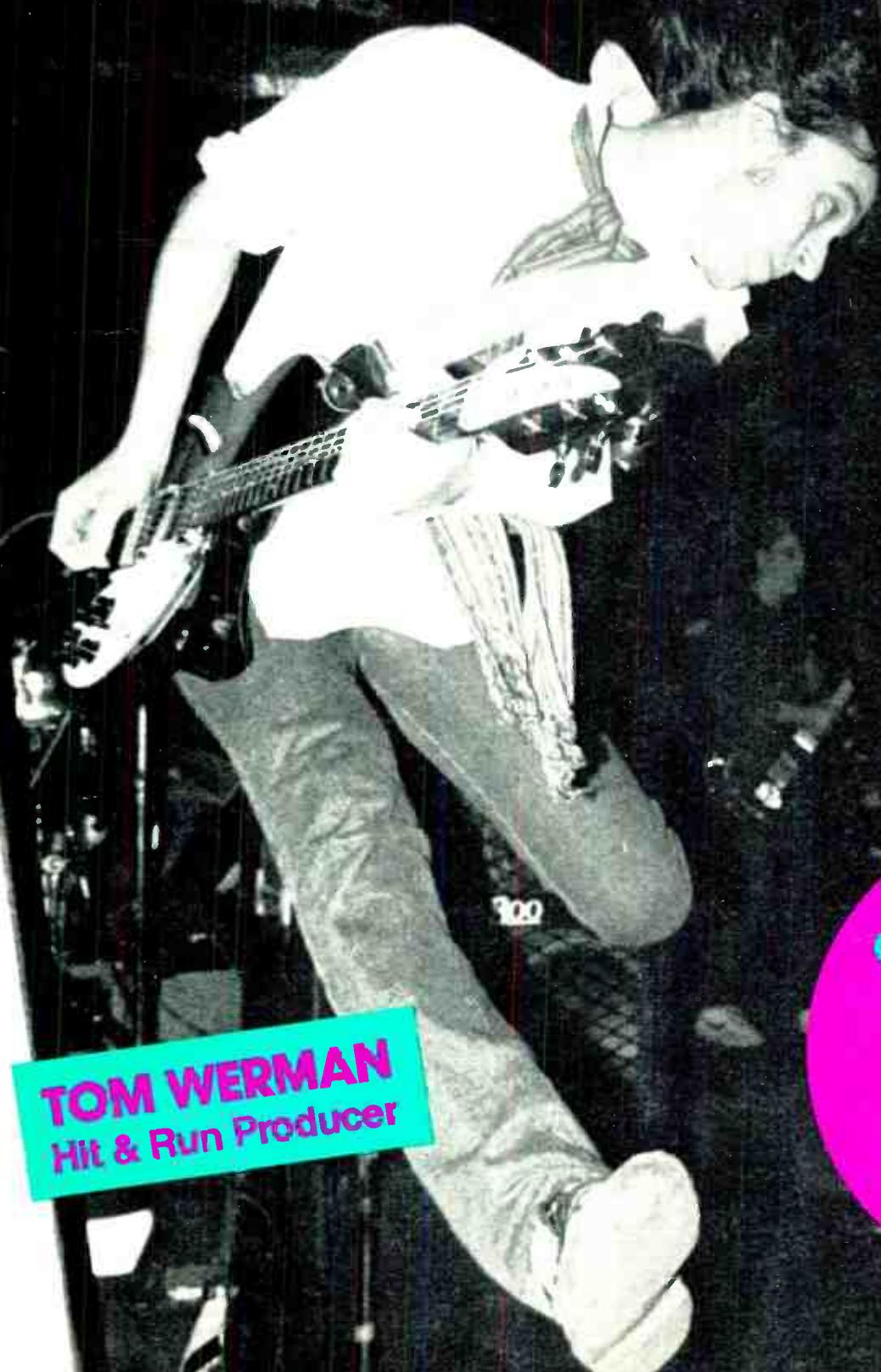


Inside: Official Program of the 4th Annual L.A. Guitar Show

Vol. X, No. 20 September 29-October 12, 1986

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# Music CONNECTION



**R.E.M.  
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Peter Buck

**TOM WERMAN**  
Hit & Run Producer

**GUITAR HEROES:**  
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Steve Lukather  
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Allan Holdsworth  
Michael Angelo  
Commentary by  
Jose Feliciano



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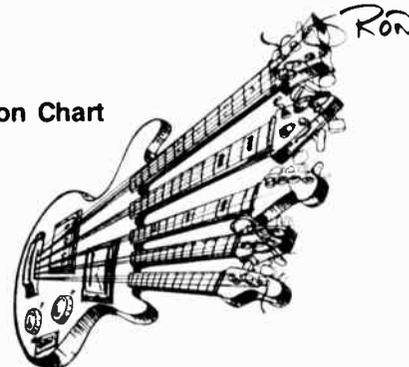
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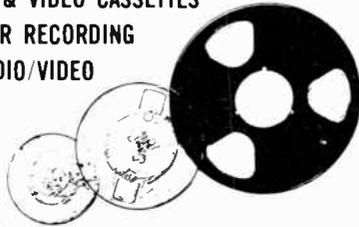


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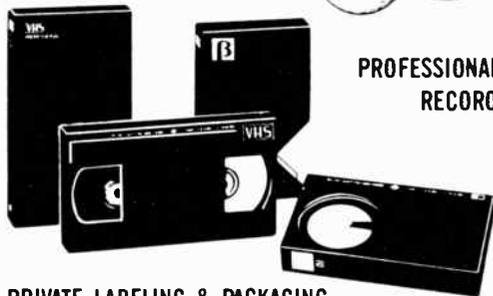
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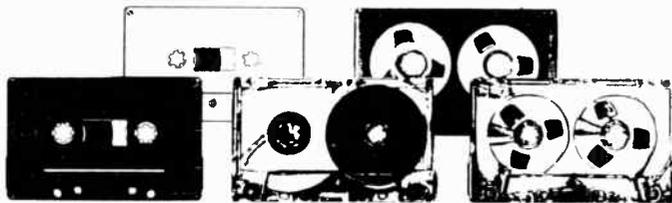


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## Feedback

### Kozak Attack #3

Dear MC:

So, Mushi Mushi resorts to "tasteless entertainment," huh? I wonder if the Steve Kozak who reviewed the band (Sept. 1) is the same Steve Kozak who manages that perverted sicko Mojo Nixon. Let's not call the kettle black, Mr. Kozak.

Rogers Johnson  
Los Angeles, CA

### Holy Toledo

Dear MC:

I'm not sure what Mary Toledo's problem is, but she must not have been paying attention to the recent Sibling Rivalry show she reviewed in your Sept. 15 issue. These "Five typical dudes from Denver, Colorado," as she put it, are the most energetic and entertaining group I've seen this past summer, as well as the most talented. Their songs are original in style and powerfully catchy. If you can't remember some of them, Mary, maybe this will help jar your memory and taste: "She's Crying," "Gunpoint," "Too Late," and the tale of disillusionment "Dark Side." All excellent songs destined to be heard on radios all across the U.S. Do yourself a big favor, Mary, and catch the next Sib show. (After they get out of the studio with Carmine Appice, see Sept. 15 Local Notes, page 11.) This time, go as a fan, not a cub reporter, and your eyes will be opened, not to mention your ears. If not, you can always go back to Ohio, Toledo.

Steven Canine  
Rival Fan  
Van Nuys, CA

*Ed. reply: Thanks for the informative communique, Steve. But is this a letter or an audition?*

### Blighter Days

Dear MC:

I thought that Katherine Turman's article on KNAC and the "Pure Rock" format was a delight. As an ex-KLOS/KMET listener, I wore out two cassette players during the blighted times of no metal. ROCK ON!

John Erickson  
Rosemead, CA

### 113 With a Bullseye

Dear MC:

Thanks for the nifty Poison dartboard on the cover of your last issue. Seeing my least favorite band hanging on the wall is sure to raise my spirits and improve my aim.

Tom Miller  
Tempe, AZ

### Stamp Out Glitter Fools

Dear MC:

It was with much interest that I read Ben Brooks' comments in his September 15 Airwaves column regarding the apparent lack of interest in singles by established, proven groups. His mention of the Little River Band's "Face in the Crowd" is particularly notable. LRB's most recent album, *Reins*, which features this single, is one of the best albums released in recent memory from one of the best bands in recent years. Like Brooks, I have to wonder—why isn't the LRB flooding the airwaves? Could it be that DJs are becoming too powerful in what they will play? Isn't it apparent that the DJs and radio stations really determine what the hits are? If they won't play singles by such reputable artists as the Little River Band, then how will the listening public become aware of such releases? Could it be that, like some record companies, radio stations are afraid that if the song doesn't have an overwhelming dance beat, or if it isn't by Madonna, Bruce Springsteen, or some other "monster" artist, the public doesn't want to hear it anyway? Have radio stations forgotten that the public gets tired of hearing the same old crap every time they turn on the radio? Have radio stations forgotten that it's real easy to turn the radio off and put a tape in? I'd much rather hear the Little River Band than Run-D.M.C.'s "Walk This Way" for the umpteenth time in one day. And beyond this, could it possibly be that magazines such as yours aren't helping matters any? How many more stories on such destined-to-fade-away acts like Poison, Metallica, and Guns N' Roses do we need to be deluged with? Couldn't MC help by featuring stories on such acts as the Little River Band and other really talented artists who are neglected in favor of such glitter fools as those already mentioned? Maybe Brooks has answered his own question: The reason the really good singles aren't getting attention is because the public isn't being exposed to them. Blame the radio stations, blame the record companies, blame the *Music Connection*. Who knows? Maybe the listening public should be blamed the most, because they're the ones who continue to listen to the radio stations and continue to buy *Music Connection*. And like Ben Brooks says in the closing of his statements about the neglected singles, it is sad for artists like the Little River Band, who work so hard to put out music that deserves to be heard but is getting ignored because come-and-go acts like Poison might look a little prettier on the cover!

Michael S. Butts  
Hawthorne, CA



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# HOLLYWOOD

C L O S E U P :

## Tom Draper Keeps WB in the Black



by Kevin Henry

Perched on a chair inside his office at Warner Bros. Records, Tom Draper issues a gleeful warning: "Black music is here to stay!" Given Draper's credentials and experience in the music business, few would dare challenge his statements. As vice president of black music marketing at Warner Bros., he is currently enjoying a hot streak. In addition to Prince's continuing platinum-coated success, new groups such as the Force M.D.'s and Masarati are mirroring the accomplishments of established acts like Chaka Khan, Patti Austin, George Benson, and Al Jarreau, all of whom also have new product out in the market.

"This is an extremely busy time of year," Draper says with a sigh. A congenial and articulate man in his forties, Draper has been with Warner Bros. since 1975. However, his experiences are varied and date back to the late Sixties, when he broke into the biz as a sales trainee at RCA Records. Since that time, he's worked in A&R, sales, promotion, and artist relations; Draper's broadbased experience enables him to make insightful comments about pop music's renewed love affair with black music.

"I think the resurgence of black music is happening because of a few key elements," Draper explains. "The consumer base is more disposed to a greater diver-

sity of sound; and more refined marketing techniques [have been implemented]. In the Fifties and early Sixties, we saw clearly defined lines for music, whether it be black, rock, or country. Today, those lines are breaking down, especially at the consumer level. Retailers are more aggressive about marketing the music they can sell, without regard to categories. Another reason is the urbanization of America."

Draper also asserts that the renewed popularity of black music is fueled in part by white acts who consistently work from a black rhythmic base.

"You constantly hear the influence of black music on white artists," Draper says. "Just listen to Paul Young, Sting, Wham, or the Eurythmics. White artists who do R&B have always been accepted."

But what about the fact that more black artists are performing rock? "I think we'll see a lot more of that in the future," Draper says. "That has been a real breakthrough because of acts like Prince, Michael Jackson, Lionel Richie, and the Pointer Sisters."

Still, it's not all high-fives in the world of black music. Draper is very frustrated by reggae's lack of success in this country.

"One of the most frustrating things that's ever happened to me," Draper says, "is not being able to work with Bob Marley more. His death was real tragedy. I thought that Third World would eventually break the barrier, but they didn't, and it wasn't because their label, CBS Records, didn't try."

Lack of support from American

blacks, Draper claims, is another reason for reggae's blackout in the U.S.A. "I think reggae is so culturally different that many blacks don't feel it's accessible enough to embrace. And radio hasn't wanted to play the music, either. Then there's the difference in the rhythms. It's not really ideal dance music unless it's altered, as with Kool & the Gang's 'Let's Go Dancin'.' Another sad thing is how young blacks aren't interested in blues-based music or the Sixties soul rhythms. I don't think some of us really appreciate our musical heritage. Many of us in the industry will have to share in the responsibility for the lack of acknowledgment to artists like Chuck Berry, as well as the reggae artists."

Nevertheless, Draper's priority is Warner's current roster of shining stars. His duties include supervising the activities and operations of vice presidents of promotion and sales, a national promotion manager, and a research and chart director, as well as 14 regional promotional representatives. Draper has come a long way from the days when he worked his way through college on the assembly line at General Motors in his native Detroit.

Over the years, Draper has come up with a success formula for recordings artists: "Packaging and marketing are very important," he says, "but you've got to have the talent and the material. It is true though that some very talented acts never make it because of bad marketing techniques and some with less talent make it *because of it!*" ■

## Guest Commentary The Guitar As Source & Companion

by Jose Feliciano

I was very pleased to be asked to write this article in the issue dedicated to the guitar, as I have had a most special lifelong relationship with the instrument. Probably the first recollection connected to this was when, as a toddler, I would stretch a rubber band between a doorknob and my teeth and by pulling it and plucking, I would attempt to play notes or melodies. This was my first attempt at making music, which was followed by percussion on a tin cracker can and anything else I could get a sound out of. Then, at the age of nine, my mother pushed the idea of playing one of her favorite instruments—the accordion. This shortly fell by the wayside when I had the opportunity to get my hands on a ukelele and then a friend's guitar. At that point, my connection to the guitar was innate and it truly became an extension of myself and another means of expres-

sion. Often times I referred to the guitar as my "passport to travel." Through my guitar, I have been able to do things, meet people, and see places all over the globe. It has been a constant companion and a source of growth, learning, and giving.

To me, the advantages of the guitar are many. It is certainly more portable than a piano, and in the early days, you didn't even need to plug it in. Now, more than ever, this instrument has truly come into its own. Artists like Andre Segovia have helped to generate a position of respect which was not previously held by the guitar. Before this time, institutions such as the Julliard School of Music did not feel that the guitar was worthy of serious musical study. Now, with the incredible advance of electronic music technology, it seems like a whole new, unlimited field of musical possibili-

ties has opened up. In addition, artists like Stanley Jordan have created entirely new approaches to the manner in which the instrument is

I feel that any serious study must coincide with investigating and understanding all of the diverse facets and possibilities of the instrument. For instance, in every one of my performances, of course, I will play my acoustic guitar, which is certainly a first love and connected to many of my hit records; and then I will switch to an electric guitar, which enables me to express and experiment with many forms of current popular music.

Now, more than ever before, my guitar has enabled me to express all types of music. In a few weeks, I will be presenting my major West Coast appearance for this year at the Beverly Theatre (Saturday night, October 11). At that concert you will be able to hear all of the musical paths that my guitar has taken me down. In addition to my recording successes in the pop and Latin pop markets, I love to play classical music—both the works of the mas-

ters and my own classical compositions. I have plans for recording a jazz album, and naturally I will perform some of my musical ideas in this field. And of course I remain connected to good old rock & roll.

Fortunately, my wife Susan shares the love I have for the guitar. She makes sure that one of my favorite guitars is always available in the bedroom or wherever I feel the desire to make some music. My manager, Rick Hansen of International Music Management, also has some knowledge and respect for the instrument. Along with guiding my career, he has a musical feel compatible with mine.

Finally, I would simply like to encourage anyone who may have an interest in the guitar to follow that interest and explore all of its potential. Music is truly a language that crosses all boundaries, cultures, religions, and political beliefs. It is one of the most powerful and positive forces around us and I will always maintain my appreciation for the guitar because it has been my strongest connection to this force.

# CDs Coming on Strong in Race for Consumer Dollars

by Murdoch McBride

**HOLLYWOOD**—Amid recent disputes on the subject of compact discs, industry sources have indicated that in the race among LPs, cassettes, and the upstart three-year-old challenger, the CD-format is coming up fast on the outside. In some instances, CDs are said to be "running neck and neck" with LPs, while cassettes seem to be holding their own. In either case, there is more to the CD story than meets the eye, and many professionals point to a revolutionary future for consumers of recorded sound materials.

In a recent issue of *Rolling Stone* magazine (#481), writer David Fricke quoted WEA President Henry Droz as saying that compact discs presently represent 25 percent of WEA sales, while LPs account for 20 percent and cassettes rack up a whopping 50 percent of the company's output.

Heralded as the answer to the crackling and popping of vinyl discs, and as the solution to tape hiss, CDs have nevertheless generated a great deal of criticism from those who feel the medium lacks warmth and depth, and that the essential character of a sound is lost when it is produced or reproduced digitally.

In analog recordings, an electronic signal is recorded onto magnetic tape, whereas digital recording results in sound signals being isolated and translated into bits of numerical information. Since this information is retrieved from the digitally encoded CDs with lasers, no recording needle or tape head comes in contact with the disc itself, which results in less noise and virtually no wear.

Despite the ongoing controversy, there is little question that the advent of the CD spells big changes in the way we will someday enjoy audio and video material.

"Compact discs are doing pretty good here," says Kaz Ghavami, manager of the Tower Records store on Sunset, "and they make up 25 percent of our storewide sales. It keeps going up, and the fill [product received from distributors] is getting better. We're seeing more and more product, now that CBS and Warners have opened up their U.S. plants." Six additional domestic plants are nearly on-line, other sources say.

While the questions of CD sound quality and availability are getting a lot of exposure, the compact disc phenomenon is tempered by a far more practical consideration—the cost of CD hardware and software.

"Most of our clients are kids," Ghavami indicates, "and they can't afford CDs. CD machines and CDs are a little bit expensive. Tapes stay ahead because tape quality is better or comparable to LPs, and because people can take tapes in their cars and to the beach. It's just more convenient."

While there is little doubt that the controversy surrounding compact discs will continue, and even less doubt about their ultimate commercial success, there are now indications that in the very near future we will witness a full-scale revolution stemming from CD and digital technology.

Members of the National Association of Recording Merchandisers were introduced to a likely future scenario at their annual convention earlier this year. At this summit for record distributors, record chains, and rack jobbers, PolyGram International Holding President Jan D. Timmer detailed what has been called the "laser optical media family." In an impressive speech, Timmer used graphics to describe how today's compact discs (for sound) and laser discs (for video) will be combined into what is now being called the "upwardly compatible family," representing combinations and variations on the CD and LD mediums.

Frank Huttinger, from the Record Group, which supplies research to Timmer at PolyGram, told *MC*, "There will be a base medium, which is the CD for audio, as we know it today. CD audio is a tremendously successful medium that has been embraced worldwide for its high quality. From there, there will be an upwardly compatible family which will have different components which you can add on, or that you buy individually."

Huttinger described an impressive "family," which includes the current CD for audio, a CD for video, and the CDI, or compact disc interactive (a system), which allows for computer control of audio and video information. The five-, eight-, and twelve-inch discs (all of which exist today) will eventually fit what is currently being called the "omni" system, which should be on the market in a few years. First spoken about at NARM by Timmer, the "omni" is considered to be the system that will ultimately bring together audio and video. Huttinger explained that the Record Group, headed by visionary executive Stan Cornyn, is currently working on some of the initial CDI programs.

Although the interactive CD family is impressive, it is not necessarily the only way in which home systems will develop in the future. Village Recorder owner Geordie Hormel, generally acknowledged as a futurist within the recording industry, explained that things could get even more "convenient" due to computer

technology.

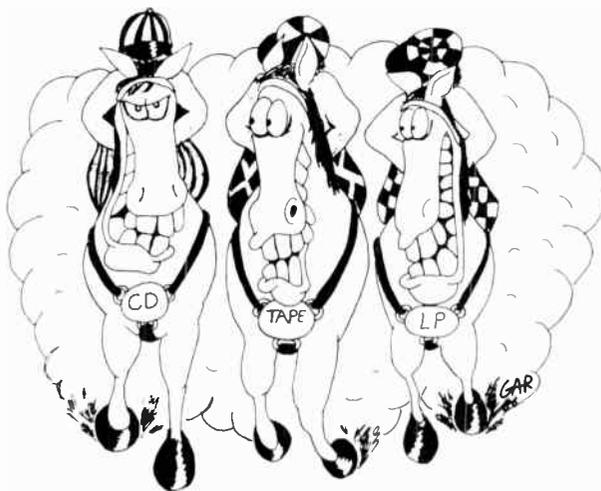
"When I first saw a cassette machine," Hormel said, "I didn't just see a cassette machine—I saw the end of records. It had to be. Most people are taken in by the presentation of products, whatever they may be, or they don't think about the other applications for that particular technology. I can't believe that sound can travel through a little wire, any more than electricity or anything else. And while that might be beyond my imagination, it's not beyond my imagination that, 25 or 30 years from now, there won't be any products. We won't have any cassettes or records, or videotapes, or whatever, because anything you want you can ask your computer for. Your computer would simply call a central bank and be zapped with information to be presented to you, and you'd be charged for the royalty for that product."

Huttinger agrees with Hormel, in that we might see a future without any tangible products, but he indicates there are still choices to be made by consumers.

"I see two paths in front of us," Huttinger predicts, "with one being the centralized computer banks where you use a phone line or a satellite link-up to sample products. Now, the other school of thought concerns the storage medium, whereby laser optics and digital silicon become so cheap that their distribution becomes just a matter of royalties."

"It'll be a matter of choice, where the users determine whether they want to own the physical chip or disc, and whether they would find it more convenient to dial up the information. Up-links will always present problems, just like there will always be problems with the machines we have in our homes and offices. Some people will just prefer to have the product in-hand, rather than going on-line."

In either case, the commercial competition now underway among tapes, CDs, and LPs is merely the first step in the eventual transformation of home entertainment. Huttinger expressed his delight at being in the forefront of such exciting research and development. "Oh, it's great," he said. "We're reinventing the wheel every day." ■



# SIGNINGS & ASSIGNMENTS

by Kenny Kerner

**Sylvia Rhone** has been appointed to the position of vice president/general manager of black music operations for **Atlantic Records**. Ms. Rhone will oversee all phases of black music released by Atlantic, Atco, and the custom labels.

**Famous Music Publishing** has announced the signing of a long-term, worldwide, exclusive publishing agreement between writer/producer **Paul Chiten** and the Famous Music Corporation. Chiten has collaborated with such Famous staff composers as Sue Sheridan and Michael Des Barres.

**RCA/Ariola** has concluded a licensing agreement with **Jive Records** for the U.S., Canada, Latin America, and portions of Europe. Under the new agreement, RCA Records U.S. is the licensee in the United States for all Jive product, with the exception of Billy Ocean and Whodini; Arista will continue to license from Jive the rights to recordings by these two acts. Internationally, the agreement covers Canada, France, Spain, Mexico, and all of Latin America.

**SRD Marketing Research Services** has added **Gary Calamar**, **David Orleans**, and **Pete Preston** as research coordinators and have also promoted **Ingrid Willis** to the position of executive assistant.

Industry veterans **Craig Sussman** and **Ted Cohan** have formed **Consulting Adults**, a Los Angeles-based multifaceted personal management company. The company's first signings include artists Gary Wright, Ava Cherry, Steve Smith, Network, David Halliwell, and Kent Jordan. Consulting Adults is based at The Complex, 2323 Corinth Street, Los Angeles, CA 90064. Telephone number is (213) 473-3344.

**Bill Schrank** has been named director of music for **Warner Bros. Inc.** In his new post, Schrank will assist Gary LeMell, president of the studio's music division, in all phases of music administration for films and television.

**Celia Hill** has been appointed director of professional activities for the Nashville branch of the **Chappell/Intersong Music Group**. Hill is a member of the Country Music Association.

**Joel Moss** has been named executive director and chief operating officer of **Record Plant Scoring, Inc.** In a related move, the Record Plant has also signed a long-term lease with Paramount Pictures to operate the Studio "M" scoring stage on the Paramount movie lot.

Record executive **Gary Davis** has announced the formation of **Straight Ahead Records**; the label's initial LP release will include *Earth Rise*, featuring Richard Landy and David Morgan of ELO; and an album by the Bay Area All Stars, consisting of various San Francisco-based rock stars.

Glenn Goodwin has announced the appointment of **Jack Kerollis** to the position of general manager of **Glenn Goodwin & Associates**, a commercial, video, and television production company.

**New Renaissance Records** has announced the signings of **Anvil Bitch** (Philadelphia), **Necrophagia** (Ohio), **Phantom** (New York City), and **Savage Steel** (Toronto). All four acts are set to debut on New Renaissance during the next few months.

# News CONTROVERSY

## Producer Gary Katz:

### by Guy Aoki **Angry Words for the AOR's**

**NEW YORK**—Steely Dan producer Gary Katz was highly critical of AOR radio during a phone interview with *MC* from his home in Westchester County. Commenting on AOR programmers' lukewarm response to *Zazu*, the Rosie Vela album he produced, he stated, "I think it's wrong that AOR has become so closed that albums like Rosie's don't get a chance to be heard. They're always imposing their own terms to what kind of music they *think* it is. They say, 'It's too soft,' 'It doesn't fit our format,' 'It doesn't fit our station's image'—what's their format? They don't even *know* what their format is; [AOR programmers] don't *know* what they want to hear!"

"The AOR programmers make up words to keep their jobs," Katz asserted. "They don't want to hear anything different. They all want to hear something that sounds like the *last* record they heard. Everybody just wants to play it safe, until it sounds as safe as mother's milk. They think they're playing it safe so they won't lose their jobs, but they [will anyway]. Because something new's going to come to take its place that everybody's gonna want to hear."

"You know, even if Steely Dan came out with a record," Katz continued, "I'm not sure if there'd be a place for them on radio now, either. Because even in 1971, when

we started out, we had a hard time getting their stuff on the radio. We had to really work hard at it. Everyone said it was too weird."

Katz denied that the Vela LP's failure to hit the charts thus far could be due to poor promotion on the part of her record company, A&M. "I have never been involved with a record company that has been so sincerely committed to a new artist. And I mean *everything*—[it's a] sincere and honest, hard-working effort. And those are not words that fall easily from my lips."

Katz had few kind words for record retailers. "I know that Tower Records in New York only had a few pieces of Rosie's album, but it sold out quickly. And people had a hard time finding them, because they weren't displayed as prominently as, say, Regina. They should be [more open to giving] music that's more inventive [prominent display, too]."

Speaking of inventive, is there any truth to the report (which appeared in *Billboard* earlier this year) that the two principals of Steely Dan—Walter Becker and Donald Fagen—have decided to reform the group for an album and tour? "It's ridiculous. We're not even in the studio cutting the first downbeat of an album. To think about touring with this band is just inappropriate. And the comment in

*Billboard* was in error. The guy who wrote that is a friend of mine and he felt really bad about the whole thing. He heard about the tour business from somebody I don't know. And it was totally in error."

But Becker and Fagen *have* decided to work together again, right? "I don't know. See, you don't have to file papers when you record again," he answered defensively. "I just don't know what anyone means when they say 'officially.' I don't know what the expression 'get back together' means, really."

He did admit that after he brought together Becker and Fagen to play on "Interlude," one of the tracks on Vela's album, they decided to try writing songs together again. But Katz is cautious: "What that eventually turns into, it's a little early to say. It's certainly *my* hope that we make an album, and theirs as well. But you know, they have a reputation! And when it happens, it happens! But until it happens, it didn't happen." No studio time has been set yet.

For the time being, he's more comfortable talking about Rosie Vela. "I certainly believe in Rosie as an artist. I definitely hope to work with her again. We finally debuted with a bullet on *Billboard's* AC chart (with "Magic Smile," the first single), so [A&M will continue to work that] and hold off on the second single for a while. There's definitely going to be a second single. We're not through with this one yet." ■

## WRITE ON



Debating this fall is a new syndicated TV series called *You Write The Songs*, which will put the spotlight on songwriters from across the country. Pictured above (left to right) are Ron Anton, BMI vice president, West Coast; Tom Snow, BMI songwriter; Doreen Ringer, executive/motion picture & TV relations; host Ben Vereen; music director Joey Carbone; and producer Sam Riddle.

## UCLA Offers Songwriting Program

by Ray Wolf

**LOS ANGELES**—Producer/composer Michael Masser and performer/composer Stephen Bishop will be the keynote speakers at a special UCLA one-day forum, "The Craft and Business of Songwriting" on Saturday, September 27th.

This one-day forum kicks off UCLA Extension's professional-songwriting series, a sequence of seven courses beginning this fall in cooperation with the National Academy of Songwriters (NAS) and the Society of Composers and Lyricists.

The class will meet in room 2147 at UCLA from 10 a.m.—5 p.m. for a fee of \$55. For further details, call (213) 825-9064. ■

# RIAA to Relocate: Seeks New Leader

by Kenny Kerner

**NEW YORK**—The Recording Industry Association of America (RIAA) has announced that it will move its base of operations from New York City to Washington, D.C., by early 1987, and that it will seek a political specialist as its future president. The new RIAA chief will succeed Stanley Gortikov, who will become chairman of the board until his expected retirement sometime in '88 or '89.

The decision to relocate was made by the RIAA Executive Committee at a recent meeting in Los Angeles. The action is expected to be approved by the full board of directors.

"Our intended move to Washington," Gortikov said, "reflects the industry's growing need for closer contact with Congress and many government branches. The commercial and creative health and growth potential of our member companies are increasingly linked to Washington objectives."

Gortikov pointed out the likely effects of the move to the DC. area: "The move also is expected to position the RIAA to enhance its relations with state delegations and various caucuses. In addition, we can more readily expand our involvement in important cultural, social betterment, and public affairs programs."

Executive Committee members who initially came up with the proposal to move include Dick Ascher (PolyGram), Irving Azoff (MCA), Jack Craigo (Chrysalis), Gil Friesen (A&M), Elliot Goldman (RCA), Stanley Gortikov (RIAA), Dick Griffey (Solar), Bhaskar Menon (Capitol), Mo Ostin (Warner Bros.), and Al Teller (CBS).

The search for a Washington-based chief will begin immediately with candidate-screening by a four-member search committee chaired by current president Gortikov. "RIAA's non-Washington activities will continue on a business-as-usual basis," explained Gortikov. "There will be no diminution of focus on intra-industry problems and concerns. We will maintain priority attention to member wants and needs, whether they require action in New York, Los Angeles, Nashville, or Washington, DC." ■

# Radio Airwaves

*Behind the Scenes in Records & Radio*

by Ben Brooks

In an earlier column, I remarked about the unusual number of remakes on the airwaves. At the time **Bananarama**, **Run-D.M.C.**, and **Art of Noise**, among others, had clever and successful versions of familiar hits. Remakes crop up from time to time, so it didn't register as anything more than coincidence.

Now's a different story! The unprecedented remake trend of 1986 is in full swing. In the last two months, the **Mary Jane Girls** (Motown), **Southside Johnny & the Jukes** (Atlantic), and **Doctor & the Medics** (MCA) have turned in respectable versions of the **Four Seasons'** "Walk Like a Man"; the **Left Banke's** "Walk Away Renee"; and **Norman Greenbaum's** "Spirit in the Sky." While these unlikely covers didn't strike pay dirt, they gave an indication of what was to come.

Now the trend is in full swing with **New Edition's** version of the **Penguins'** 1955 hit "Earth Angel" (MCA), **Luis Cardenas with Del Shannon's** "Runaway" (Allied Artists), and the **Beach Boys** with the **Mamas & the Papas'** "California Dreamin'" (Capitol). But these are just the *oldie* remakes. **Robert Palmer** is having a good run with **Cherelle's** 1984 midchart "I Didn't Mean to Turn You On" (Island), the **Far Corporation** (featuring members of **Toto**) has released an eerie copy of **Led Zepelin's** "Stairway to Heaven" (Atco), **Phantom, Rocker & Slick** are just out with their version of the **Hollies'** '72 #2 hit "Long Cool Woman (In a Black Dress)" (EMI), and **Aretha Franklin** is rocking up the charts with the **Rolling Stones** classic "Jumpin' Jack Flash" (Arista).

If you dig further into current releases you'll come up with a remake of the Number One 1977 disco classic by **Thelma Houston**, "Don't Leave Me This Way," by **Communards** (MCA), a silly reworking of Neil Hefti's "Batman" TV theme by **Kartoon Krew** (Profile), and country versions of the **Bacharach/David** classic "I'll Never Fall in Love Again" by **Ronnie Dove** (Gallery) and **Hank Williams'** standard "Jambalaya" by **Frankie Laine** (Playback).

In related matters, the **Beatles**

have been resurrected with the re-release of their relatively ancient 1964 top-two recording of the **Isley Brothers'** 1962 hit "Twist & Shout" (Capitol), and **Ben E. King** is back on the charts with his original recording of "Stand By Me" (Atlantic) from the movie of the same name. And while we're on the subject, **Julian Lennon** has followed in his father's footsteps cutting "Stand By Me" (Atlantic) for the *Playing for Keeps* soundtrack. And then there's **Chicago** with a gentle reworking of their own "25 or 6 to 4" (WB).

Why all the remakes? Are the baby-boomers waxing nostalgic? Are artists, producers, and record companies running out of *new* hit-potential songs? Perhaps the current synergy between film and music plays a significant role.

Undoubtedly it's a combination of many factors, but radio seems to have had enough of it. A brief survey of several CHR stations around the country revealed that music and program directors are the *first* to tire of remakes. Most of them have already cut back on the amount of airplay these immediately familiar records are getting. Some aren't impressed by the textbook rendering of most remakes, and actually prefer to play the originals. And while it's apparent that the youth audience is enjoying these classics for the first time, stations don't like the oldie image the records give them. All in all this current trend figures—in radio jargon—to be a quick burn.

\* \* \*

Speaking of burn, there have certainly been some highly touted records that have gone up in flames recently. **John Fogerty's** much ballyhooed "Eye of the Zombie" (WB) didn't last four weeks, while **Prince's** "Anotherloverholenyohead" (WB) went over like a hole in the head. Meanwhile, the big summer splash title soundtrack single for **Ruthless People** (Epic) rendered **Mick Jagger** far short of his usual mark. Likewise, the anticipated first single from the **Talking Heads**, "Wild Wild Life" (WB), had a very short life on top 40 radio. And what a big splash **GTR** made with their first single, while follow-up "The Hunter" (Arista) sank like a stone. ■



## RADIO REPORT

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 105.5 FM KROQ 106.7 FM

*Hyde\**  
Vinnie Vincent  
Invasion  
Black N' Blue  
Racer X  
Stryper  
Dokken  
David Lee Roth  
Pure Rock Local Show  
Dorian Gray  
Phantasiz  
Jesse Galante  
Wanted Breed  
Sneak Attack  
Solil Rouge  
Dickie Dell  
Lucrecia

*Oingo Boingo\**  
Belinda Carlisle  
Sparks  
Bangles

### KGB 101 FM

*Jef Scott\**  
Great White  
David Lee Roth  
Quiet Riot  
Dokken  
Beat Farmers  
Danny Wilde  
David & David  
Homegrown Hour  
Origin  
Jaguire  
Prowler  
Reignmakers  
Monroes  
Jacks

### KMET 94.7 FM

David & David  
David Lee Roth

### 91X 91.1 FM

*Oingo Boingo\**  
David & David  
T.S.O.L.  
Mojo Nixon  
Bangles  
Playground Slap  
Dream Syndicate  
Beat Farmers  
Agent Orange

### KLOS 95.5 FM

Beat Farmers  
David Lee Roth  
David & David  
Local Music Show  
Mirror Image  
Roma  
Snair  
Resistance  
Zyzyx  
Electra  
Trash Matinee  
Velocity

### FINE TUNING:

**THE SMOKE CLEARS:** Get out that scorecard, here's the new deal at KMET. Let's start in the office. With more than two years under her belt, programming coordinator Chris Brodie has been promoted to assistant program director/music director. C.B.'s experience includes stints at KKJ (we call it KIIS-FM now) and at *Radio & Records*. Continuing down the hall to the studio, the station promises not to play the same song twice between the hours of 9-5 p.m. Does that mean less current music? According to Brodie, if you want to hear a song again, listen before 9 and after 5. The "No Repeat Guarantee" has no impact on the Met's new/current music policy—just in how often we get to hear our latest faves (or suffer through Zep's "Stairway to Heaven" again). If you're one of the hundreds of artists who sent a tape to the Local Licks Show, you might have wondered, "With Sky Daniels gone, what about my music?" Sit tight and write. KMET's weekly local music feature has been put on hiatus and will be under discussion. I suggest that you, the readers of *Music Connection*, enter into the discussion as well by writing to new KMET PD Frank Cody at the station's Sunset address.

**DOUBLE TROUBLE:** Thanks to KLOS for treating 14,000 Southlanders to a free show of George Thorogood & the Destroyers plus frequent guest DJ Joe Walsh at Irvine Meadows last week.

# LOCAL NOTES

Compiled by Kerner,  
Burch & Scoppa

Contributors to this section include Billy Cioffi, Ronald Coleman, S.L. Duff, Janiss Garza, Kevin Koffler, Abe Perlestein, and Judy Raphael.

**NEW SENSATIONS:** There is a lot of hum around town concerning New World Pictures' *Soul Man*. One thing's for sure—the soundtrack is very interesting, boasting some of the most eclectic temporary collaborations imaginable. Okay, take notes, there will be a pop (music, that is) quiz following this note! Davitt Sigerson, who has produced this year's big critical (and maybe even commercial) success, David & David's *Boomtown*, has wrapped up work on the title song as well as a version of Joan Armatrading's cult masterpiece "Love & Affection." Playing all the instruments on the track is Epic artist Jef Scott. (Sigerson co-wrote several songs with Scott on the latter's *Ten Stories* album, including my favorite, "Graceland.") Who's singing the tracks? you might ask. Martha Davis and Sly Stone (you know, the other Sly, the one that says "We-I-I") as opposed to the one who carries an Ouzi) are the singers on "Love & Affection," while the remake of the Sam & Dave classic "Soul Man" features Sam &... would you believe Lou Reed? A&M will be releasing the soundtrack LP in the next week or two. —BC

**SILVER, BLACK & BLUE:** Members of the Los Angeles Raiders made a slight detour recently and wound up at a local recording studio to lay down tracks for their rap-record debut, the anthemic "Silver & Black Attack." Produced by David Helfant of Fandel Management, the record and an entire commercial album(!) will be released by Rhino Records. What these guys shoulda done was get Paul Revere and do a cover version of the Sixties classic "Kicks." Actually, what these guys need is a win, not a hit.

