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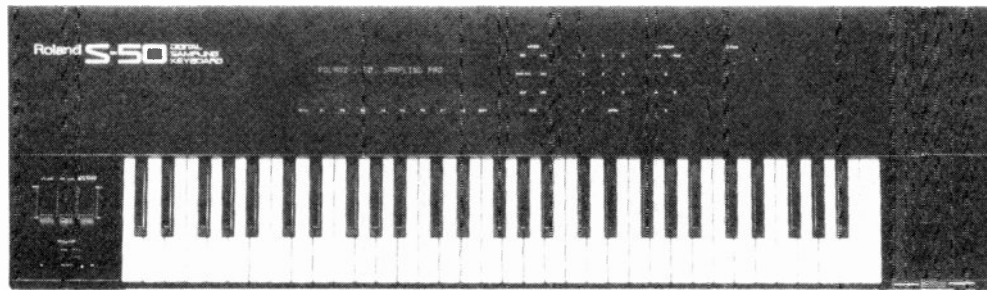
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**Tom
Petty**



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The S-50 has 750KByte RAM capacity that supplies a maximum sampling time of 28.8 seconds at a sampling rate of 15kHz or 14.4 seconds at 30kHz. Up to thirty-two tones (samples) can be stored and assigned as desired among the S-50's sixty-one keys and played with full sixteen-voice polyphony. It will also allow you to assign a maximum of 127 split points which permits you to assign any sample to any individual key or group of keys on the S-50's keyboard or external keyboard controller through MIDI. In addition, up to eight patches of tones can be selected instantly by simply pressing a button on the S-50's control panel. This feature is especially convenient for musicians who use a variety of sampled sounds during live performance.

Sixteen-Bit D/A Converter Ensures Excellent Fidelity

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Previous Sampling—The S-50 constantly reads a data flow to allow you to sample an event after it's already occurred, helpful when you are sampling from a television or radio broadcast.

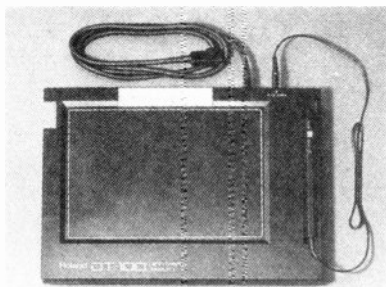
Manual Sampling—A DF-2 switch (when connected to the S-50) and used to initiate sampling. The S-50 begins to sample the moment the switch is pushed.

S-50 DIGITAL SAMPLING KEYBOARD

SPECIFICATIONS

• Keyboard: 61 key, velocity and pressure sensitive • Voices (maximum number simultaneously produced): *6 • Tones (maximum number stored): 32 (A and B: 16 each) • Patches (maximum number stored): 8 • Sampling Rate: 15kHz and 30kHz • Sampling Time (max.): 14.4 sec. * 2 banks (at 15kHz rate): 7.2 sec. * 2 banks (at 30kHz rate) • Signal Processing: 16-bit D/A conversion • Wave Data: 512k words • RAM Capacity: 750k Bytes • Output Filter: Digital • Envelope Generator: 8 point (amplifiers) • Sampling Capabilities: Manual, Automatic, Previous • Loop Setting: Manual (FWD, ALT, 1 Shot, Reverse), Automatic (Auto) • Number of Split Points: 127 • Display: H.P. 32 characters * 1

line CRT (optional) 200 character (14x16) matrix • External Control: Digitizer Tablet (DT-100) (32k Bytes) (included) • Disk Drive: 5.25" floppy disk drive (double density) • Jacks: 1/4" input, 1/4" output, 1/4" output, individual Outputs * 4, input, Hold Recording Start/End Control, FV 5 DP, MIDI IN, OUT, TRIG, RIG, connector, 5-pin MIDI connector, External controller connector • Power Consumption: 60W • Dimensions: 1105 (W) x 328 (D) x 93 (H) mm (43 1/2" x 12 7/8" x 3 3/4") • Weight: 13 kg (28 lbs. 10 oz) • Accessories included: Carrying Case, System Disk * 1, Sound Library disks * 4, Floppy Disk * 1



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FEATURES



16 TOM PETTY

After eight albums with The Heartbreakers and a Number One LP as a Traveling Wilbury, T.P. steps out with his first solo effort, *Full Moon Fever*. C'mon along and catch it with us.

By Michael Amicone



26 NEVILLE BROTHERS

For over 30 years, the Neville Brothers name has been synonymous with New Orleans music. Charles and Cyril Neville describe the unique recording sessions that spawned their new *Yellow Moon* LP.

By Kenneth B. Giles III

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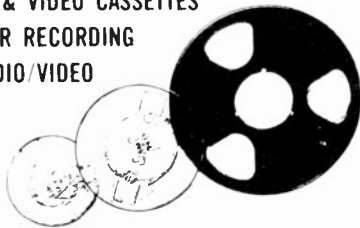
Cover Photo: Aaron Rapoport

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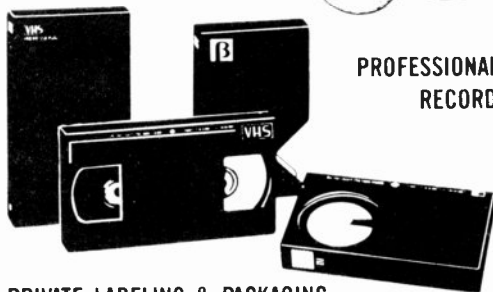
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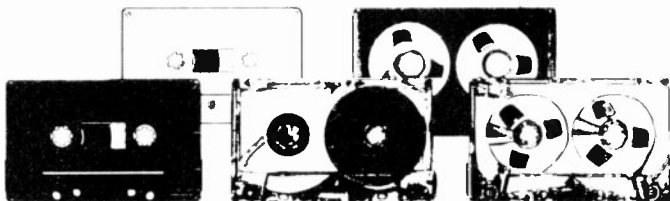


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FEEDBACK

Sick & Tired

Dear MC:

I find it exceptionally hard to sympathize with any of the so-called "promoters" who do seemingly everything but promote. In my experience, their first and only concerns are "how many tickets can you guarantee me" and "have the money by soundcheck time." These people serve no other purpose other than to act as a middle-man between the club owners and the bands. And as long as they see a return on their investment, they don't seem to care whether the bands play before 30 people or 300 people. Yet, they have the impudence to complain about their dreaded "risk factor." Risks. That's what promoting is all about. That's what this entire industry is all about!

And as if this isn't enough, Thrash bands have now been banned from playing at clubs like the Roxy and Whisky. Yet, Metal Church played there. Overkill played there (a bill that my band, Adonis, was on). Sonic Youth and Husker Du have played there. However, when it comes time for a band like Adonis to put on a headlining show, it seems to be "out of the question." I'm continuing the struggle and getting sicker by the day.

Carlos Loera
Los Angeles, CA

The Color Of Music

Dear MC:

Recently, I answered a "guitarist-wanted" ad that appeared in your magazine. Upon phoning the number that was listed, I was told that the band was called Brittany and asked to go over to the lead singer's house with my demo and guitar.

After spending some time telling the singer about myself, he told me that he would not listen to my tapes, hear me play or audition me because of the fact that I was black and didn't fit into the conceptual package they were putting together.

The singer then went on to tell me that he could get me a job in a band signed to Geffen Records whose material sounded much like Prince. I told him that I was a hard rock/heavy metal player to which he replied that "white can go to black, but black can't go to white." He then continued by saying that "the person who told you that Lincoln freed the slaves lied."

At this point, I'd like to tell you that I am of mixed ethnic origin. I

have straight black hair, thin lips, a tanned complexion and a nose similar to most white guys. I was also told that my black hard rock image would not be accepted in any of the local clubs, local bands or popular bands, for that matter. Naturally, I reminded the singer of Jake E. Lee (Japanese) and Tony MacAlpine (Afro-American).

Sorry, folks, but I refuse to look at life and/or music in terms of black and white. There is just too much music in this world that needs to be played and heard by everyone. Please understand that I am not blaming *Music Connection* for this incident. I read your magazine all of the time and think it's great.

M. H.
Hollywood, CA

Signing Observations

Dear MC:

I'm sick and tired of seeing these non-talented Hollywood bands getting signed to major record deals. What the hell ever happened to good songwriting and talent? When I saw that guy from Pretty Boy Floyd on your cover recently, I just couldn't believe it. That group makes Paradise and Tuff look like The Who and Led Zeppelin. Who's running the show at the labels, anyway? There is so much great talent in town. Why aren't those bands getting signed? Recently, I went to see Saigon Saloon and their opening act, The Electric Cowboys, really kicked ass. They have great songs and play real music. There are no superstar players, but together, they make one great band. I just wanted to let you know that there is talent out there and hopefully, they'll soon be signed, too.

Gerry Maxell
Hollywood, CA

Thanks, MC

Dear MC:

Several months ago, MC ran an article mentioning that our company, Bleet-Ziller Entertainment, specialized in booking gigs for L.A. bands who came to the Phoenix, Arizona area. I just wanted to thank you guys and let you know that because of your article, many local Los Angeles-based groups have contacted us. The Phoenix rock scene is just perfect for L.A. bands and we have *Music Connection* to thank for helping us spread the word.

Robert Street
President/Bleet-Ziller Ent.

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When you're driving west along Santa Monica Blvd., just before the intersection of La Brea, you may notice the handsome, old Spanish Deco building that sits at the corner of Orange Drive on the 7000 block of Santa Monica Blvd.. The building is one of the dwindling number of older buildings in Los Angeles that instantly gives off a strong sense of the city's past, like one of those well-kept bungalows on a Hollywood movie lot.

This clay, tile-roofed building, which has no visible signs or markings on its exterior, currently houses the modern Studio 56 Productions recording studio. But if you were an old-timer or a Hollywood history buff, you would likely know that this same building housed "Radio Recorders," a truly legendary recording studio that reigned supreme in Hollywood for almost 25 years with few technological rivals.

It was almost 50 years ago, in late 1940, that Radio Recorders opened for business at this corner location, though at the time the recording studio business was very different from what we know today. It was the heyday of network radio, and without satellites or high sound quality wire relays, it was necessary to record original radio programs on disks and then distribute the disks to radio stations here and abroad. Initially, the lion's share of the studio's recording was done for radio, and so the name, "Radio Recorders." Radio advertisements were the other principal emphasis of the studios during this period.

Studio 56 Radio Recorders

By Douglas Raskoff

DARIN CUTS FOR ATLANTIC



Bobby Darin recording an album at Radio Recorders recording studio. Darin's album "Mack The Knife" was recorded here.

As time went on, the recording of radio material at Radio Recorders gradually gave way to the rising demand for recording studios to make records. With its aggressive approach to new recording technology (Radio Recorders boasted of being the first to make stereo recordings in the U.S., the first to use multi-track Ampex equipment and the first to manufacture 8-track cassette tapes) Radio Recorders emerged as one of the prestige recording facilities of rock & roll's early years. David Budge (Studio 56 VP and press person) attributes an amazing string of classic pop recordings to the production facilities of Radio Recorders: Bing Crosby's "White Christmas," Bobby Darin's "Mack The Knife," Sam Cooke's "You Send Me" and "Only 16," Elvis' "Jailhouse Rock," "All Shook Up" and "Teddy Bear," as well as virtually every one of Elvis' film soundtracks. In the press material that Studio 56 provides, there is a story about how Elvis had a Christmas tree rigged with presents set up in the studio so that he and the Jordanaires could get in the mood to record a Christmas album in the summer of 1957.

Other than the building's early-Los Angeles exterior and its concrete vault with an old safe on the inside, only a few relics of the Golden Age of Radio Recorders remain on the site. By special arrangement, the studio's current owners sometimes borrow the original microphone used to record "You Send Me" from a collector who works nearby. And David Budge has also borrowed a collection of the Radio Recorder's distinctly Fifties-looking in-house newsletters, "On and Off the Record," which capture the history and the feel of the old studios in a seemingly endless series of now-faded black-and-white shots taken at the studios. The pictures represent a kind of "Who's Who" for the celebrities of bygone eras.

In 1974, after a ten-year period of decline that saw two ownership changes at the studios and a distinct gradual decline in the caliber of recording clients, the interior fixtures of the recording studios were liquidated. Radio Recorders was no more, after operating at the corner of Orange Drive and Santa Monica Blvd. for 34 years and for another seven years before that at another location.

After standing dark for several years, the Spanish Deco building at 7000 Santa Monica Blvd. experienced its Second Coming as a recording studio in 1978 when Rock Steady Studios began a ten-year reign at the site. Many of the big R&B acts of the Eighties made records at Rock Steady: Patti LaBelle, The Commodores, James Ingram and Luther Vandross are just a few names from among the many.

In 1988, entrepreneur Paul Schwartz acquired the studios and renamed the facility "Studio 56 Productions." His staff, in addition to David Budge, includes the renowned former Los Angeles radio programming wizard, Jack Snyder, who serves as Vice-President of Operations. In its brief tenure, Studio 56 has already laid claim to a Number One record—Evelyn King's "Flirt"—which reached the top of the Urban Contemporary charts.

MC



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What do successful albums have in common?

1988 chart data supplied by Billboard/Music & Media. Albums indicated were wholly or partly produced using SSL consoles

Billboard® TOP POP ALBUMS ™ 1988 YEAR END			
	ARTIST	ALBUM	PRODUCED ON SSL
1	George Michael	Faith	
2	Soundtrack	Dirty Dancing	✓
3	Def Leppard	Hysteria	✓
4	INXS	Kick	✓
5	Michael Jackson	Bad	✓
6	Guns 'N' Roses	Appetite For Destruction	
7	Debbie Gibson	Out Of The Blue	✓
8	Richard Marx	Richard Marx	✓
9	Tiffany	Tiffany	
10	Aerosmith	Permanent Vacation	✓
11	Terence Trent D'Arby	Introducing The Hardline	✓
12	Whitney Houston	Whitney	✓
13	Gloria Estefan	Let It Loose	✓
14	John Cougar Mellencamp	The Lonesome Jubilee	✓
15	Rick Astley	Whenever You Need Somebody	
16	Bruce Springsteen	Tunnel Of Love	✓
17	Belinda Carlisle	Heaven On Earth	✓
18	Soundtrack	More Dirty Dancing	✓
19	Whitesnake	Whitesnake	✓
20	Robert Plant	Now And Zen	✓
21	Tracy Chapman	Tracy Chapman	✓
22	Keith Sweet	Make It Last Forever	
23	Poison	Open Up And Say . . . Ahh!	
24	Sting	Nothing Like The Sun	✓
25	Pink Floyd	A Momentary Lapse Of Reason	✓

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By Katy Saylor

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, C/O Music Connection,
6640 Sunset Blvd.
Hollywood, CA 90028.

□ The Los Angeles Songwriters Showcase, sponsored by BMI, has a number of events happening in June. There will be a "Stress Management For Musicians" seminar on June 3rd from 10 a.m. to 1 p.m.. For more information call (213) 654-1665. On June 6th is a "Top 30" concert being held at At My Place in Santa Monica at 8 p.m.. For tickets call At My Place at (213) 451-8597, and for more details, call the L.A.S.S. at the above number. Finally, there will be an L.A.S.S. Cassette Roulette on June 7th at 7 p.m. at Gio's restaurant and a Pitch-A-Thon at 9 p.m. also at Gio's.

□ The New Music Seminar 10 is taking place at the Marriott Marquis Hotel in New York City from July 15-19, 1989. The six-night seminar will include panels, debates, workshops, exhibits and some 250 groups. To register (in the U.S.), call toll-free 1-800-888-8596. Outside of the U.S., call (212) 476-4343.

□ At the Candlelight Pavilion Dinner Theater in Claremont, the musical *Seven Brides For Seven Brothers* will be playing from June 16th through Sept. 3rd. It will play seven times a week with prices ranging from \$28.00 to \$45.00 per person, and will include meal, beverage, show and tax. For information and reservations, call the Candlelight Pavilion Dinner Theater box office at (714) 626-1254.

□ All Access Media Relations, Ultra Violet Communications and Faces Nite Club are presenting a one-day seminar entitled "Surviving In The Music Business." It's happening at the Faces Nite Club on June 3, 1989, at 1852 Beach Blvd., in Huntington Beach from noon to 7 p.m.. Topics include publicity, booking, management, A & R and more. For more details, call (714) 496-9521 (Kim) or (213) 871-6997 (Violet).

□ Trumpeter, keyboardist and film composer Mark Isham will be the subject of a one-day UCLA Extension forum entitled "Film Music Dialogues: Mark Isham," on June 10th. The forum will cover such topics as influences from systems music to punk; the relationship with the producer and director and structure, technique and philosophy in film scoring. This forum will be held at UCLA in room 43-105 Center for Health Sciences from 10 a.m. to 5 p.m.. For further information, call (213) 825-9064.

□ UCLA Extension's summer quarter begins June 26, 1989 and early registration is advised. By telephone, you can call (213) 825-9971 or (818) 784-7006. In person, you can register on Mondays-Thursdays, 8 a.m.-6 p.m. at the UCLA Extension Building in Westwood. **MC**

Studio Coalition Cracks Down

On Home Recording

By Steven P. Wheeler

LOS ANGELES—The growing trend of home studio use by songwriters and producers has triggered a controversial issue which promises to have a profound effect throughout the music business.

The major topic of debate is what constitutes the legal use of a home recording studio. A newly formed organization, The Hollywood Association of Recording Professionals (H.A.R.P.), whose members include some of the top studios in town (Record Plant, Cherokee, Sunset Sound, Lion Share, Conway), discussed the issue at their first formal meeting earlier this month. While many of the H.A.R.P. members point out that they do not have a problem with artists using home studios for personal use, they draw the line when these home studios cross over into the area of commercial use and begin renting out studio time. Studio executives state that such practices are a direct violation of Los Angeles zoning laws which strictly prohibit the use of residential property for commercial ventures.

After the meeting, which was

attended by an official of the L.A. zoning commission, writer/producer Chas Sanford (he wrote "Missing You" for John Waite and co-produced *Chicago 19* by Chicago) was served with a citation at his home. According to Sanford, The Department of Building and Safety has ordered him to remove the studio if he uses it for anything other than private use. The citation officially states: 1) Discontinue the use of the single family dwelling as a commercial recording/mixing studio, and 2) Discontinue the use of the residential area zoned property for all commercial purposes, i.e. recording, mixing, record production.

Outraged by the action, Sanford is trying to rally support from other home studio owners in an attempt to amend the present zoning laws. "I could forget about it and cut my losses, but I think something should be done about it. I think it's unjust and unfair. I'd say 80 per cent of the people in Los Angeles are doing something in their homes that could be in violation of the zoning code."

One studio owner, who requested anonymity, stated: "When I built

my studio, I had the zoning commission on me like fleas on a dog. People who build home studios don't go through any of that. You can build a studio in your home for \$75,000 less than you can in a commercial location just from beating the laws."

A professional-looking brochure of Sanford's home studio, Secret Sound L.A., which lists equipment, shows pictures of the rooms and states "rates available upon request," drew attention to Sanford's state-of-the-art studio hideaway. Sanford insists that he sent out the brochure to one record company to save himself from "talking for forty-five minutes about what equipment I have in my studio. But it's not like I blanketed the industry with it."

Many of the studio representatives we contacted about the issue insist that the hostility towards home studios stems from the fact that they don't pay taxes as a business and are able to dramatically undercut the commercial studios. One H.A.R.P. member was vehement in his beliefs. "If someone wants to

9 ▶

MAKING A DIFFERENCE:



Members of Bon Jovi, Motley Crue and the Soviet Union band, Gorky Park, were recently on hand at the St. James's Club to announce "Live From Moscow," a two-day rock concert to be held on August 12th and 13th at Lenin Stadium in Moscow. Presented by MTV, the event will be aired by Showtime on August 13th in a four-hour prime time special. Proceeds from this historical rock event will be donated to the Make A Difference Foundation, a non-profit organization dedicated to combating drug and alcohol abuse among youth. Pictured above: (L-R) Richie Sambora of Bon Jovi, Sasha Minkov of Gorky Park, Nikki Sixx of Motley Crue, Jon Bon Jovi, Tommy Lee of Motley Crue and Yan Inenkov of Gorky Park.

Lucy Snowe

ASCAP POP AWARDS DINNER:



ASCAP recently held their Sixth Annual Pop Awards dinner at the Beverly Wilshire Hotel in Beverly Hills. The event was attended by over 700 leading songwriters, publishers, recording artists and other industry notables, including Narada Michael Walden, Paul Stanley, Gene Simmons, Christine McVie, Richard Marx and (above, L-R) Belinda Carlisle, Donna Summer and Debbie Gibson (Gibson shared Writer of the Year honors with Bruce Springsteen).

◀ 8 Studio Crackdown

buy the building next door to me and go toe to toe with me, come on down. I welcome that. But if someone's gonna buy the same equipment that I have, build a studio for a hell of a lot less money, cheat on sales tax and then undercut me...no way."

Sanford insists that paying taxes is not an issue. "If I have to pay some sort of business tax, fine, I don't mind doing that. But it's not like I'm making money with this studio." Sanford believes that H.A.R.P. is merely trying to monopolize the industry. "They're trying to harass and bully people and manipulate and control the market. It's like some elitist group setting up parameters of how everyone's going to operate."

Sanford also maintains that, in the past, there has been a give-and-take relationship between home studios and commercial studios. "Ninety per cent of the people (home studio owners) go to other studios to mix, so there seems to be a harmonious balance there."

One studio representative present at that first H.A.R.P. meeting, veteran engineer Shely Yakus (U2, Tom Petty, Bruce Springsteen, Don Henley), co-head of A&M studios, agrees with Sanford and thinks that H.A.R.P. is going to do more harm than good. "There's a reason why some of the people at that meeting aren't doing good business and it's not because of home studios."

Yakus also says that the atmosphere of the initial meeting clearly demonstrated the feelings of the

other members. "They were like a lynch mob. The thing is, if they close Chas down, they'll have to close everybody down."

In defense of H.A.R.P., Yakus says that other issues concerning the recording industry will be helped by the coalition of studios. But on the home recording issue, he disagrees with the other members. "It's healthy for home studios to co-exist. We mix their tapes and loan each other equipment. We have a harmonious balance with most home studios. It certainly doesn't hurt us."

"It's also very hard to differentiate between personal and commercial. How would you police something like that. I certainly have no problem with a home studio occasionally doing some outside work to help pay for their equipment."

The dividing line between what separates private use of a home studio from commercial use is getting more and more fuzzy as well-known artists are releasing home-recorded product. "Tom Petty's new record was done in Mike Campbell's garage," states Sanford. "I don't think that Tom Petty, Eddie Van Halen, Henry Mancini and Michael Jackson are going to rip out their home studios." One H.A.R.P. member, who also requested anonymity, states, "I personally don't have a problem with Tom Petty making his record at his home, but if he were to charge other people for the use of his home studio, that's where I have a problem with it. Where H.A.R.P. and the zoning commission draw the line, I have no idea." **MC**

By Michael Amicone



Hugh Surratt

Geffen Records has announced several personnel changes. Hugh Surratt has joined National, AOR Promotion; Bill Rusch has been appointed Promotion Manager of Kansas City, Missouri; Lyn Fey has accepted the newly formed position of Editorial Manager (her responsibilities will include supervising and coordinating all written material such as album and label copy, credits and titles, as well as overseeing album artwork incorporating those elements); John Dietz has been named Executive Director of Production and will act as liaison between the label and its manufacturer and distributor, Warner Bros. Records; and Colleen McDonald has been appointed Promotion Manager in Houston, Texas.

In Capitol news, Capitol Records and Metal Blade have signed a joint development and distribution deal. The new pact calls for Capitol to bring promising, fledgling bands to Metal Blade. Metal Blade then has the option to either release the product on their own newly formed No Wonder Records, or to release it under the Metal Blade/Capitol banner; hard rock/metal will go to the latter and other types to the former.

In recent assignments from the Capitol Tower, David E. Kronemyer has been appointed Vice President of Business Affairs, CEMA Distribution (he will be responsible for all legal and business affairs activities for CEMA and its Special Markets departments); Mick Kleber has been named Vice President of Music Video (he will oversee the production and promotion of all label video projects); Dave Palacio has been appointed Vice President, Finance & Administration for CEMA Distribution; and

Jesus Godoy has accepted the position of West Coast Promotion Manager for the label's Latin Division, and will be responsible for promoting and securing radio airplay for Capitol/EMI Latin product on Spanish language stations in California, Arizona, Nevada, Oregon, Washington and Utah.

In WEA signing news, Atlantic Records made three new appointments: Daryl Musgrove has been appointed to the newly launched position of Manager of Special Markets, Black Music; Mary Timmons has been advanced to Manager of Media Relations; and Bob Kaus has been upped to the post of Senior Director of Artist Relations & Media Development.

In the same WEA family, Atco Records, as part of their recent company restructuring, has named Matt Pollack as Director of National Album Promotion, and Jim Coffman has accepted the position of Director of Marketing. Both men will be based at the company's New York headquarters.

Enigma Entertainment Corporation and Fuji Photo Film U.S.A., Inc., marketers of Fuji-brand audio cassettes, have entered into a joint marketing and promotional program to begin this summer. Under the agreement, Enigma pre-recorded cassettes will use Fuji tape and Fuji will provide sponsorship for several national concert tours for Enigma artists. In addition, there will be a Fuji-sponsored, thirteen-week music television series featuring Enigma artists and promotional packages of Fuji audio cassettes offering on-pack CD samplers of new music from various Enigma recording acts.

I.R.S. Records has announced the appointment of Barbara Bolan to the post of Senior Vice President of Sales and Marketing. An eight-year veteran with the label, Bolan will shepherd the company's creative services department, marketing and sales departments and the recently expanded I.R.S. field marketing staff.

Alan Oken has announced the formation of a partnership in the practice of law with Steven Mark Klugman of the Klugman and Oken law offices. In addition to the law practice, Oken manages the career of pianist Liz Story and is the North American management representative for Warner Bros. recording act, The Big Dish. Oken was formerly an Executive Director of Artist Development at A&M where he was employed since 1979.



The Boston-based band, The Heretix, recently put their moniker on a record deal with Island Records. The band will begin recording their debut album for the label sometime in June or July. Pictured (L-R; back row): Bruce Henderson, manager; band members Brian Hill, Ray Lemieux, Marvin Huffman and Eric Hill; (L-R; front row) Kevin Patrick, VP of A&R; Lou Maglia, President. **MC**



MCA recording artists Pretty Boy Floyd recently left for Philadelphia to begin work on their debut album with Howard Benson handling the production chores. Benson, (left) who most recently produced Bang Tango and TSOL, is shown above with PBF bassist Vinnie Chas (center) and guitarist Kristy Majors.

Dialogue:

Randy Gerston: West Coast A&R Director, Arista

Signing Bonanza:

"I'm not at all concerned that so many local bands have been signed over the last seven or eight months. What really concerns me is that so many are getting signed for so much money. I don't mean to imply that they're not deserving of the money, but I'm not so sure it's healthy for new bands to get into debt that deeply. I always feel that all that money is somewhat of a curse on a new band. It's that record company mentality of 'we paid a huge amount of money to sign this band and now we better fuckin' break them on the first album.' I don't like that kind of pressure.

Nonetheless, there is still a great talent pool right here in Los Angeles. In a lot of ways I do understand the many signings, but a lot of them I feel were 'trend signings.' You know—Warrant gets signed and then that's followed by signings of Pretty Boy Floyd, Love/Hate, Kill For Thrills...a sudden spurt of other signings."

Debut Hits:

"There have been many bands recently that have gone gold or platinum with their debut releases. Living Colour, for example, is just a great band. They had a great album and a great video. But their success didn't come overnight. The label stuck with them for almost a year. Their album wasn't happening for a long, long, time. Once their

'Cult of Personality' video got to MTV, the band started to happen. It took all that time for their label to find the right avenue of exposure for the band. I think that's a very deserving breaking of a new album. With Skid Row, I think that the album is good and not great—but they're opening for Bon Jovi and that alone is gonna sell lots of records. I think live, they're probably better than their album, so the strategy of getting them on the road really worked. With Edie Brickell's new album, it was a case of a great artist releasing a great album. The

timing was perfect. It came right on the heels of Tracy Chapman's success. If anything, this trend proves that there is a very diverse customer base out there and that they're very hungry for new music."

Radio Vs. Records:

"I try not to sign artists for radio. I consider where this band could break, but I don't sign them to format them to radio. We have to consider the longevity of the artist first."

Local Signings:

"If you're talking about MCA or Geffen, then by comparison, we haven't signed a lot of local acts. Also, we at Arista are only now asserting ourselves in the Hard Rock area. We now have Mike Sikkas and me on the West Coast. Before that, I really don't feel that we were making much of a Hard Rock effort. It does take a while to convince bands, managers and attorneys that Arista can do the job with Hard Rock. And we're gonna show everybody."

Pay To Play:

"I think that 'pay to play' came about by taking the local club promotion people and changing them from music people to business/money people. Because an in-house club booker (like a Jan Ballard used to do) has to exercise judgement when booking a band; they have, in effect, become A&R people. I think this 'pay to play' came about because the various promotion companies, who are mainly interested in making money, don't have to be

A&R people. Now, they're taking very little risk at what they're doing. What they do is rent a venue, book five bands and minimize their risks by having each band pre-sell fifty tickets. The way to get rid of this is to put an in-house booker into every club. We've got to get the music people back into the clubs and get the money people out!"

Grapevine:

Watch the debut of **Tin Machine** on EMI Records. The band features **Reeves Gabrels** (lead guitar), **Hunt Sales** (drums), **Tony Sales** (bass) and vocals by none other than **David Bowie**.

The weekend of May 12-13 was a bonanza for local shows with almost every major unsigned band headlining a local venue. Two of the very best concerts took place at the **Whisky** and **Gazzarri's** respectively, with **Sister Shotgun** and **Tuff** cranking out some exceptional rock performances. **Warrant**, **House of Lords**, **Pretty Boy Floyd**, **Brunette**, **Jetboy** and **Little Caesar** were also scheduled to perform during the weekend.

Bernard Edwards will be producing the **Ian Hunter/Mick Ronson** album debut for PolyGram.

Chart Activity:

Warrant's "Down Boys" and **Guns N' Roses' "Patience"** have become two of the hottest and most requested **MTV** videos.



London has been playing around the local scene for over a decade. During those ten years, performers such as Nikki Sixx, Fred Coury, Slash, Iggy and Steven Adler have all been group members. Finally, the band has landed a multi-record deal with Noise International and are headed into the studio with veteran producer, Richie Podolor. Pictured above (L-R) are London members Tim Yasui, Sean Lewis, Nadir D' Priest and Brian West. Boy, talk about perseverance!



CREATURE: Known as "the rage in the cage," this awesome four-some picks up where Kiss and Alice Cooper left off. The band, which could pass for identical Kiss lookalikes, has been around for some time, but they've only recently caught on in a big way. If you really want to be entertained, check 'em out. Pictured from left to right are Creature members Johnny Lust, Trixx Vitolo, Billy B. Nasty and Sean Sparks. They'll be at The Troubadour on June 10th.

Additionally, Pirate Radio has been playing the live version of Guns N' Roses' "Knockin' on Heaven's Door."

Even with guest vocal contributions from Dave Edmonds, Lou Reed and Paul Simon, the new Dion comeback album, *Yo Frankie*, still seems flat and lackluster. The magical crispy-clear voice of the Fifties and Sixties is gone, but the memories live forever.

Apparently, the new Prince LP will be the official soundtrack to the upcoming *Batman* film. MC has learned that Prince, who has been watching the dailies for the last six months, will write and perform eight of the nine songs on the album. The film is slated to open nationwide in late June.

Commentary:

This is the only industry I can think of where comebacks are not only possible—they're expected. All it seems to take is that initial Top Five hit single and you can literally last a lifetime on the charts or on the concert circuit.

Currently, Benny Mardones, Donny Osmond, Roy Orbison, Animotion, Lou Reed, Carole King, Stray Cats, Crosby, Stills, Nash & Young, Barry Manilow, Donna Summer, The Doobie Brothers and Dion, among others, have all actively hit the comeback trail. And word has it that we can soon expect new product from David Cassidy

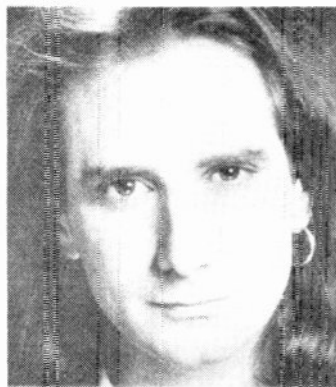
and the original Jefferson Airplane.

A couple of years ago, the careers of Steve Winwood and Paul Simon were resurrected, and more recently, a now-defunct band called Sheriff found their four-year-old single in the Top Five.

The point here is a simple one: Once you get into the music business, you're gonna be in it for the duration. The same rules apply to songs and songwriters. You write a good song, and every seven to ten years, someone will come up with a new, contemporary arrangement for it. Witness, if you will, the many versions of "Locomotion" by Little Eva, Grand Funk Railroad and Kylie Minogue. Or "Don't Be Cruel" by Elvis Presley and Cheap Trick. And what about the Sixties version of Chubby Checker's classic, "The Twist," as compared to his Eighties duet of the same song with rap specialists, the Fat Boys.

When you belong to an industry where tastes change as often as the wind currents, it's only a matter of time before some publisher, manager or agent dusts off a "golden oldie" artist or record, repackages it and serves it up fresh to an unsuspecting audience. And that's a very good thing.

For if, in fact, we're talking about art (please notice the first three letters of the word artist) then there should be no time limits placed on its longevity. Art should live forever. And thankfully, in our industry, it does. **MC**



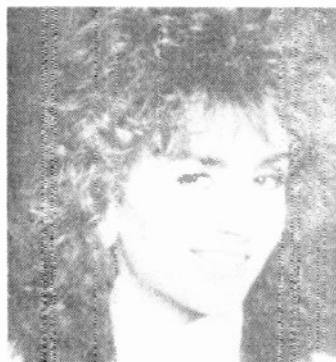
Brad Evans

Contact: Brad Evans
(213) 874-1719

Purpose of Submission: Seeking Management & label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Brad Evans has been around the L.A. circuit for awhile, but this is by far his best batch of material. Evans comes off like a cross between Petty and Springsteen with his heartfelt vocals and gutsy, down to earth musical accompaniment. I would definitely give this young artist a call to get some additional material out of him. In the past, he's worked with lots of famous producers and musicians, but the time is right for Evans to now go it alone. If you like the music and sound of Tom Petty, Bruce Springsteen, The Band or Dylan, you'll really like this demo offering from Brad Evans.



Dana

Contact: Dana
(201) 217-9561

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Dana's three-song demo opens with the funky dance groove of "Busted," which easily could fit almost any CHR format today with just a quick remix. The haunting problem is that the vocal performances are emotionless and lackluster. And that's why I can't seem to pay close attention to what's going on with the rest of the track. Even Madonna and Debbie Gibson sing with some emotion. Dana needs to open up and let loose. She's far too controlled and that's what makes me feel so uncomfortable. A little more experience should do the trick.



Durango 95

Contact: James Stewart
(818) 246-9299

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

There's nothing that turns me off more quickly than hearing a medium-tempo song as the opening number of a tape. Clearly, this is the wrong attitude. You want something that's gonna grab me and get my attention immediately. Hoping that I slowly get into the tune isn't gonna do it! With some good playing and some nifty keyboard/synth effects, Durango 95 just needs to fine-tune some of their mediocre material. Some of this stuff drags on for over five minutes. Work on your arrangements a little and then put together a new demo tape. Things aren't as bad as they might be.

To submit product for analysis, send your packages (including photo & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.

RADIO

THURSDAY, MAY 25

4:00 p.m. KLF 107.7 FM—Local Music Show: Rock Groups Bitch & Warrant.

11:00 p.m. KNAC 105.5 FM—Revin' at Eleven: Pure Rock CD from Blue Murder.

FRIDAY, MAY 26

9:00 p.m. KCSN 88.5 FM—Lonesome Pine Special: Cyril Neville & the Uptown Allstars' reggae concert from New Orleans.

SATURDAY, MAY 27

11:40 p.m. KZLA 93.9 FM—Austin City Limits: Timbuk 3, simulcast on KCET-TV Channel 28.

SUNDAY, MAY 28

12 noon KLON 88 FM—Big Band Jazz And Swing: Jay Roebuck features birthday artist/clarinetist Benny Goodman (born May 30, 1909).

MONDAY, MAY 29

10 a.m. KLOS 95.5 FM—Rockline Special: Paul McCartney live in concert.



12:00 p.m. KCRW 89.9 FM—Ray Charles Salute: Roger Steffens talks to the American singer & plays his music.

TUESDAY, MAY 30

1:30 p.m. KLON 88 FM—Helen Borgers Jazz: Birthday Artist Benny Goodman (born May 30, 1909).

THURSDAY, JUNE 1

11 p.m. KNAC 105.5 FM—Revin' at Eleven: CD of the Week featuring AC/DC's *High Voltage*.

SATURDAY, JUNE 3

11:30 p.m. KZLA 93.9 FM—Austin City Limits: Featuring John Hiatt and Los Lobos, simulcast on KCET-TV, Channel 28.

TUESDAY, JUNE 6

1:30 p.m. KLON 88 FM—Helen Borgers Jazz: pianist/vocalist Nat Cole.

WEDNESDAY, JUNE 7

1:30 p.m. KLON 88 FM—Helen Borgers Jazz: drummer Kenny Clark.

This information is supplied courtesy of Diane Moca/Radio Guide Magazine, a newsstand publication covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.

SHOW BIZ—Tom Kidd



David Cassidy

Look for David Cassidy to follow Donny Osmond down the comeback trail. The former, of televisionland's *The Partridge Family*, is ready to make his big screen debut. Called *Instant Karma*, the independent release went before the cameras last January. Also featured prominent in the cast is Cassidy's stepfather Marty Engels. Cassidy will follow *Karma* with a series of five already sold-out concerts in Moscow. Evidently his old records such as "I Think I Love You" and "Cherish" are big sellers on the black market in Russia. According to his publicist, Cassidy also has a new single for the American market which is receiving airplay on such stations as KLOS here in Los Angeles. Unfortunately, by press time *Show Biz* was still unable to secure a copy. With Osmond's "Soldier of Love" a bonafide Top Five hit, expect a rash of teen idol comebacks in the months to come.

Speaking of the black market and teen idols, in what is certainly a notable co-billing, Leif Garrett and Richard Roundtree are both on the cast listing for an upcoming flick. The movie is an independent

release from Westwind Productions called *The Banker*. In his heyday, Garrett was a fixture on the covers of many teen magazines (after David Cassidy, but before his brother, Shaun) and released a short string of LPs. Roundtree is the former black-exploitation film star who set hearts aflutter with his portrayal of the lead character in the *Shaft* movie series during the early Seventies.

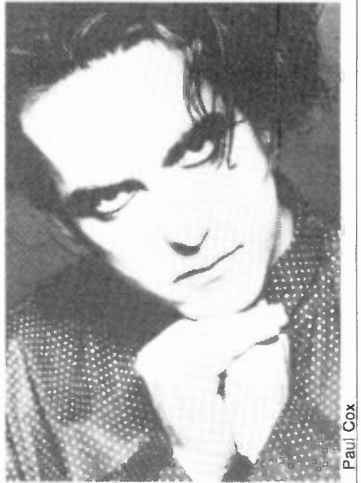
Those are the stars of the past. How about the stars of the future? *Show Biz* would like to buy stock in the career of eighteen-year-old Tommy Puett. Puett will co-star with Dolly Parton in her upcoming situation comedy which is tentatively titled *Life Goes On*. How hot is Puett? You can check out the young dancer/actor yourself by picking up recent issues of just about any teen-oriented magazine. Puett previously had a recurring role in Merle Olson's last series, *Aaron's Way*.

Patti LaBelle plays sassy teacher Felecia De Vere in the Tri-Star release, *Sing*. According to the film's producer Craig Zadan, this was not an easy casting. "It was always intended that she do the role, but for a very long time it seemed she wouldn't do it because of her touring schedule," he said. "It was a very scary period before we started to make the film because it seemed there was no way Patti was going to be able to do it. Then, finally, she was able to rearrange her schedule." Lady Marmalade contributes the song, "Total Concentration," to the Columbia soundtrack. There is also a duet by Paul Carrack and Terri Nunn, as well as an offering from Art Garfunkel.

Burgess Meredith has been signed to narrate a one-hour television special, according to executive producer Joe Cohen. To be called *Friend to Friend*, all funds from the

program's sale will go to the Armenian earthquake victims via the Armenian Relief Fund. Taped at the record Plant stage at Paramount Studios in Hollywood, the program features celebrities such as Juice Newton and Ben Vereen singing a special tune called "For you, Armenia" written by Charles Aznavour. This one-hour program, which has yet to have a scheduled air date, was taped by director Peter Bogdanovich. Capitol Records will distribute the single via Allegiance Records. A release date has yet to be established for the benefit single.

Beastie Boy Adam Horowitz co-



The Cure's Robert Smith

stars in the Orion Pictures release, *Lost Angels*, which is now playing at a theater near you. In this topical feature, which also stars Donald Sutherland, Mr. Beastie plays a troubled teen linked to a crime he didn't commit. *Show Biz* applauds this bit of casting. Sutherland portrays the doctor in the psychiatric care facility where the troubled youth is sent. The flick was directed by Hugh Hudson who is most famous for *Chariots of Fire*.

Lost Angels has quite a soundtrack as well. Featured cuts are by Toni Childs, The Cure, The Pogues and The Royal Court of China. Court member Joe Blanton calls his band's offering, "Long Long Gone," an anti-love song. It's designed to give a creepy, eerie feeling connected with the sinking sensation of lost love and strangled freedom." Not surprising, given the artist roster (A&M artists all), A&M will put out the soundtrack to *Lost Angels* in concurrence with the film's release.

Ace producer David Kerstenbaum co-produced with Bob Marlett two offerings from singer/actor/Dirty Dancer Patrick Swayze.



Royal Court of China



Kenny Loggins

The songs, "Raising Heaven (In Hell Tonight)" and "Cliff's Edge," are in the soundtrack for the movie, *Roadhouse*. Swayze stars in the MGM/UA motion picture which has recently opened nationwide. Arista released the soundtrack on May 16.

There is no escaping Patrick Swayze this issue. This busy beaver is already well at work on the next Warner Brothers film in which he will both star and sing. The flick is called *Next of Kin* and is directed by John Irvin. Set for the CBS soundtrack is "Brothers" by Swayze and Larry Gatlin. Also to be included are cuts by Rodney Crowell, Ricky Skaggs, George Jones and Gregg Allman.

ASCAP held their annual Film and Television Awards dinner recently at the Regent Beverly Wilshire. Honored were such songwriters as former Mamas and Papas leader John Phillips ("Kokomo" from *Cocktail*) and Kenny Loggins ("Nobody's Fool" from *Caddyshack II*). The like-minded BMI awards were given on May 24 at the Beverly Wilshire as the high point of a gala black-tie dinner. Both organizations regularly honor the principal composers of the top-grossing motion pictures of the previous year. *Show Biz* attended the BMI fete and will report first hand.

Enigma Records has a "Scandal" on their hands. The soundtrack, that is, to the controversial account of the 1963 resignation of British War Minister John Profumo. *Scandal* stars John Hurt, Joanne Whalley-Kilmer, Ian McKellan and Britt Ekland (otherwise known as Mrs. Slim Jim Phantom). The soundtrack features classic songs from such artists as Nat King Cole and Fats Domino. Five singles from the album have already hit #1 in Eng-

land including the Dusty Springfield comeback, "Nothing Has Been Proved." Written and produced by EMI-Manhattan artists, the Pet Shop Boys, "Nothing ..." is the first American single and video.

Soundtracks are always a good place for the strange, the obscure and the just plain hard-to-find. The new offerings from the soundtrack-only company Virgin Movie Music are no exception. Tri-Star's *Slaves of New York* features not only one of *Show Biz*' favorite actresses, Bernadette Peters, but "Warrior" from PIL and "Girlfriend" from Boy George to boot. The record which accompanies Vestron Pictures' release, *The Courier*, is a bit more esoteric. It has "Walk to the Water" by U2, which was previously only available as a B-side, and an instru-

mental suite by Declan (Don't Call Me Elvis) MacManus.

Also on Virgin Movie Music is the soundtrack to Atlantic's *Stormy Monday*. This one is just as notable for its actors as for its musical score. The "romantic thriller" stars (Mrs. Don Johnson) Melanie Griffith, heart-throb Tommy Lee Jones and the seemingly omnipresent Sting. Music is by the currently resurgent (thanks to U2) B.B. King with Mike Figgis.

How hard is it to land a song in a soundtrack? According to S.A.R. Management Company President Stephen Russo, sometimes it's persistence that pays off. This was the case with "Surrender to Me" the Top Ten duet between Ann Wilson from Heart and Robin Zander from Cheap Trick. Written by Ross Vannelli and Richard Marx, "Surrender To Me" languished for quite some time before finding a home in the soundtrack to the movie, *Tequila Sunrise*. According to Russo, who handles Vannelli's career, the song had been turned down by 38 management and record companies. "It was even in a movie that flopped (*Born to Race* from 1986)," he says before Wilson listened and movie music director Danny Branson was able to bring Robin Zander in on the project. The single was released in November, 1988 and went Top Ten five months later. "Sometimes you just have to go to the mat for a great song," says Russo and *Show Biz* couldn't more heartily agree. MC



(L-R) David Kershenbaum, Patrick Swayze and Bob Marlette



Ronnie Milsap in concert on The Nashville Network on June 3rd.

SATURDAY, MAY 27

1:00 p.m. NBC—16th Annual Black Filmmakers Hall of Fame: Hosted by Debbie Allen and Gregory Hines, this two-hour awards and music special promises to incorporate an extensive amount of film research as well as archival footage. Several of the films have not been seen since their initial release.

3:30 P.M. NBC—Dick Clark's Golden Greats: Classic performances by Eddie Cochran, Elton John, Hall & Oates, Steely Dan and Stevie Wonder.

MONDAY, MAY 29

8:00 p.m. CINEMAX—*Dirty Dancing*: A Young Woman, Jennifer Gray, comes of age while falling for Catskill Mountain resort dance instructor, Patrick Swayze, in the film which catapulted his acting career.

WEDNESDAY, MAY 31

9:00 p.m. SHOWTIME—*Hairspray*: A campy look at teenagers growing up in 1960s Baltimore and sporting a rockin' cast including Debbie Harry, Sonny Bono, Divine, Jerry Stiller and Ricki Lake in her big screen debut.

FRIDAY, JUNE 2

10:00 p.m. BRAVO—Bravo Jazz: The music of Chico Freeman taped live at Ronnie Scott's.

SATURDAY, JUNE 3

9:00 p.m. THE NASHVILLE NETWORK—Ronnie Milsap: The ample repertoire of this blind country keyboardist features some 34 Number One hits including "Don't You Know How Much I Love You," "Snap Your Fingers" and "Button Off Your Shirt." Milsap will also showcase offerings from his new RCA LP *Stranger Things Have Happened*.

