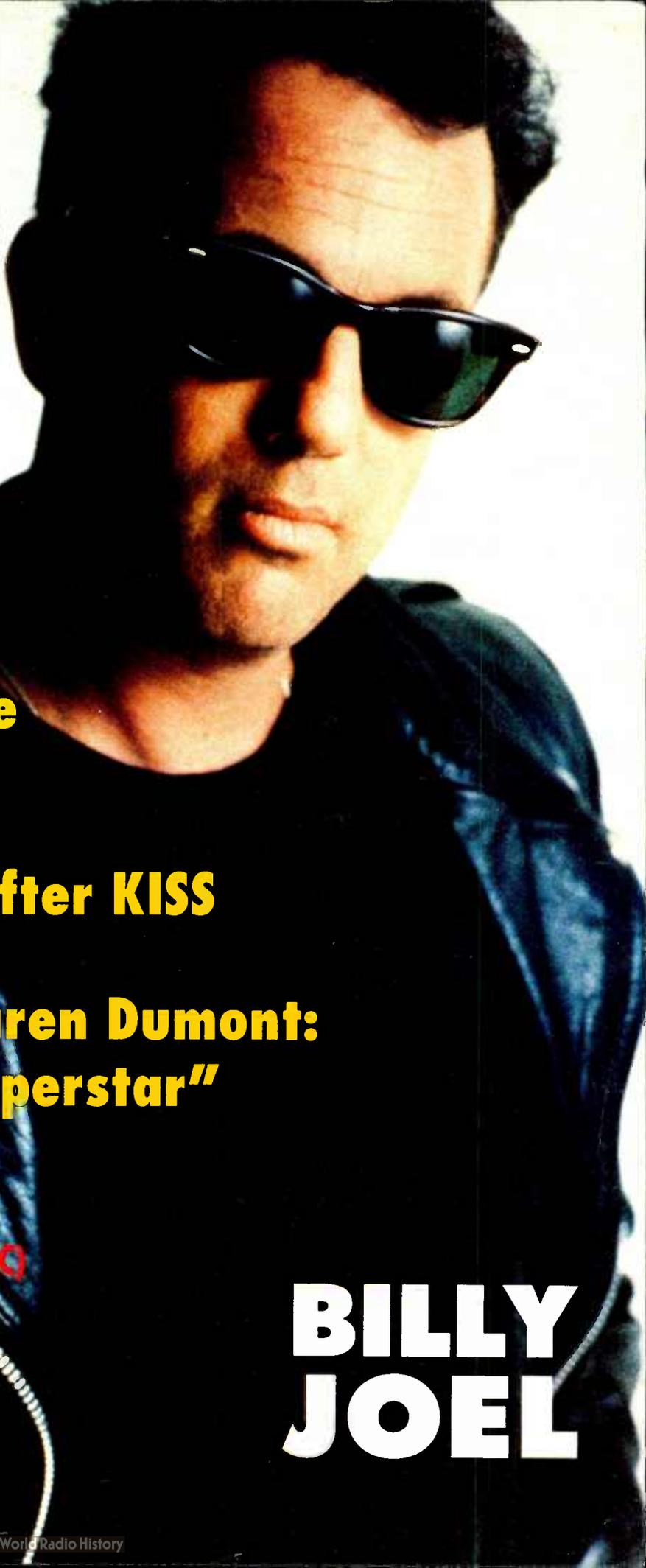


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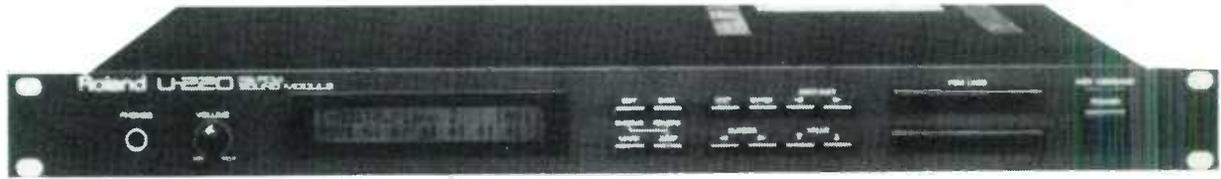
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- A&R REPORT

BILLY JOEL



ROLAND U-220 RS-PCM 30 VOICE POLYPHONIC SOUND MODULE



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The U-220 RS-PCM Sound Module is a versatile, easy-to-use instrument featuring Roland's newly developed RS-PCM processing method. Providing a full assortment of striking, exciting multi-sampled sounds, the U-220 offers outstanding sound quality and exceptional expressive capabilities in a unit occupying only one rack space. The U-220 contains an immense 24 Megabit ROM memory capacity and two ROM card slots which allow you to access additional sounds, making it the perfect sound module for live performers who need instant access to any variety of sampled sounds. Whether used for performing or recording, the Roland U-220 is the ideal sound module for musicians using any MIDI keyboard, percussion and guitar setup.

Impressive, Expandable Memory Capacity

The U-220 boasts a massive 24 Megabit ROM which holds 128 different preset RS-PCM samples (Tones). The U-220's internal preset sounds include a wide variety of instruments such as multi-sampled pianos, brass sections, strings, flutes, drums, electric guitar, slap bass, and ethnic instruments. It also provides synthesizer sounds sampled from popular Roland analog synthesizers to the hottest LA Synthesis patches sampled from Roland's D-Series Linear Synthesizers. And if more sounds are needed, you can insert up to two different ROM sound cards from the expanding SN-U110 Series Sound Card library into the U-220's ROM card slots.

Flexible Configuration Capabilities for any Application

The basic building blocks of sound in the U-220 are called Tones which are essentially RS-PCM samples. Tones can be arranged and combined in various ways to allow you to create your own sounds. The basic sound you hear when you play the U-220 is called a Timbre which consists of a Tone plus various parameters that modify the Tone, including level, pitch, and vibrato. Timbres are assigned to Parts, which function as separate instruments and feature additional adjustable parameter settings such as effects, volume, panning and key range. Several Parts are then

configured into a Patch which also contains effect settings. Since each Part can function as a separate instrument, a Patch makes use of the full multi-timbral capabilities of the U-220. Up to six different Parts and a separate Rhythm Part, which may be chosen from our different rhythm setups, can be used in a Patch simultaneously.

The U-220 stores 64 different Patches which provide you with a wide range of applications. For example, different MIDI channels can be assigned to individual Parts to allow each Part to function as a separate instrument, making the U-220 perfect for use with an external sequencer such as Roland's MC-500 Mk II Micro Composer. Parts can be assigned to the same MIDI channel and given different velocity ranges allowing you to create responsive sounds such as a bass guitar sound that is warm and full when the controller is played softly and pops or slaps when it is played with a harder attack.

Onboard Digital Effects Processing

The U-220 contains built-in digital effects which allow you to expand your creative capabilities. Two effects are provided, Chorus/Flanger and Reverb/Delay, which each feature high-speed, 24-bit processing, sound quality equal to that of professional effects units, and extensive parameters that enable the creation of a variety of effects settings. The Chorus/Flanger features five different types of effects including Chorus 1 and 2, FB Chorus (a mixture of flanging and

chorus), Flanger and Short Delay, as well as controls to adjust output mode, effect level, delay time, rate, depth, and feedback parameters. The Reverb/Delay offers Rooms 1-3, Halls 1-2, Gate, Delay and Cross Delay, plus effect level, delay time, and feedback controls. Separate effect on/off settings can also be assigned to each Part in a Sound Patch and both effects can be used simultaneously. Since all effect signal processing occurs in the digital domain, the effects are noise-free whether used alone or together.

The U-220 also features three sets of stereo outputs (Mix Out, Direct Out 1, Direct Out 2) which provide additional versatility. Effected signals are routed through the stereo Mix outputs and dry signals may be routed through the two sets of Direct outputs for external effects processing. All three sets of outputs can be used as six individual mono outputs if desired.

Large LCD Assists Programming and Operation

A large, backlit 24 character x 2 line LCD and buttons located on the front panel make it easy to edit, assign, or store settings for Patches, Timbres, or Tones.

Optional SN-U110 ROM Cards

A wide variety of additional high-quality sounds for the U-220 are available on optional SN-U110 Sound Cards, a growing library that provides you with the latest RS-PCM sounds.



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The Piano Man's fourteenth album for Columbia is also one of his biggest sellers. Find out why Billy Joel had to reinvent himself and return to Long Island Sound to write the *Storm Front* album.

By Kenny Kerner



28 ACE FREHLEY

The former Kiss guitarslinger burns brightly on his latest rock LP, *Trouble Walkin'*. Not many get a second chance at a career and Ace plans to make the best of it.

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FEEDBACK

Speaking Her Mind

Dear MC:

For nearly ten years, the band known as Lion has been an important part of the Southern California music scene. Drummer Mark Edwards was credited as one of the group's founders. Upon his arrival in Los Angeles, Mark quickly made a name for himself with Steeler, whose guitarist happened to be a then-newcomer to America named Yngwie Malmsteen, and whose vocalist was named Ron Keel. Mark never hesitated to give his friends a hand and played on the Third Stage Alert album when that band's drummer left unexpectedly.

Also, Mark Edwards had a passion for racing motorcycles. And on this past Labor Day weekend, following a successful performance at the Country Club, Mark was injured in a serious motorcycle accident. He is currently undergoing rehabilitation in Texas.

The news of Mark's accident shocked his fans and friends, many of whom are well-known musicians. It was little surprise when a benefit concert was organized to help raise money for Mark's medical costs.

Four local bands were set to play first, followed with a performance by Lion and an all-star jam hosted by Mark's band. The jam was set to include Mark Slaughter, Ron Keel, past and present members of Dio, Poison, Europe, several members of Yngwie Malmsteen's band, Mark Ferrari, myself and others. If all had gone as scheduled, it would have been one of the best shows of the year and a real treat for everyone involved.

However, as the evening wore on, the dressing room area began to look more like the Rainbow Bar And Grill on a Saturday night than a pre-concert backstage. News of an all-star jam seemed to attract every musician in Los Angeles, whether or not they had been invited to attend. Many of those, instruments in hand, had no idea why the event had been held in the first place.

All went reasonably smooth until shortly after Lion was on stage. After a great version of "Power Love," Lion's singer, Cal, went to the backstage door to ask for some water. When he did this, a number of musicians who were not scheduled to play, pushed their way through the stage door with their instruments and interrupted Lion's set and the jam which was scheduled to occur. Many of the musi-

cians causing the interruptions did not know Mark, had not bothered to contact Lion or even to attend the scheduled rehearsals. They had no consideration for anything other than their own egos.

It was not surprising when the members of Lion walked out of the venue in the middle of their scheduled performance, unable to complete their show as they'd planned. Soon afterwards, a number of the invited guest stars also headed home, as it became evident that those who had interrupted the show had no intention of giving up the stage. Luckily for the audience, a few of the scheduled musicians did stay and tried to put on a good show. However, even then, they were interrupted onstage by unscheduled performers who insisted on hogging the spotlight.

At the end of the night, many of the invited celebrities had waited hours without being able to perform due to the "stage hogs." Not only had Lion, the band whose drummer for which the benefit was intended, been cheated of their full set, but many of the invited performers had not even been allowed to play.

Since I moved to Los Angeles thirteen years ago, I have been impressed by the great music scene we have here. There is no place in the world which offers more opportunities for musicians. However, despite all of L.A.'s good points, there is one thing that has always bothered me. That is the overall lack of consideration the music industry people here show for one another. Many of the musicians in L.A. would not hesitate to harm other musicians' performances as long as they felt they stood something to gain. This was proved over and over again at Friday's concert.

While the benefit for Mark Edwards provided local musicians with a chance to claim that they were "lending a hand," I seriously doubt that was what was on most of their minds when they showed up unannounced at the backstage door of the Country Club expecting to play.

I do not want to criticize the many people who worked hard to make the benefit for Mark Edwards possible. I also don't want to appear like a troublemaker, but I think it's about time that someone said something about the lack of consideration local musicians show for one another. I don't have any answers. It's just something that bugs me.

Ann Boleyn
Lead vocalist/Hellion



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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,
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□ Berklee College of Music has announced the first annual Alumni Brunch to be held on Sunday, January 21st at the Hollywood Holiday Inn (1755 Highland Ave.). This brunch is only one of the events designed to help establish alumni clubs all over the country to assist Berklee alums in networking. Performing at the brunch will be the vocal ensemble Terra Nova, featuring Randy Crenshaw and Bill "Orange" Lyons, both from the class of '83. In addition, saxophone great Ernie Watts (class of '66) will be honored with the Distinguished Alumni Award. For additional information, contact Alumni Relations Coordinator, Carrie Semanco, at (617) 266-1400, ext. 479.

□ The Lis Lewis Singers' Workshop has released the class schedule for the upcoming winter quarter. These courses are designed for singers on all levels and include Popular Chorus/Harmony Workshop, Beginning Voice and Performance Workshop. All classes meet once a week for eight weeks, beginning January 7th. Tuition ranges from \$150.00 to \$200.00, with private lessons also available. For additional information on the classes and times, call (213) 664-3757.

□ Once again UCLA Extension offers entertainment industry oriented courses for your benefit. "Live Jazz in Los Angeles: Known and Unknown" will explore America's unique contribution to the world of music. Taught by jazz historian Charles Weisenberg, this course will use lectures, recordings, tapes and live performances to cover jazz roots from colonial America to the present, including all the major styles. Visits to local clubs will be arranged to sample the current jazz scene and to meet with the performers where possible. Classes are held on Thursdays, January 25th through March 29th, 7:00 to 10:00 p.m., in Room 1439, Schoenberg Hall, UCLA. The fee is \$150.00. Also beginning in January is "The Marriage of Radio and Records: Making Today's Hits." This course will focus on the contribution of radio to the hit-making process and is taught by Mike Schaefer, News Editor at *Radio & Records* and President of Schaeferco Programming and Music Advisors. Scheduled guest speakers include Ornette Barber, VP, Black Music Marketing, WEA Corp; Iris Dillon, Director, Cross-over Promotion, Virgin Records; Charlie Minor, Sr. VP, Promotion, A&M Records, among many others. The class will be held on Thursdays, January 25th through March 29th, 7:00-10:00 p.m., Room 121, Dodd Hall, UCLA. The fee is \$245.00. For further details on either one of these courses, call UCLA Extension, (213) 825-9064.

□ California Institute of the Arts (CalArts) and the Los Angeles Festival will present a lecture series, "Art in the Life of L.A.," at the Pacific Design Center beginning January 31, 1990. Contact (818) 362-5507 or (805) 253-7832 for additional information. **MC**

Wesley Hein Resigns Enigma Presidency

Martone Named New Enigma Prez

By Michael Amicone



Wesley Hein

CULVER CITY—Wesley Hein, co-founder of Enigma Records with brother William Hein, has resigned his post as President of Enigma Entertainment for an unspecified senior executive position with Hollywood Records, Walt Disney Company's new record division. Enigma, known for breaking such acts as Poison, Stryper and the SmitHEREENS, has announced that James Martone, formerly Executive Vice President with Enigma Entertainment, will be succeeding Wesley into the presidential post.

Though Enigma has lost one of its founders, William Hein feels that the Culver City-based label is healthier than ever.

"As far as I'm concerned, we became a brand new company this year. We launched a new joint venture with Capitol-EMI [Capitol-EMI purchased a 50 percent interest in Enigma Entertainment in 1989] and in many regards, we're all new from top to bottom. We're more a contender than we were a year ago."

In commenting on his brother's career move, William says, "It's not surprising to know my brother is very ambitious and a very talented executive. So, it's not surprising that Disney would want him as part of their team in building a world class record company." **MC**



James Martone

Legal Hassles Over Marley's Estate

By Steven P. Wheeler

MIAMI—Bob Marley's untimely death in 1981 instigated a courtroom battle over the past eight years that continues to plague family members and Marley estate administrators. The problems began immediately after Marley succumbed to cancer, when it was discovered that the King of Reggae left no will. This fact has complicated the financial affairs of his estate, leading to seemingly endless appeals and claims of legal injustice by some of his twelve beneficiaries.

One of the first obstacles arose because nine of the twelve Marley beneficiaries are minors and cannot legally consent in courtroom decisions. Instead, these decisions are being made by guardians who, in

the words of a Miami lawyer, "refuse to understand and are basically tying-up the entire situation." Reed Bingham, a Florida-based attorney who is the ancillary administrator of the Marley estate, says the infighting among the beneficiaries/guardians is dragging out this scenario far too long.

The selling price of Marley's music-related assets is the major snag in this labyrinth of courtroom debates. Bingham negotiated a deal for Marley's music and sought court approval back in April of 1988, but things went awry from the beginning. "That's when certain beneficiaries objected and said they could get a better offer." The original June court date was thus pushed back to December of last year.

In December, the judge approved Bingham's \$8.3 million sale which was immediately appealed by certain beneficiaries of the estate. This past May, the Jamaican Court of Appeals made a few minor changes but upheld the original \$8.3 million deal. Bingham points out that some beneficiaries and their guardians have now taken their final step of defense against this particular sale. "They are now appealing to the ultimate court of appeals for Jamaica, which is the Privy Council in England, and that's where we stand right now."

Bingham firmly believes that this legal maneuvering has to do with personal vendettas. "Some of the

beneficiaries have a personal animosity towards the purchaser, Chris Blackwell. Others think it's worth more money, but they haven't produced any evidence to show that it is."

Another interesting twist to this already complex legal maze is a diversion of funds by Marley's widow, Rita Marley. Ms. Marley was asked to resign as co-administrator in 1986 after allegedly diverting seventeen million dollars from the estate. Bingham says an investigation did locate some of the missing money. "That's money [primarily from royalties] that came in over a five-year period. We got back what we could find, but most of it was spent. It's hard to spend that much money, but she did." On the advice of her attorney, Ms. Marley refuses to make any comments to the press regarding the alleged diversion of funds.

Even if Bingham can get the beneficiaries to agree to the sale, the lawsuits will continue to mount. The estate is suing to recover the money that was diverted, something that Bingham says could go on for quite some time. In addition, there are claims pending against Cayman Music, Inc., the publishing company that Marley was under contract to until 1976, for unpaid royalties. Bingham explains, "They haven't paid his royalties in six or seven years and we're suing for that." **MC**

Four years ago I didn't have anything," explains Riki Rachtman. "Everything happened quickly, and these are all dreams that I wanted to do. I wanted to be an MTV VJ and I'm doing it."

Rachtman, who owns two of Hollywood's raunchiest dance clubs, the Cathouse and Bordello, will now add MTV VJ and a lucrative merchandise deal to his list of accomplished goals. Maintaining his rate of success, with determination and an unquenchable fervor for fun, Rachtman hopes to be "the next Donald Trump, but with tattoos." He is very optimistic about his future and is not afraid to take risks.

Rachtman has become a familiar face on the music scene since achieving recognition from his clubs, an appearance in the movie *The Decline of Western Civilization Part 2: The Metal Years* and through his famous musician friends. Rachtman says that these factors plus close friend Axl Rose, Guns N' Roses' manager Alan Niven and Doug Goldstein were instrumental in obtaining MTV's attention. "I walked into the audition with Axl," says Rachtman. "So it kind of set me apart from anybody else auditioning."

He debuted on the music channel as the morning fill-in VJ for a week in August. But his real challenge was *Headbangers Ball* which he conquered quite effectively twice as guest host. "It's really weird for this stuff to happen in such a short time because I'm not an actor or anything," says Rachtman regarding the time involved.

MTV executives didn't want to alter any feature concerning his appearance or attitude nor did they want to script him, because according to Rachtman, he is "a product of Hollywood. I know a lot about most of the bands," Rachtman says. "It's the music that I know and love." His first air date as the new host of *Headbangers Ball* will be January 7, 1990.

Aside from his hosting position, Rachtman is a

RIKI RACHTMAN

By
Paola Palazzo



business man who holds a significant interest in the Los Angeles dance club scene. He is proprietor of the world famous Cathouse and notorious Bordello clubs.

His entry into the club business originated when he and then roommate/partner Taime Downe

of Faster Pussycat opened the Cathouse as a place where their friends could hang out and drink and as a means to pay their rent. Rachtman says he never thought it would become this popular. "It was opened with no idea it would turn out how it did."

As the Cathouse became more business-oriented, Rachtman said he took over completely. "As it grew and grew, I got more into business and began turning it into a business."

The Cathouse's success can be attributed to Rachtman's desire for taking chances. "I'm not going to settle for being mediocre. I don't know why anybody would. I'm never satisfied."

Although the clubs are open only once a week, Rachtman mentions that his responsibilities include staff hiring, ad placements in local rock magazines and conjuring up themes to various nights. "I work a lot," Rachtman concedes. "It's not just, oh let's go Tuesday and get your money, because if I did do that, I wouldn't be open that long."

The Cathouse is a dance club. However, on special occasions, Rachtman has allowed bands to perform, usually after passing his criteria: "If they're friends and they're good." In the past months, buddies Guns N' Roses and shock-rock master Alice Cooper have graced the Cathouse stage. Rachtman cites that having his idol, Alice Cooper, perform on Halloween night was a dream come true.

Bordello was launched on the prosperity of the Cathouse. According to Rachtman, the mood is quite different than the Cathouse. "The Cathouse is pure and simple rock & roll. Bordello is 100 percent ridiculous."

Emerging through the clubs success is a merchandise company that Rachtman set up seven months ago. The line includes sweats, baseball caps, bumper stickers, key chains and T-shirts that carry either the Cathouse, Bordello or the newly acquired Sunset Strip Tattoo logo. Rachtman says his merchandise sells extremely well since many musicians wear his products on posters or in videos. Rachtman says he has already sold over 10,000 of the pink and black Cathouse T-shirts because "the kids want to wear what the bands wear."

Although the merchandise has been kept exclusive for two years, sold only through the clubs or mail order, the products may soon be available in retail outlets nationwide. So far, Macy's has shown interest to exclusively carry the Cathouse and Sunset Strip Tattoo line (the T-shirt design will be different from the ones he sells at the club).

Besides his "rock lines," he is also considering a Cathouse clothing line. "I might turn the name Cathouse into something similar to what Vision has done with clothing. I might come out with Cathouse jeans."

With so many projects, Rachtman says he has little time to himself. "Sometimes I don't stop and smell the roses. I'm always thinking about what my next thing is."

His struggle and ultimate defeat of drug and alcohol addiction gave Rachtman the motivation to fulfill his dreams. Rachtman says his addictive personality allowed him to channel his energies toward the success of his clubs, his new MTV status and his merchandise deal. "I plan ahead, but I also take every day one at a time and see what falls into place."

Though Rachtman has accomplished a lot in a short period of time, he remains encouraged by his success "but never satisfied," he added.

Rachtman's ultimate goal? "I daydream of being on the *Tonight Show* and having Johnny ask me questions. I think it'll happen."

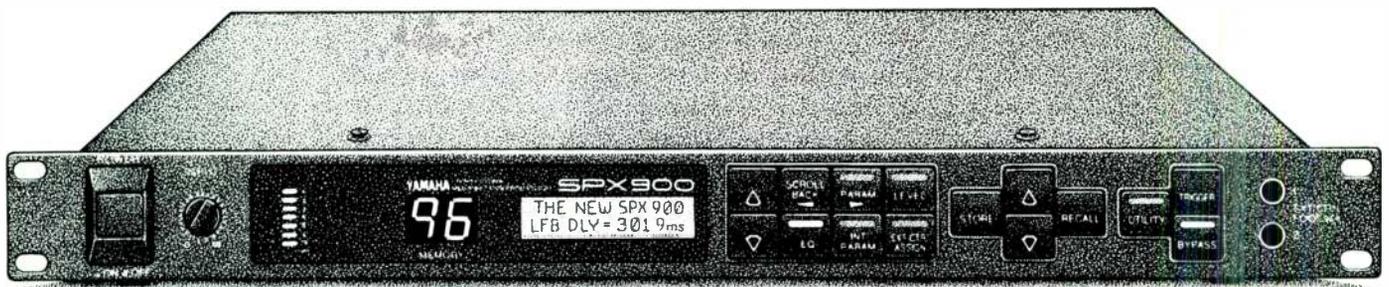
Right now, I think it'll be really great to be an MTV VJ, to be famous and to be hired as a spokesperson—but I don't know who'd want a long-haired, tattooed spokesperson." 

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By Michael Amicone

Burkhart Publishes Music Industry Sourcebook

By Paul Stevens

LOS ANGELES—When it comes to succeeding in the music business, it's often who you know. Making contacts is essential to any measure of success, and with that in mind, along comes *The Recording Industry Sourcebook* to help alleviate the stressful time-consuming activity of tracking down industry professionals.

Sourcebook publisher Brad Burkhart says, "It is our goal to provide the most comprehensive directory servicing Los Angeles recording artists and professionals." With over 6,000 listings including record labels, A&R reps, recording studios, live venues, promoters, equipment rental and video production companies, *The Recording Industry Sourcebook* promises to be an industry bible in the City of

Angels.

The *Sourcebook* is available in book form and on floppy disk for IBM and Macintosh computer owners. The book, set for release this month, carries a retail price of \$34.95 and will be sold in retail music and book stores throughout Southern California and through mail order forms in various magazines. The floppy disk lists for \$195.00.

As Burkhart points out, the concept behind *The Recording Industry Sourcebook* may not be earth-shattering but the result is. "I've looked around for source material on the music industry for years, but I could never find it. It's something that's so obvious, I decided I may as well be the person to do it." MC

NARAS DONATES \$40,000 TO AIDS RESEARCH



The Los Angeles Chapter of NARAS (National Academy of Recording Arts and Sciences) recently donated \$40,000 to the American Foundation for AIDS Research. The money was raised by Music Against AIDS, a music memorabilia auction held last year that included such items as Prince's Lovesexy tour costume, an autographed cape worn by Mick Jagger and (pictured above) Carole King's guitar. Pictured at the auction (L-R): Mike Greene, President, NARAS; Ann Flower, AmFAR; Stix Hooper, L.A. Chapter President; and Paul Villadolid, event committee co-chairman. MC



Michael Plen

Virgin Records has announced the promotion of **Michael Plen** to Vice President of Promotion for the label. Plen will plan and oversee the overall pop promotion for the company and will be based at the label's Los Angeles headquarters.

MCA Music Entertainment Group has appointed **Paula Batson** to the position of Vice President, Public Relations. Previously VP of West Coast Publicity for RCA Records, Batson will be responsible for corporate communications for the MCA Music Entertainment Group and all publicity for MCA Records.

Atlantic Records has promoted **Shelli Andranigan** to West Coast Publicist for the label. Andranigan, formerly Publicity Assistant for the label, will continue to be based at the company's L.A. offices.

In more WEA news, **Atco Records** has announced the appointment of **Steve Smith** to Southwest Regional Manager for the label, to be based out of Atlanta. Smith previously served professional stints as Local Promotion Manager for Mercury/PolyGram and Regional Promotion Manager, Southeast for Island Records. Atco has also announced the appointment of **Marggi Vangeli** to Director, International. She will be responsible for the international promotion and marketing of all U.S.-signed label repertoire.

In even more WEA executive shuffling, **Virgin Records** has promoted **John Boulos** to the post of Vice President, Field Promotion.

Nady Systems, Inc., known for pioneering "wireless" technology for the profes-

sional music market, has appointment **Howard Zimmerman** to the post of National Sales Manager for all Nady divisions including Pro-Audio.

Public Relations firm, **Norman Winters/Associates**, has recently added the highly acclaimed **Michelle Shocked**, the Wonder Stuff and Canadian rocker **Cosmic Ray** to its roster of clients.

Elektra Records has announced the appointment of **Danny Kahn** to National Director, Artist Development. Kahn will act as liaison to and creator of special projects for the label's new and developing artists. The label has also named **Larry Braverman** to the post of National Director of Marketing.



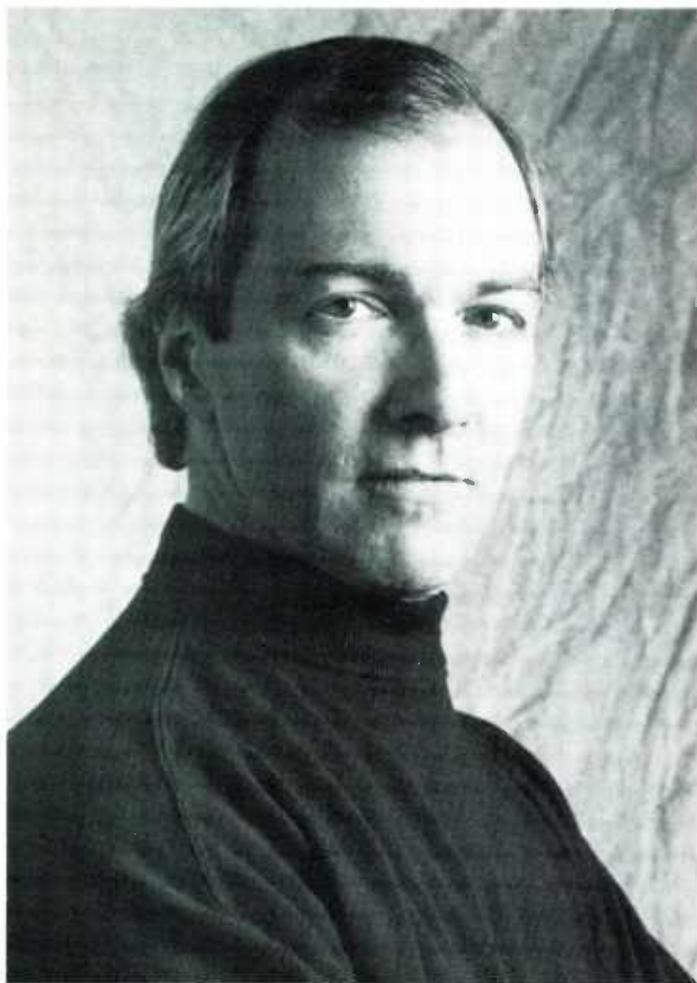
Tom Mehren

Windham Hill Records has named **Tom Mehren** to the post of Marketing Services Manager. In this newly created position, Mehren will oversee the production and distribution of merchandising and sales materials.

CBS and Epic Records have announced a plethora of new appointments: **Alyson Shapero** has been named Director, College Marketing for CBS; **Steve Berkowitz** has been promoted to East Coast Director, Marketing/Development for Columbia; **Leslie McMahon** has been appointed Director, Merchandise Marketing, Columbia House; **Lisa Markowitz** has been named Director, Media Relations, East Coast; **Andy Schwartz** has been appointed Associate Director, Media Services; and **Eliyn Solis** has been accepted the post of Manager, Media Relations, East Coast. MC



Capitol Records has announced the appointment of **Jimmy Bowen** to the post of President of Capitol/Nashville. Bowen, formerly head of Universal Records/Nashville, will combine that label's roster with Capitol's Nashville contingent of artists. Artists signed to the label include **Gary Morris**, **Eddie Rabbitt**, **Eddy Raven**, **Glen Campbell**, **Lacy J. Dalton** and **Larry Gatlin** and the **Gatlin Brothers Band**, among others. Pictured (L-R): **Jimmy Bowen** and **Joe Smith**, President and Chief Executive Officer, Capitol-EMI Music, Inc.



Months of rumors can be laid to rest as Al Teller recently made it official by naming Paul Atkinson Executive Vice President A&R over at MCA Records. Prior to joining the label, Atkinson served as Senior Vice President A&R for RCA. Atkinson and Teller worked together in the past while both were at CBS.

Dialogue

Karen Dumont: Director, A&R/ Atco Records

Duties: Basically, I handle a couple of the acts that were already on the label before I joined. Once I got there, I also took on some of the newer acts like Flies On Fire, Enuff Z' Nuff, Ms. Adventure and Outlaw Blood who were just signed. With some of the more established acts like Yes, I don't get involved in the creative process because, well, who would? These guys really know what they're doing better than anyone else.

Staff: I'm here on the West Coast, but I report directly to Derek Shulman who is the President of the label. In addition to myself, there's an A&R scout and an assistant. We have an A&R meeting every Thursday.

Signings: Derek Shulman is the President of our label, but he's also one of the best A&R people in the industry. And remember, he's also a musician—having been the lead singer with Gentle Giant. So even

though I have power to sign, I like to talk to him about everything. He's the natural choice to bounce things off. When you sit at an A&R meeting with him, you get to see his strengths. And in the studio, very few are better.

East/West: I just returned from New York where the club scene was very bleak when compared to Los Angeles. Here, you can see acts that are happening in every different market—whether they are signed or unsigned. I think what helps keep the scene healthy is the large number of A&R people that go to the clubs.

Demos: I haven't yet made one but I would. It would be a way of me showing some commitment to the band when I feel they haven't yet shown their full potential. It would also serve as an opportunity to spend some time with the band. Also, by doing a demo deal, you're getting a commitment from the band. You know that they'll have to work with you for a while before they go running off to another label. A&R is very competitive and you really don't want

to work with a band spending a lot of time developing their songs, putting them in the studio, going through producers and getting them in touch with other people and then have them walk away from you. So a demo deal is a little bit like your security.

