

# Now! A Single Channel BBE with Mic Level, Line Level and Phantom Power!



The clarity, definition, presence, texture and voice intelligibility for which BBE has become world renowned is now in a single channel format. For *all* microphone uses—from vocalists to instrumental soloists and lecturers to distributed sound systems, the BBE 401 will become indispensable.

High or low impedance mics and musical instruments can plug directly into the front or rear panel jacks. The BBE 401 has its own preamp with gain controls, can be used as a direct box and will accept  $-10 \, \mathrm{dBu}$  line levels. 24 volts of phantom power are available from the low impedance mic output.

The BBE processors achieve time alignment of harmonic and fundamental frequencies that were present in the live performance but became reshuffled in the often convoluted paths of recording, playback and broadcast of audio.

#### **The BBE 802**

For use in broadcast, recording and large concert systems and industrial audio. Balanced and unbalanced lines +24 dBu headroom,



+14 dBu headroom -10 dBu levels. Home audio and cassette copies are greatly improved.

5500 Bolsa Ave., Suite 245, Huntington Beach, California 92649
714-897-6766 • 800-233-8346 (USA) • 800-558-3963 (CA)

(In Canada contact Daymen Audio, 3241 Kennedy Rd. #22 Scarborough, Ontario MIV2J9 or call 416-298-9644

# CONTENTS

Vol. XII. No. 1

January 11 — January 24, 1988

#### **FEATURES**

Cover S
---------

#### THE COODER CHRONICLES

#### Ruminating With Ry

#### MICHAEL LLOYD HAS THE TIME OF HIS LIFE

#### Overview

#### THE DAWN OF NEW AGE

Pioneering an Open-Ended Medium

#### **Prospectus**

THE RAINMAKERS GET THEIR FEET WET

#### Recording

#### THE EARLE OF THOUSAND OAKS

(Second of Two Parts)

#### New Tovs

#### '88 NAMM PREVIEW

#### Expert Opinion

#### OVERALL RESULTS OF THE TEN-YEAR MOVERS & SHAKERS POLL + CRITIX PIX

CRITIX PIX 1977-87......28

MORE MOVERS & SHAKERS ..... 34

#### COLUMNS & DEPARTMENTS

- 4 Status Quotes
- 6 News
- 7 Signings & Assignments

7 Airwayes

8 Best of Local Notes '87

- 36 Club Band Reviews
- 38 Concerts

39 Showcase: Cathouse

40 Pro Players

41 Free Classified

This issue does not contain certain regular columns and departments; these will reappear in issue No. 2, dated January 25-February 7.

Cover Photo of Ry Cooder by John Livzey/DOT.



Published every other Thursday since 1977

#### PUBLISHERS

J. Michael Dolan E. Eric Bettelli

GENERAL MGR./ADVERTISING DIRECTOR

E. Eric Bettelli

#### EXECUTIVE EDITOR

J. Michael Dolan

#### SENIOR EDITOR

**Bud Scoppa** 

ASSOCIATE EDITOR/NEWS

Jim Maloney

#### ART DIRECTOR

Drew Cobb

#### TYPOGRAPHER

Linda Warschoff

#### ADVERTISING/PROMOTION MANAGER

Steve Katz

#### ADVERTISING/PROMOTION

Bonnie Sher

#### CIRCULATION MANAGER

Katy Houston

RECEPTION

Tracey Keim

#### REVIEW EDITOR/CLUB REP.

Bruce Duff

#### RADIO EDITOR

Ben Brooks

#### AUDIO/VIDEO EDITORS

Billy Cioffi Barry Rudolph

GRAPHICS

Ron Fritcher

#### CONTRIBUTORS

Michael Amicone, Guy Aoki, John Bitzer, Iain Blair, Randal A. Case, Tom Cheyney, Ronald Coleman, Demian, Dan Fredman, Michael Fremer, Janis Garza, Sue Gold, N.D. Graw, Richie Hass, Lawrence Henry, Lyn Jensen, Kenny Kerner, Tom Kidd, F. Scott Kirby, Kevin Koffler, Murdoch McBride, Darryl Morden, Kenny Ryback, Richard Sassin, Adam Ward Seligman, Chris Stevens, D.R. Stewart, Roy Trakin, John Trubee, Katherine Turman, Scott Vinew. Turnan, Scott Yanow

#### PHOTOGRAPHERS

Leslie Campbell, Dianne Carter, Kristen Dahline, Sabrina Frees-Perrin, Janiss Garza, Robert Matheu, Michelle Matz, Abe Perlstein

#### CORRESPONDENTS

Bill Spooner (S.F. Bay), Brian McGuire (Wash.), Martin Brown (Orange County), Drew Wheeler (N.Y.)

NEWSSTAND DISTRIBUTION: Mader News

(213) 559-5000

COUNSEL: Shea & Gould

Music Connection Magazine (USES, 347830) is published every other Thursday except the last week in Docember Single copy price is \$2.00 Sabscription rates; \$300 one year; \$555 from years. Second-class passage paid at Las Angeles, CA and additional mailing offices; PGSEIMASTER, Send address changes to Music Connection Magazine, 6640 Source Blod., Suite 2011. Hollywood, CA 90028 We are not responsible for unsolined material, which must be accompanied by return postage. All rights reserved Reproduction in whole or part without written permission of the publishers profibilistic nin whole or part without written permission of the publishers profibilistic rights in the profit of the publication do not necessarily reflect the views of Music Connection, Inc. Copy right 1988 by J. Michael Dolan and E. Eric Bettelli, All rights reserved.

#### MAIN OFFICES

6640 Sunset Boulevard, Suite 201 Hollywood, CA 90028 (213) 462-5772 24-Hour Free Classified Hotline: (213) 462-3749

Member: NAMM

#### INSPIRATIONAL QUOTE OF 1987:

'MUSICIANS GET CAUGHT UP IN THE FACT THAT THEY MIGHT MAKE A MILLION DOLLARS: THEY FORGET THE FACT THAT THEY PROBABLY WON'T.

-JERRY GIDDENS OF **WALKING WOUNDED (#24)** 

# IMPERIAL TAPE COMPANY

# SERVICE • QUALITY MEMBER OF INTERNATIONAL TAPE ASSOCIATION

MANUFACTURERS OF CUSTOM LENGTH
BLANK AUDIO & VIDEO CASSETTES
SEMINAR RECORDING
AUDIO/VIDEO



PRIVATE LABELING & PACKAGING
TOP QUALITY AUDIO & VIDEO CASSETTE DUPLICATION

NATION'S LEADING AUTHORIZED DISTRIBUTOR CARRYING FULL LINE OF





CALL HOWARD
PERSON-TO-PERSON COLLECT
(213) 393-7131

#### BLAH-BLAH-BLAH

#### '87 Status Quotes from the Pages of MC

Compiled by Tom Kidd

In this, the first issue of Music Connection's second decade of publication, I have been trying to come up with some grandiose dedication that would give our readership a fair idea of how the magazine has grown and changed over the years. I keep coming back to the heart of it, though, no matter how often I leaf through my back issues. MC is certainly glossier and more professional in format, it's true. Ten years after, however, we are still celebrating our heroes, puncturing a few facades, and giving the little guys a chance to be heard while keeping abreast of trends and tribulations here in the heart of the music business monster. I really can't think of anything better than that.

"Thank God I can counteract the influences of a Madonna"

-DJ Dusty Street (#14)

"My job in the universe is to clarify, simplify, and distill things that are slightly unwieldy."

—Jennifer Warnes (#7)

"It was a spiritual thing. I just woke up one morning and I had a new calling in life."

-King Ad-Rock, Beastie Boys (#1)

"The only thing I can do to keep my head together is to keep my feet firmly on the ground, as much as possible. And to tell people around me that as soon as my feet get off the ground to give me a stiff punch in the head."

-Nikki Sixx, Motley Crue (#12)

"Having worldwide success tends to consume your every hour."

-Kim Wilde (#12)

"I really don't have anything against the four-wallers per se, but it strikes me that another person collecting off of that process makes it more difficult. And I think the next logical step in it also would be for people to start four-walling our restrooms—selling admission to the restrooms. That'll be the next step."—Doug Weston (#13)

"If we write a song that we really love and believe in, we *suffer* if it isn't done right."

-Songwriter Tom Kelly (#21)

"I didn't want to be a loser anymore. I looked at my winner friends and thought, what would they do? Try to get that record out."

—Billy Vera (#3)

"Sex is what keeps me young; I love it, and maybe that's the secret."

-Steven Tyler, Aerosmith (#19)

"I didn't want to use the original" masters in the film. I just didn't think the technical quality of the recordings was good enough. In today's marketplace you've got to have that. On the other hand, you can't have just anybody do this music—it has to have a social consciousness infused into the music itself."

-Taylor Hackford, Co-producer, La Bamba (#16)

"A gypsy once told me that I've got five more years to do this and be right on the money. So I'm going to take full advantage of it."

—Manager Vicky Hamilton (#13)

"I'd love to be the Bangles and have a hit record, but we're not, so we have to deal with it in a realistic manner. And I think what we're doing by going other routes, which is to say licensing deals in other parts of the world, is about the only way you can do it."

-Carla Olson, Textones (#3)

"We never had any luck with demos, really. Well, usually, they were so good that we wanted just to re-create them—and that is a real pain in the ass."

-Tom Petty (#11)

"When an artist panies, he usually responds emotionally. Which, for their craft, is great. For their lifestyle, philosophy or day-to-day business dealings, though, it's not such a good thing."

—David Coverdale, Whitesnake (#22)

"Now I feel just as insecure and as unsure of what I'm doing as I did when I started the band. We're still at the bottom rung."

—Paul Westerberg, The Replacements (#23)

"Being naked onstage is a familiar experience to all performers—whether or not they've actually taken off their clothes. I've seen a lot of naked people onstage."

—Gibby Haynes, Butthole Surfers (#23)

# **COOL HEADS PREVAIL.**

When your creative juices are cooking, overly complex recording equipment can really get you steamed. That's when you'll love the Porta Two and Porta One.

We invented the portable studio, so we know how to make them incredibly easy to use, without skimping on features. Like fully assignable effects routing to eliminate repatching. Mic and line inputs on all channels with dbx, Trim and EQ controls. VU meters instead of confusing "light arrays." And a sync-to-tape feature on the Porta Two that assures perfect MIDI compatability.

Two that assures perfect MIDI compatability.

Then there's the sound. Our portable studios sound so good, some artists have gone directly to master from Porta Studio cassettes.

That's because no other portable studio has Tascam's thirty years of experience in tape head technology. You'll hear it in the crystal highs, the undistorted lows. And if you're using time code, you won't have to sacrifice
Track 3 to guard

against crosstalk.
So if you want to capture the moment, when what you're hearing is what you're playing, check out the new ministudios by Tascam. Check out everyone else. Then let cool heads prevail.



**TASCAM** 

dbx is a trademark of dbx. Inc. © 1987 TEAC/Corporation of America, 7733 Telegraph Road, Montebello, CA 90640, 213/726-0303.

# **News**

YEAR IN REVIEW

# WHO WANTS YESTERDAY'S PAPERS? The Biggest Stories of 1987

By Murdoch McBride

LOS ANGELES—This time last year, the Music Connection staff predicted that CDs, DAT, and source licensing would emerge as key issues in 1987. Those predictions proved to be as accurate in retrospect as they were safe at the time we made them; all three matters will be debated throughout 1988.

Compact disc sales continued to make impressive gains in the marketplace. Yet, while CDs are credited with reviving the music business, there have been growing complaints about their high cost—while hardware prices have come down considerably, thus far software prices haven't followed suit. This situation is likely to change as sales show signs of leveling off.

Just a few weeks ago, the first hearing on source licensing took place in Washington, D.C., following a breakdown in negotiations between the nation's broadcasters (who are behind source licensing) and ASCAP. According to an informed source, Congress was not influenced by this breakdown (which could be interpreted as a strategy by broadcasters), nor was it inclined to readily support the source-licensing bills. The consensus seems to be that a negotiated settlement is the way to go.

Congressional attention to music industry issues wasn't limited to the subject of performing rights. Many representatives with constituents in the industry have also been involved with establishing acceptable conditions for the domestic introduction of digital audiotape (DAT).

The potential for abuse with Sony's DAT technology is considered enormous by the RIAA, because pirates are expected to use digital audiotape to copy CDs when and if the DAT format is introduced in the American market. In order to prevent home-taping abuse and to discourage pirating, some congressmen have indicated support for a blank-tape royalty. But far more serious consideration has been given to the CBS copy-code system. This system would incorporate a chip, to be placed inside DAT machines, which would disable the machine's record capability when it reads a "notch" (or absence of sound) at 3820 Hz on

a copy-coded CD. The CBS system is being tested by the National Bureau of Standards, and the results should be before Congress some time in January.

Some already question the conclusiveness of the tests. Recording engineers seem to be all but unanimously opposed to the copy-code, but more interesting is that the NBS has just confirmed that its signal tests to determine the effect of the notch on recorded material will be made by sending a clean CD signal through a CBS-supplied "encoder," which filters out sound at 3820 Hz, thus simulating the notch which would appear on CDs. There are conflicting reports about the availability of any experimental "notched CDs" (the NBS does not acknowledge the existence of any), but this reporter has learned that Barbra Streisand's Broadway album does exist in very limited quantity on notched CD. While NBS tests are extensive, it remains to be seen whether the bureau can effectively test a subject medium by merely simulating the product in question.

Elsewhere, the United States moved a bit closer to ratification of the Berne Treaty, and the music industry lent its support to that effort. First signed in 1886, the Berne Treaty is considered the most comprehensive multinational protection for authors, composers, and other creators. A few years ago, mention of the Berne Treaty might have been met with curious looks: today, Berne is becoming better understood throughout the entertainment community.

For those who didn't expect any big changes and thought they had their feet on the ground, the BMI bonus system turned into a lively subject for debate among songwriters. The controversy pointed to the continuing rivalry between ASCAP and BMI. Although they work together on such issues as source licensing and Berne, the performing rights groups have entered into arbitration concerning songwriters who have moved from BMI to ASCAP but left catalog at BMI, where it continues to earn bonuses. The latest development in the bonus story? A November 3 letter to former BMI affiliates that accompanied their quarterly payments informed them that BMI has deferred cancellation of bonus payments pending the resolution of legal issues.

And even if you did expect big changes in 1987, it still wouldn't have prepared you for a natural shakeup, as the West Coast experienced a series of earthquakes and temblors this autumn. Ironically, this geologic upheaval brought new attention to a 1986 issue involving the L.A. City Fire Department and its tough campaign for adherence to capacity limits and building safety codes. Hardest hit at the time was Club Lingerie, which experienced several "dumps" (head counts) by fire inspectors and a reduced operating capacity pending renovation under the earthquake codes. In the end, the work was done long before the October shake, and the club's owner, Kurt Fisher, has nothing but praise for the LAFD. "They were right," he said. "All we had to do was a little sweeping up. There was no other damage.

This was our first year in almost a decade without a Los Angeles Street Scene festival. The reasons? In part, a management crisis involving the investigation into charges against the city's general services manager, Sylvia Cunliffe. She has accepted a proposal stipulating that she not return to work and forsake salary until her retirement commences in March. Until then, she is taking advantage of accumulated sick leave and planning other ventures.

Meanwhile, the city has announced its requirements for bids on the festival, which will be accepted within the next several weeks. Whoever bids on the festival will have to deal with a legacy of security frustrations. A source close to the festival organizers has informed MC that police involvement in past Street Scenes was considered part of a full-blown drill, one which put unwitting citizens in the middle of a contrived tactical situation. "It was supposed to be their big exercise in crowd control," the source said.

In newly incorporated West Hollywood, a new controversy is brewing which involves that city's restaurants, bars, and clubs. "New cities are notorious for being overzealous in establishing ordinances," explained a bar owner at a recent meeting. The "landlords of rock" (as MC described L.A.'s clubowners early in 1987) are thus facing one of the most deliberate and concerted efforts to reduce their freedom to operate, and to confine their activity in order to limit the impact of their businesses on neighbors.

There were some genuine surprises during the year, including an early presidential campaign stop by Sen. Albert Gore, D-Tenn., who appealed to songwriters for their support at the Bel Age hotel. Not so surprising as the news that his wife, Tipper Gore, was making a concurrent attempt to reposition herself in the public's eye by softening her earlier attacks on rock lyrics. In any event, Tipper's biggest sacrificial lamb-Jello Biafrawalked free (if broke) on obscenity charges. For those who remain a bit squeamish about supporting Al Gore, there are plenty of stalwart alternatives-including Pat

The New Music Seminar gave thousands a reason to converge on a sweltering New York City. There, NMS badge holders could hear Peter Gabriel speak or venture out with a legion of romantic adventurers who sweated freely while waiting for a ferry boat ride.

We lost some good people this year: Peter Tosh, Woody Herman, Jaco Pastorius, Boudleaux Bryant, Paul Butterfield, Clifton Chenier, and the younger, less-celebrated Todd Crew.

Fittingly, the year's highlights were musical ones—like Cruzados at the Roxy, the warmth of the songwriters' show at the Wiltern, and the nostalgia of the Wong's weekend. Then there's the underlying fact that some of us continued to eke out a living doing what we love best. It can get tough sometimes, but as Henry Miller once reminded us: "The main thing is to eat. Trust to Providence for the rest!"

# THE HOLIDAYS IN HOLLYWOOD

By Sue Gold

HOLLYWOOD—While Music Connection took time out to celebrate its tenth anniversary with the obligatory double issue, the music industry continued to buzz with activity. A summary of news from the end of 1987 follows:

► Wave-Aid was released by FM radio station 94.7 (The Wave) to raise money for AIDS research. The compilation is available throughout Southern California in compact disc and cassette configurations only. All net proceeds—a minimum of \$3 per unit sold—will go directly to the American Foundation for AIDS Research. Artists featured on the tape include Jennifer Warnes, Suzanne Vega, David Benoit, Steve Kindler, and Ray Lynch.

- ► L.A./NARAS honored its own members in a special awards luncheon at the Roosevelt Hotel in Hollywood. Academy members who have been with the Los Angeles chapter for five years or more received certificates of appreciation for their long-standing support. Producer/musician/arranger Quincy Jones and A&M Records cofounder Herb Alpert were the guests of honor; each received a commendation from Mayor Tom Bradley for his music industry contributions.
- ► Chicago headlined a benefit concert to raise money and awareness for a California statewide initiative to aid the homeless. The Universal Amphitheatre show also featured Michael McDonald, Belinda Carlisle, and comedian Cheech Marin. Signatures for the initiative were collected before and after the concert.
- ► The National Academy of Songwriters presented its third annual "Salute to the American Songwriter" at the Wiltern Theatre. Brian Holland, Eddie Holland, and Lamont Dozier were presented with Lifetime Achievement Awards for their contributions to music and the "Motown sound."
- ► LASS reported that more than 250 songs were picked up for consideration by producers, record company executives, and other music industry personnel at this year's Songwriters Expo. ■

# AIRWAVES '87 Replay

by Ben Brooks

Nineteen-eighty-seven may not appear on the surface to have been a significant year in the record and radio world. On the other hand, '87 just might be one of those years that becomes more and more significant in retrospect. Why? Because whenever newer technologies become fully established, there are always far-reaching repercussions.

Take the compact disc, for instance. In 1987, the CD graduated from an audiophile novelty to a mainstream item. *All* music manufacturers, large and small, will be fully engaged in the compact disc business from here on out. Over the last twelve months, every major label has dipped deep into catalog, releasing product that had been dormant and forgotten for years. Consumers eager to

sample the new technology and renew relationships with favorite artists, recordings, and sounds of the past are back in record stores again. Couple this fact with a genuine resurgence in quality contemporary music recorded in flawless digital sound and the results are obvious. The record industry is at an all-time peak.

The fresh enthusiasm generated by the CD configuration—in addition to the dominance of the cassette and introduction of cassette singles-had far-reaching influences in all facets of the industry, not the least of which was radio. The establishment of classic rock radio in 1987, for example, was reinforced by the CD explosion. Baby boomers, who are by definition financially equipped to dabble in CD entertainment, were obliged by classic radio to update their record collections, replacing worn classic albums with CDs. With classic radio stations cutting the bulk of their playlists from compact discs, the message is obvious. In addition, younger music consumers are taking the opportunity to delve into our rich rock & roll legacy, now available on CD.

With album rock radio focusing on oldies, top 40 radio took up the slack and played harder-rock singles by acts like Poison, Whitesnake, Aerosmith, Def Leppard, Bon Jovi, Cinderella, Europe, Boston, the Beastie Boys, etc. Aided by MTV, top 40 discovered that they were carrying the ball. And that they did, breaking the careers of Crowded House, Bruce Hornsby, Glenn Medeiros, Beastie Boys, Timbuk 3, Club Nouveau, Jody Watley, Robert Cray, the Cure, Suzanne Vega, Debbie Gibson, Alexander O'Neal, L.L. Cool J. Bruce Willis, Whitney Houston, the System, the Nylons, Tiffany, R.E.M., Taylor Dane, and Pretty Poison, among others.

Among the established artists who got a career shot in the arm via top 40 were Bill Medley, Jennifer Warnes, the Cure, Squeeze, the Grateful Dead, George Harrison, Paul Simon, the Starship, U2, Steve Winwood, Los Lobos, the Beach Boys, Smokey Robinson, Cameo, and the aforementioned hard rock acts.

Meanwhile, album oriented radio as we know it all but dissolved completely, invaded by the safe and easy classic rock format. There was no more poignant example of AOR's death than the utter demise of Los Angeles AOR landmark KMET. To make it seem even more tragic, The "Mighty Met" succumbed to an entirely new format that purveys new age and fusion music—easy

listening for stressed-out yuppies. The planners behind "The Wave" (as this new format is called) perceived that the counterculture audience that once worshipped KMET and its ilk had evolved to a state of passivity and domesticity. And judging by the response to KTWV and other Wave-like stations that have since emerged, they were right! The format has brought a host of instrumental/trance musicians and their respective labels out of the woodwork, where they've found a classy outlet for their wares. And trust me, new age and fusion sound great on com-

Meanwhile, the urban/danced phenomenon continued to take giant strides in '87. Billboard launched its "Hot Crossover 30" chart, identifying those stations around the country which link top 40 radio with pure dance outlets. Concurrently, artists like Nancy Martinez, Debbie Gibson, Jody Watley, Donna Allen, Lisa Lisa, Club Nouveau, the System, and Company B had hits to Top 40 radio.

Probably the biggest avenue for exposure in '87 came from the synergy evident in the newfound relationship between the film and record industries. Music from films like La Bamba, Beverly Hills Cop II, The Disorderlies, Stakeout, and Dirty Dancing seemed to effortlessly dominate radio. The year ended with a bang as the Dirty Dancing soundtrack reaped three top ten singles! As happened with Jennifer Warnes, Bill Medley, the Beach Boys, and others, soundtracks can bolster sagging careers and launch new ones.

Remakes continued to score as well in 1987. From the Nylons version of "Kiss Him Goodbye" (Open Air) to Cyndi Lauper's "What's Going On" (Epic) to Los Lobos' "La Bamba" (Slash/WB) to Kim Wilde's "Keep Me Hanging On" (MCA) to Tiffany's huge hit remake of "I Think We're Alone Now" (MCA), its obvious that remakes are fresh new songs for the young, as well as being nostalgic curiosities for those who remember the originals.

If nothing else, 1987 included a number of quality albums from quality artists. Peter Gabriel's So was a radio favorite, as was the Paul Sinnon masterpiece Graceland. Steve Winwood came out with an album that just wouldn't stop, providing radio with a string of singles. And U2 finally broke wide-open with The Joshua Tree. Newer names like Suzanne Vega and World Party proved that compromise is unnecessary if one's vision is strong.