MONDAY, JUNE 5

9:00 p.m. THE NASHVILLE NETWORK—Lyle Lovett: Here I Am: Thirteen songs performed in Nashville for a 1988 benefit for the under-advantaged includes such Top Ten country hits as "Cowboy Man" and "She's No Lady."

NOTE: All times PST. Check your local listings for exact air dates and times in your area. MC

Local Notes

Compiled
by Michael Amicone

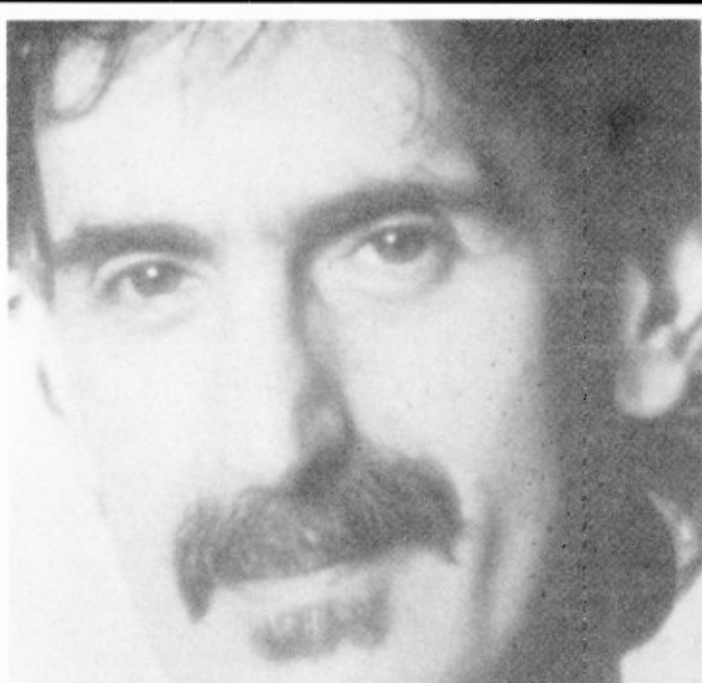
Contributors include Tom Kidd, Ace Passion, Tom Farrell, Kenneth B. Giles III and Bill Bender.

EVEN MORE DIRTY DANCING: First came the movie, then the soundtrack, then the sequel to the soundtrack, then the tour. Now, RCA has released *Dirty Dancing-Live In Concert* featuring Eric Carmen, Bill Medley and Merry Clayton. The 56-minute soundtrack was culled from the tour's Greek Theatre stop and includes redundant versions of Carmen's chart-topping "Hungry Eyes" and the Bill Medley/Jennifer Warnes duet, "(I've Had) The Time Of My Life"—though Warnes, seemingly possessed of more sense than her partner on the original duet, is missing from the proceedings. I'm sure that music lovers everywhere can hardly wait for a sequel to the movie and for more variations on the same theme to flood the airwaves.
—TK & MA

KING OF THE SITAR: Wondering how to celebrate the twentieth anniversary of Woodstock? How about a solo appearance by one of the Woodstock nation's musical influences? Sitar virtuoso Ravi Shankar will perform on June 2nd at the Orange County Performing Arts Center. As George Harrison's sitar guru, Shankar was instrumental in introducing the sitar, one of the most difficult-to-play stringed instruments, to western music during the Sixties and Seventies. Proceeds from the June show, sponsored by the Historical and Cultural Foundation of Orange County and the Asian Indian American Council, will support A.I.A.C.'s participation in the multi-cultural Kaliedoscope festival in July. Since this year also marks Shankar's 50th year of performing, this might be one of the few opportunities left to see this creative and technical genius at work.—KG

HEY, HEY, WE'RE THE...?: Columbia Pictures, which owns the rights to the name "The Monkees," has sued the original bandmembers to prevent them from using The Monkees name for either concert or personal appearances. This Monkee suit came just as Micky Dolenz, Davy Jones and Peter Tork were preparing for the U.S. leg of their current world tour. The Monkees' personal manager, Kevin Allyn, said that the group was served with the suit by Columbia while leaving a benefit concert in London. In an interview with the *Hollywood Reporter*, Allyn pointed out that Columbia's suit comes at a time when the original show has slipped out of mainstream syndication and the rights window purchased by MTV has closed. The litigation throws a Monkee wrench into plans for a Monkees TV special, a new album on Arista and a Monkees movie which are all in the works. Sources at Arista said that they have no information concerning a possible name change or the group's future plans. Under whatever name, the threesome play the Universal Amphitheatre on June 6th and Anaheim's Celebrity Theatre the following evening. The American Fab Three are also slated to receive their own star on Hollywood Blvd. on July 10th. —TK

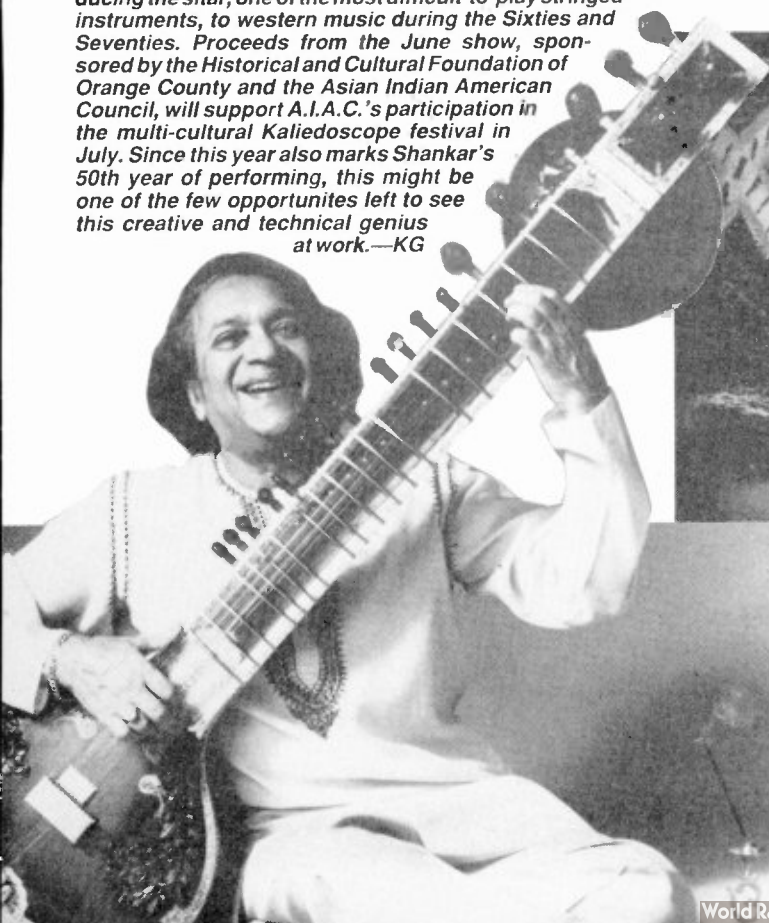
DEFER THAN EVER: Def Jam Records celebrates its first five years of successful existence this month with the release of *Def Jam Clas-*



A VERY "FRANK" ZAPPA: Rock intellectual Frank Zappa has co-written with author Peter Occhiogrosso (*Tell It To The King*) a book that is sure to be a must-read. Entitled *The Real Frank Zappa Book*, this autobiographical opus chronicles this bizarre rock visionaries past and provides a forum for his always controversial, unexpurgated views on everything from the music business to censorship to TV evangelists. In addition, Zappa's recent *Barking Pumpkin* release, *Broadway The Hard Way*, has just found its way onto the CD format courtesy of Rykodisc. For the CD release, Rykodisc has added eight additional tracks to augment the original LP/cassette program—all of which were recorded live without overdubs. One of the eight add-ons is a version of the Police song, "Murder By Numbers," with a guest vocal by none other than the ex-Police mainman himself, Sting.

sics, Vol. 1. The company that England's *New Musical Express* named The Label of the Decade in May, 1987 trots out some of their most influential artists and "most provocative misses." Recorded under the tutelage of rap wunderkinds Rick

Rubin and Russell Simmons, the LP includes cuts by the Beastie Boys, Public Enemy and LL Cool J. The predominantly rap-oriented label has been releasing its product in association with Columbia for the last four years.
—TK



NEW CLUB XPOSED: For all you true clubgoers who routinely make the weekends stretch into Sunday, there's a new club for you. X Poseur 54 opened its doors to the public one month ago, and the ranks of the faithful have been multiplying at a rate that would keep rabbits up all night. X Poseur 54 operates on Sunday nights only (you have to be 21 or over) and it's located at 6655 Santa Monica Blvd., just two blocks east of Highland. Capacity is 2000 people and they provide free (yes, free) buffet. Opening night drew the likes of Michael Schenker, Vinnie Appice and members of the bands Kingdom Come and Jailhouse. The club is operated by the husband and wife team of David and Renee Max (pictured above). Watch for this place to get really big in a monster way very soon.
—TF



Heather Harris

PUT ON YOUR HIGH TOP SNEAKERS: Richard Marx was on hand for the Los Angeles launching of Reeboks' sneaker art tour. Pairs of Reebok high top tennis shoes, painted by various rock stars such as Prince, Richard Marx, Phil Collins, Joni Mitchell, Linda Ronstadt, Barbra Streisand and Neil Diamond, among others, were displayed at The Hard Rock cafe. The embellished sneakers will be auctioned at Hard Rock Cafe locations across the country, the proceeds of which will benefit the T.J. Martell Foundation for Leukemia, Cancer and Aids Research. Ten pairs of shoes have been set aside for an end-of-the-tour sale at Sotheby's Rock & Roll Memorabilia Auction on June 24 in New York City.

SONG NETWORKING: The first-ever Independent Music Conference was held on May 5, 6 and 7 at the luscious Beverly Garland Hotel. From an original concept by Joe Reed, Editor and Publisher of *Song Connection*, the casual fest proved a perfect setting for young songwriters and musicians to exchange information, contacts and ideas. The meat of the conference consisted of panels which addressed such important topics as hit songwriting, producing and marketing your own record, making it as a session player and publicity and promotion. Industry guests included super producer Tom Werman, booking agent Jim Rissmiller, publisher Lester Sill and *MC's* Senior Editor Kenny Kerner. Liberally sprinkled throughout the conference were listening sessions in which young songwriters could have their demos critiqued by such luminaries as Lisa Wells from Geffen Music and Nick Loft from Atlantic Records.

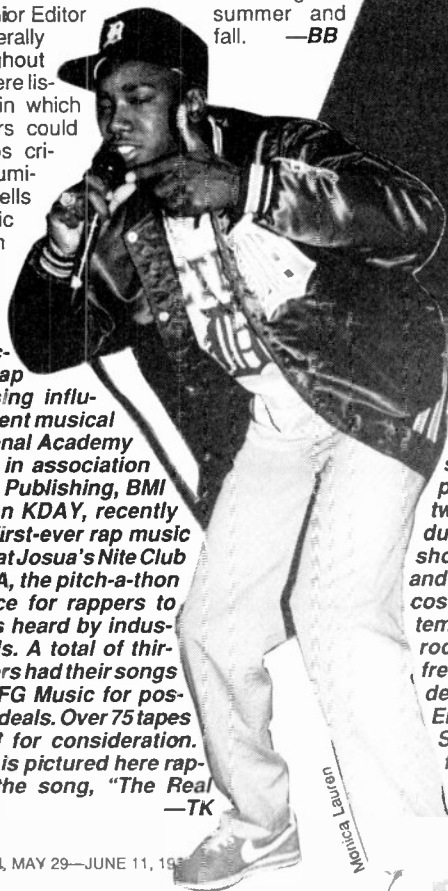
—TK

RAP IT UP: Acknowledging rap music's increasing influence on the current musical scene, the National Academy of Songwriters, in association with AFG Music Publishing, BMI and radio station KDAY, recently sponsored the first-ever rap music songpitch. Held at Josua's Nite Club in Inglewood, CA, the pitch-a-thon offered a chance for rappers to have their tunes heard by industry professionals. A total of thirteen lucky rappers had their songs picked up by AFG Music for possible publishing deals. Over 75 tapes were registered for consideration. Detroit's Iru Ski is pictured here rapping it up on the song, "The Real Leader."

—TK

TOURING DICE: Hollywood band Liar's Dice recently returned from a 30-day tour of Texas, Colorado, Wyoming and Kansas in support of their self-titled debut album. They played their brand of "hard rock with harmonies" to enthusiastic crowd response and were even able to land several LP tracks on local Top Ten playlists. The band is leaving shortly for an East Coast tour that will include shows in New York, Boston and Philadelphia. They expect to be on tour through the summer and fall.

—BB



Monica Lerner



Anna

A WIZARD, A TRUE STAR AND A NEAR HUMAN: A bevy of nearly human schmoozers gathered at the home of Eric Gardner, Todd Rundgren's manager, for a chance to listen to Rundgren's new Warner Brothers LP, *Nearly Human*. The album title refers to the fact that it contains almost exclusively live studio performances. The trusting Gardner opened his posh digs to the preening rock press to wander as they pleased, snacking from the delectable buffets and flipping through Gardner's video collection. When the high-decibel schmoozing quieted down long enough, the record itself could be heard, and judging from the musical snippets that this reporter heard, long-time Rundgren fans will be excited by this one.

—AP

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

LEGAL WRANGLING: Round one in the battle to stamp out street poster-ing in L.A. was won by the Hong Kong Cafe, which succeeded in having a lawsuit brought by the City of Redondo Beach thrown out of court on October 24th. Redondo Beach, incensed by what Revenue Supervisor Armando Herrera called "visual pollution," sued the Hong Kong for the cost of removing street posters placed by Black Flag and other bands. Kim Turner, co-manager of the Hong Kong, argued that the club had not instigated the poster deluge, and presented affidavits from the bands in support of his stand. The case was dismissed, but only after Herrera had tried—and failed—to get the judge to order Turner to hand over the band's addresses.

DEATH TO DISCO: "Disco is a disease," spits noted KROQ-FM DJ Darrel Wayne. "It's turning Americans into mindless zombies. It's stifling creativity and, what's worse, robbing real musicians of work." Just when it seemed that we were doomed to live with disco's numbing throb at least until the end of the century, Wayne's Pasadena-based station has come to the rescue with a campaign designed to abolish disco in our lifetime. Wayne's "No Disco" project is kicking off with a satirical newsletter intended to become the mouthpiece for the Southland's increasingly vociferous anti-disco lobby. He plans to follow up with a compilation album of abolist disco rock, which will be produced by KROQ in association with Bomb Records.

IN "IT BEATS BEING CHASED BY A BULL" DEPARTMENT: Ex-bullfighter-turned-pop-star Emmanuel delighted his legion of hispanic fans at the Universal Amphitheatre. The two concerts, held on Friday and Saturday during Cinco De Mayo weekend celebrations, showed the performer to be both a capable singer and a captivating performer (though his band's costumes and make-up were someone's bad attempt to emulate the Star Wars bar scene) Snooty rock critic's may scoff, but there's something refreshing about a highly romantic brand of music delivered with emotion and no pretension. Emmanuel will be releasing an album shortly in Spanish, Italian and Portuguese, and for the first time ever, in an English language version produced by ace producer Keith Olsen (*Whitesnake*, *Fleetwood Mac*).

TOM PETTY

A black and white photograph of Tom Petty. He is wearing a dark, flat-topped hat and a dark jacket over a patterned shirt. He is holding an acoustic guitar and looking slightly to the right of the camera with a neutral expression. The background is a plain, light-colored wall.

A HEARTBREAKER GOES SOLO

By Michael Amicone

There's a mysterious ailment that affects Tom Petty from time to time. He calls it, "full moon fever," a laconic phrase the Gainesville, Florida native uses to explain the unexplainable. "Someone will say to me, 'Why are you doing that?'" states Petty between drags on a cigarette, "and I'll tell them, 'Full Moon Fever.'"

Petty has definitely been under the influence of a creative full moon fever lately. In addition to his just-released solo album, which he titled after this mysterious condition, Petty co-wrote Roy Orbison's recent posthumous hit, "You Got It," and was part of one of this year's most unexpected and welcome success stories, The Traveling Wilburys. "I hate to even think about it out loud," says Petty, like a gambler who's afraid he'll snake-eye his winning streak, "but I feel musically revitalized. I'm definitely going through a very prolific period right now."

That sense of artistic freedom and creative rebirth is reflected in *Full Moon Fever's* relaxed, homespun rock. After over a decade of making classic rock records with his band of musical cohorts, The Heartbreakers, Petty can let down his musical guard, creatively stretch out and still feel confident enough in his ability to pull it off.

Helping Petty get his *Full Moon Fever* on tape were co-producers Mike Campbell of The Heartbreakers and ex-Electric Light Orchestra mainman Jeff Lynne. Petty met Lynne while playing Wembley Stadium during the much-ballyhooed Dylan/Petty & The Heartbreakers world tour. "Jeff would come to the shows with George Harrison [Lynne co-produced Harrison's LP *Cloud Nine*] and we hit it off," relates Petty. "After the shows, we would hang around the dressing rooms, have a beer and talk. And one night, George slipped me a tape of his album, *Cloud Nine*. I came home and I played it and it sounded so good, I started thinking, 'Man, I've got to get a sound like this.'"

Returning stateside, Petty hooked up with Lynne (who has a West Coast home not too far from Petty's) in a chance meeting at a traffic light, and the two began writing some material. "I showed him this song, 'Yer So Bad,' and he liked it and had some real good ideas about making it better," remembers Petty. "I was so pleased with that, because I was kinda on the fence with it. That song came out so well, we wrote another one. And we ended up doing two tracks that sounded like records to me. When they were done, I said, 'That'll do me for a record.'"

Full Moon Fever was recorded in Mike Campbell's garage studio (the album's original title was *Songs From The Garage*) with a small nucleus of musicians—Lynne, Petty, Campbell, drummer Phil Jones, and helping out on a couple of tracks, George Harrison, Jim Keltner and Heartbreakers Howie Epstein and Benmont Tench. "I had decided that we would use this little group as the basic group. I didn't want to get into calling too many people and get confused again," explains Petty. "And we had a wonderful time. We were just as happy as pigs in shit."

Confusion in the studio is something that

Petty definitely wants to avoid these days. During the sessions for his 1985 album, *Southern Accents*, Petty had his hands full with his self-described full moon fever. "I got consumed with that record," relates Petty. "I built a studio at home and was spending every hour of the day in there. I was running wild trying to make that record. I was drinking more than I normally would. I just turned into a studio animal. We just recorded and recorded and recorded, song after song after song. Different versions of everything...this song as a ballad, this song on acoustics, this song this way. I just couldn't reel it in."

The finished album reflects the unhinged atmosphere of the recording sessions that spawned it. Though it contains a couple of vintage Petty compositions ("Rebels," "Southern Accents"), and his most eccentric hit, the

"One night, George [Harrison] slipped me a tape of his album, Cloud Nine. I played it and it sounded so good, I started thinking, 'Man, I've got to get a sound like this.'"

—Tom Petty

psychedelic soul dirge "Don't Come Around Here No More," *Southern Accents* is ultimately a frustratingly brilliant, schizophrenic sounding record. One half follows a conceptual path, almost a State of the South address, while the other half, from another set of very bizarre sessions, is another can of worms.

"I was spending some time in the South, and I wanted to write something recognizing rock & roll as a southern music," says Petty of the aborted concept behind the planned double LP. "Taking strains of everything that it had been through—a little country, a little southern rock, a little bluegrass, all the music that I had played when I was kid—combined with our style. But it was very hard to do. At the time, I was tired of being produced by people. I should've had a producer or someone trying to help me get it together. There

weren't any real producers, though a lot of them are listed. Jimmy Iovine only came in as a friend, at the end, to save me and try to put it all together."

The non-concept songs were culled from sessions recorded with Eurythmic Dave Stewart. "Dave came along," remembers Petty, "and spent a few days and we did a couple of songs which probably didn't fit the album. We were just nuts. We bought all these movie suits like cowboy singers wear with all the rhinestones and hats. We had cello players and everybody with cowboy hats and suits...just nuts. I was a lost man. But I learned a lot from that record. I learned that it's sometimes better to just go ahead and get a good night's sleep and come back tomorrow."

The lack of control he displayed during the *Southern Accents* sessions is in marked contrast to the business savvy and solid instincts that Petty has shown at other crucial points in his career. For beneath Petty's southern gent demeanor and self-effacing remarks lurks a scraper. If Petty doesn't relish a good fight, you wouldn't know it by his track record, since he has gone toe-to-toe with the powers that be several times and has won. In 1977, when their first label, ABC/Shelter, was sold to MCA and Petty & The Heartbreakers unexpectedly found themselves label hopping, Petty used an earlier contractual provision as legal ammunition to fight the move. "We had it written into our agreement with ABC that, if we were to be sold, they had to have our okay. And we didn't want to get switched over. Then it made me doubly mad when we were used as the bait. Our second album, *You're Gonna Get It*, went gold, and everyone could tell that we were gonna pop. We were drawing lots of people for a young band. You could tell it was gonna happen. So they sort of used us to sell off their catalog. And I didn't dig that at all. I also didn't dig that we were still signed to the original deal that Mike Campbell and I had made with Shelter. And that was gonna be like seven records or something. They also owned our publishing which didn't make me very happy, because I thought that we'd been duped into that deal as kinda hicks walking into the big city."

Tales of Petty ducking around corners with master tapes in hand as villainous marshals hotly pursued were common. MCA wanted to get their hands on whatever Petty was recording and Petty was just as adamant to keep the tapes in his own custody. "It was very dramatic," recalls Petty. "There was a lot of running from marshals, relaying the tapes and saying I'd be in one place and really being in another, and then taking the stand during the day and being grilled by lawyers and coming into the studio and working at night."

Under conditions that can only be described as harrowing, Petty and The Heartbreakers fashioned the excellent *Damn The Torpedoes*, an album reflecting Petty's personal and professional turmoil, but also reflecting his resilience in the face of adversity. "Sometimes you have to make that work for you," states Petty. "All I knew, at the time, was that the most important thing in my life was

TOM PETTY & THE HEARTBREAKERS



Benmont Tench, Tom Petty, Stan Lynch, Mike Campbell and Howie Epstein

◀ the record. I wanted the record to be great. I wanted to just keep working and they were doing everything they could to stop me from working. They wanted to take it away from me, so that I had to do what they said. But they never caught me," adds Petty with a bit of satisfaction. "They just thought they'd stamp me out; that they'd tell me to shut up and I'd go over there and do it.

"It finally resolved itself when it looked like we were absolutely gonna win. They came and settled with us. And part of the deal was that they'd give us our own label, Backstreet, on MCA and we'd run it. But, in the end, even though we won the case, it was very expensive. It took a lot out of me. I think it was years before I got over that."

And if that didn't put Petty in solid with his bosses, the controversy over the pricing of his follow-up LP, *Hard Promises*, would. MCA wanted to use the Petty album to raise the list price of superstar product by one dollar, from



\$8.98 to \$9.98. "They were trying to use me, and have the whole industry jump in and go up another dollar," says Petty. "I didn't want them to do that and I especially didn't want it hung on me. I was kinda like that in those days. I was very contrary with record companies and people and very hard to deal with. I was very proud of that when we did it, though. I wish people would do shit like that now. They could probably control their own fates instead of just limping along with it."

Petty is quick to point out that the MCA of yesteryear was a completely different company than the MCA he's currently signed to. "They're not at all the same people that I had these wars with. There has been a hundred per cent change in personnel from the bottom to the top."

MCA isn't the only label that had its hands full with Tom Petty and The Heartbreakers. Their first label didn't have a clue as to what the band was up to. "We were getting a lot of shit at the time from ABC. They didn't want me to wear the leather jacket that I wear on our first cover," explains Petty. "They didn't know what to do with us, or what the fuck we were. They thought, 'Jesus, maybe they're one of these punk guys.' Cause, at the time, when we came along in '76, all of a sudden there were The Sex Pistols, Elvis Costello, Blondie and The Ramones, all these bands, and we were just standing in the middle of that. I think that we were probably the first ones they started to call new wave, because

they didn't know what else we were."

According to Petty, they were an extremely confident bunch in the studio right from the outset. "A lot of our first album was written in the studio. "Breakdown" was written there. They [The Heartbreakers] just kinda played cards and talked while I wrote a song, and then we'd cut it. We still do a lot of sessions that way. We were pretty cocky in those days when I think about it—just walking into the studio and not having the tunes is pretty bold. But we were always very confident."

How does Petty currently approach writing his songs? "Anyway they'll appear. On *Full Moon Fever*, I would just sit with Jeff Lynne most of the time and we'd get out our acoustics and we'd write a song—nose to nose. But there are all kinds of ways to do it. There are some that I've laboured over for weeks and then there are some that have come in five minutes. I tend to think that the best ones come pretty quickly, but that's a dangerous rule to make for yourself. Sometimes I'll write one just in my head while I'm driving down the street or something."

Does Petty jot down his ideas on a portable tape recorder or does he trust his memory? "Roy Orbison told me once, 'If you don't remember it, nobody else will.' I usually retain it in my head and it probably goes through three or four changes by the time it comes out. Also, there's the theory that maybe that won't come back, but something else will."

*Congratulations,
Tom*

on the Release of *Full Moon Fever*
from the Staff at **Conway Recording Studios**
It's been a pleasure serving you.

*Buddy
Brundo*

CONWAY
RECORDING STUDIOS

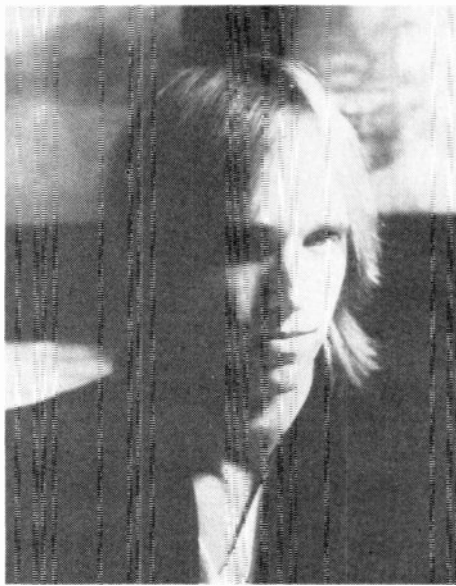
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Sandwiched in between sessions for his new solo LP, Petty recorded an album that has become one of this year's most gratifying successes—The Traveling Wilburys. Also known as Bob Dylan, George Harrison, Jeff Lynne, Roy Orbison and Tom Petty, this fictional band of masquerading rock stars crafted an album that was a welcome relief from the disco masquerading as late Eighties dance music currently strangling the airwaves. "It's pretty awful," states Petty, when asked to assess the current music scene. "I hate to sound real negative," says Petty in his unassuming Southern drawl, "but I don't like all this dance music much. It's music in which songs take a definite backseat. I'm just trying to make some good rock & roll records."

The impetus of the Wilbury union was George Harrison needing an extra track for a twelve-inch release. Mutual friends Jeff Lynne, Roy Orbison, Bob Dylan and Tom Petty all agreed to help the ex-Beatle. "We wrote 'Handle With Care' with all of us sitting on the lawn, pitching in," recalls Petty about that initial session held at Bob Dylan's garage studio. "I think George started it off, with the chord pattern, and then we all started adding little bits. It was all done that night, from conception to being finished."

The resulting collaboration was obviously too good to languish as the flip side to another record. "When George played it for the record company, they thought it was much too good to be a B-side. So he came over with Jeff—they had had this idea for a long time, this joke about this fictitious band, The Trav-



eling Wilburys—and they said, 'We think this is real Wilbury stuff, T.P., and we think that you ought to be a Wilbury.'"

With Dylan and Orbison also heeding the Wilbury call, the band set about recording their first record. "We'd just sit there and throw out ideas, just like a band," says Petty on the relaxed, communal atmosphere of the sessions. "And we made it a rule that we would play all the instruments and sing all the backgrounds. We never had one guy overdubbing himself."

Unfortunately, a possible tour and second volume of Wilbury material was put aside, temporarily or permanently, as a result of Roy Orbison's untimely death. "I don't know if we

were going on tour, but we planned on travelling," says Petty with a slight grin, then just as quickly turning serious. "We talked about it and we made a lot of plans. But Roy's death was a huge blow to The Wilburys, on a personal level. So we kinda put it on hold for awhile."

Orbison's death came before he could enjoy the success of his solo album, *Mystery Girl*, and the hit single, "You Got It," co-penned by Petty, Lynne and Roy. But Petty explains that Orbison did get a sense of the Wilbury's success before his death. "From the last conversation that I had with him, a few days before he died, I think he knew how well it was gonna do," relates Petty. "He was really over the moon about The Wilburys. It had just sold its first million. And he called me up and was saying how much he loved the solo album he had just finished. We went out to dinner, and he talked about how happy he was." Petty plaintively adds: "I do wish that he could have seen all this, because he would have enjoyed it so much."

As time, eight records with The Heartbreakers and the Wilbury project have proven, Tom Petty can musically hold his own next to his more legendary pals. Compositions such as "American Girl," "Breakdown," "The Waiting," "Refugee" and "Rebels" have more than lived up to his earlier statement that "I'm just trying to make some good rock & roll records." And with the Heartbreakers gearing up for another album and tour, we can look forward to more classic rock-rooted music filtered through Petty's southern accent. **MC**



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TOP PRODUCERS ANSWER YOUR QUESTIONS

Inasmuch as this is our Recording Studio Special Issue, we thought we'd spend time talking with some of the industry's top producers. Music Connection compiled some of your most frequently asked producer-oriented questions and posed them to our stellar cast of hitmakers. What follows are their edited responses. Special thanks to Mike Clink, Michael Lloyd, Michael Wagener, Tom Werman, Keith Olsen, David Kahne, Davitt Sigerson and Richie Zito for their participation. —K.K.

By Maria Armoudian

MC: What is your musical background?

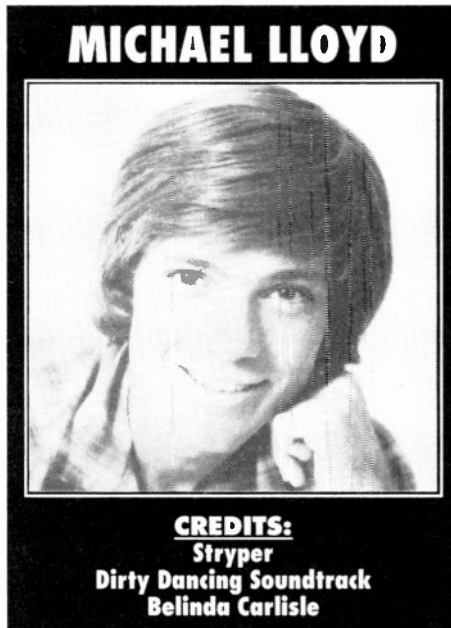
Clink: I played violin when I was a child and trumpet through high school, but I always knew that I wanted to make records. I always analyzed sounds. When I moved here, I got a job at Record Plant answering phones and worked my way up by learning on my own about the studio. I set out to be an engineer and then a producer, and that's exactly what I did.

Lloyd: I started playing classical piano when I was four and started to score movies when I was about fifteen or sixteen. Then I eventually played all kinds of instruments and engineered. I recorded my first records when I was twelve and started having hit records at MGM in 1977 with Lou Rawls.

Wagener: I played guitar in rock bands. I was in Accept before they were called Accept, but I really come from an engineering background. I opened a little studio in Germany and that's where I met Don Dokken. From there I moved to the states and started producing.

Werman: I have no formal musical training at all. I tried to learn all through school and never could learn to read, but I taught myself to play guitar at age thirteen and fourteen. And I picked up percussion instruments over the years. I actually got involved in producing through being an A&R man. I had been sitting in sessions and simply got more and more involved.

Olsen: I was a Music Education major at the



University of Minnesota and dropped out to go on the road as a bassist for Jimmy Rogers. There, I learned about the business. Then I formed a rock & roll band in 1965 and played around Southern California. I got on the other side of the glass by 1967-68.

Zito: I started as a guitar player. I played for Elton John which opened lots of doors for me. I started playing sessions and eventually got into production.

Kahne: I started playing keyboards in a band and I was teaching high school when I got a recording contract with Capitol Records. Then, I got a job at a studio and learned the engineering aspect. I started producing when I was in San Francisco and worked with a lot of bands.

Sigerson: I don't really have a music background. I took about five years of music theory, but by the time I was about fifteen, I managed to forget most of it. I always loved records and analyzing how records were put together. I got an artist deal when I was sixteen in England and insisted on producing myself even though it meant going with a smaller label. It was great because I really got to learn, and as a journalist, my interest was in the production side of things. I've also been a staff songwriter and worked with groups like Loverboy.

MC: What recent technological advances have enabled you to make better records?

Lloyd: I think the nicest thing is the ability to lock two 24-track machines together to get

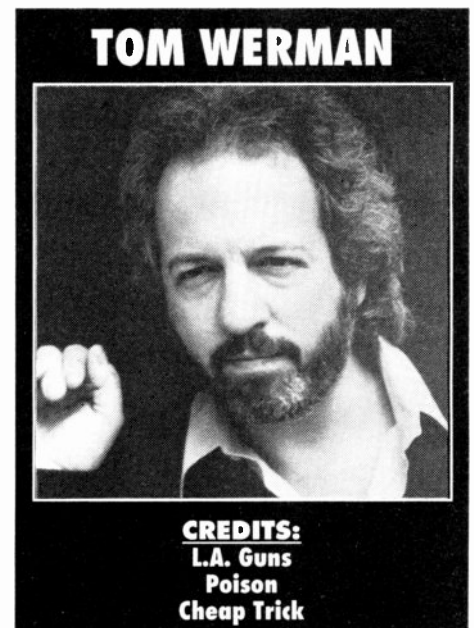
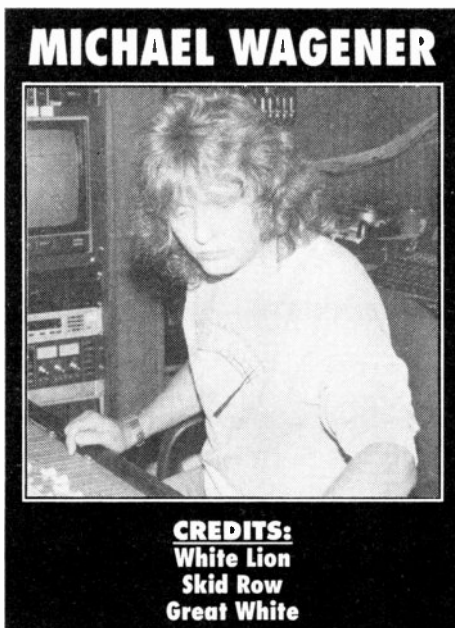
more tracks. But that spawns a whole new set of technological needs. You need more reverbs, echos and effects because you are now splitting things off to such a point where, if you don't give them some depth and some placement in the mix, everything sounds one dimensional.

Clink: Mostly DAT machines, because I get the same quality all the time. Then, I can give the record company a great representation of what's happening in the studio.

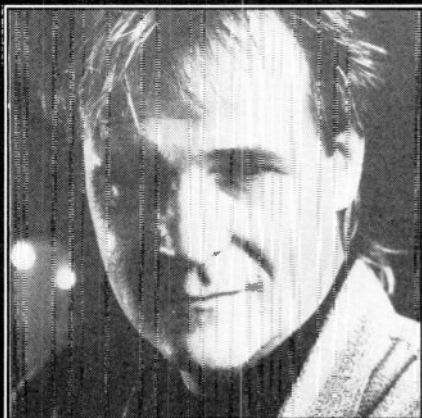
Wagener: Computerized boards and automation are the biggest contributors. I never really use drum sampling because I like the real thing much better. It's more rock & roll. Also, the samples are always a little bit late. That makes the drum a tad sleepy. I love the big SSL computerized boards with lots of inputs because I use them to record a lot of tracks. I also like digital machines for recording overdubs like vocals and bass and anything but drums. It's really a great deal back to the basics—one guitar track and a couple of backing vocal tracks.

Werman: Digital recording has really helped because, when recording the vocals, you can preserve certain sounds. I still use analog for guitars. If you have a singer who needs help, digital is the only way to go. Everybody went wild with sampling for awhile, but now there is kind of a back to the basics trend in rock & roll.

Olsen: The reason why I buy gizmos is because I like the lights. I really like the lights. As



KEITH OLSEN



CREDITS:
Whitesnake
Fleetwood Mac
Pat Benatar

Peter Eigen

far as making great records, give me a great song and I'll make a great record. I use samples and fly things in, but give me a great drummer. That is so refreshing. Words to live by are "remember the source."

Zito: Digital recording. I don't use sampling much in my records. A lot of things I prefer are older things like limiters, equalizers and a lot of the earlier recording psychologies.

Kahn: Technology is always a double-edged sword. You can get into a lot of trouble. If you're technologically oriented, you get to a

certain point where to finish the record it's going to cost you \$200,000. I would prefer to set up a bunch of musicians with good songs and have everybody play through it and have it be one when they are finished playing. But I do use the computer a lot.

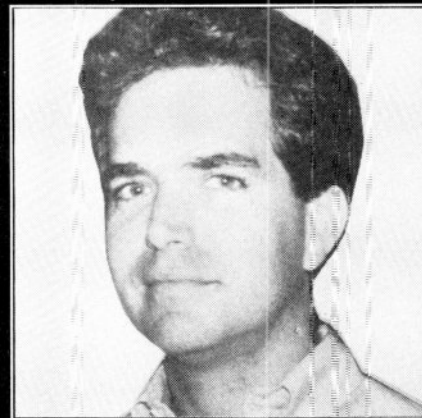
Sigerson: It has all benefited my production. I think sampling is great, and digital recording is great for some projects. I just worked with the Sony 48-track machine (Sony, if you want to give me one, I'll take it). That's an extraordinary piece of gear. I've used a Mitsubishi digital 32-track which is great also. But it depends on the project. For example, on the Bangles, I used a lot of what's equivalent to tape-looping or transferring. If I found a verse that was phenomenal, I would lay it in over and over.

MC: Do you feel that technology has advanced so much that musicians don't have to be as good anymore?

Wagner: I think musicians have to be better because not only do they have to keep up with their licks, they also have to play without other musicians there. In a way, technology has made it easier on musicians because you can punch in and go over a part over and over.

Werman: Listeners are used to hearing sound. Now they can start judging the music more. I don't think they're easily fooled by technology. All the great engineering and all the equipment in the world isn't going to turn a sow's ear into a silk purse. You need a great song. I'd rather make some sacrifice in the sound and have a great song than have a

DAVID KAHNE



CREDITS:
Bangles
The Outfield
Romeo Void

brilliant sounding record with an average piece of material.

Olsen: In order for that stuff to be really clever and creative, it needs talent. It never has been OK for musicians to be mediocre.

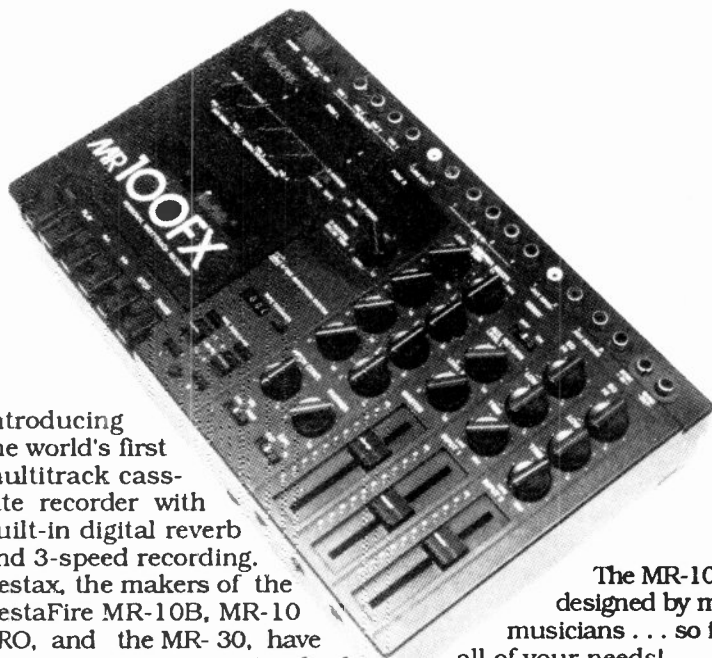
Zito: There's always technological things you can do to enhance the playing and recording situation. I guess it depends on the style of music. I think there's more bad music than there ever was, but there's just as much good music.

Sigerson: You can fix stuff—depending on ►

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◀ what purpose the song is to serve. You have to figure out different yardsticks. I think that technology has freed up a lot of people who are not great players to still make interesting music.

MC: What record company do you most like working for?

Clink: They are all great when they get behind the act.

Wagener: All of them. I've been working a lot with Elektra and Atlantic just because it happens that both companies have a lot of the kind of acts that I'm producing. I don't really have a preference.

DAVITT SIGERSON



CREDITS:
David & David
Bangles
In Vitro

Tom Farrell

Werman: I enjoy working with Capitol and Geffen. Geffen is really wonderful for producers and artists because they know what to do with a record. I'd love to do something for Warner Brothers, but it just hasn't come up. Elektra was good for awhile; I did a lot of work for them. I've had my ups and downs with Atlantic.

Zito: I haven't really worked with everybody yet, but I've had more success with CBS. I don't really have favorites. It really comes down to the people at the labels.

Kahne: There are things I like about all the record companies. Geffen has got their thing that they do and Sire has theirs.

Sigerson: I've had good experiences and bad experiences with a few of them. The experience with the Bangles record has been a revelation from beginning to end, so I have great things to say about Columbia.

Olsen: There are definite companies you don't want to work with and there are definitely preferences, but I don't really have a favorite except for whoever sells the most records for me. There are some great record companies: Geffen, RCA, CBS, Warner Brothers. They sell a lot of records and they really know their marketing. And there are other labels that are specialized like MCA and Virgin where they sell a lot of one style and not much of anything else. I try to have a good relationship with every label.

MC: How do you determine your fees?

Clink: It really is up to my management, but it depends on the project.

Lloyd: I really don't determine them. They're determined by whether or not I want to do something. Fees have never been a big part of what I do. For years I never received fees, only royalties. They are negotiated at the time and they are different each time.

Wagener: I have a set fee per song because I do both engineering and producing and arranging and being the maid. I charge per song.

Werman: My fee is very flexible. With new bands, it's more expensive because I have to assume they won't recoup. Established bands that have sold 500,000 records, I prefer to take a very small advance.

Olsen: I'm damn expensive and damn worth it. I'm very flexible though. If you give me the greatest new band I've ever heard in my life with the greatest songs, who play great—I'm very flexible.

Zito: Management takes a lot of that burden, and they basically determine it. Our fees are generally a percentage, so any fee is really an advance on our royalties.

Kahne: I'm a staff producer, so it's a little different for me. If I hear something I really like, I try to work something out. If the money is low for the producer then typically the money is low for the budget, so you're not going to be spending a lot of time on it anyway. The budget on the Romeo Void record was \$3,500. I took \$500 and spent the rest on studio time.

Sigerson: That is determined through my

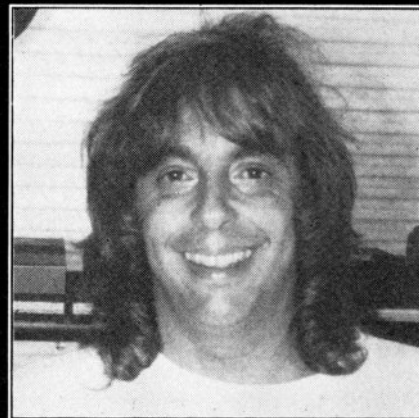
management, Lippman-Kahane. I leave that all to them so I can produce. They are flexible to a point. If I love the music, I want to work on it. As long as I can pay the rent and work on music, that's all I'm concerned with.

MC: How can you be reached?

Clink: Through my management, Lippman-Kahane.

Wagener: For an unsigned band, I really can't do much so there would be no point in reaching me. The production process is just too expensive. For a signed band, they can send tapes or call me here at my production company, Double Trouble Production.

RICHIE ZITO



CREDITS:
Eddie Money
Ann Wilson & Robin Zander
Cheap Trick

Tom Farrell

Lloyd: Through Curb Records.

Werman: Through labels or studios that I'm working with which people can find by looking on the backs of records. I work a lot at Conway or at One on One.

Olsen: Through Lippman-Kahane, my management office.

Zito: Through Lippman-Kahane.

Kahne: Through Columbia. I have an office there. I'm very accessible, and I listen to tapes all the time.

Sigerson: Through my management, Lippman-Kahane. But I listen to everything that comes in.

MC

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ENGINEER PROFILE



BRIAN MALOUF

By Stephen P. Wheeler

Over the past five years, 33-year-old Brian Malouf has become one of the leading mixing and recording engineers in the music business. A former drummer, Malouf moved from behind a drum kit to behind a console after a severe knee condition forced him to give up his sticks. Ironically, Malouf now says the injuries were a blessing in disguise: "If good drum machines had come along six months earlier, I might still be slugging it out in a club somewhere."

Instead, Malouf gained valuable experience behind the boards of Eldorado Studios during the day, while paying the bills as a live soundman at night. In 1982, Malouf shuffled over to Can-Am Studios where he mixed his first album (Spencer Davis' Crossfire). The succeeding seven years saw Malouf being contacted by producers and artists whose names could make up a who's who of the Billboard charts.

We caught up with Brian at his home in Tarzana, California, during a rare break from his hectic recording schedule. We discussed past successes, future plans and changes within the recording arts.

MC: What was your first big break as an engineer?

BM: My first really big break was being second engineer for The Jacksons during their Victory sessions. I met Michael and one night he wanted to come back in the studio after all his brothers were gone and record his own songs, which would eventually end up on his *Bad* record. This was in November '83 at the height of his popularity.

MC: How does Michael work in the studio?

BM: He is the most patient person I ever met. He never beats anything into the ground. He knows exactly what he wants and he eventually gets it. But he's not really a musician, he's not the kind of guy that could write it out for you or describe it to you in a musical language. But he can sing you every part and that's how he works.

MC: How involved do other artists get in the recording process?

BM: Nothing goes on tape without at least a conversation between a producer and an artist. Some artists are more involved than others. Kenny Loggins is an example of an artist who can get very involved. On the other hand, Julian Lennon was very low-key during the recording of his record. He gives the producer a lot of freedom to explore what he wanted to do with the songs.

MC: Kenny Loggins had a different approach?

BM: Yes. To me, Kenny is a genius. He would give you input from the get-go. He's got so many brilliant ideas that I think producing himself could be a problem. You can listen to him talk for ten minutes and he can throw out five ideas for the same part in the same song. Every idea is good, but you can really get lost. This guy has so much music in his little finger,

"He [Michael Jackson] knows exactly what he wants and he eventually gets it. But he's not really a musician..."

—Brian Malouf

it's unbelievable.

MC: How would you compare some of the producers you've worked with?

BM: Dennis Lambert (Sheena Easton, Dionne Warwick, Smokey Robinson) gets performances by making a very relaxed atmosphere happen in the studio. He's the type of guy who will talk for two hours to set the stage for a great performance that takes ten minutes. I used to be impatient with him, but I found that it really works.