**BROODING BLACK BOOT HILL:** Even though the Unforgiven's album hasn't done as well as expected (*You can say that again!*—Ed.), they still have their hard-core fans, as evidenced by the big crowds they drew at the Roxy and the Music Machine. It's been many months since they officially played L.A., but both audiences could remember the words. There were some surprises—the four-guitar lineup is no more—Todd Ross has quit. The "Pomona Valley Stevie Ray Vaughan" decided to stay in Marlaoro—oops, San Bernardino County—'cause reportedly he couldn't handle the touring and lack of real bucks. During both shows, John Henry ditched his axe for an occasional song, so at times they were down to only two guitars. They introduced a couple of new tunes that seemed to have more in common with hard rock than they did with Sergio Leone. But other than that, they're the same macho guitar-slingers as before. However, they may need a few rounds of target practice before they're ready for another showdown with the record-buying public. —JG

**THE POWER OF FORGIVENESS:** Matt Hurich, who originally replaced Tim Gaines on bass guitar for Enigma/Capitol act Styper, has himself been replaced by none other than Tim Gaines. Seems everyone had a change of heart (in this case, that's better than a change of religion) and took old Tim back into the fold.

**CATCH THE BUZZ:** Though it's not doing great box-office, the *Texas Chainsaw Massacre Part II* does serve a more useful purpose as a springboard for some fine music from Timbuk 3, Lords of the New Church, Torch Song, the Gramps, Stewart Copeland, Oingo Boingo, and Concrete Blonde. I.R.S. will be releasing the soundtrack LP.

**BANGING AGAINST DISEASE:** Gazzari's will be the setting for a September 26th charity concert to benefit the Leukemia Society of America. Headlining the evening's events will be Antix, sporting the latest and cutest additions to the band—Robin Houde and Billy Coane. Also on the bill are Hyde, Adrian, and Roxanne. With 50 percent of all the proceeds going to help fight leukemia, this is one of yer worthy-type causes—so show up, already!

**GUITAR PICK:** Jose Feliciano, who wrote the Guest Commentary, will headline the Beverly Theatre on October 11th.

**PARTY WITH A PURPOSE:** Rockin' to Reality will take place this Saturday, September 27th, 7:30 p.m. at Sound Stage One of the Burbank Production Plaza (located at 801 S. Main St.). The show, billed as "a total visual/musical experience," features new and original rock, reggae, and salsa music videos in a widescreen video projection and television environment. Proceeds for this unique dance event will benefit distribution of two new films on Central America: *Vacation Nicaragua*, directed by Anita Clearfield, and *Dateline: San Salvador*, directed by Pamela Cohen. Musical excerpts from both films will be featured at the Rockin' to Reality dance party. For more info regarding this media extravaganza call (213) 4617305. —RC

**IT'S A WONDERFUL LIFE:** Greatly respected studio guitarist Jimmy Stewart put on a top-notch show September 5th at the Palace Court in Hollywood. His two sets showed diversity as the former Gabor Szabo guitarist alternated his originals with standards like "One Note Samba" (in the acoustic style of Laurindo Almeida), "Breezin'" (quite reminiscent of George Benson), and a hot "All the Things You Are." Helped out by pianist George Nurbus, electric bassist Bob Feldman, and drummer Ted Hawkes, Stewart was in fine form on both electric and classical guitars. Guitarists in particular are advised to check out this studio legend; start with his current LP *The Touch* (Black Hawk). —SY



UNFORGIVEN



STEVIE RAY VAUGHAN

**WAH-WAH!** More than \$20,000 worth of equipment belonging to Stevie Ray Vaughan & Double Trouble was stolen from the Albany, New York, airport by two men in SRV T-shirts. Ouch!

**ALL ALONG THE WATTS TOWERS:** The fifth annual Watts Towers Day of the Drum Festival will be open at 10 a.m. on Saturday, September 27th, with a ground-blessing ceremony to be performed by Kobia Ladzekpo, director of the African Music & Dance Ensemble at CalArts and UCLA. The two-day festival, which will feature some of the top-name drummers from around the country, will begin at 11 a.m. and conclude at 6 p.m. on the 27th and 28th at the Simon Rodia Watts Towers Arts Center. Scheduled performers include Xipe Totec, the Korean Classical Music & Dance Company, and the Rhythms of the Village.

**ALL THE NEWS THAT FITS:** Members of local band 6 O'Clock News have announced the addition of second guitarist Brian Brown, whom the group will unveil at the Club Lingerie on Tuesday night, September 30th.

**EN ESPANOL, POR FAVOR:** They don't call him Diamond Dave for nothing. Having easily passed the two-million mark in sales with his *Eat 'Em and Smile* album, Roth will see the release of a Spanish version of the entire LP on October 6th. . . . While we're on the subject, Patrick Mata and Matt Chaikin of L.A.-based avant-garde group Komuniti FK will host the bilingual music-video show *En Vivo* on Wednesday, October 1st at 4:30 p.m.; L.A. viewers can catch it on Channel 18. Featured will be the award-winning video "Something Inside Me Has Died" from HFK's Independent Project Records LP *Clase One Sad Eye*.

## TRUE TRASH

"Females are not the only species who prostitute themselves for money," said Mr. Universe Frank Dane, "they are the only ones that are honest about it." Well, the creatures (ladies, gentlemen, and those who fall in between gender classifications) of the night were out in full force at MTV's Second Annual Video Music Awards at the Universal Amphitheatre. This year's event was more fun than last year's, but that's like saying getting a cavity filled is more fun than getting your wisdom teeth pulled. Instead of producing "just another boring awards show," MTV decided to make this year's extravaganza a bombastic display of technological pyrotechnics. Rod Stewart came to us from Amsterdam, a-ha beamed in from Houston (with Morten in full leather regalia—where was he going after the show?) and Van Halen, from New Haven, Connecticut. The bulk of the show was broadcast from an overcrowded Palladium Disco in New York City and the Amphitheatre. Reports from New York following the show were not good. "They charged \$50 for the floor, \$100 for the Michael Todd Room, and they put all the stars in an area in between the two—it sucked," sneered one insider. "It

was so crowded you couldn't see, not to mention breathe," gasped another. In L.A., the scene was a little better. The audience at the show was, ah, interesting. What I was trying to figure out was, where do these people buy their clothes? Backstage in the press area, transplanted New York journalists converged to wait for the stars to be brought back for interrogation. Ex-Rolling Stoneer Merie Ginsberg. Ex-Spinnin' Sue Cummings (who now does a great job writing for the *Daily News*), Star Hitsman Steve Korte, and *USA Today's* Jack Curry all sat and waited and waited and waited. . . . Wow, finally, comedian Jay Leno sauntered back to treat us with a few yuks. The next big star was Bobcat Goldwaith (who's starring in *Jumpin' Jack Flash* with Whoopie Goldberg). When asked why he was there, Goldwaith replied, "I'm a whore." At least he's honest. Simon Fields dropped in to accept one of a-ha's many awards and said his company, Limelight Productions, will release its first feature film next year with *No Return*. Fields also said his partner Steve Barron (director of the a-ha video) was working on a fantasy show with Jim (Mr. Muppet) Henson for NBC. . . . INXS



WILL &amp; CHARLIE SEXTON



LINDA RONSTADT



Photos by Abe Perstein

MONKEES



**BROTHERS CARRY MOTTS OFF:** Among the celebs who turned out to jam with Charlie Sexton was none other than his kid brother Will (at left) who is a ripe old 15 years of age. Will and his band, the Kill, are also signed to MCA, so don't be surprised if you see Charlie jamm-ing with Will next year. Were they drinking apple juice as they left the stage? Actually, no—that was just poetic license.

**STARLIGHT, TWILIGHT:** Burbank's Starlight Amphitheatre is beginning a new jazz/big band series called "Sunday in the Park," kicking off on October 5th with Horace Heidt Jr. & the Musical Knights. The following Sunday will feature the Harry James Orchestra with Joe Graves and Pee Wee Monte. The Amphitheatre is located at 1249 Lockheed View Drive in Burbank. All shows begin at 5 p.m. and are free of charge to the public.

said hi before jetting off to San Diego for a concert. The buzz backstage was that INXS is going to be the next "big band," but I said that two years ago. Lead singer Michael Hutchence says they will be recording a new album soon, using the same producer as last time. . . . Lisa Hartman looked ravishing in a Helene Warren dress. Lisa wants to be taken seriously as a rocker, so maybe it's time we start taking her seriously. No, someone did not spike my coffee, but look what happened when someone gave Cybill Shepard or Jessica Lange a chance to act. No one took them seriously because of where they were coming from, and now look where they are. . . . Tony Thompson had no comment on his involvement with the inevitable Led Zeppelin reunion, but Graham Nash had lots to say about David Crosby. "David was swimming and getting sun at my house, and he's more pleasant than he's been in the last twelve years," said Nash. Look for an early 1987 reunion of Crosby, Stills, Nash & Young. . . . Vince Neil of Motley Crue and Stephen Pearcy of Ratt dropped in to compete in a contest of who could be the most inarticulate. It was a tie, but Pearcy won hands-

**WHO'S THAT LADY?** If you're having trouble identifying the thrush at the microphone, you're not alone. It's none other than Linda Ronstadt, who took part in the second annual international mariachi festival presented by the Universal Studios Tour. The festival stars were the Mariachi Vargas de Tecalitlan, along with two other world-famous bands: Mariachi Los Camperos de Nat. Cano, and Mariachi Los Galleros de Pedro Rey. Maybe we oughta call this section *Loco Notas*.

**GRAHAM CRACKLES:** Two really interesting shows coming up at the Wilton Theatre in October. Under the Bill Graham Presents banner, Santana will make their only Southern California pit stop on October 2nd, and Eddie Money comes in on the 18th of that same month. In case you haven't been there, the Wilton is a great place to see a show.

down in the tight-pants competition. . . . Robert Palmer dropped in and told us why he's addicted to love, but he was whisked away to make certain we had enough time for Cathy Lee Crosby. Why was Cathy Lee Crosby at the MTV Video Music Awards? Probably the same reason *Starman's* Robert Hayes was there. Whitney Houston swept in, looking lovely as ever, and told us, "Madonna is all right," followed by Belinda Carlisle admitting, "I still have doubts whether I have what it takes to become a superstar, but I'm getting more confident." (Incidentally, was I excommunicated from the I.R.S. mailing list because of my Carlisle item a few issues back?) . . . The rest of the show was uneventful, and the party was even more uneventful. The usual collection of geeks and freaks were in attendance (you know, something like a David Lee Roth video), but I heard the food was much better at the New York party at Tavern on the Green. . . . Oh, one bit of dish I caught at the party: The B-52's Fred Schneider is producing a single for Vanna White—it's a remake of the Fifties song "Wheels of Fortune." It'll probably go to Number One. . . . Until we meet again. . . . —Kevin Koffler

**PIERLESS:** Kathy Robertson, second-place winner (behind Dwight Yoakam) in our '85 year-end country poll, had the honor of being the only country act chosen for the 2nd Annual Santa Monica Pier Twilight Dance Series. Appearing with a western-swing band comprised of some of the best players in L.A. (like Sid Page, Texas Tommy Spurlock, Doug Livingston, and MC contributor Dan Fredman), Kathy drew a crowd estimated at 1000, and we can vouch for the fact that the whole pier was transformed into Bob Wills' old Avalon Ballroom! The sound was so smooth on that foggy night that the very waves seemed to roll back. The singer—who's always being compared to country queens like Patsy Cline and Kitty Wells—rendered honkytonkers like "No-Tell Motel," "Crazy," and "I Fall to Pieces" to perfection. Robertson, who is featured on Enigma's L.A. neo-country compilation *A Town South of Bakersfield* (co-produced by Fredman and Pete Anderson, Yoakam's guitarist/producer), has some claim to tradition: Her great-great-great-grandfather founded Nashville! (Honest.) By the way, what a great place to hear music, what with the merry-go-round in the background and the street people dancing. Real atmospheric. —JR

**SLAIN:** A couple of months ago we told you that speed metal group Slayer had been picked up by Columbia Records through the small-but-hot Def Jam label. All went well until the band brought masters of their *Reign in Blood* album to Columbia for a once-over by the powers that be. We don't know exactly what happened, but a reliable source tells us that the new Slayer album will now be out in October on Geffen Records. Maybe the powers that be didn't like it, or more probably, didn't understand it. Anyway, Slayer fans, there will be an album out shortly.

**TRAINED FOR CLARKSVILLE:** The Monkees' local show was quite the event. I saw the opening show, which means, sadly, that I didn't get to see Michael Nesmith sing "Listen to the Band." He was there in spirit, though, as Peter Torok's guitar roddie was dressed up in an old Monkee shirt, Nesmith's trademark sideburns, and the wool cap. As funny as that was, it was no match for local DJ Rodney Bingenheimer introducing the band by misspelling their name: "Give me an M—give me an O—give me an N—a K—an E—an S—" Rodney pauses, coops—"an S! What's that spell?" It spells "Monkess," Rodney. The band sounded great, and though the show lapsed into a little too much self-parody from time to time, it was all good clean fun. And as a friend commented to me later "Isn't it refreshing to go to a rock concert where everyone isn't rowdy and fighting and getting all fucked up on drugs and booze?" I had to agree. . . . everyone was just having fun with these great old songs. —SLD

**ANOTHER CONFESSION:** Brian Richard and Erin Perry of True Confessions have announced that they have added Michael Josephs to the band lineup. You can catch TC in concert at Pierce College on September 27th.

**ABE EATS ROAST BEEF:** Honorary Mayor of Hollywood Johnny Grant presented Monkees Davy Jones, Micky Dolenz, and Peter Torok a golden key to the city in a press conference held September 4th at the Greek Theatre. Much to the delight of all those attending, the boys pulled up in George Barris' Monkeemobile, cracking jokes, posing for shots, and looking better than ever. Speakers at the informal gathering—featuring some of the best little roast beef sandwiches I've ever eaten—included Virginia Leveckis, business director Chunky, tour sponsors, tour producer David Fishof (standing right), and former Davy Jones stand-in Rodney Bingenheimer. The group also showed off a proclamation signed by Mayor Bradley, making September 4th Monkees Day in Los Angeles. According to the guys, discussions are under way for new recording projects and possibly a feature film or two that may be directed by Micky Dolenz or Mike Nesmith. By the way, has anyone heard of the impending Lothar & the Hand People world tour? —AP

**NEW IN TOWN:** Peter Bilt, best-known for his guitar work with Pearl Harbor & the Explosions, is newly arrived in Los Angeles and may be reached at (213) 654-0457.

**ROUGH & READY:** The latest rock imports to relocate to the city of Angels are some heavy metalloids from the Boston, Massachusetts, area known as Spike Raven. Already signed by Walter Ruiz of Pacific Coast Entertainment, the act is scheduled to launch an assault on the local club scene sometime in December. Would you let any of these guys date your sister?

SPIKE RAVEN





*They may not be rich yet. But they don't care. In Athens, Georgia, 50 thou a year will buy a lotta beer.*

cept isn't very cool anymore. But we wanted this LP to be less of an introspective experience, more of a record you can put on at a party and dance to.

"People tell us all our stuff sounds the same. To a certain degree, we're readily identifiable... we're not chameleons who can do anything. But we try not to write in the R.E.M. style. I could write an entire album in a day that sounded like 'South Central Rain' or 'Driver Eight.' We felt this time we wanted a little more forcefulness. Lyrically, it's a tad more outwardly directed. Rather than Solipsism 101."

Of course, what's R.E.M. without a little conundrum, like the new album's opening track (and left-handed Cole Porter tribute), "Begin the Begin." Michael "Mumbles" Stipe's vocals are way out-front—you can actually hear each word... though you still can't figure out what the hell he's singing about.

His pal Pete admits that certain songs are about sociopolitical issues like our South American policy ("Flowers of Guatamela"), nuclear proliferation leading to toxic waste ("Cuyahoga"), and an activist call to arms ("These Days").

"The same things Michael's singing about are the causes he's donated money to, as we all have for the past five years," he says. "We just don't send out press releases about it. It's nothing new that we're concerned about these things. It is a bit different for us to be expressing our feelings about them. This record's not a mass breakthrough, like *Highway 61* or *Nebraska*, representing a whole new change in direction, but a lot of what people perceive as R.E.M. did not go into this record. It's not as textured, nor as moody, nor as unfocused."

Ultimately, it is R.E.M.'s *sound*, not its lyrics, which provide the band's appeal, and guitarist Pete Buck is, in the main, responsible for those characteristically lush melodies. Like the Smiths' Johnny Marr or U2's The Edge, it is up to Buck to contribute both rhythm and hooks from a single axe.

"I had just as many guitars on some of our other albums, but they were mushed together," says Pete, praising producer Gehman's ability to edit. "I'd play four acoustic guitars, then three electrics and a twelve-string, all kind of doing the same thing, so you'd get this wash. On this one, we tried to have the first guitar part sounding great, then we'd overdub six more guitars, but only two of them playing at any one time.

"'These Days' is the best example. There's a live rhythm guitar, then there's one guitar playing notes on the bottom and another twelve-string which only comes in for the loud parts, when all the other instruments are playing. In addition, you've got a rowdy guitar, which just makes noise. They don't all play at once until the last chorus. You get more dynamics that way. Things are more punchy, there's more attention paid to detail and arrangement. When you play all the way through, that tends to level out the song completely. There's not enough change."

Predictably, R.E.M.'s *Rich Pageant of Sound* doesn't require a lot of technological know-how, either. When asked what guitars he used on the LP, Buck shrugs, "I don't know numbers, so I'll just tell you what they look like. I use a black Rickenbacker with a round body for most of the rhythm stuff, like the strumming chords. I have a guitar a guy in Houston makes, called a 'Robin,' for the kick-ass overdubs, like the

## R.E.M. HITS PAYDIRT

### Bucking Trends for Megabucks

Photography by Caryn Rose

by Roy Trakin

Through a debut EP and four critically acclaimed LPs, including their latest, *Lifes Rich Pageant*, R.E.M. have been the standard-bearers of the American independent rock community. Once upon a time, they weren't even the best-known band from Athens, Georgia; now, they're on the cusp of superstardom. It seems like the band's been around for more than seven years, but that's how long it's been since their indie single "Radio Free Europe" introduced R.E.M.'s jangly, moody, anthemic pop.

From the start, the group has inspired devotion from critics and fans alike. The foursome—singer Michael Stipe, guitarist Peter Buck, bassist Mike Mills, and drummer Bill Berry—has been covered so thoroughly it's hard to imagine a subject that hasn't been exhausted.

"The first time, it was 'the Athens scene,' then it was 'doing it their own way in the music business,'" says the lank-haired, rail-thin Buck, R.E.M.'s designated spokesman, along with percussionist Mills this time around. "Now the theme is 'commercial breakthrough.'"

With sales hovering in the 300,000-400,000 range, R.E.M. have never had a gold album, and their record label, I.R.S.—now going through MCA's voracious distribution pipeline—is eager to usher the band from cult status to the prom-

ised land of megabuck success. The new LP's already up to 300,000 in its first month of release, according to Buck, who claims not to care about platinum sales.

"It's important that we made the record the way we made it," he insists. "I'm real proud of the album and I'm supporting it. But, you know, if we don't sell a million this time, I'm not going to get freaked.

"The way we look at it is, we're gonna make the records we can make. This one may be more commercial than the last one, but the next one's gonna be really weird. We've already written three-quarters of it and it's this real discordant Gang of Four meets Wire meets Sonic Youth type stuff. And who knows? That might turn out to be incredibly commercial. After all, it's not so far from heavy metal, y'know?"

The new album does represent a clarification of R.E.M.'s music, thanks to Don Gehman's state-of-the-art AOR production. While most critics have hailed the new slickness, some writers have complained the band is standing still, or even going backwards to the elegant simplicity of their first EP, *Chronic Town*.

"I don't think it sounds like our other records on a pure sonic level," testifies Buck. "It's a lot more edited. You don't have 800 guitars going at once; there's a lot of dynamic interplay happening.

"We consciously wanted to make a record that was more fun. I mean, I hate to use that word—it is 1986, after all, and fun as a con-

feedback in 'Begin the Begin.' Then, I have a purple Rickenbacker with a thinner hollow-body I use for more of the rock & roll stuff. It's the main guitar on 'Just a Touch' and 'Superman.' And occasionally, I use a twelve-string Rickenbacker. Of course, I have an acoustic twelve-string and a six-string, along with about three or four amps. Rather than spend a lot of time on overdubs, I went with the original guitar part on record, the one I'll play onstage. On each cut, the guitar is the first track I laid down with the band in the studio. Usually, we'll kind of bury that one because I tend to fuck up a lot. This time, we kept it for its live feel. Basically, you're hearing a trio, with a few additions, rather than a bassist and drummer playing live with 37 guitar overdubs."

Onstage, though, where he's required to carry most of the melodic burden, Buck just "turns it up real loud and goes."

"I switch off between two or three different Rickenbackers, usually. I go through a Mesa Boogie or a Fender Twin Reverb. Real simple stuff. I don't even use effects except for a fuzz box. I have a rack unit, but I don't use anything except the fuzz box. It's got a nice, cheesy sound with a compressor which allows me to get feedback from anywhere on the stage. I have a basic tone I don't like to mess with too much. In the studio, I never use effects. I try to get the tone through amps, miking position, using different guitars, tunings, stuff like that."

While in the past, vocalist Stipe's singing became enmeshed in the mix as yet another instrument, this time around, the lyrics can be heard clearly. We turn to Messr. Buck for an *explicacion de text* on some of the less obvious material, like "Just a Touch."

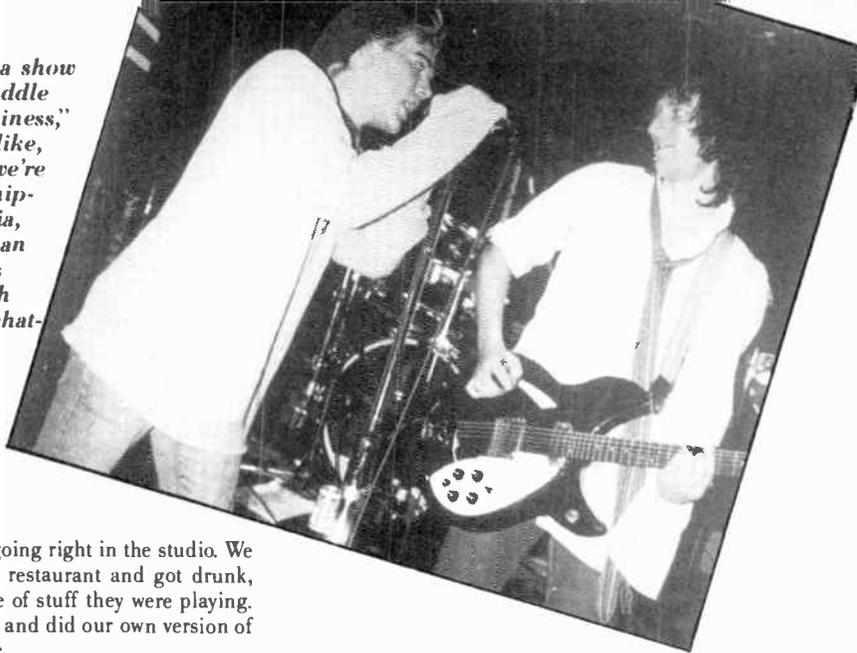
"That refers to this time Michael was working in a disco the day Elvis Presley died," Buck informs us. "He was 15 years old and the show that night was 'Is It Elvis or Just a Touch?' And they had an impersonator—I think it was this guy called Orion—who showed up, *not knowing* Elvis had died that afternoon. And, so he performed while all these girls wearing black in the audience threw flowers at the stage and cried. All literally described in the song... but you probably wouldn't know that unless I told you."

"Michael uses words in a funny way. A lot of things that end up in the songs are things he talks about, so I know what they mean. Many of them are about people we know. I don't think it would make "Camera" [from *Reckoning*] a better song if I told you it was about a girl we knew who died in a car crash. You know it's a goodbye song anyway. All our friends knew who it was about, but most people just thought it was a sad song. It affects you that way even if you don't know exactly what it was about. "Swan Swan H" was taken directly from a book Michael found on post-Civil War African slave hymns from the Twenties. Songs like 'Cuyahoga,' 'Hyena,' and 'Begin the Begin' are obvious."

The LP's two throwaways, the Middle Eastern-flavored instrumental "Underneath the Bunker" and the Sixties psychedelic garage cover, "Superman," were meant to temper the seriousness by closing Sides One and Two, respectively.

"We have a real affection for ethnic music," reveals Peter. "The idea for doing 'Underneath the Bunker' came about during the recording of *Fables of the Reconstruction*, when

*"The new LP is a show of strength, a middle finger to the business," Stipe says. "It's like, you guys think we're some dumb art-hippies from Georgia, huh? Well, you can put us in a gross aural contest with Huey Lewis or whatever else is on the radio this week and we're gonna come out fine."*



something wasn't going right in the studio. We went to this Greek restaurant and got drunk, and this is the type of stuff they were playing. We just came back and did our own version of that kind of music.

"'Superman' comes from this group called the Clique. It was the B-side of a semi-hit they had with the Tommy James song, 'Sugar on Sunday,' back in 1969. A friend of mine claims he heard it on the radio in Texas at the time. I think the group was from either Philadelphia or Pittsburgh. I used to work in a record store and I'd play everything that came in. We had a pile of shit singles on the counter that would sell for a nickel apiece. I played it and thought what a great song. Our version is faster. The guy on the original sings with this really nasal voice, kinda like the Small Faces' 'Itchycoo Park.' I think they were going for that Donovan 'Superman and Green Lantern' feel. One of the things we fight against is taking ourselves too seriously. There's a touch of dumb fun to the whole thing. Neither one of those songs was meant for the album; I tell people they're a bonus. Most groups put only ten songs on their records anyway. Actually, we would have made even more money if we didn't have to pay publishing royalties to these fuckers."

Buck insists he'd like R.E.M. to do even more experimenting, despite the constant pressure to top themselves in the marketplace.

"I've wanted to do an instrumental album, a children's album, an acoustic record, or one with all covers," he enthuses. "I could put together an LP with stuff you've never heard before that would blow your mind. And yet, if we did a record with all covers, the critics would say we ran out of songs. And if we do an acoustic album, they'll say we're jumping on a trend. We do an instrumental album and it's 'What the fuck is this?'"

"We put 'Superman' on this record and it's one of the dumbest songs ever written. But that's only because the rest of the record is so strong. You can't just go and toss something off for kicks when you've spent a year of your life dealing with it. So you do that stuff on the side."

Peter's gone outside the R.E.M. camp for a number of projects over the past year, including collaborations with erstwhile Fleshtones' guitarist Keith Streng (Full Time Men) and the Feelies (he produced their latest LP, *The Good Earth*). Some of the members even got together with Warren Zevon, among others, to do a wacky psychedelic one-off cover of the Easybeats' "Gonna Have a Good Time Tonight" as the

aply named Hindu Love Gods.

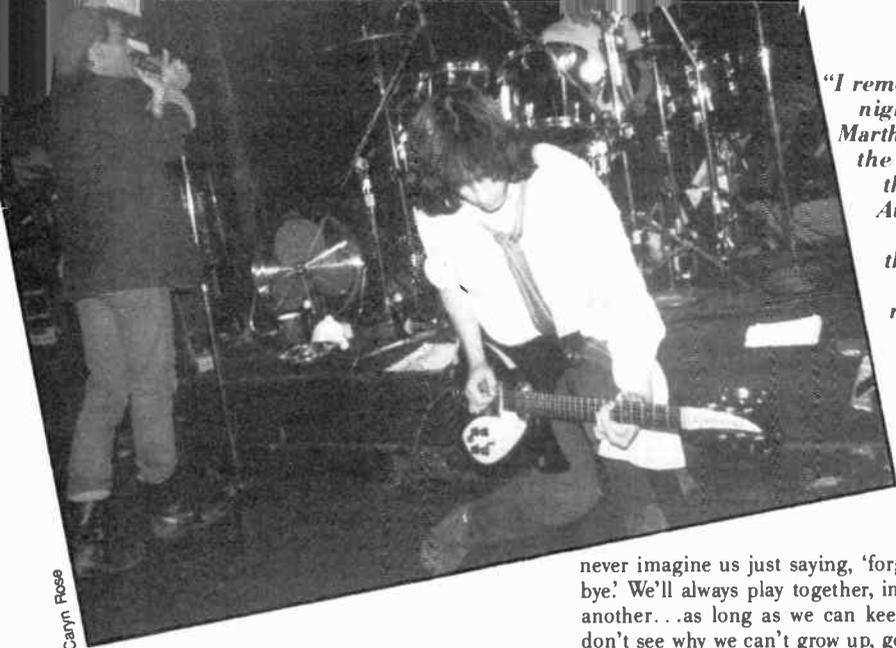
"Full Time Men was kinda Keith's idea," says Buck. "He wanted to come down to Georgia, take a little vacation and cut a record. I thought, yeah, that's a good idea, I'll produce. Why not? We knocked it out in two-and-a-half days. Most of the time we spent drinking beer in Allen's, which is a bar in this section of Athens called Normaltown. We were there all afternoon, then rushed to the studio to do overdubs. I'd fall asleep, so Keith did the bass and drums. Then I got up, did all the guitars and he'd sing."

Of the Hindu Love Gods project, he says, "We were just bored because we had a month off. Me, Mike [Mills] and Bill [Berry] had talked about forming a side band that did all covers and played Holiday Inns. I just like to play and I don't get to enough to keep me happy. So, we rehearsed for about three days, learned four Troggs songs and a lot of early-Seventies glam-rock, stuff like Sweet, Mud, Slade, and T-Rex. For R.E.M. to do that, people would look at us like we were crazy, but it's cool for the Hindu Love Gods. So, we did a couple live shows and knocked out a single. I'd like to do a Hindu Love Gods single every six months. We're thinking of covering 'Tiger Feet' by Mud or maybe an Easybeats song. We also worked out on Sweet's 'Little Willie'—the key change is just *immense* in that."

Peter has also taken on a few outside production projects for bands like New Jersey's legendary Feelies and Dreams So Real. For the notoriously perfectionist Feelies, Buck managed to record the entire album in one week.

"People were telling me they soundcheck that long," laughs R.E.M.'s good-natured guitarist. "My job was mostly to say, 'Okay, guys, no more introspection. It's done!' I love that band. Michael [Stipe] and I used to play that first album to death; it was a big influence on us, as were Wire and the Romantics. That first Romantics LP, the one with 'What I Like About You'... I'd play that all the time. I think I ripped off that chord change four or five times. Never took their clothing direction, though."

"As for the Feelies, I helped with miking and ideas on sound textures, but they had it down. They knew what they wanted; I just prodded them along. Whenever they'd stop to talk about ▶



Caryn Rose

*"I remember one night blowing Martha Davis & the Motels off the stage in Austin. Boy, did I hate them! They were so rude to us. We just cooked, walked offstage and said, 'Follow that.'"*

reasons. Like, I love music. And that's why I'm in it. When we started, we were the first band I'd ever heard of that toured the country without a record out. We played pizza parlors to four people.

"I remember one night blowing Martha Davis & the Motels off the stage in Austin. Boy, did I hate them! They were so rude to us. We just cooked, walked offstage and said, 'Follow that.' They made us move our drums closer to the front of the stage so we couldn't move. The cymbals kept hitting me in the back all night long. It really depressed me when I found out one of their bandmembers [Scott Thurston] had been in the Stooges and that an ex-Beau Brummel [Val Garay] produced their records."

R.E.M.'s come a long way, baby, since then. Now, they're even excoriated as "boring old hippies" by local Athens punk bands like the Barbecue Killers.

"I'm an old fart and I'm not even rich yet," says Buck, revealing he made less than \$50,000 last year. "But I live like a millionaire. I've got my '57 Chevy and a nice house. I'm not a real clothes horse. This shirt cost a quarter and these pants were 15 bucks. I just don't want to go back to pruning trees or something.

"Michael [Stipe] and I have said, if we make a lot of money, we'd like to form a label that isn't profit-minded, but just breaks even and puts out records by unsigned bands. Not worry about multi-album contracts and getting publishing. Just make good albums.

"I feel I've gotten a lot out of this. Y'know... 'beisbol been berry good to me'... I want to put something back in. I'd like to help out people in a way that nobody helped us, stuff like booking dates and producing records. We had to figure out everything by ourselves; we had to learn what to avoid. I give a lot of advice to young bands and try to produce groups whenever possible. Talk 'em up in the press. It can't just be take, take, take, like Led Zeppelin. You have to give, too.

"Like these 18-year-olds in town start out thinking how great I am, then they'll have 20 beers with me and see I'm just a regular guy. It's not like we're Jimmy Page characters who skulk out of our mansions at three in the morning looking for drugs. I don't even think you can buy heroin in Athens."

And so we leave R.E.M. poised on the threshold of the rock throne, now not merely outsiders looking in, but the self-proclaimed "benign godfathers" of a scene that takes its inspiration from their very existence. Let's begin again. Begin the begin. ■

a single note for an hour, I'd tell 'em to get going. Even though I hate the word, they are artists. It was a product of their desires with a little bit of my input?"

While their artistic impulses can be satisfied elsewhere, Buck knows R.E.M. is his bread & butter. He feels there's a lot of good music still left. In fact, he believes the group is approaching its best work.

"Fables was a weird, eegy, discordant album," he says. "Because that's the way we felt that year. This year, we're more up, more confident. We had a great tour and we're writing good songs. The new LP is a show of strength, a middle finger to the business. It's like, you guys think we're some dumb art-hippies from Georgia, huh? Well, you can put us in a gross aural contest with Huey Lewis or whatever else is on the radio this week and we're gonna come out fine.

"In fact, I'd like to jump in and do the next record real fast, have it out in eight months. Rather than spend all that time on the road, which gets to be wearing and not real creative. I'd rather do three months of touring, then knock out a few records. We think we're reaching a place where we're really getting good at what we do. Don't you wish Bob Dylan had put out just one more record at the time of *Blonde on Blonde*? We should be making two LPs a year, or at least one every eight months. If we do dry up, we could always go out on the road for a year, or take time off to do outside production stuff. We're such good friends, I can

never imagine us just saying, 'forget it, goodbye.' We'll always play together, in one way or another... as long as we can keep it fresh. I don't see why we can't grow up, get older, and have our music reflect that."

It's precisely that loyalty and sense of responsibility to which R.E.M.'s fans have responded in increasing numbers since the group was formed almost seven years ago. Will that spirit of camaraderie wither away with mass acceptance? Buck doesn't think so.

"This record is probably the one most directed at our audience, which, in a way, is kind of false, because you can't appeal to something you're not sure even exists," offers Peter. "In a way, it's kind of vain, but you build a community up around yourself. A lot of it is based around music, but a lot of it has to do with a sensibility about the way the world is being run.

"We're appealing to that group in songs like 'These Days' and 'Begin the Begin.' A real populist like Springsteen or Cougar reaches out to the entire world. We don't do that. I can't speak for the unemployed or the farmers. I sympathize, I'll give money and do benefits, but I can't presume to be their spokesman."

As always with R.E.M., the equation comes complete circle as Peter and I find ourselves talking about that old bugaboo in the ointment—commercial success.

"All our records sell between 800 and 1,000 copies a week. We're like the third-largest-selling catalog item in A&M history, even more than the Police, which is a neat little vindication," observes Peter. "The records aren't just this year's model. They'll last. We'll go gold by the turn of the century. Which is okay.

"You've got to be into this for the right



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## Producer Profile

by Bud Scoppa

# WHAT MAKES WERMAN RUN?

**T**he Werman spread sits beside a vineyard on a verdant sidestreet off Laurel Canyon Boulevard, just a quick spin on the Schwinn from downtown Studio City. The dormered colonial inhabited by album producer Tom Werman and family is truly *The House That Nuge Built* (with electrical subcontracting by Cheap Trick), just as the midnight-blue Carrera (its plates read "33RPM") sitting obediently in the driveway is *The Porsche the Crue Bought*. As Werman and your humble reporter rap it down about rock & running over coffee in the sunny breakfast nook, a crew of workmen roams the grounds in search of derelict sprinkler heads, and the pool surface ripples in the September breeze. Are there moments, I wonder, when this one-time Boston punk and corporate malcontent pinches himself and thinks, "This is not my beautiful house! This is not my automobile!?" Once in a lifetime...water flowing underground....

At certain points in the cycle—specifically on the heels of a hit album—Tom Werman is roundly considered to be one of hard rock's premier architects; at other points, Tom Werman isn't considered—period. With his track record—a dozen platinums and a half-dozen golds with such former nobodies as Ted Nugent, Cheap Trick, Molly Hatchet, Motley Crue, and

*Twisted Sister*—Werman's phone calls are always returned. But no one in his line of work is ever altogether free of the hustle syndrome. He may be busy now, with a Jason & the Scorchers album in the can and his third project with Motley Crue just underway; after that, though, who knows...? The cold facts are these: The mortgage is due by the 15th of every month, the Porsche's power plant is finicky, and those damn sprinkler heads don't wanna behave.

Oh, the pressure of it all. A guy needs a release, an outlet for accumulated tensions. And this 41-year-old veteran of years of all-night sessions has learned that externally induced mind alteration is not the answer. Whereas he used to get home at sunrise, Werman now gets up at sunrise, and laces up his Asics Tigers for 20 laps around the 440-yard track at nearby Harvard School. This five-mile jaunt takes him from 40 to 45 minutes (which averages out to eight minutes per mile on his fast days—not bad for a post-40er), and he's prepared a series of running tapes to inspire maximum effort during these workouts. Perfect. In health as in abuse, Tom Werman motorvates to the Big Beat. Remember, this is the guy who said recently, "Aggressive music...makes me drive faster, it makes me breathe harder, it makes me run

faster, it makes me brave...it makes your life exciting." Work is play for Tom Werman. It's the constant struggle to stay on top that's hard....

**MC:** When you first moved to Los Angeles eight years ago, you were an A&R man at Epic Records. How did you make your way into producing?

**Werman:** By signing bands. It was Ted Nugent, specifically. I had proven to CBS that I knew what I was doing when it came to guitar bands. Rush, Lynyrd Skynyrd, and Kiss were all my choices for signings that the label passed on. So CBS let me sign Ted. They let me go in [to the recording studio] for free. It wasn't going to cost Ted anything and it wasn't going to cost CBS anything. My job was to make sure that the record was right so we'd be able to sell records. This all happened in the mid-Seventies; that's how it started. The first album did really well, so they asked me what else I wanted to do.

