

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

JULIAN LENNON'S Chart Aches

PAUL

BY MICHAEL AMICONE

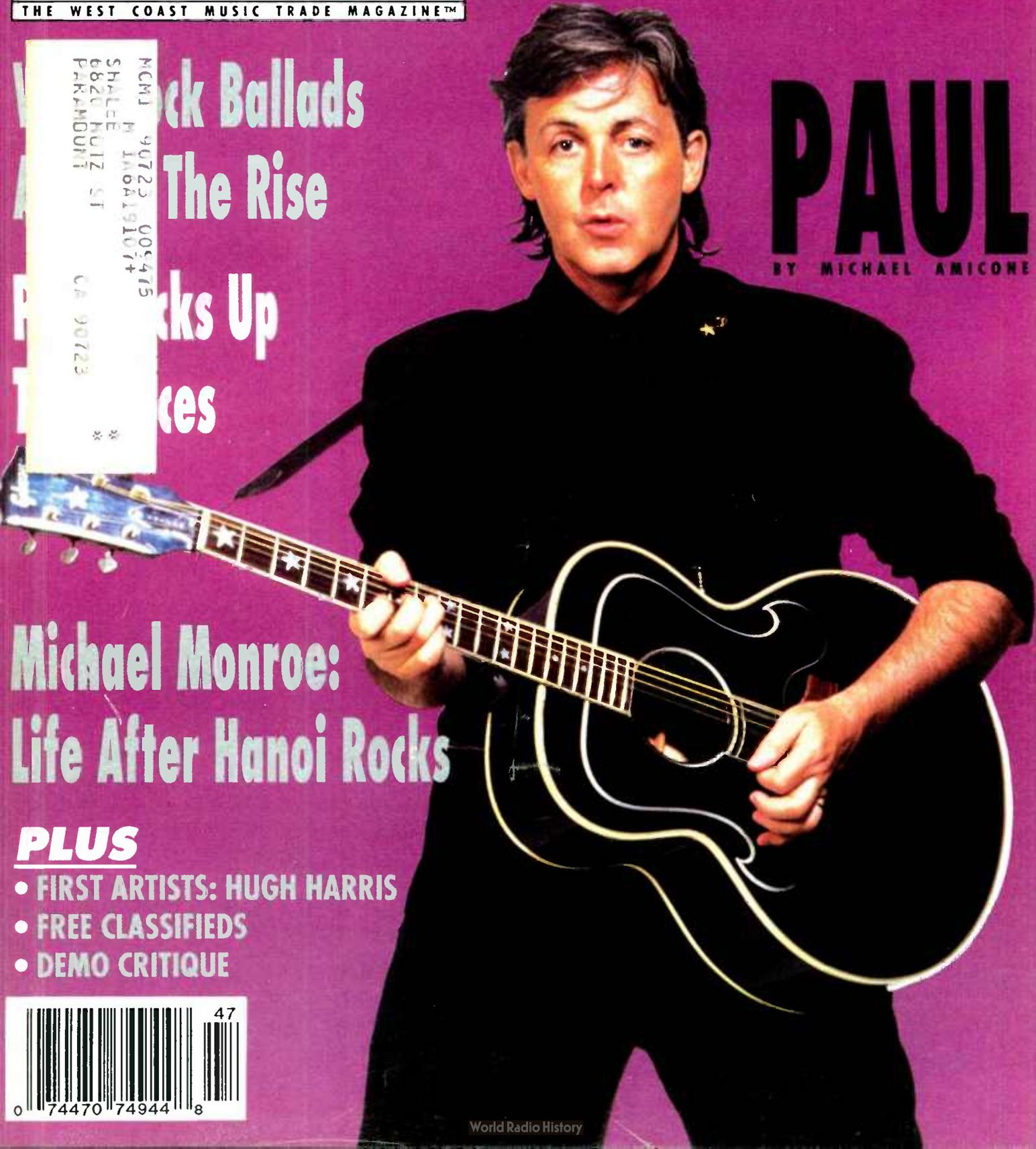
Rock Ballads
The Rise
Rocks Up
ces

Michael Monroe:
Life After Hanoi Rocks

PLUS

- FIRST ARTISTS: HUGH HARRIS
- FREE CLASSIFIEDS
- DEMO CRITIQUE

MCMJ 90723 009475
 SHALEE H 1A6A19107+
 6820 HUIZ ST
 PAKAMOUNT CA 90723



TOA

20 x 4 x 2

PROFESSIONAL MIXING CONSOLE

- Expandable to 32 inputs
- Eight sends per channel
- Pre and post patch loops included on every channel
- Channel on/off switch mutes
- Pro specs: low noise, minimum distortion and great headroom
- Rack-mount applications
- Removable wooden side panels
- Recording, broadcast and live performance applications

LIST
~~\$3600~~

INCREDIBLE

Now Only
\$999⁰⁰

SAVE
OVER
80%

GOODMAN
MUSIC



MC.
Visa,
AX,
Optima,
Instant
Credit

LONG BEACH
4145 Viking Way
(Near intersection of
Bellflower & Carson)
(213) 429-9795

LA BREA/WILSHIRE
780 S. LaBrea Ave.
(1/4 Block S. of
Wilshire)
(213) 937-2177

NORTH HOLLYWOOD
4227 N. Lankershim Blvd.
(1 Block N. of
Universal Studios)
(818) 760-4430

WEST COVINA
544 W. Azusa Ave.
(1 Block N. of the
10 Freeway)
(818) 967-5767

SHERMAN OAKS
4631 Van Nuys Blvd.
(2 Blocks N. of
Ventura Blvd.)
(818) 784-6900

MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIII, No. 24 Nov. 27—Dec. 10, 1989

PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Kenny Kerner

ASSOCIATE EDITOR/NEWS
Michael Amicone

ART DIRECTOR
Dave Snow

ADVERTISING/PROMOTION MANAGER
Billy Coane

ADVERTISING/PROMOTION
John Hill
Dan Dodd

CIRCULATION MANAGER
Trish Connery

PRODUCTION
Rich Wilder

ADMINISTRATIVE ASSISTANT
Mark Everett

EDITORIAL ASSISTANT
Sandi Messana

SHOW BIZ
Tom Kidd

SONGWORKS
Pot Lewis
David "Cot" Cohen

NIGHT LIFE
Rock: Eric Niles Country: Billy Block
Jazz: Scott Yanow Black Music: Lisa Posey

TECH EDITOR
Borry Rudolph

CONTRIBUTING WRITERS
Guy Aoki, John Bitzer, Bliss, Billy Block, Jennifer Clay, Tom Farrell, Sabrina Frees-Perrin, Kenneth Giles, James T. Good, Maxine Hillary J., Lyn Jensen, Harriet Kaplan, Tom Kidd, F. Scott Kirby, Pat Lewis, John Matsumoto, Eric Niles, Ace Passion, Lisa Paly, Lisa Posey, Rick Terkel, Lori A. Uzza, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS
Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Motz, Donna Santisi

FOR DISTRIBUTION AND NEWSSTAND INFORMATION ONLY:
Moder News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$30/one year, \$55/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1989 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

MAIN OFFICES
6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772
FAX: (213) 462-3123

24 Hour Free Classified Hotline: (213) 462-3749

Member:



FEATURES

Jill Jarrett



20

PAUL McCARTNEY

It's been thirteen years since the ex-Beatle toured and nearly half that long since he's had a big hit record. Yet, McCartney is still arguably the biggest rock star in the world. Will Paul's current world tour help him get his career back on track?

By Michael Amicone



26

JULIAN LENNON

Julian Lennon went from being a "son of" to a rock star with his debut LP, *Valotte*. But his last two albums have been released to diminishing commercial returns. How does Julian carry the weight of his Beatle heritage, and how is he facing his uncertain future?

By Michael Amicone

24 **ROCK BALLADS** By Rooster Mitchell

28 **POCO** By Kenny Kerner

30 **MICHAEL MONROE** By Eric Niles

COLUMNS & DEPARTMENTS



4 **FEEDBACK**



6 **CALENDAR**



6 **NEWS**



9 **CLOSE-UP**



9 **SIGNINGS & ASSIGNMENTS**



10 **A&R REPORT**



11 **DEMO CRITIQUE**



12 **SONGWORKS**



14 **AUDIO/VIDEO**



15 **NEW TOYS**



16 **SHOW BIZ**



18 **LOCAL NOTES**



32 **FIRST ARTISTS**



34 **NIGHT LIFE**



36 **CONCERT REVIEWS**



38 **CLUB REVIEWS**



42 **RECORD REVIEWS**



44 **GIG GUIDE**



45 **PRO PLAYERS**



46 **FREE CLASSIFIEDS**



UNDER NEW OWNERSHIP
COMPLETELY RENOVATED
SPECIAL INTRODUCTORY
RATES

OTARI 24 TRACK/AMEKANGELA/KAWAI GRAND
EXPERIENCE THE DIFFERENCE WITH OUR
WORLD CLASS ENGINEER IN A CREATIVE
COMFORTABLE ENVIRONMENT
(213) 463-2375

**FINALLY AN EASY TO UNDERSTAND BOOK ABOUT
THE MUSIC BUSINESS...WHICH MEANS CONTACTS!**

THE BLACK BOOK OF ROCK AND SOUL

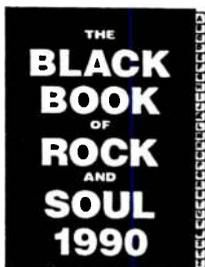
THIS BOOK HAS IT ALL!

For everything from Rock to Soul; Attorneys,
Managers, A&R, Publishing, Booking, Agents,
Promoters, Radio, Consultants, Labels, and
Indies.

PLUS an easy summary of what to do and what not to do.
ALSO available is our quarterly newsletter with updates.

1st limited edition only \$55.95 + \$5 shipping & handling

SEND TO: High Voltage Entertainment, P.O. Box 1961, Dept. C, Venice, CA 90294
(Check or money order only)



SSR
Neve
With Flying Faders
& Total Recall

32-Track Digital
Newest Outboard Gear
3/4" Video Lockup

**Low
\$ Rates \$**

Studio Sound
Recorders (818) 506-HITS

**MUSIC
CONNECTION**

6640 Sunset Blvd., Hollywood, CA 90028

SUBSCRIBE NOW!

- TWO YEARS \$55
(50 ISSUES) SAVE \$45**
- ONE YEAR \$30
(25 ISSUES) SAVE \$20**

NAME: _____ (Please Print)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR • MAKE CHECK OR MONEY ORDER PAYABLE TO:
MUSIC CONNECTION MAGAZINE
TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772
PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

FEEDBACK

Splitting The ROQ

Dear MC:

I have been an avid KROQ listener since 1981 and I was extremely elated to learn that Dusty Street has been fired. I hope that she is to be the first of many reorganizational beheadings. Working closely with college radio for the past three years, it became obvious to me that KROQ was not "The New Music Leader" that it so boldly claimed to be. Many college stations have stayed well ahead of KROQ in exposing new music that carries with it much more artistic quality and integrity. It also became apparent to me that the "Local Music Showcase" at the Palomino on Wednesday nights was little more than a smoke screen to create the illusion of supporting local music. I can name at least six local bands that could not get exposure through the local music showcase or the airplay support from any KROQ jocks due to selective politics. I will not name bands, but I will note that those same bands were getting consistent airplay on the college stations throughout Los Angeles.

The most recent incarnation of the ROQ can only desperately dream about attaining the status and quality programming that Rick Carroll achieved. For the exception of a few notable jocks, most of the on-air personalities are banal, narcissistic bores. I can only hope that KROQ will attempt to rebuild its positioning of "The New Music Leader" and live up to the claim "ROQ Of The 90's."

I'm sure that by cleaning up the studio, all concerned will learn that there is life after Jed The Fish, Poorman, Dusty Street and Richard Blade. It almost sounds like a pathetic recasting of the Wizard of Oz, and maybe Depeche Mode can do the soundtrack, too. Yeah, maybe, if they only had a brain.

R. Reginald Basile
Anaheim, CA

I Object!

Dear MC:

After reading the *A&R Report* (Aug. 21-Sep. 3), I felt I must respond. I am a musician who plays locally on a regular basis. I am one of the many victims of the pay-to-play ordeal. Although I respect her position, I feel that Heather Fremling (A&R, Mika Records) was a little off base on her views. From what I read, she believes that the only thing pay-to-play clubs offer

are bands that can afford to play that club. I think that shows bands will do whatever it takes, even paying to play, to get noticed. I felt that was an unfair view of the situation, because most bands can't afford to pay, but they will just to keep playing. I was also disturbed when she mentioned the Teazer as a great non pay-to-play club. That is a great place for certain kinds of music, but not for *all* kinds. Some bands aren't blues-oriented enough, so if you're heavy metal, you *must* pay to play or you won't play. Not *every* band in L.A. wants to be Guns N' Roses; some want to be themselves. We really need the support from these A&R people—not discouragement.

J.M. James
Burbank, CA

Another Gunn?

Dear MC:

This letter is directed to Tracii Guns of L.A. Guns. I want the general public to know what an absolute rip-off you guys really are. In Aug. 1988, my band had a logo designed by a well-known professional artist. Her name is Pamilina. She's done airbrush work for Poison, Ratt, The Crüe, Tull and the list goes on. We paid a lot of money for our original design. It consists of a very seductive woman riding high on a handgun with her bikini straps and hair blowing freely in the wind. Hmm, sound familiar guys? We've used this logo extensively for all our advertisements. It's become very well known on a local scale, and now over one year later, your new logo shows up almost exactly like ours. I think you guys need to explain yourselves! If you guys have to stoop that low and rip off local bands to make your image look better, then you've got a lot to learn. We're not the only ones claiming a rip-off. What about Paul Black? The list goes on. People have been calling us the rip-off, but now they know who ripped who. Fellow Gunners, get a life. Change your logo. We had ours first.

Drew Hannah
Young Gunns

CDs Are Best!

Dear MC:

How arrogant of Guy Aoki to assume that his ears work better than everyone else's. In spite of his excited, albeit anachronistic, pro-selytizing, CDs do sound inherently better than vinyl. They have a lower noise floor and greater dynamic

FEEDBACK

range, to name just two important differences. That is factual information. All this subjective talk of thick vs. thin, punchy vs. ethereal and sustantive vs. artificial is just that—subjective. I have worked as a recording engineer since 1985. I have worked with very successful engineers. We all recognize the superior sound obtainable in the digital format. I would tend to trust the ears of those who depend on them for a living rather than those appended to the head of Dick Clark's scriptwriter.

To address some of his other claims: CDs, if given the same amount of care normally given to a vinyl LP, will last much longer than the LP and give the listener pop-free, skip-free entertainment as often as he cares to hear it.

Anyone who could snap a CD in half "because of its mickey mouse packaging" needs to relax. I have personally snapped both 45s and CDs in half (on purpose); vinyl snaps much more readily.

Aoki also relates the story of how listeners preferred CDs at a C.E.S. show in 1987, even though they were inadvertently being played in mono. He interprets this as some sort of indictment against CDs. I guess I don't see it. Couldn't it be that the CDs sounded better in mono than vinyl does in stereo? Yes, it could. Though the stereo imaging superiority of the CD would not have been evident, all of the CD format's other advantages would have come through—even in mono.

And while some pop recordings may still be cut on analog machines because it "sounds better," I suspect that just as many are cut on analog because it is cheaper.

To sum up, I sense that Mr. Aoki's frenzied diatribe is based more on a nostalgic yearning for the clicks, pops and general fuzziness of his analog adolescence than on a skilled, impartial comparison of two recording media.

Mark Garvey
Cincinnati, OH

Last Word On Vinyl

Dear MC:

Everyone seems to be taking as a fait accompli the demise of the vinyl LP.

No one is questioning the numbers the industry is dispensing. Once again, we have a case where numbers are manipulated to achieve the desired result, with the media as seemingly willing accomplices.

Dollar volume is useless when

evaluating the appeal of vinyl, because a standard \$9.98 list LP is only 62% of the standard \$15.98 list CD. Of course, the dollar revenues from CDs will dwarf those of LPs. They would if unit sales were exactly equal.

In 1984, cassettes accounted for 55% of gross sales and LPs, 45%. Since then, CDs have cut into the LP percentage, leaving cassettes virtually unaffected. CDs now account for roughly 30% of gross sales industry-wide, with LPs at about 15% and cassettes holding at 55%. However, if unit sales are roughly extrapolated from these gross dollar volumes, cassettes account for 62% of the total units sold, CDs, 21% and LPs, 17%. That is only a 4% spread between LPs and CDs, and quite a different picture. Clearly, people are still buying LPs. Not everyone is hot to discard their entire record collection and equipment for a technology that has proven to be unstable enough to warrant some CD pressing plants to hedge their bets and begin pressing LPs. There are even laser turntables available which don't wear out vinyl and can play your scatchy old LPs without any pops or hiss. They are about \$400-500, but who would buy them or put them into full-scale production when vinyl is dead?

What we're really looking at is an insidious and greedy plan to maximize profits. In your August 6, 1989 issue, an ad for Creative Sound put the cost of manufacturing CDs at \$2.60 each, LPs at \$1.80 each and cassettes at \$1.00 each (is it just coincidence that the ad didn't appear in the "Vinyl Final Days" issue?). This is only a base price and the actual manufacturing cost varies. The point being, a \$9.98 list LP or tape is sold to retailers and one-stops for \$5.78 and a \$15.90 CD is sold for \$10.09. So, at the rates advertised in MC, the return on an LP is \$3.98, \$4.78 for a tape and a whopping \$7.49 on CDs.

As major manufacturers dwindle, they're squeezing retailers by penalizing them for LP returns, and they've cut the discounts for one-stops and volume retailers.

Everyone seems to be taking this like lambs to the slaughter, when it appears to be something the Justice Department should be pursuing. In the long run, this unfair and misleading business practice may affect a lot more people directly than does insider trading.

Pietro Giacomo
San Francisco, CA

24 TRACK

BEACH BITTLES

RECORDING, INC.

LAGUNA BEACH (714) 497-0979

Angle Music Productions
(818) 989-0474

Songwriter Special \$250.00

Includes producing and recording 1 song at our 24-track, state-of-the-art recording facility.
Call for demo tape. Some restrictions apply.

Watch for Bruce on the New KISS Album DUE OUT IN OCTOBER

STARPOWER

The Sound of S.I.T. Strings & Bruce Kulick of KISS

STRINGS

© S.I.T. STRING CORP.—1989

S.I.T. STRING CORP. 964 Kenmore Blvd., Akron, OH 44314 • 216-753-8010 TELEX: 240-724 FAX: 216-753-6653

By Trish Connery

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 National Academy of Songwriters (NAS) and ASCAP will present An Evening With Desmond Child on December 11th, 7:00 p.m. at Santa Monica's At My Place, 1026 Wilshire Blvd. Desmond Child has penned such hits as Bon Jovi's "Livin' on a Prayer," "You Give Love a Bad Name" and "Bad Medicine," as well as Aerosmith's "Dude Looks Like a Lady" and Cher's current hit single, "Just Like Jesse James." Mr. Child will discuss his life, career and experiences in the music business. In addition, he will present original demos of his hits and participate in a question-and-answer session with the audience. Moderating the panel will be pop music journalist, *Billboard* columnist and frequent contributor to the *Los Angeles Times*, Paul Grein. General admission will be \$4.00 for both NAS members and students with I.D.; \$8.00 for non-members. For additional information, call (213) 463-7178.

□ Theater producer Ben D. Bollinger teams up once again with the Candlelight Pavilion Dinner Theater for two productions over the holiday season. *Home for the Holidays* is an original Christmas musical running from November 24th through December 30th. A special dinner menu is planned for the Christmas season, with dinner shows Tuesday through Saturday. Next on the schedule is the much loved *Fiddler on the Roof* from January 5th to April 1st. Productions will be held seven times per week, with Champagne brunches on the weekends and dinner shows Wednesday through Saturday. The Candlelight Pavilion is located at 555 W. Foothill Blvd., Claremont. For information and reservations, call (714) 626-1254.

□ "Writing Music for Hit Songs 1" is the new course offered by UCLA Extension scheduled to begin January, 1990. This series is for students who already possess the basic knowledge of how to read music and play chords on guitar or keyboards, and is designed to help them learn the principles of chord progression, melody and rhythmic groove used to create today's songs. The classes are taught by songwriter/producer Jai Josefs who has written for José Feliciano, Bonnie Bramlett and many others. Classes are held at the UCLA Campus, 1439 Schoenberg Hall on Tuesdays, Jan. 9th-March 27th, 7:00-10:00 p.m. This course is part of the UCLA Extension Certificate Program in Songwriting in cooperation with the Society of Composers and Lyricists (SCL) and the National Academy of Songwriters (NAS). The program encourages talented students by offering the annual Lionel Ritchie Songwriting Scholarship which covers the candidacy fee and full tuition to all courses. The enrollment fee is \$ 295.00 for NAS and SCL members; \$325.00 for non-members. For additional information on the course or the Certificate Program, call (213) 825-9064. **MC**

Beatles & Capitol-EMI Reach Agreement

By Steven P. Wheeler

Los Angeles—After ten years of legal suits and counter suits between the Beatles and their label, Capitol-EMI, an agreement has been reached that settles all outstanding issues between the two parties.

This out-of-court settlement includes a provision barring both sides from discussing publicly any of the terms of the agreement. In a prepared statement Bhaskar Menon, Chairman of Capitol-EMI said: "The Beatles' recordings are a

unique legacy in the history of popular music which EMI has been privileged to represent since 1962. We are most delighted to have resolved all the differences which arose between us in recent years, and look forward to the continuation of our long standing and close relationship with the artists and Apple."

Use of the term "continuation" with regard to the relationship between the Beatles and Capitol-EMI

is a key word, as this agreement could open the gates for a flood of unreleased Beatles' material, including recordings and videotapes. Earlier this year, ex-Beatles Paul McCartney and Ringo Starr both went on record saying, if an agreement were reached with EMI, various unreleased tracks would see the light of day.

While no terms of the agreement are known, the Beatles, in their numerous lawsuits, have been asking for millions in alleged unpaid royalties. Sue Satriano, Vice-President of Public Relations for Capitol-EMI, would neither confirm nor deny the settlement figures, saying, "The terms of this agreement are and will remain confidential." **MC**

Third Annual MacMusicFest Due Dec. 2 & 3

By Barry Rudolph

Los Angeles—On December 2 and 3, the Third Annual MacMusicFest will take place on the Paramount Pictures lot at 5555 Melrose Ave. from 10 a.m. to 6 p.m. This year's affair promises to be bigger than ever with greatly expanded product exhibits and comprehensive lectures and workshops by notable entertainment pros and computer experts.

MacMusicFest 3.0 is a joint production between Chris Stone, founder and president of MacIntosh Entertainment Guild of America (MEGA), and Apple Computers Inc. The festival will follow the course set by the two previous, highly successful MacMusicFests—defining and updating current interactivities between the Apple computer and modern music productions for records, film and television. Within the short time that the Mac has become a music industry mainstay, the technology and available software has changed and grown so that a valuable way to stay current is to attend a gathering like MacMusicFest. The festival, which is designed to link the end-user with the manufacturer/system designer/software writer directly, will offer information about the Apple computer as used in music—information ranging from entry-level-beginner all the way to the most advanced and sophisticated applications.

Some of the manufacturers that

will be exhibiting the very latest in computer systems, software and software applications, musical instruments, MIDI and peripherals include Apple Computers, ARS Software, Digidesign, Filmsonix, Fostex, Getin Systems, Heart Data, Imagine Marketing, Intelligent Music, InVision Interactive, Kurzweil, Marquis Music, New England Digital, Opcode, Optical Media, Passport Design, Personal Support Computers, Roland, Studer/Revox, West L.A. Music and Yamaha.

Lectures and workshops include "MIDI Studio I" with Steven Deutsch (owner of microPlant recording studio) and Oscar Castro-Neves (renowned guitarist and composer), "MIDI Studio II" with Steven Deutsch and Oscar Castro-Neves, "Sampling: The New Digital Multitrack Environment" with

Bo Tomlyn (studio synthesist/sound designer and developer), "MacMusicFest Concert" featuring Oscar Castro-Neves and various synth wizards demonstrating the latest in computerized music combined with live performance, "Play It and Print It" with Marc Mann (composer), "MIDI Manager/HyperMIDI" with Christopher Yavelow (composer) and "A Mac in the Life of a Synthesizer" with David M. Schwartz (editor of *Mix* magazine).

Each day of the festival there will be a free drawing for a MacIntosh SE computer. If you are interested in attending, call MacMusicFest/MEGA at (213) 468-5496. For information on displaying products and services, call Live Time Inc. at (213) 668-1811. Tickets for the festival cost \$25 for both days if you order them in advance, and \$30 if you buy them at the door. **MC**

INDIGO GIRLS GO GOLD



Epic Recording artists, Indigo Girls, recently received gold record awards for their self-titled debut album. Pictured (L-R): Tommy Mottola, President, CBS Records Division; Indigo Girls Amy Ray and Emily Saliers; and Dave Glew, President, Epic Records.

Sit in on sessions with the all-time greats for just \$59.95!*



Play a cassette of your favorite band, plug the headphone output plus your input(s) into SIDEMAN™, and you'll be playing along, singing along (or both) to music that you really like and want to learn. So practice won't be a drag anymore. And the better you practice the better you'll be. Ask any successful musician.

You control the mix of signals from the cassette player with its headphone volume control and the instrument(s) you're using with SIDEMAN'S independent controls:

Practice, Perform, Record... all for just \$59.95!*

That's right. If SIDEMAN were available through typical music store distribution the list price would be double — \$120.00. So order your SIDEMAN today. It's the most cost-effective investment you will ever make in your music and your musical future.



Walkman is a registered trademark of Sony Corporation.

- 2-position Overdrive Selector for either edge distortion or full distortion.
- Independent Overdrive and Instrument Level controls allow you to set just the right mix for the sound you want.
- Independent vocal or second instrument) level control.
- Headphone volume control is the overall output level control.
- 2-position Effect Selector for either chorus or flange.
- Independent effect assignment for instrument and vocal inputs.
- Stereo input (where a Walkman™ type headphone output is plugged).
- Main Headphone output also turns SIDEMAN on and off.
- AC Adaptor plug — also runs on its own standard 9 volt battery inside.
- Standard 1/4" phone plug inputs for instrument and vocal (or second instrument).
- Line Output can be used to drive a second set of headphones or you can plug right into a mixer input and you're ready to perform or record with your unique SIDEMAN sound.



SIDEMAN

Not Available at Retail Stores.

ORDER TOLL FREE:
1-800-537-5199

In CA: 213-921-2341

Hours: 8 am - 5 pm Pacific Coast Time

INDUSTRIAL STRENGTH INDUSTRIES™

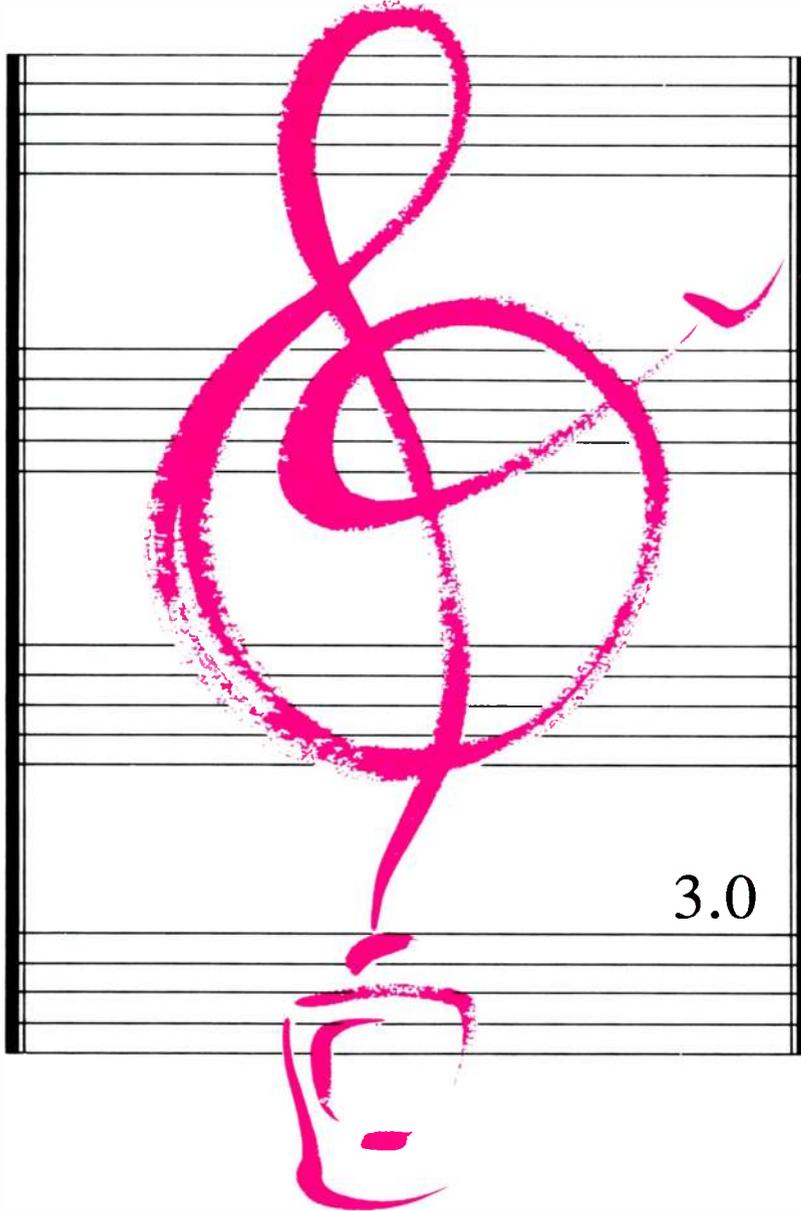
Plug in a personal Headphone / Mic Set for just \$12.00!*

All SIDEMAN owners save \$18.00 on the I.S.I. Stereo Headset with attached mic which normally sells for \$30.00 (still an incredible deal). This offer expires December 31, 1989. So don't delay, order yours today.

*Plus sales tax for California residents.

©1989 Industrial Strength Industries, 13042 Moore St., Cerritos, CA 90701

MacMusicFest



Saturday, Dec 2
And
Sunday, Dec 3

10AM - 6PM

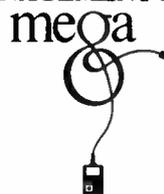
Paramount Lot
5555 Melrose
Hollywood

Don't Miss MacMusicFest 3.0 - Learn to Make Your Music Better

The Macintosh Entertainment Guild of America (MEGA), with the help of Apple Computer Inc., once again celebrates the convergence of music and computer technology. Up to 50 displays by leading manufacturers demonstrating the latest advancements in sequencing, music publishing, integrating MIDI into your studio, applications for visual music and MORE you cannot afford to miss. The newest technologies explained in seminars that we all can understand. MIDI classes for the beginner and the professional. FREE MIDI concert. Free SE given away daily.

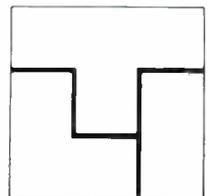
For More Information Call: (213) 468-5496

SHOW & CONFERENCE
MANAGEMENT BY:



MEGA, Inc.
World Radio History

EXHIBIT SALES &
MANAGEMENT BY:



Live Time, Inc.

Show Program By

BAMTM



CLOSE-UP

Multi-Media Industry Analysts

By Tom Kidd



The crew at Multi-Media (L-R): Donald K. Wilson, Anthony Curtis and Laura Mamakos.

Multi-media is a cause and purpose," says W. Anthony Curtis, Chairman of the Board of Multi-Media Industry Analysts, Inc. "We are creating an environment that protects, manages, educates and builds character for our acts, to bring forth the highest understanding of an artist's responsibility to the public."

Strong words from a man with a strong vision for the industry. Along with associates such as Don Wilson and Laura Mamakos, Curtis has formed a company of affiliates which looks to be a full-service development arm providing producers, writers and artists for the betterment of the entertainment industry. More importantly, they are striving for the positive, not only career-wise, but philosophically as well.

"What we want to determine upfront at Multi-Media is whether someone's work is going to be in a positive or negative direction," says Curtis. "We're strictly for the positive. We're not interested in joining what we consider corruption of the business—which we view as the junk that is not really helping kids or helping our industry to gear itself into good solid product that is going to edify our people and give them hope. We want to make sure we have talent with character as opposed to just talent."

Multi-Media's experience has been with some of the top talent in the country. Partner Don Wilson, for instance, worked with both Quincy Jones and Michael Jackson previously. There have been affiliations with Vanessa Williams, Maurice White (Earth, Wind & Fire), Susan Anton and James Ingram. "Just recently we have cut our roster and started all over again," says Curtis. "Now we're gearing up to deal with a lot of youth-oriented acts."

If that seems an odd way to go about business, it's because Multi-Media is as influenced by karma as they are by cash. Interested as they are in the improvement of society, priorities had to be set. "In order for us to give the attention we would have had to give an established art-

ist, it simply would dilute what we wanted to do," says Curtis. "When you've only got two or three people, you're spending so much time making James Ingram a star that you've got no time for these new artists who need a lot of development time."

What kind of talent are they looking for specifically? Anthony Curtis answers, "We're trying to make sure that every artist we bring on board is of the same mind as we are. We're not just interested in making money. Our relationship with money is to be able to afford to have the kind of artist that will look at this company with a very positive attitude." According to Curtis, the acts need to look at the business as a long-term relationship rather than an opportunity for a fast buck.

Multi-Media is built on a real estate base because Curtis did not want to be susceptible to the financial whims of the entertainment industry. "We did it this way so we'd have a lot of room for research, development and giving artists more than one chance," says Curtis. "We are also able to call our own shots and keep our independence."

The crew at Multi-Media have set up a business backbone for their clients, giving them the advantage that the organization's founder never had. They view themselves as a management parent of companies. While, right now, they are fulfilling themselves as personal managers, Multi-Media is in the process of a lot of other things.

"We are trying to stay true to our name," says Curtis. "Our name to us signifies many channels of communications. The industry, to us, just means manufacturing or producing enterprises and projects that are carefully analyzed for their content and contribution to our society's welfare. We find through acquisition or affiliation that we can continue to make this thing happen. When talent walks through that door, they truly become educated, protected and are in a setting where they know exactly what it is they should be trying to contribute."

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Lester Cohen

Art Jaeger

Capitol Records has appointed Art Jaeger to the post of Executive Vice President. In this newly created position, Jaeger, who comes to Capitol from his stint as Senior Vice President of the MCA Music Entertainment Group, will be responsible for overseeing business affairs, legal and financial functions for the label.

Bhaskar Menon, Chairman of EMI Music Worldwide and its subsidiaries, Capitol-EMI Music, Inc. and EMI Music Limited, has been appointed President of the International Federation of the Phonographic Industry. Menon succeeds the late Nesuhi Ertegun.

Columbia Records has appointed Wanda M. Ramos to the post of Director, National Promotion, Black Music. Ramos will be working out of the company's New York headquarters.

A&M Records has appointed Diana Baron to the post of Executive Director Publicity. Previous to her appointment, Baron was the label's National Director of Publicity. In additional A&M news, Lauren Zelsko has been promoted to the position of East Coast Publicist.



Zach Horowitz

In more MCA executive shuffling, Zach Horowitz has been named Executive Vice President for the MCA Music Entertainment Group. Horowitz will shepherd the Finance, Business and Legal Affairs, Administration and Special Markets and Product departments. MCA has also announced the appointments of Ben Sheats to Regional Branch Manager for the Midwest, and Larry Kenswil to Vice President of Business and Legal Affairs.

RCA Records has named Judy Vertucci as its local promotion representative. Vertucci will represent AOR/CHR/AC products to radio formats in the Chicago area, including stations in Illinois, Wisconsin and Indiana.



Maria Kleinman

MCA Records has announced the promotion of Maria Kleinman to the position of Director of Publicity/West Coast. In her new post, Kleinman will develop and implement publicity campaigns for the label's roster of acts, with the emphasis on print and television media.

MTV: Music Television has announced the appointment of John Cannelli to Vice President, Music and Talent Relations, and the appointment of Joel Gallen to Vice President, Production.

Arista Records has announced several new appointments: Mike Dungan has been named to the post of Midwest Regional Marketing Director; Jacqueline Rhinehart has been appointed Director, R&B Publicity; Mary Moore becomes the label's National Director, R&B Artist Development and Nicki Brown has accepted the post of Regional Marketing Director, Southwest (Dallas, Houston, Denver, New Orleans, Kansas City, St. Louis and Kentucky).



Marcia Edelstein

Elektra Records has announced several new appointments: Marcia Edelstein has been promoted to Vice President of Creative Services, Peter Clancy has been named Vice President of Marketing & Creative Services, David L. Bither has been appointed Vice President of Marketing and Doug Daniel has joined the label as Vice President Urban Marketing.





Gered Mankowitz

Bad News: If you liked the Rutles and Spinal Tap, you're certain to flip for Bad News. Produced by Queen's Brian May, these zany Young Ones even come up with a rollicking cover of "Bohemian Rhapsody." The album is filled with humorous, tongue-in-cheek metal. In conjunction with their new video, Bad News Tour, it makes for some great stocking stuffers. Bad News is brought to you by the nice folks at Rhino, so you know this one's worth listening to.

Dialogue

Bob Pfeifer: Director, West Coast A&R/Epic Records

Responsibilities: "Basically, I sign acts and make records. The two acts I've signed so far are Ornette Coleman and Alice Cooper as well as Ice-T's new rap label called Rhyme Syndicate."

The Scene: "I think that the biggest problem with the current L.A. club scene is that most of the groups are getting signed too early. In fact, it might be a problem for the record companies rather than the bands themselves. Realistically, if someone walks up to a band after their second gig and offers them a record deal, why not do it?"

Alice Cooper: "The Alice Cooper album, *Trash*, was about a year to a year and a half in the making to get it right. What we did was spend six months making demos of the songs on an eight track, and then went in to record the album. We went through over twenty songs. When we first discussed producers, we threw some names around and the name of Desmond Child was foremost in my mind. It was a long process that began in about August of last year. We all just kept going until we had ten songs for the album. But all along, the plan was to first make the album

on eight-track before going into the studio to do it for real. We came across lots of material that sounded like hits, but they weren't right for Alice is a genius, and one of the nicest people I've ever worked with. He's very cooperative, and I just felt he needed to make the right record. He's still selling concert tickets and his Warner Bros. Records catalog is moving, so all he had to do was make a new record for his audience."

Development: "My feeling more and more is that you may as well just go ahead and sign the band. You can always develop them while you're in the deal. My rules for signing are simple: Does the act get me off, and how would they work at CBS? So if I want the act, I just sign them if those two things are positive."

Signings: "By looking at the three acts I've signed, it's obvious that my tastes are pretty diverse. An act has to have originality, of course. I think that each of the three acts I've signed is a genius in his own realm."

Unsolicited Tapes: "As a policy, for various legal reasons, we cannot accept any unsolicited tapes. But if somebody gets through to me and I find that they're reasonable people, then I'll listen."

Pay To Play: "I guess the pay-to-

play situation at the clubs is a little bothersome to me. I was a musician and made records and played gigs and made a living at it. I think that musicians, if they draw, should make money when they play."

Artists: "When I sign a new artist, I don't necessarily consider what radio is playing. I just build bridges, that's all. The artist has a vision, and I just help him get there. I think great records always rear their heads. If you geared records to what radio was playing, you wouldn't have had a Guns N' Roses or an Indigo Girls or even an Alice Cooper for that matter. I listen to what the kids and the people out there want to hear."

Advice: "The best advice I can give is for new bands to just work hard. The main thing to do is to forget all the bullshit about what you're wearing tonight and spend hours and hours writing songs and finding out who you are. And once you find that out, hopefully you'll be unique enough to sign. The point about getting signed is to make a career out of it and not become a one-shot wonder. It's also crucial for a new act to get out and build a fan base beyond Sunset Strip. So get out there and play."

Grapevine

Josh Fields replaces David Walsh as the lead guitarist in L.A.'s Black Cherry.

Keep your eyes and ears on a local rock band called Lage. The quartet has been working very hard lately and things are just now falling into place.

Byte The Bullet seems to be getting closer and closer to that elusive recording deal.

Art Collins, former VP with Rolling Stone Records and President of Collins/Taylor Management, is currently seeking an artist development or product development position with a major label. Collins can be

reached at (212) 304-9012.

In last issue's A&R Guide, there were several listings that were incorrect. Here are the changes: under RCA Records, Bennett Kaufman is the label's Director of West Coast A&R, Tony Rome is headquartered out of the label's New York offices, Skip Miller is VP/A&R Black Music for the label and Pam Small is A&R coordinator. Over at Virgin Records, the corrections are: Nancy Jeffries, VP/A&R and Kevin Curry, A&R/Rap were omitted. Also, Danny Goodwin is part of Virgin Publishing not Virgin Records as listed.