MC: What about Peter Wolf?

BM: Peter Wolf (Starship, Kenny Loggins, Wang Chung) is a really powerful musician. Peter takes over; he can make a whole record by himself. That's his style as a producer. He really takes control.

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MC: Those two examples seem to represent both sides of the spectrum. Which style do you prefer working with?

BM: They're both valid ways to work. Everybody's different. The main thing is to be a diplomat and to really feel out the artist and do the things that will benefit the project. Even the producers who have their own personal styles adapt to each new situation.

MC: Over the past five years, the mixing process has become more specialized. Why do you think that is?

BM: There's a theory called "the expert from afar" and that might be one of the things that people look for when they seek out a mixer to finish a project. It's that extra dimension of freshness. A mixing engineer who hasn't been involved every step of the way can look more objectively at the finished piece of music.

MC: How do you go about mixing an album?

BM: I get the tapes and start organizing the tracks into some kind of group, because by the time multi-tracks are finished, it's usually scattered around. The first thing I do is put all the faders up. I'll listen to the songs that way for a couple of hours before I ever solo anything to work on an individual sound. I never make any major changes until I've heard the songs enough times to really know what I want to do.

MC: Is there a spontaneity aspect to mixing just as there sometimes is in recording?

BM: Yes, there is. That's a very important point. This goes back to the dawn of automated mixing. It has now evolved to the point where a person can refine and hone things to



a really minute degree. You can spend a week on a mix if you want to, but I think that's a really dangerous way to mix. I don't agree with that philosophy at all. What's important to me when I'm mixing is to do things very fast. There's always a point where I just crank it up really loud and pretend like I'm mixing a live band.

MC: You mentioned "live mixing." How helpful was that experience as a live sound-

man to your studio career?

BM: You learn a lot doing live sound. I think it's very valuable, because it's actually harder than studio work. Mainly because there are a lot of factors working against you in a live setting—the acoustics of the room, the way a crowd changes the room after you've done your sound check and equipment failure. Basically, the lack of control makes it difficult. Whereas there's control up the ying-yang in a studio. In a live situation, you have none. You're at the mercy of every element in the place.

MC: Do you keep up with the technological advancements in equipment?

BM: I don't keep up on it all that much, but there's always new technology coming up. The main change that's going to happen over the next few years is that we're going to get deeper and deeper involved in digital recording and storage. Basically, there will be a read and write CD, that's what I can't wait for. I can't wait for the console that sounds great and is digital from the front end to the back end, and has the storage there. That's really going to be the next major step.

MC: What's the next major step in your career?

BM: I'd like to get into producing. I think I'm ready. As a musician I know arranging and how to communicate with other musicians, and that's the key. You have to move on as an engineer. You can't rest on your laurels as a mixer. You have to keep moving up because there are always younger guys coming up and you've got to keep one step ahead. MC

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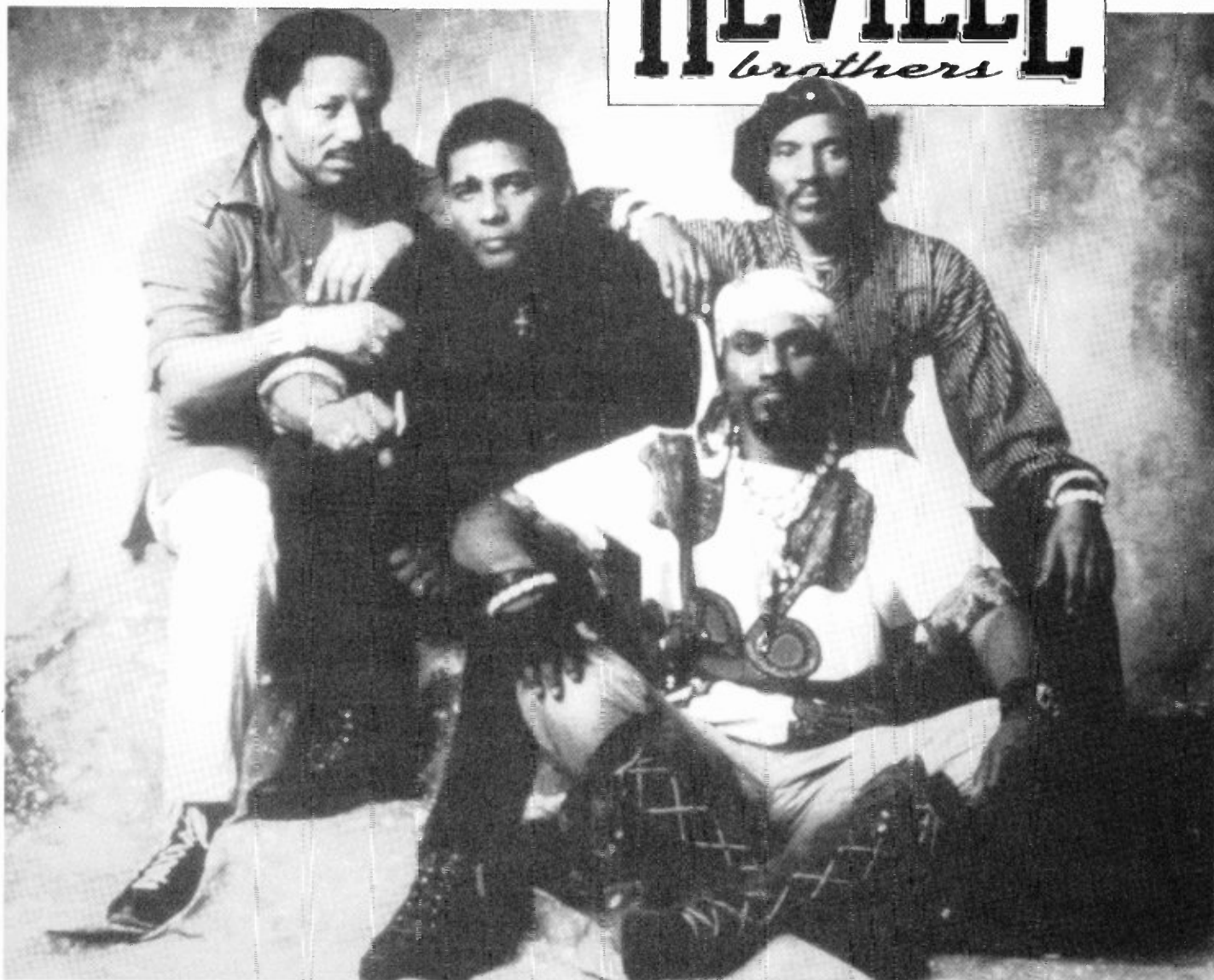
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Re-Nevillization



Christine Alicino

by Kenneth B. Giles III

Charles Neville is sitting in an office at A&M Records, pontificating about the rebirth that his legendary twelve-year-old band of veteran performers, The Neville Brothers, is currently experiencing. "Re-Nevillization, I call it! But, in a way, we're just beginning. We've made these steps, both as a group and, even before that, as individual performers, from plateau to plateau, and this is another beginning. We're still moving forward and upward."

Words like "plateau" lilt easily out of Charles' cajun drawl as he speaks of his band's new beginning. Not that the Nevilles have ever stopped progressing. True, they've done their share of label skipping over the last ten years—specifically, a different one for each of their five releases—but they've re-

mained a constant touring outfit and a New Orleans institution.

The Nevilles formed in 1977, when the family name was already synonymous with New Orleans music. Ten years earlier, Aaron Neville had scored a huge hit with "Tell It Like It Is," which, of course, became a traditional Neville Brothers show-stopper once the four siblings joined forces. Keyboardist Art had a string of hits in the Fifties and wrote "Mardi Gras Mambo," a tune still as much a Mardi Gras staple as the The Nevilles themselves. Art and youngest brother Cyril also played together in one of the Rolling Stones' favorite Sixties bands, The Meters. Now the band is back on A&M with their first studio project in two years, *Yellow Moon*.

Progress? Absolutely. The Nevilles may be

best known as an all-out dance-party band, but close followers (The Neville Bros.' cultish following is reminiscent of the Grateful Dead's—Neville-Heads?) know of their social consciousness, something they seldom display on vinyl (it's usually reserved for the most intimate of concert environs). But The Neville Bros.' sociopolitical views are on full display on their new album, *Yellow Moon*, which contains a barrage of message music encompassing a variety of Cajun-flavored styles from reggae to zydeco, and a first for even the Nevilles, a rap tune.

But Charles is not nearly so interested in talking about the songs on *Yellow Moon* (with the exception of his own standout sax opus, "Healing Chant") as he is about the making of the album. "With this one we were

“There are sounds on the album that could be keyboard, could be guitar, could be something else, man.”

—Charles Neville

asked, ‘What do you want to do?’ by both A&M and Daniel Lanois, which is only one of the wonderful things about working with Daniel Lanois (U2, Peter Gabriel) as a producer. He said, ‘Well, okay, this band is at their best live,’ so instead of taking the band into an existing studio, and having us fit ourselves into whatever is happening in that studio environment, he built a studio around us in this building in our neighborhood in New Orleans. So, we all lived there, jamming and setting our own atmosphere. We ate together there, like a family meal with candlelight, with some good Cajun food, done by people we know. It was like we were all at home and that feeling went into the music as well.

“On ‘Healing Chant’ in particular, we kind of created this swamp-bayou atmosphere. We had some cypress leaves and moss from the bayou and alligator heads. We even had a lady who practices voodoo come in and bring in some gris-gris and candles, so that the atmosphere was like being in a Louisiana swamp, in the bayou. And some rhythms, you know, were laid down with the feel of the bayou, but this one just happened. It came out of pure experiment. Cyril had this African Healing chant that we blended into what was happening with the various rhythms and the horn. That’s a whole lot different from everybody goin’ in with a chart on a stand and sittin’ there and playin,’ I suppose (laughs).”

A week later, from his home in New Orleans, Cyril Neville, between apologies for the screaming daughter on his lap, echoes his brother’s praise of Lanois’ earthy production techniques. “A spiritual connection is the only way I can describe it. From the start, when we met with Daniel in New Orleans during last year’s Mardi Gras at the Court of Two Sisters, it was wild, like a scene from a movie or something. The man literally built the studio around us, and he and the people he brought in were always there, even if it was just for some guitar overdubs, so their spirits were always going into the recording. It was like everybody’s essence was involved and going into the record at all times.”

Yellow Moon is pure Neville Brothers. They’ve made good records in the past, but their sound has never been quite this clean or well-directed. Again, Charles cites Lanois and the freedom he gave the band. “The dark, ominous, moody sound all through the album was something that Daniel was aiming for, in order to make the record cohesive. Half

of the songs are about social and political issues, and then there’s songs like “Voo Doo,” “Yellow Moon” and “Wild Indians,” which is sort of a Mardi Gras tune. They are different in message and content, but rhythmically and harmonically and in mood, they fit together. There are sounds on the album that could be keyboard, could be guitar, could be something else, man. On some of the tunes, you’ve got someone playing Perrier bottles, vacuum cleaner tubes, ashtrays, windchimes. There’s sounds (Brian) Eno did electronically, and sounds of frogs and gators and other denizens of the swamp.”

Lanois was also integral in the excellent choices of covers on *Yellow Moon*, among them, “Will The Circle Be Unbroken,” and Sam Cooke’s “A Change Is Gonna Come.”

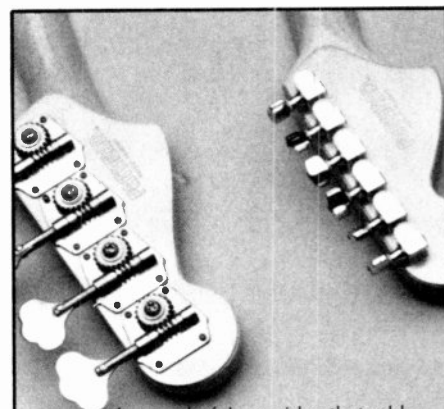
“The cover songs we chose were part of the magic that Daniel brought to the album,” said Cyril. “He asked us what special tunes we might like to do. So the songs you hear Aaron singing are ones he chose that are dear to his heart. ‘Fire and Brimstone’ (by Link Wray) was something that came together in the studio, because the lyrics were always very important to Aaron. We used to do ‘God on Our Side’ as a duet live, and we’ve been doing ‘The Ballad of Hollis Brown’ for years, but we’d always wanted to get it on record.”

The Dylan tunes, in particular, were dear to Cyril, and fit in perfectly with the album’s concept. “The prose and poetry of his lyrics still apply to what’s goin’ on in the world, and I think people are ready to hear the truth and get stirred up and educated by them.”

Back to the road as soon as *Yellow Moon* is released, the Nevilles plan to play the Hollywood Bowl this summer. Until then, they’ll be at the New Orleans Jazz Festival, and watch for their Cinemax special, *The Neville Brothers & Friends: Tell It Like It Is*. Some of those “friends” include John Hiatt, Jimmy Buffet, Greg Allman, Bonnie Raitt, Herbie Hancock, Dennis Quaid, and, as Charles put it, “every generation of the Neville family that we could get on camera.” **MC**



The Neville Brothers (clockwise from top left): Charles, Aaron, Art and Cyril.



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SELECTING A SUITABLE STUDIO

By Barry Rudolph

What's your favorite studio? Ask this question of any record producer or recording engineer in L. A. and you'll probably get a lengthy answer loaded with specific qualifications. It is true that in L.A., with all the good, master quality studios, there is a wide choice, but more importantly, certain studios have garnered reputations for the specialized services and sound they can provide.

Many studios, by design or by accident, are better suited for some of the processes or steps involved in modern recordings than other studios. Traditionally, the studio has been irreplaceable as the "sound microscope" where the artist's performance and sound is captured with full integrity. This has not changed, but engineers and producers in search of the ultimate sound will prefer to record and mix in a variety of different studios each of which will impart (to a greater or lesser degree) its own characteristic sound. The "vibe" or atmosphere is important and sometimes takes precedence over sound or technical things. The old adage "everything gets on the tape" means that everything is recorded including the bad sounding room, bad sounding songs and the bad vibes.

Choosing studios starts with the cold facts of life—cost, availability and location. There are as many deals and variables as there are studios in this area, and once the business side is discussed then you can go on to the fun part of choosing the best room to work on your project.

The most probable reason to pick one studio over another (aside from the cost) is the equipment or equipment/combinations. Engineers and producers feel most comfortable being around familiar consoles, tape recorders and speakers, so studios that

have a lot of the

right toys are chosen first. A studio's specific service could be defined as having the latest Neve console connected to either a Mitsubishi X-880 32-track digital recorder or a Studer A-820 24-track analog machine.

Next in priorities may be the recording room itself. A few studios do a land-office business just cutting drum tracks because they have a huge room that has become famous for getting huge, "gonzo" drum sounds on popular records.

Synthesizer-heavy record productions require large control rooms with many console recording inputs to accommodate dozens of synths. This is a case where no microphones are used so there is no need for any recording room at all. This type of one-room studio is popular for home studios. MIDI has revolutionized and made the home studio into a profit-making business where the recording of many film, TV and record projects take place. Some studios offer elaborate MIDI programming suites complete with programming personnel, but for the most part, MIDI studios remain outside the scope of the typical pro studio. MIDI computer sequencing, as an engine for music composition, is a pre-production or pre-studio adjunct that can save countless studio time and money.

Overdubbing is a big part of any record project and another way to save some budget. Using a less expensive studio to do overdubs after basic tracks are cut can save some real dough for the mix. (Overdubs can be over half the project's studio time for most popular music records.) As an engineer, I look for a clean, good studio with newer equipment, good mics and a solid maintenance attitude. For overdubs, the home studio has cut into the pro studio's business because only a fraction of the equipment is really needed for most overdubbing—just the basics: a tape deck, a few mics or direct boxes and a way to hear it all at once.

The "mix" is where many feel that no reasonable expense should be spared.



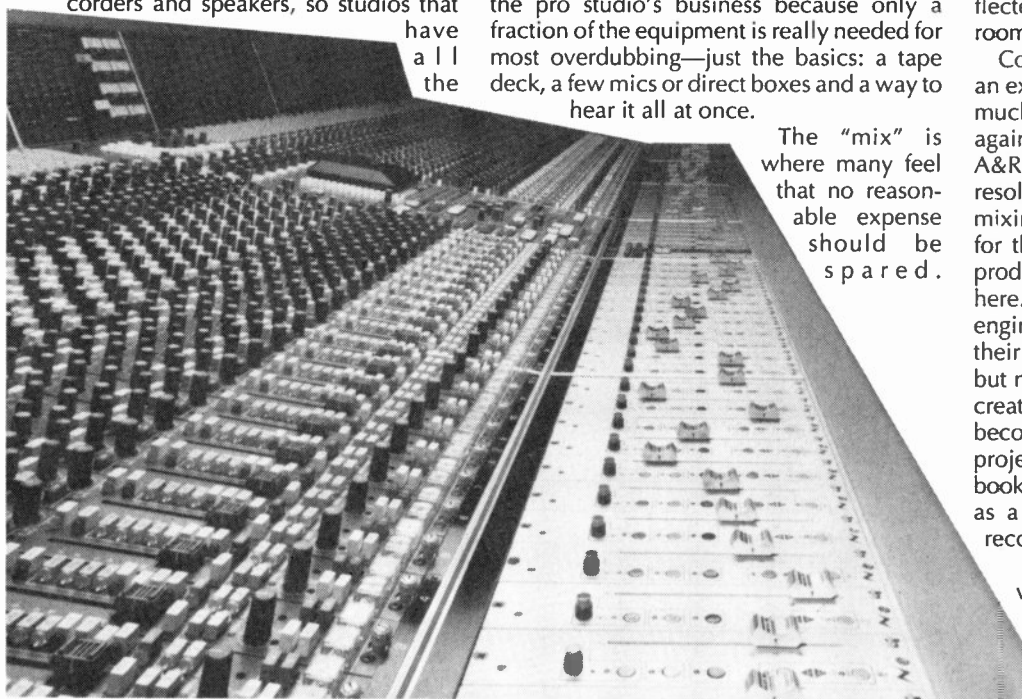
Studio B mixroom at Larrabee Sound, L.A..

Most studio reputations are built on mixdowns because it is the last recording step before mastering and a lot of the mix studio's "sound" may be impressed on the finished product at this point. A popular misconception is that it almost doesn't matter where or who recorded the music originally, and that a good mix can save the day. One thing is for sure: a bad mix can ruin a record.

The list of top notch places to mix narrows considerably because of the high cost of maintaining and high initial capital outlay for a technologically current mix room. The explosion of recording technologies in the Eighties has caused engineers, producers, studio owners, artists (i.e. anyone who has a purpose in a studio) to become more versed in the latest in recording studio trends and procedures. New knowledge does not come cheap, however, and some of the cost is reflected in the higher cost of a world-class mix room.

Computer-assisted mixing, which was once an exotic and unreliable headache, is now a much-used standard procedure. Time and again many disagreements between the label A&R person and the production team are resolved in the confines of the mix room. The mixing room is the last quality control point for the project so any artistic weakness or production shortcomings must be dealt with here. Mix studios should be places where engineers, producers and artists can assess their work in a sonically neutral environment, but not feel as though they are working in a creatively sterile atmosphere. The mix stage becomes the anchor point for the whole project (mixing studio time is sometimes booked first before recording begins and serves as a target date for the completion of all recording).

So, just as the artist considers all the various musical paths his/her music may take, so do the engineer and producer consider the ways certain studios and various recording methods can help turn the artist's music into a fully realized recorded work. **MC**



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TERMS: 50% deposit balance when ready. Deduct 2% for payment with the order. Completion about 15 working days from the date of test & color-key approval; f.o.b plant. Final product is guaranteed against any manufacturing defects. Large quantity prices upon request. Special Package Prices may be terminated at any time without notice. Thank you for considering Creative Sound.



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SOUTHERN CALIFORNIA RECORDING STUDIOS

The following pages contain Music Connection's Eighth Annual Southern California Recording Studio Listings. Our aim was to provide the most comprehensive listings ever, and thanks to the recording community, we've done just that. All of the information herein was provided by the studios themselves. MC made every effort to contact as many studios as possible, but may have inadvertently missed a couple. Our apologies to those studios we might have missed and our thanks to those who have helped make this directory a useful, year-round tool for musicians, producers and labels. —K.K.

Compiled By Judy Starks

2-TRACK

Abbey Tape Duplicators, Inc.

9525 Vassar Avenue
Chatsworth, CA 91311
(818) 882-5210

Contact: Bill Snow, Sales Representative

Basic Rate: \$45.00/Hr.

Featured Equipment: KABA Real Time duplication system, MCI playback, 1/4" & 1/2", 15 or 30 ips. Nakamichi DMP 100 (sony F-1), Beta HiFi, VHS HiFi, R-DAT, Dolby, DBX, Aphex, Graphic EQ.

Special Services: Real time duplication from any type master. Labels, imprinting, inserts, boxes, albums, shrinkwrapping, shipping, fulfillment. Reliable personal service.

AT&T Recording/Duplicating

501 N. Larchmont Blvd.
Los Angeles, CA 90004-1305
(213) 466-9000

Contact: Michael Sabella

Basic Rate: \$80/hr for commercial production studio

Featured Equipment: KABA real time and 2X speed cassette duplication. Nakamichi real time cassette duplication. Ampex 16X speed out-of-cassette duplication. Over 20 Technics 1/4" 2-trk for real time open reel copies. Also Ampex high speed 1/4" duplication. Sony PCM-2500 and Panasonic DAT machines. Sony PCM 501. Sony SLO 1800 Beta hi-fi and JVC BR-7000 UR for high quality video copies. King cassette loaders. AGFA normal bias and BASF chrome cassette tape.

Special Services: We can accommodate almost any type of master format. Because we can copy up to 88 cassettes in one pass, we offer extremely fast turn-around times at competitive rates. Not to mention at the highest quality possible.

Clients: Paramount Pictures, Orion, Columbia Pictures, 20th Century Fox, MCA Records, RCA Records, Metal Blade Records, MGM/UA, Harmony Gold, CBS, HLC, etc.

Comments: Our studio is primarily used for spot radio, narration and audio for video work.

Creative Media - CM Sound

10864 Venice Blvd., Suite 4
Culver City, CA 90230
(213) 204-2262

Contact: Michael Binstock

Basic Rate: Upon discussion.

DigiPrep (Digital Audio Services)

1425 N. Cole Place
Hollywood, CA 90028
(213) 461-1709

Contact: Warren Salyer

Basic Rate: \$100/Hr. plus tape

Mountain MIDI Productions

P.O. Box 46
Blue Jay, CA 92317
(714) 337-7655

Contact: Ryan Daily

Basic Rate: Flat rate according to project.

4-TRACK

Jesus Is Lord Studios

5000 O'Sullivan Drive
Los Angeles, CA 90032
(213) 222-2304

Contact: Richard Zeier

Basic Rate: Christian Projects - No Set Rate

Koala Studio

22931 Sycamore Creek Drive
Valencia, CA 91354-2050
(805) 297-2000

Contact: Jack

Basic Rate: Varies with project.

Lame Duck Music

324 Rancho Del Oro, Suite 259
Oceanside, CA 92056
(619) 722-2826

Contact: Aaron Marks

Basic Rate: \$5.00/Hr. negotiable

Rising Star Recording

655 N. Berry, Suite 1
Brea, CA 92621
(714) 671-7815

Contact: Rudy Ising

Basic Rate: \$10/Hr.

8-TRACK

Afterhours Recording Company

1616 Victory Blvd., Ste. 104
Glendale, CA 91201
(818) 246-6583

Contact: Bill Berkuta

Basic Rate: \$12.50/\$17.50/Hr.

Featured Equipment: Mixing Consoles: (2) Teac Model, Opamplabs ARC, Audio SX 4-trk, Otari MX-5050 B11 2-trk, Ampex 300 2-trk editing. Cassette recorders/duplicators: (1) Teac R505 cassette dup. real time, Technics M222. Noise reduction equipment: Teac DBX DX-8, (2) Tascam DX4D, dbx. Echo, reverb, & delay systems: Delta Lab Effectron II, ADM 1024 digital delay, Lexicon PCM60 digital reverb. Other Outboard equipment: dbx 166 compressor-limiter noise gate, 12-band stereo EQ, 10-band stereo EQ. Microphones: (2) Neumann KM84, (3) Sennheiser MC-42105, (2) Crown PZM, (2) AKG D-190E, (2) AKG D-1000E, Shure 300 bi-directional ribbon, Sennheiser KZU shotgun. Monitor amplifiers: Crown Power Line One. Monitor Speakers: (2) Tannoy. Musical Instruments: Simmons SDS-8 electronic drums (advance notice), Yamaha CS01 synth, Casiotone 202 synth, Crumar Performer, Estey upright grand piano, Rickenbacher 12-string electric guitar, Ibanez "Les Paul" copy 6-string, Yamaha clarinet, violin.

Special Services: Dimensions: Studio 13x15x24, Control room 12x12. Music demo recording; theatrical sound design and consultation; commercial voice tape production, radio drama production, audio cassette mastering. Flexibility, effectiveness and cooperation are the key elements at Afterhours, where resident producers are available to help you realize your project. Clients: Milford-Haven Productions, David Ashton & Assoc., Pepe Lobo.

Chalet Studios

3247 Shasta Circle North
Los Angeles, CA 90065
(213) 256-5350

Contact: Greg Tiner

Basic Rate: \$15.00/Hr.

Cantrax Recorders

2119 Fidler Avenue
Long Beach, CA 90815
(213) 498-6492

Contact: Rick Cannata

Basic Rate: Depends on Format Desired.

R. E. Copey Recording

P. O. Box 367
Camarillo, CA 93011

(805) 484-2415

Contact: Reese E. Copey

Basic Rate: \$35.00/Hr.

Country Gentleman

Burbank, CA
(818) 848-2576

Contact: Will Ray

Basic Rate: \$25/hr. or \$200/song

Featured Equipment: Fostex Model 80 1/4" 8-trk, 450 Board, AKG C-414 mic, Sennheiser 421, Yamaha SPX-90, Alessis Midiverb II, ART Multiverb, Yamaha R-100, DBX 160X comp, BBE 402, Yamaha NX-10 monitors, Alessis HR-16 drum machine, Roland 707 drum machine, Nakamichi, Denon, Aiwa decks, Hi speed cassette duplicator, vintage Fender guitars and amps.

Special Services: Complete one-stop recording service for songwriters and artists, specializing in all types of country music. I can lay down drums, bass, guitars, steel, mandolin, banjo and vocals. for clients. Also have access to top country players and singers in L.A. Can personally assist you when placing songs with industry people.

Comments: I am friendly, have great musical instincts and credits, and specialize in country. Call me. Let's discuss your project.

Dragonville Studios

1768 N. White Avenue
LaVerne, CA 91750
(714) 596-8205

Contact: Barbara

Basic Rate: \$20.00/Hr.

Dynamic Sound Recorders

8217 Lankershim Blvd, #39
N. Hollywood, CA 91605
(818) 767-4744

Contact: Mike Milchner, Jim Davis, Geoff Gibbs

Basic Rate: \$15.00/Hr.. 2 Hr. Minimum; 1/2 Hr

free setup

Featured Equipment: 1/2" Tascam 8-trk; 1/4" Tascam 2-trk; Tascam M-312B 12x4x8 mixing console; Roland DEP5; MIDIVERB II; Roland SDE 3000; Ibanez 1100 DDL; Ibanez analog delay; BBE sonic maximizer (aural exciter); Audio Logic noise gates; Rocktron compressor limiters; Various "EV" & Shure mics. House monitors - professional audio systems; Reference monitors - Yamaha NS-10's; Tascam CM-4's.

Special Services: Large Main Room, 2 Isolation Booths

Comments: Friendly, competent staff will work with you in air-conditioned professional atmosphere.

FM 8 Track & MIDI Studio

4316 Edenhurst Avenue
Los Angeles, CA 90039
(818) 246-9671

Contact: Burt

Basic Rate: \$10/hr Music Connection reader special - Demos & Preproduction

Genetic Music

Near Laurel Canyon & Oxnard
N. Hollywood, CA 91606
(818) 763-3742

Contact: Richard Rosing

Basic Rate: \$25/Hr.

Featured Equipment: TAC Scorpion 50-input console, Fostex 30 ips 1/2" 16-trk, Tascam 1/2" 8-trk, Tascam 1/4" 2-trk, Nakamichi MR2 cassette deck, Lexicon PCM70 & PCM60, Yamaha SPX90, Roland SDE 3000, Steinway grand piano, Akai S900 sampler, DX7E1, TX7, Linn drum w/ MIDI, Juno 60, Korg DW8000, Mac computer, AKG 414 mic, DBX 166 compressors, Vally Dynamites, Fostex 4050, 4030, 4035 SMPTE synchronizers, Roland SBX-80 SMPTE-MIDI, Tannoy monitors,

Auraton.

Special Services: Full production, scoring, engineering, programming, music industry database, musician contracting, arranging, extensive custom sound library.

Clients: Almo Irving, Peer Southern, Walt Disney, Fox TV, Joe Sample, Toni Childs, Allan Rich, Gardner Cole, Carol Connors, Julie Brown, Gloria Sklerov.

Comments: Comfortable, air-conditioned, 800 sq ft., 35'x17' control room, 11'x11' live room.

H.M.E.A.'s "State-of-the-Heart" Studio

P.O. Box 453
Lakewood, CA 90714
(213) 423-0273

Contact: Duane Everts

Basic Rate: Call

Impressive Recording

3505 Marguerite Street
Los Angeles, CA 90065
(213) 258-3521

Contact: Grayson Wray

Basic Rate: \$18.00/Hr.

Featured Equipment: DAT mix down, 32 channels, Tascam 8-trk, 1040 ST with Steinberg software, Art Proverb, Art multiverb, 2 Alessis Midiverb II's, DSP 128+, BBE 442, Korg SOD-2000, Valley Aerts Dynamite limiter, noise gate, key, ducking & more. DBX Desser, Casio 1000, Prophet 2000, Prophet 2002+ (8 outputs), Yamaha TX-812, DBX CD player, Aiwa cassette deck, AKG 535-EB condenser mic, Shure SM-58

Special Services: Grayson is a composer, musician currently working on a film score and second album with his group "Great City." "Great City's" first album was favorably received in major publications and played on KROQ (Ramonda) and many college stations and in Europe.

Clients: Usually solo artists or duos, Great City

Comments: Computer synced w/ 8-trk gives equivalent of 32-trk tape deck.

Incredible Demos

6520 Selma Avenue, #412
Hollywood, CA 90028
(213) 460-2594 or (213) 418-1825

Contact: Tyrone Peppers

Basic Rate: \$18.00/Hr.

Featured Equipment: DMX drum machine, Casio 101, Yamaha DX-7, MIDI capable, Roland Juno, Roland drum machine, computer M709, interface capacity! A-R speaker monitors as well as Aura Tones for mixing! 12 trks available for recording! 4 trks available for mixing!

Special Services: Rap, gospel, R&B, rock, funk, country. You name it.

Clients: T Rock Band home studio as well as many clients.

Comments: Great sound, good mixing, great demos! Some musicianship provided.

Jamland Studio

10988 Noble Avenue
Mission Hills, CA 91345
(818) 361-2224

Contact: Roger Curley

Basic Rate: \$15/hr.

Featured Equipment: Tascam 80-8 top of the line 8-trk w/ built-in DBX. Tascam 25-5 half-trk master, w/ DBX. Nakamichi MR-1 mastering cassette deck. Studio mic's! (2) EV-PL 20, (2) EV-DYM, (7) AKG's, Sennheiser, Shure, TOA. Exceptional outboard gear! SPX-90 digital processor, Midiverb II, (3) Digital delays, Furman 4 CH. Gates, and power conditioner, Tascam 4-CH parametric EQ, SAE EQ, Harmonizer, DBX noise reduction, 244-point patch bay, fully wired to a Carvin 16x8x2 board. Crown headphone amp, Crown/BCW monitor amps, Tannoys/EV monitors. (6)

RECORDING STUDIOS

AKG 24- headphones. Yamaha RX-11 drum machine, 5 Guitars, 1 bass.
Special Services: Jamland's acoustically tuned professionally designed recording rooms delivery exceptional recording results for all sounds. From big bands (jazz or heavy metal) to radio/TV/commercial voice overs.

Clients: Many local jazz, fusion and progressive rock "Legends" return to enjoy the creative working environment at Jamland.

Comments: Album quality recordings from professional engineering and creative productivity let's you sound "better than your wildest dreams!"

□ Jazzberry's "Audio Visions" Studio

8240 St. Clair Avenue
N. Hollywood, CA 90605
(818) 767-2109

Contact: Jazzberry

Basic Rate: Very reasonable rates.

Featured Equipment: Ensoniq ESQ 1 8-trk MIDI keyboard, Ensoniq Mirage sampling keyboard, Roland Juno 60, Korg DDD1 sampling drum machine, Roland TR-505 drum machine, Roland SPX-90 effects, Tascam 38 1/2" Tape deck, 8-trk, Tascam 308 8-trk mixing board, Ibanez MIDI guitar, Amiga 2000 computer, Fender strat with Kahler whammy bar.

Special Services: Production, use of equipment included. Use of musicians, vocals included. Block rates available. One hour mixdown time free with every song.

Clients: Barry Lather (winner of MTV & Rolling Stone Best Choreographer - Janet Jackson, Sting), plus more.

Comments: Very friendly and comfortable atmosphere surrounded by windows. No live drums please.

□ Keith Productions & Recording

7460 Margerum Avenue
San Diego, CA 92120
(619) 583-2717

Contact: Dennis Keith (Owner)

Basic Rate: \$25.00/Hr.

□ Lu-Don Radio Production Studio

16034 Bryant Street
Sepulveda, CA 91343
(818) 894-5693

Contact: Susanne Malloy

Basic Rate: \$65/Hr. (incl. engineer)

□ Marc Graue Recording

1707 N. Gramercy Place
Hollywood, CA 90028
(213) 467-1822

Contact: Marc Graue or Cathie Kilpatrick

Basic Rate: \$75.00/Hr.

□ Masterflow Recording Studio

1433 Silverlake Blvd.
Los Angeles, CA 90026
(213) 661-9589

Basic Rate: \$15/Hr.

□ Joe Newton Demo Studios

Encino, CA
(818) 789-4381

Contact: Joe Newton

Basic Rate: \$15/Hr.

Featured Equipment: Foxtex 1/4", 8-trk w/ SMPTE; Atari 1040 ST with Hybrid Arts MIDI software (60-trk) 24-trk board; JX8P synth, MT32 sound module; Sampled bass; Yamaha RX-11 digital drums; Roland 727 percussion unit; Quadraverb & Midiverb 2 reverbs; digital delay; stereo compressor, limiters & noise gates. Electric and acoustic guitars; Simmons MIDI drums; Thompson sound eliminator; parametric and graphic EQ, Beta HiFi or half-trk mixdown; Technics cassette

Special Services: MIDI and full band productions. Acoustic or digital drums. Vocalists and musicians on call if needed. Vocal elimination demos.

Clients: Terry Williams (Saturday Night Live), Breeze Bryson - World Peace Org. and many others nationwide.

Comments: 14 songs to date have gotten airplay. Have tracked up to 12-piece group with excellent results. One album released in 3 countries.

□ Pink Noise Productions

Phone First
Los Angeles, CA
(213) 663-7097

Contact: Robert Thornburn

Basic Rate: \$20/Hr. & Demo packages available

□ Primal Productions, Inc.

4725 West 163rd Street
Lawndale, CA 90260
(213) 214-0370

Contact: Jeff Howard

Basic Rate: \$15/Hr. (including engineer)

Featured Equipment: Tascam 38, Tascam M-224 mixer, Ensoniq ESQ-1, Roland D-50, TOA M-312 monitors, Tascam 112 cassette, Alesis HR-16 drums, Alesis Quadraverb, MIDIVerb II, Roland SRV-2000, Yamaha GC-2020 stereo compressor/limiter, Effectron delya, Peavey 4000 delay, Electro-voice and AudioTechnica mics, acoustic and electric guitars, bass guitar, Gallien-Krueger 250ML guitar amp.

Special Services: Production, arrangement, session players. All instruments available on premises. Publishing company. Complete demo and promotional packages including photos, bios, press releases.

Clients: BBC Paris, Cynne Eslin, Peter Amato, White Chocolate, Naked Edge, Aaron Wheel, Affaire, and many more.

Comments: Package deals available, production in all styles.

□ Rhode House Recorders

Studio City, CA
(818) 762-8868

Contact: Erik Scholler

Basic Rate: Per Project - Negotiable

□ Shooting Star Creativeworks

688 South Santa Fe, Suite 305
Los Angeles, CA 90021-1337
(213) 689-1000

Contact: Jake Thomas

Basic Rate: Quoted per project only.

□ Standing Room Only

8228 Beech Avenue
Fontana, CA 92335
(714) 829-1314

Contact: S. Robertson

Basic Rate: \$25/Hr.

□ Third Ear Recording Studio

143 S. Cedros Avenue
Solana Beach, CA 92075
(619) 481-3030

Contact: Peter Dubow/Malcolm Falk

Basic Rate: 8-Trk - \$30/hr, \$50/reel; 2-Trk - \$20/reel

□ Wild Talent Studios

5720 Andasol Avenue
Encino, CA 91316
(818) 705-6985

Contact: Stan Keiser

Basic Rate: 3 Hrs./\$50

Featured Equipment: Otario MX50508-trk, Soundcraft Series 200 Console, Rev 7, SPX 90, Delta Lab DDL, DBX and Altec compressors, Alesis microgate, Aphex Aural Exciter, Tascam graphic EQ, Alesis HR-16 drum machine, Alesis MMT 8 sequencer, Crest Audio 8 chnl MIDI-submixer, Yamaha DX-7, Roland S-220 sampler, Roland MKS-50 rack synth, Foxtex TM-765 monitors, Adventures in Sound small monitors, Revox 2-trk, Nakamichi MR-1 mastering cassette deck, Sony cassette deck, Crown Microtech and Kustom power amps, Sennheiser, Sony, Beyers and Shure mics, Baldwin acoustic piano, DAT coming soon.

Special Services: We also rent small PA systems with lights suitable for clubs and small concerts. The studio is essentially a producer/writer's tool and an excellent mixing facility.

Clients: Vinnie Poncia, Canoga Park AMC Jeep Eagle (ad currently running), The Marvellettes, Lutheran Social Services Christmas Album, Jimmy McNichol

Comments: Relaxed atmosphere for maximum creative situations.

12-TRACK

□ Silent Partner Studios

11711 Santa Monica Blvd.
Los Angeles, CA 90026
(213) 828-2771

Contact: Hayden

Basic Rate: \$20/Hr. Rehearsal: \$12/Hr.

□ Siotrea Sound

5530 Corteen Place, Suite #1
N. Hollywood, CA 91607

(818) 762-0748

Contact: Jay Howard or Jeff Janning

Basic Rate: \$200.00/Hr

16-TRACK

□ Aliso Creek Productions, Inc.

P.O. Box 8174
Van Nuys, CA 91409
(818) 787-3203

Contact: William Will ams

Basic Rate: Call for quote.

Featured Equipment: 1" Tascam 16-trk, 24 input Carvin board, Macintosh Plus Performer software for full MIDI implementation, Roland 707 drums, Roland 550 sampler, Roland D-50 synth. Shure, Sennheiser, AKG, Electrovoice mics.

Special Services: Specializing in high quality demo production and low budget album production. Complete producing, arranging and engineering services available. Pleasant, professional personality.

Comments: Call or write for free sample tape and more information.

□ The Annex/Top Floor Productions

6362 Hollywood Blvd, #424
Hollywood, CA 90028
(213) 465-3767

Contact: Richard

Basic Rate: \$15/Hr.

□ Bare Trax

P.O. Box 4988
Culver City, CA 90231
(213) 390-5081

Contact: John Bare

Basic Rate: \$30/Hr.

□ Big V Studios

Van Nuys, CA
(818) 780-7869

Contact: Peter Violas

Basic Rate: \$20/Hr.

Featured Equipment: Tascam MSR-16 16-trk recorder w/ DBX, Ramsa WRT-820B console w/ 48 inputs, Tannoy monitors, Neumann U-87, AGK, Shure mics. Roland, Korg, Ashly, Rane, Symetrix, Valley GateX, outboard gear. Emax sampler, Roland D-50 and MC500 keyboards. Others by arrangement.

Special Services: Production and pro players available. Swimming pool and basketball for break time.

Clients: Just recently opened.

Comments: Brand new facility with modern decor. Very clean and very hip!

□ Broadcast Assistors/Duchess Studios

6057 Painter Avenue
Whittier, CA 90601
(213) 695-7715

Contact: Chuck Minear

Basic Rate: Call.

□ Casbah Recording

1895 W. Commonwalth, Suite "N"
Fullerton, CA 92632
(714) 738-9240

Contact: Chaz Ramirez, Greg Hiel

Basic Rate: Call for Rates.

□ Cash Studios

11334 Burbank Blvd.
N. Hollywood, CA
(818) 761-1301

Contact: Michael

Basic Rate: Please call for rates and booking information.

□ Cazador

Hollywood, CA 90048
(213) 655-0615

Basic Rate: \$25/Hr.

Featured Equipment: 16-trk Otari 15 and 30. Nakamichi MR1 cassette. 2-trk Otari 15 and 30. Many fx. DAT w/ 48K response. Can master from CD. Soundcraft 800 series 26 input board console. Complete patch bay. Linn 9000 Turbo w/ expert programming. F16 sampler w/ 16 bit "kill" samples. KX88 MIDI 5900, D550, MKS20 digital grand, MIDI bass, TX rack -S DXT, C2101

Special Services: Free engineer, free programming, free keyboard playing, free production assistance, free use of all gear.

Clients: Many published staff writers.

Comments: Our drum sound can't be beat! See our ad every month in Music Connection.

□ Class Act Recording

6023 Ensign Avenue
N. Hollywood, CA 91606
(818) 508-9648

Contact: Michael Johnstone

Basic Rate: \$25/Hr.

Featured Equipment: Teac 85-16B 16-trk, Otari 5050B 2-trk, Akai and Tascam cassette tape recorders. Amek-Tac console with 24 in, 16 buss out, 4 aux sends. B.G.W. & Crown amps. E.A.W. & Fostex monitors. Outboard gear: Orban, Alesis, Symetrix, Yamaha, Aphex, DBX, Valley People & more. Mics: AKG, Shure, Neumann, Sennheiser & Beyers. MIDI: Yamaha TX-802, Kawai K-3, Akai X-7000, Alesis MMT-8, Stepp DGX, Yamaha G-10, MCI MIDI Guitorgan & Leslie 147, Simmons SDS-5.

Special Services: Record and demo production, MIDI sequencing, live drums, access to large pool of studio musicians, deal shopping and record pressing consultation.

Clients: Billy Swan, Will Ray, Marvin Gaye III, RCA Records, Scott Goddard, Gurf Morlix

□ Demo Helpers

7741 Beck Avenue
N. Hollywood, CA 91605
(818) 503-0806

Contact: Scott Kolden

Basic Rate: \$20.00/Hr.

□ DIY Recording

Van Nuys, CA
(818) 994-7016

Contact: Dean Restum

Basic Rate: \$25/Hr.; \$30/Hr. for MIDI production.

Featured Equipment: Foxtex B-16 (15 ips), Allen & Heath CMC 32 MK II console, 32x24 with Automated muting & routing, Macintosh w/ SMPTE running Performer, Akai S-950, Roland S-550. Plenty of outboard gear, AKG, Neumann, Sennheiser, Shure mics.

Special Services: Specializing in Rock Music Production involving live drums and sampler related production (Hip-Hop especially).

□ For The Record

11748 Kiowa
Los Angeles, CA 90049
(213) 207-0244

Contact: Markian

Basic Rate: \$15/Hr.

Featured Equipment: Foxtex E16 - 30ips, Dayner console by D&R, 2 SRV 2000s, Digitech DSP128/1900, Lexicon, Digital Masters Great Sound IBM compatible, Roland sampler, DX7, D550, MKS 70, MKS 80, AKG 414. Live drums, SMPTE lock to video & MIDI.

Special Services: Film scoring & artist & song demos. Production available & experienced engineer available.

Clients: Many songwriters and composers.

Comments: Quality service at an affordable price.

□ Genetic Music

Near Laurel Canyon & Oxnard
N. Hollywood, CA 91606
(818) 763-3742

Contact: Richard Rosing

Basic Rate: \$35/Hr.

Featured Equipment: TAC Scorpion 50-input console, Foxtex 30 ips 1/2" 16-trk, Tascam 1/2" 8-trk, Tascam 1/4" 2-trk, Nakamichi MR2 cassette deck, Lexicon PCM70 & PCM60. Yamaha SPX90, Roland SDE 3000, Steinway grand piano, Akai S900 sampler, DX7E1, TX7, Linn drum w/ MIDI, Juno 60, Korg DW8000, Mac computer, AKG 414 mic, DBX 166 compressors, Valley Dynamites, Foxtex 4050, 4030, 4035 SMPTE synchronizers, Roland SBX-80 SMPTE-MIDI, Tannoy monitors, Auratones.

Special Services: Full production, scoring, engineering, programming, music industry database, musician contracting, arranging, extensive custom sound library.

Clients: Almo Irving, Peer Southern, Walt Disney, Fox TV, Joe Sample, Toni Childs, Allan Rich, Gardner Cole, Carol Connors, Julie Brown, Gloria Sklerov.

Comments: Comfortable, air-conditioned, 800 sq ft., 35'x17' control room, 11'x11' live room.

□ Glide Studios

P.O. Box 747
La Canada, CA 91012

RECORDING STUDIOS

(818) 902-0435
Contact: Cho Paquet
Basic Rate: Call for Rates.

▣ **Grabaciones Baja California**
P.O. Box 1123 and 2897
Calexico, CA 92231
(706) 557-3479
Contact: Manuel Hurtado
Basic Rate: \$30/Hr.

▣ **James Groutage Productions**
828 "K" Street
San Diego, CA 92101
(619) 234-4083
Contact: Ernie Windsinger
Basic Rate: \$60/Hr.

▣ **Guerin Recording Studios**
1815 W. Magnolia Blvd.
Burbank, CA 91506
(818) 566-1982
Contact: Shaun Guerin
Basic Rate: 16-trk, \$25/Hr; 8-trk, \$15/Hr.
Featured Equipment: Fostex E-16, Tascam 38, Ramsa WR-T820B 20 input 8 group/16 output mixer, Technics RX-1500 US midxdown deck with DBX type I noise reduction, Yamaha K-520 Cassette deck, Phase Linear 400 watt amp, Yamaha NS-200MA monitors, Alesis Midiverb II's, Micro Gates, limiter and enhancer, DBX 163X compressor/limiter, BBE Sonic Maximizer, Shure-Electro-voice and Sennheiser mics, Roland D-550 (over 2000 sounds), Roland RD-300 digital piano, Ensoniq Mirage, Alesis HR-16 and MMT-8.
Clients: Hanna-Barbera Home Video, Carl Anderson, Gary Theman Productions.
Comments: Clean and comfortable.

