

Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

**TEN COMMANDMENTS OF COMPUTERS
PERSONAL COMPUTER COMPARISON CHART**

- **Philip Glass: *Classical Gas***
- **Wendy Carlos: *Switched Off Pop***
- **Rod Firestone: *Rock Rebel Turns Hi-Tech Author***
- **Shel Talmy: *Raunch-Rock Producer Goes Digital***
- **Green on Red's Dan Stuart: *Beer Drinking in Austin***

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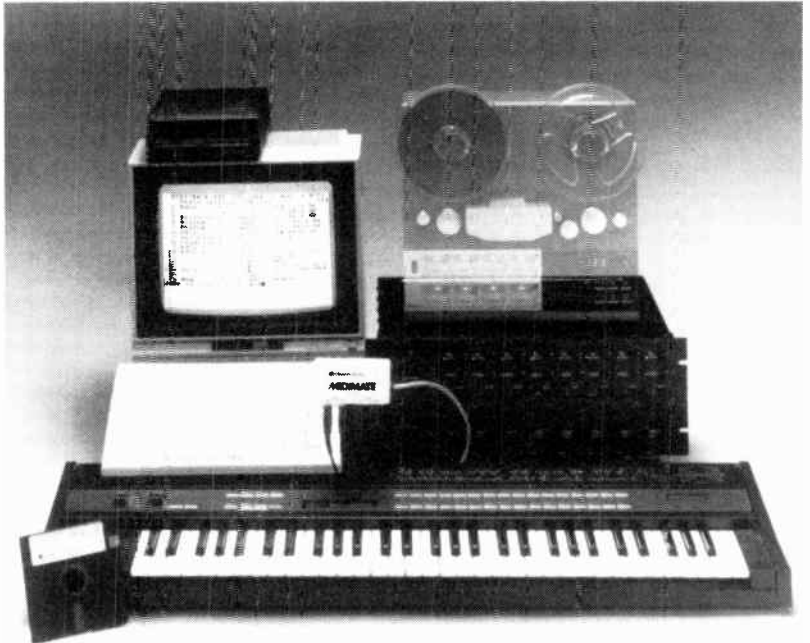
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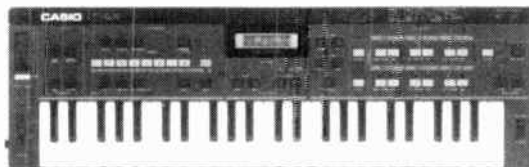
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Vol. X, No. 10

May 12—May 25, 1986

FEATURES

We're currently in the midst of the Computerization of America—there's no disputing it. Whether this revolution is good or bad is now irrelevant—as a Big Idea, the computer has all the inevitability of the wheel. It's simply too good at too many tasks to be shortlived. Some of these tasks the computer is good at are *creative*, at least to the degree that creative people make use of them in their processes. To some artists and artisans, this use of the computer would seem to sabotage the purity and humanity of artistic expression. But beneath that attitude lies a basic fear of the unknown. This issue addresses that fear.

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PUBLISHERS

J. Michael Dolan

E. Eric Bettelli

GENERAL MANAGER/ADVERTISING DIRECTOR

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Bud Scoppa

ASSOCIATE EDITOR/NEWS

Kenny Kerner

REVIEW EDITOR/CLUB REP.

Bruce Duff

ADVERTISING/PROMOTION MANAGER

Gary Allen Shay

ADVERTISING/PROMOTION

Nick Paine

CIRCULATION MANAGER

Laura Brandt

COPY EDITOR

Karen Burch

RADIO EDITOR

Kenny Ryback

AUDIO/VIDEO EDITOR

Billy Cioffi

PRODUCTION

Drew Cobb, Art Director

Elaine B. Farris, Typographer

Ron Fritcher, Graphics/Illustrations

Brian Talley, Illustrator

CONTRIBUTORS

Guy Aoki, John Bitzer, Iain Blair, Randal A. Case, William J. Clodfeiter, Ronald Coleman, Mark Gordon Creamer, Todd Everett, Michael Fremer, Sue Gold, N.D. Groov, Kevin Henry, Lawrence Henry, Steve Hochman, Tom Kidd, Steve Kozak, Melinda Lewis, Jim Maloney, Murdoch McBride, Darryl Morden, David Nathan, Frankie Nemko, Lydia Piper, Richard Sassin, Chris Stevens, Roy Trakin, Katherine Turman, Scott Yanow

PHOTOGRAPHERS

Lesley Campbell, Ed Colver, Kristen Dahline, Janiss Garza, Glenn Gross, Abe Perlestein, Janet Van Ham

CORRESPONDENTS

Bonnie MacKinnon (S.F. Bay), Brian McGuire (Wash.), Laine Medina (Orange County), Andy Schwartz (N.Y.)

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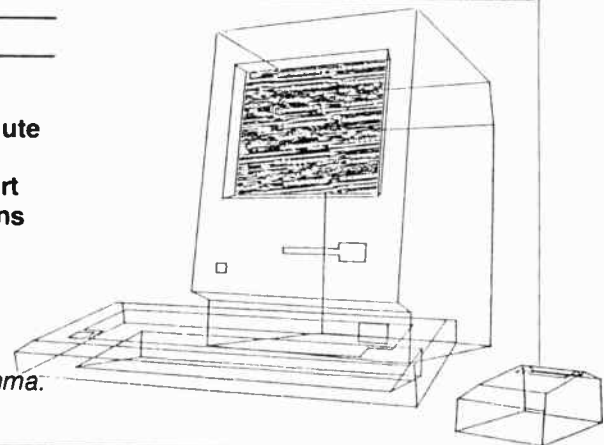
MAIN OFFICES

6640 Sunset Boulevard, Suite 201

Hollywood, CA 90028 (213) 462-5772

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

Member:



Feedback

Quizzical Graffiti Kidd About It

Dear M.C.:

An article like Michael Fremer's ("The Strange Case of the Missing Member and Other Album Art Controversies," April 14) certainly invites many additions to the censored honor roll. Two significant omissions certainly are the airbrushed Aryan maidens on the Roxy Music *Flesh and Blood* album (the poster for the LP displays them in all their nipped glory), and the first Sons of Champlin album. The Sons story is a classic. This double album was a rather undistinguished hippie swirl of colors and tiny phrases and graffiti. After Capitol had pressed up whatever initial batch of records was going to constitute the first run of Sons albums, somebody finally discovered all the little "fucks" and "shits" all over their album covers! I can imagine the mad scene long into the night as no doubt many disgruntled staffers were made to scratch out all the offending words on every album cover. Look carefully at that old copy of the Sons of Champlin album and you'll see those scratches; surely no labor of love!

And two corrections: *Beggars Banquet's* graffiti bathroom cover was never issued in any country originally; the invitation cover was substituted for release. And Rod Stewart's debut album in the U.S. was always an invitation cover, and it has always been a blurry old man in the U.K.

Stephen M. H. Braitman
Amorous Records
San Francisco, CA

Ed. reply: Fremer had a response; unfortunately, it wasn't fit to print so we censored it.

Bigger Than Guns N' Roses

Dear M.C.:

Karen Burch took what seemed to be a very difficult interview and turned in an entertaining feature on Guns N' Roses (April 14).

Rock certainly has its share of difficult attitudes—a posture of adolescent rebellion is appealing when we decide to party. But there is something unsettling and unappealing when a group begins to insult and demean any part of its audience—even such an "institution" as the *Music Connection*, or a person such as Karen Burch.

Much more impressive, I feel, was the fact that in spite of the abuse, Karen didn't get angry or intimidated. Instead she presented the band as they would be presented. She let them speak for themselves. It is nice to see that the *Music Connection* can be bigger than the subjects of its articles.

Stephen M. Scappa, M.D.
Beverly Hills, CA

Dear M.C.

Lately I've been hearing from quite a few people mentioned in my L.A. Explosion article (March 17), and even more who somehow slipped through the cracks of my research.

My original intentions were just, I thought, I would write about the embryonic state of the Los Angeles club circuit, this being the tenth anniversary of punk and all that, as sort of a map to its resurgence. In my altruistic pursuit, I hoped to draw attention to the founding fathers of my past, current, and hopefully future good times. People like Bob Willingham, Lewis Cammarata, Roger Prescott, Jeff Jourard, Louren Molinaire, Peter Case, and Tim McGovern have become friends, bandmates, and confidants through my years as a performer. (I first hit the circuit in 1979). I wanted to revitalize sometimes sagging, sometimes dormant careers. I wanted to say "thank you" in the best way I knew how.

It became evident during my writing that several old wounds had yet to heal, as witnessed by Kim Fowley's recent harassment of Attack. I never expected so much dust to still be unsettled. Rhino Records' Gary Stewart makes several valid points in his decent letter, and for any digressions on my part I am truly sorry. Much information was taken (necessarily) secondhand, and not everybody involved during this period of activity was as fully aware of what everyone else was doing, as some might think they should have been.

This is all water under the bridge, of course. What is important is not the longstanding feuds which seem to be resurfacing, nor the questions of who actually did what when. The important fact is that the L.A. Explosion took place, and for its very occurrence we all owe a debt of thanks. Support the Nolte Brothers, the Wanderers, Attack, Silver Tears, Route 66, Sado No, Burning Sensations, and anybody else doing more than what passes these days for "salable." What is salable is what people will buy, and I, for one, intend to repay my debt in record purchases.

These people (the Zippers, Pop, Dogs, Last, Motels, and Nerves) brought real rock & roll (sorry, Kim) to one of the largest, and most jaded, cities in the nation. Setting out with nothing more than an undying aggression and a belief in themselves, they created a framework, a scene, that somewhere along the line mutated into the record company showcase circuit that we know today. Rock & roll will live again, however. The L.A. Explosion bands have shown us how to breathe life into its quickly cooling corpse. Now the rest is up to us.

Tom Kidd
Hollywood, CA

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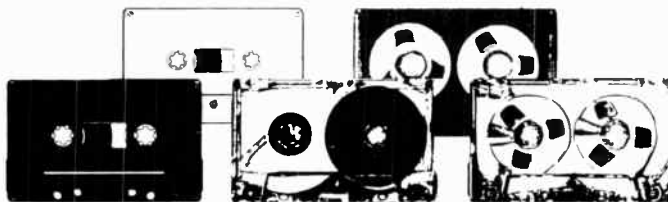


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C L O S E U P :

Hybrid Arts Creates Serious Software



Hybrid Arts programmers Charles Faris and Stefan Dystrom, President Bob Moore, and clinician Jeff Fair.

by Benjamin Krepack

For a lot of musicians, it's confusing out there in Computer Land. What is the computer of choice if you're just getting familiarized with computers and MIDI technology? What computer hardware is easy to use, affordable, and will grow along with you as your own knowledge expands? Hybrid Arts, a high-quality MIDI software company located in West Los Angeles, is convinced that the answer is the Atari ST brand of computers.

Founded just two and a half years ago by Frank Foster and Bob Moore, Hybrid Arts has just re-released its latest product, an extraordinary music software program called DX Droid, which is used with the Atari ST personal computer to control the popular Yamaha DX7 synthesizer. Using DX Droid, the ST not only becomes a virtual control center for the DX7, it also serves as a powerful librarian and editor of sound. The program also includes another industry breakthrough—an artificial-intelligence capability which actually helps create new musical sounds while the musician is composing.

"Initially, musicians were comfortable getting the stand-alone sequencers, which have the sole purpose of sequencing electronic sounds," says Foster. "But musicians are realizing that it's too easy for these stand-alone machines to become limited and obsolete. Going for a powerful and reasonably priced personal computer like the ST means that their system can be easily upgraded with newer software as it becomes available. Plus, it allows them to use the computer for other things besides music. They might want to use word processing, spreadsheet and accounting packages, telecommunications, and other applications—as well as the MIDI software. Six months ago, a lot of people were saying the Commodore Amiga computer would be the ultimate computer for musicians. I don't think that's the case anymore. We're betting on the ST. In fact, it's the number one selling computer in Europe right now."

Like the Amiga, the ST incorporates a state-of-the-art operating system—using mouse, icons, and menus—which are all personal computer concepts made popular

a few years ago by the Apple Macintosh. But with the price tag nearly a thousand dollars less than the Mac, along with its high-speed processing capability (a major requirement for music software), the ST is fast becoming *the* computer for musicians. To make it even more attractive, unlike most other personal computers, Atari has put MIDI ports onto the machine as a standard feature. This means savings for musicians, because no special hardware device has to be purchased to connect the ST with a musical instrument.

"If you're just a beginner, the DX7 could be a very difficult instrument to program," says musician Jeff Fair, who works with Hybrid Arts as a technical consultant. "But it is the standard of the industry, and if you're doing any type of recording, commercials, or even top 40, you have to have a DX7 to get the gig. Using the Atari ST and the DX Droid software actually inspires *more* creativity and, at the same time, it enables you to learn about the intricacies of the DX7 through its fantastic visual aids."

Other software companies—Syn-

tech and Dr. T, for starters—have also come out with software for the ST, but according to Fair, the DX Droid is the most versatile product in its league. "Using this system opens up whole new horizons," says Fair, "because it puts you beyond your physical limitations in the creation of sound. Its design enables you to do anything that you put your mind to, as long as you can think of a way to do it."

As a musician, Fair is most excited about the "glide" features of the DX Droid. Part of the artificial-intelligence programming, this is an option in which the player indicates two sounds or notes on the instrument and, on command, the computer will play back every sound between the two. "This is very usable," says Fair, "because in the studio, you're always being asked to play something in-between two ideas that you put out."

Besides their high-quality MIDI software, their excellent technical support service, and their commitment to helping develop the Atari ST as the ultimate musician's tool, Hybrid Arts has also embarked on an aggressive campaign to support musicians in other ways. Their impressive upgrade policy, for example, prevents musicians from spending a lot of money every time a new, improved version of software is released. "A musician who initially goes with our software is able to move up with the technology at a far reduced price than having to start all over again," says Foster. "We'll usually provide the upgrade for \$25 or less, just to cover the postage and handling of a disk and new documentation."

Another musician support service is Hybrid Arts' 24-hour electronic bulletin board system (BBS), which provides musicians with the ability to talk and exchange ideas and information about MIDI and other related issues over telecommunication lines (using a modem). Even MIDI sounds can be exchanged online, and Hybrid Arts has a wide variety of public domain sound patches available to be downloaded by any user. The BBS also has occasional guest system operators, such as Herbie Hancock, fielding questions on-line. For Los Angeles musicians, it's a local phone call and there are no added charges for use of the system. The system's number is (213) 826-4288.

Hybrid Arts also offers low-cost classes on MIDI instruction for registered owners of their products. For about ten dollars, a musician can get up to four and a half hours of instruction. Classes are normally held a couple of weekends a month. For more information, contact Hybrid Arts at (213) 826-3777.

Guest Commentary

Guilty Until Proven Innocent: The Indie Promotion Massacre

by Lenny Bronstein

Bronstein, a.k.a. Heavy Lenny, is a veteran independent record promoter.

The radio/record industry is a wonderful family to be in. You don't even have to born into it, although nepotism never hurts. Some joined this family because of the glitz and glamour. Some joined because of ego and the huge stages our industry provides for it. Some are lured by what they think is the mecca for easy women, easy fame & fortune, and easy access to everything else. But the fact is, *most* of us joined because of our love of music.

I've been buying records for 32 of my 36 years and have amassed a collection of 50-60,000 LPs, thousands of tapes, and tens of thousands of singles. This business is not just a business for me, it's what I live and breathe most of my day.

Immodestly, I can say I am well-respected and well-rewarded. My peers acknowledge it, my clients trust it, and my radio stations embrace it. I'm highly visible without trying. I'm highly controversial and confrontational when I feel the need to speak out. I often stand alone on issues because I can't fret the bruised egos of those who refuse to admit they are wrong, no matter how clear and irrefutable the evidence. Too many others in my position worry about consequences to their convenience and "friendships" in the closed little society we live in. Everyone is afraid to speak out or take stands, lest they be remembered in some obscure moment as one who supported an idea or even an artist who wasn't popular or grossly successful. Hey, that's life, folks!

Right now, our industry as a whole is just not saying *anything* out loud for public consumption. It is embroiled in a major national conflagration and no one wants to supply any water buckets. "Let it blaze—it'll burn itself out," we hear (and that's in secretive whispers). No one wants to speak for the record, on camera, or in print. The sucker punch to the solar plexus that NBC News dealt our industry was inexcusable and unfair. The entire foundation for breaking new artists, reviving the old, and sustaining our stars has suffered serious structural damage and our solution is to use masking tape.

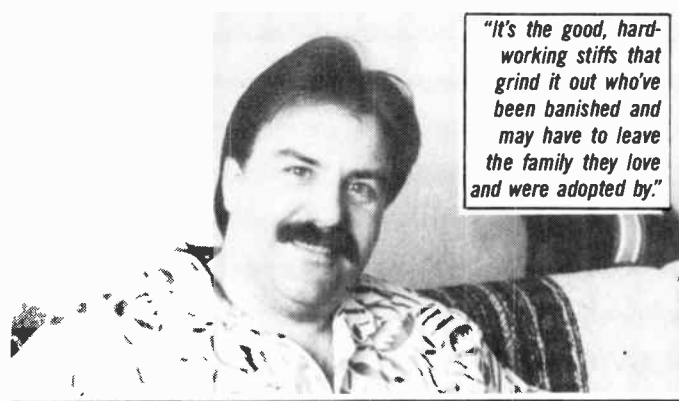
NBC News has taken allegations that would not hold water anywhere and magnified them out of proportion to imply that *everyone* doing business as an "independent record promoter" is performing many dastardly illegal deeds as the prerequisite for survival and success in a highly competitive field. I've never seen the industry in such a panic to disassociate itself from an issue so quickly. Virtually every major

record company has suspended or terminated use of "indies" without regard to the clause in our Constitution known as "due process." All of us "indies" are GUILTY UNTIL PROVEN INNOCENT! Yet we have no court of appeals to plead our case and establish our innocence.

The people we work for at these record companies are not the ones who released us; not even their bosses fired us. The decision was generally made at a corporate level way beyond even presidencies at these companies. Some corporate vice president has decreed that their record division will suffer irreparable losses because public perception of them has suffered multitudinous damage out of this national epidemic. Hey, you know what this issue is? A pimple on the

cessory to a crime based on speculation and conjecture. And the only ones who have anything to say about it are people who have knowledge of or contact with it.

The facts are real simple: About 200 people who work with hundreds of radio stations in North America promoting the old-fashioned way—with smooth talk and sincere salesmanship (dealing with an intangible product called music)—are now in various stages of unemployment or severely curtailed business with little or no hope of regaining their clientele in the near OR DISTANT FUTURE. And we've lost all this through no fault or wrongdoing of our own. Our reputations have been dragged through the mud and our credibility has been challenged, yet we



"It's the good, hard-working stiffs that grind it out who've been banished and may have to leave the family they love and were adopted by."

Photo by Janiss Garza

ass! Do you see this as front-page news on the level of the shuttle disaster, the Bhopal disaster, Libyan terrorism, or even AIDS? At worst, we're talking a little or even a lot of greed by a few people operating within a highly regulated environment and finding and opening some sealed-off doors.

That may sound simplistic—it may even sound like I'm evading the real issue—but what is considered "standard operating procedure" in any other industry is strictly *verboten* in ours. We sign contracts and affidavits declaring we don't engage in any form of payola or illegal or questionable practices. As Alan Freed said at the governmental hearings years ago, "What you call *payola* in our industry you call *lobbying* in yours." If you think winning & dining, gifts, hookers, drugs, cars, trips and other inducements don't go on in most other high-profile businesses, you're living on a mountain in Nepal.

Now I'm not saying I condone it and I know that I'm firmly stating that I don't and won't participate in it if it includes improprieties. But I've been able to prosper without it and the majority of this industry has not seen hide nor hair of it, yet it's being condemned *en masse* as an ac-

can't contest the decision to suspend us, though almost all of us can refute it with clear-cut, no-nonsense, black & white facts. And if there is a bad apple or two in the barrel, all of us want it out. We are not hiding or protecting anyone who is willing to destroy our livelihoods, careers, and futures in exchange for his selfish accumulation of power & wealth. If there is a cancer, we *all* want it excised.

Radio promotion is tough enough with all the rejection and incomprehensible excuses we deal with on an hourly basis. Imagine you're a geek in a singles bar who's still a virgin at 30—that's what trying to get a new artist on the radio is like. Multiply it by the number of radio stations out there on a daily basis and then imagine how thick our skin must be to ward off the depression and frustration of *every* call we make. I speak to 260 radio stations weekly, most of them two or three times each week. If you wonder why your favorite record or artist never seems to be on the radio, it means someone (or many someones) can't hear what is obvious to you and others. What's worse is when a record goes Top Ten or Top Five and he *still* says it isn't mass-appeal enough. If you

thought you were pretty creative as a kid with excuses for your teacher on why your homework wasn't done, you'd die if you listened in on some of our conversations. Our expenses and overhead are monumental, the mental drain and taxing of our good will and sense of humor are incalculable. And yet we love what we do and roll the dice each week, hoping we are successful enough to be rehired or retained.

There are no guarantees or free rides. Being an independent means no security and often means not collecting the salary you earned because someone stiffs you. Court costs are prohibitive and unrealistic and it takes years to see a penny of that money if you can find the former client to begin with. Yet, we wouldn't trade it because it's in our blood. Now, most of us have no choice—we have to find other employment. Some are lucky, because most of the indies were superior promotion people when they left established companies to seek their fortunes on their own; now, they're being grabbed up once again by companies rebuilding their in-house field staffs. They'll never see great bucks again or be their own bosses. They won't be able to exercise their conscience when a record is an inferior project, because it's against company policy—but they *will* pay their bills each week. It's the good, hard-working stiffs that grind it out who've been banished and may have to leave the family they love and were adopted by.

Without the participation of the major labels, there is simply *not enough* work to spread around among the survivors. And managers cannot foot the bill alone. And with radio retrenching in many cases and playing multiple cuts by the superstars while shying away from the new and unusual, our job and that of the labels gets tougher, more competitive, and more complicated. If you thought that maybe some more independent labels might prosper with the indies no longer making the rich richer, think again, because if radio isn't playing the new artists on *major* labels with all the attendant pressure and hoopla, they are *surely* not going to be good samaritans and discover the next garage band.

The repercussions and consequences of this whole incident were just not considered when NBC broke this story. And certainly, no one took the *human* factor into account. Many lives have been ruined in the name of a headline on a slow news day. And we can't even get equal time to tell our side because *innocence is not front-page news*.

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Don Jenner, senior vice president of promotion for **Arista Records**, has announced a series of promotions and expansions in various areas of the promotion department at the label. **Phil Quartararo** has been named vice president of singles promotion, with **Rick Bisceglia** named senior director of singles promotion. Jenner also announced the promotion of **Joan Lawrence** to the position of director of national secondaries. On the AOR front, **Geoffrey Schulman** is Arista's West Coast promotion director and **Tony Gates** is the label's director of AOR promotion for the Midwest. Two final appointments went to **Peter Schwartz**, West Coast regional promotion director, and to **Johnny Powell**, who will direct regional promotion in the Washington, DC/Baltimore/Virginia area.

Arista Records has announced three new promotions in their international department; **Eliza Brownjohn** was named senior director of international operations; **Kevin Keenan**, associate director; and **Marck O'Connell**, manager of international operations. In a related company move, **Elise Mora** has been appointed production manager for the New York-based label.

Rhino Records has expanded its publishing division with the formation of its BMI affiliate, **Orange Skies Music**. **Graham Daddy** and **Louis Naktin** have been named to co-manage the company.

Linda M. Tanzi has formed a partnership with **Michael Zoto** of **PerforManZ Personal Management**. Tanzi will be a vice president in the company and will share all management responsibilities with Zoto.

Susan Dodes has been promoted to the position of international acquisition manager for **Chappell International**. In her new capacity, Dodes will be responsible for both international and domestic acquisitions for Chappell.

The **International Talent Group** has appointed **Deborah Carr** head of the newly created artist services/relations department. Carr will oversee all agency client and business affairs.

Los Angeles-based rock act **Fanz** have recently signed with **Niji Management** and will be represented by **Curt Lorraine**.

Warner Bros. Records President **Lenny Waronker** has announced the signing of Vancouver-based quartet **54-40**. The band's debut for the label is scheduled for release in early June.

Jerry Capaldi named vice president/A&R for **Orphan Records**. Capaldi will be in charge of talent acquisition, artist development, and production coordination for the label.

Danny Strick is the new vice president over at **MCA Music** in Gotham. Strick has been with CBS Songs for the last three years.

Power Station lead vocalist **Michael Des Barres** has signed a long-term, worldwide exclusive co-publishing agreement with **Famous Music**. The new deal will include the current John Taylor solo hit, "I Do What I Do" from the film *9½ Weeks* and "We Fight for Love" from the motion picture *Commando*.

The music division at **Michael Levine Public Relations** has announced the signing of **Andy Taylor** of **Duran Duran** and **Power Station**.

News

BENEFITS

Arista's Charity J.A.M. Sessions

by D. W. Boyd

NEW YORK—Arista Records has set a May 16th release date for "We Got the Love," a single by Jersey Artists for Mankind '86 (J.A.M. '86), a non-profit organization made up of Jersey-based musicians. Net proceeds from the record will go to charitable organizations that focus on the hunger problem. Arista will be releasing the single in the United States, Canada, the United Kingdom, Europe, Australia, and South America.

"We Got the Love" will feature some of Jersey's biggest stars, including Bruce Springsteen, along with Clarence Clemons, Nils Lofgren, Max Weinberg, and Garry Tallent of the E Street Band; Tallent co-produced the single with Tim Ryan.

Among the other participants in this event are Southside Johnny &

the Asbury Jukes, Carolyn Mas, and some 450 singers and musicians who gathered at the Stone Pony in Asbury Park to record the song's choruses. The flip side of the jingle, "Save Love, Save Life," features Frankie Valli on lead vocals and Tal Farlow on guitar.

Other activities planned for the J.A.M. band include the filming of a video as well as a series of concerts scheduled for May in and around the Jersey area. The concerts will be taped for possible inclusion in an upcoming J.A.M. album on Arista.

The first in a series of concerts will take place on May 25th in conjunction with Trenton radio station WPST and the Hands Across America campaign. On May 29th, the J.A.M. band and others will present a benefit concert in Free-

hold to aid workers who will lose their jobs when that city's 3-M plant closes down. During the Memorial Day weekend, the band will perform at radio station WNEW-FM's beach party in Asbury Park. Other concerts are now being scheduled.

J.A.M. spokesman Lee Mrowicki stated that "The J.A.M. band will constantly change members and will be determined by who is free from other commitments on the particular date in question." Mrowicki went on to say that "Right now, the plan is to give the proceeds from the records sold in New Jersey to the community food bank of New Jersey. The money earned for records sold in other areas will be given to food bank programs and related charities there." ■

Quincy Forms Qwest Entertainment

by Kenny Kerner

LOS ANGELES—Quincy Jones has announced the formation of the Qwest Entertainment Company to serve as the umbrella company for Qwest Records and Quincy Jones Productions, along with the Qwest Music, Qwest Films & Television, and Qwest Home Video divisions. Don Wilson, who joined Quincy Jones Productions in 1983, will serve as president of the new entertainment company, and Madeline Randolph will be executive vice president. Both will report directly to Jones, who will serve as chairman of the firm.

Jones, who just recently co-produced *The Color Purple* for Warner Bros. Pictures, currently has two feature film properties and several television projects in development. Additionally, Qwest Home Video has firm plans for a long-form video featuring Jones' own recordings for a solo album planned in early 1987.

Harold Childs, president of Qwest Records, will remain headquartered at Warner Bros. Records in Burbank and will continue in his capacity as chief of Qwest Records operations.

The Qwest Music Group, the company's music publishing arm, continues to be headed up by Jonathan Stone, who oversees the firm's staff writers, professional managers, catalog acquisitions, and

writer-producer-artist relations.

The day-to-day operations of Quincy Jones Productions and the responsibility for coordinating all of Quincy's recording work for outside artists such as Michael Jackson, will be under the domain of Wilson and Randolph.

In making the announcement regarding the new company, Quincy Jones had these comments: "The diversity of creative projects

undertaken by me and my associates during the past year has required exceptional organizational efforts from my staff. Under the leadership of Don Wilson and Madeline Randolph, our horizons have greatly expanded and many of our ambitions [have been] realized. I look to their leadership to help our new company achieve even greater success in all areas of the entertainment industry." ■

STRUNG OUT



Arista Records President Clive Davis premiered the debut GTR album for an audience of radio, retail, and press members at a local New York hotspot called *Stringfellow's*. This was an apt choice of venues, considering that GTR is a collaboration between guitarists Steve Howe and Steve Hackett. Pictured at the gala are (from left) drummer Jonathan Mover, Steve Howe, Clive Davis, and Steve Hackett.

News

EDUCATION

CAMEO'S Music Technology Expo Set for May 17-18

by Kenny Kerner

LOS ANGELES—In an effort to keep consumers abreast of new state-of-the-art technology, the first Music Technology Expo will be held at the Hollywood Roosevelt Hotel, May 17th & 18th from 11 a.m. to 7 p.m. daily. Spearheaded by the Creative Audio & Music Electronic Organization (CAMEO), the expo will consist of panels, workshops, and seminars designed to showcase new and current products from manufacturers.

Music industry veteran Dave Kelsey, speaking on behalf of the expo, told *Music Connection*: "Because dealers today are mainly concerned with moving product, they don't have any time for consumer hand-holding. That's why we've decided to focus the expo on consumer education."

One of the main topics the expo will deal with is the rapidly changing technology that often leaves dealers at a disadvantage when explaining the functions of an instrument to the consumer. "Even after a sale is made," continued Kelsey, "when you go back to the store to find out some of the fine points of your instrument, the dealers in many cases aren't educated enough to be able to help. CAMEO decided to try and come up with something that could be developed as a regional show around the country and really help people

learn how to use their gear."

Unlike most trade shows, the Music Tech Expo will be divided into demonstration rooms so that manufacturers will actually be able to perform on their products rather than just showcasing them. In addition to the demo rooms being provided by the manufacturers, the expo will feature nine workshop rooms dealing with the four main product categories at the show: multitrack recording, sound reinforcement, electronic keyboards, and music videos. Workshops will be conducted for beginners as well as for intermediate and advanced enthusiasts.

With music technology growing by leaps and bounds every year, Kelsey is thoroughly optimistic about the future: "With such an abundant amount of technology available to us, anyone who's the least bit creative is no longer limited by the two things that have really slowed down the development of music: One is the cost to be involved in it, and the other is the distribution, which has been controlled by a handful of people for years. For a few thousand dollars you can buy equipment capable of making master-quality tapes. You don't need the major studios anymore and you don't need the big distributors. Where the technology goes from here is

anyone's guess."

Some two dozen manufacturers—including Akai, JBL, AKG, Kurzweil, Roland, Yamaha, and Peavey—will be setting up demo rooms as well as debuting new product. For serious-minded musicians, CAMEO is scheduling an advance registration period on Saturday, May 10th, from noon to 4 p.m. at the Hollywood Roosevelt Hotel. Early registration fees will be five dollars per seminar for guaranteed seating. Day-of-event admission will be a one-time charge of five dollars, but with attendance expected to range from 2,500 to 5,000, seating will be on a first-come basis. ■

CHAPPELL CRIES WOLF



Writer/arranger/producer Peter Wolf (right) and his wife Ina have just signed a worldwide publishing agreement with Chappell/Intersong Music. The representation agreement was concluded between Chappell Music and Peter Wolf's company, Petwolf Music (ASCAP), and between Unichappell Music and Ina Wolf's company, Kikiko Music (BMI). Wolf is currently working with El DeBarge, Sergio Mendes, Kenny Loggins, and Wang Chung. Pictured with Ina and Peter Wolf is Chappell/Intersong senior vice president Ira Jaffe.

Comedy Store's Big Band Series

by Darryl Morden

HOLLYWOOD—Wanna put a little "Frenesi" back in your life? How about a return to "Sleepy Lagoon"? Those big band and swing classics from the Forties, played by some of the artists who originally recorded them, are being brought back, thanks to the Comedy Store in Hollywood. No joke.

"I tried this policy in 1981 and people weren't receptive to it, but now I want to start it here again," said Mitzi Shore, owner of the famous comedy nightclub.

Now, one Sunday a month, the one-liners stop and the music starts in the club's 425-seat main room. The series began in March with Woody Herman. In April, it was Artie Shaw and his band. Scheduled for May 25 is the Harry James Orchestra, and on June 8, the Buddy Rich Band. The bands play two one-hour sets, at 9:00 and 11:30 p.m.

Shore said the big band series will continue indefinitely. The owner would really like to see the series succeed.

"The bands love to work here because it reminds them of working in the nightclubs, which aren't [around] anymore. I'm enthusiastic about it and I just hope it's gonna work. This building is perfect for it. I just hope people follow this 'cause it's really wonderful music." ■



by Kenny Ryback

Listed below are local bands currently being played on Southern California AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an *. In addition, selected local talent featured on specialty shows are noted.

KNAC PURE ROCK 105.5

Eden*
Legs Diamond
Lizzy Borden
Stryper
Keel
Great White
Dokken
Giuffria
Pure Rock Local Show
Shire
Guardian
Fanz
Sound Barrier
Tazers
Blind Owl
Desperate Angel

KMET

Jeff Paris
Danny Wilde
Great White
Giuffria
King Cobra
Local Licks
Koo
Twilite Idols
Eden
Channel 3
Rave-Ups
441
Hurricane
KROQ
Rave-Ups*
Sparks
Felony
Oingo Boingo
Stan Ridgway
Animation

FINE TUNING:

WAKE UP WITH WDDD: Picture this: It's morning drive-time, and you're punching the buttons on your car radio trying to find something mundane enough to get you through this rush hour traffic. You tune in 95.5 FM... surprise! Mornings have a new spark to them. Raechel Onahue has put her newswoman days behind her and is returning to play music. KLOS calls it a chance to broaden the morning show's appeal; I call it an opportunity to hear one of the best voices in radio run her own show again. To say Raechel is a vet to the L.A. dial would be an understatement: Rae has had prior stints on KHS-FM (with Rick Dees), KROQ, KWST, KMET, and the legendary free-form KPCC. What about San Francisco? Let's just say she helped start it all.

ENTERTAINMENT TONIGHT: Quick! It's 6:40, and the sun is setting. What are you going to do this evening? Get on over to that radio and tune in 94.7, where Pat Martin is laying it out on *KMET Tonight*. It's the album rocker's latest feature, a daily audio calendar, or a night-guide of sorts. If you know what you're doing—and want everyone else to know as well—Pat invites you, along with all bands, artists, and event holders, to send advance warning c/o *KMET Tonight*, 5746 Sunset Blvd., Los Angeles, CA 90028.

101 KGB FM

Danny Wilde*
Keel
Dokken
Mr. Mister
Giuffria
Beat Farmers
Homegrown Hour
Slick
Reignmakers
Shredded Steel
Native Alien
Monroes
Desperate Angel

91X

Green on Red*
Black Flag
Oingo Boingo
Beat Farmers
Rave-Ups
Bangles
American Girls
Mr. Mister

KLOS 95.5 MODERN ROCK W/ BOB FRI

Giuffria*
Great White
Local Music Show
Christopher Lloyd
Radieux
Danny Wilde
Northstar
Dan Krier
Randy James
Desperate Angel

LOCAL NOTES

Compiled by
Kenny Kerner
& Bud Scoppa

Photo by Abe Perstein



Photos by Dianne Carter



◀ **RODNEY THE MATCHMAKER:** Everything's comin' up roses for the lovely Belinda Carlisle. This former Go-Go and ex-beaux of Dodger star Mike Marshall not only has a new solo LP on I.R.S., she's also just become Mrs. Morgan Mason (her hubby's James' kid). And the ubiquitous R. Bingenheimer is proud to say he introduced the two lovebirds. Aaaaaw. In the pic, Belinda and partner Charlotte Caffey give Rod's audience a preview of coming attractions. By the way, Belinda's single, "Mad About You," features Andy Taylor on guitar, with Susanna ("Don't Call Me Sue") Hoffs and Jane Weidlin on BGV's.

TOTALLY UPSCALE: Shay "You're byoo-tee-ful, don't change" Baby, leader of local act Shay, reports that he's been chosen to "warm up Nina Hagen" for six to eight weeks on her European tour. She couldn't have chosen a warmer guy. . . . Congratulations also to local singer/songwriter Donnie Barren, who was the frontman of City Lights some years ago. Barren has decided to take a breather from music and enter the white collar world for a while, he's just been accepted by Harvard in their business department. —R.A.C.

RUNAWAY BUDGET: Renegade drummer Luis Cardenas has just completed filming the initial video to accompany his first solo single, a remake of the Del Shannon classic "Runaway." The budget for the clip was (now get this) half-a-million dollars—thus giving it the dubious distinction of being the most expensive per-minute music video ever filmed. Tony Christopher directed the project on a mock-junkyard set in A&M's Chaplin Soundstage. Donny Osmond (you're kidding), Norman Winter (Cardenas's publicist), and Del Shannon himself all appear in the video. Talk about money to burn!

DANGEROUS CURVES: To coincide with his current Atlantic Records LP, *Little Miss Dangerous*, rock maniac Ted Nugent has just released his first annual list of the world's ten most dangerous women. According to the Motor City Madman, the 1986 list is as follows: (1) Imelda Marcos, ex-first lady of the Philippines; (2) Nancy Wilson of Heart; (3) Kim Basinger, actress; (4) Grace Jones, singer; (5) Natassja Kinski, actress; (6) Marie Osmond, singer; (7) Michele Duvalier, ex-first lady of Haiti; (8) Joan Collins, actress; (9) Whitney Houston, singer; (10) Gloria Steinem, feminist. "These are without a doubt the most dangerous, most potent women on the planet right now," exclaimed Ted. "They all possess the profound ability to bring men to their knees." Ted also revealed that Heart's Nancy Wilson occupied the Number Two spot because of the group's "leave it to cleavage" videos. Get up, Ted—you'll ruin your pants.

▲ **WHAT DETENTE?** Still trying to make it perfectly clear, members of RCA recording group Autograph further disassociate themselves from the Soviet band of the same name by striking a pose in their finest Revolutionary War outfits. The group's latest single is a remake of the Grand Funk classic, "We're an American Band." Unfortunately, we're told that the Soviet Autograph was recently photographed in Russian Revolution uniforms. Let's join together and end this madness.

LEEWAY TAKES FREEWAY: After almost six years in the fold, Joe Leeway has decided to leave the Thompson Twins and pursue a solo career. In leaving the TT's, Leeway made the following statement: "My decision comes after much thought and heart searching, which led me to the realization that to tap my own creative reserves more fully I would have to put myself into a solo career, where I'd have the opportunity to act as lead singer and songwriter on my own projects." Undaunted, Tom Bailey and Alannah Currie will continue on as the Thompson Twins and are currently planning a new LP for Arista. Meanwhile, the rest of us are left to ponder exactly what it was that Leeway did in the group.

