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October 31—November 13, 1988

Sometimes, things are better the second time around. Case in point: UB40. About four years ago, "Red Red Wine" was released, but nobody cared. Now, though, with the success of Ziggy Marley's "Tomorrow People," these English working class reggae heroes are enjoying unprecedented chart success with a Number One record. The same is true of the legendary James Brown. Just when everyone's written him off, he teams up with Full Force to top the Black and Dance charts. And how about Jetboy? They've encountered insurmountable odds and still managed to stick together and land a second major label deal. That brings us to Randy Newman—the consummate artist. Critically acclaimed the world over, Newman and his *Land of Dreams* album have inspired lots of interesting marketing and promotional ideas courtesy of Warner/Reprise Records. Simply put, the bottom line is to translate all of Newman's glittering reviews into album sales. Also in this issue is an overview of the 85th Annual AES exhibition and conference being held in Los Angeles November 3-6, and our Great In '88 Readers' Poll. There's lots to read, so let's do it!

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FEEDBACK



Members of Asylum Suite with Councilman Richard Alatorre.

Say "Yes" to "No"

Dear MC:

I recently had the opportunity to commend the members of the rock group Asylum Suite for their various public service efforts which included helping kids to see that they do not have to be high on drugs or alcohol to have a good time.

I believe it takes a great deal of courage for any rock group to step away from the "drugs, alcohol, and violence" stereotype in order to provide more positive role models for young people.

Bands like Asylum Suite, which have a commitment to showing kids that fun can be clean fun, deserve support and recognition from those of us who are concerned about the devastating effects of drugs and alcohol on children and young adults.

I am happy to have had the opportunity to provide this kind of recognition to Asylum Suite, and would urge news organizations such as yours to consider ways that you might be able to contribute to featuring efforts of this kind.

Thanks for your consideration.

Richard Alatorre
Councilman, 14th District

Hat's Off

Dear MC:

I sincerely hope that all the scarve and lipstick hotshots in Hollywood have had the opportunity to catch the Broken Homes at one of their recent Coconut Teaszer shows so they could see what a real rock & roll band is all about. It's a true mixed emotion seeing the Broken Homes: on one hand, it's great to finally see a truly worthwhile band emerge from Hollywood, but on the other hand, it seems a monumental task to try to rise to *their* level.

My humble best wishes go out to the Broken Homes.

David Scott
Kill For Thrills
Los Angeles, CA

High Praise

Dear MC:

My highest compliments go out to MC for its professionalism and especially its usefulness to me as a newcomer to the music industry.

I have been in the corporate world all my life, until two years ago when I heard an artist whose sound was so unique, that it attracted my atten-

tion and drew me into the music management world.

Our first album was completed a month ago and I was faced with "shopping" it. Where to start? I had subscribed to many of the top music magazines and thank heavens yours was one of them! Your articles that list the who, what, where & when of almost everything I needed to know have indeed become my main source of information and guidance.

Thanks to your Indie Label A&R Directory (issue #10), I have succeeded in getting my artist's tape and bio to almost every independent label in town—with some very positive results so far. This is only one example of the many uses I have made of your wonderful magazine.

Please keep up the good work. There are a lot of us out here who really need you and who truly appreciate your efforts.

Kathy Deale
American Artist Management

Art for Art's Sake?

Dear MC:

This letter is in response to Kenny Kerner's recent A&R report (Vol XII, No. 20 Oct 3-16). I read his Dialogue column with Mike Sikkas of Arista and Bob Skoro of Polygram with a great deal of interest. I was very impressed with Bob Skoro's comments regarding career longevity and the need to be fo-

cused on who and what you are artistically. This is an area that all-too-often fails to be addressed by emerging artists whose goal seems to be *only* securing a record deal.

As a former concert promoter, I found that one of the biggest flaws of many artists was that they didn't put enough emphasis on writing quality material. Today, artists should be asking themselves, "Do I know what it is I want? Do I have what it takes—commitment wise, talent wise, and perseverance wise?" Most important though, is "Do I want this as a career for the right reasons—beyond the hype, glamour and glitter?"

I also agree with Mike Sikkas' comments that the healthiest aspect of the L.A. music scene is the hard rock/heavy metal market. The main reason for this, I feel, is that there is a constant emergence of fresh, new talent. I also believe (contrary to popular belief) hard rock/heavy metal is not exclusively confined to the 12-25 demographic as the media and P.M.R.C. would have us believe. I have many friends who are in their 30s and 40s who actively listen to rock and metal. I believe that music appreciation (regardless of style) does not depend on age or other musical leanings. I myself am an avid classical music fan as well as a heavy metal and dance music fan. You don't have to put down one to love the other!

Benjamin Malare
Los Angeles, CA

Perspective

(per-spk'tiv) N. 1. Subjective evaluation of relative significance

By Michael Dolan

"Wait-Wait a minute Mr. post man..." —The Marvelettes

What a waste! Tell me who's responsible for this one. Here at the mag, we receive about 60 pieces of mail a day from all the major record companies, p.r. firms, publishers, managers, independent record companies, artists, etc. What they send are records, photos, press releases, letters, and various correspondence. Now, we've been in business for over eleven years, and we still get mail addressed to editors and writers that have not worked here in five or six years. Here's the official stat: At least 15-20 items a day are sent to this mag to people who no longer work here. It averages out to be \$10 a day in wasted postage. That includes albums, \$10

a day! That's \$60 a week—\$258 a month—\$3120 a year. And that's just mail delivered to this mag. Imagine the cost of wasted postage and product that goes out per day from one record company to 25 publications across the country. Stop imagining, I tell you. It comes to a whopping \$78,000 a year spent on wasted postage from one record company. The post office is actually in the music business! And that's just the postage, folks. What about the actual product that's sent. Add another 50 cents for the album, letterhead, photo, press kit, and envelope, and that totals \$3120 per year. Multiply that by 25 publications and it comes to an additional \$78,000 a year, which brings the grand total to \$156,000 a year spent

on wasted postage and mail. From one record company to only 25 publications. Let me say it again. One hundred and fifty six thousand dollars! Picture a thousand dollars. Now times that by 156. "Hello, Mr. Goldman, sir...the band needs another \$1000 to complete the demo." "Sorry, but it's just not in our budget." Give me a break! Given that bands these days get anywhere from \$2000 to \$5000 in demo/development money *before* they are even signed, a record company could conceivably record an extra 31 bands a year simply by using the wasted postage money. And these are conservative figures. I'm coming in low at 25 publications across the country, and I'm basing this estimate on only the wasted mail that this publication gets. What about *Billboard* or the *L.A. Times*, or the *N.Y. Times*? They might get twice the amount of wasted mail. Multiply that by roughly 15 major record companies and you're well

into millions of dollars spent on wasted postage in the music business. That's a lot of talent to develop. That's a lot of food for hungry people. That's a big write off. That's a lot to contribute to the charity of your choice. And guess who pays for it—the artist. It comes right out of the promotion budget! **Suggestion:** Now look. Don't say that the publication is responsible for returning mis-addressed mail to the sender. The piece we return could be that one important news release that doesn't get printed because it was returned to sender. All I'm saying is just make sure the mail is sent to the right person. A close look at the masthead of any publication will tell you who's on staff. Have the folks in the mail room (great job for an intern) read the credits in various publications from time to time and delete anyone that's not on the list. Come on gang, let's circulate some of this loot and put it to better use. ■

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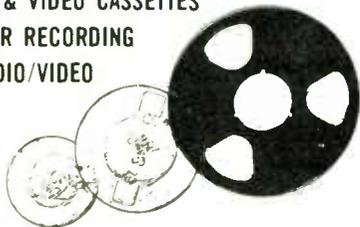
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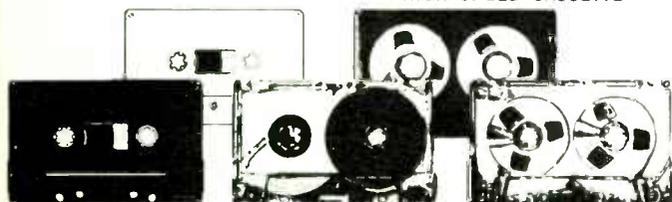


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AIRWAVES / F. SCOTT KIRBY



93.1's Kurt Kelley

Those ever-evolving and mercurial folks at the CBS building on Sunset Boulevard are once again changing guards at their FM radio outlet. First you knew them as **KNX-FM**, then as "**All Hit**" **KKHR**, then back once again to "**Mellow Rock**" **KNX**. Confusing, isn't it? Well, now that the dust has finally settled, we are once again hit with an all new concept—**93.1**. The chief architect and mastermind of this grand scheme is Program Director **Kurt Kelley**, the man who brought dueling lunatics **Mark & Brian** to L.A. during his tenure at veteran AOR giant **KLOS**. Kelley has adopted a very relevant slogan as the station's credo: "People listen to us, and we're listening to them"—and according to the enthusiastic PD, this is not lip service to the Southland community. "For every listener who takes the time to write and express his or her opinion on what we're now trying to accomplish, I'll personally take the time to respond," states Kelley.

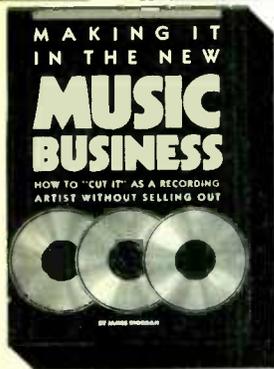
Kelley feels the station will stray from the standard formats that have previously been used in Los Angeles and will let listeners, the media and the competition attempt to "figure out what the hell to call our music blend." "As I said before," he continues, "we'll let the people who write in and phone help us decide what musical direction to adopt. But for now, we're successfully spinning some tunes that no other commercial station in the market is playing." People who dial in **93.1** are likely to catch mainstream acts like **Def Leppard** juxtaposed against post-modern bands like **Edie Brickell** and **Hothouse Flowers**.

Kelley feels names and image are secondary to a "prevailing at-

mosphere and overall sound. For years, consultants thought that all 30+ listeners wanted to hear was **Barry Manilow** or twenty-year-old **Led Zeppelin** cuts, but all that has changed, he says. "People who were born in the early and middle Fifties grew up with the **Beatles**, **Led Zeppelin**, and **Elton John**—plus some pretty abstract artists. We're gearing our sound and mentality to their tastes. We feel these people will respond to new artists and styles with open ears and objectivity." Though **93.1's** current Arbitron book did not reflect a dramatic upward swing, Kelley feels subsequent books will, as more and more Angelenos check in to check out the new kids in town. One thing is certain: **Kurt Kelley** is willing and ready to go the extra yard to make this thing happen. Do give him a listen.

Kurt Kelley is currently accepting applicants for air shift personnel and interested parties should also be prepared to work up a small sweat to show they mean business—the standard cover letter and resume will *not* suffice. "Interested parties," he says, "should send a complete resume, references, air check, work history, and photo." And that's just the beginning. "In addition, they should answer five essay questions: 1) What do you feel are the strengths and weaknesses of 93.1 in the Los Angeles market? 2) What does 93.1 need to do to improve in the Los Angeles market? 3) What assets do you bring to 93.1? 4) What are your short and long-term goals? 5) How do you view yourself as opposed to the opinions of others? Interested radio vets can contact Kelley in Los Angeles at (213) 460-3333. ■

BOOKS



Making It In the New Music Business by James Riordan \$18.95 (Writer's Digest Books, 1988)

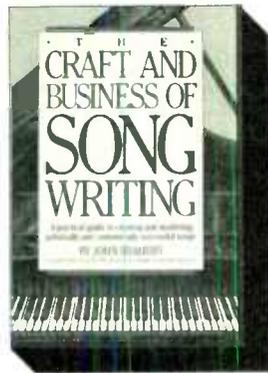
Are you a musician who's fired off hundreds of copies of your demo tape—and now sits idly at home waiting for the phone to ring off the hook? Well, don't hold your breath, pal. It's not that easy. If you want action, you'd better be prepared to *act*. So says author James Riordan in this extremely useful survival guide to what he calls "the new music business." Riordan is a songwriter/producer/concert promoter who's worked with the likes of Three Dog Night and Dionne Warwick, and who co-authored the music biz book *The Platinum Rainbow*.

Riordan's basic premise is that—as Duke Ellington once reminded us—things ain't what they used to be. He preaches optimism and affirmative action as necessities for success in the modern music industry, stressing that any musician who masters his organized, goal-oriented plan for taking charge on one's own career will reap the benefits. Riordan's recommendations range from the lofty idealism of simple positive thinking to the no-nonsense practicality of recognizing your potential and presenting it in a flattering manner. He takes the aspiring player through the ten essential ingredients of a successful recording artist, the advantages of producing and manufacturing your own record, and producing a professional demo that will impress major labels. He includes valuable information on how to finance your project—from finding investors to budgeting for production and promotion—and follows through with tips on what to do once you set foot in the studio, negotiating that elusive record deal, and much more.

The book is divided into three major sections. The first, "Getting Started," explains how to recognize and assess your qualifications realistically, how to plan your market-

ing strategy, how to produce a saleable demo, and how to work within a budget. Part two, "Creating the Product," outlines the advantages of recording original material and retaining publishing rights, selecting a studio and studio team, the recording and manufacturing processes, and creating an image for yourself. Part three, "Making It Happen," discusses distribution, promotion and publicity, music video, choosing a manager, agent, or attorney, and the do's and don'ts of approaching a major label.

Riordan writes clearly and candidly, and his message is equally direct: Forget what you've heard or think you know about making it in music. Here's what works *today*. He gives it to you straight, but he's not out to discourage. This is the best kind of book for an aspiring professional, regardless of field—solid, practical inside information from someone who's actually been on the inside. —*Jim Maloney*

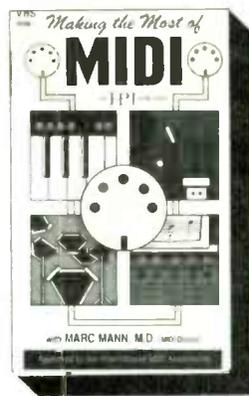


The Craft and Business of Songwriting by John Braheny \$19.95 (Writer's Digest Books, 1988)

It appears that the quality of the various "how-to" music business books has been improving greatly over the last couple of years. One of the most recent books on songwriting is *The Craft and Business of Songwriting* by former MC columnist John Braheny. I know what you're thinking—that impartiality and journalistic ethics usually go right out the window when you're reviewing the work of a former colleague. However, Braheny's book actually *does* deliver the goods, presenting practical and artistic advice and information in a manner that will stimulate and inspire the reader, simultaneously providing an education in the hows and whys of songwriting.

As suggested in the title, the book is divided into two parts. The "craft"

VIDEO



Making The Most Of MIDI with Marc Mann, M.D. (MIDI Doctor) (HPI Home Video, Distributed by Silver Eagle)

I've put off learning about MIDI (Musical Instrument Digital Interface) and its whys and wherefores for quite some time. Like making sausage and performing brain surgery, understanding MIDI was of only mild interest to me because its existence it was not something I've had to deal with on a day-to-day basis. That particular day-to-day reality changed recently, so I figured that the time was right to jump on the bandwagon. Rather than take weeks of classes or read lots of dull books, I opted to go for the easy Eighties way to quick knowledge. I picked up a video cassette of Mark Mann's **Making The Most Of MIDI**.

I now know more than I ever thought I wanted to know or even thought that I *could* know about MIDI. In one hour, Mann introduces you to all the mechanical

things that use MIDI—such as woodwinds, guitars, percussion, and (of course) various types of keyboard controllers. There are thorough discussions of thru boxes, sequencers, processors, and effects equipment as well as lots of time spent on explanations of the various terms used for MIDI functions. Mann does most of the talking and demonstrating, along with cameo appearances from Christopher Cross, Michael Bernard (MIDI percussion), and Larry Williams (MIDI woodwinds). There are also some spots that come off like commercials, with Stanley Clarke delivering testimonials to Mark Mann's prowess in constructing and troubleshooting electronic music systems.

This is a very informative video. While some of the sections are a bit dry, that's due more to the subject matter than to the delivery. The production values in the video are fairly simple and straight ahead. No one is going to get this tape mixed up with a Jane Fonda or Wolfgang Puck instructional video, but that's okay. This one is aimed at a specialized audience and seems to speak well to them. Mann is a personable teacher and gets the viewer through the material in a short period of time. He injects a sense of humor into a very technical subject and implies that MIDI is simply a tool to help get the music across; the processes shouldn't be feared, no matter how untechnical your orientation might be. I mean, it's not like performing brain surgery. Or even making sausage. —*Dan Fredman*

—*Dan Fredman*

half of the book starts with a chapter on how to get inspired enough to write. From there the book goes off into chapters on subject matter, lyric writing, composition, and the mental aspects of co-writing. Spread throughout the section are exercises that serve to expose readers to different ways of opening up their creativity. The book makes use of plenty of current examples of good songwriting and gives you a logical and surprisingly practical path toward improving your own. I found the "business" half of the book particularly interesting; it does a fine job of explaining fairly dry, business-type stuff in clear and easily-understood language. There are chapters containing in-depth explanations on how the publishers and performing rights organizations work, how to

make (and shop) demos, and how to reach markets that you might not have even considered. Braheny also goes into just what to expect contract-wise from a record company if you should get a deal. In the event you still have any questions after reading this book, there is an extensive bibliography detailing other books, trade magazines, and songwriter organizations where you can go to receive additional help.

The thing that I like most about *The Craft and Business of Songwriting* is that it's written evenly and fun to read. Although it concentrates on the basics for beginning writers, there's enough of the little important things covered to make it a valuable reference tool for even an industry pro. —*Dan Fredman*

—*Dan Fredman*

BILL TRAUT:

A Very Personal Manager

By Frankie Nemko

Ever wonder what a manager's job is all about? Although contractually, a manager is bound only to "advise" and "counsel" his artists, a true personal manager is a combination baby-sitter, psychologist, psychiatrist, big-brother, best friend, and career guru. One such person is Bill Traut, whose current roster of artists includes Jessie Allen Cooper, Full Swing, Eliza Gilkyson, Peter Kater, Steve Kujala, Ian Mathews, Paul McCandless, Oregon, Fred Simon, John Stewart, Ralph Towner, Ross Traut, Steve Rodby, and The Greene String Quartet.

The story of Bill Traut goes back a long way. Educated in Wisconsin, where he was born, Traut earned his B.S. and L.L.B. at the University of Wisconsin in 1951 and 1956 respectively, although music was his first love. He began playing and arranging jazz from 1943-51, eventually giving it up to concentrate on the business side of music. He was a legal counselor as early as 1956, moving on to positions of sales manager, general manager, director, and president of a number of music businesses.

Moving to Chicago during the Sixties, he became very active in that town's music, both as a businessman and attorney. In 1978 he became CEO of the General Talent Agency in Los Angeles, and has been heavily involved in the Hollywood scene ever since. It wasn't long, of course, before he would form his own company, and in 1980, the first incarnation of Open Door Management was born. His love had always been jazz, and with this new company, he created opportunities for such artists as singer Mark Murphy and pianist-singer Judy Roberts among others.

However, in 1981, being the good businessman that he was, and sensing new trends fast, Traut decided that he wanted a change of pace, and formed Quadrangle (a new company) to manage rock artists—that is, except for Osamu Kitajima, the extraordinary composer and synthesist. Kitajima turned out to be the catalyst for Traut's next move. Already acknowledged as a new age artist, Kitajima insisted upon being managed by Open Door rather



Monica Lauren

than Quadrangle, thus keeping that company alive.

Then in 1986, Traut and his wife went to see Oregon perform at the Palace Court. "I had known the guys since 1975," says Traut, "in fact I became their lawyer at that time. After the show, I said to Margaret, 'Guys that play that well shouldn't be appearing at places like the Palace Court: they're world class concert performers.' Anyway, I decided then and there that I wanted to change direction, and manage more people like Oregon. I really didn't need the money I got from my rock & roll acts—and quite frankly, that whole scene was getting to me. So I reformed Open Door Management

and began selecting clients that I thought needed more promotion and the kind of experience and advice that a good personal manager can provide."

Traut's concept was quite visionary and very different from what he had thus far been engaged in. "I had this feeling that if I gave it a little time, this 'new age' is going to bring eclectic music further out in front, and we could even afford to make a living with it if we had enough clients. If we have 12 clients, and they're all recorded and they're all going out on the road to promote their records—and if we give it three years (which is what I figured it would take with relatively new

artists), I can go in the black.

"Well, the truth is, I'm in the black already, and Open Door has only been going one year and nine months."

This kind of story bears the mark of a well-seasoned music business person, coupled with the range of talents presented by the company. While a number of artists bear that unmistakable new age sound, others like Full Swing have a decidedly commercial flair.

Traut encourages all his artists to include one or two short cuts on their albums; however, he insists, without losing their integrity. "I tell them not to go so far out that we can't promote them. For example, Paul McCandless sent me all these things he was working on for his next album, and I told him I thought there was too much blowing, free association. Well, he came up with this clever idea about taking his own solos and kind of becoming Supersax (the all saxophone ensemble devoted to playing Charlie Parker solos). He's also giving us one or two songs that will be less than four minutes long. That way we have automatic entre to radio, and won't be confined to the jazz stations."

On the other hand, Traut is adamant about not allowing a record company to tell the artist what to do and how to do it. "If one of my clients feels really strongly about what he or she is doing, then they must follow that. If a record company or a manager is telling them something that goes against their grain, there's something wrong. And, I might add, that goes for all the people who work for and with me. We all have to be in agreement about who we represent. I insist that we really have to believe in, not only the commercial potential, but the artist's music."

Before any aspiring clients rush to send their tapes to Bill and company, take note of the fact that Open Door Management has a pretty full complement of talent right now. However, this doesn't mean the situation won't change. The important thing to look for, though, is a personal manager who can come as close to the sensitivity and experience displayed by Bill Traut. ■

NEWS

85th A.E.S. Convention Set For L.A.

By Barry Rudolph

LOS ANGELES—The Audio Engineering Society will hold its 85th exhibition and conference November 3-6 in Los Angeles. More than the usual trade show, the A.E.S. convention will have over 200 manufacturers' exhibits at the L.A. Convention Center, as well as live sound demos, extensive educational workshops, and technical paper sessions at the Los Angeles Hilton Hotel.

Convention chairman Dr. Marshall Buck has declared the theme to be "A Century of Technology in the Service of Artistry," which emphasizes both the creative and technological aspects of the audio industry. Creativity and technology are becoming more inexorably linked in this business of modern audio. This convention will also mark the 100th anniversary of recorded sound and the 40th anniversary of the founding of the A.E.S. in New York City in 1948.

This year, the A.E.S. will utilize the same facilities that proved so successful at the 81st convention in 1986—only they will be expanded to include more exhibitors. The convention will also have 66 technical papers presented during the nine technical sessions, 20 workshops, and four off-site tours.

Technical sessions for November 3 are "Electronic Music," "Digital Signal Processing," and "Analog Circuitry and Signal Processing." Sessions for November 4 are "Microphones and Loudspeakers"

and "A Technical Council Tutorial."

November 5 will feature technical sessions on "Sound Reinforcement and Speech Intelligibility," "Audition," and "Architectural Acoustic Design." November 6 will focus on recording—notably digital recording and broadcast technologies. There will also be a "Measurements" session that spotlights digital measurement, sound system performance, FM radio, and digital audio devices.

These sessions are accompanied by both workshops and technical tours. Workshops will provide "hands on" opportunities and listening tests pertaining to the topic. Technical tours (limited to groups of about 45) will visit some of the premier audio and video facilities in the Los Angeles area. Transportation will be provided by a chartered bus leaving from the Hilton Hotel.

Technical tours will include: "Motion Picture Sound" (November 3), "Video Facilities" (November 4), "Recording Studios" (November 5), and "Sound Reinforcement" (November 6). All tours will depart the hotel at 9 a.m. and return at about 1 p.m.

The A.E.S. convention exhibits daily from 10 a.m. to 6 p.m. The awards banquet will be Saturday, November 5 in the Hilton Ballroom, beginning at 6 p.m. with a cocktail hour. A \$20 fee covers the exhibits only; all tours are \$20 (on a first-come basis). The entire convention cost is \$150 for non-A.E.S. members and \$100 for members. It costs \$50 to join. Transportation to and from the Convention Center and Hilton (four blocks) will be provided, and you can pre-show register at the Convention Center. There is no advance registration for tours, since space is limited. ■

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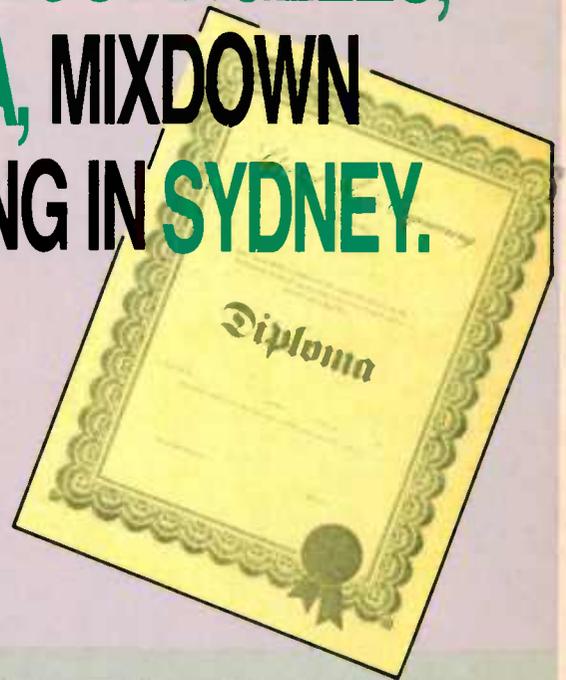
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NEWS

Custom Taping System On Fast Forward

By Jim Maloney

LOS ANGELES—The Menlo Park, California-based Personics Corporation recently debuted the Personics System, a revolutionary in-store taping service that enables music lovers to assemble personalized audio cassettes in a matter of minutes. Twenty-five major L.A. record outlets, including selected stores in four major retail chains—Tower Records, Warehouse, Music Plus, and Musicland—have Personics "Listening Posts" available.

The Personics System is the product of five years of extensive research and development and incorporates sophisticated optical disc technology to give customers access to a mammoth musical inventory that will eventually contain up to 15,000 individual selections (currently, over 2000 titles are available). To make a custom cassette, one simply approaches a Listening

Post terminal and peruses Personics' monthly catalog, *Music Makers*, which lists all available selections in such categories as rock, jazz, soul, blues, and country. Then you choose the songs you want (from two to 25 songs on a 90-minute cassette; ranging in price from \$.50 to \$1.25 per song), fill out an order blank, and hand it to the store clerk. The clerk returns your customized cassette, along with a printed label containing your name, your selections, and all relevant copyright information. Customers can even "audition" fifteen-second bits of songs from the system catalog.

Personics has reached agreements with more than 30 record companies for the use of their music in the system—including Capitol/E.M.I., WEA, MCA, PolyGram, Enigma, Chrysalis, Alligator, and GRP. In addition, the Personics System offers computerized copyright protection, and automatically provides for compensation to artists, record companies, and publishers each time a song is sold over the system.

"As long as the system is being used, royalties are being generated," says Personics founder Charles Garvin. "Everyone benefits—retailer, artist, and label." ■

Somebody Told Me That His Name Was Phil



Don Putnam

The 600-plus who attended BMI's 1988 Country Awards Dinner recently in Nashville, certainly got their Phil—Phil Spector, that is. The fabled Hollywood songwriter/producer/recluse crossed rivers deep and mountains high to attend the affair and hear his "To Know Him, Is To Love Him" named BMI's Most Performed Country Song of the Year. The song was most recently a hit single for Linda Ronstadt, Emmylou Harris & Dolly Parton from their *Trio* album. Spector—as part of another trio called the Teddy Bears—first wrote, produced, and recorded the tune (and took it to Number One) in 1958. Here, BMI President/CEO Frances Preston looks on as Phil implores diners to raise their sherbert spoons and join in a rousing, impromptu version of another Spector classic, "He Hit Me (And It Felt Like A Kiss)."

SIGNINGS & ASSIGNMENTS/JIM MALONEY



Russ Regan

Arista Records has named record industry veteran Russ Regan to the position of A&R consultant for motion picture soundtracks. Regan will specifically select future movie soundtrack albums for distribution by Arista, as well as help select artists and songs for those soundtracks. Regan began over 25 years ago as a promo man at Motown, and spent time at such labels as Uni, 20th Century, and PolyGram. He was responsible for the hit soundtracks for *Flashdance*, *Karate Kid*, and *A Chorus Line*. Regan's first Arista project, a close collaboration with Clive Davis, will be the soundtrack for black-packer Keenen Ivory Wayans' United Artists picture, *I'm Gonna Get You Sucka*.

Arista Records has also made several new promotions and additions: Roberta Rotberg has been named associate director of sales and advertising administration; Scott Wheeler has been named to the newly-created position of associate director, administration, based in New York; Bruce Schoen is the new national singles director/East Coast; Beth Adler has joined the label's law department as an attorney; Robert Wiegler has been named associate director of artist development, based in New York; and David Macias is appointed local marketing manager, based in New York.

I.R.S. Records has appointed Donald Krieger to the position of art director, headquartered in the label's home office in Los Angeles. Krieger was previously with A&M Records.

Motown Records has promoted Eric Thrasher to the position of co-national director/West Coast, based at the label's Dallas operation. James Cochran has been named co-national director/East Coast, based in Motown's Chicago offices.

Levine Schneider Public Relations continues to beef up the roster of its music division. Newest signings include The Broken Homes, Poison, Chicago, New Edition, Rhythm Corps, and Kylie Minogue; Sheena Easton and Kansas have renewed

their pacts with the international firm.

BMG Direct Marketing, Inc., a Bertelsmann Music Group company, announces that it has signed an exclusive licensing agreement with MTV Networks for the launching of a new audio/video club, to be marketed under the MTV Logo. The club will feature a monthly "magalog" (a combination of club catalog and editorial), produced by MTV and available only to members. MTV promotional material will also be available through the club.

William Morris Agency has signed platinum recording artist Billy Idol to an exclusive worldwide representation deal (with the exception of the U.K. and Europe). In addition to Idol's musical endeavors, the agency plans to develop the singer's film career. Idol is currently in the studio recording his new album for Chrysalis Records.

102.7 KIIS-FM has named Kevin Weatherly music director. Weatherly was most recently MD at KMEL-FM in San Francisco.

Lauren Ashlee Communications has signed Reprise/Warner Bros. recording artists Grace Pool and GRP/MCA recording artists Lee Ritenour. Grace Pool's debut LP has just been released, and the single "Awake With the Rain" is generating airplay around the country. Guitanist Ritenour's new album, *Festival*, features some of Brazil's finest players.

New Image Public Relations has signed Sham '69 for press representation.

Songwriter David Roche has signed an exclusive agreement with The Famous Music Publishing Companies, a unit of Paramount Pictures Corporation. Roche, whose sisters perform as The Roches, has recently played to enthusiastic audiences at New York clubs like the Lone Star Cafe and The Bottom Line, and is currently on the road opening for Dr. Hook in the United Kingdom.

Don Benson has launched Benson Communications, a broadcast consulting firm specializing in radio programming, marketing, and promotion. Benson was formerly veep of operations at KIIS-FM in Los Angeles, where he changed the station's format from Dance to CHR, and hired Rick Dees as morning man.