# SIGNINGS & ASSIGNMENTS

by Jim Maloney

Arista Records has announced two new appointments: Sandy Jones has been promoted to associate director, R&B/artist development, and Mike Sikkas has been named manager, West Coast A&R.

Epic Records has selected Ivan Bodley as the new manager of media relations, West Coast. Bodley was previously a publicist in the label's New York office.

Warner Bros./Nashville has announced several new promotions in A&R: Martha Sharp (who signed country colossus Randy Travis) becomes senior vice president; Paige Levy (who put the WB brand on Dwight Yoakam and Rosie Flores) becomes director; Doug Grau becomes A&R manager; Gregg Brown is named A&R representative; and, Wanda Collier becomes A&R coordinator.

Atlantic Records has signed Texas-based accordionist/vocalist Augie Meyers to Atlantic America, the company's country music label—now distributing his current hit, "Kep Pa So." Meyers, who handled the organ chores in the legendary Sir Douglas Quintet, should have his Atlantic America debut LP ready by mid-January.

The Raleigh Group, Ltd., has relocated to Los Angeles. New address and phone number: PO. Box 691600, Los Angeles, CA 90069; (213) 273-4221.

Chameleon Music Group has a new president—Stephen Powers. Powers will oversee all aspects of the label's promotion, marketing, and manufacturing operations out of Los Angeles. Hell also direct A&R activity for the company's 15 labels—including Vee Jay, Posh Boy, and Mountain Railroad. Powers was formerly with Capitol Records, where he was involved in the signing and development of Billy Vera, Fetchin' Bones, the Reivers, and Duane Eddy, as well as coordinating Capitol deals with such independent labels as Rhino, Cinema, and DB Records.

I.R.S. Records has signed a long-term, worldwide recording agreement with Dave Wakeling, founding member of both the English Beat and General Public. Wakeling hopes to have a solo record ready for spring release and promises the concoction will be "somewhere between Mozart and a road drill!"

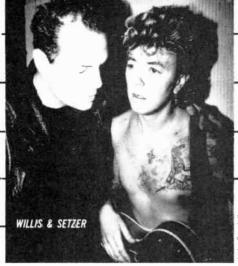
Michael Levine Public Relations of Los Angeles has appointed Jason McCloskey senior account executive in the company's television film division.

SBK Entertainment World has signed Geffen recording artist Robbie Robertson to an exclusive worldwide songwriting pact.

Passport Records of South Plainfield, N.J., has signed rock guitar legend Leslie West. West is already working on a new studio LP at Milbrook Studios on Long Island—with guest appearances slated by Pretenders bassist T.M. Stevens, Little Steven, and Jack Bruce. West began with the popular West Coast bar band the Vagrants. He scaled the heights of superstardom with the seminal hard rock group Mountain in the late Sixties before immersing himself in various solo projects. Passport also will release Mud, Lies & Shame, the highly anticipated second LP (Passport debut) for Austin band the Wild Seeds; look for a January release.

Dunhill Compact Classics, the Northridgebased company that specializes in CDs, has appointed Lou Verzola executive vice president. His background includes stints at ABC Records, Dot Records, and Decca Records. New notes by V.J. Nadsady & Lisa Johnson







#### JANUARY '87

WONG'S STAYS WEST: Right when it looked like we'd lose Madame Wong's, things started to shape up. Wong's Santa Monica landlord, determined not to lose Esther's business, not only waived a rent increase, but allocated a substantial sum for renovations of the popular showcase venue. These developments have encouraged Esther Wong to continue in Santa Monica.

DIAMOND VISION: Superstar Neil Diamond has accepted an invitation from NFL Commissioner Pete Rozelle to sing the National Anthem at Superbowl XXI on January 25th at the Rose Bowl. During Diamond's last visit to L.A., he sold out 14 consecutive shows at the Greek Theatre. More importantly, though, can anybody beat the Giants?

ADDISOUNDS: Bruce Willis, co-star of the ABC-TV show Moonlighting, took every advantage to plug his upcoming Return of Bruno at the recent Stray Cats reunion benefit at the Whisky. The Cats and a handful of other top musicians had teamed up to help the hungry and homeless children of Los Angeles.

#### **FEBRUARY**

THE WOLVES OF SUMMER: Los Lobos have just put the finishing touches on the soundtrack album for the Richie Valens movie La Bamba (due out midsummer); fellow Chicano rocker Carlos Santana also participated. Meanwhile, "Shakin" Shakin' Shakes," the smokin' single from their new wax, By the Light of the Moon (Ślash/WB), is hotter than the fire down below. By the time Los Lobos' tour brings them back home in June, we may be hearing these guys all over the airwayes!

THE NICEST JOHN IN LARCHMONT: With the hottest single in the country ("At This Moment" is currently at or near the top on all the national singles charts), why on earth is Billy Vera still gigging at the Palomino and the Blue Lagune? Why isn't he taking his show on the road for everyone to en.oy? In any case, we sure hope it doesn't take another 25 years for Vera's follow-up

SOMETHING IN THE WAY THEY

#### MARCH

MOVED: They had arrived at the Palomino in North Hollywood for different reasons. Bob Dylan brought George Harrison to hear pal Jesse Ed Davis play with poet John Trudell and the Grafitti Band (Grafitti hooster Jackson Browne had dropped by early, but couldn't stay). John Fogerty had come out to sample some of Taj Mahal's downhome cookin! As he remarked early in the evening, "You just can't beat Ta; doin' that solo blues thing. I love all that stuff-that's what I came to hear. I need a good dose of it every so often, usually just before I start to write again." Surprisingly, Fogerty had never met Dylan or Harrison before. As he entered the club and passed the duo at the bar, Dylan's head swiveled in the same kind of amazed double-take folks had been giving him and George all night. No sooner had Fogerty slid behind a table than he was summoned to the bar. There, the men from bayou country, the north country, and the mother country exchanged greetings and bear hugs. Later, as the Grafitti Band concluded Trudell's Presley tribute, "Baby Boom Che, Dylan rushed to Fogerty's table, handed him a copy of the band's tape, and asked excitedly, "Did you hear that song about Elvis, John? Do you believe that?

HEIR APPARENT: Ziggy Marley & the Melody Makers ignited the Santa Monica Civic on Bob Maney Day, mixing originals with several of their dad's tunes. The 18-year-old singer/guitarist and his band, including sisters Cedella and Sharon on harmony vocals, sent hard rhythms and message lyrics to the overflow crowd. A nonstop series of local bands (Matuzalem, Shakeena Prince Ital Joe, and others) kept the festivities rolling. Reggae for Cultural Awareness and New Directions Productions scored an uplifting success with these cool runnings.

BANK NOTE: Enigma has agreed to purchase all property held by the estate of Greenworld Records for \$20,000. Enigma is a major Greenworld creditor. Details next issue.

#### **APRIL**

THERE'S A HIATT GOIN' ON: John Hiatt, with help from Nick Lowe, Ry Cooder, and Jim Keltner, has cut a new ten-song album that's being rush-released by the U.K's Demon Records. The record was cut live in a Los Angeles studio in only four days (!) and was produced by McCabe's maestro Jumpin John Chelew-who claims it contains some of the hottest Cooder in years. Word is that A&M's got the jump on a U.S. release. In related news, songbird Rosanne Cash has waxed Hiatt's "The Way We Make a Broken Heart" (which first appeared on Cooder's Borderline LP) for her new Columbia album. Heartbreakers keyboardist Benmont Tench (who, with Tom Petty, co-wrote Cash's #1 country single, "Never Be You"), has been in the studio with the ravishing Rosanne, Finally, Columbia Records may be picking up Dave Alvin's upcoming Demon LP for stateside release

KAREEM CRASHES BOARD: Sky king Kareem Abdul-Jabbar has been named to the advisory board of the Thelonious Monk Center for Jazz Studies in Washington, C The center offers young artists the chance to study and perform in the company of a variety of great jazz musicians. educators, and industry executives. Abdul-Jabbar joins Quincy Jones and Billy Dee Williams on the board of the Monk Center, and the Laker legend's love for jazz led him to establish his own label, Cranberry Records.

PETTY POWER: Tom Petty and the Heartbreakers' about-to-be-released single 'Jammin' Me'—from the upcoming Let Me Up (I've Had Enough)
LP. due April 20th—was written by Petty, Heart-breaker guitarist Mike Campbell, and Bob Dylan.

MICHELE MYER, The muchloved L.A. club booker, died of cancer on April 6th. Michele would have been 38 on July 7th.

## MAY

CARLTON BARRETT DIES: The music world suffered a great loss with the shooting death of Carlton "Carly" Barrett, drummer for Bob Marley & the Wailers. Returning to his Kingston, Jamaica, home late Good Friday (April 17) night, Barrett was shot twice in the head by an unknown assailant who was waiting in Barrett's courtyard.

PLAYOFF FEVER HITS MC: If you wanna get the attention of this mag's staffers, all you need do is mention The Shot—that amazing feat by which Magic Johnson served notice to the Mavs, Celts, Hawks, and Pistons that the Lakers WANT IT ALL this year. Wow Staff deadlines through early June have been adjusted to accommodate the NBA Playoffs.

#### JUNE

MC BAND SHOWCASE WORKS! They told us we couldn't put five bands on one bill! They said 15-minute changeovers were impossible! They claimed nobody'd show on a Monday night! But they were wrong! The event was masterminded by our very clever special projects guy, Arnie Wohl. Awright, Arnie! Other key folks were our club-swinging Bruce Duff, Alibi Artists, and the four bands at right-along with the Lame Flames. who closed the show. According to a Whisky staffer, the event drew the biggest Monday night crowd to the club in two years. Numerous industry types also showed up to check out specific bands. It worked so well that we are gonna do it again.

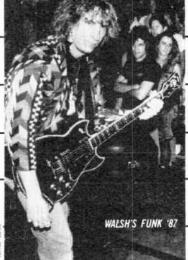
MALMSTEEN MISHAP: Guitarist Yngwie Malmsteen sustained serious head injuries and facial lacerations when the Jaguar sedan he was driving was involved in a one-car accident on Monday, June 22. at approximately 8:30 AM Malmsteen, who was thrown through the windshield, did not regain full consciousness until June 24.

#### JULY

I.R.S. SEEKS INSTRUMENTAL MUSICIANS: No joke, it's true-I.R.S. Records has undertaken a search for "the finest rock instrumentalists" to appear in a new album series called No Speak. Label chairman Miles Copeland has launched the series (slated for an initial release of four LPs later this year) with the object of recording rock musicians "who aren't necessarily singers, video idols, or oriented to threeminute singles.









## **AUGUST**

SETZER'S A PAINE: Brian Setzer was spotted recently in a rare personal appearance with the Paine Brothers Band up at the Central, Playing as a sideman with the crazed countrypolitans from out New Jersey way, he played real tasty stuff behind Bobby and Larson, getting progressively nastier (and tastier) as the night went on. He fronted on a couple of Eddie Cochran numbers, and he sang lead on "Rebelene," a song penned by the Paines that will be on his upcoming Paine produced solo album. It was

#### **NEW AGE AMENDMENT:**

KCRW's too-hip Tom Schnabel must know something they don't know at the Bodhi Tree Book Store. On his August 14th edition of Morning Becomes Eclectic (which we started listening to during breaks in the Iran-Contra hearings), Schnabel sequed Shakey Horton's "Wee Baby Blues," some Bach piece (not our fortesorry), and Little Walter's "Mellow Down Easy." Afterward, ne explained that he'd played the segment in celebration of this big deal everyone was talking about-Harmonica Convergence. Lite on, Tom

#### SEPTEMBER

THEY CALL ME MELLOW JELLO: The pornography trial of punkster Jello Biafra is history. The jury split 7-5 for acquittal and deadlocked, prompting Los Angeles Municipal Judge Susan Isacoff to declare a mistrial and drop all charges. Eiafra was charged with distributing harmful material to a minor, following his inclusion of a sexually explicit (but not explicitly sexy) H.R. Giger poster, "Penis Landscape," in his Dead Kennedys album, Frankenchrist.

UNDER THE RESEDA MOON:
Following the MTV Awards
(during which they'd turned
in a dazzling mini-performance), Prince and his
ten-piece band played an
unannounced late-night set
at the Country Club for a
few hundred members of
the cognoscenti. The crowd
was treated to what was
arguably the best jam session of the year. Prince
finally took the stage at
2 AM with a rousing rendition of "Housequake" and

proceeded to sizzle for nearly three hours. His allnew lineup, complete with a brass section and the enticing Sheila E. on drums, interspersed originals with smoldering covers of the Staples Singers' "I'll Take You There" and Sly's "I Wanna Take You Higher," along with a James Brown ultra-jam that gave the JB's a run for their money. At one point the band metamorphosed into a choral group, and Chaka Khan took the stage to lead them in a semi-acappella performance. Seen boogalooin' in

## WELCOME TO THE BABY-BOOMTOWN:

On May 26th, MC circulation manager Katy Houston and her husband Skip had a son, John Carl (a.k.a. J.C.). On September 5th, associate art director Ron Fritcher and his wife Mary had a daughter, Jessica Marie. On September 25th, our esteenned leader, Eric Bettelli, and his wife Annie had a daughter, Elyse Rachel. We're pleased to announce that all the MC moms and babies are doing just fine.

#### **O**CTOBER

KATZ-IN-JAMMER: "It's over—you can come out now," MC editor Bud Scoppa (pictured) calls out to ad ace Steve Katz, just moments after a 6.1 earthquake rocked the mag's offices October 1st. Katz was sitting at

his desk, casually perusing his latest copy of GQ, and sipping a steamed Ovaltine when the quake shattered the earlymorning serenity. He leaped to his feet, disregarding his own safety, with one thought in mind-saving his precious Perry Como album collection, housed in MC's storage room. But as Katz attempted to gather the valuable vinyl, a vicious aftershock upended him and buried him beneath a shelf full of back issues.

EXPO OUTTAKES: MC coverboy Joe Walsh demonstrated his riveting style of audience eye contact as he enthralled visitors to the L.A. Music Equipment Expo (October 10th & 11th at the Airport Hyatt) with a surprise performance. Walsh barnstormed through a set that included "Life in the Fast Lane" from his Eagles days and a spidery guitar version of Ravel's "Bolero"that made it onto a few pressings of an old James Gang LP before being yanked.

#### NOVEMBER

LYSERGIC TEABAG: Janice De Soto is opening up a new Thursday night dance club starting November 19th.

A WONG TIME COMIN': Wong's ten-year anniwersary was part nostalgia, part new, and definitely exciting. Kudos to Madame Esther for keeping her establishment alive—club ownership is not a job to be envied. But to see her with Martha Davis, Dean Chamberlain, and other artists who have graced her stages... I'm sure the bad memories fade quickly.

#### DECEMBER

DIXON & DIDDLEY: Hoochie

Coochie Man Willie Dixon, who's now 72, turned in a great set recently at the Music Machine, backed at one point by his twelve-year-old grandson Alex on keyboards. The show was sponsored by The Southern California Blues Society, which plans a marathon tribute to Bo Diddley at the same venue on Sunday, December 13th, from 4 PM till closing.

RESTLESS HARTE: Rose Harte, who has presented No Amp Night at the Central in Hollywod on the first Tuesday of every month for the past two years. called to tell us that December 3rd will mark the last of the all-acoustic events under her direction

IS IT LIVE OR IS IT. . . X?: Lucky fans in the know got to see X "up close and personal" (as they say on ABC Sports) at the Whisky last month, when the band recorded three unpublicized shows for an upcoming live album. X's opening-night set was substantial: I didn't keep score, but we're talking around 25 songs exploding one after another at a blistering pace—incorporating material from first LP to last and then some. It was heartening, though not surprising, to discover that the older songs had lost none of their urgency and passion over the years, nor had their content become less relevant. Happily, the new material-especially one previously unrecorded song-is as pointed in its social commentary as the old. The sound was perfect in balance and tone, the band was incredibly tight

(Tony Gilkyson seems to

have always been an X-

were transcendent. High

with a verse of "Your

dle, Exene's call-and-

man) and the performances

points included "Devil Doll"

Cheatin' Heart" in the mid-

response with the audience

on "Los Angeles," a really

burnin' "Burnin' House of

Love," and too many more

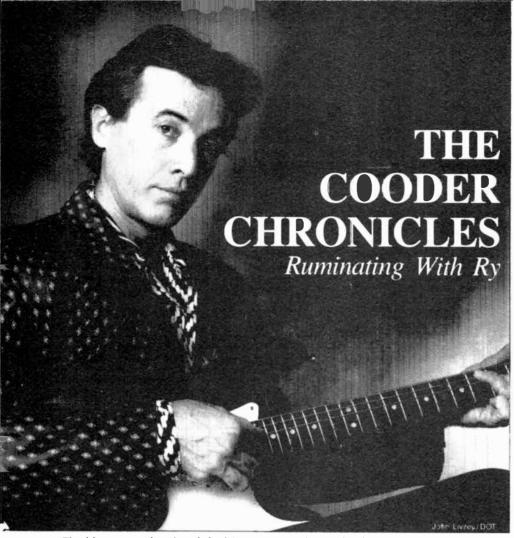
to recount. But perhaps the most emotional moment came in the encore, in Doe's beautifully expressive vocal on "See How We Are." It's a shame this and other moments weren't also caught on video (though Exene's very expectant condition may have precluded that).

-VFN

WHO FOUND WHO: Looks like Chrysalis artists Dweezil Zappa and Elisa Fiorillo (you know, the girl who sounds a little like Madonna and sings on Jellybean's smash hit "Who Found Who'') found each other at the label's annual Christmas party. The party was quite a wingding, with celebs galore and a bevy of movers & shakers of our time, including Vicky Hamilton, Columbia's Jamie Cohen, Arista's Randy Gerston, and the just-firedthat-morning-from-Elektra Steve Prauss.

#### JANUARY '88

DARKNESS AT THE EDGE OF TOWN: New L.A. fave raves Shadowland have hit the scene hard, and all those A&R vultures seem to have their knickers in a twist over the boys. Having attracted the attention of several major labels-especially Atlantic and Chrysalis-they just might be the next big thing 'round town, since they're a cross between the Doors, Wire Train, and Lions & Ghosts (although they hate and deny the L&G comparison) Before they sign some megadeal with a "major" record company and disappear for six months to record with some whiz-kid producer in the south of France or Jamaica, returning only to play a packed Forum, you can catch Shadowland at the Roxy on January 8th with Darling Cool, and at Scream on January 16th with Kommunity FK.



"The blues guys played such bad instruments—that's why they sounded so good."

y Cooder doesn't read music. He has no formal musical training. He boasts no technical grasp of harmony. Yet the sounds he makes are some of the most imaginative, disciplined, and harmonious sounds you're likely to encounter. Cooder is a musical Raymond Chandler—a master of mood, shadow, and texture. He's a go-for-thethroat kind of guy who can slide into any available space with music that is always

just right.

Ryland Cooder grew up in stylish Santa Monica, but he yearned to connect with the dark, mysterious sounds that howled at him from the deep South. He weaned himself on spoonfuls of the spooky guitar he heard on 78s by country blues patriarchs like Big loe Williams, Blind Blake, and Blind Willie Johnson He feasted his ears on LAS cosmopolitan radio offerings-an R&B station fed him limmy Reed and Bo Diddley; a hillbilly station dished out blue ribbon inspiration from Jerry Lee Lewis, Johnny Cash, and Bob Wills. He sat at the table as the mid-Sixties tolk/blues scene unfolded at West Hollywood's fabled Ash Grove (now the site of the Improvisation), where he bumped up against newer guitar heroes like flat-pickin' phenom Clarence White and Texas blues troubadour Sam "Lightnin" Hopkins, As a session player, Cooder added his guitar/mandolin/banjo seasoning to recordings by Paul Revere & the Raiders, Taj Mahal, Randy Newman, Captain Beefheart, Little Feat, and the Rolling Stones, (Who can forget how his

hellhound mandolin lit up the Stones' 1969 studio rendition of Robert Johnson's "Love in Vain"?) Wherever Cooder bared his bottleneck or flashed his Fender, he added something distinct to the proceedings.

Cooder's delightfully varied solo albums have never broken any sales records, but the music has been consistently rewarding. His choice of musicians and material is always provocative, and Cooder's own guitar stylings are never less than spectacular. Over the years, he has concocted LPs with a variety of ethnic and regional themes--blues, jazz, island music, Cajun, gospel, Tex-Mex—and assembled bands around key practitioners of a particular genre. In the process, he's exposed many new listeners to the likes of Tex-Mex accordion ace Flaco Jimenez, Bahamian guitarist Joseph Spence, jazz piano man Earl "Fatha" Hines, Hawaiian guitar god Gabby Pahinui, and Cajun kingpins the Balfa Brothers. But the music has always been unmistakably Ry Cooder music.

Soundtracks are his bread-and-butter these days. Although he'd played slide guitar on the Performance soundtrack with Jagger and Randy Newman, he officially began his scoring streak with Walter Hill's 1980 movie, The Long Ricers, leading a rollicking, frontier string band. He spiced up The Border with a sizzling Tex-Mex mix that included John Hiatt, keyboardist Jim "Dixie Fried" Dickinson, and Sam the Sham. In Southern Comfort, his sinister bottleneck guitar splashed through the mud alongside a National Guard

platoon trapped like rats in a Louisiana bayou. For 1984's Paris, Texas, his slide was your guide to Harry Dean Stanton's seemingly aimless ambling across the desert—and in Cooder's eerie accompaniment, you could almost feel your throat parch and your feet blister. Last year, he expertly combined the talents of Frank Frost & the Wonders, Shuggie Otis, and Steve Vai to fuel the mystique of Delta blues devil Robert Johnson in Crossroads

Cooder was a key player in one of this year's most talked-about discs—John Hiatt's Bring the Family. Ry, bassist Nick Lowe, and drummer Jim Keltner joined Hiatt for a threeday session, hastily arranged by producer John Chelew and resulting in Hiatt's biggest and best-sounding vinyl outing to date. Cooder's guitar handiwork leaps from every cut. Warner Bros. recently released Get Rhythm, his first solo album in five years. It features choice Cooder covers of Johnny Cash's title song and Elvis Presley's "All Shook *Up"*—as well as a slippery slide guitar slither through the Chuck Berry obscurity "13 Question Method:

Ry Cooder is as contemporary as you please, but he's never fallen out of tune with the rootsy, regional heart of the music he loves. He's a guy who's as intrigued about the latest recording methods as he is about Bo Diddley's first record. He continues to be on the lookout for new sounds and new ways to present them. Every now and again, he shares a little bit of that with us. And that suits us just fine. -Jim Maloney

#### By Bud Scoppa & Billy Cioffi

#### THE ROOTS OF AN OBSESSION

"Today it's easier to learn on one level or another-you have so much information. You can go get instructional movies on how to play slide guitar. I don't know if they're any good, but they didn't exist in the Fifties, in any case. The one good thing about growing up in the Fifties was, nobody seemed to know anything about anything, which made things pretty simple. I didn't know what records were and I didn't know where they came from. We had records in the house, so it was obvious that they got made, but I didn't understand the process and no one explained it. I figured that people played instruments, but beyond that I couldn't quite get it. So I sat around the house, listened to records, and played the guitar. I was mystified. and I thought, 'Well, if playing music is, obviously, the right thing to do, let's get on with it?

"It takes years of finding it out by trial and error. You can't just say, 'I have it now because I'm moving my hands.' You know when it's right and you know when you're getting your body rhythm together—and it's so remote. It's like saying, 1'm going to try and sync up with these guys who sit in the middle of a cotton field and have been drunk for 40 years.' Now, I didn't know that; if I could feel it, it would be different. I'm 13 or 14 and I'm just not in the same place.

"I would sit there for days before I got something right. I would work on a Blind Blake song for six months because I could see that there was six months of work to do just to get yourself . . . not to imitate him, but to learn to physically find a way for your body to do what he was expressing. So I used to sit there and play six to seven hours a day. That was all I could squeeze in—I had to go to school, which I really resented and still do; I felt it was robbing me of this precious time."