▣ **Rudy Guess Recording Studio**
11541 Hartscock
N. Hollywood, CA 91601
(818) 769 9569 or (818) 980-2321
Contact: Rudy
Basic Rate: Call for Rates.
Featured Equipment: Tascam MSR-16 16-trk, Panasonic SV-3500 Pro DAT recorder, Teac 25-2 2-trk, 2 cassette decks, Otari 8-trk, Lexicon LPX-1 reverb, Roland SRV-2000 reverb, Aphex aural exciter, Symetrix noise gates, DBX 161 compressors, Roland SDE-1000 DDL, NEI Graphic EQ, EV Sentry 100A studio monitors. Mics: Beyer, Shure, EV, AKG. Studiomaster 24-input mixing board, Baldwin MIDI upright piano, Yamaha DX-7, Linn Drum, TR-707. Many guitars and amps (owner/engineer plays guitar).
Special Services: You name it - we'll do it.
Clients: Many professional and soon-to-be professional clients. Nationally released albums, radio and television.
Comments: Owner/Engineer is album credited producer and guitar player.

▣ **Hark's Sound Studio**
1041 N. Orange Drive
Hollywood, CA 90038
(213) 463-3288
Contact: Dick Bogert
Basic Rate: \$70/Hr.

▣ **Hub Studio**
2554 Lincoln Blvd, #380
Marina Del Rey, CA 90291

(213) 306-0107
Contact: Pat
Basic Rate: \$30/Hr.

▣ **Kitchen Sync Studios**
5325 Sunset Blvd.
Hollywood, CA 90717
(213) 463-2375
Contact: Zamp Nicall
Basic Rate: \$30-50/Hr.

▣ **Lair Music Studios**
601 E. Belmont Avenue
Fresno, CA 93701
(209) 266-8481
Contact: Robby Roberson
Basic Rate: Record Co. or Package Rates only.
Featured Equipment: 16-trk 2" Ampex, 8-trk 1" MCI. 24-chnl Audio Designs console. Lexicon Reverb. Para - Gates, limiters, delays, reverbs.
Special Services: We offer complete Audio/Visual producer packages.
Clients: Robby Roberson Productions, Top Secret Records, Lana Records, Happy Note Music BMI, GGT Music Group, Inc.
Comments: Have 30 year Nashville record producer on board for production and consultation.

▣ **Livingston Musical Services**
332 N. Azusa Avenue
City of Industry, CA 91744
(818) 964-9578
Contact: John Livingston
Basic Rate: \$50.00/Hr.

▣ **Loose Wig Sound**
6683 Sunset Blvd, Suite 4
Hollywood, CA 90028
(213) 461-TAPE; 800-446-MIDI
Contact: Richard or Alla
Basic Rate: \$45/Hr.
Featured Equipment: Otari MX-70 1" 16-trk, DDA 24x8 mixing console, Eventide H3000 Ultra-harmonizer, Emax HD-SE & EPS-M samplers, GK-10/GR-50 guitar synthesizer, Macintosh SE w/ Performer software, Sony PCM 2500 DAT, AKG "The Tube" mic.
Special Services: MIDI sequencing, 16-trk recording, vast sound effects library, in-house musicians, tape duplication
Clients: The Alia Band, Blake Xolton, Robb Bryton, Jack Atlantis
Comments: Everything for the modern musician/producer.

▣ **Music For Films and Television**
241 W. Alameda Avenue, Suite 3
Burbank, CA 91502
(818) 846-6042
Contact: Terry Huud
Basic Rate: Quoted Per Project

▣ **The Note Factory**
5714 Columbus Avenue
Van Nuys, CA 91411
(818) 994-3133
Contact: Richard Barron
Basic Rate: \$25/Hr.; 10 Hr. Block - \$225.00; V.O. & Commercial rate - \$50/Hr.
Featured Equipment: Dynamix 3000, 40 inputs/8 bass, Fostex B-16, Urie & NS10 M monitors, Lexicon PCM 70, PCM 41x2, Yamaha SPX90x2; Urie, Symetrix, Yamaha limiters, gates x 4, Neu-

mann U-87, AKG 414, IBM PC, Casio FZ-1 sampler, RX-11, TX-7 x 3, Juno 106, FB01, AMPEX 440C modified 15-30 ips.
Special Services: We do a great job with a 5-pc or smaller drum kit, vocal sound a specialty. The large console makes live/MIDI combinations a snap, and we are very experienced in V.O. and commerican production.
Clients: Doo-Wah Riders, Chad Watson, Janis Ian, Al Bruno, Jenny James, Bill Boyd, Roy Scoutz, Rich Donnahue, White Boy James, Strunz & Farah Johnson, Smith and Hobbs Adv., Larry Dean & the Shooters, Billy Mitchell, Cheryl Barnes, Gerry Stober, Bill Block, Rhino Records.

▣ **Public Recording**
1220 Pioneer
Brea, CA 92621
(714) 526-0323
Contact: Dave Longueay
Basic Rate: \$22.50-40.00/Hr.
Featured Equipment: Ampex MM1200 16-trk, Tac/Amek mixing console, REV-7, Art & Midiverb II reverbs, 2 Delta Lab DDLs, 8 compl/limiters, 8 gates, Aphex aural exciter, single ended noise reduction, k Furman parametric EQ, PBS De Esser, Chorus/flangers, Atari 1040 ST computer with hybrid arts, 60-trk digital sequencer with CMPTe, Korg 88 weighted key sampling grand, Yamaha TX-802 (8 DX7 IIs) Casio 16 BIT digital sampler with huge library of sounds, Korg Poly 6 with MIDI, Technics 2-trk AIWA cassettes, AKG, Wright (similar to Neumann), Ennsheiser, Shure, EV ATM, mics.
Special Services: We help write, arrange, produce and sequence any style of music. We also give direction and information for copyrights and demo/album submission to record companys and publishers.
Clients: Bill Medels Group, Dave Spur of Phil Keagy Band, Armed Forces, Mind/4, KYMS 106.3 GM, TBN 40, Marketplace Paper.
Comments: After 10 years of business we feel we can match most \$50-100/hr studios' sounds at \$22.50-40.00/hr.

▣ **Pyramid Productions**
1834 Newport Blvd.
Costa Mesa, CA 92627
(714) 646-9940
Contact: Virgil Gentile
Basic Rate: \$20-25/Hr.

▣ **RCM Studios**
640 S. Glenwood Place
Burbank, CA 91506
(818) 845-1760
Contact: Ritchie Carbajal
Basic Rate: Call for Rates.

▣ **Rotund Rascal Recording**
5654 Natick Avenue
Van Nuys, CA 91411
(818) 901-9636
Contact: Dave Pearlman
Basic Rate: \$30/Hr.
Featured Equipment: 1" 16-trk Tascam, 24-channel Dynamix board. Mics: Neumann-RCA-Sony-Sennheiser-AKG-Shure. Outboard: Urei-Yamaha-Ibanez-Roland-MXR-Crown. Best players in town available for sessions. Instruments available: Piano, guitar, pedal steel, bass, dobro & others.
Special Services: Good room for live rhythm

section, including drums. Great drum and vocal sound.
Clients: Too numerous to mention.
Comments: Booked at least 1-2 weeks in advance. Call for information.

▣ **Selah Recording Studio**
9190 Poppy Circle
Westminster, CA 92683
(714) 898-5220
Contact: David Gehlhar

▣ **Sing Sing Recording**
P.O. Box 4334
Woodland Hills, CA 91304
(818) 347-8443
Contact: Bob or Kay Smith
Basic Rate: \$20/Hr. (\$25/Hr. on weekend)
Featured Equipment: Amek Matchless 26x24x2 console, Tascam 85-16B 1" 16-trk, Sony PCM 2500 RDAT, Otari 5050 1/2-trk, Atari 1040 w/ Hybrid Arts SMPTE trak, Akai 5900, Yamaha TX-812, Roland Super JX module, DX-7, Linn Drum (MIDI), Alesis Midiverb II, EXR exciter, Ursa Major 8x32 digital reverb, Lexicon Prime Time II, Kepex II noise gates, DBX 165A compressor/limiters.
Special Services: Live drum capabilities. All equipment and engineer included in \$20.00 rate.
Clients: Disney, Cornerstone Prod, Patrick Swayze, Fred Silverman Prod., NBC, Playboy, Stagey Widelitz, ABC.

▣ **Sonora West Recorders**
604-1/2 Sonora Avenue
Glendale, CA 91201
(818) 242-3299
Contact: Dino or Frank
Basic Rate: \$30/Hr.
Featured Equipment: Trident Series 65 (24x16x2), Fostex E-16, Otari 5050, DBX 160X, Lexicon PCM 70, Yamaha SPX90, Gates, Patch bays, more outboard, etc. Fischer 6 ft. conservatory grand, Fender, Rhodes, Hammond, DSS-1 sampler, Oberheim OB-8, Roland Jupiter 6, Neumann AKG, Shure, Yamaha NS-10 and Electro-Voice Sentry monitors.
Special Services: Super efficient 16-trk pre-production/demo studio. Outstanding in-house players and engineers with current album and film credits. Have pressed masters.
Clients: Sam Harris, Crazy Horse, Fleetwood Mac, KNAC, Pure Rock.

▣ **Sound Mixer Recording**
2301 E. Nutwood
Fullerton, CA 92631
(714) 738-4581
Contact: John Sirca
Basic Rate: \$25.00/Hr.

▣ **Southwest Sound**
14 N. Baldwin Avenue
Sierra Madre, CA 91024
(818) 355-1367
Contact: Devin Thomas
Basic Rate: \$24/Hr.

▣ **Spot Recording**
1700-P Newport Circle
Santa Ana, CA 92705
(714) 432-8310
Contact: David Kory
Basic Rate: As Low as \$20/Hr. We accept Cash,

Loose Wig Sound

"Say you're talking about this cat, a musician who really makes it...you dig? I mean he's into something like some kind of a groove. He's free and he swings. Then you say, 'that cat has got a LOOSE WIG.'"

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YAMAHA	DRUMMER	ALESIS
UREI	RANE	FURMAN



Straight Jacket 818 889-5666
PRODUCTIONS

RECORDING STUDIOS

Check, VISA, Mastercard

Featured Equipment: 1" 16-trk, 40 input automated console, 6 rooms, 64-trk MIDI, SMPTE synchronization, digital effects, compressing, limiting, gates, aural exciter, 31-band EQ, single-ended noise reduction, keyboards, sampling, selection of professional cardioid, condenser, and ribbon mics. Air Conditioned. Convenience items include microwave, refrigerator, free coffee. Professional sessions players available on an individual basis. Experienced, accredited engineer included in basic rate.

Special Services: Comfortable, capable. Recording and mixing, half-trk editing and dubbing. Real-Time cassette duplication. Complete jingle production, blank cassette sales. Also studio design, installation, instruction and consulting. **Clients:** Vinyl & CD's on White Light, New Beginning, Revelation, New Age, Faith, Roadrunner and many more. Jingles and I.D.'s for 14 So. CA radio and TV stations.

Comments: We're the #1 studio in Orange County doing demos, vinyl and CD's as well as complete jingle production and commercials. Call us with your project and we'll make it work!

□ Straight Jacket Productions

Agoura, CA 91301
(818) 889-5666
Contact: Debbie or Fred
Basic Rate: \$15-20/Hr.

□ The Studio

1612 Ocean Park Blvd.
Santa Monica, CA 90405
(213) 452-3930

Contact: Vinny, Rhonda or Joel
Basic Rate: \$35/Hr - 16-trk; \$25/Hr - 8-trk
Featured Equipment: Otari 16-trk 1", Teac 80-8-8-trk 1/2", Technics 1500 1/2-trk, Teac 4400 1/2-trk, Anek console, Straight Gate noise gates, Urei peak limiter, DBX compressor, Rockman Rackmount. Lots of DDS's and digital reverbs. Linn Drum, DX711FD, Roland 5550, S10, MKS 100, Atari L040 computer with Hybrid Arts SMPTE mate Miditrack. Mics: Neumann, Sennheiser, AKG, Eu Beyer, Shure. Chickering Grand, various gui-

tars, amps, drums.

Special Services: We specialize in all types of music, classical to punk. We have rehearsal facilities and give great block rates.

Clients: Paul Barrere, Jeff Berlin, FA-BA LUS, Jaw Breaker, Nicolette Larson, T. Lavitz, Cool Daddy Moe, Steve Bellamy & the Chronicles, Steve Smith, Verdine White, Yesterdays Tear
Comments: Professional but super comfortable atmosphere.

□ Studio Addario

Newport Beach, CA 92626
(714) 540-4490

Contact: Joe Daddario

Basic Rate: \$30/Hr.

Featured Equipment: Fostex B-16 recorder; Jensen Transformer redesigned Allen and Heath CMC 24x16 Channel semi-automated mixing console; Roland MC-500 digital recorder, Akai Hi-Fi stereo VHS mixdown deck, Yamaha REV-7 and SRV 2000 stereo reverbs, Aphex Studio Dominator limiter, Symetrix SG-200 noise gates, Neuman/Fostex/EV/Shure mics, Korg DDD1 drum machine, Roland S-50 sampler and Roland JX3P synthesizer with loads of sounds. Sound Studio One guitar amp with stereo chorus and delay, Martin acoustic guitar, Fender electric P-Bass, Fender telecaster electric guitar.

Special Services: I offer a relaxed warm recording atmosphere. I enjoy working with beginners because I can personally handle complete production including writing, singing, playing, recording and producing record quality music. Real time cassette duplication is also available. Music recorded here has found its way to radio. Everyone leaves here happy!

Comments: Commodore 64 interface ability to mixing board. J. L. Cooper tape to MIDI syncing ability.

□ Sunburst Recording

10313 W. Jefferson Blvd.
Culver City, CA 90230
(213) 204-2222

Contact: Bob Wayne

Basic Rate: 16-Trk, \$45/Hr; 8-Trk, \$35/Hr; 2-Trk

Digital, \$55/Hr. Includes Engineer.

Featured Equipment: Trident Series 65 console (32 input, 8 aux sends per channel, 52 line-in mixdown). Tascam 1" 16-trk & 1/2" 8-trk with DBX Mitsubishi X-80A digital 1/2-trk Otari analog, 1/2-trk (15 & 30 ips). Four digital reverbs, six delay lines. Many other effects & outboard gear. Great mix selection: Neumann, AKG, EV, Shure, Sennheiser, great keyboard selection (included in basic rates) Kawai 7'4" grand piano with MIDI, Hammond B-3 Juno with Leslie, Yamaha DX-7 & FB01, Roland JP-8, Juno 60 (both with MIDI), MKS-20, Prophet 2002 sampler. We also have Linn Drum & Roland 626 drum machines AND a full acoustic drum set.

□ Theta Sound Studio

Burbank, CA 91506
(818) 955-5888

Contact: Cyndie Torbin

Basic Rate: 16-Trk/SMPTE: \$45/Hr., Block: \$45/Hr., Lockout: \$600.; 8/4/2-trk, 2-trk Digital: \$40/Hr., Block: \$38/Hr., Lockout: \$500.

Featured Equipment: Ramsa 40x8x2 Mixing Console. 352 Point Patch Bay system. Tascam MX-16 16-65k recoder with Autolocator. Tascam 38 8-trk recorder. Tascam 34 4-trk recorder. Technics 1520 2-trk recorder. dbx noise reduction (28 chnls). Sony 501ES PCM digital processor. Sony SLHF 900 Beta HiFi VCR. JVC HD750 VHS HiFi VCR. Aiwa 660, 770, 990 cassette decks. cbx, MXR, Symetrix, Dynamite limiters. Lexicon PCM 70, Roland SRV-2000, Yamaha Rev-7, SPX-90 Digital reverb effects processors. Korg, MXR, LTD Sound Deigital delays. Aural Exciter. AKG tube, AKG 414, Countryman Iso-max, Shure SM57, Electro Voice RE-20 mics. Atari 1040ST MIDI computer with Hybrid Arts SMPTE tracks software. Fostex 4030/4035 SMPTE Synchronizer. SCI Drumtraks drum machine (enhanced by Forat Electronics). Garfield Electronics Dr. Flick digital metronome. Oberheim Prommer. Yamaha C5 Grand Piano with the Forte M10DI Mod. Roland S-50, S-550, Ensoniq Mirage sampler systems with extensive sample library. Roland D-50, Jupiter 8, Yamaha DX7, Casio CZ101, Chroma Polaris synthesizers. Roalnd MKS-

20 piano module. 8x12 MIDI patch matrix. Slingerland drum set with Camco Snare, Tama hardware, Zildjian & Paiste cymbals. Assorted percussion. JVC 850 3/4" video editing recorder. JVC 600 3/4" video recorder. JVC RM 86U editor. JVC TM 9U video monitors. Sansui VX-99 video special effects generator.

Special Services: 3/4" cuts only editing with special effects. Audio layback to video. 3/4" to 1/2" HiFi copies. Professional typeset cassette labels. Typesetting and graphic design for cassette J-Card inserts, cassette plates, album covers and sleeves. Resumes, Lyric sheets. Live Sound systems - 50 to 5,000 people. Remote recording - 2 So 24-trk. Classes/Consultation: Understanding Recording for Singers & Musicians. Synthesizers, Drum Machines and MIDI. Private Consultation and Location Engineering.

Clients: Charles Fleischer, Harriet Schock, Bettie Ross Simeon, Bruce Wilson, Chuck Cassey, Scott Roewe, John Wieder, Lisa Bell.

Comments: An environment where you can do your best!

□ Tomsonics

2336 S. Garfield Avenue
Monterey Park, CA 91754
(213) 721-0511

Contact: Tom Manasian

Basic Rate: \$30/Hr.

□ Vatican West Recording

P.O. Box 867
Woodland Hills, CA 91365
(818) 712-9069

Contact: Paul/Rob

Basic Rate: \$35/Hr. (Block Rates Available)

Featured Equipment: 2" Ampex MM1000 16-trk, 8-trk Otari 1/2 MX 5050, Sony PCM 2500, DAT (Mastering) Dynamix w/ 32-CH input. JBC 4341 4-way monitors, EV Sentry 100A monitors (2-way), Aphex aural exciter, alessi Midverb, Yamaha SPX 90, REV 50's, Roland SRV 2000, DBX 166's, Urei 3-octave EQ. Mics: Sony, AKG, Shure, Sennheiser.

Special Services: Nice selection of guitars and amps. We still record real drums and percussion.

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GREAT LIVE ROOM

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- 56 inputs, 24 Buss
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- 1320 sq. ft. live room
- A/V Lockup available

RECORDERS

- MTR 90-II 24 track
- Otari MX-80 24 track
- Otari MTR-12 1/2" 1/2" mastering
- 48 track capability

REVERBS

- Lexicon 480 Digital reverb/sampler
- Lexicon 224 & PCM 70
- SPX 90's—REV 7's
- Live chamber

MICS

- AKG • Sennheiser
- Shure • Neumann

MONITORS

- TAD System w/ Perreaux amplification
- Tannoy "Little Golds"
- Yamaha NS10M

OUTBOARD GEAR

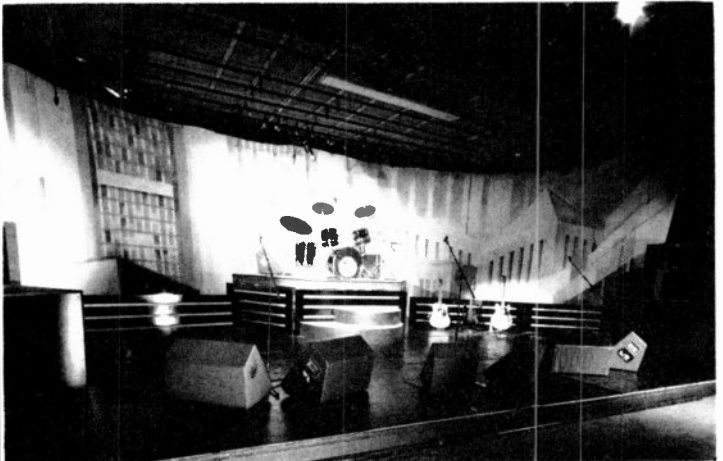
- Extensive array of signal processors
- Akai S900 w/ASK 90 many samples
- Drawmer dual gates (8 units)
- TC2290 digital delay sampler
- Lexicon delays, dbx & Urei limiters
- Nakamichi, Yamaha, Technics real time cassette duplication
- Midi Production station
- Many Keyboards available

★ Major label credits!

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★ Multiple ISO booths—great for tracking live rhythm sections!

★ Large on site sound stage available



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Burbank, CA 91506

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New equipment for 1989 includes:

- ★ Neve 1073 Modules
- ★ API 512 A Pre-Amps
- ★ API 550 A & 550 B EQ's
- ★ Various Tube Mics
- ★ LA 2A Tube Limiter
- ★ Eventide H 3000
- ★ TC 2290 Digital Delay Sampler

Studio A

Very large live-end/dead-end studio
ideal for tracking dates. Neve 1073
Modules, Amek, Angela and Sony MCI,
Kawai 8' grand piano with MIDI.

Studio B

Overdub studio with Trident Series 80B
and Otari machines.

Video and Synchronization
Equipment available.

Find out why
Kenny G, Vanessa Williams, Warren
Zevon, Madame X/Bernadette Cooper,
Holly Robinson, The Dickies, Sergio Men-
des, Rick Gianatos/Nightmare Records
and Ray Woodbury/Little Women, etc.
have recorded at Red Zone Studios.

RECORDING STUDIOS

Clients: Stan Bush, Johnny Guitar Watson, Gary Puckett, David Easley, Paul Pope and Robbie Rist, Zero to Infinity, Monster Island, Burbank Records
Comments: Air conditioning and swimming pool

□ Westernmost Studio

2330 The Strand
Hermosa Beach, CA 90254
(213) 372-5806
Contact: Jim West or Jan Elliott
Basic Rate: \$25/Hr.

Featured Equipment: 30 ips 16-trk, 2-trk w/ center track for time code, digital 2-trk, MAC IICS w/ Performer software, Fostex synchronizers, 1/2" video deck, Lexicon reverbs, AKG mics. 14 big sampler, various synth modules, MIDI guitar preamp, MIDI EQ, Yamaha NS10s, Yamaha grand piano, various limiters, gates, Aphex exciter, Nakamichi cassette deck, drum machines.

Special Services: Complete Audio and Audio-for-Video production services.

Clients: 20th Century Fox, Saatchi & Saatchi Advertising, Hakuodo Advertising.
Comments: In house composer/guitarist.

□ Woodcliff Studio

4156 Woodcliff Road
Sherman Oaks, CA 91403
(818) 784-7259
Contact: Christopher, Frank or Tully
Basic Rate: \$30/Hr.

Featured Equipment: Otari MX-70 (16-trk), Otari MX5050 (2-trk), Technics 1500 (2-trk), Trident Series 65 mixing console (24x8x16), (2) Lexicon PCM70, Lexicon PCM60, Yamaha REV-7, Yamaha SPX-90, Ibanez SDR-1000, Yamaha D1500, Roland SDE1000, (3) DBX 160X, UREI-LA-4, (2) dbx 163, Yamaha GC2020, ADM 64, Symetrix 544, U.S. Audio Gate, (4) Symetrix S-201, Neumann U-87, (2) AKG 414, (5) AKG 460, Schoeps CMC 55-U, (3) MD 421, (2) RE-20, MD 409, (4) SMS7, (2) SM58, Roland D-50, Prophet 5 (MIDI), Yamaha CP-70, Alesis HR-16, Tama Super-Star drum kit, Fender jazz bass

Special Services: This is not a MIDI-room only... We record very high quality acoustic drum sounds, and specialize in "radio" song production.

Clients: W.E.A. International, CBS Entertainment, Michael Wagener - White Lion, George Brown-Larry Gittens (Kool and the Gang), Greg Ellis (Shark Island).

Comments: Our staff is extremely knowledgeable, fast and courteous. We take great pride in delivering a very professional product.

24-TRACK

□ American Recording Co.

22301 Mulholland Hwy.
Woodland Hills, CA 91364
(818) 347-9240

Contact: Bill Cooper

Basic Rate: Call for rates.

Featured Equipment: Trident "A" Range console; (2) Otari MTR 90 II 24-trk; (2) Otari MT 12 2-trk/4-trk; Adams-Smith Zeta synchronizer; EMT 250; AMS 1580s; AMS RMX 16; (5) Teletronix LA 2A tube limiters; (3) Pultec tube EQ; (3) Urei 1176 limiters; BBX 160X; (4) Roland SDE 3000 DDL; Rev 7; PCM 70; SRV 2000; GML stereo preamp; GML stereo parametric EQ; Lang EQ; Panasonic SV3500 DAT; Sony, Akai, Yamaha cassette decks; DBX 902 Desser; B&B/Aphex EQs & Lim/Xpanders; Acoustic Eco Chamber; Altec 604E w/ Mast Lab X-over; NX 10M, Auratone; Perreux, Hafler, amps, more.

Clients: Belinda Carlisle, Fleetwood Mac, Heart, Steve Perry, Tom Petty & the Heartbreakers, Jimmy Iovine, Davitt Sigerson, Richie Zito, etc.

Comments: Large oak floor live recording area, 3 iso booths, full mic selection including tubes, parking for 30 cars, ideal for group tracking.

□ Audio Achievements

1327 Cabrillo Avenue
Torrance, CA 90501
(213) 320-8100
Contact: Donovan
Basic Rate: \$125/Hr.

□ The Audio Suite

1110 A West Glenoaks Blvd.
Glendale, CA 91202
(818) 241-9090
Contact: Eric Sclar
Basic Rate: Music tracking/mixing, \$45/Hr.; 3/4"

video sweetening, \$65/Hr. Includes engineer/programmer. Block Rates available.

Featured Equipment: MCI JH24, Custom 44 input console, Sony VO 5850 (w/ address trk), Fostex E2 & 4030/4035 synchronization system, Macintosh Plus (4MB ram, 45MB HD) with all the latest & greatest MIDI software. Opcode Studio 3 MIDI/ SMPTE Interface. Emaz SE Plus HS Sampler, Roland MSK-20, SRV-2000, Yamaha KX-88, RX-5, TX-7, SpX90II, Lexicon LCP-1. (4) Gainbrain 11's, (4) Kepex 11's, DBX 65A compressor/limiter, AKG, Neumann, Shure, ATM, Electrovoice, MS38 active Matrix.

Special Services: Live band recording, MIDI programming/tracking, 3/4" video sweetening (ADR, voice-overs, Foley, Scoring).

Clients: Warner/Chappell Publishing, Filmtracks Publishing, Merrit Publishing, Columbia Pictures Publishing, Walter Egan, The B.H. Surfers, Vista Media, IRS World Media, Magia Lantern film & video.

Comments: Completely remodeled - large comfortable working environment. Just 10 minutes from Hollywood and Burbank.

□ Beach Recording and Filmworks

2810 McBain Street
Redondo Beach, CA
(213) 371-5793

Contact: Jeff

Basic Rate: 24-Trk, \$18-25/Hr.; 48-Trk, \$40/Hr.

□ Bell Sound Studios

916 N. Citrus Avenue
Los Angeles, CA 90038
(213) 461-3036

Contact: Chris Smith

Basic Rate: \$125/Hr.

□ Best Audio/Best Recording

10640 Burbank Blvd.
N. Hollywood, CA 91601
(818) 763-2378

Contact: Jim Seiter

Basic Rate: Remote recording only, Special package pricing—"Soundscaping"

□ Bijou Recording

1520 N. Cahuenga
Hollywood, CA 90028
(213) 462-0916

Contact: Alan Dickson

Basic Rate: \$125/Hr. Call for Block Rate.

Featured Equipment: Neve 8068 control desk, Class A Discreet Electronics 24-chnl, 24- monitors, return to mix.

Special Services: Specializing in rock & roll, heavy metal and live basic tracking.

□ Black Audio

Box 106
Ventura, CA 93002
(805) 653-5557

Contact: Bruce Black

Basic Rate: Rates start at \$750 per day for remote recording.

□ Blindfold Studios

P.O. Box 253
Poway, CA 92064
(619) 566-3850

Contact: Greg Brandalise

Basic Rate: \$65/Hr.

□ Blue Canyon Recorders

11616 Ventura Blvd.
Studio City, CA 91604
(818) 505-0755

Contact: Craig Doubet

Basic Rate: \$145/Hr.; \$2000/Day

□ Ken Carlton Recording

11240 Highway 41
Madera, CA 93638
(209) 431-5275

Contact: Ken or Marilyn Carlton

Basic Rate: \$65/Hr. - 24-trk; \$35/Hr. - 2-trk.

□ Chameleon Recording Studio

216 Chatsworth Drive
San Fernando, CA 91340
(818) 361-9232

Contact: Studio Manager

Basic Rate: Daily, Weekly, & Monthly Rates Available.

Featured Equipment: Two Otari multi-trk recorders with Adam Smith Zeta 3 sync Otari 1/2"-1/4" 2-trk. Reverbs - Lexicon 480L, 224, PCM70, SPX

RECORDING STUDIOS

1000, SPX 90's, Accoustic Chamber. Drawer Gates - Urei & DBX compressor-limiters. Many delays and samplers. 9 ft. Yamaha grand piano w/ MIDI. Multiple ISO booths.

Special Services: Large in-house rehearsal stage, video & film lock up. Comfortable open air patio. Pantry & lounge. In-house production available. THE ULTIMATE CREATIVE ATMOSPHERE.

Clients: All major labels. Latest albums: "Little America," "Silent Page" (Tracked and Mixed)
Comments: Chameleon Recording Studio is quickly gaining the reputation for the best Tracking Room in town. 1320 sq. ft. Live Room with a huge Control Room.

□ Circle Sound Studios

3465 El Cajon Blvd.
San Diego, CA 92104
(619) 280-7310

Contact: Samuel Boyd - Owner
Basic Rate: \$65/Hr.

Featured Equipment: MCI JH 24-trk recorder, MCI mixing console, Studio A-80 master recorder, Otari 2-trk recorder, Lexicon 224 digital reverb unit, Eventide Harmonizer, DBX compressor/limiter, Lexicon Prime Time, Baldwin grand piano, Hammond B-3 organ, Emulator II, various synthesizers and signal processors. Mics: Neumann, Sennheiser, AKG, Electrovoice. Monitors: Urei, JBL, Yamaha.

Special Services: Complete music production: writers, musicians, producers, jingles.

Clients: Jimmy Buffett, Ian Hunter, Jack Bruce, Billy Cobham, Greg Kihn, Padres, Jazzercise, KGB-FM, 91X-FM.

□ Clear Lake Audio

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

Contact: Brian Levi
Basic Rate: Please call.

Featured Equipment: Console: Trident 80-B with Optimix Automation; Tape machines: Otari (24-trk, 1/2" and 1/4" 2-trk); Video: JVC CR-600 3/4"; Synchronizer: BTX Shadow with Softouch controller; Monitors: Urei 813-A with JBL Bi-Radial supertweeters and Cetec-Gauss 18" subwoofer; Amps: Urei 6300, Crown Microtech 1200 and Crest; Outboard Gear: T.C. Electronics 2290 delay/32 second sampler, Eventide H-3000 ultra harmonizer, Lexicon PCM-70, Neve 1073 mic preamps with EQ and much more. Piano: Yamaha C7E (7'4").

Special Services: Large control room and live room with high ceilings, 48-trk recording, Dolby SR, Sync to 3/4" video for film/video post-production and/or scoring.

Clients: Capitol, CBX, Polygram, Geffen, RCA, Orion, Paramount, ABC Television, Ad Music, etc., etc., etc.

□ Control Center

128 N. Western Avenue
Hollywood, CA 90004
(213) 462-4300

Contact: Rick or Frank
Basic Rate: \$45/Hr.

Featured Equipment: API console w/ 550A EQs, Studer A-80 24-trk, Ampex ATR 2-trk, Neumann, AKG, Sennheiser, Shure, etc, mics, Lexicon 200, SPX-90s, SRV-2000, REV-7, Ursal reverbs, Roland SDE-3000, MXR delays, Eventide Harmonizer, DBX, Urei compressors, Dyna-Mite, Gatex gates, Tannoy, JBL, NS-10, Auratone monitors.

Special Services: Production, sequencing & synths also available.

Clients: Holland Dozier Holland, Gene Clark, Earth Wind & Fire, Dave Alvin, Busboys, Dream Syndicate, Los Lobos, CBS, A&M, MCA, Polygram, etc.

Comments: Live drum room with high ceiling and wood floor. We specialize in both dance music and live rock & roll.

□ Cornerstone Recorders

9626 Lurline, Unit #K
Chatsworth, CA 91311
(818) 883-9733

Contact: Matty Spindel
Basic Rate: \$150/Hr.

Featured Equipment: Neve VR-60 Recall console w/ith Flying Fader automation. (2) Otari MTR-90 II multi-trk recorders (48-trk capabilities). TAD monitor system/HCH amplification. 3/4" video lock-up equipment.

Comments: Newly designed live room by Emmitt Siniard.

□ Dodge City Sound

1717 Victory Blvd.
Glendale, CA 91201
(818) 242-0222

Contact: Jeffers M. Dodge
Basic Rate: \$65/Hr.

Featured Equipment: Trident 80B 40 input, plus 24 monitor line in, Optifile automation (40 faders), Otari 24 and 2-trk (1/2") 480L, TC 2290 w/ 11 sec. sampling, Klark Teknik 780, Digital reverb, Korg DRU 3000 digital reverb, SPX-90II, Eventide H-910 harmonizer, Roland 1000, Sony 500 ES, DAT, AKG-C12, 414s, 87s, 451s, 452s, etc. Roland D-50, Korg DPX-1 digital sampling grand, Alesis HR-16 drum machine. Control room design "Lakeside Assoc." with TAD monitors.

Special Services: Midnight Sound. \$300.00. 12 Mid - 8 AM

□ Dubmaster

11110 Magnolia
N. Hollywood, CA 91601-3812
(818) 980-8318

Contact: Conrad Gleick, Studio Mgr.; Stephen Block, Chief Eng.

Basic Rate: Project to Weekly rates available. Call.

Featured Equipment: API 3232 custom (previously owned by Marvin Gaye, Record 1) 68 Ch. at mix; 32x16x32 w/ 8 FX sends and cues. Otari MTR 90/II 24-trk, MTR 12 1/2" 2-trk, R DAT, MX5050B & 3M 23 2/4", 32-chnl D.I. Panel w/ classic Ampex, Jensen, Neve & UTC transformers. Eventide HD-3000 ultra harmonizer, Lexicon 224XL/LARC, EMT 240. (4) Teletronix LA2A, Ampex compressor, 512 gate, 4 B&B CS-1 gates, custom 2 CM parametric EQ by Steve Furlot, (2) Apem EQF-2 1176s, Tri S + Chorus & many more effects. AKG, Neumann, BEyer, Sennheiser, mics (classic tube mic collection available). Tannoy SGM1000, EV Sentry & NS 10 monitors in acoustically neutral control room designed for accurate listening at high levels without fatigue. Soundmaster audio editing system. Emulator III and complete music production & audio post service available.

Comments: Dubmaster has been built to combine classic & state of the art techniques to offer the best of both for electronic & acoustic music recording.

□ Dynasty Studio

1614 Cabrillo Avenue
Torrance, CA 90501
(213) 328-6836

Contact: Phil Kesh
Basic Rate: Please Call.

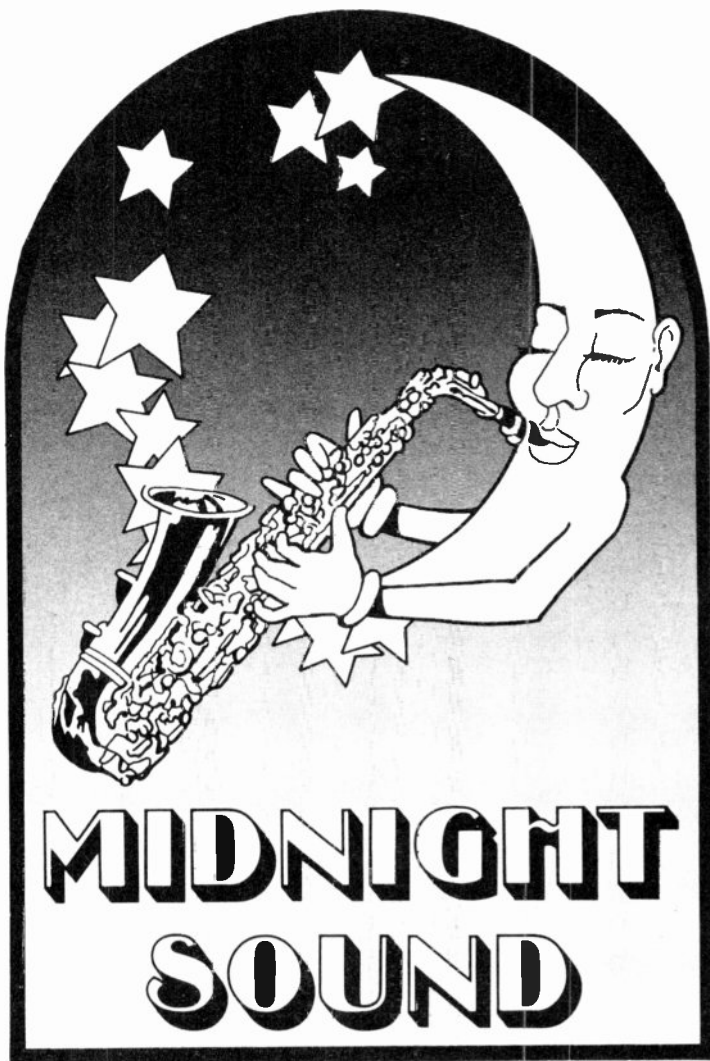
□ Echo Sound Recording

2900 Los Feliz Blvd.
Los Angeles, CA 90039
(213) 662-5291

Contact: Mike Williamson
Basic Rate: 24-Trk, \$65/Hr.; 16 Trk, \$40/Hr. (includes engineer)

Featured Equipment: Trident 80B 58 input console, Trident series 80C 84 input console w/ ARMSII automation, SONY/MCI JH 24-trk recorder, Otari MX 80 24-trk recorder, Otari MTR-12 30i.p.s. 2-trk, Otari MX 5050 15 i.p.s. 2-trk, Sony APR 5000 2-trk 15 & 30 i.p.s. 1/4", Lexicon 480L digital effects processor, AMS 15-80S digital effects processor/sampler, Eventide H 949 harmonizers (2), Lexicon model 93 prime time DDL (3), dbx 9900 effects mainframe compressors (2), noise gates (3), Flanger +, dbx 160X compressors (5), dbx 166 (4) dbx 160 (2), Aphex aural exciter (2), Yamaha SPX 90 (6), REV 7 (2), Teletronix tube compressor, Roland SDE 3000, Yamaha R 1000 (2), Gatex noise gates (12 ch.), Yamaha cassette decks (6), Technics 1500 2-trk, Yamaha GC 2020 comp./gates (2), Fostex B-16D 16-trk recorders w/ Dolby C (2), Aphex Dominator limiter, Yamaha & BGW power amps, JBL 4430 monitors, Yamaha NS 10 monitors, Westlake BB-SM4 monitors, Urei graphic EQ, Orban 622 B parametric EQ (2). Instruments: Emulator II w/custom sound library, DX7, Akai AX 80, Yamaha TX-816, Roland Jupiter, Takamine acoustic/electric guitar, Fender precision bass, grand piano, Lindrum, Oberheim DX, Simmons drum sets, MX 1 drum triggers. Mics: AKG-C-414 (2), AKG "The Tube", Neumann U-87, TLM 1701, AKG C-460 (3), Sennheiser MD-421 (7), E-V PL-20, BK1's, PL 80's, Shure 58's, 57's, Crown PZM, Sennheiser MD-409 (2), Linn 9000.

Special Services: Macintosh, Mark of the Unicorn, Performer MIDI sequencing system w/SMPTE jambox 4 Midi interface, tape editing and duplicating, Linn 9000 sequencing.



Dodge City Sound Introduces Midnight Sound

A 24-track recording studio,
located discreetly in the Valley,
offering a comfortable, top quality
recording environment
for very special after-hour rates.

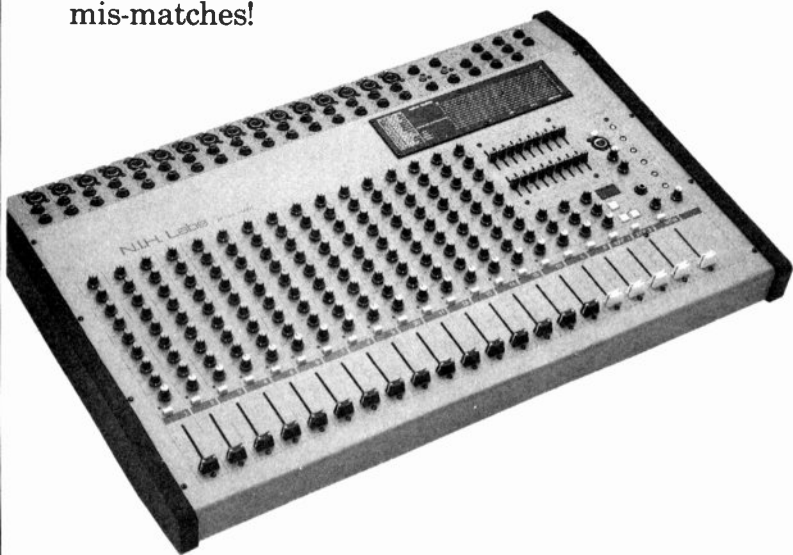
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Dodge City Sound
(818) 242 0222

See complete equipment list on this page.

PA Gear Pr

Powered Mixers

Model PM-1600 gives you everything you need in a state-of-the-art PA mixer — 16 INPUTS, 2 STEREO POWER AMPS, DIGITAL EFFECTS PROCESSOR, TWO GRAPHIC EQUALIZERS AND A 2-WAY ELECTRONIC CROSSOVER — in just one performance package! Imagine, no more lugging around separate units, no more wiring hassles and no more impedance mis-matches!



Unlike other PA mixers, this has not one, but *two stereo power amps* built-in. These are not some “second rate” amps, either. The first amp is basically the N.I.H. Model P-700 described below. 400 watts per channel into 4 ohms! The other stereo power amp puts out 250 watts per channel into 4 ohms. Since these are **stereo** power amps, you have 4 channels of built-in amplification you can use *any* way you wish.

The built-in digital effects processor has 99 programs including digital reverb and digital delay. There are LED meter displays for the mains, effects buses and monitor, a built-in talkback mike, a stereo 9-band graphic equalizer for the mains, another 9-band graphic for the monitor and a whole lot of patching flexibility. This is your best bet yet in a PA mixer. **SAVE \$2,755*!**

Model PM-800 is for less demanding reinforcement situations and smaller rooms, perfect for small to medium size halls. You get 8 inputs with trim, sweepable midrange EQ, 2 effects send controls and solo. There's the 400 watt stereo power amp, dual graphic equalizers, plus digital delay, 5 bar LED meter display and talkback mike. **SAVE \$1,205*!**



Professional Electronics

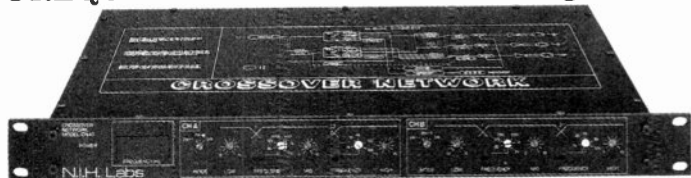
Power up your speaker systems with the N.I.H. Labs **Model P-700** amplifier with built-in electronic crossover, and turn on to excellence. It has all the power to improve your sound enormously. The sound quality is superior to many so-called “esoteric” hi-fi amps.



There's 400 watts per channel into 4 ohms; 250 watts per channel into 8 ohms; superb specs. You get a built-in **2-way electronic crossover** with 18 dB/octave slopes which will save you both money and wiring hassles. XLR + 4 *balanced* line inputs **and** unbalanced phone jack inputs. Mono bridging. 5-way binding posts for your speaker connections. Rugged, reliable, with a proven fan cooled design — plus *every* unit goes through a 48 hour burn-in period at our warehouse — **in addition to the manufacturer's testing!** **SAVE \$601*!**

iced to GO!

Model CN-40 is THE FIRST 3-WAY STEREO/4-WAY MONO ELECTRONIC CROSSOVER TO GIVE YOU AN EXACT DIGITAL READOUT OF THE CROSSOVER FREQUENCY! One of the hardest things about



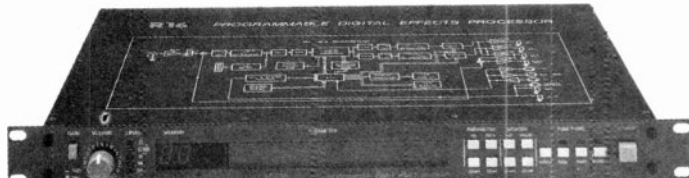
using an electronic crossover is getting the exact crossover point correct. Not only does the digital readout make this task much easier for you, but it also makes it possible for you to *repeat the same settings*. You'll have balanced XLR connectors, high quality sound and bonzo-proof adjustments. **SAVE \$501*!**

Model PE-30 gives you FOUR BANDS OF FULLY ADJUSTABLE, FULLY PROFESSIONAL PARAMETRIC EQUALIZATION IN A 1-3/4" RACK SPACE. Now you can solve all those difficult equalization problems just like



they do in world class studios and sound reinforcement companies. With "Q" or bandwidth controls, you can dial in the exact EQ sound and range you need without affecting tones that are octaves away from your center frequency. With the PE-30, you control the notch. **SAVE \$396*!**

Model R-16 is the second best digital effects processor in the world and about 1/10th the price of the very best (the Quantec QRS/XL). There's a 16 bit processor PLUS a 32 bit numeric coprocessor for **superior** reverb sound quality; full



MIDI control of effects parameters and changes; sampling capability; 99 programmable sounds (30 pre-set); user changeable parameters. This unit eats all other digital effects processors for breakfast, except for one. **SAVE \$1505*!**

Now that you've had a taste of the good stuff from N.I.H. Labs, here's the real clincher:

Model	Description	Normal Retail	Direct from I.S.I.	* You Save
PM-1600	16-channel PA mixer	\$4,950.00	\$2,195.00	\$2,755.00
PM-800	8-channel PA mixer	\$2,200.00	\$ 995.00	\$1,205.00
P-700	Integrated Power Amp	\$1,300.00	\$ 699.00	\$ 601.00
CN-400	Crossover Network	\$ 850.00	\$ 349.00	\$ 501.00
PE-30	Parametric Equalizer	\$ 595.00	\$ 199.00	\$ 396.00
R-16	Digital Effects Processor	\$2,500.00	\$ 995.00	\$1,505.00

Please send me Model(s) _____, I've enclosed cashier's check Money order for _____ (Total) payable to Industrial Strength Industries; bill my Visa Mastercharge AmEx.

Account Number _____
 Expiration _____
 Signature _____ Date _____
 California residents add 6.5% sales tax.