Island Records recording artist Miles Jaye has signed an exclusive publishing deal with Virgin Music. Jaye, whose singles "Let's Start Love Over" and "I've Been A Fool For You" were chart toppers, also produced several tracks on Teddy Pendergrass' *Joy* album. Jaye is readying his second album for a January release. Shown celebrating the signing are Virgin Music president Richard Griffith, Jaye, and Virgin's East Coast VP David Steele.



Griffith, Jaye, and Steele.

Lester Cohen

Local Notes

Compiled
by Jim Maloney

Contributors include Tom Farrell, Tom Cheyney, Tom Kidd, Steve Kozak and Eugene Pidgeon.

RATTIN' & ROLLIN': Ratt threw a swell listening party October 12th at the Palace for their upcoming release, *Reach For the Sky*. Besides an assortment of deservedly respected Atlantic Records officials doing their proud parent bit, on hand were Carmine Appice, some guys from Black 'n Blue, Marc Ferrari, Tommy Asakawa and Parrimore McCarty of Warrior fame, Chris Hager, and a well-concealed Duff "no pictures, please" McKagan of Guns N' Roses. Despite rumors that bandmate Slash had shown, a quick search of the bar area failed to turn up the "Cousin It" hairstyle and famous top hat. —TF



Sabrina Frees-Perrin

LUCKY SEVEN: Atlantic Records' group D'Molls, currently on a U.S. tour with Warrant, are playing it strictly by the numbers these days. Their new single "777" from their self-titled album has just been released as a 12", and their debut video has been added to MTV's rotation. The boys will probably celebrate with a 7&7.

WHERE DID YOUR ALBUM GO?.. WHERE IS THE TAPE I USED TO KNOW? Discard those worn out vinyl and cassette copies of *Pet Sounds*, kids—Capitol Records is readying the classic 1966 Beach Boys album for its first compact disc release on November 30th. The music—including such Wilson wonders as "Sloop John B," "Wouldn't It Be Nice?," "God Only Knows," and the magnificent "Caroline No"—has been digitally remastered under the eyes and ears of Brian himself. The CD will contain a bonus track called "Hang On To Your Ego" (which was the original version of the album's "I Know There's An Answer), and a minute or so of studio banter. *Pet Sounds* was the album that Paul McCartney has always credited as his inspiration for the *Sgt. Pepper's Lonely Hearts Club Band* project, so you know you'll want to get your grabbers on this thang.

IT AIN'T ME, BABE: Michael Doman, lead singer for The Broken Homes (whose new MCA album *Straight Line Through Time* is mak-



MANDOLIN IN THE WIND: The Desert Rose Band is flowering again with "Summer Wind," the first #1 hit single from their newest MCA/Curb album *Running*. While in the midst of a nationwide tour, DRB members John Jorgenson and Chris Hillman stopped backstage at Costa Mesa's Pacific Amphitheater to say "howdy" to self-proclaimed fan Elton John. Elton, who'd just wrapped up a series of sold-out Southern California shows, is no stranger to great country music—he's known to deliver a killer rendition of the Jim Reeves' classic "He'll Have To Go."

THE YOUNG & THE THIRSTY: Crosby, Stills, Nash & Young are putting the finishing touches on their first studio LP in over 15 years, tentatively titled *American Dream*—actually the long-awaited follow-up to their only other studio outing as a foursome, 1970's *Deja Vu*. The revitalized David Crosby has delayed the release of his new A&M solo record until after his autobiography, *Long Time Gone*, hits the streets in early November. Meanwhile, Neil Young is contemplating the release of a live 2-LP set from his *Blue Notes* tour this past spring, and will make a cameo appearance with Bob Dylan in a new suspense thriller called *Backroads*, directed by Dennis Hopper. Let's hope Young the actor fares better this time out. The last movie he appeared in—'68—opened and closed faster than Gene Simmons' zipper. Judging by this shot of his part of gold in that flick, Young may claim he "doesn't sing for Coke"—but he doesn't seem to mind acting for the cola kings! —SK



FLIM FLAM: Flim & the BBs, the jazz band that has won *Digital Audio* magazine's Reader's Poll for Best Jazz Recording for three years running, will appear at the Wilton Theatre on November 3rd at 8 p.m. This sole L.A. appearance will feature a special appearance by the bandmembers' fathers, who recorded with the group on their *Neon* release. Tickets are available at Ticketmaster, May Company, Music Plus, and Sportmart. Call (213) 380-5005 for ticket information. —TK

ALL THAT JAZZ: A&M Records has introduced its new Jazz Heritage line, a series of CD-only jazz reissues—some originally issued on the A&M label; some from the A&M affiliates CTI and Horizon in the 60's and 70's. The first batch of releases includes three from the CTI vaults (Quincy Jones' *Walking In Space*, Wes Montgomery's *Down Here on the Ground*, and George Benson's *The Shape Of Things To Come*), one from A&M (Gerry Mulligan's *The Age of Steam*), and five from the Horizon catalog (Chet Baker's *You Can't Go Home*, Dave Brubeck's *25th Anniversary Reunion*, Ornette Coleman's *Dancin' In Your Head*, Charlie Haden's *Closeness*, and Don Cherry's *Brown Rice*). The initial group of CDs demonstrates the breadth of A&M's jazz holdings—from the more commercial pop-jazz of Benson and Jones to the mainstream blowing of Mulligan and the late trumpet king Baker to the stylings of avante-garde pioneers Coleman and Haden. Instead of the standard jewel boxes, the Jazz Heritage CDs will be issued in fold-out "digipaks" that will feature the original album artwork and liner notes. As a bonus, the remastering was supervised by legendary New Jersey-based jazz producer/engineer Rudy Van Gelder and ex-Horizon head John Snyder.



Tonya Miller

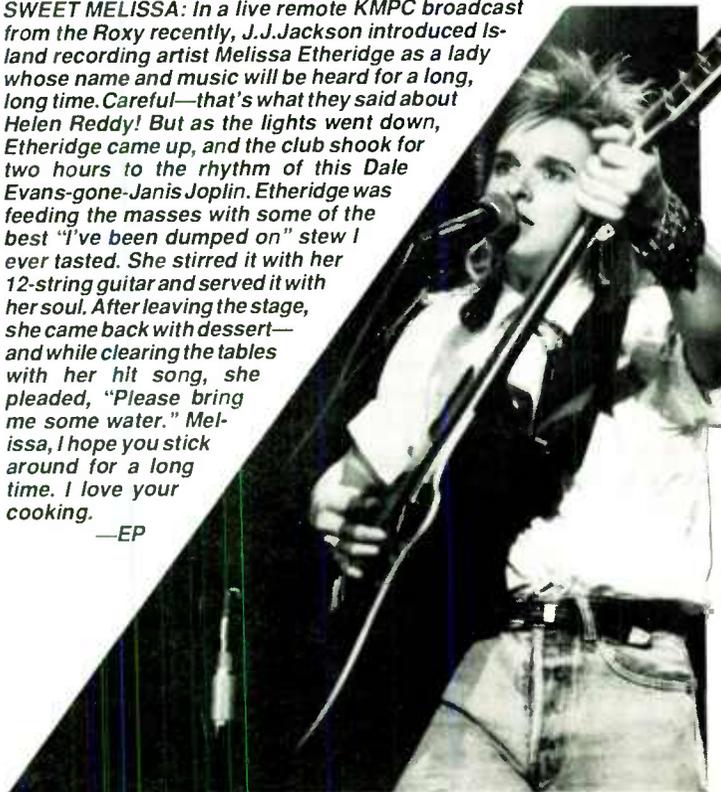
JAMAICA AID: Reggae singers Jack Miller (left) and Ziggy Marley got together backstage at the Roxy recently at the recent Jamaica Aid benefit concert for victims of Hurricane Gilbert. Marley joined Miller and the Tosh Band for a roof-raising finale of Bob Marley's "Get Up, Stand Up." Miller, once dubbed "the great white reggae hope" by Sly and Robbie, will soon release his fourth LP, *Reggae Preacher*, and an accompanying video. —TC



Scott Downie

GEORGIE ORGY: What many are calling the hottest party of the decade was thrown October 5th in honor of George Michael for his six sold-out SoCal tour appearances. The bash was engineered by the singer's co-managers Rob Kahane and Michael Lippman, and occurred at Lippman's Beverly Hills home. The tennis courts were tented and designed to look like a New Orleans street during Mardi Gras. There was winin', dinin', and dancin' for over 700 lucky guests. At one table, I spied Bob Dylan, George Harrison, Tom Petty, Michael, and Timothy Leary. Down the "street" sat Princes Stephanie, Sheena Easton, Tatum O'Neal, Kevin Bacon, and Judd Nelson. It's said that new arrivals to the festivities reached schmoozing speed in a matter of seconds! Pictured here trying to decide whether to start in on the Velveeta platter or go directly for the clam kabobs are Jellybean Benitez and Sheena Easton. Sounds like a splendid affair—but party of the decade? Have they already forgotten Jerry Vale's lawn dart tournament a few years back?

SWEET MELISSA: In a live remote KMPC broadcast from the Roxy recently, J.J. Jackson introduced Island recording artist Melissa Etheridge as a lady whose name and music will be heard for a long, long time. Careful—that's what they said about Helen Reddy! But as the lights went down, Etheridge came up, and the club shook for two hours to the rhythm of this Dale Evans-gone-Janis Joplin. Etheridge was feeding the masses with some of the best "I've been dumped on" stew I ever tasted. She stirred it with her 12-string guitar and served it with her soul. After leaving the stage, she came back with dessert—and while clearing the tables with her hit song, she pleaded, "Please bring me some water." Melissa, I hope you stick around for a long time. I love your cooking. —EP



LOOK FOR LUK: Veteran guitarist Steve Lukather has formed a five-piece band and will be playing some L.A. club dates. Expect the stringbender to be trying out material for his upcoming Columbia Records LP. He's already been in the studio laying down tracks, with help from former Billy Idol guitarist Steve Stevens, keyboard/TV music master Jan Hammer, and bass baron Will Lee. The album should be ready for a spring '89 release. In the meantime, watch for some of those club shows to turn into all-star jams featuring many of Lukather's pals.

REEL MUSIC: UCLA Extension announces the offering of "Soundtrack Mania: The Rise of the Motion Picture Soundtrack," a November 12th seminar on how the film and music industries collaborate to generate memorable soundtracks. Guest speakers will include top representatives from Paramount Pictures, Warner Bros. Pictures, and Walt Disney Studios. Becky Mancuso, music supervisor for *Footloose*, will head a panel discussion on that film's music. The instructor will be Gaylon Horton, one of the leading independent producers and music supervisors—he's worked on projects with Michael Jackson, Paul McCartney, Lionel Richie, the Police, and Bob Dylan. The seminar fee is \$95; call (213) 825-9064 for more info. ■

MUSIC CONNECTION Ten Years Ago...

Tidbits from the tattered past of "Local Notes"

WHICH WAY YOU GOIN', BILLY?

Billy Joel's recent Columbia Records effort—the hot *52nd Street* LP—has sold over 2,000,000 units, bringing it well over the triple platinum mark. Congrats, Billy—you've come a long way from Long Island!

LIGHTS OUT: Punker Sid Vicious, who's living up to his name more and more these days, was hospitalized recently after trying to slash his wrists with a broken light bulb.

MAC MATES: If you don't think the name Paul McCartney carries weight, check out the following names in attendance at a recent Wings recording session: Gary Brooker of Procol Harum, David Gilmour of Pink Floyd, Peter Townshend, Eric Clapton, and all of Led Zeppelin.

HEAD THREADS: Barry Manilow and José Feliciano share the honor of Best Dressed Man in the World, according to the prestigious Custom Tailors Guild. Special mention also goes to John Travolta, who's setting the fashion world aflame with his black underwear.

GAYLE FORCE: Loretta Lynn's kid sister, also known as Crystal Gayle, is touring Japan. The singer's beautiful long hair has to be the most substantial in show biz and her manager says that keeping it conditioned is a constant problem.

RANDY NEWMAN

PORTRAIT OF AN ARTIST



MC: How do you feel about your new album?

RN: Basically, I'm very happy with this record. There's nothing much wrong, nothing I'd be embarrassed about.

MC: The recording industry is quite different from when you started. What do you think about Eighties pop?

RN: It sounds pretty good. I think things are sounding better than they ever have.

MC: You mean technically?

RN: Yeah, the sound of it. Plus, there are some really great intros and fancy musicianship—great keyboard guys—guys who couldn't have written it down before, but with synths they're able to do some great stuff. Sometimes a lot of digital stuff will bother me—things start to hurt. It sounds a little too inhuman and there isn't much content. Although with some of those English synthesizer bands, those Public School types, there will be stuff where they're admitting to some human frailty. You know, where they don't look so good or something. I don't know if it's real, but you hear things that are good. I mean I always mistrust the fact that I would rather listen to "Where Did Our Love Go" or stuff even older than that—oldies radio. I enjoy it more, but I think it's just a function of nostalgia or something. Not that it's necessarily any better.

MC: You have a loyal following, but listeners and critics seem to expect more from you. With certain artists, especially new artists, if I find one or two great cuts on their record, I'm satisfied. But when it comes to your work, my standards are higher. . .

RN: That's what was pissing me off. That's what I told the *Rolling Stone* guy. I said, "What if Springsteen had made this record? What if he'd written 'Four Eyes'?"

MC: Everybody would be raving about it. . .

RN: He could've gone to heaven without dying. From me, they seem to expect all of this other shit. Other characters. This is supposed to mean something or have a beginning, a middle, and an end. It seems with other people

By
Chuck Philips

Nobody writes music like Randy Newman. For two consecutive decades, international rock critics have praised his work. Two of his nine solo albums scored big on *Rolling Stone's* Top 100 Rock & Roll Albums List. But, in Newman's case, critical acclaim has rarely translated into record sales. Except for the success of 1979's *Little Criminals* (it went gold), Newman's album sales seldom exceed 250,000 units. Nevertheless, his record company (Warner Bros.) has stood by him for 20 years straight.

His latest Warner Bros. album, *Land of Dreams*, recently hit the record stores. Overcoming a five-year bout with writer's block and two-and-a-half-year struggle with Epstein-Barr syndrome, the 44-year old Newman is back doing what he does best. Enlisting the aid of a new cast of what he calls "untrustworthy narrators," songs like "Roll With the Punches" and "I Want You To Hurt Like I Do" address attitudes and values of America in the Eighties. This time out, Newman ventures into virgin territory, recounting a series of autobiographical incidents from his early childhood. And surprisingly enough, *Land of Dreams* even contains a conventional love song or two.

Meeting with me at his manager Peter Asher's office, Newman talked about pop music in the Eighties, his place in the industry, and about his new album.

they don't expect it as much—which isn't quite fair. Let them judge my stuff the way they judge Sting's record or Dylan's or Springsteen's. But I think you're right. I don't think they do.

MC: What criteria do you use to judge your own work?

RN: I don't know, just what I feel about it. I like "Dixie Flyer" very much. I'd say, well, maybe I could have waited longer before getting to the chorus. And I like "I Want You To Hurt Like I Do" very much, but I think I could have made the record sound a little classier. But I like the song.

MC: What about "Falling In Love"?

RN: It's just an unusual type of song for me. There was nothing conscious about it. I had it. What interested me about it was sort of that hypnotism kind of thing. Like being unable to think of a rhyme—having to say "lift" again, with your arms and your eyes. I like that. Just being too stupid to think of anything else that your arms could do. In fact, I'd like to do it again in a song—pass up the obvious rhymes, like you're a dumb guy doing the writing. It just came out that way. It's a song I wasn't crazy about, but Lenny Waronker and Jeff Lynne loved it. Everyone really liked the song and wanted me to do it. It never felt finished to me, but it turned out good.

MC: What didn't you like about it?

RN: I like songs that say more. That's just sort of a straight love song in a way. There's something a little odd about it. It's just my own personal bias, but I'd rather write something like "Dixie Flyer" or "I Want You To Hurt" than a conventional sort of thing. Other people can do that, and maybe better than I. But the kind of stuff that I can do that is particularly my own, most people can't do that.

MC: At the end of "Falling in Love" where the guy enters that dreamy part, where he's walking out into the Holy Land—is that supposed to be making fun of songs like that or is it straight forward?

RN: It's making fun of that. It's similar to "Somebody spoke and I went into a dream (The Beatles' "A Day in the Life"). . . where they go "woooo" and make sounds like that. I like doing that. So it's not really making fun of songs that do that, but it's like cheap dream music. Like when you're in a movie and they go into a flashback. They go "ooooo"—it's like something I did in the song "Half A Man" two albums ago.

MC: That was on the *Born Again* album. . .

RN: Yeah. Nothing off that album did anything. The album was gone in a week.

MC: You did a parody of ELO ("Story of Rock and Roll Band") on that album. Now, eight years later, Jeff Lynne (the leader of that band) ends up producing cuts on your new album.

RN: Yeah, he liked that song. Well, he didn't at first, but then he liked that I made up all their names and the big violin idea and all.

MC: You've had a few hits over the years, but by and large, your albums aren't big sellers. You once said that your first album *Randy Newman* sold only about 2,500 units.

RN: Probably a little more by now.

MC: I've read estimates that your normal volume of sales runs around 300,000 units. Is that accurate?

RN: That's top end. The last one (*Trouble in*

Paradise) did 200,000—maybe. *Sail Away* and *Good Old Boys* are around three, maybe a little more. And *Little Criminals* was about five. It was over five. It went gold! But then it had returns, and that makes it under gold by now. So I guess maybe they'll take the gold record back. *Born Again* did something in France and Germany, maybe a hundred thousand total.

MC: You once said that you attribute your lack of success to the fact that 90 percent of pop music is traditional love lyrics and that only 20 percent of your music is traditional love lyrics. Your love songs may not be traditional, but you've written some of the best.

RN: I'm not so sure I write well about love. You know "Marie" is good, but it's another persona. "Bad News From Home" isn't bad—it's got that guy working in the gas station.

That one and "Same Girl" have some sort of a T.V. movie feel to them. Like they're both in Mexico with Robert Altman—some sort of bad, misbegotten theme music. "Same Girl" is a bad sort of junkie. I like the harmony in it, but I think next time I will write a love song that I really love. I loved "Emotional Girl," but it wasn't really a love song because the guy shouldn't have been saying that stuff about her. You know, telling somebody about how his girlfriend turns on like a hurricane, or whatever the hell I said. He was really a bad guy. What I like about it is that we're smarter than the narrator. The narrator is telling us something he shouldn't be telling us in the first place, which tells us a lot about him. Saying that this girl had daddy taking care of her, and then she met somebody who really

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ESTABLISHED 1969

The Marketing of Randy Newman

By Michael Amicone

For twenty years he's been one of our finest songwriters. He's released a formidable body of work that ranks as one of the best in all of music; his early Seventies' one-two punch of *12 Songs* and *Sail Away* are masterstrokes. His new releases generally garner acclaim from peers and critics alike, as a consensus of musical pundits polish up their highest accolades in order to sing his praises.

But, with the exception of his 1977 hit LP *Little Criminals*, which contained the quirky novelty song "Short People," Randy Newman has had a hard time translating that praise into chart success—especially when compared to the score of platinum-selling musical mediocrities currently climbing the charts who, in a perfect world, would not be allowed to tune his piano. One look at the chart performance of this bespectacled songwriter's last few solo albums tells the tale: his last LP release, 1983's *Trouble In Paradise*, reached the lofty position of #64; *Born Again* (1979) stalled at #41. Only *Little Criminals*, buoyed by the #2 hit single *Short People*, showed some real sales vigor, reaching #9 in *Billboard* and earning him his only gold record.

Though Newman has accumulated a loyal core of fans, his moderate sales figures, and the last album's failure to even crack the Top Forty, contradict the old axiom of cream always rising to the top. It's something that Reprise Records, the recently reactivated label

where Newman started his career, would like to see change (he switched to parent company Warner Bros. while Reprise was defunct). And judging from the genuine enthusiasm throughout the company for his brilliant new album *Land of Dreams*, the Warner/Reprise promotion and marketing staff believes Newman has given them a record that just might do the trick.

Reprise's opening salvo is the single "It's Money That Matters," a catchy, mid-tempo rock song propelled by the fuzz-toned guitar of Dire Straits' Mark Knopfler, who also produced the track. "We heard this up, fun song with a good rock & roll edge to it," explains Richard Fitzgerald, vice-president and director of promotion for Reprise, "and we thought, what a great way to start off the project. So we put together a CD Pro and went to AOR right out of the box. We thought, this is a record that album rock radio is gonna' fall in love with. Everything today—as far as going after singles is concerned—is set-up. You've got to create a great environment out there for radio stations at the Top Forty level to give you a shot. They just can't ear-pick everything anymore. There's too much product; there's too much competition. Playlists are too tight."

At presstime, with the record already in the Top Ten on both *Billboard's* and *Radio & Records'* AOR charts, and with top industry tip sheets jumping on the Newman bandwagon, it looks like Newman has a good shot at some Top Forty success. "Dave Sholin, one

of the top reviewers at the Gavin Report, and Bob Hamilton, who has a radio research company, are just flipped out over this record," beams Fitzgerald. "And it's not like they were big cult fans of Randy Newman. They're locked in their Top Forty world and this is like new music to them. They love this record, and they're so supportive in wanting to see Randy break, because they love the music—more so than they just think that Randy deserves it."

Effective advertising is also an important tool when trying to drum up consumer interest in a new album. To reach what they feel is Newman's target audience, Reprise will be placing ads in publications with decidedly upscale demographics, such as *Rolling Stone*, *Musician*, *Premiere*, and *Spy*. The ad repro-

"Top 40 radio...can't ear-pick everything anymore. There's too much product; there's too much competition. Playlists are too tight."

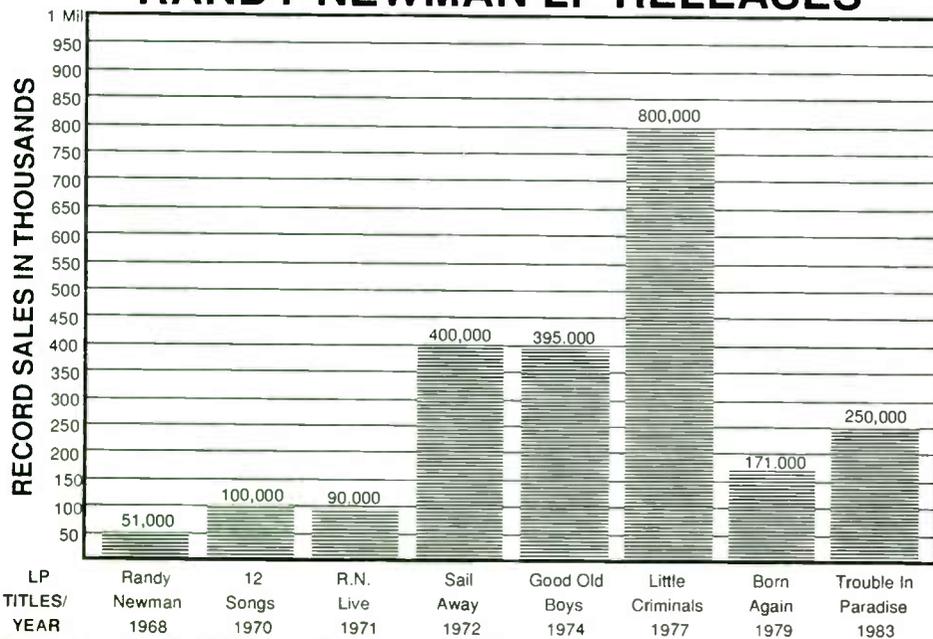
**—Richard Fitzgerald
VP/director of promotion
Reprise Records**

duces the eye-catching, John Kosh-designed album cover, featuring an old snapshot of Newman as a small boy, dressed up in cowboy duds, with guns drawn on the camera while showing off his best gunslinger eye squint—an accurate representation of Newman's guarded pessimism if ever there was one. Above the photograph reads the tag line: "portrait of the songwriter as a young man," a reference to the semi-autobiographical nature of a trio of songs from the album.

"The one thing really exciting about this campaign is that the graphics are so outstanding," says Laurie Burke, advertising coordinator for Warner/Reprise. "It opened a lot of doors for us as far as thinking of ideas for copy lines and merchandising. It wasn't your ordinary album cover. It said a lot."

Excellent critical response (nothing new for a Newman album and something Reprise may use in future ads), has been pouring in for *Land of Dreams*. But how important is a critic's pen to a record's ultimate chart fortunes? "On some records, it may be all you have to go on; in the case of Randy Newman, it's been a long time staple in promoting him," states Adam Somers, senior vice-president of creative services (graphic art, merchandising and consumer advertising) and someone who has worked on Newman projects since the early Seventies. "And the guy waits five years to make a record. There's people who have entered the record-buying market who have never heard of him. So sometimes you need critical quotes to get

RANDY NEWMAN LP RELEASES



(*Sales figures courtesy Warner Bros./Reprise Records)



Richard Fitzgerald

them interested."

But even with all the proper promotional pieces set in place: a good video, the right tracks geared to the right radio formats, excellent reviews and clever promotional items (Reprise will be sending out a money clip to radio stations with "It's Money That Matters"), the Top Forty is still a tough nut to crack. (Newman's last LP *Trouble in Paradise* contained what sounded like a good single

candidate in "I Love L.A.," Newman's salute to sunny Southern California; it received some airplay and exposure, but no chart action).

"There are program directors and music directors out there who are really into the music. And then there are some who don't allow themselves the flexibility to be into the music," relates Fitzgerald. "It's just, 'I've got three slots this week and I need to fill them with the three hottest records in the country. It doesn't make any difference what they sound like. I don't care. I need to play the right records for my radio station.' "

To help wedge Newman into today's notoriously tight playlists, Newman and Mark Knopfler (one of the album's four producers) are doing promotional lunches across the country for radio and retail, something Warner Bros. also did with Bryan Ferry and Brian Wilson. Fitzgerald explains: "What we do is play the album for everyone, and then they have the opportunity to meet Randy and Mark and talk about the record. And it's been going over very well. I think that once you get radio and retail people to meet Randy, and get to know him a little bit, they leave with more of a feeling that, 'Hey, I want this record to work.' "

So will KIIS-FM (an important Top Forty radio station in an important market), play Randy Newman alongside Whitney Houston and George Michael? "I hope so," states Fitzgerald. "I think it's a good record and I know they played the heck out of 'I Love L.A.' So I know they can play Randy. It's not like, 'We haven't played Randy Newman in the



Meredith Gimpole

Adam Somers

last twelve years'...like some artists go up against."

If we can take the recent career resurgences of George Harrison and Paul Simon, two veterans who revitalized their careers by releasing their best and most praised work in years, as an encouraging sign, then maybe *Land of Dreams* will finally make Randy Newman, one of the most unlikely of pop stars, a bonafide chart contender. ■

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ENGLAND'S WORK

By Jesse Nash

During their earliest beginnings, UB40's name represented only their financial plight. Comprising the group were eight unemployed, youthful whites and blacks of Jamaican descent who grew up in Birmingham, England, listening to their favorite reggae groups. All were members of the UB40 Club (in England, when you are unemployed, you are required to carry a UB40 card entitling you to unemployment benefits). Inspired by that common bond, UB40 was chosen as the name of what would soon become one of music's new innovators.

Eight years since its formation, UB40 is now recognized all over the world. Their brand of reggae music has been appreciated from Yugoslavia to Argentina to Singapore and finally big time in the U.S. Their music is a solid representation of working class values, as they often voice the subject, along with other highly political issues of our time, in the songs they write. The octet has even made history by being the first free-world band to play a full tour in Russia.

Following their four-year-old (yet current Number One) single, "Red Red Wine," UB40 has just released "Breakfast in Bed"—once again teaming up with longtime cohort Chrissie Hynde of the Pretenders. Group members Robin Campbell and Jimmy Brown took the time to speak with MC about their band's history and current U.S. success.

MC: Is unemployment a persistent problem in England?

RC: Sure it is. The reason we called ourselves UB40 is because we all had the card (laughs). It was a very neat club and we were all members. We thought that would make a great name for the band. It actually turned out to be a stroke of marketing genius. I could lie to you and say that it was a calculated thought and say "weren't we smart," but we actually couldn't think of another name (Laughs).

MC: UB40 is quite a large band. How does that affect the group's creative working relationship? What happens if there is a disagreement between members? Let's say six guys agree and two don't—what happens then?

JB: (Smiling) The two guys lose! We have a very democratic setup. We argue and then we argue some more and fight and....

RC: (Interrupting) ...and then they do everything I tell them to do! (Laughs).

JB: We take a vote and we live with whatever the result is, basically.

MC: "King"/"Food For Thought" was the first national Top Ten single that made it without the backing of a major record company. How did the success of this record affect the band?

RC: Well, it shocked us, first of all. It was our first-ever single. That was the point. It was the first thing we had ever recorded.

JB: We literally recorded with a porta-studio. In fact, the whole first album was recorded with a porta-studio.

MC: Who do you think you are, the Beatles?

JB: Actually, that's kind of what happened. We thought, "Yeah, we're gonna be big!" But we didn't consider that we should go to a 24-track studio because we didn't have any money. We recorded it as best we could, released it, sold loads. It was a Top Five hit.

MC: There are so many artists out there who can't even make a dent in the music industry, let alone the independent market. Competing with the majors can be an impossible task as well. What do you think made the difference when it came down to UB40's effort?

RC: The right tune at the right time. I mean, it's pure luck. There's nothing clever about it. We're not doing anything different than anybody else. We just had the right record at the right time and it worked.

MC: Who handled the distribution of that first record?

JB: Spartan is the name of the distribution company. They distributed most of the bigger independent record companies at the time.



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MC: The song "King" appears to be a tribute to the late Dr. Martin Luther King. What was the inspiration in writing this song?

RC: Well, "King" was written about Martin Luther King after seeing a television show on the man. It was a very depressing show from the point of view of what Martin Luther King was saying and the fact that all these big changes were supposed to have happened and...like...nothing really changed. That's basically what the song is about.

MC: What are your feelings regarding the Soviet Union? You were the first Western rock group to do a full tour in Russia?

JB: We weren't the first to go there. Lots of people have been there and played, but these concerts were generally for heads of state and were by invitation only. You know, cocktail party guests (smiles). Elton John went there but he just stood at the piano without a band and sang to a bunch of dignitaries. He never really played to the people of Russia, to a normal audience.

MC: How do you put on a rock show for a bunch of stuffed-shirt politicians?

RC: That's what was great about UB40. We played to the people. Something like 20,000 people. It was a real audience made up of real people of the Soviet Union.

MC: Did you get a chance to walk around the country to get a feel for Russia and its people?

JB: Yeah, we got a chance to walk around, but we were very, very, very looked after (smiles). Protected. Not that we wanted to be. We had a problem talking to people cause any time someone would come near us, some gentleman in a dark suit would say, "Don't bother them!"

MC: Tell me about the group's relationship with Chrissie Hynde.

RC: What do you want me to say about her?

MC: Well, you've just released your second single with her—first with "I Got You, Babe," and now "Breakfast in Bed." What is the band's relationship with her?

RC: Well, in that case, I gotta tell ya we're gettin' married (Smiles). No, just kiddin'. You're not going to print that, are you? Chrissie sort of "discovered" us. She took us on our first big tour when she had a Number One single and album in the U.K., and she invited us to support her tour while we were still unknown. While we were on that tour, we released "King"/"Food For Thought." That catapulted us to national attention. Chrissie launched us. That tour launched us. We've stayed friends ever since then. Chrissie has always been saying that we should do an-

other song together, so finally we met up on the last tour and did it. Actually, she said to Ali Campbell, who sings lead vocals, "With your voice and my looks, we'd make a great duo." (Laughs)

MC: Is UB40 a genuine reggae band or is the group a combination of the tastes and styles of all its members?