Chart Activity

Hottest movers on the singles chart are (as predicted here), New Kids On The Block with "This One's For The Children," Billy Joel's "We Didn't Start The Fire," which is already Top Ten after only six weeks, and Skid Row's super ballad, "Remember You," which will inevitably become their second Top Ten hit single off their debut album.

On The Move

With Paul Atkinson making the move over to MCA, it's likely that Bennett Kaufman will be picking up most of the A&R slack at RCA.

Irving Azoff is now beginning to staff his Warner Bros.-affiliated (as yet unnamed) label.

Phil Quartararo is also staffing-up as it were with his new record company, Charisma Records. Mr. Q is looking for promo and marketing people in addition to A&R staffers.

Also, the newly reactivated Asylum Records is currently looking for staff members, as is another new kid on the block, the new label coming from Disney, which we hear might be called Touchstone Records.

Tom Laskey has been appointed to the position of A&R Producer of Special Projects for PolyGram Records in New York.



Always original, Chrysalis President Mike Bone found yet another way to advertise his latest signing discovery: right over the airwaves on station WIYY-98 Rock in Baltimore, Maryland. Shown above with Bone are the members of Child's Play—John Allen, Idzi, Nicky Kaye and Brian Jack, who will release their initial album early next year.



Pretty Vacant: There's nothing much to do if you're a rock band stuck in the middle of Cleveland, Ohio—except to motor west in search of that elusive record deal. And that's exactly what the members of Pretty Vacant did. Which, as a matter of fact, would make them pretty smart! Their debut on New Renaissance Records is filled with well-crafted rock material that is set for national release come January.

Commentary

Something's got to be done about the way bands are being signed here in L.A. To help turn the tide of local L.A. bands debuting with records that bomb, I'd like to suggest that labels spend a little more time developing acts and a lot less ink signing them.

I know what you're thinking: Most local bands would pass on a label development deal and hold out for a signing. But if all major labels decided to work with their new talent before offering them the keys to the vault, the new bands would have no choice but to hone their craft and then hope for a cushy deal.

The problem here stems from the fact that very few managers and even fewer labels want to be bogged down with the day-to-day chores of working with new acts. They don't have the time or the inclination to spend hours at rehearsals rearranging songs and choreographing stage moves. They feel they're above pointing out the difference between a bridge and a transition.

Regardless of the incredible amount of talent we have floating around the streets of our great city, very few bands that sign on with the big boys have radio-ready songs to put down on wax. Someone has to be charged with the responsibility of making sure their album is filled with solid material and not filler shit.

And what ever happened to making sure that an artist's album has hit singles on it before it's released? When Paul McCartney turned his *Flowers in the Dirt* album in to Capi-

tol, why didn't someone say "Paul, we love the record but there's no hit on it. Bring it back to us when you've got a hit single, and we'll guarantee you a platinum record." Is McCartney too big a star to be spoken to honestly?

If some of our most respected artists are having difficulties with their records, doesn't it make sense that our new bands need all the more work in order to get their acts together?

I don't think a new act should be signed to a recording contract until they have submitted to the label a minimum of two solid Top Forty-type singles and at least two incredibly strong AOR tracks that radio and MTV can jump on. Only under these controlled conditions can you increase the odds of releasing a successful debut album.

With tracks like "Youth Gone Wild", "18 And Life" and the newly released ballad "I Remember You," Skid Row has virtually guaranteed themselves a triple platinum debut album. Too bad we can't say the same about our very own Faster Pussycat, Jetboy, Junkyard, Darling Cruel and Mr. Big.

And what can we really look forward to next year when Love/Hate, Lost Boys, Shark Island, Tomorrow's Child, Salty Dog, Ferrari, the Zeros and a host of other L.A. bands gear up for the release or promotion of their debuts? Did anyone take the time to work out their songs? Did any label rep send them back to the drawing boards until they wrote a hit single? Though deep down inside we pretty much know the answers now, only time will tell for sure. **MC**



Remarks

Contact: Kevin Fisher
(818) 708-3499

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Sometimes sequencing a demo so that the peppiest, hookiest song is first isn't the right idea. A better rule of thumb is to simply put the overall best track first, be it fast, slow or whatever. "Susan," the first song on Remark's four-song demo is a little too awkward vocally and lyrically, despite its foot-tapping tempo. I was ready to write them off, but the remaining tracks showed that Remarks has a lot going for them. Elements of the Police, Oingo Boingo and Sixties psychedelia are all part of this trio's sound. The songwriting is fairly solid, and with a little direction, the potential is great. The lead vocals could use more of a unique quality, as they come across as being rather generic at times, and that big, bouncy opener needs to be re-written. But in time, Remarks could indeed be quite—remarkable.



The Berke Sisters

Contact: Stephen Chambers
(619) 568-1205

Purpose of Submission: Seeking label deal.

① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The cover letter included with this package confirms it. Yes, they really are sisters, and they were once signed to a major label (under a different name in the 1970's). Unfortunately, the two songs on this tape sound like they belong in the Seventies. The first song even has a pseudo-Fifties doo-wop arrangement. Sort of a poor man's Manhattan Transfer. It's too bad, because the rich harmonies of the sister's angelic voices sound great, and the songs aren't without merit. They could work, but not with these arrangements or production. Perhaps collaboration will be the key to success in all areas for the Berke Sisters. Collaborations with the right songwriters, producers and musicians could all point the way to success for this act.



Carrie Armitage

Contact: Carrie Armitage
(213) 876-4160

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

What a surprise. Armitage's package, complete with photo, bio and cute slogan, smacked of "Star Search Showgirl," but her four-song tape sounds more like Kate Bush than a "Star Search" hopeful. Certainly, Armitage isn't ready to step into the huge shoes of Kate Bush, but these songs, written, programmed and sung by herself, show that Armitage could be a high-caliber recording artist. It's especially nice, and very rare, to hear an all-programmed tape sound innovative and steer away from the all-confining sterility of most sequenced performances. An equally innovative producer could help bring Armitage's voice and songs to a higher level. This tape is a good sampling from an artist that has a great chance at a promising career.

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.



Entertainment for ASCAP's awards dinner in London honoring members of the PRS was provided by the legendary American songwriting team of Jerry Leiber and Mike Stoller ("Hound Dog," "Jailhouse Rock," "Yakety Yak"). Joining in on a rendition of "Stand By Me" (penned by Mike Stoller and Ben E. King) were (L-R) Leiber, Phil Collins, Billy Ocean, Justin Hayward of the Moody Blues and Simon Climie of Climie Fisher.

Activities

Island Music has informed *Songworks* that they are currently not accepting unsolicited material. We are sorry for any inconvenience.

ASCAP held its ninth annual awards dinner honoring members of PRS (British Performing Rights Society). The awards honor the PRS writers and music publishers licensing their work through ASCAP in the U.S.A. whose songs were among the most performed in the United States over the past year. The recipient of this year's Songwriter of the Year Award was Billy Ocean, with the greatest number of performances for his award-winning songs "Colour Of Love" and "Get Out Of My Dreams, Get Into My Car." ASCAP's 1986, 1987 and 1988 PRS Writer of the Year, Phil Collins, helped present the award to Ocean. ASCAP's PRS Publisher of the Year was Virgin Music Publishers Ltd. with four award-winning songs—"Hands To Heaven," "How Can I Fall?" "What Have I Done To Deserve This?" and "Wild, Wild West."

BMI and A&M Records hosted a party at L.A.'s Spago restaurant to honor Barry White on his latest release, *The Man Is Back*, and the album's first single, "Super Lover," currently climbing the Black charts. Barry, who recently completed a

European tour, is also contributing to current projects of Quincy Jones and Chuckil Booker.

Bug Music's Don Dixon has a song in the stage play *One Hot Minute* at New York's Bottom Line theater. The tune is entitled "I Can Hear The River."

Peer Music's producer/artist/songwriter Marvin Etzioni produced the *Fast Folk L.A.* album. Included on the acoustic music LP is Etzioni's song, "Arms Raise," which he wrote and performed. Other artists that contributed to the album are Peter Case, Victoria Williams and Show Of Hands.

Songwriter/producer/artist John Welch, vocalist with The Committee U.K. (featuring the talents of former Pretenders drummer Martin Chambers), is currently being considered for a staff writing position with a major publisher. Welch tells *Songworks* that he has left the band to pursue his solo career and focus on songwriting. Contact him through Mogul Entertainment Group/George Ghiz (213) 278-8877.

Bug Music songwriter/artist James McMurtry's debut CBS LP, *Too Long In The Wasteland*, was produced by John Mellencamp.

Speaking of John Mellencamp, the artist/songwriter/producer has temporarily retired his writing hat and has refused to do a tour to

support his recently released *Big Daddy* LP in favor of pursuing a career as an artist. His first public showing, which consisted of twenty oil paintings, was held at the Triangle Gallery in Beverly Hills. Mellencamp's paintings ranged in price from \$12,000 to \$20,000—hefty price tags considering that he has been painting for less than two years. Songwriter/artist/Jazz legend Miles Davis, who has long been established as a major force within the contemporary art world, also displayed his artwork, which was the first time it had been publically shown in the United States. Two sold-out opening events were held with proceeds benefiting the Harbor Interfaith Shelter and the Greater Los Angeles Partnership For The Homeless.

Rounder Records has released a new Barence Whitfield & The Savages LP entitled *Live Emulsified*. Barence's "The Girl From Outer Space" is in the new Parragon Arts film, *Deliver Us From Evil aka Night Angel*. Whitfield is an artist/songwriter signed with Bug Music.

Nominated for this year's Country Music Awards are Bug Music's Desert Rose Band (Vocal Group and Horizon Award), Rossanne Cash (Female Vocalist), Nitty Gritty Dirt Band (Music Video and LP of the year for *Will The Circle Be Unbroken*), and Rosanne Cash, Johnny Cash and the Everly Brothers (Vocal Event of the Year).

New Signings

Peer Music has signed Donovan to an exclusive worldwide publishing agreement. Watch for the mellow yellow man's new LP, which should be released in Feb. 1990 on PolyGram.

Michael Winslow has signed with BMI for royalties administration.

RCA Artist Tyler Collins has signed a publishing agreement with the newly-formed Emerald Forest Entertainment Co. Collins' single "Whatcha Gonna Do," which was co-written with Phillip Gordy, is bulleting up national black singles charts. Her debut album is entitled *Girls Night Out*.



Barbara Cane

The Business Side

BMG Music has acquired Lodge Hall Music (ASCAP) and Milsap Music (BMI), the publishing companies of RCA recording artist/producer Ronnie Milsap. The catalogues contain numerous Milsap hits including the Grammy-winning "Stranger In My House" and "Lost In The Fifties Tonight," and such Number One singles as "It's Only Over You" and "In Love." Lodge Hall and Milsap Music contain over 100 songs by C&W writer Mike Reid, plus songs of PolyGram artist Daniele Alexander and writer Tony Haselden.

Jaymes Foster-Levy has joined Geffen Music as a Creative Consultant. Foster-Levy will be responsible for promoting the current Geffen Music catalogue, as well as the staff songwriters, a list that includes Brenda Russell, Marc Jordan, Dennis Matkosky and Jesse Harms, among others.

Virgin Music has signed a worldwide administration deal with Avatar Publishing Group, the prominent Black Music publishing firm. Avatar's exclusive writers include Rex Salas (Vanessa Williams' "The Right Stuff"), Larry Robinson, Kipper Jones, Kenny Harris (Vanessa Williams' "Darlin' I") and Grammy winner Gary Bias (Anita Baker's "Sweet Love").



Warner/Chappell Music has signed Mick Fleetwood, co-founding member of Fleetwood Mac, to an exclusive publishing and songwriting agreement. Commemorating the signing are (standing from left) Les Bider, WC President/CEO; Mickey Shapiro, Fleetwood's attorney; Jay Morgenstern, WC VP/General Manager; and Dennis Dunstan, Fleetwood's personal manager; (seated) Fleetwood.



BMI and A&M Records honor Barry White for his latest release, *The Man Is Back*. Pictured (from left) are Ron DeBlasio and Ned Shankman, Barry's managers; Quincy Jones; Barry White; Gil Friesen, A&M President; Dawn Lewis, singer and star of NBC's *A Different World*; and Rick Riccobono, BMI VP.

SONGWRITER PROFILE

Greg Allen



David Lowery of Camper Van Beethoven

By Pat Lewis

Camper Van Beethoven's vocalist and primary songwriter is David Lowery (pictured above, top right), who has a knack for writing clever, off-the-cuff and often times extremely sarcastic songs. The tunes seem to move through a variety of styles and moods from rock to folk to punk to Far Eastern-influenced melodies, many times even switching musical gears within the same song. This disregard for the "rules of songwriting" has confused some audiences while delighting others and has resulted in Camper being labeled everything from "eclectic" to "a bunch of laid-back intellectuals from Northern California" to "a parity band" to "the most innovative band since the Beatles." And although it can be argued that labels are necessary to help identify or categorize a band's style and thus help, for example, in marketing strategies, Camper Van Beethoven defies categorization, and therein lies the rub.

After several years of recording and releasing their records on Pitch-A-Tent, their own label distributed by Rough Trade Records, Camper took the commercial plunge last year and signed with Virgin Records. But life really hasn't changed all that much for the band since their signing. "I think the difference was that before we signed with Virgin, we could pay our rent, and now we can pay our rent and go to the dentist," jests Lowery. "It's really pretty much the same. We're still touring around the country in our vans and doing gigs just like we used to do, but we do have a couple more people working for us. We like to travel pretty light, and we're pretty humble as far as the rock star trappings go. The only real place that I see any sort of change is in the consistency of our shows, and also the fact that we have been able to get a lot more people out to see us—well, a lot by our standards anyway."

Last month, Virgin released Camper's second effort for the label entitled *Key Lime Pie*. (Their debut LP, *Our Beloved Revolutionary Sweetheart*, received notable critical attention last year.) "Actually, I'm kind of surprised that we got away with this new record," confesses Lowery. "To be honest, it's further out in left field than the last few records that we did. It's a pretty weird record. It's slow. It's dark. It's funky. It's sort of mellow. On this record, instead of playing rock styles, we're playing a lot more old folk ballad forms—the kind of songs that don't have any choruses. They just have a bunch of lyrics that keep going on and on and tell a story."

The stories that Lowery tells in his songs are often so interestingly abstract that they seem to suggest that the songwriter is not overly concerned with conveying concrete messages or images. "I'm more concerned that the words just sound good together," explains Lowery. "Sometimes I don't even know what the lyrics mean. They just seem to have a logic all their own. For instance, I don't know what 'Life In A Keg' means, but all the words sound beautiful together. Then, songs like 'Lottery' or '(I Was Born In) A Laundromat,' I was just playing a character, and I just started saying what I thought the character would say. In essence, you put yourself into the character's mind and figure out who he is. Sometimes I'll write as much as fifteen pages of lyrics that represent what the character would say and then narrow it down into a story. I'm much more concerned with how it sounds when I sing it and how the words sound together rather than what it means."

When somebody labels Camper as a such-and-such style band, Lowery feels that it doesn't really affect him. "But I would imagine," he says, "it might affect how some people consume the music. People come and see us, and they see that we're just this rock band. That's how I like to think of us. I don't care if people label us, if that's their way to get a handle on it and explain it to their friends."

If there's one label that Camper Van Beethoven does deserve, it is "fresh." "I think one thing that keeps us fresh is that we try to reinvent ourselves each time we make a record," says Lowery. "We've also spent a long time struggling against the 'parity band' label. And the way to struggle against that is to try and surprise people—to just delve deeper into what you're trying to say personally with your music and with your lyrics. I feel that has kept us fresh."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Poison"

WRITER: A. Cooper, D. Child, J. McCurry
PUBLISHER: Ezra Music, SBK April Music,
Kat and Mouse Music [BMI] and Desmobile Music [ASCAP]

Alice Cooper

Epic

It had to happen someday. Heavy Metal music had to grow up. Not that this week's artist, Alice Cooper, is my idea of a role model for the youth of America. Yet, with the help of producer Desmond Child, he has put the art and craft of songwriting back into a pop genre where it has been sorely lacking. Not only does the single "Poison" (and the rest of the album for that matter) integrate intelligent song form, melodic and harmonic development, it stays true to the high energy and twisted attitudes that heavy metal fans desire.

□ **Lyric:** Words like this are enough to press the buttons of PTA and anti-rock lyric groups. Yet, like the evocative music, the verbal description of compulsive erotic desire is vivid and full of intelligent images. Whether one is into the statement, the artistry can't be denied.

*Your mouth, so hot
Your web, I'm caught
Your skin, so wet
Black lace and sweat
I hear you calling and it's needles and pins
I want to hurt you just to hear you screaming my name
Don't want to touch you but you're under my skin
I want to kiss you but your lips are venomous poison*

□ **Groove:** The recording starts without any definite groove until the pre-hook. Then it moves into a simple, straight 8th note groove with driving 8th guitar overlays. The second verse lays back like the first and revamps into the groove for the rest of the song.

□ **Scale:** Minor scale throughout gives this song a dark, sinister sound. What is unusual is the shifting of minor scales to follow the jumping chord changes, something rare in the rock style.

□ **Melody:** Very melodic for a rock song. Unusual combination of repeated notes and leaps make for a dramatic melodic line that rises from the verse throughout the pre-hook and resolves effectively in the chorus. Its theatricality matches Alice's persona.

□ **Harmony:** Harmonically, only simple triads are used, but they jump all over the place, unexpectedly out of the key and back again. The chord progressions in this song are perhaps one of its most sophisticated elements, a far cry from the three-chord harmonic fare usually associated with metal. This is perfectly matched with the melody echoing its dramatic build and high contrast.

□ **Form:** Format is very commercial, and the sections are easily recognized in contrast with the usual long unfocused jams that this genre is famous for. Signature Verse Pre-hook Chorus Signature Verse Pre-hook Chorus Guitar Solo 1/2 Verse Pre-hook Chorus Pre-hook Chorus.

□ **Performance:** Alice gives a consistently sleazy vocal performance with gravel intact and attitudes poised.

□ **Production:** What makes the single stand out is Child's excellent production. No wonder he's becoming a cause celebre in recording circles. He instinctively knows how to structure, balance and polish his songs, including the appropriate amount of rough edge.

□ **Influences:** Sixties rock-based with some David Bowie influence. The song, in particular, borrows some of its musical ambience from the Police.

□ **Summary:** This song is a strong hit, but like *The Rocky Horror Show*, for which it could have been performed, it appeals to a cult following only. Don't look for too many covers, but the original may be around with us for a while.

MC

CBS MUSIC VIDEO ENTERPRISES: CBS Music Video Enterprises has announced the release of *Retrospective*, a video collection profiling country star Rosanne Cash. Seven Number One singles are featured on *Retrospective*, including "Seven Year Ache," "I Don't Know Why You Don't Want Me," "The Way We Make A Broken Heart" and "Runaway Train." The videos are linked by conceptual interludes created especially for this home video collection.

LARRABEE SOUND STUDIOS: Mix meister Tom Lord-Alge and assistant Andy Batwinas are busy mixing the song "Living Air" by Chrysalis recording act Living In A Box....The Australian band Lime Spiders is currently recording a new album with producer Kevin Shirley, mixer Michael Brauer and assistant Sylvia Massy....Capitol Record's Mother's Finest recently completed a 12" remix of the song "Your Wish Is My Command," with producer Glen Murdock overseeing the mix, ace mixer Keith Cohen turning the knobs and Andy Batwinas assisting.

MCA MUSIC VIDEO: MCA Records has announced the launching of MCA Music Video. The division's inaugural release schedule includes *His Prerogative*/Bobby Brown; *Past And Present*/New Edition; *Jody Watley-Vide Classics, Volume 1*; *Reba*/Reba McEntire; *Video Messages From The Boys*/The Boys; *Airplay*/the Jets; and *A GRP Christmas Collection*/Various Artists. Each video includes the hits, exclusive interviews, rare footage and, in some cases, live performances.

MICROPLANT STUDIOS: Husband and wife team Burt Bacharach and Carole Bayer Sager were recently cutting tracks for the Dionne Warwick/Jeffrey Osborne duet, "Take Good Care Of You And Me," on Arista Records, with engineer Steve Deutsch....Hotter than hot Desmond Child recently recorded keyboard overdubs for the just-released *Shocker* soundtrack, with engineer Arthur Payson supplying the sonic magic....Musical eccentric Van Dyke Parks was in pre-programming tracks with keyboardist Mike Watts for the



HARD 'N' HEAVY 'N' SUCCESSFUL

Hard 'N' Heavy, the world's first hard rock/heavy metal video magazine, is making chart waves. Volume Three—a new edition is unleashed every two months—is currently on Billboard's Top Videocassettes Sales Chart. The video magazine presents, in living color and ear-shattering stereo, in-depth profiles of hard rock/heavy metal's finest.

Paramount Pictures/Jack Nicholson-directed movie *The Two Jakes*, the much-anticipated sequel to *Chinatown*.

CLEAR LAKE AUDIO: Enigma Recording artists Hurricane are in working on their second album with producer Michael James Jackson and engineer Brian Levi.

HIT CITY WEST: Bobby Vale recently completed a ten-song album project to aid the homeless children of the Philippines. Helping capture the worthy project on tape were producer Gloria Jones, engineer Kevin "Kvoc" O'Conner and assistant engineer Karen Shellenberger. Various musicians donated their time to the project.

SUNSET SOUND FACTORY: Rod

Stewart recently oversaw the mixing of live shows for broadcast on the Westwood One Radio Network, with Biff Dawes engineering and Tom Nellen assisting....Enigma act T.S.O.L. was in putting the finishing touches on their latest opus with producer John Jansen, engineer Ryan Dorn and assistant Neal Avron....Guitarists Joe Walsh and Nils Lofgren are busy overseeing live mixes of the Ringo Starr tour; Walsh and Jim Nipar co-producing, engineer Jim Nipar manning the console and Neal Avron assisting....Chrissie Hynde of the Pretenders is in finishing her current project with producer Mitchell Froom, engineer Tchad Blake and assistant Tom Nellen.

CAZADOR STUDIOS: Hit songwriter Jack Conrad and Steve Plunkett (Autograph) are in doing pre-production work with EMI recording artists Vixen; Jimmy Hunter behind the board, programming and mixing.

ARIES CONSOLES: Newly formed C-Level Distribution Group has been awarded exclusive distribution rights for Aries consoles. The current Aries line consists of the Mix Rack, a multi-purpose modular console suitable for eight-track recording and live PA work; the Aries series 16, suitable for larger recording; the Apollo console, a full-feature professional recording console; and the Astrid console, a professional sound reinforcement console. **MC**

FIGHT FOR YOUR RIGHT TO MAKE VIDEOS



The Beastie Boys recently performed live at the Country Club in Reseda to shoot performance footage for the group's "Shadrach" video, the new single from their Paul's Boutique LP.

BLUES POWER



Legendary blues figure, John Lee Hooker, recently teamed up with Carlos Santana (right) to shoot a video for "The Healer," the title track from Hooker's new Chameleon album. The duo is pictured in the warehouse of Chameleon's Hawthorne offices.

PRODUCER CROSSTALK



MICHAEL JAMES JACKSON

By Maria Armoudian

It's back to the basics for Michael J. Jackson, producer of Kiss, Red Rider, Pablo Cruise, Armored Saint and Hurricane. Record production to Jackson is both instinctive and passionate, with the emphasis on songs and performance. "We have to remember that one of the main things that drew all of us into this business is the love of music and sense of excitement for it. That's where I've always felt the focal point should be, in the creation and translation of feelings through music," comments Jackson. "It's unfortunate that a great deal of the industry has become much more oriented towards promotion and accounting."

Jackson is a big advocate of traditional analog recording using the finest vintage equipment. That's not to say that Jackson doesn't utilize modern technologies. "I use everything I need, whatever that may be. But I'm more concerned about creating an identity and signature for a given artist than copying a snare sound from Bon Jovi or Def Leppard," says Jackson. Still, he may use digital sampling or other modern procedures, but only to enhance the character of already existing sound.

Jackson emphasizes songs and performance. "Once the songs are chosen and fully arranged, what I try to do is create an atmosphere where people are having a good time playing. If you can get a group of people to really take pleasure in playing their instruments, it reflects on the tape," explains Jackson. He sees his role similar to that of a football coach who is periodically called in to play center. "Additionally, a producer has to have an objective mind, much like that of a psychiatrist, as well as the passion

of an evangelist. In the first case, it's to understand what the artist is trying to get across; in the latter case, because everyone has to believe that there is a mutual goal we are reaching for," says Jackson.

Much of that gift of instinct also helps in the inevitable times of conflict. "A good producer needs to know at which point he is compromising his own taste and choice and when he is compromising the record itself. To me, the record is more the priority than anyone's ego, including mine."

Jackson is an established producer who is open to working with unsigned acts. Although he is not one to "cruise the Sunset Strip" looking for unsigned talent, he views nurturing new talent as a missing building block in music today. "I think continuing the development of talent, new or otherwise, is a very important part of the music business. Sure, I would work with a new unsigned act if I felt there was potential—but I would have to really believe in the act. If I don't get excited, or if I feel they lack something somewhere, then I'm the wrong person for the project, because I wouldn't feel I could really contribute to it. Like most people, I'm sure I'm the most effective when I absorb myself in a project totally and feel that it has some personal meaning to me as well," says Jackson.

This genuine excitement for the music is the determinant for all of Jackson's production choices. For example, when introduced to Kiss, Jackson realized that the band's career had momentarily stalled. He was also excited about the music. "I was brought in on the basis that I'm a song-oriented producer. I felt that I could make a contribution in helping them regenerate their success," explains Jackson. The result: two platinum records, one gold record. "There was a very genuine creative energy between us. But that is a part of the 'luck' you need to produce a good record, and it's always something that no one has any control over," says Jackson.

Jackson has come a long way, considering that he never planned on producing records. He started as a music journalist, writing articles, biographies and liner notes, which eventually led him into the A&R department of A&M Records. While there, he discovered Pablo Cruise as well as a hidden passion for record production. "Once I experienced the studio, I knew that if I chose to stay in the business, the studio would be where my heart would be," says Jackson. "For a record producer, true excitement comes from being in the recording studio; it's the only place where everyone has everything on the line. What's important in this business is not having lunch with your record executive friends. The reward comes when you can follow your instincts and have the opportunity to see it pay off in the form of a hit song and know that you were able to substantially contribute to an artist's career." **MC**

NEW TOYS—BARRY RUDOLPH



New Sub-Woofers from JBL

The SB-1 and SB-5 are the new sub-bass counterpart speakers to the successful JBL Control 1 and Control 5 loudspeakers. Sub-bass speakers are a good way to extend the low frequency response of any speaker system and since frequencies below 100Hz generally have no directional information, the subs can be located anywhere in the listening room, the very best place for them is in between the left and right front speakers.

The new SB's use a three-chamber enclosure with four, woofer drivers. Each pair of woofers is connected in opposing phase (out-of-phase) so that while one speaker is pushing outward the other is pulling inward in response to the low frequency wave. This normally taboo situation is used to mechanical advantage in a "push-pull" fashion to nearly double the motor strength of an equivalent single transducer. Sound waves then emerge from the three vents in each of the three chambers.

The bottom line to all of this chicanery is that the SB-1 and SB-5 deliver superior transient response, increased bandwidth with reduced distortion and increased efficiency. Also very important is the decreased size of the enclosure itself which is one of the main reasons for the renewed interest in sub-woofer design these days. Historically, reproducing low frequencies meant using very large speaker cabinets that are a bit imposing on your living space. Anyway, the SB's will deliver clean, deep bass better than speakers several times their small size.

A single SB-1 is designed to augment a pair of Control 1's while a single SB-5 handles the Control 5 system or two pairs of the smaller Control 1. The SB enclosures come in black matte vinyl coverings and are ready to accept properly filtered signals from your sub-woofer amp.

The SB-1 sells for \$225. While the SB-5 goes for \$325. For more information call JBL Professional at (818) 893-8411 or write to 8500 Balboa Blvd., Northridge, CA 91329.



Spike Drum Triggers from LP Music Group

The Spike Trigger is an interesting solution to the electronic drum pad quandary: How do you integrate drum pads into your acoustic set without upsetting the normal way you have your kit set up and still have the pads in a playable position? It seems that either you have to move your rack toms over or put the pads left of the hi-hat or way right of the last floor tom or hang them from the ceiling. Anyway, the Spikes are much smaller, but offer a wider playing surface than the small round trigger pads I've seen lately. Plus, the Spikes can be mounted just about anywhere with standard drum clamps.

The tubular shape of the Spike makes them easy to hit from any angle and with any part of the drum stick. A drummer can mount up to four Spikes off one stand using the

optional LP114 T-bar and drummers that play all pad sets can mount the Spike using the CP274 Multi-Clamp.

The rubber coated polycarbonate surface provides a comfortable feel for playing anything anyhow. The Spike provides a clean, string signal which will respond to all dynamics and interface with any drum brain or trigger-to-MIDI converter. There is a built-in isolation system to minimize false trigger and crosstalk between Spikes as well as your acoustic drums.

The Spike Drum Trigger sells for \$89.95 each and the T-Bar Mount for up to four Spikes sells for \$21.95. For more about these triggers call LP Music Group at (201) 478-6903 or write to them at 160 Belmont Ave., Garfield, New Jersey, 07026. **MC**



SHOW BIZ—Tom Kidd

RADIO PIX

MONDAY, NOVEMBER 27

11:00 p.m. KNTF FM 93.5—**Sold Gold Country:** Join in a birthday salute to **Eddie Rabbitt**.

WEDNESDAY, NOVEMBER 29

11:00 p.m. KLSX FM 97.1—**The Lost Lennon Tapes:** Host **Elliot Mintz** joins **The Beatles Live in Paris** from June 1965.

SATURDAY, DECEMBER 2

8:00 a.m. KLON FM 88.1—**Jazz With Ken Poston:** Ken explores **Jazz In the Eighties: The Great Re-issue Programs of Fantasy, Blue Note, RCA Bluebird** and other record labels.

7:00 p.m. KQLZ FM 100.3—**Pirate Radio USA:** **Shadow Steele** hosts this new five-hour party featuring fast-paced, hard-driving rock.

SUNDAY, DECEMBER 3

9:00 a.m. KLON FM 88.1—**Rock 'n' Roll & Rhythm 'n' Blues:** Host **Steve Propes** celebrates **West Coast Rhythm and Blues Day**.

12 Noon KNAC FM 105.5—**High Voltage:** **Tawn Mastrey** unleashes two hours of **Maximum Voltage** from **Alice Cooper**.

12 Noon KLON FM 88.1—**Big Band Jazz and Swing:** **Jay Roebuck** features the work of jazz trumpeter, **Miles Davis**.

8:00 p.m. KLSX FM 97.1—**Dr. Demento:** You are cordially invited to the **Doctor's annual ski party**.

WEDNESDAY, DECEMBER 6

11:00 p.m. KLSX FM 97.1—**The Lost Lennon Tapes:** **John Lennon** takes us along the road of spiritual development.

SATURDAY, DECEMBER 9



Stevie Nicks

5:00 p.m. KCME FM 99.3—**Superstar Concert Series:** Spend 90 minutes in concert with **Stevie Nicks**

This information is supplied courtesy of Lori A. Uzzol/Radio Guide, a syndicated newspaper supplement covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.



Malcolm McLaren

That colorful British eccentric **Malcolm McLaren** tells *Show Biz* that his new Epic album, *Waltz Darling*, might never have been made had it not been for **Steven Spielberg**. McLaren needed a demo of the music for a film project that the two are negotiating. According to McLaren, the plot will have **Oscar Wilde** discovering rock & roll music whilst on a lecture tour of America in 1880. "He discovers it in a small, silver mining, shit-kicking boo town in the form of a young girl who is none other than **Neneh Cherry**," McLaren explains. "And Neneh Cherry, being part Swedish, part black and part Irish, is the perfect vehicle for a modern girl of the New World—your melting pot. He then takes this girl and places her at the foot of the **Prince of Wales**. Voila! Rock & roll is born." Taking **Johann Strauss** as the pop meister of the day, the problem soon arose as to how to marry a Strauss waltz to that silver mining boo town. Obviously, the answer was to drag in **James Brown's** grandfather who is discovered knocked out in the back of a local saloon. "So I said to Steven, 'Think of this marriage of James



E.G. Daily

Brown's "Sex Machine" with **Johann Strauss' "Blue Danube,"** and perhaps that has something to do with how the music's going to sound," says the artist. McLaren presented his "demo tape for **Steven Spielberg**" to **CBS Records**, and three years later blessed the world with another episode in his increasingly convoluted musical styling. A great, if slightly bizarre, new work.

A film you will not be seeing is the previously planned movie adaptation of **Kenny Rogers' 1989** release, *Planet Texas*. "The record didn't do as well as any of us hoped," Rogers is quoted as saying. "I guess it was too hip for country and too country for hip radio." Instead, Rogers is starting work on a book of photography featuring country stars and an album to be called *Christmas In America: A Love Story* which will coincide with his upcoming **NBC special** of the same name.

Michael Halsband

The TV movie stars **Rogers** as a 50-year old photographer who puts his career before his family. Co-starring with him is his 26-year old namesake, **Kenny Rogers, Jr.** The singer/actor recently ended the eight-year estrangement from his son and 31-year old daughter **Carole Lynne** which resulted from **Rogers' 1973** divorce.

We are told that the shooting script has just been completed for the **Mamas and Papas** biopic called *California Dreamin'*. **Chynna Phillips**, whose parents are group founders **John and Michelle Phillips**, is still set as lead although **Marny Wilson** has apparently dropped out. The director and the rest of the cast have yet to be set. The picture is expected to go before the cameras by late January or early February of next year.

Look for **E.G. Daily** to return to film work in 1990. The diminutive actress/singer, whose screen credits include *Streets of Fire*, *The Escape Artist*, *Loverboy*, *Bad Dreams*, *Valley Girl*, *Fandango*, *Grandville USA* and *Pee Wee's Big Adventure*, had taken time off to concentrate on her music. As the result, she has a new album called *Lace Around The Wound* on **A&M Records** and a new band called **Slave** that has been playing quite regularly at **Hollywood's Coconut Teaser** (two members of **Slave** played with the late **Bobbi Brat**). "I want to move into a different mode of movies," Daily tells us. "I want to do films that really move people and to get away a little bit from the teen themes I've done in the past." Previously, Daily scored a #1 dance club hit with a song called "Say It, Say It" from

her 1986 *Wild Child* album while placing songs on the soundtracks to *Summer School*, *Street Music*, *The Breakfast Club* and *Thief of Hearts*.

Do you need a gift for the yuppie on your list? Then *Show Biz* suggests you pick up a copy of *The Wonder Years—Music From The Emmy Award Winning Show and Its Era*. That's the new compilation from **Atlantic Records** that features classic cuts intercut by new versions of songs from the era. Favorites from the former category include **Joe Cocker's** version of the **Beatles** classic "With A Little Help From My Friends," **Buffalo Springfield's** "For What It's Worth," and **Crosby, Stills, Nash and Young's** "Teach Your Children." In the latter category we have "Baby I Need Your Loving" from **Was (Not Was)**, "Get Together" by **Indigo Girls** and an ironic version of the **Stones' "Ruby Tuesday"** by **Julian Lennon**. CD and cassette buyers get a bonus trac: "Peace Train" as performed by **Richie Havens**. The first single from the album is the **Escape Club's** remake of the **Doors** classic, "Twentieth Century Fox," produced by **Doors-man** himself **Ray Manzarek**. This offer-



Charity James

ing is cheaper than a **Beemer** and probably just as impressive.

Another actress/singer in our midst is the lovely and talented **Charity James**. Club mavens may remember her as the high-powered voice in such bands as **Bad Actor**, **Resistance** and **Only Child**. Now she is the "Voice of **Maybelline**" in a series of national radio spots for **Maybelline Shine Free cosmetics**. She is also currently featured in spots for **Epidady**, **Club 8000 Insurance** and **International House Of Pancakes**. Upcoming projects find her as one of the voices in an animated series called *The Swiss Family Robinson*. As an actress, look for her in an upcoming **Movie of the Week** called *Home By Midnight* which stars **Clifton Davis** and **Tempest Bledsoe**. Her past movie credits include *Get Crazy*, *Lipstick Lies* and *Death Defying*. On television, she has been seen in *General Hospital*, *Santa Barbara*, *Ryan's Hope* and *CHiPs*.

Victoria Pearson

SHOW BIZ

Local chanteuse **Mona Caywood** has just completed the vocal track for a new **Hanna Barbera** sing-along tape that is headed for retail stores in time for the holidays. As she and **Carl Anderson** duet on "Oh Holy Night," generic animated Biblical figures tell the story of the first Christmas. The singer used to make a less pastoral living. She once portrayed **Janis Joplin** in a Las Vegas-type review which garnered her the dubious distinction of becoming a question in the Trivial Pursuit board game. (Helpful hint: Her name then was **Mona Moore**.) Caywood can be seen live these days at the Birds of Paradise restaurant in Long Beach where she performs Fifties' standards on Wednesdays and torch songs on Saturdays. She also sings at Ed Debevic's Torrance location (where she has her own commemorative T-shirt) on Friday nights.

Busboys leader **Brian O'Neal** is working as writer and musical director on an animated project about a pop star called "Dr Boogie." He had the same behind-the-scenes role recently on ABC TV's *Ghostbuster's Halloween Special*. For that outing, O'Neal co-wrote two songs ("Touch-



Mona Caywood

ing Old Magic" and "Boogaloo is Back in Town") with screenwriter **Joe Straczynski**. The producers liked his demo of "Boogaloo" so much that they asked O'Neal to provide the voice of the character as well. "They even based the final drawing of Boogaloo on the voice I created for him," says the singer. The Busboys are currently writing songs for their fourth album with plans for a Spring 1990 release.

Eleven-year-old **Danielle Findley** of Lee's Summit, Missouri has been chosen over nearly 400 other girls to take the lead in **Annie 2**. The seven-million-dollar musical concerning the continuing adventures of the classic comic strip character will open on Broadway in March.

Reggae musician **Jimmy Cliff** will be producing, starring in and co-writing the sequel to the 1973 feature *The Harder They Come* for his new Cliff Sound and Films production company. The firm also produced

the Jamaican vocalist's new *Image* LP. Cliff starred in the original flick, which is credited with popularizing reggae music in the United States. The follow-up to that cult favorite is expected to go before the cameras next spring.

Congratulations to *Show Biz* regular **Paula Abdul**. The dancer/choreographer/singer just walked away with her first Emmy Award for Outstanding Achievement in Choreography. This recognition is for her work on Fox Television's *Tracey Ullman Show*. As you'll recall, Abdul received four honors at the MTV Video Awards. Her first album, *Forever Your Girl*, has just gone triple platinum and she is now writing material for her eagerly anticipated sophomore effort.

Local fave **Cathy Car** just performed her songs from the movie *Teen Witch* ("Get Up And Move," "Dream Lover" and "Come Feel The Rhythm") at the Sherman Oaks Galleria. The occasion was a model search sponsored by the John Robert Powers agency.

The first ever National Academy of Recording Arts & Sciences Grammy Living Awards is set to be telecast Friday, November 24 as a two-hour prime time CBS television special. The first honorees will be **Andrew Lloyd Webber**, **Liza Minnelli**, **Willie Nelson**, **Smokey Robinson** and **Rod Stewart**. All are still-active artists whose past contributions to the arts have had a lasting influence. NARAS President **Michael Greene** explains, "The decision was made to recognize these artists for their current creativity rather than waiting to pay tribute towards the end of their careers." The special is to include celebrity presenters and performance tributes from many of today's hottest young performers. Pierre Cossette Productions produced the telecast in cooperation with NARAS. **Jack Elliot** was the musical director for the show which taped November 21 at the Pantages Theatre in Hollywood.

New York native **Dennis Amodeo** of Huntington Station, Long Island, New York flew to Los Angeles recently, but he probably drove home. That's because on October 16, Amodeo became the winner of VH-1's Corvette Collection Sweepstakes. Just one two-dollar phone call won him the 36 Chevrolet Corvettes which represented



Paula Abdul

every year the car has been in production since 1953. He also received a gold record commemorating the success of the **Beach Boys'** latest album, *Still Cruisin'*. The single of the same name was written for the promotion and was supported by a music video featuring many of the Corvettes that were given away. "I don't even have a garage, and I already have two cars blocking the driveway," exclaimed the excited winner. "I've always dreamed of owning a Corvette, but who would ever think about owning 36 of them?" The collection's estimated worth was \$1 million. The sweepstakes generated in excess of 2.2 million entries, 1.4 million of which came through a revenue-generating 900 number.

Just because she's not doing *Evita* doesn't mean you won't get to hear **Meryl Streep** sing. She just finished a country western musical number for the upcoming theatrical release *Postcards From The Edge*. The original full-day shoot had Streep singing in a western saloon against a glittering backdrop. When they reviewed the dailies, she and director **Mike Nichols** decided they didn't like the look, so they did it again. In the version movie-goers will see, Streep sings against a plain black background. MC



Dennis Amodeo (right) receives a gold record from Beach Boy Mike Love as Capitol staffers look on.