Sounds great but I'd like more information. Please send me your complete catalog of products available direct from Industrial Strength Industries.

Name _____

Address _____

City, State, Zip _____

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INDUSTRIAL STRENGTH INDUSTRIES

13042 Moore St. • Cerritos, CA • 90701

ORDER TOLL FREE: 1-800-537-5199 In CA: 213-921-2341

Hours: 8 am - 5 pm Pacific Coast Time

RECORDING STUDIOS

Clients: A&M Records, Capitol Records, Virgin Music, Almo Irving, Island.
Comments: Two fully equipped 24-trk production studios A & studio B, excellent selection of outboard gear and musical instruments, Midi production studio C w/Linn 9000 sequencer.

□ **Encore Studios, Inc.**
721 S. Glenwood Place
Burbank, CA 91506
(818) 842-8300
Contact: Darryl Caseine/Robin Hart
Basic Rate: Call for Rates

□ **Engineer Bill's Studios**
14127 Kittridge Street
Van Nuys, CA 91405
(818) 780-3146
Contact: Elizabeth Monte
Basic Rate: \$50/Hr. (Producers: Call for special contract rates.)
Featured Equipment: All new: Sony/MCI 2" 24-trk deck, Trident 28x24 board w/ 52 inputs. MIDI production station featuring library with hundreds of samples and Akai/Linn MPC 60, DX7, Ensoniq and Akai samplers, MAC and Commodore computers and much more. Lexicon, DBX, DAT, JBLs, Yamaha NSM 10s. Mix-down to DAT or Otari 5050B.

Special Services: Semi-private studio owned by LA publisher whose credits include: Led Zeppelin, Los Lobos, Elvis Presley, Madonna, Bruce Springsteen, Gary US Bonds, Cecilia and Kaponi, Eddie Money, Disney, Columbia, NBC, CBS, ABC, various commercial and video productions.
Comments: Relaxed and beautiful garden setting, air conditioning. Friendly, low key staff of experienced engineers and programmers.

□ **Fat Tracks Recording Studio**
1415 Columbus
Bakersfield, CA 93305
(805) 872-8055
Contact: Don Chase, Rick Davis or Birch Denny
Basic Rate: \$65/Hr. - 16-Trk; \$85/Hr. - 24-Trk.

□ **Fidelity Studios, Inc.**
4412 Whitsett Avenue
Studio City, CA 91604
(818) 508-3263
Contact: Sharon V. Rex, Studio Manager/Booker
Basic Rate: Call
Featured Equipment: 2 Ampex 1200 16/24 w/ Heider/Butt modification (48-trk Lock-up), (1) Sony MCI-JH24, (4) Ampex ATR 4-trk/2-trk 1/2" and 1/4", (1) Tascam DAT Digital Rec., Consoles: MCI Automated JH-500/42 in 32 out, Angus/B&B Custom 24 in/24 out. Mics: AKG, Neumann, Sennheiser, Shure, EV, Sanken, Tube mics & more!! Monitors: Urei 838 Time Aligned, Yamaha NS-10M, Smithline Near-field, JBL 4311, Echo, Reverb & Delay; Publison Infernal Machine 90; Lexicon PCM-70, Prime Time, Lexicon 224 Digital Reverb; Yamaha SPX 1000; EMT stereo 140 & 140S & 250; Eventide harmonizers; Roland SRV 2000 and much more! Limiters and EQs; GML 8200; DBX 160; 1176 LN; Pultec EQP-1R; Neve 2254A; Kepex gates; noise reduction; Dolby SR; Dolby 361; Video equipment: BVU-800s; various monitors; VHS machines; BTX Softouch; Shadow & Cypher and much, much more in all areas!!
Special Services: Along with all your studio recording and videos needs, Fidelity can provide

complete music clearance from the #1 record on down, including copywriting, publisher/writer clearances, and licensing. Having its own in-house publishing and production companies, we are able to suit all music needs.

Clients: Our clientele is an extensive range of music groups - all styles - as well as T.V., film and commercial needs. Many #1 productions have come from our established and professional services.

Comments: We are proud of our warm, creative atmosphere and technical expertise to serve all entertainment fields and all our clientele with a special friendliness.

□ **Floundergash Recording**
5102 Vineland Avenue
N. Hollywood, CA 91601
(818) 509-8821
Contact: Tom Slamdancer
Basic Rate: \$40/Hr.

Featured Equipment: Helios 28x24 console with 54 inputs for mixdown, Stephens 821-b 24-trk, Ampex ATR 100 2-trk, Sony 2500 pro-DAT, Lexicon 224, PCM70, LXP 1 (2), Yamaha SPX 90-II (4), ART Ola Teletronix LA-1, LA-2 (2), Pultec EQH-2, MEQ-5, Langevin 251 tube EQs, Trident parametric EQ, BBE 802, EXR exciter, Aphex and Drawmer Gates, Yamaha P-2200 amps, Tannoy NFM-8 and Tannoy 15" Gold monitors, NS-10M, Synclavier, Emulator, DX-7, FZ-1, KX-88.
Special Services: Analog to digital transfers, 1/2" 16-trk to 24-trk transfers, jingles, music production.

Clients: NBC, ABC, CBS, Disney
Comments: We offer maximum sonic bang for your buck.

□ **41-B**
41-B Duesenberg Drive
Westlake Village, CA
(805) 494-3613
Contact: Bruce Jackson - Rob Klein
Basic Rate: Daily and Weekly - Call and Talk.
Featured Equipment: 40 input Trident console - Otari Analog (24-trk & 48). 32 Mitsubishi digital. GML EQ, API EQ, B&B EQ, CBX EQ, AMS RX-16, AMS 1580-S DDL, AMS CHorus, Rev 5, Rev 7, Lexicon PCM 70, PCM 32, Lexicon 200, T.C. 2290 noise gates Drawmer 201 (6) DBX 900 (4) Aphex (2) Eventide 949 Harmonizer, Pultec tube EQ (2), limiters, DBX 160X (2), 175 tube (1), DBX 162 stereo, DBX 165A, DBX 161 (2), UREI 1176 (2), EXR aural exciter, SPX-90 (2).
Special Services: Large cutting room with 3 ISO booths, huge control room. Large lounge w/ full kitchen, 2 baths, shower. Game room. Very comfortable for 4 & 5 month projects.
Clients: Peter Wolf, Alan Shacklock, 1988-89 clients: Big Country, Wang Chung, Paul Young, Lou Gramm, Micky Thomas, Bridge 2 Farm.

□ **Foxfire Recording**
8707-D Lindley Avenue, Suite 130
Northridge, CA 91325
(818) 885-8580
Contact: Rudi Ekstein
Basic Rate: Call for various discounted block rates.

Featured Equipment: Otari 24-trk, Trident console, MCI 2-trk (30 ips), Urei time align monitors, Auratone monitors, Lexicon digital reverb and FX systems with controller, Teletronix LA-2A comps/

limiter, Roland digital delays, Alesis reverb and FX systems, Drawmer gates, and various AKG, Sennheiser, Sony and Shure condenser and dynamic microphones.

Comments: An affordable 24-trk San Fernando Valley studio in which professionals on a budget can record master quality tapes for use as albums, CD's, cassettes, publishing demos, and presentation tapes. Experienced engineers in a comfortable setting where the clients' needs are served first.

□ **Golden Goose Recording**
2074 Pomona Avenue
Costa Mesa, CA
(714) 548-3694
Contact: Dennis Rose
Basic Rate: \$55/Hr.

□ **Goldmine Recording Studio**
1393 Callens Road
Ventura, CA 93003
(805) 644-8341
Contact: Jeff Cowan/Trace Sveiven
Basic Rate: \$32/Hr. - 2-trk; \$50/Hr. - 24-trk.

□ **Group IV Recording, Inc.**
1541 N. Wilcox Avenue
Hollywood, CA 90028
(213) 466-6444
Fax: (213) 466-6714
Contact: Elissa Kline, Studio Manager
Basic Rate: Call for Rates.

□ **Hammer Sound Recorders**
9612 Lurline Avenue, Unit "N"
Chatsworth, CA 91311
(818) 998-9641
Contact: Chris Aphorp
Basic Rate: \$50/Hr.

□ **Craig Harris Music**
P.O. Box 110
N. Hollywood, CA 91603
(818) 508-8000
Contact: Craig or Matt
Basic Rate: Please call.

□ **Hit Single Recording Services**
Marketplace at The Grove - Lower Ct. 314
San Diego, CA 92115
(619) 265-0524
Contact: Randy Fuelle/Trent Karshner
Basic Rate: \$50/Hr.

□ **Hollywood Sound Recorders, Inc.**
6367 Selma Avenue
Hollywood, CA 90028
(213) 467-1411
Contact: Vicki Godano
Basic Rate: \$135/Hr. Daily Rates Available.

□ **Image Recording (A + B)**
1020 N. Sycamore
Los Angeles, CA 90038
(213) 850-1030
Contact: John VanNest
Basic Rate: Call for information.

□ **Indian Hill Audio/Video**
224 Indian Hill Blvd.
Claremont, CA 91711
(714) 625-2396

Contact: Tom Orsi or Terry Dwyer
Basic Rate: Available Upon Request
Featured Equipment: Neve Console w/ Necam Automation, new Sony 24-trk, large professionally designed control room, studio room, isolation booth, 30' concrete echo chamber, Lexicon, Eventides, extensive outboard with dedicated SMPTE lock-up to a 1" A/B roll Video Production Facility including Ampex, Echolab, Sony, Prime Image, Videotek, Chyron and other state-of-the-art equipment. We can produce MTV-type stereo videos, HQ industrials, as well as commercials. Post production also. Album, cassette albums, CDs, and duplication services are available. Complete MIDI facilities, reasonable rates, courteous service.

Special Services: Audio: MIDI "bands", sessions players, arrangement services, album, CD or cassette packages, production assistance. Video: from the shoot to the master, we are "under-one-roof" place for your audio/video needs.
Comments: We accept Visa/Mastercard & give discounts for block booking.

□ **Intelligent Productions**
5651 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 763-0641
Contact: Louie
Basic Rate: \$35/Hr.

□ **J.E. Sound Production & Entertainment**
11323 Santa Monica Blvd.
Los Angeles, CA 90025
(213) 479-7653
Contact: John
Basic Rate: Block Rates - Engineer included.

□ **Jingle Bells Production Co.**
1260 N. Havenhurst Drive, #104
W. Hollywood, CA 90046
(213) 656-3990
Contact: Michael Hurwitz
Basic Rate: By Request.

□ **Kingsound Studios**
7635 Fulton Avenue
N. Hollywood, CA 91605
(818) 764-4580
Contact: Steve Cormier
Basic Rate: Upon Request.
Featured Equipment: Otari MTR-90, Amek Angela (with extensive custom mods), Lexicon 480L, 224XL, PCM70, Summit tube leveler, DBX 165S, TC 2290, As well as most popular limiters, gates, and reverb units. Excellent mic selection including: Neumann TLM 170 & KM 100, Schoeps & AKG 414, transformerless versions, as well as most popular mics. Hugh tracking room — 40'x24'x18' (great for drums & strings). Large control room — 27'x19'x12' (plenty of room for keyboards); 2 large ISO booths. Mint condition Yamaha grand piano.
Special Services: Access to a wide variety of studio instruments for special recording situation, available at no additional cost. DAT and video lockup available upon request.
Clients: Bruce Hornsby and the Range, Lita Ford, Dave Durham, David Benoit, Cheap Trick, Howard Benson, ABC & NBC-TV.

\$20.00 per hr.
Plus Engineer

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2. **PRODUCTION & RECORDING:** We rehearse, arrange, & record you in a state-of-the-art 24-track recording studio.
3. **ACQUISITION OF RECORDING CONTRACTS:** We shop the master tape, offer legal assistance, and help negotiate your recording contracts... Master not quite complete? We can help with the final mix & production.
4. **CREATION OF STAGE SHOWS:** If you are going on tour or need a showcase, we can create a total stage show including arrangements, segues, lights and sound.

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We are seriously searching for hit-bound artists. We are a company who cares...with a staff of professionals who have worked with such artists as:

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Many thanks to all of the singers, songwriters and musicians
 who have worked with me at Cazador over the last 4 years.

RECORDING STUDIOS

☐ **Kren Studios, Inc.**
6553 Sunset Blvd.
Hollywood, CA 90028
(213) 461-5781

Contact: Ken Suesov or Kris Clark
Basic Rate: Call for Rates.

Featured Equipment: Mitsubishi Westar 44x88 console with disc-mix automation. MCI 24-trk. Studer and Ampex 2-trks. Ausperger monitors. Perreux amps. EMT 250 Rev 7s. SPX 90s. Publison, Lexison delays. LA2, LA3A, 1176, 160-X, PDM156 limiters. Large assortment of Neumann, Sony, EV, Shure, AKG mics. Security parking.
Clients: Bruce Springsteen, Hipsway, Olivia Newton-John, Merle Haggard, Johnny Mathis, Paula Abdul, Jane Child, Michael Martin Murphy, Human Drama, Divine Styler, Soundtracks for Hellraiser and Fly II, Balaam and the Angel. "The Equalizer" underscore.

☐ **Love Productions**
17137 Index Street
Granada Hills, CA 91344
(818) 363-0636

Contact: Mark Johnson
Basic Rate: \$50/Hr. Block book rates available.
Featured Equipment: Bob Wolftein Labs stereo imaging system, Sony 24-trk recorder, Sony 1/4" & 1/2" mixdown recorder, custom console: 128 DB Signal to Noise ratio, 20 volt slew rate, .0001 harmonic distortion, Lexicon, DBX, Eventide, & Orban, etc. outboard gear.
Special Services: Steinway grand MIDI piano, arranging & production.
Clients: RCA, SST, Henry Kaiser, Steve Bach, Preston Smith, Mike O'Neil, Chester Thompson, Ike Willis, Doc Tahri
Comments: At home atmosphere, natural echo chamber. Better than State of the Art recording & production.

☐ **Lucas Recording Studio**
5739 Tujunga Avenue
N. Hollywood, CA 91601
(818) 769-9966
Contact: Jan
Basic Rate: \$50/Hr.

Featured Equipment: Amek, 3M, many FX plus full arsenal of keyboards, samplers and drum machines. Sync to video.

Special Services: Live recording in new floated studio with 15 ft. ceilings. Great big room sound.
Clients: Too numerous to mention, but they include Warners, CBS, Ford, Miller Beer, MCA & Plenty Mo.
Comments: Thank you for working here.

☐ **Mad Dog Studio**
1715 Lincoln Blvd.
Venice, CA 90291
(213) 306-0950
Contact: Meryl Starbin
Basic Rate: \$100/Hr.

☐ **Master Control**
3401 W. Burbank Blvd.
Burbank, CA 91505
(818) 842-0800
Contact: Aseley or Noel
Basic Rate: \$125/Hr.

☐ **Master Tracks Recording & Multi Media**
402 Loma Alta Drive
Santa Barbara, CA 93109
(805) 966-6374
Contact: T. David Sommers
Basic Rate: \$50/Hr.

Featured Equipment: Sony/MCI JH-24 24-trk recorder, SOund Workshop Series 30 - 28 input mixer, Lexicon; PCM-70, PCM 60 & Prime Time II Model 97 digital effects processors, reverbs & dual delays, Aphex 612 expander/gates, Urei 646 dual parametrics, Urei LA-4 compressor limiter, DBX-166 dual compressor/limiter/gates, Studio Technologies Mic PreEminance Microphone preamps, Bryston 4B amp, JBL 4425 & Yamaha NS 10M monitors. 1917 German Steinway-B 7" grand piano, Roland D-50 & Yamaha DX-7 II'd "E" synths, Roland R-8 drum machine & MC 500-II sequencer.
Special Services: Album projects, Audio for video sweetening, Audio for Multi-Image (Arion Design 16 four projector system on line), Commercial production, Original soundtracks, Quantity cas-

sette duplication & exceptional demos for artists & songwriters.

Comments: "The focus of the studio is to foster a creative environment where artistry & engineering come together to make you look your best." A 5 minute stroll from the ocean in Santa Barbara.
Master Tracks: "When quality is essential." Christian owned & operated.

☐ **Maximum Recording Studios**
2727 N. Grove Industrial Drive, Suite 111
Fresno, CA 93727
(209) 255-1688

Contact: Leigh Ratliff, Studio Manager
Basic Rate: \$60/Hr.

Featured Equipment: Dimensions: Room A: studio 28x34, control room 24x19 with machine room, iso room 16x21. Room B: studio 21x29, control room 24x18 iso room 12x15. Room C: studio 9x10, control room 16x10. Studio D: MIDI suite 22x12. Mixing consoles: Harrison MR-3 48x24 with autoseq, Harrison MR-3 32x24, Sound Workshop Logex 8 12x8. Audio recorders; Studer A800 MKIII 16- & 24-trk, Studer A80 8- & 16-trk, (5) Studer 810 and A80RC 2-trk, (5) Revox PR-99 2-trk, Nagra IV-S 2-trk with sync, Otari 5050 B 2-trk, Techniks digital PCM. Cassette recorders: Studer, SOny, Akai, Telex. Synchronization system: Q.Lok 3.10. Echo, reverb, & delay systems: Lexicon 224X with LARC, Ecoplate III, Orban Parasound, Live room, yamaha, Lexicon Prime Time, Super Prime Time, Eventide 949, Ibanez SDR 1000+, Korg DRV 3000, Peavey, more. Other outboard equipment: Urei, dbx, EXR, limiting, aural exciters, etc. Most of the normal stuff. Mics: AKG 414 EB P-48, AKG 460, AKG C-34, AKG D-12, EV RE20, Sennheiser 421, Sennheiser 441, Wahrenbrock PZM, BEyer, Audio Technica, Sony, RCA, etc. Monitor amps: Crown DC-300, Crown DC-75, Crown PS-200, Mcintosh tubes. Monitor speakers: Augspurger custom, EV Sentry 500, EV Sentry 100, Yamaha NX-10M, Fostex Auratone. Musical instruments: Yamaha grand piano, Emulator II, Yamaha DX-7, Oberheim Xpander, E-MU SP-12, Yamaha QZ-1, Yamaha TX-7, 360 Systems MIDI-bass, Poly Korg 61-M, Yasmaha SPX-90, Rockman, Oberheim Matrix 6R, Drumulator,

Kawai K5M, Mac Plus with Sound Designer, Prophet 5, Fender Rhodes, Marshall, Fender, Stage, Road, Peavey instrument amps, Tama drum mkit, plus more. The list keeps getting bigger! Video Equipment: Full synchronous lockup to Sony1" or Sony 3/4". Video production, scoring, SFX, audio post-production, sweetening.
Clients: Buck Owens & the Buckaroos, Bob (Supertank) Siebenberg, JBS Productions, Mike Dana Music, Erendira Records (Warner Bros. Div.).

☐ **MicroPlant**
1032 N. Sycamore Avenue
Hollywood, CA 90038
(213) 653-0240

Contact: Steve Deutsch

Basic Rate: \$60/Hr. - 24-Trk; \$45/Hr. - 16-Trk. Block Rates Available.

Featured Equipment: MCI JH24, TAC Scorpion 32x8x2, Fostex E16 w/ locator, Macintosh II computer, Sony DAT recorders, JBL 4425/Yamaha NX10 monitors, Fostex 4030/4035 Synchronizer, Large microphone selection, Yamaha DX7 II/ KX88, Roland D50/MKS 20, Korg MI, Akai S900. Outboard: PCM 70, Rev 7, SPX 90, SRV 2000, SDE 3000, DBX 166s, Drawmer gates, BBE 402s. **Special Services:** Expert sequencing w/ Performer 2.41 on Mac, Large ISO booth, 2 large lounges, full arranging/production/contracting service.
Clients: Was (Not Was), Burt Bacharach & Carole Bayer Sager, Desmond Child, Van Dyke Parks, Bruce Roberts, Pee Wee Herman, Del Rubio Triplets!

Comments: Located in the Record Plant Complex, MicroPlant offers comfort and quality at an affordable price.

☐ **MIDI Land**
1615 Rancho Avenue
Glendale, CA 91201
(818) 507-7982
Contact: Scott Cochran
Basic Rate: \$60/Hr.

☐ **Music Box Recording Studio**
1146 N. Western Avenue
Hollywood, CA 90046

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(805) 527-3850

RECORDING STUDIOS

(213) 462-7761

Contact: Ed Holmgren or Chris Curry
Basic Rate: \$45/Hr. \$35 Big Blocks w/ engineer
Featured Equipment: Studer 24-trk A80 w/ 24 HX Dolby Trident 80-B, 32x24. Studer 2-trk, 4-trk, cassette. Lexicon 200, Eventide H-3000, lots of Roland Echos and reverbs. Drammer gates, Orban outboard gear. DBX limiters, Urei 1176 LNS, Dynamite gates, Quadraverb, BBE processors, Neumann tube mics, AKG mics, Yamaha 7'4" grand piano, Linn 9000, tons of rack keys, etc.
Special Services: Project pricing with groups or labels to bring it in on budget and sounding great.
Clients: Shy Jefferson, Kid Curry, Box Town Bandits, Jennifer Warren, Frankie, Tear Jerkers, Ernie Fields, etc.
Comments: Productive environment, album quality for good price.

☐ **Music Grinder Studios**

7460 Melrose Avenue
 Los Angeles, CA 90046
 (213) 655-2996
Contact: Ron Filecia or Gary Skardina
Basic Rate: \$130/Hr.; \$1400/12-Hr Lockout

☐ **Music Lab**

1831 Hyperion Avenue
 Hollywood, CA 90027
 (213) 666-3003
Contact: David Missall
Basic Rate: \$38/Hr.

☐ **Non Stop Music Productions**

Panorama City, CA 91402
 (818) 891-1030
Contact: George Seymour
Basic Rate: \$40/Hr.

☐ **NRG Recording Services**

3960 Laurel Canyon Blvd., Suite 106
 Studio City, CA 91604-3791
 (818) 760-7841
Contact: Jeff Robert
Basic Rate: \$75/Hr.
Featured Equipment: Recording Console: Neve 8058 Mark II, Neve Melbourne; Analogue Re-

corders: Otari MTR 90 240trk, Otari MTR 20 2/4-trk, Otari MTR 102-trk, Yamaha C-300; Monitors: Tad/Westlake, Yamaha NS10; Digital Reverbs: Lexicon 480L, Lexicon PCM 70, Yamaha REV7, Yamaha SPX 90, Eventide SP 2016; Digital pitch changers/delays: AMS DMX 15-805, Eventide H300, TC Electronic 2290; Equalizers: Pultec EQP-1A3, Massenburg M-8200; Piano: Yamaha C-7 concert grand; Mics: Neumann U67 (tube), M49 (tube), KM84, AKG C451, 414, C12 (tube), Sennheiser 441, 421, Shure SM81, SM57, Tube direct boxes; Compressors/Limiters: DBX160X, Urei 1176LX, Valley People Gain Brain, Neve Comp/Limiters; Noise Gates: Valley People Kepex II, Valley People DSP; Drum machine/sequencers: Alesis HR-16, Wendel, Jr.
Clients: A&M Records, Atlantic Records, Capitol Records, Chameleon, Walt Disney Picture, CBS Records, I.R.S. Records, Polygram Records, Rhino Records, Virgin Records, Universal Pictures

☐ **Paramount Recording Studios**

6245 Santa Monica Blvd.
 Los Angeles, CA 90038
 (213) 465-4000
Contact: Adam, Mia & Mike
Basic Rate: \$55/Hr. - A; \$45/Hr. - B; \$75/Hr. - C; \$30/Hr. - D
Featured Equipment: Neve 8058 Console, Neve 8024 Console, SSL 4000E Console, Studer A80 MKIV 24-trk, Ampex 1200 24-trk, MAX SE and MAC Plus computers, Akai S-900 samplers, Roland D-50s, DX-7s, and more MIDI!!!
Special Services: Television music and film scoring, jingles, video sweetening.
Clients: Disney, A&M Records, Capitol Records, CBS Records, RCA, Oingo Boingo, Dave Alvin, Rosie Flores, Vanessa Williams.
Comments: In our 25 years in business we have seen everyone that's anyone in the music and film industry, and we will continue to service you in the future as we have in the past.

☐ **Powerhouse**

19347 Londelius Street
 Northridge, CA 91324
 (818) 993-4778

Contact: Paul or Jeff Stillman

Basic Rate: Audio, \$55/Hr.; Blocks Available; Video - By Request

☐ **Prime Track Recording & Production Studio**

7437 Laurel Canyon Blvd.
 N. Hollywood, CA 91605
 (818) 765-1151 or (213) 469-SONG
Contact: Danny Tarsha
Basic Rate: In all fairness to you, each project varies. Call us!

Featured Equipment: Recording format: 32 chnl automation 56-trks 24-trk/16-trk/8-trk, 32x32 automated X-fomerless 4-band EQ "Sound Workshop 34 console." 1/2" matring Otari MTR 10-G. 3M-79/24, 16.8, Trk.3M Yamaha digital cass deck, Tascam 80-8 w/DBX & Tascam 34-4-trk, 5 Lexicons-Prime Time 91 PCM 70 PCM 60 PCM 41, 2 Eventides - Harmonizer & instant flanger, 4 Urei 2 Kpex 2 gains brains & Symetrix / Lim. Comp's, Roland SRV 2000 reverb/ Exr aural exciter, 1/2, 1/3, P-metric EQ's / KLH noise filters, De-esser+VSO's + click tk + ISO booths, Orban parasound /vocal stresser 769X-R, Neumann+AKG+Senn+Beyer+EV+Shure+Altec mics, JBL 4430, JBL 4311 Auratones & Otari / monitors, Marshall, Yamaha, Roland-Celestien / amp, Linn Drum II w/ MIDI, Alesis HR-16 drum & MMT-8 Seq, Yamaha DX7 w/ 1000 sound library & QX21 sequencer. Lounge-video games-coffee-air. Free parking-easy loading. Engineer & producer avail. Cash/major rec. & Pub. Co. P.O.#

Special Services: Prime Track Studios caters to record, publishing, & management companies. From groups & solo acts to jingle production. We welcome independent producers & engineers.
Clients: Ratt, King Cobra/Carmine Appice, Scorpions-H. Rarebell, Ronnie Dio/Fanz, Dokken/Antix, Love/Hate's Jon E. Love, David Lee Roth's/ Steve Vai, Motown/Howie Rice/Iris Cordy, Enigma/Wes Hein Ron Goudie, Chameleon/Steven Powers A&R, Lillian Axe/MCA Recs, Creature, Nikity Split, Danielle Brisbois, Gold Unlimited/Hakeem, Rick James Band, Britian, Britian Overdrive, Capitol/Glen Campbell, Kid Rocker, Hawk, Gary Muledeer, Steve Gilette, Little Tokyo, China, Moon Martin, Stoneheart, AMX, Pandemonium, The Sith

Dimension, Lions and Ghosts, The Byrds-Gary Usher, A&M/P. McKenna B. Grundman, Blackstar, KNAC/Tawn Mastery & Scottie, Betty Boop & The Beat, Aldo Nova/Terry Martel

Comments: Prime Track Studios has an impressive track record of major recording artists & local L.A. bands of all styles of music. Part of our success is attributed to our ability to "create & zero-in" on past, present & future sounds that meet our clients' specific needs.

☐ **Producers Recording Studio**

6035 Hollywood Blvd.
 Los Angeles, CA 90028
 (213) 466-7766
Contact: Production Coordinator
Basic Rate: \$75/Hr. Varies. (Reg. audio or lock to picture)

☐ **Radio Tokyo Productions**

Box 5040
 Santa Monica, CA 90405
 (213) 399-0317
Contact: Ethan James/Richard Andrews
Basic Rate: \$35/Hr.

☐ **Red Zone Studios, Inc.**

623 S. Glenwood Place
 Burbank, CA 91506
 (818) 955-8030
Contact: Denis or Frank
Basic Rate: Studio A: \$70-90/Hr.; Studio B: \$50-70/Hr.
Clients: Warren Zevon, Kenny G, Vanessa Williams, Madame X

☐ **Rumbo Records**

2021 S. Saticoy Street
 Canoga Park, CA 91306
 (818) 709-8080
Contact: John Carsello
Basic Rate: \$190/Hr. - A; \$95/Hr. - B
Featured Equipment: Studio A - 60 input Neve V Series console with Flying Fader automation. (2) Studer A800 Mark III 24-trk tape recorders. Studio B - Trident Series 80B console. (2) Otari MTR-90 Series II 24-trk tape recorders.

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 6002 Sunset Boulevard Hollywood, California 90028

RECORDING STUDIOS

Clients: Roy Orbison, Guns N' Roses, Eddie Money, Tom Petty, Jeff Lynn, Trevor Rabin, Bruce Hornsby, Fleetwood Mac.

↳ **Rusk Sound Studios**
1556 N. La Brea Avenue
Hollywood, CA 90028
(213) 462-6477

Contact: Elton Ahi
Basic Rate: 2 studios; Rates depending on the service.

↳ **S'N'M Recording Songwriters 'N' Musicians**
P.O. Box 6235
Santa Barbara, CA
(805) 964-3035
Contact: Jimmy Shaffer, Ernie Orosco
Basic Rate: \$25-85/Hr. 8-16-24 Tracks

↳ **Score One Recording, Inc.**
5500 Cahuenga Blvd.
N. Hollywood, CA 91601
(818) 762-6902
Contact: Al Johnson
Basic Rate: \$75/Hr.

↳ **7th Street Sound**
688 S. Santa Fe, #105
Los Angeles, CA 90021
(213) 627-5392
Contact: Ed Sanders
Basic Rate: \$50/Hr.

↳ **Silvercloud Recording**
4108-1/2 W. Burbank Blvd.
Burbank, CA 91505
(818) 841-7893
Basic Rate: \$40/Hr.

Featured Equipment: Trident, Ampex, Lexicon, Macintosh w/ Performer software, 16 BIT sampling, JBLs, Auratones, many delays, gates, compressors, and other digital processors. Also vintage Marshalls and other amps and drums available as rentals.

Special Services: Production services available.
Clients: Lost Boys, Pretty Boy Floyd, Pigny Love Circus, Fate's Warning, Black Cherry, Haunted Garage, Madam X, Rockdolls, Motorcycle Boy, Stikkitty, Torches, Celebrity Skin, Locomotive, Death Row.

Comments: Special thanks to all our friends.

↳ **Silverlake Sound Studio**
2413 Hyperion
Los Angeles, CA
(213) 663-7664

Contact: Steve or Rosa Millang or Walter Spencer
Basic Rate: Negotiable

Featured Equipment: Trident Series 80B, Otari MTR-90 24-trk, MCI JH-110 24-trk, 2 Lexicon PCM 70, Yamaha REV-7, SPX 90, TC 2290 (32 seconds sampling), Lexicon Primetime II, 3 DBX 160 limiters, 2 DBX 165s, 2 DBX 90s, 4 Kexex noise gates, 2 Drawmer gates, JBL 3340, Tannoy PBM 6.5, Yamaha NS-10, Auratones, Neumann U47 tube, 2 Neumann U-87s, Neumann 47 FET, 3 AKG 414's, 2 Sennheiser 421s, AKG D-12 and much more.

Clients: L.A. and Babyface, Bobby Brown, Karyn White, Paula Abdul, The Boys, Rebel Train, Exene Cervenka, Blood on the Saddle, Food for Feet, Los Freddys, Arturo Salas, Frank Gambale.

Comments: Engineers: Walter Spencer, Robert Russell, Bob Biles, Cisco de Luna, independents.

↳ **SMV Studios**
4028 Colfax Avenue
Studio City, CA 91604
(818) 509-0316

Contact: Mark Anderson or David Benson
Basic Rate: \$35-65/Hr.

Featured Equipment: Studer B65 2-trk recorder, Sony PCM 2500 DAT recorder, Soundcraft Series 760 24-trk recorder, AMEC/TAC 28 input console, EMT plate, PCM70, SPX-900 (2), SDE-3000 (2), Urei 1178, Symetrix compressor/gates (2), sequencing/lock-up: Macintosh SE without poole studio 3 interface, Performer/Vision sequencing software, Opcode Editor/Librarians for all synths. Alchemy 2.0 sample editor, keyboards D550, MIR TX80Z, S1000 w/ 8 MEG memory, JX10, KX88.

Special Services: Big, great sounding, room to record in. Special pre-production package available. Special financing packages available.
Comments: Opened May 1, 1989.

↳ **Sound Affair Recording Ltd.**
2727-G Crodoly Way
Santa Ana, CA 92704
(714) 540-0063
Contact: Andree Hogg, Mgr.
Basic Rate: \$60/Hr.

↳ **Sound Chamber Recorders**
27 S. El Molino
Pasadena, CA 91101
(818) 449-8133

Contact: Mary or Richard McIlvrey

Basic Rate: \$85/Hr.

Featured Equipment: Solid State Logic 4040E w/ Primary Studio computer, Stephens 821 24-trk recorder w/ all updates, Ampex ATR 100 2/1/2" and 1/4" heads, Technics 1500 2-trk, Yamaha KV1200 cassette, Dolby A 361 2-trks, Urei 813C monitors, Yamaha NS10, JBL 4311, JBL 4401, H&H power amps, EMT 140 tube plate reverb, EMT 140 solid state plate reverb, Lexicon 224XL digital reverb, Roland SVR2000 digital reverb, Lexicon Prime Time II digital delay, Yamaha REV 7, Degi-tech digital delay, 1A2A limiter, Urei 1176 compressor/limiter (2), Urei LA 4 compressor/limiter (2), Aphex gates (4), Aphex EQ (2), Yamaha C7 grand piano, Hammond B3 organ w/ Leslie, JVC 6650 3/4 U-Matic video, BTX system synchronizer, Sony XBR 25 monitor, Sony KV 1973R monitor

Special Services: Video sweetening, lock-up, scoring to picture
Clients: A&M, Winham Hill, Disney, Virgin, Mark Isham, Barry Manilow, Jane Fonda, Ed Arkin, Maranatha Music

Comments: Right next door to The Pasadena Playhouse.

↳ **Sound City**
15456 Cabrito Road
Van Nuys, CA 91406
(818) 787-3722
Contact: Paula Salvatore
Basic Rate: \$125/Hr.

↳ **Sound Design**
33 West Haley Street
Santa Barbara, CA 93101
(805) 965-3404

Contact: Dom Camardella

Featured Equipment: Neve 8038 36/16/24, Neve BCM 12/B/2, Yamaha CMP-7D, Hill 16/4/2, Sony 3324 (Apogee), Sony 3402, Studer A80 III (24), Studer A80 RC-2, Sony PCM 2500 DAT, DAR Soundstation 2 disk recorder, Lynx Timeline (2), Sigma BSG100A, Fairlight Series IIXI, Yamaha C-3, Hammond B-3, Urei 813, JBL 4310/4311, Yamaha NX-10. Mics: Neumann U87, U67, U47, KM84, AKG C24, C12A, 414EB, 452, C60, Telefunken U47, EV RE20, RE15, Shure, Sony, Sennheiser, Schoeps, Beyuer, B&K and more. Dolby SR, Lexicon PCM70, AMS RMX 16, EMT 150ST, AKG BX 20E, Eventide SP2016, Yamaha TX9*, Korg MI, Seid, PCs & MACs.

Special Services: Hardware Rental: Sony 3324, DAR Soundstation II w/ operator, Fairlight III with operator, video/audio post production facility, remote recording.

Clients: Maynard Ferguson (High Voltage II), Harry Manfreding (Deep Star Six), Keith Mansfield, Airtro Moreira, Flora Purim, Junior Homrich (Freddy's Nightmare), William Aura

Comments: Rentals: Sony 3324, DAR Sound Stations II, from orchestras to voiceover. Grammy nominated projects. All in beautiful Santa Barbara.

↳ **Sound Image Studio**
6556 Wilkinson
N. Hollywood, CA 91606-2320
(818) 762-8881

Contact: Chuck Kopp
Basic Rate: Please call for rates.

Featured Equipment: Neve 24-trk Class A console, Studer A80 VU 24-trk, Ampex 2-trk, Akai 1/4-trk, JBL 4311, Yamaha NX-10, Realistic monitors - all Crown power amps, Yamaha Rev 7, Lexicon PCM70, Drawmer gates, Korg DRV-3000, Urei, United Auto Limiters, Delta Lab digital delay, AKG BX-10. Mics: Neumann, Sony, Shure, Philips.

Special Services: Master recording, TV soundtracks, Movie soundtracks, full album production available.

↳ **Souder Recording**
17021 Chatsworth Street
Granada Hills, CA 91344

(818) 366-0995
Contact: John Slattery
Basic Rate: Rates upon request.

↳ **South Bay Sound Studios**
1854 W. 169th Street, #F
Gardena, CA 90247
(213) 538-0209
Contact: Pete Young
Basic Rate: \$25/Hr.

Featured Equipment: 32x24 console, 12 & 2" 24-trk recording, PCM digital 2-trk mastering deck, full MIDI studio, 18 synths, Macintosh computer featuring Performer software. Acoustically designed control room, live room, and isolation room. Full complement of outboard gear and high quality mics. SMPTe lock-up for video or 36-trk audio production. Trained and knowledgeable engineers in both recording and MIDI programming. 4 separate rehearsal studios, all A/C, sound-proofed and including PAs. Plenty of free, off street parking, EZ freeway access.

Special Services: Song production and video sweetening services, MIDI pre-production tape duplicator. Original scoring and composition for films and videos. MIDI and recording consultation and instruction. PA rental and sound reinforcement.

Clients: Wide variety of clients from rock to rap, pop, ethnic, R&B, country. We have jingles, movie & video credits.

Comments: We accept Visa & Mastercard.

↳ **Studio "B", Inc.**
6525 Sunset Blvd.
Hollywood, CA 90028
(213) 464-0080
Contact: Susan Motyl
Basic Rate: \$130/Hr.; \$1200 Lockout.

Featured Equipment: Neve Custom V Series 60 inputs w/ Necam 96 Automation. Studer A 800 MK II, Studer A80 (1/4"). Ampex ATR 104 4-trk or 2-trk (1/2"), Revox (1/4"), Ronyu R-DAT, Aiwa & Sony Recorders & duplicators. Echo reverb & delay systems: EMT 140 Plats ;(2), AMS RMX-16, Lexicon 224X, AMS DMX 15-805, Lexicon PCM 70, Yamaha SPX-90 (2), Roland SRV-2000, Roland SDE-3000, Alesis MIDiverb II, Lexicon Prime Time, Eventide 949, Limiters: Urei 1176 LN, DBX 160, DBX 165, DBX 162 stereo. Mics: Neumann, Sennheiser, Shure. Headphones. Monitors, amps & speakers. Yamaha C7 piano, Linn drum machine & much more.

Special Services: Lounge w/ kitchen, bathroom & jacuzzi. Maintenance man and runner provided. Cable TV. Stereo. CD Player. Delivery menus for food.

Clients: Joe Strummer, WASP, MTB, Stanley Clarke, Delicious Vinyl, Tri-Star Productions.
Comments: Please call for rate information and copy of equipment list.

↳ **Studio 55**
5505 Melrose Avenue
Los Angeles, CA 90038
(213) 467-5505
Contact: David Dubov

↳ **Studio 56 Productions**
7000 Santa Monica Blvd.
Hollywood, CA 90038
(213) 464-7746
Contact: Jack Snyder

↳ **Studio II Recording**
9729 Culver Blvd.
Culver City, CA 90230
(213) 558-8832

Contact: Jason Wolchin

Basic Rate: Upon Request

Featured Equipment: Custom Deane Jensen console 52-input, 3M79 24-trk, 23M 1/4", 23M79 1/2" Stephens 4-trk, Q-lock synchronizer, Pulsion, AMS, EMT 250, Yamaha Rev 7s, SPX-90s, Roland SRV-2000's, DEP-5s, EMT 140s, SDE 3000s, Eventide, Loft, Bel, Urs Major, etc. etc. Large selection of tube and solid state limiters. Pultecs, Drawmer gates, etc. etc. Very large selection of vintage tube mics.

Special Services: Video lockup.
Clients: 20th Century Fox, Capitol, Warner Bros., MCA, Motown, Lorimar, Virgin, EMI, etc., etc.
Comments: One block from MGM studios.

↳ **Sunset Sound**
6650 Sunset Blvd.
Hollywood, CA 90028
(213) 469-1186

Contact: Craig Hubler
Basic Rate: Depends on the room and how much fruit you want for the session.

Featured Equipment: AMEK APC-1000 console with 64-input GML automation system and total recall & reset computer. Otari DTR-900 32-trk digital recorders. 2 custom Sunset consoles. Studer multi-tracks. State-of-the-Art and all that. You know, mix-to-pix with Dolby Surround. Imported effects gear from the Third World. Great azimuth alignments with the Audio Precision gizmo. A fairly decent tech staff. Etc., etc., etc...

Special Services: Frequent visits by Carl the Animal Trainer featuring Basil the Bengal Tiger and the eye-pecking ravens from "Omen II" (bring your goggles!). Designer Donuts. Earthquake reinforced buildings. Mueslix and Milk.
Clients: Many, and some are still alive.
Comments: Remember your goggles, and please don't feed the animals.

↳ **Sunset Sound Factory**
6357 Selma Avenue
Hollywood, CA 90028
(213) 467-2500
Contact: Philip MacConnell
Basic Rate: \$80-100/Hr.

↳ **Take One Recording, Inc.**
619-B S. Glenwood Place
Burbank, CA 91506
(818) 841-8697

Contact: Candace Corn
Basic Rate: Call for Rates.

Special Services: A REAL tracking room and great for overdubs too. Audio for video and soundtracks.
Clients: Guns N' Roses, Was (Not Was), Brenda Russell, Bonham, Power Mad, Heart, Rippingtons.
Comments: The majors work here, so should you.

↳ **That Studio**
P.O. Box 958
N. Hollywood, CA 91603
(818) 764-1421
Contact: Shannon Holbrook, Studio Manager

↳ **Topanga Skyline Recording**
1402 Old Topanga Canyon Road
Topanga Park, CA 90290
213-455-2044
Contact: John Eden/Britt Bacon
Basic Rate: \$125/Hr.; \$1400/Day

↳ **3rd Wave Recording**
1425 Marcelina Avenue
Torrance, CA 90501
(213) 212-0947
Contact: Adrian Cook
Basic Rate: \$55/Hr.

Featured Equipment: Akai/Linn MPC60 w/ library. Harrison MR-4 custom console. Sony 24-trk recorder. Yamaha SPX-1000 digital effects processor. Panasonic SV-3500 professional DAT recorder. Sony TCD-D10 portable DAT recorder. Drawmer gates. Urei Comtrabers. Custom JBL 4343 Augsburgger Design speakers. Mics: Neumann, AKG, Sennheiser, Shure, Electrovoice.
Special Services: 24-trk recording. Live to DAT recording (in studio or on location) for cost effective/high quality albums and demos. Skilled, low stress professional engineers.

Clients: Geoff Records, Restless Records, TBA Records, Delicious Vinyl, Cruz Records, S.S.T. Records.
Comments: We're located in Torrance, 15 minutes from the beach, in a quiet, safe area; away from the noise, traffic and hectic pace of Hollywood and Burbank.

↳ **38-Fresh 24 and 16 Track Studios**
267 S. Alexandria Avenue
Los Angeles, CA 90004
(213) 383-7374
Contact: Mike Greene
Basic Rate: \$45/Hr.

↳ **Track Record, Inc.**
5102 Vineland Avenue
N. Hollywood, CA 91601
(818) 761-0511

Contact: Alan Mophew
Basic Rate: Block rates starting at around \$55/Hr.
Featured Equipment: North Studio features a 60 input Neve V, Studer 827 machine, 30"x40"x18" studio, 18'x12' and 22'x12' iso. rooms, 20'x22' control room, TAD monitors, Lexicon 224XL (2) Pultec EQ-H2, Pultec MEQ-5, Telefunken U-47

RECORDING STUDIOS

and (2) Neumann KM-64 tube mics, and a complete selection of outboard gear. South Studio features a 32 input Neve 8232, Studer A80 Mark IV machine, 27'-1/2"x24'-1/2"x20' studio, 15'x9'-1/2' iso. room, 24'-1/2"x22' control room, TAD monitors, Lexicon 224, (2) GML0 mic preamp and EQ, (2) AKG C-12, Neumann U-47 & M-49, and Telefunken 251 tube mics and a complete array of outboard gear.

Special Services: Dual 24-trk lockup available with Audio Kinetics 2.10 Q-Lock synchronizer and MCI/Sony JH24. Video lockup available including Q-Lock, monitors, and JVD CR6650U 3/4" machine. Complete Kurzweil/Emulator 3/Mac 2x MIDI room on premises.

Clients: A&M Records, CBS Records, EMI Records, Warner Bros. Records, Atlantic Records, Atco Records, Chrysalis Records, MCA Records, Capitol Records, Beggars Banquet, etc.
Comments: Since our opening in 1977, clients of all types have counted on Track Record, Inc. to deliver the service, care and atmosphere necessary to complete any project.

Q Trianon Recording/Post Production

1435 South Street
Long Beach, CA 90805
(213) 422-2095

Contact: Chris Curtis
Basic Rate: \$150/Hr.-Studio A; \$75/Hr.-Studio B

Q Valley Center Studios

5928 Van Nuys Blvd.
Van Nuys, CA 91401
(818) 989-0866

Contact: Mark Antaky
Basic Rate: \$45/Hr.
Featured Equipment: Console: Trident 80B, 30x24x24, 54-Ch. on mix. Monitors: Urie 813BS, NS10s, Auratones, JBL 4311s. Tape machines: MCI JH-24, MTR 12c (1/2" & 1/4"), (2-trk), (2) Makamichi cassette decks, (1) Panasonic SV3500 DAT. Outboard: Roland SRV 2000, Aural Exciter, Type C, Yamaha Rev 7, (2) Trident Comp/Limit., (2) Yamaha SPX 90s, Urie LA-2A Comp/Limit., Prime Time 93, (2) Yamaha D-1500 Delays, (4) Drawmer gates, (1) Symetrix Voc. Proc., (4)

Symetrix Gates, Urie 1176 Comp/Limit., (2) 550 EQs, Midiverb II, Aphex Compellor, (2) Aphex EQs, Eventide H3000. Mics: Neumann TLM-170i, Neumann U87, Beyer 88, Beyer 201, Beyer 160, AKG 414 B/LUS, (2) AKG 535, AKG CE1, (2) AKG 451 EB/CK1, Sennheiser 441, (4) Sennheiser 421, (4) Shure 57. Roland D50
Comments: Prices include 2nd Engineer. Engineers available upon request.