JB: We consider ourselves a genuine reggae band. I mean, reggae is an accumulation of styles anyway. But we're called a pop band because we're played on the radio with people like George Michael and Culture Club. Reggae is pop music, but more so Jamaican pop music. Its biggest influence has always been American R&B. Disco is pop. Rock is pop. Reggae is pop. The major part of our musical culture is reggae. We play reggae music. We're a reggae band.

MC: Will success spoil UB40?

RC: We've got success and we want more success. And we're sure as shit going to hold on to it because we're working class people who didn't have anything. Now we're earning a good living—and why the hell shouldn't we? And why the hell shouldn't we want to earn even more? I mean, that's what it's all about. If you're in a shitheap, you want to sit on top of it—not underneath it. ■



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JAMES BROWN



*Often Imitated;
Never Duplicated*

By Chuck Philips

Over the course of his career, James Brown has practically written the book on soul music. The matchless power of his singing and dancing, combined with the inventive genius of his compositional vision, have helped define the rhythmic pulse of international pop music for over 30 years. Soul, rap, funk, hip-hop, fusion, rock—James Brown's syncopated signature is everywhere. Many of pop music's biggest stars cite the "Godfather of Soul" as a major influence on their work. Artists such as Prince, David Byrne, Michael Jackson, Bruce Springsteen, and Terence Trent D'Arby have all paid homage to his stature.

Although he has been cutting million-selling hit records since 1956, James Brown is far from an oldies act. As a matter of fact, he is the only Rock & Roll Hall of Fame inductee whose music still tops the charts. Two years ago he won a Grammy for his hit single "Living in America." This past summer "I'm Real" (the first single release off his current Scotti Brothers LP *I'm Real with Full Force*)

reached Number Two on Billboard's R&B singles chart. Brown's new sound, a nasty concoction of fatback electronic drums, skintight harmonies, and MIDI horn charts, can presently be heard on "Static," (formerly charted at Number Five on Billboard's Club Playlist). Between legs of a European tour, Brown found time to speak with Music Connection via telephone from Augusta, Georgia.

MC: How did you get together with Full Force for this current project?

JB: It was something they wanted to do long ago, and I was very glad to do it with them. They approached my record company about it. We started out with a song I took in called "It's Your Money"—a song I had already cut—and they got the feel from that record. It was my old stuff, but they laid down a lot of tracks and re-did it to make it jive with the rap thing—to show that Mr. James Brown was 20 years ahead of his time.

MC: Over the years, you've always had such

great bands, and on most of your hits you recorded them live in the studio. How does it feel to record now with drum machines and synthesizers?

JB: I'm going back to my own thing. I don't enjoy what I'm doing. I do it because I want to help everybody out, but I've got to get back to my own thing.

MC: So you prefer working with a live band in the studio?

JB: That's right. I'm going back to that. I'm going back to a lot of things I didn't complete.

MC: I was wondering how you felt about rappers like Eric B. and Kool Moe Dee digitally sampling your licks?

JB: Almost every rap song has James Brown in it, but the Godfather's got enough to spare. I just hope that they give 50 percent of the publishing to my record company. Then we can all be happy going to the bank.

MC: So you feel you should be receiving royalties?

JB: Oh, yes.

MC: Are you going to approach that legally?

JB: I think the record company is going to do that. But I'm not angry with them. I appreciate it.

MC: Over the last 30 years, you've invented a great deal of the current pop music vocabulary. . .

JB: My things can't be duplicated. They can all be imitated, but they can never be duplicated. The reason nobody has ever caught up with me is because I have so many different formats. You never know where I'm coming from next.

MC: The rhythmic thing is what's most fascinating; the way you compose and arrange things. How did you go about developing your concept of rhythm?

JB: It was something that kind of came to me through God. I knew about jazz and I knew about gospel. I put all that together with the voices and the horns. I was hearing everything, even the guitars, like they were drums. I was using what we call a "rhythm hold." A rhythm hold is exemplified by an established lick that helps make everything come together like one whole piece of music. First you get the drums and the bass—they establish it. Then you get your melody line. After we establish the rhythm, then I give them all their different parts. They could never do it on their own. Ninety percent of the arrangement

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comes from me.

MC: Probably my all-time favorite James Brown song is "I Got the Feeling." Could you give me an idea of how you went about composing that song?

JB: It was kind of a reverse of what I was doing; it was kind of a withdrawal. I was always pushing the music ahead, but on that particular song I pulled back. And it made it happen real good. (Singing) *Dom dom deep bop deenollop botteldomp deep bop dah dah dah ding!* You know it was good.

MC: A lot of singers' vocal powers have diminished over time, yet your voice is still intact. How have you preserved your voice so well?

JB: I believe in God and I do the right things and I stay clean. And I don't use any hard drugs. They try to put things on me, but I don't do hard drugs.

MC: So you think God has played a great part in your creativity?

JB: He played all the parts. I was just a messenger. I'm just doing God's will and keeping people together and making them happy—like the ministers do in church. I think God has smiled on me.

MC: Do you listen to gospel music nowadays?

JB: I listen to Al Green, the Williams Brothers, the Nightingales, the Mighty Clouds—I even like some of the more recent things. I like the good, heavy ones.

MC: A lot of artists imitate your music these days. What do you think of pop music in the Eighties? How do you like it?

JB: *I feel good!* A lot of different people are doing a lot of good things out there.

MC: What do you think of Prince?

JB: Prince is good. I think Prince is like James Brown about 25 years back. He's a little risqué and he shouldn't be. I think he emulates James Brown. He knows what he wants to do and he's got the talent, but he's got to stop being so vulgar. He's got to stay clean.

MC: What about Talking Heads?

◀ 19 Randy Newman

hurt her, of course, and now he's just doing the same sort of thing—because he's not right for her either. I love that type of stuff.

MC: *But the music is so pretty too. You've got that lush melody going and as listeners, we like the guy. We start warming up to the guy, even though he's a jerk.*

RN: I don't know if people notice that he's a jerk. I do. He shouldn't be telling us that information. Not at all.

MC: The new album contains some autobiographical stuff, loosely based on some of your early childhood experiences. I don't think I've ever heard a song like "Four Eyes."

RN: Good first day of school, isn't it?

MC: Terrifying—that line about the shoelaces, *Can you tie them yourself?*

RN: Yeah (laughing). With that spooky music. Ooooo! It's like the kid wakes up and it's still dark and he says to the father "What are you talking about?" Like he doesn't know the meaning of the word work. I worked hard on that song. I think it's successful.

MC: The song is like a movie. It's very visual.

JB: Talking Heads have got some great stuff and they know where they're going. They did take some of my guitar ideas.

MC: How about Michael Jackson?

JB: Michael Jackson is having some problems because he should have never changed his face. He should have remained the natural nice-looking cat he was, and not disinherited the likeness of his mother and daddy.

MC: Do you like his music?

JB: I love Michael, period.



Neil Israelson

MC: What about Miles Davis' new stuff?

JB: Miles Davis is a master. He loves James Brown's rhythms and he's figured out a way to do different things with them. But I think Full Force said it all when they said nobody out there can do the things I have. You know who I'm really fond of—Dan Hartman—I think he's unbelievable. He has soul but they won't let him do what he wants to do.

It drives the listener right into that scared, screwed-up part of your imagination. . .

RN: Yeah. That's what the music is like. I always try to get it to where you can see them. I can see "Red Bandana" well. I can see that

"It's like we're becoming old crocks . . . People ask me what I think of some piece of music and I'll say it's too loud. What kind of comment is that? . . ."

sort of a guy with a screw loose, a little bit. He's back home and it's cold and there's his mother and she's sort of rotten and his girlfriend's in this bar and it's all just kind of bad.

MC: What did you think of Weird Al Yankovic doing "Living With a Hernia"? Did you think it was funny?

JB: I don't think it was that funny. He was trying to be a little funny, but I don't think it was well taken. I think it was a little bit out of sync with what it should have been.

MC: I heard an Eddie Murphy routine regarding your lyrics once. What do you think of his routine about you?

JB: I think it would be great if it wasn't so risqué. It should never be so risqué. It should be something that young kids could identify with around their moms and dads.

MC: How do you feel about race relations and civil rights in the Eighties?

JB: I think it's slipping back because we've allowed it to slip back. We need it to continue onward.

MC: You helped calm racial tensions on a number of occasions during the Sixties. . .

JB: I'd do it again if it comes to that. I think those things have to be worked on.

MC: Years ago I read that a movie was being prepared about your life. What ever became of that project?

JB: They wanted to make it, but the thing just went on and on. Really, it would take ten movies to tell my story. So I'm just going to keep telling it in bits and pieces myself and try to keep young people like you interested. ■

(Editor's Note): Shortly after this interview took place, James Brown was arrested on two separate occasions. According to a recent Associated Press report, he was taken into custody for allegedly brandishing a weapon, and also for suspicion of driving under the influence. Citing Brown's recent marital problems and post-surgical complications, AP quoted his lawyer as saying that Brown will soon undergo treatment for drug abuse.

MC: Your singing is better than ever on this record.

RN: Way better. The voice is out front more on this one. I think with Lenny and Russ [Waronker and Titelman, Newman's former producers] and me in there, they always took me at my own evaluation. Whereas this time out, Knopfler would say, "What do you mean your voice is too loud?" and I'd say "Let's just take it down a little bit." He'd bring the voice up and take his guitar down.

MC: A lot of popular music relies on a big backbeat to drive it home. Is there any reason you seldom venture into that territory?

RN: No reason. Everything I do is predicated on serving the song, so I don't think of that first-off. If I wrote on synthesizers, which is something I should try doing occasionally, it might come out differently. You make different choices. Henley and Simon do the tracks and then write it. It seems amazing, but they do it. In that way, you can do things musically that you want . . . maybe. They're musicians first. They are. So if I did that, it might come out differently. I could do it. I could think of words under those circumstances, I think. ■

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GREAT IN '88 READERS' POLL

Before you know it, we'll be closing the books on another year. And what a year it's been: The Olympics. Michael Jackson. The Dodgers. A Presidential election. The Amnesty International Benefit Concert Tour. America's return to space. Yet, as we slowly turn our attention to the new, it behooves us to take one last look back; a pause to reflect on some of the things that were truly... *Great in '88*. With that in mind, we invite all of you to participate in Music Connection's Year-End Great in '88 Readers' Poll. It's pretty simple, actually. All you do is fill in the blank spaces below, tear out the questionnaire, and mail it back to us so we receive it **no later than November 21st**. Pretty painless, huh? You'll notice that this time around, the Readers' Poll delves into areas other than music and entertainment— so take your time and list only one answer per category. Have fun and no cheating, please!

RECORDS

ROCK GROUP _____
R&B GROUP _____
RAP GROUP _____
C&W GROUP _____
JAZZ GROUP _____
NEW AGE GROUP _____
MALE PERFORMER _____
FEMALE PERFORMER _____
INSTRUMENTALIST _____
NEW ARTIST _____
COMEBACK ARTIST _____

COVER RECORD (REMAKE) _____
VIDEO _____
RECORD STORE _____
ALBUM COVER _____
SINGLE _____
ROCK LP _____
R&B LP _____
RAP LP _____
C&W LP _____
JAZZ LP _____
NEW AGE LP _____
COMEDY LP _____

NIGHTLIFE

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C&W CLUB _____
JAZZ CLUB _____
COMEDY CLUB _____

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MAJOR RECORD LABEL _____
INDEPENDENT RECORD LABEL _____
RECORD COMPANY EXECUTIVE _____
A&R PERSON _____
PROMOTION PERSON _____
PUBLICIST _____

MANAGER _____
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ENGINEER _____
RECORDING STUDIO _____
MARKETING IDEA _____
EVENT OF THE YEAR _____
NEXT BIG MUSIC TREND _____

MEDIA/ENTERTAINMENT

MOVIE THEATER _____

MOVIE _____

ACTOR _____

ACTRESS _____

STAGE PLAY _____

DAILY NEWSPAPER _____

INDUSTRY TRADE PUBLICATION _____

MC COVER _____

SPORTS TEAM _____

TV SHOW _____

TV NEWS PROGRAM _____

TV TALK SHOW _____

USE OF A ROCK SONG IN A COMMERCIAL _____

RADIO STATION _____

RADIO PERSONALITY _____

RADIO PROGRAM _____

MALL _____

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By Tom Farrell

If you were to ask someone about a year ago what they thought of Jetboy's future in this business, you'd most probably get an answer which paralleled the brightness of one of this year's hot, sunny days. Ask someone today and you'll probably get a blank stare followed by, "Are those guys still around?"

Well, when the band's long-awaited, almost forgotten debut album, *Feel the Shake*, was released this month on MCA Records, Jetboy went about recovering the momentum they'd lost last year when they were caught in a frustrating career-holding pattern that, amazingly enough, didn't seriously dampen the fire of the band.

I'm sitting in the offices of the band's publicist, joined by all five members of the San Francisco-based group. The band is watching a videotape of James Brown with a sense of admiration, awe, and respect that you'd hardly expect from a band of their age and genre. We decide to roll the clock

back to the time when things were just starting to take off for the band...

"We were preparing to re-locate to L.A., against our will, because we knew that things were starting to happen and we were probably going to get signed," says Fernie Rod, the band's diminutive guitarist. "If it was up to us, we would have stayed in San Francisco," says lead vocalist Mickey Finn, his trademark mohawk neatly tucked away under his hat, "but this is where all the things are." The band was a top drawing attraction on the club scene, playing and headlining all the local venues. Having done all they could do, it was just a matter of time before Jetboy was to be snatched up by a major label.

Near the end of 1986, Jetboy was signed by Elektra Records, and things started to roll. "They treated us great at first, they treated us like a first rate project, and not like something that they had taken a chance on," says Mickey Finn. "We got the

red carpet treatment. Little did we know..." he sighs. Guitarist Fernie Rod didn't feel that Elektra was fully behind them. "Well, at first I did, but before things got really bad, we started to sense that something was wrong. They gave us the runaround on a lot of things with the album."

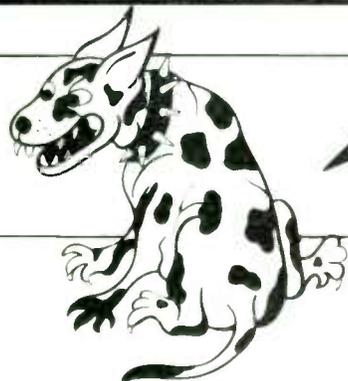
The album, which was produced at the Record Plant by veteran producer Tom Allom (known for his work with Black Sabbath and Judas Priest), was done on a budget of over \$150,000, according to guitarist Fernie Rod, who says, "It was money well spent. We went to a great studio, worked with a great producer and did exactly what we wanted to and didn't get any interference..." "And we came out with a great album," finished guitarist Billy Rowe.

"And then, the music business reared its ugly head," says Rod. The album was finished in July of 1987 and slated for release soon after. "Everything takes a long time," continues Rod. "People have got to understand that. Nothing is done in a day or two. You gotta OK this, OK that. You gotta have 17 different signatures just to go to the bathroom."

But the smooth and steady sailing was going a bit too slow, and there was too much feet-dragging, notes the band. Rod continues, "We went on holiday up north for a couple of weeks, and we were under the assumption that we were going to return and release the record in January of 1988." There were a lot of delays, and the band's morale was beginning to sag slightly. Drummer Ron Tostenson recalls, "I was always excited about it. It was aummer that sometimes the album got pushed back and we had to wait until after the holidays. But finally, on January 11th, to be precise (I remember because it was my birthday), I got the phone call that we had been dropped."

Jetboy says the problems started "when we found out that our A&R guy got fired," recalls Rod. "Then they dropped the Pandoras. We thought, 'they're not going to fuck around with us. Our album's already done, and we've got a release date.' But when we got back, they lowered the boom." What seemed to frustrate Jetboy even more was that Elektra had kept them in the dark about being dropped. Additionally, it was Jetboy's manager, Bridgette Wright, who notified the band about their dismissal. Even at that point in time, Elektra was vague about the details—and that was even more disheartening to the band. Fernie Rod recalls, "None of them had the balls to do it. Our manager called us. We were never even called in. We have a couple of vague reasons (as to why we were dropped), but we didn't care. Once they said, 'You're dropped,' we said, 'Fine. Fuck it. Now let's go look for another label.' We didn't sit there and dwell on it."

Another complication in Jetboy's tale of woe was the ejection of bassist Todd Crew. His exces-



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sive indulgence in drugs and alcohol had escalated into a problem that Jetboy could no longer tolerate. Billy Rowe, Jetboy's other guitarist leans forward and sighs, "We wanted to help him. We all cared about him and loved him and were best friends with him, but we just didn't have any more time. We were getting ready to do the record and he was falling down on his face in the middle of rehearsal. We had to fire him."

Mickey Finn recalls the events leading to Crew's dismissal and the band hiring Sam Yaffa. "His main problem was drinking, but he'd do anything you'd put in front of his face—to put it in nicer terms. He couldn't play when he was so fucked up!" continues Finn. "Then we got Sam Yaffa in the band and did the record. Going from a guy who would fall on his face in the middle of songs in rehearsal, to a guy who is an incredible bass player... it was like night and day. In a week, he (Yaffa) had all the songs down to a tee."

Todd Crew went on to become a roadie for Guns N' Roses, and in events still shrouded in mystery, died a few months later of an overdose while with the band in New York. Tempers were fueled, and many felt that Guns N' Roses' well-known partying habits contributed to the events of Crew's death. Guns N' Roses' guitarist Slash, in particular, had some rather unsavory remarks about Jetboy and their dismissal of Crew, saying that they had fired him for 'being himself,' among other things. As if the death of their friend wasn't bad enough, Jetboy now had to contend with some rather unnecessary and ugly band rivalry. Bassist Sam Yaffa recalls, "I had some friends of mine in London that called me up and said, 'Hey, I just saw Guns N' Roses last night and they were slugging you off between every song.' I just think it's very fucking immature. There might have been a lot of anger and guilt on their part, too, and that's where I think the reaction was. But that's all in the

past. It was over a year ago, and we're best of friends now." Finn chimes in, "Guns N' Roses laid things to rest when they came back to L.A. and played the Cathouse. I think it was a situation that was out of hand, but it's over now. Let the guy rest in peace. We all miss him, but that's in our past. It's over now."



Lynn McAtee

Jetboy's Mickey Finn

With the death of Crew behind them, the band set out to find a replacement. They did so with Yaffa, former bassist for Hanoi Rocks, a Finnish band that has had a substantial influence on the L.A. band scene for the last five years. Yaffa was quite a catch for Jetboy and an added shot in the arm for the band's publicity and following. Yaffa had been contacted by Jetboy after finishing a brief project with ex-New York Dolls guitarist

Johnny Thunders. He was enthused about the band's material and decided to join. Yaffa recalls trying to get Jetboy's engines restarted after the drop. "We started doing showcases and inviting record company people down to see us. We worked our butts off for half a year and attracted record company attention—which isn't the easiest thing to do after you've been dropped." The band's morale remained relatively undaunted, as Yaffa recalls, "We have a strong belief in our band. When you believe in the stuff that you do, it's that much easier."

Rod recalls the new challenges that faced Jetboy. "It took a lot of time. You first have to get label interest. Then you gotta do all that negotiating. There are hundreds of things involved." The band attracted the attention of a few labels, but it was MCA that is now the proud bearer of Jetboy's standard. Yaffa recalls, "MCA was the most interested and stuck with us for the longest time. They came to every single showcase." Finn enthusiastically remembers. "You want to go where the buzz is. At MCA, everyone was really excited about us. We did this one show at the Whisky and there must have been twenty different MCA people there. It was great."

The band was technically signed to MCA Records in June of 1988. Since then, their new label has been hard at work getting the world ready for Jetboy. With some new photos and a new song, "Make Some Noise," produced by Ric Browde, and recently added to their album, MCA Records released *Feel the Snake* on October 3rd. The album is packed with ten hard rock tunes steeped in the Seventies influences of such heavyweights as AC/DC, but with a thin coat of polish designed to make the material listener-accessible. The band's video for the title track was recently added to MTV's rotation, and, after a lot of hard times, Jetboy will finally be let loose on the world. ■

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By Jim Maloney

VU Readings

PRIME TRACK STUDIO: This North Hollywood studio hosted the Orange County group AMX in recording for Shelnick Production Co. Danny Tarsha produced and engineered five songs—"Crazy," "Don't Look Into the Future," "Flight 545," "The Only One," and "Living In the City."

THE ENTERPRISE: The Burbank complex recently welcomed Winnie the Pooh and friends to track some theme music for an upcoming Walt Disney Productions TV series. Andy Hill and Steve Nelson were the producers; Joel Stoner and Fred Kelly engineered. . . . Performer/producer Don Harris was in tracking and mixing his forthcoming Sonic Atmospheres release, *Vanishing Point*. Engineer Gary Chase utilized one of the studio's three full-blown Synclavier Systems for this fully-digital system. . . . Metal men Dokken, fresh from the *Monsters of Rock* tour, came in to mix their upcoming Elektra release, *Live*. Michael Wagner produced and engineered the project.

LIVE LENNON

Cinemax/HBO is presenting never-before-seen footage of John Lennon debuting the first incarnation of the Plastic Ono Band at the 1969 "Live Peace in Toronto" concert as an exclusive Cinemax Vintage Performances special, John Lennon, running throughout October. The concert marked Lennon's first performance for a live audience since the Beatles' last concert at San Francisco's Candlestick Park in August of 1966. Here, Lennon (looking more like the model for the bogus Shroud of Turin than a walrus) leads a band that consisted of Yoko Ono, Eric Clapton, Klaus Voorman, and Alan White through such numbers as "Cold Turkey," the Beatles' "Yer Blues," and the oldies "Blue Suede Shoes," "Dizzy Miss Lizzy," and "Money."

KIVA RECORDING STUDIOS: This Memphis facility recently welcomed blues legend Albert King and his famous guitar, Lucy, for tracking and overdubbing on a new album project. Session players included Jim "Dixie Fried" Dickinson and Bobby Whitlock on keyboards, Tony Thomas on synthesizer, David Cochran on bass, Melvin Robinson on drums, and horn men Andrew Love, Ben Cauley, and Jim Spake. Dickinson and Danny Green are co-producing; Pat Taylor and Danny Jones are behind the board. . . . Speaking of Whitlock (noted for his classic work with Derek and the Dominoes, Delaney & Bonnie, and Leon Russell), Bobby has returned to the Memphis music scene in a big way. He's been in doing overdubs and rough mixes for an upcoming album with engineer Danny Jones. . . . Billy and the Who Dogs were in recording demos of four of their original songs with producer Dickinson and engineer Matthew Kisha. . . . Jason D. Williams has been laying basic tracks for his RCA debut with label staff producer Mark Wright and engineer Warren Peterson. . . . Warner Bros. Pictures is in working on the soundtrack for the in-the-works Jerry Lee Lewis movie, *Great Balls of Fire*, starring Dennis Quaid. T Bone Burnett is producing. . . . Joe Walsh is in cutting tracks with engineer Pat Taylor for an all-instrumental LP for I.R.S. Records' No Speak label. . . . Norbert Putnam is in producing the Memphis Horns, and the sessions have included guest spots by Jimi Jamison and Whitlock.

LIVE OAK PRODUCTIONS: Bassist Curtis Ohlson has been in recording and mixing his second album for Enigma/Capitol, to be re-

RANGER DANGER



Robert Mathieu

MCA recording artists Night Ranger enjoy the company of actress Morgan Fairchild on the set of their new video "I Did It For Love." Fairchild made a brief—but no doubt memorable—cameo appearance.

leased on the Intima label in early 1989. Ohlson and engineer Jim Gardiner co-produced the tracks, which included Marc Russo and William Kennedy of the Yellow Jackets. . . . Laurence Rosenthal, this year's Emmy winner for Best Musical Composition for a Miniseries, was in laying down the soundtrack for a Telecom Entertainment production, *In the Line of Duty: The FBI Murders*.

SKIP SAYLOR RECORDING: Warner Bros. artist Morris Day is in mixing a new single with producer Michael Moore. Fred Howard and Pat MacDougall are fondling the faders. . . . Geffen Records artist

Chris Williams is in mixing his new LP with producer Dennis Matkosky and engineer Tommy Vicari. . . . Mix mogul Chris Lord-Alge is in with producer Bob Spencer, mixing Angel City's new single for Chrysalis Records. . . .

Laylah Hathaway, daughter of the late

Donny Hathaway, is in mixing her new Virgin single with producer Gary Taylor and engineer Fil Brown.

SUNSET SOUND FACTORY: Music producer Curt Sobel and engineer Bob Schaper recently worked on the just-released Twentieth Century Fox movie *Alien Nation*. . . . CBS recording artists Hiroshima are in completing their new self-produced LP with engineer Don Murray. . . . Geffen artist Peter Case is in working on his long-anticipated second solo album. Larry Hirsch, Steven Soles, and Case are producing; Hirsch is commanding the console. . . . Engineer Biff Dawes mixed down a Moody Blues concert for radio's Westwood One. . . . Producer Mitchell Froom was in recording the soundtrack for Steiner Films' new movie *Caligari*. Tchad Blake was the board boss. . . . Trevor Veitch produced a commercial for Yamaha Japan with artist Miss Yamani and engineer Tony D'Amico.

LARRABEE

SOUND: Reggie and Vincent Calloway produced the new Sharp album for Elektra Records. The first single will be "Playboy"; Keith Cohen did the mix. . . . El DeBarge's 12" of "Real Love" was mixed by Taavi Mote for Motown Records. . . . The dynamic duo of Keith Cohen and Steve Beltran are at it again. They're mixing three songs for Alexander O'Neal's new CBS record—"Innocent," "How Can I Make You Love Me?," and "You Were Meant to Be My Lady."



David Cooper/HBO

NEW TOYS/BARRY RUDOLPH



JBL/UREI Model 7110 Limiter/Compressor

As the heir apparent to a long line of successful UREI limiter/compressors such as the LA-2, LA-3 & 4, and the 1176LN peak limiter, the new JBL/UREI Model 7110 limiter/compressor has quite a legacy to uphold. The UREI limiter (in one or more incarnations) is virtually endemic to every recording studio you'd like to step into. So it was with great anticipation that I tried this brand new, single channel, one rack, space unit.

Perhaps the most unique feature of the 7110 is the two detectors used to sense both the average and peak audio signal levels. This means that the unit can function as a compressor in much the same way that the famous LA-2 leveling amp does, but also react quickly to sudden, violent audio peaks in the same manner that the UREI 1176LN peak limiter will. The two detectors generate separate DC control voltages that are summed and sent to a VCA (voltage controlled amplifier) which changes the gain of the audio signal.

The VCA is new to UREI limiters, but the 7110 retains the "soft knee" compression action popular with all UREI limiters. This non-linear compression ratio reduces the initial effect of the limiting action and makes the limiter less obtrusive—even with fast attack time settings because it is acting more like our own ears hear sound.

Starting from the left side of the 7110, the Link switch enables one or more 7110's to "track" or limit together for proper stereo imaging or for stereo broadcasting. The Threshold control sets the average input level at which gain reduction (compression) commences. Either balanced or unbalanced lines will be accepted since the input circuit consists of a balanced, differential amplifier. The next knob is called Detector because it adjusts the peak detector threshold from 0db to 20db above the average detector threshold level. So I consider it a second threshold control for the peak detector only. Got that? The Attack control sets the attack time of the average detector from 1 MS (millisecond) to 50 MS. The peak detector attack time is fixed at less than 100 microseconds. The Release control varies the release time from 50 MS to two whole seconds for 10db of gain recovery. The Ratio knob changes compression ratio from 1.5 to 1 to all the way to infinity to 1 ratio. Compression ratio means the relationship or ratio between a change of input signal to a change of output signal. The Output knob varies the output of the 7110 from -20db to +20db.

Between the threshold and detector knobs lies the engineer's panic button, Auto. The auto switch disables the front panel attack, release, ratio, and detector controls and replaces them with factory presets that were chosen to sound good over a wide

range of different program material. The auto switch also connects a program-dependent release circuit that follows the needs of a particular program through the 7110. Auto is a quick method to get quick control without compromising the audio quality that can happen with hastily set limiter controls.

For monitoring, the 7110 uses two 16-segment LED displays. The display on the left indicates gain reduction in db's while the other LED tree will show either output or input levels.

Finally, the unit has a time delay circuit that keeps the input connected to the output jacks when power is off, and then delays connecting the limiter circuit for a few seconds when power is switched on to insure that the internal circuits are stabilized. Also, all the controls are set up so that if they are all turned to a 12 o'clock position, you will have a good starting point to go from when first using the unit. Pretty nice!

How does it sound? "Invisible" would be the best way to describe the "sound" of the 7110. I tried the unit on several audio sources both live and pre-recorded and found no change in audio quality other than the actual gain compression I had dialed in.

On vocals, the 7110 performs well—especially on difficult recording singers who, for reasons of bad mic technique, rangy melodies, or carefree dynamics, sometimes give us engineers gray hairs. It would be a good idea to learn the limiter a little bit on a pre-recorded vocal track before putting your singer through the "getting a level" routine because the 7110 has so many options to consider, you may want to relearn some of the consequences of precision control over attack, release, and ratio settings.

This precision control opens up some interesting tonal (that's right—tonal) shaping possibilities by way of extreme attack and release settings on instruments like a bass synth or a snare drum. I found that, on drums, you could not only get the popular "pop" attack sound, but many other types of dynamic stressing tricks not possible with limiters in this price range.

With the pleasing transparency of the 7110, I really never heard any bad sound come out of it other than when I had it so screwed around and jacked up that I should have had my engineer's pilot license revoked. If I had to make any critical comment it would be only that I wished the detector, attack, and release controls were calibrated on the front panel and that there should be a bypass button. The two "nits" are pretty minor considering all the great things about this limiter. I'll take two, please.

The JBL/UREI 7110 limiter/compressor sells for \$475 retail. For more information, contact JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329 (818)893-8411.



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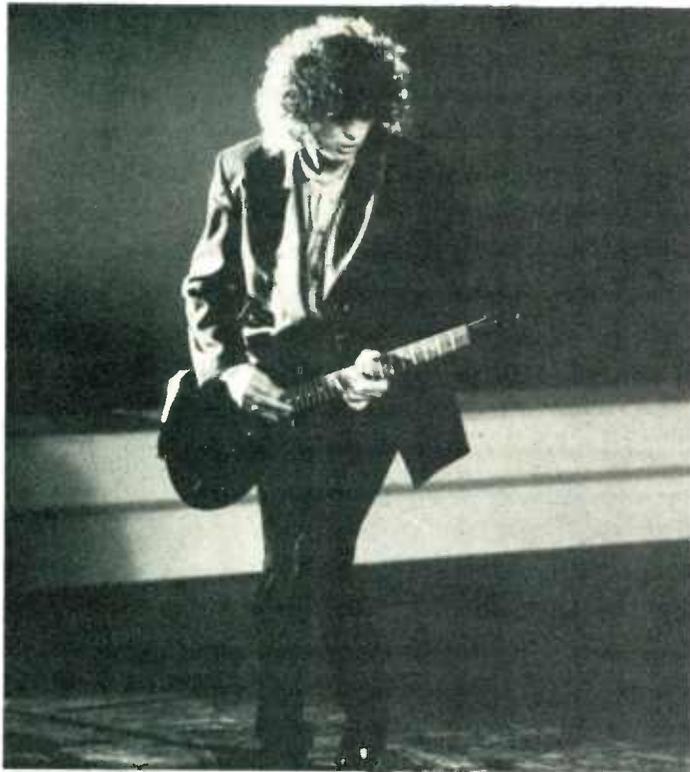
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Reviews

Concerts



Jimmy Page: Rock's ultimate guitarist.