TELEVISION PIX

MONDAY, NOVEMBER 27

5:00 p.m. **BRAVO**—*The South Bank Show*: This installment presents a history of boogie-woogie.

5:30 p.m. **HBO**—*The Ghost Of Faffner Hall: The Power of Music* with guests **Los Lobos**, **The Gamelan** and the **Como String Quartet**.

WEDNESDAY, NOVEMBER 29

2:00 p.m. **CINEMAX**—*Cinemax Sessions: Les Paul: He Changed The Music* pays tribute to the pioneering guitarist with guest performances by **Jessi Colter**, **Rita Coolidge**, **David Gilmour**, **Jan Hammer**, **Waylon Jennings**, **Stanley Jordan**, **B.B. King**, **Steve Miller**, **Carly Simon**, the **Stray Cats** and **Eddie Van Halen**.



Ricky Van Shelton

5:00 p.m. **THE NASHVILLE NETWORK**—*Ricky Van Shelton: From Grit To Gold*: This 60-minute special follows the career of the Country Music Association's 1988 Male Vocalist of the Year. Includes cuts from his albums *Wild-Eyed Dream* and *Loving Proof*.

9:00 p.m. **MTV**—*Video Rewind: The best videos of 1988*.

THURSDAY, NOVEMBER 30

12:40 p.m. **BRAVO**—*Swan Lake*: The dance classic.

SATURDAY, DECEMBER 2

12:30 a.m. **KHJ**—*Hee Haw* (synd.): Guest hosts **Regis Philbin** and **Kathy Lee Gifford** welcome musical guests **The Judds** and **Shenandoah**.

6:30 p.m. **MTV**—*Janet Jackson's Rhythm Nation*: A repeat performance of Jackson's new full-length video featuring songs from her current album.

8:00 p.m. **MTV**—*Video Rewind: The best videos of 1989*.

MONDAY, DECEMBER 4

11:30 p.m. **FOX**—*After Hours*: A cadre of hosts take viewers backstage and into the personal lives of some of today's major performers.

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

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Pat Lewis, Ace Passion, Randal A. Case and Tom Farrell.

SYMPATHY FOR THE QUAKE: In the wake of the recent San Francisco earthquake, five unlikely benefactors—the Rolling Stones—have donated \$500,000 to aid Bay Area earthquake victims and Hurricane Hugo survivors. Two hours prior to the band's November 4th show at the Oakland Coliseum, Rolling Stones leader Mick Jagger and promoter Bill Graham flew to the agricultural town of Watsonville to offer support to the ravaged community of 30,000. —SW



TEEN WET DREAM: That's right, every pubescent boy's wet dream come true—Debbie Gibson and Tiffany (left)—in the same room. There to greet the Debster following her sold-out Madison Square Garden show were members of New Kids On The Block and several other well-wishers. —AP

SH-BOOM: American's fascination with the innocence of the Eisenhower era and the hope of the Kennedy years is reflected not only on television and radio but now in print with Larry Flynt's new publication, *Sh-Boom* magazine. Regular departments include "What Happened To?" "Rock 'N' Roll Calendar" (a history of the hits) as well as record and book reviews. The first issue features interesting interviews with a diverse blend of Fifties and Sixties icons, from Dick Clark

and Annette Funicello to Groucho's sidekick George Fenneman and songwriter Ben Weisman (who wrote over 50 songs for Elvis). The one article that reflects Flynt's flamboyant behavior is a ridiculous "investigative" piece that attempts to convince the reader that Buddy Holly's 1959 plane crash was actually a murder and that there has been a 30-year cover up. —SW



Carlier Bush
Luo



HARD ROCK: Enigma Records launched rock group XYZ's new album with a salacious party thrown at the Body Shop on Sunset Strip. Several beautiful strippers strutted about the stage in various stages of undress much to the delight of the coed industry crowd. In another promotional vein, a boulder emblazoned with the XYZ logo was recently unveiled at the Enigma headquarters in Culver City.



DISCOVERING O'KEEFE: Singer-songwriter Danny O'Keefe has been toiling away in relative obscurity for almost two decades—his only hit being 1972's "Good Time Charlie's Got The Blues." Much like fellow singer-songwriter John Hiatt, O'Keefe is a fine American songwriter, respected by his peers, who has not received his just due commercially (Jackson Browne recorded O'Keefe's fine composition, "The Road," on *Running On Empty*). Recently, the Hawthorne-based Chameleon Records has resurrected a 1984 album that Danny recorded entitled *The Day To Day*, fleshed it out with a few more tracks and re-released it as *Redux*. Though it is far from the best representation of this songwriter's talents, it contains enough good tracks—"Along For The Ride," "Someday," "The Sidewalk Symphony" and the catchy ditty "More Than Eva Braun"—to make it a worthwhile purchase. Somebody, maybe Chameleon, would be wise to put together a definitive O'Keefe collection from the fine tracks that Atlantic and Warner Bros. are letting gather dust in their vaults.

A SENSUAL BUSH: After a four-year layoff, the sultry Kate Bush has finally released *The Sensual World*, her first album for Columbia Records. Since her debut in 1977, the semi-reclusive Bush has been making great records, blending sinuous rhythms, classical music, rock theatre and British pop into a powerful musical mixture that has made her a star in England. But, except for her 1985 album, *Hounds Of Love*, and its Top Forty single, "Running Up That Hill" (EMI executives balked at the original title, "Deal With God"), Bush's music has not connected with a sizable American audience. According to I.R.S. label honcho, Miles Copeland, Bush, who balks at interviews and touring (she hasn't toured since 1979), is a little interview shy because of journalist's tendencies to flirt with her.



Anna Flash

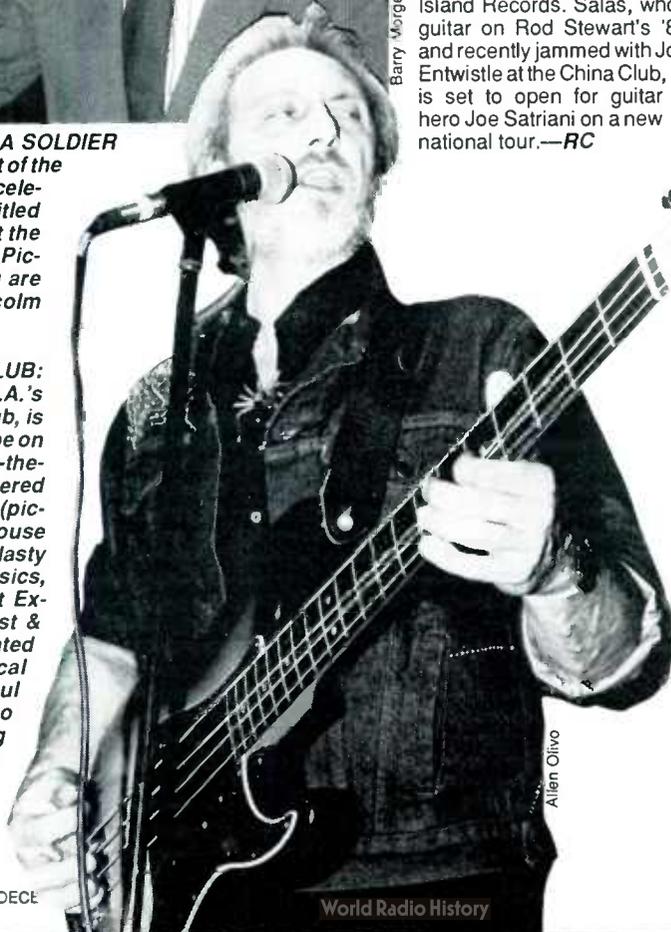
MUSIC FOR OUR EARS: Capitol Records recently threw a lavish record release party for debut artist Hugh Harris at the Cinegrill Club located on the premises of that famous Hollywood landmark, the Roosevelt Hotel. The club was swarming with industry folk, friends and family alike, who enjoyed complimentary drinks and exquisite hors d'oeuvres. The main course, of course, was a delicious and well-received half-hour acoustic set performed by Harris, accompanied by Ralph Hernandez on guitar and pianist Eddie Kulack. The trio debuted material from Harris' dynamite debut, *Words For Our Years*. Harris is presently in Canada on a small acoustic tour. He plans to do a full-blown tour of the U.K. beginning in several weeks and finally make his way back to the United States early next year for a round of concert dates here. —PL



Barry Morgenstein

A SOLDIER OF LOVE MEETS A SOLDIER OF FORTUNE: Comeback artist of the year, Donny Osmond, recently celebrated the success of his self-titled Capitol release at a fete held at the Red Zone in New York City. Pictured at the Osmond shebang are Donny and zillionaire Malcolm Forbes.

JAMMING AT THE CHINA CLUB: Monday night's ProJam at L.A.'s newest hot spot, the China Club, is rapidly becoming the place to be on Monday nights for those in-the-know. Recently, nimble-fingered Who bassist John Entwistle (pictured right) joined resident house band Jim Ehinger and the Nasty Survivors for a set of Who classics, "My Generation" and "I Can't Explain," and a version of "Twist & Shout" with the golden throated Entwistle tackling the vocal chores himself. White soul shouter Michael Bolton also joined in on the jam, performing "(Sittin' On) The Dock Of The Bay" and "Georgia On My Mind" for the sardined crowd of L.A.'s finest.



Allen Olivo

DEAD IN A DECK: A special limited edition of the Grateful Dead's new album, *Built To Last*, has been released by Arista Records. In keeping with the playing card theme of the whole project, *Dead In A Deck* is packaged in an oversized deck of cards box and contains a specially designed deck of playing cards, a "digi pack" foldout booklet and, for CD purchasers, a CD picture disc. Sure to be a collector's item, the box is available in cassette and compact disc formats.



STILL SOARING AFTER ALL THESE YEARS: British music institution Hawkwind brought their twenty-year anniversary show to the stage of the Palace with spatial sound and hallucinogenic light drops that could have bored Prometheus on the rock. Their twenty-year mission sees only one original member, guitarist/vocalist Dave Brock, still on board. —TF

A BUSY SALAS: San Diego to L.A. transplant Stevie Salas has been involved in a whirlwind of activity since coming to town four years ago. He's produced the Pandoras, *Warrant, Was (Not Was)*, played on Bootsy Collins' last LP and scored the rock sections of *Bill & Ted's Excellent Adventure*. Come this January, Salas' own gut-crunching Bill Laswell-produced album, *Stevie Salas Colorcode*, will be released on Island Records. Salas, who played guitar on Rod Stewart's '88 tour and recently jammed with John Entwistle at the China Club, is set to open for guitar hero Joe Satriani on a new national tour. —RC

BABY RHINO: Rhino Records Publicity Director, Tracy Hill, and her husband, Michael Charles Hill, recently celebrated the birth of their second child, christened Chloe Manchester Hill. Congratulations to Tracy and Michael, and long live Rhino, home of the classic reissues.

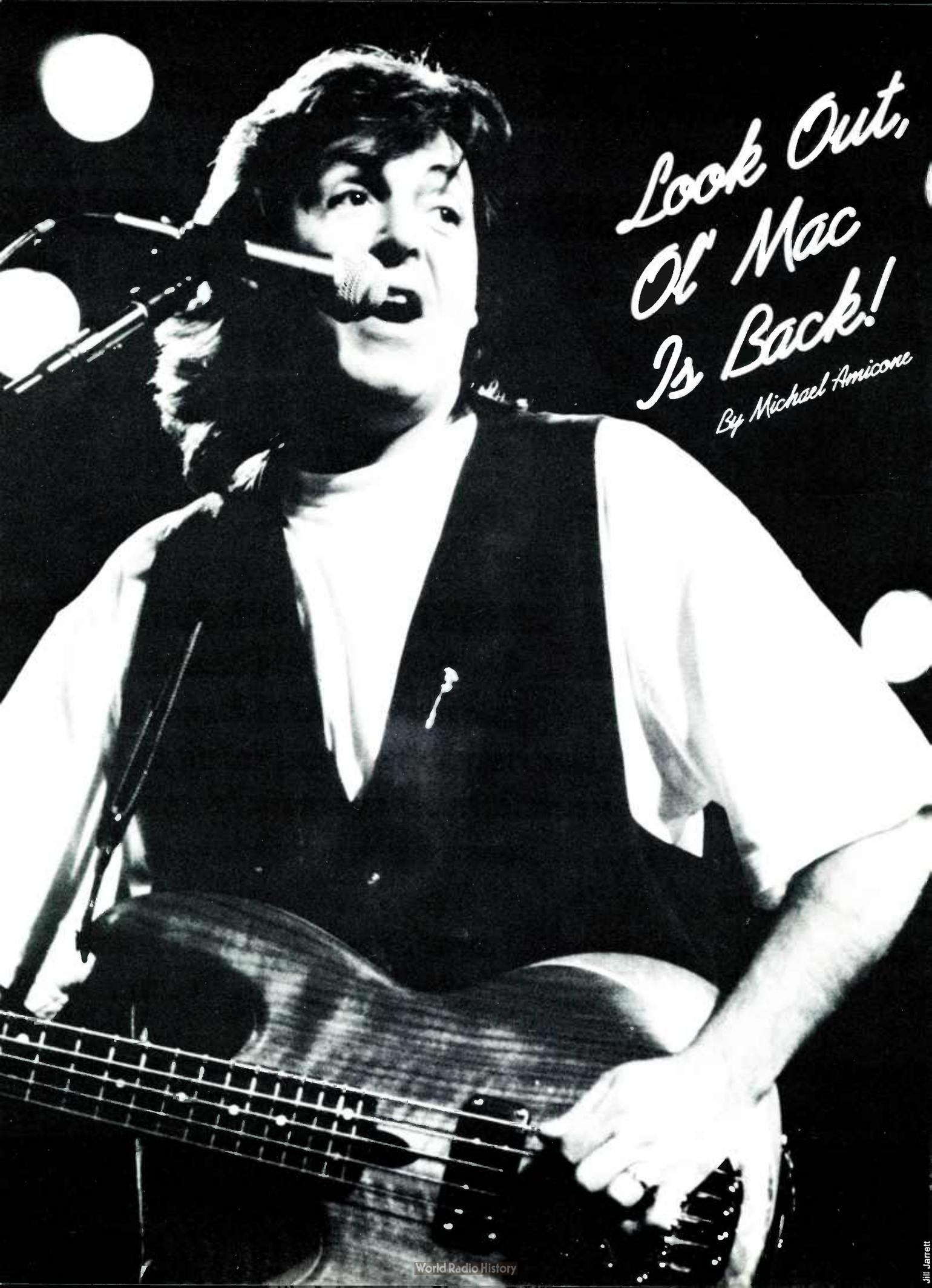
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

BLONDIE RUMORS: You've been hearing rumors about Blondie leaving producer Mike Chapman for Giorgio? Mike Chapman has, too. And they're mystifying, so says the Pope of Pop. "Giorgio told me he was using Blondie on one song for a movie soundtrack he's doing—a song Debbie Harry wrote—but that's about it. We're already planning the next Blondie album, and we start in January." Also, Mike Chapman goes into the studio next week with the Knack, to start rehearsals for their second album.

SONG SUNG BLUE: The American Song Festival is feeling the economic pinch. The Fall Lyric Festival has been cancelled, and several staff members have left the ranks in the cutbacks. This doesn't mean you should give up on that great lyric you have just wrote; there's always the ASF's Spring Lyric Festival to look forward to.

MARTIN PRODUCES AMERICA: The group America, who recently signed with Capitol, have a new album out called *Silent Letter*, produced by former Beatles producer George Martin. The band is currently on tour, co-headlining with McGuinn, Clark and Hillman.



*Look Out,
Ol' Mac
Is Back!*

By Michael Amicone

When the Beatles finally decided to call it quits in early 1970—by mutual consent or mutual dissent—each member was faced with the impossible task of having to follow the biggest musical act in the world. John Lennon, on a creative roll, stripped himself emotionally naked on his harrowing masterpiece, *Plastic Ono Band*, then added some production window dressing and created his definitive solo musical statement, *Imagine*. The Beatles' dark horse, George Harrison, who had amassed a wealth of material orphaned from the Beatles years, bolted out of the starting gate with the hugely successful *All Things Must Pass*. Ringo Starr, the one with the most mainstream show biz aspirations, recorded an album of standards, an album of country music and then, with a lot of help from his friends, created *Ringo*, an album representing the pinnacle of his solo career.

Surprisingly enough, it was McCartney, the most commercially minded of the Beatles, the one that everyone predicted would have the brightest future, who had the hardest time finding the right musical track. He had his hits—"Another Day," "Uncle Albert/Admiral Halsey," "Hi, Hi, Hi"—but his albums were a mere artistic shadow of his former output. 1970's *McCartney* was a piecemeal affair that, except for "Every Night" and the masterpiece "Maybe I'm Amazed," lacked complete thoughts. *Ram* included a Number One Hit, "Uncle Albert/Admiral Halsey," but the album exuded a forced professionalism that squeezed the life out of most of the material. His third solo effort, *Wild Life*, was a complete artistic stumble and represents the nadir of McCartney's solo output.

It was 1973's *Red Rose Speedway* and its Number One single, "My Love," that signalled the Return of McCartney. Though the material was still sub-Paul, it showed the ex-Beatle gaining in musical confidence—a confidence that would reach its fruition on *Band On The Run*, an album that still ranks today as the finest post-Fab Four endeavor. And McCartney never looked back. During the rest of the Seventies, he scored success after success and never again forgot how to make great commercial music.

That is, until the Eighties. The decade got off to a promising start with the Number One hit "Coming Up" (though Capitol Records had to trick McCartney into releasing the superior live version) and 1982's *Tug Of War*. But it's been seven years since he's had a hit album and five years since he's enjoyed a solid hit single. His current album, *Flowers In The Dirt* (his most musically confident collection in years) and its first two singles, "My Brave Face" and "This One," failed to catch chart fire. In fact, his last three albums and last five singles have all failed to crack the Top Twenty. Except for the two Number Ones he scored on the coattails of Michael Jackson and Stevie Wonder ("Say Say Say" and "Ebony And Ivory," respectively), Paul has been on shaky commercial turf this decade. For the

first time in his long and winding career, McCartney can no longer count on his records to soar effortlessly to the top of the charts the way the Beatles once did, or with the consistency that he once scored hit after hit in the Seventies with Wings.

It's clear that Paul's once-unerring musical intuition is no longer in perfect sync with the record-buying public. "I went through a period of writing for listeners, but I think that's a bad mistake," states McCartney, "because you don't really know who's listening anyway. And you tend to sort of write for critics, or what you think they're gonna want. I think it's a bad idea. I think you've got to write for yourself. So that's the way I'm definitely writing now. I figure if I like it, there's a chance that they might. If I start to write something I think they'll like and I don't like it, then that's fatal. So I make a point these days of satisfying myself first."



In addition to contending with a stubborn stateside market, Paul has been the target of a backlash. Rock revisionists attempt to prove that Lennon was the genius, the heart and soul of the Beatles, while Paul was just a pretty face with a flair for melody; that a wimpy-out McCartney, arguably the biggest rock star in the world, has completely squandered his career in the Eighties; and that his solo output is unworthy of the great Beatles years that preceded it. While there is some truth scattered in the above statements, if you take them point by point, it's clear that McCartney, who is considered a master at handling the media, could use a little of his own public relations magic right now.

Anyone who doesn't believe that McCartney was every bit Lennon's musical equal should pull out his or her Beatles albums right now, one by one, and comparison test: Len-

non's "No Reply" versus McCartney's "For No One," John's "I Am The Walrus" versus Paul's "The Fool On The Hill"—a musical standoff.

As for Paul's Eighties output, he's had his fair share of failures (the less said about *Give My Regards To Broadstreet* the better), but he's also had his hits, including "Coming Up," "No More Lonely Nights," "Take It Away" and "Ebony And Ivory." Even the pedestrian "Spies Like Us," McCartney's title song to the 1985 Chevy Chase/Dan Aykroyd movie of the same name, reached Number Seven! Not bad for one of his worst songs. And "Press," a lightweight song from his 1986 album, *Press To Play*, reached Number 21—not an embarrassment by anyone's yardstick.

When assessing Paul's Wings and solo output, there are enough gems scattered throughout—"With A Little Luck," "Coming Up," "Junior's Farm," "No More Lonely Nights," "Jet," "Motor Of Love"—to keep his reputation in tact as one of our finest tunesmiths. Even his much-maligned lyrical tendencies have been distorted by critics who pounce on the clinkers—and, granted, they do exist—and who conveniently overlook the serviceable lyrics McCartney can still crank out.

Paul recalls a past conversation he had with Beatles producer George Martin. "I remember looking at George Martin once and saying, 'Are we really going to have to keep on justifying ourselves?' And he said, 'Yes, forever. You can never rest on your laurels.' And it's just as well, really, because I don't want to rest on them. That's probably why I'm touring and making new albums."

Though the ex-Beatle has never rested on his laurels, what he has neglected to do during the last half of the Eighties—and this is where McCartney detractors get their ammunition—is write a big hit single, one that firmly lodges itself in the Top Ten. *Flowers In The Dirt*, for all its artistry and consummate craft, is loaded with a wealth of great album tracks but no strong radio-ready singles. Nothing grabs you like "Silly Love Songs" or "Junior's Farm." The album's flagship release, "My Brave Face," a product of the much-ballyhooed McCartney/Elvis Costello collaboration, was a good album track but not a hit single. And nothing else comes any closer in the singles department. What Paul needed to do this time out was write one or two killer singles and lay to rest the persistent claims that he has lost the touch.

McCartney-bashing has also become quite a sport in several books written about the Beatles, especially *Shout!* by Philip Norman and *The Love You Make* by Peter Brown and Steven Gaines, the latter painting McCartney as a conniving, career-hungry egomaniac. Has he ever considered writing a book and setting the record straight? "A couple of years ago I would have said, 'Definitely no plans,' because I always thought you had to be at least 64 to write an autobiography. What kicked it off was, I was at Ringo's wedding,

and Neil Aspinall [longtime Beatles cohort] and I were talking about something that we both had this memory of, and the only thing that had changed was the backdrop. He remembered the whole incident happening in Piccadilly in London, and I remembered the whole incident happening in Savile Row. It was very strange. We remembered the exact same thing but the backdrop had changed completely.

"So it did make me think. It's been thirty years ago, many of these memories. So I have actually started to think of maybe writing stuff down, but just to kind of remind myself. I have written a few bits and pieces. I wrote like 20,000 words on the Japanese incident, just really to remind myself of what I went through, cause I knew I'd forget. You forget those things. I mean, I couldn't tell you anything about it now. I'd have to read the book myself. So, for that kind of reason, just to get the authentic story down as I see it, I am starting to consider that. And there are also a few dodgy books out, like the Goldman book and a few others, that are not based on fact at all."

Hopefully, McCartney's current world tour, which makes its first U.S. stop with a five-day stint (Nov. 23, 24, 27, 28 and 29) at the Great Western Forum in Los Angeles, will be the catalyst for rock fans everywhere to rediscover his musical genius. The list of songs that Paul is performing constitutes a state-of-the-

rock recital—Beatles classics ("Eleanor Rigby," "Hey Jude,"), Wings classics ("Band On The Run," "Jet") and solo classics ("Maybe I'm Amazed," "Coming Up").

"What I did was, I sat down and asked myself, 'What would I like to see *him* play?' as if I was just somebody coming to the show," stated McCartney at the New York press con-

ference announcing the North American leg of his world tour. "And I wrote out about 35 songs—what I consider to be some of my best songs—and we just chose from that. Basically, we chose them from a pre-Beatles rock & roll period, then the Beatles period, Wings period and then the new album.

ference announcing the North American leg of his world tour. "And I wrote out about 35 songs—what I consider to be some of my best songs—and we just chose from that. Basically, we chose them from a pre-Beatles rock & roll period, then the Beatles period, Wings period and then the new album.

"The interesting thing about some of the Beatles stuff is that I've never actually performed something like 'Sgt. Pepper.' We only recorded that, and we never got to do it with the Beatles because we'd stopped touring by that time. I didn't realize that when I chose them. So that's nice, cause they're fresh for me, even though they're older songs."

Unlike his early solo years, during which Paul grappled with the legacy of his former group, he now seems content with the band's legend. Whereas he only played a handful of Beatles tunes during his world tour in 1976, this time Paul's doing quite a few Fab Four chestnuts.

"When the Beatles broke up," explains McCartney, "it was like a divorce. We all wanted to turn our backs on the marriage. But I love those songs, and it'd be a pity not to do them now."

McCartney explains what roused him out of his career lethargy and prompted him to tackle a world tour—his first in thirteen years and only his second U.S. concert trip since the Beatles played their final show at San Francisco's Candlestick Park in 1966. "I've missed performing a lot, but I never realized how much I missed performing until I made a short appearance at a Prince's Trust gig a couple of years back. We started planning for this world tour after that.

"The other major factor was forming this band. Once I realized I had a band again and wasn't just using casual musicians for recording, the next step was to get out and play live."



never realized how much I missed performing until I made a short appearance at a Prince's Trust gig a couple of years back. We started planning for this world tour after that.

"The other major factor was forming this band. Once I realized I had a band again and wasn't just using casual musicians for recording, the next step was to get out and play live."

The Royale Company

PRESENTS

KACY LEE POWERS

IN CONCERT AT THE ROXY THEATER

".....an incredible voice....."

—Carol Manson

".....strongest, yet most emotional female voice I've heard....."

—John Anthony, *The English News Weekly*

".....a stunning vocalist....."

—San Francisco Chronicle

".....Powers...has the talent, imagination and stage presence to be one of the next decade's white soul superstars....."

—Jonathan Widran, *Music Connection*

The Roxy Theater
9009 Sunset Blvd.
W. Hollywood, CA 90069

on Monday, November 27, 1989 at 9:00 p.m.

TICKETS AVAILABLE FROM TICKETMASTER (213) 480-3232 (714) 740-2000

For information: John David Management, (213) 312-4514



Paul's backup band was drawn from the *Flowers In The Dirt* sessions. It includes ex-Average White Band member Hamish Stuart (guitar, bass, vocals), wife Linda (keyboards, vocals), ex-Pretender Robbie McIntosh (lead guitar, vocals), Paul "Wix" Wickens (keyboards) and Chris Whitten (drums).

For family man McCartney, maintaining a semblance of home on the road is of paramount importance, to the point that the vegetarian McCartneys are travelling with a meatless tour canteen to make sure that they don't stray from their normal eating routine. "Being away from home and not being able to have home cooking are the worst things about being on tour. Especially when you're like me, with four kids. So on this tour, I'm being efficient. We have the home base setup, and we fly out to the gigs to keep a bit more of the homey feeling. I need to have that, because I miss not having my home comforts."

The tour, which has already completed a swing through Western Europe, will play to audiences in Los Angeles, Chicago, Toronto, Montreal and New York on the current North American leg. Additional dates include England in January, a second trip to America in February to hit some of the cities that McCartney missed this time around and, in the planning stages, visits to South America, Australia and possibly Japan. That's right, folks, Japan, the very country that showed McCartney the

hospitality of their jail cells when he was caught with marijuana in his possession during his aborted 1980 tour.

At this point, it's unclear whether the interest this concert tour is generating will rescue *Flowers In The Dirt*, an album released a full six months before McCartney would hit the American shores. Wouldn't it have seemed

granted malaise has crept into the McCartney camp, and it could use a little shaking up.

Paul's tour puts a capper on a year that has seen rock's graying vanguard—the Rolling Stones, the Who, Bob Dylan and McCartney's old bandmate, Ringo Starr—hit the road and challenge the age-old notion that rock is a young man's game. And as the healthy chart returns and box office receipts have proven, rock's old wave can still cut it musically and commercially. It seems, with every year that rock matures, Pete Townshend's youthful boast, "I hope I die before I get old," rings increasingly hollow.

"I think a lot of people have been encouraged by bands like the Grateful Dead," states McCartney. "I think there was a time when you thought music equals youth, and I don't think it applies anymore. Guys like me or the Rolling Stones will point to people like Muddy Waters and say, 'There's a guy who's 70 and he's still playing and he's still great.' And I love the fact that people haven't seen us before."

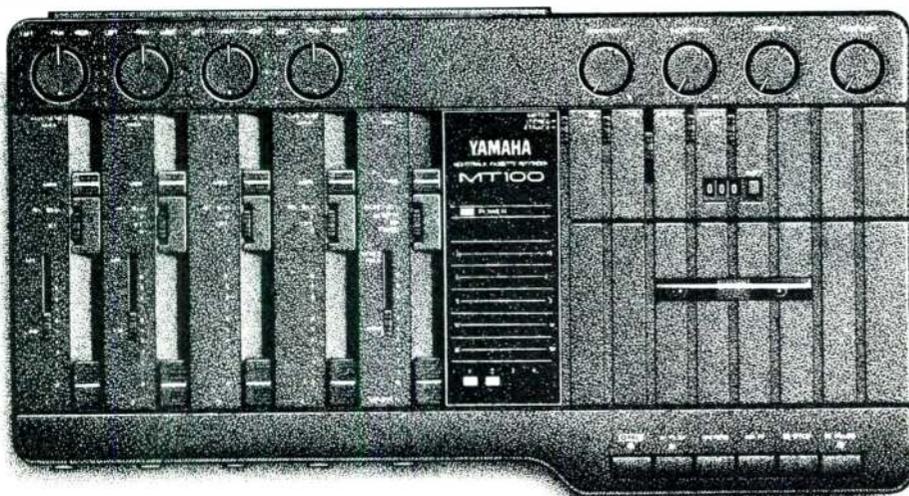
Paul sums up the positive attitude that has kept him creatively motivated through the best and the worst of chart times. "I was always very optimistic about working after the Beatles. People used to say to me, 'Is there life after the Beatles?' But I always felt that there would be young people coming up and you could play to them and not feel that you were just trying to outdo your own legend."



Paul's current touring band (L-R): Paul "Wix" Wickens, Hamish Stuart, Linda, Paul, Robbie McIntosh and Chris Whitten.

more logical to have coordinated the tour with the release of the album in order to get the most commercial mileage out of both? The Rolling Stones' *Steel Wheels* album didn't climb to the top of the charts on the strength of the material alone. Obviously, a certain hardening of the arteries and a take-it-for-

The cure for the one track mind.



It's that primal urge to create music that makes the Yamaha MT100 Multitrack Recorder so important. It allows you to record on four tracks simultaneously or in any combination. It has dual speed tape drive. With dbx™ noise reduction. Aux send and return. And pitch control.

The MT100 Multitrack Recorder. It's certainly something to keep in mind.

For your nearest Yamaha Professional Audio Dealer call 1-800-443-2232.

Personal Studio Series™
YAMAHA
Professional Audio Division

Rock Ballads: Trend or Triumph?

By Rooster Mitchell

It's tough to call heavy metal ballads a "new trend" when groups like Led Zeppelin hit the charts with "Stairway To Heaven" long before a metal scene even existed. So it's no mystery that today's hard rockers such as Poison, Kix, White Lion, Whitesnake, Tesla and Warrant are pumping out songs which get sandwiched in between Debbie Gibson and Gloria Estefan on Top 40 radio. And the chances are, if you don't hear it, you'll see it; much of the recent hard rock ballad ballyhoo can be pinned to the promotional prowess of MTV. Whatever the case, this soft rockin' amendment to the law of singles is turning the music biz flat on its romantic ear.

According to the following creators, players and marketers, the rock ballad which never really left, is, without a doubt, here to stay. Trend or not, it's now a virtual cog in the enormous industry wheel.

THE ARTISTS

Jeff Keith, lead singer/Tesla

"I think if a song is good, whether it's a ballad or uptempo, it'll do well on the radio. I know there are a lot of ballads out right now.



Jeff Keith

I guess that's the way it worked out. Sometimes radio and the record companies work different things out, and I really don't know all that much on that end of it.

"Ballads will always do well, because they really hit home. They're the ones that really reach ya' deep down. Ballads will always live. 'Love Song' was an emotion, and we made it into a song. And that's that. But Tesla is always ready to kick ass."

Steve Whiteman, lead singer/Kix

"Don't Close Your Eyes' was kind of a departure for us because we've never really written about a serious subject before. But it has such a great message that we thought it was important to do a song like that. There are so many rock bands being accused of telling kids to commit suicide, we felt it was important to say, 'Don't close your eyes. Don't do it.'

"As far as the ballad, I don't understand it. I guess it goes back as far as 'Stairway To Heaven.' If you have a great rock ballad, it's going to take off. I think there are some ballads out there that aren't great, but do take off. I don't understand what the big attraction is. I prefer uptempo stuff.

Jani Lane, lead singer/Warrant

"I wrote 'Heaven' four years ago when ballads weren't in. I didn't write the song so it would help us out financially. When I wrote it, I was kind of in my David Bowie/Hanoi Rocks phase. It used to be a little heavier of a ballad. It was a little more punk or post modern. But I was just kind of tired of hearing all those songs about people and 'Oh, my heart's ripped out and I can't go on.' I think it's tougher to write a positive ballad. It's easy to write something emotionally negative. It's a little tougher to come out with a happy ending.

"This whole trend toward hard rock bands doing ballads is great. I don't like an album

where every song sounds the same. I like different moods, different tempos and meters and different chord progressions. I don't like a monotone record.

"Plus, the ballad has broadened the listening audience for rock bands. Without the ballad, rock bands wouldn't get the respect and broad listening range of people they're getting right now. They wouldn't be charting nearly as high.

"Now, not only do you get the kids, but you get their mothers who hear 'Heaven' on the radio while ironing clothes. Then the kid brings the record home and instead of throwing up like she normally does, she says, 'Well, that's not so bad!'"

RADIO

**Scott Shannon, morning personality/
KQLZ-FM (Pirate)**

"There seems to be a barrage of heavy metal ballads. A lot of the managers have discovered that power ballads make a band more accessible to more music formats. The chances of having a hit record are better if more radio stations can play the song.

"It goes all the way back to Kiss. Their biggest hit record was 'Beth.' People forget about that one. Top 40 radio never played Kiss before eight o'clock at night until they released 'Beth' as a single.

"Bands are breaking through with ballads. Groups like to be played on KNAC and stations like that, but they really don't become millionaires until they get on radio stations like Pirate Radio, KIIS-FM, things like that.



Jani Lane



Mad Dog

24 TRACK

STUDIO RECORDING

We're Serious About Your Music!

Come see why our state-of-the-art studio at the beach attracts top producers and recording artists.

NEVE 8108 WITH NECAM AUTOMATED MIXDOWN • STUDER A 800
24-TRACK • STATE OF THE ART OUTBOARD GEAR • TONS OF MICS

213 306.0950

That's not my opinion, that's the fact of the business. I don't look at it as selling out. Before, it was considered wimpy. After some of the groups did it, and it increased record sales, they said, 'It's not going to hurt us.' It didn't kill their image."

**"Magic" Matt Alan, evening disk jockey/
KIIS-FM**

"Concerning rock ballads on Top 40 radio, I don't think anything has changed since rock & roll started. If there's product out there and it's a hit, we'll certainly play it. But listen back to the early Seventies—there were rock ballads. I think it's a fine thing, and I hope it continues.

"With rock & roll or heavy metal, it's definitely more accepted today and more appealing to everyone. It seems that in the past, a lot of stations would not play hard rock or heavy metal—even a Def Leppard or an Aerosmith—because they were afraid of blowing off the female audience. I've always disagreed with that. I think that women like to rock as hard as men."

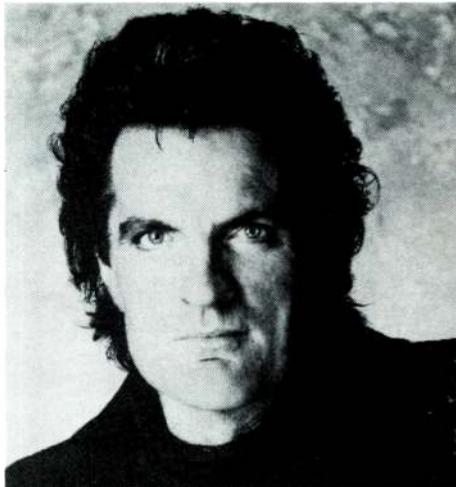
MARKETING EXPERTS

**Karen Sobel, National Sales and Video
Promotion/Geffen Records**

"Rock ballads seem to be the most mass appeal rock product on Top 40 radio. When I go to a Top 40 station, most of them are pretty mainstream. Some of them lean a little toward rock, some of them lean a little toward urban. It seems that when one rock ballad comes out, a million come out. They're also

big on MTV. They get requests like crazy.

"I think that they work for CHR because they're not too heavy to be offensive. They seem to work better on Top 40 radio than the harder rock stations. One guy caught the formula and said, 'Ooh, this really works. Warrant and Skid Row went to Number One. Well, maybe I should do that, too.'"



Scott Shannon

**Maureen Rooney, Manager Singles Sales
Development/PolyGram Records**

"There are now more radio stations that are open to this type of programming. I can't give you all the social reasons behind it. I don't have the history behind it, but I hazard to guess that the revelation of video and the success of metal bands with video have forced

radio to take a long look at what they do, especially with these songs being a little more mainstream.

"I definitely think this trend will continue. It seems like metal is getting much, much stronger and much more mainstream. It's not that rebel look anymore with some of the young bands. These bands are recognizing that the song is what drives the audience. It's a much more listenable sound that even the strong groups are putting out."

**Greg Lee, Director National Singles
Promo./Warner Bros. Records**

"Warrant's 'Heaven' isn't all that much different than a song that Journey or Styx would have done ten years ago. These bands, for the most part, are replacing what yesterday's teenagers used to listen to. Those kinds of songs have always been around. It's a new band, same scene. Basically, it's the same song, different verse.

"The one thing that's different, that you didn't have ten years ago, is the visual image, which is a lot stronger than it ever was before. Bands, nowadays, don't necessarily tour as much as they used to, because you've got MTV that reaches everywhere."

The one thing that Poison, Whitesnake, Tesla, White Lion, Kix and Warrant all have in common is that each band scored a giant career hit with a ballad. And no matter how you cut it, a good ballad is usually one of the strongest cuts on an album and the cut most guaranteed to bring in the demographics. And that's the name of the game. 

MICHAEL E. PROCTER

takes you

"Back To Love"

with his solo debut



WEDNESDAY, DECEMBER 6, 1989 10:30 p.m.

At My Place
1026 Wilshire Blvd.,
Santa Monica, California
(213) 451-8596

For information: John David Management, (213) 312-4514

Julian Lennon

balancing art and commerce

By Michael Amicone



December 8th, 1980 is a day that will haunt Beatles fans forever—a day on which people will always remember what they were doing when they heard the news. It was on December 8th, nine years ago, that a mind-bent mutant with a Lennon fixation gunned down one of the greatest minds of this century. For music fans, a portion of the Beatles myth was shattered forever. For his son, Julian Lennon, it was the loss of a father at the very moment the two were renewing familial ties.

"I obviously miss dad very much," says Julian during a recent conversation held at the offices of Atlantic Records. "I went to see the movie *Parenthood* last night and I felt very lonely because I was watching families being together. But I can't live in the past too much. I've got to get on with being happy and content myself. And the only way I'm gonna do that is by getting on with my life and enjoying it as best I can."

Born on April 8, 1963 to John and Cynthia Lennon, this Beatle offspring surprised a lot of people with the out-of-the-box success he scored with his 1984 LP, *Valotte*, a charming pop/rock debut that spawned the Top Ten singles "Valotte" and "Too Late For Goodbyes." Not only did Beatles fans embrace the record for its Fab Four shadings—the title track, especially, harkened back to his famous father—but Julian also won over a sizable chunk of young fans. After years of being just a "son of," Julian was now a bonafide rock star in his own right.

But instead of carefully building on the momentum established by *Valotte*, Julian fell victim to the dreaded sophomore jinx. He hastily recorded and released *The Secret Value Of Daydreaming* (1986), a record that sounded as rushed and forced as the first one

sounded tuneful and effortless. Although the album was eventually certified gold, the record was viewed as a setback by industry pundits and Julian himself.

"There wasn't enough time," explains Julian of the hurried atmosphere surrounding the making of *Daydreaming*. "And, at that point, I didn't ask any questions. I thought, 'Well, this is what it must be about—the push and the shove and being on this TV show at this time—so I'll just go with it.' I didn't have the chance to show people what I was capable of, and I don't believe that was my fault. It was basically the business people I was working with. I didn't put out the second record, they put it out. I believe if I had had a chance to do what I wanted on the second album, and had the time to, then maybe the momentum would still be with me."

For his next album, Julian made sure that he got exactly what he wanted on tape. In addition to seizing control of his business affairs, Julian shook things up musically by enlisting producer Patrick Leonard (Madonna, Bryan Ferry) and severing ties with veteran producer Phil Ramone (Billy Joel, Paul Simon) who had guided Julian's first two efforts. "Phil was great," says Julian. "I mean, he showed me the ropes on the first album. Unfortunately, the second album was not something I particularly enjoyed or liked. And because of the new style I was starting to write in, I just felt it was time to move on. And I'm not sure whether I'll work with Pat again. I love his production and I loved the way we worked together, but I'm still gonna be searching for different things or different ideas or different people to bounce ideas off."