**MC:** So did you go into the studio with Nugent just to monitor what was going on or were you actually producing?

**Werman:** It was a co-production kinda thing with Ted's manager [Lew Futterman]. We had a lot of arguments, but I wound up remixing the entire album. [Futterman and I] did the



# Mad Dog

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album together, but we just didn't see eye-to-eye. He eventually got into real estate and I stayed in music. That's why he's a multimillionaire and I'm not!

**MC:** From the looks of things, you're doing all right.

**Werman:** Well, it never quite worked out to be as glamorous as I thought in the financial department.

**MC:** What exactly is the situation with a staff producer?

**Werman:** These days, the job of a producer is more deliniated, it's more important. Back then, it was like the Dark Ages. I had been doing this as a part of my job description. I did two platinum Ted Nugent albums before they offered me a nickel. And that is in fact what they offered me... a nickel! I was making my salary and eventually got a bonus. If I had been a street-producer, I would have made five times as much. I'm not bitching at CBS because I really learned how to produce on their time. But I was significantly underpaid because I was doing my staff job and being a producer at the same time. So I got a nickel a record instead of a quarter a record. And that was on eight-million Nugent records, for starters. Years later, when I was doing Molly Hatchet, I was a full-fledged, successful staff producer, and I clawed my way all the way up to 20 cents per record. Then I left and discovered that the real world allowed you to make about 30 cents a record.

**MC:** I suppose that your departure from the CBS staff job was initiated by these financial considerations?

**Werman:** By the time I left, I hadn't had any hits in about a year and a half. I had done five records with Molly Hatchet and they were declining. I was also very disturbed about the way Epic had handled a band called the Producers. I did two albums with them and was very excited about their music and about new music in general. Anything that *wasn't* heavy metal excited me at that point. I thought that the promotion department [at CBS] had too much influence. If they didn't like the record, they didn't work it. It was that simple. There were lots of little political considerations, but that, coupled with the fact that CBS wanted to keep me at the same salary level and weaken my production contract, drove me to seek employment elsewhere. I found it briefly with Joe Smith at Elektra, until Bob Krasnow took over and made it clear that he didn't want to run the department the way I wanted to. In fact, he made it clear that *he* wanted to run it. So after Epic, I spent four months at Elektra and I've been

independent ever since. I've done two Motley Crue albums and the Twisted Sister *Stay Hungry* album and I'm about to start work on the third Crue album.

**MC:** Let's go back to Nugent for a second. You mentioned that you stopped working with him because you felt that a change was in order; could you explain?

**Werman:** Nugent wanted to continue with his trademark sound. It was a Birdland sound. It was like a semi-hollow body guitar played through a Fender Twin amp. It was only on the *Weekend Warrior* album, which I consider to be the weakest of the five, that I finally convinced him to try out a Les Paul. But he didn't want to change because this is how he established his sound. I just wanted a more full-bodied sound. I wanted more crunch.

**MC:** And you were able to get that sound with a Les Paul?

**Werman:** Well, back then you could. Now you can get it with... God knows what—you can do so much now with guitars and equalizers and delays and choruses. The people who make guitars now are really scientists. They're acoustic technicians and scientists and electronic wizards. For example, nobody just buys a Marshall amp and plugs it in. You might buy a series of heads and then have them completely customized by your favorite guitar guy. You change all the tubes and put in custom knobs and distortion devices. Then you'll have a complete rack of equalizers and another rack of foot gear... it's just wild.

**MC:** So to a certain extent, guitarists themselves have to be scientists?

**Werman:** Any musician today has to be conversant about the technology. Just like a drummer should know how to enhance his sound

with electronic devices, a guitar player should also know how to out-distance the other guy or at least *match* the other guy in terms of sound. In a field of 10,000 guitar players, your style just isn't enough. What it's come down to is that everybody has to embrace the new technology in order to make interesting music.

**MC:** And yet I think the more people proclaim hi-tech as the answer, the stronger basic rock & roll becomes as a reaction against technology.

**Werman:** That's true. And that's why to me the Jason & the Scorchers record sounds so warm and fresh and piping hot. It's like a newly baked loaf of bread. It's heartwarming. But we just didn't set up one microphone around a bunch of instruments and tell the guys to play; we did use competitive studio equipment, but we didn't have electronic drums and we didn't have synthesizers.

**MC:** Are you a musician yourself?

**Werman:** Yeah, self-taught. I can't read or write, but I play guitar and I play all the percussion on my records except for congas.

**MC:** How did you get into the record business in the first place?

**Werman:** I love rock & roll. I've always loved it. It ruled my life. When I was nine years old back in 1954, I used to stand in front of the mirror and be Elvis. I had a folk group in high school. I taught myself to play the guitar because I had to... I just had to. In college I had a rock & roll band that was pretty serious. We played some great Andy Warhol parties and a lot of heavy society stuff. In fact, [attorney] Nat Weiss did ask us to audition for [Beatles manager] Brian Epstein, but I turned him down.

**MC:** Why?

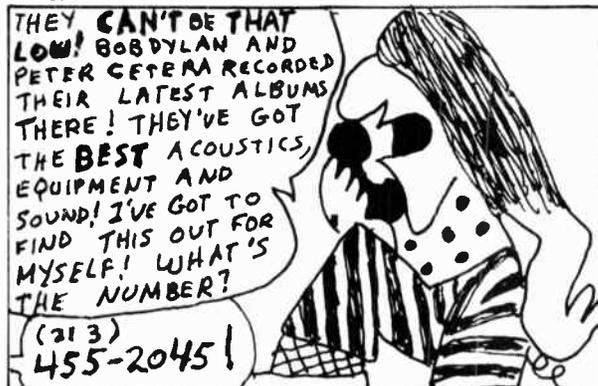


## Werman's Running Tape

"This tape takes me to the 45-minute mark," Werman explains. "I usually hit the runner's high around 'Smokin'.' This is the way I run and the inspiration I need!"

1. "Rosanna," Toto
2. "Maniac," Michael Sembello
3. "The Boys of Summer," Don Henley
4. "Take Me Home," Phil Collins
5. "All I Need Is a Miracle," Mike & the Mechanics
6. "Planet of Women," ZZ Top
7. "Face the Face," Pete Townshend
8. "Under Pressure," ZZ Top
9. "Tie Your Mother Down," Queen
10. "Smokin'," Boston

## SKYLINE IN TOPANGA





**Werman:** Because I was a nerd! First of all, because of the draft, we all had to stay in school... so I never really considered music as a career...

**MC:** What's it like working with Motley Crue?

**Werman:** It's great. They're fun and there's always a lot of laughing going on. And a sense of humor is really an important thing in music. I love working with them, it's very painless.

**MC:** When you started producing them, they already had one album out, right?

**Werman:** It was a local thing on Leather Records and it had sold about 60,000 copies. I did their first Elektra album.

**MC:** When you first got involved with the Crue, did you envision them as having all this enormous potential?

**Werman:** No, I was really surprised. First of all, it was the only thing I had scheduled to do when I left Elektra. I figured that at least I would have something to do while I was out looking for something to do next. But when I went down to one of their rehearsals I realized that these guys have a sound—I loved the way they play. I loved the drive. Mick Mars is definitely my kind of guitar player. So I wanted

to work with them. It's guitar players that convince me to work with bands. Ted Nugent, [Cheap Trick's] Rick Nielson, Duane Roland of Molly Hatchet, and Mick in Motley Crue. That's what does it for me most of the time. And even with the Scorchers, Warner Hodges' guitar playing is unbelievable—he's an amazing stylist. So I liked Motley Crue and I thought we could really do something that helps to bring this band out to the public instead of saying, well, "Here's just another rock & roll band." Nobody thought that they could play, but I went and saw them. I knew that if we worked together, they'd sound a whole lot better than people *thought* they could. And they did. So now, they can *really* play. Boy, I'm really looking forward to their next album.

**MC:** Are you going to start pre-production pretty soon?

**Werman:** We're in it now.

**MC:** What does that entail?

**Werman:** The band is putting the songs together right now. They've got five songs down that they can play for me from beginning to end as they think the songs should be—the way they see it. In another week or two, they'll have another five to eight songs that they can play for me and that'll make about 13 songs altogether. From those, we'll pick eleven and I'll tell them what I like and don't like about them and we'll begin rearranging. That'll last a week at the most, because I really hate pre-production. On the other albums, we never spent more than three days on pre-production. I either like to get everything on tape or go to repeated rehearsals.

**MC:** Where are you going to be recording the new Crue album?

**Werman:** We're going to be doing a lot of their album at [North Hollywood's] One on One.

**MC:** Yeah, I spoke with Ron Nevison out there earlier in the year. A lot of people seem to be using that studio lately. What makes a studio popular all of a sudden? Is it the technology or the ambience?

**Werman:** Both. I hear they have a huge room with several iso-booths and a large control room. And because it's only a one-room studio, it's got tons of outboard gear. It's also got several nice lounges so you don't have to worry about how many visitors are there. You can do your work in the control room and have someone else entertain the visitors in the social area. It's especially convenient for me because I can ride my bicycle over there if I want.

**MC:** You mentioned earlier that you've had a rough year—due largely to the problems with the Krokus project.

**Werman:** It wasn't the entire project... [engineer] Duane Baron and I wanted the band to rock. We wanted them to be a little heavier, and they were tired of being labeled heavy metal. In fact, they wanted to go in the opposite direction. So, unfortunately, with the [Arista] label's prodding, they made a couple of mistakes with their material. Some of the tunes that should have been heavy crushers turned out to be light-weight and poppy. Like "Burning Up the Night" which was the first twelve-inch off the label. The label went nuts over it and I told them that I didn't want it. The band said that if the label loved it, they loved it.

**MC:** There are two aspects that seem to bear on that: First, there's Clive Davis' own sensibility—and he tends to get involved in these things, to a certain extent. Then there's the no-

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## LEE RITENOUR

## "Don't Be Afraid of the Technology"



Aaron Rapaport

by Lawreny Henry

Lee Ritenour, as always, is busy. He's currently touring in support of two albums, *Earth Run* and *GRP Live in Session* on GRP Records. ("That's Grusin-Rosen Productions," he laughed. "Not Grusin-Ritenour. I wish the company was mine. It's doing great.") I caught up with him and his public relations agent in a fashionable pizza joint (mm-hm) in Beverly Hills. And Ritenour handled the interview in less than 20 minutes, playing it just like I imagine him doing a studio gig—right the first time, fluent, riffing away on one subject after another.

For instance, on being a guitar player today:

"When I was 18 years old, I owned a guitar and an amp, and maybe an acoustic guitar, and as the years progressed, maybe a few effects pedals, like a wah-wah pedal or something. Today, to start out and compete with professionals, the electronics has taken over so much and the stuff is so sophisticated, it's like owning a race car. You've got to have the car before you can get on the track. So I've seen some young guys walk into my studio, and they've got \$25–50,000 worth of equipment. And it's a big hurdle for young kids to get over.

"But a lot of [young players] use that as an excuse for why they're not better. A lot of it is kind of an MTV concept, too. They see these guys with all this equipment, or they go to a concert, and they think, 'God, if I had that, I'd be great, too.' And that's obviously not the case."

"I asked Pat Hicks at Musicians Institute what he'd ask you," I said. "He said, 'I'd ask Lee what he thinks about music education.'"

"I think there's more information out there educationally than when I was growing up, which is natural. If you're a keyboard player, the education is quite different. Guitar players are still behind in education. Even as a little kid, you have a Casio or Yamaha keyboard, playing musical games—that's a great musical education. The same kind of things are not there for the guitar. The guitar is still sort of a street instrument, in some senses.

"Some parts of guitar education have gone forward. Some have gone backward, in the sense that some kids really only want to be in that rock & roll band that they see on the video clip, and they don't figure that they

need a lot of musical education. On the other hand, there's some young rock & roll guitar players out there, like Steve Vai, who seem to have a lot of musical education, and are playing in groups like David Lee Roth's.

"From about 1955 to 1975, guitar was king," I said. "It influenced everything: chord voicings, vocal range, song style. Now keyboards are the dominant instrument in popular music. How has that affected your work?"

"It hasn't affected me too much," Ritenour said. "It's been frustrating, because I don't have the kind of control that a keyboard player has. A keyboard player who is really a great musician can do a whole record by himself today quite easily. That's not quite so for the guitar player. With the advent of the digital guitar synthesizer, and the guitar synthesizer improving, I think the guitar player will start to catch up very quickly.

"It comes back to that age-old thing that the orchestra is under your fingers, that the keyboard is such a simple instrument—the perfect pushbutton. It's proved itself as it did a thousand years ago. But the guitar is following right behind. And for people like me, who are using the SynthAxe, I can do now as much as—and in some senses more than—a keyboard player with the SynthAxe. So now it's only a matter of people like me catching up with the knowledge that the keyboard players have gained by using synthesizers in the past several years."

I saw Ritenour's band play the Roxy eight years ago, reviewed the show, in fact.

"What I wrote then," I said, "was that you were good enough in the popular sphere to address the issue of being a virtuoso—something that started way back with Paganini and Liszt. They found themselves in situations where their audiences could be pleased by display, and the music kind of got lost."

"There are still those kind of musicians around," Ritenour said. "I don't think I'm that kind of musician at all. Once I got enough technique to play almost any kind of music I wanted to play, then I tried to forget it. Because it gets in the way. You're always fighting your technique, in order to have enough control to be able to play what you want. I feel most confident with my playing when I've been out on the road a lot, like I am right now. My technique is probably as good as it's ever been. But that's when it gives me the freedom not to use it, necessarily, or

to use it.

"I never really use it just for the sake of using it. I guess I learned that lesson just from the musicians that I grew up listening to. I was such a fan of Wes Montgomery's, and he was Mr. Taste. And I work with one of the guys who, for the last two decades, has been Mr. *Ultimate Taste*: Dave Grusin. And when you are influenced by musicians of that kind, you don't tend to overuse your technique for the sake of it. Sometimes it's the right thing to do, though."

Ritenour studied guitar at USC with Christopher Parkening. And he eventually taught a USC course for two years, showing popular styles and techniques to classical guitar majors, "teaching them to play other things than classical music in case they all didn't turn out to be John Williams or Segovia or Julian Bream."

I remarked on the number of tracks on *Earth Run* where Ritenour uses a nylon-string guitar.

"It's actually an electrified acoustic sound," Ritenour explained, "A Gibson solid-body electric guitar with nylon strings. I enjoy that sound against all the synthesizers and technology that I use. 'Cause to me, it's like the wood."

Time for one more riff: Advice to young guitar players.

"Don't be afraid of the technology at all. Jump right in there. Learn all you can about synthesizers. Get some keyboard proficiency. Obviously, the guitar is the main thing if you're a young guitarist. But you've got to learn not only about the guitar. You've got to learn about other things today. Because musicians are becoming more versatile as the years go on.

"I studied a lot with Duke Miller, who heads up the guitar program at USC now. He always taught me to be versatile, and it has always paid off. If you do just one thing musically, you'd better be awfully great at it, or chances are you won't last. And that's the whole bit, if you want to be a professional musician, is lasting. I mean, who cares about being in the music business for four or five years. . . it's sad. The guys I'm proud of are the guys who have been in the music business 30 or 40 years."

Ritenour was already digging for his credit card, and I had to sneak the last two questions in fast.

"Hold your hand up to mine," I said. "I'm always interested to look at musicians' hands."

Ritenour hesitated a moment at this minor intimacy, then held his left-hand palm up to my right—leaving the space of perhaps a piece of paper between us. His hand is the same size as mine—not gigantic; I can span a comfortable ninth on the piano. But the body of his hand is extraordinarily small, the fingers extraordinarily long. . . and thin, seeming no bigger around than pencils.

"Thank you," I said. "One last question. Did you play the solo on Pablo Cruise's 'Love Will Find a Way'?"

Ritenour laughed.

"I can't remember," he said. "I know I worked with Pablo Cruise, but I just can't remember."

Busy man. Energetic. Intelligent. And smiling the whole time. ■

**STEVE LUKATHER**

**"You Have to Mean It When You Play It"**



by Dan Pine

**I**'m very hard on myself. It's the only way to get better," says Steve Lukather with a straight face. Better? Can Larry Bird play better basketball? Can Spielberg top *E.T.*? Can Mrs. Fields make a better cookie? Lukather, Toto's lead guitarist and a world-class session musician, has this notion that there's lots of room for improvement in his playing; perhaps he knows something the rest of an admiring world doesn't. More likely, his statement is a reflection of the kind of man and musician he is: a dedicated and unassuming artist who, despite several platinum albums, Grammy awards, and accolades even from Toto's fiercest critics, still can't quite believe he gets paid for having so much fun.

It's easy to be as impressed by the honest emotion in his playing as it is by his seamless technical proficiency. That fortunate blend of

style and substance has made Lukather the guitarist of choice for the international pop aristocracy. He's made his mark on the recent records of Paul McCartney, Elton John, Lionel Richie, Michael Jackson, Hall & Oates, and countless others. With each of these artists, Lukather developed a mutual admiration society. "I still get pretty star-struck," he says. "So I just try to be myself and play from my heart."

Lukather insists the distinction between a good guitarist and a great one is soul. "You have to mean it when you play it. You can be the fastest guitar player in the world. That's like saying you're the fastest fuck in the world. You don't impress girls with that!"

He means what he says. Although he has mellowed somewhat over the last few years ("I used to tear apart everything I heard"), he

still sets for himself the highest musical standards. "A 'session' can mean you're just playing for some clown, the music sucks, and you're just doing it for the bread." That may partly explain why he and his Toto cohorts have somewhat curtailed their outside work. "Toto is the most important thing in my musical life, and people don't understand that."

Since his affiliation with Toto is "the longest relationship I've ever had in my life except for my parents," his loyalty is understandable. "We're family. We've known each other for so long, you're just not allowed to have an ego in this band!" Lukather, David Paich, and the Porcaro brothers are all long-time residents of the Valley, graduates of Grant High and what must have been the greatest garage band in history. Once the precocious teenagers were old enough to impress their elders, lucrative careers in studio work emerged. Yet, friends that they were, a group of their own was truly an organic inevitability.

Toto has certainly had its peaks and valleys throughout its nine year recording history. Long a favorite punching bag for critics assailing the band's too creamy-smooth perfection, Toto has nevertheless consistently produced hit singles and gold albums, culminating in an astonishing Grammy harvest in 1982 with *Toto IV* and its flagship single, "Rosanna." "I didn't vote for myself," he winks. Since that banner year, Toto has struggled. Last year's *Isolation* LP, a tentative harder rock approach with then-new-now-ex-lead singer Fergie Ferguson, was a flop. The group's latest effort, *Fahrenheit*, is a more comfortable-sounding work, thanks to some clever R&B-flavored songs, in keeping with the Toto tradition, and new lead singer Joseph Williams, a raging talent who holds great promise.

In many ways, Lukather remains the enthusiastic Valley boy. "It still blows my mind that people applaud when we finish a song or that people recognize me and tell me they enjoy my playing. I say to myself, 'Wow, people really are listening.'" He still admits to a buzz when he hears a Toto song on the radio. It seems Steve Lukather hasn't fully comprehended the magnitude of his own success, whether it stems from the public or his peers.

Earlier this year, Lukather was asked to join Carlos Santana and Jeff Beck onstage for a special concert in Tokyo. "When I got the call for that, I said, 'Are you sure you have the



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right telephone number?" He considers that concert one of the highlights of his life. "Those guys are my heroes. It's so great to have the opportunity to meet people you don't ordinarily meet, being backstage with Jeff Beck, having a few sakes, shooting the shit, and having to be carried back to my room because I'm so butt-faced I can't even talk!"

It's likely there are legions of budding guitarists who would feel the same way hanging out with Steve Lukather. Yet he has some strong opinions about the changes in the guitar world he's seen over the years. "It's a shame that the art of learning how to play rhythm guitar before learning lead is almost gone," he says. "You go into a music store and everybody is trying to be Eddie Van Halen and doing a bad impression of it at that." He acknowledges there's a lot to learn from someone like Van Halen, but as he states, "The key is taking it and making it your own instead of a mirror."

Despite his lament, he believes these are heady times for guitarists. "It's great being a kid coming up now because there are so many great players in so many areas," he says. "I started out by playing 'Gloria.' When I was ten I first heard Hendrix and thought this was the most 'out' stuff I heard in my life. These days you turn on the radio and there's always somebody who's blowing your mind."

Lately Lukather has found his musical tastes leaning more toward the raw and rowdy. "The trashier the better!" he cackles. "I've gone from being studio perfectionist to 'Start Me Up' by the Stones!" At age 28, Lukather is just old enough to claim a gen-

uine baby-boomer's undying love for the great Sixties music. "I love old Beatles and old Stones. They may be a little loose or out-of-tune by today's standards, but there isn't a record that will ever be made that feels as good as that stuff. There's a reason there'll never be another *Sgt. Pepper*: There can't be anything better than perfection."

So what does the perfectionist count as his personal best? He's especially pleased with the solo on Lionel Richie's "Running With the Night." Of that session he says, "That was just done in one take, just running through. I never thought Lionel would go for something like that." He also likes his solo on Don Henley's "Dirty Laundry" and his jam at the end of "Rosanna." Among Lukather's best-known compositions are "Turn Your Love Around," made popular by George Benson, "Talk to You Later," which he wrote with the Tubes, who recorded it, and the debut single from *Fahrenheit*, entitled "I'll Be Over You," which he also sings.

Toto commitments will be taking him far and wide over the next several months, but that won't affect Lukather's personal priorities. These days, he still lives a short drive away from Grant High School, where it all started for him many years ago. He and wife Marie have a 15-month-old daughter, Christina, and another baby on the way. "They're definitely the most important things in my life." Though he undoubtedly makes a more-than-comfortable living, he's not quite at the point of taking over an airline. "I'd be lying if I said I wasn't interested in being Howard Hughes with all that 'Fuck You' money. . . but hey, half the fun is striving to get there!" ■

## LUKE'S AXES

"I like to keep up on the new stuff coming out," Lukather says with typical understatement. He happens to be on the cutting edge of guitar innovation here in the world's true music capital. Lukather's standard equipment onstage and in-studio include: Valley Arts custom-built guitars with EMG pickups; Mesa Boogie amps; his digital delays are Lexicon PCM 42 and Roland 3000; digital reverbs are Yamaha Rev 7, PCM 60, PCM 70; Lukather's processors include the Tri-Stereo Chorus, the Yamaha SPX 90, the DBX 160X limiter, and the Eventide Harmonizer.

Lukather's most sophisticated piece of equipment surely is the Bradshaw custom audio-effects & pedal board. It's a computer-based effects-switching network, "with all the guitar doo-doo on it," pre-programmed and controlled by the guitarist. "The great thing about the Bradshaw rig is when a new piece of equipment comes out, you merely take something out of the board you don't use anymore and replace it rather than replace the whole board." He believes Bob Bradshaw to be "one of the most brilliant human beings to come along. He's changed the face of guitar playing by making all these sounds available to players."

Lukather also has a vintage Gibson L-5, a gift from Boz Scaggs, which he keeps by his bedside. "I play it while I'm watching TV. It has heavy strings to keep up the chops!" ■

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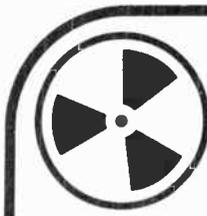
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## VINNIE VINCENT

## "I Wanted Someone to Hire Me for My Special Trip"

Moshe Brakha



by Kenny Kerner

It was the dawn of creation, it was the eve of destruction. It was a day of despair, it was a night of resolution. It was a time of promises made, it was a time of all hope gone. It was a moment of inner peace, it was a period of adjustment. It was, as Dickens said, both the best of times and the worst of times in the life of Vinnie Vincent.

"It was one of those things that you would never believe in a million years," Vincent recalls. "Before I joined Kiss I was a starving Los Angeles musician. I was trying to find out just who I was. I slept on couches and on floors and showered in the sink. I did whatever I had to do. I was always a wild guitar player and wanted someone to hire me for what I was. I wanted someone to hire me for my special trip."

Vincent's "special trip" is, without a doubt, guitar playing. And though the name and style might seem a bit unfamiliar to most of you, rest assured that he's among the very best at his game—electronic guitar wizardry—a combination of techniques from the Hendrix/Page school of rock.

Vincent's guitar playing is amazing enough, but his seesaw career would easily make a good episode of *Amazing Stories*. In early 1982, Vincent began writing songs with a gentleman by the name of Adam Mitchell, who informed him that Kiss' Gene Simmons was actively looking for a lead guitarist to replace Ace Frehley in the band. "Now, when somebody tells you something like that," Vincent admits, "the chances of anything ever happening are a million to one."

Well, guess what? The longshot paid off after all! Sometime later, Vincent dropped in on his old pal Adam, who just so happened

to be in the midst of a songwriting session with none other than Gene Simmons himself. "Gene and I hit it off right away," Vincent says, "so I just came right out and told him that I wanted to be in his band!"

What followed over the next few weeks was a series of songwriting sessions with Gene Simmons and Paul Stanley that eventually produced such tunes as "I Still Love You," "Betrayed," "Killer," and "I Love it Loud"—several of which made their way onto Kiss' *Creatures of the Night* album.

Ironically though, all through this writing period, Gene and Paul were still auditioning guitarists—never once thinking of Vincent as the natural replacement for Ace! "That's fucked," I thought. I called Gene and told him that if he didn't get me into his band he was out of his fuckin' mind. I had this very same conversation with either Gene or Paul almost every day. I never let up. This went on for months until we finished recording the *Creatures* album. Then, we just started rehearsing as a four-piece band, still without any commitment. I finally decided to force a decision out of them. If they didn't want me in Kiss, I was going back to Los Angeles to work with my own band."

And so it was that a somewhat dejected Vinnie Vincent left the Big Apple for his home in Los Angeles. Having received no offer to join his dream band, Vincent began to formulate plans for his own rock group. But as fate would have it, his life was about to take yet another turn.

"I remember it as if it were yesterday," Vincent recalls. "I was in the bathtub when the phone rang. I keep the telephone in there so I don't miss any calls. It was Gene Simmons calling me from New York. He told me that I was in the band—that I was the new guitarist in Kiss. I freaked out. They went out their way to make me a very satisfying,

very suitable business offer. It was a lot of fuckin' money."

So Vinnie Vincent joins Kiss, everyone lives happily ever after, and all's well that ends well, right? Wrong. Some musicians are artists in every sense of the word, and to them, it's art for art's sake only. And no amount of money or fame can take the place of creating.

"I play like Vinnie Vincent, and Kiss was looking for someone to play like Ace—they actually came right out and told me to play like Ace. This argument went on throughout the entire "Creatures of the Night" tour. I knew I was never going to be happy after that."

Kiss had a successful formula that had gone stale. Bringing in a fresh new songwriter and guitarist was just what the doctor ordered, but Simmons was determined to teach Kiss' new dog some old tricks.

Vincent reluctantly stayed with the band throughout the recording of their *Lick It Up* album and subsequent European tour. But his memories are bitter ones: "We went down to Rio to write tunes for the *Lick It Up* album and to do our final tour with the Kiss make-up," Vinnie told me. "But I knew after we recorded the LP that my playing would always be restricted. If I stayed with Kiss for ten years, nothing would ever change. I left the band after the European tour but rejoined them to complete the American leg. There were some really hard feelings."

Vinnie Vincent had lived what many only dream about, yet it wasn't enough. More determined than ever to succeed on his own terms, Vincent once again locked himself in the recording studio to demo some songs that had built up inside of him. Calling on his friend, singer Robert Fleischman, to put down some vocals to a three-song demo that he had just completed—Vinnie Vincent was ready to take his shot.

"I sent the demo tape to George Sewitt, who was the Kiss tour manager. George loved my playing and swore [while I was in Kiss] that he would manage me someday. He flipped out when he heard it and told me immediately that this record belonged on Chrysalis. The next thing I know, I get a phone call from Jeff Aldrich [executive vice president of Chrysalis] in New York. I could actually hear my own tape playing in the background while we were speaking. The result of the phone call was an eight-album, \$4-million record deal—one of the biggest album deals in the history of Chrysalis Records."

The *Vinnie Vincent Invasion* album, just released on the Chrysalis label, is a legit rock masterpiece, as impressive in its own way as Led Zeppelin's debut. The songs are all well-written and are performed with an intensity not usually associated with a debut effort.

On the recording end of things, the sound is crisp and clear, and Vincent's guitar work is *mahvelous*. The guitar was recorded with some ten stacks of amplifiers—talk about your wall of sound! But more importantly, this album redefines the *real* sound of what we in the Seventies called "hard rock."

For now, the seesaw career of Vinnie Vincent is on the upswing. And when the rest of the world discovers the LP, Vinnie will *finally* be both happy and fulfilled. Now when was the last time that happened? ■

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◀ 18 WERMAN

tion that, for a rock band to break big, they've gotta have one of those Heart-style crossover records.

**Werman:** Well, I don't think that's true! If they had put out the right song—if they had put out "Hot Shot City"—I think it would have done the band a world of good and they probably would have sold another 100,000 albums. But the label came with "Burning Up the Night" and it turned a lot of kids off. And how many times will radio give you a chance after the first record stiffs? Now I love the band and we had a great time making the record. It's a fine record... great playing, well-produced, strong material... but no *impact*. After [Krokus guitarist] Fernando told me that the band was going to make all of the decisions and not let the label get involved, the label heard the album and sent the band back to write something more ferocious. So, they wrote "Burning Up the Night" in about three days.

**MC:** So you and the band are thinking you're all finished—then you find out you have to go back to work. Must be demoralizing, huh?

**Werman:** You know, you really don't want to start setting up drums again. We're just about ready to mix and now we've gotta start with basic tracks all over again. Imagine how the engineer felt? This only happened with Arista; it's never happened with any other label. I like the involvement, but I'm not sure how productive it was.

**MC:** Do you have a manager or an agent?

**Werman:** Interesting question. No, but this is something I've given lots of thought to. I've never really questioned my approach to work, which is basically to have an unlisted phone number and to wait for groups or managers or

labels to call. And while I've had a fun and fruitful career... I don't think that I'm doing as much as I *should* be doing. Sometimes I think that if I had somebody out there saying... "Say, how about putting *Tom Werman* with INXS?" or "Have you ever considered putting *Tom Werman* with Tom Petty?" Then, over the years, I wouldn't have had to do it the hard way. With the exception of Krokus, I've never worked with an established band. While there's a lot of satisfaction in proving that a band has it, there's another kind of satisfaction in taking an established band through a change in direction or to the next plateau. So, although I have *thought* about a manager and agent, in my case, I'm not so sure that it would justify what I'd have to *pay* him. I think that's for producers who aren't really happy with their lot in life so they need somebody to get their name around. What I need perhaps a little more one-on-one with the record companies, which is what I'm going to do.

**MC:** Is there an artist you would just love to produce?

**Werman:** INXS would be just great. And I would very much like to do Tom Petty. I think I would be very good with certain acts, like the Hooters and Mike & the Mechanics... you know, pop acts. It used to be the Who. I used to think how great it would be if I worked with them. But so many of these established acts already have established relationships with their producers.

**MC:** What about when you produce an album that just stiffs? How does that make you feel?

**Werman:** In the music business, people tend to remember your hits and forget your stiffs. But all producers at one time or another have

a couple of stiffs in a row. In this business, I think that any smart producer knows not to expect a record company to think any differently about them; they want to know, "What was your last hit?" I don't think that there will ever be anyone at a record label who is smart enough to look at the overall picture. All they want to know is, "When did Werman have his last hit?" It doesn't matter how much you've done, how long you've been doing it, or how many people are singing your praises... you've just gotta be current. So, it's not important to me that the Krokus album didn't sell a million—what's important is that the next Motley Crue record *will* sell a million! This is *not* a very sophisticated industry.

**MC:** I'm sure that in your best moments, you acknowledge you're very good at what you do; still, if you have a bad year, you might be tortured by self-doubt. How do you deal with that?

**Werman:** The one thing that I do is to always look at the conditions that spawned my successes. The fact is that when I did Motley Crue and Twisted Sister, I had a huge year—it was *gigantic*. I sold five- or six-million units in one year. But the fact was that I had just recently quit my job at Elektra because I couldn't be happy there. So, having to make a buck, I figured I'd do this band called Motley Crue. And then Doug Morris at Atlantic called me and told me that I just *had* to produce Twisted Sister. Who the hell was Twisted Sister? Those certainly were two very big risks—but I had nothing to lose. So what happens? Bingo! So all I have to do when I'm feeling insecure is to remember that really it was the worst of conditions that led me to producing my most successful work. ■

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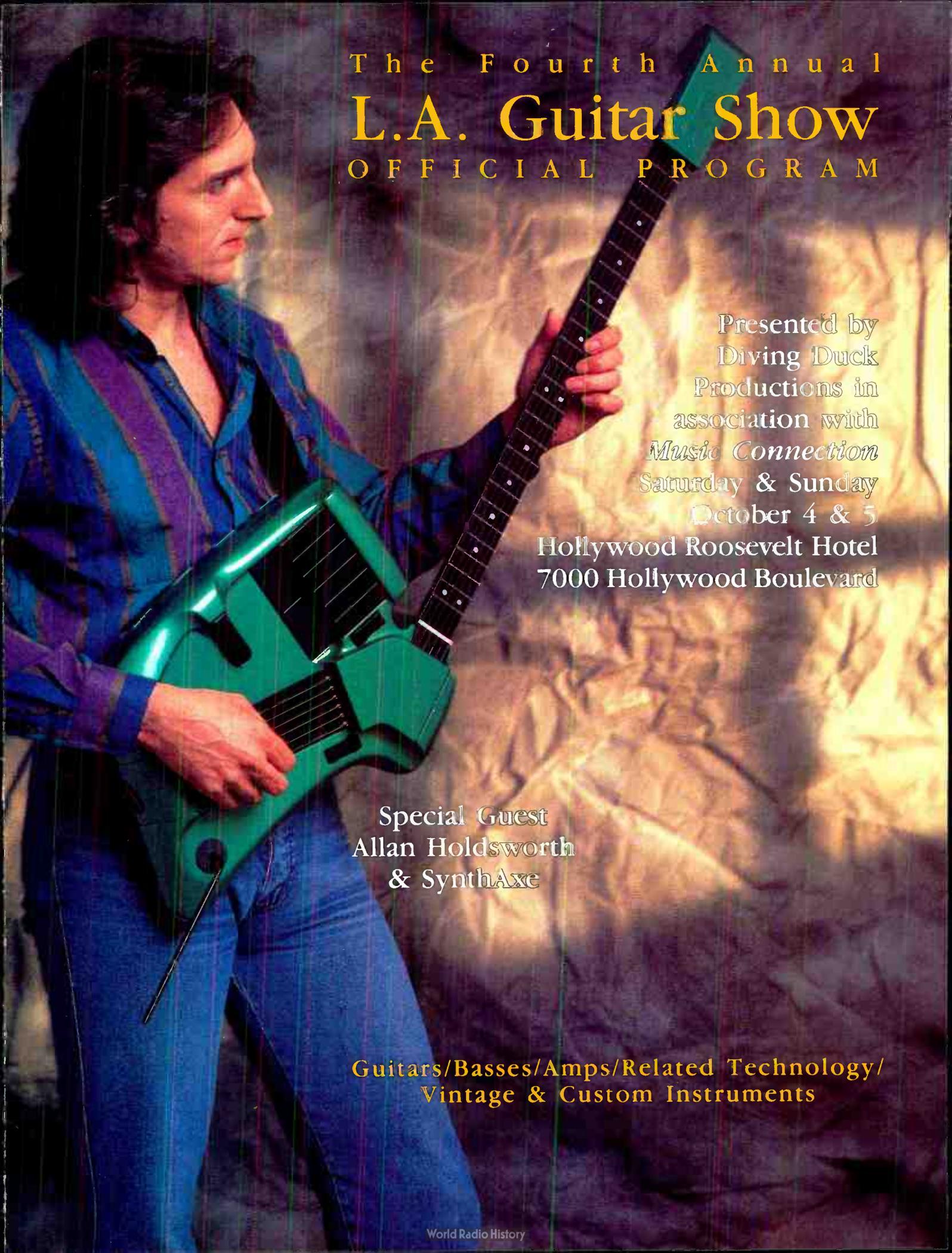
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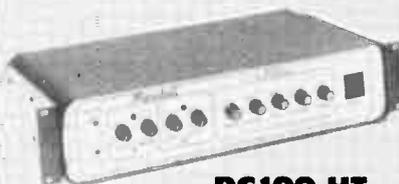


**250 ML**  
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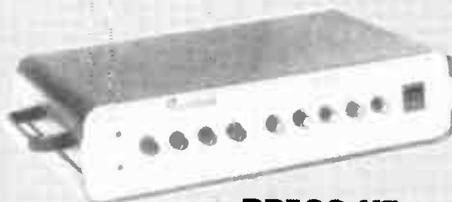


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# The Dream of the Diving Duck

Welcome, players and devotees, to the Fourth Annual L.A. Guitar Show. The event's founders are collectively known as "The Duck"—short for Diving Duck Productions. Why a duck? you might ask. No one's telling, but we can give you some background on this bird and the dream it had.

It all started back in 1983 as an idea in co-founder Loni Specter's world of musical interests. After waiting months to see magazine coverage of guitar shows around the country, Specter was discouraged by the poor photos and uninformative copy that invariably appeared. Los Angeles, he determined, was in desperate need of a guitar show of its own.

Familiar with the vintage collectors shows in Texas and the N.A.M.M. show, Specter—a veteran guitar player and designer since the age of seven—set out to blend the guitar-as-ikon mystique of the former with the hi-tech allure of the latter. "It was a natural progression to develop a hybrid of the two types of shows," he says.

Specter approached fellow musician Larry Frazin, a record promotion and marketing executive, to bring the media connections and artists together. Next came Jeff Frazin, a financial creative consultant who also happened to be Larry's brother. Hatched was Diving Duck, with its first show at the Country Club an unprecedented success. "The highlight was a surprise jam by Yngwie Malmsteen and G.I.T.'s finest players," recalls Specter. In 1984, "The Duck" moved its locale to a bigger venue in Burbank and doubled its attendance.