#### THE SOUNDS OF OLD L.A.

"This regional thing that was on the radio then was what I used to listen for. You had a hillbilly station in Pasadena and an R&B station here; one played Jimmy Reed; the other one was playing Bob Wills, Johnny Cash, Jerry Lee Lewis. This was before rock radio was even a thing. I didn't know I could've gone a few miles and seen these people. For chrissakes, Jess Stacey played piano in a restaurant a block from my house—that killed me when I found out later. I'm afraid I missed a lot because of just not knowing, but I could tell when it was good. and I could tell when it was junk. If Johnny Cash sang one of his tunes, that was obviously a for-real thing; God knows where it was from-some other planet. Or Bob Wills, or any of those Western swing guys who were on the radio for the dock workers—the guys down in Wilmington who made the ships in the war, all transplanted guys. It all became apparent to me later on what had happened with the population and the different people. L.A. was truly interesting because it was on the fringe. Charlie Parker wanders in and out, next thing is Willie Joe Duncan, next thing is Johnny Otis; who

#### **GET FUNKY NOW**

"The blues guys played such bad instruments—that's why they sounded so good. Jimmy Reed played that weird Stella with a tortoise-shell pickup on it that has no gain but it sounds like Jimmy Reed—almost acoustic. I used to think, They don't have much money, they can't afford the right thing, and then I realized and began to look into this stuff, and I said, 'No, I see what this is all about.' But that takes years of finding it out by trial and error. If you live in Santa Monica, you just don't know; you're not automatically there. Your uncle doesn't come down and give you the mossy, fungus-coated thing that he's been using.

"It was pretty obvious that the black people who came out here were trying to get away from the music of their past; it was broke-down, undernourished, and poorsounding. And the cool jazz that grew up here was one of those things. They didn't play funk—they did, but it was cerebral. Like Gerry Mulligan and those guys; Charlie Parker came out here; that Central Avenue thing. It was an uptown thing—very sleek, as much as they could make it."

#### PICK IT, CLARENCE; CHEW IT, ALBERT

"I didn't like to flatpick because it felt strange to hold something and then play. Then Clarence White [the Byrds, the Kentucky Colonels] was so good, and when I was about 14, I used to sit and watch him—he couldn't have been more than two years older—and he had this gift and I would try it, but I couldn't find the timing at all and it was clumsy for me. I would sit and play with him and I would play my deal and he

would play his deal and it complemented. And it was such a good sound that I figured, 'Let him play flatpick.' In other words, you find somebody who is beyond your ability and you just say, 'Well, they have that covered, and so if I want to hear that, I'll just listen to Clarence.' It'll be with him in his little space.



"Bo Diddley and Louis Armstrong went in there and rocked those air molecules just right—that's a rare gift and makes you kind of a genius."

"The thing about the flatpick is, it makes a ping note and I can't stand the thinness of the note. I really always liked the fact that I could play with my fingers and make a nice. big round note, and I was trying for that. I don't like one-note-at-a-time music, because it just sounds narrow—it's a lonesome sound, it's like so much is left out and the harmonics are reduced. The guitar is a crazy instrument anyhow—you're trying to gather up what you can. And the flatpick seemed limited—except in Clarence's hands, because he nad a way of using it for other things, a rhy:hmic idea that you could only do with the tlatpick that was astounding. That fixed it for me, because he was syncopating so hard. He had a feeling of syncopation in his body that was really startling, so his flatpick was his tool for that.

"I don't know about the actual physics of the whole thing, but it seemed like guitar was a thing that you had to work yourself up into, same as playing a horn or a piano or whatever you are into. But the thing is, the flatpick made me feel less resonant and, of course, way removed; I felt like I wasn't really doing it. When I saw Clarence do it, I realized that the flatpick allowed him to do these rest strokes and funny rhythms against what the other guys were playing, and it was really speedy and wonderful. Then I listened to the Western swing guys, and that was a kind of coordination I couldn't understand. We used to go down and watch Joe Maphis on Channel 13, and, of course, he just went through it, and it was just like pedal down ail the way, but Clarence would come up behind and play these syncopated things and make Joe

sound kind of boring! So I said, 'This is it, but the flatpick is not my thing.' I play flatpick on the mandolin because sometimes you have to, but I'm no flatpicker. It is a real different, modal sound. Your mind is doing a whole different thing. All the blues guys play with a flatpick—B.B. King, T-Bone Walker. That's their deal; they do get volume and they do get clarity and they do have a kind of speed when they want it.

"I've seen guys with hands that look like lawn mowers. Look at Albert King's hands. I don't know how he does what he does, because it's just great—it's mystical. When he hits one note, it wakes you up and goes right down your spine—and he plays backwards and upside down and tuned funny, and it looks terrible."

#### **BOPPING WITH BEEFHEART**

"He was a guy I met when there weren't many people to meet. Don [Van Vliet a.k.a. Captain Beefheart] came around and he had a record deal. We were playing at the Teenage Fair and he came around with his guitar player, who he had thoroughly intimidated and frightened to death, and we were at a booth playing. We would trade off with this Mexican band in sequined suits who played all the different-sized Fenders-about eight of them. They were in one booth and we were in another booth. I was playing and this funny-looking guy is sitting there with this scared-looking guy, off to the side. And when I finished the first set, he goes, 'Come here', in this harsh voice. I said, 'Are you talking to me?' He says: 'Yeah. How do you do that shit anyhow? This is my guitar player and he can't play anything-can ya?!' And the guy says no. Well, you ought to pay attention to this guy—he's good, goddamnit.' He says: That thing on your finger, that slide, I really like that. But you can't play any of that, you're not good.' This was like some act they were doing. So I said: 'Who are you, anyhow?' And he said: 'Oh, I have this group; you should join us-get in this thing. The thing you're doing is okay, but we have a record deal.' I knew Don for a long time—he was really out there. He did get a band together at one point with Arty Tripp and all these guys [the Magic Band], and it was too much. If he did that today, he would be hailed as some kind of a prophet. I don't think he'll ever get it up to do something like that again. It was just a killer onstage. The guy on bass played a double-neck Danelectro with fingerpicks, and he was gnarly. Beefheart taught them all how to play and they didn't know anything except what he taught them, and he frightened them so bad that they played for dear life. Scary stuff.

"He's out there—way out. When I met him, he was into the jazz experience as it applied to what he perceived as being primitive blues. But he put it together; he was very creative."

#### LEGENDS OF THE BLUES MEN

"The old blues guys—what we called 'blues men'—most of them played any kind of music you wanted. They could play Al Jolson, they could play circus, medicine shows, everything. Charlie Patton was supposed to be able to play any damn thing he wanted to—gospel, church, pop tunes of the



"The guitar is a crazy instrument—you're trying to gather up what you can."

day, Tin Pan Alley. But it the man came down with tore-up record machine and said, 'What do you know, boy, that is blues? Because I can sell this stuff,' he'd say, 'Massa, of course, blues is what I do.' And that became the thing that was recorded. I know from firsthand accounts, from guys like Jesse Fuller, that the musician was considered to be a guy who needed to be personable and traveled and picked things up; that was the process. This country is full of shit. Then, when it comes time to record, that's the moment when a guy says, "Boy, sing blues now," and he goes "Okay, I'll sing blues. With the possible exception of Robert Johnson; that might've been all he knew how to do. He seemed to be a guy with a narrow focus, too, in a funny, modern way, but up to that time, say the late Thirties, everybody was doing everything, whatever they thought was good. They made it up. Some of that early pre-gospel music, like Burt Williams, I don't know what that stuff is, but it's something that's not blues, it's not primitive. A lot of blues guys were trying to do what they heard on records that was more sophisticated, and their version of what the sophisticated stuff was is some of the greatest shit ever. Like Furry Lewis singing an Al Jolson tune can be an experience. because it is so twisted up by the time he finishes with it.

"That filter is the thing that's always in place, but what we now think of as blues is one thing, folk is another; it's all together. It all looks like folk to me by now, with the exception of certain stuff. I mean, U2 is folk—they're playing Gaelic folk music. They play one/four all the time; one/four is folk. They don't have five chords in Irish folk music; they rarely go to five chords. Michael Jackson is not folk—it's pretty heavily processed, so I

wouldn't call that folk music. That's where the trouble starts, I guess. Then you have conditioned people—and that's when I get pissed off when people start calling me things. I would say the need to label somebody or something is not so necessary—but, of course, that's part of commerce. If you don't know what it is, you can't sell it. We all suffer from that sometimes."

#### PLUGGING IN

"I knew about B.B. King and I listened to Howlin' Wolf, but I knew also that that was an acoustic style: The primitive guys put pickups on their [acoustic] guitars and that was good-but I didn't have access to that equipment. Later I learned that it was the equipment-you didn't want a Fender Bandmaster and a goddamned Stratocaster to play that kind of music. Because, when I tried it, it didn't work—it just went, dliiinngg. So I said, 'Well, something is wrong; I'll put that down and deal with it later.' These surf guys out on the West Coast made these thin, stringy sounds with a lot of reverb. I appreciate that now, but I didn't like it then. I said, 'Until somebody shows me where that BIG SOUND is coming from....' I was interested in the acoustic sounds guys like Blind Blake were making—that kind of subtlety and training. So I didn't get with the electric until I was about 15 or 16.

"Then I heard Big Joe Williams, a record made on a nine-string electric. The guy has lost all his teeth, he's drunk, and he's just bashing on this thing—it sounds like he's hitting it with a board. And that really got me, because I knew something was up. I said: This is good: It's amplified, it's loud, it's really rare and primitive. It's not a real precise, integer, finger-after-finger thing.' And it moved me up—it got me to sweat! So I said, 'This is the way to go—where's the rest of these guys?' I wanted to hear that slam, you know. So I declared myself on the side of the energetic moment."

## RECORDING AT THE SOURCE OF INSPIRATION

"It sounds like a new idea, which it's not. It's not a concept, it's just what people always did, for heaven's sake, whether they knew they were doing it or not-getting close to the creative moment. What are you going to say to Jimmy Reed? 'Now get close to it, Jimmy.' I've been in the studio with Frank Frost from Mississippi, who makes up the songs as he's recording them, and by the time he gets to the end he has a song. If you said, 'Do it again,' he'd say, 'Do what again?' That to me is pretty amazing—way beyond punk and way beyond folk—but not many people can pull it off. It must be that everybody who has been bombarded with this programmatic, processed idea feels a little less involved, a little less moved by the whole thing, or they wouldn't be listening to oldies radio so much, and somebody might want to get down to where there was a performance involved, where people did things and even interacted. For ten years or so you didn't see more than one person in the studio, and that was terrible. It just seemed so wrong to just see the bass player overdubbing onto the overdubs, or just see a guy keypunching the little keypunch or Fairlighting the Fairlight. I think that's all very well and good, the

machines are there for you to use. But how you use them is what makes the difference. If people feel music as players and want to play together again, then that's a very good sign. I feel that's the only thing I know how to do and I imagine we will see more of it, although the younger folks will have to figure out how to do it, because, if you haven't come up that way, you might not know it—but it sure is fun.

"If you don't bother yourself too much with it, it's all right. To go into the studio and say: 'Well, the audience isn't here, so we don't have that to work on; the tape machines are here, but it's not much fun to look at them. But we can still get something going and maybe transcend where we are with some musical idea—hopefully get beyond it for a minute.' Histen to some of these old records and the level of what somehody is saying in three minutes gets positively amazing sometimes. And you think, 'Well, they were just good; they played together a lot.... I'm thinking of some of these old R&B records. That was something I could never figure out-did they just get good that day, or were they drunker that day, or were they scared of the producer? Like the Chess brothers intimidating everybody. We'll never know that; it's a mystery.

"What was Bo Diddley thinking of when he cut his first record? Why does it sound so good and the rest of them don't? But he had that first one in his hands; you can't get next to that. He had the right amp, it was the right distance from the microphone, the thing was just fucking right—because it never sounded like that again. I've thought about that riff he plays, and it's not what it seems to be—it is triplets against the quarter notes. and it is what happens together that makes the riff. Everybody wants to play the whole lick themselves, but if you fill it in, it just sounds stiff, stupid. When each one plays a piece of it, then that's the thing. It blends together in the air and the air molecules make that beat, and that's what gets people crazy.

"[Making a record] is just an energy level you're trying to get on tape. It's real hard to do—at least for me it is. It was obviously not very difficult for Bo Diddley or Louis Armstrong—although Louis did it more often than Bo. They just went in there and rocked those air molecules just right—and that's a rare gift and makes you kind of a genius. These Hawaiian guys I used to see were that way. It didn't matter whether [Bahamian guitarist and Cooder collaborator] Joseph Spence was recording or not—something was always happening. It's a strange, exciting, mysterious, sometimes dangerous thing."

#### **PUNK'S PRIMITIVE PURITY?**

"I was aware of punk, but I can't honestly tell you anything about it; it just didn't mean much to me. Some people like that stuff as far as its production values, or in terms of its relevance socially, but it doesn't mean a whole lot to me, really; I can dig it on one level or another. What I think happened in the punk thing is that everybody got the idea that playing eighth notes was what you should do—nobody played the bottom, nobody played the backbeat much, nobody played around it at all. So it narrowed down into this thing like skateboarding down the

sidewalk and hitting the cracks. I don't think that justifies a whole lot of things, but you can get your act together behind that, because if all you're doing is playing the eighth notes, you've gotta fill up the space with something—then it becomes theater, like the Sex Pistols, and theatrically, of course, it's great. But I'm an old-timer; I don't relate, exactly, to everybody playing heavy eighth notes.

"I know something about primitive purity, but I don't feel the punk guys do on that level. They all have fun—what the hell. If you're a young person these days, what are you going to look at and say, "I got a clear shot at this, that, or the other"? Things are rather critical and kinda tough for everybody—let alone if you're from London, or Ireland, where it really is brutal—or New York."

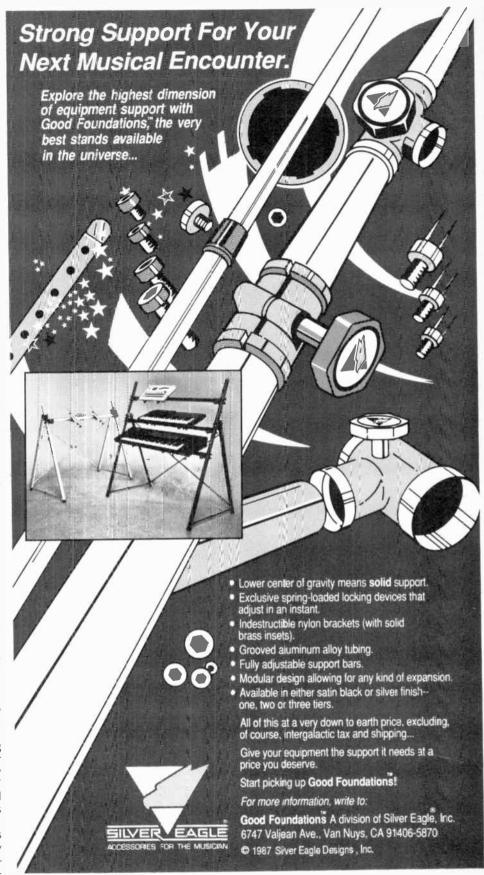
#### HIATT'S HEAT

"If I was a songwriter with a voice like his, I'd make records like [Bring the Family]. He does what he does because he's a songwriter. When you have accompaniment and the voice of the writer, you have a whole different situation. Singlemindness is what is, again, everywhere apparent, because you're listening, and the reason you're there is because he wrote these tunes. He wrote these tunes, then we come down to accompany him, and, of course, what you do is you insert this lick here, obviously—this one sits this way. And he's sitting there screaming into the microphone and playing the acoustic guitar as hard as he can, and it's almost Elvis-like. Because, in a modern way, we're sitting there reacting to what he's doing, and I know that I'm not going to say, 'Now wait a minute guys-suppose we do this?'-because we're just not doing that. We recorded that thing in three days and, I'll tell you, it's very immediate—that's one thing that's good about it. But he is the thing, and it's a pyramid shape—him here and a pretty good rhythm section underneath. So it is sort of Sixties; it's old rock & roll.

#### THE NICHE & HOW TO FIND IT

"If you're intuitive in the right way, conscious of things, you know that everybody seems to have a niche that they gravitated to-and you have to find yours to progress. Don't waste your energy. Why flat-pick if Clarence White flat-picks? I don't wanna compete with anybody—that's a mistake. The point is to do something you like to do that feels right, and find that as quick as you can. Well, it doesn't happen so fast, but get on with it, though—that's the point. I could go into a session and play bottleneck, simply because no one else was, and nobody said, That's horrible—don't do it anymore.' As long as that didn't happen, as long as I could hear it was pretty good, then I'd say, 'I have to pay attention to this situation and fit in with it." In other words, be sensitive, be a good listener. Because you have to be-that's important.

"If a musician is any good at all, he knows what the job is: Don't play on top of this guy and ruin the drummer's deal; and if the keyboard is playing a fill there, let him have it—maybe you'll find a space. So I was always looking for a space to play in, waiting to hear it. And if I didn't hear it, I didn't play. That seemed smart to me, so that's what I did."



# MICHAEL LLOYD HAS THE TIME OF HIS LIFE

"Dirty Dancing is a case of the music being independent of the film and the film being independent of the music, but they work together in a symbiotic way," Lloyd observes. "I don't think you could've had a successful film without music being a part of it and vice-versa. It's symbiotically linked."

#### By Randal A. Case

f it's true that staying busy keeps people out of trouble, record producer Michael Lloyd must lead a pretty safe life. In his 17 years in the music business, Lloyd has produced a vast number of acts, including Lou Rawls, Debby Boone, the Bellamy Brothers, the Monkees (Lloyd produced the three newer tracks on the '86 release That Was Then, This Is Now), Belinda Carlisle (her debut solo LP, Belinda), and Air Supply's 1987 Christmas LP. And those are just some of his credits.

More recently, Lloyd was music supervisor and song producer for the film Dirty Dancing. The soundtrack to the movie not only has the distinction of soaring to a chart position of #1 (the Lloyd-produced track "Time of My Life" is #1 on the singles chart), but of climbing over albums by Michael Jackson and Bruce Springsteen to get there. That's not bad for a relatively low-budget soundtrack LP that boasts no megastars.

Michael Lloyd recently took time out from a busy schedule to answer some questions



posed by MC. What follows is the result of that interview.

**MC:** Initially, what attracted you to the Dirty Dancing project?

**LLOYD:** I was originally brought in when they just had a script, which I liked very much. It was warm, from a woman's point of view. Generally, these "coming of age" stories are all about guys growing up and going on their first date. This was different—it had more heart.

MC: What were your specific duties on the

**LLOYD:** Well, originally I was going to produce a song or two. That progressed into me being music supervisor. They needed a lot of oldies, so i worked on getting those. I worked with Jimmy lenner, who was doing the same thing on the Vestron side. He's the music consultant with Vestron and has been a very successful record producer as well. The success of this project wouldn't have been possible without lenner and, of course, all the people at RCA.

Next, we needed Latin dance music,

which had to be prerecorded because they were dancing to it; they had to have music to set up the choreography so they could rehearse. I ended up doing all of that—the foxtrots and cha-chas and so forth. All those big dance numbers were right down to the wire. You had actors and actresses learning choreography a day or two before they were shooting it.

The new songs were done after the film was finished. Jimmy had a couple of fellows writing things, and "Time of My Life" came out of that. There was no time to get it recorded, so they shot to a seven-minute demo of the song. We had to go in and do a record of that demo version and be in perfect sync with the dancing. Technically, that was pretty exacting. There was a sync tone on the demo that they shot to, but on the demo itself, the tempo they used went up and down a little bit—not much, but a little. So we had to follow that same tempo. A click was made that followed the exact tempo of what was going on in the film, and we recorded to that.

It was very intense. It wasn't just a 30-second thing. With seven minutes, if you start to drift even a *little* bit, by the time you get to five minutes, you're way off. When you see the final film you think, "Gee that looks nice." But you never realize all the time and effort that went into it.

MC: People always seem to remember the blockbuster soundtrack albums—Footloose, Flashdance, Top Gun, and so on. But quite a few soundtracks have been major commercial disappointments. Even hit films like Goonies and Mad Max: Beyond Thunderdome, as popular as they were, didn't have big-selling soundtracks.

**LLOYD:** These things have to be done so that, hopefully, the music stands alone, and then together they're extra strong. *Dirty Dancing* is a case of the music being independent of the film and the film being independent of the music, but they work together in a symbiotic way. I don't think you could've had a successful film without music being a part of it and vice-versa. It's symbiotically linked.

Top Gun and Beverly Hills Cop were a little different: "Let's find ten of the best singles we can from top acts." Dirty Dancing was basically some lesser-known acts and acts that haven't been successful for a while. It was very inexpensive to do. A lot of these other ones were megabucks.

A film that wasn't commercially successful but had commercially successful music was

# 16 - TRACK STUDIO expert Jinn 9000 programming CGZCCO - a complete midi facility - featuring Otari 1" 16-Track Otari 14" 2-Track Both at 15 & 30 ips • REV 7 • Rockman Rack & More Roland Digital Grand Piano 213 • 655 • 0615

# Looking for a Recording Studio?

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

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

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



This is a free service.

818-508-8828 213-858-1140 Vision Quest [which spawned Madonna's hit "Crazy For You"]. That album did very well. Maybe that was a case of music that could've been a hit in anything, and it just happened to be there, stuck in that film.

MC: Ah, that leads me to my next point, which is that a lot of film producers today think that the best advertisement for their movie is a hit song. Situations like Vision Quest prove that isn't always so.

**LLOYD:** I don't think a hit song *makes* someone see a film, any more than I think a hit film *makes* anyone buy an album. What a hit song does is make people aware of that film

MC: I've never been able to understand why so many great songs in films are run over the end credits, when no one's paying attention. LLOYD: The filmmaker has the final word on that. It's common to get a song at the end, like ["Up Where We Belong"] in An Officer and a Gentleman. I actually got up and left the theater; I didn't know there was a song at the end. Richard Gere is carrying Debra Winger off and credits come on or it fades to black or whatever. I don't recall that song. Maybe they'd started it instrumentally. Maybe they had the song played thematically someplace else. I just don't recall it. And I listen to films pretty closely.

Foul Play has [Barry Manilow's] "Ready to Take a Chance" right at the beginning, as Goldie Hawn is driving along the coast, and it worked beautifully. Filmmakers sometimes feel that a song at the beginning, particularly if it's a ballad, might slow the film down, make it harder to get into. You'll see it both ways. It's hard to tell what's best.

**MC:** Which do you enjoy more—producing acts or working on soundtracks?

LLOYD: One of the things about producing a soundtrack is that you can work with several acts and have great fun with all of them. A good thing about recording one act is you have consistency and you're recording a whole album with a purpose and concept. They're different things. I've done a lot of both and I like doing both. I'm going into the studio soon to produce Stryper. They're going to co-produce the project with me, and I'm really looking forward to working with them.

MC: There's a great deal of diversity among the acts you work with. Have the transitions been difficult for you?

**LLOYD:** It's difficult perceptionwise; it's difficult getting the gig. When Belinda's record came out, it was reviewed by a magazine. All it said about me was that I was the guy who produced Leif Garrett. Okay, that's certainly not the kind of thing this reviewer would have bought. But other people did buy it.

Look, I'm not trying to make a statement—I'm not trying to make Michael Lloyd records. I'm making records for the artists I record. What's George Michael? Is he a pop act? I think he is. He's a talented guy. I'd be proud to be involved with a George Michael project. Is he a Shaun Cassidy of today? I don't know. Shaun certainly sold as many records as Michael has. Does it make George Michael not valid because he's pop and kind of good-looking and girls like him? I don't think so. It makes him a star.