Talent: Some of the things I look for in bands that I see live are great songs...well, I'd like to say great songs, but sometimes that's not always the case. Sometimes they may show hints of something really creative and just haven't found a way to express it. Because of MTV, image is also important and I do get involved in that. A band should have an image or should look good. And if they're a rock act, they need to write their own songs.

Travel: I do travel back and forth to the New York office. When I get there I always try and pick up a copy of the *Village Voice* to see who's in the clubs. If there is an act that I like and they're playing in New York, I'll ask one of the guys at that office to go and check it out. And I trust them all, so if they tell me the act isn't happening, I believe them.

Qualifications: What makes someone qualified to do A&R? That's a very difficult question to answer. I've thought about this a lot. I thought "what makes me qualified to hold this position more than somebody else?" But it's all so subjective. It comes down to people trusting you and liking your taste in music. They also have to know that you can deal with bands in a responsible way.

McGhee: My past experiences with McGhee Entertainment have helped enormously in making the transition from management to A&R. When I deal with a band, for instance, I don't just deal with the music, I have a real good handle on all of the other reali-

ties out there. I can help with their entire career and not just the music part of it and I'll be speaking from a position of experience.

Atco/1990: We've got a lot of great things coming this year. We have a new group out of Boston called Raindogs. Then, of course, we have new Yes and AC/DC albums coming. I'm also excited about my own Ms. Adventure and albums from Sweet Sensation and Electric Boys who will be out here soon for pre-production.

Job Risks: Well, if you keep thinking about job security every time you go out, you're not going to sign anything, and you'll be fired anyway. For me, I always like to keep three projects on the go all the time. Right now I have two, so I'm putting the extra pressure on myself to sign a third act—and I'm actively looking. Preferably not a rock or metal act. I know what holes we have at the label and I know what I like, so I'm trying to satisfy these needs. I think at the moment we're a little top heavy with hard rock.

Advice: First of all, play as often as you can because there are loads of A&R people out there that will eventually catch up with you. Also, you musn't copy other acts that have already been successful. The truly great acts are the ones that are very individual. The Beatles were individual. Other than that, just go out and do your thing.

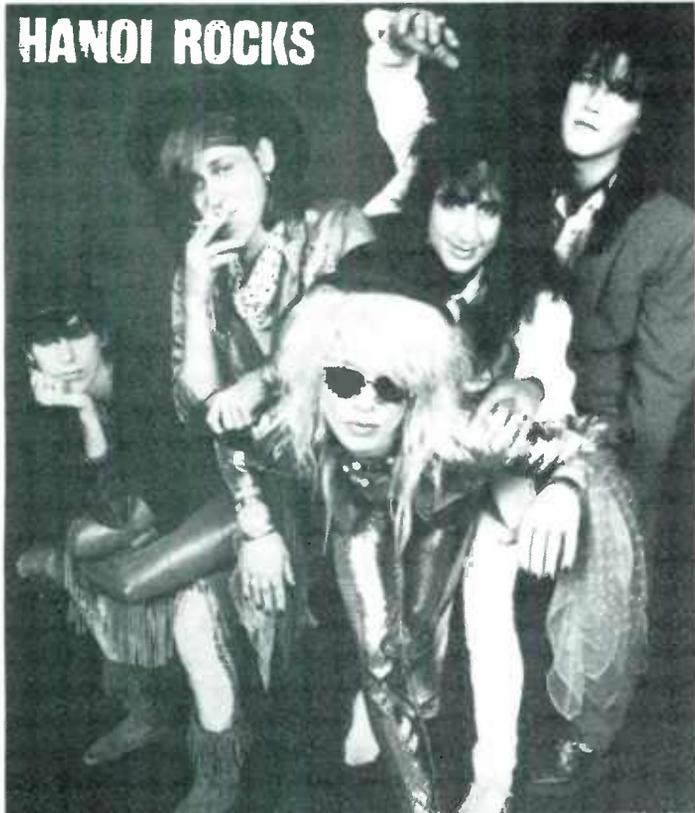
Grapevine

Looks as if Tom Werman will be producing the next Stryper album for Enigma Records. With the sudden popularity of rock ballads and Mr. Sweet's beautiful voice, it could turn out to be the year of the breakthrough for the band.

All is not well between Capitol Records and the Beastie Boys.



When a band starts taking control of its own career, you sorta start pullin' for them to succeed. Known in and around the Tampa, Florida area, this quartet just released its debut album, Taste The Night, on the indie Night Train label. Intice is currently touring up and down the East Coast. Give a listen.



Justin Thomas

HANOI ROCKS

For the first time ever, the initial four Hanoi Rocks albums will be available in the United States through a major distributor. The LPs, Bangkok Shocks, Saigon Shakes, Hanoi Rocks (1980), Oriental Beat ('81), Self Destruction Blues ('83), and Back To Mystery City ('83) are all now available on vinyl, cassette and CD formats, thanks to Guns N' Roses' Uzi Suicide label.

Don't be surprised if they're traded for a rapper to be named later.

Debra Rosner, who has given up most of her publicity clients so that she can represent **Brunette** and **Tragic Romance** as a personal manager, will be making another career move. Stay tuned.

Laura Branigan is finishing up her latest Atlantic LP which was produced by both **Richard Perry** and **Peter Wolf**. Album is slated for a February release.

Caron Wheeler, featured vocalist with group **Soul II Soul**, has been signed to a solo recording deal with **EMI Records**.

Josh Lewis (Warrant), **Jason Giordano** (Panther), **Steve Thomas** (Baby Friday) and Florida transplant **Benton Jones** are all official members of the **Cody Jarrett** band.

Tuff is on the road again playing to no less than seventeen different cities. Expect them back on the Strip in February.

The forthcoming second album release from **Flesh And Blood** will be called **Temptation** and not **Kent State State Of Mind**. Mike Clink produced.

Looks as if **Faster Pussycat** will pick up the remaining **Mötley Crüe** dates when **Warrant** leaves.

K-Tel Records has begun releasing new rap product on their **Crush** label. First act to be signed was **MC Smooth**. Her debut single was produced by none other than the **Ara-**

bian Prince himself.

Michael Rosenblatt (Geffen A&R) and **Hillary Scribner** (Promo Manager, Reprise Records, New York) were married in East Hampton, New York during the Thanksgiving holiday. Belated congratulations, guys.

Chart Activity

At the beginning of last year, we told you about the sudden rise in teen oriented records by teens themselves. We pointed out **Bobby Brown**, **Tiffany**, **Debbie Gibson** and **New Kids On The Block**. Well, the year-end polls are out, and **NKOTB** have topped most of them with three albums in the Top 40 at the same time to go along with about a half-dozen singles. But this is only the beginning.

"I Remember You" by **Skid Row** is likely to add an additional half-million sales to their already triple platinum debut.

On The Move

Wesley Hein, co-founder of **Enigma Records** with his brother **Bill**, has exited his own label to assume similar executive responsibilities with **Walt Disney's Hollywood Records**.

Will Virgin's **Nancy Jeffries** be moving to a similar A&R position at **Elektra Records**? 



Split Image

Contact: Kerry Brewer
(305) 537-9412

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

A lot of very talented artists have been making the trip from Florida to L.A. recently and it looks as though **Split Image** is next in line. Combining piercing vocals with rip-roaring guitars, S.I. puts together an impressive rock package with three demo cuts. The opener, "I'm Not Waiting," is a three and a half minute radio rocker laden with accessible melodies that make it rise a cut above most other offerings. What follows is the obligatory rock ballad, but it seems to fall short. The band doesn't sound as comfortable as they did on the opener. Closing out the set is "Crazy," another torrid rocker that'll knock your socks off. Clearly, **Split Image** is best in familiar territory: the rock genre. What they need to do is keep playing out and fine-tune their material. For now, they're on the right track.



Day One

Contact: Mike Dougherty
(805) 688-8944

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Day One sent in an impressive album's worth of material—eight songs in all. But we're just not going to get beyond three or four tracks. That's all that time will allow. The first thing I noticed is that the lead singer's voice didn't really knock me out. It's kinda plain and lifeless. Regardless of your voice, you've gotta sing with conviction and emotion. While the songs on **Side One** are interesting ("Love Fades," "On Your Side," "The Gift" and "Walk The Night"), there's nothing terribly original about their style or format. I also believe that the production could have been a bit more aggressive. Had the band opted for an outside producer, they'd have had the benefits of an objective point of view in the control room. Nonetheless, this tape shows there is room for growth as both singers and songwriters.



Times Three

Contact: David Dancer
(213) 340-1407

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The duo of **David Dancer** and **Sean Brown** first got together in the mid-Sixties to try their hand at songwriting and music-making. The result is a twenty year partnership influenced by the heart and soul of **Motown**. When this duo asks the musical question, "To Funk Or Not", it's purely rhetorical. This demo oozes funk at every turn. But it's the kind of funk you're likely to hear from **James Brown** or **Booker T.** rather than the more contemporary acts of the Eighties. **Dancer** and **Brown** handle all of the vocals and instruments and really excell on the second selection, a ballad called "Home For The Holidays." Though the talents of this duo certainly shine through, what's missing is some up to date material to catapult them into the Nineties. Given their abilities to play several instruments and their fine vocals, a good couple of weeks with some collaborators should put these guys years ahead of where they are now.

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.

Activities

Producer/songwriter Michael Jay, who co-wrote and produced Martika's gold debut LP, including her Number One single, "Toy Soldiers," was presented with the "Top Popper" award by the **Los Angeles Songwriters Showcase**. Jay is a staff writer with **Famous Music**.

ASCAP awarded **Dr. Billy Taylor** with the annual Samuel Sacks Award for distinguished and dedicated service to the musical community.

BMI announced the winners in their annual university musical show competition. The first place award went to composer/lyricist **Raymond J. Small** and co-librettist **Joseph J. Unfried** for the musical *Tournament*, which was sponsored by the Department of Music of Western Connecticut State University. Second place was won by **Ron Hartmann**, composer/lyricist/librettist of *Break*, sponsored by the Department of Drama of the University of Arizona. **Tom Senning**, composer/lyricist/librettist of *Harbingers*, sponsored by the Department of Theatre, Rice University, Houston, Texas, was awarded third place.

Bug Music Songwriter Activities:

Willie Dixon has a song entitled "Blues You Can't Lose" on Jack Bruce's new solo LP on Epic.

Iggy Pop lent his unique vocal skills to the new Wes Craven film, *Shocker*. Iggy sang the **Alice Cooper/Desmond Child** penned "Love Transfusion."

Dwight Twilley has a song, "Girls," in the film *Worth Winning*.

Paul Barrere's "Over The Edge" is included in the hit film *Immediate Family*.

Sara Brown wrote "Barbwire Kiss," which is included on the Fingers Taylor LP, *Chest Pains*, on MCA.



Gary Geisshoff

David Sanborn has signed a publishing deal with **MCA Music**. **Leeds Levy** (left), **President of MCA Music**, stands with Sanborn on the set of Sanborn's television show, *Night Music*.

MCA Music Songwriter Activities:

Howie Rice is working on the Whispers' debut LP for Capitol and on the next Thelma Houston LP for Warner Bros.

Artist/songwriter **Alex Brown**, who co-wrote the Number One hit "Just Because," for Anita Baker, is going into the studio to start recording her debut LP for MCA.

Nick Mundy, currently at the top of the black charts with "Personality," which he co-wrote and co-produced for Kashif, is preparing to record his second LP for Warner Brothers.

John McCurry, co-writer of Alice Cooper's "Poison," is co-writing with **Robert Kane** for Kane's forthcoming Geffen LP.

Songwriter/producer/artist **Marcus Miller** is writing and producing for the next Crusaders LP. Marcus has several cuts on the top charting *Best Of...* package by Luther Van-

dress.

Raymond Jones, who wrote and produced five cuts on the soundtrack from *Do The Right Thing*, has returned from London after completing *State Of The Art's* LP for PolyGram. Jones is also working with the Homeboy Project for PolyGram.

Songwriter/producer team **Carl Sturken and Evan Rogers** (Donny Osmond's "Soldier Of Love" and "Sacred Emotion," and Cheryl Lynn's "Everytime I Try To Say Goodbye") is working with St. Paul on Capitol and Gerald Alston on Taj/Motown.

Glen Ballard is wrapping up the Wilson/Phillips project—that's Carey and Wendy Wilson (daughters of Brian) and Chynna Phillips (daughter of Michelle)—for SBK. He is also working on his own LP project with fellow group members **Jay Graydon** and **Cliff Magness** for Capitol.

Randy Goodrum is in the studio with Steve Perry.

New Signings

MCA Music signed an administrative and exclusive writer agreement with **David Sanborn**. Sandborn is in England working on Michael Kamen's debut LP for Warner Bros.

Vonda Shepard signed an exclusive worldwide publishing agreement with **Geffen Music**. Shepard's self-titled debut album for Reprise was recently released.

MCA Music signed a co-publishing and exclusive writer agreement with **Ron Newt** of new MCA Records act, the Neutrons.

Bug Music's **Lisa Fancher** has signed a licensing agreement with RCA for her company, Frontier Records. The first LP under the deal will be *Thin White Rope's Sack Full Of Silver*.

MCA Music signed writer/producer/artist **Leon Sylvers** to an administration agreement for North America. Sylvers, a former member of the 1970's recording group, the Sylvers, has written and produced for such acts as Shalamar, the Whispers, Janet Jackson, the Spinners and Five Star. Most recently, he wrote and produced several cuts on Evelyn King's album and will soon be heard on his own album for Motown.

The Business Side

Warner Bros. Records has announced an agreement in principle with **Irving Azoff** to fully fund a joint venture in recording music and music publishing. Azoff recently resigned his post as chairman of **MCA Music**.

Warner/Chappell Music has named **Kenny MacPherson** Director, Creative Operations, New York.

Almo/Irving Music announced they will serve as administrator of **LBS Communications** music publishing interests. MCA



Songwriter/artist **Michael Jay** was given the "Top Popper" award by the **Los Angeles Songwriters Showcase**. Pictured from left are: **John Braheny**, LASS co-founder/director; **Michael Jay**; and **Len Chandler**, LASS co-founder/director.



Songwriter/producer **Joel Davis** signed a long-term exclusive deal with **Almo/Irving Music**. Davis is best known for his work with the Whispers, Teddy Pendergrass and the duet featuring Howard Hewitt and Anita Baker. Pictured from left are: **Brenda Andrews** and **Lance Freed**, Almo/Irving Music; **Mike Gardner**, Joel's manager; and **Joel Davis**.

FULL MOON VIDEO



Tom Petty and noted film director Julien Temple are pictured on the set of the video shoot for Tom Petty's current hit single, "Free Fallin'," from his platinum LP, Full Moon Fever.

KIVA RECORDING STUDIO: Famed singer-songwriter John Prine was in recording new material with engineer Greg Archilla....Another veteran songwriter, Barry Mann, and artist Mavis Staple were in finishing up the title track for Chevy Chase's new Warner Bros. movie, *National Lampoon's Christmas Vacation*, with producers Homer Banks and Lester Snell and engineer Greg Archilla.... Guitar slinger Joe Walsh was in Studio B mixing some new studio tracks....Mark Lindsey, former lead singer with Paul Revere & the Raiders, has started recording a new album in Studio A with engineer Greg Archilla....Blues great Albert King recently overdubbed and mixed tracks for his latest album project, with William Brown and Greg Archilla engineering.

ENCORE STUDIOS, INC.: Island artist Mica Paris and producer Patrick Moten were in doing overdubs and mixing tracks, with Barney Perkins and assistants Milton Chan and Elliott Peters performing the sonic chores....Another Island Records artist, Chris Hewett, was in recording overdubs with producer Patrick Moten and the previously mentioned engineering crew....Producer Craig Cooper was in mixing tracks for Capitol artist Tracie Spencer, with engineer Barney Perkins and assistant Milton Chan manning the controls....Another Capitol act, Meli'sa Morgan, and producer Zane Giles were recently in adding finishing touches and performing final mixdown chores on Morgan's latest project, with Barney Perkins on the board and Milton Chan assisting.

FLIPPING THE FINGER



Former Tower of Power lead vocalist, Lenny Williams, is shown at Elumba Studios with various professional cohorts during the sessions for his new *Crush* album, *Layin' In Wait*. Standing (L-R): Cecil Holmes, Jr., VP Promotion, *Crush*; Sandra Newman, Lenny Williams' manager; Donnell Sullivan, second engineer, *Elumba Studios*; sitting (L-R): Joel Newman, President, *Crush*; Lenny Williams; Larry White, producer; Jon Gass, engineer, *Elumba Studios*.

FILLING THE GAP



Veteran R&B act, the Gap Band, is pictured during the video shoot for the single, "All Of My Love," from their Capitol Records debut album, *Round Trip*. Pictured (L-R): Scott Folks, VP, Black Music Division, A&R, Capitol; Mick Kleber, VP, Video, Capitol Records; Ronnie, Robert and Charlie Wilson of the Gap Band; Eric Gold, Gap Band manager; and Step Johnson, VP/GM, Black Division, Capitol Records.

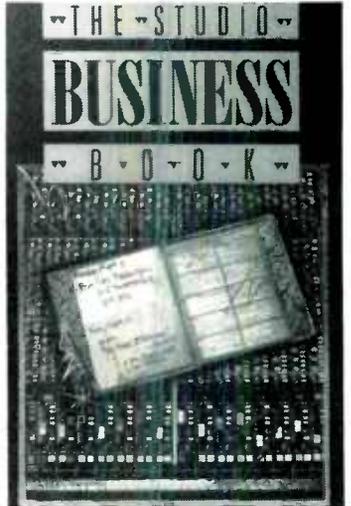
RHINO HOME VIDEO: Rhino Home Video recently received a Best Documentary Award from the American Video Conference for *The Mamas & The Papas: Straight Shooter*. The video contains rare period footage and candid interviews with the bandmembers (most notably main Papa John Phillips) in which they discuss the group's turbulent history—from the classic music they recorded in the Sixties to Phillips' well-publicized bout with drugs to Mama Cass Elliot's untimely death. **SOUNDCRAFT USA/JBL PROFESSIONAL:** Soundcraft Electronics has announced several new console installations: Omeo Music, Inc., located in Los Angeles, has installed a TS12 console in its facility; Conono, Inc., located in Ponca City, Oklahoma, has installed a 24 channel 200 B/VE console to be used for video post production and editing purposes; Insatiable Sounds, located in North Hollywood, has installed a 32 channel 600 Series console; and Zoetrope Studios, located in San Francisco, has installed a 32 channel 200B console to be used for film post production and editing purposes.

SOLID STATE LOGIC: KIVA Studios, located in Memphis, Tennessee, has added a new suite designed by acclaimed studio acoustician Tom Hidley. The all-new room features a 56 input SL 4000 G Series with G Computer, the latest generation Solid State Logic mixing console.

HIT CITY WEST: Kaos, whose music is described in the studio press release as "hard rock for the Nineties," was in laying down tracks with producer Cleston ("Slick MD") Rhaburn, tracking engineer David Tobocman, mixing engineer Kevin "Kvoc" O'Conner and assistant Karen Shellenberger....R&B great Bobby Womack was in producing tracks for Louis Williams; engineer Kevin "Kvoc" O'Conner and assistant Karen Shellenberger manning the board.

DUNCAN/NAMM: Well-known L.A. session guitarist Rob Allen will be demonstrating the KTG-1 Tube Guitar Preamp and the KTG-2075 Stereo Power Amplifier, two new products from Duncan Research, at this year's Namm Show (January 19, 20 and 21). In addition, Seymour Duncan will conduct pickup winding seminars in the Duncan booth. **MG**

THE "411" ON STUDIO MANAGEMENT



The *Studio Business Book*, published by First House Press and written by Jim Mandell, is an exhaustive look at professional studio ownership and management. Included in this comprehensive book are interviews with studio owners and managers (from such noted recording studios as New York's Power Station and L.A.'s Conway), detailed plans on how to set up your own studio business (including the art of scheduling, buying equipment and hiring and firing staff personnel) and how to manage it to long-term success.

PRODUCER CROSSTALK

Heather Harris



BRITT BACON AND JOHN EDEN

By Steven P. Wheeler

Britt Bacon and John Eden are the Trans-Atlantic Twins who have merged their distinct identities into a partnership that includes their own recording studio, Topanga Skyline Recording, as well as a recently developed production company.

Bacon, the American half of the duo, started his first studio while still a teenager. "I started out in my parents garage with a half inch 8-track. My dad and I were basically in business together; he bought the stuff and I ran it." The first year consisted of recording hundreds of commercials and numerous bands—a body of work that Bacon says gave him hope. "We paid off the equipment that first year by doing everything. We never really had any complaints from neighbors. Those were the good old innocent days when we just had a spring reverb [laughs]."

It didn't take long for Bacon and his father to move their flourishing business to a more practical commercial location. What they found was some prime real estate in the scenic Topanga Canyon area, and Skyline was born. After two years of building, Bacon began learning his trade. The real test for Bacon came within those new walls. "I thought I'd go right from 8-tracks to 24-tracks with no problem," Bacon says before bursting into laughter. "It was kind of like starting all over again. I was the king of my 8-track and then I had to go back to being an assistant again."

Skyline's big break came in the spring of 1986 when one of rock's all-time legends decided to record there. Bacon recalls his work with Bob Dylan. "I ended up recording and mixing Dylan's album, *Knocked Out Loaded*. He came in for a couple of days and ended up

staying six weeks. It was a great learning experience and I'm glad I got to do it." Bacon admits that Dylan's recording style is unique to say the least. "He's very fast. He goes from song to song pretty much at whim. He'll try a song in one key, and he'll just switch in the middle of a song and the band will try to follow along." This ad-lib manner was a strain on the person behind the console according to Bacon. "Engineering was tough because you basically had to keep the tape running all the time. You never knew when something was going to happen."

Last year, English producer John Eden (Status Quo, Andy Fraser, Silent Running, Graham Bonnet) bought out Bacon's father and the two have combined their individual talents and equipment to make Skyline Studios a budding power. Eden began his production career back in 1976 and helped form the British Record Producers Guild with Gus Dudgeon and Rupert Hine, an organization that Eden believes America could use as well. "It's a unit set up to improve communication between the studios, the labels, the radio stations and other producers. It would be great to have somebody do something like that here."

Eden says owning a studio goes beyond a purely business venture. "I don't think anyone in his right mind owns a studio for the business. For a producer to have his own commercial studio, it's a great eyeglass because you get to see how other players and producers work. It's a total love for music and everything that surrounds it."

Through the years, technology has replaced studio personnel, as Eden explains, "When I started there were three people on a session. Now, with all this automation, it can be a one-man operation. Suddenly, you don't need an assistant." Eden cannot deny his love for the technological advancements. "Automation is great. Things we used to dream about can be done now."

Bacon believes that automation does not sacrifice the human touch of recording. "It's like having forty-eight assistants who all remember their moves every time. Those old days of having everybody's hands on the faders are over," Bacon says. "There were some good spontaneous things or accidents that may have happened during those mixes, but I think overall, it's become even more musical because a board has become more like an instrument."

As Bacon and Eden continue to work at their 48-track studio and expand their production company, Bacon says their ultimate goal would be to start up their own record company. In an industry that thrives on dreams, thoughts like those do not die easy, and after accomplishing so much already, where these two music veterans end up is anybody's guess. 

NEW TOYS—BARRY RUDOLPH



MOS-FET Amplifier from Gallien-Krueger

The 1200SEB is the newest bass amp from GK. The 1200 is rated at 200 watts into four ohms but you can throttle it back to as little as 25 watts for your lower paying gigs. Speaking of gigs, you won't grumble too much about having to lug a bass amp around since the 1200 weighs only a little over ten pounds. This is a top only-no speakers.

The preamp section has a four band equalizer with more treble and bass than previous GK designs. There are three "voicing" filters: low cut, contour, and high boost which explain themselves pretty much—well, contour is a mid-range cut. The preamp also has a simple-to-adjust limiter and a

stereo chorus that only effects frequencies above 150Hz so you don't get your other band members reaching for their tuners when they hear the bass wobbling around in pitch. The amp also comes with a compressor with variable sustain and both the compressor and chorus are footswitchable.

Other items: there are balanced stereo outputs, direct out with ground lifts, effects loop and a stereo headphone jack to make it look like you're practicing with headphones.

If this looks like the one, call Gallien-Krueger at (408) 379-3344 or write them at 1355 Dell Avenue, Campbell, CA 95008. The 1200SEB sells for \$1,059 retail.



Stereo PZM Microphone from Crown

The SASS-P microphone is a stereo pair of high quality PZM (pressure zone microphone) microphones mounted on boundaries which make each microphone directional. The microphone is specially designed to image the ambient sound field accurately instead of the usual stereo "wash" of sound with little or no localizing of individual instruments.

For location recording, the SASS-P will convey a realistic audio picture of actions taking place in front of it where movement and sound must coordinate. This is all done right at the mic without any extra processors, not even pan-pots.

Typical frequency response is 20Hz to 18kHz with a signal-to-noise ratio of 73.5db at a sound level of 94db SPL. The mic weighs 17 ounces and is either phantom powered (12 to 48 volts) or can be powered by two internal nine volt alkalines. There are two separate audio cables (for each mic element) and a four position switch that switches between battery, phantom, flat response or low-cut.

The SASS-P comes in a carrying case with black windscreen, auxiliary foam wind protectors, hand-grip and European thread adapters. Suggested retail price is \$849 and for more about this new mic, see Crown International 1718 W. Mishawaka Road, Elkhart, IN 46517 or call (219) 294-8000.



Pitch-A-Pak

Pitch-A-Pak is an all-in one presentation folder made for the entertainment business. The Demo-Pak folder can be used by artists to present themselves to prospective record companies, managers, agents, publishers, producers, and financial institutions or sponsors. Pitch-A-Pak folders are custom designed and people who are serious about their career will use them because all important data such as pictures, tapes and biographical information are collected in a clear, organized package.

Priced at \$6 to \$8 each (with discounts for quantities), there are three versions:

Cassette Demo-Pak which holds an 8X10 photo, business card, cassette tape and 8X10 bio info; Cassette Mini Demo-Pak which is a smaller version and will hold a 5X7 photo; and VHS Mini-Demo which holds a VHS tape and a 5X7 photo.

Pitch-A-Paks come in red, burgundy, grey, white, blue and black and can be used for many other purposes—such as straight business dealings, obtaining gigs or entering contests. For more information write to: Pitch-A-Pak, P.O. Box 566, Reseda, CA 91337 For a brochure, call (818) 343-1307. 

RADIO PIX

TUESDAY, JANUARY 9

10:00 p.m. **KCME FM 99.3—Off The Record:** Mary Turner interviews **Foreigner** vocalist-turned-solo-artist **Lou Gramm**. **REPEATS:** 10 p.m. Sunday on **KLSX FM 97.1**.

THURSDAY, JANUARY 11

1:00 a.m. **KCLA FM 99—The Reality Show:** Host **Bobby Dean** features songs and thoughts from local bands, including progressive jazz artist **Thom Teresi**, heavy metal group **Fortress** and the dance band **Mushi**.

FRIDAY, JANUARY 12

11 p.m. **KWNK AM 670—Bootleg Radio:** Hosts **Lou Friedman** and **Rob Raino** present local metal group **Steel Soldier** and special guests from New York, **Atlantis**. **REPEATS:** 5 p.m. Wednesday on **KLF FM 107.7**.

SATURDAY, JANUARY 13



Roy Orbison

4:00 p.m. **KRTH 930 AM—Dick Bartley's Original Rock & Roll Oldies Show:** Dick pays tribute to the great **Roy Orbison**. **REPEATS:** 7 p.m. tonight on **KBON FM 103.9**.

SUNDAY, JANUARY 14

12:00 Noon **KNAC FM 105.5—High Voltage:** **Tawn Mastrey** features rock's hot new band, **Jailhouse**.

WEDNESDAY, JANUARY 17

11:00 p.m. **KLSX FM 97.1—The Lost Lennon Tapes:** Host **Elliot Mintz** presents the demo of "Whatever Gets You Through The Night."

FRIDAY, JANUARY 19

11 p.m. **KWNK AM 670—Bootleg Radio:** This week features local artists, **Asylum Suite**, and **Cats & Dogs**. **REPEATS:** 5 p.m. Wednesday on **KLF FM 107.7**.

SUNDAY, JANUARY 21

8:00 p.m. **KLSX FM 97.1—Dr. Demento:** The Doctor salutes **Spike Jones**.

12:00 Noon **KNAC FM 105.5—High Voltage:** Guest DJ **Michael Monroe** plays two solid hours of rock from the hottest bands around.

This information is supplied courtesy of Lori A. Uzzo/*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.



Christopher Lloyd and Michael J. Fox

It's the first year of a new decade and *Show Biz* would like to welcome everybody back —*Back To The Future*, that is. The follow-up to the high-grossing 1985 flick became the biggest Thanksgiving-time release ever, with a week-end take of \$27.8 million and \$43 million for the total four-day holiday period. The original flick had a 1980s teenager played by **Michael J. Fox** traveling backward in time to the 1950s with his friend, **Doc (Christopher Lloyd)**, where he sees his parents before he was born and teaches his father to stand up for himself. In *Part II*, he travels to the year 2015, goes back to the past, returns to the present and then to the past once again because his teenage son needs his help. All this time-traveling has been going over well with fans and critics alike, so how about *Back To The Future, Part III*? The sequel to the sequel has already been filmed. It was scheduled back-to-back with *Part II*, which presumably cut down on setup costs but meant that director **Bob Zemeckis** had to edit *II* while shooting *III*. Principle photography on the last part of the trilogy will be completed this month. Don't look for its release for another eighteen months and certainly don't hold your breath waiting for *Part IV*. Zemeckis says if there ever is a *Future IV* it will have to be without the involvement of Michael J. Fox and the rest of the original creative team.

In case you didn't recognize him with his clothes on, everybody's favorite **Red Hot Chili Pepper**, **Flea**, makes a small appearance in *Back To The Future II* as **Michael J. Fox's** buddy, **Needles**.

Eddie Murphy's ensemble flick, *Harlem Nights*, is also doing gang-buster business, although it was overshadowed by *Future II*. *Harlem Nights* was the second highest grossing movie of the Thanksgiving week-end. (Disney's animated hit, *The Little Mermaid*, was Number Three.) *Show Biz* would have bet that the *Harlem Nights* double bill with Murphy's once-controversial *Raw*



Rosie O'Donnell

would have kept the necessary cross-over business away, but that obviously is not the case.

The eternally optimistic filmmaker-actor **Robert Townsend** has hired an outside production company to begin filming *In Search Of A Classic: The Making Of The Five Heartbeats*. This documentary will compliment Townsend's own *The Five Heartbeats* feature for Warner Pictures which is expected to go before the cameras sometimes this month. Open casting calls were held in New York, Chicago and at Hollywood's United Methodist Church. The flick will shoot in all three of those cities plus Las Vegas.

Industry insiders are wondering what went wrong with Paramount's *Fat Man And Little Boy*. The film was originally expected to soar on its star power alone. The legendary **Paul Newman** took the lead as **General Leslie R. Groves** and the fine supporting cast included **Dwight Schultz**, **John Cusack** and **Laura Dern**. The film's stated intent was "exploring the feelings, motivations and experiences of the men and women responsible for expanding the boundaries of science and for giving the generations born in the shadow of the bomb the means to destroy or preserve their own future." Did the public at large not care for the film's anti-nuclear message?

It's more likely that the movie was simply a victim of bad timing. No one wants a heavy psychological and sociological guilt trip to go with their holiday plans.

On a much lighter note, comedian and VH-1 **VJ Rosie O'Donnell** has just completed shooting thirteen episodes of her new *Stand-Up Spotlight* comedy series in Manhattan for VH-1. She will shoot the next thirteen segments in Los Angeles. VH-1's first original half-hour comedy series made its debut Nov. 11. "We use three comedians per show, and we've just about tapped out the supply in New York," O'Donnell is quoted as saying. "Most of the entertainment industry is in L.A. So by



Paul Newman

SHOW BIZ

going out there we'll get an even greater level of talent." This marks the former *Star Search* champion's debut as a producer. She will follow the series with a taping of a "best of" segment when all 26 episodes have been completed and is developing other comedy pilots for VH-1.

The video channel for adults is also launching a weekly program called *Country Cats*. This program will spotlight some of the artists responsible for the "new" country sound such as **Lyle Lovett**, **John Hiatt** and **Bonnie Raitt**. The program will make use of video clips, artist profiles and in-studio performances as well as promising classic videos by more established artists such as **Kenny Rogers**.

Nelson Entertainment has acquired the rights to **Jim Croce's** life story, his widow **Ingrid Croce's** novel and Croce's original master recordings for use in an upcoming film on the star's life. Croce died in a plane crash at the height of his success in the early Seventies after recording just three albums. His chart-topping hits included such classics as "Bad, Bad Leroy Brown," "Operator," "Time In A Bottle" and "You Don't Mess Around With Jim."

The Senate unanimously approved the nomination of **Pearl Bailey** as a representative to the United Nations. The 71-year old veteran actress and singer is best remembered for her work in such productions as *Auntie Mame*. **Senator John McCain** described her as "a person who has contributed so much to our culture and to our nation."

Lenny Kravitz, whose *Let Love Rule* LP is doing

good business in both U.S. and European markets, and his wife, **Lisa Bonet** (*A Different World*), are rumored to be working on a dual autobiography of their professional lives thus far. No news as yet on who gets the film rights.