Last year, Diving Duck expanded the show to two days and joined forces with *Music Connection* magazine to boost the event's firepower. Additionally, the Duck moved the whole pond to L.A.'s musical hub—Hollywood. These maneuvers combined to bring the initially modest show up to the level of Big Event. And this year's move—to the historic and beautifully renovated Hollywood Roosevelt Hotel—adds to the upscale luster of this hot-ticket affair. Yet, despite the show's growth, it has always maintained a street-level feel. "I've never spent more than \$200 for a guitar, because I never had the money," concludes Specter. "So, at least for two days out of the year, the finest guitars in the world are all mine!" So have a good time, folks—Loni Specter certainly will. ■

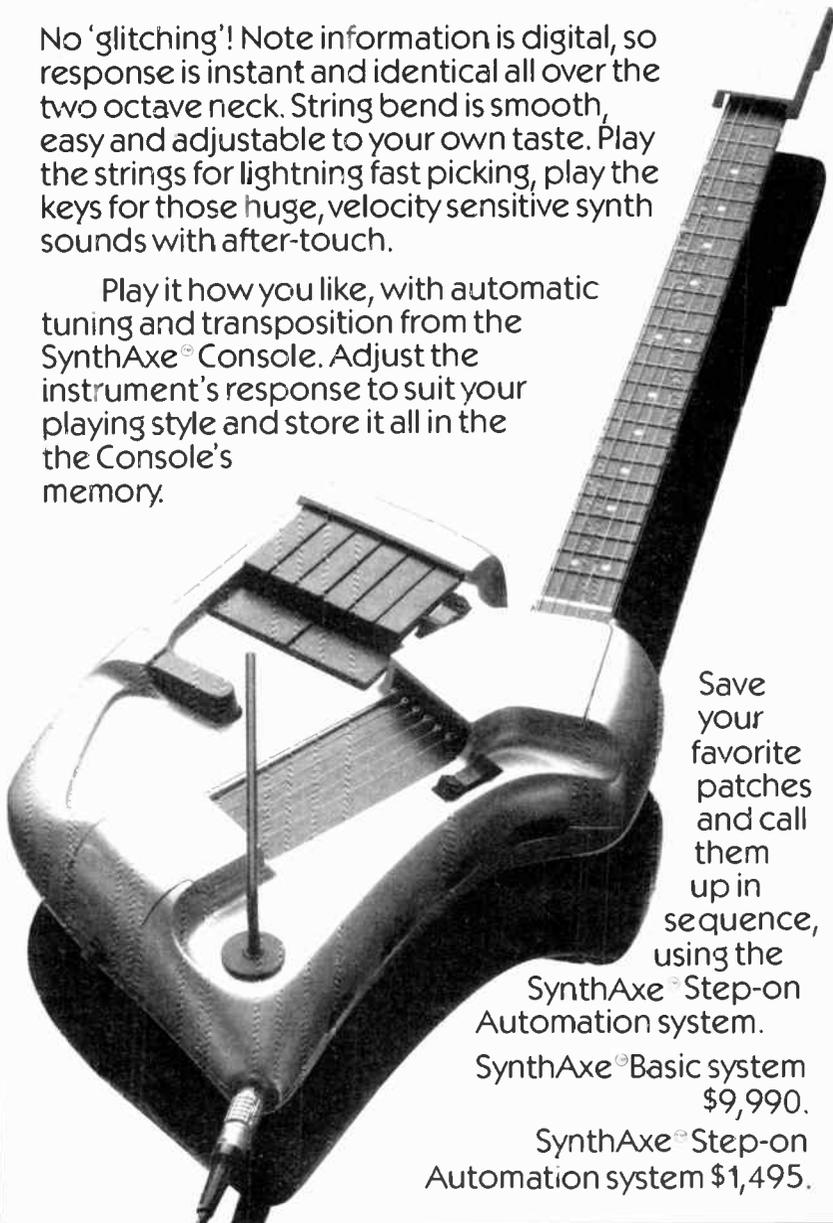
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## Allan Holdsworth

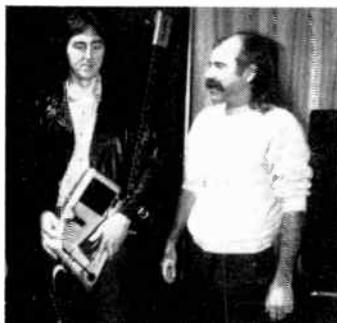
by Billy Cioffi

The world of six-stringed fretted instruments is loaded with poll winners and gunslingers of all shapes, sizes, and wardrobes. Allan Holdsworth, though, is something much more. With his early work in groundbreaking progressive bands like UK, Soft Machine, and Gong, Holdsworth has always stood with his feet firmly planted at the very spot where technology and technique intersect on the avant-garde highway. His ridiculously masterful abilities on the guitar would seem to be enough—but Holdsworth has never been content to rest on his mastery. While once thought of as a guitarists' guitarist, this virtuoso has seemingly made up his mind to become instead a guitarists' *synthesist*.

With his latest album, *Atavachron* (Enigma), Holdsworth finally does something few explorers, let alone musicians, are privileged or talented enough to do. He lands on uncharted shores, in a new aural world rich in the raw materials of creative possibility.

The ship that sails this player beyond charted waters is the SynthAxe, a new development in guitar/synthesizer cross-pollination. Holdsworth feels that this MIDI-controller bridges the electronic/digital gaps that have held back guitarists from fully enjoying the wide vistas already abundantly available to keyboardists. While future music historians will undoubtedly see Holdsworth as a gifted guitarist, there is a distinct possibility he'll be viewed in a much more singular way: as the first true guitar-synthesist.

"I never really wanted to play the guitar," Holdsworth reveals, to this reporter's shock. "So I feel I've really been waiting all my life for this instrument. I always wanted to make the guitar sound more like a horn. I don't really consider myself as a guitar player—more like a musician who plays guitar. I think of an instrument as just that: It's just an instrument with which to express yourself. Guitar was the instrument that I spent time with in the beginning; therefore, it's easier to express myself on that than something else. The SynthAxe opens up a whole new thing for me; it's like a whole other level of control over sonics. Synthesis is in its early days. The sounds that are possible have just begun." ■



Holdsworth & Loni Specter

## Michael Angelo

by Loni Specter

In a very short time, Chicago-born Michael Angelo has created quite a stir in the closely knit Los Angeles heavy metal scene. Angelo's blazing solos—and a remarkable ability to literally play the guitar neck over, under, sideways, and down—have catapulted his band (also named Michael Angelo) to heights heretofore unattainable by newcomers.

Heavily influenced by such Sixties acts as the Ventures and the Beatles, Angelo first began playing guitar at the age of ten because "it looked cool." Proficient at piano and flute, Michael also has a B.A. degree in music theory and composition.

After only nine months of guitar playing, Angelo performed live for the very first time. "I always liked to play in front of people," he recalls, "and I was always very flashy. I was in the fifth grade when we did a live show and I played the solo to 'Secret Agent Man' with my guitar behind my head!"

What really sets Michael Angelo apart from all other rock guitarists is the fact that he's created one of the most unique and original instruments imaginable: a guitar with two full necks jutting out in opposite directions. Michael explains: "When I was 18, I started playing over the neck. I had the idea for the double-neck back in 1981. My first concept for playing left-handed was to take a right-handed Flying V guitar, put it on a Tama snare stand left-handed, and play it criss-cross. When I did this live, people were blown away. That's how I knew I was on the right track. To accommodate the double-neck guitar, I use two solid-state Marshall 75-watt amps."

Currently a resident of Los Angeles, Angelo conducted extensive auditions to put together the very best rock band possible. After a relentless search, he finally gave the nod to Guy Man-Dude (guitar), Paul Cammarata (drums), Allan Hearn (bass), and vocalist Randy "O" (formerly of Odin).

With the band's lineup now intact and a rigorous rehearsal schedule set, Michael Angelo and company are ready to go for broke with a full slate of club and concert dates. And judging from the initial fan and industry response, their future is bright indeed. ■



Angelo w. double-axe & Marshalls

# PRODUCT INFO FROM THE MANUFACTURERS

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preamps built-in. The revolutionary feature here is the three EQ switches built right into the covers to provide eight unique tones from each pickup.

The newest amp in Seymour's line is the Convertible 60-watt. This is the first public show that this unit will be seen at! Just like the 100-watt model, it features a tube power amp for a warm response. The two-channel amp includes one module per channel for customizing your sound. You can get it as a rack-mountable Head or as a Combo with a 12" speaker built in. It's a screamer and it's less than \$1000.

Seymour's other new entry is his own line of guitar and bass strings. These are American-made strings specially selected for tone, long life, sustain, and the ability to stay in tune. Included in every set is a free Rock Star Card. Just like the baseball cards, each one includes statistics like: favorite guitar, current band, favorite recording, and a playing tip. Seymour Duncan: 601 Pine Avenue, Santa Barbara, CA 93117.

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Neck Specifications: One-piece quartersawn rock maple, slim taper specs; neck joins body at 19th fret with easy access to 24th fret; ebony 25 1/2" scale fingerboard, 24 high-profile frets, genuine pearl triangle inlays; distinctive bound peghead with raised gold Gibson logo; mini grover machine heads. Body specifications: Core laminate of South American mahogany and chromyte; solid curly maple top and back; solid maple rims. Electrical/hardware specifications: Two new design Gibson ML-180 single coil pickups; one high-output Gibson HPAF with coil tap. Controls: 500k with special audio taper volume control and push/push coil tap switch; 100k audio taper tone control; individual on/off switch for each pickup. Bridge and tailpiece: Choice of Gibson ABR-1 tune-o-matic and stop bar tailpiece (gold parts only) or Kahler Pro tremolo system with steel cam and rollers (black chrome parts only). Finishes: Heritage Dark Sunburst/Pearl White. Suggested retail: (AAA) \$1199.

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## L.A. Guitar Show PERFORMANCE SCHEDULE

Saturday, October 4

10:00 a.m. Show Opens  
11:30 a.m. To Be Announced  
1:00 p.m. Seymour Duncan & Friends  
2:30 p.m. Randall Amplifiers Presents  
Gregg Wright & the Heat  
4:00 p.m. Musicians Institute Presents  
Jeff Berlin & Friends: Frank  
Gambale, Tom Brechlien &  
T. Lavitz  
5:00 p.m. Exhibitions Close

### SPECIAL GUITAR SHOW EVENT

SynthAxe Presents An Evening With Allan Holdsworth at 8 p.m. in the Blossom Ballroom. (Guitar Show admission and separate admission required.) Tickets available only at L.A. Guitar Show on Saturday, Oct. 4th, from 10 a.m.-8 p.m.

Admission \$8 per day.  
Tickets available at door and  
TICKETMASTER locations.

Sunday, October 5

10:00 a.m. Show Opens  
11:30 a.m. Washburn Presents London  
1:00 p.m. Yamaha Presents Vixen  
2:30 p.m. Marshall Amplifiers Is Proud  
to Present Michael Angelo  
4:00 p.m. All-Star Jam!!  
5:00 p.m. Show Closes

### DOOR PRIZES

The following will be given away at 2:30 p.m. Saturday & Sunday. Winners must be present to receive their prizes.

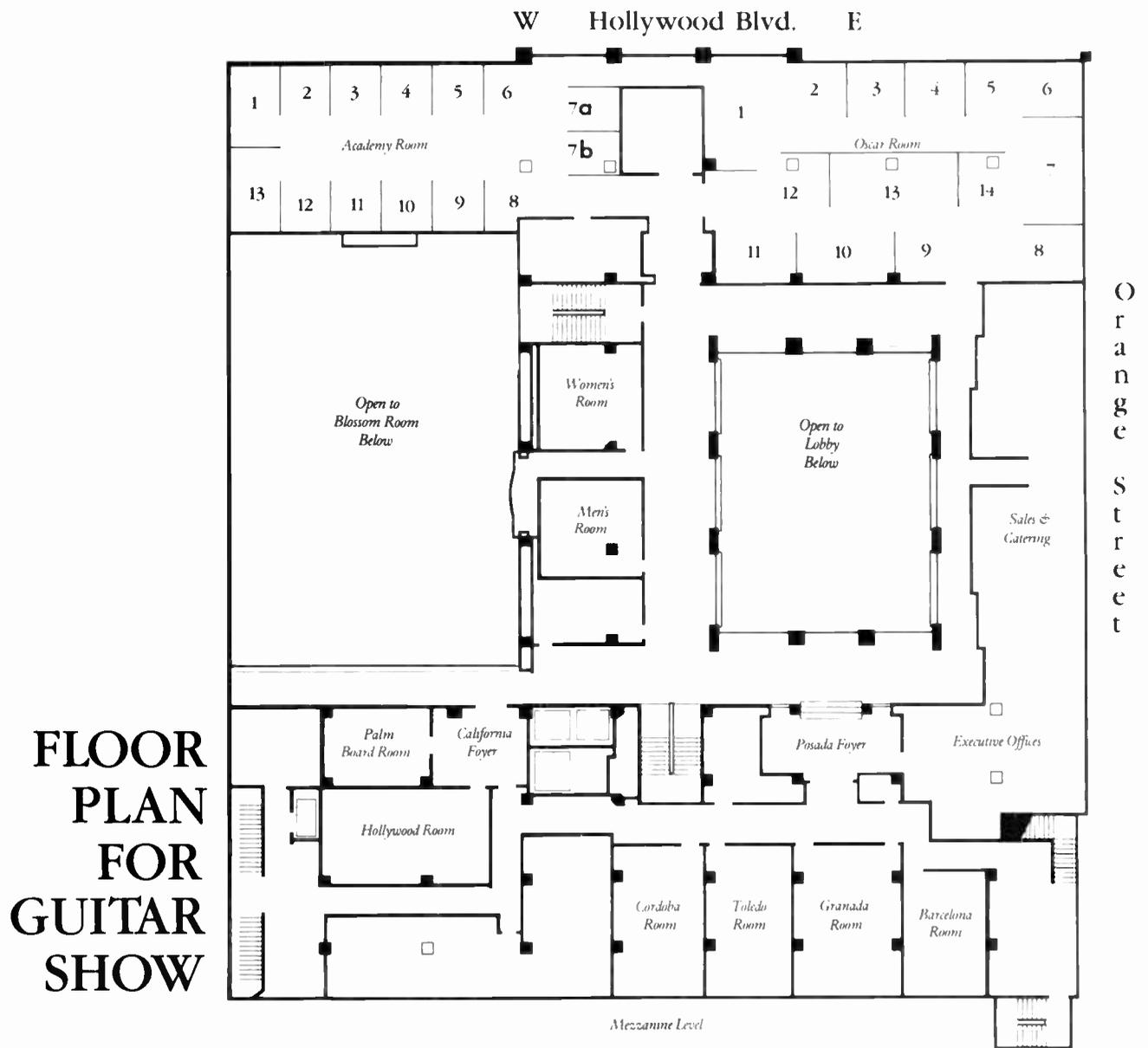
G&L Invader Guitar  
Yamaha MBII Bass Guitar  
Heritage HI27 Guitar  
Gibson EPL Guitar  
Marshall Amplifier  
E.S.S. Rock Box

### ACKNOWLEDGMENTS

Thanks to the following companies for donating their equipment, time, and energy:

Stage Lighting provided by **Sunn Lighting**  
(a division of **Fender**)  
P.A. & Staging provided by **d.b. Sound**,  
North Hollywood  
Drum Kit provided by **Yamaha**  
Special Thanks to the staff & management  
of the **Hollywood Roosevelt Hotel**

(Appearances of scheduled performers  
subject to change due to contractual  
obligations or itinerary adjustments.)



# FLOOR PLAN FOR GUITAR SHOW

## Academy Room

- 1 Tyler/Kubicki
- 2 Robb Lawrence
- 3 Fenton Distributing
- 4 Guitar Doctor/Irwin
- 5 Heritage Guitars
- 6 Stick Enterprises
- 7a Gracie Stands, Cary  
Greenameyer, Neily  
Copper Guitars, Rydberg  
Vintage
- 7b Nadines
- 8 G.I.T.
- 9 Guitars 'R' Us
- 10 S.W.R. Amps/  
Tobias Guitars
- 11 Guitar Guitar/Rockbox
- 12 Blackhurst
- 13 Rivera Research &  
Development

## Oscar Room

- 1 Marshall/Korg
- 2 Marshall/Korg
- 3 Marshall/Korg
- 4 G&L
- 5 G&L
- 6 Ibanez
- 7 Fender Guitars
- 8 Aria Music U.S.A.
- 9 Washburn/Laney
- 10 Washburn/Laney
- 12 To Be Announced
- 13 Gibson Guitars
- 14 Vinci Strings

## Palm Board Room

Seymour Duncan

## Hollywood Room

Yamaha

## Cordoba Room

SynthAxe

## Toledo Room

Randall

## Granada Room

Mesa Boogie/Jackson-  
Charvel/Schon

## Barcelona Room

Trace Elliot/  
The Bass Centre

HERITAGE

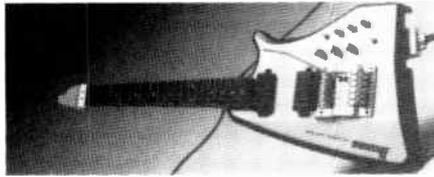


VIP 1 Electric Guitar

Body: Scarfed, hardwood body. Neck: One-piece, mahogany bolt-in style, 17-degree peghead pitch. Fingerboard: Rosewood, with mother of pearl position markers, 25 1/2" scale length, 22 frets and joined to the body at the 17th fret. Bridge: Chrome-plated Kahler Flyer Bridge System, adjustable for individual string intonation. Pickup: One high-output humbucking assembly with exposed coils. Controls: Normal volume control and a variable phase control. Finishes: Antique sunburst, antique cherryburst or black. Neck is special hand-rubbed, low-gloss finish.

The company will be unveiling a prototype of a new model co-designed with Loni Specter of the L.A. Guitar Show. Heritage Guitar Inc.: 225 Parsons Street, Kalamazoo, MI 49007.

IBANEZ



Must be played to be appreciated. Come see us at Booth 6 in the Oscar Room.

KORG



The new DVP-1 Digital Voice Processor from Korg U.S.A. brings pitch-shifting, harmonizing, and vocoding into the digital era. The Digital Voice Processor is a 64-program, MIDI-controllable pitch shifter, harmonizer, vocoder, and vocal-expander module. Its high-speed DSP technology delivers clear vocal reproduction and a wider range of vocoder effects. Other major features include a

polyphonic harmonizer mode with a one-octave range, eight internally generated waveforms, and full MIDI interface capabilities that offer a fresh range of vocal expression for MIDI keyboards. Korg U.S.A.: 89 Frost Street, Westbury, NY 11590.

LANEY



Linebacker Amplifiers

Laney introduces the new Linebacker series amplifiers with exclusive d.p.c. circuitry. The d.p.c. "dynamic power circuitry" improves the performance qualities of the amplifier by enabling the speaker to rest and react as if driven by a tube amp. The result is a smooth, natural response unobtainable by standard solid stage amps. All of the combos offer sealed-back construction and heavy duty Fane speakers. The Linebacker series will include 30-, 50-, 65-, and 100-watt models with suggested list prices of \$399, \$499, \$699, and \$799, respectively.

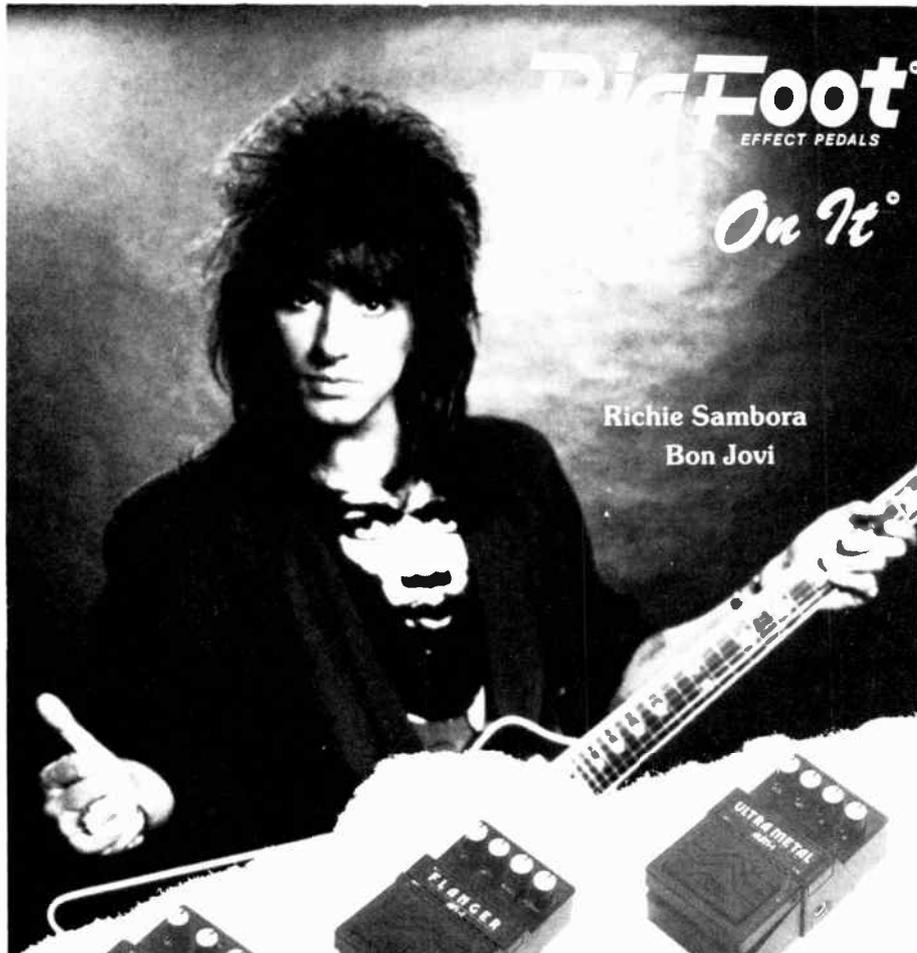
M.V. (Master Volume) Series Heads

Full-throttled, hot-wired performance is delivered right out of the carton with new M.V. Series Heads from Laney. These new 50-watt and 100-watt heads are completely hand-built, utilizing all-tube construction for the classic British sound. Yet the M.V. Heads go one-up on the traditional design. An extra 12AX7 is added to the preamp stage, making the M.V. series a four-stage, cascaded preamp as opposed to the traditional three-stage offered by other tube amps. The result is incredible gain, sustain, and snarl. The output stage utilizes EL-34 tubes in matched sets. To maintain dynamic tonality and sustain character relationships between guitar and amp, the M.V.s feature added active treble, middle, and bass boosts. Suggested list of M.V. 50 is \$799 and list of M.V. is \$899.

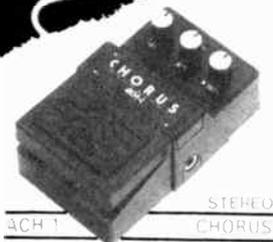
MARSHALL



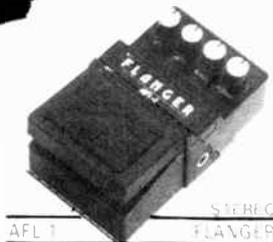
The newest Marshall stack is also the smallest yet. Following the Mini-Stack, which scaled down the traditional Marshall stack with a 100-watt solid-state head and two 4x10" cabinets, Marshall introduces the Model 3005 Micro-Stack. The Micro-Stack is based on the popular Model 5005 12-watt combo. The separate head features high- and low-sensitivity inputs for clean and dirty sounds. Gain, volume, treble, and bass controls provide an unlimited number of variations on the classic Marshall



Richie Sambora  
Bon Jovi



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KORG Poly-800 DW-8000	RX-11 RX-15 DX-21 DX-27
OBERHEIM OB-Xpander	FENDER Stratocaster P-Bass
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# Aria Gets Visible

Lawrence Henry



John Christensen and Hiro Toda of Aria: "We try to take input from people who are actually working in the field. You have to see what they need. You can't just build a product to build a product."

by Lawrence Henry

**A**ria's American facility is located in the City of Industry, which is just what it sounds like: a sprawling East Los Angeles expanse of industrial parks, filled with companies like Bell & Howell, Vertex, and Gorham Bronze. John Christensen, Aria's director of artist endorsements and new product liaison, meets me there for a talk and a tour. We talk in the showroom, a kind of end-of-the-dogleg cubicle hidden behind 20-foot-high stacks of cased guitars and basses, stacks which fill a substantial warehouse.

Christensen explains that Aria was one of the first companies to import guitars into the

United States. That business innovation, like so many these days, grew out of a technological development.

"The founder, Shiro Arai, was a well-known classical guitarist," Christensen says. "He invented a method of shipping, a way of preparing guitars that protected them from damage. . . . That's one of the reasons guitar marketing used to be sort of localized. You didn't have the international cross-pollination like you have now, with instruments going all over the place."

Christensen acknowledges that Aria's initial strategy was "to provide very playable instruments at low cost." But in the Eighties, Aria began to move into high-visibility markets with both guitars and basses. And now, Christensen says, "we make instruments that are as good or better than any of the Fenders or Gibsons."

There, of course, Aria confronts a problem of image, prestige, and credibility, which Christensen also acknowledges.

"It's that thing of fighting the name. Recently Stevie Ray Vaughan was doing some recording in Los Angeles, and through some friends of mine, I was able to get him one of our guitars. He really liked the instrument a lot. But it was like the guy *only* plays vintage Strats. And once a person gets that idea in their head, you know you're not going to change their mind."

Aria was, however, able to take advantage of the MTV-inspired interest in image development. "For the last few years," Christensen says, "one of the biggest parts of the Aria line was the exotics—the ZZ, the Vee, bizarre colors, all the tiger stripes and everything. But that market's kind of fallen off. It was real big, and then all of a sudden it was over. Right

now the thrust of the market seems to be back to more traditional body styles, but with more and fancier on-board features—on-board electronics, double-locking fine-tuning tremolo. That's really one of the biggies. Everybody wants a guitar with something like a Floyd Rose system on it. We have the Act III, which is real similar to the Floyd. In fact, it's licensed under Floyd's patent."

He takes a guitar down from the shelf to show it to me. It's patterned after the familiar Stratocaster configuration.

"This is the Night Warrior Deluxe. It has a P.J. Marx humbucker on it, plus two single-coils. It's got a 14-degree head pitch, which gives you the maximum down-pressure across the nut, for more sustain. Also, the guitar doesn't fret out when you're doing a lot of hammer-ons or tapping. The locking nut is at zero fret, so you don't have any binding of the strings. This guitar will stay incredibly in tune after it's taken a lot of abuse." The Night Warrior Deluxe lists for \$799, about the price of a top-of-the-line, American-made Stratocaster.

Christensen gestures to another guitar.

"Another is the Legend, kind of a classic Telecaster shape, with two humbuckers. I think this one is \$349 list. This is the Legend I. The Legend II comes with a binding around the edge, and it also has the double-locking, fine-tuning tremolo on it. It's a real nice instrument. I just got one of those myself, and I love it!"

"We try to take input from people who are actually working in the field. You have to see what *they* need. You can't just build a product to build a product."

Aria is located at 1201 John Reed Court, City of Industry, CA 91745. ■

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sound. The stack design is executed with a pair of 1x10" speaker cabinets. They replicate the legendary Marshall 4x12" cabinets, right down to the slanted front on the top cabinet. The twin sealed-back cabinet configuration delivers punch, dispersion, and a crisp, clean sound out of proportion to the Micro-Stack's diminutive dimensions. Marshall: 89 Frost Street, Westbury, NY 11590.

**RANDALL INSTRUMENTS**



Randall Instruments, Inc., introduces their rack-mountable guitar and bass amplifiers. The RG 100 HT guitar amplifier has 125-watt output, switchable channels, constant current output, all-discrete FET preamplifiers, very hi-gain and sustain, reverb. This compact unit is 3" high x 19" wide by 10" deep

and weighs only 14 pounds. Suggested retail for the RG 100 HT is \$699.50. Randall Instruments, Inc.: P.O. Box 26037, Santa Ana, CA 92799.

**RIVERA RESEARCH & DEVELOPMENT**

Paul Rivera, founder of Rivera Research and Development Co., has been developing electronics for musicians for almost 20 years. He is responsible for breakthroughs in amplifier and effects technology that today's musicians take for granted. In 1981, Fender/CBS invited Rivera to come on board and save the rapidly declining Fender name in amps. His hard work and diligence paid off for Fender, and in his first twelve months as marketing director, he designed 44 new products, including the Concert, Twin II, Super Champ, Montreux, and the Sidekick Series. After serving Fender for almost four years, Rivera decided to leave Fender/CBS and design and build his own products. Today Rivera continues to work with the top players of the world. The Rivera TBR-1 is the first in a series of new, exciting, and innovative products designed and built by RRD and developed with input from numerous

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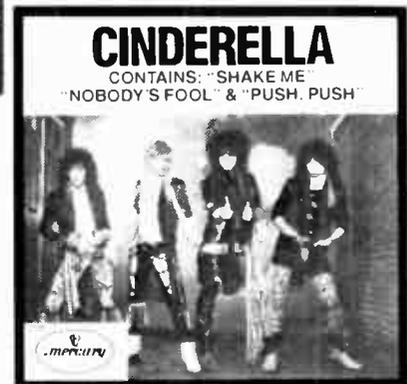


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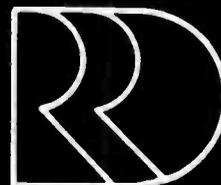
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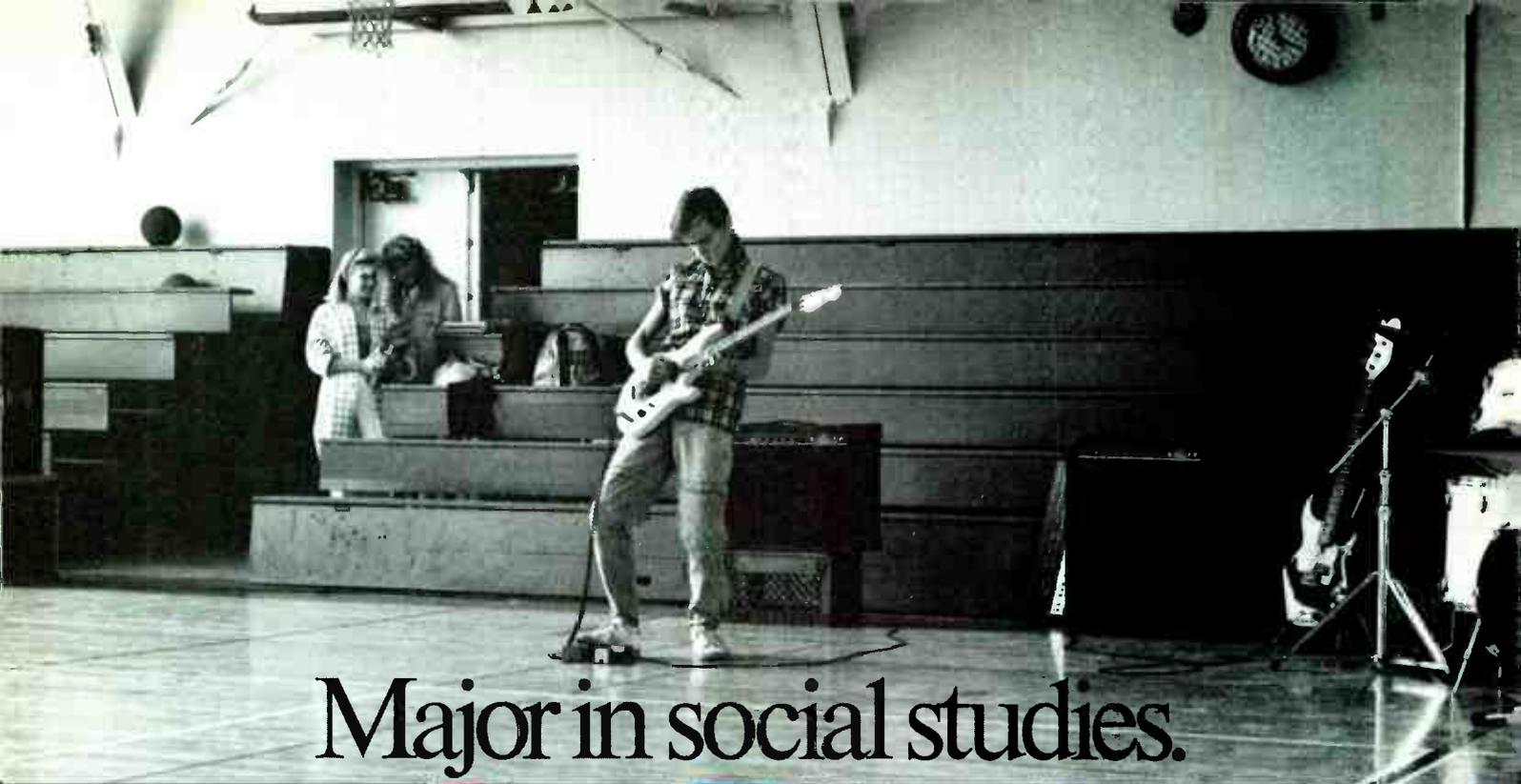
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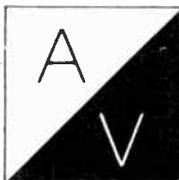
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by Billy Cioffi

# AUDIO UPDATE

## 24 Tracks & Up

**Sunswept:** Maggie Mayall & the Cadillacs cutting a self-produced four-song demo of original and cover R&B rockers for shopping. The all-female soul-rockers have been causing quite a stir on the club circuit. Sunset owner/chief engineer John Hoier is behind the console.

**Prime Track:** Owner Danny Tarsha is producing melodic hard-rock band Northstar on their debut independent LP. . . . Metal Blade Records utilizing Tarsha's North Hollywood facility with Tactics. The metal act is produced by Mangled Dog Productions and engineered by Rob Sweet.

**Yamaha:** Warner Bros. artist Randy Crawford with producer Victor Flores and engineer Keith Cohen. Also in with the same team for the same label: the Dazz Band. . . . CBS recording artists Exotic Storm cutting their newest offering with producers William Bryant III and Derek Moore. Engineering the dates are Norman Whitfield Jr. and Craig Burbidge. . . . Arista's Patrice Rushen producing her new release with co-producer Charles Mims. Barney Perkins and Keith Cohen behind the board. . . . Skip Drinkwater producing Teen Dream for Warner Bros. Records with engineers David Bianco and Keith Cohen sharing the duties. . . . Victor Flores is also taking a crack at Teen Dream, cutting a track on them with Cohen on the console. . . . MCA's Bobby Womack finishing the production on his new album with engineer Barney Perkins.

**Westlake:** British pop singer Graham Grace recently completed his first American album, *Shining Night*

on Palace Records, in Studio B. Two of the tracks on the LP were produced by Andy Markley and Paul Delph. The other six tunes were co-produced by Ken Gibson, Michael Lindsey, and Steve Sykes. Sykes was the engineer on all the tracks.

**Village Recorder:** The theme for *The Late Show—Starring Joan Rivers* cut in Studio D with producer Mark Hudson and engineer Thom Wilson; Jimmy Hoysen and Jeff Demorris were the seconds on the dates. . . . Studio A saw action with Sheila E., as she produced her overdubs and mixed her newest Warner Bros. product with engineer Jeff Demorris.

**Sunset Sound:** Chrysalis Records artist Laura Hunter tracking her new album with Mike Chapman producing, David Leonard engineering, and Mike Kloster assisting. . . . CBS Records' Eighth Wonder recording their forthcoming LP with Mike Chapman producing, and Leonard and Kloster holding down the same positions. . . . Paul Williams and Michael Jackson producing overdubs for the soundtrack to the Columbia Pictures film *Ishtar*. Chris Minto engineering, with the assistance of Jim Preziosi. . . . Music for the upcoming movie *Wisdom* being mixed by engineer Bill Jackson, assisted by Steve Shelton. Producing the dates is Emilio Estevez(!) and composer/Boingo Danny Elfman. . . . MCA artist Jody Watley is in tracking and mixing her new album with David Rivkin producing and Coke Johnson at the console. . . . MCA group the Jets have landed in the room and are overdubbing the upcoming Christmas album with Don Powell producing and Coke Johnson engineering. . . . Island Records' one and only Tom Waits is overdubbing and mixing his new album. Waits is producing himself with Biff Dawes engineering and Dave Glover assisting. . . . Metal Blade's Lizzy Borden mixing their new thrasher with engineer/producer Jim Faraci, and assisted by Stephen Shelton. . . . MCA superstars New Edition wrapping up their LP with veteran producer Freddie Perren and engineer Gabe Veltri.

# VIDEO UPDATE

**UNREWARDING REWARDS:** H.L. Mencken once said, "No one ever went broke underestimating the intelligence of the American public." I don't know. . . . I keep hoping that this dreadful bit of cynicism is one day going to be proven incorrect. One does get the feeling, however, that one day soon the powers that be will estimate a little too low and there will be a general uprising, in which American viewers proceed to tar and feather the perpetrators of televised ignorance. After the MTV Video Awards this last weekend, I think we may, at last, be getting close to the bottom of this Grand Canyon of stupidity. After a much-ballyhooed restructuring of the show, we were led to believe we could expect a bit more intelligence—or at least a respectable sort of presentation—after last year's disaster. As it turned out, if MTV thought this show was going to light up our lives, they once again proved themselves unequal to the task. Why oh why do they still have those jerks as hosts and hostess? Why, Lord, do we have to hear that *dip* Martha Quinn thank the makeup people and Tina Turner(?) for the help with her new cleavage? What about new *brains*? Why do we have to listen, much less *look* at, that lamebrain Mark Goodman embarrass *every* artist he talks to with his DUMB, STUPID, INARTICULATE platitudes? This guy makes Phyllis George look like a member of the Rand Think-Tank. I guess Dweezil Zappa is a breath of fresh air, but after a while he starts to come off like a smarmy, overbearing smartass. I gotta admit though, next to the other bimbos and bimbettes, he's Dan Rather. And he is a good musician. I could only stand about an hour of this stuff before I fell asleep, but I couldn't help but feel embarrassed and ashamed for both Mark Knopfler and Robert Palmer, who actually had to talk to these flakes and answer their inane questions. I thought—mistakenly I'll admit—that this whole MTV bit was originally supposed to be an *alternative* to the crap we've been forced to watch on prime-time TV.

**ALTERNATIVE NEWS SHOW GETS IN SYNC:** I must admit the first few minutes of the *Rock & Roll Evening News* filled me with dread. Here you've got this guy who looks like a cross between MTV's Alan Hunter and WKRP's Gary Sandy and a crowd of youths who look like they'd been picked up in a Saturday afternoon sweep of Melrose Avenue by the Fashion Police. This feeling of dread was enhanced by the first guest artist—Belinda Carlisle. Wait! She's playing live! The band sounds pretty good, and Belinda has never looked better. So far, I *like* this. The host, Steve Knotko, perks me up a bit more when he announces that there will be *no clips* and *no lip-sync* for their guest performers. What a novel idea!