Q The Village Recorder

1616 Butler Avenue
West Los Angeles, CA 90025
(213) 478-8227
Contact: Kathy Konop

Q Waves Sound Recorders

1956 N. Cahuenga Blvd.
Hollywood, CA 90068
(213) 466-6141
Contact: David Green
Basic Rate: \$195/Hr.

Q Webber Sound Productions

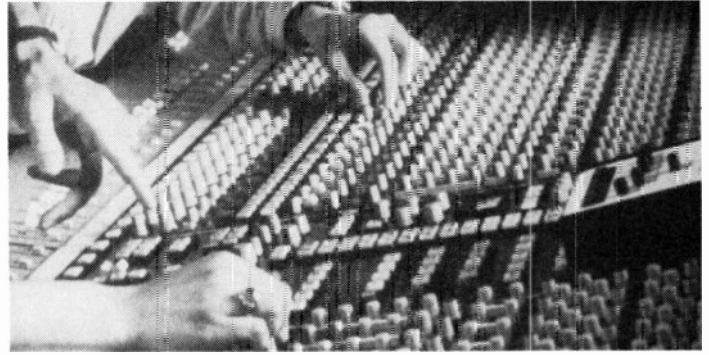
944 W. Hoover
Orange, CA 92667
(714) 953-5082

Contact: Dale Whealton
Basic Rate: Remote recording — "soundscaping" — Special Package Pricing

Q Webster Communications

607 North Avenue 64
Los Angeles, CA 90042
(213) 258-6741

Contact: Van Webster
Featured Equipment: Audio Tape Recorders: 3M Model 79 24-trk Selectake II Autolocator; Studer 67, 2-trk; Ampex AG440, 2-trk; Teac A3300S, 2-trk; Teac 3340S, 4-trk; Hitachi DE-11 cassette recorders. Sony digital audio: PCM-1600/1610 digital audio processor. Audio mixing console: MCI 4288 28 in x 28 Out with extended patchbay; Stephenson Interface 199 8x4 portable console; Quad Eight Compumix Automation System. Monitor speakers: JBL 4341 4-way Biamped studio monitors; RSL 3300 studio monitors; Pyramid



2-way monitors. Additional outboard and video equipment also available.

Special Services: Full video production facility, large acoustic room.

Clients: Elektra Asylum Records, Warner Bros. Records, Warner/Elektra/Atlantic Corp., University of So. California, UCLA Extension.

Q West World Recorders

7118 Van Nuys Blvd.
Van Nuys, CA 91405
(818) 782-8449

Contact: Bob
Basic Rate: \$50/Hr.

Q White Field Studios

2902 W. Garry Avenue
Santa Ana, CA 92704
(714) 546-9210

Contact: Thom Roy
Basic Rate: 24-Trk & 32-Trk, Negotiable

Q Wildcat Studios

5815 Pico Blvd.
Los Angeles, CA 90019
(213) 931-3411
Contact: Nancy Ross

Basic Rate: \$65-145/Hr.

Featured Equipment: Trident Series 80B, Otari MTR 90, Otari MTR 12, Tannoy monitors, Lexicon 224XL digital reverb, Lexicon PCM 60, Lexicon Prime Time, Lexicon LXPI (2), Symetric 522, DBX 160X, DBX 166 (2), Yamaha Rev 7, SPX 90 II, Korg SDE 3300, Lots more outboard. Fairlight Series III, Kurzweil 250, Kurzweil PX/SX/HX 1000, Linn 9000, DX7, TX816s, Roland D550, Korg DSM 1, Prophet 5, Chroma Polaris, Macintosh computer, Roland SBX 80, Jambox 4+, Korg EX 800s (2), J L Cooper MSB 16/20, Kurzweil MIDI board, Simmons MTM.

Special Services: Overhead 3/4" video projection system for scoring to picture as well as video lock-up for 24-trk and 4-trk.

Clients: Various.

Comments: We supply good engineers who double as MIDI programmers, so technology does not get in the way of creativity.

Q Evan Williams Audio/Video Studios

1519 S. Grand Avenue
Santa Ana, CA 92705
(714) 543-6155

Contact: Evan Williams
Basic Rate: Call.



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SHOWCASE—Tom Kidd

Cruz Records is Black Flag founder Greg Ginn's new label. The first signing to Cruz is a band called All. While that band name is a new one on the marquees of the city, All is not entirely a new band. Punk cognisenti will remember drummer/leader Bill Stevenson, bassist Karl Alvarez and guitarist Stephen Egerton as three-fourths of The Descendents' last lineup. Some may also remember Stevenson as Black Flag's drummer for a seven-album stint during the mid Eighties. With singer Milo Aukerman, The Descendents released six LPs, the last of which was entitled, *All*, and was released by Black Flag's SST label. When Milo finally went to college full-time last year, the group replaced him with former Dag Nasty front man, Dave Smalley. And when Smalley recently left, Scott Reynolds was brought in.

The style of music found on All's first LP, which is entitled *Allroy Sez*, and the new *Allroy For Prez* EP would make a good double spin with The Replacement's *Hootenanny* LP, except that the musical pace in Los Angeles punk seems to be much faster than for similar bands in Milwaukee. Neither do The Replacements have a cool mascot like Allroy, the character who adorns the covers of both All records. (Allroy is a manic graphic born from the pen of bassist Karl Alvarez.) Both bands do have a good grasp of pop song structures yet are still just young and goofy enough to know when to throw those sensibilities to the winds. "It's noisy, it's fast, it's obnoxious and it also happens to be melodic," says Stevenson, summing up his band's style.

The first single from *Allroy Sez* was the poppy "Just Perfect." That song did well on the college radio charts as well as receiving a fair amount of play here in Los Angeles on KROQ. In fact, the entire LP was much more poppy than followers of The Descendents would have expected. Lead and backing vocals were more pronounced than ever before. The effect was to put



ARTIST: All

ADDRESS: P.O. Box 7756, Long Beach, CA 90807

MANAGER/CONTACT: Clockwork Talent

CONTACT PHONE: (213) 426-7283

BOOKINGS: See above

LEGAL REP: N/A

BAND MEMBERS: Scott Reynolds, vocals; Karl Alvarez, bass; Stephen Egerton, guitar; Bill Stevenson, drums.

TYPE OF MUSIC: Pop-Punk

YEARS TOGETHER: 3

FORMATS AVAILABLE: Record CD Cassette Video

the emphasis on newcomer Smalley's well-developed melodic sense. "It's kind of a gay album," Stevenson tells me, using the term in a somewhat derogative sense. "How so?" I ask, ignoring his unfortunate choice of adjectives. "Like all those singing choir boy type backing vocals," he says. "It's kind of gay. The EP's a whole lot less gay."

Okay, what about that new release? The choir boys are still there, but guitar is now more to the forefront. That seems butch enough even without all the frustrated lyrics concerning young girls.

Musically, the only confusion is whether the macho yet innocent guys in All consider themselves a pop band or a punk band. "Production will dictate a lot of things," says Stevenson, by way of an answer. As the band's in-house producer he should know. He also produces label-mates, The Chemical People, and SST recording

artists, The Last. "The same album produced one way or the other could be a punk album or a pop album or a metal album. Since we produce ourselves, and a lot of times we're working on ridiculously limited budgets, the way it comes out sometimes has more to do with fate than anything else."

As one writer said about them, "The Descendents always seemed like Black Flag's nerdy, tag-along younger brothers—trying to learn the rules of punk rock, but always being distracted by food, girls, sex and The Beach Boys." That's still the best capsulization of what All is all about. "I'm anti-sosch (sic)," Stevenson admits. "I hate everyone. When I write a song, the idea is that this girl's going to hear it and fall in love with me. It has nothing to do with the band. I just write songs about things that are important to me personally."

All's next single is called "She's My Ex." The song is, unfortunately

for Stevenson, written about the same girl who claimed his heart in "Just Perfect." That would seem like a pretty interesting concept except that Stevenson assures me, "It's not really a concept, it's reality."

So this self-proclaimed non-social young man and his friends have proven that there exists disenchanted youths in areas other than Hollywood. But will they ever really fit in by not fitting in? "We're kooks," says the band leader. "We're not really Hollywood people. They didn't even put us in the movie they made. (The first *Decline of Western Civilization*.) They came down to the church where we lived and they made us leave because we didn't have mohawks and stuff. It was pretty hot! They filmed something in my room and they made me leave! It's the same deal we got in high school except all the jocks became punk rockers." MC

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The Rain People take time out to celebrate their new publishing deal with Warner/Chappell Music (WCM). Left to right are: Ritchie Gold, band manager; David Howie, guitarist; George Guim, WCM Director International; Julie Anderson, keyboardist; Matt Sigmon, bassist; Michael Sandoval, WCM VP Creative USA; and Chris Hensley, band co-manager.

ACTIVITIES

Narada Michael Walden has written and produced the theme song for the new James Bond film, *Licence To Kill*, which features Gladys Knight's vocals.

Warner Chappell artists who are currently in the studio include Dream Academy, Morris Day, Peabo Bryson, Thomas Dolby and Martini Ranch.

Chrysalis Records has released the debut LP of The Sea Hags, a hard-rock/metal band from San Francisco. Their first single is entitled "Half The Way Valley." The Sea Hags, who strike me as a contemporary version of Aerosmith, are signed with Chrysalis Music.

Peer Music artist/producer/songwriter Marvin Etzioni (Lone Justice) is in the studio with Toad The Wet Sprocket, a yet-unsigned band out of Santa Barbara, California. He has also finished producing an EP for a very impressive and unusual vocalist, Lawrence Lebo, entitled *Don't Call Her Larry*. It's definitely worth checking out.

Chrysalis Music songwriter Andy Hill has the next Barry Manilow single, "Keep Each Other Warm," which he co-wrote with Pete Sinfield.

MCA Music: Nick Mundy is producing tracks for Gina Go Go's debut album on Capitol. Ron Kersey is working with British singer/songwriter Larene Hudson on some new songs for her next Virgin LP. Michael Anderson is working on tracks for his upcoming A&M release with producer Michael O'Martian. Will Sexton is in Nashville writing songs for his next MCA Records release.

Tommy Faragher and Lotti Golden have completed production on E.G. Dailey's album on A&M. The first single will be "Some People," written by Faragher and Golden, and is scheduled for release in June. Martin Briley is collaborating with Don

Barnes for Barnes' upcoming solo release on A&M Records.

Almo-Irving Music: Producer/songwriter/artist team George Merrill and Shannon Rubicam (aka Boy Meets Girl; they penned the Number One hits "I Wanna Dance With Somebody (Who Loves Me)" and "How Will I Know"), are enjoying the success of their Top Ten hit, "Waiting For A Star To Fall." They are collaborating with Peter Cetera on material for his next LP and writing for the next Whitney Houston LP. Canadian songwriter/producer John Dexter has two singles on the charts: Chicago's "We Can Last Forever" and Michael Damian's "Whenever There's A Night." Dexter produced the score for *Dream A Little Dream* and wrote and produced Loverboy's "Heaven In Your Eyes" from the *Top Gun* soundtrack. He has a song on Martha Davis' LP *Policy* and is co-writing with Davis for her next LP. Originally signed as an exclusive songwriter, Melissa Etheridge's debut Island LP has gone gold and is enjoying chart action with her current single, "Chrome Plated Heart." Producer/songwriter Preston Glass (Whitney Houston, George Benson, Kenny G), is enjoying the success of his Natalie Cole hit "Miss You Like Crazy," which he co-wrote with Michael Masser and Gerry Goffin. He has several songs on the upcoming Diana Ross album. Greg Sutton (Lone Justice) has cuts on the upcoming Maria McKee, Timothy Schmidt (ex-Eagle), Chris McKay, Tim Carr, The Nelsons and Scott Grimes releases. He also co-wrote the international hit, "Stop," with Sam Brown. The single has sold over a million units.

Virgin Music: Ozzy Osbourne's duet with Lita Ford "Close My Eyes Forever" is screaming up the charts. Winger, Warrant and XTC are also enjoying chart success. Songwriter/producer Oliver Leiber is enjoying chart success with "Forever Your

Girl" by Paula Abdul. Songwriter/producer Jon Lind is producing two of his songs for Cher's upcoming album. Elliot Wolff is co-writing and producing Atco Record's Big Noise.

THE BUSINESS SIDE

BMG Songs announced the acquisition of the Act III Music Group. The acquisition includes songs and catalogues of Songmedia (BMI), Multimuse (ASCAP) and Multisongs (SESAC). In conjunction with the purchase, BMG acquired John Moffat's Bugshoot Music (BMI) and Michael Heeney's Friday Night Music (BMI). Act III also has an active writer roster which includes Dewayne Blackwell, Mike Anthony and Jackson Leap. BMG Songs also announced the acquisition of the Marshall Way Music (BMI) and Holly Kelly Music (ASCAP) catalogues. The catalogues include such songs as "Through The Years," recorded

by Kenny Rogers, "She's Out Of My Life," recorded by Michael Jackson, and the 1971 Cher hit "Gypsies, Tramps and Thieves." In addition, BMG Music-New York has announced the acquisition of Pacific Music Co., Ltd.

Michael Halatyn has been appointed East Coast Creative Manager for BMG Songs. Halatyn joins BMG from SBK Entertainment.

Chrysalis Music has appointed Mark Savage to the post of Professional Manager. Denise Rendal has been promoted to Music Coordinator.

MCA Music has promoted Susan Henderson to the position of Director of Creative Services, East Coast. Tita Gray has been appointed Manager of Creative Services, East Coast. Gray exits Elektra Records.

NEW SIGNINGS

Warner/Chappell Music-Australia has re-signed Midnight Oil to an exclusive agreement. Midnight Oil's current Columbia LP, *Diesel and Dust*, has sold in excess of two million units worldwide. The publisher has signed Jed Leiber, Caryl Mack, Adrian Gurvitz, Canadian Michael Hanson and The Rain People, a powerful, lyrical pop-rock trio whose self-titled Epic debut album weaves harmony in place of conflict and triumph in place of tragedy.

Almo-Irving Music has signed a producer/songwriter deal with Rick Neigher, who co-wrote and produced Tim Carr's LP on EMI Records and also produced several tracks on Vixen's LP. Kevin Savigar, a keyboardist who has toured with both Pat Benatar and Rod Stewart, has signed with Almo-Irving. Savigar has two songs on the current Rod Stewart album which he co-wrote with Stewart ("Forever Young" and "When I Was Your Man"). Songwriter/artist Greg Fulkerson and songwriter Norman Saleet have also signed with the publisher. **MC**



Narada Michael Walden (left) and Gladys Knight are busy at work on the theme song for the new James Bond movie. The single, which Walden wrote and produced, will be released shortly.

SONGWRITER PROFILE

Paula Bulwinika



Robbie Nevil

By Pat Lewis

Robbie Nevil has accomplished what most staff writers or exclusive songwriters can only dream of: He moved up from the bowels of the highly competitive and often times stifling song-plugging marketplace to become an artist. Instead of just writing Top Ten hits for other artists and receiving nothing more than a paycheck and a pat on the back, Nevil now receives the notoriety, appreciation and strokes that he definitely deserves. But along with the fame comes a whole new set of rules, regulations and risks.

"As an artist," says Nevil, who speaks with such a quiet whisper that I have to strain to hear him, "you find you start putting all of your eggs into one basket. But as a writer, you don't because you're constantly working on different projects everyday. It's frustrating as an artist, if you have a song that you think is a hit because then you're afraid to give it away. It becomes very difficult. I've also had to turn down so many writing opportunities that I would've loved to work on in the last couple of years as a result of concentrating on my artist career. I just can't seem to find the time and to be honest, I don't want to fall back into that because it seems to mix me up when I'm doing my own thing." Nevil also likes the creative control he enjoys as a solo artist singing his own songs. "When you're not producing your songs," says Nevil, "sometimes you listen back and say, 'This isn't the song that I wrote.' Every so often, there are certain train wrecks, where the singer just completely misses the whole point of song. From that perspective, as an artist, I can sing the song the way that I hear it and I also have poetic license."

As a staff writer at MCA Music, Nevil found that the more success he had in getting his songs covered, the more security and prestige it brought him. But having artists like E! DeBarge, Sheena Easton, The Pointer Sisters and Al Jarreau record his songs did not sway him from his path to stardom. "I was having a lot of success at it and developing a reputation," he says. "People would hear my voice and say, 'When are you going to make your own record?' and I'd say 'Well maybe someday.' But I was happy with what I was doing." He used his success as a published songwriter to spring board himself into record company offices. "I was working my way up the step ladder," he says, "and all that stuff gets back to people." He finally landed a deal with Manhattan Records and became the label's first act.

The major difficulty Robbie encountered in the transition from songwriter to artist/songwriter was one of clarifying his own sound. "I was writing for so many people that I couldn't figure out who I was," says Nevil. "Finally, after a couple of months and a lot of concentration, I realized everything that I wrote was me. Everything that you write is you because it has to start from you. There's a lot of facets to the type of stuff that I write, so on a marketing level, I had to pick a starting point or direction so things have a continuity to them. Now, within those perimeters, I've made them pretty wide."

At one time, Robbie Nevil was a beginning songwriter. He didn't possess a special wand that magically opened publisher's doors. He was simply a creative lad. "If there was someone that I wanted to get a tape to, I just didn't accept the word 'no,'" says the blue-eyed soul singer. "I got so many places by just going to record stores and looking on the back of albums and then calling people. Usually, you get a secretary or somebody that just says, 'Well just drop off a tape.' So, I learned back then that you make relationships with secretaries—they're your best friends. They may tell you that they're not listening right now and you say, 'I understand that, but can you take a listen and tell me what you think?' It's involving them and one thing will lead to another." Those "things" include a secretary passing a tape onto his or her boss or possibly letting your call get through to the boss or even making sure the boss has left that important date open for you.

While on the subject of do's and don'ts in songwriting, Robbie stresses the importance of having a high quality demo. After all, the songwriting marketplace is dwindling as more and more of the artists themselves pick up pens and manuscript paper. Even the vocals on a demo need special consideration. "It's important," says Nevil, "not to do too much personality trait stuff in your demos because you may intimidate the potential artist. On my own records, I milk the vocals a lot more because it's my style, but when you're making a demo, you don't want to go overboard." After all, Robbie Nevil should know the ropes to becoming a successful songwriter. **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Forever Your Girl"

ASCAP (Songwriter: O. Lieber, Publisher: Ollie Lieber Music)

Paula Abdul

Virgin

When a new artist breaks into the charts in a big way, it is usually because of one supersmash record or a series of consistent hits. This week's artist is attempting to do both. Paula Abdul has already achieved a superhit with her first single, "Straight Up". Not only was it a chart topper, but more importantly from an industry standpoint, it was a record that many other artists have attempted to copy. With Abdul's background in dance and choreography (from the Lakers to the Jacksons), it is not surprising that she would release a record with a distinctive half-time shuffle groove.

In her current single, "Forever Your Girl," Abdul has hit once again with an extremely danceable feel. Although it is not as unusual rhythmically as her prior cut, the high energy figures reminiscent of African high life and Caribbean soca styles sets her song apart from the nostalgic, neo-disco tracks currently flooding the marketplace. Her work has more kinship to the Nineties than the Seventies.

□ Lyric: This is a good example of a brilliant lyric concept that is strong enough to withstand some pretty ordinary wording. The title alone sells the song. Almost every male at one time or another wants to hear his partner say, "I'm Forever Your Girl." When a writer can come up with a supportive statement like this, he is halfway to hitdom. The basic chorus:

*Just remember, I'm forever your girl
He could promise the world
You gotta remember
I'm forever your girl*

is straightforward enough. However, the lyric falls to a pedestrian level in the verses as most of the lines seem like Ashford and Simpson castoffs.

*Baby I just gave you my heart
Ain't no one gonna tear us apart
He could promise the moon and the stars above
Even if he promised you the world*

□ Groove: The song's strongest feature is built on a lively 16th note bass figure over a simple quarter note drum pattern with a distinctive backbeat drum sound. Over this is a keyboard pad with syncopated eighth punches and 16th synth fills in the breaks and vocal pauses. The BPM is a standard 120, but all the 16ths flying around give this song a very uptempo feel.

□ Scale: Based on a major pentatonic scale with an added 4th
1 2 3 4 5 6 - 7 8

□ Melody: A series of repetitive riffs rather than one central melody. This works well in a dance context, but the lack of a clearly emphasized hook section limits its memorability. As a result, this cut is strong enough to launch some chart action, it won't have anywhere the impact of its predecessor.

□ Harmony: Standard middle of the road pop chording. I vi7 ii7/V etc. The familiarity and predictability of these harmonies are balanced by the freshness of the rhythms and production.

□ Form: Also conventional. Hook 1 Verse 1 PreHook 1 Hook 2 Verse 2 PreHook 2 Hook 3 repeat of Hook 3 Bridge PreHook 3 Hook 4 Tag Fade.

□ Production: Very high energy, very polished, very danceable with a very current sound.

□ Performance: Abdul delivers an appropriately rhythmic and sensual vocal, but without any particular interpretation. Her visual performance in videos and in person puts her over more than any depth of expression.

□ Summary: "Forever Your Girl" may not have all the elements of a smash hit song, but coming off the momentum generated by her first cut, it has enough of the right stuff to be an excellent follow-up single. Certainly, even with its shortcomings, it is a fun song to dance to, and the message is a refreshingly positive one. **MC**

AUDIO/VIDEO—MICHAEL AMICONE

MPI HOME ENTERTAINMENT: MPI Home Entertainment has set a June release for a Tom Petty & The Heartbreakers home video compilation. Aptly titled *A Bunch Of Videos And Some Other Stuff*, the 60-minute package includes all the group's videos, the video for Petty's solo single "I Won't Back Down" (with guest appearances by ex-Beatles George Harrison and Ringo Starr), the never-before-seen video of "The Insider" (the *Hard Promises* track featuring Stevie Nicks) and a live clip of Petty and The Heartbreakers performing acoustically at "The Bridge" concert in San Francisco, all tied together by comic vignettes and some promised surprises.

SKIP SAYLOR RECORDING: Bobby Brown's old alma mater, New Edition, was at this Larchmont facility recording some new material with MCA's Louil Silas Jr. producing, David Bianco at the board and Pat MacDougall assisting....Producer Steve Beltran was in working on Diana Ross' new Motown single, with Alan Myerson working the sonic magic and Pat MacDougall assisting....CBS Records' Lennie Petze recently produced Danger Danger's debut album at Saylor Recording, with Mike Stone behind the controls and the omnipresent Pat MacDougall assisting.... Engineer extraordinaire Brian Malouf was in mixing tracks for Warner Bros. artist Michael Cooper, guess who assisting? (that's right, Pat MacDougall)....That R&B institution, The Isley Brothers, were in at Skip's working on some new material with producer Angela Winbush, mixer Jeff Lorenzen and assistant Chris Puram....The Bodeans, who are still looking for that breakout record, were in tracking and mixing their next LP for Slash Records, with Jim Scott adding the sonic touches, and Joe Shay and Pat MacDougall assisting.

LARRABEE STUDIOS: Producer Dave Cook was in with the group Troop, mixing their song "I'm Not Soupped" with engineer Taavi Mote....June Pointer's new song, "Fit You In," was given the remix treatment by producer-engineer Taavi Mote for CBS Records....The red hot Bobby Brown was in recording overdubs and mixing his newest song, "We're Back," the theme for Columbia Picture much-anticipated summer sequel, *Ghostbusters II*, with engineer Keith Cohen....In more big summer release movie studio action, engineer Keith Cohen mixed Prince's "Vicky Waiting" for the Warner Brothers movie release, *Batman*.

JBL PROFESSIONAL: JBL Professional has announced two new installations. Soundsters, a new post-production facility located in Washington, D.C. recently opened its doors using a 24-channel Soundcraft 600 series with integral patchbay. Audio monitoring at the facility is being done through a pair of UREI 809 studio monitors. Revelation Sound, Inc., located in Dallas, TX, has recently installed two 24-channel Soundcraft 200B mixing consoles for TV broadcast and church service applications at the First Baptist Church in De Ridder, Louisiana. Revelation Sound also reports that a number of JBL/UREI 7510B automatic mic mixers have been installed in various churches where sound operators are not used.

NRG RECORDING SERVICES: Demo-meister Jay Baumgardner has recently had his hands full working his brand of demo magic for a variety of musical artists—Smith and Wesson, Dramarama, Shark Island and Holly Robinson of *21 Jump Street* fame. He gets his good rock & roll sound by using a tasty combination of the latest in technology and Sixties recording gear. In addition to his

IS THERE A DOCTOR IN THE HOUSE?:



Saxman Kenny G gets a little help from his friends while filming the video for his new single, "Against Doctor's Orders." Hamming it up on the set of the Gorilla Films production are (front row, L-R) Bruce Naumann of Hurricane Alice, Marc Ferrari of Ferrari, "Dr." Dudley Moore, Kenny G, (back row and straining to be seen, L-R) Sean Manning, "Nurse" Brogan Lane (Mrs. Dudley Moore) and Rowen Robertson of Dio.
—Ace Passion

demo skills, Baumgardner has engineered several current records, "Robo Love" on Rampart Records and "When In Rome" on Virgin Records, and is also a keyboardist and arranger in his own right.

CAZADOR STUDIOS: Hit songwriter Jack Conrad was in recording six new compositions....Singer-songwriter Jamie Palumbo recently completed a four-song package at this recording facility....San Diego's Jack Quest recently completed a two-song demo, produced by Jimmy Hunter....Herb Abramson was in producing tracks for Music Minus One, a company that produces background tracks for original music (vocalists included John Vestano as Joe Cocker, Diare Witherspoon as Billie Holiday and Wendy Mackenzie as Diana Ross; Jimmy Hunter programmed the Linn 9000 for the project).

CLEAR LAKE AUDIO: Film composer Jerry Grant was in recording the score for the film, *Ninja Academy*, with Steve Hallmark and Gary Lux engineering....Capitol Records artist Amy Sky is back in working on her debut opus with producers Kim Bullard and David Tyson....Rap artists Hus, Z and M.C. Cool P have recently completed their S.D.E.G. Records debut album, with Swamp Dogg and Milton Decoronado producing and Jeff Frickman engineering....Composer John Du Prez (*A Fish Called Wanda*) was in scoring the ABC television program, *A Fine Romance*, with engineer Jeff Frickman.

V.C.S. (VALLEY CENTER STUDIOS): Mike Meros was in with Global Entertainment Video, recording music for a new video, with chief engineer Dave Jenkins at the board and Dave Bates assisting....Producer-engineer Magic Moreno (David Lee Roth, Eric Clapton) was in completing tracks for rock band Little Prisoner, with assistant Steve

Miller....Gospel star Larry Miles was in working on an album for Great Vision Records, with Cecil Duke and Ray Moore turning the console knobs and Tom Twiss assisting....Seventies rock band Redbone ("Come And Get Your Love") were in trying to resurrect their career, recording a new single with engineer Ray Moore and assistant Tom Twiss....In V.C.S.' pre-production facilities, Three Dog Night is in rehearsing for an upcoming tour.

NEW ERA MEDIA: New Era Media, a leading publisher in the burgeoning new-age field of non-performer, visual music videos, has released a volume entitled *Illumination*. Created by special effects producer and director Ken Jenkins, the video includes kaleidoscopic explosions of colorful imagery married with subtle musical textures designed to create relaxed and inspired states of mind. The video is the culmination of an artistic effort spanning twenty years—with the final compositions included in the video ("Fountain of Creation," "Celestial Communion," "Voyage," "Angels of Comfort") taking over five years to edit.

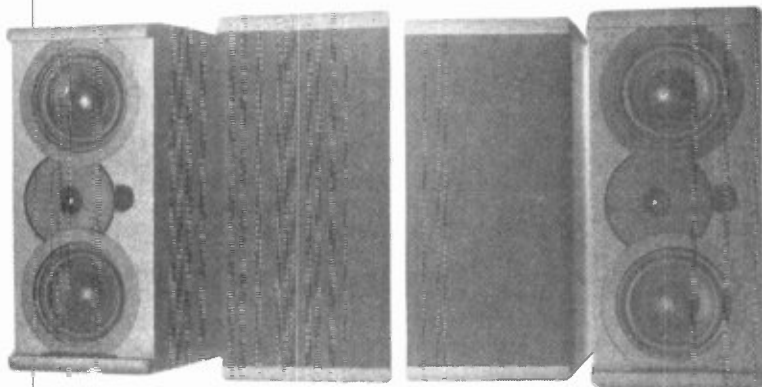
MUSIC GRINDER: Rockband White Lion was in with producer Michael Wagener, Lawrence Ethan assisting....Producer Tom Werman was in for a two-week stint working with L.A. Guns, with co-producer John Prudell and engineer Duane Baron....A&M recording artists Giant were in recording with producer Terry Thomas and engineer Rafe McKenna....Former Dreamgirl Jennifer Holiday was in recording some tracks with producer Jerry Hey and engineer Richard McKerman....Jermaine Jackson, in with Kashif producing and Steve Heinke engineering....Elektra Recording artists, Faster Pussycat, were recording with producer Michael Binehorn, engineer Susan Rogers and assistant Casey McMackin.

A SLICK MOVE:



Def Jam/Columbia rap artist Slick Rick is being hotly pursued by The Keystone Kops in a scene from the video for the song, "Children's Story," the second single released from the LP The Great Adventures Of Slick Rick.

NEW TOYS—BARRY RUDOLPH



2X4 Smithline Speaker System

The Smithline 2x4 System is a compact speaker system that is designed for a small environment or for "near field" monitors in the recording studio. The Smithline is a welcomed and much needed alternate choice in small studio speakers—an area of much discussion but of little change or action.

Measuring thirteen inches high by six inches wide and ten inches deep, the 2x4 has a nominal input impedance of four ohms and will handle from 20 to 100 watts of amplifier power. The drivers used are a Vifa 3/4" fabric dome tweeter and two, four inch carbon-filled polypropylene woofers made by Versatronics. The crossover point is at 360Hz, and the measured frequency response is 60Hz. to 20Hz. +3db.

My listening test, while highly subjective (and not very exhaustive), consisted of comparing the 2x4 with other popular speaker systems. (I actually dread speaker comparisons—there is no "standardized" speaker sound to gauge or qualitatively assess one speaker's performance against another speaker). Anyway, I used an H&H V-MOSFET amplifier rated at 150 watts into four ohms to drive a pair of the 2x4's, a pair of Tannoy PBM 6.5's and the ubiquitous Yamaha NS-10M's.

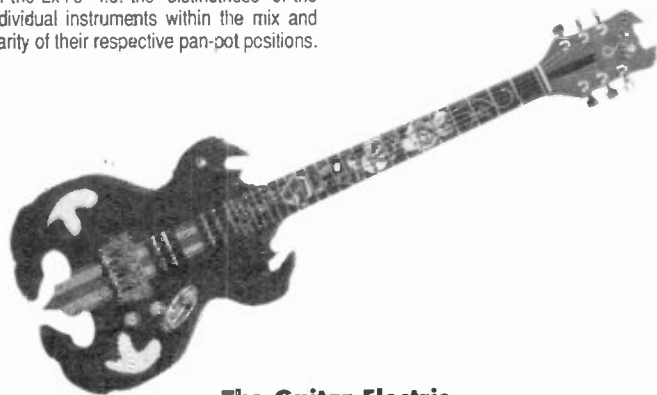
I found the 2x4's to sound smoother in the top end than the Tannoys, a fact that contributes to the excellent imaging I found on the 2x4's—i.e. the "distinctness" of the individual instruments within the mix and clarity of their respective pan-pot positions.

Middle frequencies fared well but compared to the NS-10M, you may conclude that the 2x4's lack a little in the 300Hz to 800Hz range, but this is more a statement about the NS-10's than a fault with the 2x4's.

The low frequencies were a surprise for a small, ported cabinet and I felt the 2x4's had a tight low end with all the richness of the larger Tannoy. This is another contributing factor to the good imaging of the 2x4's and I loved the way the bass instruments seem to "speak" better.

Finally, the Smithline 2x4 Speaker System comes in a choice of charcoal, white-textured, or granite finishes and are warranted for five-years! The 2x4's are great for home and professional studios alike and would make a great pair of stereo television speakers since they could stand vertically on either side of the picture. (get the shielded versions). Smithline also will have a passive, stereo sub-woofer coming that is about twice the size of the 2x4's and doubles as a base for the pair.

The Smithline 2x4 Systems sells for \$499.00 retail and if you would like to know more about them or find out where to test drive a pair of them you can call Smithline at (818)786-7324, or write to Smithline Audio Inc. at 15406 Cabrito Rd. #11, Van Nuys, CA 91406. I would like also to thank Kevin Kline for arranging the three speaker comparison set up.



The Guitar Electric

The Guitar Electric is a new business located in closeby Burbank that specializes in customizing and repair of electric guitars and basses. Owned and operated by master builder and guitar player Eric Jiddu, the Guitar Electric is the place to have any guitar or bass restored or customized into your dream instrument. Prices start at about

\$800.00 for a one-of-a-kind handmade guitar and can run into thousands depending on what kind of electronics and sculptural design you fancy. The guitar pictured is worth about \$2,000.00. If you are interested give Eric a call at (818)842-5977. The Guitar Electric is located at 2019 W. Burbank Blvd., Burbank, CA.

MC

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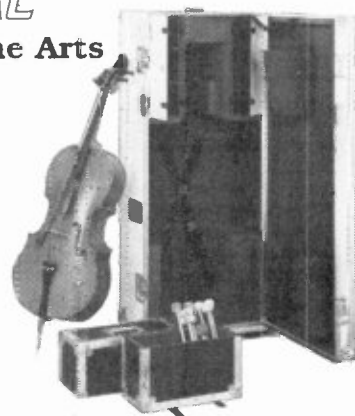
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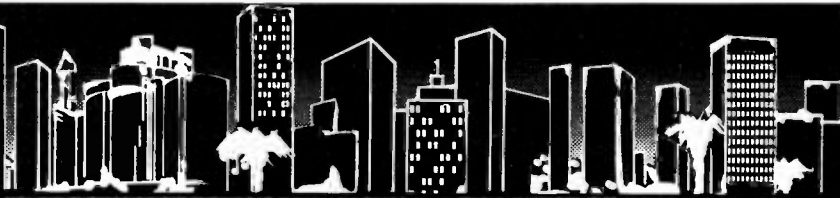
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NIGHT LIFE



ROCK

By Eric Niles

It's obvious that all the newly sprouted "No parking at any time" signs that thicket the Sunset Strip area these days are designed to throttle the flow of clubgoers in the area. The only lasting effect of the parking policy that I can see, besides the lining of the pockets of the City of West Hollywood traffic division, is an increase in hostilities of all the parties involved. Regardless of the signs, a recent Saturday night on the Strip seemed even more clogged than usual. Especially at the Whisky, where **Tomorrow's Child** celebrated their recent deal with **Arista**. Hard not to be impressed with this band's contemporary flowerchild philosophy, which manifests itself not only musically but in singer Adam's politically optimistic stage raps. Opener **Daddy Ray** and their infectious "Nag, Nag, Nag (Bitch, Bitch, Bitch)" number is destined to be a cult classic. Be forewarned, future Strip-goers: bring your hiking boots and Ben-Gay, cuz you're almost guaranteed to walk a country mile to get there!

As the smog clouds of summer begin to form so, inevitably, does a rash of new clubs eager to reap the benefits of the warm weather season's increased clientele. **English Acid's Janice De Soto** and **Kelly Q. of L.A. Rock Review** will put up the open-for-business sign on their Monday night venture, **Eat The Rich**, on Memorial Day (May 29th). Housed in the **Coconut Teaszer**, the club will emphasize hard rock/metal bands (including a variety of Sunset Strip acts) and will not institute a "pay to play" policy. The grand opening bash will feature **Jailhouse**, **Asylum Suite**, an acoustic set by **Adam's (Tomorrow's) Child**, and the obligatory free BBQ and beer incentives.

A friend of mine claims that they have go-go dancers in cages down



Tomorrow's Child

at **Supragette City**, a newly opened Sunday club. I can't confirm that rumor either way, but I'm certain that non-Top 40 type bands play there on a regular basis. Plus, you'd better watch out for that smoke machine. The club is located across the street from the **Cat and Fiddle Pub** at 6535 Sunset Blvd..

The **Scarlet Letter**, located at 7070 Hollywood Blvd. (at Spice), cranks it up on Wednesdays with hard rock acts like **Sciaccia** and **Double Freak** (as if those bands had anything in common). Further info can be had at: (213)858-1926.

X Poseur 54, located at 6655 Santa Monica Blvd., heralds its existence with the slogan: "Curiosity shocks the cats." Could that be a friendly reference to the **Cathouse**? Anyway, this particular club, open on Sundays, features a bevy of mega-cool hard rock acts and offers its patrons free hors d'oeuvres.

Meanwhile, back at the bat cave... **Camp Hollywood** has moved its operation to a new location (1624 W. Pico) where it will continue its Sunday format.

No, it's damn well not a new club, but the **English Acid** now sports live acts on a bi-weekly basis. I caught the dreadfully underappreciated **Zeros** there recently and still can't fathom a reason as to why they ain't signed yet. Justice is a fleeting thing. The club's June 7th line-up will feature **New Improved God** and local upstarts **I Love You**.

One of the more interesting pieces



The Ramones

of post I've received lately was a slick 45 r.p.m. on Birdcage Records by a band called **Dread Zeppelin**. The band stakes its claim to immortality by doing reggae versions of, you guessed it, **Led Zeppelin**. Their covers of the "Immigrant Song" b/w "Hey, Hey, What Can I Do?" are some of the coolest vinyl moments ever. **Kingdom Come** be damned!

They still wear leather and jeans, still hail from New York and still, at last report, have the same mom. **The Ramones** make their annual pilgrimage to L.A. with three dates (June 1, 2 & 4) at the **John Anson Ford Theater**. Wear your leather to this one.

Additional Coolness: **Human Drama** at the **Whisky**, May 25th; **The Zeros** and **Rain On Fire** at the **Troubadour**, May 26th; **Group Therapy** at the **Coconut Teaszer**, May 30th; **Celebrity Skin** at **Club With No Name**, June 2nd.

C&W

By Billy Block

The **KCSN Barndance** recently hosted the **Hollywood Round-up** record release at the **Palomino Club** in North Hollywood. Represented on the album and performing on this night were some of L.A.'s most promising country acts. They included **Rusty Vail**, **Will Ray** and **The Gila Monsters**, **The Mustangs**, **Judy Chadwick**, **Rick Vincent**, **Billie Burner**, **The Radio Ranch**, **Straight Shooters**, **Candy Kane** and **The Armadillo Stampede**, **P. Jae Clark**, **Jeffrey Steele** and **The Super Pickers**. Each artist played three songs including their cut on the **Hollywood Round-up** LP. The album was produced by **Will Ray** and **Glen Mont** at **Radio Tokyo** and **Juniper Studios**, with **Jim Emrich** engineering. Each of the performers is using his own band on the records to give as true a representation as possible. **Ray** and **Mont** have done a fine job in capturing an honest performance from each of the artists.

The turn-out for this musical event was nothing short of phenomenal. Strong support from fans and the country music community continues to provide S.R.O. audiences at The Pal on Tuesday nights. The sense of camaraderie created by this successful record release party only helps to give added momentum to an already creative scene. Having all the different musicians and bands together for a great evening of music was rewarding for all in attendance. The **Hollywood Round-up** LP is available at **Rhino Records** and **McCabes Music Store** or through **New Grange**

Records, P.O. Box 1924, Glendale, CA 91209. Check it out. It's an excellent sampler of California Country Music.

Steve Duncan, who plays drums for **The Desert Rose Band**, is also busy doing some producing. Steve is working with **Marcus Deane** and **Dawna Kay** in the studio. Steve says both projects are progressing nicely. Duncan was recently awarded the ACM's Drummer of the Year Award and will be travelling to Nashville to finish the D.R.B.'s third LP, with **Ed Seay** and **Paul Worley** producing.

Those wild and crazy sisters, **Annie** and **Laura Paxton**, will be wowing audiences at **The Pro Rodeo** in Palm Springs next month. Along with **Richard Green**, **Donnie Baker** and **Henry Becker**, who make up **The Paxton Street Band**, they will be embarking on their "Watch for The Bumps in The Road" Tour '89 this summer. If you're looking for adventurous musical fun, you'll find it on Paxton street.

Chris Gaffney and **The Cold Hard Facts** have a new guitarist in **Danny Ott**. Gaffney and The Facts are putting the finishing touches on their newest LP, with **Wyman Reese** producing. We look forward to hearing this one.

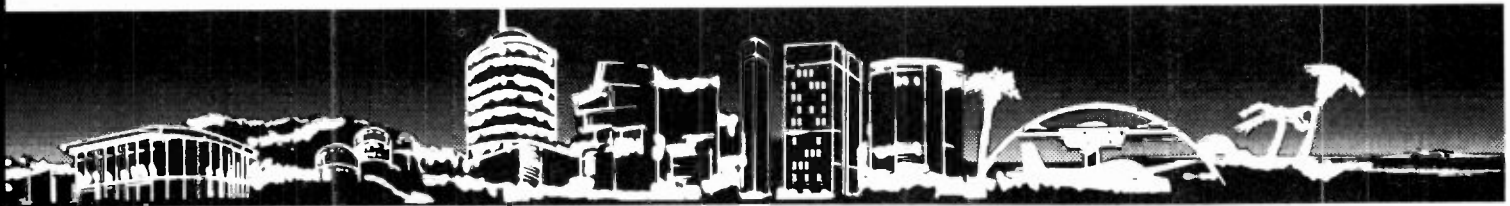
Singer/writer/guitarist **Ron Fin** celebrated his birthday at The Barndance on May 10th. Ron lends his talents to **Keith Rosier's** new band as well as staying busy recording his own material.



Kay Wolf with her producer Sharyn Stone at the KCSN Barndance.

Billy Swan has finished a stint as associate musical director for **Dennis Quaid's** upcoming film, **Great Balls of Fire**. He also served as piano coach to Mr. Quaid for his portrayal of **Jerry Lee Lewis**. **Great Balls of Fire** also features **Jimmy Vaughn**, **Mojo Nixon** and **John Doe**.

Singer/songwriter **Steve Kolander** will be doing some Southern California tour dates with **Hightone Recording** artists, "The Lonesome



(L-R) Hollywood Round-up's Dale Briley, Jim Emrich and Will Ray.

Strangers." Kolander is getting a lot of attention from record companies since highly respected music attorney Gary Gilbert is shopping him (Gilbert also represents Randy Travis, The Judds and James Intveld). Kolander heads back into Rotund Rascal Studios to record some newly written material.

Guitarist **Redd Volkaert** has been sitting in with Dale Watson and The Texaholics at The Blue Bayou. Redd will also be the featured guitarist on the new Range War record (Lee Ving's hot country band).

Congrats to **Todd Barth**. Todd placed fourth in the L.A. guitarist competition held at At My Place. Todd is an exceptional guitar player who plays with The American Made Band.

There are a lot of new bands breaking into the L.A. country scene. Among them is **Wylie & The Big Sky**. Wylie is a fresh new voice on the L.A. scene and, although I haven't seen him perform live, I enjoyed his writing and singing on his five-song demo. The **Lerman-Michaels Band** features **Candy Lerman, Denise Michaels, Bruce Barlow, John McDuffie** and **George Green**. I heard them recently at the KCSN Barnance and would recommend you hear them whenever possible.

Steve McCarthy's new band, **Walker Stories**, is very strong musically and vocally. Bandmates **Greg Perry, Pete Ortel** and **Doug Freeman** provide excellent accompaniment to McCarthy's material.

Female singer **P. Jae Stanley** is a relatively new C&W artist enjoying some success. Stanley currently has an independent single on the *Cash Box* and *Indie Bullet* Top Twenty titled "Goodbye Forever, Once Again." She can be heard at the clubs like **The Calico Saloon, Olde Susanna's** and **The Golden Bit**.

Cobey Pitcher & The Western Front can be heard at **Rae's Lounge** every Thurs.-Sun. nights in June. This new group includes **Norm Roper, Michael Dempsey, Jeff Pitcher** and **John MacNearney**. They will also be at **The Gaslight**

Club on Cosmo Street in Hollywood the first three Wednesdays in June.

Congrats to **Harry Orlove** and **Renn Ashley** on their engagement. Harry is a founding member of **The Self-Righteous Brothers** and **Renn** is a fine country vocalist. We wish you much happiness and success.

JAZZ

By Ms. Frankie Nemko

Circo Hurtado, the guitarist who came to the United States from Peru twelve years ago, is finally making his mark here. Known thus far as a member of the cooperative **Huayucaltia**, he now steps into the limelight as a leader of his own group. The first album, *In My Mind*, was released at the end of April on the ROM label (distributed by the Welk Record Group). At this writing, no less than 350 radio stations are programming selections. Hurtado debuted the new ensemble recently at **At My Place** in Santa Monica, in a double bill that had him in his old role with **Huayucaltia** for one set, then jumping into his other persona as leader. Featured with Hurtado, and playing all original compositions, were **Cindy** and **Libby Harding, Kevin Ricard, Gary Johnson, Joe**



Euphoria's Mike Gealer

Heredia and Guillermo Guzman.

Emil Richards, who has been in Los Angeles a lot longer than **Hurtado** (I go back 25 years and remember his marvelous vibes playing), has a new band, **Calamari**, which is holding a regular Wednesday night every month at **Alfonso's** in North Hollywood. Featured with Richards are drummer **Joe Porcaro**, bassist **Kenny Wild** and pianist **Dave McKay**. Meanwhile, Richards keeps bread and butter on the table by continuing his prodigious studio work. He told me he's working on all sequels, i.e. *Star Trek 5, Ghostbusters 2, Lethal Weapon 2* and *Karate Kid 3!* Another aspect of his life he's been enjoying lately is giving clinics for kids, mostly in Maui, Hawaii, which also feature other such locals as **Gary Herbig, Porcaro** and ex-Angeleno, **Bud Shank**. He says there's a dynamite jazz club in Maui called **Blackie's Bar**, in case you need a good reason to go to Hawaii.

During a presentation of their latest signing, keyboardist **Bobby Lyle**, who played music from his first Atlantic album, *Ivory Dreams*, the recording company made it known that they were recognizing May as "Jazz Month," in which thirteen jazz artists had records released.

If you didn't act fast enough, you're out of luck for tickets to the **Playboy Jazz Festival**. However, you can still attend any or all of their free events preceding the festival, one of which will be a first-timer, the **Playboy Jazz Cruise** on June 11. Tickets for this unique event will be distributed through radio promotions on such stations as **KKGO, KLON, and KCRW**—so stay tuned!

Another moveable event is the reactivation of the **Los Angeles Jazz Society's Jazz Mobile West Center Series**, offering fifteen free concerts, featuring a quintet of **Al Aarons, Herman Riley, Gildo Mahones, Allen Jackson** and **Kenny Dennis**. During the month of June, **Jazz Mobile** will be seen and

heard at parks in Northridge and other L.A. areas. For info, call (213)469-6800.

A "local boy makes good" story unfolded at **Catalina's** in Hollywood last week, when drummer **Vinnie Colaiuta** was the only Los Angeleno to appear with Brazilian keyboardist **Eliane Elias**. It was heartwarming to observe that the entire front row on the night I attended was taken up with young, enthusiastic fans (and/or students) of this top-notch musician, who acquitted himself more than adequately in a demanding context.