YOU WRITE IT, THEY SING IT: Bob Banner & Associates are at it again, and this time with a new half-hour song competition for TV called *You Write the Songs*. The concept of the show is simple—it's *Star Search* for songwriters! Each week, show host Ben Vereen will present three original songs to a panel of five "musical experts" who will judge the songs on their "overall hit potential"—whatever that means. Each show's winning song will receive a cash prize and earn the right to return the following week for another competition. If this all sounds too familiar, it should. Be forewarned that all the songs will be sung on the air by a "cast of super-versatile vocal talents" Sounds confidence-inspiring.

HAIL TO THE CHIEF: Composer/conductor Morton Gould was voted president of ASCAP in a unanimous election by the 24-member board of directors as well as acting as coordinator of ASCAP's ongoing legislative campaign in Washington, D.C. In addition to his concert works, Gould has written musical scores for Broadway, ballet, films, and television. What e'se is there? The following ASCAP officers were also reelected: Irwin Robinson and Arthur Hamilton as vice presidents; John Green, assistant secretary; Leon Brettler, treasurer; Sidney Herman, assistant treasurer, and Marilyn Bergman, secretary.

DIGITAL FOLK?! Recording of the LP *Live From the Grand Ol' Anti* has just been completed. The album, produced by Bob Shulman and recorded direct-to-digital-two-track by Andre Champagne over a four-day period, will feature the cream of L.A.'s avant-folk/country crop: Chip & Tony Kinman from Rank & File, Rosie Florez of the Screamin' Sirens, the Holy Boys (featuring members of Silver Tears), the Lonesome Strangers, Tin Star, Po No Mo (featuring members of Dwight Yoakam's band), Candy Kane & Armadillo Stampede, Walkin' Wounded, Joyce Woodson, Lucinda Williams, Radio Ranch Straight Shooters, and Kristina Olson. It'll be released in late summer on American Records. While we're on the subject of the AntiClub, we should point out that there are two sides to the story of Helen versus her former bookers. Details to follow.

(BAR)BIT PLAYER: Los Angeles rocker Jaynie Sustar is set to appear in the soon-to-be-released Zenith Productions feature film *Love Kills*, the story of Sex Pistol Sid Vicious and his fatal romance with Nancy Spungen. In the film, Sustar portrays a flight attendant who serves Vicious the brandy with which he washes down a barbiturate overdose. Sustar's other video credits include Huey Lewis' "The Heart of Rock & Roll," "Ice Cream Castles" by the Time, and Quiet Riot's "Party All Night."

▲ **ACES OF CLUBS:** Orange County exports the Wild Cards, carrying on in the finest tradition of Kid Creole, Fishbone, and New Du Wop, share a few good yuks *apres set* backstage at Club Lingerie. The band's performance made it clear that the Wild Cards are playing a winning hand. Note to major labels: You read it here first. —AP

SEND IN THE CLOWNS: Former members of Doll and Dizzy Bitch (I sorta like that name) have joined forces to form a new L.A.-based glammetal band called Clowns. Band will feature Fi Fi Robin and Rex Bizarre, and will make its local club debut later this month. Barnum & Bailey must be turning over in their graves.

'38's 45-SPECIAL: 38 Special's "Like No Other Night" has become the first rock & roll compact disc single ever released. The promotional CD was inserted into copies of *Radio & Records* and directed at AOR and CHR stations. Only a thousand copies of the CD were pressed, making it an instant collector's item. The single precedes 38 Special's *Strength in Numbers* LP.

WHAT'S IN A NAME? Allied Artists Records, on behalf of its band Renegade, filed suit against producer Steve Katz and several musicians for forming a record label called Renegade Records and releasing a record by a group known as "Renegade." Hey—no fair. The complaint asks for punitive and exemplary damages of \$2,500,000 and an additional \$8,000,000 for compensatory and general damages. In addition, Allied Artists is seeking a restraining order to prevent the unauthorized use of the name "Renegade" and the distribution of said record. Hey, guys—why not just change the darned name?

BLUJE NOTE: In our last issue we incorrectly stated that the Papa John Creach/Henry Butler show at the Music Machine was presented by the Southern California Blues Society. In reality, it was a Bernie Pearl Blues Production and they're getting ready to do it again sometime in June. This is embarrassing.



ALARM WATCH: Following their successful concert at UCLA, which drew an estimated 18,000 fans, I.R.S. Records hosted a reception for the Alarm at Morgan Center. One of the guests who dropped in was Slim Jim Phantom, shown here (left) with Alarm drummer Nigel Twist. The seemingly limp-wristed Twist was actually showing off his new watch.

TABOO YOU: In 1985, Taboo Records and Platinum College Promotions promoted over 40 groups internationally, and they're not about to let up now. New releases from the label include albums from Doc Tahr, the Press, Dreamwest, the Turn, Resistance, and a heavy metal Christian group called the Omega Band. As if that weren't enough, Taboo/Platinum will release a 14-group compilation LP, *Strictly Taboo*, which includes tracks from Taboo Zoo, When Kids Are Alone, the Sedans, Gary Baun, Native Language, and the Conditionz. It should be noted that in toto, the groups on the compilation LP got airplay on over 100 college stations last year.

THE AFFECTIVE DOMAIN: Engineer/auralist Lawrence Duhart, who works closely with Herbie Hancock, is raising eyebrows all over the country with his new invention, E.R.I.C. (emotional response impulse computer). Duhart claims that when E.R.I.C. is used, you'll experience music like you've never heard it before. E.R.I.C. is featured in the new film *Jo Jo Dancer*, as well as the upcoming video *Dick Clark's Best of Bandstand*, it's also been used on the Grammys. One big fan of E.R.I.C.'s is Hancock: "E.R.I.C. is incredible! I think that it can really have a major effect on *changing* the recording industry." For more info, call Larry's company, Aurally Yours, at (213) 851-4658.

CULTURE CLUB: Auditions are being held at Angels Gate Cultural Center for a production of a contemporary musical drama entitled "An Obscene Justice," which will run four days a week from July 11th through August 30th. In addition to the actors and actresses needed, there are also spots to be filled behind the scenes. For further information regarding auditions and appointments, call David Lamb at (213) 465-9335.

SURREALISTIC SALAD: Word is that Arista President Clive Davis has personally signed original Jefferson Airplane members Marty Balin, Jack Casady, Jorma Kaukonen, and Paul Kantner, all of whom are back together again as core members of a band whose unannounced name is said to be an acronym of some sort (KKBC, mebbe?). The group will soon be recording its "debut" LP for Arista. Meanwhile, in the pic, Jorma and Jack cut each other up backstage at the Wiltern after bathing at... sorry... after a Hot Tuna acoustic show.

THE HEAVIER THEY COME: Following the success of last year's *California's Best Metal* compilation album, New Renaissance Records is about to do it again—except for the fact that they need some new leads as to the whereabouts of other interested bands. So, if you play in a hard rock or heavy metal band and want to be considered for this new project, simply send a photo and cassette to: New Renaissance Records, P.O. Box 11372, Burbank, CA 91510.

THE TIMES THEY ARE A-CH-CH-CHANGIN': Aint that the *actual* Spencer Davis Group recording of "Gimme Some Lovin'" on that California Cooler TV commercial? This ploy, with its nicely shot beach party hijinks, is a lot easier to take than the cooptation of Van's beloved "Moondance" or Bowie's classic "Changes"—and for a disposable diaper commercial yet!

ME TARZAN, YOU SUE: Italian pop group Baltimora scored a Top 15 hit with its debut single, "Tarzan Boy," and there's no telling how high the record would have gone had there been a video to accompany it. (AV Editor Billy Cioffi might give you an argument on that.) Problem is, Manhattan Records (Baltimora's label) recalled all the video clips after being notified of a pending law suit from the estate of Edgar Rice Burroughs, creator of the Tarzan character. Apparently, Manhattan Records is being sued for illegally using the copyrighted name "Tarzan" without permission. What about the name "Boy"?

WHAT'S THAT SMELL? Leeds Levy, president of MCA Music, has signed local cutups Fishbone to a worldwide co-publishing agreement. Now for the I.D. Seated (left to right) are Kendall Jones and "Dirty Watt" Kibby; standing are MCA Music VP Rick Shoemaker, VP Angelo Moore, John Norwood Fisher, band manager Roger Perry, Chris Dowd, Fish, and Leeds Levy, president of MCA Music.

ROCK 'N' ROLE REVERSAL: Highly respected producer Paul Sabu cuts up for the camera while members of Attack adopt a more traditional pose during their recent recording sessions. Their collaborative efforts, a new EP that includes "Rainy Wednesday Afternoon" ("sounds like Alice Cooper meets the Bangles and is killer!" according to our informant), should be in the stores by late May to coincide with Attack's Memorial Day weekend show at the Whisky. Pictured (from left) are Paul Sabu, Hotline Records' Frank Colbertson, drummer Tony Matteuci, bassist Mary Kay, and singer/guitarist Lauren Molinaire.

ALERT THE PMRC! Alshire International will be issuing ten compact discs featuring those Kings of make-out music, the 101 Strings Orchestra. But don't pucker up just yet—the initial release won't be out till July. In the absence of Jackie Gleason Orchestra product, 101 S.O. will do just fine.

THE SCARLET LETTER: In last issue's Signings & Assignments column, we erroneously stated that Horace Burrell and Diane Gilmore were promoted at Arista Records in New York. We shoulda said Atlantic Records! We did get the city right, though.

BAA BAA BLACK SHEEP: Willie Basse and his rock band Black Sheep have totally revamped just prior to recording the second Sheep LP. Current lineup includes lead vocalist Basse, along with newcomers Walt Anthony on guitar, Scott Michaels on bass, and drummer Lonnie Silva. Band is talking with Paul Sabu and Ron Keel with regard to possible production.



UNFORGIVEN SNEAK PREVIEW: Just moments ago we got a tape of the long-awaited Unforgiven debut LP on Elektra and popped it right in the ol' Toshiba. What we encountered was unabashed, ears-pinned AOR rock, and with a lot less twang than Lone Justice, say, or .38 Special, or the Iggies, for that matter. This is KLOS-MET fare—not KROQ, not KNAC, not KXLU. That's not a judgment, just an observation. Producer John Boylan went for the throat of the young-male demographic, and we can't blame him, or them, for doing so. Among the passing references verbalized by staffers appraising the album were Big Country, the Bay City Rollers, and the Oel Lords. To tell you the truth, they reminded me of Great Buildings more than anything else; then I realized that both the G.B.'s and the Unforgiven were produced by Boylan and signed by Peter Philips. Interesting. Anyway, it's slick but it's largely okay, y'know. We're left with just one question: What's a "Roverpack"? By the way, the May 9th



"launch party" for the Unforgiven album isn't at the Whisky or the Palace—it's at some joint in Monrovia. On the East Coast, that's called a *schlep*.

LATE BREAKER: Elliot Goldman, president and chief executive officer of RCA/Ariola, has announced the appointment of Bob Buziak as the new president of RCA Records. Buziak was most recently president of his own management firm, which represented such notable producers, engineers, and artists as Don Gehman, Danny Kortchmar, Keith Olsen, Bill Wittman, and Alan Parsons. In order to assume the prestigious spot, Buziak will relocate to New York, where he'll find a large office with his name on the door.

MUSIC & COMPUTERS: THE BIT GOES ON

by Marc Mann

Imagine having a personal assistant that would help in the writing of your song or film score, keep track of your synth patches, and write out a beautiful lead sheet or score and parts at the end of the session. After that, you could have this assistant type up the new lyrics, figure out the synchronization for the next cue, or keep track of the accounts and billing. And do all of it without saying a word. Sound like heaven? Then say hello to your very own personal computer.

When Bach finished writing the last of the 24 Preludes and Fugues from "The Well-Tempered Klavier," he had created more than a monumental keyboard composition. This collection of pieces, besides being wonderful music, is a celebration of the technical achievement developed by musical theorists during Bach's lifetime: The Tempered Tuning System. This system allows musicians to play a keyboard in any major or minor key without sounding out-of-tune—something we take for granted today. Music history contains several dramatic intersections of technical development and musical creativity: the invention of the pianoforte; electricity and the guitar; and most recently, MIDI and the personal computer.

Yes, once again the "techie" have given musicians a great tool for music-making. You've

probably read more about MIDI in the last year than you can stand or make sense of, but it really is an amazing thing that is happening around us. Originally intended only for plugging synthesizers together, the Musical Instrument Digital Interface has given musicians a powerful computer language all their own, and a way of joining in on the computer revolution. Music processing is now as much a reality as word processing, yet with this marriage of machines and art comes a new set of things for musicians to learn. A basic understanding of computers and how musicians benefit by using them can help make things easier. There's really nothing to be scared of.

Computers: The Hard and Soft Wares

The world of computers has two main elements: hardware and software. The hardware of a computer system is like a stereo cassette system—neither will do anything unless you put something into it, and what each plays depends on what you put in. Cassettes store sound for the tape machine to play back, and disks store data for the computer to read. Just as cassettes come in different lengths, disks have different storage capacities. Music plays when the cassette rolls, and programs do their stuff as the computer reads the data off a disk.

You might use a tape counter on a cassette to keep track of where a song is, but it isn't

necessary to keep track of where the digital information is on a disk. That's the job of the computer, or more specifically, the computer's Disk Operating System (DOS). It finds the files when you ask for them, and stores them to disk when you ask it to. Incidentally, the physical size of a disk doesn't affect how much it can store; what does is how the computer's DOS formats the disk. The storage size is given in kilobytes (k), which is 1000 bytes (more on bytes later). How much that means in terms of file storage really depends on which program is saving a file and on what computer. Floppy disks can hold an adequate amount of information for most people, but for large storage and easy access to a lot of programs, you can add a hard disk to the computer. A hard disk is a disk you never see or touch that can store megabytes (1000k) of information.

The Heart of the Machine

Inside a computer are the parts that make it able to *do* something with all that data. Integrated circuits, or IC chips, are the building blocks of a computer, and the most important ones are the processor and memory chips. The processor is the heart of the machine, and it directs information so programs can do a specific task. Processors are rated by how much data they can process at a time and how quickly; this can be compared to the fidelity of the cassette deck. Remember bytes? Well, a byte is made up of bits, with a bit being the only

Figure 1.

Personal Computer Comparison Chart

Use this chart for a general comparison of computers and the music software available for each.

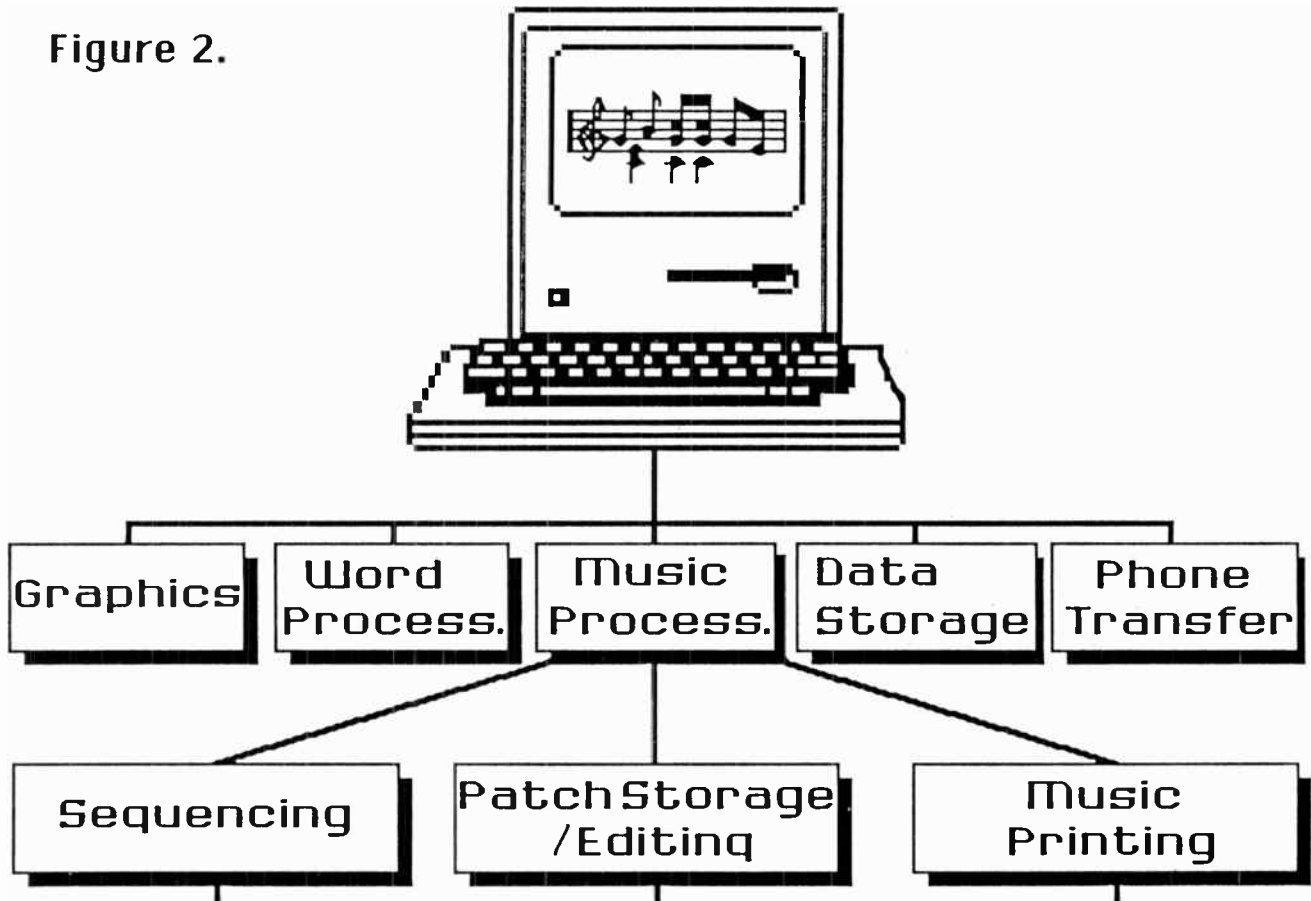
Computer	Processor	Clock Speed	RAM	Disk Size/Storage	Price	Seq.	Patch	Print
Amiga	16/32 bit ₁	12 Mhz	256 k	3.5 in. 800 k	\$995	◇	◇	◇
Apple IIc	8 bit	1 Mhz	128 k	5.25 in. 150 k	\$795	B	B	C
Apple IIe	8 bit	1 Mhz	64-128 k	5.25 in. 150 k	\$995	A	A	C
Ateri 400	8 bit	1 Mhz	48-64 k	5.25 in. 200 k	\$200	B	B	◇
130XE	8 bit ₁	1.79 Mhz	128 k	5.25 in. 200 k	\$400	B	B	◇
520 ST	16/32 bit ₁	8 Mhz	512 k	3.5 in. 360 k	\$995	◇	B	◇
1040 ST	16/32 bit ₁	8 Mhz	1024 k	3.5 in. 800 k	\$1195	◇	B	◇
Commodore 64	8 bit	1 Mhz	64 k	5.25 in. 140 k	\$150	A	A	◇
C-128	8 bit	2 Mhz	128 k	5.25 in. 140 k	\$400	A	A	◇
IBM-PC	8/16 bit	4.77 Mhz	128 k	5.25 in. 360 k	\$2400	A	A	C
Macintosh	16/32 bit	8 Mhz	512 k	3.5 in. 400 k	\$1500	B	A	B
Mac-Plus	16/32 bit	8 Mhz	1024 k	3.5 in. 800 k	\$2200	B	A	B

₁ Has Co-processors

Software Key

A Plenty available-good quality C Some available-o.k. quality
B Some available-good quality ◇ None available

Figure 2.



Computer graphics by Marc Mann

Musical Uses of the Computer

thing computers really understand, either a 1 or a 0—on or off. The more bits in a byte, the more data being processed at once. Processors then are categorized into 8 bit, 12 bit, 16 bit, etc. How fast they chew on those bits and bytes is rated by their clock speed, which is measured in megahertz (millions of cycles per second).

Don't worry, there isn't a test at the end of the article. All this technical talk is merely to give you some way to compare computers (see Figure 1) when you go looking for one to plug

your new synth into. Large disk space means plenty of room for storing your music, and a fast, powerful computer is more fun than a slow one, right? Another thing to consider with hardware is something we wish we all had more of—memory.

Thanks for the Memory

Computers use two kinds of memory: Read Only Memory (ROM) and Random Access Memory (RAM). The ROM in a computer is

programmed at the factory and contains commands the computer needs to operate. We can't change the ROM or use it for information storage. RAM is where the action is, and more of it means more programs, more data, more patches, more notes in the computer that we can manipulate. RAM is measured in kilobytes (k) like disk storage, and the number you see attached to most computers' names is the amount of RAM it contains. One important dif-

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ton and the Statue of Liberty, while laser-projected wheels and bucking broncos dance across the skyline. And while the high-rises are washed with colors, over 16,000 synchronized pyrotechnic special effects light up the night sky like something out of *Star Wars*. Add to all that the pulsating electronic score and the active participation of virtually the city's entire population, who've all been encouraged to bring radios (the music is also being simulcast) and you begin to get some idea of what must surely be the largest, most complex multimedia extravaganza ever staged here—or anywhere else, for that matter.

For Jarre, it's a culmination of months of planning—a lifetime of experimentation with such spectacular events and the possibilities of marrying electronic music to visuals. "I've always been interested in those areas, ever since I first started playing piano as a kid," explains the soft-spoken Frenchman, exhausted but exhilarated by his Houston success. "I was always looking past *just* piano, or just one type of music such as classical studies. I can't conceive of limiting myself like that, and I feel I've been very influenced by a broad spectrum of music—everything from rock & roll, to jazz, blues, classical, ethnic, and experimental music."

Born 38 years ago in Lyon, France, to musical parents—his father is Maurice Jarre, renowned composer of such classic soundtracks as *Lawrence of Arabia* and *Dr. Zhivago*—Jean-Michel quickly became interested in keyboards and electronic music. "After studying the classics at the Conservatoire de Paris, my mother introduced me to jazz, and then I got into rock & roll and playing around in various groups, so I was exposed to a lot of influences as a kid," he explains.

Perhaps his main influence was the Group de Recherches Musicale (Music Research Group) headed by Pierre Schaeffer. "He was the man who really created 'musique concrete' or analog sampling way back in 1948, and it was quite amazing to meet someone who was talking about music not just in terms of notes and harmonies, but in terms of sounds, timbres, and colors—more like a painter," he continues. "It was through him that I first met Pierre Boulez and Stockhausen, and suddenly realized that you could escape from the more rigid, traditional ways of considering music."

After studying with the group for a few years, Jarre left in 1969 to pursue his own ex-

The Greening of a Multimedia Superstar

by Iain Blair

Houston may have recently gone from oil boom to oil bust, but the locals are nevertheless in a remarkably celebratory mood. Traffic is backed up for miles around, and police have given up trying to keep highways and overpasses clear. In front of the enormous stage, which is crawling with video crews and technicians making last-minute adjustments, thousands of good-natured Texans are jockeying for position, while further back from the city's space-age skyline, literally tens of thousands settle down for the evening's entertainment.

All in all, over a million-and-a-half folks have turned up for the 90-minute, multimil-

lion-dollar multimedia event featuring not the Rolling Stones, or Prince and ZZ Top, but a French composer/synthesist named Jean-Michel Jarre. And even by Texan standards, where "bigger is better" is a way of life, and where most things are larger than life, this spectacular event really has to be seen to be believed.

Invited here by the city as part of its "Festival '86," Jarre has turned Houston's downtown skyscrapers into a mammoth backdrop for his American debut performance, entitled "Rendezvous Houston: A City in Concert." Imagine 1000-foot mirrored buildings being used as giant video screens, lit up with images of outer space and oil wells, Sam Hous-



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periments with avant-garde forms and sounds, and in 1970 released "The Cage," a piece of pure electronic music that heralded his later, more accessible work. For the next few years, he cultivated a style that actively promoted a multimedia approach by writing pieces for the Paris Opera, ballet, theatre, television, and film. Then in 1976, he released his first album, *Oxygene*, which overnight firmly established the young composer as a leading light in electronic, synthesized music.

Despite somewhat limited exposure in America since then, Jarre has subsequently become a household name both in Europe and Asia, with global record sales in excess of 30 million, and a reputation for orchestrating both gigantic multimedia events and provocative statements about the nature of the music business. For instance, to celebrate the release of his second LP, *Equinoxe*, in 1979, he organized an outdoor concert in the Place de la Concorde in Paris, attracting over a million fans, and using lasers and pyrotechnics to enhance his music. The concert quickly earned him a place in *The Guinness Book of World Records* for the largest outdoor audience (a record he's now broken with his "Rendezvous Houston" concert).

At the other end of the scale, to promote his 1983 album *Music for Supermarkets*, Jarre took the unheard-of and revolutionary stance of pressing literally one copy, destroying the masters, and then auctioning off the record to the highest bidder. His eminently logical reasoning behind the move? "The record industry promotes and sells an album as just another mass-produced product, like a car or a can-opener. But the public perceives it as a work of art. That's why taping and record piracy is flourishing, and why I did this. The LP was played only once on the radio, so it was really an open invitation to anyone who wanted to tape it.

"I think the main challenge facing any artist is the task of *not repeating yourself*," he declares. "It's so easy to find a format that works, and then to just keep doing it, and playing the same old tours, without ever questioning it. That's why I don't tour, apart from the fact that it would be impossible with all the equipment I use. I don't want to get trapped in the system, doing album after album, and tour after tour, just to promote them. It bores me. Anyway, let's face it, the traditional rock format hasn't changed since the Fifties. The music has, and the *sounds*,



"The main challenge facing any artist is the task of not repeating yourself."

the look, and the people are certainly different—everything from video to MTV and TV commercials have changed the way audiences react today. But not the *format*. It's still the same old thing.

"But it's a dying art form," he insists. "Of course it's great to see your favorite group play live, but it's also more and more difficult to stimulate an audience today—you have to mount bigger and bigger shows. That's why I think multimedia events like 'Rendezvous Houston' will be the norm by the end of the century. Imagine what you could do with the skyline of Century City, or Manhattan, or natural wonders like the Grand Canyon."

Jarre has already taken his ambitions to the East. Long before the likes of Wham played China, the composer was invited by the Chinese government to become the first Westerner to perform and be broadcast in the People's Republic. "I'd always been fascinated by their music—it's so rich—and after my Paris event, [the Chinese government] asked me to go there and perform a similar concert in Peking and Shanghai," he reports. "It wasn't easy; it took over two years of negotiations and organizing to set it all up, 'cause their whole concept of time is so different from ours. It really is a sleeping giant, and they're in no hurry to open themselves to the West. Even though this was after the Cultural Revolution, the country was really closed—and still is.

"So it was a true Marco Polo-type adventure, as we had to take everything with us, including over 17 tons of equipment, all the lights and lasers, and of course all the synthesizers and technicians," Jarre explains. "And none of the Chinese had ever seen stuff like this before—they'd never even heard of the *Beatles!* On top of that, we had a lot of technical problems, such as with the power supply. There's no such thing as stable current here, even in Peking, so when we played

they actually had to switch off a whole section of the city to help us. Incredible! Can you imagine that happening in L.A. or New York?"

Problems notwithstanding, Jarre's concerts were a huge success. In addition to live audiences totalling one million, he was seen by over 100-million Chinese residents on television, and heard by another 500-million on the radio. The composer is currently discussing plans for a return visit. "They were so fascinated by all the electronic gear that they wrote me a letter addressed to 'The Grand Master of Electricity,'" he laughs, "and asked for the schematics to one of my synthesizers so that they could build the first Chinese one. So I quickly sent them the plans to a Japanese model—as a sort of revenge from the West!"

Since his Chinese visit in 1981, Jarre has also released a double live album entitled *The China Concerts*, another platinum success, followed by last year's *Zoolook*, which further explored his use of sampling techniques in collaboration with Laurie Anderson, guitarist Adrian Belew of King Crimson, Yogi Horton of Talking Heads fame, and bassist Marcus Miller. "A lot of people keep trying to compare me with Vangelis, or the German bands like Kraftwerk and Tangerine Dream, 'cause we all use synthesizers and do purely instrumental music, but I'm really *much* closer to someone like Laurie Anderson," he insists. "Her overall approach to big multimedia events, and her style and eclecticism—the way she combines music and painting and video, etc.—is going in the same direction I am.

"Don't get me wrong: I like what Vangelis does," he adds, "but he really writes more for soundtracks and other people's images. I'm more interested in creating my *own* images to go with my music. That's the future to me."

Meanwhile, Jarre is busy lining up more multimedia extravaganzas both in the States and around the world. "I've been asked to take part in the Statue of Liberty celebrations this summer, except that there seems to be such a political mess surrounding the event that I don't know now for sure," he states. "But then I'm also going to Australia and thinking about doing a show at Ayer's Rock in the outback desert, and then onto Tokyo, where I'd really like to do something soon. And then there's a possibility of doing a show in Moscow. Now that'd be *fantastique*, no?" ■

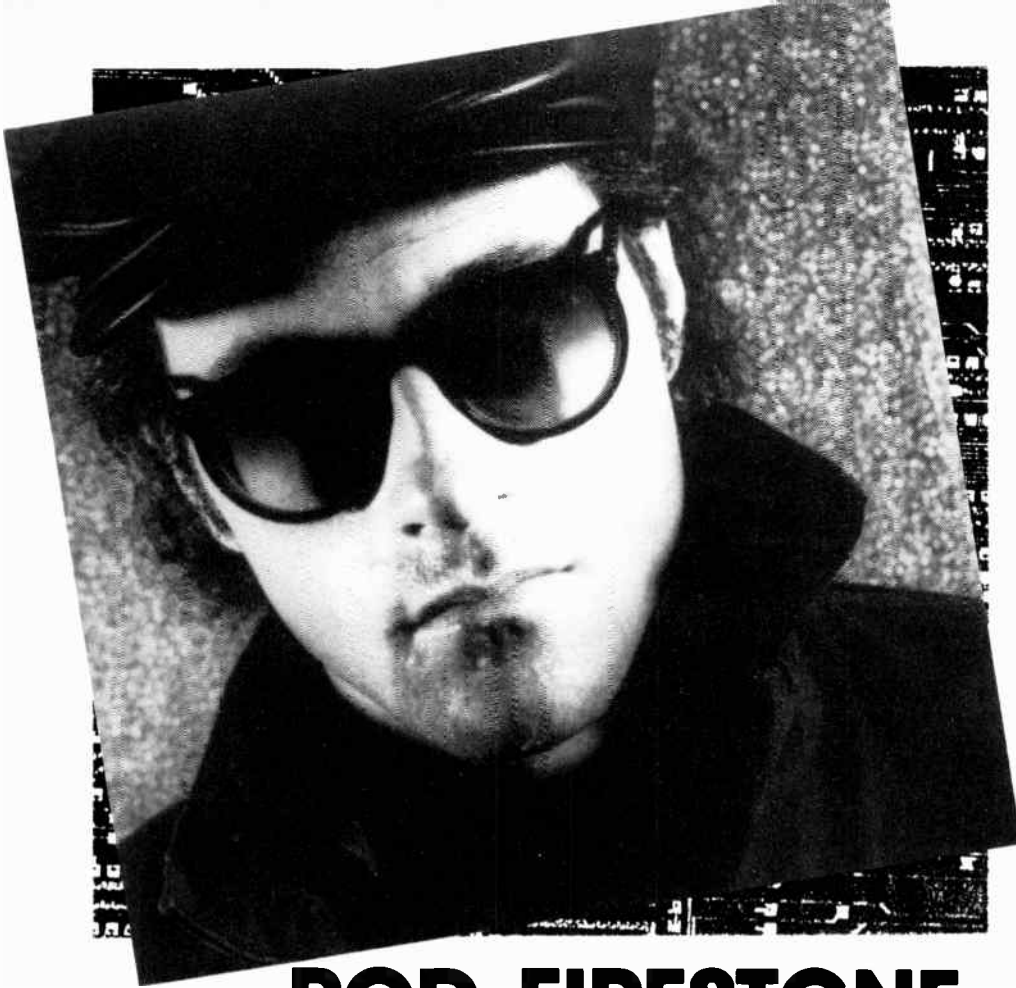
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ROD FIRESTONE:

Rubber City Rebel Writes Computer Bible

by Katherine Turman

You don't need to be a technical wizard to use a computer. You don't have to know a programming language either. In fact, you don't really have to know how to type. Today's personal computers are designed for *anyone* to use. Because of this, many people in the music industry, including musicians, are beginning to embrace the use of computers as an absolute necessity.

Rod Firestone, leader of Capitol Records' now-defunct Rubber City Rebels ("Young and Dumb," "Child Eaters") has written, along with MC contributing writer Benjamin Krepack, a book entitled *Start Me Up*, a veritable bible for

anyone in the music business who uses—or wants to *learn* to use—computers.

During his Rebel days, Firestone admits that he and his band were uninterested in anything except their music. "We never paid too much attention to business realities," says Firestone. "But when we began to wonder where all the money was going, I realized that was a big mistake."

In his subsequent band, the Firetones, he began using a personal computer to help keep his business matters up-to-date. He used the computer to generate form letters to promote his album and keep all his contacts and business information organized.

On a basic level, computers can be used for mailing lists, media contacts, keeping files on lyrics, form letters, and to help simplify frightening things like accounting. "When you put information into the computer," says Firestone, "you know exactly where it is, and everything is legible. If used correctly, a computer can actually defray costs for a band."

Firestone compares the use of a computer to driving a car. "You don't have to know how the engine operates to get to where you're going," he says. In fact, there are programs made "watertight," meaning that the computer won't let you accidentally erase your 1,000-person mailing list. "With a little learning and a little time," says Firestone, "you can get a lot of work done at the beginning and then keep learning and growing as you become more familiar with this new tool."

Start Me Up covers all facets of the music business including record promotion, touring, publicity, the record companies, graphic design, MIDI technology, and computer networking. In fact, quite a portion of the book was done through telecommunications, by using a computer network.

"Joe Walsh wrote the introduction to our book," says Firestone, "and we never even met him." This was made possible by International Management Communications (IMC), a network catering to high-level professionals in the music industry. A message of inquiry was sent directly to Walsh and, after a series of on-line discussions, he forwarded his written introduction to Firestone's "electronic mailbox."

Another company discussed in the book, called Performance Artists Network (PAN), is more of a grass-roots music industry network that allows communication between musicians and others in the same league. For instance, an unsigned band in Los Angeles can ask about booking policies and information on clubs and colleges in the New York area.

In addition to business management and worldwide communication, computers can be used to actually make music. Although Firestone says that MIDI technology is a complex subject and really deserves a book of its own, it is covered in *Start Me Up*. "What's great about today's computers," says Firestone, "is that a musician can use it for organizing the business part of their career, plus the same machine can be used to actually create music. Getting into MIDI might take a while to learn, but everyone is getting into it."

He explains that when something sounds like an orchestra on a television show or com-

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mercial, it's really one computer and a couple of synthesizers. "A lot of records are done the same way," he adds.

A computer used to help compose songs can be a real time and money saver, says Firestone. "You can sit down at a synthesizer keyboard, compose a song, and after you're done, you can play it back, similar to a tape player. But it can also be used to correct timing or to put notes in the right key if you want. You can also take the computer into the recording studio, play back the song, and you've got perfect fidelity to transfer onto tape."

Considering the amount of work and fun you can have with a computer, prices are not prohibitive. For example, a Commodore 64 computer costs only \$99, or the full system Atari ST computer—including disk drive, some software, and a printer—can cost about \$1000, according to Firestone.

But despite these relatively affordable prices, there are still a lot of choices and important decisions to make if you're thinking of getting a computer. *Start Me Up* helps ease the inevitable intimidation by including a helpful glossary of computer terms and lingo, a resource directory on the computerized music industry, as well as a list of answers to frequently asked questions about computers in general.

"We wrote this book," says Firestone, "because we think that sooner or later everyone involved in the music business will have to know about how computers are affecting their segment of the industry. Things change so fast in this business, and it's easy to be left behind if you don't know what's happening." ■

What follows is an excerpt from *Start Me Up*.

The MIDI Revolution

The following excerpt is adapted from the book, *Start Me Up*, published by Mediac Press. by Benjamin Krepack & Rod Firestone

Anybody who works in the music field should have at least a basic understanding of the changes taking place in the composing, performing, and recording of the music because of the advent of the small computer. Here's an explanation of some of the basic principles involved in computer-assisted music creation, along with some issues that are relevant to this dynamic revolution.

The MIDI Standard

The revolution we're talking about is usually summed up in just one word—MIDI, which stands for Musical Instrument Digital Interface. MIDI is not a gadget or a piece of hardware. It is a standard way of doing things. It's like a language or rules to a game. All the manufacturers of synthesizers sat down one day (actually, one year) and agreed to build their future products according to the MIDI standard. Now any MIDI instrument can talk to a computer or any other MIDI instrument.

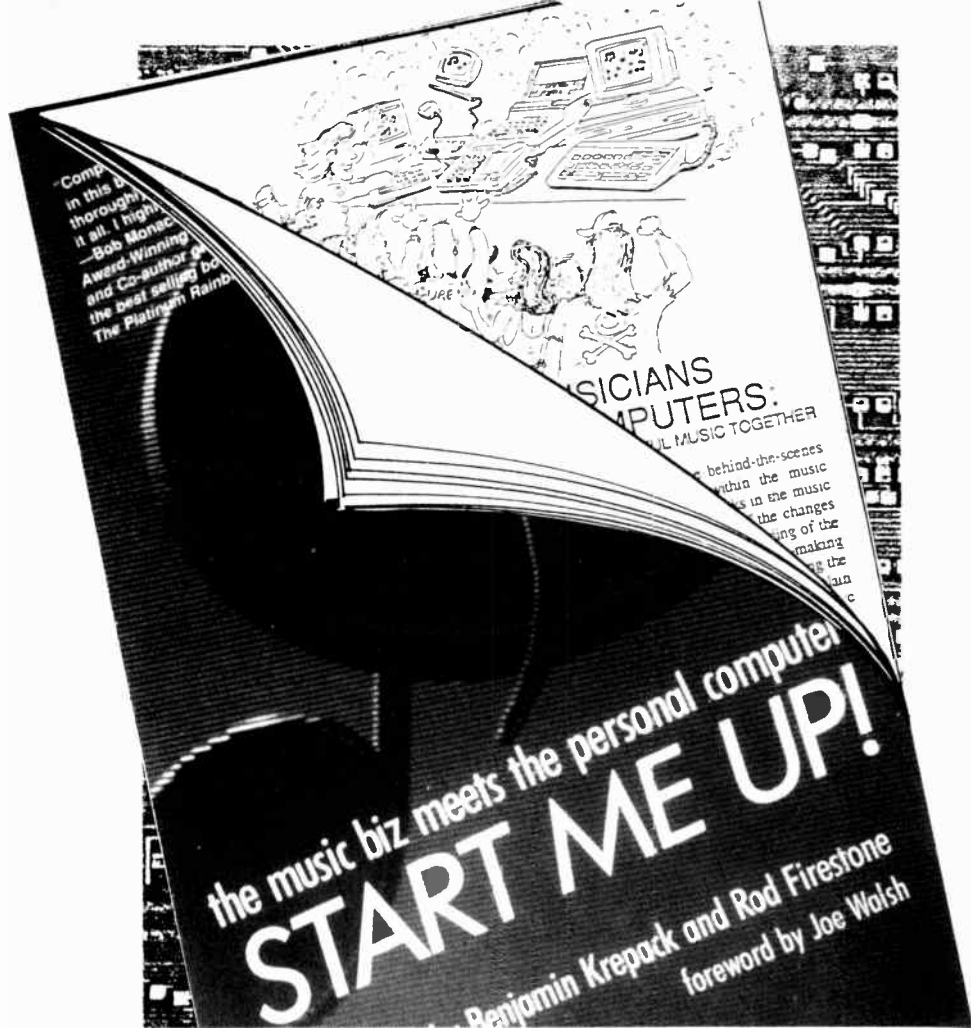
In fact these digital instruments are nothing more than dedicated computers. That is, they are computers made to do one particular job—make sound. Like other computers, they deal with information in a digital form, or more precisely, in zeroes and ones. When you hit a key on a standard computer typewriter-like keyboard, it instructs the computer to put a letter up on the screen. Likewise, a key struck on a synthesizer's piano-like keyboard instructs the computer inside to sound a particular note.