The next segment has Robert Hilburn interviewing Paul McCartney. Hiring Hilburn is a good idea. While I find the *L.A. Times* writer incredibly innocuous, he is nonetheless one of the best-known and respected "rock journalists" in America. Hilburn is a *fan*; this is important—one could never doubt his personal integrity. It's obvious in every interview he does that the artist knows he's talking to a *writer* and responds accordingly. So here's this guy dressed like an emaciated Lou Grant, his tie undone and the top button of his Arrow shirt unhitche. Nice touch, Bob—the sitcom father as rock critic; Elvis Costello meets Carl Betz.

While the first 15 minutes seems designed to suck in the teenage audience, sticking with the *Rock & Roll Evening News* is worth it. I liked the record review panel chaired by Hilburn and Richard Blade (who, by the way, has become the younger generation's version of *Shindig's* Jimmy O'Neal). Blade is a DJ and I don't think he makes any bones about it at all. So the contrast is interesting and could get a lot better if the two of them, along with *Inter-view* magazine editor Adrian Meltzer, examined their positions a little more in-depth.

All in all, I'd say this is a worthy idea with a lot of potential.

—B.C.

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# Reviews

## Concerts



These guys draw chicks like velcro draws, uh, velcro—must be the long beards. Actually, we jest. The women gathered around the ZZs are principals in the band's clip for "Velcro Fly," brought together by choreographer (and ex-Laker Girl) Paula Abdul (seated). With her are (from left) Billy Gibbons, dancers Kerri Brennan & Mia Togo, Dusty Hill, dancer Debbie Harris, Jellybean Benitez (who's not a girl but nevertheless makes a cameo appearance), and Frank Beard.

### ZZ Top The Forum Inglewood

ZZ Top are quite simply the ultimate purveyors of beard 'n' boogie. After 17 years of virtual nonstop touring and recording, these good ol' boys from Texas have distilled and refined their irresistible blend of blues, straight-ahead boogie, and occasional balladry into the musical equivalent of one of their souped-up hot rods. Sure, their current stage setup, with its barrage of lasers, smoke machines, special effects, and the best lighting west of the Statue of Liberty is a triumph of hi-tech design. But beneath all the flashy chrome, it's strictly business.

The White House may be pointing accusing fingers at rock & roll groups these days, but when it comes down to staging a massive drug joke, ZZ Top makes its own symbolic gesture. And so the show (one of three sell-outs) began with a giant sprinx happily snorting up the pile of white drapes that covered the band's equipment. Not surprisingly, the crowd went apeshit and the group launched into a two-hour exhibition that made it easy to see just why ZZ are now one of the biggest draws in the world.

With their 20-inch beards, matching dust coats, and clumsy choreography, guitarist Billy Gibbons and bassist Dusty Hill cranked out a percolating brew of catchy riffs and hooks and licks that were perfectly doled out by timekeeper

Frank Beard (perversely the only one *without* whiskers). These guys may have finally made it into the superstar stratosphere thanks to their famed videos and eccentric image, but onstage is where they show they've got what it takes.

With their engines revved up and the set's gas gauge registering full, ZZ steered the adoring audience into *Eliminator's* "Under Pressure," then quickly accelerated down the straight past such gems as "Tush," "Arrested for Driving While Blind," "La Grange," "Sleeping Bag," and, of course, "Legs." The amazing thing is that after nearly two decades, the early material still sounds as good as the latest, synth-aided stuff from the band's current multiplatinum effort, the suitably entitled *Afterburner*. Just as significantly as if you took away all the arena gimmicks and computerized gadgetry, you'd still be left with one of the tightest bar bands in the world. Forget pressing social concerns and angst-ridden lyrics, ZZ Top still embody the true spirit of rock & roll.

—Iain Blair

### Big Country The Palladium Hollywood

Forget those "fake U2" knocks—they're bogus. The best demonstration at the Palladium of Big Country's merits was how Stuart Adamson and his biracial band of Scotsmen kept the pogo pit going for nearly two hours. For a group not generally classified as either

"punk" or "dance," they sure play with irresistible energy. Over drummer Mark Brzezicki's hall-filling backbeat roared the twin guitars, and over *that*, Adamson spat out contemporary lyrics with the antique flavor of Scottish poetry.

The set's climax came with "In a Big Country," which found Adamson leaping between stage and barricade to press flesh with the pressed flesh. The Scots followed up with two more of their best, "Inwards" and "Harvest Home." One encore—"One Great Thing" from *The Seer* and "The Storm" from *The Crossing*—"Why stop when we're having fun?" said Stuart (or *something* like that—hard to tell with that thick brogue). Another encore—"Lost Patrol," then their usual finale, "Tracks of My Tears." Bassist Tony Butler, whose second vocals provide extra strength with Adamson's already at full power, got a big play here, bebopping the counterpoint. Then came a totally unexpected moment, with the group dusting off party-fave "Honky Tonk Women." After one last reprise of "Fields of Fire," the sweaty pogo knot came disentangled in the stuffy Palladium air and the survivors staggered off exhausted to wherever.

Big Country's biggest success is where it counts—they carry their audience along with every note. The volume was ultra-loud, the dry ice thick, the lightwork glaringly fancy—but all was subjugated to the music and the audience-performer relationship. On that basis, Big Country isn't just a contender for the pinnacle, they're *at* the pinnacle—their own unique spot on the pinnacle, even. —Lyn Jensen

### Ted Nugent/ Black 'N Blue/ Guns N' Roses Santa Monica Civic Santa Monica

Dear Ted:

Sorry I couldn't stay for your entire show the other night. You looked great in your baby-blue, chest-baring jumpsuit, and you still had your great wild-man attitude, but yer set just didn't click. I know, the sound at the Civic was kinda high-endy and too loud, but something more was wrong. "Free for All" was well-received, but too choppy and sloppy. Other older tunes, like "Great White Buffalo," were simply boring (and long), though you and your band seemed to be having fun. Your voice *did* sound great on "Painkiller," and your guitarist/vocalist Dave Amato was good, if somewhat rigid. I thought your new tune, "Angry Young Man," was okay, as were "Hey, Baby" and "Talk Too Much," but the show was *not* riveting. I *wanted* to love ya, Ted, but the vibes just weren't there.

Your choice for openers, the two "N" bands, was interesting, though. Black 'N Blue writes fan-

tastic songs and has a ton of energy, doncha think? I really liked their set, especially "Nasty, Nasty" (I think that's the title of their forthcoming album), "Does She or Doesn't She?" (great backing vocals), "Without Love," and a tune I *think* was called "Running Out." These guys should really go far. But I guess we'll just have to wait 'N see (hee-hee).

Guns N' Roses went over well, although I missed most of their set 'cause my ticket said 8 p.m. and they went on at 7:30. They sounded real bluesy, Aerosmithy, and nasty, and Axl's cool outfits and hats were an added bonus.

That's all for now, Ted. Sorry I had to split after eleven songs—my friends were kinda bored, and I had to agree with 'em. Maybe I'll catch ya next time around.

Love,

—Katherine Turman

### Antonio Carlos Jobim The Greek Theatre Los Angeles

Way, way south of the border, Brazilian composer and pianist Antonio Carlos Jobim has been a superstar of the bossa nova for years. And while those seductive, swaying rhythms may not rank up there with hard rock or electro-funk in the popularity stakes on this side of the border, a packed house at the Greek quickly proved that the performer's Los Angeles debut was long overdue.

The setting was perfect as Jobim sat behind the piano and eased his way through a long and entertaining set of his songs, many of which—"The Girl From Ipanema," "Desafinado," "One Note Samba," and the haunting "Quiet Nights of Quiet Stars"—have since become standards. All were delivered in the deceptively low-key, charming style that has become his trademark, and what Jobim lacks in pure vocal ability, he more than makes up for with style and grace. Singing in a mixture of Portuguese and English, Jobim's breathy and understated phrasing acted as the ideal anchor to the shifting, expressive tempos that propel all his compositions.

He was backed by a superb five-piece band that featured his unusual lineup of cello, bass, drums, flute, and guitar (played by his son, Paulo Jobim). The family affair also extended to his five female singers, his wife and daughter among them. Jobim cannily made use of all the possibilities inherent in such a gathering, at times allowing the vocal ensemble to scat-sing and showcase their impeccable harmonic and rhythmic sense, at other times allowing the flute or cello to sit centerstage and carry the music.

It's hard to believe that this was the legendary performer's first-ever local concert. After such a successful (if belated) beginning, let's hope he returns again soon. —Iain Blair

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# Reviews

## Albums



Toto

### Toto

*Fahrenheit*  
Columbia

I know that what I'm about to say is going to be ridiculed by many people, especially my fellow critics, but I have to admit that I really like the new Toto album. It may not have the high-quality songs of their fourth album (which featured "Rosanna" and "Africa"), but it does have moving lyrics, steady rhythmic beats, and great melodic hooks.

The band, which now includes new lead singer Joseph Williams, has toned down their usual heavy orchestrations in order to deliver simple and focused pop/rock tunes. On "Could This Be Love?" it almost seems like there isn't enough music to back the poetic lyrics, but some surprise musical effects on the bridge, combined with a strong melodic line, rank this tune as a potential pop hit. "Till the End" and "We Can Make It Tonight" are upbeat pop/rock tunes with grabby hooks.

"I'll Be Over You," one of two ballads on the LP, is filled with emotion and energy. The other, "Lea," includes an appearance by singer Don Henley, but his talents are wasted here. It may be a pretty song, but it's also sleepy and never builds up or gets musically exciting.

The one surprise tune here is an instrumental called "Don't Stop Now," featuring David Sanborn and Miles Davis. But this jazzy tune seems out of place on this otherwise straightforward pop album.

On *Fahrenheit*, Toto demonstrates more vividly than ever that its members can write as well as they play. While they still purvey the complex musical arrangements they're known for, here they come off sounding simple, making this an enjoyable and thoroughly accessible album.

—Sue Gold

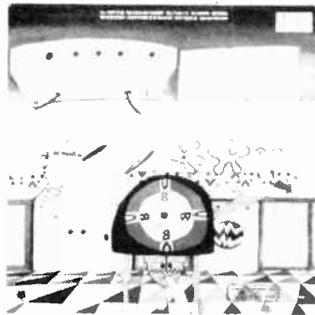
### Hallows Eve

*Death and Insanity*  
Restless/Metal Blade

*Death and Insanity* is the latest offering from Hallows Eve and it comes just in time to be the perfect Halloween gift, too. Just be prepared to do some very serious headbanging while listening to this

LP! From the opening track of Side One to the Side Two finale, this set is filled with kick-ass speed metal—making it an absolute must for all you thrashers out there. With David Stuart's lightning-fast guitar jams on "Goblet of Gore" and "Lethal Tendencies," the stage is set for an all-out sensory attack. Stuart further demonstrates his versatility by doing some fine bass plucking on "Attack of the Iguana" and an acoustic guitar solo on "Obituary." All in all, there are some very fine musical performances on this record. Tommy Stewart, Hallows Eve's full-time bassist, steps into the spotlight to sing on "Suicide" (my personal favorite), and on Side Two's "Nobody Lives Forever." These guys are really talented. In the case of *Death and Insanity*, the album's artwork also serves as a marketing tool geared to those infatuated with gore. A gentleman (and I use that term loosely) with top hat and cane appears to be carrying a rat from out of a morgue. This graphic seems to definitely explain both the "Death" and "Insanity" portions of the album's title! The Restless/Metal Blade label has always gone out of its way to seek out some of the best new talent in the country and around the world, and Hallows Eve is one of their finest bands. Happy Halloween.

—Demian



### UB40

*Rat in the Kitchen*  
A&M/Virgin Records

The eight-man English reggae group return with their fifth album for A&M. Wrapped in a colorful package, the highly accessible collection of tracks is complemented by a well-balanced, fuller production sound, with horns featured more prominently than on earlier releases. (Herb Alpert himself does a trumpet solo on the title track.) Sonically, it's the best album I've heard all year! The songs, with their lilting melodies and pleasant rhythms, belie the heavy messages found in their lyrics. Topics range from the plight of the working class to starvation, drugs, and the struggle in South Africa.

In "Looking Down at My Reflection," there's a detached non-alignment with other people's problems at first, that eventually grows into an enlightened awareness: "Now I decide to change my mind / And show the word I care / I care about my fellow man / Being taken for a ride / I care that things start

changing" . . . It ends, though, with the defeatist conclusion, "But there's no one on my side." "The Elevator" and its floors are used as a metaphor for the various levels of status one can achieve in the world, along with their inherent characteristics: "Fourth floor the job hunt and all that you ask / Is an honest day's pay for an honest day's craft . . . Sixth floor a mortgage, a collar and tie / Two weeks' vacation in June and July . . . Eleventh floor the Penthouse the final cut / With a headful of comment and a mouth that stays shut."

The group also criticizes the situation in South Africa with two songs. In "Tell It Like It Is," they assert: "South Africa police a kill the innocent / Fire live ammunition me seh into a crowd / When the crowd disperse there are kids on the ground / If that's not blatant murder / Then murder can't be found." And the album ends with the affirmation of its first single, "Sing Our Own Song": "We will seize the control from your hands . . . And you'll feel the shame / For what you do in God's name / We will fight for the right to be free / We will build our own society / And . . . we will sing our own song." Strong stuff. The only problem is that some of the lyrics get lost in the execution of the singing.

Also included are two postcards that you can send: one supporting Amnesty International, and the other asking President Botha to uphold basic human rights in South Africa.

—Guy Aoki



### Dream Syndicate

*Out of the Grey*  
Big Time

Two years after the failure of their major-label debut, the *Medicine Show* (A&M), Dream Syndicate vocalist/songwriter Steve Wynn has brought the band back with a scorching new album, the band's finest and most personal work since their '82 Slash classic, *The Days of Wine and Roses*.

Combining the raw urgency with the high-quality production techniques of *Medicine Show*, *Out of the Grey* teems with characters who are seemingly lost or victims of misfortune. At times, the travails of these erratic souls seem to parallel the ups and downs of the Dream Syndicate itself.

The pulsating "Now I Ride Alone" and the epic "Boston" are haunting chronicles of confusion

and alienation. In the latter, Wynn reveals: "All the winners seem confused / They don't wanna be misused / And the losers been down before / Saying 'I don't wanna be here anymore.'" Thoughtfully balanced against these songs of desperation are such uplifting numbers as "Out of the Grey," "Forest for the Trees," and the surprisingly danceable "Dancing Blind," wherein the band asks: "Why you wonderin' when to call it quits / Spit out the poison and get on with it!" These songs make up a chronicle of the band's sincere struggle toward revitalization.

The adrenaline-filled Syndicate rhythm section (anchored by longtime drummer Dennis Duck) underscores Wynn's incredibly charismatic vocals. Stepping in to replace the feedback-oriented Carl Precoda is producer Paul Cutler, who supplies some masterfully melodic guitar work. Delivering spine-thrashing solos on "Dancing Blind," "Forest for the Trees," as well as performing paint-peeling experiments on "50 in a 25 Zone," the ex-45 Graver shows off his impressive versatility during the album's softer moments, "Dying Embers" and the Dylanesque "You Can't Forget."

*Out of the Grey* comes off more like a personal reckoning for the band than just another DS album. From the sound of the new Syndicate, the *Medicine Show* fiasco may actually have been a blessing, as it gave the band an urgency to find its roots and rekindle whatever made the old Syndicate burn so well.

—Steve Kozak

### Lyle Lovett

Lyle Lovett  
MCA

### Darden Smith

*Native Soil*  
Redi-Mix

Psst . . . c'mere. Yeah you. I got a hot tip for you about the next big things in country music. Beat the crowd and check these guys out before Willie Nelson calls them up to do his next duet album.

First up is a singer/songwriter from Texas who did a 24-track demo in Scottsdale, Arizona, that sounded real good, so his Los Angeles publisher took it to Curb Records in Universal City, who then shipped the thing off to MCA in Nashville where the whole thing was transferred to 32-track digital and sweetened up to make it sound a little more like the stuff they're playing on the radio nowadays. *Despite* all this, the sucker sounds real good. Lyle sings real well and his songs are much better than one has any right to expect. They tend toward the typical impressionistic, introspective songs about love and relationships and cowboys, but with a quite refreshing twist—Lyle Lovett has a sense of humor. "God Will" adds a new dimension to the standard adulterer-asking-for-forgiveness, crying-in-your-beer country

song. And "Why I Don't Know" and "An Acceptable Level of Ecstasy" (a little tune about a real hoity-toity wedding reception) enable Lyle to show off his talent filtered through a wonderfully satirical Houston R&B sleaze.

The album has a couple of tender and/or poignant songs, a couple others are aimed at contempo country radio, and one song—"You Can't Resist It"—that sounds like a reject from the last Christopher Cross album! But one clunker out of ten doesn't bother me that much; with a winning percentage that high, it's easy to see why lots of the big guns in country music (like Merle and Willie and Wrayton) are lining up to cover Lovett's songs for their next records.

Now, if you want bragging rights for discovering someone even more obscure than Lovett, check out the debut LP by Darden Smith. This Austin-based artist writes songs that reflect a background in folk and western swing. His band has a string bass and no digital reverb or gating on the drums. There's lots of good fiddle work from Gene Elders and some tastefully used accordion by Ponty Bone. Background vocals are added by that Lyle Lovett person, and overall, *Native Soil* is one of the most tastefully done records I've heard in quite some time; the production is subservient to the songs, not the other (more common) way around. The songs remind me at times of Guy Clark's story tunes about people and their situations. I'd be particularly interested to know the real story behind "God's Will" (not Lovett's song), a song about the aftermath of a shooting near Houston. Smith gets a bit wordy sometimes, but he's only 24 years old and has lots of time to learn how to economize. The LP (on Smith's own label) is a little difficult to find, but it's well worth the trouble you might have finding it.

The singers/writers from Texas made some big noise back in the early Seventies with their outlaw thing, but they're now the status quo. It's a good sign that there are guys like Lovett and Smith around—guys with the guts and chops to rock the boat. And heck, you heard about them here first. Tell your friends. —Dan Fredman

## Singles

Talk about good timing! Up first on the Singles turntable this issue is cover subject R.E.M. with their current 45 "Fall on Me" (I.R.S.). Now here's a band I'm liking more with each listen to *Lifes Rich Pageant*. The word "rich" perfectly encapsulates what "Fall on Me" is: Stipe's vocals are dark, deep, and reeking of emotion; Buck's guitar work has that lovely, jingly-jangly acoustic quality; and the background vocals are simply beautiful. This is the kind of song that finds that soft spot in any listener's heart;

it'll either make you laugh or cry—but the more you listen, the more you like. . . . Next up, three R.E.M. members (Peter Buck, Mike Mills, Bill Berry) team up with fellow Athenian Bryan Cooke and writer/singer Warren Zevon to comprise this incarnation of the **Hindu Love Gods**. The HLG's have recorded an Easybeats cover, "Gonna Have a Good Time Tonight" (I.R.S.). Boy, these R.E.M. guys like to keep busy, don't they? Well, don't expect this to sound like R.E.M., cuz it don't. However, it's fun, rough 'n' tumble, garagey, and good for a rip-pin' guitar solo from Buck. Don't think we're gonna hear this on the AOR's alongside "Fall on Me," though it'll sound hip on the cooler non-commercial stations (aren't they all?). . . . **General Kane** jumps onto the "anti-crack" campaign bandwagon with "Crack Killed Applejack" (Motown). This long-winded rap, clocking in at 5:52, contains a pretty obvious message, but one that's easy to swallow. The tune funks along with heavy drums and bass and grooves, along with synth lines that Janet Jackson could easily live with. Lyrics are pointed but creative: "He was livin' the life outa the silver spoon / Ridin' like a cowboy gone to the moon / But pipe had him life's no fun / Now he's just his mamma's son." "Crack Killed Applejack" isn't quite as happening as, say, Grandmaster Flash's "White Lines," but hey, even Ronnie and Nancy could probably appreciate this kinda rock (I guess that's not saying much). . . . "Smiling Eyes" by **William Branch** (Zip Records) is a mixture of R&B and pop that's light and listenable. It's got a Seventies feel, updated with touches of Eighties-rooted keyboards. Punchy horn arrangements (nice sax!) and breezy female background vocals, behind a solid, nonsense vocal by Branch that sorta reminds me of the Spinners. . . . Let's wrap it up with my nomination for song title of the month (maybe of the year, even), "The Future's So Bright, I Gotta Wear Shades" by **Timbuk 3** (I.R.S.). This Austin-based duo (Pat McDonald and Barbara K.) is exactly what this title suggests—bright—and I suspect that Timbuk 3 has a shiny future, to be sure. I sure hope some of those stodgy radio stations have the smarts to play this one, cuz it's a hoot! What a great driving song—it's a bouncy ride with jumpy harmonica (and we're not talkin' Huey Lewis here) that'll get ya where you're going a heck of a lot faster. Pat and Barbara's voices blend like a fine confection and the lyrics—"Fifty thou a year will buy a lot of beer"—are terrific. —Karen Burch

## Ear Wax

**Tim Donahue: Fifth Season** (Avalon)—If you like the I-don't-need-no-band approach of Stanley Jordan and the instrumental inventiveness of Emmett Chapman, check out

this fretless guitar master's LP. Dreamy, sorta light, but very chops-oriented jazz makes this alb a winning and dining delight. I, in fact, frequently listen to it to make my cooking go down a little easier.

**Descendents: Enjoy!** (New Alliance/Restless)—This L.A. band has been mixing high-speed aggression with nifty pop melodies for some time, but never as effectively as on its new LP. "Hurtin' Crue" is a speedy laugh, and their version of the Beach Boys' "Wendy" rocks hard without losing the prettiness of Brian Wilson's melody. Well-done!

**Sleepless: Thurst** (Sleepless)—Last but not least, gloom it up with this self-released opus. Butch Merl provides a controlled din of guitar and keyboard sound behind the gripping yet lovely vocals of Cloudia Wintermute (great name). They get a little bluesy on "Fear Is Your Friend," while the title track is by far the most powerful. Recorded with loving care by the always-dependable Ethan James. —S.L. Duff

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### Bent 'N Tender

**Side A(bove)**  
Bangles: "Walk Like an Egyptian" (acapella)  
Timbuk 3: "The Future's So Bright, I Gotta Wear Shades"  
Rainmakers: "Let My People Go-Go"  
Neil Young: "People on the Street"  
Timbuk 3: "Shame on You"  
Peter Case: "Three Days Straight"  
Marti Jones: "Soul Love"  
Human League: "Human"  
Love & Rockets: "Kundalini Express"  
Neil Young: "Hard Luck Stories"  
Crowded House: "Don't Dream It's Over"  
Mitchell Froom: "Blue Lips"

### Side B(elow)

R.E.M.: "Fall on Me"  
Smithereens: "Blood & Roses"  
David & David: "Ain't So Easy"  
ZZ Top: "Rough Boy"  
Timbuk 3: "I Love You in the Strangest Way"  
Beat Farmers: "Road to Ruin"  
David & David: "All Alone in the Big City"  
Dennis Wilson: "Friday Night" (77)  
Timbuk 3: "Just Another Movie"  
R.E.M.: "What If We Give It Away?"  
David & David: "Swallowed by the Cracks"  
Timbuk 3: "Life Is Hard"  
R.E.M.: "Underneath the Bunker"  
—Bud Scoppa

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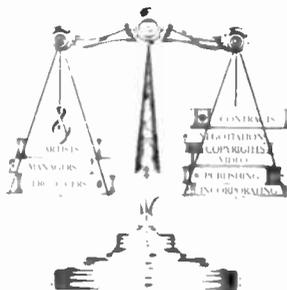
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**C l u b s**

**Ten Foot Faces**

*Raji's  
 Hollywood*

□ **The Players:** Devin Carson, guitar, vocals; Rod Barker, guitar, vocals; Tony Fernandez, bass, vocals; Chuck Larsen, drums.

□ **Material:** These days, "Sixties" describes just about every garage band in the country. It seems particularly accurate, though, in the case of Ten Foot Faces. Theirs is not your run-of-the-mill garage psychedelia, but rather that of the surf-searching, luau-luring, beach-blanket-Batman Sixties—pumped out with a large helping of humor. These four guys mix surf-tinged instrumentals with hook-laden garage romps, like on their three-song single, "Don't Want Love." Just imagine a cross between the Ventures and the Chocolate Watchband. But forget mere revivalism; Ten Foot Faces update their delivery with an Eighties sensibility, examining contemporary concerns—the dangers of love-making on the beach [*That's an age-old concern, all right, D.—Ed.*]  
 —and wryly covering such oldies as "You're So Vain" and Herb Alpert's "A Taste of Honey."

□ **Musicianship:** With Ten Foot Faces' tidal wave of sound, you don't expect displays of technical wizardry—and you don't get them. What you do hear is loud, fast, and frenetic, with a sort of ragged tightness. Lead guitarists Carson and Barker churn out tides of surf-guitar riffs without the style's sonic one-dimensionality, while Fernandez and Larsen knock out a wild rhythm that doesn't quit. The Faces alternate enthusiastic vocals between the standing members and share wonderful spirited harmonies.

□ **Performance:** What Ten Foot Faces lack in formal musicianship defines the way they play, a style that merges sound and fury. Setting the pace with a rowdy MC5 cover, the four Faces kept the motion and music kinetic. They spiked the set with goofy showmanship, including synchronized sidesteps and a duck walk. One high point found Devin hamming up "You're So Vain" with falsetto



Ten Foot Faces: Four guys who are just fun, fun, fun.

vocals. While not one Ten Foot Face looks like he's ever hung ten on the band's namesake [*Oh, it's a surfing reference!—Ed.*], the antics of these funny Faces suggest beach-bound bums looking for adventure.

□ **Summary:** Ten Foot Faces answer your wish for an endless summer. With infectious high spirits and tight yet ragged avant-surf rock, the Faces fulfill their credo of fun, fun, fun. Their upcoming LP is eagerly awaited.  
 —D. Hutt

**Power Play  
 Madame Wong's West  
 Santa Monica**

□ **The Players:** Robert Werner, guitar, vocals; Chris Neunhoffer, bass guitar, vocals; Jeff Rickenberg, drums.

□ **Material:** Power Play does the kind of generic rock that is currently associated with Springsteen and Bryan Adams. In other times, it would have been REO Speedwagon or Bad Company or Steppenwolf. In certain aspects, it could be the Who or the Knack. The point of all this namedropping is not only to give some appreciation of the breadth of the band's style, but also to underscore the difficulty of finding anything distinctive about it.

□ **Musicianship:** In PP's hands, the genre is well-played. The guys have done session work and cover-playing, and it

showed at Wong's in the tight, not-a-riff-out-of-place beat. You might have found yourself dancing or tapping along even if you weren't that crazy about the show.

□ **Performance:** Which leads us to the "not that crazy" part. PP has technique to spare (without being serious-arty) but needs much more creativity. Any trio can get up and play songs—what makes *this* trio unique? The singer showed off a great rock wail, but I didn't hear a single hook. Neither was there much stage show.

□ **Summary:** The flipside of all those bestsellers named above is that the same sound characterizes literally hundreds of groups that never make it past high school dances. PP will have to find something creative, distinctive, and unique in the genre if they want to join the best-sellers and not the also-rans.  
 —Lyn Jensen

**Elements of Style  
 Askenaz  
 Berkeley**

□ **The Players:** Ramona Torch, vocals; David Barker, lead guitar; Jo Chinburg, guitar; Johnny Chinburg, drums; Filbert Sneed, bass.

□ **Material:** Elements does what it does with a sexy funk undercut. Chinburg's driving guitar and Barker's ever-surprising lead patterns render the

band's sound pleurably unpredictable and not without flair. Their material never fails to remind me of the approach (but not necessarily the sound) of Romeo Void—non-mainstream, yet totally palatable. From the Charlie Chaplinesque "OK, Big Job" to the pop trotter "Judas of Your Love" to the powerful, harmony-laced "Gimme the Keys," Elements creates a fabric of enduring rock rhythms and layered vocal arrangements that's as weird as it is wonderful.

□ **Musicianship:** Ramona Torch is the Element's sound. Blessed with a voice that exudes an expressive zaniness (sic), Torch can slide from girl-groupish to commanding, always rife with a vestige of drama. Beside her, Barker leans clean and simple on the half-step. His leads are strange and involving in a slow, storytelling sort of way. Beside him, guitarist Jo Chinburg balances pacing and punctuation. A cross between The Edge and Mark Knopfler, her riffs and rhythms convey an unusual musical mind, and she throws in an occasional dissonant run to spice up the collaborative brew. Brother Johnny on drums plays a nice catalog of styles. Alternately primitive, lighthearted, and heavy, Johnny helps shape the sound for an effect that gives him a larger role than most drummers enjoy in creating the character of the songs. The bass? Thumpity, thumpity, thump.

□ **Performance:** Elements is not just a group but a *unit* that grooves especially well in spirit as in sounds. Initially, the band seems to be made up of mismatched personalities. It is, however, fostered by some nebulous inside joke and a love of rock & roll that impacted favorably on the music and even better on the show. Torch, this

time dressed in red hi-tops and a pimp outfit, danced with abandon as she pointed left to "my little piece of chicken"; Chinburg was stilted high in C.F.M.P.s and a *haute couture* that would scare Cyndi Lauper; Barker stands cool with a demeanor as soft as his worn baseball jersey; while Brother Johnny on drums mixes riffs 'n' rolls with perpetual smiles behind his kit. The bass? Thumpity, thumpity, thump. It's a family band full of drive and good times.

□ **Summary:** I've always liked Elements' style. They've got a good sound and they're fun to watch, and although they *do* have this humorous edge, it doesn't imply a lack of thought and passion. With the right breaks, Elements could become the new Romeo Void of the North.

—Bonnie MacKinnon

## Gregg & the Blindfold

### The Whisky West Hollywood

□ **The Players:** Gregg Brandalies, vocals; Data Day, keyboards; Eiffel Black, drums; General Irwin Irving Isiah Gore, bass; Dr. Carter Axe, guitar; Automatic De Skies, guitar.

□ **Material:** The band displayed heavy pop-rock with strong commercial leanings. Songs varied from Toto-styled anthems to sob-sister emotional ballads. Each tune had a well-rehearsed arrangement, with special attention paid to timbral shading and dynamics. Highly effective melody lines (care of keyboardist Data Day and guitarists Dr. Carter Axe and Automatic De Skies) imbued each tune with a flavorful mélange of interpolated pitch/rhythm integrity. This gave the

material a special style that flung it over the edge into hard-rockin' fervor throb.

□ **Musicianship:** These musicians comprise the cream of the crop from San Diego's poppin' heavy-rock scene. Especially notable were vocalist Gregg Brandalies and drummer Eiffel Black, who infected the Whisky stage with elastic vibrations to the nth degree. Their constant motion and drive led the entire band forward into a ballsy rampage of energy. Bassist General Irwin Irving Isiah Gore and keyboardist Data Day, who resembled science-nerd twin brothers, both exhibited profound mastery of their instruments.

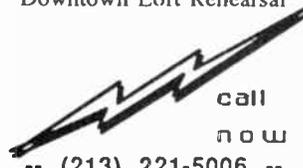
□ **Performance:** Kinda candy-ass in this department, unfortunately. Though all good musicians, Gregg & the Blindfold try to be all things to all people. One guitarist was dressed like a Duran Duran clone. A couple of guys wore military clothes, looking like ex-Village People or rejects from a Sylvester Stallone movie. Venetian blinds actually hung from the light booms, reminding us all what band we were watching (why a band would want to identify itself with something as pedestrian as venetian blinds would be a fascinating subject for a doctoral thesis). Vocalist Brandalies looked, dressed, and acted like a sissified version of Kevin DuBrow. He had a lot of energy, though. Guitarist Automatic De Skies possessed an arrogant, strutting, macho, gum-chompin' demeanor which was extremely obnoxious—it made you want to slowly rip the flesh off his face.

□ **Summary:** These fairly accomplished musicians performed well-arranged, well-rehearsed pop-rock tunes which in themselves weren't ex-



Elements of Style: It's all held together with a thumpity, thumpity, thump.

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actly memorable. A certain professional-ism and musical tight-ness was offset by lack of thought given to the attendant imagery. The cretinous, arbitrarily chosen wardrobe is one thing; but what kid who is fanatically enamored of rock & roll would become excited over venetian blinds? **THINK, guys, THINK!**  
—**John Tubee**

**Romanovsky & Phillips**

**CSU  
Fullerton**

**The Players:** Ron Romanovsky, vocals, guitar; Paul Phillips, vocals, occasional piano.

**Material:** As Romanovsky puts it, "If someone who hasn't heard us asks what we play and I'm feeling courageous, I say, 'Gay men's music'; and then they say, 'Oh—like Judy Garland.'" Not quite like Judy Garland. R&P are a folksinging couple (from San Francisco), but it would be a disservice to belabor comparisons with similar personalities (Tom Robinson, Phranc). R&P do quite well on their own merits, tackling the political ("Homophobia"), humorous ("Must've Been Drunk"), and emotional ballads ("Paint by Numbers") with equal aplomb.

**Musicianship:** One of the treats of folk is how much the artists get from so little. Here all

the musical accompaniment necessary is provided by Ron's guitar and, occasionally, Paul's piano. Their two emotive tenors mesh perfectly. It's what they do with this basic framework that's distinctive.

**Performance:** The night I caught them, R&P were playing as guests of CSUF's gay student union, which lapped them up. How they'd go over with a straight audience—who might be stunned by the couple's complete honesty—is harder to judge. However, it would be the straights' loss to be offended, for there wasn't a single dead spot in R&P's set. They carefully wove their wide-ranging material into an overall act and sparkled everything with painfully on-target humor. Their songs, including such offbeat pieces as "I'm a Wimp" and "Don't Use Your Penis for a Brain" go beyond gay culture to become universally applicable. **[Especially the latter.—Ed.]**

**Summary:** A prerequisite for approaching R&P is either to be gay or else to have a very open mind. But if you're game, you'll be rewarded with an extremely refreshing alternate viewpoint served with above-average musicianship and showmanship. They're a duo we can all learn from—politically, socially, and artistically.  
—**Lyn Jensen**

**Splitters**

**Madame Wong's West  
Santa Monica**

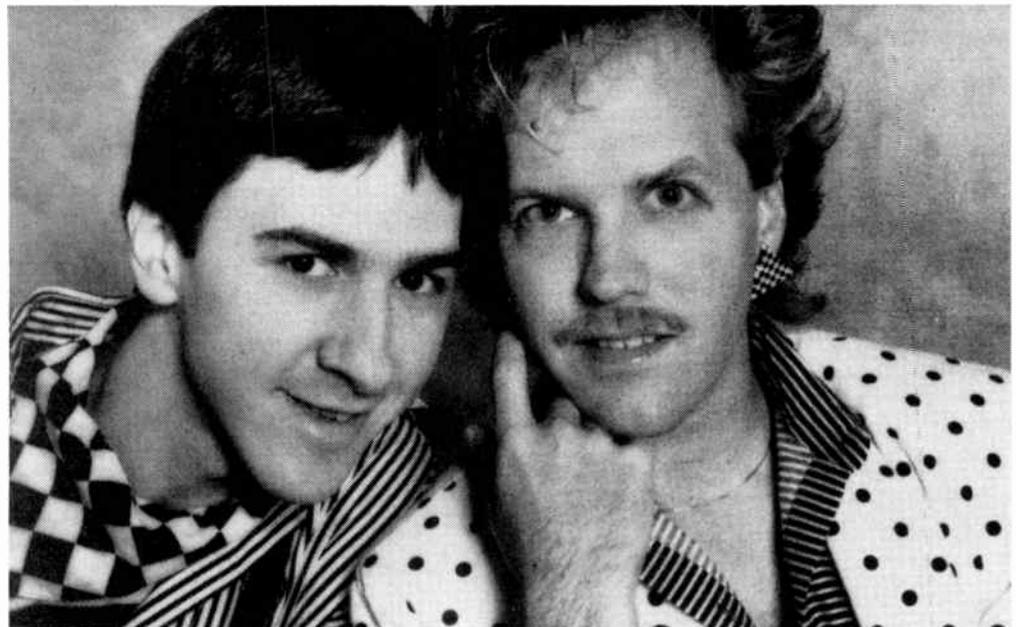
**The Players:** Celena, lead & harmony vocals; Benny Blake-

more, bass, lead vocals; Greg Hix, sax; Steve Bauman, keyboards; Frankie Lane, drums.

**Material:** Splitters play a lot of nifty tunes, all cheerful and danceable, in a neo-Fifties greaseball-rock style with Latin overtones. An occasional effort at Europop hi-tech stuff during their Wong's set suggested the direction this band would be most successful working in. The writing is solid, especially on the pseudo-island romp "Can't Keep My Body Away From You."

**Musicianship:** There's nothing missing in the chops department here, but I sure would like to have heard some hot R&B rhythm guitar in there somewhere. Blakemore was on the money with his Motown bottom, and his always-energetic parts gel with Frankie Lane's drumming. Steve Bauman on keyboards, and Greg Hix on sax almost made up for the fact that there was no guitar—Bauman even took an ersatz guitar solo on his synth. These two really kept things happening on the high end. Celena, who possesses the greatest legs since Betty Boop, is a graduate of the Bozzio school of hiccup vocals, which, combined with her undeniably sexy stage presence, she used to maximum effect onstage. Bassist Blakemore, though, proved to be a more believable vocalist, falling into the better side of Daryl Hall or Robert Palmer's style.

**Performance:** They're show-band smooth, with never



*Romanovsky & Phillips: A folksinging couple from San Francisco.*



Devon LaCrosse: Euro-rock minus banks of synthesizers.

a dull moment and never a dull tune. Celena (featured in *Playboy's* "Girls of Rock 'n' Roll") has the looks and the moves of a Vegas dancer, while the band plays like a well-oiled machine. Ceiena's costume changes break up the show, and the band vamps with vigor.

□ **Summary:** I just don't understand why this band is showcasing for peanuts at places like Madame Wong's when they could be making big bucks in Vegas, or Tahoe, or Reno, or Atlantic City, or any of those glitzy places. This is a glitzy band. If they could find some killer outside material in the dance vein, a la Nu Shooz, who knows? All these guys need now is a monster management deal and an agent with shark's teeth, and they can give up the day jobs.

—Albert Williams

**Devon LaCrosse**  
FM Station  
North Hollywood

□ **The Players:** Devon James, lead vocals; Scott Allison, guitar, vocals; Volt Reoutt, guitar;

Stu Stuart, bass, vocals; John Palmer, drums.

□ **Material:** Devon LaCrosse attempts to meld the styles of a more recent Bowie with such Eurobands as Roxy Music, U2, and the Fixx. The songs *want* to be dramatic, anthem-like productions but wind up just being danceable pop tunes. "After the Storm," a Big Country sort of extravaganza, is above average, as is "Western Divide." It is heartening to see European-style rock done without a reliance on banks of synthesizers.