Gorky Park, the Russian rock band who were first brought to U.S. attention during last summer's Moscow Music Peace Festival, have their premier state-side offering in the stores. The PolyGram album features nine Gorky Park originals (including the single "Peace In Our Time" featuring **Jon Bon Jovi**), a cover of the **Who's** "My Generation" and the **Jon Bon Jovi**-penned "Action." In search of local color, during their recent Los Angeles club tour, four of the five band members made a surprise appearance at a high school in the San Fernando Valley. They reportedly sang a Russian folk song



Lyle Lovett

ПАРК ГОРЬКОГО



Gorky Park

own words, dancing and behaving as I am. The people who are running this show aren't interested in the least in how I do that. Now, perverse as this sounds, I'm enjoying it. It's a discipline, wearing a straitjacket for a while, and it's a discipline I will learn from."

Barbra Streisand is readying the movie adaptation of **Pat Conroy's** *The Prince of Tides* novel for Universal. This is a drama about a New York feminist poet with South Carolina roots. The project, on which Streisand will be both director and star, is scheduled to begin filming by March at the latest.

Author **Iris Rainer Dart** has just delivered her untitled *Beaches* sequel to Little Brown publishers.

Before we throw ourselves full-tilt into the new year, let's look at the highest grossing flicks of the past year. Not surprisingly, *Batman* tops the list with a gross to date in excess of \$250 million. In the Number Two slot is *Indiana Jones & The Last Crusade* which is approaching \$200 million. *Rain Man* got a respectable \$172 million. *Lethal Weapon 2* garnered \$146 million so far, with *Honey, I Shrank the Kids* at almost \$130 million. *Ghostbusters II* took \$112 million from the coffers with *Twins* right behind it at \$111 million. Rounding out the Top Ten are *Look Who's Talking* (\$97 million), *Parenthood* (\$94 million) and *Dead Poets Society* (\$94 million). None of these figures are final, however, as everything except *Rain Man*, *Ghostbusters II* and *Twins* remain in general release. Congrats to all for a job well done.



Alice Cooper

for the enthralled teens and spent the afternoon shaking hands and signing autographs.

The first piece of original music resulting from the 1988 Moscow Songwriters Summit is being featured in **Wes Craven's** feature film, *Shocker*. Entitled "Love Transfusion," the song was penned by **Alice Cooper**, **Vladimir Matetsky** and **Desmond Child** who was also Music Director for the project. **Iggy Pop** sings the tune which appears on the *Shocker* soundtrack on SBK/Alive Records.

Sting told *Gentleman's Quarterly* magazine that he is glad he decided to play the role of **Macheath** on Broadway in *The Threepenny Opera*. "If I listened to the critics, I'd be off in a little room somewhere, cowering in a corner," he is quoted. "I've been rewarded in the past for singing in my own way, singing in my

TELEVISION PIX

MONDAY, JANUARY 8

8:30 a.m. **NICKELODEON—Eureeka's Castle**: This program is designed to explore the changing environment and issues that preschool children face through the use of music, animation and puppetry.

WEDNESDAY, JANUARY 10

5:00 p.m. **VH-1—Top 30 Countdown**: This regular feature presents the most popular videos of the week.

9:00 p.m. **BRAVO—Bravo Classics: Handel's Water Music**.

FRIDAY, JANUARY 12

10:00 p.m. **BRAVO—The South Bank Show: Dvorak In Prague** with **Julian Lloyd Webber**.

SATURDAY, JANUARY 13

1:30 a.m. **KNBC—It's Showtime At The Apollo (synd.)**: Presenting performances from the stage of Harlem's immortal theatre.

SUNDAY, JANUARY 14

12:15 a.m. **KNBC—Michelob Presents Sunday Night**: An hour of music and comedy hosted by **David Sanborn** and **Jools Holland**.

MONDAY, JANUARY 15

11:30 p.m. **BRAVO—Bravo Ballet: The Kirov Ballet**, Russia's celebrated dance company, performs an exquisite new production of Petipa's beloved classic, *Sleeping Beauty*. Filmed during the troupe's 1989 North American tour.

TUESDAY, JANUARY 16

9:30 a.m. **USA—The Partridge Family**: **Shirley Jones**, **David Cassidy**, **Susan Dey**...we think we love them. Airs daily.

THURSDAY, JANUARY 18



Jimi Hendrix

5:00 p.m. **BRAVO—The South Bank Show**: A profile of legendary guitarist **Jimi Hendrix** as remembered through performance clips and interviews with **Eric Clapton**, **Mick Jagger** and **Experience** members **Mitch Mitchell** and **Noel Redding**.

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

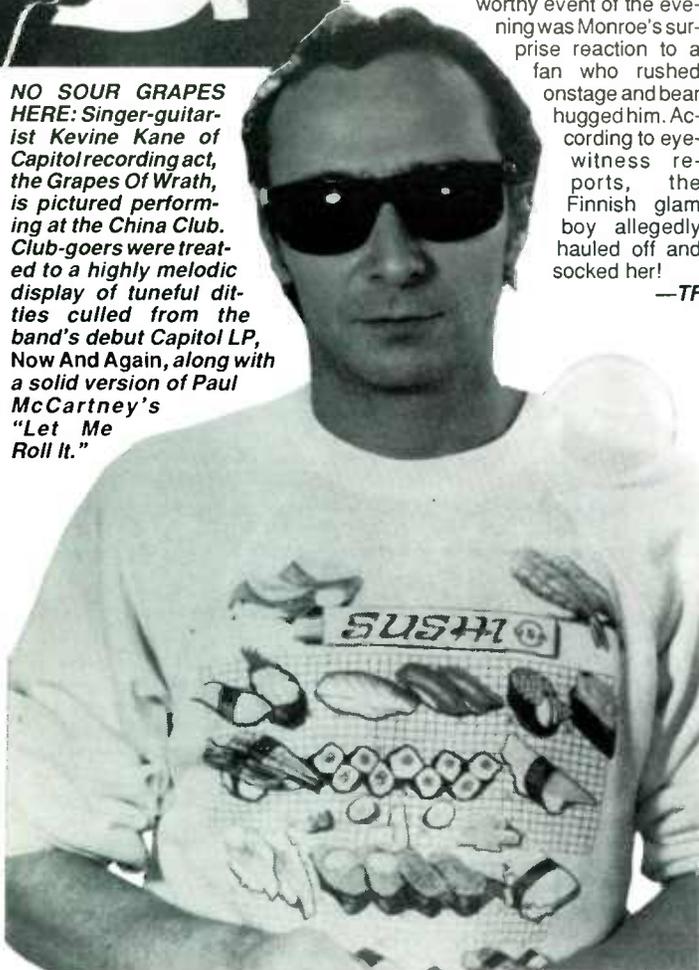
Local Notes

By Michael Amicone

Contributors include Tom Kidd, Tom Farrell and Jan McTish.



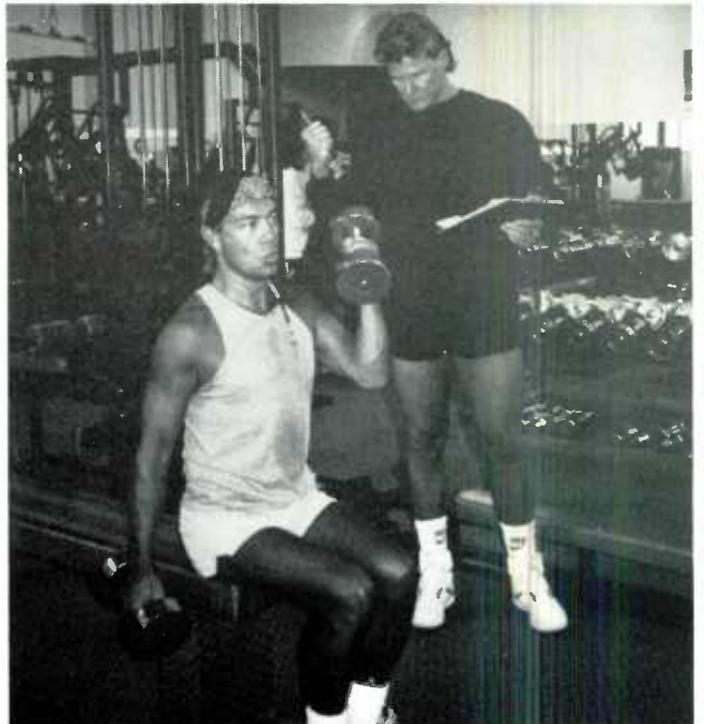
NO SOUR GRAPES HERE: Singer-guitarist Kevine Kane of Capitol recording act, the Grapes Of Wrath, is pictured performing at the China Club. Club-goers were treated to a highly melodic display of tuneful ditties culled from the band's debut Capitol LP, *Now And Again*, along with a solid version of Paul McCartney's "Let Me Roll It."



UNLOCKING THE KEYS: Capitol Records has just released the next series of titles in its comprehensive collectors reissue series. Compilations profiling the Five Keys, the Four Preps, Dean Martin and Wayne Newton have been added to the series' first five releases (Sinatra, Bobby Darin, Ferlin Husky, Hank Thompson and Johnny Mercer). The most eagerly anticipated of the new lot is the twenty-track set on seminal R&B/pop vocal group, the Five Keys. Led by vocalists Maryland Pierce and Rudy West, the Five Keys (pictured above), best known for their 1951 R&B smash, "Glory Of Love" (released on Aladdin Records), recorded a cache of great material for Capitol during the years 1954-1958, including "Close Your Eyes," "The Verdict," "Out Of Slight, Out Of Mind" and "Wisdom Of A Fool." Drawn from original master tapes, this is a must-have collection for fans of vintage vocal groups.

LOSING HIS TEMPER: On the opening night of a string of sold-out shows at the Whisky, ex-Hanoi Rocks mainman Michael Monroe was joined onstage by his old band-mate Sam Yaffa (currently playing bass for Jetboy) and GNR's Axl Rose and Slash, the latter of which ended up toppling onto the photographers who were clamoring around the front of the stage. But the most noteworthy event of the evening was Monroe's surprise reaction to a fan who rushed onstage and bear hugged him. According to eyewitness reports, the Finnish glam boy allegedly hauled off and socked her!

—TF



INVASION OF THE BERNIE TAUPIN BODY BUILDERS: Elton John's write hand man, Bernie Taupin, a recent MC cover boy, is shown at Turnberry Isle Yacht and Country Club tighting up his muscles with personal trainer Fletcher McLane. Taupin, who accompanied Elton on his four-month U.S. tour in support of the duo's latest MCA release, *Sleeping With The Past*, says, "Turnberry is my second home. After all, Elton and I lived here for six weeks."

IN PRAISE OF PARKER: One of our finest songwriters, Graham Parker (left), has just released a new LP entitled *Human Soul*. Parker, who can't seem to get arrested here commercially, has had to carry around the dreaded weight of being a critic's darling but a commercial bust for most of his career (a song on the new album, "Big Man On Paper," slyly addresses this very point). Anyone who cares about the fate of rock music and is tired of the glam rock posers, the heavy metal lunatics, the vapid pop bubble gum and the mind-numbing disco rhythms that are currently strangling the airwaves, should give this record a listen, along with his highly acclaimed 1988 RCA studio album, *The Mona Lisa's Sister*. Other Graham Parker albums of note: His first two Mercury LPs, *Howlin' Wind* (1976) and *Heat Treatment* (1976), his 1979 masterpiece, *Squeezing Out Sparks*, and the excellent *The Real Macaw* (1983), featuring the haunting song, "You Can't Take Love For Granted."



Lisa Rose

JAMMING TILL THE BREAK OF DAWN: The China Club is still basking in its newfound status as L.A.'s premiere nightspot. The club's Monday Night ProJam is attracting some of the biggest names in the entertainment industry, including Warren Beatty, Madonna, gonzo comedian Sam Kinison, Gary Busey and resident rock star John Entwistle. Recently, in other star sightings, Axl Rose and David Bowie stopped by to partake in the Monday Night festivities. Also on hand to keep an eye on the competition was legendary club owner Bill Gazzarri (right), pictured alongside China Club co-owner Danny Fried.



Tom Kidd

WOUNDED WHEREHOUSE: Chameleon recording artists, the Walking Wounded, recently brought their brand of traditional though socially conscious rock & roll to the Hollywood Wherehouse record store for a special in-house performance. Jerry Giddons and company played many of the songs from their new Raging Winds Of Time LP, which inspired the locals to purchase quite a few autographed CDs from the store's special display. Pictured (L-R): Roger Prescott, Kent Housman, Robert Williams, Giddons and Tom Lillestol. Former Plimsoul Eddie Munoz also participated, but didn't fit in the frame. —TK

BOWIE MAKES THE ROUNDS: In addition to gracing the China Club with his presence, the Thin White Duke made a surprise backstage appearance at Stevie Ray Vaughan and Jeff Beck's recent gig at the Sports Arena. Apparently, Bowie and Vaughan have managed to patch things up since Stevie left Bowie's 1983 tour in a minute and a huff. For those who don't remember, Bowie handpicked Vaughan, then a relative unknown, to play guitar on his Let's Dance LP. Later, during preparations for Bowie's Serious Moonlight tour, conflicts over monetary compensation resulted in Stevie being replaced by veteran Bowie sideman Earl Slick, not a bad fretman himself.



Gary Nuell

LUCY IN THE SKY WITH MUSHROOMS: Las Vegas musician/comedian Tommy Rocker and restaurateur Doug Anderson have opened Tommy Rocker's Pub & Cafe, an emporium featuring fine food, live entertainment (provided by Tommy Rocker himself) and a rock & roll museum decor. Culinary delights include Louie Louie Lasagna, Lucy In The Sky With Mushrooms and a Jackson Brownie Hot Fudge Sundae. Tommy Rocker's Pub & Cafe is located three miles west of the Vegas Strip on Spring Mountain Road and South Decatur Blvd. Call 386-ROCK for further information. —JM

COME ON DOWN: As the wall comes tumbling down in East Germany, the band Louie Stone & the Intelligence is commemorating the event with their new single, "Bring Down The Wall." This Teutonic-flavored anthem is already receiving airplay on many U.S. and West German radio stations. We are told that it is also being used to back up many network and cable news features across the country. The Hollywood Records release is a part-English/part-German duet performed by the husband and wife team of Louie and Eartha Stone. The song was composed by Louie Stone and Greg Smith who have penned numerous cuts for such acts as Martika and the Weather Girls. —TK



DEEP MURPHY: Peter Murphy, former frontman for the influential post-punk band, Bauhaus, is releasing his third solo effort this month. Entitled Deep, the album boasts the usual brooding aural landscape that has become this singer-songwriter's sonic signature, and follows on the heels of Murphy's highly acclaimed 1988 LP, Love Hysteria. In addition to releasing Deep, Murphy is embarking on a major U.S. tour that will take him through the middle of April.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

SINATRA SWINGS: A helicopter will be used to place 40,000 pounds of light and sound equipment valued at \$600,000 for Frank Sinatra's Jan. 26 concert at Rio de Janeiro's 150,000 seat Marcana Stadium which is the world's largest. This marks the first time ever that the gigantic stadium will be used by an entertainer.

THE PERMANENT WAVE: Linda Ronstadt does not like the phrase "new wave." She says her forthcoming album, Mad Love, is simply "good ol' rock & roll." Maybe Linda should have a chat with Senator Ted Kennedy, who was recently seen at a San Francisco nightclub unwittingly tapping his feet to a song performed by none other than the Dead Kennedys.

VACANY: The Motels have replaced guitarist Martin Jourard with Tim McGovern, formerly of the Pop.

BILLY JOEL

LONG ISLAND'S SOUND

By Kenny Kerner



Mark Hannauer

In many ways, the hurricane warning flag on the cover of Billy Joel's latest studio effort, *Storm Front*, sets the tone for things to come: a new band, a new producer, a new beginning and a reassessment of his priorities. This piano man, who has racked up an impressive 28 hit singles in his formidable pop career, who is as loved by the public as he is hated by the critics, recently came to terms with his life and his career.

In the bleak yet beautiful surroundings of *Long Island Sound*, stripped of all things material save his trusty piano, Joel crafted the songs and melodies that eventually found their way onto *Storm Front*—an album representing an artistic rebirth for Joel. Using the sea as a backdrop, the artist was able to weave a tapestry of personal emotions and aspirations that mirror our times—the arrogance of “We Didn’t Start The Fire,” the exhilaration of “Leningrad” and the turbulence of the title track.

As we step into the Nineties, Billy Joel begins another decade at the very top of the album and singles charts. Blessed with a beautiful wife, Christie Brinkley, and daughter Alexa Ray, Joel has come to the realization that normal, everyday life is far more dramatic than fiction.

Joel rang us up from Boston, Massachusetts, on the opening leg of his cross-country tour. In the following candid interview, the artist discusses his new album, his philosophies and life in general.

MC: This new album reflects some major changes that you’ve made. Most of the original bandmembers are gone and so is producer Phil Ramone.

BJ: Well, the album before this one stopped being fun. I did a lot of writing for *The Bridge* album and halfway through, it turned into a slog. Some members of the band just started talking about money—“Hey, we’re into double overtime now.”

I never had a problem with Phil as a producer. He’s a great guy. But I wanted to get more input from somebody who understands the problems of being a songwriter. And that’s always been the biggest difficulty with making records. Not so much the recording process or the arranging process, but the writing. If the writing is good enough, you don’t have to spend a great deal of time figuring out how to record the things. It becomes obvious.

Right before I was going to do this new album, I said, “Why the hell am I doing this? Is it because I’m on some kind of treadmill? Is it because it’s expected of me?” It’s been a long time since I was a teenager in local bands to this point in my career, and sometimes you have to reinvent yourself.

MC: You also reinvented yourself on 1983’s *An Innocent Man*. You went back to the music that inspired you as a teenager.

BJ: Well, in the writing more than the playing. The writing was based on music from the late Fifties and early Sixties. I was trying to capture

the flavor of the music that got me going in the first place. But the first music that I actually played was mid-Fifties R&B, rock & roll and blue-eyed soul. And that’s what made me become a professional musician—having fun playing in bands. So the answer to “Why did I choose to do this in the first place?” is having fun! There’s no better motivation. Forget about money, forget about chart numbers, forget about all of that stuff. It’s having fun! Why is it that I love sex? Sex is fun! And if you can’t have sex all the time, you might as well do the next best thing—which is to have as much fun as possible. And I think that when you are having a really good time it shows on the record. People can hear that. If I go to a concert and I see the band is having fun, that makes it better for me. If I see people up there just going through the motions, I don’t enjoy the concert.

So what it all comes down to is having to get back to the original motivation for doing what I do. And the people I’m not enjoying working with, I’m not gonna work with. Forget about loyalty. I’m a very loyal person, but sometimes it can be misplaced—especially when it starts wearing on the work you’re supposed to be doing. David Brown, Liberty DeVitto and Mark Rivera are still with the band. Mark wasn’t on the record, but he’s playing with us on the road.

MC: There’s a lot of talk about the sea and ships on the new record. Clearly, you’re speaking metaphorically.

BJ: I use the sea as a metaphor for life, really. I've always loved it and I've always drawn analogies from it for a lot of different reasons. I don't live in New York City anymore; I live in the East End of Long Island. I was born in the Bronx, but when I was still a baby, my parents moved to Long Island. I'm a Long Islander; that's my identity.

MC: So, for the writing of the *Storm Front* album, Billy Joel went back home.

BJ: Yes. I didn't go back to the exact same place, I went to a place that was like my home was when I was a child. It was all the way on the East End of Long Island with fishing and farming and that's about it. I have a child now so I'm assuming that has a lot to do with what I'm writing about. Also, I just turned 40—that has a lot to do with it.

MC: Was it a reassessment of your career?

BJ: I'm sure it was, but I wasn't aware of it. As a matter of fact, I'm not gonna know why I wrote everything I wrote on this album for maybe a year or so. It takes quite a while for me to figure out why I write what I do. But I don't question what the motivation is when the material is happening. As a matter of fact, I just recently realized a lot of things about *The Bridge* album. I realized it was a transition; it was a connector. It's the connection between *An Innocent Man* and *Storm Front*. At the time, I was compelled to call it *The Bridge*, but I didn't know why. So I'm assuming the same thing is going to happen to me a year or two from now.

MC: To my ears, "We Didn't Start The Fire" is an atypical Billy Joel single.

BJ: See, I don't find it atypical. I think every time I write one kind of thing, I write something else 180 degrees different from that, just because I like dynamics.

MC: But you will admit that this wasn't a case of just sitting down at the piano and having the lyrics and melody flow out.

BJ: This song actually happened pretty quickly. I know this stuff. You don't have to be a superior intellect to know what happened in the last forty years. It's just a matter of making them rhyme and getting the chronology correct. Most of this is off the top of my head. I did have to check with an encyclopedia to make sure the years were exactly correct. I was worried about forgetting some of the lyrics live, but it seems as if all the kids in the audience know the lyrics so all I have to do is read their lips and I'm okay. It seems to have become sort of a game to learn all of these words.

MC: This is your fourteenth album for Columbia. Do you think you've reached your peak? Are there songs you've already written that you'll never top?

BJ: God, I hope not. I've got a whole life to live here. I don't think you should burn out as a writer. I think you should grow. I mean, it took Beethoven eight symphonies to get to his ninth! I look at all of my songs as if they were children, because I've gone through a pregnancy and a labor and a child birth process with all of the material. They're all my kids and I brought them forth in the studio and then, once they get out on a record, they take on a life of their own. And some of them go on to become doctors and lawyers and some of

them become bums. But I love them all because they're my kids.

MC: Unlike many other writers, your material is almost always a reflection of true-to-life situations. Do you mirror other people's lives as a means of inspiration.

BJ: It's a combination. I have friends whose lives I probably observe. I could sit at a coffee shop and witness a whole scenario. But I don't think you have to make up things. Life itself is so amazing. I mean, look what's going on in Eastern Europe now. This would have been the stuff of futuristic novels only three years ago! And here it is really happening. They're dismantling the Iron Curtain. This is fantastic stuff. We don't need to make things up. Life itself is unbelievable. I don't think enough credit is given to being a human being. It's an incredibly difficult thing. It's an epic struggle, I think. And then at the end you



Mark Hannauer

"In this business, we tend to think of ourselves as being pretty disposable and nonessential."

die? What's the payoff? You die. And you die painfully! The point is that you can make the world a better place by being a good human being. You know, the emphasis in the Eighties was a lot of Yuppie-grab. You know, "Gimme mine and fuck you, Jack." And that's really not gonna make the world a better place. But deep down in our hearts, we'd all like to make the world a better place for our children.

MC: In 1987, you journeyed to the Soviet Union for some live performances and the recording of your *KOHUEPT* album. Did the Soviet audiences understand your music, or did they just respond to your passion in performing the material?

BJ: They responded the same way a Detroit heavy metal crowd would—they went crazy, which is what a rock & roll show is all about. Everyone should get a little nuts and then afterwards say, "Ah, I'm okay now, I don't wanna kill anybody." I don't know how much

of the English they understood, but they felt the energy and the volume. I think they felt the intensity because they responded the same way an American audience would. That was probably the highlight of my life as a performer. I don't know if anything is going to be able to top that. It took a great deal of patience between the two countries, and we didn't know what was going to happen. I assumed they didn't hear a hell of a lot of Billy Joel music. They might have heard "Honesty" and could have had me pegged as this piano-balladeer guy. But we went over there and we rocked 'em.

MC: An audience response like that in a foreign country gives you some indication of the power that performers have.

BJ: That was the biggest lesson I learned over there—that what I do really does mean something besides just being a stinkin' rock star. In this business, we tend to think of ourselves as being pretty disposable and nonessential. But then you go to the Soviets and you see how badly they need what we do.

We'd start the song "Goodnight Saigon," which I explained through a translator is a song about my friends who went off to fight in Vietnam. And at first, their response was whistling—which is their way of saying "boo." They thought they were going to get some pro-American propaganda dumped on them. And then the helicopter noises started up. Now these people had never heard this kind of a sound system before and they started ducking as if the helicopter was going to land on top of them. At the end of the song, we got this huge ovation. They got it. They understood that war sucks for everyone. That song was a real breakthrough. Remember that they were bogged down in Afghanistan when we were there.

MC: I take it that the song "Leningrad" from the new album was written as a result of your trip.

BJ: I didn't write it there, but I knew after I left that I would write something like it. It's based on a true story. I knew a guy named Victor who was a clown we had met. And for me, meeting Victor ended the Cold War. It ended all of the anxiety and fear and paranoia I had grown up with. I'm a Cold-Warrior, a baby boomer. We grew up with the bomb shelters and the mushroom clouds. And all of a sudden, maybe it's over. Maybe our kids won't have to go through this!

MC: The second single from your album will be "I Go To Extremes." Do you intentionally write singles?

BJ: I write an album as one thing, pretty much. And each of the songs is in reaction to the other songs. I grew up listening to Beatles albums. And what I liked about the Beatles albums was that they took you up, down, left, right, in, out... . The same band that wrote "Yesterday" and "Michelle" also wrote "Helter Skelter" and "Revolution." And I love that kind of stuff. The Beatles covered all ends of the spectrum for me, and that's how I feel albums should be done. Those are the kinds of albums I try to do. So if it turns out that there are two singles or three singles, then great. But I don't sit down and try to write a hit single. Whatever comes out, comes out. **MC**

KAREN DUMONT



Pat Lewis

CAREER MOVES

By Paola Palazzo

After almost a year at Atco Records, Karen Dumont is extremely confident. Confident about the restructuring of Atco, and even more so, on her career move from a management to a record company executive and the future that lies ahead.

Following three years in Artist Relations at McGhee Entertainment, a top personal management firm that represents such established and renowned rock acts as Bon Jovi and Skid Row, Dumont decided to leave McGhee to manage the A&R department at Atco as West Coast Director. Her primary reason for this career move rests on her desire to work with new artists. She had previously worked with seasoned musicians whose careers were

secured and established, and she longed for an opportunity to mold and form fresh, new acts from the bottom up.

"When you work with artists that are established, a lot of things after a while become very departmentalized," Dumont explains. "The challenge is to work with a great act that perhaps is not as well-known and really try and sell them. The payoff is when people call you back and say, 'Hey, I love that act you're working on.' That's when you start thinking 'Yeah, I've done the right thing.'"

In her new position, Dumont is part of creating "a new image for an old company" by expanding its staff and roster. A main ingredient in this face lift is the implementa-

tion of the concept of an artist-oriented company, rather than a corporation that deals with artists as products. This idea includes a different set of priorities and puts great emphasis on the artists in terms of the staff being accessible, giving encouragement and assistance. This enables the artist to freely express themselves and their ideas, without any apprehension of being "railroaded." Interestingly, Dumont says she only intervenes if a band needs or wants her help. "Some bands are just fine as they are. You sign them for that particular reason, so it's best not to change them."

As head of Artist Relations at McGhee for the last three years, Dumont was principally involved with the daily responsibilities of Mötley Crüe while they were still at McGhee. Her chores included press relations, radio promotions, tour promotions and dealing with promoters and record companies. For Bon Jovi, she arranged special projects such as sponsorship deals, foreign commercials and soundtracks. Eventually, she became more involved in Bon Jovi projects due to Mötley Crüe's hiatus.

Dumont started in the music business a decade ago, co-owning a club in Belgium. After returning to the states, she was an A&R representative for PolyGram Records for four years. "The only reason I was hired was because they needed someone who knew the music," Dumont recalls. From there, she hooked up with McGhee. While working at McGhee, she linked up with Vicky Hamilton and together they promoted some local shows and managed bands. However, as McGhee became busier with Bon Jovi and Mötley Crüe, she needed to dedicate herself solely to McGhee.

Dumont's unlimited experience in both management and A&R gives her an added edge when dealing with new acts. "I would remind them of reality, of tours and promotions," Dumont says. She knows the next stages with regard to the recording process and simplifies the process with managers because of her experience in both fields.

"One of the first bands I was working with was Enuff Z' Nuff. The principles that I learned at McGhee Entertainment I found invaluable with Enuff Z' Nuff because they were young guys," Dumont says.

A major adjustment for Dumont came when she learned she had decision-making power.



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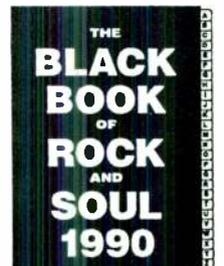
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At McGhee, the ultimate, final voice on any matter rested between managers Doc McGhee and Doug Thaler and the bands. Being the only A&R representation for Atco in Los Angeles (everyone else is in New York), Dumont is solely responsible for all decisions pertaining to any matter in division. "I make my own decisions here and that's a pressure in the sense that if I make the wrong decision, there is only one person to blame—and that's me."

Another difference between management and A&R is the skepticism and lack of risk involved. Dumont noted that at McGhee if something was needed or had to be done, they always found a way to achieve it. She learned through management that you couldn't leave anything to chance, and you must have a positive attitude.

Her decision to leave McGhee became feasible last year when she was on a business trip in New York. "I saw Derek Shulman [President of Atco Records] and we went out to dinner. I told him I love working with McGhee's bands, but I think I want to get back into doing some of the local shows or productions and perhaps find a local band on a small level and just for myself, try to develop it. So I'm going out to see bands again and checking out the scene. He asked me to check out bands for him and I agreed. He then rang me up and said, 'I'd like to make this more official, because I like what you are doing. Will you work with me as a consultant?' I agreed, as long as it didn't conflict with McGhee stuff," Dumont says. After many requests to join the staff permanently, Dumont agreed.



Pat Lewis

"...if I make the wrong decision, there is only one person to blame—and that's me."

Dumont and Shulman have an amicable relationship. She enjoys working with him mainly because of his musical background and his musical integrity. "Even if he wasn't head of A&R, he's the ideal person I would talk to anyway because he is a musician first and foremost. He sees things from that direction, and he's a record person after," Dumont says.

When out in clubs searching for her new heroes, Dumont seeks the bands with the songs. She needs to be excited and mesmerized. She doesn't get drawn to hype. She stresses the importance of songs, especially for hard rock and glam bands. With the alternative market and folk scene, she looks for songs with a statement and/or music originality.

When she signs an act, there is usually a common agreement between herself and Shulman regarding the band. "Although there is a rule that if I truly believe in an act and can't live without it, I can do it without his approval, but that's rare."

Her outlook on the industry as a whole is that it is healthy yet depressing because of so many recent signings. In the past six months, she has signed two acts—Flies On Fire and Ms. Adventures—and is in the process of adding another to the roster. As far as predicting the future, Dumont believes that the time is right for a new mega-star, someone who can generate the enthusiasm and energy of Madonna, Michael Jackson and Duran Duran.

What does the future hold for Dumont? "Derek Shulman told me to aim for his job, so I am." MC

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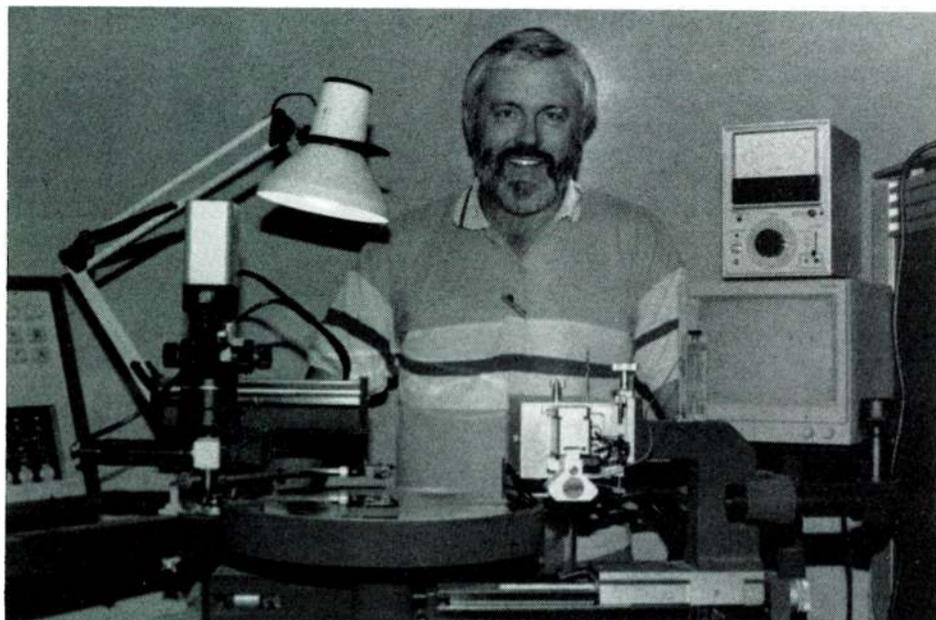
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HOW TO MAKE YOUR OWN RECORD

BY PAT LEWIS



Bill Lightner, President of K-Disc in Hollywood, stands behind a record mastering lathe. It is crucial at this point to have a competent, sensitive engineer to cut a sonically pleasing master lacquer.

Somehow, becoming a rock & roll star in the Nineties is a trifle more difficult than some would lead you to believe. The competition among musicians for the shrinking number of available recording contracts is frighteningly fierce, and landing a deal with a major label is not a guarantee that even one piece of vinyl will ever come out of it, let alone stardom. As an alternative to that

competition or as a possible way to enhance the chances of attracting major league attention, you may want to consider making your own record.