Julian also changed songwriting partners on *Mr. Jordan*, replacing longtime chum Justin Clayton with guitarist John McCurry. "It was

just time to try someone else out. I used John because I needed someone to add a harder edge to the ballad style I was writing. The reason I collaborate is because I tend to sit down at the piano and write ballads all the time. And although I love to do that, I do strive for something a little different."

Looking at the album's credits, it's interesting to see five songs with a Lennon/McCurry byline. Not exactly Lennon and McCartney, but close enough to give Beatles fans a sense of déjà vu. "John and I had a laugh about that, definitely," says Julian. "In fact, a couple of people were offended by it. But I thought it was funny as hell. We were gonna take it to the limit, for our own personal giggle, but we thought it was way too much. His first or middle name is, in fact, Paul and my first name is really John. So it could have read John Lennon/Paul McCurry."

Despite the care put into the project, *Mr. Jordan* was released to diminishing commercial returns and an increasingly ambivalent public. Julian cites benign record company neglect as a possible culprit. "I feel there has been a bit of a flaw in the mechanics with some of the people I've been working with—a lack of support from the business end. The situation I'm in now is, I work with a new management team, but I oversee absolutely everything, so nothing goes by me. And the only people I don't have any control over is the record company. There were a lot of people who did push and work very hard, but it's the others, where I needed it most, in promotion—the feedback I got was, 'It's a great album, but it's not commercial.'"

Critics were less sympathetic in their assessment of *Mr. Jordan*. "That's one reason why I don't listen to critics anymore, because they've hurt my feelings a lot. I used to read

**"My career,
at the moment,
is working
backwards."**

—Julian Lennon

reviews, but I don't anymore. I just get on with it and do the best I can and hope everybody else likes it."

Unlike *Valotte*, which sported some catchy melodies, *Mr. Jordan*, for all its artistic earnestness, was a leaden effort displaying none of the charm and sense of musical discovery that marked his promising debut. Also, Julian adopted an aggressive vocal style that he would be wise to drop next time.

Whatever the reasons for the record's failure, Julian realizes that he has alienated some of his former fans with *Mr. Jordan's* harder-edged rock sound. "I'm definitely leaving a lot of Beatles fans behind," says Julian. "That's what I set out to do on this recent tour. A lot of people were upset because I didn't play a lot of the old stuff. I just said, 'Right, I'm gonna play what I wanna play.' So I played ninety percent of the new album and one or two oldies, and that was it. And no Beatles covers. There was one review I read where the reviewer was listening in on a conversation in the audience and one guy said, 'Well, he's not playing Beatles tunes anymore, we can leave now.'"

Like it or not, Julian will carry the weight of his Beatles heritage for the rest of his career. When asked if he keeps in touch with his dad's famous ex-mates, Julian states: "They were dad's friends, they weren't mine. I'm not saying we're that far apart. If I do meet up with them, I say, 'Hi,' and we have tea."

As for childhood memories of growing up in the eye of the Beatle hurricane, Julian only remembers bits and pieces—being a young boy on the set of the Rolling Stones' *Rock & Roll Circus* (an unreleased TV special featuring a blistering performance of "Yer Blues" by John Lennon, Mitch Mitchell on drums, Eric Clapton on lead guitar and Keith Richards on bass) and of his dad's many hours in the studio. "When dad lived in Tittenhurst Park, he had a studio and was always in there with other musicians. But again, I was young, and rather than sit in the studio and listen to songs being played over and over again, I'd be out and about playing with the lads."

Later, when Julian caught the musical bug, he solicited his father's advice. "I did my first live show with Justin [Clayton] when I was about eleven or twelve at a school benefit. We played a combination of stuff we had written and rock & roll—"Roll Over

Beethoven," "Kansas City," stuff like that. And the year before, my dad had given me a tape recorder. So I asked someone to hang out on the side of the stage with the tape recorder, and I sent my dad a tape of the show. And I called him up and he said, 'Well, here's some more chords for you to learn [laughs].' So we did often sit down and I'd play him whatever ideas I had and he'd go, 'Here's a song I used to know, remember this?' and I'd try to follow along."

When it comes to assessing his instrumental abilities, Julian says, "I'm a jack of all trades, master of none. I'll pick up anything and write something. 'Too Late For Good-byes' was written on bass. I'll try and play anything. I won't know what the hell I'm doing, just as long as it sounds good."

In order to re-establish himself in the rock marketplace, Julian must strike an effective balance between his pursuit of art and the ignoble necessity of having to sell records.

"My career, at the moment, is working backwards," says Julian. "The first album came out and was very successful and I was playing enormous places. The second album and tour weren't as good and this time I'm playing clubs."

"But I'm building a foundation on my own terms, whereas before it was on everybody else's terms. I know I'm not in the strongest position in the world, because of what happened with the second and third albums. I have to find a balance between being commercial and being heard."

"But I'm not here for the competition, which makes the difference. If an album sells, that's great; it's a pat on the back. But the reason I'm here in the first place is because I have a passion for music. I like people to enjoy what I'm doing, but I don't mind if I don't have a hit record. The integrity of the music is far more important than selling out or being commercial." MC

CALL THE

WARRANT Hotline

1-900-234-5100



JOEY ALLEN - JERRY DIXON - JANI LANE - ERIK TURNER - STEVEN SWEET

- EXCLUSIVE INTERVIEWS - INSIDE INFORMATION

- LEAVE MESSAGES FOR EACH MEMBER

- AVAILABLE 24 HOURS A DAY

CALL TODAY AND HEAR ABOUT ONE OF AMERICA'S
HOTTEST ROCK N' ROLL BANDS

TOP ALBUM

"DIRTY, ROTTEN,
FILTHY, STINKING
RICH"

\$2 FOR THE FIRST MINUTE,
\$1 EACH ADDITIONAL

SMASH HIT
SINGLE

"HEAVEN"

A Service of Audio Communications Inc.

P O C O

A GOOD FEELIN' TO KNOW AGAIN!



By Kenny Kerner

Although the names of the five original members of Poco may not be household words, they have been linked to some of the best bands ever in the country rock genre—Buffalo Springfield, CSN&Y, Loggins & Messina and the Eagles. Their current reunion marks only the second time since 1969 that George Grantham, Rusty Young, Jim Messina, Randy Meisner and Richie Furay have re-recorded together.

Blending sweet country harmonies with electric instrumentation, Poco was on the cutting edge of the early Seventies' country rock movement. Their live performances were pure magic, and their debut album, *Pickin' Up The Pieces*, was a minor masterpiece, showcasing the fine songwriting talents of Richie Furay. Deliberately avoiding any songs with serious political or social overtones, Poco set out to simply make audiences smile—and that they did.

What Poco did not do was come up with a hit record. Though their live *Deliverin'* album reached the mid-twenties on the *Billboard* charts back in '71, it wasn't until their fourteenth album that they struck it rich with two hit singles—"Crazy Love" and "Heart Of The Night." But instead of signalling a second

coming for the band, Poco disbanded four years later.

One of the key members of the band, Richie Furay, who wrote the classic ballad "Kind Woman" during his days as a member of Buffalo Springfield, left Poco in 1973. In an attempt to form another Crosby, Stills & Nash, Furay hooked up with Chris Hillman and J.D. Souther and surrounded himself with stellar side musicians such as Jim Gordon, Al Perkins and Paul Harris. But, like the Dodgers of '89, they were all style and little substance.

When this country supergroup failed to spark, Furay followed with three lackluster solo albums before heading for the mountains of Colorado and some serious soul searching. When he came down from the mount, he decided to give his life to Christ. Furay spent the better part of the past seven years as a minister in his hometown. But when he was presented with the opportunity to once again sing and play his music, he jumped at the idea.

Music Connection spent some time with Richie Furay discussing everything from Buffalo Springfield to Poco and back again. And after all these years, the magic is still there. Poco is *still* a good feelin' to know!

MC: When did you leave Poco?

RF: I left after *Crazy Eyes* in 1973. I did six albums with the band.

MC: Who was in Poco at that time?

RF: It was Tim [Schmit], George, Rusty, Paul [Cotton] and myself.

MC: Did you leave to join the ministry, or was it for other reasons?

RF: I just got to the point where I was so disillusioned because *Good Feelin' To Know* didn't achieve the commercial success that I thought was due Poco. I was pretty hung up at that time. I was looking for all of the success that rock & roll had brought to so many of my friends. I really couldn't understand why it didn't come my way. I was pretty selfish at that time, I guess. When I left Poco, I didn't enter the ministry, I got together with Chris Hillman and J.D. Souther.

MC: You formed the Souther-Hillman-Furay Band which didn't really get off the ground at all. Why do you suppose nothing happened?

RF: I was pretty frustrated at that time, and David Geffen suggested I get together with Chris and John. He thought we might have another Crosby, Stills & Nash. But you know why it didn't happen? With David and Steven and Graham, it was something they felt in their hearts. With us, it was all just down on paper. There's no doubt about the fact that on paper the band looked great!

MC: Then you did a couple of solo albums on your own.

RF: I recorded three solo albums—I've Got A Reason, *Dance A Little Light* and *I Still Have Dreams*. And even though "I Still Have Dreams" was a Top Forty hit, somewhere along the line the bottom just dropped out. So, like the Broncos, I just dropped back and punted.

MC: That's about the time you became a Christian.

RF: It sure was. I just dropped back to figure things out and went and got high on the mountain. I decided at that point to try and put together the ultimate rock & roll band for God. But that didn't work either. So, finally, I just said, "Lord, this isn't working," and He said, "That's right!" And that's when I kinda left the music business behind for awhile and got into the ministry.

MC: You joined the ministry in 1983 and have been doing the Lord's work for seven years. Did the phone just ring one afternoon

Looking for a Recording Studio?

Our network of over 200 select recording and video sweetening facilities will make your work a pleasure. We eliminate the runaround, hassles and headaches involved in finding the best studio for your project.

Since 1980 **Studio Referral Service** has assisted thousands in getting great results for their records, films, commercials and related projects.

Next time . . . get it right from the start!



This is a free service.
818-508-8828
213-858-1140

16 TRACK x 1" STUDIO OTARI TAPE MACHINES 30 & 15 i.p.s.

Jimmy Hunter's

CAZADOR

— a complete MIDI facility —

Expert **Inn9000** Programming

New DAT Machine

Forat F-16 Sampler w/incredible drum sounds

213 • 655 • 0615

with an invitation to reunite Poco?

RF: Well, actually, before the Poco deal, I had been contacted to get together with Steven [Stills] and Dewey [Martin] and Bruce [Palmer] and Neil [Young] to try the Buffalo Springfield thing again. And we almost got together three times, but it just didn't work. Everyone was really too busy and too focused on other things. About four months later, Rusty Young came through Denver to play a gig. I went to see him, and it was then that he approached me with the idea of a Poco reunion.

MC: At that meeting, had you decided on the exact configuration of group members for the reunion? Exactly what was discussed?

RF: Originally, Rusty just wanted to get back together with no pressure and make a record. I discussed with him the parameters in which I could work as a pastor. I think he'd already spoken with Jim at that point. We also called Timmy who seemed very into it and very enthusiastic, but I think his management company talked him into continuing his efforts toward his solo career. That's when we decided to just go and get the five original members of Poco back together. We never did get to make the record we wanted to with Randy in the band. Musically, even though the first record had some of Randy's parts on it, we, along with our egos, decided to take him off the record when he decided to leave the band. So there was never really a record that represented all five of us working together.

MC: Poco has always been known as a strong group of singers and songwriters, yet, on the

new *Legacy* album, only three of the eleven songs were written entirely by the band members. Why were all of those collaborators brought in?

RF: I think you're gonna have to talk to someone else about that [pauses]. They wanted to make sure that they had their "hit" on the album. I didn't really have too much to



Poco 1989 (L-R): George Grantham, Rusty Young, Jimmy Messina, Richie Furay and Randy Meisner.

say about that. I did submit quite a few songs for the record, though.

MC: Have you discussed the possibility of a live tour?

RF: We haven't really discussed it yet. Remember, you're talking about five guys that haven't played together in almost twenty years. Depending on how the record does,

we might try and put something together for next summer.

MC: What are your feelings about all of the bogus Buffalo Springfield Revisited groups that are trying to cash in on the band's popularity?

RF: That bothers me a lot. It really does. I believe that the band should have been laid to rest, or else we should have all done it properly. I particularly don't like it. As for how Steven and Neil feel about it, I don't know. Once it played in Colorado and I was advertised as being a part of it, so I called up and had them shut it down. It just didn't sit right with me.

MC: How will the fact that you're now a minister affect going out on tour with the band?

RF: When we met, me and the guys talked about what I can do and what I can't do. I've worked it out so that I wouldn't have to miss more than two Sundays back-to-back at any given time. I just have to continue being who I am.

MC: Was the new Poco record deal a multiple album deal?

RF: Well, we're just taking it one day at a time. The only thing we've really discussed was if we did record another album, it would also be with the five original members.

MC: How does it feel to be back making music again?

RF: It feels great. The fact that all of our lives have crossed again after all these years was very important to me. It's been fun, and it's been challenging. I'm looking forward to what tomorrow might bring. MC

Smithline Audio

I N C O R P O R A T E D



USED BY:

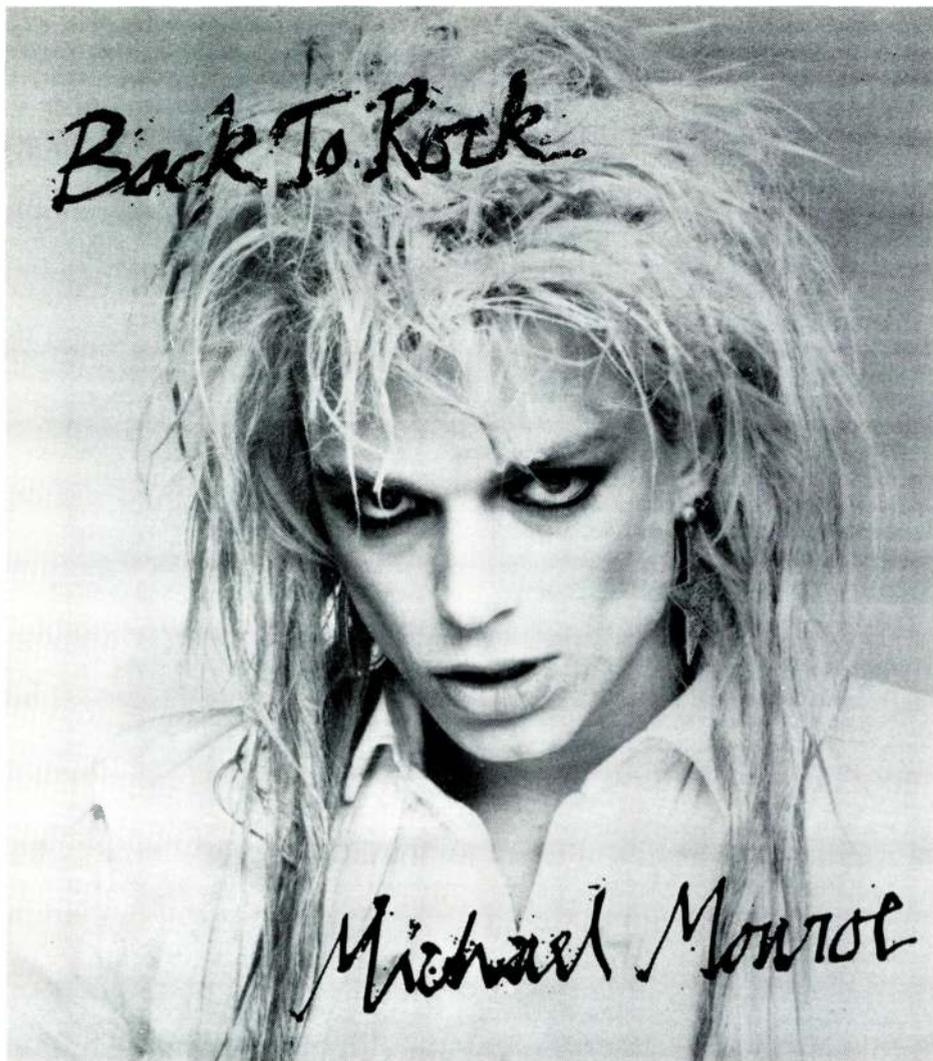
Michael Porcaro "Toto"
Wayne Jackson "Memphis Horns"
A + M Recording Studios
Sunnyside Recording Studios
Wave Tech Studios
D. Walker + B. Bromberg
Producers + Writers
"Robert Cray Band"

818-786-7324

PRO & HOME LOUDSPEAKER SYSTEMS

Accuracy for the Professional, Quality for the Home.

See Our Review in September 1989 - Home & Studio Recording



By Eric Niles

At a cursory glance, Michael Monroe's considerable pair of cheekbones, shock of blond hair and rock star pout don't point to the attributes of a "serious" musician. In fact, labels like "poser" and "pretty boy" might be more telling of one's reaction to Monroe's flamboyant visage. Ironically, though, Monroe's physical features belie a shy, introspective interior and an innate creative talent—a talent, arguably, which has been largely responsible for the direction that American hard rock music has taken over the past five years.

But knowing Michael Monroe is incumbent on knowing Hanoi Rocks, the Finnish quintet Monroe fronted in the early Eighties. Formed in 1979 by Monroe and guitarist/songwriter Andy McCoy, Hanoi Rocks tattooed themselves into rock & roll legend with their outrageous/androgynous image and a string of six (plus countless bootlegs) albums of bluesy, saxophone-laced hard rock. Although pegged somewhat falsely as a glitter/glam band lacking of any discernable musical talent, the band garnered much of its reputation from its raw yet cohesive compo-

sitions played with verve and abandon.

Hanoi Rocks was on the verge of breaking big stateside in 1984 when the untimely death of drummer Razzle (killed in a car driven by Mötley Crüe's Vince Neil) halted the band's fledgling U.S. tour. The band called it quits six months later. Devastated by the death of his longtime friend and disillusioned with the music biz, Monroe virtually vanished from the music scene.

Monroe surfaced again in late 1985 with an appearance on Little Steven's *Sun City* project, but it wasn't until the release of his first solo LP, *Nights Are So Lonely*, on a Finnish label, that Monroe seriously initiated a comeback. That LP attracted the interest of PolyGram Records, who inked Monroe to a major deal in 1987. Armed with the fatherly guidance of Little Steven and recruiting a bevy of top musicians, Monroe recorded *Not Fakin' It* earlier this year.

Both candid and polite, Monroe recently shared his views on a variety of topics with *Music Connection*:

MC: It's been five years since you've been in the spotlight. What have you been doing during that period and why are you coming back now?

MM: You got a spare couple of years? Well, I've been basically rebuilding my life since Hanoi Rocks split up. I was devastated by the split. I didn't know what to do, so I took some time off and did a lot of thinking. It's not like I'm this superman or robot—like I could just get back in there right away. Anyway, in 1985, I was working with Stiv Bators on some music and living in London. It was during that period that I met Little Steven. He invited me and Stiv to do some vocals on the *Sun City* album, and later on in the year we came to New York to do a video for the project. That's when I decided to move to New York. I wanted to leave all my past associations behind and start fresh. New York was the right working environment.

MC: It seems like Little Steven was not only influential on the new album but on your personal life as well.

MM: Ever since I met him in London, he's been very supportive of my solo career. He understands where I'm coming from, and he's got a lot of experience in the business. He has basically dedicated his life to fighting for humanity and human rights. I really respect



6640 Sunset Blvd., Hollywood, CA 90028

SUBSCRIBE NOW!

TWO YEARS \$55
(50 ISSUES) SAVE \$45

ONE YEAR \$30
(25 ISSUES) SAVE \$20

NAME: _____ (Please Print)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR - MAKE CHECK OR MONEY ORDER PAYABLE TO:
MUSIC CONNECTION MAGAZINE
 TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772
 PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

\$20.⁰⁰ per hr.
Plus Engineer



24 TRACK

NEVE CONSOLE

STUDER RECORDER

818-762-8881

SOUND IMAGE ENTERTAINMENT, INC.

that, and I'm glad somebody's saying what he's saying. I'm not as extreme or as political as he is, but I like to say something in my songs.

MC: I noticed that Andy McCoy wasn't involved on the new album. Any reason for that?

MM: Well, I don't know. I didn't talk to Andy for about three years after Hanoi broke up. He ended up kind of dominating the writing situation with Hanoi, so I just wanted to get away from him for awhile. I mean, you never know what'll happen in the future, but I didn't need him on this album. I wanted to do it on my own. We still talk on the phone. Nasty Suicide [Hanoi Rocks' other guitar player] played guitar on three of the tracks.

MC: Looking back at the Hanoi days, did you realize what kind of impact you were going to have on people?

MM: I had no idea in a million years. Hanoi was a special band. The coolest thing about it was that it was honest. It wasn't like we sat around and planned it. There wasn't a planned image, we just wanted to look good in the way we dressed. I guess we grew up around the glam rock trip—Alice Cooper, Faces, Mott The Hoople—and they probably influenced us a little. I thought it was a successful band. It depends on the way you look at it. We had fun, and it was fun as long as it lasted. In the beginning, they called us heavy metal or punk or trash glam. In the end, they finally settled on a glam rock label. People ask me: "So, you're the King of Glam—tell us about it." I say, "No, you tell me about it, you're the experts."

MC: It seemed as if Hanoi was on the brink of stateside success when Razzle died. Do you regret the fact that you didn't make it big in America?

MM: Not really. It's not like it was the most important thing in the world. We never really made a record to try and sweep the market. We never really sat down and thought about what we were doing, we were just going with

"After Razzle died, I wouldn't have been happy if we had made it and he hadn't been there with us."

—Michael Monroe

the flow. After Razzle died, I wouldn't have been happy if we made it and he hadn't been there with us. It would have been against what Hanoi Rocks was about.

MC: You named the current record after an old Nazareth tune, "Not Fakin' It." Was there another meaning there as well?

MM: Yeah. "Not Fakin' It" was more of a

statement. I thought it was appropriate because I didn't compromise on this record. The record comes off in a good way; it's not self-indulgent. The energy and aggression are channeled in the right way. The songs mean something, and they're not clichéd. Everybody's singing about girls and cars and pussy. It's boring. I didn't get into this music just to get pussy and cars and fucking mansions. I'm a musician. A lot of bands these days pose—they have no substance. Everything's so safe these days. Actually, I'm surprised I got signed.

MC: But in some respects maybe you were a safe investment, given the Hanoi Rocks association.

MM: Maybe it came down to that. But I sure got sick and tired of people not knowing who Hanoi Rocks was.

MC: How about the song "Not Fakin' It?"

MM: Nazareth was always my favorite band when I was growing up, so I thought it would be a good tribute to do this song. Plus, part of doing covers is making it your own song and having fun with it. I changed a few of the lyrics and updated them.

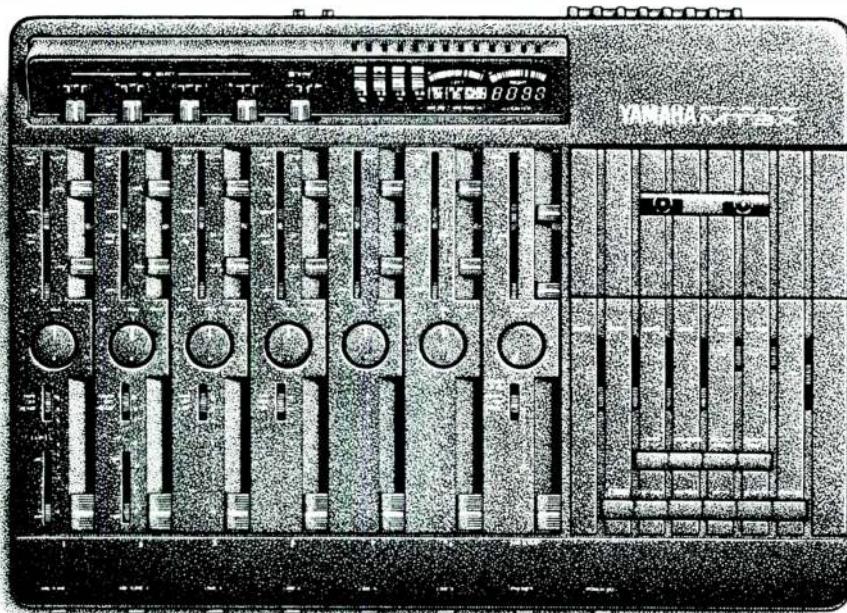
MC: Speaking of old material, I noticed that Geffen has just bought out the entire Hanoi Rocks catalogue and will be re-releasing it.

MM: Yeah, Axl Rose and Guns N' Roses had a big hand in that. Axl said he also got sick of people who didn't know who we were. Yeah, they told Geffen it would be wise to make that move.

MC: What do you think of Guns N' Roses?

MM: I think they're one band that really has the right idea. They've got the attitude, yet they're not pretentious. I like that. MC

Seeds for the Record Plant.



If you're headed for the big time, make sure you use the Yamaha MT3X Multitrack Cassette Recorder. It has dual tape speed transport with high frequency response to 18kHz. Recording on four tracks simultaneously or in any combination. And six inputs, each with two aux sends and dual band EQ.

The MT3X. Nothing but the big time sounds better.

For your nearest Yamaha Professional Audio Dealer call 1-800-443-2232.

Personal Studio Series™

YAMAHA
Professional Audio Division



Jennifer Gillingham

FIRST ARTISTS DATA Hugh Harris

Label: Capitol
Manager/contact: Tarquin Gotch
Address: 76 Hillfield Road, London NW6 1QA
Phone: (01) 435-0278
Booking: Bill Elson/ICM
Legal Rep: None at present time
Type of music: Rock/R&B
Date signed: July, 1987
A&R rep: Simon Potts

By Michael Amicone

During the second verse of the song, "Alice," the excellent opening track from Hugh Harris' stunning debut, *Words For Our Years*, the songwriter tosses off one of the many lyrical gems sprinkled throughout the LP. "Sometimes you smile like sleeping children do" may not shake the listener to his or her foundation, but anyone who has seen a sleeping child adrift in the arms of Morpheus knows of its image-conjuring perfection.

This is just one of the many examples of the fine songwriting craft displayed by Hugh Harris throughout *Words For Our Years*. Hugh Harris, a Londoner of Jamaican descent, has seemingly bolted out of nowhere to release an album that's certain to perk the ears of the most jaded critic or music fan. The best tracks on the album—"Alice," "Mr Woman Loves Mrs Man" and "Music Lies Bleeding"—signal the arrival of a major new talent on the scene.

I recently spoke with this exciting new artist in the circular confines of the Capitol Records Tower. In his rat-tat-tat conversational style, Harris confided that he's a voracious reader (everything from Oscar Wilde to comics), he's a voracious eavesdropper (the way he gets inspiration for the emotionally charged narratives he writes) and that his eclectic musical influences range from Billie Holiday, Brook Benton and Nat King Cole to Sly Stone, Talking Heads, Bob Marley and Laurie Anderson.

Regarding his chosen vocation in life, Harris offers, "I enjoy my

music. I like what I do. I could not be bothered doing something I had no [passion for]. People say, 'Well, that's not work.' I believe in work. I also believe if you don't love your work then you're a fucking slave, and that's one thing I'll never be."

Harris performed a score of odd jobs—working for "the English equivalent of AT&T," in a petrol station and in the fabric trade—before opportunity knocked in the person of Simon Potts, Senior VP of A&R for Capitol Records. A cassette, passed like a baton from friend to friend, ended up reaching Potts who set about signing the soft-spoken Londoner. The resulting LP provides ample evidence that Simon knew a good thing when he heard it.

The album derives its title from Harris' love affair with the written word. "It's really hard for me to listen to myself sing, actually," Harris explains. "I like words, and I sometimes wish I wasn't singing so I could just listen to the words. That's why I chose the title, *Words For Our Years*. Maybe it was a bit conceited to say 'our years,' but definitely *my years*."

In addition to being an excellent wordsmith, Hugh Harris is one of the best vocalists to emerge this year. Shifting vocal gears and moods at the drop of a syllable, Harris loves to push the boundaries of conventional lyrical meter, stretching words and phrases to the point that even following along with a lyric sheet does nothing to shed light on the songs' subject matter.

"That's probably because I used to stutter," says Harris concerning his unique vocal approach. "I stopped stuttering just after I was able to write things down. It was probably the shock of being able to write."

Regarding the obtuse nature of some of the album's lyrics, Harris explains: "People might say, 'Oh, this is a bit vague,' but, to me, those things are totally specific. I can tell you what it's about, but you still might not understand, because I'd have to tell it to you in the same way I've told it to you already in the song. I'd only be

repeating myself."

Though there are some lyric twisters, there are some tracks that cut right to the core. The song "Alice" describes a has-been that never was. "Alice, you know you could have been a star/ Alice, with your looks baby we cry when we think of how far you could have gone." Harris then chides his subject with the lines "you could have been another Monroe, you could have been anything that you wanted to be." Over a propulsive beat that hammers home his point, Harris plays the part of the woman's conscious, painting a haunting picture of an emotionally floundering woman and her unrealized dreams.

On the album's centerpiece, "Mr Woman Loves Mrs Man," amid anticipatory crowd swells and a rhythm that coils like a snake, Harris describes the emotional war between the sexes by introducing us to a yuppie couple who vehemently argue over, of all things, the color scheme of their well-appointed bathroom: "I knew a couple who had a shiney black sequined bathroom/What a shame they both wanted to be masters of the very same castle/One night over fashion the bathroom got trashed/She said she wanted it turquoise green."

The song, written in the third person, demonstrates Harris' tendency to set himself up as the storyteller. "That's probably because I'm schizophrenic," jokes Harris. "Sometimes I make a conscious effort to be narrative, and sometimes I'll just go, 'Blaaah [feigning throwing up], on a piece of paper.'"

Harris gets inspiration for his unique scenarios from a variety of sources. On the album's closing track, "Her Engine Froze," Harris was watching cable news during a Big Apple cold wave when he was struck by the callousness of a news anchor who was reporting on the fate of the homeless. "That was done at home in about three hours," explains Harris. "I was watching television. It was about five o'clock in the morning, and this guy was taking about the down-and-outs in New York like they were machines. He was saying, 'The temperature in New York City is low and people are having trouble starting their cars.' All this silly stuff, mixed in with the down-and-outs dying as well—you know, their engines won't start."

Hugh Harris, who has no concert experience (he's currently firming up tour plans), seems to have creatively hatched out of nowhere. Even after a lengthy conversation and a thorough listening to his album, he still remains a mysterious figure.

But one thing is certain: *Words For Our Years* is not just another album in a record company's crowded release schedule. It's the promise of a major new talent for music's future. **MC**



Hugh Harris *Words For Our Years* Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Hugh Harris, Gary Katz, Adam Peters.

□ **Top Cuts:** "Mr Woman Loves Mrs Man," "Alice," "Music Lies Bleeding."

□ **Material:** With his excellent debut album, Hugh Harris lays claim to Best New Artist of the Year. Harris is a consummate storyteller, filling his stories with details born of years of keen observation. On *Words For Our Years*, we eavesdrop along with Harris on a variety of characters—the has-been who never was on "Alice," the charming twosome in "Mr Woman Loves Mrs Man" who profess love for each other with the lines: "She says he's more masculine than her washing machine/And he says she is more reliable than his motor car" and the sad protagonist of "Music Lies Bleeding." Melodically, Harris alternates between driving rock ("Alice"), slick powerballads ("Love Kicks"), breathy dirges ("Home Sweet Home"), urban dance music ("Helen Highwater") and aural experimentation ("Her Engine Froze")—always jarring the listener with an unexpected melodic twist or a telling lyrical observation.

□ **Performance:** Harris has a unique and powerful voice. He'll switch vocal gears—from a breathy whisper to a full-throated rock voice—often within the same lyrical phrase. Harris plays most of the instruments on the album himself, but does get help from several instrumentalists, most notably guitarist Sam Harley (Harley's brief solo on the song "Music Lies Bleeding" is especially noteworthy) and veteran session drummer Jeff Porcaro.

□ **Production:** Harris, who produced most of the album (former Steely Dan producer Gary Katz produced two songs), displays a remarkable command of the studio, especially on the songs "Mr Woman Loves Mrs Man" and "Her Engine Froze."

□ **Summary:** As I stated in the article, *Words For Our Years* is not just another release on another record company's crowded release schedule. Just as Terence Trent D'Arby's and Tracy Chapman's debut records signalled the arrival of major new musical forces, so does *Words For Our Years*. —Michael Amicone

PRESENT TIME RECORDERS
QUALITY SOUND SINCE 1976

On Vineland in North Hollywood
Not a Garage or House!

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

Open 24 Hours (818) 762-5474



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

Experienced Engineer Incl.
Cash Only

SPECIAL PACKAGE
100 12" RECORDS

Top Quality **\$435.** Fast Service

Includes: Mastering, Plates, Labels,
Records in plain white jacket

CREDITS: Timex Social Club "Rumors"
Giorgio "Sex Appeal"
Macola, JDC, Techno-Hop, Jam-Kru,
We-Mixx, Erika, Azra

CALL: Richard Simpson (213) 462-2545
(805) 527-3850



Between Gigs?

Do you need money for
Equipment, Food, Shelter, Etc?

We offer a hassle free environment where
you can work smarter! Not Harder!

Up to **\$20/HR Guaranteed** (Salary)

Join the many musicians, actors and others
who have applied their creative talents
and free time to earning big money!

(818) 509-2657 (Studio City Office)

(213) 398-6898 (West L.A. Office)

7:00 A.M. — 2:00 P.M.

AMERICAN MUSIC CHALLENGE

FINALS • LAS VEGAS • JANUARY 30-31, 1990

VIDEO ENTRIES NOW BEING ACCEPTED FOR
FINALS QUALIFICATIONS (ALL MUSIC CATEGORIES)

8 NEW BANDS WILL BE SELECTED TO COMPETE IN THE
NATIONAL FINALS AT THE SHARK CLUB IN LAS VEGAS. WITH WINNERS
PROCEEDING TO A PERFORMANCE AND LIVE RECORDING AT THE
STARDUST HOTEL. TOP THREE FINALISTS WILL APPEAR ON THE
ENGLISH LEATHER 1990 'CALENDAR GIRL PAGEANT'

SUBMIT (VHS) VIDEO TAPE* (PRO OR NON-PRO) ALONG WITH BIO AND PHOTO TO:
AMERICAN MUSIC CHALLENGE, 7134 SAN SEBASTIAN DR., BOCA RATON, FL 33433

FOR REGISTRATION INFORMATION: U.S.A. (407) 391-0789 FAX (407) 395-3879
CANADA (416) 820-6400 FAX (416) 820-9512

*ALL ENTRIES ARE NON-RETURNABLE **DEADLINE: DEC. 31st, 1989**



UREI 813 Bs, NS10s
TRIDENT 80B, 30x24x24
SONY JH 24-Track, MTR 2-Track
NAKAMICHI MR-2 Cass.
ROLAND SRV 2000
YAMAHA REV 7
YAMAHA SPX 90s
LEXICON PRIME TIME 93
DRAWMER NOISE GATES
SYMETRIX NOISE GATES
2 UREI 7110 COMP LIMITERS

API 550 EQs
APHEX STEREO COMPELLOR
APHEX AURAL EXCITER, Type C
TRIDENT STEREO COMP/LIMITER
UREI LA2A COMP/LIMITER
YAMAHA D1500 DELAYS
SYMETRIX VOCAL PROCESSOR
MICS: NEUMANN, BEYER,
SENNHEISER, AKG, SHURE
ROLAND D-50
PANASONIC SV3500 DAT

5928 VAN NUYS BLVD., VAN NUYS, CALIFORNIA 91401 [818] 989-0866

ECHO SOUND RECORDING

ANNOUNCING THE INSTALLATION OF 32 CHANNEL AUTOMATION IN STUDIO B
AFFORDABLE MASTER RECORDING • REASONABLE RECORDING PROJECT RATES

TRIDENT 80 B & 80 C CONSOLES

RECORDERS

SONY/MCI JH-24
OTARI MX-80, MX 5050 B II
SONY PCM 2500 DAT
OTARI MTR-12 1/2"
FOSTEX B-16D
SONY APR-5003 1/4"

DIGITAL EFFECTS

LEXICON 480L
AMS 15-80S
SPX 90'S, REV 5'S, 7'S
EVENTIDE H-949'S
ROLAND SDE-3000
LEXICON PRIME TIMES

24 TRACK PROJECT RATES LOW AS \$50/HOUR

MICROPHONES

NEUMANN, AKG
SENNHEISER
AKG TUBE
SHURE, E-V

MONITORS

JBL 4430
WESTLAKE
YAMAHA NS-10M
AURATONE

OUTBOARD GEAR

dbx 160X (4), 166 (2)
dbx F-900, DE ESSERS
dbx NOISE GATES
APHEX COMP/LIMITER
APHEX EXR EXCITERS
TELETRONIX COMP/LIMITER
GATEX NOISE GATES
ORBAN PARAMETRIC E.Q.s
UREI GRAPHIC E.Q.
API MIC PRE & E.Q.

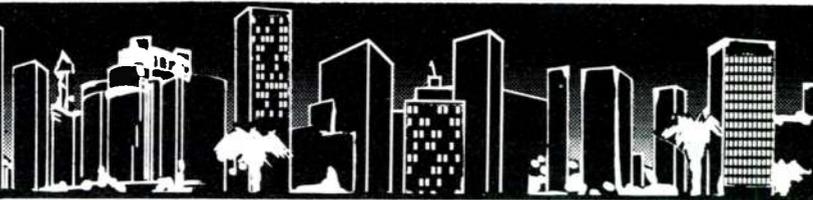
TRIDENT-ARMS II CONSOLE AUTOMATION
PROJECT BLOCK RATES AVAILABLE
COMPLETE MIDI SEQUENCING SYSTEMS

MIDI PRODUCTION STUDIO

LARGE, COMFORTABLE, AIR CONDITIONED STUDIOS
RATES INCLUDE PROFESSIONAL STAFF ENGINEER
VISA-MASTERCARD

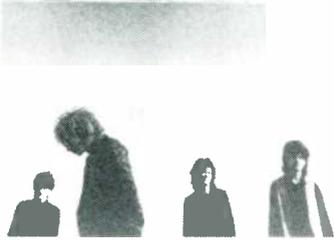
2900 LOS FELIZ BLVD., LOS ANGELES, CA (213) 662-5291

NIGHT LIFE



ROCK

By Eric Niles



Human Drama

Yet another long line wrapped its way 'round the **China Club** as my chariot screeched to a halt. After some serious line-time (I still haven't mastered the art of barging my way to the front), I entered just in time to see **Doc Lawrence** crooning away in mid-set form. Lawrence's kinda **John Cougar**/middle America rockers had a whole lotta industry folk dancin' in the aisles. My opinion? Uh...Well...uh huh...Despite my hedging appraisal, a lot of people are way high on 'ol Doc. I guess I'll stick to the unheard-of types over at the **Gaslight**.

Sauntered over to the **Whisky** recently to see if a fresh crop of non-Strip hard rockers could put a dent in attendance figures there. Alas, not even a strong bill like **Saigon Saloon**, **Back Alley Sally** and **Smash It Ta' Pieces**, had a prayer. Which was too bad, cuz all three can put on a show—especially **Back Alley Sally**, whose singer **Mark** has a throat well worth a listen. I could swear it was **Don McCafferty** up there singing Sally's version of **Nazareth's** "Son Of A Bitch." Meanwhile, over at the **Roxy**, the **Romantics** attracted a sizable throng. Of course, "That's What I like About You" brought the house down, but can you name the follow-up to that single? How soon we forget.

Is **Byte The Bullet** the next Strip band to get snatched up by a major?

Word on the street has it that these Georgia lads are a sure bet.

Burning Tree has just finished up tracks for their forthcoming LP on **Epic**. To be eponymously titled, the effort was produced by **Tim Palmer**, who most recently produced **Bowie's** **Tin Machine** platter. Look for **Burning Tree** product by February.

Kinda hidden in a recent **English Acid** billing (which also included ascending deities **Liquid Jesus**), **Bootleg** snuck up and bit me in the senses. Friends of mine have been buzzing about these gals a lot lately, and they weren't joshing. **Bootleg** is a decidedly female hard rocking crew with enough sleaze and sass to fight it out with all the would-be misogynists out there. Look for **Bootleg** to rocket up the Hollywood pecking order.

For **New Improved God**, six stringer **Kent Jones** has resurfaced with a new project called **Lobotomy Moth**. Besides getting serious consideration for **Band Name of the Year**, the band sports former **Koha** bassist **Mike Dunne**. Ex-**New Improved God** mates **Mickey Mess** and **Damien** are propping up an outfit called **Bad Bones**.

For all you out-of-towners, **MC** cover cat **Alice Cooper** haunted the **Cathouse** on Halloween. And no, **Kane Roberts** didn't dress up as the **UNICEF** poster boy.