I like being eclectic. In the Sixties I was

playing in a band called the West Coast Pop Art Experimental Band. It wasn't successful. It was real out there, very progressive and strange. Occasionally, when Shaun Cassidy's records were [being released], Robert Hilbum would write about me: "This is the same guy who was in the West Coast Pop Art Experimental Band. How could he be doing this?" Well, should I have stayed with doing that? I mean, the first hit record I had was an R&B record for Lou Rawls called "Natural Man." I'd never been involved with R&B up until that point.

I try to make Lou Rawls records or *Dirty Dancing* records. The reason I haven't recorded a band like Stryper before is because I haven't had the opportunity. It just hasn't come up.

MC: You seem to have done a lot of work with Curb Records.

**LLOYD:** Mike [Curb] is practically my older brother. *Everything* I do, I do with Curb Productions. We've been involved together in business since I was 13, so that goes for 26 years. Outside my family, I've known Mike the longest.

MC: One last thing: How do you want to be remembered? As a producer who was involved with a long string of hits?

**LLOY D:** I'm not the one who's going to be remembered, at least from the hit records. It's going to be the artists. And that's the way it should be. I just want to be remembered by the people I work with as being a positive influence on the work they're doing. That we were all friends, that we did the best we could, and that it was all very positive. That's the best I can hope for.



# THE DAWN OF NEW AGE

# Pioneering An Open-Ended Medium

By Adam Ward Seligman

ew age music. That's the stuff I'm supposed to hate, right? Yuppies listen to it; they play it in dentists' offices; it's bland, faceless, boring. My sister likes it; worse, my mother will even listen to it on the "Wave."

Well...no.

New age music now accounts for about three percent of all record sales. Yet most people can't even describe it, except in negative terms. Even then, they will miss most of the facts, because new age is a developing music, a growing art form that will take years to understand.

In the broadest sense, new age music encompasses elements of electronic, classical, folk, and post-jazz fusion, as well as such specialized forms as meditative, ambient, and women's music.

Too much to absorb?

Maybe. But here are some clues to understanding, in very general terms, some of the music floating around under the new age banner.

To begin with, look at the great sampler albums put out by some of the record companies that specialize in the form. Windham Hill, the granddaddy of new age success, releases a yearly sampler as well as videotapes of soothing images that reflect the music. Compilations from the Sonic Atmospheres, Private Music, and (CBS-distributed) labels reveal the broad expanse of sounds and styles that make up the *ouevre*.

New age tends to place sonic quality high on its list of priorities. You won't hear many poor productions, and the compact disc is the preferred format. Giles Reaves' Wunjo is the work of a single musician, inspired by Viking runes. While it's a somewhat more esoteric combination than Bruce and cars, Reaves and his runes are every bit as symbiotic and a great deal more relaxing.

By listening to the Wave and to programs like David Sanborn's jazz show (Sunday nights on KKGO), you can get a general feel for the variety of new age—as well as what is selling. You may think a lot of it is garbage. Well, some people feel the same way about

jazz fusion, rock & roll, and contemporary classical. Freedom of choice is part of the music game these days.

In an effort to come up with a working definition of the elusive idiom, I recently asked two new age musicians for their opinions. "It's like trying to describe jazz," says David Friesen, a bassist with a jazz background. "There are so many different types of jazz—straight-ahead, avant garde, free. So when you say new age, it is kind of like the same thing. When ECM records came out, a lot of that music was like the predecessor of what is now called new age jazz. But it was just called jazz at that time. What hap-

from different cultures—and you use them in your own music. It's not jazz, it's not folk, it's not classical, it almost becomes in a category by itself; it's kind of like...new age."

Says Jerry Goodman, whose background is in fusion and rock: "The term 'new age' has taken on a certain meaning that may or may not be totally accurate or valid. Most of the stuff that's out there called new age seems to be what some people are calling 'music to wash your BMW by.' It doesn't mean that's all it has to be.

"People have asked me how I feel about being called a new age musician. At first I said, "I'm not too sure that I am new age." Then it dawned on me that what I'm doing could be called new age, and maybe I'm pushing the perimeters of it a bit. For lack of a better term or category to stick myself in, this one works pretty well."



pened, I think is that record companies like Windham. Hill almost coined the phrase. New age music then became associated with music like that on Windham Hill, which was made up mainly of tolk musicians, so it took

on a different flavor.

"But there are a lot of people out there, classical and jazz musicians, playing new age music," Friesen continues. "I'm a jazz musician, and a lot of my records in the early Seventies were ethnic-oriented. There's another clue to new age: It has a world music view, with instruments and rhythms and harmonies

Both musicians laughed when I expressed the opinion that "new age is the Eighties equivalent of fusion. Any instrumental music that can't be put into the category of jazz, classical, or rock becomes new age." While neither was in full agreement with my statement, both felt that in a very general way, new age is more a marketing category than a specific type of music.

Several outstanding recent releases need to be mentioned. **Special EFX**, a duo that has released several records on GRP, represents the post-fusion side of the genre. *Mystique*,



V/SA

16



Steve Kindler

is a schizoid album, with Chieli Minucci's guitar and George Jinda's percussion dominating one side, while the other has a band-like feel. The music is exotic, melodic, and extremely well played.

Montreux (named after the jazz festival where the group first recorded as a unit) is arguably the most skillful ensemble on Windham Hill. Sign Language, displays an impressionistic approach that draws on the folk and new acoustic backgrounds of the players. Newest member Michael Manring, a gifted bassist/multi-instrumentalist, adds structure to the Montreux sound.

Shadowfax, a six-piece electric band that has been around for over ten years, released five albums on Windham Hill before jumping to Capitol. The best of these is *The Dreams of Children*. The group's relatively aggressive approach suggests that Shadowfax entered new age by way of fusion jazz.

Larry Fast is one of the most gifted rock synthesizers players around, having put in years with Peter Gabriel. Metropolitan Suite, his latest work as Synergy, is all-electronic music with an urban theme. Wendy Carlos, who created the groundbreaking Switched On Bach, brings us Beauty In The Beast, an ethnic Eastern piece for synthesizer. With its unusual intervals and microtonal scales, this music is difficult, but it's well worth the effort Richard Souther's all-synth Intermission

is more fun than most new age electronic records—it has an uptempo feel and some delightful melodies and themes. **Milcho Leviev's** *Destination* (Golden Boy Jazz), is a solo for keyboards and percussion. The meditative, melodic album contains numerous references to classical themes, Leviev's specialty.

Altiplano (Novus), the latest LP by former Windham Hill guitarist Alex de Grassi, features the brilliant Mark Egan on fretless bass guitar. Egan's impressive solo album, Mosaic (Hip Pocket), focuses on the multiple overdubbing of bass parts. Hip Pocket is a division of Windham Hill started by steel pan player Andy Narell. The Hammer, is an uptempo rhythmic workout that breaks with the laid-back approach Narell is known for.

Global Pacific's Paul Horn, David Friesen, and Steve Kindler represent various faces of new age on a great label. Flautist Horn is one of the fathers of new age. The recent Traveler features Horn alongside synthesist Christopher Hedge, while the classic solo work Inside (released on CD by Rykodisc) was recorded inside the Taj Mahal. On the delightful Inner Voices, Friesen plays the Oregon bass, an instrument he designed. Horn and Friesen have also teamed up on a pair of LPs. Like Jerry Goodman, violinist Kindler is a





veteran of the Mahavishnu Orchestra and Jan Hammer. *Dolphin Smiles* teams him with guitarist Teja Bell.

New age music more readily accommodates nontraditional pairings and groupings than jazz or rock. Freeway Philharmonic, a trio featuring viola, guitar, and Chapman Stick, juxtaposes classical selections and adventurous whimsical originals. Quartet Music is closer to avant-garde chamber jazz than new age, but the group could get hit with the new age moniker for its very unusual instrumentation. (Violinist Jeff Gauthier describes Quartet Music's style as "no age.") Their latest is Window on the Lake (9 Winds). And, solo artist Tom Canning (who produced and played on Scott Cossu's latest Windham Hill effort, She Describes Infinity) plays what he calls "new age blues" on a Roland synthesizer and performs locally.

If you get really confused and want expert advice on what is happening in the field, check out *Cymbiosis* magazine, a new age/fusion/progressive rock quarterly that comes with a 60-minute cassette sampler of the artists discussed in each issue. Sall (213) 859-5868 for information. Past issues have featured Suzanne Ciani, Yanni, and Ray Lynch, while the current issue includes Jerry Goodman, Wendy Carlos, Larry Fast, and Steve Roach.

Peace.

ethnic Eastern piece for synthesizer. With its unusual intervals and microtonal scales, this music is difficult, but it's well worth the effort. Richard Souther's all-synth Intermission

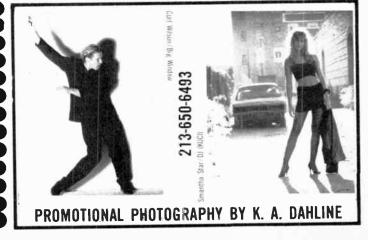
\$20.00 per hr. Plus Engineer

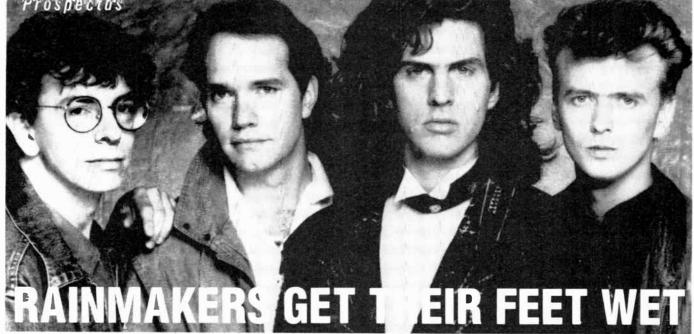
24 TRACK

NEVE STUDER YAMAHA REV 7
DRAWMER GATES

818-762-8881

SOUND IMAGE ENTERTAINMENT, INC.





"Joining a record company is not a whole lot different from playing in a bar. Just as you can make the same thing happen no matter which bar you're playing in, likewise, to a certain degree, you can make the same thing happen no matter what record company you're with. You've got to show people that you're willing to work as hard or harder than they're willing to work."

year has passed since this magazine awarded the Rainmakers "Inspirational Lyric Line of the Year" for their keen observation: 'The generation that would change the world is still looking for its car keys." Just imagine the heated, latenight debates that must have taken place at the editorial roundtable as the various contenders were hashed out. Some of last year's lyrical gents that immediately come to mind include the Beasties' "Fight for your right to party." Andy Taylor's "If you're the pigeon, baby, I'm the stool" (or something like that) and the meditative "Everybody wang chung

A tough call, but the Rainmakers blew 'em all out of the water. In 14 words in a threeand-a-half minute song, they offered a more in-depth look at an entire demographic than novelist Bret Easton Ellis could muster with 240K memory and a pastel-colored screen about one members-only social club.

Like some traveling salvation show, last year's Rainmakers debut arrived with a confidence built from years of pulling into strange towns and hawking their homemade rock & roll elixir to wary listeners. No curealls promised here, just some polished,

#### By Chris Nadler

down-home patter guaranteed to stir emotions, arouse curiosity, and raise questions.

So maybe Johnny can't read. The Rainmakers knew he was at least listening.

"I was pleasantly surprised at the intelligence of most of the listeners," says Bob Walkenhorst, lead singer and songwriter for the band. 'They seemed to understand what I was talking about, regardless of their age. They may not have agreed all the time, and some of them may have wanted to take me to task, but I don't think they missed the

"But the points on that record were pretty clearly made. 'Government Cheese' was antiwelfare, but it wasn't anti-poor. Some people asked, 'So, you do really hate the poor?' Well, no, I don't hate the poor. I just don't think this is helping them."

In fact, one of the major differences between the band's debut and their just-released Tornado (both on Mercury/PolyGram) is the increased complexity and scope of the lyrics. Last year's Tour Without End, Amen included crub dates throughout the U.S. and abroad, as well as opening gigs in larger venues with Big Country, Berlin, and a reunited Kansas. The tour proved to be a school without walls, and the education they received, particularly on the overseas dates, is reflected throughout the new album.

'The new songs definitely have a lot to do with what we've done in the past year," Walkenhorst agrees. "I mean, the first record is kind of a know-it-all, 'by God, we're from Missouri and this is the way things are' record. Well, we don't really feel we're from just Missouri anymore. We're from the Planet Earth. So you kind of talk about the earth instead of the county you live in. One result is that this record is a lot harder to understand and a lot more abstract than the first

Last October, PolyGram threw a record-release party for the band in their hometown. of Kansas City. The release was also accompanied by a front cover ad in Billboard. The label's enthusiasm is not surprising. Not only was crucial groundwork laid with the first release, but the Rainmakers had proven themselves to be a reliable, hard-working bunch. As Steve, Bob, & Rich, they had guickly established themselves on the Midwestern club circuit, mixing an imaginative assortment of covers with a growing number of originals. Stumbling into one of the band's sets was like

# 24-TRACK RECORDING AUDIO

**SPACIOUS MAIN STUDIO, 3 ISOLATION ROOMS** COMPLETE MACINTOSH MIDI/SAMPLING SYSTEM 34" VIDEO SWEETENING-LARGE SOUND FX LIBRARY

MCI JH24, FOSTEX E2. SONY VO5850 #0-INPUT SOUNDWORKSHOP CONSOLE MAC-PLUS, JAMBOX/A, FOSTEX 4030-35 YAMAHA RX-5, TX-7s, KX-88, SPX-90II EMAX SAMPLER, ROLAND D50, MKS-20, SRV2000 (818) 241-9090

STARTING FROM

#### Attorney and

**Affiliated Production Company** 

looking for original material and singers. Will shop at midem at no charge. Send tape and any promo materials to:

> **PRODUCTIONS** P.O. BOX 3867 HOLLYWOOD, CA 90078

accidentally finding the greatest college station in the world as brave, three-piece renditions of songs like "Rocket Man" and "Baba O'Riley" segued in and out of the band's own yarns about big fat blondes and kissin' time.

In a fairer world, a Guinness Book of Club Records would note the band's 60-song set list one evening in Kansas City. Determined to perform their three sets without a break, Walkenhorst (then playing a stand-up drum kit—the band has since added drummer Pat Tomek) and bassist Rich Ruth launched into an unannounced version of Dylan's "Subterreanean Homesick Blues," complete with an extended intro which allowed guitarist Steve Phillips to make a similarly unannounced run to the restroom.

They toured constantly (their booking agency, GMA, for Good Music Agency, was once affectionately dubbed the "Greater Mileage Agency") and eventually began making the necessary trips to the Coast.

"It's been said there's a three-year curse with bands in the Midwest," explained Walkenhorst, "You hit your stride and you've got about two or three years to get over that hump and get a record deal and try to get in the flow of being a national act, or you lose your personal momentum. Then you lose your regional momentum. Then you lose your momentum, period.

"And we had hit that point. So we kind of threw it into overdrive at the last minute and started making the crazy trips to New York. And even though the first trip sucked, we got back in the van and went out there again and again and, basically, did everything we could without getting desperate. I mean,

you have to take care of business, but vou have to still be a rock & roll band. So we tried to keep things in balance.

Those last four months before we were signed were pretty frantic, but we just kept going out there and smashing against that wall until we made a little crack."

He cites PolyGram's early interest, and particularly, East Coast A&R VP Peter Lubin ("I felt he really understood what we were doing"), for the band's decision to sign with the label. PolyGram's commitment would be the envy of any new band. Walkenhorst, however, eyes both sides of the coin.

"loining a record company is not a whole lot different from playing in a bar, Just as you can make the same thing happen, no matter which bar you're playing in, likewise, to a certain degree, you can make the same thing happen no matter what record company you're with. You've got to show people that you're willing to work as hard or harder than they're willing to work. I think that's what always breaks the faith between artist and record company or producer. Someone starts dragging their feet. It's the same way in a band. If there's one member who doesn't want to rock as hard as the rest of you, he's going to be a drag. If you go in with the attitude that you want to embrace it for all it's worth-Yeah, let's do it, let's do everything we can do'-I think that kind of attitude is contagious. It sounds a little stupid; it's so simple, but it's the only thing we got going for us.

That and Tornado, The songs are a quick spin through life ("Snakedance"), love ("Small Circles"), and the global village ("Other Side of the World") in Chuck Berry's old Ford with the radio blasting. From the poolside optimism of "One More Summer" to the whirlpool fatalism of "No Romance," the songs on Tornado seem to stop at every floor on some emotional high-rise.

"There are definitely a lot of aspects of emotion on this record," Walkenhorst points out, "To me, one of the great virtues of rock & roll is the wide array of emotions it can cover and still be a really simple, almost primitive art form. It can go from innocence to decadence, from love to hate, from joy to complete depression. It can cover all of those things and still be a rock & roll song.

"I mean, there is a time to laugh and a time to cry. I think there's a time on a record to dance and a time to dance...slow.

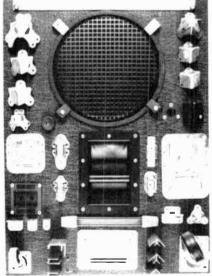
"I also knew the songs were going to be more sophisticated on this record, and I wanted the music to reflect that sophistication. It had to be a really big step sonically for the band. I wanted it to sound like we skipped a couple of records."

And what, given the opportunity to nominate his own words for "Inspirational Lyric Line of the Year," would Walkenhorst choose this year?

"Paul Revere's nightmare has come true in our land," he immediately replies, quoting from the song "Talking With My Hands."

"The people whose job it is to yell out a warning are yelling, but nobody's hearing them. It's probably about impending nuclear doom, but it may just be about the distances between people.'

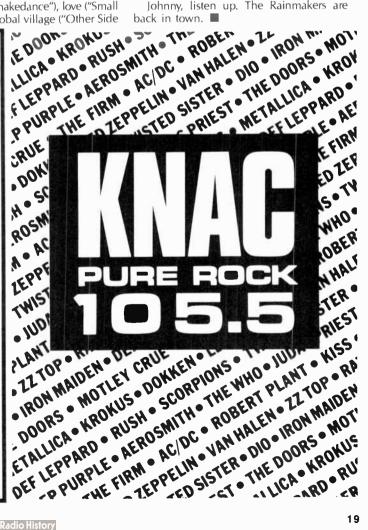
Johnny, listen up. The Rainmakers are



Penn Fabrication are manufacturers and distributors of hardware for flight cases, speaker enclosure, rack mounting, and lighting industries. Over 300 items are carried including corners, handles, catches, grilles, aluminum profiles, rack panels, casters, par cans and ray lights.

FOR IMMEDIATE SUPPLIES. FREE CATALOG OR ADDRESS OF YOUR NEAREST DISTRIBUTOR, CONTACT FRANK:

Phone (805) 499-5932 • Fax (805) 499-3184 • Telex 678863 1111 Rancho Conejo Blvd., #303, Newbury Park, CA 91320



# THE EARLE OF THOUSAND OAKS

(Second of Two Parts)



To get rid of that rock & roll pallor, Earl and his brother Jim (of Concrete Blonde) often borrow their parents' RV and head out to the Lucerne Valley for some serious dirt-biking. Easy does it, fellas!

#### By Bud Scoppa

You work with neophyte bands most of the time, and you say you don't mind things being out of tune. I think of myself as openminded, but there are certain things I require in order to enjoy something—I put a priority on good songs, solid grooves, expressive singing—

What I look for is character in a musical setting, along with the things you mentioned. Musician interaction is important, too. Bandmenibers tend to work on their own parts, and the overall effect might be really busy. What's really important is the sensitivity between all of those things—between where the vocal line is, where the beat falls, and who plays around who. And when somebody plays a guitar riff, it may be that the bass will hit the root of that guitar riff solidly and blow that guitar riff up, instead of creating two small pieces of music going side by side. After people get past the first stage of being

able to play like crazy, trying to be like Eddie Van Halen, then they learn that it's the interaction that counts.

So being in tune is important, but all of that needs to be imposed on strong character. To me, character is number one, because now you can put all your drum machines and MIDIs together and achieve all of those things, including interaction. The challenge is deciding what that character is and having all the elements support it.

Has your approach to making records undergone any kind of evolution over the years?

Yeah, like I was saying, it used to be a major struggle for me to strive for perfection and now it's a major struggle in my head to decide when to stop, because the life can be sucked out of it by going for perfection. And, of course, everybody has a different idea of perfection—but being in tune and being on the beat can sometimes be a problem.

A band that I'm dealing with right now is Downy Mildew, and I personally think they have scads of character. This is the second record we're doing. On the first one I was worried, because they weren't always in tune and they definitely weren't always on the beat, but when it was all done and I looked at it and compared it to some other things I've done and some things I'd heard, I realized that I just really liked to listen to the record. So I tried to figure out why, and a lot of it has to do with the quality of their voices and their ability as lyricists—those are the things that draw my mind into the record. Sometimes the words are obscure, but they're just obscure enough to make me want to think about them. Sometimes, when something wasn't right-on, we'd bury it in echo or just work around to making it acceptable. In other words, "There's a problem—let's try to overcome it." It was that process of trying to overcome the problems that created this unpredictable end that, to me at least, made it really fun to listen to. Sometimes I'll listen to it and say, "Man, the bass is really muddy—it's back there in a bunch of mush." And then I'll say, "But man, it really sounds neat."

So those are the decisions that I've come around to instead of having this idea of what the "norm" is. I don't think I'm so weird that I can't tell what the norm is, and other engineers or producers or even musicians will listen to it and say, "Oh, the David Bowie 'Let's Dance' snare drum—that's the snare drum." But I don't think that's always the bottom line. The struggle for me these days is not to strive for that perfect sound; it's to resolve in my mind what's interesting, what keeps me interested in a given song—and therefore, I hope, other people.

Like I say, Downy Mildew is just fun for me to listen to because they are not like other bands I've heard. And I can't really even predict why it turned out the way it did. It turned out that way largely because of them, but it was also a matter of what happened in the studio when we tried to deal with it.

When you were producing 20/20 and the Pop and those bands in 1979-80, you were in big-time studios, those bands were signed to major labels, and there was the expectation that these records had the possibility of entering the competition for being hits. Now you're making records that—

It's an age of lowered expectations. Didn't

# PRESENT TIME RECORDERS

QUALITY SOUND SINCE 1976

On Vineland in North Hollywood Not a Garage or House!

MCI w/Autolocator & VSO Ampex 440B 30 & 15 ips 2 Track 604 E.-NS10's-Auratone Lexicon Digital Reverb Ursa Major 8X32-SRV2000 Lexicon Prime Time Aphex Aural Exciter Pitch Transposer — Steinway Grand Yamaha SPX 90-De-esser Linn 2-DX7-Prophet V

Open 24 Hours (818) 762-5474



24-TRACK \$35/HR 5 HR. BLOCK \$32/HR 16-TRACK \$30/HR 5 HR. BLOCK \$27/HR 8-TRACK (½") \$27/HR 8-TRACK (1") \$30/HR 5 HR. BLOCK \$27/HR

Experienced Engineer Incl.

Cash Only



## **ROCK REVIEW**

Yes, Rock Review is back in that
Grand Tradition of Rock 'n' Roll.
An informative look at today's local talent.
If your band would like to be featured, submit a quality cassette or reel to reel tape and a SHORT/CONSCISE bio to:

ROCK REVIEW P.O. Box 3331 • Simi Valley, CA 93063

"A DIRECT LINE TO THE MUSIC EARS OF THE VALLEY"

they say that about David Letterman? I read something that said, "How can people turn on David Letterman and just get this throwaway comedy?" It's an age when people expect that. But in music, I want to be positive.

As far as I'm concerned, if a band has really good songs and vocal character, it's got as good a chance as anything that's not mainstream to make it. I would include Concrete Blonde because of the songs and because of Johnette's character. Those Pretenders comparisons are not without some relevance, if only in the sense that there's that same kind of compelling presence. It seems to me that as you work on their second record, you have to be trying to figure out how you can make a record that will break the band.