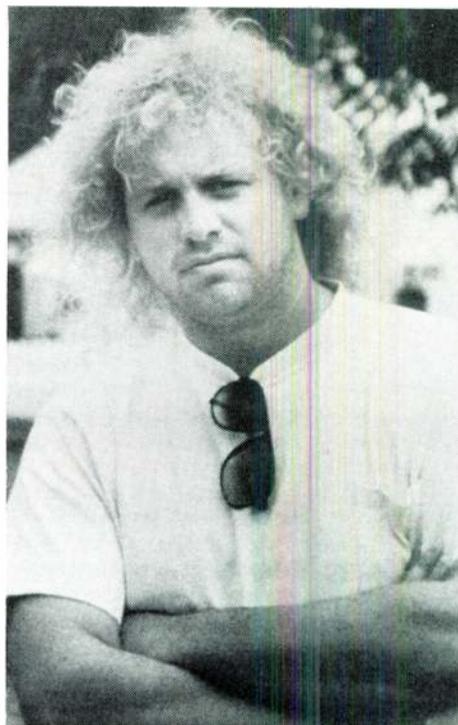
"We felt we'd have a better chance at getting a major record label deal with a complete package," says Jon Natsh, the lead vocalist with Commander, a heavy metal group which has independently pressed close

to 9,000 copies of their album, *The High & Mighty*. "When the record company sees a good looking package, they're more likely to open it and play it and say, 'Hey, these guys did this all on their own, we don't have to baby-sit them.' Also, the less money and contracts you owe other people, the less people that you have to buy out."

John Christensen is a drummer who not only makes his own records, but has started up a grass roots record company with several other drummer friends, cleverly called Beat Brothers Records. They recently released a novelty record, *Worse Than Slime No. 1*, which contains the kind of material popular with the Dr. Demento crowd. "When you make esoteric kinds of music that's a little off the beaten path, it's a little harder to get record deals," he explains. "And when you get frustrated by trying to shop deals around town and deal with everybody's personal biases about music, you finally come to the realization that maybe I'd just be better off putting it out myself."

Once the decision to make your own rec-

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Jon Natsh, lead vocalist for Commander.

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GUIDE TO RECORD MANUFACTURERS

The following is a list of full-service record manufacturers, CD and cassette manufacturers, mastering houses and lithographers. Thanks to all who participated in this survey and please accept our apologies to those of you that we missed.

Compiled By Pat Lewis

Full-Service Record Manufacturers:

Alberti Record Mfg. Inc.

312 Monterey Pass Road
Monterey Park, CA 91754
(818) 282-5181 or (213) 283-5446
Contact: John Alberti

Alshire

1015 Isabel St.
Burbank, CA 91510
(213) 849-4671
Contact: Al Sherman

Creative Sound Corp

P.O. Box 755
Malibu, CA 90265
(213) 456-5482
Contact: Bob Cotterell

Erika Records Inc.

9827 Oak Street
Bellflower, CA 90706
(213) 804-1539
Contact: Elizabeth Schemerhorn

K-Disc

6550 Sunset Blvd.
Hollywood, CA 90028
(213) 466-1323
Contact: Bill Lightner

Macola Record Co.

6209 Santa Monica Blvd.
Hollywood, CA 90038
(213) 469-5821
Contact: Jim Takeda

Rainbo Records

1738 Berkeley Street
Santa Monica, CA 90404
(213) 829-3476
Contact: booking staff

Virco Recording Inc.

700 South Date Ave
Alhambra, CA 91803
(213) 283-1888
Contact: Virginia Watts

CD and Cassette Manufacturers:

Alied Record Co., a Time/WCI company

6110 Peach Tree St
Commerce, CA 90040
(213) 725-6900
Contact: booking staff

AMI/Nimbus

4524 Tobias Ave.
Sherman Oaks, CA 91403
(818) 986-0860
Contact: Sandy Richman

Disctronic Inc.

3500 W. Olive Ave., Suite 1020
Burbank, CA 91505
(818) 953-7790
Contact: Suzan Simone

Mastering Houses:

Bernie Grundman

6054 Sunset Blvd.
Hollywood, CA 90028
(213) 465-6264
Contact: booking staff

Capitol Recording Studios

1750 N. Vine
Hollywood, CA 90028
(213) 871-5003
Contact: Lenny Cummins

Future Disc Systems

3475 Cahuenga Blvd. West
Hollywood, CA 90068
(213) 876-8733
Contact: Susan West

The Mastering Lab

6033 Hollywood Blvd.
Hollywood, CA 90028
(213) 466-8589
Contact: Doug Sax/Shannon Ahern

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Van Nuys, CA 91411
(818) 902-1995
Contact: Cindi Beckwich

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◀ 24 Make Your Own Record

ord has been made, a number of fundamental questions need be considered before proceeding. First, determining what the record will be used for will help you in determining how many copies should be pressed and how much capitol you'll need to get started. Will your record strictly be used as a promotional tool to gain a major record deal? Will you sell it at gigs, through mail order and/or at retail stores? Or will it be multi-functional?

Determining the format that will best showcase your material is of equal importance. Should your record be released on vinyl, cassette or CD? If you prefer vinyl, for example, do you have enough strong material



John Christensen, owner of Beat Bros. Records.

for an album or is a 12-inch EP or 7-inch single more appropriate? "I am a vinyl collector and it's close to my heart," says Lawrence Lebo, who recently made her own 12-inch EP entitled, *Don't Call Her Larry*. "I also felt the packaging was a good marketing tool."

Finally, it is advisable to have a basic understanding of the process of record making and who and where to go to have your record made.

Once you have recorded your master tape, which should be a high-quality two-track analog reel-to-reel or digital tape with a set of alignment tones at 100Hz, 1kHz and 10kHz, the process of making a record is made up of four steps: disk mastering, matrix or metal processing, printing the materials and pressing the records.

You can take your tape to a record manufacturer, such as K-Disc, Alshire or Rainbo Records, who will do both the mastering and pressing of your records, or you can have your disk cut at a mastering house such as Bernie Grundman and then have your records pressed at a pressing plant such as Erika Records. Your budget, the time and energy you have to spend and who and where you feel most comfortable with will determine what best suits your needs.

In the mastering phase, your tape is cut onto a coated aluminum disk called the "lacquer," or if you choose the more expensive route, your tape can be cut onto copper (Direct Disk Mastering). During mastering, the sound of your original recording can be altered for better or for worse, so it is highly advisable that you are present while your



Lawrence Lebo

record is being mastered, or that you ask for a "test pressing" or "reference disk" which can be played on any record player.

"When we are in the studio making a running master or a lacquer," explains Al Sherman, President of Alshire, "we can adjust levels. We can sometimes adjust the highs



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and lows—the top and bottom. We can do other adjustments to the tape as well, but there is a charge for it. For example, we can put the master in a different program order, if the client decides at the last minute that he would like it that way.

"After we go through the mastering or cutting of the lacquer to make an LP," continues Sherman, "we suggest a test pressing and I believe the charge for that is \$30. The client has to approve the test pressing and if he doesn't like it, then we can adjust it and we'll make another test pressing for him. Of course, if there is a change to be made, then I have to go through the lacquer cutting again and there's a cost to it. But it's better to do it there then to get through the whole job and have to re-do it after the vinyl has been pressed."

During the matrix or metal processing phase, a layer of nickel which is referred to as a "master" is grown from the lacquer and then carefully peeled away. The master looks like a record, but instead of having a surface with grooves cut into it, it has mountain-like ridges sticking up. The master or "father" can be used as a "stamper" to press the records, which is known as one-step processing, or it can be used to plate a "mother." The mother in turn is then used to produce stampers in two- or three-step processing and those stampers are then used to press the records. Your budget and, most importantly, how many records you plan to press will determine which process will best serve your record-making needs.

The following is a list of the approximate costs for 1,000 12" albums, two sides (not including album cover).

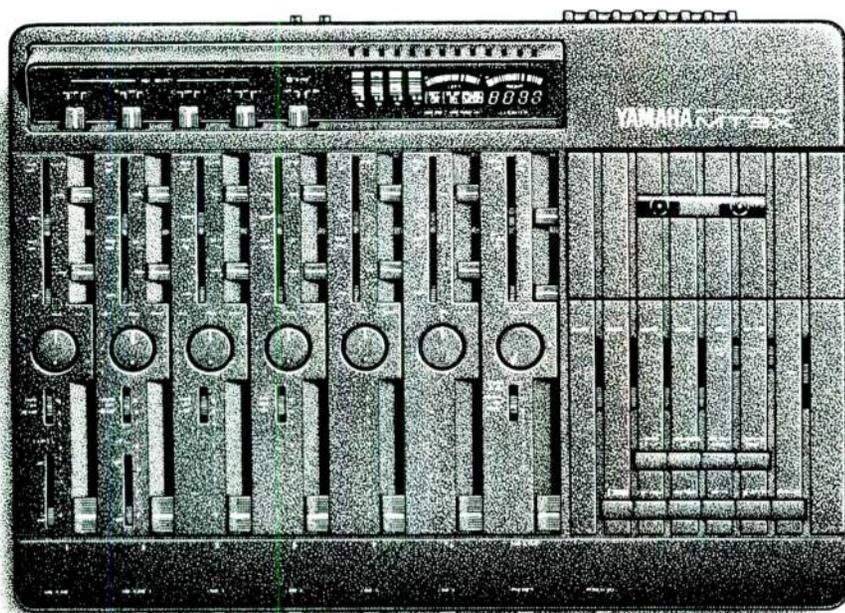
Plant Surveyed	Mastering	Processing (3 step)	Labels	Pressing
Alberti	\$200	\$180	\$65	\$700
Alshire	200	113	50	710
K-Disc	300	160	82	780
KM	300	160	60	830
Macola	190	106	75	680
Rainbo	270	186	64	760
Virco	200	194	67	670
Grundman	300	N/A	N/A	N/A
Future Disc	340	N/A	N/A	N/A
Master Lab	130	N/A	N/A	N/A

"Inevitably and invariably, printing winds up taking the longest time because your eyes aren't as easily fooled as your ears," says Bill Lightner, President of K-Disc. "You must create jackets and labels. Be a little conservative on labels because nobody really looks at them except to find which cut is where. Spend your money on the jacket, which is what is going to grab people's attention. Also, don't try and put the U. S. Constitution on the labels. Understand that the more colors there are on the label, the more expensive and the more probable it will create difficulty at the pressing cycle because it will be tough to dry."

The last step is pressing your records. "A record press is a very big hydraulic press with two more or less circular dies mounted on it," explains Lightner. "These automated systems make a record about every thirty seconds or so."

Prices will vary widely from one manufacturer to the next. Ultimately, you want to wind up with a record that you are proud of and one that has the best possible fidelity. Shop around, ask a lot of questions and feel comfortable with the company that you choose to have manufacture your records. Price may be a major concern, but sometimes the cheapest way isn't always the best. **MC**

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KONNECTION

By Kenny Kerner



Ace Frehley's latest Megaforce/Atlantic album, *Trouble Walkin'*, is his finest, most commercial effort to date. But when you consider that both Frehley and his former band, Kiss, both recorded the same song on their current LPs (the Paul Stanley-Holly Knight-Desmond Child tune, "Hide Your Heart"), it makes it all the more difficult for Ace to be judged on his own merits. And so, the Kiss comparisons continue. Whose version is better? Which band will have the hit?

Ace definitely had his share of problems when it came to getting his solo career off the ground. In fact, this marks the second completely different set of musicians on as many LPs for the guitar wiz. But strange as it may seem, Ace finally got it together—both personally and professionally. The Ace Frehley I spoke with several weeks ago was on top of his career. He had a plan and was ready to implement it. He would gladly do interviews, videos and tours. Why he even spoke about a new "surprise guitar" he's having customized for concerts!

As we set sail into the Nineties, Ace prepares to venture out onto the road to celebrate more than a decade and a half of guitar flash. Here's what Frehley had to say about his career and new rock album:

MC: You have a new band on this album. What happened to the other guys that played on your previous record?

AF: Jamie went back to play with Eric Clapton. The singer, Todd, decided to start his own solo project, and I got back Richie Scarlet who did my first tour after Kiss.

MC: You must really like working with Eddie Kramer.

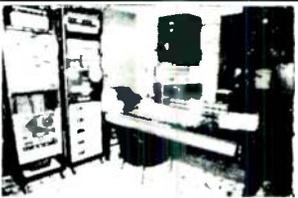
AF: Actually, I hate the guy (laughs). Richie always wanted to work with him. He worked with me before, and I really think that Eddie knows how to produce good rock records. He knows what to do to get a good performance out of me. It's as simple as that.

MC: Your new album is called *Trouble*

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“Last album...we tried to push a band image, but most of the people wanted to know about me. And that’s the way it should be.”

—Ace Frehley

Walkin’. Is that a personal reference?

AF: I’ll tell you what happened. A mutual friend of ours, Rick Aliberti, was up at Bearsville when I bumped into him. We started talking and I mentioned that I had just taken up tennis but still wasn’t very good at it. And he said, “I can understand that, Ace, you have trouble walkin’.” I said, “That’s it, that’s the name of my album!” So we called it *Trouble Walkin’*. It really means that I *am* trouble walkin’, not that I have trouble walkin’. There’s a big difference.

MC: The last time we met for an interview, your career was pretty much falling apart. You were getting a real bad rap. Now, all of a sudden, you seem to be right on top of your career. You have a plan for the next couple of months and your personal life appears to be more together than ever. At what point did you make that about-face and get serious with things?

AF: A few things happened. First of all, I got my marriage back together. And then, I got new managers, both business and personal. Chip Rachlin is my manager, and he’s doing a fabulous job. I also have Bert Podell as my business manager. He’s sorting out all the financial hassles that Kiss got me into. So now that my life has come together emotionally and business-wise, I’m also together. When everything is in disarray, I’m in disarray.

MC: The last time you went out on the road, you wound up cancelling a lot of gigs and eventually the remainder of your tour. What happened?

AF: We were on an Iron Maiden tour but we weren’t selling tickets so we couldn’t afford to stay on the road with them. They just kept cancelling shows, and we couldn’t crack the nut. But judging from the early response to the new album and first single (a remake of Jeff Lynne’s “Do Ya”), I think we’re gonna go out and headline lots of 3,000-seat venues in the primary and secondary markets.

MC: The track “Hide Your Heart” appears on three albums: yours, the Bonnie Tyler album and the new Kiss record. Tell us the story behind that song.

AF: This past spring, when we were in pre-production, my bassist, John Regan, and I were discussing what songs to do as remakes. He brought in a bunch of cassettes to listen to and one of them was the Bonnie Tyler record that had “Hide Your Heart” on it. I

thought it sounded like a hit record and suggested we record it. So, after we recorded the song and did all of the overdubs, I get a phone call from Gene Simmons. He said, “You know, Ace, I wish you wouldn’t record that song because we’re doing it.” I told him we had already cut it but I would check with the record company since it was their recording money. But after the record company heard it, they said, “No fuckin’ way, pal. This is going on the album.”

MC: A lot of people want to know if there is life after Kiss.

AF: Definitely. In fact, I think my career is on the upswing at this point. I also have some very good product out there and that’s always the bottom line. This might even be the best album I’ve ever done. I worked my ass off all summer recording it and now I’m all excited about promoting it and going out on tour.

MC: Your last album was an effort by a group called Frehley’s Comet and this one is clearly

an Ace Frehley record. Why the change?
AF: I think the problem with the last album was that we tried to push a band image and that diluted it for me. I tried to give equal time to all of the other bandmembers. The problem was that most of the people wanted to know about me, and that’s the way it should be. So this time around, it’s Ace Frehley.

MC: Do you ever look back at your days with Kiss and wish it could be like that all over again?

AF: No. Kiss was a phenomenon. They were in a class by themselves. I’m just very thankful because not many people get a second chance at a career. Most people end their careers when they leave a supergroup. Look at Steve Stevens. He left Billy Idol but nothing happened when he released his solo album. I just consider myself very lucky. I’m working, planning a tour, recording albums and I’m also my own boss now. Life’s just a bowl of cherries...with a few pits in there. **MC**

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Steve

Bruno

Danger DANGER

By Jesse Nash

"We want to make music. We're not into being trendy. And we're not into mimicking other bands, although some people might say we look like them. To those individuals and everyone else, we say, 'Listen to our music!' That's what distinguishes us the most."

—Danger Danger

"I signed Danger Danger. There was this mutual respect right from the beginning. These guys knew everything that I had been involved with; they even had records I did that I had forgotten about. So they felt very confident about my record business sense. And they believed that I could do the job for them."

—Lenny Petze
Senior VP Imagine/Epic Records

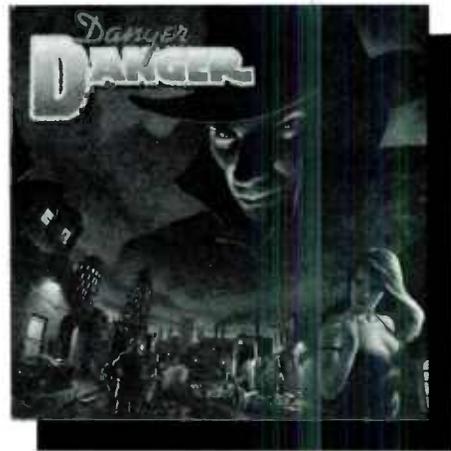
Deep in the heart of every musician is the hope that he or she will someday achieve rock & roll greatness, where success, public adoration and hit records are all part of everyday life. A dream of sorts, but cultivating that dream into a reality can be one of the most difficult challenges of all. And it can be a long and frustrating experience that promises no guarantee of a payoff.

Danger Danger (Imagine/Epic) is no different than any other group in its desire to achieve such hopes and aspirations. They, too, would love to spend time at the top of the charts, be adored by every female fan in the country and enjoy immense popularity in a style reminiscent of a supergroup like Bon Jovi. Visions of grandeur? Maybe so, but

Danger Danger doesn't appear ready to contemplate the possibility of failure. Instead, any form of doubt that exists in the group's energetic personality is camouflaged by their witty sense of humor.

"We're not looking to be as big as a group like, let's say, the Beatles," says drummer Steve West. "We just want a small piece of the pie...with everything on it [he smiles]."

Danger Danger is composed of five members: Kasey Smith on keyboards, Andy Timmons on guitar, Ted Poley on lead vocals, Bruno Ravel on bass and West on drums. Ravel and West formed the band while living in Queens, New York, and are responsible for



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Ted

Kasey

Andy

writing all of the group's songs. And that is Danger Danger's most outstanding attribute: memorable, well-crafted and melodic song-writing that places the band on a higher level than other acts of their genre—and that alone dramatically increases the group's chances for success.

"We write what we like to listen to," comments bassist Bruno Ravel. "We don't consciously try and write commercial songs. And it's got nothing to do with making lots of money. We grew up listening to bands like Foreigner and Loverboy on the radio. That's the kind of music we like, and it's reflected in the music we write. And it just so happens to

have a strong commercial edge to it."

"The thing we like about Lenny Petze most of all, with all his accomplishments in the record industry, is that he's not just another A&R guy running a label with a big ego," explains drummer Steve West. "Lenny's also a musician. He played in bands; his own bands. He has compassion [smiles]. The guy is sensitive to our needs. We believe he can hear quality. I mean, to me, it's obvious just by who he's worked with in the past. We feel Lenny can bring us the same level of success as he has for artists like [Cyndi] Lauper or Boston."

Lance Quinn (early Bon Jovi, Lita Ford)

produced the band's self-titled debut LP. Comments lead vocalist Ted Poley, "I like this record a lot. It's slick. I'll admit that, but underneath all that production is a rock & roll band. And this is just the beginning. We're constantly learning. And you can be sure the lessons that we learn from this record will be expressed in an even more positive light on the second LP."

Danger Danger appears destined for long-term success in rock & roll. Good songs, support from Imagine/Epic and the guidance of "Mr. Ears" himself, Lenny Petze, should give Danger Danger the edge to be making music for a long, long time. **MC**

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FIRST ARTISTS DATA Babylon A.D.

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Manager/contact: Jay Malla
Address: 3600 Wilshire Blvd., Suite 918, Los Angeles, CA 90010
Phone: N/A
Booking: William Morris Agency
Legal Rep: William Lebowitz
Type of music: Hard rock
Bandmembers: Derek, Ron Freschi, Danny DeLaRosa, Robb Reid, Jamey Pacheco.
Years Together: Three
Date signed: April, 1988
A&R rep: Randy Gerston

By Pat Lewis

Three years ago, five musicians from the suburbs of Oakland's East Bay areas of Fremont and Hayward decided it was time to put their collective heads and talents together and assemble a first-rate hard rock/heavy metal band. Their goal was to set into motion a major rumble in sleepy Northern California that would eventually gain enough momentum to shake the pants off of the rest of the world. And so far, Babylon A.D. have succeeded quite nicely. Early last year they set a precedent as they became the first metal band signing for Arista Records. Shortly thereafter, they went into the studio and produced a dynamite debut album—an album which seems to have complete promotional and tour support from their label. Most notably is the supportive attention of President Clive Davis, who, according to the band, has been actively involved with them since their signing.

The bandmembers have known each other since their high school days, having worked together in different configurations at one time or another, as well as having played in rival bands. When they finally decided to form Babylon A.D., their main intent was to showcase their talents as musicians and songwriters, as opposed to simply coming up with a gimmick or outrageous image. "Image is important to us only to the extent that we want to be able to give a good representation of the emotion of the songs in our live

performance," says vocalist Derek, taking some time out from their busy touring schedule to talk via the phone from their hotel room in Washington. "Basically, we let the music do the talking. If you've got great songs, you don't need high heels, lipstick and hair extensions. We certainly don't need all that. We feel that we are a musical type of a band—sort of a hard rock style in the tradition of old Aerosmith, AC/DC, Def Leppard, Scorpions—the big arena type metal bands."

The name Babylon A.D. implies a city of wickedness and luxury, the duality of enjoyment versus outright evil decadence. The band took their name from "Back In Babylon," a song which Derek wrote about an unpleasant experience he had on his first outing to New York City. "We kicked around the name probably a good month before we decided on it," says Derek. "Babylon just seemed to fit us. It sounded heavy. We also wanted to have a name that had a little bit of mystery behind it. We tacked on the A.D. to modernize it a little bit."

Two months after they began working together, Derek and drummer Jamey Pacheco decided to make another outing. This time their destination was to find stardom in Los Angeles. This outing proved to be much more prosperous than Derek's New York trip. Although they didn't find instant stardom, they did meet Jay Malla, who became their manager and a major ace in the hole for the band. "We made our first demo tape," recalls Derek, "which just consisted of two songs that we had recorded rather quickly on a 16-track, and we put together some pictures and a little short bio type of thing. Basically not knowing what we were doing, we flew to Los Angeles on a weekend and hit all the clubs. One night we were in Gazzarri's and we saw Jay Malla there. We thought he had to be someone important because he was the only guy in the club wearing a suit. So, we just walked up to him, introduced ourselves, sat down with him and gave him the tape. It turned out he knew the owner of Gazzarri's, who put our demo over the speaker system. Jay liked what he heard, so the next week, he

came up and caught one of our shows and started managing us from there, which was almost three years ago now. Everybody feels like he's our older brother."

Jay helped to produce a demo that better represented the band and then he began shopping it to the major labels. "Randy Gerston [Arista's West Coast Director of A&R] liked our tape and snuck-up to this little place called Niles Station in Fremont one night and didn't tell anybody he was coming," says Derek. "He was impressed with what he saw, so he went back to Los Angeles and called Clive Davis in New York and told him that there was a band out in Hayward, California that he really loved. Randy started working with us for about six months before he dragged Clive to the West Coast for a private showcase. Clive loved us and gave Randy the go-ahead to sign us."

Their self-titled debut LP was recorded at Ocean Way, Rumbo Recordings (Guns N' Roses) and Village Recorders (Ratt and Mötley Crüe) and mixed at Ground Control in less than four months with producer Simon Hanhart at the helm. When asked how he feels about *Babylon A.D.*, Derek says: "To tell you the truth, we're all very happy with the way that it came out. We think that it has the raw energy that we were looking for—the liveness—as well as the polished, professional sound of the band."

Derek is Babylon A.D.'s primary songwriter. And since he has to sing the lyrics, he is especially concerned with what their songs communicate. "When I'm writing lyrics," he confesses, "I don't want to write something that's been said a million times. Most people think that hard rock is four or five guys in a band banging their heads and just screaming about screwing a chick or drinking a beer. And a lot of the rock bands that come out today really aren't writing or saying anything. When I read lyrics by people like Terence Trent D'Arby or the Eurythmics, I say, 'now these guys are writing lyrics.' You have to try and write lyrics that are intelligent so people can get off on them. That's what I try to do—write something intelligent for rock & roll." MC



Babylon A.D.

Babylon A.D.

Arista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Simon Hanhart

□ **Top Cuts:** "Bang Goes The Bells," "Back In Babylon," "Shot O' Love."

□ **Material:** This is an impressive and extremely listenable debut from San Francisco melodic metalers, Babylon A.D. Their sleazy, streetwise material falls somewhere in between hard rock and heavy metal. It is deliciously spiced with a bluesy, ballsy Aerosmith-ish flavor and backup vocal harmonies that are reminiscent of early Kiss. "Bang Goes The Bells" is a non-stop, kick-ass rocker in the true metal style, highlighting the lit match power of Derek's voice, the sizzling guitar work of Ron Freschi and Danny DeLaRosa and the hip-shaking force of rhythm section Jamey Pacheco and Robb Reid. This LP takes an interesting detour with "Sally Danced," a mid-tempo, acoustic guitar-based song that gives celebrity status to an erotic, old time B-movie actress.

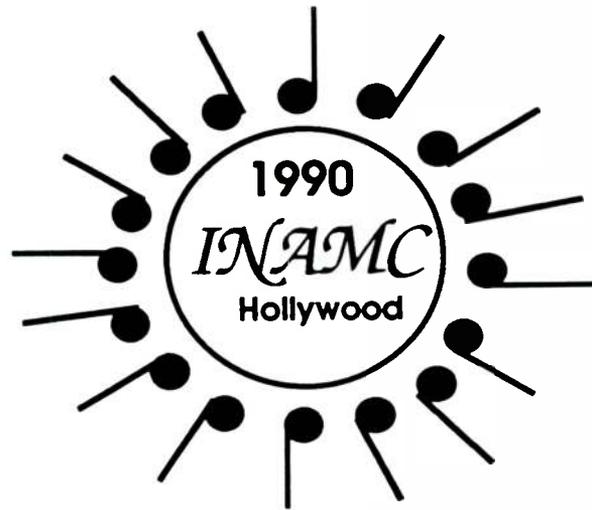
□ **Performance:** Babylon A.D. is a tight, very musical group of comrades who put every ounce of raw energy into their playing. The emphasis here is on the music first and foremost with attitude and sex appeal just naturally falling into place.

□ **Production:** Producer Simon Hanhart (Marillion, Killer Dwarfs, Saxon, Wastayed) has slicked-up the live, kick-ass sound of this quintet and created a sonically pleasing record that is crisp yet downright dirty.

□ **Summary:** This band's diligent work and attention to detail in the writing department have resulted in an album full of quality material that slaps the listener in the face and immediately imbeds itself in the memory banks. These ten songs are quite musically mature for such a young group. Yet, they simultaneously maintain a wonderfully raw, naive feel that runs throughout the tracks. It will be interesting and probably more than a little exciting to watch this group's development over the next several years. If they continue to improve upon their already impressive chops and writing abilities, Babylon A.D. will probably be a leading force in the metal world of the Nineties. —Pat Lewis

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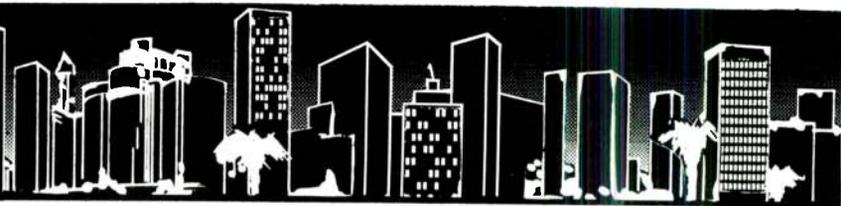
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NIGHT LIFE



ROCK

By Eric Niles



firehose

Is it just me or have parking restrictions gotten even more fucked in and around the Sunset Strip lately? Jeez, pay to play, no parking, stiff drink prices...where else can you find it but on the world famous Sunset Strip?

To few's surprise, both **Axl Rose** and **Slash of Guns N' Roses** both lumbered onstage at **Michael Monroe's** opening night at the **Whisky** to chip in on a number or two. Opening bands for Monroe's four-night stint included the **Nymphs**, **Salty Dog** (what desert island have they been hiding out on?), **Kill For Thrills** and **Stronzo**—complete with ex-Hanoi Rocks bassist **Sam Yaffa**.

Patrick Mata (ex-Kommunity FK) and his band, **Sativa Luv Box**, have just released their debut platter, *The Bad Sleep Well*, on **Splat-Co Records**. Also minting new vinyl is **Death Ride 69**, whose recent *Red Sea* EP (Braindrop) just hit the stands. **Death Ride** also plans a full-length waxing (*Penetrator*) later this month.

Of the multitude of demos that have filtered through my greedy little digits lately, a slick three-songer by **Bad Bones** succeeded in rattling my skull the most. Singer **Jimmy Swan's** pipes elevate this demo to hallowed status. I want to hear more guys, much more!

The **Hollywood Live** building

(6840 Hollywood Blvd.) has turned into a veritable cornucopia of hangouts lately. Currently, live bands play at the venue six nights a week. Mondays belong to **Club Love** and Tuesdays play host to the **Red Light District**. **Rich Bartle's Jet Set** has moved from Sundays at **Gazzarri's** to the **Hollywood Live** Wednesday slot. **Rock Chateau** nails down the Thursday space, and on Sundays, **T. Adam Boffi's Rock Guard-n-Club** does the damage.

Meanwhile, a stone's throw away at **Club Hollywood** (6904 Hollywood Blvd.), **XYZ** makes Sunday nights worthwhile again with some truly out of the ordinary billings. **Ex-Misfit Bobby Steele's Undead**, **Christian Death** and **Fourway Cross** have all played there recently.

And furthermore, the **2nd Coming** plays host to **Animal House** on Thursdays. Not merely a paean to the psychotic deed of **John Belushi**, **Animal House** exists also to raise awareness for animal rights. The **2nd Coming** is located at 850 S. **Bonnie Brae** in Los Angeles.

The band **Rude Awakening** ran into a little rude awakening of another kind at **Lady Jane's** in **Montrose** the other night. Seems that the boys in the band were busted in the club's restroom for consuming an illegal flask of southern bourbon. In no uncertain terms, the band was told to pack their gear and split. No biggie though. The other band on the bill—**Still At Large**—filled in quite nicely, playing two sets of nuclear metal and nipping at legal kamakazi's from the bar. **Lady Jane's**, by the way, is one of the nicer clubs that I've been to.

Another out of the way place worth a visit is **Hawthorne's** own metal sin den, **Frogs**. **Lil Gypsy** was there the night I was, and it seems that these chaps have acquired quite a South Bay following. **Frogs** is located at 17714 **Hawthorne Blvd.** in **Hawthorne**.

A couple of shows to check out: **Bogart's** hosts **firehose** on January 5th, whilst **Junkyard** returns to the **Palace** on January 19th.



Bad Bones

C&W

By Billy Block



(L-R) **Dave McKelvey**, **Marty Rifkin**, **Reine River** and **Cowboy Bob** at the **Grand 'Ol Anti**.

At the **Anti Club** the second week of **Deember**, **Reine River** presented a night at the **Grand Old Anti**. This annual event presents a cross section of diverse singer/songwriters in an acoustic setting. Participating in this year's program were the **Twang**, **Joyce Woodson**, **Christina Herr**, **Tony Gilkyson**, **Reine River** and the **Bucking Hearts**, **Chris Gaffney** and the **Cold Hard Facts** and the **Zydeco Party Band**. Outstanding guest appearances were made by **Jim Lauderdale**, **Dave McKelvey**, **Marty Rifkin**, **Bill Dwyer**, **Denny Croy** and **Wyman Reese**. The evening was MC'd by **Ronnie Mack** who also led the Christmas jam session that concluded the evenings festivities and featured the talents of **Cowboy Bob**.

Indian poet **John Trudell** and the **Graffiti Band** performed at a benefit concert to preserve the rain forests of South America at the **Ventura Theater** Dec. 10th. Headlining this worthwhile event were **Sangre Machehual**, an incredible group of latin musicians featuring the blazing classical guitars of **Strunz and Farrah**, along with very special guest **Jackson Browne**. **Browne** is now producing an album with the **Graffiti Band** that will include the guitar genius of the late **Jesse Ed Davis**.

Got a postcard from keyboard

player **Skip Edwards** who is touring Europe with **Michele Shocked**. **Skip** tells us that the tour is selling out everywhere and that the band is sounding great.