By means of a MIDI cable that plugs into the back of each MIDI instrument, one synth (that's short for synthesizer) can control numerous other synths. For instance, if synths 1 and 2 were hooked together and you hit a C note on synth 1, the same note will simultaneously be played on synth 2. This is the simplest example of a MIDI hookup. Upwards of 15 synths, all emulating different instruments, can be connected in this manner to produce MIDI symphonies.

The MIDI standard can also be used to store all the parameters of a particular sound. This is known as a sound patch. It might be a bass sound, a piano sound, or the synthesized sound of an ocean wave. The sound itself is not recorded in the same way that sound is captured on tape. Instead, the computer instructions (MIDI data) that tell the synth what settings it needs to reproduce that particular sound are remembered. This MIDI data can be stored on cassettes or disks like any other computer information. Storing these sound patches on disk or tape is a lot more convenient and efficient than writing down settings and twiddling a lot of knobs, especially in a live situation. In this way, a musician can keep a library of original sound patches and can even get patches from other sources, such as a friend or an on-line synth network.

The musicians who use MIDI are generally ecstatic about its capabilities and potential. Many say that there are still problems concern-





ing its overall standardization. Although MIDI is an interface standard by definition, instrument manufacturers interpret that standard in different ways. To the trained ear, there is sometimes an irritating time delay in the sound when two instruments made by two different manufacturers are hooked up together. This is due to a lack of standardization between the manufacturers. We're hoping that, as MIDI gets more popular, these issues will be addressed by the manufacturers so that industry "standards" become truly standardized.

Free Samples

Another innovation that the new technology has brought to the music world is sampling, which, in essence, is digital recording. Digital recording differs from traditional (analog) recording in that the sound is converted and stored as digital information (the old zeroes and ones again).

Sampling makes it possible to record any real sound and play it back polyphonically from the keyboard of a synthesizer. The sound of a Stradivarius, a tuba, or even a car crash can be sampled. Sampling also allows a drum machine to produce drum sounds indistinguishable from those of a real drum set.

Converting sound to digital information that can be manipulated by a computer gives the musician an opportunity to experiment with the sound. For instance, the sampled sounds of a car crash could be combined with the sound of thunder for an interesting snare sound. It's not exactly our idea for a ballad, but it can make for great sound effects at your next Halloween bash. ▶

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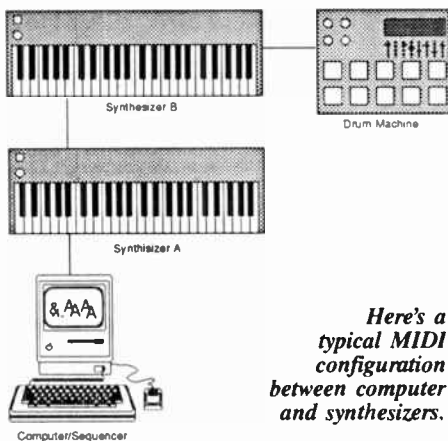
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Here's a typical MIDI configuration between computer and synthesizers.

The Tapeless Studio

MIDI and sampling techniques are having a great impact on the recording process. Instead of using microphones and multitrack tape machines to record a performance, a MIDI sequencer is used. A sequencer does not record the sounds the instruments make. Instead it remembers the sequence of MIDI instructions and plays them back. Think of how a player piano works and you'll get the idea. To play back a performance on an eight-track sequencer, for instance, you would need eight instruments present to receive and play back the instructions. Some keyboards and drum machines have sequencers built-in. It's also possible to add a sequencer on as a separate component. With the help of special software it's even possible to turn a personal computer into a sequencer.

Having the MIDI technology available in the studio can increase the efficiency and productivity of the recording process. When using MIDI, there's no need for microphones, tapes, tape machines, or a soundproofed room. The sound of an instrument can be changed instantly, the tempo of a performance can be changed without affecting the pitch (this is impossible when a performance is recorded on tape because of what is known as the "chipmunk effect"), and when bouncing down tracks, there's no loss of fidelity.

A MIDI studio is a great tool for preproduction because it provides a method for musicians to rearrange, edit, and otherwise refine their composition, prior to committing anything to tape. Many professional recording studios, in fact, are finding their more traditional, multitrack, soundproofed studios becoming less popular and are now adding MIDI rooms to their facilities.

The Future

MIDI is just the beginning of a brave new world in music that's taking shape, and we can only guess about some of the developments that lie ahead. The ability to convert any sound into digital information, which can then be manipulated by a computer, will change the way music is composed, performed, recorded, marketed, and enjoyed.

One exciting development has already been tested by a handful of professional musicians involved in a transcontinental recording session. In this session, two studios, by way of a satellite hookup, made it possible for members of the band to record their respective parts while separated by thousands of miles. Because of the new technology, they were able to complete

their session almost as if they were sitting in the same room.

Sometime in the future, we'll also be seeing inexpensive multitrack digital recorders and studio-effects gear made as compact and portable as your standard videocassette recorder. Once such devices are available, musicians will be able to do studio-quality recording in their homes (or garages) instead of spending tens of thousands of dollars to rent a professional recording studio. Along with the smaller sizes and cheaper prices, we might also get some outrageous features. We may soon see the day when a computer can actually correct a singing voice. No matter how off-key or horrible a voice is, a computer might be able to make digital corrections, giving everybody a chance at music stardom.

Maybe one day, we'll even have the ability to translate our *thoughts* into MIDI data. We might be able to hum (or think) a melody, and it will come out on the instrument of our

choice. Who knows? There might eventually even be an "intelligent" computer that can guess at national tastes and trends and compose a Number One song.

The way we purchase music may change, too. We may see a dial-up service for home computers that we could use to select the titles we want. The songs would be downloaded as digital information into our home entertainment systems that could play them back in perfect fidelity.

It's hard to say exactly what changes we'll see or what impact these changes will have on the music industry. What is certain is that, as with all technological developments, there will be controversy, debate, and unresolved legal issues to grapple with. But despite our inevitable resistance to change, music and technology will continue to coexist harmoniously. ■

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Glass (right foreground) with his ensemble.

PHILIP GLASS:

Popularizing the Endless Arpeggio

by Michael Fremer

To his fans, Philip Glass is an innovative, original composer of serious classical music. To his detractors, he's the king of the endless arpeggio—a charlatan who mesmerizes a gullible “trendy” public by interminably repeating one not-so-interesting riff. Just ask *L.A. Times* classical music critic Martin Bernheimer; he doesn't miss an opportunity to throw stones at the popular Glass.

If you think the truth about Glass lies somewhere in between, you've never heard Philip Glass' music. If you hate it, you hate it *all*—it sounds like a broken record. If you love it, you may not cherish every bit of it, but certain works will have communicated something profound to you. The effect is akin to taking a narcotic: You feel compelled to return to it for sustenance.

Glass the composer became Glass the performer in 1969, when no one else wanted to play his repetitive minimalist compositions. “When I was starting out with the so-called ‘minimal’ music,” he says, “it was a tremendous deal. I was literally blocked. I could not play a lot of places. I started playing lofts and galleries because I wasn't allowed to play elsewhere. It was considered much too radical. It was not radical in a way that was approved. I did it without permission.”

For ten years, the Juilliard-trained composer/performer and his ensemble played their Eastern-influenced (but not -sounding) synthesized/classical music to crowds of 300 or less. As recently as eight years ago Glass was driving a cab in New York; now Glass tours the country with the ensemble. They recently did the current (awful) edition of *Saturday Night Live*. They played the Universal Amphitheatre last time in Los Angeles. And Glass has just released a song cycle featuring the likes of Linda Ronstadt. So what happened?

Has Glass “sold out” for commercial considerations? No. His singular vision remains uncompromisingly intact. Rather, our popular culture is traveling on a path that seems bound to bump into Glass' vision—it's getting closer every week. Witness the First Interstate Bank's time-lapse commercials that rip off Geoffrey Reggio's brilliant film *Koyaanisqatsi* and Glass' score for it. This man's music, which was so radical in 1969, is now beginning to make sense to a general audience.

This newfound visibility is a two-edged sword, of course. The arty/trendy Philip Glass supporters are jumping ship as Glass' popularity grows. The composer is in a rut, they say, having peaked with the monumental opera *Einstein on the Beach* in 1976 (with

libretto by Robert Wilson); then descending gracefully with the score for the film *Koyaanisqatsi*; and finally mellowing to quiescence with the chamber music-like *Glassworks*. In fact, cynics would argue, when the popular culture jumps on the bandwagon, it's a sure sign of decline and imminent decay.

But while Glass has attracted a large and devoted following, a pop star he's not. Decline and decay were the last things on the 49-year-old composer's mind when he spoke with us recently. He was in town to record Linda Ronstadt and the Kronos String Quartet for his recently released *Songs From Liquid Days*. Here's a snippet of the conversation:

I

MC: It seems that you're finally on the brink of reaching a mass audience without ever having had to compromise your music. Is this pop album—

Glass: Wait a minute! I never said it was a pop album!

MC: Oh. That's what it was described to me as being.

Glass: No! I hope it will be popular, but that's quite different! Big difference! I've told everyone but I guess it's confusing. . . . Look, I had my friends Paul Simon, David Byrne, Laurie Anderson, and Suzanne Vega write the words, then I got different people to sing. I got Linda Ronstadt. There's no point in my writing pop songs. A lot of people write pop songs. What I wanted to do was write songs that would be the kind of songs that would be in the tradition of song cycle. It'll be closer to Mahler than the Beatles. When I do a record like this, in the long run I have to think of a body of work and my interest in the long term and of course I'd like to sell a lot of records, but it's also a way for me to make a statement about songwriting. What is a contemporary song? What can it be? Is it the kind of song Leonard Bernstein would write? Or Boy George might write? If I were to write a song, where would it fit in? The reason for using the songwriters I did is because I figured they know more about songs than I did. I didn't ask any poets. I know plenty of poets, but my feeling was that I'd rather work with songwriters who had experience with working with songs because the idea of intelligibility was important to me. . . . how to make an idea compact, clear, and expressive in the vocal medium.

MC: And the singers?

24 ►

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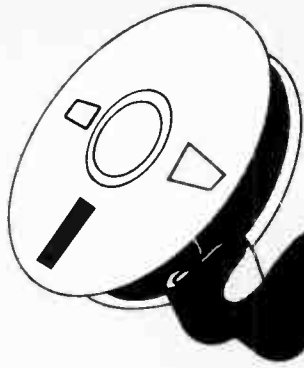
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"A few years ago, people would come in scratching their heads, and leave scratching their heads. But it's changed so much!"

Glass: I made some experiments with different singers. All kinds. In fact, Doug Perry who sings the lead in *Sayagraha* [another Glass opera] does one song, Linda Ronstadt another. The question wasn't whether they were pop singers, or classical singers. The question was whether they had the musical equipment. I matched up the song to the singer.

MC: How was the album produced?

Glass: We recorded all over the place. Basics in New York. Different people—New York

studio musicians you wouldn't have heard of. There's no drums or guitars. Each song leads to the next so that there's not even a break between them. So you have a cycle of six songs written with words by four different writers. And they just go one after another and it's very tight. . . .

Songs From Liquid Days is an unusual album and really not the best introduction to Philip Glass. Toe-dippers ought to listen to *Glassworks*. Jump-right-inners should brace themselves, then plunge headfirst into the initially chilly, turbulent waters of the four-LP *Einstein on the Beach*—but only after promising to listen to the whole thing in one sitting, no matter how painful it might start out being. Don't misunderstand. Once you're hooked on *Einstein on the Beach*, you'll crave listening to it (not every day, to be sure). Whatever one's first exposure to Glass' music, it's usually an acquired taste.

Glass' recordings are among classical music's most popular. *Einstein on the Beach* is Columbia Records' best-selling opera. Catalog sales are brisk as new admirers go back and discover older (and some say more exciting) Glass. This is a rare phenomenon in the world of classical music.

Detractors would say that Glass' music and recordings shouldn't be categorized as classical music. His music, they say, represents some sort of hybrid that stands apart from what's normally included in the term "classical."

Perhaps their uneasiness stems from the fact that the Philip Glass Ensemble is essentially a loud synth band with amplified winds

and voices. Mixer Kurt Monkacsi is considered such an integral part of the group that in concert he sits at his mixing console right onstage, back to the audience, facing the rest of the ensemble. This does not make for an easy fit in the narrow confines of classical music.

Glass fronts a touring, working band and when talking about that aspect of his work, he sounds more like a hard-nosed businessman than a serious composer: "It was important to put the ensemble firmly into a self-supporting mode. And I never got grants anyway, so I had to work to support it. I didn't have rich parents and I wasn't a school teacher. I'd go on tour and then pay off the debts, then tour again. A few years ago, no one knew the music, so people would come in scratching their heads, and leave scratching their heads. But it's changed so much. A lot has to do with CBS Records and a little bit of airplay and the PBS showing of *Koyaanisqatsi* didn't hurt. . . and the Olympics [Glass composed the torch-lighting and -snuffing music heard by zillions]. So now we go to small places and get pretty good houses.

"Recently in Pittsburgh," he says, "we announced the pieces and people knew them before they were played. And it's great! It means the music is on the radio. Of course it's mostly college stations, and records, and word of mouth. And it means I can go to places like Salt Lake City, Pittsburgh, and Santa Fe, and people know the music before I get there. These are mostly college towns. When I played in Nashville, I was at Vanderbilt—I wasn't at the Grand Ole Opry!" ■

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FIELD TEST

SUBJECT: 4030 Synchronizer & 4035 Controller
MANUFACTURER: Fostex Corporation of America
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

A few issues ago I reported that I would soon be testing more in what seems to be a never-ending stream of remarkable equipment from Fostex. It took some time, but the synchronizer and controller arrived this week, along with the various cables required to interconnect the individual machines with the control electronics.

Before I dive into the test itself, some background on synchronization is necessary: In the early days of audio/video sync, the visual medium was film. Any sound added to the existing sound (that recorded at the time the film was shot), had to be recorded on an unwieldy and time-consuming system of machines; you could eat lunch while the system was in Rewind. When production companies started using videotape instead of film, another synchronization system had to be developed to replace the mechanical sprocket-hole technique. The solution was a time code we now know as SMPTE (Society of Motion Picture and Television Engineers), which utilizes an audio channel of the machines that need to be synchronized.

Very simply put, the synchronizer is a computer that reads the time code of the Master machine. It speeds up or slows down all the Slave machines until they are all running at the same speed in relation to the time code printed on the tape.

The early electronic synchronizers were very costly. Studios that were able to purchase this type of equipment had to charge a large hourly rate just to pay for them. Recently, a few manufacturers have produced some less expensive units, but still, if you had chosen a unit with any kind of quality, it would have cost at least \$5,000.

Fostex, however, has just released a wonderful system that not only works with their B-16 and models 20 and 80, but with a vast assortment of professional machines as well. It's called the 4030 synchronizer. Its mate is a controller called the 4035. The 4030 is a rack-mountable synchronizer that is one space high. The front of the unit is deceptively simple, so we'll start at its back.

There are three multi-pin connectors that are marked Master, Slave, and Controller. The Fostex B-16, 80, and 20 plug directly into the back of the 4030, but other professional machines require an interface between machine and the synchronizer.

On the back are inputs for the time codes from the Master and the Slave and a series of

adjustments that govern things like the deceleration rate of both of the machines when they are searching a location. In addition are time code inputs and a communication jack (a control port for an RS-232 computer).

The front of the 4030 is very simple, with a display that shows when the machine is seeing time codes and also when the two machines are locked. There are also some buttons that are duplicated on the 4035 controller so, because of space, I'll cover them as a part of its review.

The 4035 is a beautiful little unit capable of controlling up to three of the 4030 synchronizers via a single umbilical cord. Space is no problem in that the controller is small enough to put right on the console (it has a soft, non-slip rubber pad on its bottom). It contains a complete set of controls for Play, Stop, Fast Forward, Rewind, and Record; a Review button which, when activated, will rewind all of the machines for a length of five seconds and then enter the Play mode; and a Locate button for searching all the machines to a designated position. Chase and Lock Enable buttons give the operator a couple of different modes in which the Slave will follow the Master machine.

With the Record button depressed, the machines selected by the Deck Control Select button will be ready to go into Record. The machines which are ready will be designated by the Record mode LED's.

The Zone Limit button is part of a function that sets the usable area on the tape. When a machine reaches a limit, it will stop and the associated LED will blink.

The Auto Play button will do just what the name implies after a Locate or Auto Return.

When the Auto Record button is activated, the section preset in Cue Memory 8 and 9 will automatically be recorded. Rehearsals for this "punch" are also possible with the 4035.

All of the data entry is taken care of by a 10 + key pad. These entries are things like locations and storing and recalling from memory.

The Offset Trim key enables the user to change the running position of the Slave relative to the Master.

The controller will not only "tweak" the offset, but will set any offset that's required. This is the only way a unit can track two separate time codes.

There are three Lock mode selectors: Frame



Lock, Sync Lock, and Auto Lock, which automatically selects one of the two others depending upon how far away the Slave is running from the Master. The Master Display is divided into Hours, Minutes, Seconds, Frames, and Subframes; in conjunction with a series of switches it will read the position of the Master, Slaves, edit (data) entry, and the amount of offset that the machines have.

Finally, there's a set of LED's that shows whether the machines' time codes are present and whether the machines are locked.

HOW IT WORKS:

The initial setup of the machines is a critical part of the operation of the 4030 and 4035. The Fostex machine worked perfectly in either a Master or Slave application, while, because of an initial lack of documentation, our Otari MTR-90 did some pretty crazy things. All it took to make it behave was a call to Mark Cohen at Fostex, and all the machines were working perfectly.

The synchronizer will lock these (and other) machines to within 1/100th of a frame, and at a rate of 30 frames-per-second, this is pretty tight. Incidentally, the synchronizer will read not only 30 but 24, 25, and Drop-Frame code.

Rewind or Locate will park all the machines close enough that it takes only five seconds max for them (when put in Play) to lock up tighter than the proverbial whatsits.

This little box will do so much, and do it so well, that it's impossible to talk about it all in this amount of space. Considering all this, the list prices—\$1500 for the synchronizer and \$500 for the controller—are unbelievably low.

Fostex has done it again. These guys are consistently turning out great stuff, even if you didn't consider how much less their equipment generally costs. If you want to expand your recording to include video or multi-machine synchronization, I would seriously consider the 4030 and 4035. Spend the rest of the money on mics and outboard equipment. ■

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WENDY CARLOS:

SWITCHED
O F F
P O P

by Michael Framer



"I don't think popular music has ever been so oppressive."

Fact: Wendy Carlos almost singlehandedly made "synthesizer" a household word. So new and revolutionary was the keyboard-activated device Robert Moog developed, with Carlos' assistance, that whatever they'd called it would inevitably be the name for every other such device to follow. In 1968, when Carlos' *Switched-On Bach*, the first recording ever made with the Moog "synthesizer," became the overnight best-selling classical album ever released, the term and Wendy Carlos' association with it were assured. [Ed note: For those readers who find the name Walter Carlos on their copies of *Switched-On Bach* or *A Clockwork Orange*, there's a simple explanation: Carlos underwent a sex-change operation.]

It's hard for some younger musicians to imagine a time when one simply couldn't punch up a sound on a keyboard, or program in a drum beat, but that's how it was a few short years ago, when getting any sound out of a synthesizer, not to mention the desired one, was a difficult, time-consuming task. "Think of playing a chord on the piano and then coming back the next day to hear whether or not it was a good chord," she says in explanation. Carlos' pioneering efforts have helped make possible the dazzling array of possibilities open to musicians today.

In the 18 years since *S.O.B.*, Carlos has continued her work on matters technical and creative. Her innovative *Sonic Seasonings* was one of the first "environmental" records and is considered a classic. Her unforgettable soundtrack to *A Clockwork Orange* brought synthesizer sounds to the cinema. She also contributed to the score of *The Shining* and created the innovative orchestral/synthesizer soundtrack to the first computer-animated film, *Tron*. Last year's *Digital Moonscapes* set a new standard for a digitally synthesized orchestra and took some exciting steps beyond. Carlos recently finished a truly astounding work tentatively titled *Songs From Distant Earth*, inspired by her friend Arthur C. Clarke's book of the same name.

I caught up with Wendy Carlos and her friend Anna Marie Franklin in Acapulco, where the two intrepid amateur astronomers had gone for a good view and hopefully some great shots of Halley's Comet. The hi-tech conversation took place in the back seat

of a rented Chrysler New Yorker as we drove through some of the most wretched poverty imaginable on our way to a good viewing site for the evening's comet watch. My questions and comments have been expunged for the sake of readability:

My history on computers is upside down. My first experience was as an undergraduate at Brown University in 1961—the first solid-state model. These were cumbersome affairs—a whole building—that are bettered today by \$800 computers you can get at Radio Shack. My experience with the big machines there was such a turnoff, when I got to Columbia and had a chance to get involved with their system, I worked with a computer whiz writing some programs to do some sounds. When I heard the results, I realized I'm gonna have to have that long one-day minimum delay. Which means I'm gonna have to work ten or 20 years to get one sound!

"In 1976, Rachel [Elkind, Carlos' producer at the time] and I got a Hewlett Packard desktop computer and by that time I was unafraid of computers and I began really working with it. It was a controlling instrument with good, fast input/output routines and hardware to run it. We figured we could get some kind of sound box that we could run on it. We went out and tried to hire some digital engineers to build us a box of digital oscillators that could do anything and the HP would tell it what moment in time, what pitch, and how loud to do it. We got it up and working but never used it for more than experiments.

"In the meantime, Hal Alles at Bell Labs went through five or six generations of digital machines trying to do exactly what we were; of course he had a little more money to work with. They managed to come up with a model that was flexibly overbuilt and included functions and features we didn't think were important; we were a bit too conservative. Almost everyone else who has built any instruments, especially those on the market, have drawn the line so conservatively that their instruments are barely more flexible than a Prophet 5 analog synthesizer; despite all the hype and advertising, that's the case. And anyone who doubts me in time will find out that this is the case: that most



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of those instruments, even if they cost a quarter-of-a-million dollars, do not have in them anything that was even approaching what we were trying to build in 1977. This includes the Kurzweil—everything.

"The one exception was built by MTI, but they folded. They built a device based on a design which was published in *Computer Music Journal* by Hal Alles of an inexpensive version, sixth or seventh generation, of the one he designed at Bell Labs. That's what we have now in our studio. And while not at all of sufficient quality for me yet to be satisfied in things like signal-to-noise and resolution of frequency, things like that, almost like audiophile specs. But it was the only instrument that approached the wonderful cliché of allowing anything you could imagine to be done. If you would work patiently and find out how to do it, the tool was sharp enough to allow you to do it.

"People today are definitely more aware of the notion of using computers to do music. It's gotten rid of drudgery, but that never seemed important to me. [Let's say] someone had come up to Michaelangelo [when he was] painting the Sistine Chapel and said, 'No, you really don't have to paint all that in detail, you see. If you come down on the floor you really can't see it too well, and if you use this little wall painting brush, you can suggest that there's a face there and a hand'. I don't care about shortcuts. My goal is much more obsessively the purist attempt to get a real way to move forward in music—get into things that were impossible but desirable for years and years now.

"So we're in a time now where there are

many caveats in what you buy and who you hire. It's a period of ripoffs. You've got the two extremes. You've got the musicians, who are incapable of moving the field forward, but they seem like experts because they play well and do nice, popular things and produce records using the new technology, which they don't understand and cannot move forward and cannot tell the true from the phony.

"Then you've got those who can't even find a major scale on a keyboard and can't figure out an orchestration chart to save their lives, but who know computers enough to be able to make the machines make sounds with sequencers and drum machines to give the illusion that they, too, are capable synthesizer players. The truth is you can't be only one or the other. A hybrid-type person is what seems to be needed here and they seem to be rather few and far between.

"And it's faddist enough. It's no longer, as it was when we released *Switched-On Bach* and were afraid—should we really call it a synthesizer? No one really knows how to pronounce that! Now it's such a buzzword; you label anything digital and then label it synthesizer and sampling, now, which is of course another even more dangerous hype term . . . it's the same larceny. People are still looking with no work and no energy to get something magical. They're looking for the shortcut, and of course the shortcut is the way you're going to get crap. I'm old enough now that I find these things—even the mediocre things that have novelties about them—to be still a total waste of time. Because the point is to do things that are so outstandingly well done that like any masterpiece at any

"People are still looking with no work and no energy to get something magical. They're looking for the shortcut, and of course the shortcut is the way you're going to get crap."

time, it's something that just holds it on its own. And it's not something just to catch the air with a little bit of a gimmick or a novelty, as though that's really going to move anything anywhere. If you want to build a building, you have to dig a hole for the foundation.

"When you've got a tough job to do, and this is a tough job, the last question to ask is, 'How can I get away from doing the tough job?' The answer to that question is you leave the field and find an easier field. And if people were honest, which they're not, they would leave the field and do something which their laziness is more suited to. This is a tough thing and all of the equipment which is most popular and is making a lot of fortunes for people is not really moving anything particularly forward; it's merely making the bad stuff more well-known. This interview becomes the parable of the emperor's new clothes because my awareness of the field right now is mostly an awareness of the frustration at seeing so little come and taking so long for it to happen. I think when

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Producer Profile

SHEL TALMY:

Raunch Rock Legend Goes Digital



by Benjamin Krepack

When talking about famous record producers of the Sixties, chances are the name Shel Talmy will crop up in conversation. Talmy started out in the music business working as a recording engineer in Los Angeles before making a trip to England in 1962. At first, all he saw in England were young groups trying to imitate the American sounds of rhythm & blues. But sensing that something bigger and better was about to explode out of the English music scene, Talmy decided to stay in Europe and develop and control a stable of recording artists similar to the rosters that Phil Spector and Jerry Leiber/Mike Stoller had created back in the States.

It wasn't until the second wave of the British invasion that Talmy hit his stride, producing some of the most brilliant and influential songs of that decade, including classic rock tracks by the Who and the Kinks, as well as songs by Manfred Mann and the Easybeats ("Friday on My Mind").

Working with such strong-willed artists as Pete Townshend of the Who and Ray Davies of the Kinks, Talmy eventually saw his "stable" slowly crumble. The Who, seeking more autonomy in the studio, soon wanted out of their contract with Talmy, prompting him to sue the group in a London courtroom. The settlement eventually netted Talmy a fortune, since he received a percentage of all Who recordings for

years to come (which would include Tommy and Who's Next, the two biggest-selling albums of the band's glorious career). Because of the sizable chunk of money taken out of their recording profits, Talmy inadvertently forced the Who to become a group that relied on extensive touring throughout the Sixties and Seventies. Talmy's split with the Kinks was a lot more friendly, as he explains below.

Today, Talmy owns SuperScan, a fast-growing scanning company based in Southern California. (Scanning is simply the process of taking typed written words off paper and getting them "digitized" onto a disk. In short, scanning skips the retyping step.) He writes regularly on music and technology for various publications. But, as he indicates in this interview, he's become interested in returning to the studio to make more records. And maybe some more hits.

MC: What do you think of all the computer technology found in the studio today?

Talmy: I kind've wish we had all the toys back then that they have now, although it was kind of fun working with the primitive tools we had. In fact, it probably caused us to be a lot more inventive. We took a piece of equipment that was only able to do a certain amount of things and we pushed it beyond where its capabilities were supposed to be. That's how I think all

those interesting things came out.

MC: Are you fascinated with the digital process of recording?

Talmy: Having started as an engineer, I've always been fascinated with the new technologies that come out. But I believe all technology should be a tool to be used by you rather than you being used by it. I say this because I'm not sure rock & roll is meant to be digital. It's too damn clean! I think it ought to be raunchier [laughs]. I think analog is far more suited for that kind of music. This is obviously a personal preference, but if I was producing a rock band, I don't think I'd really like to record in digital. In fact, I'm still in favor of recording a rhythm section live, all together. I think a lot more interesting things happen when you got good musicians playing together and playing off each other.

MC: How did you start working with the Kinks?

Talmy: I met them at Baker Street, which was like the Tin Pan Alley of London. It had about 20 music publishers, some funky studios, and the like. The Kinks' managers played me a demo and I thought their potential was unbelievable. The Kinks were wonderful and their material just blew me away. It was their combination of good, hard-driving American music with their own English style. Ray Davies may be the best single songwriter out of England, and that includes Lennon and McCartney. I think he's one of the greatest social commentators in song I've ever come across. When he played me a demo of "You Really Got Me," the riff got to me from note number one. We went into the studio and recorded it and it was an instant Number One song. I think it took two weeks to get to the top of the charts. From that point on, we were off and running.

MC: There's always been rumor and speculation that Jimmy Page played lead guitar on "You Really Got Me."

Talmy: No, it wasn't. It was Dave Davies. Jimmy was a terrific guitar player that I used for a lot of different sessions. He may have been on "You Really Got Me" as a rhythm guitarist because, at the time, Ray wanted to concentrate on his singing.

MC: How did you and the Kinks work together?

Talmy: Ray and I really worked as a unit. He was a very prolific songwriter and we always bounced ideas off one another. I was always making suggestions. We would sit down at a piano and he'd have his regular quota of about 50 songs. I would say, "That one needs work" or "I don't know about that one." What came out of this arrangement was great songs. I al-

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MC: Do you remember recording the Kinks' classic, "Waterloo Sunset"?

Talmy: Sure. I adored that song from the first time I heard it. Ray always had an excellent ear, he's very bright, and he picked up a lot of things when we worked together. I think in general, I taught Ray a lot about the studio.

MC: How did your relationship with the Kinks come to an end?

Talmy: When my contract ran out, we parted amicably. Ray wanted to do his own thing and start producing his own records. He didn't have a hit for a couple years after we parted, so I think that proved I really did add something. It wasn't until he went back to the old formula, with songs like "Lola," that he started to have hits again.

MC: How did you meet the Who?

Talmy: They were brought to me by a girl who knew Kit Lambert, who was their manager, along with Chris Stamp. She brought me a demo, and to me they sounded like the first really authentic American-sounding rock & roll band. I went to see them at a church where they rehearsed, and I thought they were fantastic. It was their energy, their playing, and Roger Daltrey's singing. He sounded just like an American singer. Pete Townshend, in my mind, is not a great lead guitarist, but he was the best rhythm guitarist I ever heard. He was able to do more with chords than anybody. We went into the studio and I picked "I Can't Explain" to do as a first record and intentionally did it very much like a Kinks song.

MC: As a songwriter, was Townshend as prolific as Ray Davies?

Talmy: No. Townshend did come up with great songs but in an entirely different way. He did social comment, but with a much harder driving edge and coming from a different point of view. Townshend came from quite a well-to-do family and his experiences were not the same as Ray's.

MC: What do you remember about recording "My Generation"?

Talmy: It was a great session. We did it in three takes.

MC: What's the story behind the feedback ending on "Anyhow Anyway Anywhere"?

Talmy: We were doing a lot of experimenting and I tried both a close mike and a distant mike setup to get the feedback we wanted. This came out of my recording engineering background. I know the Beatles claim that they were the first ones to record feedback [on "I Feel Fine"], but nobody was recording it properly

"I can't do something over and over again. I cannot imagine going for months making one album. Subsequently, I have become one of the least expensive record producers of all time!"

back then. I had made a deal with Decca America for the Who's material to be released here in the States. When I sent that song out to them, I got an urgent telegram saying that the tapes they received were defective [laughs]. They were pretty shocked when I told them it was supposed to sound that way.

MC: What was your impression of Keith Moon?

Talmy: He was the best drummer I had ever seen. He was incredible. I always got on with Moon. A lot of people didn't. I remained friends with him after everything happened. I was really sorry to see him do himself in, although I can safely say I expected it. He was a real nutcase, but a wonderful drummer.

MC: Your parting with the Who wasn't amicable at all. What did happen?

Talmy: Kit Lambert, who was truly a demented and crazy man, got it into his head that he could do exactly what I was doing in the studio and why should they pay me? This was combined with the fact that I was having influence with these kids [the Who]. They were about 17 and I was all of 24. The group, of course, sided with Kit. They were young, impressionable teenagers. I don't blame them for siding with him. They believed anything Kit told them. I'm sure he told them I was screwing them, but nothing can be more the opposite. I never saw any of their money. From the start, I had my royalties paid to me and their royalties paid to them. Anyway, he came to me and said, "Your contract is null and void, and we no longer need your services." I never produced anything but hits with them, so, needless to say, I fought it. I got myself one of the leading barristers in London, and part of the settlement was that I receive royalties on everything they do. I think it was only right. After all, I had started them.

MC: Are you sorry that it didn't last longer with the Who?

Talmy: Yes, I am. I really think we were doing good things. You can call this ego if you like, but my records sound better than anything they did on their own for many years. I don't

think Tommy sounded nearly as good, sound-wise, as their early stuff. I don't think it's sour grapes. I really think I did a better job with them.

MC: You've kept busy in your other activities, but you haven't produced anything in a long while. Do you ever think of taking a band and going back into the studio?

Talmy: Yeah, I'd like to. I don't think I've lost any of my skills. I think that this hiatus has even improved my abilities. If I ever had a talent, it was the ability to hear just a pure demo and visualize what it was going to sound like finished. I could always do that. It would be a lot of fun to go back. I got out of it when all the companies hired lawyers and accountants to run the business. I really didn't feel like I should be told how to produce a record.

MC: You're regarded as a pioneer in the industry. How do you feel about becoming somewhat of a legend from the work you did with young groups 20 years ago?

Talmy: I have to keep a sense of humor about this "legendary record producer" stuff. I mean, it's very gratifying that people remember the records I've done and they actually know my name. Today, record producers are getting a lot more press than they were in the Sixties, but generally the public still has no idea who the producers are.

MC: What record producers do you admire?

Talmy: There are several. Tom Werman, Quincy Jones, Phil Ramone, and George Martin come to mind. I think they all take the same type of approach to record producing that I do.

MC: How would you describe your own approach to record production?

Talmy: All of the records that I have done have a lot more feel than finesse. I've never wanted to totally ring every emotion just to get every note perfect. I was always more interested in what the overall record sounded like. If there was one bad note, and the record had a great feel to it, I let it go. A lot of people put me down for that, and they're entitled to their opinion. But I'm only meticulous up to a point and I'm also not a methodical worker. I can't do something over and over again. I cannot imagine going for months making one album. Subsequently, I have become one of the least expensive record producers of all time. The important thing is that if I go in to produce a record, it's because I want to contribute to the making of it. That's what I feel I'm there for. There are artists that don't like that, and that's fine. They need another kind of record producer. I'm not the one for them. ■

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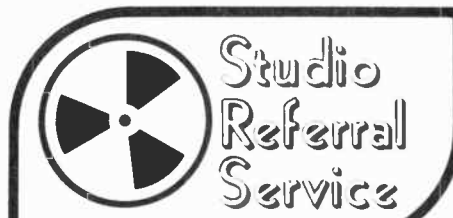
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GREEN ON RED'S DAN STUART:

Blood, Sweat & Beers

by Roy Trakin

Green on Red's peripatetic leader Dan Stuart predicted in *No Free Lunch's* "Keep on Moving" the possibility of settling in Austin-town ("First time I saw Austin town / I knew I could live there one day..."), and sure enough, he did. The 24-year-old singer/songwriter has recently left the post-punk roots-rock L.A. cowpunk community he helped create when he first moved here from Tucson almost six years ago with bandmates Jack Waterson and Chris Cacavas to form Green on Red.

"My girlfriend and I wanted a nicer lifestyle," explains Dan, a natural storyteller, about the shift. "I gave her a bunch of choices. . . Santa Cruz, Mexico, Columbia, Missouri, Barcelona, Spain. . . . I got half a house in Austin for \$360 a month. I wanted a place where I could have a dog and raise a kid. I didn't want to become one of the many 30-year-old teenagers that live in this town. When I lived here, the *L.A. Weekly* was banned from my house. The first weekend I'm in Austin, they're celebrating the 150th birthday of the state. I see Kris Kristofferson with Joe Ely, Lonnie Mack, and the master of the Telecaster, Albert Collins, all jamming on Buddy Holly's 'Rave On' at a free show. I said, 'Shit, this place is for me.'"

And to think last time I talked to Dan, he had me believing in the soulful communality of Los Angeles, which was something this recently transferred Noo Yawker desperately needed to hear.

"There's quality of life there, little things like left-turn signals," says the slimmed-down Stuart of his adopted home, "the things you don't see in L.A. This is the biggest city in the world without public transportation. I just got tired of that kind of selfishness. Everybody comes to make their money here, then they just split and take it with them. L.A.'s a great place to be poor and a great place to be rich, but when you're somewhere in between, it's just kind of ridiculous."

It doesn't really matter where Dan lives, seeing he and his band are touring or recording most of the time anyway. In fact, the only reason the group's in L.A. is to play some tour dates and start work on their first full-length LP for PolyGram Records, with the legendary

Memphis madman Jim Dickinson in the producer's seat. Dickinson, who Green on Red guitarist Chuck Profit IV found in Hernando, Mississippi, produced the legendary *Big Star* 3 album, played piano on the Rolling Stones' "Wild Horses," is Ry Cooder's frequent collaborator, and recently produced an album for Austin's True Believers.

"Usually my euphemism for a producer is 'bullshit artist,'" laughs the ebullient Stuart. "PolyGram wouldn't let me do this one. But Dickinson is just so great. His arrangements are wonderful. We've got all the acoustic guitars on the album tuned to an open G, which everybody tries to do, but nobody does. Like Ry Cooder or early Stones. The open G rattles because the strings are so loose. Cooder starts all his soundtracks with that, going from the open G up to an A."

While Stuart admits to spending \$14,000 to self-produce the seven-song EP, *No Free Lunch*, he insists the new record will cost about \$30,000, and most of that in producer's and engineer's fees. As for major label pressure. . .