It's a desire that I keep to myself—that I would like everything I do to become gold. If it ever happens, I'll just be tickled pink. I try not to think about that; I try to deal with it as a musical question. First of all, it's really hard in any artist situation to set up a specific goal in your mind and then go to it. Of course, you need a goal to aim at, but nobody ever really hits it—that's just the way it is. If you restrict yourself to that specific goal and that development process, you exclude way too many ideas. Usually, you'll aim at something and it will end up over here or over there, and that's cool because you're doing some artistic thing. That's just the way it is. If you try and say, "I'm going to make this because this is going to be a hit," you're losing two ways—first, because you are probably not making the best record you can make if you're just open to solving the problems and getting the coolest end-product you can come up with at any given moment; and, second, if you finally do achieve that thing, you probably chose the wrong thing.

So your mandate, then, is to satisfy your own aesthetic criteria?

Yeah, and to hope that I know enough about music to be able to tell if it's a good record when it's done.

I wonder if you could take me through a typical project in terms of how you set it up? First of all, what state do you like the material to be in before you start rolling the tape?

Well, I'm really lax that way—not lax, but the bands I deal with write their own material and have given it a lot of thought. It's the same thing I was saying before: Who's to say that this idea of what's going to be a commercial song is better than this other idea? So the things I try to get involved in aren't so much the songwriting—except for song structure. Sometimes, it's not easy to tell where a song is going, where it's been, or what stands out-the old hook. When a songwriter sits down to write a song, he's usually real involved with it, and to him it's really obvious what he's saying. A lot of times guys will say, "Well, why do I have to repeat that? I've already said it." That's a judgment

"The battles I have as a producer are always in my head, seldom with the band, 'How hard should I push this versus the fact that it could be interesting anywav?""

call anyway-how "poppy" do you want it to be, or how much do you expect the listener to work to hear it? Some people enjoy [less accessible] music more than they do things that hit them over the head-it makes them have to think some.

The biggest problem with bands, again, is just that they're all playing separately, and half the time they've never heard the words until they get them on the tape. So it's useful to have somebody who has an overview to see if there is some focus to the song. Like, "What's it about, and if that's what it's about, does it sound like that from what you guys are playing?" Sometimes hacking it-I shouldn't say hacking it, but cutting it— into different segments, or shortening or lengthening it, or taking what seems to be the focus of the song and maybe repeating that focus a few times or blowing it up into a bigger thing-can be helpful. You know, cleaning out the song. If there's some part of the song that is really special, you try to weed out some of the extra parts. In bands, that tends to be the most common problem. You clear out the verse, generally, so you have somewhere to go when you get to what you might call "the chorus." Then you decide what the beat is. Quite often, one guy will be thinking the song is one tempo, and another guy will think it's another. So I'll bring up the question, "What's going on here?" And we'll get together and discuss it, and I'll discover it's the first time anybody's ever discussed it—in practice or anywhere! Everybody knows their parts perfectly, but nobody has ever given any thought to what the song is.

A song in its best form isn't one part something that if you were a piano player you might be able to play on one hand with all the parts perfect and interacting. Sometimes you can pull someone's favorite part out and expand upon that with everyone else's parts, and everybody will be happy with it. In doing that, you bring out the character of the song by, in this case, bringing out the character of the riff. If there are five riffs going on, you have no character, because who's got any clue what the riff is? It's often hard to convince people at that stage that what they're doing is right or wrong. But at least I can say to myself, "Okay, based on this idea that we seem to have some consensus about, there is a drum beat that's going to work with this song and the bass line isn't too far away from that, either," and we'll get the drums and bass down for sure. And if other parts—guitar parts or keyboard parts or whatever-will fit, then that's great. But then we get the basics down and get a decent vocal on it and start discussing things. That's when it's easier for me to present the mix and say, "You see, I can't hear the parts." And so, many times the answer will be, "Well, you've got to turn that up." That's when I'll say, "Okay, I'll turn it up," and I turn it up and you can't hear the vocal; you can't hear who knows what. But it becomes obvious to the band that, in fact, it's not working together. Something has to go, or be adjusted, and that's when we begin the process of overdubbing to fit whatever the idea of the song is.

So you keep pushing for what seems to make sense?

Yeah, and hope that you made a good guess at the outset.

Do you try to get the thing in just a few takes, just to get the song down?

I wouldn't say it's a ridiculous number of takes. You hear about some people who spend a year in the studio and do many, many, many takes, but I think it's safe to say that on a given song, from the drums-andbass standpoint, if you can't get it after having been through it five times—and maybe keeping one or two of those—it's probably not going to be much better on the next take. You can't punch in drums too easily. If it's 24►

You've just spent time and money on your master...

# DON'T LOSE IT IN THE COPIES mirror-image

Cassette copies as clear and brilliant as your master 6605 Sunset Blvd., Hollywood, CA 90028 213-466-1630



# NAMM PREVIEW

by Barry Rudolph

**ADA'S MIDI** 

**TUBE PREAMP** 

he 1988 Winter NAMM International Show will take place at the Anaheim Convention Center in Anaheim, California, on January 15, 16, and 17. We say it every year, but this year it's a fact: The '88 show will be better than ever, with exhibits overflowing into the nearby Hilton, Tower, and Anaheim Marriott hotels.

Now for the bad news. Entrance to this year's show will be absolutely limited to industry people—no consumers. To gain entrance, you must prove that you work in manufacturing, retail, or an accepted ancillary business by presenting your tax I.D. number, business license, or resale number of your employer at the registration area. On-site registration fee is \$5 for NAMM members and \$25 for non-members.

With that out of the way, I'd like to present some of my favorite new toys from this year's exhibits. Of course, if you're unable to attend for one reason or another, these products should all be available at your nearest music store soon after the NAMM show.

# 99

#### ANALOG CONTROL TECHNOLOGY MP 100

The MP 100 is a double-rackspace, MIDI-controlled preamp for use with an electric guitar, a bass quitar, or a synthesizer. Being MIDIcontrollable means that you can recall any one of 100 preprogrammed sounds set up within the MP 100. You can use either factory presets or program your own with the 27 parameters provided. The MP 100 is extremely versatile, because you can change the actual signal routing within the unit. There are three different distortion circuits for "roughing up" the tone to fit your particular playing style. With the optional 12AX7 tube circuit, you can get all the tube-like distortion you can handle.

There is a fully programmable 14-band graphic equalizer split into two EQs—one before the distortion/

compressor and one after. The compressor will allow as much sustain (clean *or* distorted) as you need and having the equalizer afterward allows for maximum control.

The MP 100 also has three programmable-effect sends and returns for outboard effects such as reverbs and delay lines. The output of the MP is stereo (switchable to mono) and there is a headphone jack for non-amp rehearsals. All patch parameters for each of the 100 memories can also be stored on a cassette, so you can "clone" all the patches in your unit to another unit—or simply back them up in the event they get erased.

The MP 100 sells for \$995, while the optional remote foot pedal that steps through the memories costs an additional \$99. Analog Control Tech can be reached at (616) 381-4855.



The MP-1 from ADA, introduced at Chicago NAMM last summer, has gathered quite a following. The MP-1 is a guitar or bass (or anything) tube preamp with 128 memory locations that can store all the knob settings (but wait—the preamp doesn't have knobs, aside from the volume knob). The design of the MP-1 is such that it can integrate into a MIDI controlled effects rack so that the different tone settings can

be changed, along with other effects in the rack. Features include three separate voicing modes (Tube-Clean, Tube-Distortion, and Solid-State), a digitally controlled equalizer (tone control), stereo chorus, two different overdrives, and master gain. This preamp is ideal for live situations in which the guitarist is interested in replicating recorded sounds easily and quickly by sending program-change commands via a MIDI foot-controlled switch. For more info, contact ADA Signal Processors at (415) 632-1323.



MO TEUBE TORRESTER

# ALESIS STUDIO ELECTRONICS

Alesis' design philosophy has resulted in a bunch of very small, affordable, and useful effects units known as the Micro Series. The Microverb turns out to be a great little reverb that can be tucked away in a home-studio or live-gig rack and still deliver a nice reverb—most notably via the gated presets.

The Microlimiter works well for most home-studio applications, where the preset attack settings are good enough for 90 percent of your limiter uses (e.g., vocals, bass guitars, drums). Alesis has managed to shrink the price of the Micro Series gear as well as the size by carefully selecting characteristics that are rarely changed on the more expensive units, and then making them preset. So there are fewer knobs, fewer nonessential choices, and less hassle.

The Microgate differs from most noise gates in that it controls not only the threshold at which the gate will open, but also how fast the gate shuts. You also get a delay control (or hold time) that the gate will stay open after the signal has dropped below the threshold. Throw in a rear-panel-mounted auxiliary trigger input, and you have everything you could want.

New for Alesis are the HR-16 Digital Drum Machine and the MMT-8 Multitrack MIDI Recorder. The HR-16 features 48 high-quality 16-bit preset drum sounds, ranging from acoustic to electronic and processed drums, as well as cymbals and a variety of tom-toms. The HR-16 has full MIDI implementation, with Song Pointer and fully assignable drum pads.

The MMT-8 is an eight-track MIDI recorder sequencer. Each track can contain 16 MIDI channels and each track has merge capabilities. A full 100 parts and 100 songs can be held in the MMT's memory, and the MMT will record System Exclusive info as well as utilize Song Pointer positioning. Considering the prices for this stuff, it's well worth looking into at the Alesis booth at this year's NAMM show. Alesis is at PO. Box 3908, L.A., CA 90078.

#### CARVIN CORP.

Carvin's new X-60B and X-100B tube heads deliver 60 and 100 watts RMS, respectively, and both feature high-gain circuitry and Groove-Tubes. Get the proven performance of the X-Amp in a rugged British-styled head with a choice of three power settings: Speaker Impedance, XLR Pre-Amp, and Buffered Effects Loop. The X-60B is \$519; the X-100B is \$569 (both factory-direct prices).

Carvin's FET series power amplifiers feature the latest in MOSFET technology and the company's unique SpeakerGuard circuit to protect from damaging DC voltages. All FET amps can be switched to mono and contain a quiet electronic speed-controlled cooling fan, modular rackmount construction, and black anodized aluminum front panels. Factorydirect prices are as follows: FET 400 (400 watts) \$449; FET 900 (900 watts) \$599; FÉT 2000 (2000 watts) \$995. For more info and a free 84-page catalog, write Carvin Corporation, 1155 Industrial Ave., Escondido, CA 92025-or call tollfree (800) 854-2235.



strument has six nylon strings and

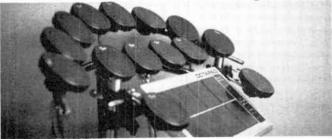
20 frets, but any further similarities to a guitar end when you get a look at all the amazing built-in features this product offers. The DH-20 has 20 instruments or sounds, twelve PCM auto-rhythms, and even a self-contained speaker. The most interesting thing about this guitar, considering its \$449 retail price, is that it has a MIDI output jack. Yes, you can actually hook this thing to any other MIDI synth or tone generator!

The next surprise from Casio is the DH-100 digital horn. At \$169.50, the DH-100 has six built-in sounds, uses recorder fingerings (nine keys), and is breath-sensitive. There is also a MIDI-out jack for playing external modules. Incidentally, all

these new Casio products are battery-powered or can be run by an optional AC adapter.

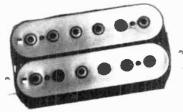
The CT-370 is a twelve-bit PCM keyboard instrument that has 20 PCM instruments with a "tone bank" that enables the user to play up to 210 different sound combos. It costs only \$199.

Like the CT-370, the MT-240 features PCM instrument sounds but also has MIDI in/out facilities. Both instruments have ten-note polyphony and 49 keys. In addition, the MT has a 46-PCM sound source for the auto-rhythm and the unique Casio chord system with 16 sounds. The MT-240 is \$199.50. Contact Casio Inc. at (201) 361-5400.



#### DAUZ DESIGNS

Dauz Designs of Hawthorne will be showing a great line of electronic drum pads. The Dauz pad offers a six-inch free-floating rubber surface with special cross-talk-eliminator gaskets. These pads are perfect for integration into an acoustic drum kit because of their smaller size and universal mounting hardware. The pads sell for \$89.95 each. Contact Dauz Designs at (213) 219-0033.



# SEYMOUR DUNCAN'S FULL-SHRED HUMBUCKER

Seymour Duncan unveils the newest pickup in the underground Series—the Full Shred Humbucker (available to the public for the first time). The pickup has been roadtested by the likes of Whitesnake, Heart, and Aerosmith. Alnico magnets provide medium output with rich harmonics; adjustable allen screw pole pieces let you fine-tune

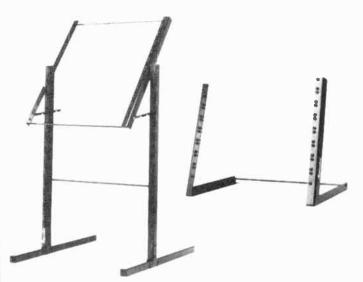
overall brightness. Both neck and bridge models are specially calibrated, have four conductor cables for wiring to split the coils electrically, and are wax-potted to eliminate mic feedback. Standard colors are black, zebra, white; optional colors are red, yellow, hot pink, light pink, dark blue, and light blue. Visit an authorized Seymour Duncan dealer or send \$2.00 for a free brochure. Seymour Duncan, 601 Pine Avenue, Santa Barbara, CA 93177.





# KORG'S DRM-1 DIGITAL DRUM MACHINE

The DRM-1 is a combined MIDIcontrolled drum machine and MIDI sequencer that can be operated by wireless remote control. What will they think of next? In addition to playing existing DDD-1 ROM cards in any of its four card slots, the DRM will function as an audio trigger-to-MIDI converter. The drum sounds are either eight-bit or twelve-bit digital recordings, and the machine is very quiet. All parameters can be programmed, including MIDI assignments, tuning, decay dynamics, and output levels. The DRM has a stereo output buss as well as eight individual outputs. (Recording engineers love this stuff!) The DRM is also a sequencer with 5000-note capacity and multitrack-like operation with punch-in overdub facilities. For more information, contact Korg U.S.A. Inc. at (516) 333-9100.



# LP MUSIC GROUP SUSPENDERS

Suspenders are unique racks that place equipment at a practical height. The S551 (\$118.95) will hold up to twelve rack spaces of your favorite gear, while the S550 (\$43.95) will hold eight rack spaces

of gear. The folks at LP Music want everyone to know that they handle Suspenders, Cosmic Percussion, Compton Electronics, Nobels Sound Studio, Valje. Kitty Hawk amps, Stevens Electronics, and, of course, Latin Percussion. Contact LP Music Group at (201) 478-6903.



#### C.F. MARTIN'S D-62

C.F. Martin of Nazareth, Pa., has a new maple dreadnought acoustic guitar that features improved tonal response and a fast-playing neck. The D-62 is reminiscent of guitars made in the Thirties in that it has an "X" pattern one inch from the soundhole. This allows for increased bass with active mids and

highs. The distinctive appearance of the D-62 is enhanced by a flamed maple back and side construction. Tortoise binding with matching pick guard and "red eye" pins add to the model's style. The finish is a high-gloss varnish with an aging toner on top. The D-62 sells for \$1820; the price includes a hardshell case. Contact C.F. Martin at (215) 759-2837.



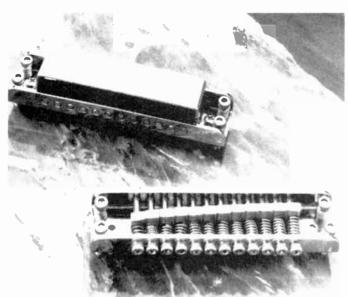
#### J.B. PLAYER'S SLEDGEHAMMER PRO SERIES WIRELESS GUITARS

The Sledgehammer guitar has a double cutaway solid body and a 22-fret maple neck and fingerboard. The tremolo system is a full-action, non-locking type similar to a Floyd Rose. A five-way selector switch connects to three single-coil pick-ups, and all hardware is chrome-plated. Available in black, red, or white, the Sledge retails for \$249.

J.B. Player is also featuring its Pro Series wireless guitar system.



The guitar is similar to other J.B.'s in that it has a 22-fret maple fingerboard, EMG pickups, and a locking tremolo system. The wireless system is available in either a Strat-type or Soloist-type guitar, as well as a PJ-Bass. The electronics, boasting the latest in sophisticated RF technology, feature a quartz-locked oscillator and a compander circuit for noise-free sound. The unit is FCC-approved (but of course the FCC approves anything, as long as it's after midnight) and has a range of 100 feet. Suggested retail is \$699. Contact J.B. Player U.S.A. at (818) 706-3111.



## RICKENBACKER'S NEW TWELVE-STRING BRIDGE

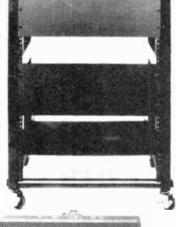
Rickenbacker International has introduced a new bridge for retrofit on all Rickenbacker twelve-string guitars. As of January 1988, bridge will be standard equipment on selected models. If you've ever experienced the frustration of trying to keep a twelve-string guitar in tune. you know any kind of help is appreciated. This bridge should help most of us sound a lot better. The bridge has twelve individual saddles to attain precise intonation of all strings. You may adjust height and angle for action with four ad-

justments. The bridge is made of chrome-plated, cold-rolled steel for good sustain and years of dependable service. Rickenbacker is located in Santa Ana, California at (714) 545-5574.

By the way, if you share a fondness in your heart for that good of Ric Sound, the Rickenbacker Owners-Collectors of America or (R.O.C.) has been formed to keep you updated on new Ric products. In addition to sharing historical and technical info, the organization also provides a means to exchange equipment. For more info, write to R.O.C. America, P.O. Box 15473, Fort Wayne, Indiana 46885-5473.

# SOLID SUPPORT INDUSTRIES

Solid Support has come out with an expandable rack system. There's nothing worse than running out of rack space when adding new gear; not only do you have to buy a whole new rack, you have to rebuild and rewire it. Solid Support has solved the problem by making rack modules that can be stacked as new gear is added. All modules are made of 11/4" black steel tubing and come in eight rack-space increments. The SR-8A base unit comes with four casters and an optional formica top. To make an eight-rackspace rack, you would need a SR-8A base unit at \$120, a SR-8B rack at \$110.00, and the optional top at \$34.95. Contact Solid Support at (818) 579-6063.



#### TASCAM'S MTS-30

The MTS-30 is a MIDI/FSK sync code converter. For the longest time, no company offered a good, inexpensive unit like this; now, suddenly, everyone is making them. At \$225, the MTS-30 works just great

and should be welcomed by anyone who has spent hours anguishing over sync-to-tape problems. Most FSK/MIDI converters found in sequencers and drum machines are acceptable, but it can be disheartening when they lose sync or

will only sync up from the beginning of a song (because they lack Song Pointer info). The MTS-30 can be hooked permanently between your drum machine or sequencer so that it will send code to the tape deck and drive the sequencer on playback—all without repatching. The unit outputs MIDI Song Pointer to all machines that will accept it,

constantly checks for errors, and makes the timing corrections necessary to keep all machines in perfect lock. In addition, there is a large LED display that reads out bar numbers and an automatically-switched MIDI out/thru terminal. Tascam, a professional division of Teac, can be contacted at (213) 726-0303.



#### TRANTEC SYSTEMS

Trantec now offers an affordable range of wireless microphone and guitar systems. Trantec Systems have already taken the lead in the U.K., and they have a reputation for the kind of quality and reliability pro-

fessionals demand. Features of both the receiver and transmitter units include crystal-clear clarity, excellent dynamic range, separate on/off switches, five frequencies, and low-noise mute circuits. Trantec is distributed by Group Center Innovations, (818) 884-2717.



#### **ZION GUITARS**

Zion Guitar Technology will introduce the new Radicaster guitar at this year's NAMM show. The Radicaster features a deep, scalloped cutaway for maximum access to higher frets, and a custom-designed lightweight basswood body. The neck, made from Eastern hardrock maple, has a premium ebony fingerboard with dot inlays. An original Floyd Rose bridge is used with an original Zion Whammy Grip. Choose from stock Zion Turbosonic pickups or several fine

replacement units. The company has also redesigned its Turbo series of fine electric guitars. The Turbo series is similar to the Radicaster but has a different body style and a rosewood fingerboard that is slightly wider up by the nut. There are also Gotoh or Schaller machines, and Turbosonic pickups are again standard. (The Studio model comes with two single coils and one humbucker; the Stage model has two humbuckers). Zion Guitar Technology can be reached at (919) 852-7603.

#### **■ 21 EARLE MANKEY**

a long song, it's going to have dips and holes and mistakes in different places every time the drummer goes through it. Either that or he has the ability to do it in fewer takes.

Do you use a click track?

It depends on the band. A band that's involved with sequencers and MIDI and such has no choice. As far as radio music goes these days, it's like 95 percent clicks and drum machines; if not a drum machine, there's at least a click to hold it steady. But I'd say in my case, it's more like half.

There's still some largesse for a drummer within the framework of a click track.

Sure, and the better drunners just love to play with the click, because they can play around with the beat and they know when they're dragging it and they know when they're pushing it. It's weird how just being on time makes you seem so much more solid in the way you hit it. If you hit it off-time, even if you hit it twice as hard, it's not quite right. But when it's right on the beat, you just go "Oh yeah!"

Are you turning down projects all the time? Are you working every day?

Sometimes it gets stupid. I'd say for the past three or four years I've been working steadily. Sometimes I'll only work three or four days a week and sometimes a week will go by without a project. But then that's balanced by times where it's really dumb and I'm really unhappy with how much I'm working, so I just kind of average out on a reasonable amount of work.

You only work on one project at a time, right?

No, usually more than one. I encourage

this, because a band can take their drum tracks home and play along with them. They can come up with some ideas, study them, see what's not working, and come to their own understanding of what is or isn't happening. So I would say I tend to work with at least two or three bands in a given week—usually two days on one band, two days on another.

They're not necessarily album projects?

A lot of them are, Personally, I don't really enjoy the method of going in and doing an album in two weeks. Liust think its neater to stretch it out if you've got the time, because it gives you time to clean up your mistakes and see where you're going. Take Downy Mildew-keep bringing them up 'cause I'm doing them right now. They tend to do it pretty fast. Their last record was, in fact, done in just over two weeks, and this one's going to be a little longer but not a lot. In their case, I imagine it's going to be more like four or five weeks of actual recording time, because they're feeling like, "Well, we've done our first record, and we want to come in and really do it right this time." But I just like it better because the results are better. I always feel squeezed trying to make those snap decisions and be done with it and say, "There it is; that's the way it should have been." Even if you put everything down right, if you have some time to think about it, your mind wanders-and it might wander somewhere good.

What do you think people are buying when they hire you? I guess you said earlier that they've usually heard something you've done they really like, but what is it you're really giving them? You're giving them a sort

of an environment to work in that's different, very informal and casual. And you're an easygoing guy, so it's not a high-pressure situation.

Like I said, the battles I have as a producer are always in my head, seldom with the band. "How hard should I really push this versus the fact that it could be interesting anyway?" My musical interests have always been a little left-field, and all of the people I thought were the coolest, from a strict perfectionist standpoint. I couldn't come up with a lot of arguments for why their records weren't any good. So I'm real open-minded as far as what can go into a record. I hesitate to direct a record the way I think it should be if I think the way they think it should be is cool, too.

You're not indecisive about it?

No. I'll often say, "This is my opinion." I have a real tough time making statements that I don't believe myself. That's why I would say that I have limited expectations as far as the college radio thing is concerned. I can't really believe that we're making a gold record, and some producers, the real gung-ho guys, are going to say, "We're going to do this!" And I just can't say it, because I don't believe in it totally.

It sounds like you've got it all worked out here. You pay the mortgage and you do well enough that you can upgrade your setup.