Jimmy Page Rock City Angels

The Forum
Los Angeles

Uncovering the myth of Jimmy Page is far more difficult than unraveling his music. The records are more than well known, and the concerts—whether with the Yardbirds, Led Zeppelin, the Firm, or his new band—are basically stripped-down recreations of those records, bare-boned vocals, bass and drums, supporting Page's eloquent guitar playing.

There's something about the guy—call it charisma, call it mysticism, call it a universal appreciation of timeless rock, call it a mass evil spell we've all been under since Page sold his soul, whatever. Few rock stars get quite the vibe going in a hall that JP does, and this magic is perhaps the main attraction. Page need only clang the opening figure of any given tune, and the place goes nuts.

With his entranced followers clearly under his power, Page could have played the hard rock sorcerer of his Zep heyday, strutting alongside the lead vocalist or conjuring the Theramin, but he was instead

the friendly geezer, the congenial host smiling, talking to the crowd, introducing songs. Page, one of the originators of the-rock-concert-as-large-scale-theater event, actually managed to bring a fireside chat ambience to an arena show.

He may as well be easy going, though, as he has a crack band, an unstoppable repertoire of music to draw from, and a great new smash album to add to the song list. The crowd was just as into the new stuff as the Zep chestnuts, I might add, and one of the show's highlights was "Midnight-Moonlight," from the debut Firm LP. Page got out that ancient Dan Electro guitar, tuned to one of his own exotic open tunings, and used the free-form middle section as a spot to drop in his two most famous concert solo pieces, "White Summer" (from the Yardbirds' *Little Games*) and "Black Mountain Side" (from the first Zep album). The far-Eastern strains, fingerpicked through four Marshalls, can chill even the most jaded spine. Probably the other most musically dramatic workout was "In My Time of Dying," with vocalist John Miles proving he doesn't have to answer to anybody. Power, clarity, and confidence are his slogans, and Page obviously digs groovin' with him.

Jason Bonham also proved a worthy foil for the master, laying down the unflinching grooves his dad made famous. He is indeed a terrific player on his own, and his drum solos, like his father's before, provided the perfect lull in the festivities to go for a pee and refill the beer cup.

Opens Rock City Angels had such a good sound mix that, as I was buying my first beer and hanging around the concession area, I thought their music was pre-recorded. It was clear that they were just as comfy on a huge stage as they were in the bars that have been their home up 'til now. The band's basic blues rock treads no new ground nor does it pretend to, but at least they neither look, nor sound like Aerosmith, and harken instead back to the bands and bluesmen that most likely inspired Perry, Tyler, and crew. Their MTV tune, "Deep Inside My Heart" sounded pretty ferocious for a ZZ Top refried riff, and audience recognition was already in evidence. They can also do a serious tear-jerker, and Guns 'N' Roses have proven that the heavy one-two punch followed by the tough-dude love ballad is good for raising yer band balance. So watch for these guys to go big time soon.

—Screamin' Lord Duff

Was (Not Was)

Roxy
West Hollywood

I may lose my membership in the Lester Bangs memorial Post-modern Sashimi club, but I don't understand what makes Was (Not Was) hip. The musicians themselves were far too proficient to be considered artsy-fartsy players and more importantly, they seemed to take themselves seriously. Even Sweet Pea Atkinson and Sir Harry Bowens' amateurish attempt at Temptation dance steps was sincere. While on the subject of old rock & roll and R&B classics imitation, there's a fine line between an artsy retro-rock band and the offerings of your local Holiday Inn cover band. Was (Not Was) savior comes in the form of their clever, tongue-in-cheek lyrics. Unfortunately, vocals were over-powered by the bombastic instrumentalists who seemed relentlessly bent on one upping each other—simultaneously.

The majority of Was (Not Was') Roxy set consisted of songs from their latest Chrysalis release *What Up, Dog?* Their funk jam "Walk The Dinosaur" and the mid-tempo "Anytime Lisa," with its wonderfully rich three-part harmonies, were particularly engaging. WNW's zany stage antics from a back-flipping guitarist, to a trumpeter who played a duet with himself on two trumpets, helped to ease my confusion over this Motor City band's lack of direction. Simply put, Was (Not Was') smirking performance was for those in the know. The remainder of us, were simply left in the dark.

—Pat Lewis

Ziggy Marley & the Melody Makers

Universal Amphitheatre
Universal City

Months of constant touring have paid off: Ziggy and crew have become a tightened-up, world-class rockin' machine. With the clear sound mix at the Universal letting their group and individual dynamics cut through, reggae's superstars got the large, enthusiastic crowd on its collective feet from the git-go.

This is a band outfitted for the Nineties, both in equipment and attitude. The four guitarists wield headless axes, the all-synth keyboard section plays the horn charts and more traditional twinklin' ivory-type chords, and the drum kit is as much electronic as acoustic.

On a performance level, the focus is less on the Zig as a shamanistic frontman (he ain't) than on a more equal visual and energy arrangement. His siblings who make up the Melody Makers (sisters Cedella and Sharon and brother Steven) dance much more than he does, especially the swirling, colorfully attired young women.

The 11-piece unit stretched out into accessible, trance-dub workouts on nearly every song, allowing less to become more as the sound was stripped down to its essential roots of drum, bass and voice. Yet, they also shattered the relative lingering quiet with a well-integrated polyphony when the time came for blowin' the lid off the joint. The Zig and his buddies have started to reinvent some of their (and father Bob's) material. "Reggae Revolution" became a blisteringly paced stomper, somewhere between power funk and serious ska. The eldest son belted the lines "children in the ghetto got nothin' to eat" on "Naah Leggo," only to weave into a "spontaneous" stab at several verses of the King's "Get Up, Stand Up." The successful single, "Tomorrow People," a tune my feet and hips told me had reached oversaturation, offered something fresh as the ensemble injected a bit of two-beats-it-out near the end. Again, the everpresent use of dynamics sets this group apart as one which understands the power of space and silence within the polygroove.

When the set ended, it was with a question and a demand. Encoring first with "Have You Ever Been to Hell," the Zig and company asked whether the listeners knew of souls being bought and sold while Chinna peeled off sizzling swaths of controlled feedback. Finally, "Hey World!" capped the evening with its insistence that "world, you better wake up." Yes world, you better wake up to the injustices and liberation struggles yet to be fought and to the fact that 1988 will become known as the year reggae got some commercial respect it has struggled for years to garner.

—Tom Cheyney

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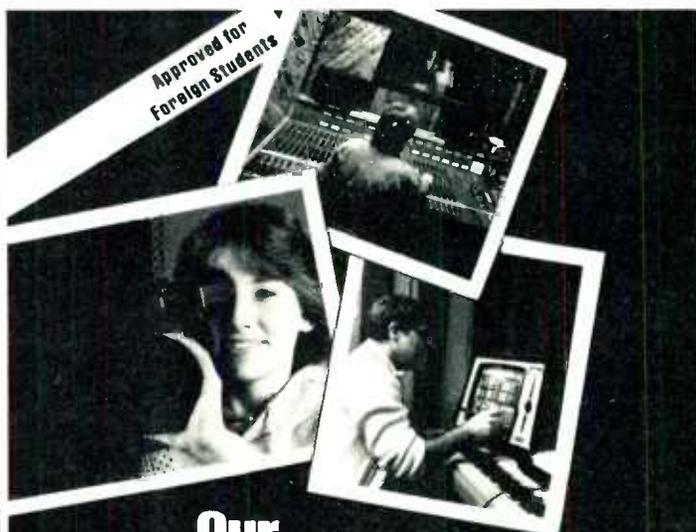
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Reviews

Clubs

Perhaps the band arranged their songs this way on purpose because they chose to sing in English instead of Swedish, or maybe they just like to crank it. Their timing was split second, never missing a beat. Lindblad's guitar playing could rival Eddie Van Halen or Steve Stevens. His guitar smoked, while Hellstrom cranked out a solid rocking bass. Lindskoog's drumming provided an even, steady beat. He was capable of a few Keith Moon-type solos, in which he beat the living daylights out of his drum kit. Emilson's keyboards tumbled and rolled on "Memories of You."

□ **Performance:** Be Bop Bandit is a misnomer. There is nothing "bop-ish" about this band or their show. As the lights dimmed, loud feedback and thunderous keyboards blared through the speakers. Under a cloud of smoke, the members took their places on stage kicking into the opening number, "Bad Needs." Once under way, no one in the audience would have had a clue that they were from Sweden, except for their individual appearances. Picture young, clean Vikings, who have discovered rock & roll. They are Scandinavia's equivalent to Poison. Sahlen, the lead singer has heart throb potential. His gorgeous looks only added to his charisma as a performer. His voice demonstrated a soulful singing ability where the words actually had meaning, especially on the number, "Wrong Side of Town." Be Bop Bandit used the typical metal stage moves leading to the belief that MTV must be popular in Sweden.

□ **Summary:** Be Bop Bandit came to the United States in hopes of getting a record contract because it's difficult to get signed and distributed back home. The band proved to be better than average on a musical level. Yet, not once in their music did they refer to being Swedish. If the band would play up on this unique quality, then they would definitely stand out among the pack of bands playing L.A. clubs. Maybe these Swedes are just dreaming of making it as American rock stars just like adolescent boys do here.

—Debbie Richard



Scoundrel's Yarbrough does his best Malcolm X for the party-hardy rowdies.

Scoundrel

Sasch
Studio City

□ **The Players:** Kevin Yarbrough, vocals; Daniel Bejarano, drums; Danny Diaz, guitar; Tony Hurst, bass; David Rodriguez, keyboards; Margaret Baxter, background vocals; Betina Quimby, background vocals.

□ **Material:** The music of Scoundrel best delineates an emerging hybrid of funkified rock which borders on regions recently explored by Vanity 6, The Last Poets, and Van Der Graaf Generator. The lyric content deals almost exclusively with Dionysian excesses as practiced in contemporary America. Such tends to weary one who has heard these cliches of 'let's get down and party' ten million times before. The sentimental ballads dealt with boy/girl stuff which is too trite to even waste any more energy writing about.

□ **Musicianship:** They are surprisingly excellent players, in spite of the boring crap that they were forced to play. Drummer Bejarano displayed

finesse and verve seldom equalled within the nexus of this arena. Bassist Tony Hurst played his bass with much pep and vigor. Guitarist Diaz and keyboardist Rodriguez displayed sparkling feats of virtuosity on their respective instruments, and the female background singers shook their booties jes' fine.

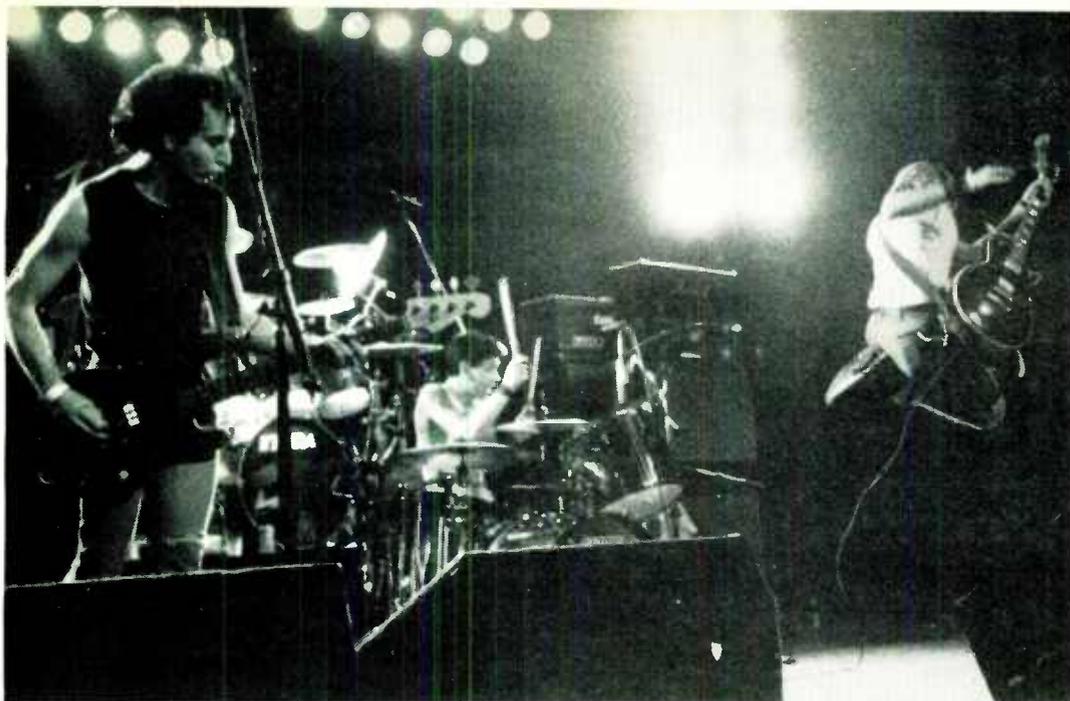
□ **Performance:** Main Man Kevin Yarbrough, who bears a striking resemblance to the late Malcolm X, commanded utter devotion of audience attention as he mugged, pranced, bounded, strutted, emoted, and veritably exploded across the stage in a technicolor aura of pristine embryonic energy. He sang from the heights of passion to the depths of despair to the extent that huge sweat stains could be seen under his arms. The man has got soul with a capital S—something the whitebread folks in the Valley could sure use of. The entire band performed in clockwork precision and had their set down tight—almost too tight. The pacing—opening with two uptempo tunes, then a ballad—seemed too calculated and predictable. A certain anxiety to succeed in pleasing the crowd and make it in general tend to kill spontaneity and made the act appear too packaged. Fine for the masses if you can fool 'em; not so fine for jaded music critics who always search for the transcendent and other-worldly in groovy local bands.

□ **Summary:** Scoundrel is a tight, hot band with some hot-shot management intent on having the band make it. Yes, they are popular, yes, they had a huge crowd of partying hedonist numbskulls cheering them on, and yes, their music is tight, funkyass rock. It's simply not my cup of tea and they failed to communicate anything meaningful to me. For party-hardy rowdies only.

—John Trube



Chain Gang: Our reviewer flipped over 'em. Will the rest of the biz follow suit?



Lunchbox's Tim Swenson tries out his new anti-gravity routine at the VAC.

Lunchbox

Variety Arts Center
Los Angeles

□ **The Players:** Tim Swenson, lead vocals, rhythm guitar; London May, drummer; Jim Novak, lead guitar; Tracy Stevens, bass.

□ **Material:** Thoughtful yet moody punk-metal and hard rock music delivered in the vein(s) of Husker Du, Guns N' Roses, and the Replacements. Songwriter Swenson has crafted a wide range of songs that immediately strike an emotional chord in the listener. Whether the response causes one to summon up his own bitter feelings of a friendship gone astray and consider inflicting physical pain on an ungrateful buddy as in "Pigs in Pieces" or actively listen to a man's tale of spiritual reawakening as in "Judas, Jesus, and Me," Lunchbox displays a streetwise intellect and awareness, making them eloquent spokesmen for the current crop of disenfranchised youth.

□ **Musicianship:** This young, scruffy foursome performs with the precision and technical ability of seasoned professionals twice their age. Lunchbox played loud, fast, and passionately during the all-too short thirty-minute set. Lead guitarist Novak got the cynical crowd's attention and respect by showing off his skillful fretwork, producing virtuoso power chords a-plenty, combining speed metal and thrash styles. Bassist Stevens provided a solid rhythmic backup. Drummer May (ex-Misfits and Dag Nasty) supplied the necessary sonic attack with his intense tribal-like pounding.

□ **Performance:** There's nothing contrived or forced about Lunchbox's stage performance. Swenson is a compelling frontman who managed to work himself into a cold sweat by

spinning and jumping around like a child without a care. Novak was literally smiling from ear to ear, having a ball with his guitar.

□ **Summary:** Lunchbox has what it takes to become headliners by virtue of their insightful, mature songwriting and natural, unassuming stage performance. They're miles ahead of the bands who worry more about makeup application than artistic expression. —*Harriet Kaplan*

Chain Gang

Madame Wong's West
Santa Monica

□ **The Players:** Chain Smythe, lead vocals; Randy Waldon, drums; Steve Jerand, lead guitar; Jim Bemis, rhythm guitar; Tim Haze, bass.

□ **Material:** The Long Beach-based band has been heavily influenced by Janis Joplin, and consequently has a strong blues element. Yet, their music is amazingly mainstream. Their songs really have only one speed, and that's full-tilt ahead. They aim to get your feet moving, and due to the rave-up nature of their songs, they almost always succeed. Imagine if you will a more accessible Concrete Blonde, and you'll have pegged the Chain Gang exactly. They deal with the same Hollywood-underside material that Concrete Blonde does, except that the Chain Gang's music is more danceable.

□ **Musicianship:** The Chain Gang is comprised of experienced professionals, and it really does show. The absolutely brilliant lead singing of Chain Smythe (I really can't say enough good things about her wonderful voice—it's the best I've heard in some time) is what powers the Chain Gang's pulsing, rhythmic attack, but you really can't ignore the slashing, virtuoso guitar work of guitarist Steve Jerand, either. While

Smythe uses that beautiful husky voice of hers (much like that of Christina Amphlett of the Divinyls) to provide a spine-tingling sound, Jerand matches her note for note with work that Gary Myrick would envy. It's a measure of Jerand's skill that he can make you marvel at his playing while Smythe is singing. Rhythm section members Bemis, Haze, and Walden play ably, but are less noticeable. Their role is to maintain a steady backbeat, and get out of the way of the full-barrelled sound of Smythe and Jerand.

□ **Performance:** While Smythe prances and dances about the stage like Belinda Carlisle in her Go-Go days, guitarist Jerand gives George Thorogood a run for his money with a few dance steps of his own. You'd be tempted to label it the typical guitar heroics, if it weren't for the obvious enjoyment Jerand has in his playing. At any rate, his moves certainly look unrehearsed. It's hard to move like that and not knock over a few things though, especially on a small stage. No surprise then that falling mike stands are the order of the day. But with the dynamic presence of Smythe, who cares? She's fun and upbeat, and obviously enjoys being on stage.

□ **Summary:** Their songs alone would be enough to make the Chain Gang real winners. Add to this the incredible stage presence of Smythe, and you'd think some smart record company executive would have signed them by now. They are definitely ready for radio airplay, but they probably will have to continue to hawk their independent EP at their shows, and slowly build up the following that they so richly deserve. Expect them to continue to play the smaller clubs before someone recognizes their brilliance and signs them to a label. —*Floyd Wallace*

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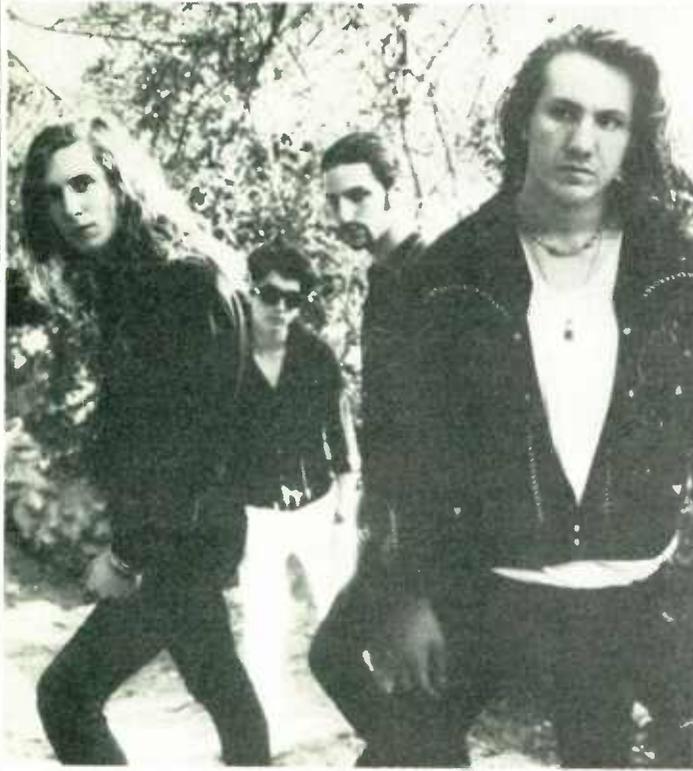
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CLUB DATA/S.L. DUFF



Broken Glass will shred on Halloween night at the Scream.

ORANGE JUICE: The capacity crowd at the T.S.O.L./Kill For Thrills show at **Night Moves** in Huntington Beach proved that not all Orange Countians are conservative and stuffy. T.S.O.L. fans caused turmoil on the dance floor with fights and crazed dancing. Vocalist Joe Wood continued to belt out rich blues rock with fierce intent while disregarding the thrashing bodies and discouraging the fights on the floor. New guitarist **Scotty Phillips** seemed to slide into **Ron Emory's** old turf without a problem.

Orange County crowds are often not receptive to Los Angeles bands, but in the case of **Kill For Thrills**, the audience must have recognized their strong potential and great music. Although bodies were not thrashing on the dance floor, toes were tapping and heads were nodding to the rhythm. One listen to **Kill For Thrills' "Silver Bullets"** and it's obvious they can write good songs. The band is certainly making a name for themselves with their music, energy, and good looks.

—**Jennifer Clay**
L.A. CLUB CRAWLIN': Saw English press darlings **Jesus & Mary Chain** at the **Whisky** on October 11, and found them to be a greatly improved live band from the last time I saw them. Starting the show with mostly newer material from **Darklands**, they eventually worked their way back in time to their earlier, more brutal material. They truly have primal fuzz feedback down to a sonic science, and hidden amidst the murk are some pretty catchy three-chord sonnets. They play a lot longer now, over an hour, which is something in

itself when you consider the band staked part of their reputation on their curt 20-minute sets. They used that Seventies standby, the smoke machine, from start to finish of the set, so much so that I never saw their drummer and just figured it was a drum machine until I walked to the very edge of the stage and peeked right up at him. Opening act **Art Phag** was funny for about a minute, but their slop-shit, Spike Jones approach to rock & roll didn't pay off with any punch lines—as a joke band, they just weren't funny. Given the ticket price was a hefty \$17.50, the audience at least deserved a decent opening act.

Also managed to see **Screamin' Jay Hawkins** and the **Fuzztones** at a totally packed **Palomino** on the 14th. I can't say either band whipped out any surprises, but both delivered super solid, rockin' sets. **The Fuzztones**, in a non-headlining position for a change, did a short, tight, to-the-point set of Fuzztones oldies and newies. Jay stuck to the standards, and played lotsa, lotsa blues, allowing both guitarists and his sax player about two choruses per song. This lengthy soloing led some to evacuate before Jay's second set, but he was in fine voice all night, and sang all the songs that really mattered, such as "I Put a Spell on You," "Little Demon," "Constipation Blues," and "Frenzy." Finally, I also saw a load of cool bands at yet another **Teaszer** Sunday blowout on the 16th. **Lovedog**, whom I thought had broken up, turned in a rousing set; the original **Raszebrae** reformed to do a special

set, the **Nymphs** totally shredded (see **Critix Pix**) and **L7** put me into a fuckin' coma. The drummer from the **Miracle Workers** sat in while the **L7** girls search for a new basher, yet the result was damn tight, given that one rehearsal was all they had for the gig. After that much blistering rock, my head split open, and I unfortunately missed subsequent sets by Hollywood superstars **Redd Kross** and **Red Hot Chili Peppers**.

CLUB NEWS UPDATES: **Michael Fell**, long-time booker/promoter of **Gazzarri's** whose regime was ended this past summer, has re-surfaced in Canoga Park at what was the **Metro**. Fell will call his new venture **Industry**, and it looks to be a pay-to-play situation. There's a new club in Laguna Beach, at least it's new to us. It's called **Club Postnuclear**, it's located at 775 Laguna Canyon Road, and you can call (714) 497-0933 for info. Upcoming shows there include **Dramarama** on Halloween night, and **Red Flag** on the 5th.

DRUMS FOR PEACE: **Electric Peace** play their last show with drummer **Rick Winward** on November 19th, at the **Gaslight**. They're lookin' for a new player now, so if yer interested, contact **Brian Kild** at (213) 969-9032.

SCARY UPCOMING STUFF: As is always the case, there are plenty of great gigs on and around Halloween.

Scream presents **Screamscene 3**, featuring on Friday, the 28th, **Shattered Egos**, **Shiva Burlesque**, and **Death Ride '69**. Saturday, downtown, it's quite a bill indeed, with **Antja Mimes**, **Circle Jerks** (this is assuming **CJ** vocalist **Keith Morris** has reconsidered after quitting the band onstage at **Devonshire Downs** on October 15th), **Damn Yankees**, **Human Drama**, **Sound Garden**, and **T.S.O.L.** Wowzer! Also, on Monday, Halloween proper, **Scream** presents **Junkyard**, **Miracle Workers**, **Broken Glass** and **Kill For Thrills**. Ex-Keel guitarist **Marc Ferrari** presents his new band, **Ferrari**, at the **Troub**, along with the debut of ex-**Steeler** bassist **Rik Fox's** new group, **Thunderball** on the 28th. Fox hasn't played the scene for about four years, so make of that what you will. NY noise gods **Pussy Galore** are joined by **Thee Fourgiven** at **Raji's** on the 27th, where on the 29th the club hosts the **Water Buffalo Halloween Party**, featuring a costume contest, a drawing for a Gibson guitar, and bands featuring lodge members: **Little Kings**, **Bulldozer**, **Sam Mann's Bad Mouth**, and **Sidewinder**. **Jonathan 'Mako' Sharkey**, keyboard genius and the self-proclaimed 'Lonesome Drive,' does a solo show at the **Livery** in Ventura on the 28th. **Angela Bowie** hosts the **Fuzztones**, **Celebrity Skin**, and **Christy McCool** at the **Teaszer** on Halloween night. And, in the true spirit of Halloween, I'll be checking out freaked-out costume band **Gwar**, and I'll be back with a special report on them next time, complete with photos, of course. ■

LiveAction Chart

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

Reporting Dates
October 4th—October 17th

Lighthouse Hermosa Beach

1. Wild Child
2. Elmo & the Cosmos
3. Gumbo

FM Station North Hollywood

1. Panache
2. Aces & Eights
3. Shame

Catalina's Hollywood

1. John Hicks Quintet
2. Dave Valentin Quintet
3. Henry Johnson Quartet

McCabe's West Los Angeles

1. Dave Van Ronk/Bob Forrest & Mike Martt
2. Danny O'Keefe/Jonathan Edwards
3. Tonio K.

Music Machine West Los Angeles

1. Billy Zoom/James Intveld
2. Walker Stories/Billy Bremner
3. Ike Turner

Madame Wong's West Santa Monica

1. Bloc
2. Aesthetica
3. Caught in the Act

Raji's Hollywood

1. Pigmy Love Circus
2. Haunted Garage
3. Frightwig

CRITIX PIX: Caught the fabulous **Nymphs** the other night, and they seem to have gone through a lineup overhaul since I saw them last. I'm not sure who is left from the old band besides vocalist Inger Lorré, but the group's sound is certainly in tact; in fact, they sound better than ever. Loud, proud, heavy (but not metal), hard drivin' and confident, this is straight rock & roll stripped down like a hot rod. Inger is singing better than ever, very self-assured and with much better intonation than I recall her having. Her charisma, coupled with the energy 'n' attitude of her new foil (the band's new bassist), make for a raw, riveting show.

SHOWCASE/JENNIFER CLAY

It's amazing that a band so original and incredibly good can be so misunderstood. Yet the Fuzztones are. Mistakenly, critics label them as Sixties revivalists, which is inaccurate. Yeah, they use equipment from the Sixties and listen to Sixties music, but they're also into the Fifties and early Seventies. They are simply a good American rock band that plays entertaining music, and in the process, has managed to become a smashing success in Europe.

The Fuzztones built a following in New York in the early Eighties, where they established themselves as one of the best bands to come out of the U.S. garage-rock scene. They were headlining large New York clubs such as the Peppermint Lounge and the Ritz, and in 1985, the 'tones split for their first European tour in support of *Lysergic Emmenations*. The LP was released on ABC in Europe, and Enigma in the States. Through heavy support from the European label and the tour, *Lysergic* reached Number Two on the European indie charts. They opened on the Damned's *Phantasmagoria* Tour, and later filled in for the cancelled Ramones at a 20,000 seat festival in France.

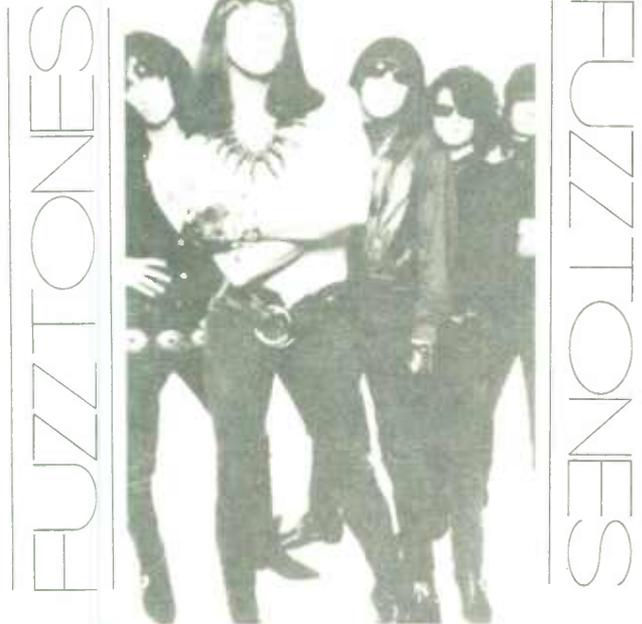
"For three months it was constant exposure. We were getting great press in the three major magazines and we were on 'The John Peel Show,'" says vocalist/guitarist Rudi Protrudi. "When we got back, we had made a huge impact on England. We were the first American garage-sort-of-band to come over, and it was right at the height of the popularity of that kind of music. We broke that market."

When the Fuzztones returned to New York, record companies were calling Protrudi once a week. The problem was the band had broken up. In short, Protrudi explained "one got married, one retired, one died of AIDS, one is still playing rock & roll in a real good band that actually opened for us on this recent tour at a couple shows. . . all the other guys just flaked out. They just didn't have it in their heart and soul."

There wasn't much of a scene left in New York, so Protrudi headed out West to reform the Fuzztones with a

new lineup comprised of former New Yorkers and local musicians—guitarist Jordan Tarlow, organist Jason Savall, bassist John Carlucci, and drummer Mike Czekaj. The band returned to Europe in 1987 to a growing scene that they had been at the forefront of.

"We came back, and it was like 'the return of the Fuzztones. The reformed Fuzztones, our heroes,'" Protrudi explains. "And now the fans go simply, absolutely crazy."



Pointy boots, necklace o' bones, look out baby, we're the Fuzztones.