Those of us in the print biz are always sad to see a fellow publication go under. Personally, I will never adjust to life without the **Herald Examiner** Sports Page. R.I.P.

It just may be the vibes they emit, but **Concrete Blonde** sure fondle my soul something fierce. Back in town again after a hump-busting tour, **Johnette** and Co. get it up one more time in '89 at the **Palace** on December 1st. Tickets will fly like **Ben Johnson** (with steroids), so buy prematurely.

Also **Human Drama**, **Hangmen**, **Kill For Thrills**, **Rock City Angels**, **Lock UP** and the **Electric Love Hogs** all headline the same **Palace** on November 30th.



Anne Sperling

Concrete Blonde

C&W

By Billy Block



Billy Block

Rosie Flores, Pamela Des Barres and Polly Parsons.

The musical event of the month took place at the **Palomino Club** in North Hollywood as **Ronnie Mack** presented a tribute to **Gram Parsons**. Held on Gram's birthday, hundreds of well-wishers filled the **Pal** to capacity, and many waited in line over an hour to gain entry to this star-studded evening of music.

The artist roster read like a who's who of L.A. talent. **Sid Griffin** (who authored a well-written book on Parsons) and his new band, **The Coal Porters**, played as did his former bandmate, **Steve McCarthy** (both were in the **Long Ryders**) and his new outfit, **Walker Stories**. Former **Byrd** **Gene Clark** and **Carla Olsen** played a well-received set as a duo. **Jeffrey Steele** played **Willie Nelson's** "Night Life" during his set and dedicated it to his wife who was listening on the radio, as it was the evening of their anniversary. **Curb Record's** artist **Jann Browne** played her hit single, "You Ain't Down Home," as **Desert Rose** bassist **Bill Bryson** joined her onstage. Those hillbilly rockers, the **Neon Angels**, roared thru a tight set of originals as **Chris Lawrence** strangled his **Fender Telecaster** and flew around the stage. **Bruce Barlowe**, renowned bassist of **Commander Cody** and **Hoyt Axton** fame, added a nice set with his distinctive bass playing and fine vocals.

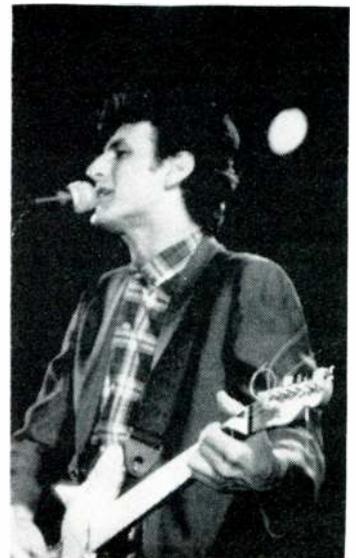
The **Lonesome Strangers** played material from their **Hightone** album and were smoking. Fiddle master **Byron Berline**, who performed with the band most of the night, also gave a clinic with his amazing "Oklahoma Stomp" and "Orange Blossom Special." Actor **James Intveld** made a surprise appearance and performed the Parsons classic, "Streets of Baltimore." James can be heard as the voice of **Johnny Depp** in the **John Waters** film, **Cry Baby**. The guest of honor for this memorable occasion was **Gram Parsons' daughter, Polly**, who made her singing debut on the

stage of the legendary **Palomino**. **Polly** did a wonderful version of her dad's song, "Luxury Liner," and shows a lot of promise as a singer. **Polly** was introduced by her manager, the lovely **Pamela Des Barres**. **Polly** then led the crowd in singing "Happy Birthday" in memory of the birth of her prolific father.

Crowd favorite **Rosie Flores** then took the stage and proceeded to tear the house down. Backed by **Barndance Band** members **Dale Watson**, **Keith Rosier**, **Steve Van Gelder**, **Butch Pluto**, **Marty Rifkin** and **Ronnie Mack**, **Rosie** played and sang her heart out. **Rosie's** dynamic reading of **Gram's** "Sin City" was an emotional moment as a tearful **Polly Parsons** came onstage to give **Rosie** a big hug at the song's conclusion. **Rosie** encoored with a rocking "Ain't Living Long Like This," as the band played with reckless abandon and the capacity crowd danced and cheered. **Gram** would have dug it!

Pete Anderson and his band, the **Racket Squad**, leave for a tour of Great Britain as both opening act and backing band for **Michele Shocked**. Along with regular band members **Skip Edwards**, **Dusty Wakeman**, **Duane Jarvis**, and **Jeff Donovan** will be session hornmen **Lee Thornberg** and **Jim Pollock**. **Michele** enjoyed both critical and commercial success on her last effort and the early indications are she will surpass those with this more blues-influenced project. Could a **Racket Squad** release be far behind?

Jim Lauderdale and **Re Winkler** recently showcased at the **Exit/In** for Nashville publishers and labels. Presented by **Brownlee Ferguson's Bluewater Music** who handles **Lauderdale's** publishing, the evening was a huge success.



Lonesome Stranger Jeff Rymes



JAZZ

By Scott Yanow

Some of the most exciting music that I've heard this year was provided by **Max Roach's Double Quartet** during their residence at **Catalina's**. The immortal drummer (Charlie Parker's percussionist in the 1940s, and always ahead of his time) had his regular unit (including the underrated trumpeter **Cecil Bridgewater**, **Odean Pope** on tenor and electric bassist **Tyrone Brown**) augmented by the **Uptown String Quartet**, a brilliant group that found talented daughter **Maxine Roach** on viola. Ever since the 1920s, there have been many attempts to combine jazz with strings and generally they have resulted in soloists being backed by muzaky charts, but that is not the case here. The string arrangements were swinging and complex, the two units meshed together perfectly (with the strings sometimes sounding like an orchestra) and all of the players were top soloists. The arrangements were full of surprising twists, and the music was consistently innovative and exciting. Among the songs performed were "Bright Moments," Bridgewater's tongue-twisting "Bird Says" (based on "Confirmation"), on which the trumpeter had nine hot choruses, the ballad "Tribute," "Extensions," the folk song "Calvary" (at one point the strings purposely imitated a country fiddle band of the 1800s) and Oscar Pettiford's "Tricotism." With Max Roach playing his typically brilliant melodic drum solos as a bridge between the two quartets, this ranked as one of the best concerts of the year.

Moe Koffman's quintet played before a select crowd at the Cana-

dian consulate, emphasizing polite but swinging material that reflected his band's roots in bop without disturbing those in the audience not accustomed to syncopation. Koffman, alternating between flute and alto, performed a Brazilian piece ("Coffee Ice Cream"), the ballad "Angel Eyes," a calypso original from pianist **Bernie Senensky** called "Paco Paco," "Sonny's Tune" and what Moe called "a medley of my hits," his still-popular 1957 original "Swinging Shepard Blues." It was particularly nice to see guitarist **Ed Bickert** and Senensky, bandleaders in their own right, making rare appearances in L.A. Near the end of their set, Koffman played a bit of his more heated alto on the most passionate song of the night ("Momentum"), waking up the older crowd with a few Sanbornish licks without disturbing anyone too much. Bassist **Barry Elmes** and drummer **Patrick Collins** offered fine support throughout.

Upcoming: **McCabe's Guitar Shop** in Santa Monica (213-828-4403) will be featuring the highly original harmonolodic guitarist **James "Blood" Ulmer** on Dec. 9. **The Comeback Inn** (213-396-7255) hosts **Buddy Collette** (Nov. 25), **Ray Pizzi's Woodwind Chamber Trio** (Nov. 29) and legendary violinist **Michael White** (Nov. 30). **At My Place** (213-451-8596) has **Charlie Haden's Quartet West** (featuring **Ernie Watts**) on Nov. 24 and guitarist **Mike Stern** (Nov. 30). **Pacho Sanchez's Latin Jazz Band** will be at **Alfonse's** (818-761-3511) Nov. 27 while **Catalina's** (213-466-2210) hosts tenorman **Houston Person's Quartet** (with singer/wife **Etta Jones**) through Nov. 26, drummer **Billy Cobham** from Nov. 28-Dec. 3 and **Randy Brecker's quartet** (Dec. 5-10).

BLACK MUSIC

By Lisa Posey



Todd Washington of Hello Children

the highly publicized, videotaped incident of Jackson's encounter with Long Beach's not-so-finest that climaxed when Jackson, restrained by his brother officer, was pushed through a storefront window. All of this was captured on camera by an NBC news television crew that was following Jackson. Kudos to the Artillery for remembering brother Jackson's cause in their music.

Nothing about the following story is new, only the culprits' names change. I was recently told about one of those nasty pay-to-play deals from a local musician. Apparently, **After Dark Productions** invited his band to play a gig featuring metal bands from Japan. The musician and his band decided to do the show so a particular A&R person could see and hear them. When fans didn't buy tickets for this "event," the promoters held the musician's \$3,000 guitar for ransom until the band could come up with the several hundred dollars it had agreed to guarantee. A music critic, like any police beat reporter, can name perpetrators and make long lists of victims. But it is up to the musicians to protect themselves from being mugged. If your band makes a pay-to-play arrangement, it is increasing its odds of getting raped.

The week the Berlin Wall came tumbling down, I checked out **Urban Artillery** who shook up the timber at the **Music Machine** along with **Hello Children** and **Metropolitan**. The Artillery's arsenal of songs includes a tribute to **Don Jackson**, the black cop who dressed as a regular guy and ran a series of videotaped sting operations to catch cops in the act of hassling young black and Latino citizens without a cause. You might recall

The **Black Rock Coalition** needs office space as well as a place to hold its meetings every two weeks. If you can help, call (213) 960-7730. **MC**



Max Roach's Double Quartet



Jeff Hollie of Urban Artillery.

CONCERT REVIEWS



David Byrne

David Byrne *The Pantages* Hollywood

David Byrne is notorious for pushing the boundaries of music to the outer most edges, and in the past he has been quite successful in an avant-garde sort of way. However, with his latest endeavor, which consists of a sixteen-piece band playing Brazilian-styled music, the man who wears the biggest suits in the world may have gone too far out on a stylistic limb—a limb that is amputated by his brutal yet honest mangling and mingling of Brazilian music with that distinctive David Byrne moan and his witty and often times bizarre Talking Heads-styled lyrics ("Like a pizza in the rain/No one wants to take you home/But I love you just the same").

At his *Pantages* debut, Byrne and his band donned matching polyester white suits and performed on a three-tiered stage that looked like the Ricky Ricardo Show revisited. The band featured the exquisite talents of singer/songwriter Margareth Menezes from Brazil, who took center stage twice during the evening and performed several of her own authentic Brazilian compositions.

Opening with "Office Cowboy," from his recently released solo album, *Rei Momo*, and relying heavily on material from that LP, Byrne seemed to evoke somewhat of a mixed bag of feelings among the audience members. Early in the evening, he attempted to rouse the crowd by suggesting that they stand up and dance. Unfortunately, most folks remained seated. They did muster up the energy to clap along to the propulsive beat on songs such as "Make Believe Mambo," "Independence Day" and "The Rose Tattoo." I also heard sporadic yells throughout the evening for "Psycho

Killer" and other Heads hits. But those Heads fans probably were disappointed as there were no Heads hits performed. David did, however, manage to do two Heads songs on this solo tour, "Mr. Jones" from last year's *Naked* LP and "Papa Legba" from the movie soundtrack *True Stories*, both of which seemed to give the otherwise yawning audience a ray of hope that Byrne hasn't yet laid to rest the Talking Heads.

—Pat Lewis

Stevie Nicks *The Greek Theatre* Los Angeles

To paraphrase Mick Jagger, this Stevie Nicks concert was an evening filled with mixed emotions. On the one hand, the Queen of Mystic Rock has never sounded better; on the other hand, her choice of material left much to be desired. Forfeiting the proven hits—"Rhiannon," "Gypsy," "Talk To Me," "Stop Draggin' My Heart Around"—for newer and less recognizable songs was a bold but ultimately unsatisfying move.

Although the alluring Welsh Witch has still not regained the slender sex kitten sensuality of her early Fleetwood Mac days, the voluptuous beauty can still make the men drool as she pranced about the stage in her trademark silken capes and high-heeled boots beneath her wild mane of hair. Unfortunately, her many outfit changes during the show (at least eight) only detracted from the performance. The numerous exits would not have been as disturbing if one of the other eight band members had picked up the slack.

Now for the good news: Stevie Nicks has rarely sounded as well as she did on this night under a beautiful L.A. sky. "Outside The Rain" opened the show with typical fanfare, and the segue into "Dreams"

brought her hometown crowd to the outskirts of Nirvana. "Rooms On Fire" kept the audience up, but it was her eerie presence on a smoke-filled stage during "Gold Dust Woman" that best demonstrated her intense and magical persona.

Probably the most moving moment of the night was Stevie's dedication of the lovely "Beauty And The Beast" to San Francisco's earthquake victims. Her tender voice brought chills to many, and Nicks' vocal prowess has never been stronger. Returning from another one of her many exits to the pulsing beat of the rousing anthem "Stand Back," the magnetic charisma of Nicks resurfaced as she kicked into high gear. As Nicks danced and swirled under the lights, the band reacted with their strongest support of the night.

To end the show, Nicks tore into "Edge Of Seventeen" which included a face-to-face vocal confrontation with her longtime singing partner, Sharon Celani. As the song winded down, Stevie made her way to the edge of the stage, accepting flowers, cards and stuffed animals from her adoring fans. As Nicks glowed from all this adulation, it was that much more disappointing when she returned for only a one-song encore.

Nicks left out at least five classic hits in her short fourteen-song set. She would be well advised to restructure her show, and keep the exits to a minimum. Stevie, you're a beautiful woman, and it's okay to sweat. After all, it's a rock concert not a video. —Steven P. Wheeler

Melissa Etheridge *The Subdudes* The Roxy West Hollywood

Rock & roll fans lucky enough to have secured tickets for Melissa Etheridge's sold-out five-night stand at the Roxy not only saw one of the best shows of the year but also caught a glimpse of rock's next

superstar.

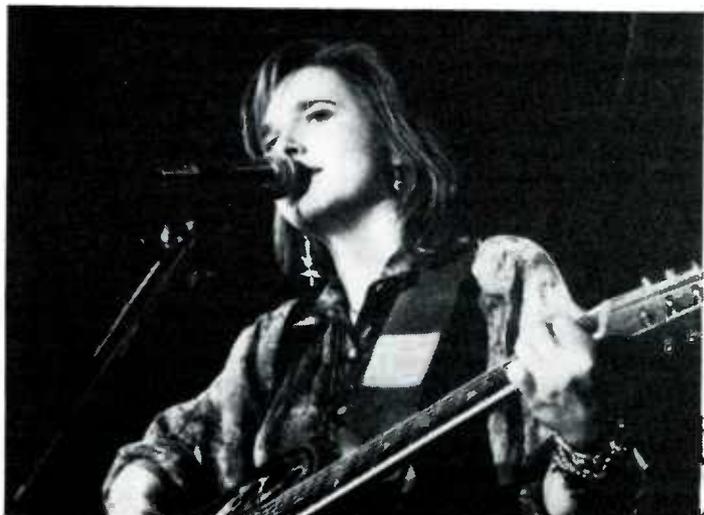
Called by some a female John Cougar Mellencamp, this 29-year-old musical sensation is much more than that. Arguably the most passionate rock vocalist since Janis Joplin, Etheridge mixes an engaging down-home personality with unbridled power, talent and charisma. Performing not only for a packed house at the Roxy, but also a nationwide radio audience, the Long Beach resident disappointed no one. With her husky, aggressive vocal style and blue-collar musical approach, Etheridge fronts a band that is one of the tightest in rock.

Opening the show with a collection of songs from her current album, *Brave And Crazy*, the Kansas-born rocker captured her audience from the first acoustic notes of "The Angels." Her free, explosive energy is what makes Etheridge such a magnetic presence in concert. Even her softest ballad, "You Can Sleep While I Drive," was given a dramatic treatment, illuminating Etheridge's poignant and emotionally charged lyrical ability. Other performance highlights included the bull's-eye rendition of "Occasionally" (on which Etheridge supplied the backbeat by pounding the back of her guitar), "Similar Features," "No Souvenirs" and the song that started it all, "Bring Me Some Water."

Backed by an electrifying band led by bassist Kevin McCormick, Etheridge was a sight as she toured the stage, circling band members like a fly around a flame. Melissa Etheridge encapsulates all that is great about rock & roll and will undoubtedly set the standard for future artists in the Nineties.

This memorable evening was inaugurated by Atlantic's quirky band the Subdudes. With their New Orleans-swamp sound, this four-piece ensemble is one of the more interesting groups around. What other rock & roll band would bring on a tuba player to offset the kazoos that the boys pulled out during two of the songs. Unique and entertaining, the Subdudes may just surprise you.

—Steven P. Wheeler



Melissa Etheridge

**WE CAN'T MAKE YOU
FAMOUS
WE CAN MAKE YOU
RICH**

Earn up to

\$40

per hour

SELLING COMPUTER SUPPLIES

Guaranteed Starting Salary

Earn up to \$1000 per week

Realistic \$400 to \$500 per week after training

★ **Complete Training** ★ **Daily Cash Bonuses \$\$\$**

★ **Top Commission** ★ **Flexible Hours**

★ **No Returns/No Reserve**

Call Today.....Work Tomorrow!

Immediate Openings

Call Dave or Mike at the N. Hollywood/Burbank office

(818) 972-2119



**ADVANCED RIBBONS &
OFFICE PRODUCTS**



BAND & HEADSHOTS
Paul Norman
213-392-1421

ROCK IN LUXURY!!



- Elegant Gold Trim Stretch Limos
- Plush Leather Interiors
- Fully Stocked Bars
- VCRs (Play Back Your Video)

**"PRINCESSA"
LIMOUSINE SERVICE**
(213) 376-7631

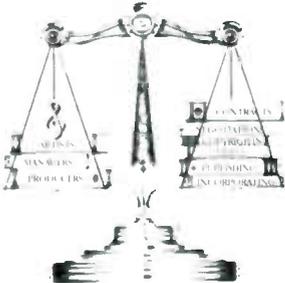


Perrine Photography Studio
Bandshots & Headshots \$100
(213) 871-1606 (818) 792-3075



WESTSIDE STUDIO PHOTOGRAPHY
(213) 479-8119

THE MOST POWERFUL SCALES IN THE INDUSTRY



**Entertainment Attorney
Robert S. Greenstein**
Where the industry comes for sound advice.
(213) 203-9979

CLUB REVIEWS

The Rattles

Gaslight
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Stuart Kelli, lead vocals, rhythm guitar; Kenji Stevens, lead guitar, backing vocals; Kent Matthews, bass; Paul McDaniel, drums.

□ **Material:** Socially and politically motivated folk/rock music. Driven by acoustic and electric guitars respectively, these songs express concerns about the environment ("Last Generation"), the homeless and disenfranchised youth ("Troubles") and the faded memories of jobless men ("Save The Photograph").

□ **Musicianship:** The Rattles convey a strong sense of cohesiveness and unity onstage, interweaving jagged rhythms and ringing melodies together. Stuart Kelli's gritty vocals captured the torment and disillusion of his intelligent character sketches. Paul McDaniel and Kent Matthews offered a steady and capable backdrop for Kenji Stevens' often explosive and colorfully innovative guitar work, experimenting constantly throughout the show with unusual off-kilter harmonics and tones.

□ **Performance:** Considering the amount of small stage space the Rattles had to work with, the band overall gave an economical yet earnest performance onstage. What the Rattles lacked in actual physical movement they more than make up for in heartfelt yet sometimes clichéd stage patter urging audience members to stand up and take an active interest in the world around them.

□ **Summary:** The Rattles are a talented band exploring society's ills similar to other alternative groups of their ilk. While making valid statements, this relatively young band's lyrical content needs refining in order to more fully develop a distinctive style. —Harriet Kaplan

Wolfsbane

Speak No Evil
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Blaze Bayley, vocals; Jase Edwards, guitar; Jeff Hatley, bass; Steve Danger, drums.

□ **Material:** The dictionary describes "Wolfsbane" as a malady characterized by extreme soreness of those muscles in and around the neck. It occurs primarily after witnessing the band Wolfsbane live. Welcome to the New Wave of British Heavy Metal, 1989. Wolfsbane plays dirty, sweaty, fast and ferocious rock & roll that just might be the liveliest British musical export in a very long while. From the roller-coaster ride of "Manhunt" to the superbly paced "Money To Burn" there is absolutely no letup in their attack. In fact, never was a set so on target at redefining just what no-frills



The Rattles: Jagged rhythms and ringing melodies.

heavy metal is about.

□ **Musicianship:** The band is tighter than a mental patient's jacket, yet never out-of-control. Guitarist Edwards stands in place and grinds out searing riffs with an almost casual air, while Hatley bounds across the stage pushing the music to even higher levels of intensity. Drummer Steve Danger more than lives up to his name. No doubt the real attraction is leader, Blaze Bayley. Expressive, sincere and exciting all at the same time, he has that inherent quality of which stars are made. However, despite the strength of their individual personalities, cohesiveness is their greatest asset. All pieces lock together to form a group with incredible potential.

□ **Performance:** It's fantastic to watch a band that's having as much fun if not more than the audience. Wolfsbane is so damn infectious that you can't help be caught up in their enthusiasm. The band releases so much pure energy onstage that watching them is a terribly exhaustive experience.

□ **Summary:** It's a shame that Wolfsbane is as good as they are. A year from now they'll be forced to open arena shows and ruin that intimate sense of energy. So check this band out in the clubs while you have the chance. Oh, and try playing their album at peak volume on a freeway the next time you get an open stretch of highway. Driving was never better! —Scott Schalin

CLUB REVIEWS



Roulette: Combining funk, rock and metal.

Roulette

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Chuck More, guitars, vocals; Davo, lead vocals, guitar; Gil Gagnon, drums, vocals; Phil Bright, bass, vocals.

❑ **Material:** San Francisco-based Roulette is a hybrid heavy metal band that successfully incorporates some pretty heavy duty funk riffs into their hard rock/metal sound, much along the same lines as fellow head-bangers Living Colour. Roulette's material is aggressive, yet it maintains a strong melodic sense and well thought out vocal harmonies. "Lost & Found," for example, is a pumping rocker with lyrics that really hit home. "Perfect Crime" and "Midas Touch" are both tough, driving tunes that challenge and stretch the boundaries of metal to the outer most limits while simultaneously remaining accessible. The highlight of their set was the anthemic and extremely catchy, "She Gets What She Wants," which has definite commercial radio potential.

❑ **Musicianship:** This is an intense group of comrades who connect well with each other on a musical level and seem to have a hell of a good time doing it. Drummer Gil Gagnon with his sizzling open hi-hat style, drove the band with oodles of rhythmic punch and solidly held down the fort for both guitarist Chuck More, who took off on many a screaming all-hands-on-neck solo, and bassist Phil Bright, who orbited earth a number of times with some mighty mean funk/slap bass work.

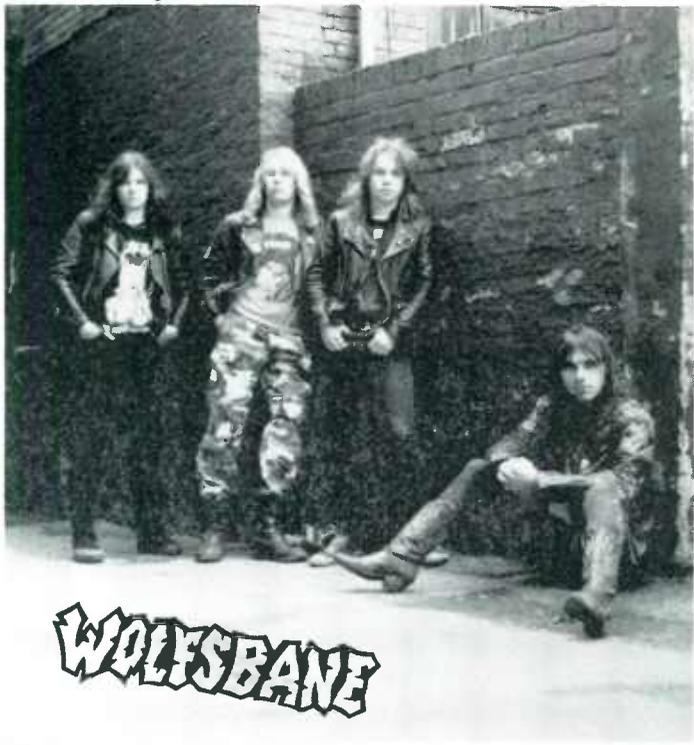
❑ **Performance:** Roulette is definitely a mobile band. Even Gagnon managed to keep the audience stimulated with his stick tossing/twirling and body contortions around the

kit. Of course, vocalist Davo was the center of attention here. He's a captivating front person with an impressive set of pipes, and his tasteful rhythm guitar work helped fatten-up the band's sound. Their set was well-paced and showed off their diverse talents both as proficient musicians and strong songwriters. Due to the Teaser's short set policy on Sunday nights, Roulette's show was far too abbreviated, and unfortunately, they shortened it further by their poor decision to do a cover of "Play That Funky Music, White Boy." Granted, it was a good opportunity for them to stretch out, and bassist Bright shined on this

one. However, Davo is a metal singer and he has no business attempting to sing a song of this nature. He simply has no soul in his voice.

❑ **Summary:** There are a barrage of metal bands currently on the Los Angeles circuit vying for top gun, and this band certainly could be a strong contender for the post if they'd hang around L.A. long enough to get some momentum happening. I don't know what it is about San Francisco—maybe it's the cleaner air or all the healthy food that they feed you on Haight Street—but it certainly has produced one hell of a fresh and spunky band known as Roulette.

—Pat Lewis



Wolfsbane: Tight and controlled metal.

Michael Lavine

RECORD INDUSTRY REPRESENTATIVE

(30 years experience)
Awarded 64 Gold / Platinum Records



EXPERT ASSISTANCE IN:

- ★ Obtaining a major record deal
- ★ Quality demo presentation
- ★ Obtaining a major distribution deal
- ★ Developing your new record label
- ★ Record promotion-marketing-distribution

213 / 461-0757

Only Sincere Clients Please!

VISA/MC/Checks Accepted



STUDIO SERVICES

SEVEN EXTRA-CLEAN REHEARSAL ROOMS!

AIR-CONDITIONED • PA

Rehearsal Studios

Equipment Repairs

Equipment Rentals

2033 PONTIUS AVE. • L.A., CA 90025

213-478-7917

Audio Cassette Duplicator Co.

—WORLD CLASS DUPLICATION—

<ul style="list-style-type: none"> • Real-Time Duplication • TDK Tape • Superior Quality & Service • All Work Guaranteed • Appointments Accepted • Fast Turnaround Time 	<ul style="list-style-type: none"> • DAT Format • 1 4" & 1 2" Analog • Sony PCM 1630 • Sony PCM F-1 • Cassette Master • Labeling
---	--

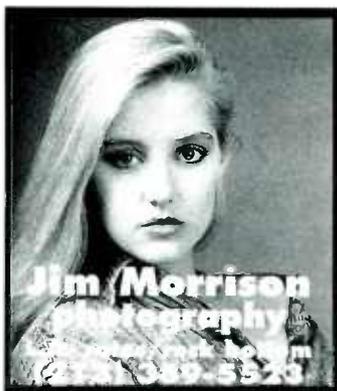
12426 Ventura Boulevard
Studio City, California 91604
(818) 762-ACDC

DO YOU NEED A LAWYER?

MUSIC AND ENTERTAINMENT LAW

CONTRACT

JEFF BERKE
(213) 286-9466



NEW
2" 24 TRK.

S.B.S.
SOUTH BAY SOUND

NEW
32 CH. BOARD

SOUTH BAY SOUND
24 TRK \$40
12 TRK \$25
Full Midi Studio, 3 Live Rooms + More!
REHEARSAL \$8-\$15
4 Clean Air Conditioned Rooms
P.A. Incl. Block Rates Available
REC (213) 538-0209 REH (213) 324-8330

"affordable legal services...
exciting news for all local
artists." —Randal A. Case,
Music Connection,
Feb. 1986

RANDAL NEAL COHEN

—music attorney

(818) 986-2233

(213) 552-2233

Reasonable hourly fee

MUSIC VIDEOS

GET NOTICED WITH A
PROFESSIONAL VIDEO

- FILM OR VIDEO TAPE
- FULL EDITING INCLUDED
- WE'LL SYNC TO AUDIO MASTER

CALL FOR DISCOUNT RATES
(415) 524-ROCK

rock
productions

CLUB REVIEWS

Back Alley Sally

Exposeur 54

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Mark Stone, vocals; Phil Hudson, guitar; Lisbo, guitar; Graham Cross, bass; Brian Walsh, drums.

❑ **Material:** Back Alley Sally serves a bland plate full of typical, swingin', Guns via Aerosmith, middle-of-the-road high energy rock with sleaze on the side. All songs crave even slight innovation.

❑ **Musicianship:** This five-piece ensemble possessed a fairly tight rhythm section which sports a noteworthy bass player amidst a well-balanced yet unremarkable guitar duo. All vocals were sadly bereft of melody and feeling, whilst lyrics swam lifelessly in an inaudible jumble. It is true that, en masse, these boys fit well together for their caliber/genre and provide a full bodied sound, although indistinctive.

❑ **Performance:** Now, here's a bit of flight. Vocalist and focal point, Mark Stone, careens buoyantly about the stage in his exquisite doll-child splendor with a good kinetic vibe and reasonable flare. He's a looker (Tyler-ish), which is, more often than not, crucial to the success of rock bands. The guitar players rocked away with passable fanfare and the skin pounder did have some verve. As a unit, they visually weren't a sight to marvel at, but in time they may be. The lack of leather was good, in this case, but the black jeans stood strong.

❑ **Summary:** Consideration must be applied, in that this is Hollywood and Back Alley Sally wears that rancher's brand proudly. If every member honestly dissected himself as a musician and performer and worked fervently together, the entire band may one day teeter on the edge of becoming a good, creative rock act.



Back Alley Sally: Where are the melodies, fellas?

Realistically, it could be a while before Sally's ready to emerge from the Back Alley and whip some butt.

—Deonna Boman

Billy Truitt & The Barnstormers

The Forge

Glendale

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Billy Truitt, vocals, keyboards; Dave McElvey, harmonica, vocals; Re Winkler, bass, vocals; Dan Dugmore, steel guitar, guitar, vocals; Rhys Clark, drums, vocals.

❑ **Material:** The perfect combination of country standards, contemporary country dance tunes, instrumentals and original compositions.

❑ **Musicianship:** Individually, each member of the Barnstormers has a list of credentials that is extremely impressive. Leader Truitt was the original keyboard player for the Kingsmen ("Louie, Louie") and is a great singer and piano player. Harmonica player Dave McElvey is with-

out a doubt one of L.A.'s best, blowing tasteful fills on ballads and burning solos on instrumentals and uptempo material. Bassist Re Winkler is a veteran of the local country scene, having been featured on the *Town South of Bakersfield* LP as well as the upcoming *Down in the Valley* compilation due out in Dec. Steel player Dugmore is famous for his work with Linda Ronstadt, who he toured and recorded with for many years. Drummer Rhys Clark is one of the busiest guys in town, playing with many of the top local club groups as well as touring with singer/songwriter turned actor Hoyt Axton.

❑ **Performance:** With so much talent on the stage at one time, it is easy to see why these guys were having such a good time playing. It was apparent that all of the members of Billy Truitt and the Barnstormers truly enjoy playing their instruments and performing together.

❑ **Summary:** Great material written and performed by some of the best our town has to offer. Recent recordings by Billy Truitt and the Barnstormers should be available soon and could easily lift them out of the clubs and onto the concert trail.

—Billy Block



Billy Truitt: Great material and great musicians.

Ron Kurtz, Donnie Brooks and Charles L. Ward

Present

"BATMAN RIDES AGAIN"

A TIMELY TOP-40 DANCE SINGLE

Recorded By

— TINY TIM —

As seen on the Arsenio Hall and Joan Rivers Show

Written, Produced and Arranged by

— MICHAEL PINERA —

for Pinera Productions

(Executive Producer: Tony Aiello / Recorded at Warner-Amigo Studios)

with Special Guest Stars

— HERMAN'S HERMITS —

NOW AVAILABLE FOR IMMEDIATE LABEL DEAL!

MAJOR LABELS NEED ONLY APPLY

Contact: *Michael Pinera / 17336 Sunset Blvd. #31, Pacific Palisades, CA 90272*

also

FIRST TIME EVER! Seven of the biggest classic rock acts from the '60s and the '70s performing their top hits in spectacular

3-D VIDEO

Broadcast or Major Syndications Only

Contact: *Charles L. Ward*

Executive Producer/V.P.

3-D Distributors Corp.

615 S. Flower St. Suite 1700, Los Angeles, CA 90017 (213) 623-3404

A 30th Anniversary of Rock N Roll Production

RECORD REVIEWS



Rolling Stones Steel Wheels

Rolling Stones Records/CBS

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Chris Kimsey and the Glimmer Twins.

□ **Top Cuts:** "Rock And A Hard Place," "Terrifying," "Mixed Emotions."

□ **Summary:** *Steel Wheels* echoes the good and the bad of 1981's *Tattoo You*. The Stones' recent reformation has brought a renewed energy to the band, something that is reflected on the rockin' "Sad Sad Sad" and the blistering blues of "Terrifying." Keith's passionate off-key hoarseness is brilliant on "Slipping Away," another album highlight. *Steel Wheels* proves that the sum of Mick and Keith together is much greater than the individual parts. Twenty-five years later, the Stones keep rolling. —*Steven P. Wheeler*



Eddie Murphy So Happy

Columbia

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Till The Money's Gone," "Pretty Please," "Tonight."

□ **Summary:** Eddie Murphy's new album alternates between pseudo-soul and lightweight funk. Unfortunately, he constantly undermines his own intent by using the kind of vulgar lyrical turns that are usually associated with younger audiences and funkier product. Luckily, Murphy had help from some of the best sidemen and producers money can buy. Bits like the Bobby-Brown-style complaint that borders "Till The Money's Gone" and the drunken takeoff of "Auld Lang Syne" during "Bubble Hill" add a healthy dose of interest to what is otherwise a very schizophrenic product. —*Tom Kidd*



Neil Young Freedom

Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Neil Young, Niko Bolas.

□ **Top Cuts:** "Rockin' In The Free World," "Eldorado," "Someday."

□ **Summary:** This delectable twelve-song platter rings out with the kind of authority and vulnerability that this artist hasn't exhibited since his last classic, *Rust Never Sleeps*. *Freedom* scores with Young's once patented right-left combo of folk pop and straight ahead rock & roll. The electric version of "Rockin' In The Free World" finds the veteran singer raising Cain like the Young of old. But most of the songs have a spacious, contemplative quality. There's little of the dense, feedback laden rock that marked his early solo work. —*Jon Matsumoto*



The Partridge Family Greatest Hits

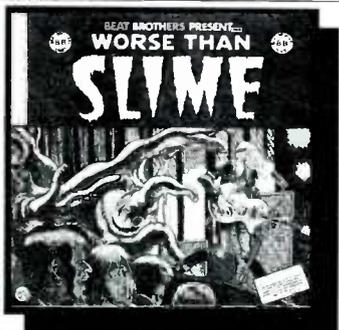
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Wes Farrell

□ **Top Cuts:** "It's One Of Those Nights," "Echo Valley 2-6809," "Looking Through The Eyes Of Love."

□ **Summary:** Teen idols never get their due, no matter how good they might be as singers. And David Cassidy was certainly one of the best. 1971's *Sound Magazine* remains my all-time favorite album, but unfortunately there aren't enough tunes from that album on this package. This compilation fills a void in the genre of early Seventies pop, but its tacky cover won't encourage open-minded listening, and liner notes by wunderkid-turned-DJ Danny Bonaduce only detract from the music. —*Guy Aoki*



Various Artists Worse Than Slime No. 1

Beat Brothers

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Beat Brothers

□ **Top Cuts:** "I Married Mama," "Buttkickers From Outerspace," "Teenage Romance," "Touch Yourself."

□ **Summary:** This is an insane collection of twenty-one novelty songs. Many were contributed by various Dr. Demento Show mainstays including the likes of Barnes And Barnes, the extremely weird Wild Man Fisher, Hot Food To Go and the demented man himself, Dr. Demento. Stylistically, the material ranges widely from track to track from heavy metal to rap to American surf music ("Surfin' At 43" by The Hodads and KROQ's Poorman) and everything and anything in between. —*Pat Lewis*



The Jets Believe

MCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Emotional," "Believe In Love."

□ **Summary:** The Jets have matured from their bubblegum smacking first album. Their latest release, *Believe*, is definitely funkier, especially on "Emotional" and "You Better Dance" which will have you doing just that. While the slower "Somebody To Love Me" and the other similar ballads are pretty, they still rank as average. They have the usual themes of girl-pining-away-for-boy. MCA/Jive recording artist Jonathan Butler wrote the song "Believe In Love." This one has a jazzier and somewhat faster feel to it, which puts it a cut above the other slow songs on the album. —*Maxine Cruz*



Yngwie Malmsteen Trial By Fire - Live In Leningrad

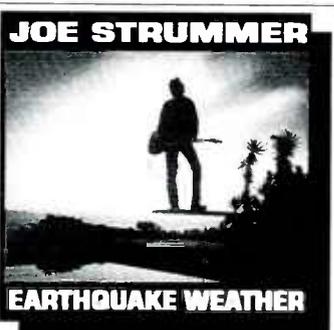
Polydor

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Yngwie Malmsteen

□ **Top Cuts:** "Black Star," "Spasebo Blues," "You Don't Remember..."

□ **Summary:** *Trial By Fire* has excellent sound as far as live albums go, and Malmsteen has finally added some diversity to his licks, as seen is "Spasebo Blues." Those are the strong points (add Joe Lynn Turner on the vocals as well). The weak points? Malmsteen's over-indulgent guitar work seems to be too slotted, and reaching the mainstream is virtually out of the question. The material needs work, and Malmsteen may benefit by letting someone with more diversity and songwriting skill into the picture. In the meantime, plectrums set, air guitars ready? You may begin. —*Tom Farrell*



Joe Strummer Earthquake Weather

Epic

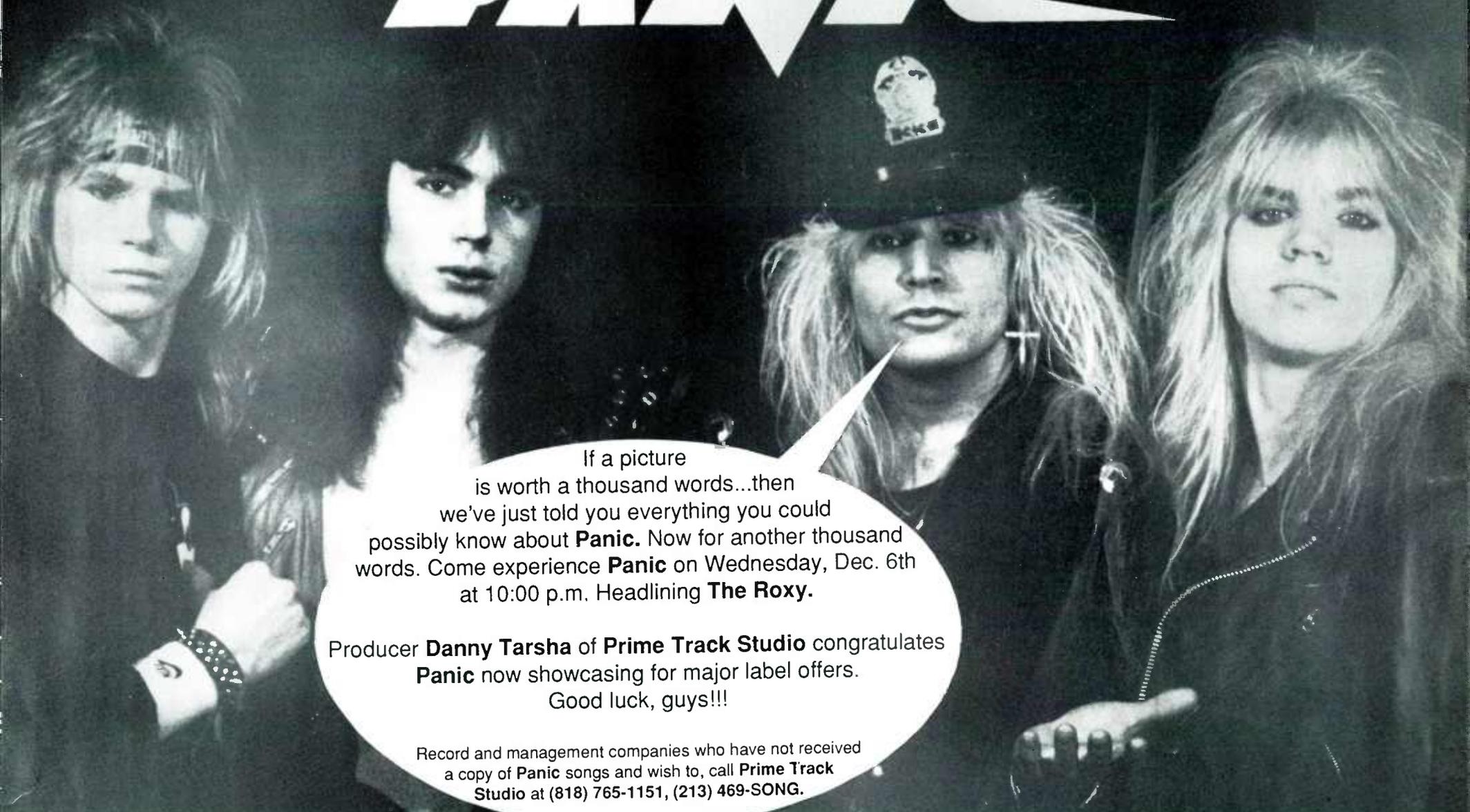
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Joe Strummer

□ **Top Cuts:** "Leopardskin Limousines," "Sikorsky Parts," "Sleepwalk."