□ **Musicianship:** The best and perhaps most professional feature of Devon's band is that it is a song-oriented unit. That is to say, the individual musicians are more concerned with playing parts appropriate for the tunes rather than an every-man-for-himself approach, whereby self-proclaimed virtuosos compete with each other to overplay a song to death (typical in L.A.). [Aw, c'mon, you don't mean that!—Ed.] Guitarist Allison handles most solo breaks in a style borrowing from U2's Edge and Roxy's Phil Manzanera. Stuart and Palmer lock and keep things simple.

But vocals are a problem in the band. Stuart never quite nails the notes when backing up Devon, while Allison, who is a little better backing vocalist, isn't relied on as much. Leader Devon James has a limited range but wisely avoids overextending himself.

□ **Performance:** Vocalist James was energetic but didn't always inspire his audience. His style involved striking and holding rather mystical poses, but his exaggerated gestures would be more appropriate for larger venues. The bandmembers didn't really groove on each other, either; instead, they seemed rather detached throughout the set.

□ **Summary:** While they're capable of duplicating the musical styles of various U.K. bands, Devon LaCrosse hasn't yet captured the essential magic that those artists possess. Although there is weak material in the set that should be sacked, Devon has already met with some success, having placed a song ("Meaning of Love") on the *Vamp* soundtrack.

—Brian Richard

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# Club Data

by S. L. Duff



SLD and Jester Ray playin' it cool in Greenwich Village.

Vacation? They always seem to be working vacations. This time, it was off to New York City with my longtime partner **Ray Violet**, with 40 or so copies of our recently completed LP *Fun at the Funeral* by our band, **Jesters of Destiny** (notice the Cioffi-esque plug). [I resemble that remark, Duff.—B.C.] Our mission was two-fold: first, to get the record to as many rock magazine editors and radio syndication programs as possible, and second, to have as much mindless fun as we could financially afford and physically handle.

We checked into the infamous Chelsea Hotel about lunchtime Tuesday, exactly one floor above where Sid sliced Nancy in a heroin fog. To acclimate myself to the local vibe, I immediately went out and bought a copy of the *New York Post*. After making it past the day's big headline ("Mob Plot to Kill Sinatra"), I discover a Club Data sort of story. One of the city's major club talent bookers, 30-year-old **Ruth Polsky**, had been run down by a cab outside the **Limelight** club Monday night. She had booked **Hurrah** and **Danceteria**, and had been the first agent to book such bands as **Joy Division**, **Echo & the Bunnymen**, **Psychedelic Furs**, and others in New York. The city's rock community was genuinely saddened.

Since we were on vacation, it was only fitting that Ray chose this time to come down with the flu, so while he laid in bed moaning like Linda Blair in the bowels of Satan, I went out walking in search of live music. A block and a half from the Chelsea I found a little jazz club called the **Angry Squire**, where an acoustic trio were extrapolating the boundaries of the universe for a full house of interested listeners. No cover and (relatively) cheap drinks made for a pleasant evening.

Pounded the pavement each and every day, and went out every night. By Wednesday, Ray was feeling bad enough to seek out a local doctor and get a shot of something. The hotel recommended this near-by GP who was so old that he could stop shaking only long enough to jab the needle into Ray's arm; but this did the trick, so by Wednesday night we were ready to party. Noth-

ing in the paper seemed that exciting, so we went to **CBGB's**. The club was real clean, the help was nice, the jukebox was jammed with great records you can play for free, and the PA sounded *amazing*. We saw three bands, two of which, surprise, were exceptional. The first, **Bla Bla**, featured a German synth-guitarist and a shaven-headed vocalist who had a completely unique approach to vocal phrasing. Their music was streamlined and funky, with lots of coloring provided by the guitar-synth. They were followed by a young Boston band, **Pay the Man**. These guys, a power trio, seemed inspired by the Husker Du/Soul Asylum camp, but they wrote great songs that stood all on their own.

The next day went very well for us, so we were ready to wail by the evening. My good buddy, **Joe Laina**, who is an editor at *Guitar World*, arranged for Ray and I to be on the guest list for this club called **Nirvana**, which is smack-dab in the middle of Times Square. He said it was one of the fanciest clubs in town and suggested we check it out. Our drummer had given us the number of a girl he knew in Manhattan whom he said was "cute and would be fun to go out with." Seemed reasonable. To avoid a lawsuit, we'll just call her Sybil. . . . at any rate, she agreed to meet us at Nirvana. We knocked back some Captain Morgan at the Chelsea and cabbied it down to Times Square, where we played some pinball and then headed over to the club after eleven, everything starting later and ending later in N.Y. than L.A. Nirvana turned out to be real swanky, with its high ceiling billowing like a huge harem tent; in fact they had harem-girl waitresses, the whole decor being pretty 1001 Arabian Nights. Again, the club had great sound, but the drinks were expensive—yet that didn't seem to keep us from slamm' 'em down. Then Sybil showed up—a knockout! Pretty, blonde, sexy, and (best of all), loaded with cash. When I left our table to go and try (unsuccessfully) to pick up these two black girls, it should have occurred to me that maybe I was starting to drink too much. Nonetheless, we left the club

and its not-so-hot band, whoever they were, to go drink at Sybil's Midtown apartment.

Sybil had a lovely place—\$1500 per month—and this was a girl who was out of work. Just where was she getting all this money? we wondered. Next thing we knew, Sybil was half-naked, changing her clothes in front of us, and basically hinting that she was interested in having a three-way. At this point, your humble narrator did a first—I blacked out. Not passed out, mind you, but simply lost touch with my conscious mind and began operating on an emergency-override, animal-instinct system.

I remember nothing about the next four or so hours, and that makes me a prime candidate for Schick Center or CareUnit, but I'll tell you what Ray claims to have gone on the rest of the evening: Apparently, even in my vegetable state, the thought of being in any kind of sexual situation with Ray Violet was immediately overruled, so we headed back out, this time to the **China Club**. According to Ray, the club was real psychedelically decorated inside, with wild day-glo and stuff, and a tropical fish tank over the bar. We got there too late to see bands, but Sybil and I tore up the dance floor. Ray said I was pulling these weird John Travolta moves—thank God I can't remember this. We went back to Sybil's and I got into an argument with a cabby, telling him to "Shut up and drive," but later considered cabbies my brothers and sang "Hey Jude" with one at curbside by Sybil's high-rise. A lovely girl, but where'd she get all that money? The evening ended with me yelling at these two homosexuals I could see sexing each other across the alley from our room at the Chelsea.

Friday, it was *my* turn to be ill. Hung over like crazy. By nightfall, though, I was okay, and we headed back to CBGB's and saw **Dumptruck**, whom MC reviewed a couple of issues ago, and who were wonderful.

By Saturday we had run up a \$120 phone bill at the hotel, and had basically worn out our welcome. Broke and dejected, we headed up the Hudson via Amtrak to Ray's parents' house in Syracuse. Ray's family—Italian, it might be noted—fed us like kings and gave us some pocket money. We went to see some local bands, most of which contained players Ray knew from high school and so forth. These clubs were more like, I dunno, college clubs or something, but the bands seemed to really emphasize burning, fusion-level musicianship. Cover fees were non-existent and drinks were cheap. Checked out two clubs in Syracuse—**Soo Lyn's** (something like Wong's East), and the **Lost Horizon**. The latter is a typical stop on SST and Enigma tours, and was a very hip club with, yet again, a terrific sound system and very skilled soundperson. We saw a blues festival/political fundraiser. We were a mere hundred or

so miles from Canada when we went to see some guys jam in Oswego, which borders Lake Ontario. All the bands we saw were good, and I feel that had to have something to do with luck.

I'll leave you with some off-the-cuff observations about N.Y.: The girls are even prettier than L.A., but they don't know how to dress; the pizza is the best thing you could possibly ever eat; the image of the rude, arrogant New Yorker is largely incorrect—most people are eager to be nice; and, oh yeah, drinking in the upper floors of high-rises can make you black out.

## 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**  
September 2-September 15

**Madame Wong's West**  
Santa Monica

1. Agent X
2. Little America/Sights
3. Maiden Japan

**Palomino**  
North Hollywood

1. Carl Perkins
2. Delbert McClinton
3. Jack Mack & the Heart Attack

**Manhattan Jazz**  
Manhattan Beach

1. Frank Morgan
2. Dorothy Donegan
3. Herb Ellis

**Baked Potato**  
North Hollywood

1. Don Randi & Quest
2. Michael Ruff
3. Larry Carlton

**Waters Club**  
San Pedro

1. Shades of Blue
2. Centerfold
3. Black Rain

**Raji's**  
North Hollywood

1. Lonesome Strangers/Radio Ranch Straightshooters/Rick Vincent & the Cotton Band
2. Firehose/Gone/SWA
3. Pop Art/Grand Manner/Cold September

**Club 88**  
West Los Angeles

1. Lost Anthony
2. Front
3. Robin Baxter

**Troubadour**  
West Hollywood

1. L.A. Guns
2. Serious Leisure
3. Rude

# Showcase

by Tom Kidd



"Rock & roll is worse than heroin," says Molinaire. Don't tell that to the PMRC.

**W**e're artists. We're musicians. We're a rock & roll band," says Louren Molinaire, Attack's leader/singer/guitarist. Those may seem like mutually exclusive terms to some, but it is the kind of triple-threat high-wire act to which this trio has always been accustomed. They are pop, but not pop. Not metal, glam, nor like the American revival, either. In the words of their producer, Paul Sabu, Attack is "just cool!" "We're between Black Flag and the Twilight Zone," says bassist Mary Kay.

Attack are rock & roll individualists in an anonymous world. "Sometimes, when you turn on the radio, you confuse the artists," drummer Tony Matteuci complains. "You have a hard time figuring out who's who because they're all doing the same thing. We're not doing anything that hasn't been done before, but we're doing it in our own way and we're doing it with a certain emotion that nobody else is using. I hear us as the kind of thing where, hopefully, years from now, someone will put an ad in the back of *Music Connection* that says, 'Looking for players that sound like Attack! I don't consider us real trendy, but that's not why I started playing music. As long as you try to do whatever you do as best you can, I think that's it.'

The group's most recent single, "Yeah! You're Gonna Miss Me" backed with "Real Rock Drive," went top ten in Switzerland. That record also received favorable press in Switzerland, Michigan, the British weeklies, and right here in the pages of *MC*. "The problem with the single was there was no album it was pulled from," explains Molinaire. "And no one wants to distribute a single because of the retail value."

"We did it sort of like the coming out of debutantes," the bandleader continues. "We had to establish Attack as being a valid band after having three female singers that misrepresented the band and the music. It took us a year and a half to establish street credibility in Hollywood again."

While Attack has had a somewhat rocky road behind them, it's certainly nothing the band's members haven't seen before. Molinaire and Kay, after all, once were two-thirds of the Dogs, who in turn were one-third of the band alliance known as Radio Free Hollywood. That kind of camaraderie no longer exists, though certainly not from lack of trying. "It's real baffling to me," Molinaire admits, "being a part of Radio Free Hollywood years ago and still having that same consciousness, and to not be involved. Bands

are like gangs, or packs of dogs. They stick together and make each other look bigger than they actually are."

It is easy to complain, but difficult to act. The band has formed its own label, Hotline. The first release from Hotline is, naturally, a four-song EP from Attack called *Uptown Thinkin'*. The EP, produced by Paul Sabu ("The George Martin of Attack" says Molinaire), reprises the single and adds two new songs. While many bands release independent records, few are easy to find in local outlets; not so with Attack. *Uptown Thinkin'* is distributed by Jem. "They're really behind it," Molinaire relates. "We have visions of Hotline/Jem being like Slash/Warner Bros. We went with Jem for a reason. Enigma/Greenworld heard our stuff and thought we weren't trendy, whereas Jem, after the Rave-Ups, are very selective as to what they do. We played for them. They loved the music, and we're proud to be a part of it. It's like a family!"

The band plans to tour west of the Mississippi in support of the disc. They are very realistic about being on the road. "If we go out for a month and a half and make it back alive," Molinaire says, "we'll be happy!"

Not that the band has no desire for a major deal. Mary Kay rather succinctly states, "We're not out there to compete with other bands—we're just out there to get a record deal." Negotiations continue with a lawyer hoping to shop the band to the majors, but only on the stipulation that the negotiations not interfere with the previously laid plans with Jem. Louren Molinaire wants it that way. "A lot of bands get signed to major deals and they are in the bargain bins at Aron's the next week. With us doing this with Jem, we're keeping tabs because our interests are at stake, and we know everything that's going on. If it gets messed up, it will be our fault because we didn't try to be like the corporate underground guys that we are turning into. The return-profit level is like 20 times what it would be with a record deal, and I'll guarantee that we'll do better than nine out of ten bands signed out of L.A. across the country on major radio."

Tony Matteuci picks up the thought: "So many of the bands get signed because they are trendy, and they fail on their asses when they get out of L.A. People in Kansas don't want to hear some trendy band—they want to rock & roll. My feelings are that if we get out and play, that's all we need to do. We have something to

back us up now; we have a reason to go out. Turn us loose in any club. Just give us someone to play in front of!"

The future of Attack is intertwined with that of Hotline/Jem. There are obviously big plans for both. "I'm not going to mention any names right now," confides Molinaire, "but there's some hot rumors on the second release from Hotline and also a compilation album of the 'Class of '78' type bands. We did [the label] as an avenue for us, but the best thing besides helping us out is helping other musicians. We want nothing. You pay for your own records, put them out on our label, and it's sort of like a springboard or something."

If it is true, as Kay told me, that "People who like our music are just like us—they stay hidden," then the band should ready itself for a lot of new fans across the nation. As heads of a new grass-roots label, and touring in support of a record that has already received at least some airplay, Attack are about to lose their anonymity. "We're just going to make records and be real and viable," says Molinaire. "If you really love your art, if I keep writing, and if we stay together, who knows what will happen? The fallacy of the big record deal is, if you don't get it, the band breaks up. Rock & roll is worse than heroin. We don't kid ourselves. We need that corporate push like everybody does. We're just not going to sit around and lose our minds waiting for it to happen." ■

## UPBEAT THOUGHTS ON UPTOWN THINKIN'

The original title for this four-song EP was *Third Power*, but that was rejected by producer Paul Sabu as too Third World/rasta consciousness. Still, that seems like a pretty fair description of this power trio's rocking attitude. Since it is not every day that yours truly gets a "thank you" note on the back of someone's record, let us do a bit of self-promotion and look at the disc track by track.

**"Yeah! You're Gonna Miss Me"**: The A-side to Attack's first single is classic rock & roll in the Joan Jett/Rolling Stones/ZZ Top vein. While certain people have noted its similarity to Jett's cover of "Do You Wanna Touch? (Yeah)," is that really a negative trait? Besides, lyrically and vocally, "Miss Me" is far and away the stronger track.

**"Rainy Wednesday"**: The first appearance of real background harmonies occurs on this song, co-written by producer Sabu. Written after an argument at Louren Molinaire's since-forsaken day job, "Rainy Wednesday" fairly bristles with anger and a decent amount of adolescent revenge.

**"Real Rock Drive"**: This track survives from Attack's original demo tape, which is quite a mean feat in itself. This was the B-side to the single, and while a reference to "Dusty's on the Roo" may date it [*Not really; she's back.—Ed.*], the attitude presented will never go out of style.

**"Hard Times"**: Attack never comes any closer to L.A.'s idea of commercial as they do on this tune. Guitars verge on metal territory, though that comparison is blown by the appearance of Attack's trademark strong melody lines. If I were employed by a major label, I would pick *this* song as the hit.

## LOS ANGELES COUNTY

### THE SAWMILL

340 S. Lake, Pasadena, CA 91101  
**Contact:** Larry (818) 796-8388 Wed. mornings  
**Type of Music:** Singles or T40 bands  
**Club Capacity:** 80-100  
**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:** Tony Anselma (818) 846-6023 or Susan (213) 204-3660  
**Type of Music:** Supper club, cabaret, jazz, standards, vocalists, comedians, variety acts. Monday Night Variety Showcase 8:30 p.m.  
**Club Capacity:** 150  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Bring music in correct key, photo, resume to auditions, held every Saturday at 4 p.m.  
**Pay:** Possible future bookings

### 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:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

### GOLDEN CASTLE

21076 W. Golden Triangle, Saugas, CA 91350  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** R&R, dance, T40  
**Club Capacity:** 462  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Open

## 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 90731  
**Contact:** Dorian May (213) 547-4423 or 547-4424  
**Type of Music:** Rock, HM, speed metal, new wave; all styles considered  
**Club Capacity:** 1000  
**Stage Capacity:** 20  
**PA:** Complete with 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) 700-1584  
**Type of Music:** Original, T40  
**Club Capacity:** 350  
**Stage Capacity:** 10-15  
**PA:** Yes, with operator  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send complete promo pack or VHS to above address with SASE  
**Pay:** Negotiable

### TIMBERS BALLROOM

1920 Alosta, Glendora, CA 91740  
**Contact:** Chris Lewis (714) 981-2375  
**Type of Music:** HM, 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 Chris Lewis at above address  
**Pay:** Pre-sale tickets/negotiable

### CAMOUFLAGE/"ONLY ON SUNDAYS"

2214 Stoner Ave., West L.A., CA  
**Contact:** Syn Sadoux (213) 478-3044  
**Type of Music:** All styles  
**Club Capacity:** 125  
**Stage Capacity:** 5-6  
**PA:** Yes, with engineer  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Percentage

### ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105  
**Contact:** Debbie Simes (818) 795-5211  
**Type of Music:** Original, T40, rockabilly night  
**Club Capacity:** 350  
**Stage Capacity:** 6-8  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send tape & bio  
**Pay:** Negotiable

### HENNESSEY'S TAVERN

8 Pier Ave., 313 Manhattan Beach Blvd., Hermosa Beach, CA  
**Contact:** Helena (213) 540-2274  
**Type of Music:** Solo or duo singing artists, original R&R  
**Club Capacity:** 100  
**Stage Capacity:** 1-2  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

### FM STATION

11700 Victory Blvd., North Hollywood, CA  
**Contact:** Jana (818) 769-2221  
**Type of Music:** All new original music, all styles  
**Club Capacity:** 500  
**Stage Capacity:** 12-15  
**PA:** 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman  
**Lighting:** 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 or (213) 661-3913  
**Type of Music:** Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art  
**Club Capacity:** 200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send cassette to P.O. Box 875454, L.A., CA 90087-0554  
**Pay:** Negotiable

### LHASA CLUB

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

### BACKLOT

657 N. Robertson, West Hollywood, CA 90069  
**Contact:** Lloyd Coleman (213) 663-2616  
**Type of Music:** Pop, original, 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., CA  
**Contact:** Wayne, (213) 479-1735  
**Type of Music:** All styles of R&R, originals only  
**Club Capacity:** 250  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Tape  
**Pay:** Percentage of door

### BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., 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., North Hollywood, CA 91601  
**Contact:** George or Bryce, 11am-10pm, (818) 985-9937  
**Type of Music:** Rock, T40, originals, R&B, blues  
**Club Capacity:** 150  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape or VHS to above address with SASE  
**Pay:** Negotiable

### GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069  
**Contact:** Rockwest Attractions (818) 893-7799 or (213) 652-1550  
**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

### COMEBACK INN

1633 West Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey (213) 396-6469  
**Type of Music:** Original acoustic material with emphasis on jazz & world music  
**Club Capacity:** 100  
**Stage Capacity:** Indoors 6, outdoors 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.  
**Pay:** Negotiable & video demos

### AFTERSHOCK AT CAMOUFLAGE

2214 Stoner, West L.A., CA 90025  
**Contact:** Dan (213) 479-4983 (12-9 p.m.)  
**Type of Music:** Rock, orig, alternative, experimental, creative, films, performance art  
**Club Capacity:** 300  
**Stage Capacity:** 5-6  
**PA:** Yes, with engineer  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable/percentage of door

### ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106  
**Contact:** Steve Hibbard (818) 577-1895  
**Type of Music:** Originals, new wave, rock  
**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:** Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes, must bring own mic, stands, & cords (low impedance)  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, bio, picture  
**Pay:** Percentage of door & 50% of discount tickets on weekends. Pay for weekdays differs.

**MISCHA'S**

7561 Sunset Blvd., West Hollywood, CA  
**Contact:** Mischa (213) 874-3467  
**Type of Music:** Showcases for solo vocalists or duos, variety acts  
**Club Capacity:** 450  
**Stage Capacity:** 12-15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call first  
**Pay:** Negotiable/percentage of door

**CARLOS & CHARLIES**

8240 Sunset Blvd., West Hollywood, CA  
**Contact:** Barbara Matteson Cooper (818) 763-6013  
**Type of Music:** For "showstoppers": pop, jazz, soft rock, Broadway, vocalists only  
**Club Capacity:** 200  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only.

**BON APPETIT**

1061 Broxton Ave., Westwood, CA  
**Contact:** David (213) 208-3830  
**Type of Music:** Fusion, contemporary  
**Club Capacity:** 100  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call, send tape, bio & picture  
**Pay:** Negotiable

**CAMELLA'S**

23380 W. Valencia Blvd., Valencia, CA 91355  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** T40, R&B, oldies/dance  
**Club Capacity:** 220  
**Stage Capacity:** 8-10  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for audition  
**Pay:** Open

**SERGIO'S CANTINA**

3835 E. Thousand Oaks Blvd., Westlake, CA 91362  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** T40, R&B, dance  
**Club Capacity:** 220  
**Stage Capacity:** 4-6  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for audition  
**Pay:** Open

**CLUB SHINE / THE WESTSIDE**

6112 Venice Blvd.  
**Contact:** T.R. (213) 650-1137  
**Type of Music:** All entertainers—music to comedians  
**Club Capacity:** 300  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Limited  
**Piano:** Yes  
**Audition:** Show up Tues. or Wed. 9 p.m.-2 a.m.  
**Pay:** No, showcase

**N.Y. CO. BAR & GRILL**

2470 Fletcher Dr., Silverlake, CA 90039  
**Contact:** John Spindler (213) 663-1216  
**Type of Music:** Pop, variety, vocalists, standards  
**Club Capacity:** 75-80  
**Stage Capacity:** 5-6  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** Yes  
**Audition:** Call &/or send tape, pic, resume  
**Pay:** % of door, must guarantee 15 people

**MONDRIAN HOTEL**

8440 Sunset Blvd.  
**Contact:** Skip E. Lowe (213) 656-6461  
**Type of Music:** All types of talent: Solo, duos, trios, vocalists, comedians, singing guitar players  
**Club Capacity:** 200  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call Skip E. Lowe at above number  
**Pay:** Negotiable

**GALAXY STAGE**

5421 Santa Monica Blvd., L.A., CA 90029  
**Contact:** Terry (213) 668-0024  
**Type of Music:** Hard rock  
**Club Capacity:** 390  
**Stage Capacity:** 6  
**PA:** Yes, for rent  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send tape  
**Pay:** Negotiable/percentage

**COUNTRY CLUB**

18415 Sherman Way, Reseda, CA 91335  
**Contact:** Walt or Linda (818) 609-0477, (818) 899-3307  
**Type of Music:** All types R&R; originals only  
**Club Capacity:** 980  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send promo pack to Pacific Coast Ent., P.O. Box 942, Hollywood, CA 90078  
**Pay:** Negotiable

**ORANGE COUNTY****CRAZY BURRO**

8022 Adams Ave., Huntington Beach, CA  
**Contact:** Fritz (714) 964-2564, 12-6 p.m.  
**Type of Music:** T40 dance, variety, showcase  
**Club Capacity:** 250  
**Stage Capacity:** 5  
**PA:** No, cabinets only  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Send tape, picture, resume, or videotape  
**Pay:** Negotiable

**THE BRICKYARD**

1615 E. Lincoln, Orange, CA 92265  
**Contact:** Chris (714) 974-3030  
**Type of Music:** T40  
**Club Capacity:** 60  
**Stage Capacity:** 4  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, pic, bio  
**Pay:** Negotiable

**GOODIES**

1641 Placentia Ave., Fullerton, CA 92631  
**Contact:** Aprilie York (714) 524-7072  
**Type of Music:** All types of new music, originals, no punk or HM  
**Club Capacity:** 300-plus  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, bring tape  
**Pay:** Negotiable, escalating ticket sales

**MUGSY MALONE'S**

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** John (714) 635-5040  
**Type of Music:** Tues.-Sat., T40; Sunday, 3 original R&R bands. Also, good male lead vocalists with following for house band sit.  
**Club Capacity:** 300  
**Stage Capacity:** 15  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first for audition arrangements  
**Pay:** Negotiable

**LOUIE LOUIE'S**

777 S. Main, Orange, CA  
**Contact:** Tony (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

**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

**NEW GENERATION**

1025 11th Ave., San Diego, CA 92101  
**Contact:** Carman Isman (619) 234-2834  
**Type of Music:** All ages club, originals only, all styles, local & national acts.  
**Club Capacity:** 500  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send promo pack, tape, record, & call  
**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.

ATTRACTIVE FEMALE VALET needed for professional fighter. Prefer full-figured, very tall (5'10" or over), and/or athletic type. Could be ongoing part for right person. Fighter is top-ranked in the U.S. and on

way to becoming World Champion. Part means national TV exposure. Pay negotiable. Call J.P. Erickson at (213) 871-8054, ext. 157.

**TOP TELEMARKETERS NEEDED.** Top money. Unlimited opportunities. Call Iris at (818) 760-4354.

**RECORDING STUDIO SEEKS** part-time female help. Must type and love music. Great opportunity to learn about record business. No immediate pay. Call (213) 463-2376.

**SKYLAR BROS. AGENCY** seeks office manager and sales person. Must have experience in both. Send resume to: 9042 Garfield Ave., Suite 316, Huntington Beach, CA 92646.

**INTERNS NEEDED:** NO pay, but great experience and chance to make industry contacts. Call ASAP for this great opportunity and ask for Karen at (213) 655-9212.

**ROADIE NEEDED FOR** sound company. Basic knowledge helpful but will train beginner. Pros with touring and recording credits need not apply. Part-time work on weekends. Some heavy lifting required. Paid by the hour. Call (213) 827-3540.

**SOUND MAN WANTED** for rehearsal sound stage. Part-time night and weekend work. Must have experience with P.A. equipment. Call Brad at Elbee Studio, (818) 244-8620.

**NIJI MANAGEMENT/CONSULTING** division has three internship positions available immediately. Flexible hours/days. Data entry helpful, but will train. No immediate pay, but part-time paid position in approximately three months will be available. Contact P.J. Birosik, executive director, at (818) 509-0419 to arrange appointment/interview.

**INDIE RECORD COMPANY** seeks promotion and booking assistants. No immediate pay, but excellent experience. Please call Randy at (415) 795-0741 or write Hardway Records, P.O. Box 629, Newark, CA 94560.

**ADMINISTRATIVE SECRETARY WANTED** for composers. Good typing and shorthand skills. Please contact Joel Hirschhorn at (213) 277-2510.

**PERSON FRIDAY, PERMANENT** part-time, afternoons, Monday to Friday. Excellent spelling experience and transportation required. Bellflower area. For more info, call (213) 920-7477 or 920-7448.

**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.

**BRITANY INTERNATIONAL RECORD** licensing company with 24-track studio seeks intern to learn inner workings of music industry and studio management. Secretarial skills required. Potential earnings and possible trips to Europe. Call (818) 762-0707; speak with Michael or Brian.

**WANTED: GAL FRIDAY** for music production company for telephone promotion. Some pay; commissions and studio exchange time. Part-time position. Call (213) 463-SONG (7664).

**HIGH-ENERGY SALES** position open for unique and popular instructional product line for musical instrument stores. Thousands of established accounts. \$300-\$500 per week commission. Friendly atmosphere, fifth year in business and growing. Call Andy at (213) 478-8886.

**NEXT PRO PLAYER DEADLINE**  
**WED., OCTOBER 1, NOON**  
**SEE PRO PLAYERS COUPON**  
**ON NEXT PAGE**

## SESSION PLAYERS

### 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 KKKO, 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, casuels, career counseling.

### RED HOT PICKER—WILL RAY

Phone: (818) 848-2576  
**Instruments:** Electric & acoustic guitars, vocals  
**Styles:** All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country

**Qualifications:** Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

**Available for:** Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

### GREG ELLIS

Phone: (213) 932-0388  
**Instruments:** Drums, Simmons SDS-7, drum programming, large library of custom sounds  
**Technical Skill:** Excellent meter, great groove, powerful

**Styles:** Rock, pop, R&B, funk  
**Read Music:** Yes  
**Qualifications:** Extensive recording & live experience, great attitude, PIT grad.  
**Available for:** Studio, live, tours

### TED KIRKPATRICK

Phone: (213) 477-7635  
**Instruments:** Acoustic drums & percussion, Tama Imperial Star drums, 8 toms, Zildjian cymbals & crotales, Ufip Ice bells, Wuhan China crash, LP cowbells, & wind chimes

**Technical Skills:** Great chops, advanced double bass ability, fast learner, steady meter, very musical player  
**Qualifications:** Extensive live performance, studio demos & jingles, mid-tenor backing vocals. Pro attitude & image, easy to work with.  
**Available for:** Touring, sessions, album projects, videos, club work, other pro situations.

### FAMOUS PRO GUITARIST (RICK)

Phone: (213) 373-4026  
**Instrument:** Lead, rhythm, all guitars, Ibanez endorsee, great equipment  
**Technical Skills:** Creative parts, solos & grooves, great chops, pocket player

**Read Music:** Yes  
**Styles:** R&B, rock, pop, fusion, etc.  
**Qualifications:** Major tours & performances with major artists & labels, major TV shows, record albums & jingles. Vast studio & touring experience.

### BOB EMMET

Phone: (818) 769-9012  
**Instruments:** Prophet V, Roland Juno II & SH101, Yamaha TX-7 & PF-10, drum machines, electric & acoustic guitars, sequencers

**Vocal Range:** Tenor  
**Styles:** All—specialist in '80s technopop & dance, country, R&B  
**Read Music:** Yes  
**Technical Skills:** Keyboards—great sounds & parts. Synth bass specialist. Good with sequencers & drum machines. Strong guitar double. Extensive production experience at own & outside facilities.

**Qualifications:** 10 years pro concert, studio & club experience. Credits include Rodney Trotter (Parliament/Funkadelic), country artists Bob Alex & "Boxcar Willie," jingles for KKHR radio & KTLH TV. Currently working with Leda Grace (Polydor Records) in pro show band & studio. Quick to learn songs & invent parts, & easy to work with.  
**Available for:** Professional situations

### STEVE REID

Phone: (818) 508-1509  
**Instruments:** Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000

**Technical Skills:** All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing

**Read Music:** Yes  
**Qualifications:** National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kittyhawk. TV & Film: *Mary, Brothers, Bob Newhart, Love American Style, Rocky IV, Cheers, Family Ties, Puttin' on the Hits, Voltron, Paper Dolls, Supematurals, Rock'n'Roll Summer Action, Washentoons, Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.

**Available for:** Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

### 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.

### BLAKE BROWN

Phone: (818) 349-8598  
**Instruments:** Electric & acoustic guitar (mainly), vocals, piano, flute, bass, DX-7, QX-7, TR-707  
**Technical Skills:** Versatile multi-instrumentalist, soloist (everything from Malmsteen-like speed to Metheny-like textures), lead & backing 1st tenor vocalist, composer & arranger

**Styles:** Modern rock, pop, fusion, traditional jazz  
**Read Music:** Yes, on all instruments above  
**Qualifications:** Numerous bands, demos, sessions, member of Ice 9 for 3 years. Music major at Stanford University. Quick to learn, invent, & arrange, easy to work with, punctual. Useful in situations where instrumental versatility is needed.  
**Available for:** Sessions, demos, live acts

### ACE BAKER

Phone: (818) 760-7532  
**Instruments:** Emulator II, DX-7, Jupiter & Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist

**Styles:** All styles, especially rock, pop, hi-tech, R&B, funk  
**Read Music:** Yes  
**Vocal Range:** 2nd tenor with falsetto

**Technical Skills:** Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, electric guitar emulation, very realistic drum programming  
**Qualifications:** Call for recent credits. *Fame* & tour with Alan Thicke. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

**Available for:** Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects.

### JAMIE LEWIS

Phone: (213) 836-4295  
**Instruments:** Korg DSS-1 sampling synth, Yamaha DX-7, Prophet 600, Oberheim OB-SX, Yamaha SPX-9000, Yamaha RX-15

**Read Music:** Yes  
**Technical Skill:** Keyboardist classically trained, vocalist, composer, arranger  
**Styles:** All styles rock, pop, R&B  
**Vocal Range:** Alto  
**Qualifications:** 10 years professional experience in studio & onstage. B.A. Music Composition. Always a professional attitude, dependable, & easy to work with. Imaginative ideas & will gladly give creative input when asked. I am not satisfied until you are.  
**Available for:** Sessions, demos, preproduction, showcases

### JOHN GROOVER McDUFFIE

Phone: (213) 663-1796  
**Instruments:** Electric & acoustic guitars, slide, lap steel & pedal steel guitar, vocals

**Technical Skills:** Versatility, sensitivity, tasteful, soulful player, solid rhythms, burning solos, great guitar tones, great ears  
**Styles:** Contemporary rock & R&B; roots-oriented rock & roll, R&B, country, blues.  
**Read Music:** Yes

**Qualifications:** 20 years experience in a wide variety of musical settings. Recent credits include Juice Newton (1986 tour), Chuck E. Weiss & the #1 Liars (1985-86), TV & album sessions  
**Available for:** Sessions, live work, production

### CORNELIUS BUMPUS

Phone: (818) 249-4409  
**Instruments:** Tenor & soprano sax, flute  
**Technical Skills:** Instrumentalist, vocalist, writer  
**Styles:** All

**Vocal Range:** Tenor  
**Qualifications:** Two solo albums, member of Doobie Brothers 1979-82. Recorded &/or performed with Doobie Brothers, James Taylor, Lacy J. Dalton, Max Carl, Patrick Simmons, Clifford Coulter, Amy Holland, Michael McDonald, Tim Goodman, Nicolette Larson, Jeff Lorber, Boom-erang, Taboo Zoo, Tom Johnston, Ambrosia, Moby Grape, Eikichi Yozawa, Hank Ballard, Bobby Freeman & John Hall.  
**Available for:** Anything

### DAVE WILSON

Phone: (818) 342-1072  
**Instruments:** '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Dan-electro 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, casuels, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.  
**Available for:** Studio work, casuels, almost any work

### SPIKE BARON

Phone: (213) 419-4085  
**Instrument:** Bass guitar  
**Technical Skill:** Fretless & fretted, thumb slap  
**Read Music:** No

**Styles:** Funk, rock, wave  
**Vocal Range:** Baritone, bass  
**Qualifications:** 15 years studio & touring experience with New Seekers, Allman Bros., General Public.  
**Available for:** Studio, gigs, tours

### MIKE GREENE

Phone: (213) 656-0309  
**Instruments:** Prophet 2000 digital multi-sampling keyboard, E-mu SP-12 sampling drum machine, Roland Super Jupiter (Jupiter 8), Yamaha DX-7, Prophet 5, Korg Poly 61, Roland MSQ-700 & MC-500 sequencers, Yamaha SPX-90

**Styles:** Dance, R&B, rap, new wave, rock, pop  
**Technical Skills:** Modern, imaginative, & fast programming, playing, & arranging. Killer grooves & a specialty.

**Read Music:** Yes  
**Qualifications:** Yes  
**Available for:** Sessions, demos, writing, interesting situations

### SIX-PIECE HORN SECTION

Phone: (818) 609-8325, (818) 345-4615  
**Instruments:** Alto, tenor, baritone saxes. Doubles include flutes, soprano sax, clarinets. Two trumpets, trombone. Doubles: flugelhorn.

**Styles:** Versatile in all styles  
**Read Music:** Yes  
**Technical Skills:** This horn section includes two arrangers & copyist, specializing in horn arrangements to all styles of pop, R&B, jazz, fusion, funk, etc. If your project needs horns, one call does it all.  
**Qualifications:** All professional musicians with minimum 15 years experience in live performance & studio.  
**Available for:** Anything

### DAVID BARONCO

Phone: (818) 343-9207  
**Instruments:** Electric bass, lead & background vocals

**Styles:** Thumper a la Marcus Miller, Louis Johnson, Larry Graham  
**Technical Skill:** Arrangement (R&B funk)  
**Vocal Range:** 3 octaves  
**Read Music:** Yes

**Qualifications:** 10 years pro experience. Currently working with Al Pasqua at Tony Roma's in Beverly Hills. Music assoc. include members from Al Jarreau band, Maze, Yellow Jackets, Jermaine Jackson, Patrice Rushen, Jeff Lorber, Pointer Sisters.  
**Available for:** Anything

### DAVID W. WRAY

Phone: (213) 258-3521  
**Instruments:** Fender Tele, Casio CZ1000, Korg Poly 800, lead & backup vocals, Oberheim DX, Yamaha QX21, Akai 612, sampler

**Technical Skill:** Guitarist, synthesist, composer, arranger, producer, engineer  
**Styles:** New wave, rock, avant garde, film music, pop, funk  
**Vocal Range:** Baritone to 2nd tenor  
**Read Music:** Yes  
**Qualifications:** 21 years playing music including clubs, concerts, recording sessions, B.A. composition Cal State. Easy to work with, quick to learn,

creative, very interested in success of your project.  
**Available for:** Sessions, demos, commercials, film scores, live work, producing

### HUGH FERGUSON

Phone: (818) 575-7142  
**Instruments:** Guitar, vocals  
**Styles:** Progressive jazz rock, rock, blues, slide  
**Vocal Range:** Cross between Richard Page/Michael McDonald

**Qualifications:** Just got off 1986 Summer Tour with Graham Nash where I played lead guitar/rhythm. I also sang main backing vocals & some lead. I was featured in *Guitar Player* magazine in 1982 when living in Boston, where I also taught privately at the Berklee School of Music. Have done much recording in Boston & L.A. & have done TV dates such as *Johnny Carson, Solid Gold*, etc. Easy to get along with & go by the nickname "Gummy."

**Available for:** Recording, touring, pro projects

### STEVE WIGHT

Phone: (714) 546-4079  
**Instruments:** Akai S900 Sampler, Octapads, DX7, TX7, Super Jupiter, Prophet 600, Chroma Polaris, MKS-30, RX11, IBM PC w/Sequencing, Notation & Librarian software. Very large library of original DX, Jupiter, & Polaris sounds.