It's no wonder. The Fuzztones are an incredibly charismatic band. They feed off their audience, as if their energy is being supplied by the reactions they receive. No superior "we're bitchin'" attitudes from these guys. Their personalities are thrown into their music and performances, creating a bond with the audience.

"We are more intimate with our audience than other bands are," Savall explains.

"We aren't above showing our audience that we love them," Protrudi agrees laughing. The audience

also shows they love the band through participation that ranges from dancing and stage dives to sexual and even illicit acts. "Well, we've had girls come up on stage and take off all their clothes. We've had (especially in Italy) guys come up on stage and lick the sweat off of you. These are 'hetero' guys," he reassures us, "They go home with their girlfriends, but they'll give you a big wet one. . ."

"This guy who was married tried to unzip Rudi's pants. . . ." Tarlow

stays at the same hotels we're going to be at, and I don't know how she knows where we're going to be. She must contact the booking agent. She'll be there before we get there. Her car will be parked out front and it has a Fuzztones logo painted on it. We have another girl who follows the band. She has a Fuzztones tattoo on her arm. We knew her for one day."

The strange, obsessive behavior not only flatters, embarrasses, and amazes them, but it also assures the group that they are doing something right. Whether it is the entrancing aquamarine eyes and grinding hips of Protrudi, or the racy rhythmic beat of the music, the Fuzztones satisfy their audience.

The classic Fuzztones tunes and covers still constitute much of the set because the crowd still hollers for them. "More than anything else, what's important to me is satisfying the audience. So we do songs that I've been playing for eight years," Protrudi says. "We change them around, though. In fact, a lot of the time, we'll leave room for improvisation." Such golden oldies as "Cinderella," "Strychnine," and "She's Wicked," still populate the group's set.

The music, whether it be the classic numbers or the more recent tunes, is fresh and original. Even though they came out of a scene in which bands were paying homage to the Sixties, the Fuzztones are not. Shades of Deep Purple and the Doors can be heard, but the music is definitely the Fuzztones. The psycho-sexual-trash rock explores love and sexual tensions through Eighties lyrics that would have been declared obscene in the Sixties—even though the Massachusetts Supreme Court said William S. Burroughs' *Naked Lunch* was not.

The music is neither Sixties retro nor obscene, just entertaining rock & roll from a charismatic Los Angeles-based band that is *not* trying to be the next Aerosmith.

"Real, true rock & roll will never die," says Protrudi. "It's all I can say."

Correction: Last issue's Food For Feet Showcase was written by Pat Lewis, not Tom Kidd. So sorry, Pat.

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BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 391-3435
Type of Music: Original acoustic material
Club Capacity: 75
Stage Capacity: 4-5
PA: Yes
Piano: Yes
Audition: Open mic Mondays & Wednesdays at 8:00 pm
Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
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

CLUB 88

11784 W Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&R, originals only
Club Capacity: B250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Audition
Pay: Percentage of door

COCONUT TEASER

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

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FM STATION

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

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Alibi Artists (213) 659-4777
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

THE INDUSTRY

7230 Topanga Cyn. Blvd., Canoga Park, CA 91303
Contact: Michael Fell Prod. (818) 713-9440 or (818)893-7799
Type of Music: All original rock
Club Capacity: 350
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo & bio to above address
Attn: Michael Fell or call.
Pay: Negotiable

LADY JANE'S

2612 Honolulu Ave., Montrose (North Glendale), CA 91020
Contact: Peter Kimmel (818) 994-2818
Type of Music: Top 40 only
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape & promo to Class Act Productions, P.O. Box 55252, Sherman Oaks, CA 91413
Pay: Negotiable

LECTISTERNIUM

9300 Jefferson, Culver City, CA
Contact: Mike (213) 465-3911
Type of Music: Industrial/alternative, Sundays only
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, photo, & bio to 2129 N. Gower, Suite 8, Hollywood, CA 90068
Pay: Negotiable

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Jonathan (213) 828-4444
Type of Music: R&R
Club Capacity: 600
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned
Pay: Percentage of door

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Bravo Productions (213) 652-4888
Type of Music: All types
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio to club attention
Bravo Productions.
Materials returned if S.A.S.E. included.
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 & bio
Pay: Negotiable

PALOMINO

8500 Wilshire Blvd., Santa Monica, CA 90403
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 & bio
Pay: Negotiable

Contact: Dave Swinson (213) 594-8975

Type of Music: All original/any style, Wed acoustic night
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio to above address or call Dave.
Pay: Negotiable—all are paid.

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

THE GREEN DOOR

9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only
Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info
Pay: Presale & negotiable

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking
Pay: Negotiable

JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: T40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Ron Nagby for On the Move Productions or call (213) 547-4423/24 or 24-hr. answering service. (213) 281-7102.
Type of Music: Rock & roll and all other types
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

PERSON FRIDAY needed for production/recording facility. Entry level with real growth, FT or PT. Pay & long hrs. Heavy phones, typing, sales, errands to start. Must think fast; stay cool under high pressure, must work well very independently & also work well with the public. Songwriter or copywriter a plus. Please leave message for Francis at (213) 395-3557

EXPERIENCED RECORDING STUDIO ENGINEER wanted. Must be fast with Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene at (213) 395-3557.

BANDS/ARTISTS with draw sought by The Benefit Network for upcoming benefit events. Send photo, bio & tape to: The Benefit Network, 8033 Sunset Blvd., Suite 579, Los Angeles, CA 90046.

RECORD COMPANY seeks interns for pro-

duction, record promotion, production, engineering, publicity. No pay. Excellent way to learn the ropes. Hrs. flexible. CAI (818) 508-8931.

RECORDING CO. WITH STUDIO seeks interns for varied responsibilities. Great way to learn record business. Can lead to paid position for right person. Hrs. flexible. Call Maurice (213) 466-5605.

MEDUSA RECORDS has an opening for metal A/R promotion intern. Hours adjustable/no pay. Call Ron (213)390-9969 Ext.118

GUITAR CENTER seeks synths and software sales people. Must have product knowledge and sales ability. Apply in person. Guitar Center 7425 Sunset Blvd. Los Angeles.

MUSIC BUSINESS SECRETARY WANTED. Must have good speaking voice, typing skills & typewriter. Pay of studio time for demos. Call Wayne (213)294-8804 or (213)204-2222

ROCK-N-ROLL MODELS. All types, female only. Needed for various videos, albums covers etc. No exp. necessary. Pay varies depending on the job. Need girls imaged. Rock image a must. Call Leslie (818)506-6353 9-6 P.M. For anyone who tried last issue and couldn't get through, please try again. There was phone problems. Sorry for the inconvenience.

COCONUT TEASER needs fulltime house sound person. Able to do minor repairs. Good salary/per. position. Call Carol or Nina (213)654-4887.

V.P./EQUITY POSITION recorded music. College grad. and/or extensive exper. in record marketing, promo, merch./sales. Should have related exp. in music publishing and artist mgmt. Submit resume to: P.O. Box 8442, Univ. city, CA 91602.

ROCK MGMT. CO. seeks motivated interns. Learn music business plus great benefits. No pay but possible future position. Call (818)342-2522.

INDIE RECORD LABEL seeks dependable person with good communication skills to work in radio promotion & publicity. Orange County area. Contact Dave Hansen (714)997-9387

VOCALISTS WANTED! By established ad agency for commercial prod. Should have hit sounding commercial vocal qualities. Must have pro attitude and recording exp. Readers preferred, but good ear O.K. Pros only. Call Bruce (818)845-6293.

RHINO RECORDS is looking for intern who is not afraid of phones. No salary, short hours. Call Julie R. (213)828-1980.

NEW RECORDING STUDIO seeks intern eng. No pay, but great exp. Hours flexible. Call Joe (213)578-0071 or John (213)371-0124.

INTERN WANTED for alternative marketing dept. Need someone not afraid of phone for college/retail promotions. Not a golfer position. Will gain quality exp./chance for advance. No pay to start. Contact Vicki (213)390-9969 Ext. 111

INTN'L RECORDING ARTIST needs personal publicity agent/photographer for US & Europe tour. Aggress. go getter. Tour salary open. Some exp. a must. Call Suzanne (213)541-1840. 9-6 PM.

PROMOTER WANTED for West L.A. original/acoustic music club. Contact Jay. (213)391-3435.

INTERN WANTED for music management and public relations firm. No pay, flexible hours. Great opportunity for aggressive person. Could lead to possible full-time position. Contact Bridget at (213)874-1300.

NEW MUSIC MAGAZINE needs contributors, photos, stories, etc. Also need intern for typing, phone, and paste-up. Great ground up opportunity. No pay to start. Call Terry (818)786-4589.

PROMOTION & MARKETING AGENCY seeks talent representatives for West Coast office. Excellent pay and opportunity. Call Steve (201)389-3919

PAPERCUTS MAGAZINE seeks bright, motivated reps. with good communication skills for intern positions. Band members/musicians welcome. No pay, but possibility for promotion in our national magazine. Call Greg (818)763-8602

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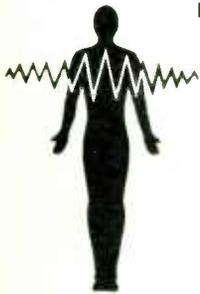
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Foreign subpublishing, copyright administration, shopping record deals, songwriter and publishing agreements, mechanical licenses, television and movie sync licenses, and structuring deals to raise money with an investor (similar to his class at UCLA).

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Read Music: Yes
Vocal Range: Tenor-bartone
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.
Qualifications: Played keyboards for 25 yrs. 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*, *All, Barbie & the Rockers*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Music score for film *If We Knew Then*. Working touring Europe & U.S.A. Affiliated with production & mgmt. company w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.
Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, have pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance. Specialty: rehearsing with vocalists.

RON KOMIE

Phone: (213) 398-8639
Instruments: Guitar, studio quality rack filled with state-of-the-art processors powered by Mesa-Boogie & Audio Arts preamps. Complete stereo & full MIDI control over entire system.
Read Music: Yes
Styles: All
Technical Skills: Great sound & feel w/inventive cohesive guitar parts ranging from hot rhythmic 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, Patti, Carl Anderson, David Cassidy, Fire Choir, Dennis Brown, Phil Perry, Beau Williams. TV & film: *Caddyshack II* & *Funny Farm* trailers, *CBBS* news theme, *Top Secret*, *Starstreet*, *American Bandstand*, *Family Ties*, *J>J Starbuck*, *Hunter*, *Adventures of Beans Baxter*, *The Fashion Channel*, Jingles: *Coli 45*, *Holiday Health Spa*, *California Lottery*, *Kaiser Permanente*. Publishing & song demos w/Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Patti LaBelle, Ray Bunch, Ken Hirsch.
Available for: Any pro situation

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Read Music: Yes
Vocal Range: High "C" full voice
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer & designer of unique sounds.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include the Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, James Cobbin & the Prime Cut, Ice T, Royalty. College education in music.
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Qualifications: Many yrs. country experience incl. 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 simulate pedal steel for great country flavonng. Currently using 5 Fenders (includ-

ing 12-string) equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

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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-bartone
Styles: All
Qualifications: Ambrosia 15 yrs., Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (*Tommy*, *Tonio K*, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available for: Sessions, production, tours, casual work.

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61 M, Prophet 5, Prophet 2002+ sampling keyboard, E-mu SP-1200 sampling drum machine, Atan 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 &/or written for Siedah Garrett, Robbie Neville, the Pink Fence, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & 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 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. II-8-trk studio for pre-production & demos.
Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director, singer. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music. 10 yrs. extensive pro live/studio work including musical director for the show *The Best of Betty Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."
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YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midibroad; Roland D-550 Linear Synthesizer, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX7, TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

DONNY SIERER

Phone: (213) 734-8400
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX812, SPX9011. Vocals.
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. Excel-

lent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.
Qualifications: B.M. from Berklee, M.M. from USC, 10 yrs., session exp. in Boston & L.A., 13 yrs. live performing exp., staff writer for USC jazz dept., numerous album credits.
Available for: Any professional situation—sessions, tours, steady gigs, etc.

GEOFF GRACE

Phone: (818) 346-3717
Instruments: Kurzweil K1000, Roland MC-500 MK II sequencer, Oberheim OB-8, Roland D-50, Ensoniq Mirage, Alesis HR-16 drum machine, 1/2" 8 track pre-production facility with dbx noise reduction and outboard gear.
Read Music: Yes
Vocal Range: 2nd tenor / bartone
Styles: Experienced in all styles, especially modern rock, funk, pop, & jazz.
Technical Skills: Keyboardist, composer/arranger, producer, vocalist
Qualifications: B.M. Composition from Az. State Univ., playing keyboards since 1965, 10 yrs. session experience in Phoenix, 5 yrs. touring Western U.S., composed & recorded music for two documentaries on hunger & the homeless, currently working on new documentaries, I have conducted my own symphony. Easy to work with. Reasonable rates.
Available for: Composing/arranging, producing, & performing for sessions, commercials, films, documentaries, etc. Anything pro. Sorry, no showcases.

NICK SOUTH

Phone: (213) 455-3004
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
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l 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 L.A.
Available for: Pro situations; also give private lessons.

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 sampler w/ extensive library of sounds, octapad, Hill Multi-mix mixer, SDE3000 digital delay, SPX-90, Timpani, vibes & 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, Tease, Cock Robin, Pretty Poison, Shanice, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribuna, 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.

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
Styles: All
Vocals: Yes
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.

MAURY GAINEN

Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.
Read music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production.

(MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Rec. and/or live w/kw/ Al Wilson, Freida Payne, Linda Hopkins, etc.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS

Phone: (818) 247-1698
Instruments: Guitars, effects rack powered by Mesa Boogie in stereo
Read Music: Chord charts only.
Styles: Pop/rock, R&B, hard rock, blues
Technical Skills: Guitars, back up vocals, composing/arranging
Qualifications: Great sound, soulful playing, good ear, easy to work with, and reliable
Available for: Recording, touring, demos, & showcases.

BERT

Phone: (213) 281-7900
Instruments: Pedal steel guitar, electric guitar, 6-12-high string, Keyboards B-3
Styles: Melodic and fat
Technical Skills: Influences: Sneaky Pete, Garcia, Ry Cooder, David Lindy
Qualifications: Lots of pro experience in rock, R&B, country
Available for: Lkng for band or artist w/direction.

GARY LEE

Phone: (213) 969-8907
Instruments: Bass—G&L 1000 w/D-tuner, Fender P w/D-tuner
Vocal Range: 2nd/mid tenor (backing)
Styles: ALL styles! Finger slap, & pop, solid groove player from funk/jazz to hard rock
Read Music: Yes
Qualifications: Toured W. Coast circuit w/various bands. 10 yrs. exp. live, 7 yrs. exp. studio. Can adapt to any situation. Schooled in jazz. An asset to your project. Easy to work with/dependable.
Available for: Showcases, studio/session work, live, touring. Pro situations. Ready when U are.

ANDREW DeASCENTIS

Phone: (213) 450-2015
Instruments: Ibanez & ESP Strat guitars with EMG pickups, Gibson 335 Jazz guitar, Alvarez Acoustic guitar, Carvin Amp, Full rack effects.
Read Music: Yes
Styles: ALL styles specializing in Jazz, Rock, Pop, Funk, and R&B.
Technical Skills: Arranger, Composer, Instructor, Drum Programmer. Innovative soloist and great pocket grooves with east coast sound & feel.
Qualifications: 4 yrs. Berklee grad., pro player Boston, Providence, and L.A. studio live performances. Tapes avail.
Available for: Showcases, Studio/Session Work, Demos, Tours & Clubs.

RICHE ONORI

Phone: (818) 909-9406
Instruments: Acoustic triggered drums, Dynacord Add One with Add Sampler Disc Drive. Extensive library of drum, percussion, F/X samples, and Simmons SDS5.
Read Music: Yes
Style: Experienced in all styles, specializing in rock solid grooves.
Technical Skills: Drummer, arranger and Dynacord programmer. Ability to provide a wide variety of drum and percussion sounds instantly.
Qualifications: Recording and live performances with Rick Derringer, Mick Ralphs, Steve Hunter, Herman Rarebell, Michael O'Neil, Ike Willis, James House and Jesse "Ed" Davis.
Available for: Recording, live performances and showcases.

PRO RHYTHM SECTION

Phone: (818) 988-4244
Instruments: Bass/Bass synth, Drums: Acoustic/Elec., Guitar(s), Keyboard(s), Percussion: Acoustic/Elec. and Horns available.
Read Music: Yes
Vocal Range: All players sing covering all ranges
Styles: ALL styles.
Technical Skills: Experienced production and arranging
Qualifications: 7 yrs. experience as section. Major tour, album, and sound track experience. Demo tape with performance, arranging, and production credits available upon request.
Available for: Recording; album/demo, touring, showcase and video at reasonable rates.

LEN LEONARD

Phone: (818) 783-4804
Instruments: Guitar, bass, some keyboards. State of the art rack mounted signal-processing gear, MIDI guitar control by PHOTON. Vintage & modern electric & acoustic guitars, Marshall or Fender powered depending on your needs for your project.
Styles: Versatile in all commercial styles including pop, rock, dance, metal, hard melodic rock, blues, etc.

Technical Skills: Guitarist & bassist extraordinaire. See qualifications below. Also producer, engineer, arranger & songwriter. Limited keyboard skills.

Qualifications: One of NYC's top session players, both live and studio, recently relocated to L.A. Member of 802 (NY Musicians Union) and currently managed by Bill Aucoin (Kiss, Billy Idol). Endorsed by Gibson Guitars. Credits include the following artists: Joan Jett & the Blackhearts, Stevie Nicks, Tom Petersson (Cheap Trick), Paul Butterfield Blues Band, Paul Shaffer and Anton Fig (David Letterman Band), many others. Producers: Bob Crewe (4 Seasons, Mitch Ryder), Richard Gottschalk (Go-Go's, Blondie), Thom Panunzio (Lions & Ghosts, U-2), Jason Corsaro (Madonna, Billy Squier), Ron Dante (Pat Benatar, Barry Manilow), many others. I have worked as a producer/engineer or player in every major NYC studio, including the Record Plant, Hit Factory, Power Station, & Electric Lady. I'm sure I can get you the sound you want, with a minimum of time & hassle, and a maximum for your money.

Available for: Any pro situation. Call me and we'll discuss your project. I'll be glad to do what I can to contribute to your particular session.

JOE JEWELL
Phone: (818) 884-4039

Instruments: All guitars: acoustic, classical, electric. All electronic effects and stereo amp rig.

Read Music: Fluently
Styles: Specialize in jazz/rock/blues in the style of Carlton Ford/Holdsworth. Also classical and acoustic styles. Have experience in all styles of jazz, rock and commercial music.

Technical Skills: Extensive experience in live and studio situations. Studio-quality sight-reader. Expert soloist and accompanist. Emphasis on playing the right thing at the right time with the best possible tone. Fluid sound. Excellent time and comping.

Qualifications: 20 years professional experience. Masters degree in classical guitar. Have performed on nationally released recordings, and on widely broadcast commercials. Shows include: Jesus Christ Superstar, Grease, Godspell, The Wiz, and dozens of others. Have performed with Bob Hope, Howie Mandel, Roger Williams, Ferrante and Teischer, and many others. Many performances with symphony orchestras and pops orchestras. Have taught at the college level for ten years. Full resume available.

Available for: Any pro situation. Especially interested in playing with mature career-minded musicians in a creative, original jazz-funk band.

RICH WINER-Pop Guitar Specialist
Phone: (818) 905-7488

Instruments: Acoustic and electric guitars, studio quality MIDI/d rack system, with the Mesa Boogie quad preamp, ESQ-1 synth.

Read Music: Yes
Vocal Range: 3 octave-Lead or Background
Styles: Pop, R&B, country, jazz, rock, all with an authentic sound & feel

Technical Skills: Guitarist, composer, arranger, producer. Great sounds and parts done quickly and proficiently in the studio. Always the perfect combination of flash and tasteful melodicism (demo available).

Qualifications: Studio music and jazz degree from Univ. of Miami, 10 yrs. of club, casual, studio & road experience. House guitarist on "Printer's Alley" in Nashville. Have played with Country artists Shelly West, Jack Green, O.B. McClinton, Henson Cargill, Ronnie Prophet, Ronnie Sessions, Ronnie Stoneman, Archie Campbell, etc. and Pop artists Ann Curless of Pure, John Hall of Orleans, Gary Burr of Exile Prairie League, and various members of The Miami Sound Machine, Ah-Ha, etc.

Available for: Any professional situation, live or studio. Guitar lessons.

KENNETH RICE
Phone: (213) 470-8795

FAX: (213) 470-8795
Instruments: Tenor & Alto Saxophone. ESQI, Yamaha RxS, many micorphones, PA system, Tascam 4Trk midi studio.

Vocal range: Lead vocal & Background vocal
Read Music: Yes (no site reading)
Styles: Versatile in all styles. R&B, pop, oldies, dance, blues, fusion, and original.

Technical Skills: Composer/singer. Exceptional energy and tasteful saxophone chops. Very good ear chops. Producer/midi studio. Also video production. Lyricist. I love music, only when it's real. I consider myself an artist.

Qualifications: Started on the road with a group "Fabulous Flippers", touring Canada, U.S., Europe. Then I went to Europe and toured for three years doing backup with artist like Mille Jackson, Gladys Knight, Chi-Lites, Barry White for USO shows and club dates. Came back to U.S. and toured with Flippers again. Produced 3 albums and then produced and performed in "Fabulous Spud Brothers" vintage oldie group for six years. Produced and wrote album. Recently moved to L.A.. Music is my life and my adventure. I'm a team player. Have played on

numerous albums. Have written 2 songs for Frankie Lane. I'm not afraid of new ideas. All I try to achieve is honesty and believability. In return I respect all artists that I work with.

Available for: Recording, writing, collaboration, tours, club dates, concerts. Call anytime; let's talk or exchange ideas. Thanks.

BILL WHITE ACRE
Phone: (818)500-SING

Instruments: Acoustic guitar, Electric guitar, Vocals

Styles: Most all
Read Music: Yes
Vocals Range: 3 & 1/2 octaves lead and background.

Technical Skills: Acoustic guitar master, Rock, Funk, Blues, Country, Folk, Ragtime, Slide, NewAge, Open Tunings, Pyrotechniques. Great grooves and imaginative accompaniment. Lead and bkgnd vocals, instant harmonization and improvisation. Engineer, Producer, Songwriter.

Qualifications: Extensive live and studio experience. Friendly, professional attitude. Dynamic stage presence. Shared stage with Suzanne Vega, Bobby McFerrin, Robben Ford, Al DiMeola, Roy Buchanan, David Bromberg, John Prime among others. Currently engineering at a 16trk studio in Burbank.

Available for: Commercial projects, recording sessions, Demo production, guitar and voice instruction. Realistic rates.

GINGER BAKER
Phone: (213)305-8471 Bob Ford (agent)

Instruments: Drums (all types)
Read Music: yes

Styles: Rock, African, Jazz, Pop, Blues
Technical Skills: Producer (From Trad. Jazz - Afro-Rock, Ethnic African, to Rock). Drummer, Songwriter, Tympani, Vibes, African Talking Drums, Chatan, Marimba and Tubular Bells. Vocals.

Qualifications: 33 years pro. Acknowledged worldwide as the top DRUMMER ALIVE! Credits include, CREAM, BLIND FAITH, GEORGE HARRISON, BILLY PRESTON, HAWKWIND, STEVE WINWOOD, ALEXIS KORNER, GRAHM BOND ORGANISATION, AIRFORCE, SALTY PHIL, AFRICAN FORCE, FELA RANSOME-KUTI, etc. Over 100 L.P.'s, countless worldwide tours, TV, radio, and film appearances.

Available for: Soundtracks, Sessions, Drum Clinics, Concerts.

JIM KERSEY
Phone: (818)841-1026

Instruments: Acoustic Drums, Drum Machine, & Tympani.

Vocal Range: Tenor - backing
Styles: ALL - especially Blues, R&B, Funk, Rock, Fusion, Jazz

Read Music: Yes
Technical Skills: Great sound, good looking sets, quick learner, great reader. Arranger, songwriter, drum machine programmer.

Qualifications: B.M. Berklee College of Music. Touring and recording with James Montgomery, Buddy Guy, Junior Wells, James Cotton Blues Band, Phil Wilson. 20 years experience. Studies with Gary Chaffee, Tommy Campbell, Carmine Appice. Sessions with Jaco Pastorius, Stevie Ray Vaughn, John Mayall.

Available For: Professional situations, touring, recording, & teaching.

RON SHORE
Phone: (213) 960-7713

Instruments: Roland D50, Roland S50, Yamaha TX816 (8DX7's), Prophet 2000, Roland D-110, Roland P-330, Piano Modual, Alesis 16 BIT Drum Machine, Memorymood plus, Linn Drum II W/MIDI, Roland SPX-60 SMPTE SYNC box, Tascam 388 8trk recorder, Macintosh W/2.5 MEG RAM & Hard Disk. (Software includes Opcode 2.6, Performer 2.4, Composer, Film cue system, Sound Designer, Softsynth, Master Tracks Pro, D50 Editor/Library, DX Editor/Library, Tons of Samples.) Digital reverbs & effects

Technical Skills: Total range of musical styles, master programmer, Macintosh expert, studio & film audio engineer, music & audio production, arranging, film scoring, SMPTE/MIDI conversion, music "polaroids". Great sound/feel and speed to match.

Read Music: Yes
Styles: Versatile in ALL styles. I have played, recorded, and produced anything and everything.

Qualifications: Extensive professional recording/performing/touring/writing/film & technical experience. Graduate B.M. Northwestern University. Credits include but not limited to: Recording, writing, and performing for Don Johnson, Robby Rosa, Dokken, Paul Williams, Michael Pare, Alive Films, Paragon Arts Entertainment, Sara Dash, Najee, CBS Records, Epic Records, Almo-Ivring Music, MCA records, Capitol Records, Motown. Strong contemporary image.

Available for: Any professional situation, including sessions, demos, jingles, casuals, shows, tours, film scores, audio engineer, SMPTE/MIDI keyboard/computer programming, anything in

teresting!

EVAN WALKER

Phone: (213)969-4741
Instruments: Vocals, Keyboards, Rhythm Guitar

Read Music: Yes
Styles: Rock, Blues, Boogie

Technical Skills: Versatile and strong player
Vocal Range: Tenor

Qualifications: Have played virtually my entire life.

Available for: Any fun, yet pro situation.

BEN 'GUITAR' RABINOWITZ
Phone: (818)843-3093

Instruments: GUITAR, 1964 & 55' Fender Stratocasters, 57' Fender Esquire w/Humbuckings, Fender Deluxe Reverb, Acoustic 134, various effects including distortion, echo, wahwah, Leslie. Also vintage Fender P-Bass.

Styles: Rock, including all related styles, such as Classic, Blues, Pop, R&B, C&W, Funk, Hard Rock, etc. From Hendrix freak-out to Curtis Mayfield rhythm, Beck imagination to Clapton stately blues, James Burton early rock to Beasties tasteful hooks & fills.

Technical Skills: Ace guitar playing, including lead, rhythm, plectrum, finger picking, slide, and bass. Also keyboard ability & songwriting skill. Excellent ear. Fantastic improvising. Chord chart reading. Reliable. Also good 'guitarist' look for stage and video.

Qualifications: Extensive studio and live experience. Often heard remark by L.A. pros: "Better than 90% of guitarists in L.A."

Available for: Pro situations. Including session work, live shows, touring, videos, soundtracks, commercials, etc.

MARK ZONDER
(818) 761-8482

Instruments: Complete MIDI/sampler drums, Akai S-900, Simmons MTM interface. Studio-master 8/4/2 recording board, Simmons programmable board, Roland SRV-2000, SPX-90, Roland Drum machine, other rack pieces. Many drum ethnic percussion & keyboard sounds available. Yamaha OX5 8-trk sequencer, acoustic drums, multiple snare drums.

Read Music: Yes
Styles: Groove oriented, rhythmic, sequenced percussion; very current sounds & style.

Technical Skills: 21 yrs. experience playing, well-studied technical player, very clean & organized. Much experience with click track programming, sampling & MIDI setups, drum tuning & electronic processing.

Qualifications: Record * video credits both playing & tunig/electronic processing, extensive studio experience, ability to replace existing drum tracks with sampled sounds. Very adept with click track, sequencers both live & studio.

Available for: All projects, none too small! Dedicated hard worker. Records, demos, videos, tours, etc. Tapes, references & press package available. Feel free to call. Ready to go!

VOCALISTS

L.A. VOCAL REGISTRY
Phone: (213) 465-9626

Vocal Range: All
Styles: All

Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.

We are not an agency or a union. Our members can do sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION
Ramona Wright & Gael MacGregor

Phone: Gael (213)659-3877 / Ramona (818)896-9603

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 6 yrs.

Instruments: Synths, percussion
Qualifications: Have shared studio &/or stage with Aretha Franklin, Michael Pinera (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.

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353

Instruments: VOICE, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter

Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical

Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.

Available for: Jingles, session work, demos, casuals, weddings.

STUART GUEST
Phone: (213)850-6547

Vocal Range: Tenor
Instruments: Voice & Guitar
Styles: Pop, Rock, Ballads, Jazz

Technical Skills: Lead vocal improvisation, background vocals, songwriting, and arranging.

Qualifications: 10 years of studio and stage performance in Europe and North America. Have worked with Drifters, the Temptations and Mary Wilson. Have written, arranged and sung on numerous demos. Have great attitude, dependable and easy to work with.

Available for: All types of sessions, demos, and jingles

JO ANNE KURMAN
Phone: (213)451-2015

Vocal Range: 3 Octaves
Instruments: Acoustic Guitar
Styles: All except hard rock.

Technical Skills: Vocal arrangements. All kinds of sessions. Lead & bkgnd vocals. Songwriting, voice-overs, jingles, casuals, character voices.

Qualifications: 1988 Silver Mike Award for best commercial, 1987 Stardom Pursuit Winner. Background vocals for albums & projects for Big Daddy, Tom Lee, Karen Blake, & many other songwriters. Best known commercial is "Make a Move On Milk". Played Hollywood Bowl, At My Place, Disneyland, The Palomino, The Queen Mary (the ship) and other L.A. clubs. Lead vocals for demos. 1988 Southeast Asian tour with a charts for casuals, own P.A. system.

Available for: All types of sessions, jingles, voice-overs, demos, casuals, recording projects, demo tape is available.

DEANA COLE
Phone: (818)342-5294

Vocal Range: 3 Octaves
Style: Pop, Ballads, Blues, Country

Technical Skills: Instant harmony, lead and/or background vocals. Powerful songstress with soulful & distinctive sound/songwriting.

Qualifications: Experience on stage and in studio, excellent ear. Numerous club dates as soloist and with various bands. Unending energy and optimism. References/demos.

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

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.0

Available for: Demos, record projects, song consultation, master recordings. Call for references & details.

CONLEY ABRAHMS
Phone: (818) 782-4898

Technical Skills: Recording engineer, producer, specializing in 24 & 48 Trk. analog & 32 Trk. digital. Access to many rooms around town, depending on your budget. Demos and master recordings; will work within your budget. Pre-production, sequencing, sampling, MIDI & SMPTE sync available.

Qualifications: 10 years experience in engineering & production, worked at most major studios in LA including: Amigo, Ameraycan, Larabee Westlake, Lion Share, Rumbo Soundcastle, Producers 1&2, Paramount, Michael Jackson's MJJ Studio, Etc. Artists, Labels, and Producers recently worked for: Randy Hall, Gary Glenn, Cornelius Mims, Ray Parker, Roger, Tajia Seville, The Fuzztones, "17" Motown, MCA, Geffen, Warner Bros., ATV Music, SBK Music, WB Music, Etc.