I must say that I could stand to charge more and upgrade the setup faster, meaning I could get a real studio, instead of a guest house. But I don't feel a lot of motivation to do that because it sounds, to my ears, fine—better than fine—it's got character.



are professionally shot by someone who knows music, and the video taping process. Mitchel Delevie has shot over 3,500 live performance videos in L.A. in the past 3 yrs. The reason: a mixture of the finest equipment for both video & audio recording, experience, awareness, and taste.

Equipment:

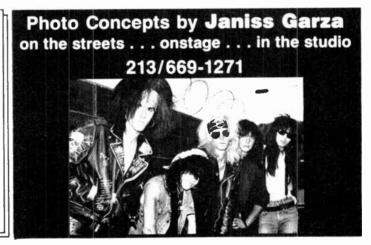
VHS Hi-Fi Master Deck Panasonic AG-6400 Professional Hi-Fi VCR Cameras: Sony DNC-3000 CCD Pro Cam (Chip) JVC GSX-700 (Tube) w/character generator for on location titles

34" Recorders: Sony V-0 6800-Umatic (Broadcast quality) As Low As \$100 Per Show Hi-Fi VHS format

As Low As \$200 Per Show

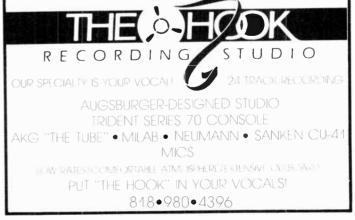
- ¾ " video broadcast quality
- \*Ask about our multicamera rates
  \*Always the best equipment
  Always the best in video
- & audio quality
  \*Your club gig w/live audio
- \*My sound stage, full lights & sound. Live or pre-recorded audio

(818) 609-0307





VIDEO PRODUCTIONS



# TEN-YEAR MOVERS & SHAKERS POLL + CRITIX PIX

he next poll we conduct at this magazine will be tallied on a computer; this one was done, arduously and messily, with marking pens of many bues--whew! Our task was to total the responses of 57 "movers & shakers" (record execs, record producers, artists, songwriters, and members of the national media), along with those of 26 MC contributors, to the section of our Ten-Year Movers & Shakers Poll Tabeled "Top Ten LPs. 1977-87." Our goal was to arrive at a consensus listing of the best albums of the era, according to our 83 experts.

Each individual album mention was accorded one point; i.e., each respondent had ten total points to work with. One tricky fellow, Bill Holdship of Radio & Records, split his vote in one of the ten slots he'd been allotted between Elvis Costello's My Aim Is True and This Year's Model; we interpreted this as one-half point for each. As a result of Holdship's gambit, This Year's Model eked out a half-point victory over Never Mind the Bollocks, Here's the Sex Pistols for the numberone position overall, Way to go, Bill.

The results are shown above, along with the separate tallies of our movers & shakers (in the column headed M&S) and our contributing writers (in the column headed MC). While we were at it, we also concocted a somewhat more subjective "Ultimate Tape Recipe" consisting of 30 of the most frequently mentioned cuts in our ten-year poll. (You might be able to squeeze all 30 on one of Denon's new 100-minute cassettes.) Now for some thumbnail analysis.

During the Eighties, the gulf between commercial appeal and critical idolatry has narrowed. with such artists as Bruce Springsteen, Prince, U2, and Michael Jackson scoring big numbers in both sectors, Nevertheless, the big winners in our aggregate tenyear poll of industry heavies and rockcrits are the defiantly nonmainstream cult artists of vesterday and today: the Sex Pistols, Roxy Music, the Clash, Television, X, and—head and shoulders above all!! the rest-the mighty mite, Elvis Costello, Mr. Prolific not only had the most-mentioned album with This Year's Model, he hogged four of the top 13 slots! And we're not just talking about press support here; apparently, if record execs had their way, Costello would be mega rather

THE RESULTS			
TOP TWENTY (or 21) ALBUMS, 1977-87	M&S	MC	Total
1. Elvis Costello & the Attractions:  This Year's Model (Columbia '78)	11.5	6	17.5
2. Sex Pistols: Never Mind the Bollocks, Here's the (WB '77)	11	6	17
3. Pretenders: Pretenders (Sire '80)	11	5	16
4. Rolling Stones: Some Girls (Atlantic '78)	11	3	14
Clash: London Calling (Epic '80)	11	3	14
6. Roxy Music: Avalon (WB '82)	9	4	13
7. Elvis Costello: My Aim Is True (Columbia '77)	9.5	2	11.5
8. Prince & the Revolution: Purple Rain (WB '84)	6	1	7
9. Television: Marquee Moon (Elektra '77)	8	1	9
10. Prince: 1999 (WB '83)	6	1	7
Elvis Costello & the Attractions: Armed Forces (Columbia '79)	3	4	7
X: Los Angeles (Slash '80)	5	2	7
13. Elvis Costello & the Attractions: Imperial Bedroom (Columbia '82)	4	2	6
Prince: Dirty Mind (WB '80)	6	0	6
15. Blondie: Parallel Lines (Chrysalis '78)	3	2	5
Cars: The Cars (Elektra '82)	4	1	5
Peter Gabriel: Peter Gabriel (III) (Mercury '80)	1	4	5
Talking Heads: Remain in Light (Sire '80)	3	2	5
Richard & Linda Thompson:  Shoot Out the Lights (Island '83)	2	3	5
Bruce Springsteen & the E Street Band:  Darkness at the Edge of Town (Columbia '78)	4	1	5
XTC: Drums & Wires (Virgin '79)	4	1	5
THE ULTIMATE TAPE RECIPE,	1977-87		
Rockin' Side		Reflective	Side
Sex Pistols: "Anarchy in the U.K."		Costello: "A	
Clash: "Clampdown" Elvis Costello: "Watching the Detectives"	Don Henley: "The Rosy Music:		

Sex Pistols: "Anarchy in the U.K."
Clash: "Clampdown"
Elvis Costello: "Watching the Detectives"
Patti Smith: "Because the Night"
Prince: "When Doves Cry"
Cheap Trick: "Surrender"
Tom Petty: "American Girl"
Los Lobos: "Will the Wolf Survive?"
Blondie: "Hangin' on the Telephone"
U2: "New Year's Day"
Rolling Stones: "Start Me Up"
Michael Jackson: "Billie Jean"
R.E.M.: "Radio Free Europe"

Talking Heads: "Once in a Lifetime"

Pretenders: "Talk of the Town"

Reflective Side
Elvis Costello: "Alison"
Don Henley: "The Boys of Summer"
Roxy Music: "More Than This"
Police: "Every Breath You Take"
Joy Division: "Love Will Tear Us Apart"
Rolling Stones: "Beast or Burden"
Marianne Faithfull: "Broken: English"
Squeeze: "Up the Junction"
Peter Gabriel: "Don't Give Up"
Prince: "Little Red Corvette"
Crovded House: "Don't Dream It's Over"
Lou Reed: "New Sensations"
Marvin Gaye: "Sexual Healing"
Pretenders: "Kid"
Bob Marley: "Redemption Sorg"

than mint. Now that Columbia has passed the torch to Warner Bros. after a decade of middling sales, look for Costello to score a long-overdue breakthrough with his new label in '88.

Equally startling were the poorer-than-expected showings of Springsteen, U2, R.E.M., Bowie, and (to a lesser degree) Talking Heads in our consensus. One might argue that the votes for these acts were split among several albums, but then, so were Costello's. Prince seems to have

weathered the several backlashes he's experienced in the last few years; his bookend epics from '83-84, 1999 and Purple Rain, tallied 17 votes between them.

Perhaps the biggest surprise was the strong showing of that atmospheric tour de force, Rosy Music's Avalon—a desert-island disc if ever there was one. Avalon fared far better than the anticipated winner in the mood-music sweepstakes, R.E.M.'s Murmur, which tied the Blue Nile's A Walk Across the Rooftops for

second place in that highly subjective area

Other enduring faves were the Pretenders' tough & tender debut, the Clash's epic London Calling, and Some Girls from the venerable Stones; no self-respecting record (or CD) collector should be without all three. In truth, the same could be said for each of the 26 albums listed—as well as many of the more private joys listed by our 83 respondents. Thanks to all who participated.

-Bud Scoppa

# <u>Midiopolis</u>

## The Computer Music Resource Center

**MacII Music Workstation** 

The System of the Future- Priced TOO LOW to print Receive 30% Off on all software with NAMM credentials.

Mac Plus with Sonus MacFace Interface ONLY \$1699

Atari 1040 Color System w/built-in MIDI ONLY \$999

Amiga 500 IN STOCK - Largest Selection of MIDI Software-only \$899

Amiga 2000 -runs IBM & Amiga Software - ONLY \$1919.00 IF YOU USE A COMPUTER FOR MUSIC, WE OFFER THE BEST SERVICE, BEST PRICE, AND HAVE KNOWLEDGABLE ANSWERS TO YOUR QUESTIONS. Synchronization is our specialty!!



Digidesign, Opcode, Jam Box, Performer, Dr. T, Sonus, Voyetra, Roland, Steinberg, Texture, Passport, Hybrid Arts, Intelligent Music, Mimetics, J.L. Cooper and more IN STOCK at THE BEST PRICE IN TOWN!



(213) 857-0371

362 S. LaBrea Los Angeles

Apple® and the Apple Logo are trademarks registered to Apple Computer, Inc. Macintosh™is a trademark registered to Apple Computer, Inc.

We have the largest selection of sequencers, editors, notation systems & interfaces for Mac, IBM, Atari & Amiga 500, 1000, & 2000!



# CALIFORNIA TALENT GUIDE The Live & Recording Entertainer's Showcase

# BANDS, STUDIO MUSICIANS & OTHER PERFORMERS!

Deadline January 31, 1988. Act Now!

"The CALIFORNIA TALENT GUIDE is a useful vehicle to promote talent to the industry."

Music Connection

"It's great! As an agent I found it to be very informative. Most other publications list 'name acts' only. Contacts for the local acts are real useful to have."

> Bob Ringe, Agent, Willard Alexander Agency, W. Hollywood

"As you'll find in paging through this book, the world has looked to California for bright stars, has found them, and will continue to do so for some time."

Bill Graham,

Bill Graham Presents, San Francisco

"The book looks great and is definitely a plus for the industry."

Larry Larson,

Larry Larson & Associates, Beverly Hills

Now you have an excellent way to reach the booking and recording industry. The all new 1988 CALIFORNIA TALENT GUIDE is now being assembled. You can have a half page listing consisting of your photo, text, contact names and numbers. The GUIDE reaches thousands of bookers, clubs, A & R depts., promoters, radio programmers, together with other key industry people throughout the west. To apply, clip out coupon below or send facsimile along with \$50 deposit.

Booking agents, managers, promoters, A&R representatives inquire about FREE listings.

	lication form interested in taking a listing in the 1988 CALIFORNIA TALENT GUIDE
Appli	cant's Name
Addre	155
City/	State/Zip
Phon	е
Name	e of Act
Туре	of Performer

California Talent Guide

Fantasy Building 2600 Tenth Street, Suite 409 Berkeley, CA 94710 (415) 644-0633

l am interested in

a regular studio listing (\$150)

studio performer listing (\$100)

I am enclosing my \$50 application fee. I understand that this begins the application process. If I am accepted for publication in the 1988 CALIFORNIA TALENT GUIDE this fee will be deducted from the listing fee for the year. If I am not accepted for publication, this \$50 application fee will be promptly refunded to me in full.

27

Please send more information

# **CRITIX PIX** 1977-87

#### MICHAEL AMICONE

Gig: Writer/musician Outfit: Free lance

Doing In '77? Working as a supervisor for Occidental Insurance

Artists: Elvis Costello • Prince • Bruce Springsteen

Concerts: Live Aid • Amnesty International Tour • Elvis Costello's five-night-stand at the Beverly Theatre Virleos: Michael Jackson: "Reat

It" . Peter Gabriel: "Sledgehammer" . Don Henley "The Boys of Summer

TV Shows:

Moonlighting . Taxi . Barney Miller Movies: Apocalypse Now • Manhattan · Close Encounters

Labels: A&M • Virgin • Rhino Heroes: Hunter S. Thompson • John Lennon • Woody Allen Villains: AIDS • Lt. Colonel Oliver

North • PMRC Changes: Death of disco • videomania

 synthesizermania TOP TEN LPS

Graham Parker & the Rumour: Squeezing Out Sparks

Elvis Costello: Armed Lones Richard & Linda Thompson: Shoot Out the Lights

Paul Simon: Graceland David Bowie: Scary Monsters T Bone Burnett Truth Decay Kate Bush: Hounds of Loye Van Morrison: Sense of Wonder Replacements: Pleased to Meet Me Peter Cabriel: Peter Cabriel (III)

ULTIMATE TAPE RECIPE

Graham Parker: "Passion Is No Ordinary Word" David Bowie: "Heroes Kate Bush: "Running Up That Hill" Michael Jackson: "Billie Jean" Paul McCartney: "With a Little Luck" Van Morrison: "Haunts of Ancient Peace

Rolling Stones: "Start Me Up" Marvin Gaye: "Sexual Healing" Replacements: "Bastards of Young Yes: "Owner of a Lonely Heart" Frank Smatra. Theme From New York.

New York Prince: "When Doves Cry Talking Heads: "Once in a Lifetime" Tania K: "Perfect World" Paul Simon: "Graceland" Bob Seger: "Little Victories" lames Taylor, "Secret O. Life"

Todd Rundgren: "Pretending to Care" Tom Petty: Retugee John Lennon: "Watching the Wheels"

#### **GUY AOKI**

Gig: Tenth-grade student Outfit: Hawaiian shirt, shorts, slippahs, maile lei & grass skirt thin tashion at the time)

Doing In '77? Chasing this cute Korean gid who wouldn't give me the time

Artists: Gilbert O. Sullivan • Bee Gees Michael Jackson

Concerts: Frankie Valli & the Four Seasons' 21st Anniversary Concert at Beverly Theatre ('83) • Kalapana at Gung Hay ('87)

Videos: Michael Jackson: "Billie Jean" tfrom Motown 25: Yesterday & Today) • Frank Stallone: "Far From Over" . Bee Gees: "Too Much Heaven

TV Shows: Centennial (miniseries) · Roots (miniseries) · Rich Man, Poor Man, Book II

Movies: The Empire Strikes Back Superman: The Movie • Grease Labels: Warners Bros. • RSO • Capitol



Heroes: The Japanese-Americans who built their lives over again after being interned in concentration camps in WWII • Peter Strauss • Congressman Robert Matsui (D-Sacramento)

Villains: Ronald Reagan • Mark David Chapman . conservative warmongers who keep increasing the detense budget and cutting everything else

Changes: nability to predict top 40 hits tany piece of shit can but the top 40. now) • lewer records released per year . reassessment/reversal of the sexual revolution

TOP TEN LPS

John Lennon/Yoko Ono: Double Lantasy

Osmonds: The Osmonds Greatest Hits Calbert O'Sullivan: Calbert O'Sullivan's Greatest Hits (import)

Gilbert O'Sullivan: Off Centre Carpenters: Yesterday Once More Electric Light Orchestra: Out of the

Paul McCartney, Pipes or Peace Andy Gibb. Andy Cabb's Caratest Hits Frankie Valli and the Four Seasons: Reunited Live

John Denver: John Denver's Createst Hits Volume

ULTIMATE TAPE RECIPE

Kalapana: "Moon and Stors David Shire: "Mannattan Skyline" Bee Gees: "More Than A Woman" Cecilio & Kapono: "Lite's Different NOW!

Voyage Souvenirs Barry Manilovy: "Ships Donna Summer: "On the Radio" Nicolette Earson (with Michael McDonaldi: "Let Me Go, Love" Korgis: "Everybody's Got to Learn Sometime

John Lennon: "(Just Like) Starting Over Dan Fogelberg: Same Old Lang Syne Gilbert O'Sullivan: "The Niceness of It All

Moody Blues The Voice Donald Fagen: "LC Y, (What A Beautitul World)\*

Paul McCartney: "Pipes of Peace" Barry Manilow: "Read 'Em and Weep' The Police: "Wrapped Around Your Finger

Billy Joel: "Keeping the Faith" James Lee Stanley: "(Love Is knowing) When to Say Goodbye' Blow Monkeys: "Digging Your Scene"

BEN BROOKS

Gig: Director, national CHR promotion Outfit: Enigma Records Doing In '77? Producing demos for

Diane Warren/editing college magazine/freelancing for numerous magazines and newspapers/playing in a band

Artists: Van Morrison • Police · Pretenders · Springsteen Concerts: Springsteen in Oakland

 Blondie at the Starsvood • Crowded House at the Roxy . Police at Madame Wong's

Videos: Cars: "You Might Think"

• Godley & Creme: "Anything" • George Clinton: "Atomic Dog" • Cyndi Lauper: 'Girls Just Want to

Have Fun"

TV Shows: Mary Hartman, Mary Hartman • 60 Afinutes • original Saturday Night Live

Movies: Blue Velvet . Annie Hall · Altered States

Heroes: James Cagney • Dylan • Don Ellis (the big-band leader)

Villains: Ronald Reagan • ego • lowest common denominator

Changes: MIDL • Sampling • CDs • FAL synthesis • car phones • songs on tilm • tilms on songs • rock & roll discovers charity

TOP TEN IPS

David Bowie: Low Police: Regatta de Blanc Blondie: Parallel Lines Crowded House: Crowded House Bob Dylan: Slow Train Coming Bruce Springsteen. Darkness at the Edge of Town

Peter Gabriel Peter Cabriel (III) Dixie Dregs, What It Brian Eno: Before & After Science Van Morrison: Common One

ULTIMATE TAPE RECIPE

Pretenders: "Back on the Chain Gang' Split Enz: "I Got You" Rick Springfield: "Jessie's Girl' Bob Dylan: "Changing of the Guard' Joan Armatrading: "When I Get It Right

Kate Bush: "Running Up That Hill" Talking Heads: "Once in a Litetime" Big Country: "In a Big Country Peter Gabriel: "Solisbury Hill" Van Morrison: "Angelou" Psychedelic Eurs: "The Ghost in You" David Bowie: "Always Crashing in the Same Car"

Blondie: "One Way or Another" Be Bop Deluxe: "Surreal Estate" Steve Forbert: "Cellophane City Wall of Voodoo; "Mexican Radio" Cars: "Just What | Needed" Bruce Cockburn: "How I Spent My Fall Vacation'

Tom Waits: "Soldier's Things" Yes: "Owner of a Lonely Heart" Waterboys: "Church Not Made With Hands'

Blue Nile: "Heatsvaye" Joe Jackson: "Beat Crazy Pretenders: "Talk of the Town"

#### RANDAL CASE

Gig: Righter (sic Outfit: T-shirt & jeans Doing In '77? Going to school Artists: Elvis Costello • Peter Gabriel • Prince

Concerts: Peter Gabriel at Universal Amphitheatre . John Cougar at the Country Club . X at the Hong Kong Cate . King Sunny Ade at the Greek

Videos: Just about every video by Peter Gabriel, the Talking Heads, and the early ones by Bosvie

TV Shows: Mystery! • Late Night with David Letterman • Dr. Who • I Spy reruns

Movies: Sherman's March . This is Spinal Tap • Laurie Anderson's Home of the Brave • 28 Up Labels: Woolworth's . Sears

Heroes: John Hammond Villains: Too numerous to mention Changes: Contemporary hit radio has become more innovative than AOR

TOP TEN LPS

(who'd have thought?)

Elvis Costello: This Year's Model Sex Pistols: Never Afind the Bollocks Clash: London Calling Michael Jackson: Thriller Paul Simon: Graceland Prince: Purple Rain Pretenders: Pretenders Talking Heads: Talking Heads '77 Tears for Fears: The Hurting World Party: Private Revolution

ULTIMATE TAPE RECIPE

Patti Smith: "Gloria" Sex Pistols: "God Save The Queen" Clash: "Clampdown" Iggs Pop: "Five Foot One" Elvis Costello: "Radio, Radio" Penguin Cale Orchestra: "The Ecstasy of Dancing Fleas' Sting: "Fortress Around Your Heart" Michael Jackson: "Billie Jean" Elvis Costellor "Battered Old Bird" Peter Gabnel, "Across the River" John Hratt: "Your Dad Did" Dwight Yoakam: "Little Sister Peter Gabriel, "In Your Eyes" (Bill) Laswell mix). Steve Vai: "Call It Sleep" World Party: "It's All Mine" Hank Williams Jr : "A Country Boy Can Survive "Silver & Gold" Bill Medley & Jennifer Warnes, "Time of My Life! 54.40: "One Gun"

**NEVER MIND** THE BOLLOCKS

Suzanne Vega: "Luka"



#### TOM CHEYNEY

Gig: Associate editor Outfit: Microcontamination and Reggae & African Beat magazine Artists: Bob Marley . Seamus Heaney

• D. Boon

Concerts: Zayco Langa Langa in Kinshasa Zaire ('79) • Sonic Youth, Meat Puppets et al. in Desolation Center Show in So. Cal. desert ('85). • Bunny Waifer at Reggae Consciousness Concert, Cal State Long Beach ('86)

Videos: Peter Gabriel: "Sledgehammer" . Ramones: "Psychotherapy" • Bob Marley: "Buffalo Soldier

TV Shows: Hill St. Blues • St. Elsewhere . World Series

Movies: The Year of Living Dangerously Annie Hall • Brazil

Labels: SST . SonoDisc . Shanachie Heroes: Bob Marley • James Worthy • "Challenger" crew

Villains: Mobutu Sese Seko • Jim Iones . Satan

Changes: Emergence of independent record labels • internationalization of musical possibilities • dub

TOP TEN LPS

Black Uhuru: Red Clash: Sandinista! Elvis Costello: This Year's Model Creation Rebel: Starship Africa. Jack Dejohnette's Special Edition: Album Album

King Sunny Ade: Juju Music Bob Marley & the Wailers: Survival Minutemen: Double Nickels on the Dime

Various artists: Indestructible Beat of Soweto

X: Under the Big Black Sun

ULTIMATE TAPE RECIPE

Bob Marley & the Wailers: "Wake Up & Live' U2: "I Will Follow"

Replacements: "I Will Dare" Jim Carroll: "It's Too Late" Sex Pistols: "Pretty Vacant" Television: "See No Evil

You know how low-quality tape winds up, right?

## Why be bothered with it?

Count on United Group-manufacturers of expertly wound, highest quality custom loaded and custom length video and audio cassettes...and more! Authorized distributors of:

- AMPEX
- SCOTCH/3M
- TDK
- BASE
- CAPITOL
- TEAC/TASCAM
- DISCWASHER
- AUDIOLAB

Forget garbage forever! For more information call or write:



6855 Vineland Ave. • No. Hollywood, CA 91605 • In California: 818/980-6700 Toll Free: 1-800/247-8606 • To call from outside California: 1-800/433-4271



## **CRITIX PIX** 1977-87

Dead Kennedys: "Holiday in Cambodia'

Rolling Stones: "Shattered" "Zouk-La-Se Sel Medikaman Kassav': Nou 1

Tabu Ley Rochereau & Afrisa Int'l: "Ma

Youssou N'Dour & Super Ftoile de Dakar: "Nelson Mandela Mutabaruka: "The System" Grandmaster Flash: "The Message" Wall of Voodoo: "Longarm" Gang of 4: "Outside the Trains Don't

Run on Time Clash: "Clampdown"

English Beat: "Mirror in the Bathroom" Talking Heads: "Crosseved and

Painless Peter Cabriel: "Biko" Bob Marley & the Wailers: Redemption Song tor 20 others, almost equally random;

#### **BRUCE S.L. DUFF**

Gig: Musician scribe hypester Outfit: Jesters O.D. Mc/New Image sundry others

Doing In '77? Member of rock group Numbers; guitar teacher and tanzine editor in Riverside, Calif.