**Technical Skills:** Keyboardist, arranger, orchestrator, conductor, composer

**Style:** Rock, pop, funk, classical  
**Read Music:** Yes  
**Qualifications:** 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOP-TV, HBO, Tom Churchill Productions, Ground Control Studios, Executive Mgmt. Assoc., Pacific Symphony, etc. Masters degree in Composition from Cal Arts. Conductor of the Newport Chamber Orchestra.  
**Available for:** Session work, demos, TV & film

### BRUCE CASSIDY

Phone: (213) 859-5876  
**Instruments:** Trumpet, flugelhorn, EVI (elec. valve inst. Steinerphone), MIDI'd to Oberheim Xpander & interfaced to Korg Mono/Poly, Yamaha DX-7 & RX-11 drum machine, Roland MSQ-700 sequencer, Serge & Polyfusion, Modular Sys., asst. sig. proc. effects

**Styles:** Versatile in all styles, esp. jazz, fusion, R&B, rock  
**Vocal Range:** 2nd tenor backup  
**Read Music:** Yes

**Technical Skills:** Strong & articulate trumpet, EVI & flugelhorn soloist. Ext. rec. & touring exp. as player, composer/arranger & producer. Orchestrate synthesis to orchestral. 25 years exp. as player/writer. New to L.A. Reliable, easy to work with, reasonable rates.

**Qualifications:** 2 years player/composer/music dir. Blood, Sweat & Tears. Toured worldwide 8 years member Rob McConnell's Boss Brass (6 LPs). 2 years Lighthouse (2 LPs). Add'l recording w/Anne Murray, Papa John Creach, Alice Cooper, Klatou, etc. Wrote & produced music for 2 feature films, many TV commercials (tapes avail.)

**Available for:** Sessions, tours, commercials, live work; arranging/producing, MIDI sequencing, film scoring, songwriting, demos, casuels

### KIM EDMUNDSON

Phone: (818) 892-9745  
**Instruments:** Drums & percussion, Linn 9000 with disk drive & sampling. Rack of effects & library of sounds

**Technical Skills:** Acoustic & electric drummer & percussionist; writer & arranger

**Styles:** All  
**Vocals:** Yes  
**Qualifications:** Extensive recording & live gigs. Call for references.  
**Available for:** Concerts, sessions, touring—pro situations only

### DEAN MADDALONE

Phone: (213) 533-0174  
**Instruments:** Gretsch power tom drum kit, Roland DDR-30 digital drum kit, Roland TR-505 drum machine, Pearl Ultimate Support System, Paiste/Zildjian/Sabian, Simmons SDS-1

**Technical Skill:** Solid time, chops, drum machine programming, band player, can record with click or drum machine, pick up fast, easy to work with.  
**Styles:** Rock & R&B, contemporary pop grooves  
**Qualifications:** 18 years stage/studio, played & recorded in U.S./Canada/Japan. Numerous recording session tapes on-hand for reference. Many styles. Played in all situations from live radio in Japan to show drummer in Vegas to Coors Beer commercial. Good image & attitude. Live videos & TV videos also for reference.  
**Available for:** Sessions, pro tours

## 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, everything

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

**TEXAS SINGER—MICHAEL HARDIE**  
 Phone: (213) 384-1525  
**Vocal Range:** 3 octaves  
**Styles:** Country & blues (& related rock R&B, pop or eclectic projects)  
**Read Music:** Yes  
**Qualifications:** Over 20 years experience in most (if not all) phases of the music business.  
**Available For:** Sessions, demos, songwriting, & live work

**CRAIG THOMAS**  
 Phone: (818) 707-0466, (805) 642-6618  
**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 Natalie Cole, Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tennille. Live performances with Al Kooper & 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

**KENNY CETERA**  
 Phone: (818) 763-2296  
**Technical Skills:** Drums, electronic percussion, some keyboard, dancing, acting  
**Styles:** Commercial rock  
**Vocal Range:** 3 octaves  
**Sight Read:** Yes  
**Qualifications:** Recordings with Chicago, Julia Iglesias, Kenny Rogers, Peter Cetera, TV & radio commercials. *Chicago 17* World Tour. Several club bands. College musicals. That distinct "CETERA" sound.  
**Available For:** Everything

**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 Western, 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.

**BRIAN LESHON**  
 Phone: (213) 460-4854 or 823-2191  
**Technical Skills:** Recording engineer/producer, public relations & career development  
**Qualifications:** Involved in industry for over ten years, five with producer Ken Scott. Have worked major studios in Los Angeles, including Chateau, Cherokee, A&M & Westlake with artists Missing Persons, Devo, Supertramp, Kansas, Stanley Clarke, & Jean-Luc Ponty.  
**Available For:** Album projects, master recordings, demos, public relations, & career development. References available. Reasonable rates.

**NEXT CLASSIFIED DEADLINE**  
**WED., OCTOBER 1, NOON**  
**2 PA'S AND AMPS**

- \*Musicman HD-120 hd, orig owner, \$200; Fender Bandmaster cab w/ two 12" JBLs, \$150. Together \$300 obo. Ben 213-874-2505
- \*Yamaha RZ-50 port 100w rms, Lesley sprk amp w/casters & footswitch, xlt cond, \$175 or trade. 213-735-6221
- \*Two EV TL-606 boxes w/EV Mk II B bass spkrs, \$200 ea obo, also one 210 Vox, \$50. 818-508-0690
- \*Sunn Soloist II, 120w rms, reverb w/15" JBL, casterize, mint cond, \$250 or trade. 213-735-6221
- \*Seymour Duncan 200w convertible mini-stack, ch-switching, two 85w Celestion spkrs, \$850 firm. 213-274-0408
- \*Peavey Renown, 450w amp, 2" Scorpion spkrs, two channels comp mod to crank, \$450 obo. (after 5:30pm) 213-258-1442
- \*PA monitors, Fender, new Pro models 2841, contain one 15" & one horn, 150w, xlt cond, \$550/pr. Alex714-534-1578
- \*Yamaha G50/112 amp w/Celestion spkr, \$100 firm. Jeff 818-766-3612
- \*Yamaha G100-112, brand new cond, ch-switching, fx loop, para EQ, cover, \$225. 213-372-9702
- \*Bass cab w/15" JBL, \$200 obo. John 213-838-5408
- \*Peavey F800B 200w head for bass or guitar, \$200 obo. 714-750-6262
- \*Altec horn end, no diaphragms, \$150 all. 714-750-6262
- \*Roland Jazz Chorus 120 w/JBLs, \$450. John818-308-1720
- \*Mitchell 4000B bass cab w/two 15" JBL D-140 spkrs, \$350. Ken 213-324-0753
- \*Marshall 4-12" Celestion, \$450, xlt cond. Jimmy 818-909-9510
- \*Two small Fender cabs w/15" JBL D-140 spkrs. Gd for PA, bass guitar & guitar, approx size Mesa Boogie ext cab, \$100/ea. 213-823-5763
- \*EAW SM600 stage monitor cabs, unloaded, two 12" spkrs, one 2" spkr, biampable, new, \$995/pr obo. 213-306-3200
- \*TT 14" 95-pt patch bay, \$75 obo. 213-306-3200
- \*8-channel mic stage box w/amp brand multiconner, \$95 obo. 213-306-3200

**TO PLACE FREE ADS**

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- \*Randall RG-80 112 SC w/reverb, ch-switch, footswitch, Celestion, mint cond, \$380 or trade. 213-735-6221
- \*Fender concert amp w/ch-switch, footswitch, one 12 spkr, new cond, \$350. Mark 213-634-4183
- \*Dean Markley amp 310B, 60w, brand new, \$200. 213-654-0790
- \*Yamaha G-100 2-12, xlt cond, \$250. Jim 213-683-8843
- \*Fender Super Champ, just two wks old, \$150. Billy 818-789-2524
- \*Marshall equip wtd, poor or non-wking cond. Reasonable price, anything considered. 213-674-9873
- \*Ampeg V-4 guitar hd, 100w, new power tubes & SVT cab w/10" spkrs, \$325. Mike (after 5:30) 213-871-2461
- \*Studiomaster 16x4x2 mixing board, grt cond w/anvil cs, \$1200 obo. Ron 714-896-2320
- \*Audio Arts BX wheatstone console, 24-in, 24-trk monitor, 3-band sweep EQ, expandable LED meters, xlt cond, \$9000. Jarne 818-786-2261
- \*Seymour Duncan 100w convert mini-stack, ch-switching, two 85w Celestions, brand new mint cond, \$850 obo. 213-274-0408
- \*Acoustic model 126 bass amp w/one 15", 125w rms, w/casters, graphic EQ, xlt, \$275 obo. 213-735-6221
- \*Gallen-Krueger 400B bass amp, 250w, \$300. Albert (after 5) 818-784-2730
- \*Tangent 1802AX, 16-ch stereo mixer in flight cs w/Medusa 19-ch snake, \$1500. Ken 818-506-8741
- \*Benson spkr cab, folded horn design, four 12" Jensen spkrs, one-of-a-kind, \$400, xlt snd qual. Tom213-661-0682

- \*Marshall 50w hd w/master vol, xlt cond, \$375. 818-846-6057
- \*Peavey 6-ch mixer w/reverb, \$175. 818-846-6057
- \*Hitwatt 50w hd & 4x12 cab, xlt cond, \$700. Ben 213-836-8450
- \*Two Acoustic bass cabs, one 2x15, one 1x15, folded horn, two 2x12 powered 120w bass cabs, \$1500 obo. Ed 213-874-7793

**3 TAPE RECORDERS**

- \*Ampeg 456 2" tape & Scotch 250 2" tape, \$35/roll. 213-939-3372/838-0367
- \*Revox A-700 remote control w/LEDs, \$100. Rick 213-498-6492
- \*Teac A-3440 MB-20 meter bay & 2A mixing board, \$800. Shawn 818-482-3417
- \*Tascam 38 8-trk recorder, perf cond, \$1700. Mark 818-795-5055
- \*Tascam Porta-1, 4-trk, xlt cond, \$320. Joe213-397-0132
- \*Tascam M50 12ch mixing board, \$1500 obo. 213-428-0255
- \*Fostex Model 250 4-trk cass, dbl-sp'd, \$550 obo. John 213-838-5408
- \*Tascam M-35 pr mixing board w/sweep EQ, sub-mixer, many extras, \$900 obo. 213-463-2376
- \*Studio Mixer II, 20x8 console w/PM EQ, Phantom, 6 aux sends & sep 16-ch monitor, for live or studio, \$2350. 213-463-2376
- \*Teac A4010S auto reverse RTR tape deck, \$125 Ken 213-324-0753
- \*Teac 3340 4-trk recorder, just serviced w/Model 2A Teac 6-ch mixer, \$499 obo or trade for bass cab plus cash. 213-398-7394
- \*Seq Ctr Prophet 600 synth w/anvil cs, 6-trk 400-note poly sequencer, 100 sound programs, \$550. Launa 714-969-4201
- \*Teac Tascam Model 85-16, 1" tape, 16-trk, master recorder, \$8000. Sound Workshop Series 30 console, 20-n, 16-out, mixing board, \$11,500. Launa 714-969-4201
- \*Ampeg 407 recording tape, 10" pancakes, new, \$9 ea. 213-306-3200
- \*Wanted: Remote unit for 80-8 Tascam recorder, will trade 8-trk studio time or ? Pieter 818-366-1989
- \*Akai MG1212, still under warranty, \$4850; Ampeg 440B 2-trk, \$1200; Teac 22-4 4-trk, new, \$700. 213-852-1961
- \*Teac RZX cass, new, \$195; Teac R700 cass, new, \$245. 213-852-1961
- \*Dodger 4-trk tape deck, gd cond, \$350. Greg 213-387-4321
- \*Ampeg 456 2" tape, used once, \$40. Greg213-387-4321

**4 MUSIC ACCESSORIES**

- \*Mirage & JX-8P sounds wtd. Trade my sounds for yours. Large library of sounds to choose from. Dave213-679-5402
- \*Fostex 16-ch recording mixer, used once, mint cond in box, \$1550. 213-856-9180
- \*Fostex stereo reverb, xlt cond, \$175. 213-856-9180
- \*Nutron B1phaser, used very little, \$55 obo. Dave 213-739-0908
- \*AMS digital reverb, perl, \$4500 obo. Joe 213-850-5743
- \*Boss phaser, \$35; Electro Harmonics microsynth, \$75. Jeff 818-766-3612
- \*Korg SR-120 drum machine, 24 presets plus fade, etc & footswitch, \$80. 213-454-4369
- \*ADA fanger w/power supply, \$85; Boss DR-110 drum mach, \$70. Rob 818-772-8640
- \*Biamp MR140 reverb, \$125. Mark 213-634-4183
- \*AKG 414, \$390; AKG 451, 250. Both xlt w/cdps & cases. 213-463-2376
- \*Yamaha E-1005 delay unit w/chorus & fanger, for home studio, \$150. 213-463-2376
- \*Tascam 64-pt patch bay, \$110. 213-463-2376
- \*Equip rack, 6 1/2-ft tall, brown, mint cond, rear entry door, \$250. Ken 213-324-0753
- \*Orban Paraound stereo reverb, xlt cond w/para EQ, \$275. 213-823-5763

- \*Boss SCC700 fx switcher, can switch 7 fx, 32 combs, footswitch, road cs, \$450. Mark 213-634-4183
- \*E-mu Drumulator, perf cond w/manual. 213-656-6415
- \*Roland SDE-3000 DDL, \$500. John 818-357-0605
- \*Delta Lab computer DL-2, mint cond, \$600. Pieter 818-366-1989
- \*Marshall covers, old collectors items, small letter vintage, mint cond, \$50/one top & one bottom, obo or trade. 818-366-1989
- \*PM-1000 mixing console modules, mint cond, \$200 or trade obo. 818-366-1989
- \*Pignose 3060 outside cabs, \$20 or trade. 818-366-1989
- \*Wanted: X-over, mid-range & hi-freq tweeter for JBL 4311. 818-366-1989
- \*Valley Arts pedal board, fully carpeted, 2' long, \$60 obo. Ron 714-898-2320
- \*Rockman w/power adapter & the Rock Box footswitch which makes the Rockman completely foot-operable, \$225. Larry 213-855-8859
- \*Electro Harmonix phase shifter, \$25, MXR fanger, \$50. Greg 213-461-1582
- \*Roland CE-2 stereo chorus ensemble, \$40. Richard 818-763-3742
- \*Lexicon 224 dig reverb, \$3500; Eventide 949 harmonizer, \$895; Urei 1176LN limiter, \$295. 213-852-1961
- \*Urei 527A 27-band ECs, \$395 ea; Urei 530 10-band stereo EQ, \$195; Scamp rack w/two ECs, \$400. 213-852-1961
- \*DBX limiters, \$250 ea; DBX noise reduc, \$195 ea; ASA spectrum analyzer, \$195; stereo rack, oak, \$150. 213-852-1961
- \*Boss RDB-10 DDL, lk new, \$175; MXR fanger w/AC, \$65. MXR phaser, mint, \$50; DOD FX40 EQ, \$35. 213-735-6221
- \*FACS amp, grt snd, fx loop, power attenuator, \$300 obo. Ron 213-664-3401
- \*Alesta XT dig reverb, xlt cond, \$425. 818-784-8414
- \*Parametric Furman 3-band EQ, lk new, \$125; Conn stereo tuner, compl rebuilt by factory w/anvil rd cs, \$150 obo. 213-276-5834
- \*Keyboard stand wtd, single-tier table-type. 818-848-9877
- \*Roland MSQ 700 6-trk sequencer, xlt cond w/manual, \$340. 213-664-3401
- \*DOD PDS-1000 DDL peal w/stereo-out, \$100 obo. David 818-768-5454

**5 GUITARS**

- \*Gibson Les Paul custc n, burgundy finish w/gold hwr, \$150. Crystal 818-994-0492
- \*Musicman Sabre II, elk c guitar, beaut finish, active electronics, new cond, w/hs: \$325 or trade. 213-735-6221
- \*1927 Ludwig Rivera P1ctrum tenor banjo, ong beaut tone & cond, lk new, deluxe hsc, \$350 or trade 213-735-6221
- \*Guild SD-3000 24-fret elec guitar w/PAF & super distortion pu's, white w/hsc, rlt, \$260 or trade. 213-735-6221
- \*Gibson Les Paul Cust sm 1972, black, gold Grovers, big frets, hsc, \$585. Chns 818-708-0508
- \*Martin D-35 6-string, Jarcus Berry pu, hsc, \$685. Chns 818-708-0509
- \*Fender Tele, cherry : unburst, grt cond w/hs, \$330. Jeff 818-766-3612
- \*1964 Gibson Melox ymaker, ong cond w/hs, \$250. 818-985-5474
- \*G&L bass w/hsc, \$210 obo. John 213-838-5408
- \*Dean ML Flying V star body w/hsc, \$340. Sherman 213-978-3950
- \*Fender Strat, cream body w/hatual wood neck, hard cs w/hwv strap, near perf cond, \$650 obo. Mon818-504-9537
- \*Ibanez Roadstar II b, xlt w/hsc, \$220; Ibanez Strat w/3 single-coil pu's, new w/hs, \$225 or trade. 213-735-6221
- \*Wartex bass guitar, black, brand new, \$120. Kyle 213-654-0790
- \*Fender Strat wtd 818-763-5763
- \*Gibson 1964 355 gx tar, deep red finish, ong pu's, grt snd, w/hs \$600. 213-474-3196
- \*Ibanez Artist sem-a xoustic/elec xlt cond, Gibson hsc, \$275 obo. 213-398-5215

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- Barnett handmade 3-pu electric, all hardwood maple, beauf w/hsc, \$350 or trade. 213-735-6221
- Will trade 4- or 8-trk recording demo tape for musical equip, guitar, synth, drums, etc. Pieter 818-366-1989
- B.C. Rich, black, MJ series, Strat-type guitar w/cs, xlt cond, will trade for Marshall cab or hd in poor or non-working cond. 213-874-9973
- Gratch elec sold-body, dbl-cutaway, quite clean, \$200, TJ 818-462-8728
- Dean Explorer, black w/brass hdwr, ultimate rock guitar, multiple pu settings, \$200 Ken 213-457-1744
- Ibanez Destroyer II elec guitar, cherry sunburst finish w/cs, xlt cond, \$300 obo Greg 213-461-1582
- Gibson ES-335, 1971, walnut finish, anvl road cs, \$700 obo Greg 213-461-1582
- Steinberger bass, mmt cond, one of the first made, collectors item, \$1000 Peter 213-657-4562
- Strat body & neck wtd 818-763-5673
- Gibson 450 acous steel-string, beauf snd & action, 2 hot dots, deluxe hsc, \$375 or trade 213-735-6221
- Guild D50 acous steel-string, early 70s, superb snd & cond w/hsc, \$560 213-735-6221
- Fender P-bass, xlt cond, natural finish w/cs, \$350, 818-784-8414
- Steinberger bass w/ig bag strap, brand new cond, \$750 w/EMG p.w. Anthony 818-505-8374
- Charvel custom strat, fire engine red, unfinished neck, blacked-out tuners & Floyd Rose, custom Duncan pu's, hs flight cs, \$450 obo. 213-276-5834
- Fender P-bass, 1967, xlt cond, rosewood neck, \$350 or trade for SVT hd. Rick 818-309-0925
- 1967 Gibson SG, xlt cond, orig trem, \$350 818-339-1100
- Bass Peavey T40, natural finish, maple neck, perf cond, sg/dbl cut, switching, hsc, \$300 firm 818-506-6901

## 6 KEYBOARDS

- 1937 baby grand SD, immac cond, beauf solid oak w/lantern lk, strings & hammers xlt cond, sliding music holder, open door on top, \$3000 obo Dave 213-679-5402
- OB-Xa synth, 120 programs, owned by REO Speedwagon, brand new cond, \$650 818-505-8374
- Fender Rhodes stage piano, \$450 obo, Ed (eves) 213-939-2218
- Hohner elec keybd, bass, organ & piano snds, split keyboard, sep vol controls, incl cs, \$295 818-701-6278
- Yamaha TX-7, xlt cond, \$500 213-924-1710
- Fender Rhodes 73 stage piano w/cs, xlt cond, \$400, Jim 213-463-8843
- Roland Jupiter 6, \$1300, triple memory, expansion (MIDI) Seq Circ Prophet 600, \$500, both w/ianvil flight cases, both for \$1700. Mark 714-546-9039
- Seq Circ Max 6-trk synth, full MIDI, onboard sequencer, new cond w/all manuals, \$500 obo 818-561-3735

- Korg DW6000 digital synth, new in box, \$500, John 213-660-6306
- Oberheim OB8 w/MIDI & anvl cs, grt shape, \$600, Tom 805-255-5679
- Prophet 5 w/MIDI & anvl cs, Seq Circ remote keybd w/anvil cs, Seq Circ polysynthesizer, grt shape, all for \$850, Tom 805-255-5679
- Yamaha CP-70B elec grand, holds tune exceptly well, w/ianvil cases, \$2500 John 714-531-0161
- Yamaha CP80 elec grand, \$1300 obo, Pat 213-655-5004
- Yamaha CP70 elec grand, xlt cond, \$1000 obo, Herb 714-528-7074
- Dyno-My-Rhodes, best elec piano in the market, \$825, Eddie 818-281-5730
- Beaufed-up Fender Rhodes, bright snd, xlt action, \$225 Eddie 818-281-5830
- Mirage keybd sampler w/sustain pedal, manual, disc library, xlt cond, \$1250, 818-954-9822

## 7 HORNS

- Cleveland HN white euphonium, xlt w/hsc, \$225, Vox coronet, made in Germany, xlt w/hsc, \$135 or trade 213-735-6221
- King Tempo model, nickel silver trumpet, xlt cond w/cs, \$200, Greg 818-281-5822
- Bundy clarinet, brand new pu's, \$250 Richard 213-938-5347

## 8 PERCUSSION

- Black CB-700 5-pc drum set w/acces, \$250 818-763-4455
- Simmons SDS-9 drum kit, 5-pc, black w/Ultimate Support hdwr, anvil mixer cs, brand new cond, \$1995, Tom 213-299-7528
- Ludwig 5-pc drum set, as new, butcher block design, chrome snare, Zildjian cymbals, stool, compi set, \$1000, 213-273-6001
- Palate 22" ride, 12" splash, 14" hi-hat, grt cond, all rd, \$200 takes all 714-750-6262
- Simmons SDS7, 7-card brain, selector pad, rampac, pads, cases, \$3500 Kelly 213-392-5073
- Tama Techstar elec drum module, \$400, John 818-357-0605
- Slingerland oversized loud drum set, 7-pc w/cymbals & hwr & snare, \$900 flat, Mark 818-986-8480
- Zildjian 22" ping ride cymbal, \$90, Zildjian 14" rock h-hats, \$90, All obo Mark (after 5pm) 818-571-0705
- Simmons SDS5 elec drums, compi w/hwr & cables, xlt cond, \$950, Christopher 818-769-0591
- 6-pc Tama drum set plus all cases, cymbals, stands, extras, brand new cond, \$2000 obo Joe 818-287-2878
- Ludwig 15" black power tom plus 15 new drum hds, \$175, Jeff 213-667-1334
- Pearl 6 1/2" deep chrome snare w/stand, \$80 818-794-9109

## 9 GUITARISTS AVAILABLE

- Bill affil singer/songwriter/guitarist, formerly w/Bary White, Isaac Hayes, Chuck Berry, Wolfman Jack. Skng wking band Plays pop/jazz/R&B/fusion. Emmett 818-955-3531/213-559-1200
- Female lead guitarist/vocalist lking for T40 wking band, 13 yrs pro exp, xlt image, att & equip. 818-894-0492
- Lead guitarist, 20 yrs exp, 29 yrs old, pro equip, sks onrg proj w/mgmt, also T40 wking bands. Pros only pls, Anthony 818-505-8374

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- Lead guitarist, 26 yrs old w/13 yrs exp, infl Shenker, Blackmore, Scorpions Grammi/Bonham apprice. David 213-739-0908
- Versatile lead guitarist sks wking rock pop band 10 yrs exp, xlt equip, infl Clapton, Richards, Knopfler, Reed West LA area, serious pros only. 213-559-2505
- Jazz/R&B guitarist, 33, sks wking band Xlt equip, pros only pls. 818-248-8233
- Very pro guitarist/vocalist/writer for org creative rock band w/mgmt, No HM, Jay 213-396-4229
- Lead guitarist/songwriter sks commec hvry rock band. Xlt lead plngy abil, gd att & equip. No glam or speed metal, fastest fingers on his pl. 818-964-2212
- Famous only from the East lking for estab'd band w/mgmt Hardcore metal only. Tommy 213-871-9159
- Guitarist aka pro melo'd HR act. Xlt abil-ty/songwriter/exp/d'iced. Strong image & stage pres. 213-412-6651
- Lead guitarist, 22, w/blistering melo'd style, sks band w/mgmt snd hv xlt equip & att. Keith 805-526-8125
- Lead/rhythm guitarist infl Thompson, Knopfler, sks band w/mgmt melo'd songs. Gd att, apprice, equip. No T40, metal or jazz. Accompl'd pros only. Alec 818-459-0194
- Guitarist avail for wking band, any style. Pro att & equip, serious only. Chns 818-708-0509
- Sophisticated guitarist avail for pro new wave band. Screaming leads, fat chunky rhythms. Pros only. 213-482-8084
- Rhythm guitarist/writer/serious vox sks T40 band, pop, xlt lks & equip. infl Rod, Stones, INXS, R&B. Serious only. Tom 714-775-1356
- Lead guitarist/singer sks F/T wking band. T40, country or standards. Hv equip, lks, trans, can travel. Pros only. Charlie 213-475-1956
- Guitarist w/equp & trans lking for F/T wking T40 org band. Can travel. Pros only. Mark 805-483-0205
- Lead/rhythm HR guitarist, fast & loud, wild & long hair, signed bands only. David 818-993-1653
- Lead guitarist, finishing recording proj for nat'l airplay, sks org rock band w/hvy equp & mgmt. Pros only. Roland 714-841-9662
- Guitarist avail for any pop rock band. Hv image, att & org mater, will give up anything to play. Steve 714-737-2946
- Lead guitarist skng org band for recording &/or tour. Grt image, play all styles, also vox & synth. Bob 818-504-9555
- Lead/rhythm guitarist sks band of musicians to form band infl Blues, R&B, fusion. Gary 213-396-5215
- Guitarist aka pro org band. Gd chops, equip, tunes & vox. Jim 213-666-3247
- Lead guitarist featured in Guitar Player mag Spotlight, sks wking band. Tom 213-550-9102
- Female lead guitarist, GIT grad, plays funk, funk & rock funk. Blonde & thin, xlt stage pres, 12 yrs exp, lking for org band. Debia (eves) 213-305-9906
- Jim Haggard, lead/rhythm elec guitar, avail for HR/HM band. 213-680-1572
- Worldclass lead guitarist/lead vocalist, BMI affil, sks proj w/mgmt, backing, label. Reliable, hd-wking, mega-Markets. Roland guitar synth, studio/stage exp. Pieter 818-366-1989
- Country picker, infl James Burton, Charlie Christian, David Lindley, sks intr country projs. Will 818-848-2576
- Exp'd guitarist w/lead vox sks wking T40 band only, L.A. area. pref. Evan 213-876-9336
- HR/HM lead guitarist skng serious band, 17 yrs exp, w/insigne leads acceptable. Ed 213-838-9637
- Lead guitarist, 22, fantastic plyr, dbls on keys, sks to join or form 4-pc rock band w/female vocalist. 818-506-1967
- Lead/rhythm guitarist sks prog HR band. Hv xlt org mater, rehears spc, PA & 4-trk. JR 714-947-4760
- Lead guitarist/vocalist sks F/T wking band, All styles, xlt exp/equp/att, can travel & dbl on bass & keys. Mark 805-483-0205
- Avail for band: Badder than Billy G, hotter than Stevie Ray, voice bwn Wilson & Mitch. 6", blond & muscled, creeds & demp. avail. Sunny 818-285-2581
- Rhythm guitarist/songwriter avail to join or form org pop rock band. Backgr vox, some keys. Must be serious, no smoking/drugs. 818-840-9131
- Guitarist/songwriter w/tape currently being shopped needs band. Emot'l hard pop, vox, drums, bass, keys, etc. Eddie 213-545-0205
- Lead guitarist infl Rhoads, Shenker, Lynch sks metal band. Dan 818-846-8057
- Lead guitarist lking to form HR/HM band, no bozos. Infl Metallica, Maiden, Priest, Rush, etc. Origs. Russ 818-446-0667
- Rhythm guitarist/singer/songwriter infl Springsteen, Costello, Police, Beatles, sks band or indivs w/similar taste & strong songwriting skills. Ken 818-784-8414
- Lead guitarist, 19 yrs exp, pro equip/att, sks orig proj

- w/mgmt. Rock, R&B, funk, commec mater. Pros only. Anthony 818-505-8374
- Christian guitarist avail to form band infl Led Zep, Robert Plant, Firm, Deep Purple, Rainbow. 805-527-4583
- Outretched melo'd guitar avail infl TFF, Cure, new alternative music. Steve 818-339-1100
- Hot lead guitarist w/10 yrs concert/recording exp w/ianvil plyrs sks HR/HM band w/mgmt & label intr. Serious inqs only. 213-876-4290

## 9 GUITARISTS WANTED

- Tasteful rthm/rhythm lead guitarist wtd for forming band infl Springsteen's BTR/Darkness. No EVH/metalists. Gd att, vocal headed, orgs. Alec, Santa Monica 213-395-5338
- Male & female vocalists sk rhythm section & rehears spc for R&B, T40, org mater. Reggie 818-508-1543
- Meinda 818-961-7699
- The BRICKS need a rhythm plyr ala John Lennon or Mick Taylor 24-28, street rockers on their way up. Mike 818-506-8387
- Lead guitarist, pro only, wtd to form upcoming variety music band. Pref male only, must read music, b/c reliable & serious-minded. Pacy 618-235-6661
- Wing band w/ld backing & recording contacts sks snging lead guitar plyr for copy/long work. Lk & play major league. Jeff 714-941-5763
- Young loud guitarist needed immed for band w/label infl ala Replacements, Sex Pistols. Clches need not apply. Jon 818-705-8768
- Versatile guitarist/keybdist wtd for diverse serious & sometime danceable modern band infl by life & yourself. 17-22, serious only. Joe 818-358-0468
- MASCUE is now auditioning lead guitarist. Long hair, vox, songwriting musts. 818-996-0029/988-1102
- R&B guitarist sought for band infl Bad Co, early Who, early Zepp, U2. Dedic & contacts essential. Justin 818-340-1572
- Rhythm/lead guitarist wtd for 5-guitar image-oriented R&B infl HR, Lks, har, att, exp. This is different. Jeff 213-399-1908
- R&R guitarist wtd w/irrago, infl Jimmy Page, Jeff Beck, Clut, Stones (after 1pm). 818-284-7858
- Guitar killer to compi M/F band into Liberty, featuring Spacify, Dio, Maiden, Scorpions, Rush. Coranda 213-851-3338
- Adrian sks top-notch 2nd guitarist. Serious inq's only. 213-755-6470
- Guitarist, strong rhythm & leads, R&B style, wtd for T40 band w/serious groove. Fred 213-202-7271
- Prog HR band sks 2nd strong lead guitarist. Should hv very clean, undistorted melo'd HR style & feel for fusion & funk. No stoners or hvvy drinkers. 213-989-5574
- R&R guitarist/writer/serious vocal rock guitarist who can write org mater wtd by female vocalist to collab on org proj. Video image-conscious. 213-653-2406
- Melodic HR act sks guitarist w/strong vox, songwriting, long hair image, xlt abil. Pros only. 213-412-6651
- Female pedal/or lap steel guitar plyr wtd for all-org country band. Mostly org mater. Pros only. Tom 213-653-0237
- Guitarist wtd for org Christian rock band. Pref female. Will do demo. Cindy 714-249-1837
- Attn Musicians: We need a guitarist for org T40 proj. Nick 213-325-3380
- Guitarist needed for MICHAEL JAMES BAND. Must be young, technically pro, lk. gd. vox, wtd. Pro att a must. 714-870-2707
- Rhythm guitarist/keybdist for commec org pop rock w/dt songs, stage pres, producer, contacts infl Scandal, Survivor, John Waite, Honeymoon Suite. George/Dan 818-345-6396
- Creative lead guitarist wtd for forming or pop rock band infl Eddie Money, Scandal, Springfield. Serious only, vox pref, no smoking/drugs. John 818-840-9131
- Lead guitarist/backgr vox wtd for roots-rock grp TOMB-STONE BULLETS. Into Stevie Ray Vaughan, Albert Lee. Hv pro mgmt intr. Miles (6-8pm) 818-287-0811
- MAX CHAIN is now auditioning rhythm guitarist who can play some lead. Hv upcoming ggs, auditioning immed. Max 213-392-2800
- Guitarist wtd to compi HR proj w/mgmt, label intr, currently playing circ. Must hv melo'd style, xlt image & att. Pros only. 213-871-8065
- If you're a hot guitarist lking for an incred org proj w/mgmt & record co intr that you can sink your teeth into, call i Dunne. 818-954-9369
- Vocalist/guitarist & drummer w/orig mater & mgmt sks lead guitarist & bass plyr to form the band. Jerry 818-760-2174
- 2nd lead/rhythm guitarist wtd infl Stones, Dolls, Cooper, Steve Stevens. Pros only, all-org, if we didn't make contact the first time, pls call again. Elton 213-871-0163
- Rhythm/lead guitarist for commec metal band. Backgr vox.