Available for: Demos, record projects, film scores, Etc. Will consider any budgeted project. Call for references and details.

FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON • GET CONNECTED! 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON

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.

NEXT CLASSIFIED DEADLINE WED., NOV. 2; 12:00 NOON

2 PA'S AND AMPS

- 900w FET amp. 15" mains, EV loaded, Reinkus Helms radial horns. 16 chnl brd w/ bit-in reverb. 4 mos. old. All or sep. \$2500. 818-901-8035
- Ampeg B-25 bass amp. 55w. 2-15 Ampeg bass cab w/ 1 blown spkr. \$250 obo. Andrea. 818-243-4619
- Cabinets, no name brand. 2 avail. Ea w/ 412 Celestions. \$400 both firm. Louis. 818-766-2810
- Carver PM-175 stereo power amp. Like new. Xlt. \$500. Gil. 818-360-9228
- Carvin monitor C-1204. w/ passive crossover. 12" spkr & horn. \$200 obo. 818-344-3575 or 818-377-5146
- Celestion 2-12 crate cab, brand new. Must sell. \$150. Scott. 818-444-8076
- Legend 50w R&R guitar amp. Ft switchable, dual preamp, lks lkg boogie. Sounds like Marshall combo. \$400 obo. 213-370-3103
- Marshall 100w JCM-800 w/ master vol. Modified by Metallronics. All new groove tubes. \$500 firm. Louis. 818-766-2810
- Mesa Boogie 4x12 slant cab. EV & Celestion spkrs. Brand new. Hand recpts. Must sell now. \$600 obo. Michael. 714-992-3015
- Old amp, 12" spkr, reverb, tremolo, sounds great. Lks funky. Perf cond. Great for blues band. \$125. John. 213-390-2257
- PA equip. 2 Gibraltar 1-15" bass bin cabs, teal design. \$500 per pr. 2 PAS sound 1-15 & 1 horn PA cabs. \$300/pr. 818-380-9228
- Peavey KB-300 keyboard amp. 120w. 1-15". 2 tweeter, 3 chnl per. Great sound for live perf. Must try. \$350. 818-848-8230
- Peavey stereo chorus 400 amp. Reverb. 2 12" spkrs. Chorus, vibrato. 160w in true stereo. Xlt cond. \$400. Carter. 213-477-0397
- RandallRG 100w head. Perf cond. \$450 obo. Mario. 818-336-2122 or 213-944-0989
- Silverstone vintage tube amp. 40w. small practice size. Big clean 50s sound. New tubes. Collector's dream. Xlt cond. \$100 obo. 213-433-5916
- Tascam MC-35 mixing console w/ Anvil rdc's. \$800. Larry. 818-769-4543

- 2 Adcom GFA-1A amps. \$220/ea; Audio Arts stereo. 2100A. 2-way crossover, \$125; Complete KK amp rack, \$150. Robert. 805-947-8568
- 2 Gallien-Krueger 400B bass amps. 250w. Orig owner. \$350 ea. Ron. 213-699-1943
- 2 Gauss Blamp PA spkrs. Ea w/ bit-in dolly. \$625/ea; 2 15"amaha S-2115H monitors. \$125/ea. Robert. 805-947-8568
- 4 Pile driver 12" spkrs. 75w. Very fat sound. Xlt cond. \$130. Enik. 818-704-9144
- Ampeg head, SS-70. w/ Crate spkr. 12 in spkr cab. All 2000. Frankie. 818-764-6431
- Bose spkrs w/ active EQ. \$700 obo; Toa 4-chnl w/ power amp & mixer. \$250. 818-764-5307
- Carvin X-100 quit amp head. EQ, reverb. 100w. New tubes, foot switch inc. Xlt cond. \$325. 213-462-8999
- Celestion spkrs 25w, goldbacks, \$100 ea. Firm. 2 avail. Steve. 818-762-9216
- Complete PA. Rarely used. Blamp 8-chnl 250/size. Inde monitor send. JBL 15" drivers plus horns. Loud, clean. \$1500 obo. 444-7960
- Gallien Krueger 250-ML plus Anvil cs. Outstanding cond. \$500. Kevin. 213-466-6284
- Gallien Krueger 4412-H, bass cab. 2 front-loaded 10" spkrs, 4 rear-loaded 12" spkrs. \$350. Ron. 213-699-1943
- Marshall JCM-900 100w half-stack, mod by Les Jackson w/ full Anvil cases. \$1250. Jim. 213-372-5782
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- Seymour Duncan 100w convertl quit amp w/ extra module. \$800. Danny. 213-828-9698
- Studio Standard by Fisher, Receiver bit in EQ. 250w/size. Spkr capabilities A&B or A&B&C. \$475 obo. Glen. 818-868-6650
- Wid: Clean Marshall cab w/out spkrs. Eves. Mark. 213-558-4347
- Wid: Studiomaster 16x8x2 expansion modules. 4 inputs ea/3 sends/black. May take whole bird. Call collect. 801-531-0206

3 TAPE RECORDERS

- 4-trk recorder w/ 6 chnl's & bit in mixer. Dolby B&C. All brand. Brand new cond. \$750. Jim. 213-851-5662
- Teac A-3340, 4-trk RTR, \$300. 818-764-2830
- Fisher stereo dbl cassette deck w/ hi-speed dubbing. \$80. 818-509-9474
- Fostex 160 multi-trk 4-trk. \$450. 818-981-1154
- Fostex 250 4-trk recdr. Less than 90 hrs. Perf cond. \$450 obo. Ed. 213-464-8551
- Fostex X-15. \$300 obo. Paul. 818-761-4071
- Wid: Fostex E 16-trk. Call collect. 801-531-0306

4 MUSIC ACCESSORIES

- 1 Blamp 27-band graphic EQ. Gd cond. \$100 obo. John. 818-507-7168
- 2x9 spotlights. Gd cond. \$50 obo. John. 818-507-7168
- 2 Blamp crossovers. \$75 ea. obo. Gd cond. John. 818-507-7168
- 88 Soundtech monitor system. inc 600w bridged amp. 4 monitors. W/ EV 15" spkrs w/ horns. 31-band mono EQ. \$1250. Tony. 805-581-2429
- Boss digital delay pdl, great cond. \$125 firm w/ adaptor. 213-258-7278
- Crybaby pld, new, out of box. \$20. Bob, after 6. 818-362-2743
- Drumulator drum machine. \$200. Alan. 213-464-8551
- Emu drumulator xlt cond. \$150. George. 818-791-2703
- Hard shell gigbag by Protec for Telecaster. New cond. \$55. 818-566-8787
- Hard shell quit cs. Brand new. Fits most quit. \$60. 818-763-7879
- PRS 80 Radio Shack MIDI microcomputer system. Cassette drive. Programs, access incl. \$225 obo. Glen. 818-825-6650
- Rack drawer 3-sp, black formica face. Great for home studio. \$50. Guy. 213-395-4835
- Roland TR-707 drum machine. \$325. 818-981-1154
- Shutlebug for Juno 60 or other keybd. \$60. 818-509-9474

- Small Stone phase shifter by ElectroHarmonics. Gd cond. \$20 obo. 81-656-8787
- Wid: DGB MID 8-MIDI interface for Roland Juno 60. Carl. 312-363-0216
- Yamaha SPX-90 No. 2, like new, \$500 firm. Chuck. 818-994-6679
- ADA 1-sec digital delay. \$125; Q-tech 31-band EQ. \$100; Compressor. \$55; Electroharmonic enhancer, \$10; Super metal pdl. \$25. 213-391-9809
- ADA-2 FX ADL. 2 units in one spc. W/ pdl. Drumulator, MIDI, indiv outs, extra chips. \$350. Trade either plus cash for Marshall. 818-761-3735
- Allesis MX-1, xlt cond. w/ box. \$200. Kim or John. 818-507-1307
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- DOD rack mnt EQ. 31 band, Brand new. xlt cond. Paid \$200. Sell for \$150. 818-985-5987
- Effectron II digital delay by Delta Lab. Also flange, chorus, echo, etc. 20-17 Hz. Xlt cond. \$125. Alex. 805-438-3765
- Effects box, carpet type w/ floor lining. Holds 6 pedals, power supply. New. \$79. 213-370-3103
- EV N-D 457 mic. Newest tech. W/ windshield, clip, cs. \$25-21. \$155. Alex. 805-438-3765
- Flanger, rack mount, DOD R-875 stereo. \$65 cash firm. 818-788-0610
- Guitar Player magazine, issues from 1977-1988, 75 issues. \$100 obo. 11 Guitar Player binders as well, \$5/ea. Martin cond. 213-274-0408
- JBL Control 5 studio monitor spkrs. Xlt cond. \$200. Carter. 213-477-0397
- JL Cooper MIDI link, MIDI mapper. Gd cond. \$125. 213-469-4926
- Nady wireless GT-2 transmitter, FM tunable, works great. \$35. Must sell. Bryan. 818-768-6133
- Road roller. \$150. Scott. 818-444-8076
- HomeMade w/ marine plywood. Very sturdy w/ casters & lock. \$50 or trade for quit pdl or mic. 818-761-3735
- Roland SRV-2000 reverb. MIDI prgrmb, xlt shape. \$400. Alex. 805-438-3765
- Sennheiser mic, MD-431. Vocal mic. Hand-held. TOTL. Must sell. \$30. 818-846-2279

5 GUITARS

- 2 Charvels, 1 red, 1 white. Sgl humbucker w/ locking tremolos. Great for main & backup guitars. Both \$550. Steve. 213-876-4443
- 64 Howard Roberts Epiphone jazz quit. \$850. Dan. 818-969-3838
- Gibson Les Paul Deluxe. Superb w/ hsc. \$550; Gibson Les Paul Special w/ Birxy. Mint. w/ hsc. \$180; 213-735-6221
- Alvarez nylon-string quit. \$125. Inc cs. Jeff. 213-876-8688
- Aria Pro Night Warrior, black, w/ lightning bolt. Kahler tremolo. HSC inc. \$150. Scott. 818-444-8076
- Baldwin quit cs for collector's only. \$60. 818-783-6782
- BC Rich Warlock quit. Black, neck-thru body, hsc, some body damage but sounds unltra. Must sell. \$450 obo. 818-985-5987
- Charvel strat, black, 2 sol coil, 1 humbucker PUs. Floyd Rose. cs. Lino obo. \$425. Mike. 213-876-8688
- Custom telecaster quit. Rosewood neck. Dimarzio PU, phase switch, Floyd Rose bar, custom pickguard. Cs inc. \$550 obo. Victor. 213-387-5109
- Epiphone elec/acous quit, cutaway version, great cond. \$350 obo. Joe. 818-791-3738
- Fender strat. Lks new. \$425. Mike. 213-876-8688
- Fender strat, black, vibrato bar w/ brand new hsc. \$450 firm. 818-788-0610
- Fender strat, brand new, perf cond. \$250 obo. Dane, eves. 818-796-5174
- Fender telecaster copy by Tokai, 52 reissue, rosewood fingerboard, black pickguard. Plays like a dream & sounds great. \$275 firm. 818-783-6782
- Fender vintage slide lap quit, early 50s w/ alligator cs. Slg coil strat-type PU, great Fender 50s sound. Unique collector's item. Xlt cond. \$200. 213-433-5916
- Gibson Flying V 1950 reissue. Rare candy apple red finish. Cherry cond. Must see to appreciate. \$500 firm. Darryl. 213-658-6060
- Hammer Explorer custom paint job, Dimarzos, New stand. hsc. \$550 obo. or Trade plus cash for Marshall half-stack. 818-761-3735
- Ibanez AR-20 Sabre quit. Frank Gambali model w/ Floyd Rose & Dimarzio PUs. Brand new. \$600. Fred. 213-477-0397
- Ibanez Artist Signature series. Lstl. \$1295. Must sell. \$600. Xlt cond. Mike. 818-781-7829 or 714-862-7759
- Jackson, Randy Rhodes model. Pink w/ black hrdr. Black Floyd Rose. Perf cond w/ cs. Must sell now. \$850 obo. Michael. 714-592-3015
- Les Paul 1970, xlt cond. \$450. 213-662-3627
- One of a kind, custom-bit for George Lynch w/ Analog light cs. \$250. Stu. D/818-763-9682 or N/714-957-1246
- Ovation 6-string Acoustic w/ hsc. Perf cond. Plays great. \$350. 818-344-3575 or 818-377-5146
- 1976 Fender strat, maple neck. Tobacco. Best Offer. 1988 Fender Strat Plus. Brand new. Seafarm green. Dimarzio. \$650 obo. 213-464-8551
- 1988 Gibson Explorer, white w/ hsc. Never used. Won in contest. \$750 obo. Snake Rock. 818-782-2592
- Atemble Speller 4-string bass. 2-tone solid Koa wood body. Active elec. Perf cond. \$750 w/ hcs. Jim. 213-668-0913
- Bill Lawrence elec quit. Monster tone/ rare bird. \$700. Steve. 818-762-9216

- Classical quit, solid top, rosewood sides/back. Hsc. New cond. Must sell soon. New. \$600. Sell. \$325. Art. 213-438-5006
- Cramer w/ Floyd Rose & cs. Trade for 4-trk recorder. Dennis. 805-527-6516
- Custom designed Left-handed quit, bit from 100 yr old Brazilian rosewood. \$250. Bob, after 6. 818-362-2743
- Fender strat 1962 reissue, sunburst, rosewood neck, tweed cs. New. Not a scratch. \$650. Guy. 213-395-4835
- Les Paul custom, gd cond. Sacrifice. \$350. 213-643-5078 or 213-536-0060
- Ovation acous w/ hsc, bit in PU and EQ. Paid \$1100. Sacrifice. \$600. Chuck. 818-984-6679
- Roland GR-700 quit synth, inclds controller, cs, stand. \$550. 714-980-2033

6 KEYBOARDS

- 2 Roland D-50's w/ Anvil, like new. \$1300. 213-651-4736
- Ari Pro DGX, digital synth. Monophonic. \$100 obo. 818-786-4589
- ESQ-1 synth, 1 yr old, 2000 sounds. Memory expander. \$900. Jim. 213-372-3782
- Korg DW-8000 great cond., \$550. Joan. 818-995-3400
- Korg SG-1 sampling grand. Great action, great piano \$800. \$1100 obo. Paul. 818-761-4071
- Roland Juno 6, xlt cond. \$150. George. 818-791-2703
- Yamaha DX-7 w/ pdl's & sounds. \$700; Prophet 600. \$300; Arp String Ensemble, \$100 obo. Paul. 818-761-4071
- Yamaha DX-7 w/ ROM cartridges, sustain pdl., owners manual. Xlt cond. \$750. 818-954-9622
- Fender Rhodes 73 key model. Great cond. \$300 obo. Chris. 213-396-7677
- Korg DW-8000 xlt cond. Sounds like between Digital & Analog w/ MIDI digital delay bit-in. \$550. 818-848-8230
- Old elec Wurrlitzer piano. Classic Super Tramp sound. \$200 obo. John. 213-390-2257
- Roland Juno 60 synth. 128 preset sounds, appogiator, hsc. 3-ter UMItele. Super stand. Must sell. \$450. Mike. 818-781-7829 or 714-862-7759
- Roland Juno 106. Xlt cond. \$450 obo. 213-653-7572
- Roland Jupiter 6, w/ memory expansion & 200 hot custom sounds. \$595 obo. Stu. D/818-763-9682 or N/714-957-1246
- Roland Jupiter 8, warm & fat sound. 2 VCO, 64 preset, 8 voice. Must try. \$700. 818-848-8230
- Roland JX-8P Mint w/ memory cartridge. \$425 firm. Paul. 213-876-6704

7 HORNS & WOODWINDS

- Atto sax, DiSaiva, near new. \$900 obo. Martin. 935-6895 or 932-1858
- Armstrong 104-C flute. Like new. \$100. 818-786-1896

8 PERCUSSION

- 11-pc Ludwig dbl bass set. Black, complete w/ cases, hrdrw, cymbal stands. Xlt cond. \$1300. After 6pm, Bob. 818-399-3959
- Patt analog synth drums. Model MX-1 trigger, \$250. 818-763-4196
- Pearl drums, GLX series, 3pc. 12", 14", 22". 8-ply maple shells. Brand new. Never used. \$495 obo. 818-843-4317
- Pearl red 6-pc drum kit w/ stool, cymbals, stands. \$500 obo. Bob. 213-469-6340 or 213-285-7818
- Roland TR-505 drum machine. \$195 obo. Stu. D/818-763-9682 or N/714-957-1246
- Roland TR-727 latin perc machine. Studio use only. Mint cond. \$200. Dana, eves. 818-796-5174
- Tama Superstar Extra 8-pc set. Cherry wine finish. All drums oversized. 10, 12, 13, 14, 16, 18, 2x24. Looks & sounds fantastic. \$2500. 213-874-7679
- Wid: Ghost drum pedals. Any cond. Will pay top prices. 213-874-1718
- Yamaha RX-21 drum machine. Great cond. All manuals inc. \$175. Clayton. 714-524-9941
- Zildjian Cymbals. All 8. Inclds stands. Great cond. Must sell soon. \$450 obo. Art. 213-438-5006
- Congas, red fiberglass w/ stands. \$200. Mike. 805-498-2938
- Gretsch rosewood 18" floor tom w/ cs, as new. \$150; Pearl 13x11 black tom. \$50. 818-786-4589
- Ludwig 5-pc drum set w/ hardware, Zildjian cymbals, custom snare drum. \$750. Mike. 805-498-2938
- Ludwig 5-pc set, Rogers hrdrw. Vinyl & fiber cases. \$650. Dean. 714-599-0838
- Paiste ride ride crash, 20", \$80; Zildjian Chinaboy, 22" \$80. 818-786-4589
- Roland DDr-30 6-pc set. Heavy duty Tama hrdrw. Perf cond. \$1850. Dean. 714-599-0838
- Vibraphone, Musser, Lionel Hampton model. \$750. Mike. 805-498-2938

9 GUITARISTS AVAILABLE

- Hot lead quit sks cmrc/ HR band. Image, exp. Infts Rhodes, Yngwie, Dennis. 805-527-6516
- 2 Guit's skt to form band. Inft. Dolkken, Lizzie Borden. Have adequate killer gear. No flakes. Dan. 901-0735
- Asha is avail at last! Lkg for T40 & cst gigs. Versatile, musically educated lead quit & voc. 805-254-0074
- Blisteringly sloppy blues quit sks band w/ class at all. Funk equip, no image. Infts Ddr, 15 yr olds, sleeping late.

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 • **Fem rhythm guit/sngwrtr.** Have prnc, equip, trmp, image. Infls AC/DC, Tesla, Aerosmith, Zep. Also mandolin. Leona. 213-851-4971
 • **Guit & vox avail for wrkg T40 sit.** Don. 714-490-0312
 • **Guit avail for mel HR band or proj.** Intl Europe, Lon, Dokkan. Lng hr image. 818-942-4469
 • **Guit avail.** Infls Blues, Hendrix, Beatles. Sks bst, drmr. Mark. 818-980-9902
 • **Guit avail.** Sks positive open minded musicians to form org hard edge R&B band. Dale. 818-882-0540
 • **Guit from Motor City.** Rocker, wrtr, image. Lkg for real R&B band. Can you cut it? Intl loud guits, Chuck, Stones, Victor. 818-285-0658
 • **Guit sks mel rock grp ala Whitesnake.** Rainbow, Dokken. Strictly pro, ready to commit. 25-35. Riverside/Corona area. Eves. 714-244-0011
 • **Guit w/ bckg vox & some sngwrtr avail for J/F mel HR band.** Infls Lynch, Gillis. Watt. 714-985-8111
 • **Guit w/ funk, fusion, rock, riffs.** Sks band w/ similar int'l into Lukather, Stern, Gambale, Watanabe, Level 42, Dregs, Danny. 213-471-8408
 • **Guit, MIDI rack w/ guit synth, top plyr w/ much exp.** Lkg for prgrsv HR band. Pro only pls. 213-469-4926
 • **Guit sngwrtr/sngwrtr.** L/R Pro quality Stereo, hg, great att/lks. Sks formed ong proj and/or classic rock band. Intl INXS, Bowie, Jol, U2, David. 213-654-7064
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 • **Jazz/rock guit, 30, ex names, very express, flowing improv, eloquent chord voicings.** touring exp, tm plyr. Rack, MIDI, Passport. Album credits. Dale Haskins. 213-942-7944
 • **Killer guit avail for Stones, G&R, Aerosmith type sit.** Have killer chops, great equip. Dwight. 818-578-0073
 • **L/R guit, 20, sks cmrcd rock, HR band.** Expd, equip, Srs prps pls. Intl Rush, Journey, Toto, VH, etc. Tres. 818-368-8388
 • **Lady killer w/ lks, equip, tint lkg for band of the same.** Infls Val, VH, Sarlani, Steve. 818-980-7129
 • **Lead guit ala Frailay, Page,** avail for estab image-conscious HR act. Vance. 818-994-5560
 • **Lead guit avail.** Chet Travis/Les Paul style. Number System. Also fiddle, Banjo, harmony work. Sngwrtr/composer. Chuck. 805-274-2085
 • **Lead guit mel mainstream P/R.** bckg vox. John. 213-390-2257
 • **Lead guit sks AO cmrcd HR band.** Have xlt equip, trmp. Must be srs. Infls Dokken, Cinderella, Scorp. 818-967-4567
 • **Lead guit sks hrd wrkg band that's tint'd w/ gd lks & great equip.** Infl Racer X, VH, Sabbath. Joe Work. 818-996-3477
 • **Lead guit, mel mainstream P/R.** Vox. John. 213-390-2257
 • **Lead, raudy L/R guit.** Sks srs band w/ sleazy HR blues tint'd. Have xlt equip, image. Jim. 818-977-1926
 • **Loud, rude abusive guit into crunch of old KISS.** early Crue w/ groove of Aerosmith. Great image, equip. Road studio exp. 213-876-1157
 • **Pro guit L/R, vox.** Bluesy rock style. 213-548-7807
 • **R/L guit w/ strong bckg vox, strong sngwrtr, rock image.** Sks estab or touring band. 818-886-3525
 • **Rock L/R.** very improv, following imprints, chord inversions, stereo fx, dynamics, vox, studio/touring exp, tm plyr. Pro pck. Hlywd area. Enk. 213-850-6436

• **Screamln', groovin', non-people.** Intl Mr. Scary, S.R. Vaughn, G. Moore. Lkg for monsters to haunt the world. Sean. 818-763-2371
 • **Stels bckg.** Pro guit lkg for crst, club & studio work. 213-MUSIC-4-U (867-4248)
 • **2 guits w/ join or put together mel rock band.** Infls Europe, Strypor, Lion. 818-842-4469
 • **American sound.** Gibson, Gretsch, Fender. Pro lead guit/voc/sngwrtr sks pro proj. Honeysman, Scott, Albert Lee Burton, Richards. Healthy balnc rock, blues, country. 213-874-9272
 • **Blues guit avail for cst or showcase band.** No T40. Copies w/ orig & tem vox prefd. Have much exp. Trmp, exp. Brad. 818-368-9320
 • **Committed Christian lead guit.** Reads, writes music. Bckg vox. 18 yrs exp. Sks band. Intl Triumph. Dave. 818-716-9917
 • **Country picker w/ unusual style sks unusual proj.** Also sng, wrte, have contacts. Will. 818-848-2576
 • **Expd lead guit/sngwrtr sks cmrcd HR band w/ mgmt and/or incl bckg.** I have pics, demos, resume. John Michael. 213-469-8349
 • **Extraordinary lead guit tint from Argentina lkg for estab song-oriented HR band w/ mjr lbl deal.** Syles Dokken, TNT, Europe. Keys plus. Klaus. 818-763-7387
 • **Guit avail for mel HR proj.** Ala VH, Night Ranger, Journey, Whitesnake. Joe. 213-650-6274
 • **Guit avail.** Infls Hendrix, blues. Mark. 980-9902
 • **Guit in Burbank area lkg to jam w/ people.** Justin. 213-849-1304
 • **Guit skg weird, energetic post punk undgrnd band.** Intl 45 Graves, Peppers, Jane's, Ramones, Red Cross. Joe. 213-726-7131
 • **Guit sks high energy proj w/ gd musical sense.** Must be dedicated. Intl Jane's. 714-992-0189
 • **Guit sks wrkg T40 band.** Stage/studio exp. Pro equip. Howard. 805-994-4419
 • **Guit w/ previous album credits, xlt chops, ong compositions sks pro R&B band.** Ron. 714-993-5087
 • **Guit, 26, sks wrkg T40, etc. band.** Equip, trmp, exp, lks, sig prnc, quick learner. 213-733-1446
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 • **HR guit searching for band.** Intl Ace Freely, EVH, Vito Brata. Srs only. Brent. 714-864-6327
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 • **Mel HR blues guit/wrtr.** Powered by Marshall, slt prncnc. Intl Bad Co., Aerosmith, Foreigner, Lover Boy. Sks wrkg org

recording grp. Pro only. 213-274-0408
 • **Pedal steel guit.** Very interesting. Well seasoned, provocative. Steel or Dobro. Mjr album credits. No bill. Leo. 818-642-8922
 • **Pro guit w/ bckg vox, great sngwrtr & songs.** Stereo Marshalls, album out worldwide. Nds pro rock band. Infls UFO, Journey, Great image. Ken. 818-344-6063
 • **Pro L/R guit lkg for estab mel HR band or pro musicians to form my own band.** Chuck. 818-994-6679
 • **Rock R&B blues guit w/ pro credits sks studio/live work.** No HM. Tim. 213-326-0655
 • **Totally jammin lead guit w/ ltl star quality sks glam band.** Image a must. Infls Hanoi, Crue, Poison, Val. Kim. 818-799-3069
 • **Young pro guit, very tasty, plays all styles.** Lkg for R&B, R/R dance band. Call only if hungry for success. Ko. 213-837-1152

9 GUITARISTS WANTED

• **ATTN:** Lead guit nnd immed to complete 5-pc band w/ lbl int'l. Style Shenker, Sikes, Lynch. Lks, vox a must. 213-461-8430
 • **Band sks guit.** Must be versatile. Val leads to James Brown rhythms. Mgmt int'l. Gigs, showcases forthcoming. Night. 818-985-7887
 • **BOTTOM LINE** lkg for HR guit w/ image, sngwrtr, singing ability musts. Srs only. Jeff. 818-782-0114
 • **CAST OF THOUSANDS** lkg for guit to complete 5-pc band. Intl Police, U2, Minds, TFF. All music org, complete. Sam. 213-470-8180
 • **Christian band nds guit.** Contemp P/R, 60s-early 70s style. Greg. 818-579-6732
 • **Daring guit nnd w/ social conscience, sense of humor by singer/wrtr.** John. 285-3780
 • **Fem tremolo** for cmrcd proj. Europe, DLR, VH style ongs. Personality, goals more import than ability. Beginner, advanced. Trus. 818-892-4592
 • **Flautist lkg for guit** who can play from classical piano lit. Proj under devlopmt. Deferred pay. Odie. 213-661-6338
 • **Guit nnd.** Come here us live at our N. Hlywd rehrls place & decide for yourself if our orig rock sound & yours strike lightning. 818-980-9176
 • **Guit virtuoso w/ tech & feeling wtd for powerful, versatile rock band.** Open minded only. Sngwrtr prefd. Infls Zep, Doors, Beatles, Floyd. Scott. 818-883-5431
 • **Guit wtd for hard pop band.** Intl Trick, Gen X, Bay City Rollers. Have mgmt, coming shows. Tony. 818-346-6856
 • **Guit wtd for org dance/rock band.** KROQ/KISS-FM type music. Versatile, creative for music of the 90s. 213-594-0316
 • **Guit wtd for org recording proj & band.** Quality P/R material. Accus a plus. Solid bckg vox reqd. M/F. No idiots. 213-865-4284
 • **Guit wtd for P/R cmrcd band w/ connex.** Must wrte, sing. Jake. 818-348-6059
 • **Guit, under 25, great loose feel & cool image, nnd to complete 2-guit band.** Stones, Hanoi, Smack, TSOL. Lots

of rhythmic strumming. No metal. 818-376-0632
 • **Innovative guit wtd for forming heavy thrash band.** No sound-alikes or flakes. Eddie. 213-665-4733
 • **Lead guit wtd for totally tasteless, morally bankrupt R&B band.** No drugs. Intl Mot the Hoople, AC/DC, Suite, Faces, Wings. Pref under 26. Kevin. 818-782-6588
 • **Mdm prncsv rock band nds guit.** Must be mature, highly skilled, have fx. Accus a plus. Very srs only. Intl ELP, Love/Rockets. 213-564-6089
 • **New folk/R&B solo artist, already signed to indl lbl.** sks guit. Tim. 213-454-7597
 • **R/L guit wtd for band into classic punk power pop.** Infls Buzzcocks, Jams, Undertones, Who. 213-434-2588
 • **Singer/sngwrtr lkg for guit.** Accus & elec. To wrte w/ for blues, funk, folk proj. Creative, srs only. Shayne. 213-828-5649
 • **Skg guit w/ reggae & jazz tendencies to share Lead & rhythm on completed 4-min rock songs.** Forming band. Must sing harmonies. John. 818-713-1569
 • **THE JUST** lkg for versatile guit/bckg vox. College oriented org music. Sngwrtrng helpful. 818-894-6914
 • **THIN ICE** sks creative lead guit. 21-30. P/R band. Vox helpful. No smoking, drugs. 818-840-9131
 • **Versatile lead guit wtd to help transform seasoned classic rock org duo into a R&B band.** Voc ability a plus. No metal, drugs, etc. Paul. 818-357-8024
 • **Voc/rhythm sks guit to wrte & form band.** Into post punk, loud party music. Human frillies OK. Bath reqd. Let's do business. Marshall. 213-460-6016

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 • **TRASH CAN SCHOOL** sks rhytm/guit w/ simple distorted sound. Infil Cramps, Jesus/Mary Jane, Big Black. Andy. 213-936-3084
 • **Us: R&B blues** ongs band w/ lbl connex, some paying gigs. You: Stevie Ray style w/ 6AM voc, prnc, strong tm commitment. Darren. 818-906-3109