"Don't forget, we've walked off labels before, Roy," he laughs. "They know they can't fuck with us. But we play the game. We know that, in six months, there's a good chance we won't be on the label. Then again, I'd like to stay with the wacky Dutch [PolyGram is Dutch-owned] for as long as we can. We're team players. Tommy Lasorda would love us."

"They think the band's great over here because no one's job is on the line," says Stuart, explaining Green on Red was signed through Phonogram UK. "It could only have worked this way."

According to Dan, things have been going very smoothly at El Dorado studio, where they're laying down tracks for the new record, tentatively titled *The Killer Inside Me*, after the Jim Thompson novel. It's a frankly political work, with songs like "The Mighty Gun," which GOR played during their recent stand at the Roxy. Its theme is reminiscent of *Heaven's Gate*, the imperialist lie at the heart of the American Dream of expansion and exploitation, stated succinctly and musically: "That the way the West was really won / Plen-

ty of cheap labor and the mighty gun," croons Stuart.

"This country goes in cycles, and right now, we're in the middle of an intensely fascist one," says Dan matter-of-factly. "They want us to pee in cups before we come to work. When we're arrested, they don't want to give us our rights. We've destroyed the American Indian, had a hundred years of slavery, and there are still sugar ditches down South. First time I stumbled into East Austin, I nearly had a heart attack. The same thing happened in California to the small farmer when the canneries started opening up. Suddenly, fresh produce was out the door and everything came in a stinking can."

As for John Cougar Mellencamp's efforts on behalf of those small farmers, Dan is respectful if a tad cynical. "I'm more impressed with the guy who donates 20 percent of his income to whatever cause without telling anyone," he says. "If everybody did that, we'd be in great shape."

Pressed further about the golden age of L.A. punk-rock in the late Seventies, which originally drew Dan Stuart and countless others to Hollywood to form bands, the young veteran notes sadly that those days are gone. "The only chance we get to see one another is on the road," he says. "I just ran into Vicki Peterson from the Bangles on the street in New York. We hadn't seen each other in over a year. We had a good laugh about 'making it,' which for us meant being able to pay your rent. That week, they were excited about being in the Top Ten, but they could just about pay their rent. And I'm sure they're doing a lot better than Green on Red in that department."

"My old neighborhood was by Clinton and Western, near an old house where Jack London used to live. If London was writing about, say, the Guatemalans today, he couldn't get published. All they want to hear about in New York is women on valium driving around the freeways. The real, Third World L.A. never gets exposed. *Bladerunner* was the only movie I've ever seen which depicted L.A. today, and it was set in the future."

"What's great about Austin is what's great about L.A.—any band that wants to play for \$20 on a Tuesday night can do it. There's no elitist thing like in New York or London, where you have to know someone cool to get booked. The reality is, though, the bands all have to split Austin to make it. They're all

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Stuart on Austin: "I wanted a place where I could have a dog and raise a kid."

at one another's throats a bit. Like that new Billy Idol cat, Charlie Sexton. Supposedly, he said some pretty nasty things about Austin that got all the locals pretty freaked out. Hell, he's only 17. Then again, he doesn't know what me and Alejandro [Escovedo, from True Believers] have learned: In the long run, all you've got is your reputation. And poor Charlie's lost his already. I guess he said he didn't want to be 30 years old and playing the same old bars. What he doesn't realize is, he will. If he stays in music, there'll come a time when he'll have to do that, play those clubs again. And, if not those bars, some other bars."

As for his own future, Stuart would like to get to the point where he could just write songs for a living and not be on the road all the time; "hell," he terms it.

"I want to play when I want to," he says. "I'm not playing heavy metal with puffed-up hair. It's a little easier growing old playing folk and country music. I consider us a rock & roll band, but that's just folk and country. If you play timeless music, maybe you can go on forever."

Precisely the reason Dan's moved out of his adopted home to the peaceful climes of Austin, where his neighbors number Jimmy Carl Black, the original Mothers of Invention drummer (and "the Indian in the group") and Arthur Brown, he of Crazy World of "Fire" fame.

"I met Arthur and wondered if I could ask him a personal question," recounts Dan. "He said, 'Yes, I make love to vampires.' I said, 'No, Arthur, I just wanted to know, did you hold

on to any of your publishing?' "

Needless to say, ever since an unpleasant experience with Slash Records, which took half of it, the savvy Stuart has managed to hold on to his publishing, which is administered (for a ten-percent collection fee) by the well-respected local agency, Bug Music.

"We don't need anybody to burp us," says Stuart about his dealings with business people. "Just stay out of our way and plug in the machinery. We don't need anybody telling us what we are! We know what we are. It's easy if you have vision. I know that's pompous, but fuck it. This band's got vision."

Yes, indeed they do. *No Free Lunch* is, in this corner, the finest vinyl to come from an American band this year, never mind when it was released. Great songs, great spirit, and so what if it sounds like Neil Young, or Van Morrison, or Tom Verlaine, or Bob Dylan & the Band. It's got heart. It's got soul. And it speaks to me. I don't care if it doesn't sell a half-million copies, either, and neither should you.

"PolyGram can't be concerned with selling 250,000 records," agrees Dan. "They've got to sell millions or nothing happens. Now, you can deal with that reality and let it freak you out, or you can accept that and not worry about changing what you do."

In Europe, where the band has established a growing following, Green on Red are looked to as a political group, thanks to Dan Stuart's outspoken nature.

"We're the fuckin' icon for what's left of the American Left," rues Stuart. "The last question is always something about Reagan or Rambo. The day we left Oslo, the headline in the local paper was 'Guitars Over Reagan.' I'm sure Charles Wickes at the U.S. Information Agency is looking at my file just about now. The Europeans feel they're getting squashed, so they're nervous. They want to align themselves with the Third World while they're sitting there with their Gucci's and Levis sipping cokes. What they don't know is, they are the West! Just as much as I am."

The talk turns to Green on Red's favorite pastime—drinking beers—and why they haven't followed in the footsteps of their buddies the Long Ryders and done a spot for a brewery.

"We talked to Miller about six months ago," reveals Dan. "They probably got a hold of our record and really listened to it: 'Christ! This is anti-business!'

"I think the Long Ryders one is pretty



Photos by Janiss Garza

On his fave pastime: "Coors is a fascist, non-union beer, but it's great!"

tasteful, though. Sid [Griffin] told me he was catching some shit for it and I told him, 'Sid, why don't you just tell them paying rent is the American way, too!' I said it wasn't wrong as long as he actually drank Miller, but he'd have to suffer drizzly shits the rest of his life if he did. I'll be honest. The only American beer I drink, and I know this is awful, is Coors. It's a fascist, non-union beer, but it's great. Our test now is, after being overseas, let it get warm and see if you can drink it. Budweiser tastes like caustic chemicals. Miller's a corn beer, similar to Corona; Bud is made from rice.

"I say, if we're signed with the wacky Dutch at PolyGram, why not Heineken? I like Heineken. They sponsor bands. And you know what? When that guy opens up a factory, it's always in a Third World country. He's got 'em in Asia and Africa. We've done the brewery tour. At ten o'clock in the morning, the old men are outside playing cards and drinking beer. The whole Heineken trip is beer is good for you. Guinness, too. What a concept. The family that gets drunk together stays together. Guinness is good for you' has been their slogan since 1904. Like 'Let Reagan Be Reagan.'"

Or, better yet, let Green on Red be Green on Red.

Or, as Dan Stuart explains how his band has stayed together for seven years, despite the fact they are now spread out between San Francisco, Southern California, and Austin:

"The key is, don't rehearse," he laughs, slapping his thighs. I like Dan Stuart and Green on Red, with or without practice. ■

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the public ceases to care so much and computers become as commonplace as televisions, which is getting close, it will take away the ability of people saying they are doing something when they are not.

People saying they are doing something when they are not.
 "People who used to call themselves artists used to learn anatomy and perspective and shading and coloring. The fundamentals. How can I learn to make music if I don't know how to make chords, or put notes together and make melody, or counterpoint? If you really want to work on building new sounds, learn how to make the old sounds. And if you can reproduce an extremely good replica of a violin and a piano and an oboe and a xylophone, then you are very likely to be able to take the next step, as the abstract painters did once they learned how to do more traditional things. You have to learn to walk by taking steps and falling. You can't expect to be born an adult, knowing everything and walking. If you think a piece of equipment is going to allow you to do that, you are further deluding yourself.

"Those who keep saying, 'Why do we have to have only keyboards?' are right. Although the funny thing is we've yet to have instruments that really are using the keyboard as a very flexible tool. They either have 'off/on,' or [they're] like piano [where] you hit the note on, but depending on how hard you hit it, it gets louder and brighter, or softer and duller. But there are other things your hands can do. The after-touch pressure we have on some of our machines should allow you to vary notes while they're sounding and there

should be ways that you can move your fingers left and right to impart a vibrato. Some parts of these ideas have existed on single instruments, but no one has put them all together. There are many more things a person can do with their fingers as a performer on a keyboard that have not been exploited to allow a human touch to the music, which is almost *verboten* anyway, since people seem to want to have a machine and a computer play the music [rather] than to have a human being's feelings.

"The Fairlight, the Synclavier, and these types of instruments just happen to have found a really effective niche. It has *nothing to do with making music*. What it is is a storage and retrieval system of great power. It's a fancy new kind of a tape recorder—that's where its strength lies. These machines, which basically store sounds and play them back, need more than that. They are a very tiny tool. They're expensive and they can have high quality and they can be useful. You can always use a good quality screwdriver if you are building things, but you also need hammers, files, drills.

"The mountain is there to climb. And every time people forget the mountain and start climbing their little molehills, you get distracted. It's a grim statement. But I could literally die before people are willing to start taking a step up the mountain, and I don't want that to happen. So, for my own personal selfish reasons, I want someone to shout out loud, 'Hey, we're *still* not climbing the mountain; let's put the toys away and let's get climbing the mountain.' But since climbing the mountain is hard work, people are trying to

"The Fairlight, the Synclavier, and these types of instruments have found a really effective niche. It has nothing to do with making music."

find some way around it. When the toys are exhausted and their very limited range of things have become so used up that people don't want to hear about them anymore, where will they turn for the next titillation? The answer is they'll look up the mountain and they'll take one or two steps and they'll stop there and start playing around. Why can't we forget about all these bloody detours and start climbing the damn mountain?

"It's a very depressing situation right now. I don't think popular music has ever been so oppressive. This is not just music in which this is happening. We are living in a time which is very hard for any thinking, feeling people to get through without feeling in some real sense like they're tasting what it must have been like to go through the Dark Ages, if not the McCarthy era. People seem to be lazier than when I was growing up. The best way to disprove it is to see some work being done in these areas.

"No one is facing up to the challenge of how we get our new technology and new computers and knowledge of how to cybernetically interface human beings to the equipment in a way to move the frontiers of music forward. I implore *everyone* out there to take this on as a personal challenge—if they are not afraid of the work, if they're comfortable in both the technical and the musical side of the things." ■

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FIELD TEST

SUBJECT: Models 163X, 263X, 463X and 120X
MANUFACTURER: dbx, Newton, MA
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

Today's vocal sounds require more brightness than ever before. Producers and artists are very demanding about where the vocal resides within the modern wall of recorded sound. But along with this brightness, unfortunately, come a lot of problems with high-frequency consonants. This is especially true of soft-singing vocalists, because the apparent level of the consonants is so much louder than that of the vowel sounds. The best way to cure the problem is with a dedicated de-esser, which is a box that will drop its output level upon the detection of high frequencies that are without the support of low frequencies or fundamentals.

We'd been looking at all of the de-essers and found out that the best unit was made by dbx as part of their 900 Series modules. The only problem was that we only wanted the de-esser and didn't feel like expending either the rack space required by the powered housing or the extra money just for one or two units.

After a call to dbx's friendly staff, I found that not only do they make a wonderful little (half-rack) de-esser, they also make a great gate and compressor—and all of these little guys are very inexpensive.

The 263X is a de-esser that is housed in a neat little box that can act as a stand alone or, with the addition of the supplied hardware, become a single-space rack unit. Any two of these dbx boxes can be rack-mounted side-by-side.

The front panel of the 263X is very simple and contains the 12-segment LED display, a lateral fader that sets the amount of de-essing, a frequency selection knob (with control from 800 Hz to 8 KHz), a high-impedance input that is connected to a low-noise FET preamp (that's right, you can plug a mic or instrument right into the front of the 263), and finally a little switch that either selects broadband or high-frequency attenuation when the unit detects sibilance.

The back of the 263X contains connections for the line level input and output (1/4" phone that will take levels of + quite easily), a little preamp trim pot (requiring a screwdriver), and a regular AC cord. It's so nice to see inexpensive processors that have the power supplies where they ought to be—inside the box!

HOW IT SOUNDS:

The 263X sounds very good. Sonically, there is nothing absent, even when compared to dbx's more expensive de-esser. The little guy runs very quietly and cleanly. The High Frequency/Broadband selector is very helpful in achieving just the right amount of control over those little spitting sounds that so many singers make. The list price is only \$149, which makes me very happy.

The next in this series of petite processors from dbx are the 163X Over Easy Compressor and the 463X Over Easy Noise Gate. I'm going to talk about them simultaneously, for reasons that will be obvious.

Both the 163X and the 463X (like the 263X) contain the LED indicators, the lateral fader, and the High Z (impedance) input on the front panel. The difference is that the 163X fader is marked Compression and the one on the 463 is marked Downward Expansion (how far the electronic door closes on the sound). The knobs are

marked Threshold and Level Set, respectively.

The backs of both have line-level inputs that are like the 263 in size and level capabilities and a third input in which a stereo (three-wire) 1/4" phone-type cable is used for "stereo strapping," which is handy when you want two of these little boxes to control separate signals using only one set of controls. There's also the benefit of image preservation, but that's another story. Additionally, both the 163 and the 463 have rear-mounted buttons marked Master/Slave, which select the controller unit. Finally, the 463X has an input (also 1/4" phone) designated Key Input, that will take another signal or voltage and "open the gate" with the appearance of signal at that input.

HOW THEY SOUND:

Both the 163 and the 463 run very quietly and exhibit the sparkling cleanness of the other current equipment from dbx. Expansion/compression ratios and attack/release times are not controllable by the user, but the engineers at dbx have designed them with "program dependant" characteristics that are very workable. The fact that these processors have high-impedance inputs and preamps is great for the guitar/sr/keyboardist.

If you have both a 163X and a 463X, you automatically have a stereo strapping capability, which goes like this:

If the Master is selected on the 163, both the 163 and the 463 become stereo compressors following the 163's controls! If the Master is selected on the 463—poof—stereo gating! Pretty terrific, huh? The only thing I think should be changed is the location of the Master/Slave buttons. They are located on the backs of the units, which makes it very hard to change functions while they're mounted in equipment racks. A list price of \$149 each makes these little boxes great buys for anybody.

ATTENTION! Stand by for review of a well-kept secret:

You say that you wish that wimpy synth-bass sound you're working with had guts like the Mini-Moog. Are you tired of that spineless kick drum, not to mention bass players bitching when you hand them a chart in the key of E-flat? Simply put, friends, are you in want of more earth-

shaking *bottom* in your recordings? Well, you're in luck, all because of a contraption manufactured by those masters of the wandering signals, dbx of Newton, Mass.

It's called the 120X and it's a subharmonic synthesizer originally designed as a consumer item for the generation of extra-low frequencies from prerecorded material. But guess what? It works even better to fatten up signals being sent to tape.

The 120X is a 19" single-space box that has stereo inputs and outputs on the back as well as dedicated subharmonic outputs with a switch that selects whether the low-frequency generated will appear at the regular or low-frequency jacks.

The front has separate controls for the Low Frequency Boost Level, the Subharmonic Level, and the Subwoofer Level, as well as a matrix of LEDs that shows the amount of activity in the regions of 50, 40, 34, and 25 Hz. Finally, there are two switches "ganged" together: the Operate and Bypass controls.

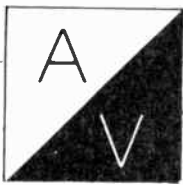
HOW IT SOUNDS:

The 120X is a very unique box for recording. It will take a rather small-sounding low-frequency instrument and rattle the dishes. It doesn't act like equalization. I tried and I just couldn't even come close to what the 120 does with any equalizer that I own. EQ boost can sound very boomy. The 120 seems to add fundamentals that are either one or two octaves below that of the input without that typical bass-boost sound associated with a jukebox. Another interesting thing is that you can crank the Low Frequency Boost control quite a bit without it taking up much more of that precious recording level that typical equalization seems to eat up. The Subharmonic control, when used at an extreme, will cause an output like a synthesized bass that is bone-shaking and without the tracking errors that plague typical synth-bass setups.

This could be the new thing for the techno-minded recordist. At \$269, the 120X is an exciting addition to any equipment rack. ■

If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.





by Billy Cioffi

AUDIO UPDATE

24 Tracks & Up

One on One: Rough Cutt was recently in the North Hollywood room with producer Jack Douglas. Jay Messina is engineering the project, with Jeff Bennett assisting. . . . Tom Petty & the Heartbreakers are currently cutting tracks, with Petty damning the torpedos and producing himself. Don Smith is the engineer and Toby Wright is the second. . . . Rod Stewart was back in again cutting more tracks for his upcoming LP with producer Bob Ezrin. Paul Lani is engineering the project, with Jeff Bennett assisting. . . . Black N' Blue came through to mix a song for an upcoming Columbia movie project with producer Jonathan Cain. Larry Hines is engineering the project, with Jeff Bennett as second.

Live Oak: Thomas Dolby was ensconced in the Berkeley facility recording and mixing the soundtrack for the new George Lucas film, *Howard the Duck*. The soundtrack was produced by Dolby and engineered by staff recordist Dale Everingham. The film, based on the Marvel Comics character—a cigar-smoking duck from a planet of humanoid quackers—is due to be released this summer. . . . Mico Weaver (guitar player for Prince & the Revolution) was in the studio producing and recording some of his own original music. The project was engineered by Dale Everingham.

Westlake Audio: Michael Jackson produced some new songs for his Disney 3-D film *Captain Eo* using dual 3M 32-track digital recorders with video interlock for in-theater digital playback. Engineering the project was Matt Forger, assisted by

Bruce Wildstein with Tom Carlin supervising film scoring. . . . Ray Manzarek has been producing tracks for an upcoming Jim Carroll LP. Engineer was Brad Gilderman, assisted by Chris Budny. . . . Jingle wizards Mark Via and Jay Kennedy of LANY Music continue cranking out commercial hits with a host of superstar session players. Kevin Clark and Matt Hyde typically engineer the dates, with the assistance of Debbie Johnson.

Sound City: Michael Des Barres (lead singer of Power Station) was in tracking for his new solo LP for Gold Mountain Records. Bob Rose produced, Larry Brown engineered, and Bruce Barris assisted. . . . Chris Thompson (lead singer for Manfred Mann) was also working this month on his first solo LP for Atlantic Records. Phil Galston and John Van Tongeray are producing, with Ernie Sheesley engineering and Rick Polokow assisting. . . . Ronnie James Dio was working on final overdubs and mixing on the *Hear 'N Aid* LP, a project by various heavy metal artists to aid the hungry. Ronnie produced, with Angelo Arcuri engineering and Bret Newman assisting. . . . The Unforgiven have at last completed mixing their LP with producer John Boylan. Paul Grupp engineered, while Bret Newman was second. . . . Bruce Barris produced tracks for the band CB's first EP, to be released on an independent label. . . . Melissa Manchester was in the studio demoing a new song for Chappell Music. Tom Salisbury produced and Chris Minto was behind the console. . . . Tom Petty & the Heartbreakers have also been in *this* room, with Don Smith co-producing (it says here) and Bruce Barris engineering. . . . Local artist Susan Rhee was in recording new material. Susan will be seen in Philip Bailey's upcoming video, "State of the Heart". . . . Rock & roll film *Scenes From the Gold Mine*, now shooting in L.A., made use of the studio to record its soundtrack as well as to film scenes needing actual studio locales. They couldn't have picked a more apt location—*everyone's* worked at Sound City.



Photo by Jennifer Messerink

Just One "F": Epic recording artist Jef Scott (seated, center) is seen at Crystal Studios putting the final sheen on his debut LP, *Ten Stories*. Seated at the console with the artist are (from left) Brad Gilderman and producer Bill Pfordresher. Standing directly behind them is Larry Hamby, Epic's West Coast A&R VP. The local rocker's debut is scheduled for early June.



Photo by Elizabeth Arnold

Bridges Twitches: Red Car's Larry Bridges (right foreground) has completed directing his second music video for Warner Bros. artists the Zapp Band. Produced by Phil Rose, with Brian Greenberg as the director of photography, "Itchin' for Your Twitchin'" is a three-level production integrating a tongue-in-cheek look at old monster movies with performance shots of the band in concert. "Larry is a favorite of ours," says WB video VP Jo Bergman. "It's that perfect balance of creative energy that is always able to put on film something special, usually even better than we imagined in the first place."

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VIDEO UPDATE

Play It Again, Wolfy: Tom Hulce (*Amadeus*) makes his singing debut in Pendulum's video for "Echo Park," the title song from the film. *Echo Park* the movie was directed by Robert Dornhelm and written by L.A. *Weekly* film critic Michael Ventura. Dornhelm also directed "Echo Park" the video, which features on-stage footage from the film (not surprisingly) and performance footage shot on a local soundstage. Michael Bowen, who stars in the film along with Hulce and Susan Dey, appears in a cameo role in the clip. The film's soundtrack (A&M) contains some outstanding tracks by local heroes such as Shandi and Dean (Skin, Code Blue) Chamberlain, among others.

Sing It Again, Rod: Rod Stewart seizes centerstage in Karl-Lorimar Home Video's *The Rod Stewart Concert Video*, the complete, uncut (so the press release tells us) performance from his sold-out 1984 world tour. On it, Stewart performs 17 songs, including three that have never before been seen on video or pay-TV. The 80-minute long-form includes footage of Stewart's early days with Jeff Beck (oh, boy!) and the Faces.

Show It Again, Sheena: Sheena Easton has joined forces with director Steve Baron for her new video, "The Magic of Love," the latest single (what else?) from her EMI album *Do You*. Baron's the guy who directed "Beat It" and a-ha's (A-Ha's?) "Take on Me." Said clip was produced by Simon Fields for Lime-light Productions. "Magic of Love" was written for Easton by super-producer Nile Rodgers.

By Any Other Name: Simon Le Bon and Nick Rhodes of Duran Duran and/or Arcadia have just filmed a video for "The Flame," the next release from their *So Red the Rose* LP. The video was directed by Russell Mulcahy and the song was remixed by producer Nile Rodgers. (Hey, Nile, how 'bout turning down a job once in a while?) And speaking of Russell Mulcahy, did you notice how all the critics on the planet jumped on poor Russell's back when his first feature-length

film hit the big screens? *The Highlander*, which starred Sean Connery and Chris Lambert (*Grey-stoke*), sank without a trace after being resoundingly dismissed by the local and national film critics. Should be in your video stores soon, so if you're curious, get it on half-price day. For what it's worth, our art director loved it and said he wants to see it again.

'Twas Beauty Killed the Beast: With various (already disputed) news surveys claiming that MTV has been steadily losing audiences since its peak year of 1983, the video industry was dealt another clop in the chops when Herbie Herbert, manager for corporate-rock supergroup Journey, announced the group would not be making any clips to support its first new album in three years. The LP, *Raised on Radio*, is the second major release by an MTV staple to be marketed without the benefit of video support. The other is Van Halen's *5150*, which went Number One in last week's *Billboard* Pop Albums chart. I think it's rather amazing that the very acts that MTV considers its own are now abandoning it! Herbert cites the group's own surveys regarding lead singer Steve Perry's successful solo album as proof that video clips did not effectively enhance the product's sales. *Billboard* quoted Herbert as saying, "We've simply come to the realization that videos aren't as meaningful or important to us as they are to others."

AV figures it this way: A couple of the songs from the LP will wind up in some big-bucks teen-film soundtrack package anyway, and they'll get the film's name director to throw together a clip cheap! More and more these days you see soundtrack clips with Robert Tepper or Jimmy Barnes or some other singer-songwriter-group. I guess this is a pretty good way to show the song, plug the movie, expose the new artist (sort of run him/her/they up the flagpole and see if anybody salutes), sell some records, tickets, and Ju Ju Bees. In a sense it's also more honest, in that these videos admit to being exactly what they are—commercials. Now on to video art. —B.C.



Pyro-Hi-Technics: Krokus cools down after completing "Burning Up the Night," the first video promoting the band's current *Change of Address* LP (Arista). Also shown is John B. House of Razor Productions (far right), who directed the performance piece.

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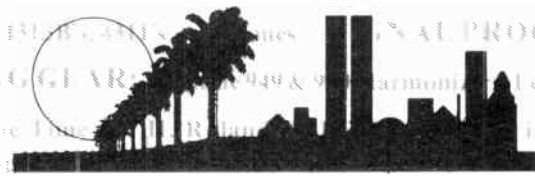
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The CONNECTION SECTION

Numerous conversations with A&R people and L.A.-based musicians have led us to a pair of conclusions: (A) A&R reps frequently lack the proper data to make effective decisions in dealing with aspiring bands (which bands to see live, which demos to listen to immediately, etc.); and (B) bands often lack the means to make contact with A&R people on any level. Since our readership includes both movers/shakers and struggling musicians, we saw an opportunity to open up the clogged lines of communication. Hence, "The Connection Section." Every two weeks, six qualified bands/artists will have a chance to put all the pertinent info about themselves out there for the decision-makers to see, while industry people will have a handy, up-to-date reference tool.



DIRECT INDEX

DIRECT INDEX British-influenced commercial rock

Years Studio Exp.: 5 Years Live Exp.: 5
Anthony, bass, keyboards, lead vocals; **G. Ted**, guitar, keyboards, vocals; **Louis**, guitar, keyboards, vocals; **Kevin**, percussion, keyboards, programs

Distinctions: Possibly the most well-mannered, well-organized open-minded act in the Los Angeles area. With an average age of 23 the group has retained the same personnel as its original conception some five years ago. Four dedicated musicians determined to obtain an established position in today's music industry. A group with strong visual and musical disposition as well as a good sense of humor.

Objectives: Band is in need of management and booking contacts to further obtain label interest and secure tour. We have honed our skills to our best interest and now need someone to take us where we want to go!

CONTACT LOUIS CONCOTILLI (818) 341-9060

DEMO

Date Recorded: 4/86
 # of Cuts: 3
 Best Cut: "Different Day"
 Format: 24-track
 Studio: Preferred Sound



HARLIN

HARLIN Straight-ahead rock & roll

Years Studio Exp.: 8 Years Live Exp.: 1
Brett Harlin, bass & vocals; **Drake Harlin**, drums & vocals; **Whil Harlin**, guitar & vocals; **Gib Harlin**, lead guitar & vocals

Distinctions: Very entertaining live act — not glam rock, not gimmick rock — down to earth. The music will stand up to time. Enthusiasm reigns supreme. Extremely competent musicians are in love with their music, slaves to their craft.

Objectives: Right now the band is looking for a booking agent. We would like to procure label support for a tour. We would like to tour badly. Material transcends AOR & MOR & even rock & roll. Very particular about who we do business with. Integrity of the music speaks for itself.

CONTACT MARK THOMPSON OR HALL VANCE & ORWITT (714) 955-2924 / (714) 972-9489

DEMO

Date Recorded: 4/86
 # of Cuts: 2
 Best Cut: "Afraid of Love"
 Format: 16-track
 Studio: Gel Studio

MASTER
 Date Recorded: 1/85
 # of Cuts: 8
 Best Cut: "Rock Me Tonite"
 Format: 16-track
 Studio: Gel Studio



start

START Progressive "hook-oriented" rock

Years Studio Exp.: 2 Years Live Exp.: 1
Ran Ballard, synthesizers, sampling, vocals; **Dean McLeod**, bass, Chapman Stick; **Michael Tapogna**, drums, rhythm programming

Distinctions: Self-produced/distributed EP with 150 stations reporting medium to heavy airplay—8000 units sold independently. Record is available in major L.A. stores. Finely crafted live show utilizing high tech gear. High energy driving sound.

Objectives: Start is looking for top level management and major label support for our current EP and future albums.

CONTACT GO NOW PRODUCTIONS, INC. (818) 841-5763

MASTER

Date Recorded: 7/85
 # of Cuts: 6
 Best Cut: "Part of Two"
 Format: 24-track
 Studio: Go Now Studio

DEMO

Date Recorded: 2/86
 # of Cuts: 11
 Best Cut: "Open Doors"
 Format: 24-track
 Studio: Go Now Studio



KID CURRY

KID CURRY Pop/rock

Chris Curry, guitars, vocals, songwriting, keys; **Eddie Pettus**, guitarist, vocals, songwriting; **Mike Orbelo**, bass; **Mike Kramer**, drums

Distinctions: Texas' (San Antonio, Charlie Sexton, Chris Cross, etc.) top-grossing regional artist/group 83-85. Sold out 2200-seat halls and thousands of records, videos were shown internationally (Japan #2), backed major tours, broke all attendance and record sales. Chris has worked with artists on PolyGram, RCA, Epic.

Objectives: Now in negotiations with top management, Chris is about to return to the studio to cut some more material with platinum producer. Chris is presently producing new artists in his studio. He is an excellent pop songwriter and his goal is to nourish his songs into hit records. Many affluent artists have shown interest in his material. He has TOP legal representation.

CONTACT EDWARD AT WORLDWIDE ENT. (213) 464-8381

MASTER

Cost: \$35,000
 # of Cuts: 4
 Format: 24-track
 Studio: Clover
 Producers: **Mark Smith** (Rick Springfield, Dwight Twilley, etc.) & **Chris Curry**



ARTHUR ROYCE

ARTHUR ROYCE Pop/MOR

Years Studio Exp.: 10 Years Live Exp.: 10
Arthur Royce, singer, songwriter, guitarist, actor
Distinctions: Captivating individual with music, lyrics, and presence with the ability to mystify individuals who are listening.

Objectives: The main objective at this time is to have myself and my material exposed to the industry. After concentrating most of my energy in the last ten years to the release of my compositions, I look forward to a lifetime of entertaining many people, most of whom will find tremendous meaning for themselves in all of my songs.

CONTACT L. H. SHIREY (818) 508-7892

MASTER

Date Recorded: In progress
 # of Cuts: 12
 Best Cut: "I Love You"
 Format: 24-track
 Studio: **Donovan Sound, Audio Achievements Recording**

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Reviews

CONCERTS



Photo by Stu Simone

The humanist gospel music of Jim Kerr and company had 'em dancing in the aisles.

Cherry Bombz The Country Club Reseda

Andy McCoy was probably born with a cigarette lodged between his lips, and I'll bet he was chewing fretboards months before he could even crawl. He is, of course, the songwriting half of the infamous guitar team (co-starring Nasty Suicide) that once danced through the danger zone with Hanoi Rocks.

The Hollywood mythology surrounding Hanoi makes comparisons almost inevitable, but the Cherry Bombz don't care. They're far too powerful an entity ever to shiver in the shadows of their ancestor, and are already surfing their own shock waves of success.

Five volatile catalysts—including drummer Terry Chimes (formerly with the Clash), bass player Dave Tregunna (stolen from the Lords of the New Church), and lady vocalist Anita Chellamah (ex-Toto Coelo)—induce a toxic onstage explosion. The Bombz' favorite vice is trashing a conservative pop tune. Loverboy's "Hot Girls in Love" is a victim of virile interpretation, whilst "100 Degrees in the Shade" and "Pretending" perpetrate a franchise on smoldering sleaze.

Hanoi Rocks will doubtless remain a passionate rock & roll memory, but the Cherry Bombz have just

become one of today's hottest new prospects. —Mary Anne Hobbs

Simple Minds/ The Call The Greek Theatre Los Angeles

Scotland's Simple Minds have been a major attraction in Europe for some time, but until the release of their eighth album (and fourth U.S. release) *Once Upon a Time*, the Minds were best known to America for Jim Kerr's marriage to Chrissie Hynde of the Pretenders, and the success of "Don't You (Forget About Me)," a song they didn't write (and in fact had to be prodded into recording). This is a band with a lot to prove, and at the first of their three Southland appearances, this Scottish clan went all out to show America that they are indeed a musical force to be reckoned with. And with an inspired performance led by frontman Jim Kerr, backed by an impressive stage set and light show, Simple Minds accomplished their goal with ease. In fact, with a show featuring several striking extended arrangements that reached an almost gospel-like fervor, Simple Minds proved that they are a *must-see* live act.

Although their recent records are

about as well-produced as could be, the songs really come alive onstage—tunes like "Alive and Kicking," "The Book of Brilliant Things," "Sanctify Yourself," and their rousing encore medley (which included excerpts from "Sun City" and "Dance to the Music") had the audience literally dancing in the aisles. For a supposedly "atmospheric" band, Jim Kerr and company managed to keep the entire crowd on its feet from start to finish, a feat that hundreds of so-called high-energy rock bands only dream about.

The secret is Simple Minds' distinctive musical formula: Although modern synthesizer textures dominate the sound and Jim Kerr's Morrisonesque singing fits right in with the current trends in pop and rock, beneath it all, the Simple Minds are actually a modern age traveling gospel troupe, a point made obvious by the featured presence of black gospel wailer Robin Clark. The message of brother Jim's Traveling Salvation Show doesn't involve religious salvation, however; it's simply that you can save yourself (and your fellow man as well) all by yourself. *Awareness* and *action* are the goals, and while the message (thankfully) wasn't preached, it was tastefully made apparent in two ways. All the proceeds from the show were donated to Amnesty International (which wasn't mentioned by the band during the show) and there were flyers handed out to all before the show. Plus, the message was in the music, contained in such songs as "Ghost Dancing": "You talk about South Africa, well tell me about the Irish, too..." (Kerr would undoubtedly be aghast at how many Americans don't even know about South Africa).

Opening act the Call shared Simple Minds' passion, musically at least, with a short set that featured their powerful anthems "I Still Believe" and "Then the Walls Came Down." Vocalist/bassist Michael Been sang and played with conviction, but with the band's "anti-image" and immobile stage presence, they weren't much to look at.

One interesting observation was that Michael Been's onstage voice was very reminiscent of David Byrne's recent singing with the Talking Heads, while the Simple Minds' heavily rhythm-oriented live approach (which included a female percussionist) also resembles the Heads (at other times, Kerr and company came across like U2). The question is, who influenced who? Then again, with a concert as inspired as this one, the point is moot.

—Stu Simone

John Cougar Mellencamp The Forum Los Angeles

"And the Yuppies went wild," is how a friend described John Cougar Mellencamp's recent Forum show. Indeed, the capacity crowd

gave this small-town singer big-time appreciation.

In his own "aw shucks" way, Mellencamp has rapidly risen to the top of the American rock heap on the strength of such tunes as the heartfelt "Pink Houses," "Small Town," and the tribute tune "R.O.C.K. in the U.S.A." It's hard not to like this guy—he just seems so darn friendly. And as a force behind Farm Aid and the plight of the American farmer, his heart is in the right place.

But it's somehow hard to think of this small Hoosier in levis, loafers, and white socks as a rock star, but after about 15 songs—the audience knowing every one—and with every one catchy and powerful in some way, you believe it.

Opening the show was "Small Town," helped, as were many of the tunes, by two wonderful female backup singers (who also played percussion, sax, and harmonica). It was hard to find fault with Mellencamp's trademark raspy vocals or delivery, or to decide whether "Jack and Diane" was better than "Rain on the Scarecrow." It was a very consistent, mainly true-to-the-albums show, which, while not screamingly exciting, was generally pleasing and often inspiring. One of his earlier tunes, "I Need a Lover" (covered by Pat Benatar), without the endless intro, was powerful, as was the strident "Face of the Nation," off *Scarecrow*.

Like Mellencamp's straight-ahead, Sixties-influenced rockers, his band and stage show (or lack thereof) were simple and understated. No visible amp lines, no fancy lights, no backdrop. His band was tight and serviceable, but there are no Eddie Van Halen's here. Drummer Kenny Aronoff, however, proved to be an awesome rhythm machine.

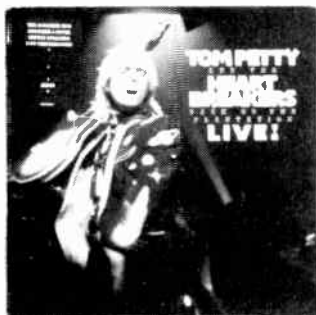
Mellencamp dislikes "Hollywoodisms," and at one point, during "Play Guitar," when he and his two guitarists moved across the stage in synchronized moves, he said something like, "You don't get any phonier than that." One gets the feeling that he still can't quite believe he's famous, and that gave the show a sort of homey, club-like feel, although the 20-minute intermission was a bit disruptive.

The encore was somewhat akin to the MTV program *Musical Influences*. With wonderfully energetic playing and great execution, the band dove into tunes like "Mickey's Monkey" (complete with dancing), "Turn on Your Love Light," "Proud Mary," and "Under the Boardwalk."

Mellencamp's songwriting has matured, moving from a romantic vein to a more thoughtful, political stance, but along with the fervor there are also catchy hooks and choruses. Like Bruce, Mellencamp's is lowest common denominator rock—wide appeal, with themes important to working-class America. Mellencamp doesn't really take any chances or try anything innovative, but what he does, he does convincingly. —Katherine Turman

Reviews

ALBUMS



Tom Petty & the Heartbreakers

Pack Up the Plantation—Live!
MCA

Pack Up the Plantation, more than any other Petty album (with the possible exception of *Damn the Torpedoes*), is indisputable evidence that Tom Petty is an American classic. As usual, Petty and company have ignored the safe and predictable route, and the result is what every live album should be; that is, a lot more than a collection of the big hits in carbon-copy renditions that seem to differ from the original versions only because of poor sound quality and added audience noise. Sure, many of the hits are here—"Breakdown," "The Waiting," "Refugee," "American Girl," "You Got Lucky"—but most of them are given fresh treatments.

On "Breakdown," the audience sings the first verse and chorus, with no prompting from Petty—and on key! "The Waiting" sports a spiffy new arrangement, with Petty performing the first half of the song by himself and the band joining in later. And "Refugee" features a three-piece horn section (as do several of the other tunes). The tight dynamics and impeccable taste of the Heartbreakers (especially Stan Lynch on drums and vocals) are more evident in the live setting, and you even get to hear Stevie Nicks warble on two songs.

The album features several songs you won't find on any other T.P. album, including covers of the Byrds' "So You Want to Be a Rock and Roll Star," "Don't Bring Me Down" by the Animals, and the Searchers' "Needles and Pins" (with Nicks). About the only negative aspect of the LP is that there might be too many covers; several Petty nuggets didn't make the cut. But that's just a petty offense (cuzin). Tom Petty may be great, but as he's all too quick to remind you in his songs, he's only human.