The **Forbidden Pigs** were in town recently for a show at the **King King**. These three guys from **San Diego** are fast-becoming a hot item here in L.A. Their single, "Una Mas Cerveza," is a regular on my turntable.

At the **Breakaway Club** in **Mar Vista**, **Mark Thornton** presented an excellent night of music with another of his **California Country Shows**. Appearing were **Sharon Cort**, **Crazy Hearts**, **MCA/Curb** artists **Kennard & John**, **Mark Thornton** with **Anne Harvey** and the **Zydeco Party Band**. The **Breakaway** is an excellent room for an intimate evening of original music.

In **Long Beach**, next to **Bogart's**, **Mike Giangreco** books acts into the **Bohemian Cafe**. Coming to the **Bohemian** on Jan. 20 are **Steffanie Shane** formerly of the **Beef Sisters** and the **Twang**. The **Bohemian Cafe** is the sister club to the **Breakaway** in **Mar Vista** as both clubs book similar types of shows.

In **No. Hollywood**, at the **Barndance** held every Tuesday on the legendary **Palomino** stage, **Ronnie Mack** continues to present the finest in traditional country music. At a recent **Barndance**, **Ronnie** had **George Highfill**, **Jim Lauderdale**, **John Jorgenson**, the **Mustangs**, the **Nervis Bros.** (with **Ziggy Modeliste** on drums), **Re Winkler**, **Gurf Morlix**, **Ray Austin**, **Donald Lindley**, **Paul Marshall**, **John Lee White III** and **Al Bonhomme** all on the same stage, all on the same night, all for free. Even after suffering the loss of the **KCSN** broadcast affiliation, the **Barndance** continues to thrive.

On Sunday, Jan. 14 at 3:00 p.m. at the **Nordondo Club**, there will be a benefit for steel player **Doc Rini**. **Doc** recently underwent surgery for a brain tumor and the benefit will help cover medical expenses. Participating are **Southbound**, **Billie Burnor**, **Jeffrey Steele** and many more.



(L-R) **Jackson Browne**, **Quilt-Man**, **Mark Shark** and **John Trudell**.



JAZZ

By Scott Yanow



Julie Paado

Bob Cooper

If proof is still needed that jazz long ago became an international language, the performance of the **Igor Bril Quartet at Bon Appetit** can provide perfect evidence. Bril, a brilliant Russian pianist, has an encyclopaedic knowledge of jazz styles. On some tunes he resembled **Bill Evans** and **Herbie Hancock** and on others he played fairly free in his own style. Except for an unaccompanied solo selection, Bril went from an abstract introduction and the chordings of **Errol Garner** to uptempo boogie-woogie. His altoist **Alexander Oseichuk** has an appealing sound influenced by **Phil Woods**; his duet with Bril on "My

One And Only Love" was quite memorable. Bassist **Victor Dvoskin** and drummer **Eugene Ryabol** were also excellent in support of Igor Bril who only appeared in L.A. for this one performance (Bril's latest CD is available on Mobile Fidelity). If the Russians, isolated behind the Iron Curtain until recent times, can play such high quality jazz, the message of improvised music has definitely spread to all corners of the world.

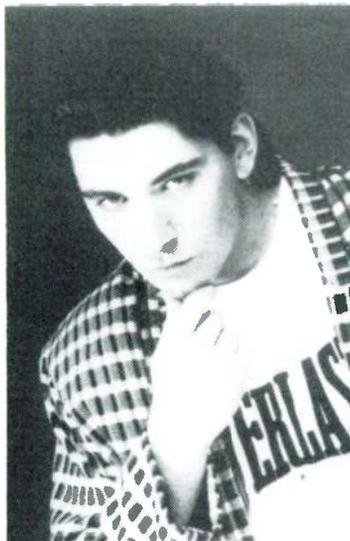
The latest jazz master to move to L.A. is pianist **Andrew Hill**, whose inside/outside style has always been strikingly original and whose Blue Note recordings of the 1960s are still treasured. Hill performed at a solo concert in a Hollywood music store recently, playing his originals, including the eccentric "Verona Rag," "Spiritual Lover" and the thoughtful "Treaking." Hopefully, Andrew Hill will have many more opportunities to gig locally; he's one of the jazz greats.

Also in a category by himself is violinist **Jean-Luc Ponty** whose performance at the **Wiltern Theatre** was well-received. The very close blend of his quintet (which included guitarist **Jamie Glaser** and keyboardist **Wally Minko**) and the similarity in tones of the instruments often made the band sound like a well-oiled music machine. On selections such as "In The Fast Lane," "Don't Let The World Pass You By" and "Stay With Me," Ponty's group played fusion without resorting to clichés and with close attention paid to dynamics and brevity. Jean Luc-Ponty is still a pacesetter and he showed that he is still very much in his prime.

It is always a pleasure to see tenor great **Bob Cooper** in concert. His recent date at **Alfonse's** matched him with the adventurous (and quite unpredictable) stylings of pianist **Milcho Leviev** on standards ("Doxy," "Soon," "Prelude To A Kiss," "Love For Sale") and blues. No matter how many years Coop has been playing these songs, one can always depend on fresh ideas and an unrelenting if relaxing swing. Catch him whenever you can!

BLACK MUSIC

By Lisa Posey



Mike Jones

Everlast

If the trend continues, it seems that rap rhymes will be married with the reggae "riddim" throughout 1990. (For example, I looked and looked and looked for **Sly Dunbar's** and **Robbie Shakespeare's** super def dope *Silent Assassin* album in the R&B/Rap section of a Music Plus record store. The clerk found the **KRS-One**-produced LP for me in the reggae section.)

And if hip-hop is tying the knot with reggae, then club baron **Matthew Robinson** should throw the wedding reception, judging from the party and concert at the **Park Plaza Hotel**. Robinson, who owned the late great **Funky Reggae and Peace Posse**, celebrated the debut of his compilation album, *Strictly Hip-Hop*

Reggae Fusion, with a few hundred hip hipsters and even hipper celebrities. Guests included Robinson's actress sister **Holly** (*21 Jump Street*), **Ice-T**, **George Clinton**, **Queen Latifah**, **Daddy-O**, actors **Emilio Estevez**, **Nicholas Cage** and **Reggie Dorsey** and actress **Rosie Perez** (Spike Lee's girlfriend in the recent film, *Do The Right Thing*.) I saw **Dread Flimstone**, one of the various artists that comprise the LP's **Funky Reggae Crew**, perform as well as **Biz Markie**. Markie was introduced by **Big Daddy Kane**. The celebration was documented for future generations by the cable show *Yo! MTV Raps* and sponsored by *Spin* magazine and Robinson's label, Warner Bros.

I recently spoke with local rap/graffiti artist **Everlast**, a white boy from the Valley who is on **Ice-T's** Rhyme Syndicate label. Everlast just broke out with his debut album, *Forever Everlasting*, and I asked him about the inevitable comparisons with another white rap act, **Beastie Boys**. Homeboy didn't mince words: "Beastie Boys are complete and total ignorant suckers. They put out an album, and you can tell by the music and the way they rap that they just put it out and they don't care. The difference between the Beastie Boys and kids like **Third Bass** and myself is that the Beastie Boys were taken from what they were doing and taught to be rappers. **Rick Rubin** [Def Jam Records] found them and taught them everything they needed to know. He taught them, 'This is how you act and this is how you talk and this is how you rap.' Everlast predicts, "Me and Third Bass will eliminate the Beastie Boys persona."

Out of the ashes of **Water The Bush**, which recently shut down, rises **United Nations (UN)**. At press time, UN was slated to open the day after Christmas at the **Stardust Ballroom**. Some of UN's organizers ran the Bush, including **DJ Afrika Islam**. Islam promises that the new club will have the underground mood, groove and excitement that the Bush had in earlier days. **MC**



Jean Luc Ponty



Matthew Robinson and underground video maker Matthew McDaniel.

Lisa Posey



Jeff Beck

Jeff Beck/Stevie Ray Vaughan

Los Angeles Sports Arena
Los Angeles

This explosive double-bill was a lesson in guitar histrionics conducted by two professors. Stevie Ray Vaughan opened the show on this particular night (the guitarists are swapping billing throughout the tour), and his personal brand of blistering blues set the crowd on fire as he led his Double Trouble band through a wide array of classic rockin' blues. Jeff Beck's trio came next, and the legendary, innovative guitarist hypnotized the audience with an all-out assault on the senses. Beck covered the entire spectrum of his checkered recording career, from his days with the Yardbirds to his jazz-fusion moments in the Seventies to material from his current Epic release, *Jeff Beck's Guitar Shop*. But the best was saved for last when Stevie Ray joined Beck for a pumping version of "Going Down." This guitar showcase was a must for anybody who ever picked up a six-string.

—Steven P. Wheeler



Michael Smith



Deborah Harry

Deborah Harry

The Roxy
West Hollywood

Blondie skyrocketed to fame in the late Seventies as one of the most successful groups from the new wave era. Now, ex-Blondie mainwoman Deborah Harry (formerly billed as Debbie Harry) is touring in support of her third solo album, *Def, Dumb and Blonde*. The Jersey girl opened her first of three sold-out shows at the Roxy with the same fabulous style she had when she last toured over seven years ago (she looks great and still possesses the Blondie superstar cools). Harry and company performed a montage of music, including songs from the new release as well as a predictable pastiche of Blondie songs—"Heart Of Glass" and "Dreaming." The Roxy crowd was as responsive to the new album cuts as to the old Blondie favorites, with the newer songs capturing the strengths of vintage Blondie with a dose of modernization added for good measure.

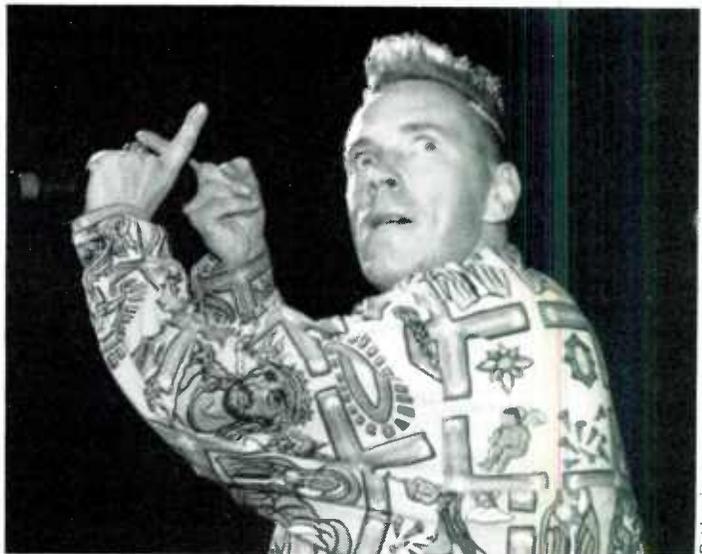
—Tracie Smith

Public Image Ltd.

Universal Amphitheatre
Universal City

Ex-Sex Pistols mainman Johnny Lydon has musically gravitated away from the restrictions of punk and opted for a more melodic sound. P.I.L.'s audiences have also changed, no longer pelting the band with spit, bottles or other debris as a way of showing their appreciation; instead, they do a bit of pit-slammng and a lot of dancing in the aisles. But some things never change, and Lydon is the same wild-eyed rotten boy of the past—still endlessly prancing from one end of the stage to the other, occasionally lifting his shirt and exposing his nipples and coping his famous devil-possessed poses. The band relied heavily on material from their dynamite new album, *P.I.L. 9*. Highlights were plentiful, including "Angry," "World Destruction" and "Disappointed," which Lydon dedicated to "all the useless bastards that never bought it."

—Pat Lewis



P.I.L.'s Johnny Lydon

Michael Smith

Universal Amphitheatre
Universal City

It's amazing when a performer like Michael Smith can pack the Universal Amphitheatre and still go relatively unnoticed by John Q. Public. Smith is a multi-talented Grammy Award winning pop performer who makes music with an underlying theme of Christianity—which may turn some away, yet always draws in the faithful. Equally important is the fact that Smith is a quality performer/composer who can hold his weight with several pop big leaguers. Also, Smith doesn't come off as preachy or clichéd with his stage raps. He simply let's us know that his values are important to him. That's no different than Nikki Sixx hoisting up a bottle of Jack Daniels and letting us know that *his* values are important to him.

—Tom Farrell

L.A. Guns

Palladium
Hollywood

Like a zit that won't go away, sleazy rock bands seem to pop up with astonishing regularity. L.A. Guns is yet another faceless retread of what L.A. metal has degenerated into. Here are five guys who look eerily similar with their greasy black hair, their requisite tattoos and their day-old stage moves culled from a million bands before them. Is it possible that the government has secretly acquired the technology to clone and decided to experiment on rockers to iron out the bugs? Granted, L.A. Guns would be the first to admit that they're not splitting the atom. But as we enter a new decade, it's difficult to understand why everyone is so fired-up about a sound that's well over ten years old and is played with less style and substance than it was in its heyday.

—Scott Schalin

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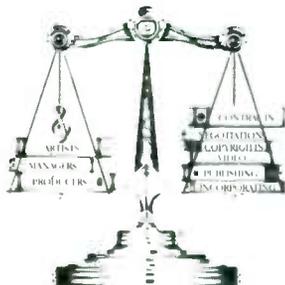
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CLUB REVIEWS



The Four Horsemen: A tight, five-piece unit.

The Four Horsemen

The Cathouse

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Frank C. Starr, vocals; Dave, guitar; Haggis, rhythm guitar; Ben, bass; Dimwit, drums.

□ **Material:** Let's put it this way: These guys are definitely better at playing rock & roll than arithmetic. The Four Horsemen is a five-piece outfit that bash you in the chops with a style best described as teutonic boogie. Indeed, they are not the typical L.A. band that wears its credibility on its sleeve like a cheap tattoo. Their honesty is reflected in their no-frills approach. "High School Rock 'N Roller" proved a tongue-in-cheek tale of...well, you know, while "Welfare Boogie" bemoaned the woes of the working man. Their material is solid, if not slightly familiar, which might prove the only hampering aspect at mass appeal outside the L.A. scene. Of course, with Rick Rubin producing their debut for Def American, their sound is certain to become more distinctive.

□ **Musicianship:** The Horsemen go down about as smooth as a shot of JD. Their rhythmic two-guitar assault is as tight as your bowels after the aforementioned drink. Frank Starr has a baritone, bluesy voice that exudes the poetic street quality of his lyrics. But it's the rhythm section wherein the real action dwells. Haggis, Ben and Dimwit blast along, living as one in their own grinding world. Lead guitarist, Dave, maintains a sharp, piercing sound that keeps the sometimes redundant rhythms from getting dull.

□ **Performance:** The band sounds and performs in the AC/DC vein with one major exception: There's thankfully no cheap Angus Young flash on

display. This is a band that very confidently let's the music speak for itself. Haggis stands in his own space until those moments when he walks (head banging) up to his mike to add his bit of Malcolm Young-type backing vocals and then immediately retreats four steps to his original spot. Starr looks a little like a svelte Ian Gillan and has that same guttural delivery. You very naturally get caught up in the riffs that are just catchy enough to stick in your head well after the show.

□ **Summary:** Their sound is tight and raunchy, and with only the slightest more variety in their approach, the Horsemen could be a band to watch in the near future. Bottoms up.

—Scott Schalin

Shandi

Club Largo

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Shandi, lead vocals; Peter Andrews, guitar; Burleigh Drummond, drums; Ed Martel, piano; Riitt Henn, bass; Jimmy Powers, harmonica.

□ **Material:** Once every decade or so the world discovers the charms of a simpler time when flappers flapped, cowboys crooned and the Beatles weren't even born. So it is that the aging baby boomers amongst us will welcome Shandi. Her works pay tribute to master composer Irving Berlin



Shandi: Got to go see her live!

Tom Kidd



Kyle Johnson: He's best appreciated acoustically.

in their ear towards atmosphere and eye towards attention. There's a neat Forties-style beat to a few of the songs and a heartbreaking Patsy Cline sensation to some of the rest. Especially notable were a jazzy shuffle called "Lovesick," a 1920's musical comedy type piece titled "I Don't Know Why" and the finger-popping good time of "Fell For Godoh."

□ **Musicianship:** Great players all the way around. Ritt Henn played a mean stand-up bass during "What In The World," while Jimmy Powers provided a very warm feeling harmonica solo. The clip-clop country narrative "You Can't Hold Love That Way" brought out glistening ivory work from Ed Martel and some surprising mock mandolin (via 12-string guitar) from Peter Andrews. Shandi's throaty and alluring vocals, while begging comparisons to both Matha Davis and Patsy Cline, have their own strong identity and gave the evening its focus.

□ **Performance:** Shandi was dressed in a crochet dress buttoned low over a skin tight black leotard. With her bobbed black spit curls she was like a flapper from the Sixties, quite befitting her music. Her stage presence was just as strong as her image. She ruled the teeny stage with a caged sensuality that played well off the emotionally hypnotized

backup musicians. Her stage patter was never pretentious, and her moves were natural.

□ **Summary:** Many have minded this type of material before, but few approach the musical period preceding the birth of rock & roll with so much genuine affection. Neither do they have so much sensitivity towards the genres they plummet. And never does the listener come away feeling so rewarded. Is Shandi a torch singer? Is she a revivalist? Doesn't matter. Shandi's good.

—Tom Kidd

Kyle Johnson

Music Machine
West Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Kyle Johnson, vocals, guitar.

□ **Material:** Wonderful, root-based pop tunes that are equal parts Muddy Waters and Dave Edmunds. Unexpected lyrical turns and soaring vocal lines abound. Particularly interesting were the gospel-tinged "Ready To Receive" and the angst-ridden "I Cried At The Wedding." I also like "All Is Quiet On The Western Front Porch," whose down-home flavor recalled Michael Nesmith's "the back

porch and fruit jar of ice tea" period. Johnson also toys with reggae which seems a little dated at this time, but that may just be my jaded ears.

□ **Musicianship:** Few vocalists can boast Johnson's range—both vocally and emotionally. He is genuinely capable of taking the listener to whichever place each song inhabits. Acoustic may be the best way to hear this man. One gets the feeling that most bands would steamroller some of his more subtle shadings. For right now, he's absolutely perfect. One of the most refreshing vocalists to come along since the Fine Young Cannibals hit the big time.

□ **Performance:** Low key, both in movement and costuming, which was quite befitting the circumstances. Johnson does have a riveting persona which is one of his many strong points, even if the show itself isn't much to write home about.

□ **Summary:** There seems to be a rash of good solo (i.e. acoustic) performers hitting the L.A. clubs right now. Johnson is one of the best to put his songs before his showmanship. This abbreviated show gave no indication of how well Johnson can maintain audience interest for a full set, but my money says he can. Look for his name on a marquee near you. This boy's going to be big.

—Tom Kidd

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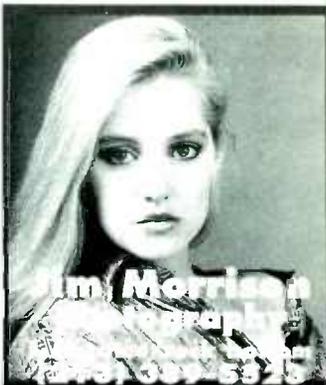
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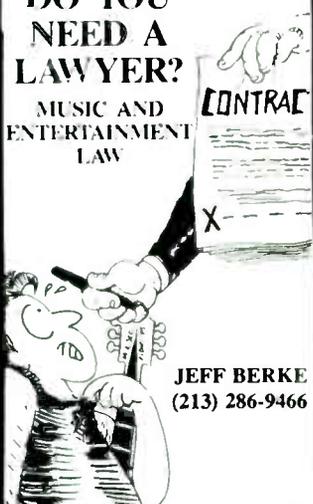


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CLUB REVIEWS

Abyss
The Roxy
West Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Marija Krstic, vocals, guitar; Bryan Fougner, bass; Lane Hiers, drums.

□ **Material:** No subtlety here, just some sonic heavy progressive metal. Yet, Abyss does not fall into the trap of most metal bands in L.A., probably because "metal" is a very loose term nowadays. During their ten-song set, this power trio shined through on a couple of tunes in particular. The pop/metal approach of "Tempted" is arguably the band's best song, containing a vigorous vocal approach by the hypnotic Krstic over a blistering musical onslaught. The short acoustic intro to "So Far Away" was also a nice, diverse touch.

□ **Musicianship:** Probably Abyss' strong point is their technical ability. Bassist Bryan Fougner brings a progressive stance to the group with his free-wheeling style, while drummer Lane Hiers keeps time with an appealing visual expression as his intricate beats keep the songs a step above the mainstream. However, Marija Krstic was the big surprise, as she not only sang with power and conviction but she also ripped through some shimmering solos on her six-string.

□ **Performance:** There can be no



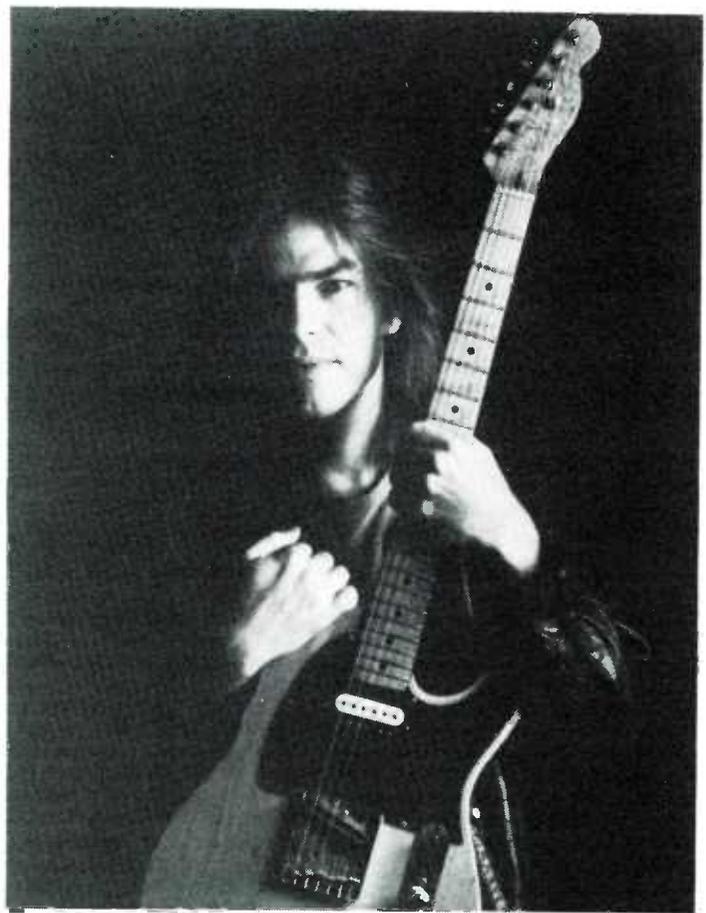
Abyss: Sonic, heavy progressive metal.

argument as to who the star of Abyss is. With her aggressive vocal style and animated presence, Krstic literally captured the stage. Constantly whipping around her wild mane of hair as she tore through the band's 40-minute set, Krstic combines the swagger of Janis Joplin with the pretty girl-next-door look of Edie Brickell. Fougner's electrifying bass playing was another highlight throughout the

evening.

□ **Summary:** The Eighties will go down in rock history as the decade in which women became a powerful force in rock & roll. Led by the charismatic Yugoslavian-born Marija Krstic, Abyss may help continue that trend into the Nineties. With a little more work on their material, Abyss will be more than ready to step out of...well, maybe the abyss.

—Steven P. Wheeler



Mike Stern: Playing like a guitarist possessed.

Mike Stern
At My Place
Santa Monica
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Mike Stern, electric guitar; Bob Berg, tenor sax; Lincoln Goines, bass; Dennis Chambers, drums.

□ **Material:** With New York heavies like these, technique and razzle-dazzle take precedence over regular melodic pop-jazz fare. All numbers, including a jamming version of "Autumn Leaves" and fun groovers like "Friday Night at the Cadillac Club," were mere showcases for the extraordinary chops of each player. "Chromosome," which opened the lengthy set, featured an interesting circular note repetition.

□ **Musicianship:** These are the East Coast masters of technique, and you couldn't help but be mesmerized by the intensity of Berg's hornwork and especially the maniacal almost spooky genius of Stern, who plays like a guitarist possessed. Stern is remarkable in that his playing is so much more aggressive than that of most L.A. players I've seen, but that's why he's considered a guitar god. Goines and Chambers got some solid solo spotlights, too.

□ **Performance:** This was the third set of the night, but the energy put forth by these musicians was unbelievable. Stern and Berg were a pure

CLUB REVIEWS



Carol Kroger: Refreshing and original.

joy to watch as they jammed in mind-blowing tandem, and when Stern took center stage, all were agape at how effortlessly he took his instrument to extra-terrestrial levels. At his peak, Stern has to rank with the best rock guitarists, even though his instrumental fare places him in the "jazz" genre.

□ **Summary:** The fact that there was a line down the block for a midnight Thursday show is not surprising when you realize that Stern and company don't get out here that often. The show was undeniably worth staying up till 2 a.m. There are lots of great guitarists out there, but I never saw a room blown away with this much electricity. Unreal!

—Jonathan Widran

Carol Kroger

Music Machine
West Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Carol Kroger, vocals, piano; Tommy Knight, acoustic guitar.

□ **Material:** This abbreviated set featured the best of one of L.A.'s finest undiscovered songwriters. Her material is witty, funny and touching all at once. Kroger is blessed with a very unusual outlook on life and love. One standout was the delicate and very commercial new ballad, "My Heart Must Have A Mind Of Its Own." Others were her don't-get-mad-get-even paean to a former musician/

boyfriend called "I'm Gonna Bomb Your Studio" and the haunting soul workout "The End Of The Dream." She also played her version of "The Commitment," the leadoff song to Sandra Bernhard's much ballyhooed album on Enigma. Kroger returned the chorus to the song and thereby made "The Commitment" much more effective than it is on Bernhard's record.

□ **Musicianship:** Kroger's voice is surprising in its depth, power and emotional range. She soared almost into Streisand territory on the ballad "Eventually" and shouted like the devil on "The Commitment." Her talent as a pianist is beyond compare, especially given the worn out and out-of-tune old upright she had to play.

□ **Performance:** "Do I Look Pretty?" begged the first song—and she did. Wearing tight white face, a billowing pink skirt and with her long black tresses flowing all she needed was a little lost lamb to complete the Bo-Peep look. Half-hearted hand gestures betrayed her nervousness at the outset, and the upright piano made eye contact next to impossible, but by mid-set she and the audience were old friends.

□ **Summary:** Carol needs to be seen in a friendlier setting. When she finds it, the piano there will have a lower back and will have been tuned recently. She will also be allowed to do a full set of her marvelous material. With that, hopefully her stage jitters will vanish and she will continue to dish up some of the most refreshing new songs of the year. —Tom Kidd

Jones

Madame Wong's
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Marc Jones, lead vocals, bass; April Doyle, backup vocals, percussion; Roger Powell, percussion, bass; Dave Macias, guitar; Bob "Desi" Desiderio, keyboards; Tony Torres, drums.

□ **Material:** Jones is a hybrid dance music band that alternates between pop R&B and smoking funk. Their material is loaded with lush vocal harmonies and creative instrumental bridges. All of the songs were written by vocalist Marc Jones with the exception of a George Clinton cover ("Knee Deep") and Martika's "Eyes (In The Back Of Your Head)." Several of Jones' pop R&B tunes ("Believer," "Wasted Time") have a tasty hint of Prince influence, but thankfully never go all the way to blatant Prince worshipping. Jones' real songwriting strength lies in his funk tunes. Especially notable are the Sly Stone-ish "Seen It All Before," "Prisoner (Of Sex)," which is a song about relationships, and "Time And Time Again," co-written by bassist Roger Powell.

□ **Musicianship:** Jones is a tight, well-rehearsed band. Most of the bandmembers play various instruments, so throughout the evening they literally played musical chairs—quite refreshing, actually. The rhythm section, which consists of bassist Powell and drummer Tony Torres, drove this band with exuberant power. Guitarist Dave Macias was another stand-out musician, as he whipped off one all-hands-on-fretboard metal guitar solo after the next. If a band is able to pull off a George Clinton song like "Knee Deep," which this band did without blinking an eye, you know there are some serious players in this lineup.

□ **Performance:** Jones' driving, extremely danceable grooves had the dance floor swarming with patrons who were shaking their booties all night long—something yours truly had not seen in a live music club in far too long a time. Tall and sexy vocalist Jones was a captivating performer as he and backup vocalist April Doyle sang and danced synchronized dance steps together. During "Prisoner (Of Sex)," the two even acted out a mock lovers quarrel, which again was similar to Prince's stage antics. Jones' set seemed to be broken into two distinctive sections. The first was a sampling of their lighter pop R&B tunes while the second section, which was definitely the stronger of the two, was loaded with their jamming, slapping funk material.

□ **Summary:** Jones is a band definitely worth braving Wong's to see. And whatever you do, don't forget your dancing shoes! —Pat Lewis

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RECORD REVIEWS



Kiss
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① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Gene Simmons and Paul Stanley
 □ **Top Cuts:** "Forever," "Rise To It."
 □ **Summary:** When a record squeezes in fifteen songs, clocking in at over an hour of music, the results are either going to be enormously gratifying or excruciatingly boring. Kiss' new album falls into the second category. Though the band collaborates with several hotshot songwriters (Desmond Child, Holly Knight), the problem remains that these are four middle-aged rockers still singing about adolescent concerns. "Forever" is decent and "Rise To It" is worth turning up, but the other songs are mediocre hard rockers, and that's a lot of mediocrity. —**Steven P. Wheeler**



Faster Pussycat
Wake Me When It's Over
Elektra

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** John Jasen
 □ **Top Cuts:** "Little Dove," "Poison Ivy," "Slip Of The Tongue."
 □ **Summary:** Produced by John Jasen, *Wake Me When It's Over*, the latest LP by these speedy felines, proves that the boys have outgrown their boring basic briches and developed into a fairly good song writing force. Still clinging to their Aerosmith/blues ridden roots, mind you, the sleaze mongers do manage to pump out some innovative tracks like the gangster slinking "Arizona Indian Doll" and the ever so slightly funky-based "Little Dove," which boasts a pretty enviable groove. Basically, not an album to tell you your grandkids about, but it's not a potential frisbee, either. —**Deonne Boman**



Luther Vandross
The Best Of Love
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Luther Vandross, Marcus Miller, Jacques Fred Petrus.
 □ **Top Cuts:** "A House Is Not A Home"
 □ **Summary:** Vandross' velvet voice leads you through twenty years of his greatest hits and into that dark and dusky place called romance. He has loved you for a decade at least, as he reminds you with "Searching" and "The Glow of Love" from 1980. And he loves you still as evidenced by the previously-unreleased tracks "Treat You Right" and "Here and Now." If you'd like a little invigoration in your love life, Vandross offers a few dance tracks, but even these are more suited to a grinding than a thrusting of hips. The sexiest compilation ever. —**Tom Kidd**



Camper Van Beethoven
Key Lime Pie
Virgin

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Dennis Herring
 □ **Top Cuts:** "Pictures Of Matchstick Men," "When I Win The Lottery," "(I Was Born In A) Laundromat."
 □ **Summary:** The material here sails head-on into uncharted, underground and often-times dangerously non-commercial waters, anchored only by a sense of discovery and the whinny vocals of David Lowery. Camper's cover of "Pictures Of Matchstick Men" brings to light their heavy-Sixties influences while remaining fresh and intensely dark. *Key Lime Pie* can be listened to repeatedly without ever really repeating itself, and it is a stunning example of this psychedelic band at its creative best. —**Pat Lewis**



George Harrison
Best Of Dark Horse 1976-1989
Dark Horse/Warner Bros.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** "Love Comes To Everyone," "Wake Up My Love," "All Those Years Ago."
 □ **Summary:** Harrison's notorious for making nice singles but terrible albums (with the exception of '79's self-named album, which included the gorgeous, optimistic "Love Comes To Everyone"—a sinfully overlooked single). There's too much filler from those albums here. Yet "This Song"—one of Harrison's few Top Forty hits from this period—is inexplicably omitted. The driving "Wake Up My Love," whose failure in '82 led to the guitarist's five-year hiatus from recording, should be re-released and given a second chance. —**Guy Aoki**



Transvision Vamp
Velveteen
UNI

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Duncan Bridgeman, Zeus B. Held.
 □ **Top Cuts:** "Baby I Don't Care," "I Want Your Love," "Down On You."
 □ **Summary:** Trashy, thrasy, flashy, punked up and rocked out music from one of Britain's best-kept secrets. Transvision Vamp's truly simplistic approach to songwriting recalls some of rock & roll's grungiest sources. They scale new heights of plagiarism, while the production of Bridgeman and Held (which is some of the brightest and ballsiest in memory) drags their work kicking and screaming into the present. There's even a Phil Spector tribute in "Landslide of Love." Good playing, good vocals, good songs and good production. —**Tom Kidd**



Michael Monroe
Not Fakin' It
Mercury

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Michael Frondelli
 □ **Top Cuts:** "Dead, Jail or Rock 'n' Roll," "Not Fakin' It."
 □ **Summary:** Gritty, raw rock & roll that moves like a freight train but isn't exactly going anywhere. There are a plethora of guest stars, notably ex-Hanoi guitarist Nasty Suicide, who turns in his typical guitar chops. But, Suicide and the rest of his musical mates couldn't hide the one weak spot that plagues this album: a lack of excellence in the songwriting department. Still, there's some notable stuff here, and if you were one of the several that paid homage to Hanoi Rocks, you might want to sink your teeth into *Not Fakin' It*. Otherwise, I couldn't see John Q. Public getting into this LP. —**Tom Farrell**



Nuclear Assault
Handle With Care
In-Effect Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Randy Burns
 □ **Top Cuts:** "New Song," "Critical Mass," "Torture Tactics."
 □ **Summary:** The most definitive Nuclear Assault album to date. Where other bands deal only with today's societal ills, Nuclear Assault attacks those evils head on with an approach that's aggressive, intelligent and concise. What we have here is a band of four realists whose honesty is reflected in their no-frills approach to thrash. John Connelly's out-of-breath vocals were thin after awhile, but the guitar work of Anthony Bramante is a pure adrenal rush. Not an easy album to listen to, but then again, there's nothing easy about planetary decay. —**Scott Schalin**



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FOR BOOKING & INFO CONTACT DANNY TARSHA

LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE
P.O. Box 26774, L.A., CA 90026
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

BACKLOT
657 N. Robertson, W. Hollywood, CA 90069
Contact: Gary Sear (818) 957-5212
Type of Music: Cabaret, singers & comics
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call.
Pay: Negotiable

CHEXX CLUB
13416 Imperial Hwy. Sante Fe Springs, CA 90670.
Contact: Ronald Nagby (818) 287-6569
Type of Music: Rock, speed metal, new wave, reggae, pop rock & all other types.
Club Capacity: 300
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to: On The Move productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA, 91006.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

CLUB BB
11784 W. Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&R, originals only.
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Call
Pay: Percentage of door

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

COMEBACK INN
1633 West Washington Bl., Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Piano: Yes

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.

Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable

LADY JANE'S
2612 Honolulu Ave., Montrose, CA 91020
Contact: Deneane, (818) 248-0899
Type of Music: Original rock & roll, metal, oldies, top 40 & country.
Club Capacity: 300
Stage: 6-8
PA: Yes
Lights: Yes
Piano: No
Audition: Call &/or send package to D. Stevenson, P.O. box 41371, L.A., CA 90041.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessy's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

THE MUSIC MACHINE
12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milt Wilson & Deborah Randall, (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No.
Audition: Send demo on cassette.
Pay: Negotiable

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 798-7432
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SILVERADO SALOON
14530 Lanark St., Van Nuys, CA 91402
Contact: Stan Scott, (818) 989-5320.
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable

TAIWAN
Farmhouse Inn, Taipei
Contact: David Lee, (818) 982-1557
Type of Music: Top 40 & some originals.
Club Capacity: 150-200.
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or FAX photo/song list to (818) 982-1562.
Pay: \$2000/ + all exp. paid.

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158. Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300

Stage Capacity: 8
PA: Yes, must bring your own mic, stands, & cords (low impedance).
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends.

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

THE WHISKY
8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE GREEN DOOR
9111 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only.
Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Presale & negotiable.

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

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.
INTERN/SOUNDMIXER needed for Breakaway acoustic original music room. Contact Jay (213) 305-7843.
DESIRED: One semi-articulate, somewhat literate intern for small A&R administration dept. Min. 2 hrs/week. Hard work & lots of fun. (213) 973-8282-Ace.
MANAGEMENT CO. w/ studio seeking young engineer. San Fernando Valley. Production experience Helpful. Rap & R&B contact Al, (818) 998-2643.
LA SONGWRITER SHOWCASE needs volunteers. Work towards membership, and/or Wed. night showcase admission. Call Hector (213) 654-1665.
EMI RECORDS is seeking interns for immediate non-paying positions. Learn all aspects of a major record co. w/ heavy emphasis on press & publicity. Make great contacts. Angee Jenkins (213) 960-4600.
ADAM'S APPLE RECORDS needs interns, entertainment industry finance professionals, regarding offering, record release & investment/music marketing. (213) 856-0534.
EAGER, BRIGHT individual wanted to intern at major music publishing co. w/ 16-track studio. Technical background required. Great opportunity to learn all aspects of publishing. Mara (213) 656-0366.
PRODUCTION CO. seeks men & women for extra work in music videos & motion pictures. Call Tim for appointment. Mon-Fri, 9-12. (213) 465-7932.
ENTREPRENEURS: LA Songwriter Showcase needs a motivated individual w/ strong retail advertising sales experience. For the Musepaper. Dan Kimpel (213) 654-1947.
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 Fos-

ter, Rhino Records, 2225 Colorado Ave., Santa Monica, CA 90404.

WANTED: Experienced 24 track engineer, part time. \$10/hr to start. (818) 908-9082.
INTERN 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 Roger 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.
INTERN 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 7. Mu.t have car & knowledge of local bands. Excellent future advancement potential! Len or Carol (213) 654-4887.

INTERN 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.
STATUE 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.
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.
INTERN 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.

PRO PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGQ, KACE, KJLLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...* Affiliated w/production/management co. w/international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate

pedal steel for great country flavoring. Currently using 5 Fenders equipped w/strapping benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

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 production for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fence, 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, arranging, programming, and writing. Equipment rentals.

YALE BEEBEE

Phone: (213) 245-8573
Instruments: Kurzweil Midibord; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX/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/wideo/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 Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A.
Available for: Pro situations; also give private lessons.

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 and 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 Hahn: Guitars, Synth Guitar, writer/arranger.
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: 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: *Robocop*, *Ferris 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.

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.

CARLOS HATEM

Phone: (213) 874-5823
Instruments: Drum set/percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
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 SELFIE

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelfrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
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: BAMMIE 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.

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 Qur, 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 Quadverb.
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.

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.

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 Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Many 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. per-

forming 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.

BRIE DAVIS

Phone: (818) 768-4933
Vocal Range: 3 1/2 octaves.
Styles: R&B, rock, funk, pop & country.
Technical Skills: Lead & background vocals w/ the ability to improvise solos & create 4-part harmonies. Fast & reliable w/ a great attitude. Simply a "must" for writers showcasing their material.
Qualifications: Numerous demos, jingles, voiceovers & "live" gigs as front & backup.
Available For: Any pro situation, studio or live. Call for demo/picture.

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 Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.
Available For: Sessions, demos, jingles, co-writing, live performances.

JOHN FORD

Phone: (818) 446-1913
Instruments: Voice, guitar/keyboards/harmonica/percussion. Gretch & Custom Tele/Pic 12 string. Acoustic guitars- Mesa Boogie & Fender amps. Digital effects/classic Vox organ.
Technical Skills: Lead & backing vocals/frontman, harmonies & vocal impressions specialist. Voiceovers, soundtracks, cartoons. Classical vocal training, songwriter.
Vocal Range: 3 1/2 octaves.
Read Music: Yes
Styles: All rock, pop, soul, CW, (everything from ballads to screamers). Vocal impressions.
Qualifications: Have worked w/ Daryl Hall, Graham Nash, Dave Edmunds, The Standells, Big Brother, Debbie Harry, IRS Records, L.A. City Opera, The Trip- "The Ultimate Sixties Experience", Disney, Hanna Barbara, ABC (N.Y.), "Nashville Now", "China Beach" (NBC), "Tour Of Duty" (CBS), "1969" & "Rude Awakening" MTV Jingles, Suzuki, Pontiac, Chevy, Anhauser Busch. Extensive frontman & studio experience.
Available For: Studio & stage/concerts & touring, demos, voiceovers, commercials, songwriting.

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2. PA'S AND AMPS

• 2 bass cabs w/ front loaded 15" EV spkrs covered w/ gray carpet. Xlt cond. Easy to handle. \$250. 818-982-8346

• 2 EV SH-1502 2-way horn loaded sig spkrs. 2 Peavey SP horn loaded sig spkrs. Mint cond. \$700/pr. Loretta. 818-369-1686
• 2 Guild Harkle 4x10 bass cabs. 1 old spkr, 1 new XL series. \$1000 obo. Eddie. 463-3601
• 200w Marshall Major, xlt cond. Nds work. \$400 obo or trade for dbl neck. John. 818-359-3081
• 1950 Fender Pro amp. Tweed. Peavey front. Mint cond. AO w/ orig cover. \$1200 or swap for 4-10 Bussman. 818-782-6782
• 1985 Marshall JCM-800 bass head, modified by Lee Jackson. One of a kind. Xlt cond. \$600 obo. Chris. 818-366-5321
• BGW 500D power amp. Great cond. 200w/chnl. \$350 obo. Keston. 213-328-5128
• Carvin PA, Brand new. 200w. Low/hi impdnc. 9-band EQ, fx, monitor. 6-chnl. \$450 obo. 213-214-2246
• Carvin sigl 15" cab w/ EV. Cover & cord. \$250. Bill. 818-957-3989
• EV Bass cab. 2 15", 1 10" spkr. heavy duty w/ cstrs. Xlt cond. Sounds great. \$425 obo. Erik. 818-905-5037
• EV S-1503 3-way PA/keyboard spkrs. 200w. Incredible sound. xlt cond. \$1100/pr. Linda. 213-392-2401
• Fender Bassman head. Silver face. Late 60s/early 70s. Very gd cond. Great for guit, harp, bass. \$145 firm. 818-789-8782
• Fender Princeton reverb. Pre-CBS, black face. Xlt cond. Great tone. \$275 firm. 818-783-6782
• Fender Pro Reverb. Black face. from the 60s. 2 12", 40w. Very rare, AO, very gd cond. \$375 firm. 818-788-0610
• Gallien Krueger RB-200 bass head. Xlt cond. \$250 obo. Brett. 213-690-8305
• Klipsch LaScala spkrs. Model L5BR. 36" high x 24" wide x 24" deep. 33E, 15" woofer, K-55 tweeter, K-77M driver. \$750/pr. John. 213-674-5153
• Marshall 100w modified head w/ fx loop. Like new. \$595. Mitchel, after 6:30pm. 213-962-3260
• Randall RFDs great. \$425 obo. Erik. 818-905-5037
• PA for clubs, restris. Traynor 200w head, 6-chnl w/ reverb, EQ & 2 Peavey spkr cabs w/ 12" spkrs. \$475. Mark. 818-781-7935
• Peavey 12-chnl PA brd in rd-wrthy Anvil cs. Perf for live gigs & studio. \$250. David. 213-913-1534
• Randall RG-25R 2-chnl. Reverb, overdrive. 1x12. Line cut & headphone jacks. Perf new cond. \$295 new. Sarcite \$190. 818-788-0610
• Roland JC-120, xlt cond. \$350. 213-664-8942
• Soundcraftsman 1000w/chnl power amp w/ auto buffers. \$750. Loretta. 818-358-1686
• Wtd. Mitchell bass cabs, 15". Will pay cash. Joe. 213-645-6610
• Yamaha EM-300 mixer/amp. Graphic EQ, reverb, 12-chnl, stereo, 300w, xlt cond. \$750 obo. 818-762-5606
• 2 Fender Stage Lead 2-12 amps, perf cond. \$325 ea. 213-469-4926
• 2 Gallien Krueger 4x12 guit cabs w/ Celestion spkrs. Brand new. \$500 ea. 818-990-2724
• 2 Marshall straight cabs. 1 yr old. Black. \$400 ea. 818-997-7290 or 818-781-2263
• 2 Randall RG-100 guit amps. Killertone. 1 yr old. \$300 ea obo. 818-997-7290 or 818-781-2263
• 73 Marshall 50w head. Xlt cond. \$250. 818-763-2223
• 1973 Marshall 50w half stack. Vintage sound. 4 30w 12" spkrs in cab. \$900 obo. 818-718-2309
• Absolutely best deal for your money. 4x12 guit cabs. Custom made. Xlt cond. \$250 ea. G.G. 818-766-4348
• Acoustic 370 bass head w/ Anvil light cs. 5-band graphic, tons of power. \$350. Ted. 213-923-2547
• BGW 250 power amp. Xlt cond. \$350. Pam. 213-306-1749
• BGW 500-D stereo power amp. Great cond. \$375. Keston. 213-328-5128
• Electrovoice S-15-3, 3-way spkr cabs. \$350. Kent. 818-348-6065
• Lainey 30w AOR series. Loud ballys crunch. Warm smooth tone. \$400. Neal. 213-652-8667
• Lainey 100w head, pro tube lead, AOR series. Xlt cond. \$350 obo. Danny. 213-888-0963
• Lainey AOR 30w tube amp. 2 overdrives, push/pull knobs, very gd cond. \$275. Marty. 213-652-8696
• Marshall 50w combo. Late 70s. 2-12's. Mastervol. Great cond. \$450. Brett. 818-766-3249

• Marshall 50w tube amp. Combo. 2 12" Celestion spkrs. Modified for perc crunch. Great buy. \$270. 213-391-0258
• Marshall 100w head, chnl switching. New tubes, xlt cond. \$500. Dan. 818-646-6057
• Marshall 100w head, xlt cond. \$450. 818-343-9625
• Marshall 100w JCM 800 chnl switching head. Mid-70s. Giant crunch, monster sound. \$450 firm. 818-341-1837
• Marshall 400w bass cab 1-18" Celestion, full sound. Great cond. \$300. 818-997-8026
• Marshall JCM-800 50w combo. Chnl switching. Reverb. \$400 obo. Joe. 818-564-8076
• Mitchell Monitor cab. 2 10" spkrs w/ Anvil cs w/ wheels. \$200 obo for both. Ted. 213-392-5870
• Peavey 1810 bass spkr cab. 2 10" spkrs. 1 18" spkr, 2 tweeters, biamp/ol or full range. Xlt cond. \$325 obo. Spike. 213-301-0705
• Peavey 1810 bass spkr cab. 2 10" spkrs. 1 18" spkr, 2 tweeters. Biamp/ol or full range. Xlt cond. \$325 obo. Spike. 213-301-0705
• Peavey Bandit 65 guit amp. Chnl switching, ft switch. Great cond. \$175 obo. Ted. 213-392-5870
• Peavey CSP Voice of the Theatre PA cabs. 3-way. Sounds great. \$400/pr. obo. 213-318-6765
• Ramm bass cab w/ 18" Gauss spkr. Great cond. \$190. Kevin. 818-782-6568

3. TAPE RECORDERS

• 24-trk rcrdr w/ 2 head stocks. 1 16 & 1 24. Auto locater w/ auto punch-in. \$8,000. 213-652-6011
• Foxtex X-26 4-trk rcrdr w/ headphones & power supply. 6 mos old, xlt cond. Only used once. \$350. 818-366-2481
• Tascam 246 6-chnl 4-trk, Porta-studio. \$875 obo. 818-831-0976
• Tascam Porta-2 studio. Mint cond. \$350 obo. Adam. 213-933-2135
• Foxtex X-15 4-trk, barely used. \$300 obo. 213-399-6098
• Tascam 244 4-trk digital counter. EQ, punch in/out. Very versatile. Xlt for demos. Gd 4-trk. \$450 obo. 818-962-6173
• Tascam 246 top of the line. 4-trk cassette. 6-chnl w/ DBX. Great cond, hardly used. Great buy. \$550. 213-391-0258
• Yamaha MT-100 4-trk rcrdr, complete setup. High spd capacity. Brand new. Must sell. \$300. Bruce. 818-886-4264

4. MUSIC ACCESSORIES

• Atessa Quadraverb, brand new in box w/ warranty. \$350. Paul. 818-769-7967
• Roland MPU-103 MIDI chnl filter. \$100. David. 818-986-2112
• Ampex audio tape, 1/2", 20". \$1. Reels. \$40. Brand new! Help starving musician! Michael. 213-469-3289
• AMS-RMX 16 pr digital reverb/ix. \$3500. Barry. 467-8407
• Anvil 4-spc rack. Like new. \$60. James. 818-769-0687
• ART SGE Super fx prscr. Does 9 fx at once. Brand new in box. \$600. Peter. 818-990-2724
• 2-spc gray carpeted rack. \$50 or trade. 213-680-9501
• ADA 2FX digital delay, chorus, flange. 2 fx at once w/ remote floor pck. Xlt for guit. \$175. 213-665-3535
• ART Smart Curves EQ. \$450. 818-989-3246
• Audio Technica mic. New & boom. \$195; Peavey mixing brd. \$150; Numark disco mixer. \$295. Loretta. 818-368-1686
• Coon strobotuner. \$100. David. 818-986-2112
• Digitech digital reverb system. Model 6400. \$200 obo. 818-762-1704
• Gallien Krueger 2000-CPL preamp w/ ft brd. \$375 obo. 818-766-4287
• Lexicon PCM-70, xlt cond. \$1350. 213-372-9702
• Linn drum Mark 2. \$250. David. 818-986-2112
• Roland Classic TR-808 drum machine w/ 2 mls. \$495 or trade for pro studio equip. 213-680-9501
• Boss CE-3 stereo chorus. Boss CE-2B bass chorus. Both brand new in box. \$50 ea. Ted. 213-923-2547
• Dynachord Add-1 & Add Drive advanced digital drums, sampler, disk drive. Complete w/ incrementer pad & disk library. \$3200. Brian. 213-676-8776
• Firman RV-1 rck mntbl reverb. Xlt cond. \$400. Carlos. 714-998-8266
• Ibanez UE-405 multi-fx unit w/ ft switch. Stereo chorus, parametric EQ, digital/analogue delay. Orig cost. \$545. \$225 obo. Ted. 213-392-5870
• Rockman X-100 Tom Shultz model w/ power adaptor. Xlt cond. \$160 obo. David. 213-399-5351

• Roland SDE-1000 digital delay. \$175 obo. 818-718-2309
• Sessum pdl brd. Holds up to 8 fx plus vol pdl. Own power supply & buffer. \$200. 818-982-8346
• Yamaha FX-500 multi-effect proscr. Mint cond. 1 mo. old. \$400. Carlos. 714-998-8266
• Yamaha REX-50 multi-fx proscr. New in box. \$350 obo. Joe. 818-564-8076
• Yamaha RX-50 multi-prscr w/ ADA MIDI ft cntrr. \$250 firm. 818-341-1837

5. GUITARS

• 89 Gibson Epiphone Les Paul. White w/ black. Cream binding. Mint cond. w/ cs. \$500. 818-341-1837
• 1989 Cramer Farrington guit. Black w/ hsc. Never played, brand new. \$350 cash. Steven Ray. 213-271-8300
• Aria Pro 2 Night Warrior. Xlt cond. \$200. JB. 213-393-3780
• BC Rich Gun Slinger. Maple neck, Floyd Rose. Perf shape. \$700 w/ cs obo. Robby. 818-997-7290 or 818-781-2263
• Fender Telecaster. Maple neck, blonde body. Completely AO. Mint cond. Orig cs. \$350. Karen. 818-880-8288
• Ibanez Roadstar 2, Pro 540. Like new. Custom bit w/ Ibanez \$500. 818-763-2223
• Ibanez RG-500. Black cherry. Lck tremolo. Maple neck. w/ cs. Brand new. \$600. Peter. 818-990-2724
• Les Paul, Jr. reissue. Tobacco burst. Sgl cutaway. Like new. \$450. Brett. 818-766-3249
• Aria Pro 2 SB-1000 bass. Top of the range. Thru-neck. Active elec. Natural wood finish. Bargain. \$399. 213-878-6029
• Beautiful American made Fender strat. Black w/ white pckgrd. Maple neck. Xlt Cond. Just like new. \$450. Bill. 213-429-6061
• Charvel Model 4? 2 sgl coils. 1 hmbckr. Great sound, great feel. cs incld. \$450. 213-866-1167
• Cart bass. Steinberger style w/ Steinberger bridge. Includes cs, xlt cond. \$125 obo. Brett. 213-590-8308
• Gibson Les Paul copy. Plays great. Like new cond. W/ cs. Cost \$245. Sacrifice. \$135. 818-788-0610
• Marshall JCM-800 while Anniversary. 50w head & 4x12 slant cab. Xlt cond. \$625 both. 818-783-0551
• Segal Deluxe 12-string. Solid top, beautifully crafted. Sweet sound. \$325. 818-366-2481
• Martin 12-string D-12-28, 1974. Xlt cond. w/ hrd cs. \$1000. 818-843-7481
• Martin D-21 circa 1967. striped, cruzian rosewood. Beautiful tone, new cs. Must sell. \$1100 obo. 213-392-2820
• Red Aria RSB bass w/ hsc. mint cond. \$275 obo. Gene. 818-508-1180
• Westone bass w/ EMGs, incredible finish, cs. Great cond. \$290. Kevin. 818-782-6568
• Westone LX Spectum bass. Interchngbl fretless/fretted necks. Active elec. Custom black finish, hsc. Xlt cond. \$325 obo. Spike. 213-301-0705
• Westone LX Spectrum bass. Interchngbl fretless/fretted necks. Active Elec. Custom black finish, hsc. Xlt cond. \$325 obo. Spike. 213-301-0705

6. KEYBOARDS

• Casio VZ-10M synth module. Well over 200 sounds. Mint cond. Must sell. \$425. 213-465-7466
• Korg M1 w/ hrd pckg, AO, \$1500. Brand new cond. Tee. 213-874-9894 or 818-1042
• Roland D-50, xlt cond. \$1150. 213-664-8942
• Roland JX3P kybrd. Like new w/ hrd rd cs. \$450 obo. Must sell. 818-509-7914
• Roland Piano HP-3000S. PR-100 digital sequencer, MT-32 sound module, MPU101 MIDI, Personal Composer II. \$3500 obo. 818-893-7402
• Schaller & Sons 6' acous grand. Beautiful dark mahogany gloss. Incredible Steinway tone. New cond. Must see & Play. Eves, Bryan. 213-258-3588
• Yamaha Dx-7 w/ shuttle bag. 3 ROM carts including Tomlyn T40 cart. Gd cond. \$675. 213-392-2401
• Casio CZ-1000 digital MIDI kybrd. Gd cond. \$225. Mike. after 5 pm. 213-466-5975
• Casio CZ-3000. Split kybrd. \$150. James. 818-769-0687
• Casio VZ-10M module. Perf cond. Over 200 sounds. \$450. Ted. 213-467-4474
• Juno 1 kybrd/synth. Brand new. Great cond. \$425 obo. 818-546-5464

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9. GUITARISTS WANTED

•ANXIOUS sks killer guit into Mr. Big, Bullitt Boys, early VH. Gear, chops, hair. (trsp a musi). Carlos. 714-989-0701
 •BAD XAMP LE sks 2nd guit for hrd driving rock band. Dedication, image a must. Infl Aero, Zep, Metallica. Bruce. 818-886-4264
 •Cool lkg guit nnd for lng hr trashy R&R band. Infl Pistols, Bowie, Ramones. Must lk cool, play cool. Robert. 714-986-1622
 •Creative guit lkg for other creative guit/voc to collab to form grp. Srs pro only. Steve. 213-286-1623
 •DEN OF WOLVES sks guit for dual attack. Tape, bio, etc c/o Jann Denmark. 11684 Ventura Blvd., Ste. 837, Studio City. CA 91604. 805-264-2605
 •EX-ROCK City Angels bst, founding member. Sks guit to join org blues inflld R&R band into Stones, Slooges, Satellites, blues. Andy. 213-876-0146
 •Fem rhythm guit nnd for all girl P/R band. Infl B52s, Pretenders, Beatles. Vox a must. Robin. 213-458-4447
 •Fem voc forming org rock band. Sks hot guit/sngwr. Auditions/rehrsls al Mdm Wongs. DJ. 213-823-3218
 •Former plyrs from XYZ, Rough Cut, Jaguar & Tony Carrie nd 2nd lead plyr to finish lineup. Must have strong bckg vox & image. Joe. 213-373-7799
 •Guit & bst wtd to form band w/ singer & drmr. Infls Doors, Peppers, AC/DC. Desire to rule world a must. Rick. 213-464-5433 or 818-501-5371
 •Guit w/ simple stlye nnd for extmly difmt loud altny amotonal powerfult band. Seattle Rock, Sound Garden, Mud Honey, Joy Division, Cure, Neil Young. 818-907-8323
 •Guit w/ voc abilities wtd for org R&R band. Infl blues, R&B, mel & straight ahead rock. Ira. 213-659-1951
 •Guit wtd for classic rock band w/ vox. Willing to relocate. Dennis. 702-739-3352
 •2nd guit wtd by wrkg blues band. Share Lead vox. Derek. 213-558-4079
 •Acous guit for new age/pop artist. Paid rehrst. \$10/hr. Resume/tape Betsy. 213-255-5944

•Blazing guit for red hot R&R band. American blues style. Street art. image. Old ZZ Top, Stones, Stevie Ray. 818-285-0656
 •Cmrl HR guit wtd to complete all pro band w/ studio, mgmt, lbl. Image, pro ability a must. 805-295-1626
 •Creative lead guit wtd for P/R band w/ lbl & mgmt int. Infl Babies, Choirboys, Springfield. 24-30. No smoking, drugs. John. 818-840-9131
 •Eccentric P/R band nds guit w/ imagination, vox, interesting image. Depeche, Smiths, English Beat, Cure, Split Ends, Heads, Michael. 213-969-9140
 •Energetic guit nnd to provide everything from distorted psycho weirdness to clean strumming for very difmt alrntv heavy emotonal powerfult band. No flaks. 818-907-8323
 •Fem guit wtd who's not afraid to play HM for all girl band. Must be reliable, have equip, wheels. LB/OC areas prfd. 213-439-7985 or 213-531-7959
 •Gigging org roots rock band sks lead guit into slide, blues. Age & hair not import. Rehrs in Hlywd. John. 662-3510
 •Guit nnd for Christian metal band ala Flair, Diamond, Testament. Soon to recrd 1st album w/ lbl. Srs only. 213-526-2735 or 213-393-5922
 •Guit wtd by band. Comparable w/ Kix, Guns, Crue. 213-402-2261
 •Guit wtd by cmrl rock, image consuband band. Lng hr, great lks, killer equip, sngwr ability. Crue mts Skid. Robbie. 818-567-7330
 •Guit wtd for 2-guit hrd pop band. Infl Ramones, Gen X, Primitives. Tony. 818-346-6856
 •Guit wtd for AFTERMATH, estab band that's been doing early Stones covers, etc & is now developing origis in this stlye. John. 213-867-9912
 •Guit wtd for pro rock act. Infl Beatles, Stones, Lou Reed, T Rex, Mott, Replacements, Petty, Lks import. Gd equip only. Jim. 213-656-8910
 •Guit wtd for theatrical rock ensemble. Must read/write music. Have elec/acous guit. Love poetry. Picasso. 213-461-4367
 •Guit wtd to form new org band w/ pro drmr w/ tour & studio exp. Infl Rush, Journey, VH, Tesla. Jay. 213-962-3312
 •Guit wtd who leaps odd meters in a single bound, strong rhythmically, has sense of silly. To join ethno-progess band. Paul. 320-6601
 •Guit wtd. 19-25. Lks like Sanborna, Muscatel. Plays like Clapton, Richards, Joseph. 213-374-2864
 •Guit wts. Sonic textures. Metal thrashiness, tasteful

solos. Can you make 1 note cry? Can you be quiet? Infl Gabriel, Gorky Park, Siouxsie, Rychie. 213-856-8094
 •HR guit wtd to write/perform w/ singer/lyricist. Bluesy feel, R&R image a must. Infl Tesla, Aero, AC/DC. 213-656-85-3925
 •Innovative guit wtd. Nd creative interpreter to embellish progrrs rock keybrd arrangements. Must be mel thematic soloist. Lefson, Beck, Sturmer. Dave. 213-425-9851
 •JASON is presently holding auditions for guit. Must have dedication, image, vox, gear, trnspr. F/T commitment. 213-856-3925
 •Kooky fem guit wtd. Infl everything your mother hates. 213-724-2790 or 213-534-1072
 •L/R guit wtd by dramatic rock band w/ blues edge. Powerful, poetic, passionate. Pro att, open minded. Infl Floyd, Stones, U2, Doors. 213-876-8237
 •Lead guit w/ bckg vox wtd by org grp. Infl Beatles, Stones, Who, Replacements. 213-850-1921
 •Lead guit/sngwr wtd by young creative voc to form intense lntmd rock band. Page, Gilmore, Townsend, Hendrix hybrid nnd. 818-784-2354
 •Lead plyr wtd to play org torch songs & ballads ala Dylan, Strayts, Petty, Band. No smoke/drugs. Marco. 213-559-6305
 •MISGUIDED sks HR's voc/guit for showcases, recrdg, org tour. Tape/photo to 3701 Inglewood Ave., #136, Redondo Beach, CA 90278. 213-318-6934
 •Outstndng blues guit w/ pro date, ggs, sks significant others to form classic rock. Blues based bnd. Or for jams. Dan. 818-881-2891
 •Pistol packing fem rhythm guit plus bckg vox for M/F rock band w/ mjr lbl deal, twisted humor, eq, trnspr essential. Kate. 213-821-9235
 •Power punchperfrmnc persnity, Westside rhythm section. 23/25. Mel / Atmospheric groove rock. Feet on ground, head in stars. No metal. John. 213-281-6294
 •R&R blues boogie band sks honest guit. No Eddie VH's. No HM. But must have image pls. Pros only. Gd material. Steve. 213-821-3165
 •Rhythm guit w/ bckg vox, dlng on keys for metal band w/ mjr lbl iral & 2 inde releases. Image a must. 714-826-2796
 •Rhythm guit w/ heavy crunch sound wtd to complete HR band w/ punk edge. Aero, Ramones, Jim Carroll. Gear, image, chops, drive, att. Ned. 213-465-3537
 •Rhythm guit wtd by HR w/ punk edge. Cmrl & college airplay. Pros only. Diana. 213-469-0737
 •SMOKIN STONE sks young agrvsr lead guit w/ crunch. Infl old Crue, AC/DC, etc. Must be creative, dedicated. Going places. Gilbert Valadez. 714-991-3823
 •Steve Stevens type image lead guit nnd for showcsng, recrdng, Mtl rock. Have mgmt, producer, M-TV video. Must sng, have dark hair. 818-845-1915
 •Worst guit wtd for the worst band in the world. Mitch. 213-690-8022
 •Wtd: Latin R&B rock flamenco srs guit. Tm plyr. Org band, orig material. Mike. 213-293-8856
 •YANKEE BOYS nd 2nd guit for estab'g band w/ mgmt & tour. Strong tour/lbl int. 250-1900
 •Guit wtd for ex-mdm prfrmng & recrdng sit. Must know your fx boxes. Industry contacts standing by. Mjr noise. Jonathan. 818-985-5807
 •Japanese lead guit w/ collab w/ fem voc & rhythm guit for East/West HR proj. Karen. 213-256-1837

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JANUARY 10, 12 NOON

•Killer Page-type strong rhythm oriented lead plyr. Mid-20s. lng hr for Heavy HR band w/ fem voc. Santa Monica. 213-859-2231
 •Lead guit for tight R&R band. Infl Costello, Polica, Stones, Heads. Must have difmt sounds & chops. No metal. Dan. 818-886-9487
 •Lead guit to join Dolls, Ramones, Dead Boys type band. Joey. 213-469-7807
 •Lead guit wtd for org band in South Bay. Must be very gd. Srs, vox plus. 18-25. Infl Beatles, Jam, REM. Al. 213-379-4310
 •Lead guit wtd to complete folk P/R band w/ mgmt, rehrst spc. Live shows, recrdng. Srs plyrs only. Infl Beatles, Mellencamp, Lindley. Steve. 213-457-7229
 •Metal edged lightning guit w/ unique rock rhythm for 3-song 24-irk demo. Mjr lbl deal & tour. Shane. 714-754-5947
 •Reggae bnd sks lead guit. Must be willing to work 3-4 nts/wk. Tony. 714-621-6371
 •Rcknwn singer/dmr lkg for guit into blues based music. I.e. Yardbirds, Bad Co. No drugs, ego wtd. Srs. Pete. 818-886-4669
 •Roots R&R. Memphis, New Orleans, Austin sound. Nd expd elec guit w/ bckg vox. Some pay. Pro sll. Jay. 213-396-5553
 •SADDLETRAMP sks HR's 2nd guit slinger. Lng hr cowboy image. Stones, Aero, Skyward, Winters, Satellites. No kids, Junies. Pros only. 213-876-4777
 •SIRIUS TRIXON, legendary Detroit rocker nds hottest, baddest, crudest, nudest, loudest, wildest, coolest rock guit/keybdst w/ image. P.O. Box 3795, Hlywd, CA 90028

10. BASSISTS AVAILABLE

•Bat lkg for band w/ mgmt. Wrkg or tour. I can trvl. No flaks. Marco. 213-684-2856
 •All you expect. Pocket groove, creative bass lines. Intem'l touring & recrdng exp. Pro gear. African, Latin, R&B, pop, fusion, jazz infls. Vox. Tim. 818-568-3023
 •Avail, bst/voc. Versatile, competent, 17 yrs exp. Sks pro signed recrdng act. Michael. 213-664-5844
 •Bat from NY avail. Habib Hakkim. All styles. Brother of Omar Hakkim. 213-467-8217
 •High tech bst & keybst team sks members to join estab mel/progrrs HR band. We have rehrst studio, bckg, promo. Infl Rush, Kansas, ELP. 818-563-2701
 •HR bst, 24, sks estab band. Strong image, dynamic stg prsnc. Arranging bckgrnd, xlt att. Pro. Winters only. 213-851-5392
 •In you lace bass, will slap it around. Rock the bell. Sing like a bird. wrkg srs only. Lomanis. 213-878-2738
 •Pro bst, inflld Metallica, early Maiden, lkg for srs minded power metal band. Steve. 805-582-0829
 •Srs fem bst avail. Power metal only. No wimps. KK. 818-787-6206
 •Bass soloist, new LP w/ rrdng co., mjr touring exp, lkg for overseas bkngs. 1-ntrs, ill nrs, Recrdng srs - all styles. 213-662-6380
 •Bass, pro, 23, 7 yrs exp. Loud agrvsr Entwistle. Funky smooth Wyman. Solid light Duff/Savage. Knows business, total pkg. Erik. 818-760-8047
 •Bst, 24, avail. Strong image, dynamic stg prsnc, great melier & att. Pro srs only. 213-851-5392

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CHARISMATIC BASS PLAYER WANTED FOR ESTABLISHED MELODIC PSYCHEDELIC ROCK BAND WITH MAJOR LABEL INTEREST AND MANAGEMENT. MUST BE PRO PLAYER WITH IMAGE AND STRONG BACKING VOCALS.