10 BASSISTS AVAILABLE

• **Bst w/ extensive live/studio exp** sks band or musicians. Infil Party, Clinton, Nelson. Srs pros only. George. 213-467-7015
 • **Bst w/ wrting ability, bckg voc, image & showmanship** for srs band or musicians. Infil Boston, Jovi, Dokken, Whitesnake, Robby. 213-469-6194
 • **Bst, 21, w/ great voice & sngwrng abilties** sks great rock band. Infil Plimsouls, Lions & Ghosts & Beattles of course. Carl. 213-390-2010
 • **Bst, early 30s, sks pro HR or HM band.** Must have mgmt and producer. Brian. 818-882-1857
 • **Christian bst, 28, w/ xlt st prnc, pro image & gear.** Sks mature Christian band or proj w/ mdm sound. No metal. Bill. 818-307-5331
 • **Elec bst, synth bst, avail for T40 or wrkg band.** Pref mdm music. Synth equip, image, chops. Carsons. 818-546-1845
 • **Expd bst lkg for pop band** infld by Split Ends, Cars, Roxy Musc. C. Greg. 213-475-9793
 • **Scott Free of Electric Eyes, sks sit w/ more power, insight & humor.** 10 yrs pro. Great songs a must. 213-394-6894
 • **Stelnberger bass/Chapman stick/Keys/voc.** Pop, funk, wave, rock styles. Sks in-town studio/bemo recording work or mjr tours. Joel. 213-578-6438
 • **Vaseline rugburn, redhot bst, extra lng dom hair.** 24. 11 yrs speed metal/trash exp. No slack, own PA, gd vox. Wild Bill. 213-374-1211
 • **Bst avail.** Sks band doing straight ahead R&R. Level of Benatar, Adams, Foreigner, Journey, Genesis. Positively no drugs, alcohol. Marlow. 778-1216
 • **Bst moving to CA.** Has studio/stage exp, xlt equip/art. Sks pro orig HR musicians or band. Infil Sheehan, Harris. Student of Benner. 2-hand tapping method. John. 609-494-6646
 • **Bst sks HR band.** Infil Jane's, Pussycat. Formerly of Rockzilla. 213-258-2736
 • **Bst, John Radcliffe, lkg for gd pop band or pro musicians** to form band. Infil HR musicians or band. Infil Sheehan, Harris. Student of Benner. 2-hand tapping method. John. 609-494-6646
 • **Hot bst, fretted/fretless, synth bass, pro chops, gear.** Clubs, csis, studio, mdm styles. No ongs. George. 818-791-2703
 • **NY bst avail** limmed for gigs, recording, or estab band. Fretted, fretless, 5-string. Have equip, trmp. Rick. 818-750-1840
 • **Pro bst from Detroit lkg for estab srs rock band w/ bkg.** Have top notch equip, bckg voc, some keys. Larry. 714-626-6374
 • **Reality of Insanity bst.** Glam, thrash, shock rock, street wise, religion only. If you're not angry, don't call. Infil early W.A.S.P., Crue, Metallica, James. 213-976-1157
 • **Solid bst w/ great chops, equip, trmp, lkg for wrkg sit.** R&B based jazz, funk, island rock, reggae. Anything worthwhile. Larry. 213-305-1794

10 BASSISTS WANTED

• **Pro gmt & dmr** auditioning male bst. Image import, tm a must. AD mel ballys rock. 213-949-5510
 • **Attn: Bst wtd style of Doanen, Scorpis.** Pro att, equip, image. P'reld 18-24. Al. 818-964-2212

• **Bst & dmr wtd voc & guit** to complete HR blues based band. 19-23. Lyncs, singing, equip, car, hair, image a must. Steve or Gio. 213-462-0862
 • **Bst for mdm pop band.** Infil Gabriel, Sting, U2, Fixx. Mature, seasoned tm plyr. Smart, spontaneous. 213-455-3613
 • **Bst for metal band.** Lng hr flashy image. Equip, trmp. Style similar to Lizzie Borden. Scott/Roger. 818-762-9242/818-762-0590
 • **Bst ndd for band w/ heavy psychdc funk metal groove.** Infil Crimzon, Zep, Peppers, Gabriel. Chapman Stick a plus. Pros only. 213-467-1235
 • **Bst ndd for heavy bluesy HR band.** Under 25. No glam. Must be open minded. Bad att a plus. Matt or Mike. 213-519-9014
 • **Bst ndd for up & coming semi-cmrcl HR band** now forming. 21-25. Xlt equip, lks, ability. 213-372-1520
 • **Bst ndd to join forming R&R band.** Must have positive att. Infil House, Smithereens. Paul/Jeff. 213-655-5004/818-845-6758
 • **Bst ndd.** Come here live at our N. Hlywd rehrl place & decide for yourself if our orig rock sound & yours strike lightening. 818-960-9176
 • **Bst w/ bckg voc ability wtd for folk/rock band.** Studio/live. 213-659-2555
 • **Bst w/ xlt tech & feeling wtd for powerful versatile rock band.** Open minded, equip, gd att. Infil Zep, Doors, Floyd, Beattles. Scott. 818-883-5431
 • **Bst who can sing** bckup ndd immed for band. Shows pending. Mir int. Beattles mt Pistols. No amateurs. Jon. 818-705-8768
 • **Bst wtd for bkg w/ mgmt, great gigs, lbl int.** Improv a must. 818-991-7363
 • **Bst wtd by singer/sngwr/guit to J.F. band.** Zodiac inspired. early Queen crunch, Stooges psych. i.e., bluesy hard driving R&R. Rex. 818-718-2309
 • **Bst wtd for HM band.** Metallica, Motorhead. Gigs, prv studio, 24-ht dmo. Image, equip, att a must. 213-281-9995 or 213-456-3117
 • **Bst wtd for orig recording proj & band.** Quality P/R material. Acous a plus. Solid bckg vox reqd. MF. No idiots. 213-865-4284
 • **Bst wtd for HR band w/ mgmt, PR co.** Must have xlt equip, trmp, be responsible, ready to work hard. Must have lng hr. Casey. 818-845-2962
 • **Bst wtd for R&B pop band.** Mgmt, 8-trk studio. Versatile a must. John Viscount. 213-371-0124
 • **Bst wtd for rock blues band w/ horn section.** Tape, resume, pic to Box 1029-484, Van Nuys, 91408
 • **Bst wtd for upbeat metal rock band w/ xlt material & mgmt.** Absolute pro sit. Lng hr fishy image. Pro musicianship. 818-783-9666
 • **Bst wtd for ultimate complete pro HR band w/ musicianship & image** minded att. Lng hr flashy image, total pro sit. Xlt material, xlt mgmt. 818-783-9666
 • **Bst wtd for upbeat metal rock band** into Jovi, Lion, early VH. Gd att, lks, trnt. Erik/Mario. 213-728-8518/818-336-2122
 • **Bst wtd w/ groove for mel HR band, infld VH, Scorpis, Kicks, Whitesnake.** Must have equip, wrting ability, trmp. Hans. 838-4672
 • **Bst wtd, 17-21.** Infil Armored Saint, Metallica, Slayer. Hugh/John. 818-360-2744/818-366-7243
 • **Bst wtd.** Byrd, Petty, Dylan, Beattles, infld band/lkg for bst. Andy/Don. 213-475-8048/213-656-2069
 • **Bst wtd.** Voc, expd, pro gear. To complete orig wrkg band. No flakes. No expenses. Record int & oport. REM, Stones, Homsby, Dylan. 213-273-3298
 • **Bst.** Derek, age 17. Please call THE ROAD. Got back w/ Vinnie & Gary. Please call, we're willing to take the risk. 980-9176
 • **DIRTY DREAMS** sks bst for HR band. Shawn. 213-259-8048
 • **Estab HR band w/ following lkg for outgoing bst.** Must kill image, live & ear. Can you do it? Erik. 818-704-9144
 • **Fem bst/voc wtd by orig band.** Infil Chrissy Hinde. Bruce

Thomas, Gramm Mabe, Didi Ramone. Chrs. 213-459-2993
 • **Hot funk R&B band wtd hot bst.** Many gigs coming. Dependable pros only. Dan. 714-495-1206
 • **Hottest, Hardest rockin band in years** nds bst of same calibre. Not afraid of people/crowds. Rudy, after 5. 818-365-0562
 • **HYDRA III** sks bst for power trio. Hlywd area. Erk. 213-850-6436
 • **KARMA GEDDON** nds bst for heavy psychdc funk metal groove. Infil Zep, Crimzon, Peppers. Creative slap plyrs only. 213-467-1235
 • **Lewd, crude bst wtd for glam metal band.** Tm plyr only. Must have lks, equip, att. Infil. Rick. 213-464-3934
 • **LONDON CALLING** lkg for fem bst who can sing like bird. Start rehrls in Nov. Dan. 818-609-1121
 • **MTV Platinum arena type** sks bst w/ outstng lng outgragous hair, moves, grooves. For funk HR act w/ mgmt. shows. Steve. 714-892-9568
 • **Multi-infld estab rock band** sks bst for recording sgl, short tours, wrting, lbl int. Ron. 818-781-9876
 • **New folk/R&B solo artist.** already signed to inde lbl., sks bst Tim. 213-454-7597
 • **NEXT EXIT** nds bst w/ forward rock image. No glam, no egos. Srs att. Ryché, Maiden, Loudness. Ready for clubs. Romell. 818-366-9009
 • **Singer/sngwr w/ lbl int sks bst.** Have rehrls spc. Kevin. 213-435-8379
 • **THIN ICE** sks bst. 21-30. P/R band. Voc helpful. No smoking, drugs. 818-840-9131
 • **TUNDRA, Texas heavy rock band,** sks class y 3-pc bst to complete pro recording/proj. Ven of Sarzo, Winger, Hill, R.L./Ken. 805-295-0638/213-659-6925
 • **2-handed slapper wtd for forming HR band.** Survival of the fittest. Dive in. Your mama warned you. Mark. 213-461-2164
 • **A big city metal proj lkg for bst.** Must have dmo, gd att, image. Masami Fujimaki. 213-625-8015, #108
 • **AESTHETICA** sks hot bst. Gd lk & vox essential. Ron. 818-780-9691
 • **Bst for metal band.** Lng hr, flashy image. Equip, trmp, pro att, tm plyr. Scott. 818-762-9242
 • **Bst ndd for hard driving cmrcl band.** Infil VH, Ratt, Dokken. Image, bckg voc a must. South Bay area. Sean. 213-533-6723
 • **Bst ndd to join new forming rock band.** Infil Petty, Smithereens, Stones. Jeff/Pat. 818-845-6758/213-655-5004
 • **Bst sought for psychdc tribal eclectic/acid band.** Have mgmt, gigs, Gd image, att, ability. Infil Love/Rockets, Cocteau, Chameleons. Gahdi. 213-857-7095
 • **Bst w/ vox for top line circit band.** Rock/metal. Have studio, mgr, producer. Dealing w/ record lbl now. Pros only. 818-715-9227
 • **Bst wtd for band the world is waiting for.** Infil Bowie, Church, U2, INXS. Idexs, image, att. 818-708-0516
 • **Bst wtd for BELLADONNA.** Stones. Gigs, recording. 213-578-6540
 • **Bst wtd for different sounding band.** Must play rock, funk, samba. Have repertoire & ready to go. Kevin. 213-466-6284
 • **Bst wtd for hard driving bluesy rock band.** Image, bckg voc a must. Infil Cinderella, Great White. Southbay Area. Greg. 213-370-8145
 • **Bst wtd for high energy, HR band w/ gigs, other itinerary pending.** Tyler. 660-0197
 • **Bst wtd for HR band.** Steve. 213-876-4443
 • **Bst wtd for k&A R&B band.** Pro att, image, dedication a must. 818-334-6968
 • **Bst wtd for mel HR band.** Infil Scorpis, VH, Whitesnake, Kicks. Must have trmp, equip, wrting ability, groove. Hans. 213-636-4672
 • **Bst wtd for orig American R&R proj.** Great potential, fantastic rehrls spc. Infil Springsteen, Cougar, Mellenccamp, Seger, etc. Mark. 213-276-9113
 • **Bst wtd for orig mdm rock band.** Ala Gabriel, House, Squeeze, etc. Jim or Askold. 213-668-0913
 • **Bst wtd for progsv HR band, DRIVING DESIRE.** Must have pro equip, dedication. 213-370-2280 or 213-538-1603
 • **Bst wtd for rock band w/ traditional diftrnc.** No hair

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images Chris. 714-722-9207
 -**Bst wtd** for top LA band w/ mgmt, record deal, going out on tour in 2 months. Must have gd lks, sing bckg vox, image, know how to rock. 818-715-9227
 -**Bst wtd** to be part of next big thing. No big egos pls. Practice in OC. Dbl on gtd desirable. Mark. 714-661-9651
 -**Bst wtd** to form prog speed metal band in SFV. Must have gd chops, gd equip, trnsp. Keith or Dave. 818-360-3041
 -**Bst wtd**, bckg vox plus. Lng hr, lck, image a must. Srs only. No drugs. Infil Cui, Aerosmith, Hendrix. Have connex 213-960-5716
 -**Bst wtd**, some vox, M/F, for mel rock band w/ inde lbl, 2 F's, 1 LP, college airplay, Career minded. 213-372-9143
 -**Crative** b/wt ndd for loud gothic. Inbal band w/ upcoming LP. Solid Plyr. Dave. 818-763-1846
 -**Ex-Jet Black** gts sks smashing, trashing, hating bst to go over the top. Must be early 20s. be together. Dan. 818-760-6786
 -**Expd** bst wtd for F/T progns Christian rock band w/ mjr lbl int. Infil Rush, Yes, U2. Pro att. equip, dedication a must. 818-713-6605
 -**Fem** bst wtd for all girl band. Have mgmt, Immed recording, fincl bckg. Must be pro, expd 213-694-6629
 -**Fem** bst wtd for LADYKILLER, all girl band. Tape, bio, photo to RSP. 2210 Wilshire, #409, Santa Monica, 90403
 -**Fem** bst wtd voc for estab wrkg fem trno covering 40s-80s. Willing to run drum machine. Pref (213). Pro only. Doreen. 213-479-0131
 -**Guit/drm** team lkg for solid creative bst. Infil old VH to ? Andy or Erik. 818-766-7195
 -**HM cmrcl** rock bst wtd. Harris/Sheehan Infil. Have thrsd studio, everything else. If you have guts call. Pros only, no flakes. John Durso. 818-784-6175
 -**Hot LA** funk band lkg for bst. Many good things ahead. Dan. 714-495-1206
 -**HR's rowdy** bst wtd by gtd & drmm to start HR band. Have studio in Hollywood. Infil VH, G&S. Tim. 818-985-6577
 -**Mei HR** band w/ EP & pending 2nd album pro sks solid, expd bst w/ vox & killer lgr hr image. No flakes, egos, drugs. 213-323-3687
 -**Polyrhythmic** bst wtd. Into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595
 -**Pro** bst wtd for pop band now forming to showcase. Must be srs & mature w/ extnsy bckgnd & businesslike manner. George. 213-655-3842
 -**Pro** gtd/drm auditioning male bst. Image import, tint a must. Tony. 213-949-5510
 -**Pro quality** HR band, style of Dokken, Ozzy, Winger. Sks bst, solid tmr plyr. Equip, image, pro att a must. Jim. 818-761-9687
 -**Progress** bst wtd. Must be willing to gig. Have equip, desire. Srs only. No drugs. Faith Warning, Anthrax, Sanctuary, OC area. 213-942-7290
 -**QUEST**, Southbay's hottest classic rock gr, now auditioning bsts to complete org matonal for record contract. Who, Beatles infil. Roy, after 5. 213-541-6746
 -**Record** cos love us. Nd great bst. Infil Tracy Chapman, Stones, Waits, Costello. We play quiet w/ country edge. Have mgmt. 213-458-6649
 -**Rock** band sks bst. Image, trnsp, att, equip. Dennis. 818-968-9649
 -**Rock** w/ new wave band now forming. Must be dedicated, have high ambitions. Org sound, material. Infil KROQ, KMPG music. Cy. 213-208-5668
 -**Singer** sks funky lkg, create or black bst to form new rock band. Infil Beatles, Zep, T Rexx, Police. Ricky. 213-839-8049
 -**Skg bst** w/ reggae & jazz tendencies for currently forming band. Have connex. 213-458-9533
 -**Skg bst**, Infil Stuarts, Cure, Style Council, Joe Jackson, Alarm. Srs only. Smith. 874-5836
 -**THE DEVOTED** sks bst w/ pro att, dedication, desire for P/R grp w/ edge. 818-505-9533
 -**Virtuoso** glam pinup star wtd for how musicians w/ heavy new style cmrcl rock. Loud 4-pc, bckg, mgmt. F/T S/R rehrl. 213-656-7024
 -**WET CHERRI** sks gtd of thunder w/ big hair, bigger sound for biggest band. Billy. 818-286-3358
 -**Will** any fretless or just interesting bsts enter aggrsv moody dark music ala Cure, Siouxsie, Mission, etc? Ken or Rob. 213-851-1622
 -**Wtd**, bst able to play jazz, blues and/or rock. Age open. To form wrkg trio. Cass. 818-994-6484

-**Keybdst/voc**/sngwrtr skg estab wrkg band doing cmrcl P/R, R&B, while preparing/developing org/proj to showcase in LA. Srs, dedicated, expd. Johnny G. 818-505-1307
 -**Multi-keybdst** voc w/ Hammond B-3, Oberheim, sampler sks estab mel HR band w/ killer vox. Dan. 818-980-9376
 -**Perfrm oriented** synthst wts to form electronic music ensemble w/ ofbeat artistic slant. Pref minimalist approach. Infil Classical, Devo, Cure, Kraftwerk. 818-546-1845
 -**Keybdst/sampler** avail. Expd. Henry Brewer. 818-797-5299
 -**Fem** pro keybdst/voc/key bass, xlt equip, pro, funk, jazz avail for touring/session wrk. Srs only. After 12. 213-837-8371
 -**Keybdst** avail for live or studio work. Have complete MIDI studio. Brian. 818-985-3120
 -**Keybdst** sks estab wrkg heavy rock or dance band w/ image and/or lbl int. Infil Whitesnake to DOA. Jay C. 818-362-5804
 -**Worldclass multi-keybdst** formerly w/ Sarzo & Aldridge, rock image, strong soloist, killer equip. Recent albums: Vinnie Vincent, Impellian Provi only. Philip. 213-969-9460
 -**Worldclass** rock keybdst ala Jovi, Europe. Avail for mel HR band w/ mgmt or lbl int. Have total rock image, xlt equip. 5-7PM. 874-8622

11 KEYBOARDISTS WANTED

-**Christian** band nks keybdst. Contemp P/R, 60s-era/70s. Greg. 818-579-5732
 -**Christian** keybdst/guit/singersngwrtr sks same to complete worldclass rock gr. Must have 10 yrs stage/ studio exp, social conscience. John. 818-762-6747
 -**EQINOX** sks pro keybdst. Infil Journey, Toto, Yes, Kansas. Be a part of the next super gr. Bill/Jeff. 213-661-5648-8930
 -**Fem** keybdst sought by wrkg T40 band. Must sing lead, have equip, trnsp. 818-897-3290
 -**Fem** singer & grp of 2 males searching for male keybdst, 18-early 20s. Infil New Order, Bananarama, DOA. 714-738-4525
 -**HRHM** keybdst wtd to complete lineup & finish big budget demo. Ready to showcase now. Ed. 818-994-6184
 -**Keybdst** ndd for xp & coming semi-cmrcl HR band now forming. 21-25. Xlt equip, lks, ability. 213-372-1520
 -**Keybdst** wtd by pro grp. American dance pop. David. 213-863-6114
 -**Keybdst** wtd for Journey/Ala/Boston type band w/ pro lead vox. Play tape over phone. Vox a plus. Mark/Scott. 805-251-7243/818-360-3381
 -**Keybdst** wtd for mel HR band. Infil Whitesnake, VH, Kicks. Must have equip, wrng, trnsp, image. John. 213-397-4848
 -**Keybdst** wtd for techno-pop funk band. Sequencer/sampler read Dave. 462-7113
 -**Keybdst/singer** wtd for recording/trio w/ org prgrsv country rock att. Has mgmt, pros only. Joe. 818-791-9738
 -**Keybdst** wtd for live & studio work. Cmrcidance/R&B improv a plus. Must have own equip. Pros only. Steve. 213-439-6029
 -**Keybdst** wtd for P/R cmrcl band w/ connex. Must write, sing, lke. 818-348-6058
 -**Knowledgeable** male keybdst, 18-early 20s for cmrcl dance gr/w/ alternative edge. Producer, mgmt. Own equip. Pref. Chris. 714-738-4525
 -**Lkg** for keybd/drm team w/ PA equip. Both must sing lead & have access to rehrl spc. Road work det. Dory. 818-986-0037
 -**New** lbl/R&B solo artist, already signed to inde lbl. Sks keybdst. Tim. 213-454-7597
 -**Singer/sngwrtr** w/ lbl int sks Keybdst. Have rehrl spc. Kevin. 213-435-8379
 -**Band** w/ agent support great material, sound, potential nds keybdst. Live, showcase, recording. Chris/Ellen. 818-980-1791
 -**CHROME ZONE** sks fem keybdst w/ strong bckg vox. Infil 10 000 Maniacs, Pretenders, Berlin, Glenn/Stacy. 213-281-5553/213-826-8111
 -**Fem** keybdst/bst wtd for spiritually awakened pop new age org band. have mgmt, lbl int. Sharon. 818-882-7674
 -**Fem** rock keybdst wtd w/ around 10 yrs exp. Wtrrs welcome. Ready for more hits & vinyl. 818-763-4776
 -**Keybdst** wtd for high energy, HR band w/ gigs, other literary pending. Tyler. 660-0197
 -**Keybdst** wtd to form cmrcl HR band. Must have pro att, equip, trnsp, image. James. 213-221-2588
 -**Keybdst** wtd to form cmrcl HR band. Must have pro att, trnsp, equip, image. James. 213-221-2588
 -**Keybdst** wtd to perform w/ org post mdn rock gr w/ mgmt int & upcoming gigs. Infil Heads, Costello, Pretenders. Vox a big plus. 213-657-4683
 -**Piano** plyng keybdst wtd for showcnsg. Guit ability helpful. Style: Kenders, Beatles, X, Stones. Have demo, fun strong tunes, reliable pro plyrs. Lee. 213-399-3306 or 213-469-2271
 -**Polyrhythmic** kybdst/synth wtd. Into cross-rhythmic improv, for radical new dimension in spacey R&R, Altian. 213-659-9595
 -**Wtd**: Keybdst able to play jazz blues and/or rock. Age open. To form wrkg trio. Cass. 818-994-6484

open. To form wrkg trio. Cass. 818-994-6484

12 VOCALISTS AVAILABLE

-**Voc/keybdst**/sngwrtr skg estab wrkg band doing cmrcl P/R, R&B, while preparing/developing org/proj to showcase in LA. Srs, dedicated, expd. Johnny G. 818-505-1307
 -**Black clad**, black haired, white mid-tenor sks band into post punk loud party music. Human Frailties. drugs habits OK, bath read. Misfit. 213-460-6016
 -**Blonde** voc & ultimate showman sks estab band w/ gtd go to take to the top. Must have mega hair & great image. Billy. 818-286-3358
 -**Country** blues fem voc/piano plyr sks srs band work. Also avail for studio sessions. Sing harmony, write songs. Mornings only. Debra. 818-506-4922
 -**Country** fem killer singer, b/rhythm gtd sks band w/ record co int. Pros only. Can tour. Joann. 213-451-2015
 -**Cult, ldl, iggy**. Are there any bands inlf in these areas? 818-761-3864
 -**Fem R&R** singer w/ image lkg for band w/ great material & mgmt. Can write lyrics/melody. Srs only. Sandy. 818-766-9536
 -**Fem** voc sks org country band. No drugs. 818-841-8665
 -**Fem** voc, expd pro, big voice, very versatile, lkg for STB wrkg T40 band. If you want the best. 213-383-3072
 -**Is there** really a girl that can sing that nasty boy R&R. There really is. Rande. 213-654-7881
 -**Male** voc/composer avail. Vein of Lion, Jovi to Neil Diamond. Also gtd if ncd. Scott. 818-444-8076
 -**Male** voc/sngwrtr, R&B, pop, mel, sks composer/keybdst to collab. Connex. Roger. 213-851-5087
 -**Mei** fem voc lkg for post punk/R&B band. Infil Depeche Mode. Blondie, INXS. Barbara. 213-652-6716
 -**Singer/lyricist** enterainer lkg to J/F band dedicated to achieving success. LA Guns type image. Infil Prince, Aerosmith, Cult, KISS, Rocky Horror, Sammy James. 213-962-1659
 -**Singer/sngwrtr/musicians**, 27, gd image, dark voc qualities. KR00 type material. Infil Cars, Police, INXS, Fire. Sks dedicated band. Bill. 818-700-1980
 -**Voc** avail for lkg blues funk rock band ala Zep, Heart, Bad Co. Sng. 2nd. Coverdale/Hayes, Purple. No chauvanists, drugs. Sks to J/F band w/ killer image. Into Hanoi, Crue, Aerosmith, VH, James. 213-876-8634
 -**Voc**, 28, & drmm, 29, lkg for R&R gtd & bst. Infil Smithereens, Stones, Have songs, connex. Pat/Jeff. 213-655-5004/818-845-6758
 -**Voc**, loves R&R, & has demo. Ready to front hot, ltnrd rock band. No HM. Mike. 818-760-7527
 -**African** pop artist w/ gd material, record co int sks musicians to form band for recording. Pros. Andy. 213-851-8467
 -**Blonde** spontaneous charismatic, gd lkg frontman/sngwrtr. Sense of humor, So it doesn't matter if I can sing or not. Infil Neil, Roth, Michaels. Perry. 213-273-7535
 -**Country** blues fem voc/pianist sks band to join. Also sing harmony, write songs. 818-505-9086
 -**Energetic** young male voc, 19, lkg to J/F unique powerful band. Infil Bang Bang, U2, Motown, Jaggar. Will commute. Fain. 714-964-5026
 -**Exotic** fem 4-ovcs. Plus 7 yrs pro dance. Lbl'd bands only. 818-365-7490
 -**Extremely** creative singersngwrtr, xlt voice/lks, etc. Sks cool, hep, slick band. Infil Roxxy Music, Gabnel, Beatles, Iggy, Bowie. 818-985-7123
 -**Extremely** emotional, creative voc/lyricist w/ mjr lbl int sks F/T progsv rock band. Infil Rush, Yes, U2. Pro att, equip, dedication a must. 818-713-6605
 -**Fem** enterainer, 3-1/2 octv range, lkg to form trio for work. all styles, but most into jazz, R&B. Dee Rochelle. 714-596-3002
 -**Fem** singer/sngwrtr w/ mltgnl but soulful pop sensibilities. Local band exp. Industry contacts. Sks highly motivated band or gtd to start one w/ Gabriele. 213-450-9518
 -**Fem** T40 voc avail for band or weddings. Also avail to tv & bckg vox. Patty. 818-769-4555
 -**Fem** voc lkg for country org band or rock/country studio work. Lots of exp recording/live. 213-MUSIC-4-U
 -**Fem** voc lkg for wrkg T40 sit. Vegas/MI OK. 818-906-9733
 -**Fem** voc P/R, R&B, avail for T40 or org proj. 805-373-0522

Vincent, Ryche, Warlocks. Must be into all black & have gd lks. Geebie. 213-371-6953
 -**John Cougar**/Brian Adams style voc/lyricist lkg for csl or org gr. Lauren. 213-MUSIC-4-U
 -**Lead** voc w/ high range/image lkg for pro rock band on the lines of Kicks, Crue. If that's not you, don't call. Mickey. 818-789-7164
 -**Male** voc avail w/ high range for pro rock band. Infil Kix, old Crue. Mickey. 818-789-7164
 -**Male** voc, unique style, 3 octvs, 20. Lkg for party-oriented rock metal band. Ed. 818-784-8307
 -**Mei** singer/sngwrtr lkg to join org band. Diane. 213-851-9452
 -**P/R** singer lkg to join P/R band. Pros only. No metal. 213-969-4808
 -**Singer/sngwrtr** avail for complete band only. Tall, slender, rock image. lots of skntight leather. Infil Styx, Priest, E2/O, Aerosmith. Tony Nightingale. 818-760-9909
 -**Voc** sks estab metal band. Metallica, Flotsam/Jetsam style. Gid ready. Pros pls. No glam. 344-8223
 -**Voc/sngwrtr** inld early Blow, early Alice, Iggy, Jov Division, Bauhaus sks collab w/ band or musicians. Rick. 213-461-9592
 -**Voc/sngwrtr**/frontperson sks band sit. P/R, R&B w/ socially relevant or romantic format. Intelgnt lyrics a must. Michael. 213-450-6879
 -**Xlt** voc w/ xlt image & range sks recording or wrkg bands. Infil Haggar, Reno, Rogers. 818-994-9264

12 VOCALISTS WANTED

-**Guit/sngwrtr** in search of ultimate mel heavy rock voc/wtr to collab on some of the hottest songs. Style TNT, Winger. Dave Plegman. 818-767-7925
 -**Bckg** voc ndd, upcoming gigs. Sara. 213-871-8052
 -**Amazing** singer for blues rock band. Plant, Buddy Guy, Howling Wolf. Marco. 213-850-8141
 -**Attractive** black soulful backup singer ndd for English org R&B band. Have gigs, mgmt, int. 213-645-3249
 -**Christian** voc/sngwrtr w/ extremely pro & powerful rock style ndd to complete worldclass gr. Must have 10 yrs stage/studio exp. John. 818-762-6747
 -**Estab** HR band sks expd M/F voc. Infil Dokken, Aerosmith, VH. 818-955-7664
 -**FASTLANE** sks powerful voc/frontman w/ high range. Steady gigs, tight band. John. 818-346-2115
 -**Fem Asian**, 5'6", age 25+, srs only. Ability to sing lead/bckg harmonies. Grp w/ recording deal. Attractive. Jita. 818-765-4133
 -**Fem** backup voc for upcoming gigs. P/R band. 213-871-8052

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11 KEYBOARDISTS AVAILABLE

-**Fem** keybdst, R&B, T40, pop, jazz, avail for studio sessions, csis. Pros only. 818-784-2740
 -**Keybdst/pianist** sks singer or band incorporating minimalist arrangements. Atmospheric, moody, driving. Some industrial rhythms. Cure, Hugo Largo, Eno. No pop. Ken. 818-342-4955
 -**Keybdst/voc**/composer/arranger avail for wrkg gts. All styles. Have complete MIDI studio. Brian. 818-985-3120

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 Private instruction in all aspects of playing and writing. Get started or get stronger... In rock, blues, pop, classical, etc. 213-827-1375

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Fem lead voc wtd by slammung funk pop band w/ Inl Inl
Ala Peabody, Paula Abdul, Williams. Strong image, charisma, reliable, dedicated. **Nicky.** 213-928-4442

Fem singing sensation sought for star-making vehicle.
Tom Sutton. 213-974-3774

Fem voc for R&B/R&B band. Cover, orig. **Ala Lone Justice.** 10,000 Maniacs. Unique sound, gd range. lots of energy. **Wasm.** David. 818-716-8410

Fem voc wtd by grp. **European dance pop.** Dav. 213-863-8114

FIRST GLANCE sks dynamic voc/fronman for mel rock band. **Ata Jeff Keith, Phil Mogg, Coverdale, Axel Rose.** Must have great prns & ability to sing. Ken. 213-325-8401

Groove oriented HR band sks voc w/ soul & feeling. **Inll Haggard, Plant, D'Arby, Coverdale.** Lng hr a must. Pros only. **Michael.** 818-507-9719

Guit/sngwrtr sks singer/sngwrtr for firm sngwrtd duo o' doom & band. **Bluesy** mt & more. **Image, alt a must.** Idiot ok, no flakes. **Jimi.** 818-997-1926

HIGHLANDER, HR band w/ great material, p/ys. Pvt rehrs, rechrng. **Nds male singer** to match. **Image, chops mandatory.** 818-954-9694 or 818-954-8218

Hook infested HR act w/ EP, connex, pvt rehrs. **etc. sks k/a male voc w/ mega hair & range.** 818-769-4783