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long hair image, must be pro. equip. trans Mike (9-6) 213-654-1561  
**R&R guitarist** w/rock image & personality wtd for pop band w/mgmt & strong lix/voc inf. Journey, Bon Jovi 213-998-0927  
**Lead guitarist** needed immed in vein of Steve Stevens, Mick Ronson, Keith Richard, Johnny Thunders for band inf. kool & the Alarm Image a must 818-994-9325  
**Intense guitarist** for aggressive rock band, mod, dynamic, no metal. Own wah/six/trk in West Hlywd, unique snd, louder than U2, Gable, Who, Minds, Stones. 213-650-2452

**10 BASSISTS AVAILABLE**

**Bass plyr w/equip**, 20, sks organic melodic rock band, org inf. Bill 213-747-1978  
**Bass player w/vast exp** lking for mature wking supper club/casual band. All forms rock, country, T40. Vox George 818-996-2107  
**Female HR/HM bass plyr**, formerly in Feline, very dedc, killer image, own equip, trans. Andrea 818-246-7618  
**Bass plyr**, 31, sks work in So Bay area. Vox, gd equip, pro att, 8 yrs exp T40, commerc dance pref. Daryl 213-514-0815  
**Pro rock bassist** lking to join wking band T40 or org, stage/studio/video exp, xlt image, gd att, hd-wker Lance 818-769-9965  
**Basslist sks serious wking** country band. Vox, grt att, 213-318-1347  
**Basslist, pro**, 17 yrs exp, sks pro band, wking or showcas-ing. Knows C&W & T40, travels, xlt reater, no vox. Chuck 818-784-1830  
**Basslist, inf. REM**, Long Ryders, 60s, also sing. 1 hr Vox Teardrop bass, exp'd, cool lks, dead serious. Sngng org band, wlt relocate, pref Austin TX area. David 512-241-4614  
**Bass plyr**, 29, sks org rock act rehrs in SFV area. Must be serious Mark 818-347-6092  
**Funk pop R&B bassist** sks mature band st. 10 yrs exp, grt equip, trans, team plyr, serious only. Albert (after 5) 818-784-2730  
**Bass plyr sks guitar pop R&B band**. Backgr vox, gd equip, approx, trans, no HM/HR pls Johnny 818-762-7505  
**Dedicated bass plyr** sks estab'd prog rock, pop or T40 band. Dan 818-846-6057  
**Basslist sks a pro sit w/estab'd** HR band w/industry contacts &/or satiated position. 818-784-2730  
**Bass plyr**, 25, w/backgr vox, recording/stage exp, sks dedc all-org band inf. Beatles, Pretenders, REM. Hw gd equip, grt att. Snake (eves) 213-478-1396  
**Bass plyr lking for fun hard-rocking** band inf. David Lee Roth to Power Station, etc. latching to play. Klr 818-366-5079  
**Bass plyr sks org band**, total funk, new wave, inf. ABC, Sade, Duran Duran, Kiran 714-592-1406

**10 BASSISTS WANTED**

**Simple bassist wtd for forming** band inspired by Springsteen's BTR/Darkness. Melodic orgs, straight ahead, gd att & enthusiasm musts. Alec, Santa Monica 213-395-5338  
**Male & female vocalists** skng rhythm section & rehrs snc for R&B, T40, org mater. Reggie 818-508-1543  
 Melinda 818-981-7691  
**Bass plyr wtd for pro rock band** inf. Entwistle & Squire. Must sing & be creative. Aggress, committed, hv guts. Hw studio, gigs, label intr. Scott 818-506-8692  
**Basslist needed for hot org** prog rock band inf. Yes, ELP, Rush, Pink Floyd. Serious only. 818-353-7164  
**RAZZZ**, orig L.A. pop rock band, needs simple bassist, personality & reliability musts. Rob 213-372-6656  
**Dancer/forming band** sks string bassist &/or bassist for perf & jamming, some local gigs. 213-851-8457  
**We the BRICKS** need a bass man like McCartney or Gerald Johnson. Street rockers, 28-28, future superstars, Mike 818-506-8387  
**Working band w/dedc backing** & record contacts sks sing-ing bass plyr for copy/ing work. Lk & play major leagur. Jeff 714-841-5763

**Acoustic bassist** wtd by singer/songwriter/guitarist inf. Elvis Costello, John Hyatt, T-Bone Burnett, country, folk, rock, jazz. Michael 213-306-0546/874-034-1394-0599  
**Bass plyr wtd for org pop fusion band**. Creative pros only. Randy 818-988-1288  
 805-529-0823  
**R&R bassist**, backgr vox, needed for mainstream R&R act. Connex a label intr. Kenny 818-990-1096  
**Bass plyr wtd for org pop fusion band**. Creative pros only. Randy 818-988-1288  
 805-529-0823  
**R&R bassist**, backgr vox, needed for mainstream R&R act. Connex a label intr. Kenny 818-990-1096  
**Bass plyr needed for R&B band** playing blues. Exp'd plyr only, rehrs one night wky in Lakewood for fun. Alex 714-534-1578  
**Stick plyr wtd**, musical knowledge, serious & jazz harmony knowledge helpful. Chns 818-708-0509  
**Bass plyr wtd for 5-guitar image-oriented R&B-inf. HR**. Lks, hair, att, exp. Simple parts, like Wyman. This is different. Jeff 213-399-1908  
**Funk rock bassist wtd for rock band** inf. Power Station, INXS 213-459-1670  
**Bass plyr who can play synth bass** for funk pop grp. Serious only. Mark 818-508-7866  
 Tracy 818-501-4310  
**Basslist/keyboardist**, prof female, for wking T40/oldies R&B band. Some travel, career-oriented. Alan 818-763-4032  
**Basslist needed for estab'd org R&B band** hv gd mater, EP & producer. Songwriting & vox a plus. Tony 818-992-5136  
**Basslist wtd for T40** gigs, some orgs, mainly T40. Gd money. 818-248-2616  
**Minneapolis-based hv prog** band has position open for melodic bassist. It's worth the call. Mark 612-861-1639  
**Basslist wtd w/megahair**, ultrafolk, hwd backing vox, grt hands & gear, for org hv bubble/metal/pop/teno anthems. Strong songs. 213-773-8727  
**Bass plyr wtd for melodic HR band**. Gd equip & image a must. Ricky 714-777-1458  
**KARMA TRAMPS**, 2-guitar R&R, lking for a leather & snakeskin bass plyr. 213-467-6654  
**Bass plyr who serious** needed to work on demo & upcoming recordings. Abl to perform onstage. Darrel 213-452-0850  
**Basslist & drummer wtd for fast-moving rock band**. Must be serious, melodic, team plyr. No metal pls. (after 5pm) 213-241-1829  
**Basslist needed to compl highly visual**, financially backed, commerc HR act. Strong tenor, long hair, grt lking mandatory. Serious lncs only pls. 818-353-1452  
**Basslist wtd for org recording shows** proj. Driving melod pop rock. West L.A./So. Bay. Rusty 213-545-3327  
**UNIVERSAL LANGUAGE** sks very jazzy, funky, rock, new wave, classical plyr who sings, & if you write, more the merrier. MIF. Tony 818-353-1452  
**Basslist wtd who can play Zappa & Va.** John 818-998-6802  
**Basslist wtd for org pop rock band** w/pending record contract & pending gigs. Rob 213-372-6856  
**Bass plyr wtd for org Christian rock band**. Prof female. Will do demo. Cindy 714-249-1637  
**Basslist & keyboardist wtd for guitarist & vocalist w/mater to collab & form org mod rock band**. Ron 818-781-9876  
**Basslist wtd for HR band LACE**. Serious org, gd image & equip. Dean 213-945-5929  
**Bass plyr wtd, open up style**. New romantic, org music. Lloyd 213-524-6502  
**Bass plyr needed for estab'd org R&B band**. Hw gd mater, EP & producer. Songwriting & vox a plus. Sherry 818-763-9628  
**Band sks bassist**, insane perverse mind, inf by complete sleep. Gavin 213-654-4686  
**Basslist w/expert vox wtd for NYC top band**. Queen inf. no amateurs, 14-22, no drugs/booze. Major poss. Adam 213-857-5821  
**Basslist w/grt snd, minimalist taste**, backgr vox, dedc, needed by somewhat arty, sonic, dark band inf. Siouxsie, U2, Killing Joke. REM. Rehrs 4x/wk, no pros. 818-794-9109  
**Bass plyr wtd**, must be dedc, gd image, gd equip, trans. Pasadena. K.D. 818-796-1781  
**MIF bassist wtd for forming org pop rock band** inf. Eddie Money, Scandal, Springfield. Serious only, vox prof, no smoking/drugs. John 818-840-9131  
**Basslist, orig T40 & cover**. Hw gigs & intr, etc, needs to

be a member of the band, not just a plyr. Tony 213-656-0546  
**Basslist needed by tight noisy melodic org band** inf. Jesus & Mary Chan, U2, Killing Joke, REM. Gd snd, taste, backgr vox, dedc. Rehrs 4x/wk. No pros. 818-794-9109  
**Basslist wtd to form prog rock band**, dedc a must. Jason (apt 220) 213-464-1131  
**Basslist needed for estab'd internet 1 pop rock act**. Sks, reggae, R&B, writing/vox a plus. Ready to tour/record. John 213-827-7798  
**Star bassist**, Rock, dance groove, eclectic abils musts, to join team w/tp contacts Competition & inf. U2, Kool, Roky Music, Alarm, Prince. 818-893-8992  
**Basslist/vocalist needed for new prog country rock band**. Must sing lead & harmony. Ken 714-594-4179  
**Bass plyr wtd for org new music band w/dedc & energy**. Hw bkngs, must be reliable, solid, fast learner. 818-908-9036  
**Basslist/keyboardist wtd by Christian guitarist** to form band inf. Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593  
**Vocalist/guitarist & drummer w/long mater & mgmt sks lead guitarist & bass plyr to form the band**. Jerry 818-760-2174  
**Ex-Revolver guitarist** sks bass plyr for new grp. Must sing harmony & some lead. Beatles/British Invasion inf. 818-355-4460/714-359-0407  
**Pro melodic HR band skng bassist w/backgr vox**. Must hv gd att, dedc, equip & be willing to work from the ground up. Kenny 818-767-4056  
 818-787-8106  
**Basslist wtd for all-org mater** inf. Stones, Dolls, Cooper, Steve Stevens. Pros only. Eion 213-871-0163  
**Basslist wtd for commerc metal band**. Backgr vox, long hair, image, must be pro, equip, trans. Mike (9-9) 213-654-1561  
**Basslist needed immed in vein of Steve Stevens**, Mick Ronson, Keith Richards, Johnny Thunders for band inf. by Billy Idol & Alarm. Image a must. 818-994-9325  
**Bass plyr whose passion is American rock**, Springs-teen/Petty/fold R&B/country wtd by top-drawing L.A. band. Brian 818-996-2811  
**Aggressive bassist wtd for explosive rock band**. Very intense synergy & dynamics, raunchy mod snd, private 16-trk & rehrs studio in West Hlywd. 213-650-2452  
**Basslist needed for modern folk band**. Female singer/songwriter finishing single now, performing late fall. Need a really gd plyr lking for something new. 213-307-9763  
**Basslist needed by tight sonic gloom pop outfit**. REM & Love & Rockets meet Killing Joke. Must hv grt snd, backgr vox, dedc, taste, practice time. No pros. 213-462-1748  
**Hottest funk bassist wtd for hd-hitting innov new music** dance grp w/mgmt, now shopping for deal. 213-851-0797

**11 KEYBOARDISTS AVAILABLE**

**Keyboardist/singer** sks country swing, old standards, R&R & country T40 band. Hw Wuritzer & DX-7, gd chops, vox, lks 213-222-8235  
**Keyboardist needed by tight sonic gloom pop outfit**. REM & Love & Rockets meet Killing Joke. Must hv grt snd, backgr vox, dedc, taste, practice time. No pros. 213-462-1748  
**Hottest funk bassist wtd for hd-hitting innov new music** dance grp w/mgmt, now shopping for deal. 213-851-0797

**Keyboardist/producer** from Eng and w/Oberheim system & Yamaha DX-7, versatile all style s. esp pop & R&B. sks pro wking band. Andy 213-379-1568  
**Keyboardist w/Julipiter 6, DX-7**. Arrage, also guitar, for org pop rock band. David 714-824-3140  
**Highly exp'd rock pop organist w/strong lead vox** sks F/T wking band in central L.A. x Hollywood. Elliot (eves) 213-387-0275  
**Pro team plyr**, sola equip & mage, skng preferably sngd-ed power pop band. Enn 213-392-3511  
**Keymaster w/image & snd lling for wking band w/orgs in So Bay beach cities**. No eg's s, flukes, or metal. Charles 213-318-3175  
 213-387-0275  
**Multikeyboardist**, latest equip. Jerrick grad, 16 yrs exp, also xlt vox, ready for action. Eddie 818-281-5730  
**Keyboardist/vocalist** sks pro band. Hw DX-7, sing some lead & gd harmonies, can play almost any style, jazz, country, rock, reggae, etc. 213-222-8235

**11 KEYBOARDISTS WANTED**

**ART IN AMERICA**, first album released on CBS Records, sks keyboardist, proficient in Tony Banks-style playing. Jim 818-315-6751  
**Roy Batan/Danny Fedenco-style elec piano/keyboardist** wtd circa BTR/Darkness for org straightahead band. Gd att & enthusiasm musts. Alec, Santa Monica 213-395-5338  
**Keyboardist wtd by reforming Orange Co T40** grp. Gd lks, gd equip important. 714-985-4307  
**Needed, rehearsal pianist** for singer of standards & pop. There is pay. Marsha 213-478-8828  
**Two keyboard/synth plyrs wtd for recording & commitment**. Must be able to read music. Patty 818-235-6681  
**Keyboardist wtd for top-drawing band w/rt industry connex**, serious only. Kevin (eves) 714-836-6201  
**Lking for keyboardist**. T40 Joan/Jerry 213-543-2855  
**Keyboardist w/lt vox**, prefer female, needed for org band w/lt songs, capability to form upcoming variety music band. Must be able to read music. Patty 818-235-6681  
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**Keyboardist w/lt vox**, prefer female, needed for org band w/lt songs, capability to form upcoming variety music band. Must be able to read music. Patty 818-235-6681  
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# FREE CLASSIFIEDS

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

•**Keyblst wtd for T40 ggs** Some orig, mainly T40. Gd money. 818-248-2616  
 •**Electro-new age band VITAL VOICE** sks synth. Pr. Interst in sound colors, gd interpersonal skills. prf. 213-207-0134  
 •**M/F keyblst**, 18-25, wtd for funk pop rock band. Must hv own equip. Gerald. 213-738-5915  
 •**Female keyblst/harmony vocalist** for commrc HR w/creative new direction, name producer, major label intr. master recording next. 213-306-3200  
 •**Keyblst wtd for 60s-inf melodic pop rock band**. Very vocal, must sing, be artistic & melod. Red. 213-856-3743  
 •**Creative female keyblst wtd by the TCMBOYS**, 18-24. Ong pop. Backup w/ helpful Sally. 818-736-0276  
 •**Keyblst wtd for recording shows/proj. Driving, melodic pop rock**. West L.A./So. Bay, Rusty. 213-545-3327  
 •**Beautiful cute girl** avail to play piano by sight & by ear. Luther. 213-623-3194  
 •**Female keyblst &/or lead guitar player** wtd for all-orig female band R&B, jazz & rock inf. Must. Sharon. 818-342-8996  
 •**UNIVERSAL LANGUAGE** sks very jazzy, funky, new wave, classical plyr who sings, writes. Eileen, you called, I move. Have dinner on peaceful terms. Love, Tony. 818-362-1452  
 •**Whatever happened to the B-3 Monsters?** Hammond/Lesley plyr needed to fill the groove gaps. Come out of the closet and call Cary for details. 818-763-7375  
 •**Keyblst wtd for org rock band w/ggs**. Paul. 213-876-4291  
 •**Pro keyblst wtd for modern HR band**, prf backgr w/vo, tech abt a must, for album/tour. Mark. 818-761-8482  
 •**Keyblst wtd w/vo wtd to compl duo w/expert bassist/vocalist/drum programmer**. Hv agent. 213-301-2473  
 •**T40/casual/R&B** wtd. Must. Eddie. 818-982-5190  
 •**Keyblst sought for estab'd org mainstream rock band**. Must harmonize & own gd equip. Grp lives in West L.A. MODERN SOCIETY. 213-306-8884  
 •**Keyblst & bassist wtd** by guitarist & vocalist w/mater to collab & form org modern rock band. Ron. 818-781-9878  
 •**Keyblst/composer** wtd to collab w/singer/songwriter/lyricist to form org vop/R&B band ala Jarreau, Transfer, Franks. Henry. 818-785-0122  
 •**Keyblst/lyricist** guitarist for commrc org pop rock band w/kit songs, stage pres, producer & contacts. Infr Scandal, Survivor. John Waite. Homeoney Suite. George/Dean. 818-345-6396  
 •**Keyblst wtd for forming org pop rock band** inf Eddie Money, Scandal, Springfield. Serious only, vxo prf, no smoking/drugs. John. 818-840-9131  
 •**Planet wtd for paying gg w/female vocalist**, abt to expose, well-versed in country, old sids, show tunes, Carmen. 213-382-6466  
 •**Keyblst w/instrument & creative abt** for b/w/ggs & intr. e/cd. Willing to be a full member. Toni. 213-656-0546  
 •**Keybd/synth**, take yourself to the top. Rock/funk groove abts a must to join team, inf & competition U2, Idol, Roxy Music, Prince. 818-893-8992  
 •**Keyblst wtd for serious org technorock pop w/female front**. Lng for team plyr w/ideas. 213-399-4583  
 •**Xlt keyblst**, gd-kg, pos abt, being pursued by hot org proj w/strong mater, mgmt, & record co intr. 1-956-9369  
 •**Keyblst/vocalist** needed for new prog country rock band. Must sing lead & harmony. Ken. 714-594-4179  
 •**Keyblst wtd to play keybd, progr drum** r&g & senger w/working tno. Casuals/clubs, equip not nec, So. Bay. Gayle. 213-318-1106  
 •**Keyblst wtd for hard-hitting innov new music** dance prog w/mgmt now shopping for deal. 213-851-0797

•**Christian singer/songwriter** sks except'l musicians to perform org Chrstian pop. Songwriting & arranging abt a plus. Lisa. 213-398-1459  
 •**Need a voice & lks** that will sell a million? Rhears in Hollywood? If you answered yes to both the above, call Jamie. 213-976-9125  
 •**18-yr-old singer/songwriter** sks other teen grp members for forming T40/long grp. Tours, club dates, work setup. Kevin. 213-756-4885/754-2223  
 •**Pro vocalist** avail to sing your demo for a copy of same. 818-508-6721  
 •**Pop male vocalist w/studio/vidoe exp**, extremely versatile, skng band or musicians inf R&B to rock. Hv demo. Jeff. 818-508-6721  
 •**Vocalist, exp'd**, sks casuals or club band. Lks, stage pres, versatile, congenial, has charts, writes charts. R&B, jazz, standards, T40. Jan. 818-507-0898  
 •**Female lead singer** from France w/unique-sounding voice for band w/icontract. 213-465-6389  
 •**Singer/guitarist/keyblst** lng for modern band doing danceable pop rock wave ongs. Matt. 818-982-7548  
 •**Country singer/songwriter**, female, sks pro country band. Irene. 213-543-2423  
 •**Very ambitious** pro female lead singer sks dance music-type band inf Madonna, Prince, Janet Jackson. Cynthia. 213-466-7344  
 •**Highly exp'd male rock pop lead singer**, dbts on guitar/orgn, sks F/T w/king band in central L.A. or Hollywood. Elliot (eves). 213-387-0275  
 •**Exp'd vocalist in Venice area** lng for cover band for coming season. Debbie. 213-301-2473  
 •**Exp'd female singer/songwriter w/powerful emot'l voice**, sks band inf Love & Rockets, Gene Loves Jezebel, Wall of Voodoo. Wendy. 818-769-3162  
 •**Vocalist** intr in joining estab'd band w/strong mater, exp'd & video image-conscious, sks music like Eurythmics, Elvis Presley, Kate Bush, Vanity. 213-653-2406  
 •**Powerful male singer**, pop & country, great falsetto, very high, available for band. Gaylen. 818-244-5351  
 •**M/F singer/songwriter** duet sks agent/producer w/financial backing for all-orig proj. Tape/bio/pic avail. Debra or Louis. 818-797-6409  
 •**Female singer** avail for band. Low smooth voice, pretty sound, country, lead, or harmony. Carmen. 213-392-5466  
 •**Female vocalist** avail, prf, for estab'd male rock band w/mage. Into rock, Cult, Zepp, Cure. 213-471-4629  
 •**Vocalist w/versatile** voice, yrs of exp, lng for proj T40 band. Sing in 4 languages, avail FT. Pro only pls. Luis. 818-781-4083  
 •**Powerhouse female vocalist** sks rock band. Nat'l image, no purple hair or metal. Kelly. 213-394-6900  
 •**Vocalist sks** guitarist, bassist & drummer for upbeat org comedy rock act. 213-273-7632  
 •**Lead vocalist** formerly w/Mickey Knight sks w/king prf. Sk backing, label intr, mgmt musts. No ego prog or hippies. Michael. 818-345-1689  
 •**Worldclass lead vocalist/guitarist**. BMI affil, sks prf w/mgmt, backing, label. Reliable, hd-wking, mega-Marsals, Roland guitar synth, stage/studio exp. Pieter. 818-366-1989  
 •**HR vocalist** avail, lng for musicians or already estab'd HR band to collab stybs. Many orig, own rehears studio, want to jam now. Tony. 213-894-3834  
 •**HR vocalist** avail, lng for musicians or already estab'd HR band. Rehears in Hollywood or L.A. area only. Michael. 213-469-5052  
 •**Pro sexy female lead vocalist w/strong stage/studio exp** skng org band for record deal. Pro only, no HM, still inf. 818-790-0964  
 •**I keep losing** backgr ggs 'cause I sing like a lead. Female vocalist w/chops, lks, wants to bring charisma to org band. Laurel. 213-469-3263  
 •**Intense male vocalist/lyricist**, 23, grt lks & vxo, avail for contemp rock band w/dge ala Idol, Sexton, Palmer. Pro only. Jamie. 213-976-9125  
 •**Exp'd monstrous lead vocalist w/mage**, voice & killer stage pres sks pro commrc metal band that has it all. Pro only, no flakes. 818-762-9638  
 •**Need a voice & a face** that will sell a million? And rehearse in Hollywood? If you answered yes to both, call Jamie. No HM pls. 213-976-9125  
 •**Dynamic female vocalist/songwriter w/grt pres'nt** sks musicians ala Whitney Houston, Sade, to form org band. Inf only, serious inqs pls. 818-369-8346  
 •**Male vocalist** avail for R&B funk pop grp only. Must be serious pros only. Tenor & falsetto, also play instruments. Lambert. 213-464-7253  
 •**Pro female vocalist/guitarist** sks keys or guitar for duo/casual act. Must be able to harmonize. 213-651-1849  
 •**Carol**. 213-851-8607  
 •**Female lead vocalist w/studio/gig exp** skng prf band for local L.A. circuit & demos. Eventually a tour. Bobbi. 818-087-4291

•**Grammy nominated female vocalist/arranger w/maj label creds**. Dynamic, clear huge range, skng songwriter, sldemen, for hi-visibility pop R&B jazz act. Marta. 213-469-7007  
 •**Singer/songwriter** sks xlt musicians to form org Chrstian pop rock band. Songwriting & arranging abts a plus. Lisa. 213-398-1459  
 •**Singer/songwriter**, Perry style, lng for grp w/mgmt. 714-354-9426  
 •**Singer/songwriter**, team plyr, powerful voice, Perry/Rogers/Cloverdale, lng for estab'd band w/mgmt. 714-354-9426  
 •**Inf a unique voice**, grt stage pres, I'm ready to work. Infr Pretenders, Martha Davis, Paul Rogers. Suzie. 213-656-6337

## 12 VOCALISTS WANTED

•**Orig rock band auditioning male lead singer**, 18-29, prf-minded. Joseph. 213-655-3136  
 •**Wanted: Vocalist** inspired by Cult, Aerosmith, Led Zep. Must hv own equip. Eric. 213-944-5956  
 •**Vocalist wtd for LARD PUPPETS**. Must hv high tenor range, no pretty boys. 818-884-6642  
 •**Two male vocalists w/gd baritone/bass range** wtd for upcoming variety music band. Recording, gigs, tours. Paddy. 213-278-7587  
 •**North Valley male lead grp w/mgmt & hot org skng exp'd vocalist w/PA**. Band ages 15-18. John (4-8pm) 818-361-0907  
 •**Lead vocalist wtd for L.A.-based commrc rock proj**. Must hv unique style & versatile range for recording & showcnz only. 213-278-7587  
 •**Vocalist/frontman wtd for power metal**. Immed ggs & recording, no makeup or inflated egos. Wolfgang. 818-363-6771  
 •**Male vocalist** needed by melod HR band. Xlt mater, call plyrs. Exp, image, tape req'd. Pro only. 818-884-1705  
 •**High-quality backgr vxo** needed for new wave techno revue. Pro only. 213-482-9084  
 •**Lead throat wtd** by commrc hv rock band inf Aerosmith, Bon Jovi, old UFO. Hv mgmt intr. Must hv killer rock image & pro act. Darren. 818-281-5124  
 •**High tenor lead vxo wtd** by commrc HR band w/gd vocal talent, record co contacts, concert dates booked. Request dedic indivs only. Keston. 213-435-5048  
 •**Keybd artist/producer w/solo album** released sks pro female pop jazz R&B vocalist/lyricist for future album & live work. Andy. 213-379-1568  
 •**Male vocalist** needed for HR band w/mgmt for immed live ggs & recording. Live!studio exp nec, pro only. Rocky. 818-941-6198  
 •**Aggressive female lead vocalist/frontperson** for wking T40 oldies R&B band. Some travel, career-oriented. Alan. 818-763-4032  
 •**Electro-new age band VITAL VOICE** sks vocalist/lyricist ala Steve Wynnwood, Bill Chaplin needs poet filmmaker & interpersonal skills prf. 213-207-0134  
 •**Lead vocalist** for org band, recording demo tape now. Steve. 213-675-4120  
 •**Needed, backgr female punk vocalist**, must be melodic & must be loud. 213-877-4812  
 •**OFFENDER**, Minneapolis-based hv prog band, needs male lead vocalist w/powerful expressive voice. It's worth the call. Mark. 612-881-1639  
 •**Lead vocalist** needed for metal proj, we hv rehears spk & demo. PA a must, must understand metal, no glam ers. Sherman. 213-978-3950  
 •**Beverly Hills Good Time Christmas Carolers** needs two male singers, tenor & baritone. Peggy. 818-509-1413  
 •**Female vocalist wtd to sing R&B demos** in exchange for copy of tape. Must hv high voice & by dynamite. 213-856-9180  
 •**Male lead vocalist**, high tenor voice, wtd for org power act for Nov. shows for venture publishers. Lucy roge. 213-839-4484  
 •**Rock star** sks HR vocalist. Need indiv w/strong voice & long hr rock image. Must hv tape/bio. 213-464-6782  
 •**Background singer wtd for org rock band**. Must be grt w/harmony. Paul. 213-876-4291  
 •**Explosive rock grp w/financial backing & mgmt** is still searching for very talented rock singer. Come on you guys! Call You won't be sorry. 213-568-0402  
 •**Hot lead female vocalist wtd, sexy & versatile**, into R&B, prog rock, funk, reggae & jazz. Cary. 213-735-8221  
 •**Personality vocalist** who's cool & different wtd now for pro hv rock glam band w/album creds & hip image. Exp'd only. 213-867-3675  
 •**Sophisticated new wave band** needs precise attractive female vocalist w/hardcore image. Pro only pls. 213-482-9084  
 •**Pro commrc HR band** skng strong young vocal talent w/strong frontman. Long hr image & pro att musts. Craig. 818-769-2682  
 •**Stage person/vocalist** for female org rock band. Must hv stage pres & be ready to work. Mike. 805-853-0118  
 •**HR male lead singer**, 25-35, able to write org song/lyrics, powerful voice/stage pres musts. Rogers/Adams/Cloverdale type to compl grp. 213-656-3794  
 •**Drummer** forming pop rock multi-harmony grp, min 5-part harmony w/own outside mater inf Association, Hollies, etc. No squares. Mark. 818-508-7728  
 •**STRAIT JACKET** sks female backgr vxo. Must be attractive, hv stage pres, for all-orig modern rock grp now forming. 213-861-7156  
 •**Male vocalist wtd for proj HR band**. Must hv gd range & versatility. All-orig mater inf Rush, Yes, GTR. (after 6pm) 213-868-3473/986-5106  
 •**Working band w/orig mater & gd industry contacts** sks lead male vocalist w/guitar or keybd abt, modern image, no metal. Jeff. 714-941-5763  
 •**Popular R&B pop band** sks male vocalist w/tapes & track record. Bryce. 213-465-1871  
 •**Female vocalist wtd for wking T40 band**. Orange Co-based. David. 213-691-2077  
 •**Female vocalist wtd**, attractive, thoroughly exp'd in R&B & funk ballads. Must be very serious, pros only. Pictape/bio. 213-464-7253  
 •**FULL SWING** needs pro male vocalist who sings jazz, pop & R&B, lks gd, & can move. 213-459-2559  
 •**Backgr w/own exp & hi-energy**, hip-king, wtd for hot org proj w/kit mater, mgmt & record co intr. Roberta. 818-505-0197  
 •**Vocalist wtd** by Christian guitarist to form band inf Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593  
 •**Powerful male Christian HR vocalist wtd**. Jim 714-821-7895  
 •**Vocalist/frontman wtd** inf Stones, Dolls, Cooper, Jdo. Pro only. If we didn't make contact first time, pls call again. Eion. 213-871-0163  
 •**A + 1st tenor rock vocalist w/wcd training** for financially backed commrc HR band w/voice, xlt musicianship, strong harmonies. Immed recording/perf/shows. Mike. 213-735-3917

## 12 VOCALISTS AVAILABLE

•**Lead vocalist**, 33, 1st tenor, studies voice, sks steady T40 band or prf org band w/backing, mgmt, or deal. Pro only pls. Jay. 818-764-1721  
 •**Exp'd lead vocalist**, high tenor, lng for gig. Pop/T40/jazz, pros only. Hv compl PA. David. 818-845-4736  
 •**Talented pop singer/songwriter/vocal arranger w/mny creds**, lng for serious band. Elmer Jr. 213-450-5879  
 •**Male & female vocalists** sks rhythm section & rehears spk for R&B, T40, org mater. Reggie. 818-508-1543  
 •**Meinda**. 818-981-7691  
 •**Exotic male vocalist/songwriter** sks female musicians inf Yes, ELP, Genesis, Firm. Rod. 213-477-8697

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Day. No flakes or egos. pros only. Tracy 818-501-4310  
 •Drummer ska jazz rock band, 15 yrs exp. pros only. Joe 818-287-2878  
 •Drummer, 24, solid groove-conscious plyr. sks modern melo rock band. Hv gd image, equip & att. Pros only plyr. Henry 213-222-4582  
 •Drummer, simple solid dependable pro. sks w/king club/casual band. Xlt equip, Simmons, lead vox. 16 yrs exp. alt style. can read. Kevin 818-846-7585  
 •European drummer, dedic. w/many internat'l tour & European/US record creds, lking for estab'd grp. prof progr pop rock. Phil Collins/Wirwood. Joseph 213-655-3136  
 •Pro quality drummer w/trash/glam image sks band w/Dolls/Crus inf. Serious only. 213-461-8836  
 •Hyper hi-energy drummer inf. Appice, Bonham. No flakes, 100% dedic only. Enc 818-760-4093  
 •Pro drummer, formerly what's known HR band, sks estab'd band w/hrs sp. in Valley area. Hv image, exp. att. equip. John 818-998-9021  
 •Pro worldclass drummer w/many creds & xlt equip sks vry pro band. Scott 213-376-7775  
 •Pro drummer, 30, 20 yrs w/king exp. all styles, hv trans. Mory 213-827-5142

**13 DRUMMERS WANTED**

•Simple, solid drummer wtd for forming band inspired by Springsteen's BTR/Darkness. Ongs. Gd att & enthusiasm musis, serious practice. Alec, Santa Monica 213-395-5338  
 •Male & female vocalists sk rhythm section & rehears spc for R&B, T40, ong mater. Reggie 818-508-1543  
 •Melinda 818-981-7691  
 •Drummer wtd for HARLOT, commec HR/HM band, AC/DC & Kiss inf. Dbl bass, trans, rock image, pro att. Jeff 213-348-8671  
 •Orig band sks hard-edged talented d'rmmr for music inf. ranging from blues to rock to punk. Band contains 3 items, 1 male, Serious calls only. Patty 213-541-0666  
 •Percussionist who plays conga drums wtd by forming band w/dancer for jamming & local gigs & whatever. 213-951-8457  
 •Street rockers THE BRICKS need a drummer aka Ringo or Watts, 24-28. We are gonna be big. Mike 818-50-8387  
 •Inventive elec/acous drummer/percussionist wtd for 80s MIDIdid rock proj. No stock rockers pls. Rehears 5 days/wk. 818-846-1230  
 •Female drummer wtd for T40 band w/uppoming road gigs. Simmons. prof. 818-923-0849  
 •Solid hard-hitting rock drummer wtd by commec HR band wtd wtd qual mater, record intrst, concert dates. Respons, dedic indivs only. Keston 213-435-5048  
 Gordon 818-912-2696  
 •Drummer, killer, to compl M/F into Liberty, featuring Spacety. Dio, Maiden, Scorpions, Rush. Coranda 213-851-3338  
 •Drummer wtd for R&R band inf. Beatles, Thorogood, Stones, others. Ready to gig. Backgr vox helpul. Alan 213-373-7515  
 •Drummer wtd for T40 gigs. Some orig, many T40, good money. 818-248-2616  
 •INSECTICIDE ska dbl-bass & snare freak, for hvy-pounding mater. We hv rehears spc. No wimps. Sherman 213-978-3950  
 •Creative percussion & drummer to work on upcoming demo w/new band & ong mater. Recording exp a plus. Daniel 213-462-0850  
 •Drummer & bassist wtd for fast-moving rock band. Must be serious, melodic team plyr. No metal pls. Harold (Spm) 213-241-1829  
 •Drummer needed for commec modern rock band. Dedic, equip, image musis. Rich 213-391-1132  
 •Creative female drummer wtd for the TOMBOYS, 18-24. Orig pop. Backup vox helpul. Sally 818-376-0276  
 •Drummer wtd for orig recording shows proj. Driving, melo pop rock. West LA., So. Bay, Rusty, 213-543-3327  
 •The hardest wking band in LA. needs the hardest wking self-sufficient elec/acous drummer. Inf. Thompson Twins. Talking Hds, Pink Floyd. MJ 818-846-1230  
 •Killer drummer for hvly rock proj wtd. If you're a team plyr w/ro att, we've been waiting for you. (after 5) 213-764-1815

•Drummer wtd for MODERN BREED, into Cure, Cult, R&R 213-471-4629  
 •Forming HR band, old V.H./Scorpions style. lead guitarist w/mater sks drummer. Pro-minded, motivated, committed to musical quality? I am. Eddie 818-783-9666  
 •Drummer wtd for commec HR/HM band HARLOT. Dbl bass, rock image, pro att, responsible. Jeff 818-348-6671  
 •Two guitarist/songwriters sk support bass, drums for orig R&R band. Serious only, no flakes. Steve 213-450-8634  
 •Hard-hitting drummer wtd for forming org pop rock band inf. Eddie Money, Scandal, Springfield. Serious only, vox prof, no smoking/drums. John 818-940-9131  
 •Drummer wtd by orig R&R band, one LP, inf. Husker Du, the Fall, Gun Club, TSOL. Gary (after 5) 213-663-1420  
 •Drummer wtd for forming band, prog rock music. Equip/dedic musis, image/stage pres comes later. Jason (apt 20) 213-464-1131  
 •Drummer wtd for all-orig rock band. Garth 213-454-4560  
 •KILGORE ska exp'd pro HR dbl-bass drummer, steady meter, xlt equip, trans. EP pending, rehearse Pasadena. 818-449-8530  
 •Hot drummer, hi-energy, nice apronc wtd for xlt orig proj w/ht mater, mgmt & record co inf. I. Dunne 818-954-9369  
 •Drummer wtd for orig new music band w/dge & energy. Hv bookings, must be reliable, solid. fast learner. 818-908-9035  
 •Drummer wtd by Christian guitarist to form band inf. Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593  
 •MARY POPPINZ sks R&R drummer. Image, willing to work nec. We hv studio, mgmt, backing, inf. Cheap Trick, Power Station, Stones. 818-352-2686  
 •Drummer needed for modern folk band. Female singer/songwriter finishing single now, performing late fall. Need a really gd plyr lking for something new. 213-937-9763

**14 HORNS AVAILABLE**

•Sax/flutist avail for band. Lamont 213-464-7253

**14 HORNS WANTED**

•Sax plyr wtd for R&R band inf. George Thorogood, Stones, Beatles, others. Alan 213-373-7515  
 •Sax plyr & trumpet plyr, all brass wtd for R&B & R&R, 60s-inf, soul. 213-480-1837  
 •Sax plyr needed for steady gig, 5 nights in Palm Springs, starting Oct. 1. 619-346-4457

**15 SPECIALTIES**

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 •Wanted: Jingle writer & producer & jingle marketing personnel. Michael/Brian 818-762-0707  
 •Roadies wtd by happening modern variety music band for top club gigs, tours, some pay. Must hv grt potential, exp pref. Patty 618-235-6681  
 •TOO MANY GODS needs synth roadies for October 3rd Club 3-2-1 date. 213-482-8084

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female vocalist. We prefer tall, model-type ladies. Serious inq's only. Linda 213-863-7100  
 •Benjo plyr needed for showband, local & overseas. Frankie 213-434-5420/714-472-8441  
 •Singer/songwriter/guitarist w/wking band sks same to form stronger band. Rick 213-874-3880  
 •Top-flight contemp pop recording artist w/finished master LP sks mgmt/agency for push. Also w/infer label for distrib, etc. (9-noon) 213-545-4369  
 •GLASSHOUSE, all orig modern rock band w/unique snd & direction sks aggres mgmt. Hv full promo pack & maj producer intr. Scott 818-891-1365  
 •GLASSHOUSE, all orig modern rock band w/unique snd, direction & maj producer intr sks financial backing for recording proj. Scott 818-891-1365  
 •Financial investor wtd for SOUNDTRACKS. Pat 213-874-1507  
 •Investor(s) wtd for orig rock act, name producer, major record label intr, \$10,000-\$50,000, high-return capabil, neposal pkg avail. 213-306-3200  
 •Money paid, bring our orig rock an investor, \$10,000-\$50,000, & receive a great finder's fee upon consummation. 213-306-3200  
 •TOO MANY GODS need personal valet for nightclub shows. Only those w/hrs need apply. 213-482-8084  
 •FADE TO GRAY sks mgmt &/or rep to shop master tape Troy 213-657-7653  
 •Mutil instrumentalist wtd for orig rock band w/gigs. Paul 213-876-4291  
 •Musicians wtd. Must hv total control over entire concept of band. Must be willing to follow & take instructions. Mark 818-508-7866  
 •Non-American musicians for GOLDENHAIR, orig exotic rock band. Must hv tape, refs & desire to rehearse until polished. Marsha 213-654-7077  
 •Animal roadie needed by TOO MANY GODS. Must be exp'd w/exotic birds & reptiles. Pros only pls. 213-482-8084  
 •Topflight contemp pop recording artist w/finished master & LP sks mgmt/agency/lawyer for push. Also proposer ind/maj label for distrib, etc. Bif (9-noon?) 213-545-4369  
 •Wanted: Road manager & guitar/drum tech for FASTER PUSYCAT. Band has mgmt & maj label intr. Exp'd & trans a must. Vicky 213-659-0149  
 •Wanted: Two violinists, two viola plyrs, need to be electric. Craig 714-380-1738  
 •Tape traders, I'm researching a book on the tape underground & need info on any HR/HM or power metal demos or live tapes. Mark 818-353-9555  
 •Group 9 lking for mgmt &/or agent. Upcoming shows gq at Roxy. Frank 213-871-8668  
 •Lead guitarist, bassist & female vocalist inf. upcoming album. No pay. Larry 714-898-8590  
 •Roadies wtd by xlt pro HR band currently playing circuit. 213-871-8065  
 •Oppty avail for financial backer. Hv producer, label intr, tight focus on goals. Most groundwork compl. Minimum risk. Jeff 213-214-0370

•Working band, happening atmosphere, expanding all boundaries, sks collabs. Must be movie, on time, no drugs, able to keep up our pace. Mike 818-763-7627  
 •Roadies for expanding rock band. Serious, reliable, grnd frt copy, girls welcome, gigs in Hlywd, Valley, Boh area. Cash or trade studio time. Mike 818-763-7627  
 •Financial backer wtd for artist & band w/dynamic appeal & ongoing following of females. Lg catalog. Tight, dedic band. 95% return. Mike 818-763-7627  
 •Bassist & drummer to form rock band w/guitarist songster. Must know what not to play as well as what to play. Bob 213-255-8296  
 •CASH or trade studio time. Mike 818-763-7627  
 •Entertaining style where instruments throw rhythm back & forth sks bking agent. Hv been on KLOS album 818-994-8369  
 •Exp'd soundman w/ro outboard sought by F/T wking copy/orig commec melo rock band. Zeke 714-494-4582

**16 SONGWRITERS**

•Andrew, lyricist who writes love ballads, lking for comfortable collab. 213-758-5412  
 •Lyricist desires song or musical stage play composer. Contact P.O. Box 184, Erie, PA 16512  
 •Singer/songwriter wtd for ground-level band inf. Sting, Camson, etc. Ready to commit to something different? Must be flex. Chris 818-708-0509  
 •Singer/songwriter w/wking band sks guitarist who can write grt pop rock songs. 213-874-3880  
 •Publ'd songwriter/vocalist/recording artist/lyricist sks publ'd composer &/or songwriting team for collab on hits (9-noon) 213-545-4369  
 •Attn songwriters: We need new mater for EP demo proj in production right now. American & Southern rock. Lora 818-355-1324  
 •Progressive pop male vocalist/lyricist avail for Westside band. Hv club contacts & video equip, need pro arranger. No HM. JC 213-396-6469  
 •I write lyrics, but music comes hard. I need a tunesmith in search of a bard. If you're the one, call me sometime. If you're not serious, don't waste the time. Tammy 818-537-8220  
 •Songwriter or arranger wtd to share office in RICA Bldg w/music publishing firm. Sam 213-871-1107  
 •Topflight contemp pop male vocalist/recording artist/publ'd songwriter avail for collab on qual music. Progs. (9-noon) 213-545-4369  
 •Singer/songwriter wtd to start garage band in L.A. area. Inf. PEM, Black Flag, Bob Dylan. Steven 213-934-2346  
 •Female vocalist lking for songs to record, 2 upbeat, 1 ballad. Inf. Madonna, Benatar, Houston, Lisa Lisa. Free demo for songwriter. Jenna 213-925-2051  
 •Paul Hanson, cousin of Billy Gibbons of ZZ Top, has orig demos, lking for mgr & acts to perform demos. 818-794-3314  
 •Female vocalist w/internat'l intr is lking for 24- or 16-trk 2" master-quality songs to record & shop to internat'l contacts 213-653-2406

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The challenges and opportunities facing the contemporary record producer are the subject of this course, in which some of the industry's top producers present their vision and their work in discussion with artists, songwriters, engineers, publishers, and record label A&R executives. The coordinator and moderator is **Paul Grein**, veteran music industry reporter and analyst, who regularly reports on music for the *Los Angeles Times*, and *Billboard*, where he writes the popular Chart Beat column. His writing has also appeared in *Rolling Stone* and *USA Today*.

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