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*Bst/voc/sngwr/sks prgrs contemp rock proj. I.e., Gabriel, Strawbs, Heads, Campbell, Giant, Genesis, Neclar, Bobob Deluxe, Caravan. 818-767-4127
***Country rock w/ lead/bkgk vox: sks wrkg sits only.** Carol Newman. 818-506-5934
***HR bat, killer lks, best equip.** Signed or mgd bands only. AC/DC, Crue, Ozzy, Guns, Motorhead. Tommy. 213-962-0849
***HR bat. 24. Sk's stab band.** Strong image, dynamic stg prncs. Arranging bkgkrgnd. Xtl att. Pro sits only. 213-851-5392

10. BASSISTS WANTED

*Aggrsv bat ndd for orig rock/pop band. We have rep. upcoming gigs, records out. Infil Beatles, Petty, Smitherens. John. 213-874-1668
***Aggrsv bat wtd. Vox a must.** Band w/3 albums & mgmt. Joe. 213-214-3725
***Bst ndd to form band w/ singer & drmr.** Infil Doors, Peppers, AC/DC. Desire to rule world a must. Rick. 213-464-5430 or 818-501-5371
***Bat aka Calhoun & Flea sought by guit & singer.** Infil Colour, Bad Brains, Spyz, Ludichrist. Jamie. 213-874-8487
***Bst ndd to band w/ mgmt, production, lbl int.** 5-string, fretless preb, Infil Kate Bush, org Yaz, Bach. Ken. 213-851-7006
***Bst ndd for HR band.** Hit material, xtl lks. Going to the top. Infil KISS, Crue, Poison. Perry. 818-366-3911
***Bat ndd immed for estab pr HR gp w/ all elements for success.** Lng term commitment. No excuses. 818-841-1173

*Bat w/ simple style ndd for extmly diffnt loud altmrv emotional powerful band. Seattle Rock, Sound Garden, Mud Honey, Joy Division, Cure, Neil Young. 818-907-8323

*Bat wtd by artist for upcoming altmrv rock proj. Srs plyrs only. 213-257-1195

*Bat wtd by estab groove metal band w/ mgmt & producer. Infil G&R, Zodiac, Jane's, Stones, Hanoi, Dolls, Fredrick, mornings. 714-993-7135

*Bat wtd for 2-guit R&B band. Cliff Williams/Cult style plyr. Expp wd direction. No glam. Hlywd rehrl. 818-760-8349

*Bat wtd for altmrv retdng & prncng pr gp. U2, Cult, Cure infil apply. Industry contacts, free beer. Jonathan. 818-985-5807

*Aggrsv & advanced bst wtd for mel HR gp. Lawyer, Bkg agency, pro mgmt, 3 mjr lbl albums out currently. Must sing. Great lks, aprnc, tmsp a must. 213-214-3725

*BAD XAMPLE sks bst for hrd driving rock band. Dedication, image a must. Infil Aero, Zep, Metallica. Bruce. 818-886-4264

*Band w/ inde album sks tlnrd bst. Bckg vox, lks, Band relocating to LA. Style, U2, Roxy, Minds, Gilmore. Alter 6, Mike. 805-888-8944

*Bat ndd for Christian metal band ala Flair, Diamond, Testament. Bckup screams a plus. Soon to record 1st album w/ lbl. Srs only. 213-258-2735 or 213-393-5922

*Bat ndd for energetic orig band w/ great connex. Mike. 213-256-1560

*Bat ndd to complete heavy makeup glam band. Infil Trick, Suite, Crue. 213-851-1967

*Bat wtd by lun rock sing/sngwr. Infil Elton, Rundgren, Kinks, Tubes. Other projs OK. Gigs pending. No expns. Adam. 818-772-0421

*Bat w/ bckg vox wtd by orig grp. Infil Beatles, Stones, Who, Replacements. 213-850-1921

*Bat w/ playing style of Sarzo & Sheehan ndd by mel HR infil. Mitch. 818-769-8049

*Bat wtd by 4-pc band. 22-26 w/ hooks, lks, mega hair. Image & sngwrng ability. Richard/Joe. 213-851-8781/818-341-6582

*Bat wtd by accous/elec band. Have mgmt. lbl int, strong sngwrng, reg gigs, gd image. George. 818-905-6109

*Bat wtd by artist for upcoming artsy, altmrv rock proj. Srs plyrs only. 213-257-1195

*Bat wtd by forming progrsv rock band. 213-469-9210

*Bat wtd by HR w/ punk edge. Cmrc'l & college airplay Pro only. Diana. 213-469-0737

*Bat wtd by mel HR band w/ intricate arrmngts & aggrsv style. Must read, have equip, be willing to wrk hrd. Damien. 213-878-2651

*Bat wtd by over-30, hrd edged, rock band. Covers & orig. Srs only. No mecenaries. Vox a plus. 818-895-1821

*Bat wtd by rock band. Infil Echo, REM, James. 213-463-0521

*Bst wtd for altmrv band, 18-22. Jezebel, Smiths, Siouxsie. Lbl int & mgmt. 818-763-4886
***Bst wtd for BARNUM & BAILEY.** progrsv big rock band of the 90s. If you snooze you lose. Srs pro only. Chris. 213-851-6246
***Bst wtd for estab grp w/ mgmt.** Lng hr image. Infil Duran, ABC, U2. Dan Reed. Chris. 818-547-0206
***Bst wtd for funky rock band w/ strong orig material.** Infil Colour, Peppers, Zep. Kyle. 818-888-0038
***Bst wtd for hook heavy, HR band.** Vox a plus. Greg. 818-988-DRUM

*Bst wtd for hrd driving, non-metal, song-oriented band. Must hit hard, be srs & dedicated only. Andy/Mark. 213-876-0871/213-483-2495

*Bst wtd for new band. Ability to play simple w/ groove. Infil Cure, Minds, U2. Robert. 213-876-6357

*Bst wtd for newly formed HR act. Infil Purple, Sabbath, Zep, etc. Must have all essential elements for success. Writing ability a plus. 213-939-1731 or 818-885-6937

*Bst wtd for solid pro band w/ mjr connex & bckg. Exp, gd image, stg prnc a must. Infil Whitesnake, Skid, Rychie, Patrick. 344-7169 or 342-3310

*Bst wtd for unique sounding estab orig band. Infil Zep, Metallica, Rychie. Srs only. Alex/Brett. 714-990-9530/213-697-2687

*Bst wtd for wrkg orig P/R/R&K band. Infil Maniacs, U2, Siing, Eddie Bnckell. Bckg vox a plus. David. 818-716-8410

*Bst wtd to complete HR band currently in studio doing demo for bbs. We have mgmt & producers. 213-212-5484

*Bst wtd to form new orig band w/ pro drmr w/ tour & studio exp. Infil Rush, Journey, VH, Tesla. Jay. 213-962-3312

*Bst wtd to play orig torch songs & ballads ala Dylan, Strairs, Petty, Band. No smoke/drugs. Marco. 213-559-6305

*Bst wtd. 19-25. Hlywd image. Faces, Traffic sound. Joseph. 213-374-2864

*Bst wtd. Power, groove, melody. We've got great concept, Songs, charisma, exp. Infil Gabriel, Gorky Park, Siouxsie, Rychie. 213-856-8094

*Bst wtd. Solid, grove, power ndd. No flakes. Infil Gabriel, Bush, Rychie. TIF. 213-856-8094

*Bst wtd. Tint, equip, tmsp, image a must. Heavy blues based rock w/ groove. Jim. 818-997-1926

*CARNIVAL, rags to riches & back again, sks dedicated tll you drop bst. All gonna be's call Mark. 818-982-8918

*Country singer/wtr, BMI, lkg for bst for showcasing, studio. Traditional & contemp. Vox a plus. Rick. 818-567-4667

*Deserately skg bst for rockability band w/ hrd edge. Eddie. 818-340-8805

*Eccentric P/R/R&K bands bst w/ imagination, w/ interesting image. Depeche, Smiths, English Beat, Cure, Split Ends, Heads, Michael. 213-969-9140

*Fem bst wtd for rock band. Must have exp & gd att. Alan. 213-851-3494

*Forming HR sks bst style of Daisley, Pilson, Aldretti. Image, gear, dedication. We're lkg for pro quality plyrs. Jim. 818-761-9697

*Fretless bst ndd to complete dark, moody, angst ridden trio. Some parallels w/ Cure, B-J-Haus, Energy. commitment reqd. Ken. 213-857-0405

*Fusion: Bst ndd for band. Infil Holdsworth, Morse, Zappa Instrumental. Srs only. Some reading nec. 818-705-4729

*Giggling orig roots rock band sks bst w/ pick chops & vox. Age & hair not import. Rehrs in Hlywd. John. 662-3510

*Hard & hot orig rock band sks dedicated bst. Dan. 213-851-3494

*Bst wtd for hrd driving, non-metal, song-oriented band. Must hit hard, be srs & dedicated only. Andy/Mark. 213-876-0871/213-483-2495

*Bst wtd for funky rock band w/ strong orig material. Infil Colour, Peppers, Zep. Kyle. 818-888-0038

*Bst wtd for hook heavy, HR band. Vox a plus. Greg. 818-988-DRUM

*Bst wtd for hrd driving, non-metal, song-oriented band. Must hit hard, be srs & dedicated only. Andy/Mark. 213-876-0871/213-483-2495

*Bst wtd for new band. Ability to play simple w/ groove. Infil Cure, Minds, U2. Robert. 213-876-6357

*Bst wtd for newly formed HR act. Infil Purple, Sabbath, Zep, etc. Must have all essential elements for success. Writing ability a plus. 213-939-1731 or 818-885-6937

*Bst wtd for solid pro band w/ mjr connex & bckg. Exp, gd image, stg prnc a must. Infil Whitesnake, Skid, Rychie, Patrick. 344-7169 or 342-3310

*Bst wtd for unique sounding estab orig band. Infil Zep, Metallica, Rychie. Srs only. Alex/Brett. 714-990-9530/213-697-2687

*Bst wtd for wrkg orig P/R/R&K band. Infil Maniacs, U2, Siing, Eddie Bnckell. Bckg vox a plus. David. 818-716-8410

*Bst wtd to complete HR band currently in studio doing demo for bbs. We have mgmt & producers. 213-212-5484

*Bst wtd to form new orig band w/ pro drmr w/ tour & studio exp. Infil Rush, Journey, VH, Tesla. Jay. 213-962-3312

*Bst wtd to play orig torch songs & ballads ala Dylan, Strairs, Petty, Band. No smoke/drugs. Marco. 213-559-6305

*Bst wtd. 19-25. Hlywd image. Faces, Traffic sound. Joseph. 213-374-2864

*Bst wtd. Power, groove, melody. We've got great concept, Songs, charisma, exp. Infil Gabriel, Gorky Park, Siouxsie, Rychie. 213-856-8094

*Bst wtd. Solid, grove, power ndd. No flakes. Infil Gabriel, Bush, Rychie. TIF. 213-856-8094

*Bst wtd to form new orig band w/ pro drmr w/ tour & studio exp. Infil Rush, Journey, VH, Tesla. Jay. 213-962-3312

822-3334
***Hard badass bst wtd for crunchin rock band.** Infil Motorhead, Zodiac, Sound Garden. Equip, drive, att. No time to lose. 213-962-1957
***HIGH VOLTAGE sks real bst to tour w/ Skid.** Only band in LA w/ image. Infil Leppard, Jovi, Boston, Zep. Randy. 818-367-0874
***LA's coolest headlining band sks Incredibl bst w/ Crue, Guns & Pretty Boy Floyd image.** We have mgmt, lbl int. 818-999-0154
***LA THE HOWL** now auditioning bsts. Tape, pic, bio to 17200 New Hope, #228B, Fountain Valley, CA 92708
***MUGSV nds bst for HR ala Stones, AC/DC, Aero.** Vox a plus. Pro only. Dave/Tom. 213-323-7542/818-780-6323
***Pro guit/drmr auditioning male bst.** Image import, tint a must. All orig, mel, ballys rock. Tony. 213-949-5510
***Red Hot R&B bands sks exciting, driving, shufflin boogie blues rocker.** Street image, att. Stones, Old ZZ Top, Stevie Ray, Yardbirds. 818-285-0656
***Show-downs are now being held for the trashiest, flashiest, crashest, smashiest bst that there every was.** Spider. 850-8697
***Solid bst wtd for P/R band w/ lbl & mgmt int.** Infil Babies, Choirboys, Springfield. 24-30. No smoking, drugs. John. 818-840-9131
***THE SPIDERS** nd bst now. Must be mean, lean, fighting machine. The more orig lkg, the better. 213-938-8649 or 466-6818

*WYLD HEARTS sks bst w/ rock image, hrdwrkr, energetic, dedicated. No drugs. Cmrc'l rock stl. Upcoming shows, press, demo. 818-509-7914 or 818-549-0246

*Bst wtd for blues band. Basically for practice & jamming. Meeting people, having fun. Wishbone. 213-876-6725

*Bst wtd for blues based HR proj. No drugs, alcohol problems, no posers. Must be dedicated, exp'd. Veteran musicians. Lkg for same. Pete. 818-784-9478

*Bst wtd for funk jazz band. Expp. Mark, alter 2. 213-323-1572

*Bst wtd for funk rock band. Infil John Taylor, Dion Estes. Band has own 8-trk rehrl studio. Bruce. 818-881-8060

*Bst wtd for HR/HM blues band. Infil Zep, Sabbath, Rush, VH, 18-24. Srs only. Amit. 818-343-5135

*Bst wtd for orig R&B band. Infil Blues, R&B, Little Funk, straight ahead rock. Ira. 213-659-1951

*Bst wtd for orig rock band. A lol like Yes, Kansas, Toto. Steve or Don. 662-7765 or 876-9817

*Bst wtd for post trend heavy rock & soul, peace & love band in embryonic stages. Infil Janis, Who, X, Beatles, Indico Girls. Aaron. 818-286-3547

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***Bat wtd for song oriented big hair, anything but typical, mdm sounding groove band.** Intensity, int'gnc, creativity. Hlywd area. 18-24. Rob. 213-874-9654
***Bst wtd for wrkg orig & cover band playing anywhere.** Free mstr in Simi. Sk w/ Don. 805-527-6356
***Bst wtd limmed for pro st.** Totaly orig i/va hgh energy English oriented R&R band. Infil Pistols, Iggy, Iodl, Ramones. 818-845-0175
***Bst wtd HR, Lks, brains, tint.** Fortune & glory. After 6pm, T-S. 818-564-0814
***Bst wtd.** Infil Prince, Zep, Abdul, VH, Run DMC, Whitesnake. Get the picture? If you call, be ready. Scorpio. 818-988-0255
***Bat, take a chance on us.** We got what it takes plus mgmt, lbl int. If you've got sexy lks, moves, get in the groove. Infil. 818-965-6953
***Creative slapping grooving bst wtd.** We have mgmt, gys. Must be ready to rock into the 90s. Robert/Jell. 818-716-8462/818-509-8321
***Fem voc forming orig rock band.** Sks bst/sngwrtr. Auditions/rehrls at Mdm Wings. Must be hot. DJ. 213-823-3218
***Funky rock bst/wrting partner ndd to start band.** Brian. 213-969-8041
***Ndd one/funk bst for slamming funk rock band.** Infil Prince, Sly, Hendrix. 213-453-0248
***Newly formed 3-pc sks semi-glam w/ hooks, looks.** Sks god of thunder to finish rock, bigger than lite quartet. Billy/Richard. 818-787-3631/213-851-8781
***Powerhouse bst w/ groove oriented style.** Must be road ready by May 1. R&R band. Joanna. 213-913-9305
***Roots R&R.** Memphis, New Orleans, Austin sound. Ndd expp elec bass w/ bckg vox. Some pay. Pro st. Jay. 213-396-5553
***Solid mel bst ndd.** Infil Muses, Church, Beatles, Russ. 818-761-1733
***Strong bst wtd.** Zep, Cult, Jane's. Lng hr, mid-20s. Heavy HR band w/ fem voc. Santa Monica. 213-859-2231
***THIRSTY BRATS** desperately skg fem alcoholic who can always play bass. Must also be able to park cars. Wayne, Bob or Wylie. 469-6031
***Thunderin, rockin bst wtd.** Great att. Pro equip, lmsp. Infil AC/DC a must. Rush, Stones, Hrd driving, bluesy. Tony. 818-347-9944
***Versatile dance rock bst ndd for rock 3-song 24-trk demo.** Mjr lbl deal & tour. Shane. 814-754-5947
***Young mel HR bst wtd to complete srs proj.** Must have very strong lrg hr image. 818-787-8055

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11. KEYBOARDISTS AVAILABLE

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 -Eerie mesmerizing atmospheres. Space & nuance. Chaos & insanity. Beauty & tension. Harold Budd, Steve Roche, Sheila Chandra. Ken. 818-342-4955
 -High tech keyboard & beat team sk members to join estab mel/progrsv HR band. We have retrai studio, bckg, promo. Infil Rush, Kansas, ELP. 818-563-2701
 -Keyboard, worldclass, great gear, strong wrtr. Sks signed or backed pop band w/ mature plyrs, upbeat songs. Dave. 714-559-8075
 -Keyboard lkg to join aggrsv HR band. Similar to Cinderella, Cuff, Tesla. Have great equip, exp, trnsp, pro att. Chris. 818-761-8435
 -Keyboard sks wrkg weekend sit. John. 818-308-1720

-Accordianist avail for sessions, live work. BMI wrtr/ singer/arranger. Into country but can adapt to what you nd. Rick. 818-567-4667
 -Clearnct keyboard/guit avail for wrkg gigs & T40. Van Gellis to Nick Rhodes. Korg M-1, P3 Piano, D-50. See gnt listing. Matt. 213-834-0359
 -Keyboard/rhythm guit/voc lkg for pro HR act. 26. lng hr image. Wild stg prsnc. Infil AC/DC, Poison, Nugent, Autograph, Guns, Kinks. AC. 505-881-3471
 -Keyboard w/ dynamic style sks wrkg csls band w/ T40, R&B, oldies groove. Ready to work. Pasadena area. Sieve. 818-405-1020
 -Xtr plyr. Gd ear. Expd in all styles, including jazz. Uncommitted now. Mark. 818-448-5813
 -Keyboard/voc avail for wrkg T40 P/R, R&B or oldie. Well equipped w/ trnsp & ready immed to work days & nights. John. 818-505-1307
 -Keyboard/pianist, musical director of many styles avail for studio work, rehrls, prfmscs, auditions. Steve Shultz. 213-466-1626
 -Lng hr, euro style rock keyboard, 26, ala Rising Force, Michael Shenker group, avail for orig pro proj to boot to top. Killer metal image. Chops, equip. 851-1176

-Keyboard nnd for headline rock act. Infil Dokken, Winger. Vox & plus. Mgmt, lbl pending. Band of the 90s & beyond. 714-893-2409
 -Keyboard w/ mdrn image wtd for atmrv dance act on inde lbl. Studio work, live gigs. Mike. 818-989-0574
 -Keyboard wtd to complete forming unit. No trills piano/ organ style. Radio accessble cmrcl rock w/ fem voc. Mature, per att. 3 brry. 213-538-5816
 -Keyboard wtd w/ strong voc ability for srs dance band. Tour for big money. Fr. 213-850-1351
 -Keyboard wtd for collab in latin fusion & jazz fusion. Strong latin backgnd in music. Oscar. 818-353-5639
 -Keyboard nnd w/ mjr estab local power pop dance rock funk band. Enthusiasm & dedication over exp & equip. Alex. 818-703-6733
 -Keyboard nnd. Must be tough, dpndbl & have personal power. I have mgmt, attrny & bckr for pending release in March. 213-408-1217
 -Keyboard wtd for fem voc-oriented R&B orig band. Gd bckg vox, image & att. Infil Heart, Yes. 372-3119
 -Keyboard wtd for orig R&B pop band. Must have soul. Greg. 213-388-5285
 -Keyboard wtd. Pro power pop band nds keyboard/bckup singer for showcase & future dates. Srs lbl int. Mike. 818-806-1289
 -One funk rock keyboard for hot funk band. Showcsng. Infil Sly, Hendrix, Prince. 213-453-0248
 -Outstanding rock band w/ mgmt, legal rep, name producer, strong lbl int nds pro keyboard w/ bckg vox & rock image. Joe. 818-986-6296
 -SIRIUS TRIXON, legendary Detroit rocker nds hottest, baddest, crudest, rudest, loudest, wildest, coolest rock keyboard/guit w/ image. P.O. Box 3795, Hlywd, CA 90028
 -Synth whlz w/ tm plyr att. No producer wannabes. Scott Karath. 213-473-9638
 -Enlightened MIDI synth freak wtd for new band. Into world rhythms, world music, Reggae, Rock. Jivan. 213-969-1836
 -Estab mdrn rock band sks creative texpr keys. Gigs, lbl int. Pros. Larry. 818-996-3620
 -Fem keyboard/voc wtd for wrkg classic rock cover band. 818-782-1704
 -Keyboard wtd for fusion band. Seasoned plyrs only. Randy. 818-782-9790
 -Keyboard w/ bckg vox wtd by orig grp. Infil Beatles, Stones, Who, Replacements. 213-850-1921
 -Keyboard wtd for theatrical rock ensemble. Must read/write music. Have gd equip. Love poetry. Picasso. 213-461-4361
 -Keyboard wtd for wrkg orig P/R/folk band. Infil Maniacs, U2, Sting, Edie Brickell. Bckg vox a plus. David. 818-716-8410

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JANUARY 10, 12 NOON

-Keyboard wtd for wrkg T40 rock band in town. 2-5 mts/wk. Keston. 213-328-5128
 -Keyboard wtd to play orig torch songs & ballads ala Dylan, Straits, Petty, Band. No smoke/drugs. Marco. 213-559-6305
 -Keyboard/rhythm guit for metal band w/ mjr lbl int & 2 inde releases. Orig concept. Image a must. 714-826-2796
 -Keyboard wtd for wrkg blues band. Share Lead vox. Derek. 213-558-4079
 -Keyboard w/ for fusion band. Creative, efficient musicians only. Top musicians in this band. Randy. 818-782-9790
 -Rapper, aligned to lbl, nds keyboard to go into studio. 213-583-2338
 -Young gd lkg Asian American male pop singer/lyricist w/ sensual voice sks composer/keyboard. Infil by producers Stock, Aitken, Waterman, & Erasure. Warren. 213-839-3595

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-Estab act auditioning keyboardist that dbles on guit. Must have very strong voc. Paid rehrls & shows. Tape, photo. 213-464-3543
 -Fem keyboard nnd for all girl P/R band. Infil B52s, Pretenders, Beatles. Vox a must. Robin. 213-458-4447
 -Keyboard/voc wtd w/ equip. Rhythm Nation, Cyrene, Bobby Taylor. 818-782-1663
 -Keyboardist for orig new age rock grp. SHADOWFAX. We have great songs, tm, exp, dedicated. You have tm, bckg voc, dedication, equip. Dave. 818-578-1449

-Estab mdrn rock band sks creative texpr keys. Gigs, lbl int. Pros. Larry. 818-996-3620
 -Fem keyboard/voc wtd for wrkg classic rock cover band. 818-782-1704
 -Keyboard wtd for fusion band. Seasoned plyrs only. Randy. 818-782-9790
 -Keyboard w/ bckg vox wtd by orig grp. Infil Beatles, Stones, Who, Replacements. 213-850-1921
 -Keyboard wtd for theatrical rock ensemble. Must read/write music. Have gd equip. Love poetry. Picasso. 213-461-4361
 -Keyboard wtd for wrkg orig P/R/folk band. Infil Maniacs, U2, Sting, Edie Brickell. Bckg vox a plus. David. 818-716-8410

12. VOCALISTS AVAILABLE

-2 pro R&B vocs lkg for quality producers w/ hot material. Will sing for free. T & J. 213-281-6079
 -15 yrs expd male voc lkg for srs non-flakes for rock covers. Infil Elvis, Beatles, Stones, Doors, Coverdale. I have killer image. Will relocate if srs. Paul. 505-275-7063
 -Accomplished voc/composer. Orig repertoire, unique soulful tenor voice (G. Michael, R. Nevil, James Brown), sks quality arrange/lyricist w/ studio for record deal proj. Francisco. 213-876-9321
 -Amateur voocs Waterfront type dance proj or musicians w/ same ideas. 213-876-2296
 -Attrctv exotic lkg fem voc/dancer/wrtr into R&B dance music ala Paul, Jody, Karen. Srs, dedicated. 818-546-5464
 -Attrctv fem voc avail for pro band and/or recrdng proj. R&B, blues, strndrs, pop, jazz. Lks, dedication a must. Raquel. 213-666-6398
 -Attrctv fem voc lkg to find gd HR groove band w/ feel. Infil Zep, Purple, Heart, Lita. Kathy. 213-466-5975
 -Bckgmd singer lkg for T40 band to perform gigs around area. Erica. 818-789-8719
 -Blonde pro fem voc. Plays mandolin, violin, flute, guit, keys. Sings Spanish. Kelley. 619-483-7958
 -Bluesy rock singer sks to J/F orig rock proj. Orig style, great image, lots of feel. Vernette. 818-712-9861
 -Dancin', prncin', blazin', amazing singer sks musicians for showcases, collab. Give your band Christmas present that lasts all year. Cmrcl mainstream, radio rock. Tommy. 213-962-8670
 -Dynamic fem. XII jazz/rock voc. Sks pro keyboard w/ PA & drum machine for lounge work. LA area. 213-874-8052
 -Dynamic R&B male lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Stevie. 818-344-3816
 -Fem singer w/ rassy HR voice lkg for band w/ exp & srs dedication. Infil Metallica, old W.A.S.P., C.C.R. 805-582-0823
 -Fem singer/sngwrtr avail to help form creative orig band. Infil Maniacs, REM, Smitherens. Dedicated. Srs only. Carol. 714-646-5472
 -Fem voc forming orig rock band. Auditions/rehrls at Mdm Wongs. Nd keyboard, bass, guit. DJ. 213-823-3218
 -Fem voc w/ ks, chops, exp, sks rock proj w/ solid material & expd plyrs. Infil Turner, Joplin, Paul Rogers, Little Steven. Erin. 818-994-2682
 -Fem voc/lyricist lkg for lurk rock band of the 90s. No drugs, no ego. 818-709-8726
 -Fem voc/lyricist lkg for lurk/rock band of the 90s. No drugs, egos. 818-709-8726
 -Great country male artist avail for demos. Randy Travis, Neil Diamond. John. 818-567-8326
 -Hey now, intense lead singer w/ many credits sks mel rock proj. You won't be sorry. David. 818-846-3309
 -Lead voc/frontman lkg for hard blues/rock band. Strong voice likes of Mercury, Waite, Gram, Rogers. Sly. 818-995-1738

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FREE CLASSIFIEDS

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•Singer, 20, kg for band or plyrs to play soulful dance music w/ feeling. Infil Motown soul, Rochester, Sam Cooke, Terrence Trent, etc. Falin, 714-964-5026
•Singer/sngwrtr kg for music first, everything else 2nd, Infil Crue, G&R, Tony, 818-761-3949
•Top studio voc. Wrkd w/ the best. Many yrs stage exp. Strong image. Mel tenor radio voice. Skg pro band. If you're totally outrageous call Joey, 818-791-3738
•Voc/guit, 19, strong lyricist, sks wring team in hopes of forming band. Skid, Aero, hint of Prince. Inexpd, kg for exp. Brit, 714-243-1508
•Voc/keyb/ast avail for wrkg T40 P/R, R&B or oldie. Well equipped w/ trnsd & ready immed to work days & nights. John, 818-505-1307
•Wild frontman, Coverdale, Tate, Queen. No short hairs, Yngweis, wannabes. Don't call unless you are a whole, giggling, band w/ LA exp. Rudy, 213-851-3358
•Young, attractiv fem voc who can dance kg for rap, R&B, funk, hiphop, pop producer. Free, 805-483-8888
•C&W voc, fem, sks wrkg band or newly forming band. 2-1/2 octv range. Owen PA, 213-255-9743
•Fem rock voc w/ image, exp & desire to make it to the top kg for srs band/musicians. 714-646-7083
•Fem voc kg for band. HR, metal, orig, pro image. Gd equip. Have 3-1/2 octv range. D/213-208-3329
•Fem voc nds fnci bckr to lincance demo proj. Karen, 818-285-2495
•Fem voc, srs & accomplishd, w/ record credit, skgpro, wrkg T40 band or wrkg keybst. 213-964-3409
•Fem voc, TV image. Sophisticated gorgeous blonde. Pop, R&B. Has material. Has had chart record. Connex. Sks band. Farrah, 213-654-7924
•Fem voc/lyricist kg for J/F unque emotional altrmtv band. Dedication a must. Infil Cure, Smiths, Siouxsie, Echo, early U2. Jennifer, 213-470-3350
•Fem voc/lyricist w/ powerful voice, great image/energy sks mel dynamic band w/ cmrci tunes. Expd only. Tracy, 818-343-2498
•Lng hr Hlywd area vox & gut. Both kg to J/F Metallica, Armored Saint, Metal Church act. Mark, 213-871-1149
•Male voc kg for pro sit. Infil Alarm, Dylan, Beatles. Lkg for already formed band w/ lots of compassion, humility, honesty in music. Alan, 714-823-6561
•Male voc kg to J/F creative intense HR band w/ diverse infls. Jane's, Beatles, Hendrix, Etc. Gd lks. Martin, 818-784-2354
•Fem fem voc/lyricist skg studio or wrkg club sit w/ band. Srs only pls. Styles R&B, pop. 818-785-6475
•Pro voc/sngwrtr/lyricist kg for estab wrkg cmrci rock band. Priting, recording exp. Infil Plant, McCartney, Collins, Perry, Anderson, Mercury, Roberti. 714-630-4764

•Sensual expresv intlligt, multi-dimnsi singer avail, Infil Morrison, Prince, Asbury. Sk atmospheric mood setting, strongly emotional HR format. Sammy, 213-851-5777
•Singer avail, male, w/ voice like James Taylor, Lou Reed, Gabriel, Mike, 213-969-1836
•Soloist, cleancut, energetic, hrd wrkg. Has new LP w/ recrdng co. Mjfr touring exp. Lkg for new mgmt, overseas bkgc. 213-652-8389
•Voc sks signed or almost signed band. Fem w/ gutsy warm 3-octv voice. I have 10 orig, outstanding prnc & dedication for success. Lisa, 619-942-3477
•Voc w/ recrdng, touring exp. album credits, great image, pro equip. Sks pro HR/FM sit. 818-347-8882
•Voc/sngwrtr sks estab band. Lots of feel w/ edge. Vernette, 818-712-9861
•Voc/sngwrtr, innovative showman, sks pro prgrs contemp rock proj. I.e., Gabriel, Shulman, Richard Sinclair, Bill Nelson, Dave Cousins. 818-767-4127
•Young gd kg Asian American male pop singer/lyricist w/ sensual voice sks composer/keybdsit. Infil by producers Stock, Aitken, Waterman, & Erasure. Warren, 213-839-3595

12. VOCALISTS WANTED

•Creative guit lkg for voc to collab to form grp. Srs pro only. Steve, 213-286-1623
•Dynamic fem voc wid for AO band. LA club circuit gigs lined up. Must have pro att. Irmsp, Infil Saide, Watley, Basia, Nicky. 393-3298 or 390-1857
•English producer sks fem singer/star w/ big voice & emotion for demos. Davis Keeling, 213-874-4346
•Estab altrmtv band skg 2 fem bckg vox for studio work, live gigs, possible tours. Some pay. A or M. 818-989-0574
•Fem voc wid for signed recrdng proj. Strong atmospheric rock w/ folk infls. No jingle singers, heavy rock or R&B singers pls. 213-285-9273
•Fem w/ soul for orig pop w/ mjr connex. Scott, 213-473-9638
•Forming HR band, style Dokken, Winger, Ozzy, sks pro quality male voc/sngwrtr. We have songs, lint, etc. Lkg for same. Bob, 805-251-8744
•Gloomy Zander type voc/rhythm gic wid. Young, shocking dark image. Att & style. Infil Trick, Ramones, early KISS, Cure. 818-980-7051
•Haunting voc/lyricist wid. Eerie mesmerizing atmospheres, ghostly dreamscapes, chaos, beauty, tension. Siouxsie, 4AD, Dead Can Dance. Ken, 818-342-4955