Artists: Siouxsie & the Banshees • Motorhead • Ramones

Concerts: Iggy Pop at Stardust Ballroom Pink Floyd. The Wall tour • Tubes at the Whisky

Videos: The Buggles: "Video Killed the Radio Star" • McClaren: "Madame Butterfly" . Van Halen: "Hot for feacher

TV Shows: Lou Grant • Twilight Zone reruns . Putting on the Hits Movies: Traserhead • This Is Spinal

Tap • Re-Animator

Labels: Nabisco • Nestle's • Royal Crown

Heroes: Dave Vanian • Batman • G.G.

Villains: The Wave • all A&R vampires • G.G. Allin

Changes: Death of album free-form radio • cable TV • end of the Sexual Revolution

#### TOP TEN IPS

Sex Pistols: Never Mind the Bollocks Sioussie & the Banshees: Julu Robert Fripp: Exposure Malcolm McClaren: Madame Butterily Metallica: Master of Puppets Various L.A. bands: Hell Comes to Your House AC/DC: Highway to Hell Diamanda Galas: Saint of the Pit Replacements: Let It Be The Damned: Machine Gun Etiquette

#### ULTIMATE TAPE RECIPE

Residents: "(L Can't Get No) Satisfaction" Motorhead: "Ace of Spades" Sex Pistols: "Bodies" Germs: "Media Blitz" Lazy Cowgirls: "Goddam Bottle" Iron Maiden: "Number of the Beast" Diamond Girls: "The Litanies of Satan"

#### [ I [ N D [ R \



45 Grave: "Wax"

Christian Death: "Romeo's Distress" Wall of Voodoo: "The Passenger" Pretenders: "Tattooed Love Boys' Iggy Pop: "Five Loot One" Frank Zappa: "Watermelon in Easter Hav Sonic Youth: "Shadow of a Doubt"

Cult: "She Sells Sanctuary" Love & Rockets: "kundalını Express" Butthole Surters: "The Shah Sleeps in Lee Harvey's Grave'

Ramones: "I Love Her So" The Damned: "Wait for the Blackout" DEVO: "(L Can't Get No) Satisfaction"

#### **DAN FREDMAN**

Gig: Producer

Artists: Dire Straits . BoDeans Springsteen

Concerts: Springsteen River Tour IntveldAvoodard Memorial Show at Club Lingerie • Jackson Browne foldout Tour

TV Shows: Frank's Place • Great Chets · Connections

Movies: Apocalypse Now • Mishima • This Is Spinal Tap

Heroes: Joe Smith • Francis Ford.

Coppola • Calvin Trillin • Randall Grahm

Villains: Engineers who decide they're producers

#### TOP TEN LPS

Pretenders: Pretenders Joe Fly: Musta Notta Cotta Lotta NRBO: Grooves in Orbit Joe Jackson: I'm the Man Blasters: Non-Liction Ry Cooder: Bop 'Lil You Drop John Hiatt: Riding With the King Steely Dan: Gaucho

Marshall Crenshaw: Marshall Crenshaw (debut LP)

Marti Jones: Match Game

#### ULTIMATE TAPE RECIPE

Silos: 'Shine It Down' R.E.M.: "Radio Free Europe" Robert Gordon: "Someday, Someway" NRBQ: "A Girl Like That" Steve Earle: 'Guitar Town' Merle Haggard: "Out Among the Stars" Lyle Lovett: "An Acceptable Level of Ecstasy' Billy Swan: "Baby I'll Show You" loe Elv: "Cool Rockin' Loretta"

Ben Sidran: "Doin' You" Rank & File: "Amanda Ruth" Jason & the Scorchers: "Absolutely Sweet Marie"

Lone Justice: "You Are the Light' John Hiatt: "Thing Called Love" Rosanne Cash: 'Hold On Rodney Crowell: "Fast Eddie" Rosie Flores: "Blue Side of Town" Mark Germino: "Political" BoDeans: "Misery

Dramarama: "Anything, Anything"

#### MICHAEL FREMER

Gig: Popular Music editor Outfit: The Absolute Sound magazine Doing In '77? Getting fired for the second time from WBCN-FM in Boston

Artists: Prince & the Revolution • Elvis Costello & the Attractions • David Byrne (Talking Heads)

Concerts: Rolling Stones at the Coliseum • Richard & Linda Thompson at the Roxy ('82) • Elvis Costello at the Universal Amphitheatre (solo)

Movies: Stop Making Sense Apocalypse Now • Kovaanisgatsi Labels: Virgin (UK) • Sire • Rhino Heroes: Neil Young • Richard

Thompson • Thelonious Monk Villains: Bruce Springsteen • Will Ackerman • all radio programing consultants (except Rick Carroll)

Changes: The digital disaster • the end of good radio • the beginning of bad rarlio

#### TOP TEN LPS

XTC: English Settlement (Virgin/U.K. 2-LP set only) Ross Music: Avalon Talking Heads: Remain in Light Elvis Costello: Armed Forces Clash: The Clash (CBS/UK version

Wire: Chairs Missing Prince: Purple Rain Brian Eno: Before and After Science Peter Gabriel: Peter Gabriel (III)

Peter Townshend & Ronnie Lane: Rough Mix



#### **JANISS GARZA**

Gig: Freelance writer, treelance photographer, treelance club hag Outfit: Black leather skirt, black eyeliner, black hair

Doing In '77? Living a lite of pain & misers as a struggling actress and part-time secretary

#### ULTIMATE TAPE RECIPE

Cheap Trick: "On Top of the World" Queen: "Don't Stop Me Now Bruce Springsteen: "Candy's Room" "Days of Heaven" (from movie soundtrack)

Rolling Stones: "shattered" Rod Stewart: "Gi' Me Wings' Clash: "Clampdown" Joe Jackson: "Baby Stick Around" Dead Kennedys: "Holiday in

Cambodia" Pretenders: "Mystery Achievement" X: "Los Angeles

Kid Creole & The Coconuts: "Stool Pigeon"

Pretenders: "Pack It Up" Michael Jackson: "Beat It" Textones: "Upset Me" Cruzados: "Motorcycle Girl" Replacements: "I Will Dare" Jesters of Destiny: "I Hate Bruce" Concrete Blonde: "True" Guns N' Roses: "It's So Easy"

#### NEIL E. GOROY (AKA: N.D. GROOV

Gig: Regional director of marketing Outfit: Macey Lipman Marketing Doing In '77? Finishing high school Artists: Talking Heads • Brian Eno . The Smiths

Concerts: Andreas Vollenweider ('85) • New Order/Echo & the Bunnymen ('87) • Talking Heads ('84)

Videos: Aha: "Take on Me" • Peter Gabriel: various • R.E.M.: "The One I

TV Shows: 60 Minutes • The Cosby

Movies: Birdy . Being There . Trading Labels: Sire • I.R.S. • Relativity

Heroes: Nelson Mandela • my mom & dad

Villains: Ronnie Reagan • no-tault insurance

#### TOP TEN LPS

Talking Heads: More Songs About Buildings & Lood Van Morrison: Live at the Belfast Opera House

Pink Floyd: Animals Pretab Sprout: Two Wheels Good Chameleons (U.K.): Strange Times The Smiths: Louder Than Bombs Blue Nile: A Walk Across the Rooftops The Cure: Kiss Me, Kiss Me, Kiss Me Bill Brutord: Earthworks

#### ULTIMATE TAPE RECIPE

Chameleons U.K.: "Pertume Garden" A-ha: "Living a Boy's Adventure The Smiths: "London Pretab Sprout: "Faron" Echo & the Bunnymen: "With a Hip" The Cure: "Perfect Girl"
Talking Heads: "This Must Be The Place'

lesus & Mary Chain: "Happy When It

Eyeless in Gaza: "Out From Day to

Talking Heads: "Thank You for Sending Me an Angel" Cocteau Twins: "Loreli"

R.E.M.: "So, Central Rain" Blue Nile: "Tinseltown in the Rain" Brian Eno: "St. Elmo's Fire" Wire: "The 15th"

Chameleons U.K.: "Swamp Thing" New Order: "What It Was, When It Was

Pretab Sprout: "Bonnie" Style Council: "My Ever Changing Moods'

The Smiths: "Heaven Knows I'm Miserable Now

#### LYN IENSEN

Gig: Reviewer/freelancer/publicist Outfit: Music Connection, Jensen and

Doing In '77? Theater arts major at UCLA, in love with Elton John Artists: Bruce Springsteen • U2 Ramones

Concerts: Live Aid ('85) • The Amnesty International Conspiracy of Hope Tour ('86) • The MUSE "No Nukes"

concerts in N.Y. ('79) Videos: Various: "Do They Know it's Christmas?" • David Bowie: "Blue Jean" • Star Wars: David & Mick for Live Aid, Sting & Bono fighting for the mic at A.I. in New Jersey!

TV Shows: Live Aid • Video Beat Rick Springfield on General Hospital (a sort of mad protest vote) Movies: Quadrophenia • Purple Rain Saturday Night Fever

Labels: I.R.S. • Arista • Slash Heroes: Bob Geldor • John Lennon Bruce Springsteen and heroines Joan Baez • Tina Turner • Grace Jones Villains: Reagan-Ramboites • radio

programmers • rock critics Changes: MTV • CDs • \'CRs

#### TOP TEN LPS

Fleetwood Mac: Rumours Elvis Costello: My Aim Is True Sex Pistols: Never Mind the Bollocks X: Los Angeles

The Knack: Cet the Knack Adam & the Ants: Kings of the Wild Frontier

Culture Club: Colour by Numbers Bruce Springsteen: Born in the U.S.A. Sting: Dream of the Blue Turtles U2: The Joshua Tree Honorable Mention: Joe Jackson: Night and Day/Big World

#### ULTIMATE TAPE RECIPE David Bowie: "Heroes

Tom Robinson: "2, 4, 6, 8, Motorway" Ramones: "Anarchy in the UK" Elvis Costello: "Alison" The Clash: "White Man in Hammersmith Palais' The Knack: "My Sharona" The Strav Cats: "Rock This Town" John Cougar: "Hurt So Good" Culture Club: "Church of the Poison Mind"

Duran Duran: "The Reflex" Adam Ant: "Goody Two Shoes" Prince: "Purple Rain"



Eurythmics: "Sweet Dreams" Bruce Springsteen: "Born in the LISA

Men at Work: "Down Under" The Smiths: "How Soon Is Now?" U2: "Pride (In the Name of Love)" Go-Go's: "Head Over Heels" Timbuk 3: "The Future's So Bright, I Gotta Wear Shades'

#### TOM KIDD

Gig: Performer/critic
Outfit: Music Connection; Blind Amadillo and better clubs everywhere

Doing In '77? First reviews (UCLA Daily Bruin); first single (independent) Artists: Peter Gabriel • Elvis Costello Talking Heads

Concerts: Queen at the Forum ('78) Violent Femmes at the Beverly Theatre ('85) • Wet Willie at the Forum ('77)

Videos: Replacements: "Bastards of Young" • Talking Heads: "Burning Down the House" • Cars: "Drive" TV Shows: The Muppet Show • The Cutting Edge • Pee-wee's Playhouse

Movies: Star Wars . This is Spinal Tap The Boys of San Francisco Labels: Engima • Rhino • Slash

Heroes: Coconut Teaszer (good bookings/fair pricing) • The Central :ditto) • Jimmy Somerville (for being courageous)

Villains: Overpriced clubs who don't pay the bands • People who build their careers on hatred . AIDS

Changes: Minorities have better acceptance now, and thanks to aging ympsters, it's okay to be a pop star and admit to being over 21

#### TOP TEN LPS

Peter Gabriel: Peter Gabriel (III) Elvis Costello: Armed Forces Marianne Faithfull: Broken English Violent Femmes: Hallowed Ground Sex Pistols: Never Mind the Bollocks Blondie: Parallel Lines Patti Smith: Easter Motels: debut LP The Smiths: self-titled third LP Replacements: Let It Be

#### ULTIMATE TAPE RECIPE

Peter Gabriel: "Games Without Frontiers"

Talking Heads: "Take Me to the River" Elvis Costello: "Watching the Detectives'

Marianne Faithfull: "Why'd Ya Do It?" Patti Smith: "Because the Night" Bronski Beat: "Small Town Boy" Tom Robinson: "Glad to Be Gay" Motels: "Dressing Up" 999: "Hollywood"

Lene Lovich: "Lucky Number" Tnomas Dolby: "She Blinded Me With Science'

The Cars: "Drive" The Smiths: "How Soon Is Now?" Oingo Boingo: "Only a Lad" David Bowie: "Scary Monsters" Replacements: "Here Comes a

Regular" Blondie: "The Hardest Part" Tom Petty: "Too Much Ain't Bad" Joan Jett: "Bad Reputation"

Ramones: "Rock & Roll High School"

#### **SCOTT KIRBY**

Gig: Selling cymbals (for now) Outfit: Grey trousers, prison garb Artists: Stranglers . Chameleons U.K. Plasticland

Concerts: Andreas Vollenweider at the Greek Theatre . Rubber City Rebels at Nugget (L.B. State) • Chameleons U.K. at the Wiltern Theatre

Videos: Devo: "Whip It" • Madonna: "Open Your Heart" • Herbie Hancock: "Rock It"

TV Shows: Combat reruns • Dr. Ruth

· Twilight Zone reruns

Movies: Blue Velvet • Berlin Alexanderplatz . The Marriage of Maria Braun

Labels: Enigma/Capitol

Heroes: Capt. Sensible • Capt. Beefheart Werner Fassbinder

Villains: Steve Perry • Peter Cetera . L.A. top 40 radio

Changes: #1--put on a non-format station in L.A. that caters to songs, not demographics!!

#### TOP TEN LPS

Buzzcocks: Singles Going Steady XTC: Drums & Wires Anti Nowhere League: We Are... The League

Plasticland: Wonder Wonderful Wonderland

Sex Pistols: Never Mind the Bollocks Chameleons U.K.: Script of the Bridge Stranglers: La Folie The Damned: The Black Album Thomas Dolby: Golden Age of Wireless Let's Active: Big Plans for Everybody

#### ULTIMATE TAPE RECIPE

Ultravox: "White China" B Movie: "Nowhere Girl" Robyn Hitchcock: "If I Were a Priest" Black Sabbath: "After Forever" Stranglers: "Mayan Skies" Crowded House: "Hole in the River"
Peter Bardens: "Ride the Wind" Pet Shop Boys: "Love Comes Quickly" Alley Cats: "Pretty Child R.E.M.: "Wolves Lower The Truth: "Weapon of Love" Dead Kennedys: "Police Truck" Split Enz: "Six Months in a Leaky Boat" Life Is Life: "Opus" Stranglers: "Skin Deep" Chameleons U.K.: "Swamp Thing"

#### **KEVIN KOFFLER**

Pez Band: "Love Goes Underground"

Oskar Scotti: "Conscience of Man'

Gig: Ultrapreneur

Icehouse: "No Promises"

Europeans: "We Are Animals"

Outfit: Jams, a T-shirt, a jean jacket, two shoes

Doing In '77? Getting kicked out of boarding school

Artists: Rickie Lee Jones . Roxy Music Squeeze

Concerts: Squeeze at the Ontario Theater (Washington, D.C.) • The Who Farewell Tour at Giants Stadium

 • U2 at the Palladium (pre-disco)

Videos: The Buggles: "Video Killed the Radio Star" • ABC: "The Look of Love" • Talking Heads: "Burning Down the House'

TV Shows: The Brady Bunch re-runs All Is Forgiven (all nine episodes) • 3 Girls 3

Movies: A Small Circle of Friends Parting Glances • 9½ Weeks Labels: Sire • Island • Narada/Equinox Heroes: Oma . Louise Hay . January

Roberts (she's the greatest) Villains: Ellen Golden • Ellen Golden • HTLV III (the AIDS virus)

Changes: I get up at dawn as opposed to dusk, and I don't go to clubs anymore

TOP TEN LPS

Rickie Lee Jones: Pirates Roxy Music: Avalon Steve Winwood: Arc of a Diver Squeeze: Last Side Story Clash: Combat Rock Blondie: Parallel Lines ABC: The Lexicon of Love Madonna: Holiday

Bryan Ferry: Boys & Girls U2: War ULTIMATE TAPE RECIPE

Wide Boy Awake: "Slang Teacher" Bryan Ferry: "Slave to Love" ABC: "The Look of Love" The Smash: "Girls Got Soul" C. Spot Run: "Lady in Red" 30 Seconds: "When Two Worlds Collide"

Suzi: "One Man Lover" Bronski Beat: "Small Town Boy" Madonna: "Holiday" John Waite: "Change"

Rickie Lee Jones: "We Belong Together"

Tasha Thomas: "Rockabye Baby" Grace Jones: "Demolition Man" B52's: "Rock Lobster" Blondie: "Call Me" Clash: "Rock the Casbah"

Steve Winwood: "While You See the

Police: "Every Breath You Take" Boy George: "Karma Chameleon"

#### DARRYL MORDEN

Gig: Writer, activist, nudge Outfit: Jeans, boots, T-shirt, plaid shirts (critic central casting)

Doing In '77? Going to Cal State Northridge, writing with fervor about the punk explosion

Artists: Bruce Springsteen . Elvis Costello • Prince

Concerts: Bruce Springsteen & the E Street Band at the Sports Arena (Aug. '81) \* Los Lobos at the Palace (Dec. '86) • Television at the Roxy ('77) • best radio concert: Springsteen at the Roxy, (July '78)-taped it (of course)

Videos: Never mind

TV Shows: M.A.S.H. • Max Headroom Buffalo Bill

Movies: F.T. • Annie Hall • Cannery Row (#1 in whimsy department) Labels: Stiff • SST • Slash Heroes: Nelson Mandela • college radio stations • the Dark Knight Villains: Ronald Reagan (the banality

of...) • radio consultants • the revised (for the Eighties) Lex Luthor

Changes: New technology • new beats • influence of "Third World" music on Western music (how non-specific L is)

#### TOP TEN LPS

Richard & Linda Thompson: Shoot Out the Lights

Bruce Springsteen: Nebraska Dire Straits: Making Movies Southside Johnny and the Asbury Jukes: Hearts of Stone

Prince: Purple Rain Clash: The Clash (import version) Elvis Costello: This Year's Model Neil Young & Crazy Horse: Rust Never Sleeps

Talking Heads: Stop Making Sense Pretenders: Pretenders

#### ULTIMATE TAPE RECIPE

Blasters: "Marie, Marie" AC/DC: "You Shook Me All Night Long" Prince: "1999" Madonna: "Into the Groove" Michael Jackson: "Billie Jean" Joy Division: "Love Will Tear Us Apart"

X: "The World's A Mess. Run-D.M.C.: "Rock Box" Sex Pistols: "God Save the Queen" Clash: "Complete Control" Bob Seger: "Even Now"

Police: "Every Little Thing She Does Is

Steel Pulse: "Ku Klux Klan" The Jam: "Beat Surrender" Roxy Music: "Oh Yeah" John Cougar Mellencamp: "Pink

Houses' Los Lobos: "Will the Wolf Survive?" U2: "I Will Follow" (live)
Bruce Springsteen: "Born to Run" (live) Little Steven & the Disciples of Soul: "I've Been Waiting"

#### V.F. NADSADY

Gig/Outfit: Unspeakable (day job); MC critic (real life)

Doing in '77?: Working at an elemen-

tary school (day job); editing Lolkscene magazine (real life)

Artists: John Hiatt • Rosie Flores • Peter Case

Concerts: Hiatt-pick one • Plimsouls at the Palace (June '84) • Richard & Linda Thompson (& band) at the Roxy Videos: Tom Petty: "Don't Come

Around Here No More" • Talking Heads: "And She Was" • Pretenders: 'Don't Get Me Wrong" TV Shows: Connections/The Day the

Universe Changed • Tinker Tailor Soldier Spy/Smiley's People ● Fernwood 2 Nite/America

Movies: Local Hero • Star Wars trilogy . This Is Spinal Tap . Amadeus

Labels: Slash (for its taste) • A&M (for its artist orientation) . Rhino (for its rare/obscure/previously unavailable collections)

Heroes: Reprise's Paige Rowden (for giving a chance to L.A. country artists, hopefully for continuing to do so in '88) • John Chelew (for getting the real Hiatt on vinyl) • All the musicians from the L.A. Class of '79 (+ or - a few years) who are still here and still playing



Villains: The politicians who threaten our existence

Changes: Good News: the rise of the roots-rock/country/acoustic scene the Everly Bros. reunited!

Bad News: the loss of energy and unity in local music • unaffordable club and drink prices (Solution: make record label people pay admissionthey have expense accounts)

Good & Bad News: first the rise and now the slow death of the no-amp and jam nights (Local musicians need to be in contact with and hear each other at venues like this.)

#### TOP TEN LPS

Tom Petty: Damn the Torpedoes Richard & Linda Thompson: Shoot Out the Lights

John Hiatt: Slug Line Plimsouls: Everywhere at Once Los Lobos: How Will the Wolf Survive? Dwight Yoakam: Guitars, Cadillacs, Etc.

Various artists: A Town South of Bakersfield

Peter Case: Peter Case BoDeans: Love & Hope & Sex & Dreams

Rosie Flores: Rosie Flores lan Tyson: Cowhoyography

# 16 TRK

STUDIO

\$10 PER IFIR HOLD

PER HOUR (FIRST TWO HOURS ONLY)

J L PRODUCTIONS (818) 340-3146

#### INSTANT CASH IMPACT 88

A dance-oriented rock band with top name musicians will pay a FINDERS FEE

in cash to the person who finds us an investor

(213) 372-0931

Serious inquiries only 5.10 Iniders fer leased on total dollar amount of actual investment

#### **BERLIN**

Found players here before So why haven't you? Where the pros go, where the gigs are

#### MUSICIANS CONTACT SERVICE

6605 Sunset Blvd. Hollywood, CA 90028 Noon-8 Mon., Noon-6 Tues.-Fri (213) 467-2191

# FORTRESS STUDIOS \$8/HR

COMPLETE REHEARSAL FACILITIES IN HOLLYWOOD

— REAL TIME —
CASSETTE DUPLICATION
HIGH QUALITY • LOW PRICE

(213) 467-0456

OR 463-4976 (MORNINGS)

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

# RANDAL NEAL COHEN

-music attorney

1875 Century Park East Suite 1760 Los Angeles, CA 90067 (213) 552-2233

Reasonable hourly fee. No minimum.

# CRITIX PIX 1 9 7 7 - 8 7

#### ULTIMATE TAPE RECIPE

Wall of Voodoo. "Call of the West" The Unforgiven: "The Loner" The Pop: "Down on the Boulevard" Plimsouls: "Shaky City" Tom Petty: "Even the Losers John Hatt; "Falling Up" Tupelo Chain Sex. "Everyday's a Ffolidas."