HR/HM singer/fronman wtd to complete lineup & finish big budget demo. **Must be ready to showcase** now. **Ed.** 818-994-6184

IVORY BLUE, the HR band of the 90s, w/ connex, sks fronman of 90s & beyond. **Awesome voice, prns, alt, image, performer.** **Greg.** 213-969-9556

JEKYLL sks lead voc/fronman. **Must have killer lng hr & extensive range.** **Have EP, pvt rehrs, connex.** 818-506-0477

KARMA GEDDON, ex-members of PIL, Psicom, sks voc inll Gabriel, **Plant, Jane's** voice, prns, alt, image, performer. **Image, nd appl.** 213-467-1235

Lead caucasion tem rap singer w/ comedic/theatrical abilities. **Lead.** **Lindsey.** 213-852-1918

Lead voc ndd for cmrcl HR band w/ big sound. **We're ready to tear it up, are you?** No Jonesses. **Steve.** 714-969-3011

MF voc wtd by singer/sngwrtd duo w/ studio. **W/ Mgmt & STB record deal.** **Pros only.** **Inll Starpoint, Atlantic Star.** **Maureen.** 5pm. 818-894-6180

Male voc for forming mel rock band. **Lng hr flashy image.** **Range, prns.** **Style similar to Lizzie Borden.** **Scott/Roger.** 818-762-9242

Male voc w/ own style & feeling wtd for powerful versatile rock band. **Open minded only, no egos.** **Inlls Zep, Doors, Floyd, Beatles.** **Scott.** 818-883-5431

Mexican or Filipino fem singer. 25+, 5'6". **Expd for trio** to record. **Lorraine.** 213-666-8921

Pink Floyd mis Cheap Trick singer wtd. **Nick.** 421-0422

PRIME CUT, mel rock band, sks male lead voc. **Mjr connex, record deal pending.** **Rehrs Van Nuys.** **Randy.** 805-298-1533

Pro guit & dmr auditioning male voc. **Image import, inll a must.** **AO mel ballsy rock.** 213-949-5510

Revolving Doors' keyboard sks voc/sngwrtr for formation of band. **P. Unique emotional, intellgt vocals.** **Minimalist arrangements.** **Mooda, driving.** **Hugo Largo, Cure.** **Ken.** 818-342-4955

Singer/fronman wtd for pro ultimate music/image minded HR band. **Mgmt, xlt material, lng hr flashy image.** **Inll early VH, Scorp.** **Pros only.** 818-783-9666

Techno funk rock wtd w/ srs connex sks bckg voc. **Must be attractv, fem, musically exp.** **David.** 818-709-8060

THIN ICE sks male lead voc. 21-30. **P/R band.** **Instrument helpful.** **No smoking, drugs.** 818-840-9131

Totally dedicated singer. **We're young, srs & light enough to play anywhere.** **Inlls KISS, Cure, Leppard, Scorp.** **Great White.** **John.** 818-367-2647

Voc ndd for up & coming semi-cmrcl HR band now forming. 21-25. **Xt equip, iks, ability.** 213-372-1520

Voc ndd to complete org HR band. **Inll Lion, VH, Aerosmith.** **Must have gd range, prns.** **Total dedication.** **No drugs.** **Jeff/Guss.** 818-348-5157/818-994-2147

Voc wtd by dmr & guit. **Van Morrison, Elvis Costello.** **Pat.** 213-452-2214

Voc wtd for top LA HM band. **LACE.** **Vocal tone, stg prns,** **pro att a must.** **Lou.** 818-576-8227

Voc wtd. **Inll Who to Priest.** **Energy of Purple.** **Emotion of Zep.** **Srs only.** **Joey.** 818-993-4465

2nd tenor ndd for male vocal grp. **High range, natural voice.** **Also good late/early range.** **Abel to sing both.** **Inlls Ollie Woodson, Enchantment.** **Michael.** 213-733-9682

AESTHETICA sks fem dancer/bckg voc. **Exceptional skill/beauty.**

EQUINOX ikg for pro fronman. **Inlls Journey, Kansas, Rush, Toto.** **Bill/Jeff.** 813-661-4983/805-584-8933

Ex-Jet Black guit sks fronman to take over the world. **Must be early 20s and willing to freak.** **Must have gd range & above all be together.** **Dan.** 818-760-6786

Fem voc/lyricist wtd to collab w/ guit/keys on new songs. **Doug.** 213-388-9770

Guit/dmr team ikg for org creative voc. **Inll old VH to ? Andy or Erik.** 818-766-7195

Highly entertaining & ikg original band ikg for singer. **Must have equip & image.** **Have studio in Pomona/OC area.** **Steve.** 818-336-1980

Hispanic rap grp ndd immed for record deal. **David.** 213-933-5205

HORIZON ikg for male singer/sngwrtr. 19-25. 818-767-0189

Killer young dedicated voc wtd for unique HR band. **Equip, trns, orig style ndd.** **No drugs, flakes, concelid space cadets.** **Randy.** 818-367-0874

Lead voc/fronman wtd for cmrcl HR band. **LIXX ARRAY.** **Must have image, half, powerful voice/range.** **Dedicated pros only.** 714-549-7995

Male voc ndd for speed metal band. **Lng hr image.** **Lenny/Mike.** 763-8179/508-7691

Male voc, bass, for newly formed voc grp. **Must be srs.** 213-288-5776

MENAGERIE ikg for fronman/w voc w/ image, pro att, wrtg ability. **Inll Poison, DLR, Louis.** 818-334-6968

Moulin Rouge guit ikg for right voc/fronman to form the next big thing. **Inlls VH, Trick.** **Tony.** 213-322-5421

PAIN KILLER sks voc or voc/guit for R&B band. **We have tunes, studio, image.** **Vic or Bumper.** 213-614-9867

Pro guit/dmr auditioning male voc. **Image import, inll a must.** **Tony.** 213-949-5510

Pro rock act ala Dokken, Europe, Journey, Kansas sks voc ala Walsh, Deep. **Must have incredible range, be phenomenal musician.** 818-988-8738

R&R singer w/ alt, iks, prns, inll wtd. **Must want it bad.** **Lyle.** 213-467-1435

Striking, committed fem voc for TYPHOON. **All fem power rock.** **Other instruments a plus.** **Killer.** 818-577-8130

TALLIESIN ikg for voc/fronman w/ soulful HR sound. **Greg/Lesli.** 213-836-9236/818-713-1017

TUNDRA, Texas heavy rock band, sks classy strong leader of millions. **Vein of Halford, Roth, Dickinson.** **Hunger, desire a must.** **R/L/Ken.** 805-295-0638/213-659-6925

Voc ndd for pro band. **Must have melodic sense.** **Funky inspirations.** **John.** 213-876-2724

Voc wtd for org cmrcl rock band. **Pro att a must.** **Clyton/Bobby.** 818-988-1571/818-901-7128

Voc wtd to form cmrcl HR band. **Must have pro att, trns, image.** **James.** 213-221-2588

Voc/fronman wtd by srs HR band. **Xlt voice, gd image,**

dedication a must. **Reharse N. Hlyd.** **Inlls Whitesnake, Dokken, Jaye.** 213-463-6356

Voc/sngwrtr/fronman wtd by pro quality HR band. **Inll Dokken, Stanley, Coverdale, Roth.** **Image, pro att, dedication a must.** **Jim.** 818-761-9697

13 DRUMMER AVAILABLE

Christian dmr w/ lots of live/studio exp sks pro rock band. **Have top equip & gd image.** **Joe.** 818-963-6225 or 213-888-0777

Dmr avail, 18-yr exp, elec, latin perc, reads, sks pro demo recording. **Pro.** **Rock or R&B.** **Must have tape.** **Jim.** 818-886-1876

Dmr avail, 26, w/ simple kit, rock look, gold/platinum wrng credits. **Trick, Spirsteen, Cougar, Petty, Stones** inll. **Solid, gd meter, dynamics.** 213-227-4079

Dmr ikg forward to joining a team of seasoned pros that have great songs w/ great delivery, inll, solid sngwrng, dynamic apprsnc, exciting stg prns. 818-996-8555

Dmr sks wrkg T40 rock of cals band. **Sings lead, dbls on keys.** **Drum machine.** **John.** 818-798-4460

Dmr sks young, inll, highly motivated musicians/sngwrtr to form "top of his class" mkbl HR band. **R.W.** 213-960-7873

Dmr, 24, style of Randy Castillo & Tommy Aldridge, sks pro rock band. **Have great equip & exp.** **Lng Beach area.** **Frank.** 213-421-7500

Dmr, cmrcl rock style. **Elec/acous kit.** **Lng hr, semi-glam image.** **Sks estab, wrkg band w/ mgmt.** **Inll Styx, Leppard.** **Danny.** 818-784-2730

Dmr, ready to rock to the top w/ the right band. **Must have ikg, inll to tour & future.** **Estab bands only pls.** **Robin.** 213-437-6995

Dmr/dm programmer sks demo/sl recording proj. **Instruments:** **elec kit, octapad, Alessis HR-16, Roland synth, Akai sampler.** **All styles.** **Tom.** 818-894-4443

Dmr/sngwrtr 14 yrs exp, sks interesting proj, inll House, Smeaters. **Phil.** 213-376-1865

Dmr/voc sks wrkg copy band. **Jazz, funk, R&B.** **Inll Jarreau, Toto, etc.** **Srs only.** **Valley/LA area.** **preld.** **Kevin.** 818-889-5631

Estab pro rock dmr w/ straight ahead solid style avail for sessions, demos, recording, showcases. 818-789-2436

Expd dmr sks solo artist or cmrcl rock band. **Have acous elec sbs.** **Trns.** **Clayton.** 714-524-9941

Highly visual HR dmr avail for polished show oriented band. **Much exp.** **Must have mgmt.** **Pls no druggies or dirbags.** **Terry.** 818-784-0103

HR dmr sks LA estab band. **Tour exp.** **11 yrs exp.** **Santa Monica/LA/Hlywd area.** **Bio, tapes, etc.** **Tony.** 213-828-1855

MIDI dmr/voc sks synth dance hi-tech unit. **Pros only.** 213-399-6831

Pro dbl kick skin basher w/ gd groove. **Inll Rush, Whitesnake, Purple, AC/DC, Cui.** **Alter 5pm, Tony Mills.** 213-825-5935

Dmr avail for sessions. **Acous and/or elec.** **Steve.** 818-845-8830

Pro dmr ikg for pro sst. **Formerly w/ XYZ of Europe.** **Much studio, live exp.** **Xlt image, showmanship, meter.** **Joe.** 213-542-5849

Pro dmr ikg for T40, country, R&B gig. **Straight ahead dmr.** **Great alt.** **Also play congas, perc.** **Korey.** 213-676-7691

Pro dmr ikg for wrkg T40 or jazz fusion cover band. **Have TOTL Yamaha kit w/ PA.** **Ferdie.** 213-660-1773

Pro dmr, lng hr image, iks, inlls Bonham, Bozzio, Pace. **Pro srs only.** **Bio, video on req.** **Dave.** D/818-841-2886 or N/818-955-8825

Pro fem dmr sks estab band. **PIT grad.** **Much studio/live exp.** **R&B preld.** 818-766-8680

Pro groove dmr avail. **Berkleee grad.** **Acous, Simmons, Bckg vox.** **7 yr stage/recording exp.** **Lkg for pro gigs only.** **Paul.** 213-966-8348

Sk-g HR/HM band. **No flakes, no drugs.** **Pros only.** 818-343-8171

Swiss dmr new in town, endorsed by Paiste, w/ new Yamaha kit, 34. **Album credits.** **Touring exp.** **Sks pr sit of any kind.** **Pros only.** **Pete Furrer.** 213-874-4534

Dmr avail for studio wrk. **Demos, albums, cmrcls, film proj.** **Perf time, very creative, great sounding drums.** 213-257-4046

Dmr avail now. **Jazz, rock or blues grp.** **Age over 30.** **Cass.** 818-994-6484

Dmr avail. **Expd, versatile.** **Voc.** **Pros only pls.** **Mark.** 313-1373

Dmr ikg for fun upbeat band. **Inlls inc Fishbone, Police, U2, VH, I wanna play clubs, parties, colleges, etc.** **Kevin.** 213-477-7545

Dmr ikg for jazz, elec/acous, band. **Big band.** **Yamaha & Corsey.** **Guy.** 714-545-5649

Dmr ikg for wrkg rock or T40 band. **Eventually org band.** **Hot chops, versatile.** **Peart, Collins to Gad.** **Dedicated.** **14-ppc Tama.** **Fred.** 818-915-3767

Dmr sks mel rock style band. **Have chops, looks, bckg vox, equip.** **Am total pkg ikg to be tm pyr.** 818-508-4420

Dmr sks plys-band into left-wing jazz. **Ornely, Art Ensemble, David Torn, Jan Garbarek.** **Strong prnts only.** **David.** 213-852-4878

Dmr sks really & spiritually aware rock band w/ emotional sound, **passionate vox, some acous guit.** **Compassionate alt a must.** **Inll U2, Alarm.** 818-894-4565

Dmr sks studio wrk for gigs. **Album credits.** **Large sounding kit.** **Access to elec kit.** **Top chops & meter.** **Kris.** 818-981-1009

Dmr w/ exp sks R&B band. **I just want to make your songs groove.** **Nino.** 213-383-8639

Expd dmr perc/voc avail for pro wrkg stl. **Touring/recording/videos.** **Drum/perc programming.** **Acous/elec.** **All styles.** **Larry.** 818-980-0388 or 213-966-7634

German dmr, 10 yrs exp, xlt meter, sks band to conquer the world. **Ready to go to Europe.** **Srs only.** **Conny.** 619-868-3007

Killer rock dmr avail for pro band. **Killer chops, iks, alt.** **Killer.** 818-717-5097

Pro dmr avail for recording/showcases, video. **Pros only.** **Mike Stevens.** 818-980-5850

Pro dmr/voc avail for srs live/studio sst. **Lng or short-term proj.** **12 yrs exp.** **Srs only pls.** **Paul.** 213-876-9670

Solid like Bonham. **Crasy like Moon.** **Chops like Bozzio.** **Better call soon.** **Pro acts only.** **No startups.** 213-969-9038

13 DRUMMERS WANTED

ATTN: HR dmr ndd immed to complete 5-pc band. **Must have big sound, quality equip, classrock image.** **Dedicated pros only.** **461-8430**

Basic rock dmr. 20-26, possibly ndd to cur band currently gigging w/ mgmt. **Rock.** **Inlls U2, Cui, Zebebel, Iolo.** 818-786-4287

Creative, intellgt, 18-23, wtd for HR band w/ diverse bckgrnd. **VH, Police, Weather Report.** **Stevie Wonder, Curren, Beatles.** 213-382-3484

DRUM OF ONE sks dmr. **Inll Stones, Pretenders, Godfathers, Peter.** 213-306-1305

DBL kick dmr, dark speed inll, wtd. **Beast.** 818-785-6490

Dmr for metal band. **Lng hr flashy image.** **Dbl bass kit.** **tmpp.** **No drugs.** **Style similar to Lizzie Borden.** **Scott/Roger.** 818-762-9242/818-762-0590

Dmr for orig swing shuffle rock. 25-49. **Littlefeet, Stones, AJ Jackson, John Lee Hooker.** **Weekly gigs.** **Endorsed by Van Dyke parks.** 818-797-2877

Dmr ndd. **Come here's us live at our N. Hlywd rehrs place & decide for yourself if our org rock sound & yours strike lightning.** 818-939-9176

Dmr w/ dynamics wtd for raw-edged emotional HR. **Doors, Iolo, Zep.** **Must have dedication, image, trns.** **Ready to gigs.** **demo.** 213-876-8237

Dmr wtd by singer/sngwrtr/guit. **Zodiac, G&R, Aerosmith, U2, Chameleons, etc.** **Bluesy, ballsy, strcting forward R&R.** **Rex.** 818-718-2309

Dmr wtd for band currently gigging & recording. **Inll Replacements, X, Beatles.** **Don.** 213-667-2385

Dmr wtd for band inll Sisters, Joke, Violence. 818-848-1880

Dmr wtd for band into classic punk power pop. **Inlls Buzzcocks, Jams, Undertones, Who.** 213-434-2588

Dmr wtd for band. **Inlls Replacements, REM, Beatles, Damned.** **Carolyn.** 818-248-7716

Dmr wtd for extremely creative singer, 2 guits/brothers, xlt mkbl material. **Inll Gramm, Whitesnake, Leppard.** 818-985-7123 or 241-0147

Dmr wtd for forming grp w/ org sound. **Michael style heavy HR.** **Positive alt, some progsrv changes.** **Miscal.** 213-962-0333

Dmr wtd for groove oriented blues based HR band. **Inll Stones, Zep, Aerosmith, Muddy Waters.** **Dedicated.** **Frank.** 213-874-9272/13-392-2841

Dmr wtd for HR band. **Inll Cui, Zep, Hanoi, Pistols.** **Upcoming gigs & recording.** **Rick.** 213-480-3253

Dmr wtd for mdrn pop band. **Inlls Gabriel, Sting, U2, Fink.** **Mature, seasoned tm plyr.** **Smart, spontaneous.** 213-455-3613

Dmr wtd for upbeat mel rock band into -Invi, Lion, early

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VH. Gd att, lks, lnt. Erik/Mario. 213-728-8518/818-336-2122
 •**Drmmr w/d** gd chops & gd att. Ndd immed to complete 3-chord R&B band. Must be srs. No showoffs pls. Eddie. 213-402-3709
 •**Drmmr w/d** well-known LA HR band w/ lbi int, platinum producer, headlining gigs. Must have image, exp, equip. desire to succeed. 213-466-0425
 •**Dynamic blues dmmr w/d** blues band w/ horn section. Tape, bio, resume, pic to Box. 1029-484, Van Nuys, 91408
 •**Estab band w/ mjr lbi int** sks dmmr to complete band. Ready to play out. Inlt XTC, Velvet Undergrnd. Paul. 818-503-1937
 •**EYES OF THE WORLD** sks dynamic, culturally oriented perc for wrkg worldwide band. If you love to groove, you'll love us. Kurt. 714-497-1523
 •**Fem dbi bass** for cmrcd proj. Europe, DLR, VH style sngs. Personality, goals more import than ability. Beginner, advanced. Trus. 818-992-4592
 •**Hallucinatory hard hitting** hatchet man w/d for semi-mel dusted adventure. Aliens, Mongrels, geeks encouraged. Dank. 213-452-4182
 •**Hot funk R&B band** nds dmmr. Many gigs coming. Dependable pros only. Dan. 714-495-1206
 •**Killer guibass team** lkg for dmmr to complete rhythm section of newly forming band. Vhtto Journey to Lion. Pros only. Larry. 818-994-0456
 •**Lkg for dmmr/keyb team w/ PA equip.** Both must sing lead & have access to rehrl spc. Road work def. Dory. 818-986-0937
 •**MELTDOWN auditioning** pro groove rock dmmr. Ala Yes, Hendrix, Who, Aerosmith, VH, Zap. for high energy rock band. Must be dedicated, hungry. 641-3312
 •**Next drum god w/d** for heaviest R&B band in the world. Must be drum icon. Guy or Jess. 818-787-7830
 •**Powerhouse dbi bass dmmr w/d** for glam metal band. tm pwr only. Must have sks, equip, att. tm. Rick. 213-464-3534
 •**Rock/HR dmmr w/d.** Band has gigs, agent, lawyer, mgmt pending. Mantha Hanard/Sean. 213-463-1010/213-259-8048
 •**Singer/sngwr w/ lbi int** sks dmmr. Have rehrl spc. Kevin. 213-435-8379
 •**THE WAY HOME** sks lem perc/bckg voc. 6-pc mdm mature pop funk w/ mjr mgmt int. Must be exp pro perc. Joel. 213-578-6438
 •**Versatile groove oriented dmmr w/d** to help transform seasoned classic rock orig duo into a R&B band. Voc ability a plus. No metal, drugs, etc. Paul. 818-357-8024
 •**13w Rock'n roll wave band** now forming. Must be dedicated, have high ambitions. Orig sound, material. Inltf KRCO, KMPC music. Cy. 213-208-5668
 •**Band w/ mjr lbi int.** sks dmmr who can sing. Xt meter, creative simple style. Inlt XTC, Velvet Underground, Beatles, Echo, Paul or Clive. 818-503-1937
 •**Be our hero.** Srs & happy dmmr w/d for orig rock. Hair don't matter. REM, BoDeans, U2, Strats. Doug. 818-909-9258
 •**Big city metal prog lkg for pro dmmr.** Must have demo, gd att, image. Masami Fujimaki. 213-625-8015, #108
 •**Dark speed-inflid dbi kick dmmr w/d.** Beast. 818-785-6490 or 213-664-8701
 •**Dbi bass basher w/d** for forming HR band. Timing, personality essential. Mark. 213-461-2164
 •**Drmmr w/d** for AO progrov pop band ala Mr. Mister, Genesis, etc. Versatility a must. MIDI compitly a big plus. John. 213-675-5440
 •**Drmmr w/d** for cmrcd HR band. Inltf VH, Journey, Rush. No egos pls. Brad. 992-0270
 •**Drmmr w/d** for cmrcd HR band. Must have image, trnsf. Vox helpul. Tommy Lee style pref. Sean. 213-533-8723
 •**Drmmr w/d** for different sounding band. Must play rock, funk, samba. Have repertoire & ready to go. Kevin. 213-466-6284
 •**Drmmr w/d** for energetic HR act. Lng hr image & chops a must. Inltf Pnncz, VH, Living Color, Chuck/Dan. 818-407-0977/818-703-6396
 •**Drmmr w/d** for HR band. Steve. 213-876-4443
 •**Drmmr w/d** for mel HR band. 18-22. Extremely srs only. Gd lks, lng hr a must. Dynamic plyr. 818-509-0749
 •**Drmmr w/d** for orig mdm rock band. Ala Gabriel, House, Squeeze, etc. Jim or Askold. 213-688-0913
 •**Drmmr w/d** to form orig mel HR band. Have PA & studio. Inltf Zap, Jovi. 213-273-4944
 •**Drmmr w/d**, 19-23, for orig proj. Inltf Ex, Church, Shriek Back, Gang of 4, Robert. 818-842-2275
 •**Drmmr w/d.** Inltf Paice, Bonham, Doors, Peart. Versatile. 213-658-1063
 •**Drmmr w/d.** R&B funk band w/ record deal. 17-24. Gd foot & turnaround. Tommy Lee style pref. Sean. 213-533-8723
 •**Estab girl band** from Fla. sks dmmr. AO R&R. If you're srs & hungry. Julie. 818-364-5488
 •**Fem dmmr w/d** by guit & bst for all fem HRHM band. Image a must. Vicky. 818-772-6598

•**Fem dmmr w/d** for spiritually awakened pop/new age orig band. Have mgmt, lbi int. Sharon. 818-862-7674
 •**Fem dmmr w/d.** Beg to intern level. To grow w/ all fem band. Must have ambition & Barbie doll image. Inltf Poison, Aerosmith. Paula. 818-780-0172
 •**Hard hitting dmmr w/d** for hard driving bluesy rock band. Image a must. Vox helpul. Inltf Cinderella, VH, Southbay Area. Greg. 213-370-8145
 •**HM hard hitter,** dbi kick dmmr w/d w/ pro att. Reed/Dave. 714-441-2058/714-529-5055
 •**HOLLYWOOD VULTURE** sks dmmr w/ gd solid meter in Watts/Nolan vein to complete fit. Maxie, days. D/213-851-9181
 •**HR groove band lkg** for solid, steady aggrv dmmr. Must have exp & outgoing persnly. John. 818-548-0443
 •**I'm lkg** for a great dmmr for my brother's album proj. Must have great image, and k/a. Pros only. Mike Graves. 213-850-7527
 •**Inspired 2-bass drum,** John Bonham type, sks estab powerful grp that's lntid, young, great entertainers. Inltf Wild McBrown, Killer Dwarfs. 818-936-8555
 •**Lead voc** from Swing 99, sks top plyrs for album proj. Great att & image a must. Shel. 818-766-1693
 •**PAIN KILLER** sks dmmr w/ xt meter, R&R image. We have tunes, studio, image. Vic or Bumper. 213-614-9867
 •**Polyrhythmic dmmr w/d.** Into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595
 •**Pro dmmr w/d** for pop band now forming to showcase. Must be srs & mature w/ extnsv background & businesslike manner. George. 213-655-3842
 •**QUEST,** Southbay's hottest classic rock grp, now auditioning dmmrs to complete orig material for record contract. Who, Zap, Beatles infld. Roy, alter 5. 213-541-6746
 •**Real groove dmmr w/d** for rock band w/ orig material. Rhythm a must. Inltf Stones, INXS, Bowie. Andrew. 818-782-3293
 •**Replacement dmmr** ndd for upcoming shows. Must learn existing material, be tm plyr. 818-357-7863
 •**Singer sks** funky lkg, creole or black hard hitting dmmr to form new rock band. Inltf Bonham, Copeland, Tony Thompson. Ricky. 213-839-8049
 •**THE BLACK WATCH** nds srs, artistic ultra-steady dmmr like New Order, Wire Train, Cure. Inde LP out. Mgmt. John. 213-456-9595
 •**THE DEVOTED** sks dmmr w/ pro att, dedication, desire for P/R gr w/ edge. 818-505-9533
 •**Trash metal** hard core, dbi bass dmmr w/d by guit/voc/sngwr. No poseurs. Brian. 818-881-0185

14 HORNS AVAILABLE
 •**Trumpet plyr,** dibs on valvebone & keys. Has mjr credits, gd image. Sks srs pros only & estab bands. 818-786-9778
 •**Trumpet/flugelhorn,** EVI plyr, avail for all pro sits. Chris. 818-842-1017

14 HORNS WANTED
 •**Hot horn plyr w/d** to perform live & studio w/ post mdr rock trio. W/ mgmt int, upcoming gigs. Vox a plus. 213-657-4683
 •**Horn section w/d** for rock blues band. Tape, bio, pic to Box 1029-484, Van Nuys, 91408

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 •**Entertainer/lead voc** nds tem to play Oriental girl in rock video. Plus help w/ proj. After 7pm. 213-515-6143
 •**Estab pro rock dmmr** now accepting beginning students to learn to read, develop style & more. 818-789-2436
 •**German musician w/ material** for new style music sks producer w/ equip to conquer the world w/ new sound. Maniac. 619-868-3007
 •**HR band sks** rehrl space w/ 24-hr access & monthly rates. 213-469-6340 or 213-285-7818
 •**Investor ndd** for album proj. Most masters are done. Very strong material. Rock, seasoned plays, & writers BMI affilid. 788-0610
 •**JIMMY LEE & THE R&R WARRIORS** have cmrcd orig ready. Ndd mgmt, A&R. Don't pass this up. 213-515-6143
 •**Lkg for investors** for a classic tour of No. CA & across country. Ron Cook or Bobby Sanders. 213-856-8929
 •**Male singer/sngwr/arranger,** finished pop, R&B contract, sks successful mgmt. Jim. 213-951-5062
 •**Mgmt ndd** for country fem art. Outstanding vox, material, stg prsnc. Joann. 213-451-2015
 •**Mgmt w/d** for orig hot metal band w/ strong tunes & appeal. Mark. 213-281-9995
 •**Ndd: Creative engineer** to record all fem band. Strongly VH & AC/DC infld. 818-996-7674
 •**PIF or FIT position** w/d in music industry related environment for hard wkg fem w/ bookkeeping, AP/AR, Payroll, Purchasing & sec exp. 818-343-5512
 •**Rehrl spc ndd** w/ 24-hr access to share for 2 bands. We're dependable, reliable people. Victor. 213-387-5109
 •**Read crew and/or drum tech w/d** for in-town paying gigs. Mark. 818-761-8492
 •**Roadie/apprentice engineer** avail for band or sound co. Have worked sound reinforcement & video playback for year & half. Jim. 213-463-6101
 •**Singer/sngwr** nds expd producer/keybstd for demo proj. Let's make a deal or swap services & time. Strictly back music. John. 818-343-5512
 •**Solo artists/sngwr/composers.** Want to record your ideas. Don't stagnate. Call Carson. I've got the electronics to make you sound good. 818-546-1845
 •**Solo guit/voc** sks booking agent or gig into. I cover 50s-80s music & orig. Ron. 818-892-4485
 •**THE WAY HOME** sks spec time for live digital demos/masters. 6-pc pro mdrn mature pop funk. Inltf Sting, Yes. Poss long term relationship. 213-578-6438
 •**Wtd: Bst** voc & dmmr to complete 3 chord R&B band. Must be srs. No showoffs pls. Eddie/Bill. 213-402-3709/213-947-6329
 •**38-yr old sngwr/guit/voc.** Beatles, classical/guit, Eastern modes. Lkg for keys, bass, perc, other musicians to form band. No pay. Greg. 213-661-0061
 •**African reggae & worldbeat** artists. Producer lkg for proj based upon feel/honesty. I have the studio. Craig. 818-353-6575
 •**Can anybody** out there make a harmonica sound like everything from Fable Rain, Whispers to Armageddon Sockhop? Voice a plus. Rich. 213-664-8170
 •**English girl grp.** pop/sngwr/srs. Lk great. Lkg for producer/collab. Have strong material, great ideas. 213-851-9350
 •**Former Iron Butterfly.** Alice Cooper, Blues Inabe. lead

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 •**Mel metal band** w/d for compilation album. Pop only. Tape, bio, photo to: C.R., Box 691786, LA, CA 90069
 •**Mgmt/atrnys** ndd. Hot orig cmrcd rock act. Has total mktability. Like Kingdom Come. PIs rescue. 213-515-6143
 •**Musicians,** \$15-30/hr, wrking in 24-hr studio. Bass, guit, vox ndd. No exp nec. If you're lntid, I promise at least \$15/hr. Johnny Rizla. 213-275-2469 or 213-484-2444
 •**Pro drug-free** rock grp from Minneapolis, xt rels, record contract, intern'l exposure, great mgmt reviews. Sks investor for recording album. 612-456-9413
 •**Pro metal band w/ EP & Following** sks investors or mgmt. SNEAK ATTACK. 213-856-9539
 •**TOMMIGLIANO** sks guit & drum tech, stage crew for future upcoming club dates. Must be ambitious, dedicated. Mike. 213-857-7013

16 SONGWRITERS
 •**Fem voc/lyricist w/d** to collab w/ guit/keys on new songs. Doug. 213-388-9770
 •**Music production.** Albums, jingles, demos, sngwrng arranging, pre-prod, etc. Dance, P/R, lunk, jazz, new age. 813-960-7834 or 818-980-0388
 •**Songsmith ndd** for unique proj. Ndd copywritten material, sng rock style. Must have demo, lead sheet. Davy Sonn. 714-751-8813
 •**Wtr infld** infld by Michael Jackson, 26. Kevin Hodges. 213-617-8170
 •**Wtd: Hit lyrics.** P/R ala Joan Jett. I have music. Veterans only. Lon. 213-657-5733
 •**essential** Ron. 818-780-9691
 •**BMI wtr/lyricist lkg** for pro collabs. P/R. 213-654-9187
 •**Dynamic male voc/sngwr,** R&B, pop, mel, sks compose/keyboard to collab. Connex. Roger. 213-851-5087
 •**If you are lntid** lyricist, call. 213-876-3414
 •**Sngwr w/ music & lyrics** sks personal mgr, publisher, record co & producers ndd P/R, new age & country crossover. Johnny G. 818-505-1307

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