•Killer frontman ndd for HR band. Clean mel, gd range, lng hr Cdiks, Infil Crue, Aero. Must be willing to experiment w/ image. 818-953-7251
•Lead voc/sngwrtr wid for new band w/ pre-prod studio & lots of 24-hr time. Steve, 818-609-8462
•Lkg for David Coverdale, Sebastian Bach, Perymore McCarty. Lng hr, slg prnc. Srs pros only w/ extremly lng hr. Mike, 818-989-5447 or 818-989-4072
•Lkg for the voice & image of the 90s for mel HR band w/ same potential. Joe or Rhino. 602-325-2350
•Male voc wid for mel rock band, RARE TOUCH, must have image, slg prnc, dedication, range. No atts, egos, drugs. Srs only. 818-766-0381
•Male voc wid to collab & form band w/ guit. Crue, TNT, Dokken Infil. Must have showmanship, lint, image, Irmsp. Scott, 818-762-9242
•Male voc/frontman ndd immed. High range, lng hr, mel, high energy. Infil Rush, Queen, Tesla, TNT, Zep. Rich, 213-851-8190
•Pro voc w/ 4-octv tenor voice. Must have great groove feeling. R&R band. Joanna, 213-913-9305
•Publicist llaason for A&R rep to mjr lbl sks fem voc w/ att to develop for sophiscit altrmtv rock w/ cmrci snsbities. 213-861-3299
•R&KHA, powerful R&R band sks voc/frontman/lyricist. Write good. Mgmt, 818-957-4444
•RIFRAFF sks LA's best male voc/lyricist. Image, dedication a must. Progrs HR grp. Blue Murder, Racer X, Rycha, Jerry, 818-899-8709
•Singer wid for funk jazz band. Infil James Brown, Stevie Wonder. Have great soul voice. Mark, after 2. 213-323-1572
•STRAIT JACKET sks lead voc. Lk & att. Must k/a. Srs only. We have mjr contacts. Jim, 617-424-1733
•THE DIRT MERCHANTS lkg for singer. Into Jaggar, Johansson, Stewart. Must have gd R&R image & be really into Stones, R&B, blues. Jack, 213-413-8558

•Voc desprty ndd for out of state rock band. Fis have your act together. Jay, 818-998-7755
•Voc for Jewish rock band w/ funk edge w/ mgmt. Just completed Soviet tour. Summer Euro tour pending. Infil Grateful Dead, Petty, Gabriel, Winwood. 659-1784
•Voc ndd for diverse HR proj. Infil Trick, Blue Murder. Have producer connex, 48-irk tape awaiting your voice. 714-874-1052
•Voc wid for new proj w/ notable LA guit. Strong voice & superstar persnity. Style of EZO, Crue, Scorpis. 213-960-5789
•Voc wid for song oriented big hair, anything but typical, mdm sounding groove band. Intensity, intlgnc, creativity. Hlywd area. 18-24, Rob. 213-874-9654
•Voc, fem, wid. Cigarette smoking, fire breathing, glass chewing prefid. Inspired by Joan Jett to Wendy O. 213-989-9220
•Voc/frontman wid for HM/HR band. W/ Mgmt, bckg, lbl negotiations, name producer. Biging hr image reqd. Expd pros only. 818-783-9666
•3-pc mel metal band w/ groove. Lkg for singer w/ emotion, imagination & desire. Rick, 818-955-6500
•818's read no further. Zep, Zep, Zep. The 90s lacks them. Let's make up for it in the 90s. 213-938-3792
•Attrn: Glam-ish pretty boy, sleaz-ish stage freak of a howling sex god. Nd the coolest band in LA? 818-344-6645
•CIVIL RIGHT currently holding auditions for lead voc. Sugar/Trm guit a plus. 213-468-3919
•Creative voc/lyricist wid w/ energy. Infil Crue, L&R, Sugar/Cubes Smiths. Firs Mike, 213-931-0244

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-Etab blues based rock sks vocals Jagger, Stewart, Tyler, Muddy Waters, Sly Stones. We have mgmt, demos, gags, Andy/Frank. 213-876-5195/213-874-9327

-Etab metal proj, top plays, great songs, prv studio, bckg. Different. Sks pro voclncist w/ image. Recrdng/ touring stl. Pros only. 818-909-7075 or 213-876-5385

-Etab proj sks HR voc lkg for top notch stl. At. Image a must. John. 818-359-3081

-Fem singer for recording. 18 or younger. Unique lk. Power 106 style. Photo, tape. Pro only. 213-650-9769

-Fem singer/sngwr/dancer skg 2 of the same for Ronettes mis Vinelli mis Mary Jane Girls trio. Kly. 213-944-7107

-Fem voc w/ wide range, loves world music. Has sense of silly. Loves material. To join entho-progrsv band. Jilt. 213-467-8407

-Fem voc, 18-25, wtd by producer/sngwr w/ tons of hit material. Style Karen White, Abdul, Vestia. 213-750-9757

-Forming pro quality HR band, style Dokken, Winger. Ozzy sks male vocrsngwr who fits. Dedication, image. Jilt, style. Jim. 818-761-9697

-FRENCH MARBLE BALLEONS sks M/F voc. Demo. 8x10 glossy, bio to POB 314, San Gabriel, CA 91178

-Guit reqs image conscious voc to collab on dark, intriguing, euro-ish yet contemp sound. Sylvian. Smiths, TFF yet open minded. Johnny. 818-724-9324

-HIGH VOLTAGE sks real singer to tour w/ Jovi. Only band in LA w/ image. Infi Jovi, Boston, Aero, KISS, Randy. 818-367-0874

-HR band sks tintd male singer/frontman to make our hit material into hit songs. No flakes. Srs only. Have mgmt. Andy. 574-7295

-Ian McCullough, Richard Butler, who dubs on guit. Strong unique voice, gd lyric ability, gd att. REM, Echo, Pixies. Srs only. After 8 pm. Jell. 213-461-7438

-LA's coolest headlining band sks incredibl frontman w/ Crue, Guns & Pretty Boy Floyd image. We have mgmt, lbi int. 818-999-0154

-Lead voc wtd for funk/rock band. Must be srs. 18-24. Lkg to have image & equip. 818-884-9167

-Mgt for lrm bckg singer. Gd ixs, sex appeal. Able to dance very well. 397-8263

-Male singer/sngwr wtd. Deep thinker. Strong voice. Insp, image a must. Heavy blues based rock. Jim. 818-997-1926

-Male voc/frontman wtd for P/R band w/ lbi & mgmt int. Infi Babies, Choirboys, Springfield. 24-30. No smoking, drugs. John. 818-840-9131

-Male vocrhythm guit for metal band w/ mjr lbi int & 2 indie releases. Org concept. Image, exp a must. 714-826-2798

-Met HR band sks high energy voc. Image, wrng skills a

must. Joe/Brad. 602-296-1544/602-296-1776

-MIDNIGHT PARADISE, estab HR blues band auditioning lead voc/sngwr. Must be responsible. No burns, drugs addicts, alcoholics nd apply. Victor. 213-483-9432

-Mjr lbi act sks male vocrhythm frontman for totally org rock sound. Infi Farrell, Tyler, Hendrix, Plant. Tapes, exp avail. 213-467-4827

-MR. DANGEROUS sks lead voc/frontman w/ iks, voice, sense of humor to complete cmrcl HR band. Jvs, Trick, Halen, Fun, Fun, Fun! 818-345-0426

-Nd singer. High/low ranges. Like Rycha, Asian Steel, Metal Church, Flotsam, Powerful medieval org band. No artatues. Mark. 213-865-6876

-Nd voc w/ very gd voice who can stretch. Ben. 213-463-7894

-Orig male singer wtd. Have creative lyrics, progrsv rock music entirely composed/producer. Must be able to sing over complex harmonies & arrangements. Dave. 213-425-9851

-Pop band lkg for singer w/ unique voice. Style of Gabriel, Sting, Elton John, Randy. 818-782-9790

-Pro Boston lead guit/sngwr sks male voc to start new proj. Aero, Mr. Big, Mark. 213-851-6643

-Pro guit/rm auditioning male voc. Image import, tint a must. All org. mel, bally rock. Tony. 213-949-5510

-Producer/ranger/keybdst sks male vocs for demo work on spec. Jeffrey Osbourn, James Ingram style. Possible recd deal. Aaron. 213-465-1684

-Provocative fem bckg voc plus rhythm guit for M/F rock band w/ mjr lbi deal. Twisted humor, equip, irmpessential. Kate. 213-821-9235

-R&R band in Spanish sks Spanish lead singer. Infi Miguel Mateos, Sola Stereo. 213-837-4279

-R&R band sks male voc w/ sngwrng capabilities & gd stg prnc. Srs only. Adrian. 818-248-5733

-Sngwrng lkg for great singer to complete pop band. Infi Gabriel, Sting, Collins. Own unique style. Males only. Randy. 818-782-9790

-STRANGELOVE sks vocrfrontman. Infi HR, funk. 818-353-6078

-Tintd voc wtd by composer w/ B-trk studio. Must be lntd & srs. 213-737-5569

-U.S. STEEL sks HR cmrcl voc w/ lng hr. 213-461-5498

-Voc wtd by forming progrsv rock band. 213-469-9210

-Voc wtd for BARNUM & BAILEY, prgrsv gd rock band of the 90s. Estab relocated band from East Coast. Srs pros only. Chris. 213-851-6246

-Voc wtd for funk/rock band. Must be srs. 18-24. Must have image. Jason. 818-884-9167

-Voc wtd for HR band. Journey, VH style. Have mgmt, mjr lbi int. 818-763-4886

-Voc wtd for org cmrcl rock band. Lkg for tm plyr w/ pro att. Clayton/Bobby. 818-988-1571/818-901-7128

-Voc wtd for pro blues based HR act. Must relocate to Phoenix, Steve. 602-423-9851

-Vocrfrontman nnd to complete srs org rock band. Infi Boston, Giant, Kansas, Yes. 818-704-9742 or 714-992-2066

-Vocrfrontman wtd for HM band w/ mgmt, lbi negs, name power. Big lbi hr image reqd. Expd pros only. Tapes, rcd to POB 55696, Sherman Oaks, CA 91413

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-Voc/sngwr/w/ star qualities wtd by baddest org HR band in the west. In COMMAND, Pro only. Ron. 714-636-0528

-Wtd: Fem lead voc for for srs dance band. Tour for big money. Fir. 213-850-1351

-Wtd: HM powerhouse to front awesome proj. Prv studio, PA, lng, great songs, image. Touring, recrdng stl. Pros only. 818-909-7075 or 213-281-9995

-Wtd: HR g' front funk man, master blaster, w/ a message who can carry a tune & do the time. Kim. 459-9375

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13. DRUMMERS AVAILABLE

-Drmr avail. Infi Bonham, Brzezki. 213-222-5494

-Drmr sks band or musicians into Angel City, Cruzados, Broken Homes, Kings/Sun. If you haven't heard of these bands, don't call. Jessa Cuervo. 818-337-3438

-Drmr, 21, sks band. Infi House Martins, Smiths, 60s. Gd equip, insp. Kevin. 805-583-1862

-Drmr, 23, sks to form band. Infi Jezebel, Power Station. Cmrcd only. No gloom. Great equip, att, desire. 818-760-3379

-Drmr, rock, blues jazz. Sonor drums. 20 yrs exp. Xit record. Avail for studio or live perf. Ex-Berklee musician. Doug. 818-568-1787

-Drmr, veteran LA. Infi Watts, Starr, Moon, Bonham. Eves. 213-559-1748

-Expd drmr skg pr estab band. Vinyl, video credits. Tour exp. Voc ability also. Lng hr image. Infi Aldrige, Lee, Smith. Kevin. 818-609-8762

-Explosive physicl funk rock band sks badass drmr, 18-24, who doesn't believe in luck. Infi Brains, Peppers, Prince, Nick. 213-874-9879

-Fem drmr sks T40 or wrng slt. 213-469-9210

-Groove drmr, xit chops/meter & sound. Avail for recrdng pr & live gigs. Pref funk, rock, jazz fusion or R&B. Pros only pls. John. 818-894-8270

-MIDI drmr avail w/ full MIDI studio. Vinile. 818-980-9351

-Pro drmr avail. 3 albums credit. Wide voc range. Pros only. 213-821-9177

-Bashing drmr sks band to smash LA scene. Till death or superstar! Infi Crue, LA Guns, no speed. Sylmar. 818-367-3179

-Drmr avail for T40 bar band. Also does weddings. Expd w/ Beatles, Bruce, Seger, etc. Satch Mahoney. 818-773-8920

-Drmr lkg for HM band. Infi Mickey D., Lars Ulrich. Zig. 818-985-8134

-Drmr, 16 yrs exp, gigs/tours, sks work or band. Jazz, fusion, latin, inf. Roland or Jilt. 213-851-2334

-Drmr, 21, sngwrng/prgrmr. Bozzio, Duran. Sks high energy P/R band. Shawn. 714-773-0646

-Drmr voc avail for org band. Infi Costello, Crenshaw. Chris. 213-652-7166

-Drum prgrmr w/ Roland R-8 drum machine avail for demo or record pros. Bill. 213-874-7118

-Fem drmr sks pro unique proj that's lincly backed. Studio exp & bckgrnd vox. All styles. Pts no HM or drugs. Trisha. 818-881-3607

-Latin perc avail. Jazz fusion, samba, Afro-cuban. Latin fusion. Lamano Caliente Cubano. Oscar Borrero. 818-353-5839

-Pro quality HR drmr & guit lkg to J/F band, style Dokken. Winger, Ozzy. Have songs, lnt, etc. We are ready. Bob. 805-251-8744

13. DRUMMERS WANTED

-Drmr wtd immed for pro stl. Totally org lk/ high energy English oriented R&R band. Infi Pistols, Iggy, Iodol, Ramones. 818-845-0175

-Be our hero. Srs, happy, solid drmr w/ gd feel wtd. Hair don't matter. Cougar, B/Dears, Cowboy Junkies, REM, Straits. Doug. 213-826-7330

-Bonahm-type lng hr, spare plyng hrd hitter. Mid-20s for Heavy HR band w/ fem voc. Santa Monica. 213-859-2231

-Canadian HR band w/ lbi & mgmt deal req hrd hitting drmr w/ image. Larry. 604-685-0818

-Charlie Watts, where are you? THE SCRAPES nd you. Rockin tunes. British lks. Gigs galore. What are you waiting for? Steve. 213-652-6804

-Christian metal act auditioning sharp schooled drmr. Pro exp plyrs only. Vinnie, evs. 213-640-2171

-Christian metal act auditioning sharp, schooled drms. Pro, expd plyrs only. Vinnie, evs. 213-640-2171

-DEN OF WOLVES sks career minded pro drmr. Tape, bio, etc/o Jann Denmark, 11684 Ventura Blvd., Ste. 837, Studio City, CA 91604, 805-264-2605

-Drmr nnd by moody, painfully dark emotional band. Image very import. Shows pending. You're all we need. Infi Strains, Swans, Lords, Sath. 818-781-2911

-Drmr nnd. Gd timekeeper, great w/ speed, changes, grooves. Org material w/ dfrmt style. Theolynn. 213-663-6516

-Drmr nnd. Real srs. Soul to soul. Cure, Police, Marley, Rush. 213-208-0456

-Drmr to complete new age rock grp. SHADOWFAX. Must be able to play rock to jazz. Pros only. Dave. 818-578-1449

-Drmr w/ large clean kit wtd for estab mel progrsv HR band. We have rehrl studio, bckg, promo. Infi Peart, Aldridge, Phillips, Palmer. 818-563-2701

-Drmr who can play AC/DC songs w/out speeding up nnd tone or orig tone & glory stl. After 8pm. 818-564-0814

-Drmr wtd by artist for upcoming atmvl rock proj. Srs plyrs only. 213-257-1195

-Drmr wtd for audio genius, visual chaos power grp. Designed to slap this world in the face. TVTV's world HQ. 213-413-6363

-Drmr wtd for band w/ gd songs, Infi Replacements, Concrete Blonde, Thelonus Monster, Pixies, Danny. 213-558-4030

-Drmr wtd for fem voc-oriented R&R org band. Gd bckg vox, image & att. Infi Heart, Yes. 372-3119

-Drmr wtd for grp w/ mgmt, producer, studio, mjr lbi int. Infi Gabriel, Genesis, Floyd, U2, Rush, Craig. 714-529-8220

-Drmr wtd for mel HR band. VH, Boston, Whitesnake. Demo, vinyl, industry contacts, plenty of tunes. Lng hr & dlt bass pls. Brian. 213-851-4187

-Drmr wtd for new proj w/ notable LA guit. Heavy & simple. Superstar persnality a must. Style of EZO, Crue, Scorp. 213-980-5789

-Drmr wtd for org R&R band. Infi blues, R&B, mel & straight ahead rock. Ira. 213-659-1951

-Drmr wtd for R&R band. Must be groove oriented w/ tech chops. Top mgmt, lbi int. Pro musicians. 213-913-9305

-Band wtd to join Dolls, Ramones, Dead Boys type band. If you can keep time, hit like no tomorrow, you're the wayne. 213-469-6031

-Drmr wtd to join HR proj. Must be dedicated, expd. Willing to commt. No drugs, alcohol, egos. Veteran musicians. Lkg for same. Pete. 818-986-4669

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•Acous/elec band w killer songs ala Beatles/Zep/Bowie
sks dmr w euro lng hr image. Infl Ringe, Watts, Bonham.
Mgmt, attrny, lbi int. airply. 818-763-3625

•Are you glam, skinny, have lng hr & love cmrcl pop-ish
metal? Have perf meler & lean fast? 818-344-6645

•Aitt: Dmrs. HR band sks dmr w sexy moves & lks.
Band has mgmt, lbi int. Pros only. Greg. 818-955-8953

•Christian dmr nrd for non-ministry HR band. Deal
closing. Wade. 818-980-7393

•Country singer/wtr. BML. lkg for dmr for showcasing,
studio. Traditional & contemp. Vox a plus. Rick. 818-567-
4657

•Creative dmr nrd for band forming. Eno, Gabriel,
Cocteau, Siouxsie, Midnight Oil. Solid time & sense of
dynamics import. Ken. 818-342-4955

•Creative dmr nrd w exp. Infls Cure, L&R, SugarCubes,
Smiths, Firs. Mike. 213-931-0244

•Dbl bass dmr, style of Aldridge, Castranova, nrd by mel
HR band. Mitch. 818-759-0049

•Dmr nrd fast. Have LP, gigs. Infl Ugazi, Sonic Youth, Big
Black, Mud Honey, Brian. 213-389-8966 or 818-842-2275

•Dmr nrd for popular LA alt rnb band. Recording/live. Infl
Damned, L&R, Siouxsie. Gd att & reliable. Tony. 213-938-
2019

•Dmr nrd for rock act. Infl Beatles, Stones, Lou Reed, T.
Rexx, Mott, Replacements, Petty, Jim. 213-656-8910

•Dmr wtd by artist for upcoming artsy, altmtr rock proj.
Srs plyrs only. 213-257-1195

•Dmr wtd by k/a band w/ melodies & groove. Tm plyr a
must. Infl KISS, Crue, Kicks Chns. 818-994-4782

•Dmr wtd by rock band. Infl Echo, REM. James. 213-463-
0521

•Dmr wtd for AFTERMATH, estab band that's been doing
early Stones covers, etc & is now developing orig in this
style. John. 213-867-9912

•Dmr wtd for altmtr dark rock band w/ driving powerful
sound & 24-trk album. Infl Cure. 818-980-6135

•Dmr wtd for English, pop/punk band. Immed gigs avail.
Hustion. 213-739-8599

•Dmr wtd for funk/rock band. Must be srs. 18-24. Must
have image & equip. 818-884-9167

•Dmr wtd for hrd driving, non-metal, song-oriented band.
Must hit hard, be srs & dedicated only. Andy/Mark. 213-
876-0871/213-443

•Dmr wtd for mel cmrcl band. Must have young lng hr
image & be srs. Tommy. 714-772-8728

•Dmr wtd for org HR proj. Infl Aldridge, Bonham. Deal
closing. No more flakes pls. 818-831-2952

•Dmr wtd for psychid infl R&R band w/ pwrfl sound &
mgmt. 24-trk record pending. 818-980-6135

•Dmr wtd for sleazy, lng hr, gd lkg, scumbag family.
Beeper. 213-313-8348

•Dmr wtd for solid pop band w/ mjr connex & bckg. Exp.
gd image, sig prsnc a must. Dbl bass a plus. Infl Whitesnake,
Skid, Flyche. Patrick. 344-7199 or 342-3310

•Dmr wtd for vampire horror rock band. Dedicated, srs
only. Tracy. 818-901-0987 or 213-617-8650

•Dmr wtd, simple, heavy Tommy Lee style. Must have
deep wood, snare & killer black dbl bass lks. Must be gd lkg,
rude, heterosexual. Pros only. 213-96-5789

•Dmr wtd, AO exptml progrsv rock band. Infl Gabriel,
Eno. Many contacts. Gigs in March. Bob. 213-860-7822

•Dmr wtd, New band sks simple solid dmr w/ gd groove,
meter. Must be tm plyr. Infl U2, Cure, Minds, Robert. 213-
876-6357

•Dmr wtd, Tribal, heavy palms. Must feel & be dark &
altmtr. Haskins, etc. 213-874-1432

•Fem dmr wtd for rock band. Must have exp & gd att. Alan.
213-851-3494

•Fem skln basher not afraid to play HM for all girl band.
Must be reliable, have equip, wheels, LB/OC areas prfd.
213-439-7985 or 213-531-7959

•Funk rock band sks srs & committed dmr. Chris or Mike.
213-665-4735

•Gothic pop punk band nds dmr now. Altmtv sound.
Tony. 213-938-2019

•Gult, 28, in West LA sks dmr who can contribute & help
produce multi-ix rock & metal compositions. Infl Floyd,
Rush, Yes Paul. 213-841-2395

•Hard badass dmr wtd for crunchn rock band. Infl
Motorhead, Zodiac, Sound Garden. Equip, drive, att. No
time to lose. 213-962-1957

•HAUNTED GARAGE sks versatible, horrifying, heavy hrd
hitting dmr. Lbl, euro tour in the works. No dopers, flakes.
Infl Sabbath, Cooper, Surfers, Black Flag. 213-463-5258

•Hwyd's hottest band. BAD ATTITUDE, sks powerhouse
dmr. Fierce image, hunger a must. 213-655-7190

•Hut bass forming band. Infl Who, Bowie, Poison, Hanoi,
Stones, Cult, Love, Electric, Bozzio. Must have income, be
reliable, gd hygiene. Erik. 818-760-8047

•Hrd hitting, solid rock dmr wtd by gult to form mel HR
band from ground up. Infl Dokken, Scorpis, MSG. Srs prs

only. 818-985-1271

•HUNTER aka ohnmml dmr. Must have newer, SOTA
gear. Bckg vox. Xlt meter, chops, image. Total dedication.
Ready to showcase. Infl Kansas, Boston, Europe. 818-
988-6738

•IVORY BLUE. mel HR band, nds dbl kick, hot lck, lng hr
dmr. We got stunning lks, sharp hooks. 25 or less. No
drugs. 213-874-1410

•JAGGED EDGE sks k/a dmr for immed recrdng/teasing
sit. 213-876-5385

•LEATHERWOLF now auditioning dmrs. Tape, pic, bio
to 17200 New Hope, #228B, Fountain Valley, CA 92708

•Mel HR band w/ rehrsl spc & hgh energy, orig songs. Sks
dmr. Infl Alex VH, Tommy Lee, Peart, Chris, Vince, after
7:30 or weeknds. 213-876-8484

•MUGSY nds hrd hitting prog conser for HR ala
Stones, AC/DC, Aero. Pros only. Dave/Tom. 213-323-
7542/81-780-6323

•Powerful dmr nrd by creatively heavy rock unit. Pro att,
image, gear only. Aggrsv indiv ala Rockenfield, Ulrich.
Don't waste our time. 818-240-9177

•Progrsv rock ensemble, infl Kansas, ELK, Yes, sks
dmr. 27-37. Must read, be cmfrtbl/confident w/ro to click.
Michael. 213-258-5233

•Straight ahead power rock dmr wtd by HR band w/ punk
edge. Cmrcd & college airply. Pros only. Diana. 213-469-
0757

•THE CATHERINE WHEEL sks dmr or perc w/ animal
instinct as well as discipline. Infl Bowie, BauHaun, Roxy,
Speciman. 818-985-8133 or 213-389-5686

•Top pro dmr wtd for grp w/ mgmt, producer, studio, mjr
lbi int. Infl Gabriel, Genesis, Floyd, U2, Rush. Pros only.
714-529-8220 or 818-772-2385

•UNORTHODOX sks hrd hitting, dbl bass dmr. AO music.
Have spnsr, mgmt, dedicated musicians only. Joanne.
213-694-1174

•Young sman band w/ gigs sks enthusiastic dmr w/ tmstp.
Infl James Brown, Zep, Heads. 213-652-1765

•Dmr wtd. Dark glam, black leather, spiked heel image.
Infl old Motley, KISS, Alice. 818-594-2191

•Dmr wtd. Fast P/R. Trying to get gig ready. Harvey. 818-
982-8037

•Dmr wtd. Small prt for song oriented big harv. anything
but typical. mdr sound, rock band. Intensity, intlgnc,
creativity. Hwyd area. 18-24. Rob. 213-874-9654

•Elec dmr/stndup lbr w/ mdrn image wtd for altmtr
dance act w/ inde lbi. Studio work, live gigs. A or M. 818-
989-0574

•Rock City Angels btl, founding member. Sks dmr to
bring org blues infl R&R band into Stones, Stooges,
Sateilites, blues. Andy. 213-876-0146

•Exptl dmr wtd for org rock grp. Infl Gabriel, Fixx, Jeff.
282-4884

•Extimly pro dmr wtd for prominent band w/ album, lbi int,
lng hr, exceptional meter, vox a plus. Days. 818-787-2071

•Fem dmr nrd by fem blues heavy rock band. Must have
xlt timing, gd att, dectn. Vox plus. Infl Maiden, Joplin, Zep,
Raging Slam, Dhuslie. 818-994-4952

•Folky, pop inde band w/ 2 records out nds brilliant, very
solid dmr now. Church, Cure, Downy Milkew. John. 213-
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•HUNTER sks phenomenal dmr. Must have Mueller
SOTA gear, sing, xlt meter, chops, image. Total dedication.
Ready to showcase. Styles: Kansas, Boston, Europe. 818-
988-6738

•Lkg for annoying dmr. Must be young for bluesy speed
metal band. Tony/Adrian. 213-857-0601/461-216

•Missing, East Coast dmr. Rock, reggae, various styles.
19-25. 213-381-7681

•Ndd one funk dmr for slammng funk rock band.
Showcasing. Infl Prince, Sty, Hendrix. 213-453-0248

•Perk nrd, Acous & elec. Must be soprano harmonies. We
have equip. Srs proj w/ well-estab artist. 213-408-1217

•Perk wtd for org creative groove rock band sks success.
David/Warren. 818-881-6319/818-798-1556

•Powerful dmr nrd by creative heavy rock unit. Pro att,
image, gear only. Aggrsv indiv ala Rockenfield, Ulrich.
Don't waste our time. 818-240-9177

•R&R band nds pro dmr. Must have att, ability & equip.
Craig. 714-529-8220

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14. HORNS AVAILABLE

•Atto & tenor sax sks wrkg band. Soul, blues, funk all my
specialty. Lots of exp. Pro sits. only. Erik. 213-445-9292

•Flutist avail. Elec/acous. Jazz, classical, R&B, pop.
reggae. Also alto sax. Avail for all pro sits. Rick. 213-467-
6944

•Exp & versatible sax from East Coast avail. Very versatible.
Reads. Lorenza. 818-362-8571

•Hrd tenor sax/flute plyr avail. Pros only. Art. 213-455-
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bands. Xlt reader & soloist. Craig. 213-294-6404

14. HORNS WANTED

•Sax wtd for funk jazz band. Mark, after 2. 213-323-1572

15. SPECIALTIES

•Artist/designer avail for yr artwork. Let me do your logo.
Cint. 213-960-7635

•Bebop violinist w/ exp in latin, rock, swing, more. Avail
for clubs, recrdngs, videos. Gd equip. Elec/acous. David.
213-665-1398

•CARTOONS, premiere glam rock band of the 90s sks
mgmt, incl bckg to get the job done. Photo, demo, club
dates. Johnny. 213-483-8626

•Dmrcm techroadie avail. Expt & dependable. Rich. 213-
851-8190

•Fem sngwtr/wts to form all girl rock band, BLACK LACE.
Must have rock image, be pro, gd att, no drugs. Tammy.
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Mort. 213-662-3257

•I want to work in a recording studio. Will accept position
as Assist or intern. I have some exp. Alan. 213-851-3494

•Lkg for band to share lockout rehrsl spc. Must be honest
& reliable. 818-845-1915

•Music video director who wts to bld his sample reel will
direct your music video free. Some production costs apply.
Richard Wilson. 818-783-9251

•What happens when you throw Roneets, Vinelli, Mary
Jane Girls in a blender? Fems who sing, dance, write. Kiy.
213-944-7107

•Wtd: Music bk agent, & mgr for recrdng artist. Bob Star.
213-962-3862

•Wtd: Person w/ house to share. I have complete 8-trk
studio w/ lots of pro outbd. No habits. Gary. 818-769-2105

•3 foots w/ a purpose sk Brian Jones incarnate. 213-467-
8626

•Accomplished voc/composer. Orig repertoire, unique
soullul tenor voice (G. Michael, R. Nevil, James Brown),
sks quality arranger/lyricst w/ studio for record deal proj.
Francisco. 213-876-9321

•Attr: A&R personell. Fresh for 1990. VIOLET RUMBLE.
Style similar to Depeche, Art of Noise. Ready to record
deal, mgmt, etc. Chris or Steve. 818-361-2600

•Beautiful blonde fem singer in signed band sks recd
exec or music artist for advice. 415-388-5360

•Cellist from Bach to funk. Acous simplicity or elec ltr.
Improv. Versed in perc, gutt, keys, vox, etc. James. 874-
4769

•Chameleon/Capitol Records artists. THE NUNS, sks
mgmt/bckg for record release in March. Jeff. 415-381-
9094

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•Exptl pyrotec & roadie wtd for local shows. Pay. Bg
band. 213-652-8667

•Gutt tech avail. Will tv. Also exptd on many gutt systems.
Have truck. Speak Fluent English & Spanish. Javier. 818-
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•Harmonica plyr sks blues rock band. Also studio fill-in.
Bckg voc harmonies. LA area. Johnny S. 213-285-3130

•Informing wtd concerning DJs associated w/ dance
music. record pool. Steve. 818-361-3765

•LAUGHIN' BLACK now offering ltr ptrnrships in band of
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•Music video producer/director & crew avail w/out pay to
film M-TV quality video for right R&B or rap dance band.
Production costs apply. 213-372-8688

•Musical grp promoter wtd to set up gigs for wrkg band.
No pay to play. Harvey. 818-982-8037

•NASTY 13 nds 2 crew members for local shows. Easy gjs.
Cash paid. 213-274-4770

•Sound engineer avail for live studio work. Indiv prjs
welcome. Hrd wrkg, creative, musical. James. 818-980-
7101

•WEAPON, HM band w/ album, airply, currently playing
Strip, sks mgmt &/or incl bckg. 818-891-2175 or 818-702-
0355

•Wtd: Wayward string plyr. Objective: Chamber music
that grooves. Acous w/ hand drums & perc, elec that bites.
Open to suggestions. James. 213-874-4769

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soullul tenor voice (G. Michael, R. Nevil, James Brown),
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Francisco. 213-876-9321

•Attn Sngwtrrs. Lkg for hit R&B rap songs. Up tempo.
Alan. 818-998-2643

•Bob Star, willput lyricst to hit instrumentals & recordings.
213-962-3862

•Keybdnt w/ complete MIDI studio avail for song demos.
David. 818-955-8476

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type material immed. Male voc w/ strong connex waiting to
be utilized. "Thriller J". 213-969-1791

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creative proj in nd of material. 276-7880

•SGA member. Has 60 songs in current catalog. P/R,
R&B, new age material. Music/lyrics. Sks diverse publisher.
Jonny G. 818-505-1307

•Sngwrtng duo has cmrcl and/or altmtr pop material
avail. The Eddisons. 213-668-1658

•Sngwtr/gutt voc sks same or piano to collab or possibly
perform. P/R, R&B. Organized, Trained, Pro. John. 818-
507-9285

•Sngwtr/lyricst sks partner. I trained, you finish. CHR
appeal. NAS member. Glenn. 213-876-2294



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