Emil Richards

Mike Gealer, leader of **Euphoria**, has a busy date book these days. The group continues to show up at least once a month at the outdoor venue in Fisherman's Village, **Marina del Rey** (next appearance Memorial Day). In addition, they'll be featured artists in another all fresco event outside the Lighthouse in **Hermosa Beach, Sat. and Sun., May 27-28, from 4-6 p.m.**, and at the **Palos Verdes Arts Festival** on June 4. In between all this, the group puts in mucho time playing college concerts in and around L.A.. A new album is in the works. Watch for updates on this.

Other events worth marking on your local calendar include a rare appearance by guitarist **Larry Coryell** at **Catalina's**, May 30-June 4; **Rob McConnell** with the **Gerald Wiggins Trio** at **Grand Ave. Bar**, May 31 (5-9 p.m.); the **Bill Watrous Quartet** at the **Loa**, June 2-3; the **George Cables-Bruce Forman** duo at the same location, June 8 thru 11; **Steve Bach** at **Le Cafe**, May 31; another fine guitarist, **Thom Rotella**, recently signed to **DMP Records**, makes a maiden voyage at **Bon Appetit** on May 31; and the aforementioned **Circo Hurtado** can be heard twice in May at the **Comeback Inn** with his new group on May 28, and with **Huayucaltia** on Friday, May 26th. Please write or call me at P.O. Box 693, Venice, 90294, (213) 392-2134 to be included in *Night Life*. Thanks. **MC**

CONCERT REVIEWS

The Bangles

Civic Auditorium
Santa Monica

This concert gave the audience the unique chance to weigh the pros and cons of a live rock band vs. an electronically sequenced performance. Half of the show consisted of the girls actually playing their instruments, which they played sluggishly with an auditorium sound that was absolutely terrible. The rest of the show had the gals kicking into programmed copies of their more involved hits. Suddenly the sound was great, especially the drums, but it was like watching MTV in the comfort of your own armchair.

Performance quibbles aside, the Bangles put on quite a show biz act. Between each song, a chosen member would introduce the next selection with some self-conscious "Beatles At The Hollywood Bowl" banter. You could almost see the cuecards. For a "homecoming," there was little connection with the audience, as if the band was just going through the motions. And those motions contained only a few surprises—a "1999" intro to "Manic Monday" and a snippet of "I Fought the Law" before "If She Knew What She Wants." But the voices were there, and when you could hear them, they were gorgeous, particularly Michael Steele's, as well as their spine-tingling harmonies, which were impressively re-created live.

The Bangles are a big hit-making machine. Perhaps as they grow they will drop the silly act and get down to matters at hand and make some ground-breaking, from-the-gut music. I don't think it's out of their reach.

—Ace Passion

Marc Almond

Pantages Theatre
Hollywood

This concert by the former Soft Cell vocalist was low on energy and high on dramatics. Watching Almond



Joe Scraefler

Mark Almond: A solo Soft Cell.



Donna Santisi

Susanna Hoffs of the Bangles

overact was about as entertaining as seeing a Judy Garland impersonator doing the Jacques Brel songbook. His audience, raised on the Soft Cell stuff, was clearly disappointed, and by halftime, there were as many people in the lobby as in the seats.

His guitarless backup band opened with a Broadway-like instrumental medley that segued into the title track from Almond's new Capitol/EMI release, *The Stars We Are*. This and the other mid-tempo orchestral exercises like the KROQ hits, "Bitter Sweet" and "The Very Last Pearl," received the loudest squeals. His past work with Soft Cell was completely unrepresented.

Theatrics? If you've ever seen an Ethel Merman or Al Jolson movie, you've seen Marc Almond. He did all those old time moves that were once seen as inspirational, but now just look stupid.

His backup musicians were fine. They were led by his keyboardist and co-writer Annie Logan—though the band could have benefited from the crunch a guitar would have provided. Almond could also have used more accomplished backing vocals to soften his craggy character voice.

It's interesting to note that some of the kids can still appreciate a musical style endemic to pre-World War II Germany. I seriously doubt, however, that Almond can build his new career around it. The boy put me right to sleep.

—Tom Kidd

Lou Reed

Universal Amphitheatre
Universal City

It has taken more than twenty albums for Lou Reed to come up with his first complete masterpiece—*New York*. And the brilliant new LP

has seemingly given Reed a renewed self-confidence that manifested itself in a variety of ways during his stellar performance at the Universal Amphitheatre.

Reed gave credence to the importance of his latest album by opening the show with eleven tracks from the LP. The fascinating numbers were given even more muscle by Reed and Mike Rathke's dueling guitar solos, which were a frequent highlight throughout the night. With a more aggressive approach to the new songs, it became evident that songs like "Dirty Blvd.," "Busload of Faith" and "Last Great American Whale" rival anything Reed has previously produced, with the latter song containing some recently adjusted lyrics ("Americans don't care too much for beauty/ They'll shit in a river, dump oil in a ocean.").

With lyrics like those and the passionate feelings contained on the powerhouse "Strawman," Reed has become more of a personal spokesman than a rock & roll singer. Gone is the lunatic madman who prowled the stage like a caged animal in the Seventies; the 47-year-old singer/songwriter is now content to play some electrifying guitar and sing of his observations and often poignant opinions. A Lou Reed concert in the Eighties has become similar to a beatnik reading with rock & roll embellishments—a musical Jack Kerouac.

This is not to say that the music was anything but spectacular. In fact, a Lou Reed band has never been better. Guitarist Mike Rathke, stand-up bassist Rob Wasserman and drummer Robert Medici not only produced powerful renditions of the new songs from *New York*, but also brought back the fire to such Reed classics as "Rock and Roll" and "Sweet Jane."

—Steven P. Wheeler

Jane's Addiction

John Anson Ford Theater
Hollywood

Jane's Addiction seems to have made quite an impression on L.A. fans—so much so that seven nights at the John Anson Ford Theater were necessary to satisfy the fans' demand.

So what makes Jane's Addiction so attractive to so many? Their uniqueness certainly strikes a responsive chord: They do what they want to, not what is expected or asked. And nothing is shocking to them, though much of what they do is shocking to others.

That's part of the attraction: the freedom of the music. Their sound is mesmerizing—psycho-metal-funk music with thrashing chords, distorted echos and unreal banshee calls. And it's diverse in mood and themes; Jane's Addiction pulls off smashing rock numbers like "Mountain Song" as easily as they do sweet ballads like "Summertime Rolls."

The band doesn't merely play, they feel and react to the music. Amid a sea of fog and echoes emerged four very strange looking guys. Dressed in a maroon velvet hat, matching gloves, a black girdle worn over striped bell-bottom pants and black sandals—Farrell struck a strange and hypnotic stance with a microphone in one hand and a bottle in the other. He's a captivating singer and stage performer. Drummer Stephen Perkins, dressed only in a long red skirt, is certainly one of the most powerful and talented drummers to emerge from the local scene in some time. Perkins, along with bassist Eric A, know how to set the beat, while guitarist David Navarro seemed off in his own effects-box world, playing thrashing chords and then returning to earth with sweet melodies on "Summertime Rolls."

The talent, the songs, the charisma and the free attitude of Jane's Addiction must be what dragged approximately 9,000 fans to the John Anson Ford Theater.

—Jennifer Clay



Leslie Campbell

Perry Farrell of Jane's Addiction.

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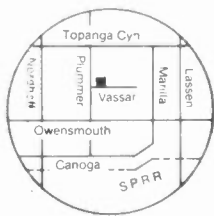
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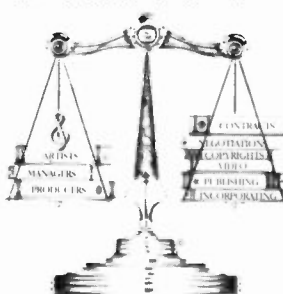
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CLUB REVIEWS



The Proclaimers: Two Reids are better than one!

The Proclaimers

The Roxy
West Hollywood
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Charlie Reid, vocals, acoustic guitar; Craig Reid, vocals, percussion; Stuart Nisbet, guitar, mandolin, pedal steel; Greg Johnson, keyboards; Steve Shaw, violin; Nico Bruce, bass; Keith Burns, drums.

□ **Material:** Identical twins Charlie and Craig Reid front this folk-flavored act from Edinborough, Scotland. The Reid Brothers may look like two nerdy college freshmen, but don't let that belie their talents—their gutsy, thick lead vocals are impressively commanding. Charming, unusually catchy songs (check out the irresistible "Then I Met You," "I'm Gonna Be" and "Sean" on the band's new Chrysalis release) as well as poignant, slow ballads (like "What Do You Do?") are beautifully complemented by the Reids' heartfelt singing.

□ **Musicianship:** Impressive. The band, for the most part, acts as a backdrop to the spotlighted Reid twins, but manage their assignment with precision, energy and inspiration. Stuart Nisbet's pedal steel fills and solos were great, and violinist Steve Shaw's work was at times stunning.

□ **Performance:** The easygoing Charlie and Craig Reid are immensely likable, hardworking show-

men. They perform with such relaxed directness, it seems that they're part of a great band playing a small pub—not leaders of an act signed to a major label playing to a packed crowd at The Roxy. The brothers Reid not once showed any uneasiness on stage; they gave the songs their all, and between numbers had a soft-spoken, ingratiating self-confidence.

□ **Summary:** Since '83, the Reids have been making music as The Proclaimers. An opening slot for The Housemartins three years ago perked up the interest of label execs, leading to the all-acoustic release, *This Is The Story*, and the new album, *Sunshine On Leith* (whatever that means). Reportedly, *Leith* has already gone platinum in the U.K. Judging from the strengths of their live show, as well as the merits of their latest LP, the Proclaimers are well-deserving of a shot at the Big Time in the U.S..

—Randal Case

Jeffrey Steele
J. R.'s Cowboy Palace
Chatsworth

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Jeffrey Steele, bass, vocals; Buddy Miller, lead guitar, vocals; Larry David, keyboard, harmonica; Hugh Wright, drums.

□ **Material:** Jeffrey Steele describes his music as "country with a hard edge." It's a little bit like Steve Earle, a little bit like John Cougar Mellan-

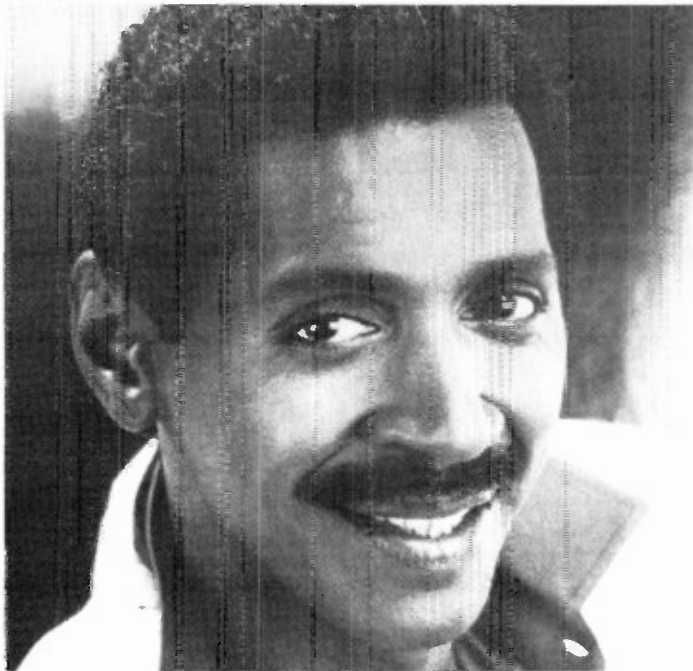
camp, but with his tendency to rock out, he still holds true to a pure and honest country sound. His original material is exceptional. He recently appeared on Pete Anderson's *Town South Of Bakersfield* album with his Hollywood lament, "Driftin' Man."

□ **Musicianship:** I was informed that two of the bands regular members were not present the night that I saw them, but this did not keep the remaining musicians from keeping the eclectic audience of cowboys and bikers from having a great time. Larry David on keyboards and harmonica was a real standout and Buddy Miller on guitar proved versatile. Hugh Wright on drums was totally animated and Jeffrey Steele playing his left handed bass guitar kept it all going with boundless energy and emotion.

□ **Performance:** There's no doubt about it—Jeffrey Steele has a lot of fun performing. He utilizes every bit of the stage as he dances around, and when that becomes too limiting, he just jumps right into the audience and continues his song amid his adoring public. The combination of the bass and those biceps would be hard for any woman to ignore.

□ **Summary:** There should be great things ahead for Jeffrey Steele. He is fresh, he is attractive and he is entertaining to watch. He is the kind of country performer that can appeal to both young and old country fans alike. In my favorite Jeff Steele song, "Just Boogie," he says "I don't want to waste my time, just waitin' in line." I'm sure he won't. —Sharyn Lane

CLUB REVIEWS



Billy Mitchell: Sharing good vibes on KKGO night.

The Billy Mitchell Band

Grand Ave. Bar
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Billy Mitchell, keyboards; John Bolívar, saxes, flute; Bobby Rodriguez, trumpet, flugelhorn; Richard Smith, guitar; Hilliard Wilson, bass, vocals; Quentin Denard, drums; Munyungo, percussion; plus surprise guests.

□ **Material:** The songs were mostly culled from Mitchell's recent Optimism album, *In Focus*, such as the beautiful ballad, "French Connection," sung by Wilson. Also included, however, were several jazz standards, the most outstanding of which was "Broadway," with an absolutely stunning sax workout by Bolívar; a latin version of "Love for Sale," and a very uptempo "Dindi," originally written as a bossa nova by Antonio Carlos Jobim.

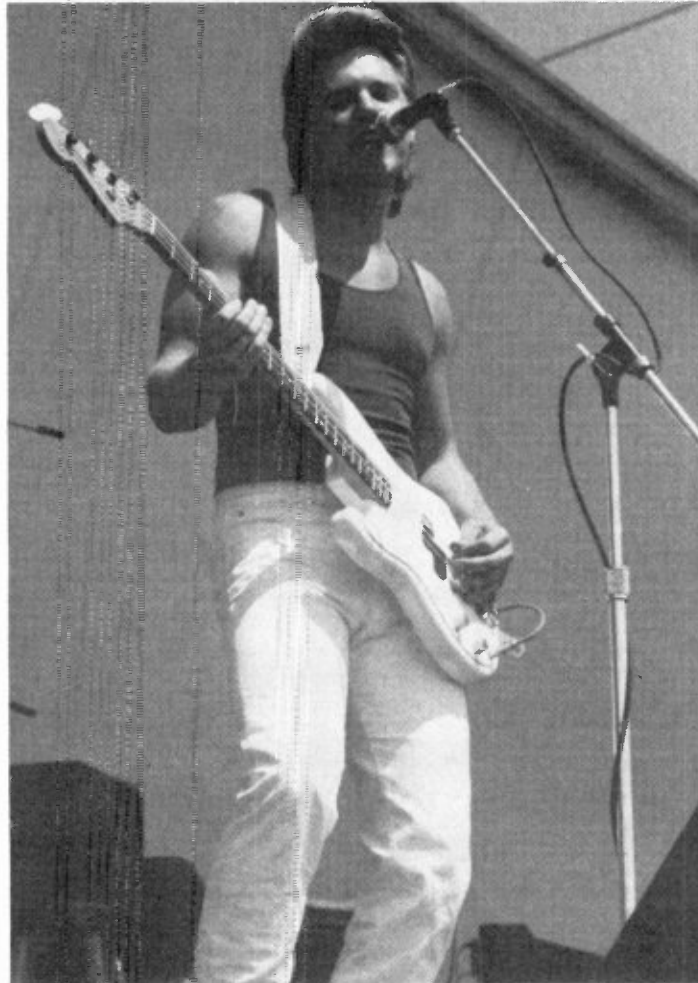
□ **Musicianship:** The nucleus of this band has been together for close to five years, and it shows. Even when guitarist Smith joined the band midway through the set I heard, he flowed into the overall sound like the cream settling into the milk. Mitchell is often overlooked as a jazz pianist, due to the fact that he is so respected as a producer; however, he proves over and over again that once seated behind the keyboard, he burns with the best of them. Bolívar, too, has a successful album on Optimism and tends to be thought of as a more commercial player, but in the context of this group (some of whom, incidentally, accompany him on his recording) he can give all the top flutists and sax players a run for their

of the great Miles Davis.

□ **Performance:** This is the band's strongest suit of all. There is a skillful combination of professional demeanor and simply having a good time. Mitchell himself is one of the friendliest bandleaders I've seen, and Bolívar too exudes warmth and enthusiasm which is easily communicated to the audience. This was a KKGO Night, and all those good vibes were being shared with a very large audience.

□ **Summary:** One of Mitchell's plays is often to introduce guest artists. On this occasion, vocalist Brenda Lee Eager who had been seated in the audience, was invited up to offer her enormous talents. This woman (barely five feet tall) has one of the biggest voices I've heard, and so drenched in emotion that the audience was left quite limp at the end. After spotting a celebrity in the audience—Mitchell insisted that he come up "for just one number." And so we were treated to a special rendition of "Everything Must Change," by none other than its composer, Benard Ighner, who sat at the piano and also wrung out our hearts with his sonorous voice and sensitive playing. Altogether, a highly satisfying evening of music, with added kudos going to Bob, the Bar's excellent soundman. —Frankie Nemko

money. The standard of everybody else is equally high throughout. In fact, the proof of the pudding comes in the knowledge that Munyungo was leaving the next day to join the ranks



Jeffrey Steele: His music appeals to everyone.

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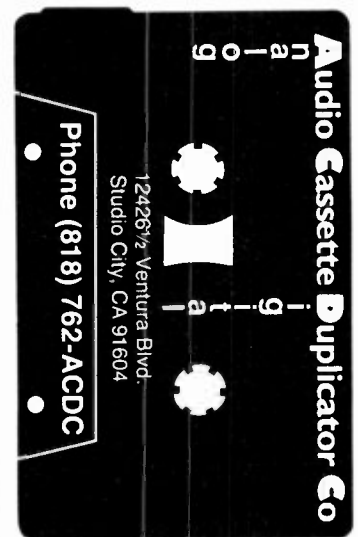
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CLUB REVIEWS

Sister Shotgun

The Roxy
West Hollywood

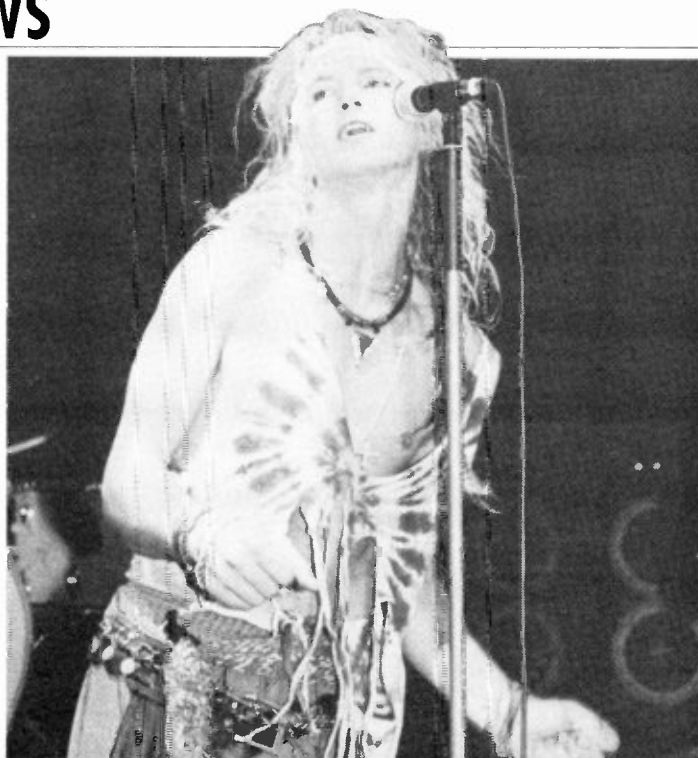
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** Sol Sims, vocals; Ted Andre, guitar; Jonathan Weber, bass; Brian Irving, drums.

❑ **Material:** Despite the fact that this was only Sister Shotgun's second public performance, their musical direction is clearly in focus. Sister Shotgun is a musical mainstay. Their brand of heavy hitting rock & roll is characterized by a hypnotic sensual swirl that gives one the feeling of being in a semi-lucid dream state. They often exhibit the electrifying intensity of a sci-fi thriller. "Whole Lotta Holy Rollers" is a talker-riff with a catchy beat that takes a lighthearted jab at the TV evangelist fiasco, while "Silhouette Sweat" and "Feel It Again" are stand out potential radio hits.

❑ **Musicianship:** These boys came out smokin' and never let the intensity level taper off for a moment. They played an incredibly tight and flawless set that was complemented by a great mix. Guitarist Ted Andre should be commended for his outstanding guitar work that was an extra treat to observe. And the rhythm section was equally competent. Good vocalists are hard to come by, but Sol Sims perfectly fit the bill for this genre of music.

❑ **Performance:** There was excellent interaction, intuitiveness and comradery that is rarely seen in even more seasoned bands, but Sister Shotgun is one of those rare exceptions. Sol Sims proves himself to be a charismatic frontman with a sensual ambiance. The female sector of the audience honed in on his slinky, seductive moves. The show was made especially interesting by the relentless miasma of smoke that enveloped the band. It took on a surreal quality during the performance of "Welcome to the Real World." Indeed it's hard to find fault with this performance, but the only area for improvement would be for the musicians to relax their concentration and look like they're enjoying themselves a little more on stage.



Sister Shotgun vocalist Sol Sims: Sexy and charismatic.

❑ **Summary:** Sister Shotgun is an A&R rep's dream come true. All the elements are in place. Let the bidding wars begin! —*Rossi Dudrick*

John Patitucci Trio

Le Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Patitucci, electric bass; John Beasley, electric keyboards; David Witham, electric keyboards; Alex Acuna, drums.

❑ **Material:** Almost the entire set was devoted to Patitucci's latest GRP recording, *On The Corner*. Included were "Avenue D," "Flatbush Avenue," and of course, the title track. Everything is from the pen of the bass player, and while there's no doubt about his distinctive writing style, there are hints of his close association with Chick Corea. Another tune was a tribute to Easter

(the performance was during the week prior to that event) entitled "Vaya Con Dios" (Go With God). There was a nod to reggae in "Kingston Blues;" a wonderfully executed gospel-flavored "Strength To The Weak;" and a real workout closer, "Bertha's Bop."

❑ **Musicianship:** I'm still left breathless at the extraordinary talents that abound in Los Angeles, and this trio is exemplary. Just by way of bolstering that remark, John Beasley was getting ready to leave, in the next few days, to join Miles Davis for the trumpeter's upcoming European tour. Also, Witham turned in a not-so-shabby performance at his various keyboards, with the two trading synth and acoustic work in each different tune. Patitucci's credentials have been well established during his tenure with Corea, and it's an added bonus to hear him in the context of leader, playing his six-string Ken Smith bass and extracting some of the most guitaristic sounds I've heard from that instrument. Acuna, often associated more with percussion, is a strong and dynamic trap drummer, who knows how to hold his own with the synthesizers while retaining that subtlety the Brazilians are famous for.

❑ **Performance:** The energy level and the enthusiasm emanating from this small bandstand kept the audience in rapt attention. The interplay between the bass and the two keyboardists made for some interesting textural changes. And on "Bertha's Bop," the intensity was fierce, with Witham simulating an acoustic keyboard and stretching out as if this was a totally acoustic band.

❑ **Summary:** Even with the plethora of excellent musicians plying their wares all around town, there's al-



John Patitucci Trio: Energy personified.

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Like A Prayer

Sire

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Madonna, Patrick Leonard, Stephen Bray, Prince.

TOP CUTS: "Promise To Try," "Oh Father."

□ **Material:** Our little girl is growing up. In some instances, anyway. On one side of the coin there is the Madonna who sings cutesy, trite teen fodder. On the other, an artist with a capital 'A', revealing brilliant statements from an open heart. "Oh Father," with its goose-bumping orchestral opening is as heavy as heavy gets ("You can't make me cry/You once had the power/I never felt so good about myself"). Likewise, Madonna's letter to herself, "Promise To Try," is a chiller. Over its "Bridge Over Troubled Water" arrangement, Madonna sings about overcoming the loss of her mother. No, there's no primal screaming, but there's not a dry eye in the house, either. And in what has to be perceived as autobiographical, the former Mrs. Penn spills her guts more than adequately in "Till Death Do Us Part." As far as the teen-drivel goes, it's high-quality drivel, and after all, she is Madonna. Prepare yourself, as usual, to hear every track from this record in the Top Five, with the exception of the Prince/Madonna collaboration, "Love Song." You would expect something truly great from a pairing like this, but leave it to Prince to never give you what you expect.

□ **Performance:** The wind-up musicbox sound that accompanies most Madonna radio-ready hits is getting tired. More reason to be refreshed by the string sections and pianos on "Promise To Try," "Oh Father," and "Dear Jessie." Vocally, Maddy grows more into her own vocal identity with each record, and on this one it is barely comparable to the nasal-twang of her debut. From a sonic point of view, it would be nice to hear less auto-techno stuff and more actual playing—or at least something that fools us into thinking there's some actual playing going on.

□ **Production:** Several of the Patrick Leonard-produced tracks suffer from a sterile environment, but he

should be commended for the spine-tinglers, "Oh Father" and "Promise To Try." Stephen Bray's "Into The Groove"-style production on the "Family Affair" update, "Keep It Together," sounds like generic Madonna by now. For production value only, "Love Song" demonstrates how tired the others' stock techno-formula is getting. Although Prince is refreshingly raw and unpolished about his production effort, he may have gone too far in the right direction.

□ **Summary:** *Like A Prayer* is a record that can hold your interest all the way though, interspersing provoking moments with catchy fluff that will stick in your head the rest of the day. Madonna is that rare artist that can do both. She's grown and she's uncovered a little more of herself.

—Ace Passion



Fine Young Cannibals

The Raw and the Cooked I.R.S.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

PRODUCER: David Z and FYC.

TOP CUTS: "She Drives Me Crazy," "Ever Fallen In Love," "Good Thing," "Tell Me What."

□ **Material:** FYC could've very easily taken the "stunning debut to ersatz dance band" route; they're certainly consistent enough to do that, as their second LP proves. What *Raw & Cooked* also proves is that they've got far too much soul for the above to be an option. The Cannibals balance out their dance club hits with early Sixties style R&B tunes more along the lines of Stax than Motown.

□ **Performance:** Roland Gift's vocal style has already made its impact as one of the most distinctive in the industry, but here he, like guitarist Andy Cox, is pushing for higher ground. I'm not fully convinced that there's a range Gift can't reach. He hits a more-than-impressive falsetto on "Don't Let It Get You Down," and an equally convincing baritone on the negro spiritual-esque, "As Hard As It Is." Cox, too, performs with far more confidence than on the band's debut, playing flashier, in more varied styles and just plain playing more. Songs like "I'm Not the Man I Used

To Be" and "I'm Not Satisfied" feature the slickest syncopations to yet come out of the Andy Cox/David Steele drum machine alliance.

□ **Production:** Slick as parts of this record are, David Z (no hack—just ask Prince) and the band manage to slip in the right amount of gritty texture on the more soulful tunes to avoid plasticity. While Gift's voice would be a standout if he sang from the studio next door, the arrangements are generally well-balanced and the instruments are painted on in an even veneer.

□ **Summary:** What more can I say? If you liked their first album, buy this one, 'cuz it's the Cannibals at their best. The fact that the individual members have all had extracurricular activities between disks has not caused them to lose their focus or their originality one iota. They're as hot and fine as ever.

—Kenneth B. Giles III



The Fixx

Calm Animals

RCA Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: William Wittman

TOP CUTS: "I'm Life," "Driven Out," "Shred of Evidence."

□ **Material:** Classic, catchy and intriguing—Fixx music is commercially accessible, but definitely not dreary pop music. The lyrics are all insightful, intelligent and poetic, and the music is along the same lines. It's listenable and saved from complacency by those creative and memorable hooks and bits that The Fixx have woven into their albums for the past several years.

□ **Performance:** A job well done, as always. Cy Curnin's voice is quite like their music: mainstream, yet with a cutting edge that separates him from the rest of the pack. The rest of the band perform their chores evenly, and while you won't see any prodigies here, The Fixx band members make use of their skills fully and let their egos take the back seat. That's one of the good things about Fixx music—no one steps on each other's toes; everything falls into place so very nicely.

□ **Production:** William Wittman would have had a difficult job earning any minuses on *Calm Animals*.

The Fixx have excellent arrangements and their music is layered nicely with a well defined sense of ambience.

□ **Summary:** *Calm Animals* is a tasty bit of ear candy chock full of the trademarks that have made The Fixx and their music what it is today: Excellent, accessible music that rises above the mainstream with bits of imagination.

—Tom Farrell



Metal Church

Blessing in Disguise

Elektra

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Terry Date

TOP CUTS: "Fake Healer," "Badland."

□ **Material:** Metal Church is aiming at the same audience as Metallica; they're trying to follow the more established group into the world of socially conscious speed rock. But Metal Church seems slightly dated. Songs about Television Evangelists? Teenage agnosticism? A Mad Max analogy? I think I already have this record.

□ **Musicianship:** Black Sabbath on speed. Fairly fast, progressive time changes without the meter shifts which usually accompany that style. Most playing is remarkably economical, forfeiting guitar hero posturing for tight ensemble work. Nothing to complain about save that over-used and loathsome double bass drum work. New screamer Mike Howe sounds lots like Ronnie James Dio. That's not bad, but he should try to develop some personality of his own. I suggest he start by strengthening the seldom-used tender side of his persona.

□ **Production:** Since virtually all the songs are built on tight unison lines, there's not a whole lot of room on the palette for the producer to inject any color. Still, Date does what he can, settling for a bright, ballsy, but essentially common sound.

□ **Summary:** It's good that metal is developing a conscious. It's also good that Metal Church is concerned about the world around them. They should also be concerned that they are plying waters that Metallica has already charted. Who's the pale imitation? Whoever sells the least.

—Tom Kidd



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Contact: Micha Shufutinsky (213) 466-2555
Type of Music: All except hard rock/metal.
Club Capacity: 400
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape to above address
Pay: Negotiable

BACKLOT

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

BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803
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.

CHEXX CLUB

13416 Imperial Hwy. Sante Fe Springs, CA 90670.
Contact: Ronald Nagby (213) 281-7102.
Type Of Music: Rock, speed metal, new wave, reggae, pop, rock & all other types.
Club Capacity: 300
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to: On The Move productions, c/o Ronald Nagby, PO Box 1251, Arcadia, CA, 91006.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage capacity: Varies (primarily small combos)
PA: Yes
Lighting: Yes
Piano: Yes - Baldwin baby Grand
Audition: Bookings limited to known attractions
Pay: Negotiable

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 club (Acoustic sets)
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs no, downstairs yes
Audition: Call Len Fagan
Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Piano: Yes

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.

Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable

CONCERTS BY THE SEA

100 Fisherman's Wharf, Redondo Beach, CA 90277
Contact: Chris Regan (213) 374-7231
Type of Music: Contemporary, R&B, jazz, new age
Club Capacity: 200
Stage Capacity: 10
PA: Yes-with engineer
Lighting: Yes
Piano: Yes-acoustic/electric
Audition: Mail promo pkg. to above name & address &/or call.
Pay: Negotiable

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, (818) 881-5601.
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, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA, 91606
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

LHASA CLUB

1110 N. Hudson, Hollywood, CA 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: All types except hard rock/metal
Club Capacity: 150
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape
Pay: Negotiable

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Carol Corryell, (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette to club attention: Carol.
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring your own mic, stands, & cords (low impedance)
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Pre-sale tickets.

ORANGE COUNTY

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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

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: April York (714) 524-7072
Type of Music: All types of new music, originals
Club Capacity: 300+
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, bring tape
Pay: Negotiable, escalating ticket sales

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

JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: Top 40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

MONOPOLY'S

4190 Chicago Ave., Riverside, CA
Contact: Jason (GIG Productions), (714) 350-9741, P.O. Box 803, Fontana, CA 92334
Type of Music: Original rock & roll
Club Capacity: 1000
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call and/or send package
Pay: Negotiable

CLUB POSTNUCLEAR

775 Laguna Cy. Rd., Laguna Beach, CA 92651
Contact: Max (714) 494-1432
Type of Music: New edge, reggae/SKA
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Stage Capacity: 18
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Lighting: Yes
Piano: No
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LOW KEY, master quality 16 track demo studio, needs P/T qualified engineer. Must have thorough understanding of Opcode Vision. There is pay. (213) 838-4685.

INTERN WANTED: Record co. needs hard-working, reliable intern for publicity dept. Immediately. No pay but excellent opportunity for experience. Call Jenny at (213) 871-5367.

INTERN WANTED: Dependable person w/ excellent office skills needed to assist professional manager of major publishing firm/recording studio. Trade for 24 trk. studio time. Call Elizabeth (818) 780-3146.

BRAND NEW R&B recording co. seeks person for executive position. Must have strong background in sales, marketing & administrative areas. Send resume/work history to: Attn: VP, P.O. Box 34412, Los Angeles, CA 90034.

PRODUCTION CO. specializing in R&B & dance sounds seeks top flight engineer for staff. Top pay for right person. Excellent opportunity. Send resume/work history to: Attn: SE, P.O. Box 34412, Los Angeles, CA 90034.

RECORDING STUDIO seeks engineer trainee. Call Elizabeth (818) 780-3146.

INTERN WANTED: Management office of major rock band, currently on national arena tour, seeks intern to help w/ answering phones & assisting in coordinating tours, interviews, recording sessions, etc. Professional, efficient, good phone manner; Typing & Macintosh know how a plus. No pay to start, expenses covered. High possibility for advancement. Contact: Steve Everaert, (213) 851-8800.

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MUSIC PRODUCTION co & recording studio seeks part time assistant for telemarketing, Macintosh computer inputting, & data based management. Some pay & studio exchange time plus commissions. No smokers, serious only. Call (213) 463-7664.

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INTERN NEEDED. Music industry PR firm needs congenial office person with good typing and spelling skills. Position is P/T with PAY. Call Janie at (213) 466-1511

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WANTED: Musical talent scout/ A&R director. Ambitious self-starter w/ keen insight into coming trends in music. Quality oriented boutique label w/ major worldwide distribution will provide profit participation for ears & ingenuity that can identify exciting new recording artists. Send resume & cassette of 10 new bands you wish you'd discovered to: Career Opportunity, PO Box 885, Hollywood, CA 90078.

WANTED: Recording engineer. Experienced first 24 track. Up to \$10/hr. References & tapes. (818) 762-5474.

INTERN WANTED for special projects for membership organization. Part time/flexible hrs. Must have transportation. No pay, but expenses covered. Send resume w/ references to: Los Angeles Vocal Registry, PO Box 65134, Los Angeles, CA 90065. No calls please.

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Styles: All
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Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with Aretha Franklin, Michael Pinera (Blues Image), Bus Boys, Henry Mancini, Ray Charles, Binding Tears, Jack Mack & the Heart Attack, Mary Wilson, Ken Lewis (Steve Miller Band), Cornelius Bumpus, Doobie Brothers, 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.
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Phone: (213) 450-7084
Vocal Range: 3 octaves
Instruments: Yamaha p170, DX100
Styles: Blues, HR, ballads, dark psychedelic.
Technical skills: Lead and backup vocals, quick ear, instant harmony, songwriter, lyricist, vocal arrangements
Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.
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- *Bass rig Crown 300, Yamaha PV 1.8 spc Anvil rack w/ wheels \$625 for all Will separate Scott 818-787-4442
- *Carvin 100w w/ Anvil cs. 1 4x12 stan cab w/ GM-1270 Celestions, 1 4x12 straight cab, empty \$700 obo. 213-960-5799
- *Crate 212 Celestion bottom, brand new cond \$175 818-444-8076
- *Crest P-2500 power amp Clean, quiet. 200w stereo or 400w mono \$500 Paul. 714-962-7921
- *Electrovoice S18-3 maximum keyboard cab w/ Gauss 18" \$500 Paul 714-962-7921
- *Fender Vibrochomp, Collector's item. Pre-CBS Black face, AO Very gd cond. \$120 firm. 818-783-6782
- *Marshall 50w lead head & 4x12 cab. \$50. Dave. 213-464-6073
- *Marshall bass amp 400w, xlt cond \$350 818-760 7024
- *Marshall bass cap, JCM series, Model 1553, xt cond. \$450 818-760-7024
- *Mesa Boogie Mark 3, simulclass head Graphic EQ, tx loop, foot switches Rock mntd. \$950 503-1105
- *Peavey 1810 bass spkr cab 1-18" spkr, 2-10" spkrs Bluebird or full range \$300 obo. Spkrs 213-301-0705
- *Peavey CS-400, \$250, Custom power amp w/ graphics, \$200. 8-10 Marshall spkr cab. \$200. Vanessa. 818-994-9264
- *Peavey KB-100 keyboard amp w/ 3 input chnls. 100w/chnl. Parametric EQ, reverb. \$175 obo. Nacho. 213-597-6898
- *Peavey Mark 3, 12-chnl mixer xlt cond \$800. 818-345-8399
- *Peavey Mark IV bass head Ft switch, EQ, Compressor, crossover. 350w. Xlt cond. Must sell. \$350 obo. 213-874-9253
- *Randall 80w head & 2 12 cab w/ Jaguar spkrs & carpeted covering \$250 Scott 818-782-9242
- *Randall Bassman 8' stack new JBL spkrs, xt cond. \$550. Ron, 5-7pm 714 526-5222
- *Roland GA-120 w/ EV spkrs \$400, Boss RPS-10 w/ adaptor, \$50 695-2619
- *Roland JC-120 stereo guitar head w/ chorus, reverb, distortion, xlt cond. Great sound. \$300. 213-839-8111
- *2 Full way spkrs. Toa 3B-SD, 3-way system. Horn, mid, Plus 15" woofer. all in one cab, \$600 pair. Michael. 213-969-9140
- *2 Yamaha floor monitors. Great cond. Serial Nos. SM15H and 2SM10H. \$750 obo. Dave 213-376-1325
- *Carvin PM-1.5 \$550. Janet. 818-783-9691
- *Carwin Vega PD-18 3-way spkr cab w/ 18" woofer & all new parts. \$400 obo. Moog Synamp 400w complete keyboard system. \$895. Stu. 714-957-1246 or D/818-763-9682
- *Classic Fender Super reverb amp 4-10" spkrs. Very gd cond. \$450 obo. 818-980-7216
- *Fender 75 amp 15" Celestion spkr. Chnl switcher. \$500. Mike. 213-395 5911
- *Fender Dual Showman, pre-CBS, 100w head. Has customized distortion chnl \$350 Dudley 213-252-0814
- *Marshall 50w tube combo. 2 12" 25w Celestion greenback spkrs. Mint w/ wls. \$595 obo. 818-761-3735
- *Marshall 200w Major guitar amp. Nds work. \$450 obo. John. 818-797-1641
- *Marshall 1965-B 4-10 cab \$250. Jerry. 818-769-9541
- *Marshall Studio 15, xlt cond. Rarely used. Includes 1 Celestion 12" spkr. \$300. Bob 818-769-2142
- *Old Fender concert amp. 4-10s. \$350. Mike. 213-395-5911
- *Peavey 3020 cab w/ 2-15", 2-10", 2 horns. Triamp or full range, canon-in 400w \$700 obo. Guy. 213-641-4421
- *Roland jazz chorus amp 50w. Brand new cond \$300 obo. Dave 213-376-1325
- *Several 15" spkrs to be repaired. Will trade for practice bass guitar amp. 818-842-5708
- *Wid: Wedge monitors. Must be TOTL. JBL, Yamaha or equiv. Must be outrageous deal. Will pay cash. Any cond. 818-509-8588

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*Roland U-110 sampling playback module. \$795. Roland JX3P synth. \$350. 213-680-9501
*Upright piano. 57". \$350 obo Susan. 818-908-1188

8 PERCUSSION

*7-pc drum set. Cymbal stands, Paiste ride hi-hats, Paiste ride 3000, 18" crash ride. Fiber case, cowbell. \$800 obo Bev. 818-766-9589
*Korg DDD-1 drum machine. Xlt cond. Like new w/manual. analog box. \$375 obo. Paul. 993-4179
*Paiste gong w/stand 18", xlt cond. \$200 obo John. 714-828-4399
*Simmons MTM MIDI to trigger unit. Allows you to trigger any drum machine, synth or sampler from your pads or acous drums. \$400 obo Michael. 213-969-9140
*Yamaha 5-pc white. Includes 2 bass pedals. TOTL hi-hat std & cymbal std. \$500. 213-920-2952
*6-pc Tama Swingstar, dbl bass drum set, Midnight blue. Pedals not included. No cymbals, hardware \$500. Tommy. 818-780-5330
*7-pc CB-700 drum set. Hardware. Paiste ride hi-hat & 18" crash ride. Fiber case. Cowbell. Best offer. Must sell Bev. 818-766-9589
*Custom Reno Fincore 9-pc drum kit. Perf cond. All heavy duty hdw. Many extras. White. Must sell. \$700 obo 818-886-4863
*Drum machine, TR-909 Roland. \$175. Eddie. 213-936-7925
*Simmons complete kit w/Korg DRM-1 module. \$1150. Dennis. 818-990-4360
*Custom Reno Fincore 9-pc drum kit. Perf cond. All heavy duty hdw. Many extras. White. Must sell. \$700 obo 818-886-4863
*Simmons MTM MIDI trigger unit. Allows you to trigger any drum machine or sampler from your pads or acous drums. \$375 obo. Michael. 213-969-9140

9 GUITARISTS AVAILABLE

*Att-driven 90s punks sk ing hr. dark image lead gut rig chops, att & more all. Drake or Jess. 714-624-9118
*Creative tasteful alt, 25, gd image, pro equip skg to collab w/keyboardist and/or other musicians for srs sit. Inlts Jafna, TNT, Whitesnake, Great White. Mike. 818-782-3981
*Expd lead gut sks blues inlrd rock band. Strong wrting abilities. Bckg vox. Equip, Inspo. Dave. 818-352-5321
*Explosive gut avail. Pro, dynamic. Xlt singer/wrtr. Image, killer equip, shrdio, orig style. Zep, Who, AC/DC, Aerosmith. Pilsates, Stones, Jane's, Lennon, Beck, Elton. 818-843-7405

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*Fem singer/sngwrtr sks M.F. gut to write w/ & ultimately form band. Fun, enthusiastic, dedicated. Inlts Ramones. Hanol 213-874-4311
*Guit avail, expd HR/HM style. Lkg for k/a rock band w/ everything together. Jason. 818-343-5338
*Guit lkg to J/F band. Inlts Colours, Jane's & other mdrn aggrsv cmrcl sounds. Clear goals, sense of humor. Brian. 818-994-0127
*Guit lkg to join HR outfit in LA/Hwd area. Pro low-ridr raw sound & leads. Billy. 213-856-0737
*Guit sks high powered band or musicians. Inlts Zep, Aerosmith, Metallica, Prince, Abdul. Scorpio. 818-848-0280
*Guit, expd, sings. Rock, blues, funk, fusion. Gd att. Sks work. Craig. 818-763-1665
*Guit, L/R, lkg for estab k/a no bull band. Xlt equip & style. Jason. 818-343-5338
*Guit, mjr exp, recording/touring, etc. Now skg band of pros w/ resolved direction & estab mgmt. R&B & R/R. Wkg & amazing only. 382-8250
*Guit/keyboardist/producer/engineer, w/ pro att/mgr, pro equip & studio sks fem voc to collab on orig prjcs. Franz Hall. 213-876-8779
*Guit/sngwrtr avail. Into new sounds, sampling, etc. HR/HM image & inlts Kerry. 818-881-3361
*High energy 2nd gut/voc/sngwrtr sks to J/F platinum band HR Act. Have studio, pro equip Lks, tm plyr att. Mike. 818-966-5580
*Hot lead gut sks HR band. Exp tour/stage/studio. Have top equip, lks. Inlts Lynch, Vai. Billy. 818-501-0470
*Insane gut, ex-Black Cherry. Guitar Player Spotlight, incredible chops. Best sound in town. 1 ng hr dark image. Estab pro bands only. Mark. 818-755-4136
*L/R gut lkg for orig progrsv P/R band ala Plant, Gabriel, Bowie. Cope. 213-851-1734
*Lead gut avail. Lkg to join srs band. Own style. Inlts Buck Owens to Fabulous Thunderbirds. Dale. 213-372-8306
*Lead gut sks orig band w/ rock/funk/turn on inlts. Steve. 818-240-2988
*Lead gut, 28. Stral, Marshall stacks. Skinny, lng black hair. Pro att. Been playing forever. Sks monster HR/HM band. No chicks. Robby Kimpell. 818-907-1915
*Lead gut/sngwrtr, lkg for business-oriented cmrcl rock prj w/ top lead voc. Inlts Lukather, Moore, Shenker. Mark G. 213-653-8157
*Lead, dble on bass. Also have md MC 500 MIDI setup. Keys, drum machine also. Any style music. Returning tour tour. Wrgk band only. Harry. 714-798-1244
*New kid on the block. HR lead gut from FI. I. auderdale, FL. lkg for dedicated band or plyrs for mjr ac. Complete image. Jimmy. 213-466-9322

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*NY style funk gut avail. Inlts Hiram Bullock, Nile Rogers, David Sanborn, Jackson, Jr. Sks funky sit. Pros only. Chuck. 213-666-0873
*R/L, elec/acous. Sks band or musicians for Stones/ZZ Top good time rock, blues or something new. Equip, trmp & open mind. T.J.K. 818-843-0522
*Rhythm gut avail for P/R band. Young, clean lks. No drugs. Westside area. Doug. 476-3497
*Shredder lead gut, orig style, lkg for progrsv metal band ala Metallica, Slayer. 10 yrs exp. Inlts Yngwei, Vai, Hendrix. Dudley. 213-252-0814
*Tall lead gut lkg for HR band or musicians. Inlts Racer X, D.L.R. Colour. Anthony. 818-342-7124
*Veteran rock gut avail. Mjr mgmt. Touring/recording/wrting/bckg voc credits. Sks band w/ mgmt, strong material, direction. Ron. 818-766-7066
*Wild, hot metal gut avail for organized pro prj. Have crunchy vintage, Marshall sound. Mark. 213-281-9995
*Extraordinary gut w/ wrting & voc capabilities sks estab orig rock act. Many credits. Inlts Schon, VH, Page, Lukather. Jeff. 213-931-0369
*Guit sks currently gigging band. Chops, image, equip, att. Inl. Dimantini, Shenker, Yngwei. Mgmt & lbi int a plus. Darien. 213-676-5473
*Guit sks fusion jazz of jazz rock band or musicians to start band. Gabriel. 213-935-5590
*Guit sks HR band w/ gigs. Inlts Journey, Shark Island, Dokken, Jovi. Mike. 818-845-7133
*Guit sks pro T40 estab or STB estab band. Dedicated, wrgk srs. Louis. 714-539-3140
*Guit sks to J/F band. Inlts Zappa, Hendrix, Winter, Vaughn, Muddy Waters, Yes, Stones, Beatles, ZZ Top, Clapton. All blues. Hungry freak study. Chris. 213-820-7773
*Guit w/ thick distortion tone into lgg & Cult, lkg to J/F band w/ bst, drrm & intelligent artist voc for loud heavy undergrn scene. Jim. 213-666-4104
*Guit, 23, avail for wrgk srs. Inlts Grateful Dead, Santana, Stones, Shawn. 818-342-8706
*Guit, 27, sks T40 csts, etc band. Vox, exp, quick to learn. Rock, R&B, country, sids. Logan. 213-733-1446
*Guit, 28, over 10 yrs exp, sks orig blues rock band. Inlts Free, Rad Co. No glam. John. 818-343-9625
*Guit. Reads. Sks demo prjcs. Matt. 818-995-4348
*Guit/lt synth/keyboardist/lead voc sks T40 or solid orig prj. Keston. 213-436-2431
*Guit/singer/sngwrtr lkg to J/F band. Inlts Pixies, Replacements, Soft Boys, Watts. Matthew. 213-382-8014
*Guit/tenor voc/keyboardist sks wrgk band for cover music gigs/csts. Have extensive repertoire, PA, much exp. 818-331-0218

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*Hot young gut sks band w/ pro att. Inlts Winger, Builtit Boys, Lion. Xlt equip, image import. Kenny. 818-951-2145
*Killer lead gut w/ equip lkg for HR/HM super cmrcl band. Pretty boy lng hr image. Inlts VH, Dokken, Crue, Whitesnake, etc. Michael. 818-766-1099
*L/R gut sks estab cmrcl HR/HM band. Equip, image, voc ability, dedication. Srs only. Hans, after 4. 213-838-4672
*Lead gut avail. Young, lnt. Into Winger, Jovi, Halen, Ratt, Lion. Sks band w/ same inlts, gd att, gd image. Mario. 818-336-2122
*Lead gut/composer from NY sks orig band that is into God, no drugs & touring. Philip. 213-399-9452
*Lead gut/sngwrtr, 26, w/ great melodies, tone, lks sks wrgk pro HR band w/ same. Prefer 4-pc. 15 yrs exp. Frank. 213-851-6916
*Outrageous gut avail to J/F glam metal band. Into Crue, KISS, Poison. Have hot lks & great tunes. 1m plyrs. totally committed only. Rick. 213-666-1738
*Pro gut avail. Gut treatments, industrial gut, sampled gut, abstract soloing, dance rhythms, etc. Steven Sharpe. 213-858-1338
*Rhythm gut avail for P/R band. Young clean lk. No drugs. Westside area. Doug. 213-476-3497
*You want it, you got it. HR/HM blues soulful gut. Recording/stage exp. 21. 213-655-6516

9 GUITARISTS WANTED

*Band w/ mjr lbi offers & mjr mgmt. Roots rock. Pros only. Christians only. Rick. 818-888-6893
*BOJACK, estab funk metal progrsv band sks exps gut who can play anything. Scott. 213-829-2792
*Christian rock band, MOR R&R, sks 2 guits for immed wrkg act. 714-951-2021
*Creative gut ndd for loud gothic tribal band w/ new LP. Inlts PIL, Jane's, etc. Great oppor for right plyr. 213-857-0740
*Creative lead gut wld for P/R band w/ demo. 21-30. Vox & keys helpful. No smoking/drugs. 818-840-9131
*Dynamic strutting lead singer/multi-instrumentalist, heavy lbi int. Sks expd gut. Mjr showcases, cmrcl radio. Mainstream HR. Inlts Jagger, Daltry, Tyler, Plant. Tommy. 213-962-8670
*Fem gut wld for all fem band. Energetic & vox a plus. Liz. 213-652-4165
*Fem gut, R/L, 19-25. Estab local HR/pop gr. LOVE DO! I.S. No GIT grads, but dropouts OK. Kim. 213-399-0446
*Fem singer/sngwrtr sks lkg gut to form band. Into blues, rock, country. No druggies. Terri. 213-820-3315
*Fem voc sks gut to write & collab for possible HR prj. Inlts Joplin, Streisand, D'Oro, Zep, Sabbath, Michela. 213-876-4303, ext. 102
*GRAND MAX lkg for killer lead gut. Lk and srs att a must. 818-908-9183
*Guit ndd by forming band inltd Tesla, Great White, blues. Must have gd mel sense & wrting ability. No drugs, Jeff.