—Stu Simone

Fortune

Fortune
MCA/Camel

It's impossible to resist the urge to describe Fortune's debut album



as Journeyman rock; this longstanding L.A. band aspires to that particular group's AOR constituency—at least on record. Produced by veteran AOR reducer Kevin Beamish, the album's high on melody and aural sheen but low on lyric content and thematic inventiveness. There is absolutely nothing offensive on the record, but, by the same token, there's nothing here that would compel you to want to play it more than a couple of times, at best. *Fortune* may be laden with hooks, but they're the kind you've heard all too often. There's the obligatory tough-guys-out-in-the-streets anthem, the "my girl's father doesn't understand us" routine, the power ballad named after a girl—all the obligatory AOR pablum that's neither heavy enough to offend you nor thoughtful enough to pull you in. The ironic thing is a few years ago—when Fortune was working its collective ass off to get a deal—this record would have been a monster; now, its very idea is dated. These guys are excellent players and singers, especially vocalist L.A. Green. It's just a shame they haven't come up with songs that are a bit more intellectually challenging—or at least clever—to match their musical abilities.

—Billy Cioffi

Pete Townshend

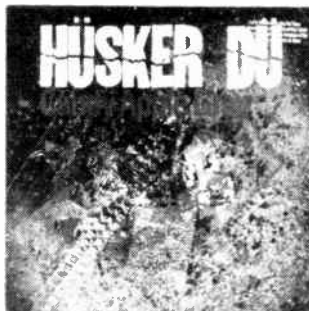
White City/A Novel
Atco

Pete Townshend, who once wrote the immortal battle cry of rock & roll youth, "I hope I die before I get old," is finding that old age has more to offer than just death. "My Generation" for Townshend is not middle age, but as with every stage of his career—from "My Generation" to "Won't Get Fooled Again" to *Empty Glass*—he always manages to expose the true colors of his deepest feelings, and quite often those of his entire generation. Thus, we have Townshend's "Give Blood" ("You can give it all but still you're asked for more") in the age of the multimedia global rock telethon. Townshend may have retired from the Who, but he's as busy as ever, not only as a musician but as an editor and short-story writer. And he's still the innovator.

Leave it to Pete Townshend—who wrote the first "rock opera" (*Tommy*), the first true social anthem

("My Generation"), and whose use of synth sequences in songs like "Relay" and "Won't Get Fooled Again" paved the way for today's techno-rock—to come up with another groundbreaker in *White City*. This is the first album written simultaneously as a record and music video. Unfortunately, although the production (by Who and Pretenders producer Chris Thomas) and the playing (by the likes of Dave Gilmour, Simon Phillips, Pino Palladino, Phil Chen, Rabbitt Bundrick, and Clem Burke) is superb throughout, Townshend's songwriting is uneven at best. "Give Blood" and "Face the Face" are prime P.T. rockers, but much of the album is somewhat anemic musically. However, even a listless acoustic number like "I Am Secure" still has its benefits as long as one doesn't mind pondering over the lyric sheet instead of cranking the stereo and dancing. Listening to the track, one can easily imagine Townshend writing away: "My room is floating above all the fallout / No one can see me or hear if I call out / I am secure in this world of apartheid / This is my cell, but it's connected to starlight." Indeed, Pete Townshend is still enlightening, but maybe just a little bit too secure.

—Stu Simone



Husker Du

Candy Apple Grey
Warner Bros.

When recently "recommended" in *Billboard*, Husker Du's debut for Warner Bros. was described as "a visionary signing or a major mistake." Well, it's no mistake, the seven-year-old Minneapolis trio having proven themselves with a half-dozen albums, including the last few on L.A.'s own SST label. The LPs have sold fairly well for independent releases, especially their double(!) set, 1984's *Zen Arcade*. Visionary? Perhaps, and Warner's has also let well enough alone, allowing the band to pursue their manic muse. The result is *Candy Apple Grey*, an even more diverse record than the major label probably ever expected (or is that suspected?).

With each album since *Zen*, Husker Du has turned most people's idea of hardcore—blitzkrieg rants and violence—upside down, tempering their own rage with a common-sense, real-world view. Self-produced, they carry on their thrash-pop explorations. Call it folk

rock at high speed, pushing the VU meters to the max. Call it melodically enriched jangly distortion. Call it great.

The band's songs are longer and fewer this time out, but oh, the scope of this record. Bob Mould's patented layers of guitar, rich in volume and overtones, continue to roam freely. And there are all sorts of other little touches: The peeking-out organ on "Sorry Somehow"; "oooh" soprano background vocals on "Death and Destruction" (talk about counterpoint); and the buried keyboard and killer harmonies of Mould and drummer Grant Hart in the spiraling whirlpool of "Eiffel Tower High."

This band moved out of the garage some time ago and their proficiency has led to what are best called ballads, though not the stuff of wimpdom and hardly any kind of sellout. These songs are among the most gripping songs the LP offers. Lonely piano is followed by brushed drums, which only erupt at Hart's anguished climax in "Promises I've Made." In the Neil Young-ish "Too Far Down," Mould's twelve-string acoustic strum carries his angst. Musically frustrated and beyond, he sings, "I wish I could turn it on like hot and cold." The keyboard wash and softer guitars of "No Getting Over It" are almost soothing.

Power held in check defines the best of Husker Du, whose structured attack may make *Candy Apple Grey* their most affecting, far-reaching record yet—and good as it is, the best may yet be comin'. They sum it all up on the red-hot finish of full-force guitar, bass barrage, and drum crash, Mould crying "All This I've Done for You." All you have to do is discover it.

—Darryl Morden

Plasticland

Wonder Wonderful
Wonderland
Pink Dust/Enigma

You can recreate an era pretty easily in the Eighties. Any antique clothing store can supply the right pants, music shops can give you the odd Rickenbacker, the right barber can moptop you to perfection. But it's not that easy to recreate a feeling, a belief—especially when that era is the psychedelic mid-Sixties. We've all seen what sterile results come from bands that work furiously to get the perfect rinky-dink organ sound but never labor at their commitment to play with passion. There are too many bands that play a perfunctory 13th Floor Elevators medley to cover their lack of talent with camp.

On their second album, Plasticland has avoided this trap. They use the acid sound as a way to protest the colorless mood of the Eighties, infusing the odd images of old acid trips with a grim and contemporary paranoia. "It's fun to be down," lead vocalist Glenn Rehse sneers; his lyrics give a new dimension to the love-happy surrealism of LSD rock

by playing up on long-buried childhood fears. Shadows come alive, while elves and gingerbread houses seem as scary as you always thought they were. Here the bad LSD trip is portrayed realistically, viewed cold sober through punk sunglasses.

The production values (luckily) are better than the old days of International Artists. The Dream Syndicate's Paul Cutler has produced a more balanced, fuller sound, pushing Rehse's voice up front and giving Dan Mullen's guitar a chance to be heard in all its acid insanity. Odd little hooks and moans seem to float around fuzzy solos, while mellotrons groan a la "Strawberry Fields." The firm rhythm section of Rob McCuen and John Frankovic gives a quiet foundation to all the excess.

It's hard not to feel a little distant from the psychedelic revival, though—more so, probably, for the bands themselves. Bands can no longer play as if they *really* thought acid would show them God in the palms of their hands, and that notion was a major part of the communal appeal of this kind of music. Still, Plasticland doesn't try to do anything else but write clever songs in the style they love. And why not? If rockably revivalists can be praised for rocking in the old form, why not give a hand to these guys for energetically bringing *this* tradition back to life? Many Eighties bands playing Eighties music should sound so right.

—James Hopkins

Lonesome Strangers

Lonesome Pine Wrestler

The Lonesome Strangers walk a quirky line on country turf, kicking it with a rock boot, stamping it with a Fifties B-western brand, and moving on with an Eighties twist.

A beguilingly playful tone is set in the title track (one of eight originals penned by Jeff Rymes) as it lopes along with desert-edged banjo and dobro (by Al Perkins), and a comic lyric out of some sidekick's love scene in the *Durango Kid*. But the record starts off, sparks flying, with "The Bad Man," as Randy Meeks deftly revs up bluegrass riffs at doubleneck speed, braking them

with a dramatic, low-riding, and twangy guitar hook from some remote spaghetti western. Here, there, and everywhere in the songs, variants of that melodic Old West tone are scored ingeniously and woven into seamless hybrids of mountain/bluegrass-rock, boogied-up hillbilly, Fifties and Sixties rock cum Eighties, and what-have-you. Neo-country-B-west? *Whatever* it is, it comes off—and unlike most of the groups working this turf today, without marauded riffs or campy smirks.

With a cover of "Here Comes the Night," Them's '65 hit, the Lonesome Strangers take *over* the turf. It comes on with smashing cymbal like a shower of meteors, luminous Everly harmonies matched up with spiffy, exhilarated rhythms, and crossbred with that classic hook like a revelation of gunfire. Bonanza—a hit! Elsewhere, the band twists it *other* ways, but it still fits. "Hillbilly Music" revs up bright Delmore harmonies, and has a wily lyric twist ("Sure does drive them white-trash women wild"). They rock it with an obscure Buddy Holly nugget, "Don Juan in Love," sizzling it up with Berry licks, then sweep into "The One Who Wore My Ring," a shimmering ballad of teen heartbreak in the Everly mold with bright-as-gold harmonies and no words wasted. Then, they toss off "8-Ball," a bit of bottleneck chicanery featuring more hijinks than a jailbreak out of Tombstone.

This is a superb debut. Producer Pete Anderson is a master (with Dwight Yoakam) of knowing just when to pull back and when to hit it with both barrels. Here, he's achieved exquisite fidelity, filtering the glowing past through the present. The last cut, "Stranger Malone," a tune in the echoey, Ghost Rider vein, features a maverick riding into the dark unknown against the odds. But there's a boogying break and a wild edge to the cry. Whoa! Here come the Strangers!

—Judy Raphael

Bourgeois Tagg

Bourgeois Tagg Island

This Sacramento-based quintet takes its name from the band's two

vocalists, Brent Bourgeois and Larry Tagg. Where they get the ideas for their *songs* is anybody's guess. The rebellious songs here display a preoccupation with war and struggle, voicing concerns the bourgeoisie might have had a few centuries ago. But the album's most embarrassing moments occur on Bourgeois' confessional songs, through which he raps amateurish lyrics. On the opening track, Bourgeois tells us how he's gotten his act together and has really "Changed," but it's hard to care. On "Electric Train," he puts us through an idiotic day-by-day account of how he built his electric train set, analogizing it to the seven days of creation. Most of the songs have structural problems. The album's only redeeming moment is on "Dying to be Free," a Badfinger-like song about an old man who feels he's outlived his usefulness. Here, the melody, lyrics, and harmonies all blend superbly. Other than that, this is a strong candidate for immediate meltdown.

—Guy Aoki

E A R W A X

THE ALTERNATE ROUTE

Words of praise about indie records of merit.

Dumptruck: *Positively Dumptruck* (Bigtime Records, Los Angeles, CA)—Not since the dB's last album, *Like This*, has such a keen, eclectic, and skillfully performed disc hit the racks. "Back Where I Belong" rings in the LP with tacky, droning guitar effects associated with the drug-culture sound of the Sixties. *Positively Dumptruck* is loaded with tunes that stick with you, namely "Winter," an effectively arranged and performed piece that could be read as a riveting denunciation of nuclear arms. Don Dixon's production adds to the glow this album emits, permitting these boys from Boston to stretch into a wide range of musical territories. Humor, irony, drama, and musical history are detectable in nearly every composition, rendering *Positively Dumptruck* the best power-pop LP of 1986.

Pop Art: *Long Walk to Nowhere* (Stonegarden Records, Granada Hills, CA)—This full-length is a

logical step forward for one of the best pop groups working in L.A. The Steinhart brothers and company have kept their soft, spellbinding lyrics but added punchy guitar playing and rhythmic parts that prove they can do some rockin', which their first two releases didn't even hint at. "We're Going" cooks up into a frenzied account of a breakup or breakdown of sorts. The title track contains a roots-oriented rock flavor that R.E.M. has spearheaded in recent years. By performing carefully crafted folk rock that sidesteps trends, Pop Art have kept their musical integrity in place as they reach for wider acceptance.

Spaghetti Western: *Spaghetti Western* (Epitaph Records, distributed by Suite Beat, Hawthorne, CA)—A pleasing blend of midtempo white soul and dashes of country & western glides effortlessly through much of this debut disc. Joe Bertini's smooth, nasal vocals are as comfortable as a pair of worn-out 501's. Though the sparsely arranged, richly woven guitars and harmonies straddle the C&W corral, *Spaghetti Western* also adeptly handles straight pop and ballads, which most guitar-based groups would sound out of step performing. "No Memories" is a nice honky-tonk ditty, and "Nothing Ever Changes" rocks around with a guy who is in desperate need of a break. They're a good example of a band that could be linked to a trend without becoming victims of such a movement.

Twilight Idols: *Beyond Good and Evil* (Twilight Records, Hollywood, CA)—This album's basic-black overtones are set off by intermittent streaks of color and life, with Gary Robert's dry, choppy vocals bearing a similarity to David Byrne's abandoned delivery. "Time Is Fashion" has an anthem-like drive from Robert's chordal progressions on guitar, while "Gonna Tell on You" shifts into an uneasy mood piece bordering on the post-punk gloom Joy Division invented years ago. Lyrically, the Idols have room for sophistication, considering the finely textured arrangements they can lay down. Still, the subtle energy they exhibit suggests a promising future.

—Ronald Coleman



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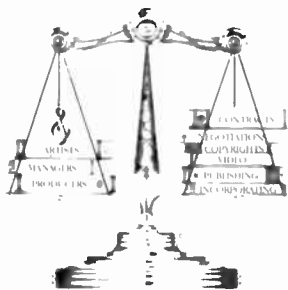
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Reviews

C L U B S

Little America

Wong's West
Santa Monica

□ **The Players:** John Hussey, rhythm guitar, background vocals; Andy Logan, lead guitar, vocals; Mike Magrisi, bass, vocals; Custer, drums, background vocals.

□ **Material:** In trying to think of a clever way to describe Little America's music, I keep coming back to the same thing: rock & roll. That's what they play, plain and simple. It's not this-rock or that-rock or any kind of rock/fusion hybrid, it's just rock & roll, and, in spite of the group's name (which, incidentally, is the thing I like the least about them), they sound as British as they do American. Guitars alternately jangle and growl, underpinning the best four-part harmonies I've heard in a long, long while. The vocals being as important to the group's sound as they are, it helps to have good songs, which by and large they do. Opener "Lost Along the Way" is a strong rocker that gets the crowd going. "Standing on Top" and "Heroes" (not Bowie's) are also highpoints.

□ **Musicianship:** The band's best player by far is Custer, who retains his energy all the way through the band's long, driving set. He plays a lot of good fills and his backbeat cracks mighty hard. Magrisi and Hus-

sey play minimal rhythm parts; Magrisi hardly ever plays lines, opting instead for eighth-note pedal tones. Logan's lead solos, thankfully few and far between, are almost too minimal. Obviously, they don't need Gary Moore, but some snappier, more inventive leads would be an improvement. Vocally, though, the group is as good as anyone I've heard. All four guys sing great, blending together as if they were connected at the larynx. Magrisi handles the lion's share of the lead vocals, and he conveys a guy-next-door vibe that makes his tales and messages believable. Logan takes the remaining vocals, and he comes across as a bit more of a rocker, which makes for a good balance between the two.

□ **Performance:** Lotsa sweat and enthusiasm make the four Little Americans a blast to watch. They are the most head-banging non-metallic group I've ever seen, and could even give Motorhead a run for their money in the head-bobbing, hair-shaking department. Also, as an added treat, it was pointed out to me that these four have the fattest necks of any rock band in history. This proves the theory that vigorous headbanging builds strong neck muscles.

□ **Summary:** This is the part of the review where the humble critic heaves in his two cents about what the band needs to do to get a record deal. That's pretty useless in this particular case, as the band has recently inked with Geffen. (Geffen, aren't they the label that signed

Aerosmith? That's a little inside joke 'round here.) Anyway, America loves Americans, big or little, and these guys' catchy tunes and rocking attitude should put 'em alongside Melencougar if not da Boss himself.—**Screamin' Lord Duff**

Rampage

The Music Machine
West Los Angeles

□ **The Players:** Mel Gilbo, guitar, lead vocals; Jimmy Napier, bass, background vocals; David Couchin, drums.

□ **Material:** Rampage plays hard-rockin', head-bangin' power music. Their themes are predictable: "Rock & Roll Man," "Hell Raiser," and "Hots for You" are three typical titles. Most of the rest are in the same vein, and none are really memorable. The songs seem to be written simply for the sake of the accompanying guitar solo.

□ **Musicianship:** If the songs are built for the sake of the solo, they at least have a worthwhile purpose. Gilbo is an excellent heavy rocker—he's loud and he's fast and he attacks his guitar like Rambo on a mission. At the same time, he plays melodically with care and feeling. Napier and Couchin provide all the support their leader could ask for and are never asked to do more. The vocals, however, could improve substantially. The backups are weak, and even the lead vocals seem to be thrown in only as an afterthought.

□ **Performance:** The show is all Mel Gilbo. He writes the



Little America: From Wong's to Geffen to the world and beyond.



Kushite Raiders: Saving both the axes and the children.

songs. He sings the songs. He plays the guitar. The other two appeared to be little more than sidemen. That's really too bad, because Couchin and Napier have a lot to offer, and it's a shame that they never share the spotlight. Gilbo himself is a good performer—he's not charismatic, but he works hard. Perhaps *too* hard. The look of pain on his face seems more affected than genuine, but that's a minor complaint. The main problem is the complete lack of pacing due to Gilbo's inability to keep his guitar in tune. Stopping after nearly every song, he has no chance to keep the energy level up—no chance to build it from one song to the next. The show would be much more enjoyable, and much more coherent, without these technical difficulties.

□ **Summary:** Get out the beer! These guys are a powerful party band, but they need better material to make it to a large concert hall. They also need better vocals—maybe it's time to take on a lead singer. Gilbo has the guitar licks down, but licks alone don't make the show. He needs to put the rest of it together before Rampage becomes a formidable group.

—Steve Hecox

Kushite Raiders

*Blue Lagune
Marina del Rey*

□ **The Players:** Kwame Marc, lead vocals; Frizz Martin, guitar, vocals; Le Burn, guitars, vocals;

Ras Cimaron, percussion, vocals; Wadada, bass, vocals; Eric, keyboards; Antoine, drums.

□ **Material:** Kushite Raiders' songs are most simply described as great reggae music with a touch of pop/rock influences. The songs are well-written with meaningful lyrics, and delivered to emphasize melody. Marc's voice is soothing and expressive, and is excellent in his deliverance of the band's material. Probably the best songs in the set were "Save the Axe," "Message to the Nation," and "Save the Children."

□ **Musicianship:** Although Kushite Raiders are classified as a reggae band, the group seems to have crossed over the boundaries of that genre. Having developed its own style of "Americanized" rastafarian music, the band incorporates synthesizer, Simmons drums, and blues-influenced rock guitar into its calypso roots. Marc proves to be a frontman with a great deal of stage presence. He delivers each song in the group's repertoire with excellent vocal control and sounds like a cross between Stevie Wonder and Tull's Ian Anderson. Cimaron seems to be the most rastafied of the group: Mesmerized by his wide assortment of unusual percussion instruments, he plays with a feverish intensity. In direct contrast, Le Burn appears to be a Jimi Hendrix prodigy, tendering passionate guitar riffs and solos to subtly

flavor the sound with a little bit of rock.

□ **Performance:** Each of the band's members contribute to the energy and liveliness that comes across in the Kushite Raiders' show. Marc pogs, Martin skips, Wadada moonwalks, Le Burn grooves, Cimaron dances, and Antoine pounds. Although the rastafarian influences are consistent throughout each of the Kushite songs, the tunes tend to be a bit more melodic than those of most reggae bands, due to the underlying flow of keyboard and guitar. The feel of Caribbean music is predominant throughout the Kushite set, and really comes to life with Cimaron's frequent "Jah's."

□ **Summary:** Judging from the audience participation in chanting, dancing, singing, and clapping to the Kushite sound, the band has certainly built an enthusiastic audience in its almost two years of playing the local circuit. With a bit more variation among its songs and greater emphasis on the guitars and synthesizer, Kushite Raiders could develop its own rock-reggae style. —Sheila Tyler

Human Drama

*Club Lingerie
Hollywood*

□ **The Players:** Johnny Indovina, lead vocals, guitar; Mike Ciravolo, lead guitar; Charlie Bouis, drums; Steve Fuxan, bass; Roger Burg, keyboards.

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Reviews

C L U B S

□ **Material:** Formerly the Models from New Orleans, this quintet opened its show with a strong, modern version of Neil Young's "Old Man." From there, however, their material wavered between average and good, with every song unfortunately falling into an Alarm-meets-the-Cure mode. The majority of their tunes are anthemic, moody, British-influenced pop that breaks no new ground. This is not to say that there weren't any good tunes. "Katy Sings" is melodic, original, and catchy, and "Be Mine Again," an upbeat pop tune with a big sound, was quite danceable. They grew stronger near the end of their set; both "Make Believe" and "Heaven on Earth" worked well. Their last song, "I Could Be a Killer," had a moody intro, a strong rhythm, and was very compelling.

□ **Musicianship:** There are no virtuosos here, nor any especially flashy or original playing. Drummer Bouis gets a big, pleasing sound from his drums, but is not always the best timekeeper. Guitarist Ciravolo didn't play many strong solos. The band recently added keyboards, which really doesn't add anything; they could benefit by toughening up their sound.

□ **Performance:** There is a big buzz on the streets about these guys, and rumors of not-too-distant record deals, so the Lingerie was packed. With their big Steve Stevens haircuts and black stage garb, they have a very cohesive image. Indovina is a dramatic singer, but not always believable or connected to his audience. They try hard, but don't always have the intensity to hold a crowd's rapt attention. They are, however, very pro, though they had some problems this evening, and there were no segues or a real flow in their set.

□ **Summary:** I hate to say it, but what's all the fuss about? True, Human Drama has some good songs and is better than a good many local bands. However, why they're popular now is why they probably won't make it in the long run—they're (gasp!) trendy (and often boring). If they could get some strong harmonies happening, a more original sound (combined



Human Drama: Pro but trendy.

with some of their better songs), they might have a wider appeal and a chance at longevity. In their encore song, with Indovina starting out with a Daltrey-ish solo vocal, Human Drama showed some *real* drama and energy. The band needs to stretch and break out of predictability to avoid becoming just another MTV-clone band. —*Katherine Turman*

David Grisman

*Beverly Theatre
 Beverly Hills*

□ **The Players:** David Grisman, mandolin; Jim Buchanan, violin, mandolin; Dimitri Vandellos, guitar; Kerwin James, bass; George Marsh, drums.

□ **Material:** David Grisman, who calls his brand of musical sounds "Dawg Music," covers a wide range of styles with his string quintet, ranging from small-group swing to bluegrass. Among the songs performed during Grisman's 90-minute set were "Steppin' with Stephane" (a tribute to the great jazz violinist Stephane Grappelli), a romantic waltz, the minor-key strut "Dawg Jazz," a country jig that was introduced as "the perfectly legal 'Dawg Grass,' the Miles Davis classic "Milestones," and bluegrass founder Bill Monroe's "Lonesome Moonlight Waltz." Other notables included "Dawgalypso" (a calypso), the funky "Acousticity" (described as "acoustic electricity"), the light samba "Brazilian Breeze," a hot blues ("Bags' Groove"), and the guitar concerto "Opus 57 in G Minor." Throughout, Grisman's band played with enthusiasm, creativity, and quiet power.

□ **Musicianship:** All five

players are virtuosos who give the impression of being able to play practically *anything* on their instruments. Grisman has singlehandedly turned the mandolin from a "miscellaneous instrument" restricted to bluegrass into a strong vehicle for improvisation. Who else would play "Milestones" on the mandolin? Buchanan's sweet tone on violin and his strong country roots contrast well with guitarist Vandellos, who was particularly strong on the more jazz-oriented pieces. Kerwin James had short but effective bass solos on practically every selection. Of special interest was drummer George Marsh, due to the fact that: until recently Grisman never utilized a drummer in his regular group. Marsh proved to be particularly dazzling with brushes, was subtle but colorful when switching to sticks, and served as a catalyst in pushing Grisman into newer areas of music (calypso, light funk, Latin, etc.). As a unit this quintet has no weak links. Quite notable were the song endings, which were remarkably clean (obviously well-rehearsed) but sounded spontaneous.

□ **Performance:** There were two flaws in Grisman's set, neither of which were really his fault. Thanks to an overly long and bombastic performance by opening act Tim Weisberg (who started an hour late), the mandolinist did not begin his set until nearly 10:30. Also, Grisman was introduced by a rather egocentric disk jockey, veteran Al "Jazzbo" Collins, who jabbered on and on, later told a poor joke between songs, and wandered around the stage taking pictures (even though flashes are

banned at the Beverly Theatre). Outside of that, the set was musically flawless, well-paced, and highly enjoyable.

□ **Summary:** David Grisman's new quintet, on only their second night as a group, was hungry to play and very impressive. Few bands can cover so many styles of music so well. Lovers of jazz, country, bluegrass, strings, or just plain good music are advised to check out this talented group.

—Scott Yanow

10,000 Maniacs

*The Roxy
West Hollywood*

□ **The Players:** Natalie Merchant, vocals; Steve Gustafson, bass; Rob Buck, guitar; John Lombardo, guitar; Dennis Drew, keyboards, accordion; Jerry Augustywak, drums.

□ **Material:** These Elektra recording artists play country-rock that is not quite punk enough for cowpunk. There's also a good, stiff dose of traditional folk in the mix, such as a rock version of "Wildwood Flower."

□ **Musicianship:** Some will love Natalie Merchant, some will hate her. Her Southern-accented alto fits in with such whiskey-voiced country singers as Lacy J. Dalton and Tanya Tucker. However, she twists the tradition with a rock beat. Moving on to the instrumentalists, collectively, they all work in some very pleasing and interesting textures and rhythms, incorporating such oddball instruments as accordion and mandolin. However, they call upon these same textures and rhythms too often.

□ **Performance:** Mine was a minority opinion, judging by audience response, but I felt half the length would have made for twice the show. If 10,000 Maniacs wish to justify a longer-than-normal show, they need to *work* like maniacs. Oddly, they seemed to be working against their country/folk influences. For example, "Wildwood Flower" has a distinctive rhythm without which the song suffers, and that distinctive rhythm wasn't there on this night. There wasn't much audience contact—not much *folksiness*. This performance had a concert-hall solemnity, and this wasn't concert-hall music.

□ **Summary:** 10,000 Maniacs obviously have a strong cult following but, examining possibilities for wider appeal, they fall in the gap between country and rock. They may be able to bridge that gap if they can put less anonymity and repetition into both their musical and visual style. —Lyn Jensen

Tomorrow's Game

*Sasch
Studio City*

□ **The Players:** Steve Bonino, lead vocals; Greg "Harpo" Hilfman, keyboards, vocals; Gary Cambra, guitar, vocals; Sammy Doval, bass, vocals; Brad Swanson, drums.

□ **Material:** Winning, highly melodic pop/rock sprinkled with funk is the name of Tomorrow's Game. While several of the Game's tunes are refreshingly

pleasing, the extraordinary "China" deserves special mention; this Bonino/Swanson composition sparkles. "China" couples an enticingly elegant dreaminess with a bright sense of optimism and self-determination; add to that an irresistible chorus. The band's zestful, catchy "Construction" comes in a close second.

□ **Musicianship:** All the players seem in fine form. The nimble-fingered, tasteful keyboard playing by Hilfman is quite impressive, as is the vital pounding of drummer Brad Swanson. Bassist Doval and guitarist Cambra are also good musicians, although Cambra's stage moves seem rather uncontrolled and excessive.

□ **Performance:** As a singer, Steve Bonino is sturdy-voiced and masterful. (Imagine John Parr's forceful lead singing on "St. Elmo's Fire—Man in Motion" performed with an elegant edge). But, as a frontman, there's something lacking. True, Bonino vigorously burned up countless calories onstage. However, I came away from this Sasch show feeling he'd turned in a well-rehearsed, detached, push-button performance. It may have been a fine exhibition technically, but it was also strangely cold.

□ **Summary:** Judging from their Sasch show, I'd say Tomorrow's Game is a very good band that stops just one inch short of being a great one. However, they're a promising group with much in their favor. I'm interested in checking this bunch out again in the future to see how they develop.

—Randal A. Case



Tomorrow's Game: "Backgammon or Hari Kari, gentlemen?"

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Club Data

by H. M. S. Duff



Channel Three has changed its name. The band's new name appears on the Live Action Chart. Can you guess what it is? (Answer below.)

Last issue we reported on the city of Monrovia versus **Ronnie's**, and here's an update. First, **Ron Yates** of Ronnie's said that he appreciates all the support, but he could use still more. Write a letter to **Don Hopper**, who is the head of City Planning in Monrovia, and tell him that the club should remain open and that you support it. Better yet, show up at the hearing on the matter, which will be held May 20th at Monrovia City Hall, 415 S. Ivy. That's the same address that you should send your letters to, also—the zip's 91016. Ron says a big turnout will really help.

Robert Gero, the man behind downtown club **Charlie's Obsession**, is trying to work his way up to being open at least once per weekend. He's also looking for a new location (the club's currently at the Alexandria Hotel), so keep your eyes peeled to see where Robert and Charlie land next.

Ya might notice that **Club Lingerie** is absent from the **Live Action Chart**. Now that the fire marshal is insisting that the Lingerie strictly adhere to its posted legal capacity of 205 people, just about every show is sold out, so how can they determine who truly draws the best? At this point, the club sees no immediate resolution to the problem. You can see ex-**Men at Work**

frontman **Colin Hay** there on May 9th and 10th—if you can get in.

If you're a Bruce fan (Springsteen, not Lee), then you should know about a new deal called **Thunder Road**. It takes place every Thursday at the **Ice House** in Pasadena, and it's dedicated to the Boss himself. They play Springsteen videos (lotsa rare ones, too), and there's dancing (in the dark?) to Springsteen platters. Also, in the charitable Springsteen spirit, if ya bring a can of 'ood, it will be donated to the **Steelworkers Old-timer's Food Bank**, and that will in turn get you 50 cents off the five-dollar door.

The **Soundcheck** on Sunset Blvd. in Hollywood started out as a bar/hangout, but with the insistence of night manager **Baba**, the joint has slowly but surely worked live music into its thang. The club broke the ice with Sunday night jams, and more recently began featuring bands every Wednesday. **Baba's** trying to convince the owner to open one more night up to live music, but for right now, she has Wednesdays booked clear through to October! I guess you should call now for those hard-to-get 1987 engagements. Bands that have graced the Soundcheck stage include **Silver Tears**, **Hokum Boys**, **Droogs**, **Hollywood Hillbillies**, and,

coming May 14th, **Haunted Garage**. Check out the Garage, they're a crack-up... if ya like to laugh, that is.

Didja know that the **Chat Room** in Carson is open seven nights a week and presents the best in contemporary country? The 300-seat venue has been open 25 years. Guess I just don't get out to Carson much.

Not much going on at Wong's, according to **Tim McGovern**. Tim did report that **Stevie Ray Vaughan** did not jam there at all during the past two weeks. Tim's also excited about the fact that **Dave Jerden**, fresh from engineering the Stones' latest, will cut some tracks with McGovern's power trio, **Sado No**, after he finishes up with another local three-piece, **What Is This**.

Dobb's of Raji's fame will celebrate his 39th birthday on May 17th with a reunion of **Top Jimmy & the original Rhythm Pigs**. Dobb's is also going to soundproof the downstairs portion of his club starting this month. By the way, the coolest piece of music at this moment was recently recorded by Raji's top-draw the **Fiends**. It's a rock opus called "King Hell Satan Medley," and it's from the Fiends' as-yet-unreleased second offering.

Ray Charles will play at the **Crazy Horse** in Santa Ana on June 2nd and 3rd, with his full orchestra and the **Ray-lettes**. This is the smallest room Ray ever plays, and tickets are already on sale. Get the pitcher?

Paul Shenker not only books the **Country Club**, he also manages **Stranger**, who are currently in **Metro Studios** with producer **Kevin Dubrow**. Expect to see Dubrow and some of his **Riotous** friends drop by to jam with Stranger at their 24th of May Country Club date. Also coming to the Reseda metal palace will be **Odin** on the 17th and **Hurricane** on the 23rd.

Waters in 'Pedro are looking for "new music" bands to play on Thursdays. Also, if ya ever wondered what your guitar-dominated band would sound like with a keyboard, club booker and ex-**London** keys man **Dorian** will sit in with any band for the asking.

Michael Ruff presents a **Sanctuary** benefit to be held at **At My Place** on May 22nd. Already confirmed at press time is **Bonnie Raitt**.

Expect the **Music Machine** to turn into a burning house of love on May 15th, when some Los Angeles favorites come down to play unannounced. Boy, ain't life grand.

Don't forget **Chris & Cosey** at **Meltdown** on May 9th.

Answer to caption/question: Channel Three are now **Rodeo Clowns**. Award yourself five points if you got it right.

LiveAction Chart

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

Reporting Dates April 15-April 28

Crazy Horse Santa Ana

1. Emmylou Harris
2. Lacy J. Dalton
3. Reba McEntire

Music Machine West Los Angeles

1. Mighty Joe Young
2. Secret Life
3. King Kan Klub

Chat Room Carson

1. Johnny Vee & Starflight
2. 5-Cent Jukes
3. Infernals

Raji's Hollywood

1. Fiends/Little Kings/Ten Foot Faces
2. Mentors/Prowler/Rodeo Clowns
3. Thelonious Monster/Jane's Addiction

Country Club Reseda

1. Poison
2. Cherry Bombz
3. St. Valentine

Palace Hollywood

1. Bob Weir
2. L.A. Dreamtime
3. Joe Ely

Blue Lagune Marina del Rey

1. Billy & the Beaters
2. Rebel Rockers
3. Bluesbusters

Comeback Inn Venice

1. Milcho Leviev & Frank Morgan
2. Phil Upchurch Trio
3. Terra Nova

Troubadour West Hollywood

1. Mary Poppinz
2. Hans Naughty
3. Threshold/Toe Jam

Ronnie's Monrovia

1. Last Anthony
2. Alias
3. White Heat

Waters San Pedro

1. Vendetta
2. Samarín
3. Magnum Force

Showcase

by Tom Kidd



True Confessions: A band for those who enjoy American rock & roll.

Various Audience Members Comment on True Confessions

Katherine Turman (MC reviewer): "I've met Erin and Brian once or twice and I think that they're genuinely nice people and they care about their music. They're so nice and have integrity and all that. I think they'll go far."

Cindi Jo Hinkleman (former Wong's West booker): "The reason that I think they're such a hot band and they're doing so well is because their music, and the members as people, are honest and unpretentious. They don't take a lot of equipment up onstage; they just go up and play and have a good time. Their lyrics are real honest and unpretentious, too. That comes across in their music and their live performance."

Pat Ciliberto (bassist, Breta): "Every time I see that band, it makes me want to quit my day job, and just worship the burnt fuses from their amps. I love those guys. I think they're great!"

Jill Sparks (semi-professional groupie): "I haven't been this excited about a band since the Motels used to play Chinatown. They make me want to grab the nearest guy and drag him out on the dance floor. I love their words, and as soon as I find out where Brian gets his hair cut, I'm going to have mine styled just like his. They're really boss!" [Boss? Do you mean "tuff" or "bitchen"?—Ed.]

The nucleus of True Confessions first formed on St. Patrick's Day in 1983. Two years is not a particularly long time in a rock band's life span (just ask any so-called "overnight sensation"), but the luck of the Irish has definitely been with this eight-piece band ever since.

Consistently a top draw whenever they play, according to MC's Live Action chart, True Confessions' songs have been on the radio recently, and the band has made appearances on Canadian television.

"True Confessions is happening," says guitarist/main songwriter Brian Richard. "The problem is that no one has caught on yet. . . I think we're one of the great unknowns. We're the popular band that no one's ever heard about."

Trendy they are *not*, which eliminates them from mention in most of our city's throwaway gossip columns. One shouldn't expect too many drunken scenesters at a True Confessions gig. However, as Richard related by phone one day, "We may not draw the *right* people, but we sure draw a *lot* of them."

The people who come to see the band are those who enjoy American rock & roll. These are the people who love Little Steven, Tom Petty, James Brown, and Elvis Presley. True Confessions have been called throwbacks and traditionalists, according to Richard, but maybe that isn't such a bad thing. Drawing from R&B, rock & roll, and country influences, True Confessions are busy fusing a sound that restores the original meaning to the term "crossover." Their tunes would have done Tin Pan Alley proud; their repertoire is memorable, makes sense, and appeals to the widest cross section of listeners. "It's a

real challenge to synthesize R&B and country together," Richard continues. "In fact, it's really a shame, because it hasn't been done since Presley's 'Heartbreak Hotel' commanded the R&B, country, and pop charts all at once with a Number One.

"This whole thing's been going on with Petty, Cougar, and Springsteen," he elaborates. "We obviously feel this tie to this certain movement. It's kind of a deliberate reactor against European synth rock. We had to find our own values and say there's something worthwhile in rockabilly, Texas swing, Chicago blues. America has a lot to offer musically, and that's where we were going back to. We weren't going to do our hair up and be the next Duran Duran. There's no heritage in that. We were going to do something richer."

These are pretty heady objectives, but then this is the band that one observer called "Aretha Franklin meets Tom Petty." The thing that separates True Confessions from the rash of bands ostensibly mining this same American rock vein is the group's eye (and ear) for detail. Their three-piece horn section and hefty Hammond organ would be replaced by soundalike (sort of) synth patches in many units, but here they are proudly and indelibly etched into the band's persona. This is the kind of band that requires a strong commitment: to the unit, to the audience, and especially to the music. All members of True Confessions (guitarist Richard, vocalist Erin Perry, drummer David Cieslak, bassist Jerome Lee, sax player Jim Wheeler, keyboardist Greg O'Donnel, and the horn section of Matt Fleming and Steve Stassi) have strong musical training, running the gamut from pop to jazz influences. "The musical back-

grounds of the [people in the] band are actually quite diverse," relates Richard. "[But] there's something about the music that seems to cut through all that and [allows us to] reach a common ground. It all just comes together."

It *has* all come together pretty well for True Confessions in their relatively short life on the circuit. The band is becoming tighter by the minute, the songs are maturing rapidly, and their audience is growing by leaps and bounds. "Word of mouth and advertising brings them in," says lead vocalist Erin Perry. "What they see brings them back." Richard adds, "I think what Erin and I have come away with from growing up with American rock & roll is. . . what constitutes a great show. We're doing onstage what we'd like to be seeing as people in the audience."

"You give your all," confides Perry. "I believe in total honesty onstage. If you're not having a good time, how do you expect [your] audience to have a good time?"

What the future holds for True Confessions sounds like a pretty good time to me. Their current demo has just been remixed (by Richard), and a new tape is on the horizon. While the band has received interest on several fronts, the business wars are still being fought from in-house. "We are doing it all ourselves right now," says Perry. "Nobody has ever come up to us who has been able to do anything for us we can't do ourselves."