□ **Summary:** Joe Strummer's first solo album has much of the feel of one his old Clash albums. His leathery voice is still as insistent and urgent as it was ten years ago. Strummer also continues to explore much of the same musical terrain he covered while in the Clash. There are straight ahead rockers, reggae-influenced pieces, Latin-edged numbers, funky tracks and songs that possess a bit of each. But while *Earthquake Weather* has the veneer of a Clash album, it clearly is not up to the standard of such Clash classics as *London Calling* or *Give 'Em Enough Rope*. —*Jon Matsumoto*

PANIC



If a picture is worth a thousand words...then we've just told you everything you could possibly know about **Panic**. Now for another thousand words. Come experience **Panic** on Wednesday, Dec. 6th at 10:00 p.m. Headlining **The Roxy**.

Producer **Danny Tarsha** of **Prime Track Studio** congratulates **Panic** now showcasing for major label offers. Good luck, guys!!!

Record and management companies who have not received a copy of **Panic** songs and wish to, call **Prime Track Studio** at (818) 765-1151, (213) 469-SONG.

DETCK ^B_M *Shsbiz* *JIM LOSTETER*

Bob Fitch

Mike Keverling

LOS ANGELES COUNTY

AL'S BAR

305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Jack (213) 687-9906, or the bar (213) 625-9703 after 6:00pm.

Type of Music: Original, unique. Experimental only.

Club Capacity: 176

Stage Capacity: 8-10

PA: Yes

Piano: No

Lighting: Yes

Audition: "No Talent Night" every thursday and/or send cassette, etc.

Pay: Percent of door. No guarantees.

ATAMAN

6535 Sunset Blvd., Hollywood, CA 90028

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

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.

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066

Contact: Jay Tinsky (213) 391-3435

Type of Music: Original acoustic material.

Club Capacity: 75

Stage Capacity: 4-5

PA: Yes

Piano: Yes

Audition: Open mic Mondays & Wednesdays at 8:00 pm.

Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069

Contact: Lynda Knorr (213) 652-1203

Type of Music: R&B, rock, pop

Club Capacity: 120

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send package to club: Attn. Becky

Pay: Negotiable

CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA

Contact: Larry Kingsley, (818) 347-6276

Type of Music: All kinds, any type.

Club Capacity: 300

Stage Capacity: 12-15

PA: No (must bring your own).

Lighting: Yes

Piano: No

Audition: Call Larry Kingsley

Pay: Percentage of the door.

CLUB WITH NO NAME

836 N. Highland, Hollywood, CA 90028

Contact: Dayle Gloria, (213) 461-3221

Type of Music: Alternative/Rock & Roll.

Club Capacity: 500

Stage Capacity: 15

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Send tape to above address.

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335

Contact: Scott Hurowitz, G.M., (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, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335

Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA

Contact: Jana (818) 769-2221

Type of Music: All new, original music. All styles.

Club Capacity: 500

Stage Capacity: 12-15

PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman

Lighting: Yes

Piano: No

Audition: Send tape, promo pack, SASE.

Pay: Negotiable

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008

Contact: Geneva Wilson (213) 294-9646

Type of Music: R&B, jazz, top 40 & pop.

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for appointment at above number.

Pay: Negotiable

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA. 90254

Contact: Caroline (213) 540-2274.

Type of Music: Rock, R&B, reggae, blues, oldies.

Club Capacity: 100

Stage Capacity: 2

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Open Mike Night every Tuesday and/or send promo package.

IGUANA CAFE

10943 Camarillo St., North Hollywood, CA. 91602.

Contact: Tom, can leave message on machine, (818) 763-7735.

Type of Music: Original, soft rock, jazz, folk, poetry.

Club Capacity: 55

Stage Capacity: 6

PA: Yes

Piano: Yes

Lighting: No

Audition: Open Mic Night Sundays at 7:00.

Pay: Negotiable

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica, CA 90403

Contact: Jonathan (213) 828-4444

Type of Music: R&R

Club Capacity: 600

Stage Capacity: 9

PA: Yes

Lighting: Yes

Audition: Send tape & photos to above-mentioned address.

Pay: Percentage of door

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029

Contact: John Roberts (213) 669-8003

Type of Music: All original/except punk & HM. Also known for successful showcasing.

Club Capacity: 60

Stage Capacity: 5

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape & bio or call John.

Pay: Negotiable

THE PALACE

1735 N. Vine St., Hollywood, CA 90028

Contact: Mark Jason (213) 462-7362

Type of Music: Original, all styles

Club Capacity: 1200

Stage Capacity: 10-35

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape & bio. No calls.

Pay: Negotiable

ROSE TATOO

665 N. Robertson Blvd., W. Hollywood, CA 90069

Contact: Linda Gerard (213) 854-4455

Type of Music: Cabaret

Club Capacity: 100

Stage Capacity: 4

PA: Yes

Lighting: Yes

Piano: Yamaha Grand

Audition: Audition on Sunday or Tuesday 5-8 Open Mic.

Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927

Club Capacity: 350

Stage Capacity: 8-15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call for info.

Pay: Negotiable

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.

PROMISES

6197 Ball Road, Cypress, CA 90630

Contact: Steve Pniwski (714) 995-3755

Type of Music: Original, pop, top 40.

Club Capacity: 500

Stage Capacity: 7

PA: None

Lighting: Yes

Piano: No

Audition: Call & send tape/bio.

Pay: Negotiable

SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266

Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100

Type of Music: R&B, Contemporary and Pop

Jazz and Blues.

Club Capacity: 100

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: Yes - acoustic

Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.

Pay: Negotiable

MISCELLANY

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

PERSONAL MANAGEMENT CO. w/ extensive roster looking for serious intern who wants to work hard & gain valuable experience. Unpaid. Contact Anita (213) 466-6900.

TALENTED ASSISTANT manager w/ advertising/marketing background for a specialty, one of a kind record store. Send resume: Sharon Foster, Rhino Records, 2225 Colorado Ave., Santa Monica, CA 90404.

WANTED: Experienced 24 track engineer, part time, \$10/hr to start. (818) 908-9082.

INTERIM WANTED: Office manager needed for L.A.'s largest Sunset Strip promoter. Paid position. Call Deziree. (818) 342-2087.

IMMEDIATE OPENING w/ well established studio supply co. Sales exp. & pro-audio background pref. Unlimited earning potential. Call (818) 843-6320. Ask for Rodger Edwards.

INTERN/ENGINEER needed for North Orange County rehearsal/recording studio. Must be reliable. Schooling preferred. (714) 529-8220, Craig.

WANTED: Secretary for management office. Light typing & communications skills needed. Salary negotiable. Aida Management, (818) 780-7093.

ENERGETIC, musically aware needed for hands-on experience in the promotion dept. at Island Records. Small office, very intimate. Call (213) 288-5319.

RECORDING STUDIO seeks experienced office person. Position requires background in studio sales & booking, traffic & bookkeeping. Equal op. emp. Leave message for Terry (213) 960-8886.

INTERIM WANTED. Some pay. Must know recording studio procedures. Exp. in office, engineering or technical a must. Leave message for Intern Supervisor (213) 960-8886.

COCONUT TEASER seeks PT interns, Mon.-Fri., Noon 'til 2. Must have car & knowledge of local bands. Excellent future advancement potential! Len or Carol (213) 654-4887.

INTERIM POSITIONS: Major record co. seeking keyboard players/arrangers w/ excellent theory skills to learn sequencing from studio engineer. Contact Toni (213) 468-3592, 9am-12 noon.

METAL BLADE RECORDS seeking: Runner, Mon.-Fri., 2-6 Transp., license & ins. 2 interns, approx 10-30 hrs per week. Contact Maria @ (818) 980-9050.

STATION RECORDS seeks intern for radio dept. There is pay. Position open immediately. (213) 371-5793.

EXPERIENCED RECORDING & MIDI engineer wanted. Must be fast w/ Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene @ (213) 960-8886.

RECEPTIONIST wanted for synth/computer co. \$800-1000/mo. Call (818) 760-0696.

WP PUBLICITY is looking for interns. Expenses paid & great contacts. Must have car. Call (213) 291-0330.

COMPANION/AIDE for male handicapped musician wanted. Must live-in. Great opportunity for motivated, strong, kind, intelligent person w/ drivers license. Eric (818) 762-5963.

OUTGOING MOTIVATED people only: earn extra money in your spare time. Commission + bonuses. (213) 827-7072.

RECENTLY REMODELED studio in West L.A. seeks engineer(s), preferably w/ following. One of a kind room. Jason. (818) 907-1331.

INTERIM WANTED by Dr. Dream Records for publicity, radio, booking & retail. Contact Dave Hansen. (714) 997-9387.

NEW TALENT show, very fast growing radio show seeks person for executive position. Must have strong background in sales & marketing. Call (213) 876-3414.

HELP WANTED: P/T sales/drivers needed for mornings & early afternoons. Call (213) 657-6301.

INTERIM WANTED for 24 track recording facility. Growth potential for dedicated individual. General office duties, full or part time. Call Janet (818) 955-8030.

INTERIM WANTED: P/T receptionist/assistant needed for top national booking agency. Excellent learning opportunity. No pay but many fringe benefits. Karen (213) 475-9900.

MAJOR INDEPENDENT</

PRO PLAYERS

EXPERT TALENT FOR HIRE
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON. (213) 462-5772

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.
Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garret, Big Lady K, The Pink Fences, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D.
Available for: Producing, playing, programming, and writing. Equipment rentals.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment; Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker/fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A.
Available for: Pro situations; also give private lessons.

MAURY GAINEN

Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer.
Read music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, etc. Songwriting track record.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS

Phone: (818) 597-9231
Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.
Read Music: Chord charts only.
Styles: All forms of commercial Rock, R&B, Blues, & Country.
Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.
Qualifications: Great sound, easy to work with, 16 years exper. in San Francisco Bay area and L. A. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.
Larry Antonino: 4, 5 & 6 string elec. bass, writer,

arranger. Kim Edmondson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.

Read Music: Yes

Vocals: Yes

Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Fabooop*, *Ferns Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.
Available for: Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs.

RAM MILES

Phone: (213) 861-7718
Instruments: Tobias 5-string fretted & fretless basses, S. W. R. Red Head amp, Fender P. J. bass, (Fretless), Gallien Krueger PB 400 Amp. E. V. 1-15" E. V. cabinet.
Read Music: Yes
Styles: All
Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.
Vocals: Backing Vocals
Qualifications: Berklee College of Music. Live & studio experience.
Available for: Any professional situation. Private instruction.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.
Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.
Available for: Sessions, touring, private instruction.

CARL HATEM

Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electric. Simmons, Ludwig, Zildjian, Roland, LP.
Read Music: Yes
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*.
Available for: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

NED SELFE

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, iVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Chords.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BANNIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available for: Studio & stage.

JIM LOWNES

Phone: (818) 798-2711
Instruments: Rauner German acoustic bass, Fender P.J. bass w/ D. Tuner, Custom fretless quadraverb effects.
Styles: All
Read Music: Yes.
Technical Skills: 15 yrs. experience in live bands - 7yrs. studio. Team player, solid ear, work well in creative environments.
Qualifications: B.A. in Music Performance, ABC-TV "Brothers Of Justice", string & electric bass

for Darius & other significant local artists. Bottom line: I love playing music.
Available For: Film, TV, video, sessions, casuals.

BRUCE BLAIR

Phone: (818) 763-1145
Instruments: Yamaha KX88 MIDI Controller, Akai S1000, (3) Akai S900's, (2) Roland D-50's, (2) Yamaha TX racks, (3) Oberheim Matrix 6R's, (2) Korg EX8000's, Roland Super Jupiter, Roland Digital Piano, Yamaha DX7, Sequential Pro-1, drum machines, full 24-track studio w/ effects & guitar equipment, Macintosh computers w/SMPTE lock-up.
Styles: All.
Read Music: Yes.
Technical Skills: Sequencing, arranging, composing, & orchestration.
Qualifications: Album & video projects for Motown, & MCA, film scores, M. A. from UCLA, & numerous live performances.
Available For: Sessions, live work, film scoring, & commercials.

PIERRE MARTIN

Phone: (213) 473-2566
Instruments: Fodera 5 strings, Status S. 2000, Fender Fretless, SWR amp, custom effects rack, etc.
Read Music: Affirmative.
Styles: R&B, funk, rock, fusion.
Technical Skills: Quick ear, great time. Creative harmonic & solid groove approach, excellent sounds & feel, open mind. Fretless & slap proficient, used to work on top or w/sequences. Demo available!
Vocals: Backing vocals.
Qualifications: 10 yrs. of touring & working in studio with: Nick Hamilton, Jonathan Quer, Luc Borigene, Cecil Maury, Patti Layne, Didier Marouani, Air-One, Karim Kagel, Julie Pietri, Rheda. Bands: Loonatics, Coco, Animo, Saroumane, Bobby Thomas (Weather Report). Music clinics, instrumental concerts, etc. . .
Available For: Any professional situations.

BROOK HANSEN

Phone: (818) 988-6738
Instruments: Korg M1 Music Workstation w/8 track sequencer, Korg DSS1 12 bit digital sampler, Hammond C-3 organ w/Leslie 122 speaker, Moog Prodigy monophonic synth, Roland 8 channel stereo mixer, Peavy CS800 power amp, TOA 380 S. E. monitors, Alesis Quadraverb.
Read Music: Yes.
Vocal Range: Tenor.
Styles: All.
Technical Skills: Keyboardist, songwriter, arranger, producer.
Qualifications: 10 yrs. classical training, Grad Music & Arts Ins. of S. F., UCLA, Dick Grove, recorded w/Ralph Morman, (Joe Perry, Savoy Brown), major studio experience, Westlake, Record Plant, Sound City.
Available For: Paid Sessions, demos, production, arrangement, movies, singles, albums, specializing in the style of playing similar to Jon Lord & Rick Wakeman. Paying jobs only, please.

VALLEY RHYTHM METHOD

Phone: (818) 980-2832 / (818) 449-5536
Instruments: Craig Stull: Guitar, vocals. Danny Pelfrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-insr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Bureleigh Drummond: Drums, percussion, vocals.
Read Music: Yes.
Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.
Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.
Available For: Recording sessions & live gigs.

BRUCE BURGER

Phone: (213) 397-7150
Instruments: Electric & acoustic guitars, electric bass, synthesizers, state-of-the-art stereo rack.
Read Music: Yes.
Styles: All.
Technical Skills: Fine guitarist, arranger, programmer. Double on bass. Some keyboard. Produce master quality recordings for release or even demos.
Vocal Range: Baritone.
Qualifications: Extensive guitar work on top recordings along w/other premier players such as Alex Acuna, Jerry Hey, & Paulino De Costa. U. S. & International touring experience. Arrangements, programming & producing for TV, film, songwriters & singers. Complete 16 track studio w/Atari 1040 ST, SMPTE, excellent effects, AKG 414. Complete equipment list, resume & recordings available on request.

Available For: Anything.

BRAD KAISER

Phone: (213) 960-7619
Instruments: Acoustic & electric drums, percussion. Variety of acoustic sets depending on playing situation. Extensive electric rack including: Akai 900, 950 w/ custom library, Hill mixer, Simmons, Rev 7, etc. Hand & mallet percussion.
Read Music: Yes
Technical Skill: Able to play authentically in every style of music. Easy to work with, great at taking direction yet always creative. Dedicated to playing whatever needed to make every song burn.
Qualifications: Extensive studio & live experience including: albums by Checkfield, Wil Sumner, Afterburner. TV shows: *Airwolf*, *New Munsters*. Sitcom series for MCA Television, over 200 episodes of music for Turner Broadcasting System. National jingles: Toyota, Pabst, American savings.
Available For: Studios, Tours, Videos.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuals.

RICH WINER

Phone: (818) 905-7488
Instruments: Electric & acoustic guitars. "Bob Bradshaw System" w/ the same state of the art effects you hear on today's records.
Read Music: Yes.
Vocal Range: High baritone - low tenor.
Styles: All styles w/ the authentic sound & feel that characterize each style.
Technical Skills: Taste, melodicism, creativity.
Qualifications: Studio music & Jazz degree from U of Miami, over 10 yrs. of studio, club, casual, & touring experience. Played on the soundtrack to "Halloween 5" and R&B dance release, "Valentine Lover" by J.R. Perry. Have performed w/ numerous pop, rock & country recording artists.
Available For: Sessions, showcases, touring, & private instruction.

KEVIN HORA

Phone: (818) 789-4214
Instruments: Roland S50 Sampler, D110, JX8P, GR700 Guitar synth, Poly 800, TR707, Fender Strat, Gretsch Country Gentleman, Travis Bean, SPX90, Tascam 38 1/2 inch, M216 Board, Atari ST Mega 2 w/ Steinberg Pro-24, SMPTE, video special effects generator, DAT Mix Down.
Read Music: Yes.
Technical Skills: Composing, arranging, computer programming, guitar/keyboard sessions player.
Vocal Range: 2 1/2 octaves.
Qualifications: Berklee College, 10 yrs. studio/ live performance on all three coasts.
Available For: Studio/live projects, films, commercials.

LEONARD WILSON

Phone: (818) 501-8267; Pager: (818) 542-0287
Sight Read: Yes.
Vocal Range: 3 1/2 octaves.
Styles: All.
Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.
Instruments: Keys, percussion.
Qualifications: Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holliday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.
Available For: Sessions, demos, jingles, co-writing, live performances.

JOSHUA EAGAN

Phone: (213) 650-5532
Instruments: Acoustic & electric drums. Yamaha recording series, Pearl Rack System, Akai MPC-60, Simmons porta-kit w/ triggers.
Read Music: Yes.
Styles: Contemporary.
Technical Skills: Sequencing/songwriting/playing.
Vocals: Yes.
Qualifications: Staff studio drummer VSM studios, Powerhouse studios, elected in 1982 national edition of "Who's Who In Music". 3 yrs. production show experience Sands Hotel, Las Vegas. Playboy comedy specials, 4 yrs. touring



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

w/ fusion group "Rio". Cable TV on camera commercials. Presently sponsored by Mary Paich.
Available For: Sessions/touring/videos.

TRIO OF TRUTH

Phone: (818) 506-5495
Instruments: Guitar/keyboards, bass, drums - excellent equipment.
Styles: Hard, funk, bluesey, R&B, with a touch of street rap & screaming hard rock! We listen well and adapt to any situation.
Technical Skills: Sequencer & drum programming, writing, arranging, production, engineering.
Credits: Together for 17 yrs. Have worked with the following individually or together - RECORDS: Aerosmith, Cheap Trick, Jeff Beck, Joe Beck, Bobby Caldwell, The Byrds, Brecker Brothers, Peter Dinklage, Kevin DuBrow, Film/TV: "The Hunger" (Ladd Company), "Lovesick" (Warner Bros.), "Rollergames" (Quintex Ent.), "Adventures with Nick", "Growing Up with Rockets", Olympic theme (ABC-TV), etc.
Available For: All professional situations.

VOCALISTS

COSMOTION
Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.
Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pineria (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

ARLENE MORHAUSER
Phone: (213) 557-8050, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

SCOTT ROGNESS
Phone: (818) 990-7034
Instruments: Voice/keyboards.
Read Music: Yes.
Style: R&B, rock, everything.
Technical Skills: Lead & background (soulful) vocals, killer arrangements, fast & easy to work with.
Vocal Range: Tenor - 1st baritone.
Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles, Baxter Robertson (Atlantic/Atco), Joy (Polygram), New Language, various club bands, extensive studio experience. Voice compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available.
Available For: Sessions, jingles, clubs, pro-work.

LINDA EVANS
Phone: (818) 765-4905
Vocal Range: 3 1/2 octaves.
Styles: R&B, funk, & rock.
Technical Skills: Lead & background vocals. Great ear & harmonies. Good dancer, songwriter, vocal arranger.
Qualifications: Formerly with Ariola Records as solo artist. Extensive studio & stage experience. Have worked with: Quincy Jones, Mary Wilson & The Supremes, Johnny Bristol, Billy Paul, and Chanson.
Available For: Studio & stage, lead and/or background vocals, concert/club touring.



TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher, or record company, you do not qualify for free classifieds. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the category number including wanted or available. **Limit each ad to 25 words or less.** End with your name, area code, and phone number (in that order!). Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. **For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.**

ROCKIT
REHEARSAL & RENTALS
(818) 843-4494
• Superior & clean for the pro
• New P.A. s • A.C. • Storage
• Prices from \$9-\$13 per hr
• Drummers \$5 per hr
NOT A WAREHOUSE
2109 W Burbank Burbank, CA

MAX STUDIOS
• 3 GREAT SOUNDING ROOMS
• STATE OF THE ART EQUIPMENT
• A/C, STAGES, LIGHTS
• COMFORTABLE & SPACIOUS
• ACCESSORIES & STORAGE
• EASY FREEWAY ACCESS
(818) 994-5890

JAMMIN TIMES REHEARSAL STUDIO
★ P.A. ★ Stage Lighting
★ Storage ★ Rentals
★ Air Conditioned
8912 Venice Blvd.
(At Robertson)
Los Angeles
(213) 204-0988

2. P.A.'S AND AMPS

- 2 Fender stage Lead 2-12 amps. Both xlt cond. \$3285 ea. 213-469-4926
- 8-chnl rack mnt stereo mixer, fx loop, XLR & phone jack. Great for keys. \$200 obo. Art. 213-438-5006
- 1966 100w Marshall head. 99% orig. Modified by Lee Jackson. Large imsr type w/ new light cs. Xlt cond. \$2000. Bob. 818-769-2142
- Fender 75 amp. 1 1/2", all tube, chnl switching, reverb, boogie features & sound. \$380 obo. 213-650-3503
- Fender Princeton reverb. Pre-CBS. Blackface. Jensen Blue Label spkr. AO. Absolutely mint. \$300 firm. 818-788-0610
- Fender Pro amp. Peavey front. Tweed. Mint cond. Orig Jensen bluecap 15". Ong cover Srs only. \$1750 or swap for other vintage equip. 818-788-0610
- Gallien Krueger 200-RG quit amp head. \$125. 213-936-7925
- Gallien Krueger RB-200 bass head. Xlt cond. \$250 obo. Brett. 213-690-8305
- GK 400B bass head. \$375 obo. 213-969-9220
- Lalney 100w head. Pro tube, lead. AOR Series. Xlt cond. \$375 obo. Danny. 213-888-0963
- Marshall 100w head, chnl switching, new tubes, xlt cond. \$350. Dan. 818-846-6057
- PA for clubs, rehrsl. Traynor 200w head. 6-chnl w/ reverb & EQ plus 2 Peavey spkrs w/ 12" spkrs. \$495. Mark. 818-781-7935
- Peavey 12-chnl brd, Mark 3 series w/ Anvil cs. \$800; Rack mnt EQ. \$200; Power amp, \$300; 1 pr SP-1 spkrs. \$900. 213-464-5984
- Ramm bass cab w/ 18" Gauss spkr. Great cond. \$190. Kevin. 818-782-6568
- Randall RRM 2-200 stereo power amp. \$100. Brett. 213-690-8305
- Symt Dnnc cab w/ Celestions. \$500. Gallien Krueger GK-210G Twin. \$100; Powerfull monitor system w/ JBL spkrs. \$1400. Luke. 714-534-0562
- Vox/Marshall 4x12 straight cab. Old, not thrashed, but close. Grill cloth replaced, all black. Workhorse cab. Great warm sound. \$2300 firm. 818-788-0610
- Yamaha guit amp. 4-10, 50w. Distortion, tremolo, reverb. \$200. 874-1432
- Carvin 100w head w/ all groove tubes, ft switch, reverb. Great tone. \$300 obo. Bobby. 818-766-4699
- Carvin 300w bass amp w/ 10-band graphic EQ, noise gate, 2 1/2" Electrovoice spkrs. Xlt cond. \$700 obo. Paul. 213-466-8636
- Carvin half stack 100w head w/ all groove tubes, ft switch & 4-12 cab w/ Evs. \$600 obo. Bobby. 818-766-4699
- Gallien Krueger 400B bass amp. Must sell. \$350. 818-788-7916
- Harmoni 50w power top. Tube amp. Reverb. Sounds great. \$125. Ron. 213-650-0175
- KK Audio xlt cond. Carpeted, unloaded. Front mount, metal grill, xlt cond. \$150 obo. 213-479-7298
- Mesa Boogie Studio 22 w/ EQ. White, 12" spkr. Mint cond. \$400. Randy. 818-709-9965
- Mitchell monitor. 2 1/2" spkrs w/ Anvil cs w/ wheels. \$250 obo for both. Will sep. Ted. 213-392-5870
- Orange 120w/hl stack. Classic British rock sound. Must see cond. Mstr vol. Celestions. Includes rd cases. \$1495 obo. Ken. 213-552-1168

BILL'S PLACE REHEARSAL MONTHLY BLOCKS/ HOURLY RATES, LARGE P.A.'S, SHOWCASE ROOMS, MIRRORS, BRAND NEW, FREE STORAGE. (818) 761-8482

REHEARSAL STUDIO -Rent Monthly- Your own studio • Top Security 5 Valley locations • No utilities BRAND NEW FACILITIES WE BUY P.A. EQUIPMENT (818) 762-6663

Studio D REHEARSAL
5 brand new soundproof rooms.
2 pro showcase studios.
Loud, clean monitors & PAs.
2 huge stages, AC, 16' ceilings, parking & storage.
Great Burbank Location.
Low Rates.
(818) 848-3326

- Peavey amp, 100w w/ 2 1/2" spkr cab. Switch cond. \$400 obo. Bob. 714-963-4621
- Peavey Bandit 65. chnl switching, ft. per cond. \$175 obo. Ted. 213-392-5870
- Peavey Butcher 4-12 top cab, 4 Celestion G-12K's. Barely ever used. \$350 obo. Scott. 213-874-1391
- Yamaha Ser. 315 PA or keyboard cab. 15" spkr w/ 18" radial. Factory cond. \$450 new. Asking \$295. Ken. 213-552-1168

3. TAPE RECORDERS

- Teac 3340S 10-1/2" reels. 15 ips, like new, recent alignment. The best. \$425. 213-479-7298
- Teac A3440 4-trk RTR. Xlt cond. \$600. 213-663-7884
- 8-trk studio. Will sep. \$5000. Michael. 213-484-2836
- Postex A-8 8-trk w/ Anvil cs. Model 350 mixer w/ Model 3060 meter bridge. Orig cartons. Like new. \$1800. Howard. 213-659-2880
- Nakamichi BX-150 2-head cassette deck. \$125. 213-936-7925
- Panasonic SV-250 portb DAT machine. List \$2700. Sell. \$1750 or trade for pro studio equip. Brand new. 213-680-9501
- Tascam 234 rack mount 4-trk recrdr. Xlt cond. \$500. Carter. 213-477-0397
- Tascam 246 4-trk studio. \$700. Luke. 714-534-0562
- Tascam 388B 4-trk & 8-chnl mixer in one. Mint cond. \$2400 obo. Mike. 213-402-6627
- Toe 8-trk cassette. Tascam M-208 B into 4 chnl brd. Yamaha SPV-92. Soundcraftsman EO & more. \$3500. Eddie. 213-656-3670

4. MUSIC ACCESSORIES

- 400w EV full range cab. Great drum or keyboard monitor. Xlt cond. Retail over \$700. Only \$229. Abe. 818-911-9543
- 16-spk Anvil cs. \$75; Mic stands, \$20; Roland SDE-1000, \$100; ATM-63, \$80; SM-57, \$60; Splitter box, \$50; Pro 25' mic cables. \$15. Luke. 714-534-0562
- Alessis Quad reverb fx unit. New cond. \$400 obo. Wade. 818-831-2592
- Anvil 3-spk ATA flight cs w/ casters. \$200. 213-306-4689
- Dynacord ADD-1 & ADD Drive, advanced digital drums, sampler, disk drive. Complete w/ increatorator pad & disk library. \$3500. Brian. 213-676-6776
- Ibanez DM-1000 rck mnt digital delay. Like new. \$150; Blamp MR-140 rck mnt reverb unit. \$150. Like new. Howard. 213-659-2880
- Jan-L flight cs. Gray w/ casters. Brand new. Never used. 48" Lx24" Wx26" H. Perf cond. Cost \$950. Sell \$350. 818-995-3786
- MID1 bass, 360 system box w/ 6 sound chips. \$100. 213-676-2298
- Oberheim drum machine w/ extra chips. Mint cond. \$200. This is a steal. 818-784-2740
- Roland PR-100 digital 4-trk sequencer w/ bit-in disk drive. Very flxbl, very user friendly. Also stores D-50 sounds. Over 800 sounds w/ it. \$325. Mike. 213-391-7276
- Roland SRV-2000 rck mnt digital reverb. Xlt cond. \$350. Carter. 213-477-0397
- Roland TR-606 drum machine. Like new. Case, manual included. \$100. Howard. 213-659-2880
- Roland TR-808 drum machine. Great cond. w/ 2 mrls. \$725. 213-680-9501
- Shure headset mic, SM-10A in box. \$85 or trade for SM-59 in pd cond; Boss super overdrive, new in box. \$25. Mike. 818-886-7824
- ADA flanger, older floor model. Great sound. \$20. 818-785-8460
- Alessis HR-16 drum machine. \$300. 213-936-7925
- Anvil 7-spk shock mount rack. Brand new cond w/ lckbl ATA hrdrw. \$180 firm. 714-650-4633
- Anvil cases. 17"x6"x3". Brand new cond w/ lckbl ATA hrdrw. Perf for wireless, tuners, mics. \$15 ea. 714-650-4633
- Anvil cs. 8-1/2x8-1/2x10-1/2". Gd cond w/ lckbl ATA hrdrw. \$25. 714-650-4633
- Anvil cs. Chest type. 43x29x29. \$300 obo. 818-767-6272
- Anvil road cs w/ wheels. 33Lx27Wx15D. Holds 2 SVT heads. \$150. 213-467-3418
- Boss CE3 stereo chorus, xlt cond. \$55 obo. 213-479-7298
- Eventide Harmonizer H-910 & Lexicon Primatele Model 93. \$500 both. Chris. 818-367-2627
- Ibanez UE-405 multi-fx unit w/ ft switch. Stereo chorus,

Elbee's Studios
"Where The Top Local Groups Rehearse."
(818) 244-8620

MONTHLY REHEARSAL STUDIOS
• Own personal studio
• 24-hr access
• Parking
• Secure
• Free utilities
(213) 589-7028

FREE CLASSIFIEDS

Parametric EQ, comprsr/mtr, analog delay. Orig cost, \$545. \$250 obo. Ted. 213-392-5870
 •Rack K Audio slant top w/ 4 spcs. New. \$200 obo. 818-980-5759
 •Roland GM-70 guitar MIDI converter & GK-1 synth driver. Xlt cond w/ orig papers, mnl, boxes. Installed free. \$500. 818-848-3111
 •Tos D-4 rck mtrbl mixer. Only 4 mos old. Xlt cond. Only \$199. Abe. 818-901-9543
 •Ultimate Support System keyboard stand. 3-tier w/ carrying cs. Mint cond. \$125. Steve. 213-465-1626
 •Yamaha 15H 15" horn loaded monitor. New cond. Cost \$350. Sell \$250. 714-650-4633

5. GUITARS

•Cort bass, Steinberger style w/ Steinberger bridge. Includes cs. Xlt cond. \$150 obo. Brett. 213-890-8305
 •Custom purple strat by J. Grant Guitars, Kahler bridge, Dimarzio & Fender PUs. hsc. \$290 obo. 213-650-3503
 •Fender strat. 1968, sunburst w/ rosewood neck. Large hdstck. Complete orig. Nica cond w/ tremolo. Orig cs. \$1325 obo. Pat. 213-667-0798
 •Fender tele 1973, std model. Maple neck. Blonde body. Complete AO, mint cond. W/hsc. \$675 obo. Pat. 213-667-0798
 •Flashy Westone bass w/ EMGs, incredible finish & cs. Great cond. Great guit. \$280. Kevin. 818-782-8568
 •Gibson SG custom, 1968. Triple PU, chocolate brown finish. White pickgrd. Gold plated hrdrw. Tremolo. 100% org. Nice cond. \$725 obo. Pat. 213-667-0798
 •Great student guit. Honda Deluxe series 775. Black w/ white trim. Maple neck. Explorer/star shape. Very cool! kg. \$95 firm. 818-783-6782
 •Yamaha BB-5000 5-string bass w/ cs. Black w/ gold hrdrw. Great sound. Great cond. \$675 obo. 818-998-7106
 •1938 Epiphone Broadway. Big-Body jazz arch-top. Blonde, exquisite wood, beautiful voice. Includes cs & remtbl D'aramand floating PU. \$666 obo. Chris. 818-367-2627
 •1958 Gretsch duo-jet, orig D'aramand PUs. Gretsch Bixby. Gretsch cs., Plays great. \$1000. Chris. 818-367-2627
 •Cramer Voyager w/ Floyd Rose. Jackson neck. hsc. \$550. Custom paint. Ron. 213-850-0175
 •ES-335 orange lbl. Mint cond. \$600 obo. Ben. 874-5214
 •Fender jazz bass special. White w/ black neck. Xlt cond. \$300. Randy. 213-831-1729
 •Gibson strat style guit. 2 epl coil w/ 1 humbucker. w/ tremolo. Candy apple red w/ gbgag. \$400. 213-698-9883
 •Roland GM-70/GK-1 guit controller w/ Robin Radar guit & FC-100 fr cntrfr. Wndrful guit. controls 4 knobs. \$1500 firm. Tom. 213-484-6434
 •Spector bass guit, hot pink w/ hsc. \$795. 213-936-7925
 •Yamaha 12-string acoustic/elec. Stereo PUs, all black. Mint cond w/ cs. \$500 obo. George. 818-905-8109

6. KEYBOARDS

•\$1700 cash for Roland Axs w/ Roland Super Jupiter MKS-80 MIDI keyboard. Wnt around your neck like guit. Chris. 818-980-9176
 •Ensoniq EPS sampler/synth. Like new. \$200. Stacey. 213-376-7854

•Ensoniq Mirage sampling keybrd. Extnsv huge library of diskettes. \$600 obo. Rick. 818-905-3334 or 818-905-0080
 •Rhodes Mark 2, 73 key elec stage piano w/ Dyna-myr piano EQ. Legs & hinged cover. \$775 obo. Steve. 213-545-2958
 •Roland D-50 synth w/ cs & memory cards. \$900. John. 213-598-2461 or 714-832-6858
 •Roland Juno 1, 128 analog presets. Absolutely mint cond. w/ cs. \$350 obo. John. 213-661-3775
 •Roland Juno 2 w/ cs. very gd cond. 128 presets. \$350. 851-3494
 •Roland JX3P w/ rd cs. Fully progrmbi, like new. Must sell. \$550 obo. 818-509-7914
 •Roland MT-32 sound module. \$450; Yamaha DX-100 keybrd. \$300; Alessis MT-32 & Alessis MM-T 8-sequencer. \$250. David. 818-772-1413
 •Roland SH-09 w/ Anvlcs. \$125; Roland VK-09 organ w/ drawbars & Lesley effect. \$100. Mike. 818-886-7824
 •Yamaha DX-21 synth. Like new. \$375. Stacey. 213-376-7854
 •Ensoniq Mirage rck mtr w/ 120 sounds. In box. Xlt cond. \$400. 818-848-3111
 •Ensoniq Mirage. Gd cond. Disk included. \$700. Ben. 213-874-5214
 •Kurzweil 250 expander, fully loaded. \$7500. Bob. 213-462-7051
 •Roland MC-500 super MRC software w/ owners mnl. \$95. 213-936-7925

7. HORNS

•Selmer Mark 6 soprano sax. Serial No. 140673. Xlt cond. \$1600 obo. Art. 213-455-3859

8. PERCUSSION

•Pearl 5-drum set. \$1700. 12-pc Sonar Bubinga Series drum set w/ 5 Zildjian K cymbals plus hihat, brand new. \$10,000. Raymond, M-F. 1-5. 271-2186
 •Pearl P-882-TW twin bass drum pdl. Like new cond. \$180. 818-841-1173
 •Roland P.M.-16 pad to MIDI interface. Great for triggering acous drums. 16 inputs, xlt cond. Only \$349. Abe. 818-901-9543
 •RX-15 drum machine. \$225; Casio DZ MIDI drum translator. \$200; Tama Techstar pads, \$15 ea. 213-943-6225
 •Sabilan cymbals. 15" HH crash. 16" rck crash. 16" B-8 crash. 22" med rde. All. \$250. 213-943-6225
 •Slingertand 1965 classic 4-pc drum set. Silver sparkle finish w/ orig bass head. Immac orig showroom cond. Cildr's choice. \$425 obo. 818-848-5336
 •SP-12 sampling drum machine. \$900. Aaron. 213-479-2334
 •Tama brand new 7-pc strong dbl kicker. Lee style. Complete w/ everything. Moving, so gotta sell. First come steals it. \$1600. 213-343-1967
 •Tama dbl bass kit. All black. 6 rck toms, 1 floor tom. Will sacrifice. Best cash offer. Many extras. 818-985-7140
 •Bat drum pdl. Premiere 2-52. Heavy duty. Brand new. Worn in contest. \$50 obo. 818-509-7914

•Custom 8-pc Pearl drums. 2 24" deep kicks, maple shells, chrome finish. Zildjian & Paiste cymbals. Hrdrw & trip cases. Must sell. Sacrifice. \$1100. 818-349-7507
 •Gretsch snare drums. 6-12x14. \$200; 8x14. \$300. Both customized w/ Paul Jamison. 213-306-4689
 •Ludwig SK 14" stainless steel snare. Superphonic. 1960s. gold back. Xlt cond. P-85 strainer. \$150 firm; Zildjian rck hihats. \$75 obo. John. 213-661-3775
 •Ludwig 16x24 kick drum w/ cs. \$200. 213-306-4689
 •Roland DDR-30 8-pc digital drum set w/ MIDI. Xlt cond. \$500 obo. Adam. 818-893-2919
 •Rotomat set. 10. 12. 14. 16 w/ drum rack for rmtng. \$400 obo. Art. 213-438-5006
 •Simmons SDS-9 elec drum. 5-pc w/ MIDI. Includes cables, hrdrw, mnl. \$800 obo. Mke. 213-402-6627
 •Tama Art Star. 6-12x14 maple snare. Beautiful org model w/ inlay. \$150. Art. 213-438-5006
 •Wtd. 14" Paiste Sound Edge hihat. Will trade 15" Sound Edge hihat for 14". 213-306-4689

9. GUITARISTS AVAILABLE

•19-yr-old Filipino guit, L/R, F/T college student. Writes mixture metal, jazz, blues. Have equip but no tmssp. Dan, eves. 388-8169
 •22 yr-old guit. lng hr, drug free image. Equip, tmssp. Sks band inld Rnt, Warrant, Skid, Scott. 818-762-9242
 •Berklee grad guit avail for wrkg band. Any or all styles. Coin. 818-705-4729
 •Blues boogie guit avail for cst or showcase. Copies w/ orgs & tem voc pred. Have much exp. tmssp, equip. Brad. 818-368-9320
 •Cmrcd HR guit sks band. Have image, tmssp, equip, songs, bckg vox. Much stage/studio exp. Srs pros only pls. David. 213-913-1534
 •Creative, innovative guit sks estab pro band. No boundaries musically. Avail for touring, recording. Infl Floyd, Bauhaus, Chris. 818-575-1938
 •Dylanic rckntr guitar sks drmr/bass tm and/or singerto form the band of the 90s. Infls old UFO, G&R, Rychc. Lon or Sean. 213-737-0621
 •Expd guit sks wrkg or near wrkg cmrcd HR band. Equip, image, bckg vox. Pls don't call if you are a Britany fan or a bigol. 818-242-3021
 •Fam guit skg org proj. Cmrcd HR, blues rck. L/R, slide. 213-698-8863
 •Fem rhythm guit into heavy trashy blues lkg to J/F all male band. Infl Aero, Zep, Hanoi, Dolls. 213-857-8151
 •Flexible rock guit w/ bckg voc ability lkg for estab band. Must be creative, open minded. No drugs. Infl Toto, Foreigner, Tommy. 818-762-0923
 •Forming band. 26. Infl Beatles, Stones, Clapton. Mark. 818-584-0380
 •Funk. I play fretless guit. Skg trunk/rock band. 4-pc. Guit, bass, drums, singer. Infl Japan, Zep. Tony. 714-995-7766
 •Guit & drmr w/ strong orgl junky rock material lkg to collab w/ others. Many infls. Brad. 818-340-7562
 •Guit avail. Infl Lynch, Malmsteen, VH. Skg to form

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

aggsv metal band. Have ideas for orgs. No G&R clones. Whitesnake mts WASP. 818-994-4952
 •Guit avail. L/R, Infl Hendrix, classical, Priest, Marino, Sabbath, Prince, etc. 213-491-0082
 •Guit avail. Sks org band w/ Zodiac type image. Infl Wasp, KISS. Groove oriented rck. plus more. Musicianship, versatility, act a must. Sean. 213-928-7591
 •Guit lkg to J/F HR outfit in Hlywd/LA area. Must not want to look/sound like anyone else. Billy. 213-856-0737
 •Guit skg 4-pc w/ strong hair, gd lks, image. VH, Aero, Motown, Racer, Commodores. Pros under 25. True tint a must. Joe. 818-341-6582
 •Guit sks estab ml HR/HM band. Excpnl plyr/wrtlr/showman w/ vox. exp. Very lng hr image. Killer gear, pro att. 213-988-4074
 •Guit w/ bckg & lead vox avail for any wrkg sit. Jazz, jazz fusion, R&B, T40, pop, rck. Fred. 213-850-0329
 •Guit, 19, sks rowdy R&R band to tour. Image, dedication a must. Infl Cnt, Zep, Aero, Rick. 213-223-3658
 •Guit, 23, w/ chops, equip, tmssp & lks, if reqd, sks funk & groove of Bang Tano, Idol, Peppers. Edward. 818-994-2596
 •Guit, 28, skg T40 or org band. Infl Police, Gabriel, Matheny, Org material. Steve. 213-654-6083
 •Guit/composer/plyr/arranger avail for producing sessions. All styles welcome. Mark. 213-393-9948
 •Guit/voc avail. HR 70s groove style. Hook oriented. Infl AC/DC, Warrant. Kevin. 818-753-8639
 •Heavy guit avail. Top notch equip. Infl EZO, Rychc, Badlands, Harlan. 213-876-3088
 •Hot lead guit sks HR band. Exp touring, stage, studio work. Have top equip & lks. Infl Lynch, Vt. Billy. 818-501-0470
 •HR/HM lead guit. I got chops, equip, gd att, lks, hair. Infl Shenker, Blackmore, Malmsteen, Chris. 213-838-8363
 •Kick axe, HR guit avail. 21. Sks VH, Crue type band. Srs only. 213-655-6516
 •Killer guit avail. Infl Lynch, Dimartini, Skid, Crue. Killer lng hr, lks, chops, equip, stable. Jason. 818-787-4905
 •Larger than life, mega hair, ultra image, cartoon kid, sks estab glam band. Infl Hanoi, Poison, Crue, Razz. 213-659-7973
 •Lead guit w/ bckg vox avail for extremely srs ml HR band. Whitesnake, Winger style. Complete proj only. Brett. 818-886-3662
 •Pro guit avail. Album credits, tour exp. HM. Tony. 213-484-6620
 •Pro guit w/ high voice, lng hr avail for demos, cst, T40 gigs. Expd, fast learner. Flehrsng org showcase bands please don't call. Brad. 818-345-3814
 •Rock jazz guit avail. Srs. Skg band. Fill-ins, studio wrk. Expd stage/studio. Infl Beck, Howe, Dimeola, Ritner.