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Greg. 818-845-5187
 •Young (tint) sought by orig grp w/ fem voc. Infl Duke's of Stratisphere, Bacharach, 60s movie theme music, Bridgett Bardot, Debbie. 213-936-0679
 •ACES AND EIGHTS sk pr HR bst. Must have it all. Joe/Jim. 818-969-2317/213-939-3716
 •Bass basher nnd for HR band. Must have gd equip, dedication. No dumb excuses. Originally a must. Free rehrsl. 213-960-5799
 •Blues band sks pocket bst who can improv. 818-896-0081
 •Bst nnd for pro rock act. Dbl on guit/keys a plus. We have studio, mgmt, lbl int. Srs only. Micky. 714-898-4007
 •Bst nnd. Hard work who loves to play. Infs MC-5, Cooper, Cramps, 60s punk, Blue Cheer. No egos. Rich. 213-460-4859
 •Bst w/3rd part harmony wid immed for gigging/recording band w/ producer. Heart, Marx. Foreigner style. Pocket plyr. 818-999-2915 or 818-997-8248
 •Bst wid strong bckg vox & attracv rock image wid for paying, orig gigs. Susy. 714-559-1883
 •Bst wid for cml rock with showcase in June. Lots of connex. Infi Rychel, Poison. Vox, image essential. Pro att only. 818-994-7265
 •Bst wid for country band. 439-7171
 •Bst wid for estab R&B band. Infs U2, early Cult, Doors, Zep. 17-21. Gd lks a plus. 818-573-4625
 •Bst wid for mel metal band w/ album. Incl bckg, rehrsl studio, mjr lbl int. Joey. 714-630-9201
 •Bst wid for orig & cover, high energy, dance rock band gigging. Infs Kansas, Heart, Collins. Vox helpful. Scott. 818-852-0897
 •Bst wid for orig prof. Infi Bowie, Jane's, Bauhaus, Sisters of Mercy, Iggy/Moses. 213-389-5868/818-985-8133
 •Bst wid to complete HR band. Infs World War III, Blue Murder. Rudy. 213-836-9905
 •Bst wid. AO band. Own style. HR alternative. Infi Jane's, Bowie, Cult, Janet. 213-435-5017
 •Bst wid. Funk oriented. Thin. Singing a plus. Infs Jozebel, Fleetwood mts Color. David. 213-851-5594
 •Bst wid. Infi Replacements, REM, Stones. Danny. 213-558-4030
 •Bst wid. M.F. k/killer, mel, metaphysical/groove-oriented R&R band. Must have bckg vox, positive att. Whittier.

Lance. 213-691-6350
 •Bst, fem, wid by orig mel rock band. All styles considered. Infil AC/DC, Cult, Zodiac. Get the picture? recording/showcase. 818-841-2261
 •Bst/sngwr/wid for band forming in South Bay. Alternative college sound. Singing pref. Into Maniacs, Replacements, Damned, Michlene/Gifford. 213-539-3109/213-540-9494
 •Expb bst wid by estab LA band. Ala Sea Hags, Aerosmith, Addition. Sleazy rock. 213-318-5445
 •Fem bst singing high harmonies wid for alternative pop band. Primitives rtr REM at Maunsey's house. 213-671-9165
 •Funky dance crazed bst sought by rock singer for 3-song, 24-trk demo & mjr lbl contract. 22-35, handsome image, pr reliability, able to tour. 714-754-5947
 •Guit & singer skg bst for gigs & lbl int. High energy, non-metal rock music that you can dance to. Infi Stones, INXS, Heads. Scott. 818-509-2967
 •HR/metal band lkg for bst. Gd lks, very gd equip, playing a must. Willing to move himself around. Steve/Pete. 213-838-9506/827-3562
 •Orig dance band w/ horn section, versatile style, backups a plus. Tim/Bart. 213-429-4042/213-578-0180
 •Orig HR band lkg for dedicated bst. No glam, no image, just killer music. Mike. 213-374-7028
 •Pro rock band w/ hard edge sks bst w/ gd rock image. Infs Cult, Idol. Fem lead. 213-934-7610
 •S-L-U-M LORD sks bst w/ lng hr, heavy sound, character. Estab mel HR band w/ orig sound & stg show. Scott. 213-434-8935
 •Sngwr/frmng showcase band. Nd bst. Infi Doors, Bowie, Dylan, U2. Eri. 474-9403
 •Solid bst nnd for orig band. Come check out our demo & see if it's for you. Infi Clash, Replacements, Who. Scott. 818-843-7537
 •SPLIT IMAGE currently auditioning pr bsts with big hair image. Record deal in progrs. Srs only. 213-960-8802
 •Worldclass bst nnd to complete worldclass mel CHR proj. No excuses. Ability, equip, image, etc. Songs, demo, showcases, mgmt. Too much info. 818-988-4478
 •Wrd: Black haired bst for mel rock band. Image, dedication, att a must. If you are entertainer & want to rock to the top. 818-780-0172

•Blues/R&B keys avail for csis, fill-ins, demos. Ronnie. 213-876-9820
 •Keybdst/guit synth/guit/lead voc sks T40 or solid orig proj. Keston. 213-436-2493
 •Keybdst/voc/guit sks prog rock band. Infil Gabriel, INXS. Expd, dependable. 818-331-0218
 •Keybst, 31, xlt gear, gd image sks Foreigner style origs or estab new age proj. Will rehr anywhere from Van Nuys to Palm Springs. 714-945-5203
 •Worldclass rock keybdst, ala Europe, Jovi, avail for sessions & orig proj. Seasoned pro, rock image & style. Platinum ready, Will tvl to Hlywd. 714-759-1345

11 KEYBOARDISTS WANTED

•Desperately skg skg keybst w/ strong voc ability to complete power pop band. Styles Chicago, Toto, Loggins. Bill. 213-530-7749
 •Fem keybdst wid for all fem band. Energetic & vox a plus. Liz. 213-652-4165
 •Fem keybdst/wid voc for estab oldies/classic rock cover band. 818-762-1704
 •Fem keybdst wid by recording artist w/ 2 albums for worldclass band. Sunshine, 5403 Newcastlle, Apt. 4, Encino, CA 91316
 •Fem voc forming band sks male keybdst/sngwr. Vox, lng hr helpful. Infil Whitesnake, Prince, Leppard, Cameo. 213-779-3396
 •Help. Expd keybdst wid for orig act. Hot rock, ballads, blues. No flakes, must be srs. Cher. 714-596-6654
 •Keybdst nnd by P/R band w/ inde LP & mgmt. Must sing high harmony. House, Petty, XTC. 213-466-8636
 •Keybdst w/ strong voc ability nnd for estab prog rock P/R act w/ mgmt, producer, video. Great oppor. Pros only. Curt. 213-464-3643
 •Keybdst wid for club/csl band. Fluent in latin & T40. Rick. 213-258-1008
 •Keybdst wid for estab LA orig mel rock band. Writing ability/bckg vox a must. We are very pro. Doug. 818-883-1169
 •Keybdst wid for prgrs HR band. Music theory knowledge reqd. Equipped studio provided. Jack/Will. 213-271-2166/213-933-6740
 •Keybdst wid. Guit/vox a plus. Writes, gd image, mel, emotional creative style. David. 213-851-9594
 •Keybdst wid. Must be able to tour. Tesh. 714-723-1538
 •Keybdst/voc w/ image for power pop grp featuring GIT grad & dynamic bst. Infil Styx, Queen, Beatles. John. 714-689-2786
 •Keybdst wid for P/R band w/ record int for showcase ala Power Station. Pros only. Beth. 818-763-5785
 •Keybdst wid w/ sequencer ability to play orig cmrcl P/R. Musician/act a must. Image, vox a plus. Currently skg deal w/ album, live shows. 714-894-8119
 •Piano-oriented keybdst wid for passionate orig R&B band. Desire, dedication wid over mega equip & bad att. Unpretentious but very srs. Humor apprecd. 213-876-8650
 •Polyrhythmic keybdst/synth wid, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595
 •SHAKE, RATTLE & ROLL nds multi-keybdst to start

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., MAY 31, 12 NOON

ASAP. 50s/60s knowledge & tvl a must. 619-241-1181
 •Star keybdst nnd immed. Wrkg band, mjr lbl int. Rock, funk, pop. Top contacts, lol draw, image, equip a must. Some pay. 213-659-3298 or 618-907-3183
 •Snrh expatd live/wednesday rhythm section. Music for the masses. Not mel. Mel/grooves. Calif. Infs. John. 213-281-6294
 •TYNER lkg for keybdst for AO HR. Gigs, recording in making. Altrny, mjr lbl int. Eves. 213-839-6424
 •Blues trio sks keybdst. 818-896-0081
 •Fem keybdst w/ bckg vox for orig rock/pop band. Recording, club circuit, showcases. Skg dedicated plyr. Jimmy/Freddie. 818-982-3155/982-6078
 •Immed showcases in LA. Infil Waterboys, Beatles, Charles Bukowski. Tom. 714-650-7289
 •Keybdst nnd for estab band w/ org material. Infs INXS, Duran, Ferry, Barnard. 818-289-9646
 •Keybdst wid to play orig cmrcl P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119
 •Keybdst/synth wid to join fem voc/lyricist in forming orig R&B band. Must have equip & lkg for cmrcl success. Mary Flash. 213-851-7537
 •Fem keybdst wid for orig act. 5-pc power pop band. Styles of Chicago, Toto, Loggins. Have contacts, ambition, pro att. Top plyrs only. Bill. 213-530-7749
 •Srs funk band sks keybdst. Singing a plus. If you don't funk, don't call us. 818-718-0227

12 VOCALISTS AVAILABLE

•Dynamite strutting lead singer/multi-instrumentalist, heavy lbl int. Sks expd musicians. Mjr showcases, cmrcl radio. Mainstream HR. Infil Jaggar, Daltry, Tyler, Plant. Tomny. 213-962-8670
 •Emergetic fem singer nnd T40 band. Gd lks, power hitting voice. R.T., after 6. 213-458-3197
 •European HM frontgirl avail. 213-474-0786
 •Expd fem voc avail for bckg voc work in sessions, live performances & tours. Srs only. Infil Joplin, Turner, Hines, Wilson. 818-843-2309
 •Fem voc avail for studio sessions, leads, bckgrnds. Sightread, perf pick. Todd. 818-769-7198
 •Fem voc lkg for orig funky rock band of the 90s. No drugs, no egos. 818-760-6937
 •Fem voc skg T40 club, csl gigs in San Diego area. Houston, Stresand infl. No drugs. Charrt avail. Gerallyn. 619-268-3470
 •Fem voc sks mel HR band w/ tint & future. Range, power, great lks, studio/stage/road exp. 213-396-6282
 •Fem voc sks T40/cmcl rock band. Hlywd theatre/dance training. Gd image. lng hr, srs hr draw. Angye. 213-874-6698
 •Fem voc wts to form HR band. Infs Joplin, Stresand, D'Or, Zep, Sabbath, Michele. 213-876-4303, ext. 102
 •Fem voc/lyricist, strong voice. Cdsty prnc. Sks dedicated band. Mel rock, blues, country, R&B or all of the above. Tracy. 818-343-2498
 •High energy 2nd guit/voc/sngwr sks to J/F platinum-bound HR Act. Have studio, pro equip. Lks, tm plyr att. Mike. 818-966-5580
 •Hot voc/lyricist lkg for orig R&B band. Charismatic, expd, hungry. Infs Morrison, Idol, Rogers. Rock me. Paul. 213-850-6137
 •Intense fem lead singer/sngwr w/ powre vox, pr exp, image, style sks high energy live/recording proj. Shaun. 818-953-9309
 •Lead voc, 15 yrs exp. Coverdale vein. Toured, recorded.

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11 KEYBOARDISTS AVAILABLE

•Blues/R&B keys avail for csis, fill-ins, demos. Ronnie. 213-876-9820
 •Everything but a Fairlight. Infil Whitesnake, White Lion, Great White, Beatles' White album, Quiet White. 714-945-5203
 •Gothic metal keybdst avail ala Dio, Rising Force. Sessions, orig proj. Tm plyrs only. Star image & pro chops. 714-759-1345
 •Mel HR keybdst/voc for top vocal band w/ bckg & mgmt. Hammond B3, Oberheim, sampler, image, 15 yrs exp. Dan. 818-980-9376
 •Worldclass keybdst w/ chops, image, songs, exp. Metal R&R. 714-528-3778
 •Arranger/composer/voc sks wrkg sit. Have complete MIDI studio for pre-prod recrdng. Brian. 818-985-3120

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NEXT DEADLINE: WED., MAY 31, 12 NOON

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 •Male voc avail for studio work, demos, etc. Punk, rock 740 styles. Intl. Elton John, Billy Joel, Steve Perry, Journey. Peter. 213-874-9316
 •Male lead voc sks wrkg csl band into T40, R&B, rock, pop, oldies, stds & orig. Pro att. Rehrls essential. Brian. 213-305-7942
 •Male voc 33, new to scene, sxs drug-free pro HR band being places w/ an att. Intl. Roth, Tyler, Elliot, Haggard. Dave. 213-464-3706
 •Male voc w/ 15 yrs exp nds demo of R&B, funk material. Will do right prf free for copy. John. 213-675-5440
 •Male voice w/ Billy Joel sound lkg for rock for demos or gigs. Mark. 213-399-2999
 •Multi-platinum oriented cmrcl rock voc & drmr nd highly motivated, loyal bst & guit for explosive new sound. Keith, days. 213-461-4046
 •New face, incredible voice. Traditional country defined for the 80s w/ my unique style. Ready for mgmt, lbi int. Gregory. 818-334-2453
 •Pop voc avail. Intl. Doors to Culture Club. 871-0553
 •Producer/arranger/keybst sks male voc for demo work on spec. Jeffrey Osbourn, James Ingram style. Possible record deal. Aaron. 213-465-1684
 •Rhythmic rock voc w/ lyrics lkg for high energy band who nds frontperson. Sincere & determined to get record deal. Janett Claire. 213-856-9023 or 213-652-3060
 •Srs voc w/ strong voice & xlt att avail for pro work. Singing lead or backup. R&B, pop & contemp jazz. Rita. 818-377-4354
 •Tantalizing male lead voc from England lkg for band ala VH, Friction Addition, Queen. 469-2113
 •Vibrant, energetic attrcv fem singer. Great persnlty, Versatility. Rock, R&B, blues, country. Emily. 818-787-6253
 •Voc avail for P/R band. Young, clean lks. No drugs. Westside area. Doug. 478-3497
 •Voc avail. Bowie, early Floyd, Sylvian, Cult, Gene Morrison, Jerry. Power, passion, underground class. Under 22 pls. 818-994-0328
 •Voc sks orig mel rock band. Infs Foreignr, Journey, new VH, Jovi. Lols of orig club exp. Gd image. Doug. 818-883-1169
 •Young fem voc/guit & male guit/violinist sks bst & drmr. Burt Bacharach, 60s movie theme music. Duke's of Stralispere, Stranglers, Brasil 66. 213-936-6079
 •Young male voc w/ mjr range sng org band w/ P/R and jazz infl. My look: Rick Ashley/River Phoenix. With mgmt. Conns. 213-655-9054
 •Artistic voc sks partner, band, etc for musical endeavors in P/R style. Glen. 213-876-2296
 •Fem lead singer for stage & recording. R&B, P/R. Lennox Stewart infl. Pro band only. 213-653-5736
 •Fem singer sks srs minded R&B band. No demo avail. Intl. Jovi, Wilson, Keith. Ronda. 818-882-5717
 •Fem singer/vrclst wts to do hip hop remakes & orig mdrn

music. Terry. 213-659-0976
 •Fem voc avail for studio sessions, leads/bckgrnds. Sighthead, perfect pitch, expd, pro. Jennifer. 818-769-7198
 •Fem voc w/ stg prsnc sks mature band. Intl Bohemians, Maniacs, Sting, Gabriel. Audrey. 213-838-0660
 •Fem voc, pro training & exp. avail for work on demos in exchange for tape. Tracy. 818-953-5111
 •Fem voc/lstst sks org 70s inflrd guit band. No HM. Lori. 213-965-0491
 •Fem voc/vrclstist sks pro org band or proj w/ great songs. Intl Lennox, Benatar, Heart, Aretha. DJ. 213-390-3838
 •Fem voc/vrclstist/composer sks flexible success-oriented musicians to form new orig HR band. I write in all styles. No drugs. 213-851-7537
 •HR dmr. Young, aggrsv. Intl Bullitt Boys, Zep, Skid Row. Ultra bad groove. Sonar Paistic equip. Sgi kck w/ att. Jimmy. 818-760-9529 or 213-457-1132
 •Male lead voc, 26, lng hr. Sks HR metal trio w/ killer org songs. I've got the voice, PA and rehrls spc. Ken. 818-980-9176
 •Male voc, 28, expd. Gd image. Infl Beatles, Gabriel, Sting, House. Sks lke minded mdrn rock proj. Srs pros only. Jim. 213-668-0913
 •Male voc, R&B artist, sng studio work. Demo, etc. R&B styles. Mark. 213-384-1604
 •Pro fem voc sks band/musicians for weekend local clubs. No T40, 6-niters. No org rock. 874-8052
 •Pro voc, fem, w/ powerful voice lkg for sngwrts w/ material. Rock, R&B, dance, pop, rap to recording/showcase for record cos. Pen. 213-487-5318
 •Singer, fem, lkg to J/F band. Spanish Intl atá Cruzados, Gypsy King, Valencia. After 11:30am. Carina. 818-240-7594

12 VOCALISTS WANTED

•Attn: Frontmen, 20-25 into powerful passionate groove rock vox. Must have soul, range, energy, prsnc. Westside rhythm section. No metal. John. 213-839-5622
 •Band w/ mgmt, gigs sks voc. HR. Blue Jear/veinm style. Must have tape. 818-780-0271
 •Bluesy charismatic male voc/sngwrtr to J/F band w/ guit & drmr of same. Heavy w/ blues & groove infl. Lng hr image, dedication a must. Jim. 818-997-1926
 •BOWA sks lng haired voc w/ att, commanding prsnc, mel HR band. Srs only! Strong image, hair, voc ability. Rick, after 5. 213-217-0947
 •Bst wtd for male quartet. Steve. 213-969-1498 or 733-0852
 •Cmrcl rock band, MSG/Whitesnake/Winger, sks voc/wrtr. Turner, Coverdale. Band comprised of Christian musicians sng fame. Have LPs, Videos, deal pending. Wade. 818-980-7393
 •DR. ROCK sks male lead voc. Jim. 818-331-2926 or 818-332-1598

•Fem lead voc wtd. Producers & signed recording proj sks lead voc w/ strong sensitivity. Atmospheric music. Direction: Cocteau, Kate Bush. 213-285-9274
 •Fem voc to sing backup on recording proj. Possible pay. Mark. 213-650-7010
 •Fem voc wtd to collab on orig art proj ala Hugo Largo, Holiday, Pretenders, Clash, Cure, English Beat. Rick. 818-785-6900
 •Fem voc wtd. Sings pop or rock. Small pay offered. (Very small). Dee. 213-624-2607
 •High energy pro HR band sks mel voc w/ image. Must have lnt, image, pro, imps. No egos. Tm plyr. Erik. 818-280-5619
 •HR singer/sngwrtr s/ raunch & soul wtd by ground-up band w/ rehrl & recording spc. Must have PA cab. After 6. Bob. 213-936-8515
 •HR/HM band sks voc to complete unit. Range, power, young, gd lkg. 213-962-8182
 •Male lead singer for top LA mdrn rock band w/ gigs & mjr lbi deal pending. If you have unique sound, call us. 213-654-9793
 •Male lead singer for top LA mdrn rock band w/ gigs & mjr lbi deal pending. If you have unique sound, call us. 213-654-9793
 •Male lead vocnd for mel HR band. Infs TNT, Whitesnake. Kenin. 213-874-3379
 •Male voc wtd for cmrcl mel HR band. 19-23. Gd lks, voice a must. Ala Jovi, Tramp, Tempest. No egos. 818-509-0749
 •Male voc wtd for R&B proj. 18-29. Tyronal. 213-399-4428
 •Otl's Redding style voc wtd by wrkg R&B band. 213-876-9820
 •P. K. Mitchell of Big Deal sks Christian voc for non-evangelical blues-based rock band. L. C. Lawson. 213-542-1756
 •Pro guit/dmr auditioning male voc. Image import, lnt a must. All orig, mel, baltay rock. 213-949-5510
 •Pro rock grp sks multi-lntd singer/sngwrtr for upcoming shows. Must be seasoned pro. Intl Tate, Turner, Coverdale. Ron. 714-636-0528
 •Rhythm guit/sngwrtr sks male voc to start rock band. Image beautiful gypsy studs. Music Aerosmith, Cult, Trick, etc. Sam. 213-874-9328
 •ROCKING HORSE sks lead singer for mel HR/HM band. Ken. 213-463-9710
 •SKYFIRE sks voc. Intl Ozzy to VH. Pro att. Tm plyr. Eddie. 213-666-5706
 •Speed metal band sks singer. Must sing fast, wide vocal range. Play orig. Intl Slayer, Mega Death. 213-558-0044
 •SPIDER, mel HR band, sks male voc/sngwrtr w/ lng hr image. Coverdale, Tramp, Torian, Russell. Srs only. John/Mike. 818-509-1353/818-985-0845
 •Top notch HR act sks hrd wrkg lng hr voc. Have mjr mgmt, & producer. Tape/pic to P.O. Box 55696, Sherman Oaks, CA 91413
 •Top notch HR act sks top notch lng hr voc. Have mjr mgmt, producer, Tape, pic to P.O. 55696, Sherman Oaks, CA 91403

•Versatile male voc wtd for quirky & intlqnt art rock act w/ plenty of songs but no one to sing them. Chris. 213-687-8469
 •Voc ndd by forming band Intl Dokken, Tesla. To collab & work on songs. Must have wrting Ability & soulful voice. No drugs. Jeff. 818-348-5157
 •Voc ndd for expd energetic rock band w/ nasty tight groove. Extremely hot voice & apprnc a must. No bad atts or Axel clones. 818-780-8596
 •Voc wtd by pro cmrcl HR band immed. Currently in studio recording first LP. Must have lng hr image, able to kvA Windsor. 714-373-9050
 •Voc wtd by synth oriented symphonic HR gp. 70s rock + early 80s new wave + 90s thermo-nuclear sound. Zep, ELP, Sabbath, Ultravox. 213-962-3077
 •Voc wtd for glam HR band. W/ gd range. Pros only. 818-985-7140
 •Voc wtd for HR orig band. Infs Dokken, Whitesnake, Rycha. Zep. We have pro plyrs, great songs, rehrl. 818-783-6961 or 213-850-5094
 •Voc wtd. Intl Cro Mags, Metallica, Exodus, Bad Brains, Sabbath. Strong lyrics, powerful voice. Travis. 818-760-3128
 •AFTERSHOCK searching for male lead powerhouse voc. Dynamics, creativity a must. Infs Y!T, Scoops, Haggard. Pros only. Sean or Mark. 818-609-7925
 •Aggrv fem voc wtd to complete very heavy, very srs band. Connex, rehrl, material. If you have an att or ego, stay home. 818-769-9900
 •Band w/ much recording exp sks pro mel HR progrrs rock voc. 213-654-9154
 •Black fem, Janis Joplin, w/ strong backup voc wtd. Mjr mgmt. 818-347-0449
 •Blues trio sks male voc. 818-896-0081
 •Christian recording proj sks Christian pro versatile male voc/showman w/ brains, image & 10+ yrs exp to complete pop funk rock album. Jimmy. 213-594-4128
 •English rockers sks Michael Hutchings, Jaggar, Crissy Hind, Steve Marriott, Aretha Franklin. Steve. 213-463-7796
 •Estab LA band sks orig singer ala Cult, Sea Hags, Aerosmith. Srs only. Commitment involved. 213-318-5445
 •Expd aggrv creative trio sks same qualities in lead singer. Intl Color, Jane's, Theloniou Monstie. Jeff. 213-451-1188
 •Fem voc sks another fem voc to form a group. Must be srs, dedicated. Pref R&B dance style. 19-23. Danielle. 213-754-7050
 •HR/HM voc w/ PA & image wtd by AC/DC, Tesla Intl band. Dave or Drew. 213-769-1903
 •International speed thrash band w/ LP and connex sng pr minded voc for recording/touring. Intl Hatfield. Rob. 213-261-3703
 •Lead singer wtd for CERTAIN DEATH. Must have equip. We have studio. 213-462-4668
 •Lead singer wtd for cmrcl mel HR band. Gd lks & voice a must. Ala Jovi, Tramp. 818-509-0749

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*Male singer w/rd. Electrifying vox. Infx INXS U2 R&M Floyd. Reliable, image. art. trnsp a must. Chris 818-996-5653

*Male voc w/rd for cmrl rock g'n p'njr lbl. Currently taking auditions for touring new album. Great range & lks a must. 818 888 1121

*Male voc w/rd for hard edge cmrl rock proj. Tall, blonde, gd body. killer att a must. Pre-viously signed shopping for new deal. Richard 818-348 2807

*Male voc w/rd for signed cmrl rock grp. Album just released. All auditions confidential. Great range & lks a must. 818 888 1121

*Otis Redding style voc w/rd by wrkg H&B band. 213 876-3820

*PANTHER sks worldclass lead voc. image, dedication. charisma a must. Upcoming shows nry lbl int. Intl Whitesnake. Scopy. Michael 818 348 6522 or 818-905-0331

*Prominent HR band w/ album & nry lbl int sks worldclass lead voc. Lng hr. great voc, commitment. dedication. Michael 818 348 6522 or 818 905-0331

*Singer w/rd. M-F for HR band. Lookie after bpm. 213 465 9042

*Singers. Send me your tape. Have mass props. David Wayne PO Box 4786 Riverside, CA 92514

*Top notch voc w/rd by quality musicians to complete forming band proj. Ala Lion. Tiesle. Hurricane. Srs only. Cory 213 643 5673

*Voc req'd. Rock n' roll band. Ala Paul Carica. Paul Rogers. Gigs. p'd. refills. 1 tape resu. the to PO box 6653 Altadena, CA 91003. Goss. Stephen. 818 754 1356

*Voc w/rd by band into taking the sound & style of Cash. Chelsea & Gen. X into the 90s. Vavin. 818 341 7578

*Voc w/rd by hard edged aggrs. rock band. Intl Peppers. Curt. Must be hard wrkg. dedicated. tm pplyr. 714 952 8189 or 213 944 2425

*Voc w/rd by trio of lmbd musicians to collab on org sound. somewhere between funk, metal & pop. Mark. 213 643 9587

*Voc w/rd for HR band. Must be ready to work & have creativity. Robert. 808 5784

*Voc w/rd for HR groove/funk proj. Must have lng hr. Great voc & music. sig. image. Steve of Brian. 818 980 3608

*Voc w/rd for image-conscious HR/w/rd based HR band w/ mgmt & money. Style: Tyler. Scott. Stanley. Lng hr & lks a must. Pros only. Trace. 213 439 9873

*Voc w/rd for cmrl rock band. Lkg for tm pplyr. pro. att. Clayton. 818 988 1571

*Voc w/rd for top notch HR proj. Must have everything it takes to make it. No wimps. no wannabes. Robby. 818 570 8003

*Voc frontman for org rock band. currently recording/performing. Skg. gd rec'd. clear. alt. intl. sig. presn. att. a must. 714-873-6374

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*Country dmr. 41 lks. to rock. Vox. some gutt & bass. Skg other musicians. Ray Essler. 213 462 6565

*Dmr avail for dark emotional band. Intl Christian Death. Sisters. Specman. Curo. Spunk. Career minded w/ image only. 213 876-8834

*Dmr avail for pro wrkg srt. R&B soul jazz. pop, contemp country. No rock. dand w. gigs only pls. Theo. 818-377-4083

*Dmr avail. 17 yrs. stage studio exp. Lkg for jazz fusion, P.R., funk up to date music. Gd plys. only. Bob. 818-342-7366

*Dmr avail. H&R image. rockability. blues roots. rock. 818-905-4597

*Dmr avail. Touring studio exp. instab. H&R bands. Lkg for same. No glam. n. RM. Junice. 213 467 6384

*Dmr lkg to. Funky fun band of musicians for new sound. Intl. F&B. bone. James. Colour. Metallica time changes. Sorry. no lng hr. no nry. 213 477 7545

*Dmr offering free session work. H. B. 213 556 8403

*Dmr sks org band. Style. Intl. by. String. Thomas. Dclay. Level. 42. Anita. Baker. Minds. David. 818 501 7369

*Dmr. 10 yrs. sks srt. rock band. No HR. Intl. Chameleons. U.S. Mission. Hous. Sisters. 714 779 6450

*Dmr. 23 yrs. cmrl rock. image conscious band. Xlt equip. att. playing ability. Intl. intl. dnm. w/ Mega hair image. Robbie. 818 566 7819

*Dmr. srs & dedicated. sks estab band. Many Intl. Chris. 213 336 4677

*Dynamic metal dbl bass dmr. 25 lng hr. sks estab band w/ image & org. Intl. 213 201 1574

*Exp'd dmr/ptc. voc. avail for pro wrkg srt. Touring. recording. video. drum programing. acoustic. elec. All styles. Larry. 818 980 0388 or 213 980 7834

*Fem dmr sks wrkg pro srt. 140 pop. R&B. Extn. rsvd. club exp. Great equip. image. Lead voc. 213 935-6214

*Killer skin slammng man avail for pro rock band. Killer chops, image, equip. Dallas. 818-377-5097

*Pro dmr avail. Extensive US/European tour exp. All styles music. Dave. 213-372-3623

*Pro dmr sks bluesy hard, kv, rock. Great chops, showmanship. Very pro. k.t. Played w/ top musicians. Intl. Testa, Skd Row. Alex. 213-806-3558

*Pro dmr, 27, gd lks, 15 yrs live/studio exp. 18-drum cage. Dedicated. Sks powerful. dedicated band w/ mgmt and/or deal. 213 261 0995

*Pro groove dmr. avail. Berkeley grad w/ acoustic, Simmons & vox. Lkg for F/T wrkg band or sessions. Srs only pls. Paul. 213-656-3946

*Pro rock dmr for estab mel HR band. I have image, equip, straight ahead style. Live/studio exp. Brad. 818-982-9499

*Pro worldclass dmr. just back from 2 yrs touring w/ myr acts. Things are changing. Nd to play. Scott. 213-328-9255

*Christian dmr w/ pro. att. gear. exp. sks Christian band w/ same qualities. 714-731-8328

*Country dmr, 41, who lks to rock. Vox, can play some gutt & bass. Skg other musicians. Ray Essler. 213-462-6565

*Dmr avail. Enjoys all types of music. Lkg for other musicians to play w/ for fun only. Bruce. 818-784-0162

*Dmr w/ rehrl spc sks estab tasty org rock band. Must have intense drive to make it. Tim plys. only. Intl. MSG Hawthorne area. 213-675-1570

*Dmr, 23, exp'd wts to play R&B, bally, buff kicking, boogie woogie funk Prince, Aerosmith, Replacements. Live or studio. Jonathan. 213-464-5739

*Dmr, exp'd & versatile, into R&B, funk, med rock, pop, jazz, orgs avail for estab wrkg in town or touring road band or artist. Mike. 818-508-1374

*East Coast pro dmr w/ 18 yrs exp. lkg to meet srs plys. Mainstream, latin, funk, R&B. Lee. 818-848-4947

*Fem dbl bass dmr w/ metal thrash Intl. lkg for other musicians. Intl. lks, dedication. Angel. 213-550-6889

*Hard hitting dedicated dbl bass dmr. Lng hr image, solid meter, chops, equip, Imps. Sks estab HR band. Ozzy, Rych. Dokken. Matt. 213 851-2517

*Hard hitting dmr from East Coast sks estab band w/ credentials. Intl. Rush, Rych. Dbl bass. Sonar set. Shay. 818-508-4704

*Linn drum programmer/plyr sks band. Large library of sounds. Jim. 213-204-4224

*Pro Blues Rock Dmr. Read. Great Gretsch sound. Much pro exp in studio & live. Avail for live, recording, rehearsl srt. Andy. 213-478-1651

*Pro dmr, 28, avail for pro att band w/ top goals. Lng hr image. Great chops, meter, powerful. Ex-stage dmr. Rod. 818-956-0557

*Pro dmr, exp'd in R&B, funk, HR, jazz. avail for recording or live. Xlt reader, chops. Berkeley grad. Wally Stryk. 213-851-0852

*Pro groove dmr avail. Berkeley grad w/ acoustic, Simmons, vox. Lkg for F/T wrkg band or sessions. Srs only pls. Paul. 213 656 3648

*Pro HR dmr, straight image, equip. sks estab HR band. Pros only. 714-842-8224

*Pro rock dmr w/ stage/studio exp. Has meter, image, great equip. postv att. Thru to succeed. Sks srs pro rock band. Dino. 805-255-7488

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13 DRUMMERS WANTED

- *Aggrav. mel HR band. LONG DEAD AND GONE. Intl. AC/DC, Ramones, Danzig, pizza & beer. You no gd equip. meter, att. dedication. 213-851-5579
- *Ambitious org band sks lke-minded tm pplyr. Must have live/recording exp & energy to take for success. Many Intl. Jerry. 818-760-8343
- *Are there any career-minded, int'lgt. dedicated passionate dmr. under 22? Powerful, innovative, emotional. Tomorrow's Child, Pink Floyd, Flesh & Blood, Cure. 818-994-0328
- *Bonham style dmr w/rd by heavy blues gutt forming 90s blues rock band w/ srs beat. Image, dedication a must. Jim. 818-997-1926
- *Christian metal band w/ lbl sks Christian dbl bass dmr for touring/recording. Pro equip, Hwyed. lth image a must. Intl. Dokken. Vngweil. Phil. 818-308-0894
- *Dmr and/or bst nrd for org R&R band. Must have trns. equip. 16-19. Intl. Replacements, HEM, Police. Andrew. 457-7241
- *Dmr nrd for HR org band. Intl. Mozart, Metallica, Rush, AC/DC. Joe. 213 543-3582
- *Dmr w/rd for HR. Mct act way off the ground. Image only. Reed/Voughtn. 714-739-8624/714-738-6271
- *Dmr w/ image for power pop grp featuring GIT grad & dynamic bst. Intl. Styx, Queen, Beatles. John. 714 689-2786
- *Dmr w/rd for 3-pc org rock band. No one under 25. Singing a plus. Brad. 213 469 0397
- *Dmr w/rd for Deal Chamberlain's new 3 pc Intl. Jimi, Jetho Beck. Truth & Elvis. Bokg. vox. p/rd. Exp'd only. 462-3407
- *Dmr w/rd for org HR blues-Intl. band. Must be loud, powerful. Zep. AC/DC, Beck, Who. vein. James. 213-666-8027
- *Dmr w/rd for pgrs. HR band. Music theory knowledge req'd. Equipped studio provided. Jack/Willy. 213-271-2186/213-933-6740
- *Dmr w/rd for pschd. metal band. Intl. Jane's, Metallica, X, Sonic Youth. Doug. 818-360-2861
- *Dmr w/rd to play org cmrl P.R. Musicianship a must. Image, vox a plus. Currently sks deal w/ album, live shows, industry showcases. 714-894-8119
- *Dmr w/rd. Org & unique speed pop avant garde band. Varied Intl. We sound like no other band in LA. Roy. 818-891-5578
- *Estab band sks creative dmr w/ intl. gnc & finesse. 664-5312
- *Estab band sks dmr. We lke Siouxsie, Muses, Gabriel, REM, Bowie, Bush, Sugarcube, O'Keefe, TS Elliot, I. REXX, Jane. 644-5312
- *Explosive dmr w/rd for rock band w/ pvt recording & rehrl facility. Must be loud, pro. dynamic, equipped, org. Bonham, Moon, Bozzio, Jane's, Kramer. 818-843-7405
- *Fem dmr w/rd by THE MOCKERS, all fem band. 60's style. Beattie-esque music. 818-443-8539
- *Fem voc form band sks versatile dmr. Lng hr helpful. Intl. Whitesnake, Prince, Leppard, Cameo. 213-779-3396
- *Fun & lousus HR band sks wld & crazy dmr w/ pro att & equip. image a must. Intl. mgmt Int. No rookies. We have plan. 714-518-1866
- *Incredible dmr w/rd for org band. Intl. Cure, Smiths, Oingo Boingo, Mary's Danish, Rush, Metallica. Srs. Jason. 818-287-6383
- *Monster dmr w/rd for rock funk proj. R&R image req'd. Full pkg. 818-761-3861
- *K. Mitchell. Dg Deal sks Christian dmr for non-angelical blues-based rock band. L. C. Lawton. 213-542-1756
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Srs young R&B band, currently gigging, sgs committed member. No superstars, no metal. Infi's Petty, Satellites, Willberries. Adrian. 851-6021
Sub dmr wtd to form prog rock band. Currently gigging. Electrics a plus. Must play to click. Pros only. Michael Hendrix. 213-258-5233
Versatile dmr wtd for alternative rock band. Srs musician w/ sense of humor. Infi Church, REM, Primitives 213-871-9165
Where are all the lem dms? Tinted lem R&B band nds 1 hungry dedicated lem dmr. No egos. Is that you? Paula. 213-837-3942
Young aggress bst wtd by gut & voc forming HM band. Infi Warlock, Rycha, Metallica. Lng hr, HM image a must. Greg. 818-845-5187
Band lrg for dmr into everything from Peter, Paul & Mary to Husker Du, Pixies. Gigs. Lrg. Lbl. Brian. 818-842-2275 or 213-652-5025
BELLADONA nds dmr w/ xlt meter & bckg vox for pro rock act w/ gigs & great origis. Expd pros only pls. 213-578-6540
Blues dmr wtd. Lead folk & steady meter for orig blues band for LA showcasing. Must have innate feel, not technique. 213-651-3455
Dbt bass dmr nnd for estab HM band. Mike. 213-920-9424
Dbt bass dmr wtd. Must be willing to jam. Image not important, but helpful. AO songs. Mega Death/Metallica mx. 818-352-3987
Blues harp plyr skg gigs, band, sessions, etc. Steve. 213-463-7796
Horn soloist/soul specialist, cool Sade style groove or Hard street funk. Pros only. Sheldon. 213-256-9335
MIDI wtd synth avail for all pro sats. Chris. 818-842-1017
Sax plyr avail for studio work. Demos, all styles. Can write horn arrangements. Rick. 818-845-9318
Sax plyr lrg for band/wrkng sit. Great chops. Read. Dbl on tenor/alto. Also avail for studio work. Erni. 213-205-2627
Tenor sax avail. Pro sats. Tib. 818-893-8343
Trumpet, flugelhorn plyr avail for all pro sats. Chris. 818-842-1017
Tenor, alto, sop sax plyr, dbls on flute, keys lrg for hard working grp. Srs only. No metal. Kevin. 818-765-1553

David. 213-851-9594
DMR, Infi Stuart Copeland, Kenny Aronson, Tony Thompson wtd for orig rock band w/ rgnl, lbl int, gigs booked. Srs only. Homer T. 213-836-6969
Fem dmr wtd for rock & R&B band. 213-281-7652
Guit & singer skg dmr for gigs & lbl int. High energy, non-metal rock music that you can dance to. Infi Stoners, INXS, Heads. Scott. 818-509-2967
Hard hitting solid dmr wtd to complete orig rock band. Must be tm plyr & creative. Dave. 213-461-9801
HR pro, lincly backed, currently in studio. Sks solid dbt kick plyr. 20-25. W/ lnt, hair, ambition to spare. Michael. 818-506-0477
MF w/ primal beat for INSECT SURFERS. Have gigs, record out soon. Infi's fun surf instrumentals, garage, Veraine, Buzzcocks, but mostly ongs. David. 213-665-1435
Pop metal grp w/ producer sks dmr w/ meter, image, rock act. We have sig, arply, lbl int. Joey. 818-705-6902
Pro dance rock proj currently auditioning pro dmr. Record deal in progress. Big hair image a must. 213-960-8802
Single kick dmr to complete HR orig band. Little Caesar, AC/DC, Zediac, Citrus of Power. Pros only. No glam, no sisties. 213-467-6202
Solid hard groovin dmr nnd for orig band. Come check out our demo & see if it's for you. Infi Clash Replacements, Who. Scott. 818-843-7537
Solid rock dmr sought by rock singer for 3-song, 2-4 trk demo & mjr lbl contract. Must be handsome, well equipped, reliable, ready to tour. 714-754-5947
Wtd: Black haired dmr for mel rock band. Image, dedication, at a must. If you are entertainer & want to rock. Davey/Greg. 818-780-0172

14 HORNS AVAILABLE

Blues harp plyr skg gigs, band, sessions, etc. Steve. 213-463-7796
Horn soloist/soul specialist, cool Sade style groove or Hard street funk. Pros only. Sheldon. 213-256-9335
MIDI wtd synth avail for all pro sats. Chris. 818-842-1017
Sax plyr avail for studio work. Demos, all styles. Can write horn arrangements. Rick. 818-845-9318
Sax plyr lrg for band/wrkng sit. Great chops. Read. Dbl on tenor/alto. Also avail for studio work. Erni. 213-205-2627
Tenor sax avail. Pro sats. Tib. 818-893-8343
Trumpet, flugelhorn plyr avail for all pro sats. Chris. 818-842-1017
Tenor, alto, sop sax plyr, dbls on flute, keys lrg for hard working grp. Srs only. No metal. Kevin. 818-765-1553

14 HORNS WANTED

Composer/sngwrtr sks creative sax for ongoing orig proj. Infi English Beat, Springfield, Hugo Largo, Holiday, Clash, Cure. Rick. 818-785-6900
Sax plyr wtd. Must be able to tour. Tesh. 714-723-1538

15 SPECIALTIES

DMR wtd to play org cmrcd P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-694-8119
DMR wtd. AO band. Own style. HR alternative. Infi Jane's, Bowie, Cult, Janet. 213-435-5017
DMR wtd, expd in blues based HR. Gigging band. Must be hard hitting w/ gd meter. Bonham, Watts, Rudd. No metal. 213-461-3557
DMR wtd. Hard hitter for mel HR band. Same vein as Faces, Mott, Lizzo. Image very import. 213-463-1071
DMR wtd. Infi Replacements, REM, Stones. Danny. 213-558-4030
DMR wtd. Steady, versatile. Infi Fleetwood, U2. 18-24.

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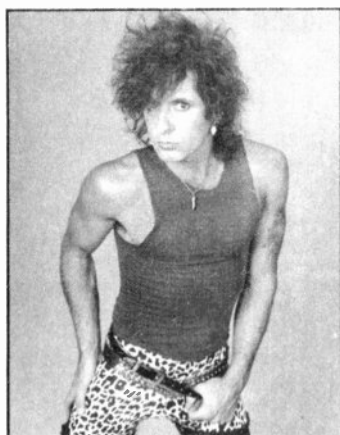
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