Even if there proves to be no pot of gold at the end of True Confessions' rainbow (that prospect looks doubtful), Brian Richard sums up the attitude that has brought his band to this point so quickly. "We're just going to keep on doing what we do—playing bars and having fun!"

LOS ANGELES COUNTY

THE SAWMILL

340 S. Lake, Pasadena, CA 91101
Contact: Larry (818) 796-8388
Type of Music: Singles, duos, trios—contemporary music
Club Capacity: 80
Stage Capacity: 4
PA: Yes, partial
Lighting: Limited
Piano: No
Audition: Send tape & bio, or call
Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.
Club Capacity: 150
Stage Capacity: 2-3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Showcase every Monday night at 8 p.m., bring music in correct key photos & resume
Pay: Possible future

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night Showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350
Contact: Scott Sterner (805) 253-9176
Type of Music: New wave, rock, original, Top 40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable/union scale

MUSICIANS

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

WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 907331
Contact: Dorian (213) 547-4423 or 547-4424
Type of Music: Rock, heavy metal, all styles considered
Club Capacity: 1000
Stage Capacity: 20
PA: Complete, w/pro soundman
Lighting: Yes
Piano: No
Audition: Call first
Pay: Pre-sell tickets/negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Bobby Hayden or Sam (818) 360-3310
Top-40
Club Capacity: 350
Stage Capacity: 10-15
PA: Yes, w/operator
Lighting System: Yes, w/operator
Piano: No
Audition: Send complete promo pack or VHS to above address w/SASE
Pay: Negotiable

TIMBERS BALLROOM

1920 E. Alosta, Glendora, CA 91740
Contact: Richard Guerra (818) 335-2673
Type of Music: Heavy metal, rock, new wave, orig OK, national acts.
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Richard Guerra at above address.
Pay: Percentage of door/negotiable

VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA
Contact: Louisa (213) 874-0245, (213) 874-0689
Type of Music: R&R, R&B, pop
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Every Sunday
Pay: 50% of door

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhattan Beach Blvd.
Contact: Helena (213) 376-9833
Type of Music: Solo singing artists, piano players.
Club Capacity: 100
Stage Capacity: 1
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood
Contact: (818) 769-2221 Jana
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16-channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762, (213) 661-3913
Type of Music: Rock, unusual, orig, 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: 50% of door

LHASA CLUB

1110 N. Hudson, Hollywood, 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape or call
Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Los Angeles
Contact: Steven Little (714) 547-7020
Type of Music: Rock & new music, all original, no heavy metal
Club Capacity: 250
Stage Capacity: Open
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable

BACKLOT

657 N. Robertson, W. Hollywood, CA 90069
Contact: Lloyd Coleman (213) 663-2616
Type of Music: Pop, orig, variety
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable

CLUB 88

11784 W. Pico, L.A.
Contact: Wayne, (213) 479-1735
Type of Music: All styles of rock and roll, originals only
Club Capacity: 250
Stage Capacity: 20
PA: Yes, w/operator
Lighting System: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

BASEMENT COFFEEHOUSE

1226 N. Alvarado, Los Angeles, CA
Contact: Mark Phillips (213) 413-9111
Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk
Stage Capacity: 5
PA: Yes
Lighting: Limited
Piano: Yes
Audition: Call Saturday 8-11 p.m.
Pay: Showcase, no pay.

THE STAGE

10540 Magnolia Blvd., N. Hollywood, CA 91601
Contact: George or Bryce, 11am-10pm, (818) 985-9937
Type of Music: Rock, Top 40, originals, R&B, blues
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting System: Yes, with operator
Piano: No
Audition: Send pics, tape or VHS to above address w/SASE
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 366-2259 or Bill Gazzarri (213) 273-6606
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable, plus percentage

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469
Type of Music: Vocal jazz groups
Club Capacity: 100
Stage Capacity: Indoors 6, Outdoors 10
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.
Pay: Negotiable & video demos

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky (213) 858-1332
Type of Music: Rock & roll
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage

THE GOLDMINE

732 N. Catalina, Redondo Beach
Contact: Mike (213) 370-0796
Type of Music: New music
Club Capacity: 150
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Mike
Pay: Negotiable

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106
Contact: Steve Hibbard (818) 577-1895
Type of Music: Originals, folk, new wave, rock, bluegrass
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call
Pay: Percentage of ticket sales

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: (213) 276-1158
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring own mic, stands, & cords (low impedance)
Lighting System: Yes
Piano: Yes
Audition: Tape, bio, picture
Pay: Percentage of door & 50% of discount ticket

FANDANGO CLUB

9191 Central Ave., Mont Clair, CA 91763
Contact: Patrick Bacich (818) 967-9150
Type of Music: Rock & roll
Club Capacity: 400
Stage Capacity: 10
PA: yes
Lighting: Yes
Piano: No
Audition: Call for interview
Pay: 70% of door

RONNIE'S

1121 Huntington Dr., Monrovia, CA
Contact: Ron Yates (818) 797-2422, (818) 303-1206
Type of Music: Rock, pop
Club Capacity: 200
Stage Capacity: 7-8
PA: Yes, with experienced, friendly engineer
Lighting: Yes, with music program
Audition: Send promo tape, pic, bio, & call
Pay: Negotiable

MISCHA'S

7561 Sunset Blvd., West Hollywood
Contact: Bob
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

CARLOS & CHARLIES

8240 Sunset Blvd., W. Hollywood
Contact: Barbara Matteson Cooper (818) 763-6013, Michael Takamatxu (213) 654-3752
Type of Music: For "Showstoppers": Pop, jazz, soft rock, Broadway, vocalists only
Club Capacity: 200
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only. For self-contained band booking, call Michael Wed.-Sat.

BON APPETIT

1061 Broxton Ave., Westwood
Contact: David (213) 208-3830
Type of Music: Singles, jazz trios, quartets, fusion, contemp.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call, send tape, bio & picture
Pay: Negotiable

MS. WHIS

2476 Santa Fe, P.O. Box 9205, Long Beach, CA 90810
Contact: Alvin (213) 427-9269
Type of Music: R&B, Top 40, jazz
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

P.T. BILLY'S

870 S. Citrus Ave., Covina, CA 91702
Contact: Cliff (213) 254-3349
Type of Music: Orig R&R, Top 40, heavy metal
Club Capacity: 200
Stage Capacity: 6-6
PA: No
Lighting: Yes
Piano: No
Audition: Live, or send tape, pics & bio. Call for info.
Pay: Negotiable

TALK OF THE TOWN

3730 E. Foothill Blvd., Pasadena, CA 91107
Contact: Toni (818) 793-6926
Type of Music: Variety—showcase, single vocalists, comedians
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: No
Audition: Tuesday between 3 & 5 p.m.
Pay: Cash prizes

SOMETHING'S FISHY

21812 Ventura Blvd., Woodland Hills, CA 91367
Contact: Michael Arcand (818) 884-3888
Type of Music: Reggae/Brazilian
Club Capacity: 225
Stage Capacity: 6 or 7
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio
Pay: Door

DESCANSO BEACH CLUB

Avalon Catalina Island, c/o Island Resorts, P.O. Box, Avalon, CA 90704
Contact: Jean-Paul (213) 281-7673
Type of Music: DJ's (new wave dance remix format), entertainers
Club Capacity: Unlimited/outdoors
Stage Capacity: Unlimited
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

ELECTRIC CIRCUS—TEEN CLUB

1123 N. Vine, Hollywood, CA 90038
Contact: Tom (213) 466-9434
Type of Music: All styles
Club Capacity: 275
Stage Capacity: Drum riser
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage of door

ORANGE COUNTY**CRAZY BURRO**

8082 Adams Ave., Huntington Beach
Contact: Fritz (714) 964-2564, 12-6 p.m.
Type of Music: Top 40 dance, variety, showcase, lookalikes
Club Capacity: 250
Stage Capacity: 5
PA: No
Lighting: No
Piano: No
Audition: Send tape, picture, resume
Pay: Negotiable

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Terri, (714) 974-3030
Type of Music: All styles
Club Capacity: 75
Stage Capacity: 4
PA: No
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Aprile York, (714) 524-7072
Type of Music: All types of new music, originals
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Yes
Pay: Negotiable

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051
Type of Music: Rock & roll, new, all types but heavy metal or punk. Originals, Top 40
Club Capacity: 350
Stage Capacity: 15
PA: Yes, with operator
Lighting System: Yes
Piano: No

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Galten (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

MISCELLANY

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

LEARN ROCK MUSIC public relations. Intern at celebrity public relations firm. No pay but great opportunity to learn and gain experience. Learn by working with celebrities in the music industry and top public relations professionals. Call Sonia at (213) 276-6400.

GALACTIC PROMOTIONS IS offering internships in management and promotion.

Possible commission in future. Must have good communication skills. For more info, call (415) 431-7076.

RECORD COMPANY SEEKS promotion people. No experience required. Can work anywhere in the world. Must have good communication skills, positive attitude, and desire to make big bucks. We train. Send resume and SASE to: Hot Clam Music Division, 256 S. Robertson Blvd., #3785, Beverly Hills, CA 90211.

PROFESSIONAL VOCALIST WANTED (M/F) for 24-track recordings. Good pay. Please send cassette, bio & photo to: Rocktimes, 4455 Torrance Blvd. #321, Torrance, CA 90503.

ADVERTISING SALES FOR syndicated radio magazine show. Work on your own time schedule. Top commission paid. For more info, call Rozen Productions at (213) 854-4914.

PART-TIME INTERN NEEDED for entertainment PR company. Must be energetic and willing to learn. No immediate pay, but great experience for anyone interested in the entertainment field. Call Susan at (818) 905-5722.

INTERN WANTED FOR fast-growing entertainment marketing and artist management group. Must be energetic, willing to learn, and able to write. Emphasis is placed on marketing, merchandising, public relations, and promotion. No immediate pay. Prove yourself and we will make this opportunity financially rewarding. Send resume to: The Gamer Entertainment Group, 6404 Hollywood Blvd., Suite 408, Hollywood, CA 90028.

WANTED: EXPERIENCED SESSION assistant for major L.A. studio. Full studio setup and alignment knowledge a must. Call (213) 655-2996.

EXECUTIVE SECRETARY FOR Hollywood record company needed immediately. Excellent office skills and IBM PC skills required. Part-time with full-time potential. 7120 Sunset Blvd. Call (213) 851-2500 to set appointment.

TELEMARKETING & APPOINTMENT setting positions available. Salary: \$5.00 an hour plus commission. Call Lisa (818) 760-4354.

FRONTIER RECORDS IS looking for an intern! Fun job, gain plenty of experience, no pay. Radio and retail experience preferred but not essential. Contact Graham Hatch (818) 506-6886.

PRO AUDIO SUPPLY company seeks bright, self-motivated, highly organized, responsible individual with knowledge of pro audio applications required. Duties include sales, tape duplication, and general shipping and receiving. Full-time. Call Dalton or Maria at (213) 464-2285.

EXPERIENCED BOOKING AGENT needed by music department of full service agency. Send resume to John Dotts at Pegasus Entertainment, 1901 Ave. of the Stars, Suite 1774, L.A., CA 90067.

RECORD DISTRIBUTOR SEEKING a data-entry/computer/office position. Full-time, paid. Typing skills required, computer experience preferable. 8:30-5:30, Mon.-Fri. Call Terie (818) 996-6754.

SOPRANO, ALTO, TENOR, bass—classical, for 1986-87 season with the South Coast Choral Society with performances in Palos Verdes. There is pay. For information/audition appointment, call (213) 377-7447, 9 a.m.-5 p.m.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
WED., MAY 14, NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

PHIL MATORANO

Phone: (213) 859-9249
Instruments: Rodgers acoustic kit, Simmons SDS-7, SDE-1000 digital delay, 500-watt amp system, SP-12 Emulator drum machine w/Turbo
Styles: Jazz, funk, rock, new
Read Music: Yes
Qualifications: Played with Sam Most, David Garfield, Russell Ferrante, Michito Sanchez, John Lutham, Larry Climax, Cee Farrow, Cathedral of Tears, Psychobud, Jame Sherrif, singles, etc. I am currently with the William Morris Agency.
Available For: Recordings, demos, shows

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.
Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KKG, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.
Available For: Session work, commercials, live work, producing & arranging, songwriting, demos, casu.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: Country picker, all styles country including bluegrass, swing, mutant country, farm jazz, cow metal, modern & traditional high energy country
Qualifications: Many years experience including TV & record dates on East & West coasts, plus tons of country sessions, as well as producing. Have developed unusual country picking style using string benders & mini slides, can simulate pedal steel for great country flavoring, currently use 4 Fenders (including 12-string) equipped with string benders.
Available For: Sessions, demos, lessons, songwriting, & live work

RON HENDERSON

Phone: (818) 892-0056
Instruments: Drums—Yamaha Recording Series, Custom snares, Roland DDR-30 digital drums, Linn Drum w/dynamic triggers & large sound library, Yamaha Rev. 7 & R-1000 digital reverbs roto-toms, gong & large cymbal selection, live monitoring system.
Technical Skills: Inventive approach, strong hands & feet, capable of double-bass work, in tune to MIDI application of electronic percussion, play well off click.
Styles: All, specialize in contemporary rock, pop & funk
Read Music: Yes
Qualifications: 15 years stage & studio experience in all styles. Orchestral, jazz & rock playing throughout secondary school & 2 years college. 2 years study at Dick Grove Music Workshop. International tour. Some live TV, jingles & sessions for publishing companies, major & independent labels. Strong image. Tape & references upon request.
Available For: Sessions, live performance, programming

SHAUN GUERIN

Phone: (818) 842-3417
Instruments: Acoustic drums & percussion, Pearl maple shell & Istanbul cymbals
Technical Skills: Excellent player, inventive, great timing, odd times
Styles: Pop, rock, jazz & funk
Read Music: Yes
Qualifications: 15 years of stage & studio experience. Very much work with original projects. Excellent ear. Studied with Joe Pocar.
Available For: Sessions, jingles, TV, film, records, demos, touring, club work

RICHARD GROSSMAN

Phone: (213) 659-0818
Instruments: Bass—Yamaha BB1200 w/EMG P&J pickups, Music Man fretless, 1962 Fender

Precision; DX-7; RX-15 drum machine; Ovation; power/effects rack, all JBL speakers, GK, Poly-tone Mini Brute II
Technical Skills: Bassist—plucked, picked, slapped—great feel & tones. Vocalist—tenor-baritone, 2 1/2-octave range. Drum machine programmer, producer/arranger/engineer/composer.
Read Music: Yes
Styles: All
Vocal Range: Tenor-baritone, 2 1/2-octave range
Qualifications: 24 years musician, 18 years bassist. Member of Three Dog Night 1982-84, touring/recording/TV. Member of Rick Springfield Band 1980-81, touring/videos/TV. Member of Helmet Boy 1978-80 on Elektra/Asylum Records. Fortress album 1983. BG vocals w/Jack Mack & the Heart Attack 1985. Debra & Eloise Laws Band, Chris St. Ives Band, Paul & Response, David Leon.
Available For: Quality situations

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion
Read Music: Yes
Qualifications: National recording & touring with Miles Davis (WB), Nicolette Larson (WB), Cheryl Lynn (CBS), Cornel Abrahams (MCA), Robert Temper (CBS), Dan Siegel (Pasha), Emotions (Motown), Kityhawk (Zebra), Linda Clifford (RL), Osborne Giles (RL), Stan Ridgway (I.R.S.), Randy Hall (MCA), Olie Brown, Bell & James (A&M), Afterglow. TV & Film: *Mary, Brothers, Bob Newhart, Love American Style, Rocky IV, Cheers, Family Ties, Puttin' on the Hits, Voltron, Paper Dolls, Supernaturals, Rock n' Roll Summer Action, Washingtons, Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.
Available For: Recording sessions, touring, demos, videos, any other professional projects.

DEVIN SHEPARD

Phone: (818) 901-0805
Instruments: Bass (custom Kubiki) & custom touring system all wireless Nady 501
Styles: Commercial rock, R&B, new music
Read Music: Charts
Vocal Range: Backing vocals (mid-tenor)
Qualifications: 2 years on Epic Records (NY) 3 years with recording act Fast Forward (LA). 9 years touring & recording, 14 years playing bass, 5 playing drums. Worked with pro management & producers. Excellent attitude & easy to work with. Songwriting, image, & stage qualities (MTV) quality plus. Tape & copy of promo photo available.
Available For: Pro situations

BRUCE DAVISON

Phone: (818) 848-0960
Instruments: Guitar, powered by stereo boogies with effects rack
Styles: Rock—all styles, funk, jazz, pop
Read Music: Yes
Qualifications: 15 years experience from clubs to casu. Have produced & played on TV commercials. I have many studio hours. I have an easy-going attitude, I'm fun to work with—I enjoy what I do and I show up on time. B.A. Berklee College of Music.
Available For: Studio demos, live performance, anything with integrity.

CORKY JAMES

Phone: (213) 372-9702
Instruments: Guitar (electric)
Technical Skills: Accomplished soloist & rhythmist
Styles: Rock, R&B, pop, funk
Read Music: Yes
Qualifications: Pro player for 15 years. Studio experience includes records, movie scores & jingles
Available For: Quality situations, live/studio

NICK SOUTH

Phone: (213) 258-0951
Instruments: Bass—Roland GR-77B bass guitar synth w/latest JXB synth. Alembic long-scale fretted bass, Rickenbacker fretless w/EMG pickups, TR606 drum machine, Ampeg SVT amp with 8x10 cab
Technical Skills: Good attitude, fast learner. Bass synth covers music needing synth feel. Can pick, pluck or slap.
Vocal Range: Mid-tenor backing vocals
Read Music: Yes
Qualifications: International touring, recording, radio & TV work w/good image & stage presentation. I've been living in England & have recorded & toured with Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff & the Tears, Time U.K. I studied music at Goldsmith College, London; left England in March '86 & am now based in L.A.
Available For: Working situations

JOSHUA RICH

Phone: (213) 851-7753
Instruments: Piano
Read Music: Yes
Styles: All
Qualifications: Ten years experience clubs, recording; great sight-reader; composer, arranger; nationally released album; pro attitude.
Available For: Session work, video projects, film & TV scoring, jingle composing.

KIM EDMUNDSON

Phone: (818) 892-9745
Instruments: Drums, percussion, programming, sampling, Linn 9000 w/rack of effects
Styles: All
Read Music: Yes
Available For: Sessions, live gigs, pro situations

TOM BITTNER

Phone: (213) 466-2869
Instruments: Keyboards, including Yamaha DX-7, Oberheim OB-8, Roland Juno 106, Korg Poly 6, Rhodes 88, Oberheim DMX & Tascam 234, etc.
Technical Skills: Accomplished player, performer, arranger, songwriter, etc.
Style: Rock
Read Music: Yes
Qualifications: Professional live & studio work for over 10 years.
Available For: Sessions, demos, live work, etc.

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor & soprano sax, flute
Technical Skills: Instrumentalist & vocalist
Styles: All
Vocal Range: Tenor
Qualifications: Currently member of Jeff Lorber Band. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Tim Goodman, Max Gronenthal, Clifford Coulter, Tom Johnston, Boomerang, Taboo Zoo, & Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, Hank Ballard, Eikichi Yazawa, numerous club bands.
Available For: Anything

DAVE WILSON

Phone: (818) 886-3229
Instruments: '66 P-bass w/'D' tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals.
Technical Skills: Play bass w/pick or fingers good ear, fast learner, good harmonies.
Styles: Rock, country, blues, pop, R&B bluegrass, jugband, swing, hi-energy anything.
Read Music: Yes
Vocal Range: Low tenor to high bass
Qualifications: 20 years experience clubs, concerts, casu, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.
Available For: Studio work, casu, almost any work.

JEP EPSTEIN

Phone: (213) 934-1222
Instruments: Emulator II, DX-7, Memory Moog, voice
Technical Skill: Composer, arranger, performer
Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: Extensive performing, arranging, composing experience. Call for resume.
Available For: Sessions, just ask!

BILLY DONATO

Phone: (714) 968-9615
Instruments: Sax & sax synth, custom touring system all wireless, DX-7
Styles: Rock, pop, R&B, jazz, reggae, wave, future, Italian folk
Read Music: Yes
Technical Skills: Player/performer
Qualifications: Latest recording & performing projects include Untouchables *Wild Child LP*, Rebel Rockers latest EP, *Hollywood Closeup* segment with Steve Edwards on studio recording & record production, MTV current airplay with Untouchables "Free Yourself." Universal Amphitheatre March 6 & 7 Sheila E. & Untouchables, January release Laura Pallas (Virgin Records), MTV artists the El Caminos.
Available For: Sessions, live shows/cas (love showcases!), or video performance

PHILIP LUPO

Phone: (714) 968-1008, (714) 828-2738
Instruments: Oberheim OB-8, Xpander, DSC sequencer, DX drum machine, Ensonic Mirage w/hundreds of samples, Yamaha DX-7, TX-7, Rev.-7, Korg RK-100, flute, alto sax
Skills: Songwriting, arranging, synth & drum machine programming, MIDI sequencing, strong soloist
Styles: Rock, melodic metal, dance, techno, pop
Read Music: Yes
Vocal Range: 2nd tenor
Qualifications: 15 years experience, clubs to concert tours; B.A. degree in performance & composition; numerous session, album projects; easy to work with; fast, professional results.

Available For: Sessions, film scores, demos, tours w/major acts.

STEPHEN CROES

Phone: (818) 789-6434
Instruments: Emulator II w/large library, Macintosh/Hyperdrive 20, Digidesign Sound Designer, Opcode sequencing, Commodore 64, Oracle film scoring & various sequencers, Lexicon PCM 70, Juno 106, CZ 101, Yamaha drums, acoustic percussion
Technical Skills: Sound design; Emulator programming, sampling, sequencing (w/SMPTe); efficient MIDI implementation; realistic or techno drum programming; writing/arranging/production
Read Music: Yes. Also read drum/percussion notation.
Qualifications: Fifteen years of professional drumming—studio, concert, TV, road. Background in classical piano. Currently writing and producing music for Bell Telephone, United Way, Wang Computers, etc.
Available For: Sessions, pre-production, Emulator library maintenance.

D.R. DAVIDSOHN PRODS. & MUSIC

Phone: (213) 275-7995
Instruments: Vocalists, bass, guitar, drums, percussion, sax, almost all
Styles: All styles available
Read Music: Yes
Vocal Range: 8 octaves
Technical Skills: Vocalists, producers, engineers, arrangers, musicians, choreographers, video directors, producers, actors
Qualifications: Varied and many
Available For: Sessions, demos, masters, videos, commercials, TV, jingles, movies, live performances, world tour, showcases, soundtrack scoring, special event songwriting, fairs, almost any event.

PLATINUM RHYTHM SECTION

Phone: (818) 347-2016, (818) 716-8479
Instruments: All electric & acoustic guitars & total effects rack, Roland guitar synth, DX7, OB8, Prophet 5, Simmons SDS7, Linn drum, Pearl acoustic drums, MX trigger drum effects rack, sampling, QX-1 sequencer, Prophet 2002 sampler, electric bass
Skills: We will produce, arrange & program for any style recording or live project.
Styles: All
Read Music: Yes
Qualifications: As a group recorded our own album on Scotti Bros. (CBS) Records. As individuals (& together) have played on top ten albums & singles. Also concert tours with many major name acts. Call for references.
Available For: Any professional situation. We can also supply other top professional players.

BURLEIGH G. DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30
Technical Skills: Proficient on all instruments
Styles: All
Vocal Range: Tenor-baritone
Read Music: Yes
Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Deby Boone, Delivery Boys, Michael Des Barres, Tonio K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer.
Available For: Sessions, production, tours, casu work

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles. Also keyboards: DX-7, Prophet 5, etc.
Read Music: Yes
Styles: All—emphasis on creative parts & solos & commerciality
Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.
Available For: Recording sessions of any kind.

NINA BECK

Phone: (213) 379-5271 (South Bay)
Instruments: Keyboard, flute
Styles: Jazz, standards, R&B, MOR
Read Music: Extremely well
Qualifications: B.A. in music—studied with John Lewis; currently pianist with L.A. Jazz Workshop, as well as with local swing bands. Have played for musicals in L.A. Perfect pitch; transpose on sight; fast takedowns. Rhythm section available.
Available For: Casu, demos, accompanying for soloists/shows, takedowns.

TIM PEDERSEN

Phone: (213) 829-2112
Instruments: Drums—12-piece acoustic Tama set, Simmons SDS7, Yamaha RX11
Technical Skills: Player, programmer, arranger. I work well with a click or drum machines & sequencers. Original drumming style.
Styles: Rock—all styles, funk, pop, R&B

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

Read Music: Yes
Qualifications: 12 years studio & stage experience. Records for A&M & sessions at most major Los Angeles studios. Have developed a very musical drumming style. Graduate of Dick Grove School of Music. Studied with David Garibaldi, Terry Bozzio, Tom Brechtlein. Strong rock image. I enjoy playing & I am easy to work with.
Available For: Sessions, touring, album projects, paid showcases.

VOCALISTS

L.A. VOCAL REGISTRY
Phone: (213) 465-9626
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles & levels of experience.
Available For: Sessions, demos, casuels, everyting

CRAIG THOMAS
Phone: (818) 707-0466, (805) 647-7372
Instruments: Alto & tenor sax, flute, clarinet, guitar
Technical Skill: Vocalist, instrumentalist, composer & arranger
Styles: R&B, pop, jazz, rock, blues
Vocal Range: 3 octaves (high baritone & falsetto)
Sight Read: Yes
Qualifications: Record dates with Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tenille. Live performances with most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hero*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.
Available For: Sessions, live gigs

ADIE GREY
Phone: (213) 392-1262
Vocal Range: 3 1/2 octaves
Styles: Rock, blues, C&W, pop, jazz, R&B
Read Music: Yes
Qualifications: 10 years stage & studio experience, many albums credits. Tape on request.
Available For: Studio/demo work, jingles, background vox, casuels, club dates

TECHNICAL

GARY J. COPPOLA
Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.
Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United West-ern, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).
Available For: Demos, record projects, song consultation, master recordings. Call for references & details.



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TO PLACE FREE ADS
QUALIFICATIONS: If you or your business charge a fee for your service, you do not qualify for FREE CLASSIFIEDS. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. Call once for each ad to be placed. All for sale ads must list a price. End with your name, area code, and phone number (in that order). All ads are final; they cannot be changed or cancelled. **RENEWALS:** To renew an ad after it's been printed, call the hotline and place the ad again, following the above procedure. **NOTE:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. MC is not responsible for unsolicited or annoying calls.

NEXT CLASSIFIED DEADLINE WED. MAY 14, 12:00 NOON

2 PA'S AND AMPS

- Yamaha P-2200 stereo power amp, 300w per ch, recently serviced, grt cond, \$500, Scott 818-891-1365
- Tapco mixer stereo has 1x loq, gd wkng cond, \$200, 818-997-4458
- Peavey stereo PA mixer, never used, \$350, 818-798-5778
- Marshall straight cab, 4-12 Celestions, \$300, 818-784-2295
- Blamp 6-ch stereo mixer, \$200, 818-784-2295
- Fender Super reverb, xlt cond, \$350 obo, Ken 818-784-8414
- Sunn PA-6, 2 Sunn Model 4 columns, Sunn concert monitor, Kustom PA hd, \$500, Jaime 713-453-1045
- Elegant studio-qual 4-ft Petrov Lab spkrs, beaut wood gran, \$500 Julie 213-454-0389
- Two 15" guitar spkrs w/cab, \$100 obo, Jay213-559-2505 in boxes, \$800/pr, Elliot 213-861-0682
- Yamaha G-5 practice amp, gd cond, \$75, Tom 213-861-0682
- Yamaha S-4115H series II, PA spkrs biamp-ready, new in boxes, \$800/pr, Elliot 213-305-2861
- Fender Bassman 10 w/cover, \$200, 714-527-6564
- Sunn PA hd, 4-ch, 8 ins w/reverb & 2 Shure 6-ft columns, xlt cond, \$350 all or trade, 213-735-6221

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(213) 852-1961
 815 N. Fairfax Hollywood, CA 90046

- Yamaha mixer MG-1202 12-ch stereo, perf new cond, \$695 cash only, 213-459-3752
- Cables: New H.D. Belden 30' XLR mic, 1/4" patch, asst, \$5-10 ea cash only, 213-459-3752
- Two JBL Pro series cabs, 15" w/folded horn, \$250 ea, 213-459-6213
- Crate amp, 60w rms power, elmwood cab w/installed G-12 M70, xlt snd, killer distortion, \$130 Ron 213-850-6490
- Peavey TKO-80 guitar amp, 2 input, preamp, EQ controls w/installed G12-M70 by Celestion, xlt snd, \$130 Ron 213-850-6490
- Tangent 1602AX mixing console, in flight cs w/Whirwind 100' snake, \$1500 obo Ken 213-467-9108
- Peavey CS-800, 400w per side, power amp, \$350, 213-821-6700
- Yamaha A-4115H w/120w rms amp built in, xlt, \$325, 213-735-6221
- Yamaha RM-804 recording mixer, new in box, \$700 obo 213-463-4707
- Sunn Concert bass 200w hd, gd cond, \$200 obo, Phil 818-343-1701
- Fender Pro reverb amp w/JBLs, \$295 obo Ron 213-372-3771
- Marshall 4-12 slant spkr cap w/Anvil cs, hvy duty casters, mint cond, sold together, \$495 obo Tony 213-653-0237
- Peavey 12-ch 400w PA, stacks, monitor system, 8 Shure 57 mics, stands, Comp snd system, \$3500 obo Philip 213-850-1371
- Randall RB-25 bass combo amp, ported cab w/15" spkr, 125w, 5-band EQ, mint cond w/cover, \$235, 213-396-9641
- Two Fender spkr bottoms, one 15" EV ea, gd cond for gurt & keys, \$200/pr, Bobby 213-659-2852
- Marshall-style spkr cab 4-12's, 30w Celestions, \$250 David 213-666-1220
- Dynachord 300w amp w/4-10 cab & built-in EQ, \$800 obo 213-666-1220
- Peavey Artist 120w combo amp w/12" spkr, xlt cond, \$250, Ron 213-296-3667
- Marshall 100a hd 2303, brand new, \$500 Kurt (M-F 9-5) 213-850-1371
- Teac Porta-1 4-trk cass, 6 mos old w/AC adapter & punch-in pedal, \$420, Bob 818-506-6901
- Elec guitar amp, MusicMan 120w, 2 JBL 12" spkrs, \$600, Joe after 6pm 818-782-2882
- Marshall JCM-800 Mark II 50w lead hd, dual preamp model, new, \$450, Lee 818-405-9834
- Pignose 75w amp w/12" spkr, grt sndng gg or at home amp Ch-switching, reverb, cover, mint cond, \$280 818-506-6901
- Hiwatt custom 100w amp, \$375; Carvin 115 spkr cab w/cvr, \$125, Peter 714-677-7691

3 TAPE RECORDERS

- Ampex 456 2" tape, used once, \$40/reel 818-996-6507
- Recording studio baffles, 43" high x 6' long x 6" deep, \$75 ea, 818-996-6507
- Teac Porta-1 4-trk cass, 6 mos old w/AC adapter & punch-in pedal, \$420, Bob 818-506-6901
- Videotape machine, RCA Selectravisision, \$150, Julie 213-454-0389
- Wanted: Yamaha MM-30, which is the mixer portion of the MP-44, Mark 213-450-6027
- Scotch 3M 250 tape, 1/2" sealed, \$20 ea 2" tape sealed, \$75 Werner 213-281-7685
- Teac A-2340 4-ch r-to-r, \$375, Joe 818-505-8732
- Tascam Model 48 8-trk recorder incl remote, SMPTE, I/O & hi inputs & outputs, CS-607B rack DX-4D noise reduc, full watt, \$4800, Lee 818-405-9834
- Tascam 244 cassette deck, xlt cond, \$695, Greg 818-907-1887

4 MUSIC ACCESSORIES

- Triad in-line transformers, A-67-J, new in box, \$7/ea, 818-996-6507
- Effectron delay, made by Delco Labs, \$275, 818-997-4458
- Furman para EQ, \$150, xlt cond, 818-997-4458

- Delta Lab DL-4 delay, used once in studio, xlt cond, \$350, 818-997-4458
- Mic, Tascam PE-250, great for recording vox & drums, similar to RE-20, \$150 Dave 818-769-0250
- Yamaha QX-7 dig sequence recorder, \$175, Nathan 213-479-2819
- MXR Omni rack mint w/distortion, analog delay, flanger, chorus, compressor, foot-controlled, \$150 firm, Mike 213-221-8398
- Boss flanger, never used, \$30 818-998-5778
- Roland TR-66 drum machine & TR-303 bassline, fully programmable, w/MIDI sync, cord, manuals, Xlt cond, \$125 ea or \$200 both, firm, Keston714-774-2970/213-261-8824
- Yamaha R-1000 dig reverb system, brand new, \$350, Julie 213-454-0389
- Yamaha E-1010 analog delay, super quiet, 5 presets, xlt, \$225 or trade, 213-735-6221
- Yamaha R-1000 dig reverb, xlt cond, \$350, 213-469-4570
- Roland GR-700 guitar synth & PG-200 programmer, \$1200, Guitar not incl, 714-995-7766
- Anvil cases, asst fiber & flight sizes for PA, Simmons, drums, accses. All in perf cond, \$20-100 ea cash only, 213-459-3752
- Boss BM-100 echo w/chorus, \$125, 818-906-7229
- Orban paramoud stereo reverb w/papa EQ, xlt cond, never been on road, \$350, 213-821-6700
- Yamaha YMC-10 MIDI converter, FSK tape sync box, new, never used, \$100 Daniel 213-974-9778
- Complete Hybrid Arts MIDI track-free 16-trk seq w/Atari computer, disc drive, etc, \$990, Fritz 213-851-1751
- MXR Omni rack-mint w/distortion, delay, flanger, chorus, comp, EQ, foot-controlled, \$150, Mike 213-221-8398
- ADA 117 noise reduction unit, \$75 obo Ron213-372-3771
- ADA 2-FX digital multi-effect unit w/foot controller, mint cond, 2 effects can be used simultaneously, \$375, 213-469-4570
- Roland Space Echo, gd cond, \$300 818-846-2079
- DOD preamp w/AC adapter, \$45, Ron 213-296-3667
- Roland GR-700 guitar synth module, 64 presets, spare M16C memory card, new, Guitar not incl, \$1000 Lee 818-405-9834
- 4-ft rack top & front opens full of xlt gear, \$3500 Tom 213-455-3334
- Ibanez 6-band EQ \$25, Boss overdrive, \$30; Mutron volume wah-wah pedal, \$35, Valley Arts power source, grt for entire pedal board, \$50 Brian 213-663-5054
- Boogie channel-switching footswitch, brand new, nvr used, \$20, 818-506-6901
- Keybd stand, xlt cond, \$35, 213-452-3268
- MXR limiter/compressor, \$50; MXR chorus, \$35; Ratt distortion box, \$50, Jonathan 213-851-7982
- Wanted: Recording studio equip, will trade for recording time Pat 213-397-8646

5 GUITARS

- Fender Tele, '78, red sunburst w/rosewood neck, mint, \$325 John 213-215-9723
- Kublick custom strat-style w/wrde unfinished maple neck, Bill Lawrence & SeyDunc pu's, blk w/ncs, no trem, \$350, 213-489-4570
- Steinberger elec, \$750, Dave 818-357-8584
- Encore touch synth, brass frets, no movable strings, will trade for Fender Esquire or Charvel Jackson strat, Bruce 805-252-4076
- Alembic bass, custom walnut body featuring LEDs under pearl inlays, one of a kind, \$3500 Peter 714-677-7691
- Custom strat, 3 Charvel blade single-coil pu's, term, mint cond w/hcs, \$190 or trade, 213-735-6221
- Kramer V elec bass, mint cond, w/gig bag, \$190 or trade, 213-735-6221
- 1980 Fender Tele w/SeyDuncs, blk w/rosewood neck, \$350 213-489-4570
- '81 Gibson Les Paul SG standard w/hcs, recd, PAF pu's, all org, mint cond, \$895 cash only, 213-459-3752
- '61 Gibson Les Paul SG Jr. w/Protector cs, TV finish, all org, xlt cond, \$425 cash only, 213-459-3752

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- Gibson ES-355 mahogany finish, all gold parts, mint cond, 1971, \$700 818-889-4174
- Rickenbacker 4001 stereo bass w/Badass bridge, brass nut, Grovers, new frets & hsc, \$495. AI 818-913-8076
- Rickenbacker 4001 stereo romano, blonde maple, \$400 obo. Bob 818-504-9555
- 1928 Ludwig Riviera plectrum banjo, original, mint! obs: \$325 or trade 213-735-6221
- Gullid B-50 steel string acoustic, superb snd, new cond, deluxe hsc, \$650 obo 213-735-6221
- Ovation Balladeer, elec/acous guitar w/cutaway, org cs, 1 yr old, sunburst, \$490. Fritz 213-851-1751
- Fender Strat, \$280 obo. 714-351-9756
- Fender Lead II, blk w/mplie neck, xlt cond, \$250. 213-463-4707
- Rickenbacker 4001 bass, sunburst, hsc, xlt cond, \$300. Mike 805-254-3981
- Gibson 1964 355 stereo, ong pu's, grt shape, \$650 w/cas. \$325 or trade 213-474-3196
- 1967 Gibson ES-335, collectors item, \$650 obo. Ron 213-372-3771
- Hagstrom bass, collectors item, \$299 obo. Ron 213-372-3771
- G&L F-100 Series II elec guitar w/vibrato, natural finish w/chr. 495th one made, mint cond, \$400 obo. Tony 213-653-0237
- Ibanez custom dpl-neck, 6- & 12-string, gd cond, \$350 obo. 818-846-2039
- Yamaha BB-300 bass, lk new, \$200. Tim 213-225-6806
- Kramer Pacer Carrera, beautiful, all blk, Kahler trem, \$500 obo. Ted 213-474-7636
- Lee Paul 20th Annu custom guitar, ong hwr & pu's, grt snd, blonde w/blk detail, gold hwr, collectors item, great axe, \$500. 213-839-8111
- Gibson Explorer custom shop edition, blk w/gold hwr, genuine anvil cs, \$500 Kurt (M-F 9-5) 213-465-3186
- Steinberger 6-string elec guitar, xlt cond, serial no. 46, \$950 obo. 213-469-4570
- 1976 Gullid F212 12-string acous guitar, makes music the gods would be proud of, \$750. Bruce 818-761-7612
- BC Rich Mockingbird, NJ series, Kahler pro trem, Syc/Dunc/JB pu's, rosewood fb, gorgeous instr, \$200. George 818-505-8244
- Bass guitar by Ventura, burgundy finish, \$100. Chris 818-505-8244
- Alvarez 6-string acous w/cs, barely used, \$125. Chris 818-505-8244
- Yamaha SC-400 elec guitar w/cs, natural wood finish, in-crud action, \$225. Chris 818-505-8244
- Gibson Birdland, vintage 1967 guitar, grt shape, \$900 obo. Brian 213-663-5904
- Custom Strat built by Philip Kubicki, blk w/mplie neck, hsc, \$300. 213-469-4570
- G&L L-1000 bass guitar, \$200 Chuck 818-349-2769
- 1986 Gibson Les Paul, blk, standard w/Kahler installed at factory, factory cs, mint cond, \$800 obo. Jonathan 213-851-7962
- Jackson Randy Rhoades custom metalflake, hot pink, Floyd Rose, same as Vinne Vincent's, absol mint cond, \$1000 obo Kurt (M-F 9-5) 213-465-3186