STONEHENGE REHEARSAL STUDIOS
 -Grand Opening Specials - On Weekly and Monthly Rates
 • AWESOME P.A. • RISER/STAGE
 • 24 CHANNEL MIXER • FREE STORAGE
 (213) 933-6484

METALHEAD STUDIOS
 Best Rehearsal Studios in Hollywood Area
 Prices start at \$8.00/HR
 Stage, 2000 watt PA system, lites, storage, mirrors, repair shop, air cond. parking and more...
 Metalhead (818) 980-1975
 (213) 851-0264

Jam Land Studios
 Professional 8 Track
 ☆ 3 rooms acoustically designed for great live recording
 ☆ Comfortable setting
 ☆ Easy freeway access!
 Call now for Discount Rates
 (818) 361-2224

HOLLYWOOD REHEARSAL/SOUNDSTAGE
 \$8/HR & UP
 (213) 467-0456 (213) 463-4976 (mornings)
FORTRESS 10 Rooms/Full Serve
 Equip./A/C/Parking

BONONI VISION

PHOTOGRAPHY 818 508 6542

UCLA EXTENSION
 Career Study with Leading Professionals
 • Recording Arts
 • Songwriting
 • Electronic Music
 • Recording Engineering
 • Film Scoring.
 Call Ms. Conner (213) 825-9064.

REHEARSAL KOLAROSA REHEARSAL
 • AIR CONDITIONING
 • CLEAN ROOMS
 • AMPLE PARKING
 • EASY FREEWAY ACCESS
 • EV BI-AMP P.A.
 • STORAGE AVAILABLE
 CALL FOR DISCOUNT RATES
 (818) 781-5857

A & A STUDIOS
 For Your Rehearsals
 \$8/HR
 4722 Lankershim Blvd.
 N. Hollywood, CA 91606
 (818) 763-4594
 Special Daytime Rates

Attention Musicians & Bands
 Need a Quality Photo?

 Ken Weingart Photography
 (818) 989-7205

MUSICIANS!!! GET PAID FOR YOUR TALENT
 Use the PRO PLAYER ads to help you find studio/session and club work.
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.
 Mail correct amount and this coupon to:
MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028
 Note: Please use this listing only if you are qualified
 Name: _____ Phone: _____
 Instruments: _____
 Read Music: Yes No
 Technical Skill: _____
 Vocal Range: _____
 Qualifications: _____
 Available For: _____

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

equip, image musis. 20-25. 213-541-2263
-Singer & dmr sk guit for song oriented hook heavy rock band. Nd creative prfrm w/ vox for stage/studio. Pete/ Greg. 761-3915-988-DRUM
-Super HM guit rdd. Direction: Ozzy, TNT, Priest, Loudness, Impellitteri. Sleeping bags don't call. 213-202-1285
-Vox lkg for guit only. To write wide variety of distinctive material. Infi Beatles, Colour, Journey, Take 5, Jovi, Pete. 213-466-8993

-2 guitars & dmr, 17-26, sk bst to form band. Infi Loudness, Riot, Racer, Mega Death. Att, chops, image a must. Ron. 213-296-3667
-All fem heavy rock act sks bst. Have mgmt, lbl & bckg. Pros only. Cheryl. 213-456-1920
-Blues bst wtd to complete newly formed blues band. New & trad blues w/ pending demo pkg grnd. Hrd wrkg, dedicated, srs only. Sonny. 213-392-0290
-**Bst extraordinary ndd by fem lead guit/singer/sngwr forming rock band. Origns, recording. Infi Zep, Motorhead, Floyd, Petty, Hendrix, G&R, Hlywd, K&K. 213-469-7807**
-**Bst ndd by sax. Into ballads, Coltraine, Webster, Parker. W/ new age lyrical, to create orgs for live/recording. Dollars. Jonathan. 818-981-9340**
-**Bst ndd for classic rock, cover band. Must sing high harmony. Have paying gigs. 466-8636**
-Blues bst wtd to complete newly formed blues band. New & trad blues w/ pending demo pkg grnd. Hrd wrkg, dedicated, srs only. Sonny. 213-392-0290
-**Bst ndd for psychid mel glam metal band. Must write songs. 213-461-5177**
-**Bst ndd. Capable tm plyn. Style should fit from TTC to ska. BAD to reggae. Alan or Steve. 213-464-8551**
-**Bst of pro calibre sought by progrs rock band. Ronnie. 714-993-5087**
-**Bst w/ vox wtd by sngwr Infi Costello, Peter Case, Pogues. Scott. 675-1360**
-**Bst wtd by guit & dmr to form rock band. Infi Richard Mullen, Toto, etc. 213-839-3810**
-**Bst wtd by intrm'lly profnly succsly minded band. Rick/ Jeff. 805-297-3401/818-897-7235**
-**Bst wtd for altmty band headed for college charts & beyond. Socially conscious, posty att, mel, no gloom. Infi REM, Cocteau, Church. 213-871-9165**
-**Bst wtd for AC crmcl act. Tm bckg vox, pr equip, image musis. 20-25. 213-541-2263**
-**Bst wtd for band. Infi Bad Brains, Colour, Peppers. Must be fun. Gigs upcoming. Jamie. 874-8487**
-**Bst wtd for blues based HR proj. No drugs, alcohol problems. No posers. Must be dedicated, expd. Veteran musicians, big time connex. Pete. 818-986-4669**
-**Bst wtd for bluesy funk rock band w/ strong org material. Infi We Are, Brad. 340-7562**
-**Acous/elec band nds elec bst. Have mgmt, lbl int, gd image. Reg gigs. Strong sngwrng. George. 818-905-6109**
-**Aggrav bst ndd for orig rock band. We have repr, upcoming gigs, records out. Infi Beatles, Petty, Smitherens. John. 213-874-1668 or 213-477-3061**
-**Bst ndd, R&B, T40 pro sit for pending gigs. Suzanne. 213-753-9707**
-**Bst ndd, Mel, fluid, competent. Various musical styles. Young, pros only. After 5. 213-381-7681**
-**Bst w/ vox wtd for Americana R&R band. Infi Petty, Melencamp, etc. Pro att, dedication. Kevin. 818-881-7344**
-**Bst wtd by band w/ crmcl & college airplay. Must have exp, own insp. Srs pros only. Diana. 213-469-0737**
-**Bst wtd by guit & dmr. Infi Husker Du, Descendants, Rick, after 2pm/Troy, after 6. 818-359-2100/818-799-2815**
-**Bst wtd by guit & dmr. Infi REM, Smitherens, Teddy, Open to collab. Wade. 818-766-2930**
-**Bst wtd by guit to form org heavy rock band. Infi Hendrix, Colour, Kings X, Zep, VH. Over 25 pls. Erik. 213-674-4007**

-**Bst wtd by voc for showcase band. Industry int. Paid rtrsl spc. Infi Winger, Whitesnake. Dave. 213-830-2934**
-**Bst wtd for altmty band. 18-22. Jezebel, Minds, Siouxsie. Have mgmt. 818-763-4888**
-**Bst wtd for combination Lennon, Squeeze, 999, Presley, Costello, Godfather & your own bad self. 818-988-4397**
-**Bst wtd for groove metal band w/ mgmt & producer. Infi G&R, LA Guns, Zodiac, AC/DC, Freddie. 714-993-7135**
-**Bst wtd for new band forming. Infi U2, Zep, Cure. 213-656-5368**
-**Bst wtd for orig rock band. Zep to Smiths. Expd & srs. 213-257-1195**
-**Bst wtd for P/R band w/ lbl & mgmt int. Infi Babes, Trick, Springfield, 25-30. No smoking, drugs. John. 818-840-8418**
-**Bst wtd for song oriented, big haired, anything but typical, groove band. Intensity, intlgnc, creativity. 18-24. Rob. 213-874-9654**
-**Bst wtd. Must sing & lkg gd. Prodm deal. Tom. 818-789-9121**
-**Dance funk proj skg bst to become member of hot new grp. Material ready for review. Heather. 213-791-0980**
-**Driving fast wtd for mel HR band. Image, tint, equip a must. 851-6202**
-**Estab band w/ inde album sks expd motivated driving bst. Early to mid 20s. Bachelors, Replacements, Smiths, Cure, George. 213-473-5154**
-**Fem bst wtd for rock band. No metal. Must have gd att. Alan. 851-3494**
-**Glam bst wtd. Young, mega hair. Srs only. 213-469-7827**
-**Heavy rock pr w/ mgmt sks heavy groove funk bst w/ rock image. Must be versatile. Kevin. 213-464-8782**
-**HR bst wtd by singer/dmr. We have lks, songs, att. Lkg for k/guit w/ writing abilities. No geeks. Billy/Richard. 818-787-3631/213-851-8781**
-**Invitation for educated bst to do studio wrk w/ up & coming crmcl R&R band w/ mgmt. Seth Miller. 213-850-6137**
-**LANCIA sks ing term bst. We have 48-trlk mjr studio, find bck, mgmt, 24-hr lockout. You must have killer image, vox, stg prnc. Bart. 818-953-4088**
-**Leather clad bst wtd to form glam metal band. Tm phys into great tunes, big hair, big show & hrd wrk. Rick. 213-969-1552**
-**Nd high tech bst for progrs/rock super grp. technician to outline composed keyboard bass lines. Fearless, keyboard bass. Dave. 213-425-9851**
-**New wave bst for pro org keybrd, new wave dance progrs band. Keys capability. Infi Yes, Depeche, Information Society, Jordan. 818-508-5300**
-**No frills, all male, 2 guit bnd sks Cliff Williams, Cult style bst. Expd only w/ firm direction, streetwise image. No hairspray glam. 213-466-3256**
-**Powerful mel HR act w/ heavy sro inlf sks dedicated bst w/ lnt, taste, classy rock image. Tm plyr a must. Pros only. 818-842-6099**
-**Pro rock band w/ top mgmt, & mjt lbl int. Lkg for pro bst. Must sing, Gd lks, gd att. 213-969-8808**
-**Raw steady bst ndd by functional alcoholic band into deep dark drug oriented music. Dead Boys, Ramones, Iggy, Lords, New Church, Pistols. Christian. 213-878-2664**

-**Read this carefully. Bst ndd for band forming w/ 70s euro HR intls. Purple, Zep, Sabbath, etc. All elements for success essential. 818-885-6937 or 213-939-1731**
-**Singer & dmr sks bst for song oriented, hook heavy rock band. Nd creative prfrm w/ vox for stage/studio. Pete/ Greg. 781-3015-988-DRUM**
-**SUICIDE SUITE sks bst. Style Jane's, Cult, Tango, Vaughn or David. 818-785-2838**
-**Wild young obnoxious bst ndd for mel bluesy crmcl HR. Image, att, more import than connex. 818-985-6953**
-**Wtd, Bst, funk, R&B, bottom groove oriented. Tight, wrkg slt. No immed jobs. Vox a plus. 213-965-9762**
-**Bst wtd for complete HR band. Infi VH, Lion, Dokken. 818-282-5944**
-**Bst wtd for estab pro mel HR proj. Must be solid playing image conscious indiv w equip. Paul. 818-814-0112**
-**Bst wtd for altmty pop/worldbeat band. Must be srs. Expd in Altcan, latin, Garibean styles desired. West LA area. Mjr lbl int. Rick. 213-390-3140**
-**Bst wtd for orig HR altmty proj Infi Pistols, Stones, G&R, Sherman Oaks area. Bob. 818-780-8730**
-**Bst wtd for pro rock org act vein of Bad English, Money, VH. 818-765-0923**
-**Bst wtd for psychid band. Infi Cult, Doors, Mission. Roy or Frank. 818-571-7013 or 818-300-9397**
-**Bst wtd for wrkg band. Rock. Rick, eves/weekends. 213-962-2029**
-**Bst wtd immed for pro slt. Must have short hair, punk image, pro equip & att. Infi Pistols, Kennedys, Sham 69. 818-845-0175**
-**Bst wtd to complete 4-pc HR band. Infi Idol, Cure. Outrageous image a must. 818-906-2728**
-**Bst wtd to complete HR band. Big att a must. Infi Priest nrs Ramones, Dennis. 213-679-1206**
-**Bst wtd to complete killer band. Infi Metallica, Hendrix, Holdsworth. Jay. 213-465-9408**
-**Bst wtd to form funk latin R&B band. Sharkey. 818-899-8361**
-**Bst wtd. Acous/elec band nds elec bst. Have mgmt, lbl int, gd image, regular gigs. Strong sngwrng. George. 818-905-6109**
-**Bst wtd. Infi Tango, Lion, Bullitt Boys. Mgmt w/ mjr lbl. Photo, tape to B.B., 12439 Magnolia Blvd, Suite 179, N. Hlywd, CA 91607**
-**Bst, sop bckg voc, ndd. Must be tough, dependable, have personal power. I have mgmt, attmty, bckers for pending release in March. 213-408-1217**
-**Christian bst for wld over the top party band. Sense of humor. Non ministry. Video prod crew, Demo, tour back east. Mark. 818-988-9916**
-**Don't miss the boat! BRIGANDINE sets sail in January.**

10. BASSISTS AVAILABLE

-**AAA pro bst. Studied plyr. Reads music. All styles. Chops, groove, studio, stage exp. Plus vox. Tony. 818-509-0116**
-**Anxious bst in quest of estab band into Infi art rock. Infi Bowie, Maniacs, REM. No HR. 818-546-5434**
-**Bst & dmr sk to J/F high energy mel HR band. 213-656-5169**
-**Bst avail for session work. 213-413-6363**
-**Bst sks killer rockers to form kinda metal, kinda punk, kinda tongue-in-cheek, really cool band. Ugly, pretty, Understadn? 818-982-5796**
-**Bst w/ strong lead voice skg keybrdst or guit who can sing for T40 lounge duo. Bobby. 818-712-9467**
-**Gun for hire. Bst from Achinest. Fierce slapper, rockiest rocker, deepest soul. Lkg for wrkg slt only. Lomanis. 213-878-2738**
-**HM bst & HM singer lkg for J/F HM band. Att, equip, lmsp, image, dedication, att a must. Infi Maiden. 213-962-9724**
-**HR bst, 24, sks estab band. Strong image, dynamic stg prnc, arrngng bckgrnd, xlt att. Pro srs only. 213-851-5392**
-**HR/HM lead guit avail. Great chops, pro equip, att. Srs only. Infi Malmsteen, Shmcker, Blackmore, Hammond. Chris. 213-838-8363**
-**Pro bst w/ high voice, lng hr avail for demos, csts, T40 gigs. Expd, fast learner. Current. Lots of songs, etc. Brad. 818-345-9814**
-**Pro bst, fem, w/ bckg vox sks wrkg funk rock grp or orig pr w/ mjr lbl int. Pro srs only. 213-207-3647**
-**Bass soloist. New L P w/ recording co. Mjr Touring exp. Lkg for overseas booking, fill-ins, 1-ntrs, recording slt. All styles. 213-662-6380**
-**Bst lkg for glam band. Wrkg or mgmt. 818-563-3421**
-**Bst, formerly of The Flinx, sks signed band. Allie. 818-761-3390**
-**Bst/voc/sngwr/sks progrs, pro contemp rock proj. i.e., Gabriel, Giant, Heads, Strawbs, Genesis, Caravan, Nectar. 818-787-4127**
-**German bst lkg for pro American hard & heavy band. Demo, info, photos to Martin Albrecht, 6000 Frankfurt Main 50, Huelgelsr. 66, Germany**
-**HM bst, killer lks, best equip. Signed or mgmt only. AC/DC, Crue, Ozzy, Tommy. 213-962-9849**
-**HR bst, 24, sks band. Strong image, plying ability. Dynamic stg prnc. Resume avail. Pros conds only. 213-851-5392**
-**Srs mnded power metal bst, Infi Metallica, early Maiden, srs name. 805-582-0829**
-**Versatile pro bst, ex-Tommy Shaw band member, w/ extnsv recording, touring exp. Sks pro slt. Only the best nd call. Bill. 805-723-5734**

10. BASSISTS WANTED

BASSIST WANTED

BY ONE OF L.A.'S TOP BANDS.
TOP DRAW, MANAGEMENT,
VERY STRONG RECORD CO.
INTEREST. MUST HAVE
STRONG LONG HAIR IMAGE,
EXPERIENCE, BACKING
VOCALS, EQUIPMENT, TRANSPORTATION, PRO ATTITUDE.
CALL JOHN (213) 312-4514

Private Instruction

BASS
If you are serious about the bass I can really help you expand your playing. Over 40 recording artists have hired my students.
HERB MICKMAN
(213) 462-4502

WEST BEACH RECORDERS

TEL 213 461 6959

SYNCLAVIER 9600

AND
DIRECT-TO-DISK
\$1500/DAY
(213) 465-7627

KEYBOARDIST THAT DOUBLES ON GUITAR WANTED

For signed rock band on major label. Rock image a la Jonathan Cain. Xlnt attitude, musicianship and vocals necessary.
Send bio, tape & picture to:
"Keyboardist"
8033 Sunset Blvd., Ste. 980
Hollywood, CA 90046
No walk-ins please.

MUSICIANS CONTACT SERVICE

Established 20 years in Hollywood.
New digital 24-hour gig line.
Hundreds of resumés, tapes & pictures on file.
Check Our Low Fees!
7315 SUNSET BLVD., HOLLYWOOD
2 blocks east of Guitarr Center
213-851-2333
noon-8 Mon. noon-6 Tues.-Fri.

BASS PLAYER WANTED

Unique band w/pro management seeks creative bass player. Paid rehearsals. Influences: Talking Heads, Peter Gabriel, Sugarcubes, Frank Zappa, B-52s, Lori Anderson. 2 female vocalists and viola, male guitarist and drummer.
Call Ben (818) 999-2885

John Novello's Contemporary Keyboardist Course

- Time Management
- Practice Disciplines
- Improvisation
- Ear Training
- Harmony/Theory
- Technique (chops!)
- Rhythm/Groove
- Voicings/Comping
- Sight Reading
- Synth Programming
- Career Consultations
- Gig Referrals
- Commercial Songwriting
- Musical Styles
- Live vs. session playing

Private study with John Novello who is the author of the best selling critically acclaimed manual "The Contemporary Keyboardist" and is considered one of the world's top keyboard educators and career consultants.
"It's a no-crap, straight ahead approach."—Chick Corea
CALL NOW (818) 506-0236 FOR CONSULTATION
(Mastercard / Visa)
Beginners / Intermediate / Advanced

EQUIPMENT

Keep the essentials close by with K&M's new ashtray and beverage holder. Both attach quiddy and easily to any size or model music stand.

ASHTRAY \$7.50. BEVERAGE HOLDER \$14.50
BOTH FOR \$19.95
ORDER NOW! CALL: **MICO**
(818) 896-5028
© 1989 CALIFORNIA LIFESTYLE PRODUCTS™

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

Skgr extrdry grooving bst, top notch pros only. 213-469-3289
 •Etab band w/ inde album sks expd motivated driving bst. Early-mid 20s. Banshees. Replacements, Smiths, Cure. George. 213-473-5154
 •Fretless bst ndd to complete dark moody angst ridden lno. Some parallels w/ Cure, Bauhaus. Energy, commitment reqd. Ken. 213-857-0405
 •Fusion: bst ndd for band. Infl Holdsworth, Morris, Val. Srs inqs only. 818-705-4729
 •Geezer Butler mts Franklin mts Sheehan, Grandfather, sleeping bags, idiots, drug addicts, don't call. 213-202-1295
 •Guitargwrr lkg for progrsv style bst to form band. Srs only. Bob. 818-786-4899
 •HIGH VOLTAGE sks unique bst w/ style & desire to make it big. Infl Leppard, Jovi, KISS, Crue. Randy. 818-367-0874
 •Hot bst ndd for upcoming rock act. Have demo & int. Brian. 818-352-9814
 •Identical dynamic twin guitars sks drmv/bass tm and/or singer to form the band of the 90s. Infs old UFO, G&R, Rychie. Lon or Sean. 213-737-0621
 •Latin style bst wtd by salsa/jazz/rock fusion band. Many TV Spanish connex & gigs ahead. Hard, responsible wrkr ndd. Tony. 213-410-9207
 •Lkg for hip upright bst to play funk/jazz grooves for Dec show & other upcoming gigs. Bo. 213-969-1779
 •Power of Levin, melody of Japan, groove of Miller. If you have all three, we're ready for you. Infl Gabriel, Rychie.

Metallica, Floyd. 213-856-8084
 •Pro bst wtd for P/R band now forming. Must be srs w/ extnsv bckgrnd & businesslike disposition. George. 213-654-1137
 •Recording prj lkg for plyr w/ time, technique, taste to record, rehrs 3 nts/wk. 213-943-6580
 •Voc & guit forming masculine HR groove grp. Have material written. Skgr dark haired rebel bst. Slapping Anthony Hamilton type. Vox a must. Rich. 213-645-9126
 •Young mel HR bst wtd to complete srs prj. Must have very strong ing hr image. Don't waste our time. 818-787-8055

*Keybst avail for song demos. Have complete MIDI studio. David. 818-955-8476
 •Keybt/voc avail for wrkg T40, P/R, R&B or oldie band. Well equipped w/ tmsp & ready immed to work Days & nites. Johnny G. 818-505-1307

something. Deal in works. Wade. 818-831-2952
 •Keybst or guit wtd to start band ala Allman, Jerry Lee, Fats, Little Richard. 657-4458
 •Pro rock band w/ top mgmt, & mjt lbi Int. Lkg for pro keybst. Cd lks. gd att. 213-969-4808
 •Pros forming wrkg weekend side prj. Nd versatile expd keybstd ala Journey, Foreigner, Giant. Must be ltrpd, motivated. Brill. 805-723-5734
 •Wtd: Keybst for BOB MARSE BAND. Infl Beck, Moore, Sainani, Travers. Something fresh & exciting. Pros. Bob. 818-769-2142
 •Young gd lkg Asian American pop singer/lyrist w/ sensual/voc sks composer/keybst. Infl producers Stock, Atkin, Waterman & Erasur. Warren. 213-839-3595
 •Keybst wtd for estab HR band. Must have xlt vox, ing hr, gd equip. 818-761-2802
 •Keybst wtd for orig prj. Minds, INXS Infl. Have recrdng/ rehrs studio & lawyer. Paul. 213-855-0377
 •Keybst wtd for orig rock blues band w/ album, sponsorship, mgmt. 213-371-4018
 •Keybst wtd to collab w/ voc & form huge, completely orig, magically mel, power prgrsv band w/ integrity. Wakeman, Emerson, Rychie, early Rush. Alson. 213-939-8290
 •Keybst/bckg voc ndd. Must be tough, dependable, have personal pow. I have mgmt, attmy, bckers for pending release in March. 213-408-1217
 •Keybst wtd for jamming, jor exp, fun & to mt people. Erik. 818-993-2176
 •Keybst wtd for orig dance pop band w/ mjr connex. Must have great image, equip, dedication. Infl Duran, Bang Bang, Roxy Music. Dion. 213-204-0486
 •Keybst wtd to complete forming unit. No ltrils piano, organ style. Radio accsb cmrcl rock w/ fem voc. Mature, pro att. Terry. 213-538-5816
 •Musician/composer sks receptive keybst. Determined to strive beyond current stagnant music forms & form band. Before 8pm. Larry. 213-472-1045
 •Wtd, Keybst/lyrist/noisist for moody, mel, song oriented rock t'rop w/ class/ trashy hits. This is new music. Equip not nec. Ted. 213-465-7466

11. KEYBOARDISTS AVAILABLE

•\$25,000 worth of pro gear. Chops that will blow your mind. Pros only. Zack. 818-880-4878
 •Keybstd avail. Have lks, equip, tmsp. Lkg for rock or HR. Jo-el. 213-548-7329
 •Keybstd avail. Into hting, moody, srtsic, avnt grd, mntstic, ttrt rock. Skg like minded voc/bands. No posters, room temp IQs or sheep. Eno, Cocteau, Ken. 818-342-4955
 •Keybstd sks wrkg weekend sit. John. 818-308-1720
 •Keybstd/voc avail for wrkg T40 P/R, R&B, or oldie band. Well equipped w/ tmsp. Ready immed to work days & nights. John. 818-505-1307
 •Keybst, worldclass, great gear, strong wrtr, sks signed or backed pop band w/ mature plyrs, Upbeat songs. Dave. 213-799-1388
 •Fem keybstd, R&B, jazz, pop, T40. Seasoned plyr sks wrkg sit only. Well expd. Pros only. 818-784-2740
 •Keybstd lkg to Jff pro band w/ lnt, wild image. Infl Cuit, Power Station, Crue. Eloy. 213-861-9372
 •Keybstd sks wrkg weekend sit. John. 818-308-1720

11. KEYBOARDISTS WANTED

•Aggrv keybst wtd for HR grp. Must be multi-keybst & synth plyr. Have recrd deal, 3 albums, mgmt, booking agency. Joe. 213-214-3725
 •All fem heavy rock act sks keybstd. Have mgmt, lbi & bckg. Pros only. Cheri. 213-456-1920
 •Christian keybstd ndd to complete band. Have own studio. Ministry minded only. Peter/Breit. 818-986-2694/ 213-978-1824
 •CLASSIFIED sks keybst. Must be dedicated. Multifaceted, orig rock. Bad English/Asia. Rock image pref. 213-376-6238
 •DA CAPO auditioning keybst w/ pro gear & att. Jamie Palumbo. 213-393-7913
 •Enlghtened keybstd/synth MIDI freak w/ heavy interest in exotc world & jungle beats wtd for surt band. Jwan. 213-969-1836
 •Fusion band lkg for keybst w/ playing abilities in jazz, rock, fusion. All lgs in band have played w/ top recrdng artists. Randy. 818-782-9790
 •Keybst ndd to join gigging, psychdc death pop band. Infl Ramones, Petty, Devo, Mike. 213-271-8308
 •Keybst w/ Hornsby type piano & B3 organ sounds for studio, lbi int, paying gigs. Beatles, U2, Cougar. 468-8636
 •Keybst w/ vox wtd for cmrcl hook heavy rock band. If you've got great chops & know when to use them, Pete. 761-3915
 •Keybstd who can sing wtd by bst w/ strong lead voice to form T40 lounge duo. Bobby. 818-712-9467
 •Keybstd wtd for Americana R&R band w/ Benmont Pench and Nicky Hopkins approach. Dedicated pro att. Kevin. 818-881-7344
 •Keybst mtd. R&B, T40 pro sit for pending gigs. Suzanne. 213-753-9707
 •Keybst who follows God wtd for HR band w/ strong Jewish/Christian infs. Vox & snrgwring ability a plus. Elizabeth. 213-851-7537
 •Keybst wtd by expd voc into British synth pop. Softsell, Yazoo, Altered Images, Heaven 17, 385-7189
 •Keybst wtd. Artist, not craftsman. Infl funk, rock, blues, reggae, weird stuff. Michael. 213-484-2836
 •Keybst/guit wtd for orig HR prj. Srs w/pro att, image. 20

12. VOCALISTS AVAILABLE

•Attrctv fem voc lkg to find gd HR grooving band w/ feel. Infl Zep, Purple, Heart, Leta. Cassie. 213-466-5975
 •Blonde pro fem voc avail for country/country rock/adult contemp band, duo, trio. Plays w/ fiddle, mandolin, flute, guit, keys. Kelley. 619-483-7958
 •Fem jazz singer lkg for piano jazz plyr to help w/ songs for

THE ROCK 'N' ROLL TEACHER

Gloria Bennett
 Voice Teacher of
 EXENE • AXL ROSE
 Motley Crue • Pretty Boy Floyd
 Tomorrow's Child
 Red Hot Chili Peppers
 213-851-3626 213-659-2802

TOP VOCAL COACH

Teacher of:
 Jackson Browne • Peter Case
 Jennifer Warnes • Sissy Spacek
 Learn "The Masters" Technique
 Mark Forrest ★ (818) 897-3537
 (213) 463-9179

Study VOICE With MICHAEL BONDON

AGE: 63 VOICE: 23 WHY?
PERFECT VOCAL TECHNIQUE
 38 Years Teaching All Levels & Styles
 N.Y. City Opera, Musicals, Top Niteclubs
FULL PREP:
 Voice, Acting, Musicianship
 (213) 277-7012

The Lis Lewis Singers' Workshop

Training and Support
 For the Serious Professional
 (213) 664-3757

PRIVATE VOCAL INSTRUCTION

•Professional Recording Studio
 •Diaphragmatic Breathing
 •Power, Confidence & Correct Placement
 •Protect & Keep Your Voice Strong
 •Free Demo Opportunity
 "All my students experience immediate results."
 Reasonable Rates: (213) 466-3722

MALE VOCALIST WANTED

BY PROGRESSIVE EDGED, HARD ROCK BAND. MUST HAVE STRONG, EMOTIONAL AND DYNAMIC DELIVERY. POSITIVE AND CREATIVE MIND A MUST. WE ARE CREATING A SOUND UNIQUELY OUR OWN, YET COMMERCIALY VIABLE.
 WE HAVE:
 •INDUSTRY CONTACTS
 •PRIVATE REHEARSAL STUDIO
 •IMMEDIATE GIGS AND RECORDING
 •PERFORMED TOGETHER FOR 7 YEARS
 (818) 999-0997

School of the Natural Voice

Private study with Gloria Rusch. An international performing artist and singer who has performed in concert with Al Jarreau, Chick Corea, B.B. King, Duke Ellington, lead singer of the Commodores J.D. Nicholas and more.

ALL VOCAL PROBLEMS CORRECTED!
 Gain confidence and control
 Increase and restore range
 Effortless power and strength
 Improve tone and breath control
 Handle pitch permanently . . . and more!

Vocalises on cassette
 Three volumes of over 50 exercises for all levels of singers, ideal for the road or when you can't get a lesson. Instruction booklet included.

On-camera 6-week Performance Workshop
 Designed to improve live performances and auditions
 4-week Studio Workshop
 Includes completed demo

"Since studying with Gloria, everything I sing is easier, giving me more freedom as a performer — 200% improvement!" Billy Sheehan

Call now! (818) 506-8146.
 We don't teach stars...we create them.

VOCAL INSTRUCTION/COACHING
FRANK ORLANDO
 Balance Registers, Extend Range, Build Power
 Vocal Problems are my specialty
 •Bands/Individuals •
 •Free Consultation •
 When you're ready to get serious,
 call: (213) 281-1182

SINGERS

Perform with total confidence
 •Increase range •Build power and control
 •Master ear and pitch training
 •Protect your voice •Develop your own style
 Results Guaranteed
 CALL TODAY FOR A FREE CONSULTATION & SPECIAL RATES
 Diane Wayne (213) 278-6962

ANITA BAKER BANGLES REO EXPOSE STEVEN BISHOP BERLIN BULLET BOYS WHITESNAKE SAM HARRIS NIA PEEPLES COMMODORES SHALAMAR

Brad Chapman has coached and is referred by the best.
 (213) 933-1210
 Beginners Welcome

VOICE LESSONS

No famous names—No hype
 Just great results at reasonable rates!
 The DANTE PAVONE METHOD increases range, resonance, power, stamina and eliminates vocal stress through proper breathing and vocal technique.
 KAREN JENNINGS • (213) 668-0873
 GRADUATE OF BERKLEE COLLEGE
 CERTIFIED TEACHER OF PAVONE METHOD

SINGERS PERFORMANCE WORKSHOP

•Vocal and Video Performance Training
 •Private or Group Sessions
 •Industry Showcases
 •Over 20 Years of Performing and Training Experience
 CALL BOB CORFF
 FOR AN AUDITION TODAY!
 (213) 851-9042

VOCALIST AVAILABLE



with touring/recording experience.
 Demo/video available. Seeking Pro Hard Rock Band. Contact:
 KAREN KENEDY
 P.O. Box 11479
 Costa Mesa, CA 92767
 (714) 646-7083 message

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

nightclub acts. Srs only. star. /14-865-0066
 •Fem voc avail for studio and/or band sst. Leads, bckgrnds. Srs only. Jennifer. 818-769-7198
 •Fem voc sks HR band. Srs only. Infil Heart, Benatar, Zep. 714-897-5721
 •Fem voc, R&B, jazz, pop, T40. Seasoned plyr sks csl wrkg stl only. Well exp. Pros only. 818-784-2740
 •Lead singer/sngwrtr sks drug free funk P/R band to collab on hit lyrics w/ your music. Ghia. 818-333-3172
 •Lead voc sks band w/ groove, soul, lks, songs that l/a. Infil Aero, old VH, Zep, Phish. Eddie. 213-962-3966
 •Rocking, socking improc, improc lead voc w/ headline arenas, Mainstream mel radio airplay rock. Lbl shows/ces, collab. Aero, Stones, Lion, Who, Leppard, Thommy. 213-962-8670
 •Soloist, cleancut, energetic, hrd wrkg. Has new LP w/ recording co. Infil touring exp. Lkg for new mgmt, overseas booking. 213-562-6380
 •Versatile voc avail for sessions, csls, origs, 4 octv sop range. Emotional exprsv, powerful belting, quiky lx. Gd sightreading, harmonies. Niola. 818-545-3718
 •Voc/keybdst avail for wrkg T40 P/R R&B or oldie band. Well equipped w/ insp & ready innmed to work Days & nites. Johnny G. 818-505-1307
 •Voc/lyricist sks estab bands. Rude, dark pop. Gutsy rock & blues w/ beat. Infil Roxy, Pretenders, Gabriel, Cars, Bowie, Zander, Steve. 213-466-1626
 •Wild w/ style singer sks contemp artful open minded band. No metal. Infil REM, Pretenders, Lone Justice, 60s, Fanny, Gabriel, Sugar Cubes, African rock. 213-285-3801
 •Young gd lkg Asian American male pop singer/lyricist w/ sensual voice sks composer/keybst. Infil producers Stock, Altink, Waterman & Erasura. Warren. 213-839-3595
 •Attrctv 21-yr old fem lkg to be in band. Infil Kix, U2, Jovi, Skid, INXS, Lion, Whitesnake. 398-8048
 •Bckg voc, male, avail. All styles. Harmony specialist Dale. 818-509-8951
 •Bckgrnd fem voc avail for studio sessions, T40, R&B bands. 818-997-8779
 •Boston lead guit sks cocky voc to start HR proj. Have lots of songs. Mr. Big, Aero, Mark. 213-960-5523
 •Dynamic R&B male lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Stevie. 818-344-3816
 •Expd fem voc skg srs pro ready to go band. Orig or pop. Infil Ford, Joplin, Nicks. Power vox. No flakes at all. Cher. 714-596-6654
 •Expd HR blues singer sks band ala AC/DC, Cinderella, Whitesnake. Have unique style & look. Picasso. 213-461-4367
 •Extmly creative singer/wrtr sks expd, invnv quality musicians. SGV, Infil Taylor, Plant, Mercury, Halford, Coverdale. 818-913-1226
 •Fem singer & male drmr sks pro proj to join. Infil Pretenders, Beatles. Srs only. Eves. 213-874-3735
 •Fem singer sks creative college radio band. Infil 60s music. Movie, ethereal bands. I write lyrics & have very mel voice. Micheline. 213-782-7113
 •Fem singer w/ raspy HR voice lkg for band w/ exp & srs dedication. Infil Metallica, old WASP, OOR. 805-582-0829
 •Fem voc sks cmrcd rock proj w/ solid material & exp musicians. Have powerful voice, range, lks & exp. Infil Wilson, Etheridge, Little Steven, Erin. 818-994-2682

•Fem voc sks mel rock band. 4-3/4 octvs, great rock image, studio/stage exp. Srs only. 213-398-6282
 •Fem voc sks rock band. Blues infil pred. No metal, no dance. 714-531-5017
 •Fem voc/lyricist lkg to J/F emotioal atm band. 18-23 pred. Dedication a must. Infil early U2, Cure, Smiths, Echo, Jennifer. 213-470-3350
 •Have mjr NY club exp. Infil Circus, Motorhead, Ramones. Have great lks, stage prnc. Also guit. Darrell. 213-962-5947
 •HM voc & HM bst lkg for J/F HM band. Att. equip, insp, image, dedication. att a must. Infil Maiden. 213-982-9724
 •HM fem voc w/ xlt range & image sks attrctv conceit HR act. Must have lnr ala Heart, Vixon, Bunny. 818-988-6246
 •HR fem voc, 4-octv range, comparable to McKee, Joplin. Avail for loud guit, orig rock proj. Karen. 213-258-1837
 •HR singer. I've got the lks, hooks, groove, moves. Not enough? I sing good too. Strong voice. Infil DLR, Vince. Ryan. 818-313-1527
 •Intense emotional, innovative HR guit sks band. Estab or forming. John. 818-985-3819
 •Lead singer/keybdst lkg for AO rock band. 20 yrs exp. Zep, Purple, Bad Co., Cream, Phil. 818-969-6104
 •Powerful, pro fem voc avail for R&B rock band. Infil Heart, Zep. No amateurs pls. Janet/Lucy. 818-440-1841/359-4632
 •Pro voc/sngwrtr/lyricist lkg for estab cmrcd rock band. Performing/recording exp. Infil Plant, McCartney, Collins, Perry, Anderson, Mercury. Robert. 714-365-0480
 •R&B singer avail for any wrkg ssts. Infil all rock. Rod. 213-866-0395
 •Singer & drmr sk guit for song oriented hook heavy rock band. Nd creative prfrm w/ vox for stage/studio. Pete/Greg. 761-3915/988-DRUM
 •Singer sks J/F band. Infil Jim Dandy, Van Zand, Allmann Bros., ZZ Top, old trad blues. Dennis. 657-4458
 •Strong lead male voc lkg to front country band. I have agent. Bobbv. 818-712-9467