6 KEYBOARDS

- Roland Juno 6 poly synth w/gig bag, \$300 firm. Mike 213-221-8398
- Roland Juno 60 w/midi interface, blk stain 818-505-8244
- Yamaha upright acous piano, blk stain fnish w/bench, \$2000. 714-527-1064
- Yamaha RA-50 Leslie spkr & amp, port w/bag snd, 100w rms, \$235 or trade 213-735-6221
- Korg CX3 organ, xlt cond, \$350 818-763-1145
- Seq Circ Prophet 2002 rack-mnted digital sampler, brand new, \$1900. 818-906-7229
- Yamaha CP-70B elec grand piano w/\$1200 MIDI modification, \$1995. Stu 818-763-9682

- Beefed-up Fender Rhodes 73 stage, very bright snd, xlt action, \$350. Eddie 818-281-5730
- Upright piano, gd for practice, snds okay, needs a little work, \$450. 213-821-6700
- Roland Jupiter 6 w/MIDI & split keybd, xlt cond, \$950. Greg 213-965-9639
- Yamaha CP-70 elec grand w/warvis, \$2000, Rhodes 73 suite case w/cvrs, \$500 Dana 818-509-0070
- Fender Rhodes 88 w/sterero amps, \$500 obo. Patric 213-666-6409
- Wurlitzer elec piano model 200A, \$220 obo. Charles 818-766-0876
- OB-Xa w/MIDI & updates & anvil cs, \$1250. Jerry 818-240-7080
- Korg CX-3, snds like B-3 but sits under your arm, \$450. Jerry 818-240-7080
- Roland Juno 60 w/MIDI-8 MIDI interface, flight cs, \$700. Charie 213-487-6149
- Seq Circ 6-trk synth w/orig 9-10 software, \$500. Charlie 213-487-6149
- Moog Liberation w/case & accs, \$375. Jerry 818-240-7080
- Fender Rhodes Stage 73 w/split keybd, preamp, flattop, custom fast action, anvil cs on casterso, xlt cond, \$600. 213-399-5521
- ARP Omni II poly synth, \$125. Joe 818-505-8632
- Krumar elec organ, 3 presets, draw bars, sep bass tone controls, anvil cs, \$250 Rich snd, grt for 60s pop, funk, gospel, reggae, Monalia 213-933-3176
- Hammond organ, classic theatre console, model X-66, 2 external spkrs, \$4700 obo. Embellished in chrome. Dwight 213-839-1281

7 HORNS

- King Super 20 alto sax, ong mint cond, hsc, \$550 or trade 213-735-6221
- King tenor sax, \$600 obo. 818-908-0112

8 PERCUSSION

- DR-110 drum machine w/graphics & handclaps, \$75. 818-738-5778
- Synare S3X electr drums, AC powered, many features, \$53 obo. Dave 818-909-9258
- Tama Techstar electr drum pad set, bass & nm shot snare incl, black & white, new, \$289 obo. Dave 818-909-9258
- 1940 Radio King 16" floor tom by Slingerland, pearl white, xlt w/Ludwig drum throne & 14" cymbal & stand, 3 extra skins, \$140 alt. 213-735-6221
- Pearl 5-pc drum set, xlt cond w/matching cases, \$450 818-705-8768
- Yamaha 6 1/2" wooden snare, xlt cond, \$100. Jerry 213-585-7114
- Yamaha 22" kick, Gretsch 9x13, 10x14, 16x16 toms, gd cond, \$275. Jerry 213-585-7114
- Yamaha 9x13 tom, \$50, xlt cond, wood finish. Jerry 213-585-7114
- Yamaha 700 series & Camco pedals, \$35 ea. Jerry 213-585-7114
- Simmons SDS-7 drum kit, top of line, 5-pc, white w/shark pedal, hwr, cables, part new cond, \$1695 cash only. 213-459-3752
- Simmons RAM Pack for memory storage of SDS-7 & 6, perfl, \$20 cash only. 213-459-3752
- Yamaha drums, incl cymbals, cases, hwr, 5-pc Black Beauty, snare drum, \$900 818-366-5242
- Ludwig bass drum, mint cond, 16x22, blk, \$150 w/cs. 213-874-0678
- Slingerland kick pedal, grt cond, fast action, new beater, \$50. 213-839-8111
- Hi-hat stand, DW-5000, xlt cond, fast & lightweight, \$50 213-839-8111
- Deagan vibraphone, xlt cond, 3-oct, model 592, \$1000 Keith 213-473-5666
- Zildjian cymbals, 16-18-22", 200, 12-14" Remo Rotos, \$125 w/stand; two Synare 3's, \$35 ea. obo. Tommy 818-901-8959

9 GUITARISTS AVAILABLE

- HM rocker into Marshall snd sks grp. Blasting lead & rhythm. 818-764-3605
- Guitarist, lead/rhythm, sks steady w/kg band T40, rock, oldies. Backup vocal abil, gd equip, trans, exp. Ronnie 213-384-2868
- Country/rock/standards guitarist, some vox, sks w/kg band. Exp'd, creative, pro. 818-509-0301
- Creative guitarist sks org metal infl Talk Talk, U2, Fitz. Ong only, serious. 213-821-6339
- Guitarist aka melodic metal or commerc metal band. Marshall-equipped. Bob 818-780-5578
- Ex-Betty Boop & the Beat guitarists/synth guitarist now avail for serious estab'd pro financed, managed, or signed proj. Ron 818-760-3209
- Guitarist sks steady work w/band Gd equip, gd worker. Tom after 7pm 213-836-1967
- Lead guitarist sks w/kg ong proj w/mgmt. No HM. 18 yrs exp, backup vox. Anthony 818-352-0793
- Guitarist/singer w/mgmt & label int sks keybdist/guitarist & bassist to comp band. Gigs w/arming. Stuart 213-390-4133
- Lead guitarist lng to join or form melo HR band. Hw 818-846-8057
- Lead guitarist sks glam R&R band w/mgmt & future. I hv much stage & recording exp, will travel. Steve 714-956-4055
- Pro versatile guitar plyr, formerly w/the Di's, Chris D. Hv worked w/accts & sk pro sit. No beginners pls. Serious only. 213-477-6174
- Very orig lead guitarist w/exciting chops, backup vox, image, pro exp, sks HR/HM band w/maj deal. Resume & press kit avail. Marty 415-771-5861
- Beginning guitarist lng for beginning bass plyr or guitarist for jam & songwriting. M/F John 213-469-9267
- Guitarist/lead vocalist/keybdist w/stage & studio exp, grt image & xlt equip sks rock band w/gd qual musicians. 714-774-2970/213-281-8824
- Guitarist/songwriter/vocalist, 23, infl Springsteen, Costello, Lennon, Potoc, sks young creat intel band w/gd image. Ken 818-784-8414
- Versatile lead guitarist sks w/kg rock pop band w/gd qual innov snd. West L A. area. Gd equip, exp, personality. Jay 213-559-2505
- Mandolin plyr sks w/kg band or sits. Jay 213-559-2505
- Guitarist aka all-orig rock act w/label int or deal only. My style is a blend of Beck, Van Halen, Lefson, Jeff equip, trans, image & ideas. 213-931-0369
- Blues rock boogie lead guitarist avail for org & some copy, showcase, recording, clubwork. Hv songs & grt equip. Marshall/Les Paul snd. Brad (eves) 818-368-9320
- Lead guitarist that sings, just back from road tour, w/kg band only, 15 yrs exp, can relocate. Harry 714-798-1244
- Acoustic & elec guitarist avail for immed work. Lead & harmony vox, easygoing, pro att 213-254-3999
- Rhythmic lead guitarist/vocalist sks w/kg wedding/dance or ethnic band for wknds. Read charts, gd ear, xlt equip 818-943-5677
- Christian guitarist avail to form rock band infl Led Zepp, Firm, Deep Purple, Rainbow, Robert Plant, Queen. 805-527-4593
- Guitarist, lead & rhythm, 29, recording/engineer exp, also synths & vox, all pro equip, skng pro musicians w/orig projs. Bob 818-504-9555
- Glam guitarist w/looks & abil avail for estab'd glam band w/label or mgmt intr. Ronnie 213-925-2542
- Lead guitarist, dpls on keys & vox, sks longhair rock-image-oriented plyr. Lots of exp Jimmy 818-982-4024
- Lead guitarist w/some lead vox, willing to travel, gd snd, gd att. 714-798-1244

- Guitarist, 23, lng for musicians to form band or jam, infl Purple & Rainbow. Wolfgang 213-874-6966
- Lead guitarist/writer, sings, gd-lng, lng for band w/mgmt & mgmt. Pros only. 213-306-9152
- Guitarist/songwriter wts to join or form band similar to a more guitar-oriented Kaja Googoo. Jeff 213-930-1468
- Lead guitarist, 23, two album creds, tour exp, sks guitar-oriented HR band. Pros only. 818-846-2079
- Guitarist, pro performance, image, att, equip, sks w/kg band. Plays all styles, sings lead/backgr vox, reads well & arranges. Ron 213-664-3401
- Guitarist avail for HR/HM or rock styles. Grt speed & energy, long hair, rock image. Pros only. Johnny 818-893-1265
- Country picker w/infl James Burton, Ray Flack, sks interesting country-related band or recording proj. Will 818-848-2576
- Skilled musicians or band sought by guitarist/vocalist/songwriter, infl by diverse non-genric writers, such as Bowie, Springsteen, Reed, Costello, Beatles, Stones, etc. Scot 213-377-3184
- Lead guitarist avail for rock or HM act, hv touring & album exp, pro plyr, \$12,000 worth of elect equip for live work only. 213-465-6678
- Guitarist, contemp rock/blues approach, sks pro. Tom 818-842-8728
- Lead guitarist/songwriter sks pro mainstream HR band w/pro image & exp. Strong melo singer a must. Marshall, Hamer, G&L, gear. Erik 213-462-0631
- Guitarist sks to join HR proj w/strong backbone, guitar-oriented lines. No glam boys. Infl Shankar & Trower. Curtis 213-856-8108
- Lead guitarist/lead vocalist sks w/kg T40 casual band, 2-3 nights a week. JT 818-980-1739
- Guitarist avail for modern rock proj ala A-Ha, TFF, Depeche Mode, Simple Minds. Hv gd lks, gd gear, open mind. Cole (7-9pm) 213-376-6238
- Exp'd guitarist/songwriter/singer sks org band or singers, roots rock, blues, pop & folk/rock infl. Tape avail. Rob 818-954-9822
- Guitar plyr/singer/songwriter avail for new rock band. Glen 818-949-4726
- Contemporary lead guitarist, 23, back from road tour, sks w/kg band. John 818-506-6460
- Lead guitarist/songwriter sks pro musicians or band. Hw xlt equip, infl Randy Rhoades. Nick 818-344-3624
- Guitarist, 25, extensive stage & studio exp, capable backgr vox, sks w/potential & promising future. Pete 714-859-5859
- Guitarist aka w/kg R&R band, infl Beck, Lukather, Ronson, Gilmour. Gd image & att, hard-wking, dependable, serious pros only. Bob 818-980-0341

9 GUITARISTS WANTED

- Guitarist wtd for org rock, 6-mos commitment needed. Contacts, performance, recording. Must live near West L A. area. 4-7pm 213-306-8884
- Lead guitarist wtd to form R&R band to perform & record, infl Petty, Alarm, Cougar, others. Must be highly dedicated & hv backing vox. Allen 213-373-7515
- Guitarist wtd to collab w/drummer/composer/sync to create int successful progr rock music infl Lefson, Frpp, Summers. Kelly 805-259-9407
- Exp'd quality guitarist wtd for org band & recording proj. Xlt musicians & pros only pls. No metal, vox a plus. Kent 818-508-0139
- Funk guitarist &/or songwriter wtd by dynamic pro female vocalist into skng, soul etc. for proj. Kyle 213-820-4385
- Wanted; Rhythmic & rock guitarist to help start funk & new wave band. Vince after 10pm 213-631-1384
- CLOWNS lng for lead guitarist w/long hair, glam look. Must wear makeup, theatrical minded, infl Kiss, Alice Cooper, Aerosmith. Must hv equip, trans. 20-23. Filz 213-591-1856
- TOKKATI needs two metal guitarists w/gt stage pres, pro equip & the right att. PicTape/SASE to Tokkati, P.O. Box 5394, Mission Hills, CA 91345-5394.

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•Young guitarist needed for roots R&B ready to play out soon, incl early Bowie, Velvet Undergrnd, early Stones, Russ 818-995-1362

•Guitarist/lead for all-gtr band, specialty of sound barrier, i/s putting together an opening act. Need the toughest girls in town. Must hv equp. Ann 213-851-3338

•Guitarist aka to form Lennon/McCartney st w/vox who dabble on keys & guitar to form next rock supergrp Steve before 9.

•Lead guitarist needed for band/studio work incl Eagles, CSN, James Taylor Vox/harmonies helpful Steven Sun 213-395-0481

•Guitarist wtd for estab'd orig modern pop band Dave 213-473-4807

•Guitarist wtd for modern rock band. Must be btwn 18-25 incl Steve Stevens, Joe Perry Must be image-conscious. 818-784-2295

•Guitarist/strong songwriter wtd for comm rock band vein of Asa, Kansas, Heart, Vox a must, long hair rock image, for album & tour mark 818-761-8482

•Lead guitarist wtd, gd att, abil to sing lead or backgr vox. Forming org/740 band for club dates, emphasis on orgs. Rich 714-594-8115

•Xlt rhythm guitarist/vocalist wtd for modern unique rock band w/prod deal w/name producer. Currently recording & performing Susan 818-509-5960

•A&D now for something completely different. NUDIST BLOODHIST Faint of heart need not apply. Craig 213-841-1540

Brad 213-874-8322

•Female vocalist & drummer sk lead/rhythm guitarist for country/country rock band incl Alabama, Reba, Emmylou, Judds Serious only 818-846-8290

•Guitarist wtd for new rock proj for recording/video. Ronson, Mott, T Rex incl Hot image. Paul 818-755-7295

•Lead guitarist needed for T40 band intr in org R&R funk & rock music, lking for dedicated unique person. Grp has mgmt. Tanesha 213-751-6201

•Lead guitarist needed for HR/HM band, org/copy mt, incl Scoopions, Judds, Prnst, Black Sabbath, etc. 818-899-0651

•Hopefully live in SFV. Max 818-899-0651

•Pro guitar proj wtd for Bryan Adams-type rock band. We have label conn's. James 818-705-0768

•Guitarist wtd by bassist & drummer to form English-style pop band. Looks, modern style, incl Duran, Police, Kaha, Al 818-131-8776

•Lead guitarist wtd for shock rock circus pop band, intense theatrics, long hair Rexx 213-465-0352

•Lead guitarist/vocalist/writer w/strong high tenor 2nd lead vocal sought by sib full-time copy/long comm melodic rock band. 814-994-1952

•Guitarist who sings harmony, wtd by grp about to play clubs Xlt material & conn's, wtd pro rock. Randy 213-931-3778

•Lead guitarist needed for scheduled coming gigs. Must read & play various styles of music. Vox are a plus. Toni 818-797-3555

•Rock guitarist wtd to form band w/singer who writes & plays instruments to the top Steve 213-650-4498

•Unusual org rock pop funk ensemble sks soaring psych lead guitarist w/Asa, Blew, Frpp incl BODHITREES 213-652-3184

•Guitarist/writer sks 2nd lead/rhythm p/lyr. Keith Richards, Johnny Thunders, Steve Stevens Lks & image, pro & Eion 818-762-9594

•If you're sick of sick BS 80's music, love 60's rock, R&B, call us. Pros only, no time for acts. 818-762-9594

•Hot lead guitarist wtd, 17-21, for comm rock pop band w/mgmt. Must be gorgeous, Stryper image, ala Stryper, Foreigner, Mr. Mister, Autograph. 818-769-7420

•Guitarist needed for way-out space cadet Christian band incl B-52s, Sparks, Talking Heads. Hv gigs & album proj. Mike 714-994-6645

•Guitarist wtd for org band ala the Edge. (eves) 213-557-1919

•Guitarist wtd to back solo artist Serious & committed only Doug 818-838-3741

•Guitarist, M/F, for innov pop rock proj w/LP on indie label. Keys, vox, your creative input desirable 213-558-8245

•Pop funk grp lking for guitarist, must hv pro exp & xlt equip. Lamont (eves pref) 818-762-7253

•Singer, formerly of Secret Agent, sks bassist w/60s feel for new grp w/gigs, bkng agent, previous arplay on KROQ 213-682-1261

•Guitarist, 25, capable backgr vox, gd equip & att, sks pro at w/potential & promising future. Pete 714-659-5809

•Guitarist wtd for org non-metal proj incl Onco Bongo, Fixx, Rush, Soyzo Gyra, James Brown, GI grads pref. Gary 213-638-9497

•Can you play guitar lk Siouxsie or the Smiths? Do you write music? We need musicians to form new wave funk band, all-org. Hv mgmt. 818-884-1491

•If you are a guitarist & listen to KROQ, call us for interesting oppy. 213-558-8245

•Need pro guitarist w/image & talent, hv solo abil a must for forming funk rock band ala Prince, Jesse Johnson Dutch 213-293-2543

•Guitarist/songwriter sought to develop org, s/w/ singer/songwriter, incl Smiths, Everything But the Girl, Simply Red, Cocteau Twins, Iggy Pop, Johnny Mathis. Barry 213-625-8222

•Rhythm & lead guitarist wtd to play R&B & pop music. Must be pro. Ron 213-469-8164

•Funky lead bass guitar p/lyr wtd for reggae band, Trevi 213-650-9586

•Guitarist wtd for org modern rock band. Intense, explosive energy & dynamics, modern & raunchy 213-650-2452

•21ST CENTURY sks versatile lead guitarist for power pop & HR orgs, incl Journey, Night Ranger, age 21-25, no Afro-beat reggae, jazz, funk. Grt tunes, charts. Politically aware, no Young Republicans. George 714-650-0757

•Utility musician wtd by wtd w/lyr org s/wd where instr throw rhythm back & forth. Hv been on KLOS album. Harmony, percussion, guitar 818-994-8369

•21ST CENTURY sks versatile lead guitarist for power pop & HR orgs, incl Journey, Night Ranger, age 21-25, no smokers, no drugs. Huntington Bch. JJ/Chns714-847-1482

10 BASSISTS AVAILABLE

•Tall rock-lking bass p/lyr & lead singer lking for tall rock band or other 6' musicians to form tall, unique current rock band. Randy 818-780-8914

•Ex-bassist Julie Patchouli of the Pandoras sks formed blues or musicians to form. Serious only, no T40 or agomaniacs. 818-840-0449

•Bassist/vocalist skng w/kg band, image, equip, trans, quick study, current PA system, will travel Serious only. Jay 818-505-0781

•Bass guitar p/lyr, 24, w/vox, sks T40 band, prefer wkg. John 818-765-4136

•Hot bassist lking for estab'd rock/metal proj w/mgmt or financial backing or album proj. I hv looks, top equip, drug free 714-734-4595

•Bass p/lyr & drummer team, exp'd solid p/lyr w/lead & backup vocal abil sk qual proj w/contacts & backing. 213-219-1523

•Bassist/lead vocalist sks w/kg band, T40, wknd, casuals. Grt look, been working past 2 yrs Tom 818-763-4006

•Female bassist, 25, solid wkg, Shox, stage pres, writing, abt, sks w/kg org T40 dance. Pros only. Jeanne818-764-2428

•Arriving in late May to the L.A. area, hv a fetish for big rock writing Hair, SET, glam, vox. Enk (Bay City, MI) 517-686-1717

•Fretless, fretted & acous bassist avail, Berkeley grad, xlt chops & equip. Tom 213-225-6806

•Bassist w/3/2-oct vocal range sks HR band w/mgmt & record contacts. Pros only. 213-337-0944

•Bass p/lyr w/lead vox, reading, abtl. grt equip & trans, sks casual gk w/wkg band. Bill 213-661-3463

10 BASSISTS WANTED

•Bassist wtd to form R&R band for performing/recording. Incl Petty, Alarm, Cougar, others. Must be dedic & hv backing vox Allen 213-373-7515

•Bass p/lyr wtd, must be dependable, hv trans, for all org proj incl Eddie Van Halen, Chuck Berry, Stones, Spider 213-454-0763

•Bassist wtd for org music. Must hv vehicle Versatility. Chns Squire & John Entwistle to Jocko & Jack Bruce, also able to funk like Lewis Johnson. 213-456-2079

•Pro bassist w/new image & eclectic approach wtd for hit-bound org proj w/lot contacts. Xlt rhythm & ambition only, incl Idol, U2, RE/M, Police, Prince 818-893-9347

•Christian band sks bass p/lyr ready to go. Mark 213-583-1414

•Bassist needed for OLIVER TWIST, melodic dance/groove orgs/covers doing showcases, wknd gigs, recording. We need a hi-qual phys/musician Tom evns 213-372-6363

•We need hi-energy org pro bassist/mainstream rock. We hv 3 grt p/lyrs, grt singer, grt songs, world-famous producer. Graham 818-887-6576

•Bassist wtd w/some keybd knowl for all org band. Must be serious & pro. Hv mgrt Nonjon 213-438-1480

•Guitarist/singer w/mgmt & label incl sks bassist/keybdist to comp'l w/lyr. 213-390-4133

•Bassist wtd by lead singer & lead guitarist, HR/all org. Trent 818-994-1844

•Steve 213-856-9816

•CLOWNS lking for bass p/lyr w/long hair, glam look. Must wear makeup, theatrical m/wing, incl Kiss, Alice Cooper, Aerosmith. Must hv equip, trans. 20-23. Filz213-591-1856

•Bassist for all-gtr band, specialty of sound barrier is putting together an opening act. Need the toughest girls in town, must hv equip. Ann 213-851-3338

•Bassist wtd for org estab'd band on local circuit. Vox a plus, new music. 213-824-1508

•Bass guitarist needed for band/studio work, incl Eagles, CSN, James Taylor Vox/harmonies helpful Steven Sun 213-395-0481

•Flashy w/pro gear needed by BRAZZIL, comm & prog melodic/metal/org band, record int. Hollywood area. 6-7pm prev w/lyr. 213-855-8859

•Funky bass p/lyr wtd for new org s/wd, HR/techno funk. Cross Power Station, Missing Persons, Cars, Dokken. Dave 818-337-9584

•FLYING TIGERS want bassist w/backing vox, 21-30, gd image, pro att. We have all equip, rehears studio, mgmt, prev w/lyr. 213-855-8859

•Bass p/lyr wtd for all-org rock band incl Lou Reed, Lennon, Echo. Backup vox a plus, must be ambitious & pro. Rick 213-871-1328

•Bass p/lyr wtd for org new wave rock band, rehearse in Monterey. Glenn 818-848-4726

•Female vocalist & drummer sk bass guitarist for country/country rock band incl Reba, Alabama, Emmylou, Judds. Serious only. 714-646-8290

•Bassist wtd for new rock proj for recording/video. Solid steel p/lyr w/hot image. Paul 818-765-7295

•Bassist wtd, pro only, for org melodic rock band w/label int. Backuprd vox a must, incl Cure, Furs, Police, Zeros only. Jack/Jeb 818-509-0604

•Bass p/lyr w/vox wtd for estab'd orig rock band w/label & conn's West LA area pref, serious only pls. C213-839-1490

•Bassist wtd for shock rock circus pop band, intense theatrics, long hair. Rexx 213-465-0352

•STREET LEGAL sks new pro bassist w/vox for org comm rock-but music. No tromf, 16-in studio, HR/pro only. 213-372-8291

•Bassist needed for melodic metal HR proj forming. Gd att, equip, image, must, backgr vox helpful, pros only. Kenny 818-767-4106

•Burning, beefy, hardcore, sensitive, sick-minded, pro-minded monster bass p/lyr wtd for HR blues band w/acid tinted J.D. 818-763-9169

•Talented bass p/lyr wtd for 140 band intr in org R&B funk jazz music. Need someone dedicated. Grp has mgmt. Tanesha 818-751-6201

•Bass p/lyr, Tim 818-905-9624

•Female bassist wtd to comp'l w/kg all-female band w/mgmt, strong image, label intr. Susan 213-426-2860

•Bassist w/keybd exp wtd by guitarist to form super talent org grp incl Rush, Zepp, Triumph. Pete 818-339-7126

•Bass p/lyr wtd for band similar to John Cougar. Pros only. James 818-705-0768

•HR glam band sks bass p/lyr, pro image & att musts. 714-996-8614

•HR band w/la metal edge, has 2 compl org showcase sets, 24-trk demo, wants pro replacement w/kit equip. Larry/Steve 818-339-7126

•Bassist/lead vocalist wtd for power trio, HR to prog rock metal to ? Incl Geddy Lee, Chris Squire, etc. No drugs or flakes. Jeff 213-836-5360

•Bass p/lyr needed to comp'l band ready to showcase w/mgmt intr. PIs be serious. 213-650-2269

•Bassist wtd by vocalist & guitarist for all-org prog band, incl Velvet Undergr & others. John 213-576-3989

•Bass p/lyr wtd for all-org rock proj presently recording, career-oriented. We are ready, are you? Serious inquirers call Jim. 818-908-0645

•Guitarist/writer sks bass p/lyr Stones, Idol, Dolls, Cooper incl org material. Lks, image, pro. Eion 213-871-0183

•Bassist wtd to form band in SM area, incl 60's, early King Crimson, Yes. No T40, no drugs. John 213-450-2337

•Bassist/strong harmony singer wtd. We hv everything we need to record our first album except you. Amiable, dedic, sincere p/lyrs. David (mornings) 818-609-0796

•Bass p/lyr needed for contemp dance band for tapes & live shows. Serious pros only. Rexx 213-733-1856/818-281-9882

•Bassist w/keybd exp wtd by guitarist to form super talent org grp incl Rush, Zepp, Triumph San Gabr Valley area. Pete 818-339-7126

•Bass p/lyr needed to comp'l a new comm metal band. Must hv grt att, equip, trans, lks, must sing well. 18-22. Adam 213-556-4652

•Estab'd L.A. band w/strong material & bkngs sks modern bassist w/vox. Must be self-contained, hv pro att, pres, sincere drive. 213-399-7259

•Bassist wtd to back solo artist. Serious & committed only. Doug 213-838-3741

•Lking for bassist, 28 & over, for R&B band on the blues circuit in L.A. Lou 213-676-5469

•Org R&R proj needs bass p/lyr. Ann/Jerry818-760-2174

•Local estab'd act w/maj mgmt sks bassist w/strong rock image & exp singing harmony. Rick after 6pm818-894-5590

•Pop rock bassist needed. F/M, pros or equip not nec. However, desire to play is a must. Wayne 818-246-0036

•Bassist wtd by band incl Aerosmith, Hancock, Stones. Must hv image & att or don't waste our time. Robert818-587-8549

•Very solid supportive bass p/lyr wtd by young songwriter/vocalist/guitarist incl Bowie, Costello, Stones, Beatles. I hv grt att, songs, abil to go far. Scott213-377-3184

•Lking for bassist to play in R&B funk pop band. Must be able to perform & p/ly well, also be able to write, hv own trans, xlt equip. Lamont 213-464-7253

•Bass p/lyr wtd for comm pop-oriented R&R band for recording & live pros 213-391-5467

•Bassist/vocalist wtd to round out org melodic rock band incl Cure, Furs, Zombies, the Church image line but no egos pls. Jack 818-509-0604

•Singer, formerly w/Secret Agent, sks bassist w/60s feel for new grp w/gigs, bkng agent, previous arplay on KROQ. 213-682-1261

•Bassist wtd for HR band, must hv gd image & s/wd, serious only. Roger/Mike 213-989-1645

•Bassist/keybdist wtd by Christian guitarist to form band incl Led Zep, the Firm, Deep Purple, Rainbow, Robert Plant. 805-527-4593

•Bassist wtd by NYC band, mainstream R&R ala Bryan Adams, Lover Boy Single released, much exp, need p/lyr w/good appearance, backgr vox a must 714-777-6756

•Bassist/keybdist wtd by Christian guitarist to form band incl Led Zep, the Firm, Deep Purple, Rainbow, Robert Plant. 805-527-4593

•Power rock band sks bassist. Vox, image, open-minded att needed. We hv talent & desire. If you think you're good enough, call Scott. 818-764-0575

•Can you bass like the Gap Band or Rick James? Do you write? We need musicians to form new wave funk band, all-org. Hv mgmt. 818-884-1491

•Bassist needed for decibel melodic rock pop band, mostly orgs, some T40 & 60s tunes, some gigs. Talented beginners pls call 213-306-8169

•Eclectic folk pop vocal p/lyr sks bassist, eclectic, bright. 213-473-3179

•Dedicated bass p/lyr needed for a newly formed T40 band. Backgr vox helpful, we hv own rehearsal studio. No pros pls Sam 818-887-5233

•Need pro funk bassist w/la look & the att for success, incl Prince, Morns Day. Serious inquires only. Dutch 213-293-2543

•Bassist wtd by org band, giggling now, recording, soon, incl Petty, Springsteen, Pretenders, Costello, REM, Byrds, Ted 213-454-5251

•Melodic metal bassist. I'm going to make it however long it takes. Need someone w/same att. Hv killer orgs plus mgmt. Ian 213-271-9693

•Bass p/lyr wtd for all-org modern rock band now recording & performing. Rehears Burbank, committed pros only. Backgr vox helpful. STRAIT JACKET 213-661-7156

•Bass p/lyr wtd for org estab'd band currently recording & gigging. Infrt should incl Paul McCartney & John Paul Jones. JJ/Danny 213-466-8678

•Bassist wtd for org band into eclectic creativity & fun w/awareness & success in mind, incl P. Gabriel, Talking Heads, Smiths, Pink Floyd. Tim 213-665-0750

•Female bassist wtd to comp'l all-female lbr covering 50s-80s tunes. Strong backgr vox nec, prefer 213 area, pro only. Doreen 213-479-0131

•21ST CENTURY sks bass p/lyr/vocalist for power pop & HR orgs, incl Journey, Night Ranger, age 21-25. No smokers, no drugs. Huntington Bch. JJ/Chns714-847-1482

•Bassist wtd for explosive modern rock band w/intense unique energy passion & taste. We play hard. Own rehears studio. U2, Minds, Heads, Shrekback, Stones Brian 213-650-2452

•Bass p/lyr wtd for mainstream HR band w/pro mgmt. Brad 818-244-9620

•New York pro in search of hottest metal p/lyrs in CA. Lks & chops a must. Hv vinyl & all major conn's. Steve 714-761-4196

•Bass p/lyr wtd, should be strong singer. 2 guitarists & drummer w/studio into REM, Big Country, New American R&R, sing org, force. Kevin Estab'd band currently recording & gigging. Infrt should incl Paul McCartney & John Paul Jones. JJ/Danny 213-466-8678

11 KEYBOARDISTS AVAILABLE

•Keyboardist/lead vocalist avail for w/kg T40 band or casual band. 213-871-1613

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boys/girls 18-25 with brains, class, style, musical intellect and background and hard-working ambition for own solo career. If you are looking for a 'gig' forget it! If you think you can follow in footsteps of Christy Alumini: Kenny Rogers, Kim Carnes and many others—be there! **Auditions Sat., Coronet Bldg., 368 N. La Cienega Blvd.** Boys — sing/write and must play either acoustic guitar, banjo, acoustic bass or combo. Girls — sing/write — if you play guitar, flute, harp, etc., helpful but not required.
For brief info: (213) 653-4780

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• **Keyboardist**, B.A., perfo/comp, BMI pub'd, sings lead, plays bass, DX-7, OBX, akng pro wkg band. Just back from Compass Point, Bahamas. Steve 818-247-1284
 • **Female keyboardist/vocalist** w/DX-7 sxs wkg band. Cherie 714-673-4036
 • **Multikeyboardist** w/latest equip., 16 yrs exp., in 30s, lng for wkg band. Xt vox, all styles, pros only. Eddie 818-281-5730
 • **Drummer & keyboardist** avail for orig proj, 80s style & look. Bill 714-841-6360
 Dan 714-841-4225
 • **Pro keyboardist** sxs pro orig band. Al 714-447-9223
 • **Multikeyboardist** w/state-of-art gear, 15 yrs classical training, Dick Grove grad, avail for recording rock or pop band w/mgmt, label int, etc. Roger 818-795-8037
 • **Synthesist/guitarist** avail for top-notch band w/pro mgmt or near label deal. Strong writer, singer, team plyr. top equip, ready to record & tour. David 818-846-7285
 • **Keyboardist sxs** pro band. Al 714-447-9223
 • **World-class** rock keyboardist avail for melodic HR band w/mgmt or label intr only. Hvy pro chops, equip, att, rock image. (5-6pm) 714-841-7315

11 KEYBOARDISTS WANTED

• **Modern rock band** w/maj label int sxs multikeyboardist. We will pay for rehearsals & gigs. 818-505-9059
 • **MALIBU**, Christian rock act, sxs keyboardist. Must hv image & dedic to rehearsals. Hvy EP in works. Pros only pls. 818-909-0916
 • **Funk keyboardist/songwriter** wtd by dynamic pro female vocalist & male bassist to form dance funk soul proj. Kyle 213-820-4385
 • **Star-quality keybd/synthesist** w/new image, eclectic, wtd for hitbound orig proj w/top contacts. Xt rhythm & ambition only, infl Idol, TFF, U2, Fixx. 818-893-9347
 • **And now** for something completely different: NUDIST BUDDHIST. Faint of heart need not apply. Craig 213-851-1540
 213-874-8322

Brad

• **Keyboardist** wtd, gd equip, gd att, must sing. Forming orig T40 band for club dates. Emph on ongs. Rich 714-594-8115
 • **MORRIS CAN** Fly sxs one multikeyboardist whose ego can fit through the door. Gino Vanrell meets U2. If you don't want to be signed, don't call. Steve 213-471-1213
 Larry 213-568-9018
 • **Keyboardist** wtd for strong atmospheric melodic song band. Pro sit & gd plyrs ala Simple Minds, U2, Dire Straits, Curtis Rodney 213-469-2584
 • **Keyboardist** wtd: pop music, label int, mgmt. So Bay-based. Rodney 213-316-2392
 • **Keyboardist** wtd, new orig sound, HR/techno funk. Cross Power Station, Missing Persons, Cars, Dokken. Dave 818-357-9584
 • **M/F keyboardist/vocalist** you must read music, all types, pop, rock, jazz, soul, oldies. T40. Tony 213-469-0936
 • **Innov comm folk** pop vocal grp needs keyboardist for textures & melodic hills. Andy 213-473-7120
 • **Keyboardist needed** who has extensive equip, prefer DX7, for forming band for T40/orig work. Hvy mgmt, Tenicia 213-751-8201
 • **Keyboardist** wtd for new rock proj for recording/video. Mott, T. Flex infl, hot image. Paul 818-765-7295
 • **World-class** vocalist/guitarist/songwriter w/gd look, B-tr, 16-trix demo, practice PA, sxs keyboardist for collab & showcasng. Jeff 818-902-9361
 • **Multikeyboardist** needed for T40 band. Intr in orig mat, need someone easy to work with. Tanesha 213-751-6201
 • **Keyboardist**. Tim 818-905-9624
 • **Frontman sxs** keyboardist & bassist for jazz or pop band. 30 yrs old, grt lks & pres, 3-oct tenor, own equip. David 818-845-4736
 • **Keyboardist** wtd for Bryan Adams-type rock band. We hv major label conn's. Jim 818-705-0768
 • **Keyboardist/vocalist** needed for dance pop proj, hvy Foster infl. Gary 213-859-1851
 • **Keyboardist** wtd by bassist & drummer to form English-style pop band. Image, modern style, infl TFF, Duran. Al 818-913-8076
 • **Keyboardist** who sings harmony wtd by grp about to play clubs. Xt material & conn's, pop roots rock. Randy 213-931-3776
 • **Working** vocalist lng for keyboardist for upcoming gigs. Must read & be able to play various styles of music. Toni 818-797-3555

• **Need** pro keyboardist w/gd equip, gd lks & gd att for forming funk rock band ala Prince. Serious only. Dutch 213-293-2543
 • **Keyboardist** wtd by drummer, 19, to form band in SM area. Infl 60s, early King Crimson, Yes. No T40, no drugs. John 213-450-2337
 • **Keyboardist/synth/drummer** to join full light unit for Vegas show lounges, incl studio prod, comm jazz, pop, R&B, T40, ongs. Moody 702-646-5072
 • **If you're sick** of BS 80's music, love 60's rock, R&B, call us. Pros only, no lame for atts. 818-762-9594
 • **Hi-integrity** modern creative keyboardist w/gd equip & multi-textured backgr style wtd to form band ala Echo, Simple Minds. Randy 818-763-3535
 • **Keyboardist** w/vox needed for T40 w/gigs. 213-874-0678
 • **Textural** keyboardist wtd for orig new music band. (eves) 213-857-0719
 • **Young** hot keyboardist, 18-22, for band w/mgmt, negot w/maj label. Image btwn Duran/Sirypar. Music: A-Ha, Mr. Mister, Van Halen, ABC. 818-769-7420
 • **Cool female** keyboardist wtd for modern funk dance proj. Stage pres a must. Robert 213-397-8508
 • **Synth/keyboardist** wtd for modern synth band. Somewhat like Ya, Bronski, New Order. Serious only, need image. Joe 818-358-0468
 • **Pop** rock keys needed, F/M, pros or equip not nec. However, desire to play is a must. Wayne 818-246-0036
 • **Sling** piano plyr to rehearse singer, pays \$20/hr 213-624-2607
 • **Keyboardist** wtd for comm pop-oriented R&B band for recording & live proj. Gary 213-391-5467
 • **Estab'd L.A.** dance band needs singer/keyboardist for major showcasng in May. Gd lks, thin, longhair image req. Ojjo knocking for the right guy. Hvy mgmt. 213-889-8507
 • **Multi-keyboardist** wtd backgr vox wtd for orig rock band w/record co intr. Pros only. Bill 213-661-3463
 • **Funky synth** wtd to add special touch in a new funky dance band being formed by two former Skanksters. Grt prospects & lots of fun. Arlo 213-936-9571
 • **Can you** play keys like Yazoo or the Thompson Twins? Do you write? We need musicians to form orig new wave funk band. Hvy mgmt. 818-884-1491
 • **Songwriter** sxs collab w/skilled keyboardist to write a grt song. Harold 714-924-2751
 • **Keyboardist** wtd to compl orig progr band infl Strawbs, Gentle Giant, Camel. Serious only. Michael/Roger 818-891-7683
 • **Pro** mature keyboardist needed, reliable, w/full setup & longer hair. Xt proj w/EMI intr. Strong dedic, pics, bio needed. Steve 818-447-5133
 • **Piano teacher** wtd, intermediate, for blind young man. Richard 213-938-5347
 • **Keyboardist/singer/songwr** wtd to collab in orig band gnggng now, recording soon. Infl Petty, Springsteen, Pretenders, Costello, REM, Byrds. Ted 213-454-3251
 • **Keyboardist** wtd for orig elec/acous art rock band infl P. Gabriel, Talking Heads, Pink Floyd, Smiths. Creativity, fun, awareness, success. Tim 213-665-0750