•Tintd white boy, lead voc, into Bob Marley, Doors, Culture Club, REM, Aretha. 385-7189
 •Voc sks musicians or pro band sst. Any area. Infil TFF, Depeche, funk. 714-738-4469

12. VOCALISTS WANTED

•Act now. Singer wtd by band w/ killer image & mgmt. Pros only. Kix, AC/DC, Aero, Tesla, Aero, Cinderella. Call today, don't delay. 818-505-9626
 •Attr: Christian voc ndd to complete ministry metal band w/ lbi Intl. Must have lungs & image to draw souls. Donnie/Scott. 515-9452/431-3128
 •Band forming. Lkg for high energy voc for rock band. Must have wring ability, dedication, image, stg prnc. Glam image. Louis. 818-334-6869 or 753-3328
 •Band skg strong voc/instrumentalist for strong college atmty band. Robert. 818-842-2275
 •Attr: Singer ndd to complete HM/HR band. Equip, time, dedication ndd. Paul. 818-287-5983
 •Charismatic lead voc wtd by HR band. Infil Aero, Zep, VH. Definite pro of exp. Alfie. 213-653-3956
 •Dance funk proj skg fem bckg voc to become member of hot new grp. Material ready for review. Heather. 213-791-0980
 •Ex-name band bst/sngwrtr sks voc to form R&B based proj. Only reply if you have lots of exp. Alfie. 213-653-3956
 •Fem lead voc ndd for xlt jazz/pop grp. Ala Quincy, Kenny G. Recording area. Model quality lks pred. David. 213-660-5444

•Fem voc wtd for bckg & harmonies by orig HR band. Tim. 818-387-4353
 •Fem voc wtd. Must have lk, voice, moves. R&B, pop. Greg. 388-5285
 •Frontman wtd for explosive band w/ magic, chemistry & amazing dynamic music. Must be orig w/ lops. Who, Zep, Stones, Lennon, G&R, more. 818-843-7405
 •Frontwoman w/ aggrv blues style wtd for estab fem HR band. Jill. 805-647-9693
 •Heavy aggrv funk rock band w/ pro plyrs lkg for voc w/ soul, image, dedication & great voc ability. Sid. 818-774-9034
 •Jim Morrison, where are you? Are you ready for the harder side of HR? 818-353-4653
 •l/a orig frontman ndd for xlt HR band. Mel, clean, gd range, lng hr, lks. Must be willing to experiment w/ image. After 4. 818-953-7251
 •Keybst & guit lkg to form pro band w/ lnt, wild image. Infil Cutt, Power Station, Cnu. 213-661-9372
 •Killer frontman wtd by pro high energy rock band. Must have great image, dedication. Brian. 818-881-0047
 •LAWLESS auditioning lead male voc ala Bock, Coverdale. Upcoming shows plus album. Tape, pic, bio to Amy, POB 762, Rosemead, CA 91770
 •Male frontman/voc w/ power & style ndd to complete l/a HR band w/ mgmt. Srs only. Karen. 213-854-6300 or 818-769-5640
 •Male voc wtd for HR/HM. Srs, career minded, powerful, sto prnc, wrfnd abilly a plus. Joe. 818-766-6819 or 818-

VOICE LESSONS
SOLID TECHNIQUE
STRONG PERFORMANCE
FREE CONSULTATION
SUE FINK
213/478-0696



JAMIE LANCER
 Lead Vocalist (dbl. on guitar and keyboards) seeking commercial to hard rock band with label interest and backing. Pros only.
 For press kit & demo, call:
 Raincloud Management (213) 285-7702

WANTED:
Lead Vocalist
WANTED:
Bassist
 to complete original hard rock band
 Influences: Stones, Aerosmith, Dolls.
 Lurgy, performance & dedication a must
 lv. message (213) 924-7205

VOCALIST WANTED
 By original commercial power rock act with image and strong backing vocals. Have backing/management/studio with full P.A. Have demo ready.
 Send package to:
 T.S.C.
 19913 Beach Blvd. #118
 Huntington Beach, CA 92648
 or call, (714) 842-9673

MALE VOCALIST
 Melodic rock act with progressive twists that have to be heard/seen to be believed; seeks male vocalist with strong voice, good range & looks.
WE HAVE: the right management, the right look, but most of all—THE RIGHT SONGS!!!
 Tired of the typical?
 Call (213) 962-9479

VOCALIST WANTED
 FOR COMMERCIAL HARD ROCK ACT RECORDING FOR MAJOR LABEL. WORKING WITH PLATINUM PRODUCTION TEAM AND MANAGEMENT. STYLES RANGE FROM: DEFLEP, JOURNEY, TOBON JOVI. IMAGE VERY IMPORTANT.
 SEND TAPE, PHOTO BIO TO:
 VOCALIST
 1235 SUNSET PLAZA DR.
 L.A., CA 90069

SINGERS!
SING WITH THE WORLD'S BEST BANDS!
 The Thompson Vocal Eliminator is an incredible device which removes the Lead Vocal from Standard Stereo Records & CD's! Easily Record or Perform with the music. An Unlimited source of Background Accompaniment from Standard Stereo Recordings! Manufactured and Sold Exclusively by LT Sound.
 For a Free Brochure & Demo Record, Write or Call:
LT Sound, Dept. C-9,
 7981 LT Parkway,
 Lithonia, GA 30058
 Phone: (404)482-4724
24 Hour Phone Demo & Info Request Line: (404)482-2485

THE VOCAL SOURCE
 Technique Designed by Berklee School of Music
 Learn
 ★ Ear and Pitch Training ★ Melody/Song Structures
 2 or 4 lesson course offered. All styles, Beginners to Advanced.
 Build your power & control—results guaranteed.
 Because of overwhelming response to this technique, now accepting full-time students. Call for free consultation.
John Michael (213) 874-9076

Sabine Institute
 of Voice Strengthening
 .38 Special Bad Co.
 Darling Cruel Giant
 Stryper Keel
 Megadeth Guns N' Roses
 Leatherwolf Lost Boys
 Lizzy Borden Malice
 Sister Shotgun Bitch
CALL FOR INFORMATION ON AFFORDABLE WORKSHOPS AND SPECIAL RATES FOR BANDS (818) 761-6747

BE A STAR—NOT JUST A SINGER.
 Susan French & Assoc.
 Vocal Coaches to:
BELINDA CARLISLE,
BANGLES, KNACK, STRAY CATS,
DOOBIE BROS., BONNIE EPSEN,
PLIMSOUHS, STEVE MILLER BAND,
 and many other top working pros
BEGINNERS WELCOME
 Build Star Quality, Range, Power,
 Breath Control, Performance and Style —
 rapidly and thoroughly—Avoid and repair vocal damage
PERFORMANCE WORKSHOPS • VIDEO TAPING
TV & LIVE SHOWCASING • IMAGE CREATION & INDUSTRY CONTACTS
FREE Consultation & Brochure
213/874-POWR (874-7697) • (818) 509-3883

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

980-2551
•Male voc, strong voice, gd range, lks, wtd for very unique mel rock act. We have the mgmt, the songs. 213-962-9479
•Male voc/frontman wtd for P/R band w/ lbi & mgmt int. Inli Babies, Trick, Springfield, 25-30. No smoking, drugs. John. 818-940-9131
•MR. DANGER/ROUS sks lead voc/frontman for cmrd HR band. Fun, fun, FUN! Inli Polson, Trick, Jovi, VH, Lks, Image. 818-345-0426
•Orig male singer wtd. Creative lyrics, progrsv rock music. Entirely composed & produced. Must be able to sing over complex harmonies & arpmnts. Dave. 213-425-9851
•Pro HM band. Very explosive w/ unique groove. Sks intense frontman/lyricist. We have xit PA, prvt studio, top equip, lks, songs. 213-281-9995
•Producer/arranger/keyboard sks male vocs for demo work on spec. Jeffrey Osbourn, James Ingram style. Possible record deal. Aaron. 213-465-1684
•Pro forming wrkg weekend side proj. Nd versatile expd frontman ala Journey, Foreigner, Giant. Must be trnd, motivated. Bnll. 805-723-5734
•Raspy voiced lead voc nnd for expd cmrci rock blues band. Pros only. Robert. 213-871-0150
•Singer sks hot P/R, country rock material. Steven. 818-783-2030
•Singer wtd for orig funk rock band, Inli Peppers, Fishbone, Colour, Aero. Dave. 213-469-6405
•Singer/lyricist wtd for pop band in vein of Sting, Gabriel, Elton. Unique sound. We nd you to complete our unique sound. Randy. 818-782-9790
•Voc sought by estab band. 60s att. Gd lks, successful att. Iggy, Bowie, Jaggar. San Pedro area. 213-830-2890
•Voc w/ strong lyrics & feel for melody nnd for forming HR mel metal band. VH, Extrim, Winger, Dokken. Under 25. York. 818-907-9931
•Voc wtd by bst for form wild, sleazy, trashy band. Inli Hanoi, Crue, G&R, LA Guns. Under 23. No takes. Hwynd. Jim. 213-962-6842
•Voc wtd for cmrci HR band. Style Journey, VH, Inli Perry, Plant. Have mgmt, mjr lbi. 818-763-4886

•Voc/frontman wtd by mel blues based HR band. Ready to gig. Power, prsnc, creativity a must. Pros only. Damien. 818-986-3008
•Voc/lyricist wtd by HR/HM band. Lng hr image & pro att. Inli Scorpis, TNT, Rychs. Lou. 818-576-8227
•Voice, lead & haunting, of Celtic cadence. Frazier, Girard, Sharp, O'Connor. Fam. 874-1432 or 851-9028
•Wtd: HM powerhouse to form awesome proj. Prvt studio, PA, truck. Great songs, image. Touring, recording sit. Pros only. 213-876-5385 or 818-909-7075
•Band sks singer, kind of AC/DC, Trick, Zep. Phil, after 4:30. 818-287-2045
•Bckg voc wtd. M/F, for mel rock band w/ great material. Inli House, Smithereens. Phil. 213-376-1855
•Creative attrctv feminine harmony voc nnd for orig rock band. Paul. 213-463-7178
•Creative fem rock voc nnd for orig proj. Call Tawny. 213-855-7959
•Drmr wtd for orig pop/punk proj. Intl XTC, Stranglers, Buzzcocks, Joke, Ambition, desire a must. Hueston. 213-739-8599
•Enlightened fem bckgup singer w/ great scat ability. Jungle noises, exotic image for innrv surf band. Jivan. 213-969-1838
•Estab cmrci hard edge rock band sks voc. 3-part vocal harmonies. full choreography. Inli Warrant, Skid, Tesla. Dave. 714-774-6945
•Estab HR proj sks voc. We have the lk, songs, att to make it. Prvt studio. Check it out. Pros only. Robbie. 818-309-5349
•Estab proj sks HR voc lkg for top notch sit. Att & image a must. No ltkes. John. 818-359-3081
•Fem bckg voc nnd for band w/ studio, mgmt, mjr lbi int. U2, Beatles, Cougar. 213-466-8638
•Great sngwrtr, but insecure singer, sks voc for acous folk rock duets. Simple songs to wake people up. Inli John Prine Randy Newman, Eddie. 818-985-8134
•Haunting surrealistic voc to match music. Hugo Largo, Steve Rychs, Siouxsie, Eno, A4D, Cocteau. Surreal thghtf prctv lyrics & vox. No mainstream. Ken. 818-342-4955

•HIGH VOL TAGE sks unique voc w/ style & desire to make it big. Inli Leppard, Jovi, Poison, KISS. Randy. 818-367-0874
•HR'g upbeat tempo swing band w/ taste of bubblegum sks charismatic, energetic sex god w/ voice ala Zander, Tyler, Roth, Race. 213-837-6519
•Identical dynamic twin guitar sks drmr/bass tm and/or singer to form the band of the 90s. Inlis old UFO, G&R, Rychs. Lon or Sean. 213-737-0621
•INTENSE sks voc w/ great range, feel, power. Inli Rychs, Maiden, Sabbath, EZO, Metallica. Phil or Jess. 818-766-4048
•Lead singer wtd. Inli Stones, INXS, Parker, Waterboys. Peter. 213-306-1305
•Male lead voc nnd for pro HR proj. Must have what it takes. We do have image, lnt, charisma. Albert. after 7. 213-728-9489
•Male voc wtd for funk rock band. Prsnc, tmpp, PA # possible. Johnny. 213-467-6573
•Male voc wtd. Teen appeal & soulful tenor voice. Production co proj ala Glass Tiger, Trick. Gd opport. Dave. 213-799-1388
•PLASTICADILLAC sks vocal conceptualist. Must be orig. visual, risque. Inli Perry Ferrell, Prince, Hatfield, Lyden, Eilman, Lebon, Siouxsie, Bowie. Steve. 818-788-5332
•Pro guit/drmr auditioning male voc. Image import, lnt a must. All orig, mel, balisy rock. 213-949-5510
•Pro rock act sks massive lng hr voc w/ att & melody. Tesla, Cinderella, Skid. After 6. 213-542-4549
•RAMPAGE sks agrsv unique voc w/ pro att. Heavy, heavy rock. Job, tmpp a must. 818-843-3318 or 818-842-6064 or 213-727-5960
•SICK LUCY nds voc w/ straight image & style. Rehsl spc in Vernon. 213-439-9873
•Skg singer/frontman to complete HR/HM band. Inli Purple, UFO, Whitesnake. Your inlis Coverdale, Gillan, Mogg. NO Vince Neilis. Pete. 213-962-9182
•Star quality lead voc wtd. Bio to PO Box 93313, LA, CA 90093. 213-851-7900
•STRAIT JACKET sks male lead voc w/ orig HR band. Lks, lnt, exp, srs only. We have mjr contacts. 617-424-

7233
•Super rock grp. IN COMMAND, sks singer/sngwrtr for estab proj. Must have yrs of exp. Inli Coverdale, Dokken, Gram, Dio. Pros only. 714-636-0528
•THE CHILL skg 2 fem bckg vocs in funk rock soul type vein. From the gut, no nonsense. Soulsingers pls lng. Chris. 213-656-7335
•Voc nnd by expd HR guit for HR proj. Expd & gd voice only. Paul. 213-469-6461
•Voc wtd for bisy glam band. Old Crue mts Turf. Inli Brett Michaels, Vinca Neil, Mark Slaughter, Paul Stanley. 818-985-7140 or 213-394-4316
•Voc wtd for forming glam band. High energy R&R. Must have wring ability, dedication, sig prsnc. Hanoi, KISS. Louis. 818-334-6968 or 753-3328
•Voc wtd for orig cmrci rock band. Lkg for tm plyw/pro att. Clayton/Bobby. 818-988-1571/818-901-7128
•Voc/frontman wtd for HM band w/ mgmt, bckg, name producer. Expd pros only. Tape/pic to PO Box 55696, Sherman Oaks, CA 91413
•Voc/frontman wtd for HM/HR band w/ mgmt, bckg, lbi negotiations, name producer. Lng hr image reqd. Expd pros only. No Jovis or Coverdales. 818-783-9666
•Worldclass voc wtd to complete band w/ much recrd exp. Into mel HM progrsv rock. 213-654-9154

13. DRUMMERS AVAILABLE

•Drmr & guit w/ strong orig funky rock material lkg to collab w/ others. Many inlis. Brad. 818-340-7562
•Drmr & singer avail for hook heavy rock band. Gd songs & gd atts a must. Greg/Pete. 818-969-3788/818-761-3915
•Drmr lkg for guit or bst interested in forming HM band. Dedication wtd. Jeff. 213-434-3222
•Drmr, 28, sks mdm rock band. Inli Jane's, PIL, Sisters, Peppers, etc. Gd equip & tmpp. Recrdng, touring exp. 213-857-0740
•Drmr, hot prvt & singer. Sks csts & club dates. Corly Landers. 213-661-0246
•Expd drmr sks R&R band w/ downbeat, hooks, upfront guitar & vox. Stones, Aero, Bad Co, Beatles. Dave. 213-392-0555
•Funky drmr w/ fusion chops sks pro st. Inli Tower/Power, Miles Davis, Michael Brecker, Jason. 213-856-9844
•Hrd htlng dnt bass drmr sks 2-guit HR'g band who lk as hard as they rock. Expd, no alcoholics. Doug. 213-465-8828
•Intense dbl kick drmr sks HM band. Srs, dedicated & I have own 24-hr rehrl spc. 213-960-5555
•Pro rock drmr avail for estab band. 15 yrs exp. 25 yrs old. Pro drums, chops, att. Inli Bonham, Pace, Powell, Danny. 818-368-7103
•Pro rock drmr, 17 yrs exp, sks cmrci, blues rock outfit. Dependable, reliable w/ dynamic flare, voc ability. Pros only. 818-508-0717
•Srs drmr w/ club/road backgrnd skg P/T jazz, funk/rock.

★ WE REMOVE LEAD VOCALS FROM RECORDS
\$15/Song \$10/Song (3 or more)
ADD YOUR VOCAL LATER
818-789-5207 ★

PROMOTER SEEKS PARTNER AND TALENT
FOR NEW YEAR'S EVE
ROCK 'N' ROLL GIG.
50,000 SQ. FT. UPSCALE
VACANT DEPARTMENT STORE
IN SAN FERNANDO VALLEY
WITH FM SUPPORT.
CALL DAVE (818) 893-3920

STUDIO 8 + 16 TRK RECORDING
Various Guitars, Synths (Atari 10-40), Amps, Drums, Drum Machines, Effects, etc.
• Rehearsal Space and Cassette Copies Also Available.
• Air Conditioned
• Professional Yet Comfortable Atmosphere
Call For Rates (213) 452-3930

WANTED
BLACK, FEMALE MUSICIANS FOR OVERSEAS TOP-40 WORK
MONARCH PRODUCTIONS
(213) 920-7477
(213) 920-7448
ASK FOR BILL

LEAD VOCALISTS AND PEOPLE INTERESTED IN DOING VOICE-OVERS
You know you're star quality, just need that professional demo tape. You pick the songs, we do the tracks.
call **DIGI SOUND FULL MIDI STUDIO**
(818) 994-4007
Need original songs? Staff writers available.

16 TK RECORDING & VIDEO FACILITY
Rico Productions
Demos + Music Videos
Producers: Wayne Tweed, formerly with Smokey Robinson, etc.; Ricci Martin, formerly with Carl Wilson (Beach Boys), etc.
Demos from \$200
Music Videos from \$1500
(213) 391-4475

DEMOS
• COMPLETE ARRANGEMENT AND PRODUCTION AVAILABLE FOR ALL STYLES
• STATE OF THE ART MIDI STUDIO
• CALL FOR OUR SPECIAL PRODUCTION PACKAGE
BUSSINGER MUSIC SERVICES
(213) 305-1017

PRO DEMOS
"We bring songs to life."
Our 16-track studio has over 30 live musicians & 20 vocalists on call to make your song very special.
POP • R&B • RAP • COUNTRY • Etc.
We guarantee excellent quality, satisfaction and prompt service.
Complete Productions only
\$125 per song
For 30 min. sample tape, call:
(505) 326-4233

TELEPHONE SALES PHOTOCOPY SUPPLIES
Established Beverly Hills Company looking for actors, musicians, singers. Make extra money part time from 6 a.m. to 12 noon. 15-25% Commission + bonuses + incentives. Excellent Leads. Will train right person with good voice.
CALL JIM between 6 a.m.-1 p.m.
(213) 657-0111

Part Time - Men & Women TELEPHONE SALES Trainee Program
Several openings in our telemarketing trainee program. Work about 20 hours a week. Earn up to \$900 per week (average earnings, \$350) with \$5 per hour guarantee. Call:
THE DAILY NEWS
Woodland Hills Van Nuys
(818) 713-3111 (818) 988-0467
No. Hollywood Lancaster
(818) 546-3334 (805) 945-9551

CALLING ALL BANDS
MUSICIAN Magazine seeks original tunes for Best Unsigned Band Compilation CD produced by Warner Bros. Judges: Lou Reed, Vernon Reid, Lyle Lovett, Robbie Robertson, Branford Marsalis.
For entry forms call
1-800-999-9988.

Successful Production Company
Auditioning Singers for Movie Soundtrack.
Credits: Single from platinum album w/Tiffany, MTV, Major Motion Pictures.
Contact Rich (213) 463-8999

MANAGER WANTED
For Female Vocalist
• 6 YEARS PROFESSIONAL EXPERIENCE
• STYLES INCLUDE: CLASSICAL, R&B, JAZZ, BLUES, AND ROCK
FOR PACKAGE AND DEMO, CALL:
(213) 874-6398

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

•Mgmt wtd by guit/singer/sngwr/w/strong AOH material. Infr Hendrix, Colour, Kings X, Image, showmanship. Also skg frnci bckg. Erk. 213-674-4007
 •Nd cool kg rockers. Mjr producer putting band together. The next super grp. 213-851-9141
 •Sound engineer avail for live/studio work. Indiv projs welcome. Hrd wrkg creative, musical. James. 818-980-7101
 •THE NUNS (Suicide Child) sk mgmt/bckg. Have record deal on Chameleon/Capitol records. Jeff. 415-481-9094
 •Tintd singer/sngwr sks mgmt to achieve contract or development deal. Infr Tonio K. Call, Townsend, rap. Have studio demos, pro producer. Brent. 818-989-1219
 •We're not the Stones, but just as mktbl as Kingdom Come. We have the Mick Jagger. Mgmt plus A&R nnd. 213-515-6143
 •Can anybody out there tell me how to get on Star Search? All I want to do is sing for you on Star Search. Nanette. 209-233-4502
 •COWBOYS AND INDIANS' album avail for mjr lbls & dislbn. Inde released. Eddie. 714-980-5432
 •DEN OF WOLVES, a non-stop HR'g hit machine w/ publishing co & business att sks pro mgmt. 11684 Ventura

Bldv. Ste. 837. Studio City, CA 91604
 •DIRTY DREAMS lkg for mgmt and/or mjr contacts & int. Dright. 818-578-0073
 •Eddie Cunningham, country music Star Search winner, lkg for prodcn engineer & armmnt engineer for honky tonk recording session. 714-980-5432
 •Guit/composer/kybyst sks mgmt to pitch song & theme ideas to record cos & producers. Erk. 213-280-3377
 •Mgmt wtd by guit/singer/sngwr w/ orig AOR material. Charisma, image, exp. Erk. 213-674-4007
 •Pro SF musician lkg for mgmt & place in recording grp. Al Conn. 503-585-8063
 •Sharp crew nnd for unusual band. Local gigs. Refs. We pay. Bobby. 213-274-4770
 •Stolen: 50w Marshall head. Friday, Nov. 10, from Western & Hwy studios. Head modified by Metalhead. Serial No. S27145. Big cash reward. 213-850-7673
 •Wtd. Perc. Funk, R&B, various perc instruments. Tight, wrkg sit. No immed gigs. Vox a plus. 213-965-9762
 •Young lady w/ sexy, beautiful bedroom eyes wtd for album cover. Great talent. QCP. 818-989-1659
 •Aggrsv sngwrng talent w/ pro demo sks enthusiastic legal rep for realization of record/publishing deal. Todd. 965-9108
 •Arthur Lee, wherever you are... I want my accous gic back or \$700 cash. P.O. Box 48864, LA, CA 90048
 •Artist/producer, 3 T40 records in 70s, including No. 1 w/ tentative mjr album offer sks incl bckg. Flexible money terms. 213-960-5757

•Attn, Mgrs & investors. Singer, 10 yrs pro. Now forming headline act. Most mktbl band name & concept around. Will be bigger than Jovi. 714-893-2409
 •BMJ sngwr/producer/singer/guit w/ extnsv repertoire of orig & ong cover armmnts nds bckg for rhtsl spc, studio time, tape, video prod. 213-739-4824
 •Composer/sngwr/skg capital or investors to invest in present proj. Fred. 213-850-0329
 •Desert Island sand, acid lake, bird trnd group w/ K-Mart photos sks trumpets & violins in peppertand. Invisible strings, singing boilers, rainsticks. 213-663-8784
 •Expd rpyotechnic & roadie wtd for local shows. Pay. Big band. 213-652-8667
 •Fem dancers wtd to join rap grp. Randy, M-F, 9am-1pm. 213-973-9322
 •Fem musicians nnd to start band. Just want to have a lot of fun. Horn plyrs nnd. Adrian. 213-285-0049
 •Hottest fem rock singer in the business w/ album skg mgmt. 213-371-4018
 •Hottest speed metal band in the world lkg for mgmt. SAROTIA LIQUADO, Mike. 714-651-9723
 •LA-based pop artist w/ upcoming Far East & Australian tour skg to colab on a lk w/ estab reputable fashion designer. William. 213-746-5959
 •Music video producer/director & crew avail w/out pay to film M-TV quality video for rhtl R&B or rap dance band. Production costs apply. 213-372-8688
 •Unique radio personality. The Dr. Steven T. Delovely, sks sponsorship for radio program, 4-8hr/wk. Mushi Mushi. 818-904-3499
 •Unusual instruments wtd. String, harp, flute, or whatever for band/symphony of the future. Infr Gabriel, Bush, Rycha, Floyd. 213-856-8094

wrng. Gd ideas. 213-876-2296
 •Published sngwr. Words/music. Unique high quality material. Many jazz. Avail for wrng sessions or any creative proj in nd of high quality material. 213-276-7880
 •Wrt/producer w/ 24-irk MIDI studio avail for song demos. Dave. 213-960-4401
 •COWBOYS AND INDIANS and Eddie Cunningham lkg for Indian rock ballads & C&W ballads. Eddie. 714-980-5432
 •Fem voc sks producer and/or orig material for demo. R&B, rock, pop, jazz. I believe in world peace. Debi Mae West. 213-285-3801
 •Lyricist nds partner to make hit songs. You write the music, I'll write the lyrics. Guy. 818-881-3631
 •Lyrics w/ stories, humor & thought nnd music w/ texture. I like John Hyatt & Lyle Lovett. Bill Mohr. 213-399-1209
 •Published composer sks published or recorded lyricist. R&B, ballads for Vanessa Williams, Anita Baker, Jeffrey Osborne, Larry. 818-848-7663
 •SGA member has 60 song in current catalog. P/R, R&B, new age material. W/music & lyrics. Skg flexible publisher. Johnny G. 818-505-1307
 •Songs avail. Pop, politically. Curan. 818-981-5710
 •Voc/sngwr/guit sks wrng & perfrmng partner. Keybost or bst perf. English blues flavored pop rhts American R&B. Mike. 818-545-3718
 •Young gd lkg Asian American male pop singer/lyricist w/ sensual voice sks composer/kybyst. Infr producers Stock, Atkin, Waterman & Erasur. Warren. 213-839-3595
 •NAS lyricist sks sngwrts for collab. Rock, country, Beach Boys-type music. Let's write a hit. Valentine. 818-769-1686
 •Poetic lyrics w/ a message. Jingles too. Jivana. 213-281-1976
 •Pro arranger/kybyst/producer w/ demo studio sks lyricists w/ completed lyrics for collab. Contemp R&B. Aaron. 213-465-1684
 •Published sngwr. Words/music. Unique high quality material. Many styles. Avail for wrng sessions or any creative proj in nd of high quality material. 213-276-7880
 •Wrt/producer w/ 24-irk MIDI studio avail for sngwr demos. Dave. 213-960-4401



**DeLoache
Photography
International**
(818) 505-9373

**16 TRACK STUDIO
EVERY 5TH HR. FREE**

- VERY REASONABLE RATES
- STATE OF THE ART EQUIP.
- EVERYTHING FROM DEMO TAPES TO POST PRODUCTION

**SOUND CHOICE
(213) 462-8121**

**Road Cases
UNBELIEVABLE!**

Introductory prices: Keyboard \$72, Racks \$65, DJ Console Case \$129, many more. Free shipping allowances. Call or write for free brochure and nearest dealer.

Island Cases
1121-I Lincoln Ave.
Holbrook, NY 11741
1-800-343-1433

16. SONGWRITERS

•ASCAP/NAS singer/sngwr lkg for collab w/ published composer. Willing to work for barter, trade, etc. Pete. 816-584-6279
 •Attn sngwrtrs, singers & musicians. Lkg for hit sons. P.M. 1534 N. Moorpark Rd, Ste. 118, Thousand Oaks, CA 91360
 •Bst/sngwr to collab w/ sngwr. Cmrcd rock & pop. To sell or perform. Ability to reap what you sow. Jay. 818-769-0354
 •Composer/lyricist avail for all film scoring & movie projs. Also artists, publishers lkg for material. R&B, jazz, jazz fusion, instrumental music. Fred. 213-850-0329
 •Lkg for sngwrtrs for pop, R&B, hip-hop for solo artist for psible recordings on demo reel. Ronda Harris. 213-650-7719
 •Lyricist/sngwrtr. NAS member, sks collab for cmrcd pop



**BANDS WANTED
DON'T PAY TO PLAY!**

Power Trio Jam Contest. Guitar, Bass and Drums. Sponsored by KNAC, Guitar Center and the Red Onion, Marina del Rey. Prizes: Cash, Equipment, Studio Time, Possible Record Deal and much more. Unlimited Guest List. Be treated like a Star.

Contact Steve Donn (714) 898-6152
MUST BE 21 OR OVER

**FOXFIRE
RECORDING**

Hi Quality
24 Track
 doesn't have to cost a fortune
\$25/HR
 It pays to compare
818-885-8580

**WANNA WRITE
LIKE BERNIE?**

...GOOD LUCK!
 But, if being the best lyric writer you can be interests you, my class is the best in town.
CLASSES FORMING NOW
 My students include a Grammy winner and several recording artists.
**CALL NOW FOR INFORMATION
AND SCHEDULE
(213) 656-6916**

**DEMO RECORDING
STUDIO**

- MUSICIAN, PRODUCER, AND ENGINEER INCLUDED
- STATE OF THE ART EQUIPMENT
- SONGWRITER SPECIAL

(COMPLETE DEMO, CALL FOR PRICES)

T-R-U-J-I-L-L-O M-U-S-I-C
(213) 832-0896

**Demo
Service**

Production
 Midi - Multi Track Recording
 Collaboration
 Promotional Packages



FUTURE PLANS
 Recording Studio
 15D Paseo De Las Delicias
 Redondo Beach, CA 90277
(213) 378-2846

BRING IT BACK!

We guarantee to match your master (or reference cassette provided at time of order) or we'll redo your cassettes, AT OUR EXPENSE NOT YOURS.

**TAPE COMPLEX
WEST**

REAL TIME CASSETTE DUPLICATION
 1606 N. HIGHLAND AV, HOLLYWOOD, CA
 213 465 2466

**DEMO SHOPPED/
CONTRACTS**

**Robert Dorne
Music Lawyer**

1015 Gayley Ave., Suite 1170
 Los Angeles, CA 90024
(213) 478-0877

**MUSIC
CONNECTION**

6640 Sunset Blvd., Hollywood, CA 90028

NAME: _____
 (Please Print)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR - MAKE CHECK OR MONEY ORDER PAYABLE TO:
MUSIC CONNECTION MAGAZINE
 TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772
 PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

SUBSCRIBE NOW!

- TWO YEARS \$55 (50 ISSUES) SAVE \$45
- ONE YEAR \$30 (25 ISSUES) SAVE \$20

**K.A.
Dahline
Photography**

(213) 650-6493
 (213) 655-7679



Promotional sessions from \$100 • Commercial sessions from \$500
 Graphics & video taping available
 One day turnaround • All services guaranteed
506 So. San Vicente Blvd., Beverly Hills

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

I worked with Whitney and Jermaine
★ DEMO PERFECTION ★
 The way record/publishing co.'s want them. Full midi 8 trk w/easy engineer. DAT, MAC, Lynn 9000, effects, keys, whatever. Very reasonable rates. Will produce, arrange, program, play.
 Call now (213) 463-8241

ENGINEER BILLS
24 TRK
 NEW SONY DECK & TRIDENT BOARD
 DAT, MAC, MIDI, SAMPLERS
 MAJOR LABEL CREDITS
 \$40/HR SPECIAL (INCL. ENG.)
 (818) 780-3146

FOR \$199 BUCKS...
 WE'LL ARRANGE & PRODUCE A
**MONSTER MUSIC TRACK FOR YOUR
 SONG, AND RECORD YOU SINGING IT!**
 (Hourly rate available for do-it-yourselfers)
(818) 789-4381

CASH STUDIOS
REHEARSAL HALL
 Large room w/Great P.A.
 Big stage-Storage-A.C.
(818) 761-1301

\$22/HR
24-TK
465-4000

NOW OPEN
SMV STUDIOS
 24 TRACK
 FULL MAC-BASED MIDI FACILITIES
 BEST QUALITY FOR THE BEST PRICE IN TOWN
 (818) 509-0316 • (213) 463-0455
 MAJOR CREDIT CARDS ACCEPTED

E.J. BISSOT & L.W. WENDELKEN
 PRESENT SIMULTANEOUS **24 TRACK**
AUDIO & HIGH DEFINITION VIDEO
 RECORDING SESSIONS
\$700 PER DAY
 INCLUDES TECHNICAL PERSONNEL
 & 1 HR FREE SET UP TIME
818-769-7505

CASH STUDIOS
16 TRACK RECORDING
 7 inch-30 ips-Big room
 Emulator 11-SP 12-JX-8P
(818) 761-1301

**MUSIC OPPORTUNITY
 RECORD CONTRACT**
 We will present your demo tape to major record executives. Service Free if not accepted.
 Over 25 years experience in the industry.
 For details: S.A.S.E. MILESTONE MEDIA
 P.O. Box 869 Dept. MC, Venice, CA 90291

STUDIO DEE
16 TRACK \$19.00/HR
8 TRACK 1/2" \$15.00/HR
 D-50, ROLAND TR808, YAMAHA SPX-1000, REV.7,
 SPX-90, QUADRAVERB, LEXICON, DBX, APHEX,
 BBE, NS 10's, TANNOYS AND MORE.
 ENGINEER INCLUDED (213) 680-9501
 "RELAXED AND FRIENDLY ATMOSPHERE"

HIT SONGS NEED HIT DEMOS
8 Trk/MIDI/Live Productions
 Competitive Rates
 Friendly Atmosphere
 Album, Movie, Radio Credits
PRO DEMO (818) 957-0646

8 TRK 1/2"
\$12/HR
 INCLUDES EVERYTHING
(818) 990-5131

BANDS WANTED
 For Power Trio Jam Contest, Guitar, Bass and Drums. Sponsored by KNAC, Guitar Center and the Red Onion. Prizes: Cash, Equipment, Studio Time, Possible Record Deal and more. Be treated like a Star.
 Steve Donn (714) 898-6152

FRED'S
REHEARSAL STUDIOS
 N. HOLLYWOOD, P.A., AIR, CLEAN
FROM \$7/HR
(818) 764-0103

REHEARSAL STUDIO
 • Loud Clean PA • Large Drum Riser
 • Air Conditioning
 • Low Rates-Starting at \$7/hr
Porta-Sound Systems
(213) 676-4702

24-TRK \$18/HOUR
48-TRK RECORDING
FROM \$40/HR
 ENGINEER INCLUDED
 (2) OTARI 24-TRK,
 AMEK CONSOLE, EFFECTS, KEYS
(213) 371-5793

SINGERS/SONGWRITERS
 Complete 8-Track Recording with Musician, Engineer, Producer and Songwriting Collaboration. M1 • D50 • S50 • DX7 • JX10 • R8 • DMX • and more!
 Average song under \$100*
 George Reich (213) 856-9180

FOR THE RECORD
16 TRACK
 SMPTE lock-up/MIDI, Digital Master, Two Rooms
 DX-7, S-330, IBM Compatible, AKG414
\$15/hr
 Culver City Location (213) 202-0579

SUNBEAT SOUND
 PA Rentals with Operator
(213) 532-9443

ROCK GUITARISTS
 Study with L.A.'s most reputable guitar instructor
SCOTT VAN ZEN
 Featured in *Guitar Player Magazine*.
 1st runner up-So. Cal Guitar Competition.
(213) 568-9227

16TRK/2"
\$25.HRLY
(818) 782-1057

**GROW IT LONGER AT
 LONG HAIR ROCKS**
 So. Cal's #1 salon for top & upcoming bands
 ★ Most Advanced Techniques
 ★ Best Trained Cutters
 TRIMS, CUTS, COLOR
 BLEACH, HIGHLIGHTING
 2513 E. Colorado Blvd.
 Pasadena (818) 795-1272

WESTWORLD
24 TRACK
BEST VALUE
HIGHEST QUALITY
(818) 782-8449

GREYHOUND RECORDING
24-TRACK
 FREE PRODUCTION CONSULTATION
**BEST STUDIO IN TOWN
 FOR LIVE BANDS**
(818) 885-1213, (818) 718-6255

24trk—\$250/12hrs.
JBL's-NS10's-3MM79 SPX90's
Album Quality—
Anywhere, Anytime
Studio on Wheels
(818) 243-6165

LOGOS
 Creative Designs for your BAND or BUSINESS
 Highest Quality! Lowest Prices!
818-505-8311

D.A.B. Audio
 Specializing in Cassette and DAT Duplication
 Real Time/High Speed
 Digital/Analog
 TDK Loaded Tape utilizing the Nakamichi Cassette Duplicating System. (213) 876-5991

Real Time Cassette Copies
75¢ FROM REEL OR CASSETTE MASTER (INCLUDING 30 I.P.S.)
\$1 FROM DAT MASTER
\$2 PER VIDEO COPY
 BASF CHROME C-30—60¢
 TDK TAPES & LABEL PRINTING AVAILABLE
213-559-9095

ESTABLISHED STUDIO
24 TK
AS LOW AS
\$25/HR
 RESTRICTIONS APPLY
CALL (213) 960-8978

PROFESSIONAL AUDIO VIDEO STUDIOS
24 TK/DAT! (818) 993-4778

**PRO P.A.
 FOR HIRE**
213/827-3540

8 TRACK 1/2 IN = \$12/HR
 GREAT DEMO WITH OR WITHOUT A BAND
 Includes engineer, digital drums, Tascam 38, programming, digital reverbs, digital delays, digital keyboards, digital sequencer, guitars, basses, 16 chan. Tascam mixer, Limiter/compressors, air cond., DBX, Parametric EQ, Sampling. Excellent sound!
QUALITY DEMOS
818-841-3316

CASSETTE COPIES
 ★ Dups from DAT, 30ips
 ★ Best price in L.A. area
 ★ Realtime, chrome tape
 ★ Same day turnaround
 ★ Open Saturdays
SMV TAPE DUPLICATION
 (818) 509-0316 (213) 463-0455

SUITE 16 STUDIO
VIDEO POST/SWEETENING
 Total Midi • Live Room • Digital Mixdown w/Kurzweil 250, Emu, D-50, Mach 2X, etc.
16-TRACK 1/2" S25/HR
 Lock-Out Available
(818) 997-9232

PRACTICE IN VENICE
\$10 — \$15/HR
 XLNT ROOM • XLNT P.A.
(213) 399-5015

MIDI
MIDI MIDI
 24TK Recording
(213) 461-3717 VISA MC

CASSETTE DUPLICATION
 HIGHEST QUALITY
 REAL TIME DUPLICATING
 LASER PRINTED LABELS
 QUALITY CLONES 213-464-5853

VIDEO ANIMATION
 LOWEST PRICE GUARANTEED!
 I CAN HELP YOU SELL YOUR MUSIC by adding spectacular visual effects to your videos and demos, at a price that you CAN afford.
Splendid Productions
 Call Robert: (818) 762-3345

Quality Real Time Duplication
 • Full Digital/Analog Capability
 • Nakamichi/Otari Equipment
 • High Bias Super Chrome Cassettes
 SV-3500 Professional DAT Rentals
ProSound Audio Labs
(818) 972-2427

MR. SPEED CASSETTES
(818) 76-SPEED

P. casa

GRAPHICS 714 / 621-7454 QUAD-TECK STUDIOS 213 / 383-2155 HAIR / GENE MIMS 213 / 550-7882

One of the HOTTEST
bands on college radio —

BADGER

crank it up to a college station
and see for yourself!

Watch for video **FUTURE U.S.A.**
at your favorite
Southland Clubs.

"Remarkable production. Their interview is
'orgasmical', not to mention utterly entertaining."
—KTEC-FM, Oregon

"I briefly listened to the album and did indeed
think it was fierce rock & roll. It will be played
on the metal hard rock show."
—WBWC-FM, Ohio

"Oregon, the way it builds could be their anthemic
song like Freebirds to Lynard Skynard.
Good rockin' record, honest and not too heavy
overall."
—KEOL-FM, Oregon

FIERCE ROCK 'N' ROLL



BADGER HOTLINE / TIX: 714 / 949-1101