• **Keyboardist** wtd for newly formed R&B grp, pop, to do recordings & gigs. Fon 213-469-8164
 • **Melodic** keyboardist wtd for pop rock band for showcasng & recording w/maj label intr. Pos pro-minded people only. 213-933-5079
 • **Star-quality keyboardist/synthesist** w/new image & eclectic approach wtd for hitbound orig proj w/top contacts. Xt rhythm, fun, ambit, infl Idol, U2, Prince, TFF. 818-893-9347
 • **Keyboardist**, M/F, wtd for orig rock new wave band. Flehsear in Monrovia. 818-848-4726
 • **Reggae** keyboardist needed for orig band, serious only. Roots reggae, orig music. Trevi 213-455-3386

12 VOCALISTS AVAILABLE

• **Vocalist/lyricist**/frontman needs a powerful funk rock band. Must be ready to take the big step. Dutch 213-293-2543
 • **Tall** rock-ling lead singer/bassist lng for tall rock band or other 8' or above musicians to form tall, unique comm rock band. Randy 818-780-8914
 • **Soft-spoken**, humble, maniac, gymnastic frontperson extraordinaire will consider first maj tour lngv tour. Exp & conditions now being accepted. Mark 213-938-8336
 • **Outstanding** vocalist lng for progr metal band infl Queen. 818-787-7585
 • **Lead** vocalist sxs orig rock, 80s, no tros, no metal. Tom 818-763-4006
 • **Incredibly** hot vocalist w/top tounng & recording exp lng for pop rock pros only. Tom 818-704-7207
 • **Female** vocalist, Benatar-meets-Nicks snd, energetic, committed, w/ stage pres, gd cosmetics, sxs serious all-orig band. Bettina 213-823-2254
 • **Vocalist/lyricist** sxs indivs or band to collab on orig mat, infl Cure, Kate Bush, Drop in the Grey. Exp & video image-conscious. AG 213-535-2406
 • **Female** rock comm vocalist w/pro att, grt voice & lks sxs mgr for solo proj w/strong conn's. Demos & hit star-quality mat. Lisa 213-651-1849
 • **Top-flight** pop male lead recording artist avail for collab on qual pros. Bigg 9-11am 213-545-4369
 • **Exp'd** female vocalist, polished stage image, sxs to join or form rock band. Lisa 213-424-8089
 • **Female** vocalist lng for musicians or already wkg band. I want something new & different. Infl Blondie, INXS, Doors. Carrie 818-240-7594
 • **A hardrock** exclusive, Mr. Personality, avail to a band who likes to eat & pay rent. More hype than a bottle of Genitol. Marx 213-939-8336
 • **Female** vocalist, exp'd & trained in many styles, sxs dedicated band wkg or starting. Laura (eves) 213-598-1908
 • **Female** vocalist avail, gutsy vox, stage pres, sxs band performing orig music infl Cougar, Springsteen. I'm not Madonna. Eva Marie (9-5:30) 213-556-7900ex307
 (after 7pm) 213-306-9306

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•Frontman aka band, grt look & presence, T40, pop, jazz, no metal, have own equip Pros only David 818-945-4736
 •Pro female vocalist, 3-act range, iks, image, presence, harmony, writing, relocating from Bay Area, sxs pro hard comm rock band w/mgmt Colleen 415-568-8136
 •Female singer/songwriter/rhythm guitar plyr lng to join or form band. Pop rock, dance, comm stuff 818-956-3393
 •Male lead vocalist sxs on pop rock band, well organized & estab'd. Jamie 213-850-6072
 •Female singer lng to play in a pro band, either rock or country 15 yrs of piano also. Chrs 818-345-9140
 •Vocalist, can sing all ranges, hv some sightreading exp, 21 Andre (days) 213-674-1176
 •Vocalist avail for HR or HM or pop styles. Long hair & rock image, chansma & big powerful voice Pros only John 818-893-1265
 •Young vocalist/guitarist/songwriter avail i hv grt att, abil, & songs Need musicians &/or band, infl Stones, Beatles, Bowie, etc Scott 213-337-3184
 •Male vocalist w/writing & studio exp sxs R&B or pop band, Dale after 4 213-216-0979
 •Talented vocalist skng creative musicians to form studio band Rhythm section, percussion & sax, backgr vocal abil a must. ala Paul Young 213-216-6904
 •Lead vocalist/lead guitarist/songwriter lng for pop rock band to show the labels what they're lng for. Let's go for it. Wayne 818-246-0036
 •Female vocalist lng for band, R&B, some jazz & pop, mellow rock, Jenny 213-475-5630
 •Vocalist avail, sxs non-image-minded band Hampton 213-329-3130
 •Male vocalist skng to join or form org HR/HM band, infl Dio, Stanley, Snyder Image-conscious Tony 213-461-4767
 •Top-flight pop vocalist avail, also lyricist/composer, avail for collab 213-545-4369
 •Female vocalist sxs band, casuals or club gigs, T40, R&B, pop Carol 213-390-6994
 •Lead vocalist/songwriter wts to join or form 80s org rock band Gd range, many onigs. Scott 213-876-2056
 •Vocalist/lyricist, blues/rock-oriented, infl Doors, Floyd, sxs wry/bdlist to collab ideas for future work No glam, must be dedic. Ed 213-856-8108
 •Xlt lead vocalist & guitar lng for hot org art band Don 818-982-4572
 •Vocalist/writer/guitarist sxs to form or join org modern rock band Hi-intensity & explosive power & taste, image & uniqueness Private rehearsal studio, 23 213-650-2452

12 VOCALISTS WANTED

•Outgoing singers w/gd personality, stage pres to sing/talk in front of live audiences Gary 818-785-6066
 •Female singers needed for recording grp. 17-21 Pts send photo & resume to M-20134 Leadwell Street, Canoga Park, CA 91306
 •Unique lead vocalist w/d for L.A.-based org recording grp, 213-281-8842
 •Male vocalist w/d for demo work, infl Journey, Foreigner, Chicago, REM Rick 714-952-9227
 •Ambitious female vocalist w/d to comp post-punk female rock band w/strong mainstream org HR tunes. All styles considered 818-240-5829
 •Attractive female vocalist w/d by org R&B pop band, alto to soprano range, ala Whitney Teena Marie, Madonna Fresh, youthful look & stage pres, Angela 213-281-3175
 •Male lead vocalist w/d for org comm HR band. Hv xlt mat., playing maj clubs. Powerful voice & xlt stage image a must 213-493-4109

•Male lead vocalist w/d for HM/melodic HR band infl Y&T, Scorpions. Boston Must be dedic. pros only Sean 818-992-6367
 •HR band w/financial backing & album proj sxs male vocalist/frontman Intel, dedic. team plyr, infl Zep, Rush, Yes, Van Halen Mark 213-376-0758
 •Female backup vocalist w/d for new rock proj for recording/video Hot image, strong voice, instrum abl a plus. Paul 818-652-6269
 •Female backgr vocalist w/modern image & style needed for rock dance band releasing 45 next month infl Pretenders, Scritti Politti Chantry 213-852-0718
 •Male vocalist w/d by glam metal act w/mgmt. Must be in 20s, around 6-ft, long shag, infl Neil, Tyler. Pros pls 818-788-1379
 •Vocalist/guitarist needed for org band w/various infl incl Bauhaus & the Beatles Must lk 18-22 pls. Dave 805-252-4098
 •SUSAN'S ARREST sxs singer w/gd iks into 70s/80s rock Must be hot Jason 805-496-8710
 •Orig hi-energy R&B band sxs hot singer w/gd stage pres & image. Ready for gigs. Jason 805-496-8710
 •High tenor rock vocalist w/d for comm HR band w/strong songwriting & demo Keston 714-774-2970/213-881-8824
 •Ambitious female vocalist w/d to comp post-punk female rock band w/strong mainstream org HR tunes. All styles considered 818-240-5829
 •Male vocalist w/d for grp w/recording proj & future gigs. We hv grt stage pres Babes, Del Leppard, Deep Purple infl welcome. 714-524-2415
 •Female, lead & backgr vox, able to harmonize for tour w/50s show Gigi 213-385-9256
 •Female singer for musical collab & to form band. Go-Go's, Bangles infl Orange Cty pref. guitar a plus. Sam 213-466-2869
 •M/F vocalists, T40, oldies, standards, C&W, rock, pop, jazz, R&B Tony 213-469-0936
 •Singer/writer/plyr w/d by same for equal partnership & to compl 4-man band, ages mid-to-late 20s. Richard 213-398-9946
 •Hot hi-powered funk rock metal band desir'd hot hi-powered frontperson who can sing Juan 213-759-5651
 •Vocalist needed for computerized T40 org techno band w/upcoming roadwork Must be creative, open-minded. No connection-seekers or selfish motives Sharon 818-993-0649
 •Lead female vocalist w/d, creative, sexy, infl R&B prog rock & jazz Multi-talented pro 213-735-8221
 •Wanted: Lead singer for band w/mgmt & gigs, infl Bad Company, Led Zep, 70s Stones No metal Rick after 5pm 818-889-4174
 •Male vocalist w/d for pop rock org proj Must hv new image Huntington Bch-based band Dan 714-841-4225
 •Male vocalist w/d for unique comm HR band. Gd image, att, senouness musts Must hv high ambitions Chrs 805-498-1950
 •Vocalist, avant garde, Gabriel/Bush/Anderson/Evrene for that special snd. Spencer 213-852-1640
 •Wking T40 band sxs female vocalist Must hv pro att & style Must be current Roy after 6 818-361-7437
 •Female vocalist w/studio exp for 24-trk pop song demo Strong, high-end, very pop snd, ala Whitney Houston, Sheena Easton Mark 213-739-5860
 •Male lead singer w/d for HR band w/large stage & recording budget Must hv except'l snd & gd licks. 213-376-0721
 •Male front needed for new sound rock band. Extroverted personality & killer image, pro att req Rick 213-413-8517

•Vocalist w/d for HR/HM band, org/coopy material, ready to play parties. Max 818-899-0651
 •Male vocalist needed for dance pop proj, infl Go West, Mr Mister, Gary 213-859-1851
 •Male vocalist w/d by bassist & drummer to form English-style pop band. Lks, image, showmanship, infl Duran, Simple Minds. Al 818-913-8076
 •If you can sing as good as we look, call Bobbe 818-842-3980
 •Need female backup singers/dancers for showcase coming up. Tanesha 213-751-6201
 •Recording act w/inde label deal & current radio airplay sxs vocalist in Journey, Survivor, Lover Boy, Foreigner style. 213-542-7944
 •Second singer; Estab'd L.A. dance band sxs singer/keybdist for major showcasing in May Gd lks, thin, longhair image req. Oppty knocks for right guy Mgmt. 213-689-8507
 •HR-band w/metal edge, has 2 compl org showcase sets, 24-trk demo, wants pro replacement w/PA system, Larry/Steve 805-986-3474/986-1340
 •Keybdist/recording artist w/soo album release sxs exp'd vocalist/lyricist in R&B pop jazz style for future album proj. Andy 213-379-1568
 •Three black female singers for lead & backup vox to perform old R&B & T40 songs Nate (M/F after 6pm) 213-876-4119
 •Wanted: Two female backgr vocalists w/whol iks & talent for forming funk rock band Dutch 213-293-2543
 •SHAME, pro HR pop band, now auditioning lead vocalist/frontman Label intr, sexy & quirky image abnd Mace 818-784-9378


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• **Male vocalist needed**, xlt prog w/EMI intr & bngs. Long hair & trim build plus energy for comm HR proj. Tapes & pics pls Steve 818-447-5133
 • **Vocalist wtd** by orig band, songwriter & dbl on keys or guitar a plus. Greeting now, recording soon, infl Petty, Springsteen, Prenders, Costello, REM, Byrds Ted 213-454-2241
 • **Two black female vocalists** for rock band. Sheddell 213-871-8021
 • **Vocalist wtd** to complt prog HR band w/kwckass material. Joe 714-947-4760
 • **Vocalist wtd** by Christian guitarist to form band infl Led Zep, Firm, Deep Purple, Rainbow, Robert Plant, 805-527-4593
 • **Female backup singer** for pop punk outfit wtd. Some dance backgr req. 213-399-8844
 • **Singer/songwriter wtd** to work w/guitars on material & to form HR proj infl Shankar, Trower Curtis 213-856-8106
 • **Frontman wtd** for HH/HR proj starting at ground level & up. Must be willing to help develop material. No drugs or alcohol. 213-654-0654
 • **Dynamic male lead vocalist wtd** by HR/HM band doing 24-trk master w/producer w/platinum album credits. Also needed for live showcases. Pros only 213-876-4298
 • **Lead vocalist wtd** for mainstream HR band wtd. No drugs. Brad 818-244-8621
 • **Vocalist wtd** ear, read, wtd for world music band infl Afro beat reggae, jazz, funk, Grt tunes, charts. Politically aware no Young Republicans. George 714-650-0755
 • **Female vocalist wtd** for orig new wave rock band. Please see in front of OJ/OJ/HR/etc, rehearsal at 213-876-4298
 • **Male vocalist wtd**, must hv gd att & character for a dance rock all-org band. Steve 805-253-185

13 DRUMMERS WANTED

• **Drummer wtd** for orig rock band. 6-mos commitment needed. Contacts, performance, recording. Must live near West L.A. area 4-7pm 213-306-8884
 • **Drummer wtd** to form R&R band to perform & record, infl Petty, Alarm, Cougar, others. Must be dedicated, backing w/o help. Allen 213-373-1515
 • **Hi-energy Christian R&R band** sks drummer infl Alarm, Rolling Stones Terry 213-874-2597
 • **Drummer** for all org rhythmic rock band, must be serious & hv pro att. Manager avail Norjon 213-388-1480
 • **Rock band** from Miami, strong straightforward sound. Infl Cheap Trick, Babes, Idol, Aerosmith. Gd att a must. George/Dean 818-571-6395
 • **Drummer wtd** for org music, equip & vehicle musts. Versatility—Omar Hakim/Stuart Copeland to Phil Collins/Simon Phillips Drum machine knowl a plus 213-456-2079
 • **Drummer wtd** for orig HR band, gd image & att a must. Infl Thin Lizzy, Aerosmith, Van Halen, Judas Priest, Ozze. 213-716-0758
 • **Drummer wtd** for new rock proj for recording/video. Solid ply, infl Mott, Power Station, w/whot image. Paul/818-765-7295
 • **DIAMOND ROCKERS** lrg for world-class drummer w/gt dbl-ck, R&R set for melodic/HR/etc, rehearsal at 213-876-4298. Gd att, time to rehearse 213-871-1479
 • **Estab'd L.A. band** ROCK ME w/labell int lrg for rock-ing drummer w/pro act & chops. Jame/Gary, eves/805-881-0861
 • **Rock drummer**, gd-kgng Tom Ely-type, pro/semi pro, no wannabes. Bnna 818-571-6324
 • **Drummer** needed for band/studio work infl Eagles, CSN, James Taylor, Vox/harmonies helpful. Steven/213-395-0481
 • **Drummer wtd** for estab'd org modern pop band. Dave 213-473-4807
 • **Drummer wtd** for org new snd. HR/techofunk. Serious Power Station, Missing Persons, Cars, Dokken, Jem. 818-357-9584
 • **Drummer wtd** for orig HR band w/female singer. Must hv exp & prefer rock image. Cart 818-841-5160
 • **Drummer** for all-gtr specialty of sound barrier is putting together an opening act. Need toughest girls in town. Must hv own equip Ann 213-851-3338
 • **Drummer wtd** by lead singer & lead guitarist, HR/all org. Trent 818-994-1844
 • **Drummer** needed for orig band w/viarious infl including Bauhaus & the Beatles. Must be 18-22. Davis/805-251-4098
 • **Serious group** lrg for earnest drummer, pros only Walker 818-508-6310
 • **Drummer wtd** for melo hv rock w/strong comm mat. Must be solid w/gd image & fully equipped. 213-876-3345
 • **Drummer wtd** for orig band into CHR, Petty, Patti Smith, Showcase & college circ. Barb 213-823-2322
 • **Drummer needed** for melo med HR proj forming. Gd att, equip, image musts, backup w/o help. Pros only. Kenny 818-767-4106
 • **New age band** sks positive-minded drummer. Steady, versatile, into rock w/ few surprises. Helen/Loyd/213-461-6986
 • **Drummer wtd**, Tim 818-905-9624
 • **Latin percussionist** needed for T40 band. Need someone w/style & dedication. Grp has mgmt. Tanesha/213-751-6201
 • **Young pro drummer wtd** by org rock band w/gt songs. Must hv grt timing, gd lks, desire to make it big. Rick 213-884-0781
 • **Drummer needed** for hard-edged undergr band into local scene, infl Husker Du, WoV, X, Johnny Cash, & Jesus. Eric/Mark 213-474-0265
 • **Drummer needed** for upcoming scheduled gigs. Must be versatile in all styles of music. Toni 818-797-3555
 • **HR band w/metal edge**, has two comp on showcase. Needs 24-trk demo, wants pro replacement w/lt equip. Larry/Steve 805-986-3474/805-986-1340
 • **Drummer needed** to complt band ready to showcase w/mgmt intr. Pis be serious. 213-650-2289
 • **Drummer wtd** by vocalist & guitarist for all-org psych band infl Velvet Underground, Thers, John 213-876-3989
 • **Lead guitarist** w/compl material (w/o lyrics) sks drummer for HR proj w/ultimate potential. Dedicated person to work, not flake. Old VH/Scorpions style. Eddie 818-783-9666
 • **Guitarist/writer** sks drummer ala Keith Moon, Neil Smith, Charlie Watts. Strong backbeat. Elon 213-871-0163
 • **Drummer needed** for contemp dance band for tapes & live shows. Serious pros only. Rex 213-733-1856/818-281-9882
 • **Creative drummer** for wild on-stage band, but we are serious w/ing & recording. Inf Echo & Bunynmen, Cure, W/vo. Mark 714-682-8227
 • **Drummer needed** for way-out space cadet Christian band infl B-52s, Sparks, Talking Heads. Hv gts & album proj. Mike 714-994-6645
 • **Drummer wtd** for HR melo metal band w/lt material, powerful, steady, exp'd w/dbl-ck kit & image. Pros only. Erk 213-214-0452
 • **HR all org proj** w/Judas Priest-type, 21-25, xlt equip, att only. 818-848-5336
 • **Orig R&R band** from Miami, Fla, sks young straightforward drummer. Gd att a must. George/Dean/818-345-6395

• **Local estab'd act** w/maj mgmt sks drummer w/strong rock image & exp playing w/voc. Rick 818-894-5590
 • **Need pro drummer** w/Simmons for forming funk rock ala Morris Day & Prince. Must hv sharp lks & talent. Dutch 213-293-2543
 • **Drummer wtd** by band, infl Aerosmith, Hanoi Rocks, Must hv mgmt & att or don't waste our time. Robert/213-597-6548
 • **Local estab'd act** w/maj mgmt sks bassist w/strong rock image & exp singing harmony. Rick after 6pm/818-894-5590
 • **Dance drummer wtd** for org rock pop funk ensemble. Acous & elec kits, trans, exp musts. BOD/HITREES 213-662-3184
 • **Melodic metal drummers**, I'm going to make it however long it takes. Need someone w/same att. Hv killer organs plus mgmt. Ian 213-271-9693
 • **Drummer sought** by singer & guitarist w/solid material, infl Iggy, Clash, Cult. Need hard hitter w/taste & professionalism. Richard 213-391-1132
 • **Very tight drummer** w/smple setup (Watts, Weenberg) & fresh supportive style wtd by young songwriter/guitarist/vocalist infl Stones, Beatles, Bowie, Costello, etc. Scott 213-377-3184
 • **Hard-hitting drummer wtd** for image-oriented pop band w/rock edge, mgmt, headline dates. Infl Bryan Adams. Cheap Trick 213-466-2622
 • **Drummer needed** for power rock band. Xlt time & image needed, no flakes or metal gods. If you think you can cut it, call Scott. 818-764-0575
 • **Pro drummer needed** immed for HIGH RISK. Hv gts, album, label int. 714-432-9176
 • **HIDDEN SECRETS** requests the honor of auditioning drummers for pop reggae org proj. Only those w/la soul need apply. Bruce 818-761-7612
 • **Drummer wtd** to complt prog orig band infl Camel, Strawbs, Gentle Giant. Serious att only. Michael/Roger 218-861-3184
 • **Young glam drummer**, 17-19, wtd for 70s-style rock band. Bozzio & Tony Thompson infl, no drugs or alt. Kevin (before 9pm) 213-662-0149
 • **Attention pro drummers**. If you have the chops, we've got the songs. Inf Phist. Do, Scorpions, Maden. Jim/Steve after 818-765-8151
 • **21ST CENTURY** sks versatile drummer for power pop & HR orgs infl Journey, Night Ranger, eq. 21-25, no smokers, no drugs. Huntington Bch, JJ/Chris 714-847-1482
 • **Drummer wtd**, prefer in Hollywood area. Image, long blk hair, infl Stooges, Led Zep, Sex Pistols. Mike/213-855-1749
 • **Drummer wtd** by Christian guitarist to form band infl Led Zep, Firm, Deep Purple, Rainbow, Robert Plant. 805-527-4593
 • **New York pro** in search of hottest metal plyrs in CA. Lks & chops a must. Hv vinyl & all major conn's. Steve 714-761-4199
 • **Drummer needed** for org band w/viarious infl Bauhaus & the Beatles. Dave 805-252-4098
 • **Drummer w/gd ear**, reads, wtd for world music band. Afro-beat reggae, jazz funk, grt tunes & charts. Politically aware, no Young Republicans. George 714-650-0757
 • **THE TOMBOYS** are in search of a super cool female drummer, age 18-24, for org hard pop band. Sally/818-376-0726
 • **Drummer wtd**, full-time T40 band, rock & R&B, lead vocal abil, gd equip, trans. Jimmy 213-204-2413
 • **Drummer wtd** for explosive modern rock band w/intense energy, passion & taste. We play hard. Own studio. Brian Pistols, Who, U2, Mknks, Heads, Shredback. Brian 213-650-2452

14 HORNS AVAILABLE

• **Local estab'd act** w/maj mgmt sks drummer w/strong rock image & exp playing w/voc. Rick 818-894-5590
 • **Need pro drummer** w/Simmons for forming funk rock ala Morris Day & Prince. Must hv sharp lks & talent. Dutch 213-293-2543
 • **Drummer wtd** by band, infl Aerosmith, Hanoi Rocks, Must hv mgmt & att or don't waste our time. Robert/213-597-6548
 • **Local estab'd act** w/maj mgmt sks bassist w/strong rock image & exp singing harmony. Rick after 6pm/818-894-5590
 • **Dance drummer wtd** for org rock pop funk ensemble. Acous & elec kits, trans, exp musts. BOD/HITREES 213-662-3184
 • **Melodic metal drummers**, I'm going to make it however long it takes. Need someone w/same att. Hv killer organs plus mgmt. Ian 213-271-9693
 • **Drummer sought** by singer & guitarist w/solid material, infl Iggy, Clash, Cult. Need hard hitter w/taste & professionalism. Richard 213-391-1132
 • **Very tight drummer** w/smple setup (Watts, Weenberg) & fresh supportive style wtd by young songwriter/guitarist/vocalist infl Stones, Beatles, Bowie, Costello, etc. Scott 213-377-3184
 • **Hard-hitting drummer wtd** for image-oriented pop band w/rock edge, mgmt, headline dates. Infl Bryan Adams. Cheap Trick 213-466-2622
 • **Drummer needed** for power rock band. Xlt time & image needed, no flakes or metal gods. If you think you can cut it, call Scott. 818-764-0575
 • **Pro drummer needed** immed for HIGH RISK. Hv gts, album, label int. 714-432-9176
 • **HIDDEN SECRETS** requests the honor of auditioning drummers for pop reggae org proj. Only those w/la soul need apply. Bruce 818-761-7612
 • **Drummer wtd** to complt prog orig band infl Camel, Strawbs, Gentle Giant. Serious att only. Michael/Roger 218-861-3184
 • **Young glam drummer**, 17-19, wtd for 70s-style rock band. Bozzio & Tony Thompson infl, no drugs or alt. Kevin (before 9pm) 213-662-0149
 • **Attention pro drummers**. If you have the chops, we've got the songs. Inf Phist. Do, Scorpions, Maden. Jim/Steve after 818-765-8151
 • **21ST CENTURY** sks versatile drummer for power pop & HR orgs infl Journey, Night Ranger, eq. 21-25, no smokers, no drugs. Huntington Bch, JJ/Chris 714-847-1482
 • **Drummer wtd**, prefer in Hollywood area. Image, long blk hair, infl Stooges, Led Zep, Sex Pistols. Mike/213-855-1749
 • **Drummer wtd** by Christian guitarist to form band infl Led Zep, Firm, Deep Purple, Rainbow, Robert Plant. 805-527-4593
 • **New York pro** in search of hottest metal plyrs in CA. Lks & chops a must. Hv vinyl & all major conn's. Steve 714-761-4199
 • **Drummer needed** for org band w/viarious infl Bauhaus & the Beatles. Dave 805-252-4098
 • **Drummer w/gd ear**, reads, wtd for world music band. Afro-beat reggae, jazz funk, grt tunes & charts. Politically aware, no Young Republicans. George 714-650-0757
 • **THE TOMBOYS** are in search of a super cool female drummer, age 18-24, for org hard pop band. Sally/818-376-0726
 • **Drummer wtd**, full-time T40 band, rock & R&B, lead vocal abil, gd equip, trans. Jimmy 213-204-2413
 • **Drummer wtd** for explosive modern rock band w/intense energy, passion & taste. We play hard. Own studio. Brian Pistols, Who, U2, Mknks, Heads, Shredback. Brian 213-650-2452

13 DRUMMERS AVAILABLE

• **Linn drum programmer** sks band. Jim 213-466-7140
 • **Pro drummer** avail, very high energy level, hardhitting, melodic, xlt timing, showmanship, image. Herbert 213-876-7311
 • **Drummer & bass plyr**, strong singers, solid groovers, gd image, sks topnotch org proj w/drive. 213-219-1523
 • **Drummer/vocalist**, 14 yrs stage/recording exp, plays rock, funk, pop, sks w/ing band. Robn 213-829-0674
 • **Drummer sks** T40 club grp. 18 yrs exp, sings a little backup. Joe 818-247-5606
 • **Drummer sks** proficient, intel & creative guitarist to collab on org & accessible prog rock band infl Lefson, Fmp, Summers, Kelly 818-594-0315
 • **Drummer/vocalist** avail for w/ing T40 band only. Tama Superstar kit, 16 yrs club exp. Gary 818-846-5394
 • **Drummer, female**, 15 yrs exp, vox, studio exp, sks org R&R band. Mgmt & business sense a must. I play dbl-bass, 11-pc Tama Sabina 213-214-2246
 • **Solid, hard-hitting**, infl Cult, Alarm, Lords, Lockie 213-465-4701
 • **Drummer avail**, sks hi-energy rock unit, prefer w/recored deal & mgmt. Pro credits & att. 818-996-3786
 • **Drummer sks** pro, sht, has gd equip. Jeff 213-667-1334
 • **Drummer**, 18, exp'd w/instr & aggressive att & image, sks w/ing band. Infl Dh, Crue, Who, Police, Drum infl Moon, Copeland, Criss & Bonham. Serious only. Rob/818-993-5118
 • **Power Station-style drummer**, hi-range lead/backup vox, Linn/Simmons/acous/snd system, xlt time, groove-conscious, recording/video/touring exp, lks, image. Scott 818-888-9530
 • **Linn drum plyr** sks band. Jim 213-466-7140
 • **Timbell & conga plyr** avail, red-hot percussionist. Pros only. Johnny 818-893-1265
 • **Drummer avail**, hvy-hitting style, solid grooves, many creds, Simmons & acous, also drum machines. Jim 213-461-2040
 • **In a spot?** Pro drummer, gd image, xlt equip avail for last-minute gigs & casuals. Ted 213-477-7635
 • **Pro R&R drummer** sks band that is well-connected & strong material. 818-995-3786
 • **Aggressive world-class drummer** lrg for highly-estab band infl Phillips, Bozzio. Xlt equip, pro att. Ted/213-477-7635

14 HORNS WANTED

• **Hot R&B sax plyr wtd** for Wed, night rehearsal in West L.A. Pro only, must read, not w/ing sfl. Rich/213-650-9769
 • **Sax plyr wtd**, gd att, abil to sing lead or backup vox. Forming org/T40 band for club dates, emphasis on orgs. Rich 714-451-8115
 • **And now** for something completely different. NUDIST BUDDHIST. Fant of heart need not apply. Craig 213-851-1540
 • **Drummer wtd** for sax plyr for T40 band, lrg for someone w/lots of energy, easy to work with. Grp has mgmt. Tanesha 213-751-6201
 • **Tenor sax/percussionist** w/gd ear, read, wtd for world music band. Infl Afro-beat reggae, jazz, funk, Grt tunes, charts. Politically aware, no Young Republicans. George 714-650-0757

14 HORNS AVAILABLE

• **Hip tenor plyr** lrg for fusion or straightahead proj in vein of Weather Report or Steaks Ahead. Mahlon/213-255-7325
 • **Sax w/keybd** sng w/keys bands or prog. Will travel. Tom 213-455-3334

15 SPECIALTIES

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• **Sking proficient** devoted plyrs/singers interested in elec/acous folk rock, poss band. Blue mountains to skyscrapers. Kenton 818-509-0301
 • **Devoted guitarist** sks advanced plyrs who enjoy making music in all genres for weekly casual stretch sessions. Kenton 818-509-0301
 • **Manager or mgmt firm** wtd by comm HR band w/lt mat & commitment, playing maj clubs. Serious inquiries & pro credentials only. 213-493-4019
 • **Soundman wtd** for tasty HR band currently playing maj clubs. Must hv xlt ear, wtd to crank, some outdoor gear. pref. Exp'd only. 213-493-4019
 • **Musicians interested** in reaching Bobby Dean wtd to 6422 San Vicente Blvd., L.A. CA 90048 or call 213-276-1158/213-937-4440
 • **Reliable roadie** wtd asap by keyboardist currently playing the Palace, Roxy, Country Club. Stu/805-498-5033/818-763-9682
 • **MUSHI MUSHI** lrg for booking agent for bookings out of CA, Seattle, Canada. We hv demo & video. Steven 818-361-3765
 • **Photographer wtd** by 5-pc band. Simple shoot, 2 hours, \$50-100. Eves, w/nds 818-769-7420
 • **Pro photographer** wtd trade qual photography for 24-trk recording time or rehears space or ? Jeff 213-392-5868/214-0370
 • **Dancer sks** bands/musicians for performance/jamming. Highly exp'd yrs touring w/maj bands, incl choreographer, staging, video/ltm, contortion gymnastics, characters. 213-851-8457
 • **Wanted: Voice**, piano, bass, drums, flute, or clarinet lessons in exchange for free guitar lessons or free 8-trk studio time. Ken 818-784-8414
 • **Needed: Exp'd person** in 8-trk recording & mixing for instructions in exchange for free use of 8-trk studio time. Ken 818-784-8414
 • **Pro keybd roadie** wtd for band to be heading the Roxy soon w/luther gts pending. Knowledge of Memory Moog & snd system a must. 818-701-6680
 • **Top-flight contemp pop** male songwriter label recording artist sks mgmt w/iph & track record. 9-11am/213-545-4369
 • **Pro female songwriter**, funk/rock, skng pro dependable musician for showcasing, studio, recording, EP in progr. J.A. 818-901-1488
 • **World-class vocalist/guitarist/songwriter** w/much stage & recording exp, gd lks, & pro att sks career guidance, distro, mgmt. Jeff 818-902-9361
 • **Rock star sks** top mgmt. We hv comp promo pkg ready. 213-464-6782
 • **Reliable roadie** wtd ASAP by keyboardist currently playing the Palace, Roxy. Country Club. Clut 818-763-9682/805-498-5033
 • **Band lrg** for soundman to do approx 1 gig per month, paid gig, 4-6pm 213-385-3237/649-6928
 • **Lead guitarist**, bassist, horn section, drummer needed w/diverse styles of rock. Proj has potential financial & touring poss. Nate (M-F after 6pm) 213-876-4119
 • **European-style** dance funk grp sks agent who can book Japan tour. We hv demo & video, we need pro mgmt. Steven (MUSHI MUSHI) 818-361-3765
 • **Will cut record**, pop, need grp of 4 musicians w/alt sng & yr w/ing together. Betty 213-560-6205
 • **Will cut record**. Need distributing co., commission only. Betty 213-560-6205
 • **Financial investor** wtd for rock band w/recored deal, mgmt, tour. Cindy 818-907-0524
 • **Responsible** rock band sks secure rehearsal space to rent on monthly basis. Cindy 818-907-0524
 • **Manager or investor** wtd for vocalist/guitarist/songwriter into pop/HR/HM styles. Hv chansman& snd & songs. Johnny 818-893-1265
 • **Investors needed** to invest in indie record proj. Would prefer people in need of tax shelter. Pamela/213-508-7856
 • **Photographer** wanted, reasonable rate. 818-769-7420
 • **Prophet 2000** & Emulator owners, let's trade sounds. I hv a Macintosh computer w/Sound Design software to make your samples perfect. David 213-461-8211
 • **String players** wtd for digital sampling in exchange for money or studio time. To be used for home demo only. I don't replace session players. David 213-461-8211
 • **R&B pop & funk** grp lrg for musicians who are familiar w/the style of playing, must hv xlt equip & pro exp. 213-464-7253
 • **Management sought** for prog pop w/labell int. Chuck 818-349-2769/705-1790

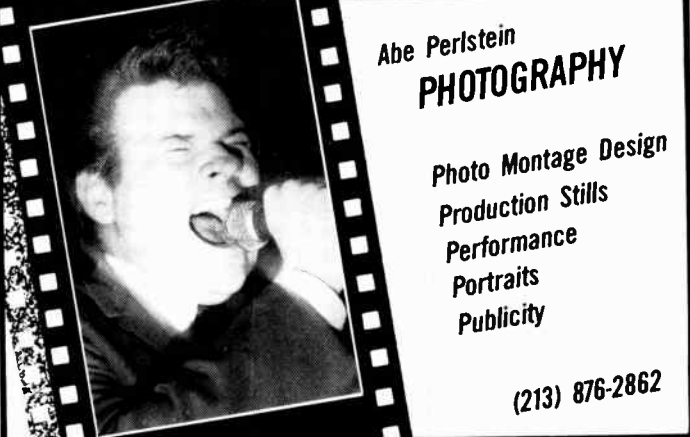
• **Stick plyr wtd** for orig band into elec/acous creativity & fun w/awareness & success in mind. Infl P. Gabriel, L. Anderson, King Crimson, Talking Heads. Tim/213-665-0750
 • **Sking** new age musicians/songwriters for jams & poss a band. Hv access to 4-trk studio. William 213-876-1201
 • **TODAY MANY GODS** needs exp'd synth roadies. 213-482-8084
 • **Road crew** wtd—drum, guitar, bass techs—by xlt HR band for major assault on L.A. 213-871-8065
 • **Roadies** wtd for L.A.-based band. Guitar/bass roadie & keybd roadie. 818-994-8369
 • **Engineer wtd** for live gigs & band w/ltly org comm snd where instruments throw rhythm back & forth. Hv been on KLOS album. 818-994-8369
 • **Roadie needed**, must be familiar w/guitar setup & be responsible. Will be paid. 818-506-6901

16 SONGWRITERS

• **Award-winning** songwriter, words & music. Top qual mat, eclectic in writing styles, avail for writing sessions or any creative proj in need of qual mat. Herbert 213-876-7311
 • **Write the songs**. Over 225 orgs, all styles except HM, avail for recording. Pros w/pros only. Call for type & state style. Holt 805-724-2027
 • **Wanted: Bilingual** (Spanish-English) lyricist. Dean 213-851-8048
 • **Strong singer** in search of orgs w/R&B pop infl ala Whitney Houston, for demo for maj label. Lone/213-397-8588
 • **Country songwriter** sks piano &/or guitar to co-write songs to sell. Hank Williams, the Hag, Bob Wills. Kyle/213-865-7024
 • **Xlt vocalist/guitarist/songwriter** w/gt lks, 8-trk studio, 16-trk demo, practice, PA, sks collabs for writing & showcasing. Jeff 818-902-9361
 • **Composer** interested in writing stage musical sks lyricist to write with. Doug 213-398-0270
 • **Lrg** for the author/composer of "Slow Motion Paradise". Please contact Howard Holben. Endless Music. 818-760-1979
 • **Singer/lyricist** sks danceable hits w/a grt groove to produce w/sxy soft vocal 213-385-9010
 • **Wanted: 3rd collab** for C&W & rock. Must sing, plyr instr, work fast. Prefer serious male. Equal credit/profits. Miami 213-475-2525
 • **Songwriter/lyricist** needs band to write music for. Dutch 213-293-2543
 • **HM rock lead** guitarist/writer lrg for other musicians w/8-trk or 16-trk studio to make demos of each others' abil. Will help compose rock tunes. 213-465-6678
 • **Multi-instrumentalist**, strong writer, lrg for others to form neo-folkish gr in as the Pogues, Fairport convention, Pentangle. Terry 213-859-5539
 • **Skilled musicians/band** sought by vocalist/writer/guitarist infl by diverse non-genre writers such as Bowie, Springs, teen, Reed, Costello, Beatles, Stones, etc. Scott 213-377-3184
 • **Songwriter** sks collab w/skilled keyboardist to write the great songs. Harold 714-924-2751
 • **Co-writer & singer** wtd for forming HR proj. Must be willing to start from ground level up, no drugs or alcohol. Dan 213-654-0654
 • **Soul keyboardist/arranger/producer** w/demo studio sks lyricist w/compl lyrics for collab. R&R, pop, rock, country. Aanon 213-465-1684
 • **Singer/songwriter/lyricist** wtd exp'd musicians/songwriters for serious collab. Hv many orgs & gd ideas. Scott 213-876-2056
 • **Songwriter wtd** for collab, into light acous snds, Beatles w/80s snd, new age, etc. Female songwriters encouraged. William 213-978-1201

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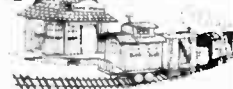
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