David Lindley: "Aim t No Way" Cruzados: "Hanging Out in California" Train Wreck Ghosts: "Urbain Apathy" X: "The Unheard Music" Rosie Flores: ""somebody Loses,

Somebody Wins Skin "When the Bough Breaks"

Los Lobos. "All I Wanted to Do Was Dance" Rank & Lile: "I Don't Go Out Much

Anymore" (Scoppa's Theme) Beat Laimers: "Bigger Stones" "Tonio k: "Say Goodbye" Tin Star "Memories Inside of Me" Gene Clark & Carla Olson "Cypsy Ridor

Riding Rails: 'Gone Gone Gone'

#### DAVID PASCAL

Gig: Freelance writer graphic designer musician
Outfit: Music Connection

Doing In '77? I was going to the Masque, Starwood, and Whisky, along with mishing high school Artists: Bran Ino • Peter Cahriel

David Byrne

Concerts: Frank Zappa • Tubes • Peter Gabriel • Boomtown Rats • Dave Edmunds • Pink Floyd • Ultrayox

TV Shows: The Tracey Ullman Show

• Tales From the Darkside • Divorce
Court

Movies: Blue Velvet • Road Warrior • Stand By Me

Labels: Factors • Rough Trade • Stre Heroes: Bob Geldot • Peter Gabriel • Paul Schatter

Villains: Jim and Tami Bakker • Oliver North • Frank Booth (Blue Velveti Changes: Nutrasweet • CDs • Macintosh computers

#### TOP IEN LPS

Joy Division: Unknown Pleasures
Joy Division: Closer
The Cure: Boys Don't Cry
New Order: Power, Corruption & Lies
Talking Fleads: Remain in Light
Echo & the Bunnymen: Ocean Rain
Elvis Costello: This Year's Model
Clash: Sandinistal
Love & Rockets: The Seventh Dream (

Love & Rockets: The Seventh Dream of the Leenage Heaven Brian Eno: Apollo

#### ULTIMATE TAPE RECIPE

Jox Division "Atmosphere Peter Gabriel: "Afercy Street" Ultravos: "Hiroshima Mon Amour" Psychedelic Furs: "The Ghost in You' Brian Eno: "Julie with " King Crinison: "Matte Kudasai" Tom Tom Club: "Genius of Love" Lou Reed: "New Sensations Elvis Costello: "Radio, Radio" Sex Pistols: "Submission" Echo & the Burnymen: "Do It Clean' The Cure: "A Night Like This" New Order: "Love Vigilante" Clash "Witte Man in Hammersmith Palais"

Big Audio Dynamite: "Medicine Show! The Smiths: "Girltriend in a Coma" OMID: "Bonn, Bonn, Bonn" Talking Heads: "This Must Be the Place"

Untouchables: "What's Gone Wrong Joy Division: "Heart & Soul"

#### LAWRENCE PAYNE

Gig: Writer/musician Outfit: Self-employed Doing In '77? Playing guitar and listening to Caravan records

Artists: Holger Czukay • Terje Rypdal • Bill Nelson

Concerts: Police at the Whisky (778)

 John McLaughlin at the Greek ('86)
 World Saxophone Quartet at the Beverly ('84)
 Videos: Brian Ferry, "Slave to Love"

 Ultravox: "Vienna" • Peter Gabriel: "Sledgehammer"

TV Shows: Therese Racgum (BBC/PB))

Winston Churchill (BBC 'PBS)
 Fawlty Towers (Granada 'PBS)

Movies: Blade Runner • Blue Velvet • Coup de Torchon

Labels: {CM • Virgin U.K. • Tomato Heroes: Terje Rypdal • Holger Czukay • David Sylvian

Villains: Mark David Chapman • PMRC • Saul Zaentz

Changes: Rock into aerobics, rebellion into marketing, jazz into "an American art form"

#### TOP TEN LPS

Holger Czukay: Movies David Sylvian: Brilliant Trees Terje Rypdal: Waves XTC: Mummer Steve Tibbetts: Sale Journey

limin Schmidt Rote Erde U2: The Unforgettable Fire Magma: Attahk

Ross Music: Avalon Peter Gabriel: Peter Cabriel (Security)

#### ULTIMATE TAPE RECIPE

Holger Czukay: "Persian Love" Terje Rypdal: "Per Ulv" ATC: "Deliver Us from the Elements" U2: "Pride (In the Name of Love)" U.K.: "Thirty Years" Yellow Magir, Or bustra: "King Si.

Yellow Magic Orchestra: "Kimi Ni Mune Kvun"

Bill Nelson: "Another Day, Another Ray of Hope" Steve Tibbitts: "Running"

Steve Tibbits: "Kunning" Midnight Oil: "Short Memon. Tom Verlaine: "The Scientist Writes a Letter"

Wire: "Madman's Honey"
Golden Earring: "Will & Mercy"
Rosy Music: "More Than This"
Wishbone Ash: "Heart Beat"
Irnin Schnidt: "Rote Erde
- Titelmelodie"

Peter Gabriel: "Lay Your Hands on Me"

Magma: "The Last Seven Minutes" David Sylvian: "Brilliant Trees" Terje Rypdal: "Transition"

#### ADAM WARD SELIGMAN

Gig: Director of publicity, Soundwings Records, freelance writer Outfit: Jeans, occasional fie, shoes, and

Sometimes a shirt Doing In '77? In high school, taking

**Doing In '77?** In high school, taking heavy medication and ignoring music for the most part

Artists: Josef Zawinul • Peter Gabriel • Bill Bruford

Concerts: Return to Forever Reunion tour • Cloud About Mercury • The Jam at Perkins Palace

Videos: Peter Gabriel's last three TV Shows: Twilight Zone reruns • Star Trek reruns • Leave It to Beaver reruns

Movies: Crimes of Passion • The Day of the Dolphin • Monty Python's Life of Brian

Labels: Soundwings (of course) • Impulse! • GRP

Heroes: Bernie Grossman • Steve Bachner

Villains: Jim Snowden • Oliver North • people who exploit musicians

#### TOP TEN LPS

Clash: London Calling
The Jam: Setting Sons
Miles Davis: We Want Miles
Chick Corea: Children's Songs
Bill Brutord: Farthworks
Bill Brutord: One of a Kind

David Torn: Cloud About Mercury King Comson: Beat Rick James: Street Life L.A. Philharmonic; Zubin Mehta, conductor: Holst's The Planets

#### ULTIMATE TAPE RECIPE

Mahavishnu Orchestra: Birds of Fire' Miles Davis: "Tutu" Byron Miller: "Balt's Back." (demo) Chick Corea Elektric Band: "Rumble" Bill Brutord Farthworks: "Pressure" Jeff Bedin with Buddy Miles: "Pump

Peter Gabriel: "Slegehammer"
Beatles: "Twist & Shout" (CD)
King Crimson: "Neurotica"
Tim Story: "To His Grand Sea"
HP: "Mars, Giver of War"
The Big Sky: "Time Up Boxs" idemois slience—for about a minute
Rippingtons: "She Likes to Watch"
Bills Cobham: "Summit Afrique"
Sting: "They Dance Alone"
Michael Brecker: "Original Rays"
Henry Butler: "The Village"

#### DOUGLAS (D.R.) STEWART

Gig: Three-pronged critic Outfit: Music Connection

Doing In '77? Skin-care maintainance tor high school treshman; wondering why I got a "C" in Latin

Artists: Dan Ackroyd (think about it music, TV, movies, writing) • Tern Gilliam (Brazil was a moving canvas) • Douglas Adams (Hitchhiker trilogy

Concerts: Pygmie Jarret (87-year-old blues prune) at Columbus Rivertront Amphitheater • Ray Charles & Stevie Ray Vaughan at Blossom Music Center • Camper Van Beethoven & Mojo Nixon at McCabe's

Videos: Herbie Hancock: "Rockit"
• U2: "Sunday Bloody Sunday"
TV Shows: Crime Story (unless

Rockford Files were still on in 1977)

• Late Night With David Letterman

• Night Flight (USA Network)

Movies: Risky Business • Educating Rita • Salvador

Labels: Giorgio's • LR.S. • Rhino Heroes: Joe Bob Briggs • Jessica Lang • Lee Jacocca • Bernie Kosar

Villains: Ronald (pig-tuck) Reagan
• Madonna • Phyllis Schaffley (repression as a way of life)

Changes: The decrease of sexual appetites • the rebuke of drugs • rock & roll going to Vegas • rock music on commercials

#### TOP TEN LPS

AC DC: Back in Black
Camper Van Beethoven: Telephone
Tree Landslide Victory
Various artists: TV Theme Songs
Talking Heads: Stop Making Sense
Peter Cabriel: So
Police: Chosts in the Machine
Cars. The Cars
Prince: Controversy
Fleetwood Mac: Rumours

#### Pink Floyd: The Wall ULTIMATE TAPE RECIPE

Camper Van Beethoven: "Good Guys/ Bad Guys" Ramones: "Blitzkrieg Bop" Violent Femmes: "Blister in the Sun" Romantics: "What I Like About You" lim Carroll: "People Who Died" Sting: "Fortress Around Your Heart" Dramarama: "Anything, Anything" Lute Kelly of the Dubliners: "The Old Triangle"

Joe Walsh: "Life's Been Good"
The Cure: "In Between Days"
Eddy Grant: "Electric Avenue"
Talking Heads: "Let the Days Go By'
Rolling Stones: "Little T & A"
Prince: "Kiss"

Junior-Junior Head & the Jasperettes: "Shiny Blue Porcelain"
Some punk band: "Happy Birthday"

Some punk band; "Happy Birthday" (16 Candles soundtrack)

Modern English: "I'll Stop the World and Melt With You" Genesis: "Follow You, Follow Me" Pink Floyd: "The Trial

#### **ROY TRAKIN**

Gig: Features editor Outfit: Hits magazine Doing In '77? Minister of information for Red Star Records

Artists: Talking Heads • Prince

• Replacements

Concerts: Springsteen at Brendan Byrne Arena, N.J. • Prince at the Ritz, N.Y. · Talking Heads at Forest Hills, N.Y.

Videos: Michael Jackson: "Beat It" • Madonna: "Like a Virgin" • Herbie Hancock: "Rockit"

TV Shows: Late Night with David Letterman • L.A. Law • SCTV

Movies: Apocalypse Now • Deer Hunter • Prizzi's Honor Labels: Warner Bros. • Sire • Red Star

Heroes: David Byrne • Jack Nicholson Bryan Trottier

Villains: Idi Amin • Mark David Chapman • Jerry Falwell

Changes: MTV • compact discs • home video

#### TOP TEN LPS

Talking Heads: More Songs About Buildings & Food

Television: Marquee Moon Suicide: Suicide

David Bowie: Low/Heroes

Prince: 1999 Lou Reed: Street Hassle

Clash: London Calling Replacements: Pleased to Meet Me. PiL: Metal Box

X: Wild Gitt R.E.M.: Murmur

#### ULTIMATE TAPE RECIPE

John Lennon & Yoko Ono: "(Just Like) Starting Over"

Yoko Ono: "Walking on Thin Ice" Suicide: "Frankie Teardrop" Richard Hell: "Blank Generation" Sex Pistols: "God Save the Oueen" The Smiths: "The Queen Is Dead"

Talking Heads: "The Big Country" Clash: "London's Burning"

Prince: "1999" Dils: "L'Hate the Rich"

X: "The World's a Mess; It's in My

Elvis Costello: "Radio, Radio" Run-D.M.C.: "Rock Box" Bruce Springsteen: "Walk Like a Man"

Grandmaster Flash & the Furious Five: 'The Message'

Beastie Boys: "Fight for Your Right (To Party)"

Prince: "When You Were Mine" Patti Smith: "Because the Night" Blondie: "Heart of Glass"
Talking Heads: "Once in a Lifetime"

#### KATHERINE TURMAN

Gig: Entertainment editor—'Teen magazine/freelance writer Outfit: Basic black/high heels

Doing In '77? Eighth grade homework Artists: AC/DC • Costello • Split Enz/ Crowded House

Concerts: AC/DC at Forum

· Boomtown Rats at Country Club • Hank Williams Jr./Chequered Past/

Crowded House. Videos: Aerosmith: "Walk This Way"

Boomtown Rats: "Up All Night"
 Duran Duran: "Girls on Film"

TV Shows: (ugh) 60 Minutes • Saturday Night Live . Twilight Zone/Llove Lucy marathons

Movies: This Is Spinal Tap . Silkwood • The World According to Garp Labels: Johnny Walker Black . Geffen

Heroes: Bob Geldof • Winnie & Nelson Mandela • Martin Sheen Villains: PMRC • Reagan • heroin Changes: I can drive legally • I can drink legally . word processors

#### TOP TEN IPS

Rolling Stones: Some Girls Germs: CI lggy Pop: Lust For Life Sex Pistols: Never Mind the Bollocks AC/DC: Back in Black Elvis Costello: This Year's Model X: Los Angeles Cheap Trick: Heaven Tonight Van Halen: Van Halen Boomtown Rats: A Tonic for the Troops

#### ULTIMATE TAPE RECIPE

X: "Los Angeles" Guns N' Roses: "Welcome to the Tungle

Venus & the Razorblades: "Punk-a-

Hanoi Rocks: "Back to Mystery City" Iggy Pop: "Lust for Life" Richard Hell: "Love Comes in Spurts" Sex Pistols: "Pretty Vacant" Jim Carroll: "Crow"

Warren Zevon: "Werewolves of London''

Split Enz. "I Got You" R.E.M.: 'Radio Free Europe' Germs: "The Other Newest One" Chequered Past: "Underworld" Runaways: "Cherry Bomb" Rick Derringer: "E Z Action" XTC: "Generals & Majors" Rolling Stones: "Beast of Burden" AC/DC: "Back in Black" MC5: "Kick Out the Jams"

#### Concrete Blonde: "Still in Hollywood" DREW WHEELER

Gig: Freelance writer/administrative assistant, Billboard magazine

Outfit: Basically the same as ten years ago, including many of the same pieces of clothing.

Doing In '77? Finishing high school, starting college
Artists: Costello • dB's • Husker Du

Concerts: Cecil Taylor Unit/Ornette Coleman & Prime Time at Newport Jazz Festival . Captain Beetheart at Wollman Auditorium, Columbia University • Ramones at Wollman

Videos: Christine McVie: "Love Will Show Us How" • Tom Tom Club: "Genius of Love" . Genesis: "Land of Contusion"

TV Shows: Taxi • Cheers • Newhart Movies: Apocalypse Now • Brazil

 The Road Warrior Labels: Quintessence • Slash • Sire

Heroes: None Villains: P.W. Botha • Leonid Brezhnev

 Ronald Reagan Changes: Home video revolution

• home computer revolution

· conservative backlash

#### TOP TEN IPS

Captain Beefheart: Shiny Beast (Bat Chain Puller)

Elvis Costello: This Year's Model Elvis Costello: Imperial Bedroom dB's: Stands for deciBels

Richard Hell & the Voidoids: Blank Generation

Husker Du: Zen Arcade Madonna: Madonna Mission of Burma: vs. Pretenders: Pretenders Was (Not Was): Was (Not Was)

#### ULTIMATE TAPE RECIPE

The Young Canadians: "Hawaii" dB's: "Black & White Prince: "Private lov Los Lobos: "Farmer John" B52's: "52 Girls Husker Du: "Eight Miles High" James Blood Ulmer; "Black Rock" Yaz: "Situation" Grandmaster Flash: "The Message" Sheila & B Devotion: "Charge Plates &

Credit Cards" dB's: "Love Is for Lovers" Def Leppard: "Photograph" Raybeats: "Calhoun Surf" X: "The World's A Mess; It's in My

Secret V's: "Odessa"

Husker Du: "It's Not Funny Anymore" Black Flag: "Louie Louie"

Mission of Burma: "Academy Fight Sone'

Hvis Costello: "(I Don't Want to Go to) Chelsea

Junior: "Mama Used to Say"

#### **SCOTT YANOW**

Gig: Jazz writer

Outfit: downbeat, Jazziz, Coda. Cadence, Music Connection

Doing In '77? I was jazz editor of Record Review, alto-saxist with the Fly By Night Jazz Band, and doing my best to avoid reality. I'm still doing the latter.

Artists: Wynton Marsalis • Bobby McFerrin • Stanley Tordan

Concerts: Bobby McFerrin, John Hendricks, Janet Lawson & Diane Reeves (as a quartet!) at the Playbov Jazz Festival • Clark Terry/Red Mitchell Duo at this year's Monterey Jazz Festival • Cecil Taylor at the Variety Arts Center

Videos: Are there any videos worth seeing twice, or even once?

TV Shows: Mary Tyler Moore • Tavi · Pee-wee's Playhouse

Movies: Back to the Future . Gandhi Round Midnight

Labels: Black Saint/Soul Note • Blue Note • Concord Jazz

Heroes: Any musician who is foolhardy enough to want to play jazz for a living . those who think for themselves • Donna Rice

Villains: Republicans • religious fundamentalists . any person who thinks rock music is "art"

Changes: Since human nature is the same, every new "innovation" looks strangely familiar

#### TOP TEN IPS

Bobby McFerrin: The Voice David Murray Octet: New Life Dirty Dozen Brass Band: My Feet Can't Tail Me Now

Stephane Grappelli/David Grisman:

Donald Harrison/Terence Blanchard: Nascense

Air: Air Lore

Pat Metheny/Ornette Coleman: Song X Weather Report: Heavy Weather Various artists: That's the Way Lifeel Now (Monk tribute)

Wynton Marsalis: Carnaval

#### ULTIMATE TAPE RECIPE

Phil Woods/Lew Tabackin: "Limehouse Blues

Air: "The Ragtime Dance" Count Basie: "88 Basie Street" David Murray: "Train Whistle" Bobby McFerrin: "Big Top"

Richie Cole/Boots Randolph: "Barnyard Bebop'

Todd Rundgren/Gary Windo: "Four in One

Rob McConnells' Boss Brass: "Bye Bye Blues

Terence Blanchard/Donald Harrison: 'New York Second Line' Stephane Grappelli/Dave Grisman:

"Tiger Rag" Miles Davis: "Star People" Doc Cheatham: "'Deed I Do''

John Zorn: "Shuffle Boil" Art Blakey's Jazz Messengers: "In Walked Bud"

Ray Anderson: "Love Me or Leave

Charlie Watts Orchestra: "Lester Leaps Terry Waldo's Gutbucket Syncopator's:

"Dinah" Toshiko Akiyoshi Orchestra: "Road Time<sup>4</sup>

Eddie Cleanhead Vinson/Roomful of Blues: "House of Joy Weather Report: "Birdland"

#### MONSTER PRODUCER / ENGINEER

with 24 Track Recording Studio SEEKING ALBUM PROJECTS. Record companies, managers, artists & songwriters Write To: JOE RUSSO 18533 Roscoe Blvd., Suite 106 Northridge, CA 91324 SERIOUS ONLY CALL: (818) 885-1213

# SILVER CLOUI

ecording & Rehearsa

Offering a personal & friendly service within a quiet, informal & private atmosphere. Recent clients include:

- Slim Jim Phantom Thomas Dolby • Lee Rocker The Call
- . Farl Slick Danny Wilde • Dirty Blonde

12-TRK / Starting at \$15.00 818-841-7893

> New World Rehearsal Is Now . . .

#### ATOMIC SOUND

a division of Atomic Entertainment, Ltd. Pro studio rentals for rehearsal/showeasing/ video

Starting at \$7/hr (818) 840-9119

#### **STUDIO EXTREME**

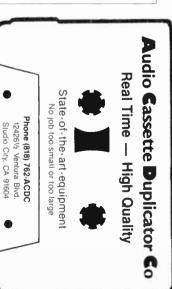
Rehearsal Studio

★ Brand new Burbank facility ★ ★ Giant Stage ★ PA ★

**★ MICS ★** ★ Outboard Equipment ★ ★ Storage Available ★

#### ★ Hourly/Daily Rentals ★ BOOKINGS

(818) 761-2236 (818) 846-3024



# YEAR MOVERS & SHAKERS P

#### PAT BAIRD

Gig: Director, publicity Outfit: BMI

Doing In '77? Associate editor, Record World magazine

Artists: Bruce Springsteen • Peter Gabriel• U2
Concerts: Be Stiff Tour ('79) • Peter

Gabriel at Bottom Line (N.Y.) ('78) . Conspiracy of Hope at Giant Stadium (N.J.) ('86)

Videos: Peter Gabriel: "Shock the Monkey" . Yes: "Owner of a Lonely Heart" • ZZ Top: "Sharp Dressed Man"
TV Shows: M.A.S.H. • St. Hsewhere

· Hill Street Blues

Movies: River's Edge . Close Encounters The Kids Are Alright

Labels: Stift • Warner Bros. • CBS Heroes: Fr. Bruce Ritter trounder of Covenant House) . Lou Reed . Pete Townshend

Villains: Oliver North • Tipper Gore & the PMRC • Ronald Reagan

Changes: The selling out of the Sixties generation and the recent reactivation. of some social conscience

#### **FRED CARLSON**

Gig: Record cover illustrator Outfit: F. Carlson Illustration, Pittsburgh Doing In '77? Arts studio illustrator/ guitarist in primal country /rock band Wheel of Fortune

Artists: Richard Thompson (guitar's renaissance man) • Kevin Burke (phenomenal tiddle genius) • Wayne Shorter (exudes class with every phrase)

Concerts: Neville Brothers at Grattiti Cate, Pittsburgh ('86) • Rolling Stones in Buftalo, N.Y. ('78) • Larry Sparks at Moose Lodge, Elizabeth, Pa. ('87). Videos: Don't believe in them

TV Shows: Comer Pyle, U.S.M.C reruns • Hill Street Blues • Star Trek reruns

Movies: My Dinner With Andre . Stranger Than Paradise • The Right

Labels: County • Flyright (U.K.) • Chess

Heroes: Ralph Stanley (for keeping the mountain sound alive) . The Roches (tor intelligence in a declining scene) . The Clash (for showing what rock could say when provoked)

Villains: Eric Clapton itor going to sleep on us when we needed him) . Paul McCartney (for forgetting how to write a song with emotion . Michael Jackson (tor pulling advertising, Hollywood, and pulp magazines

Changes: Having a tamily . realizing there's a future . discovering. bluegrass

#### TOP TEN LPS

Elvis Costello: Armed Lorces Bill Monroe: The Original Bluegrass Band (Rounder reissue) Leroi Brothers: Check This Action Rolling Stones: Some Cirls Stanley Brothers: The Starday Sessions (County reissue)

Pete Townshend: Impty Glass Weather Report: Night Passage Blasters: Non-Entron Norman Blake: Nashville Blues Kevin Burke: It the Cap Fits

#### ULTIMATE TAPE RECIPE

Richard Thompson: "Valerie" Peter Case: "Satellite Beach" David Lindley: "Mercury Blues" The Nighthawks: "Nine Below Zero" (live at Fat City, Pittsburgh) Fabulous Thunderbirds: "My Babe"



Leroi Brothers: "Rockin' Daddy (From Ding Oong, Tennessee)" John Hiatt: "Thank You Girl" John Hiatt: "Your Dad Die" Joe Ely: "Everybody Got Hammered" Raymond Fairchild: "Katy Hill" Boone Creek: "Sally Goodun" Everly Brothers: "I Know Love" Marshalt Crenshaw: "The Distance

Between' Bob Dylan: "Jokerman" Peter Case: "Horse & Crow" Sex Pistols: "God Save the Queen" Clash: "Brand New Cadillac Bruce Springsteen; "Johnny 99" Cheap Trick: "On the Radio" Clash: "Somebody Got Murdered"

#### MARSHALL CRENSHAW

Gig: Marshall Crenshaw Outfit: Marshall Crenshaw Doing In '77? Bum Artists: Ronald Reagan (Okay, I'm sorry. I'll be serious!!!)

Concerts: P-Funk All Stars at the Ritz '84) • ZZ Top in Columbia, S.C ('83) • Bruce Springsteen at Meadowlands ('85)

Videos: Bow Wow Wow: "Do You Wanna Bold Me!" (Remember it?) anything by David Lee Reth

TV Shows: Late Night With David Letterman • The McLaughlin Group Movies: Brazil • The Man With Two Brains . Animal House

Labels: Charly • Ace • Norton Villains: Edwin Meese • Mark Chapman • Fred (my dog)

#### ULTIMATE TAPE RECIPE

Prince: 'Take Me With U" Gap Band: "You Dropped the Bomb on Me"

Tamlins: "Baltimore" Police: "Every Breath You Take" Pretenders: "Talk of the Town" Nick Lowe: "Crael to Be Kind" The Judds: "Why Not Me" Patti Smith "Because the Night"

Patti shiin — Because the Night B52's: "52 Girls" Marvin Gaye: "Sexual Healing" D Train: "You're the One for Me' Prince: "Little Red Corvette" Pil: "Public Image

Clash: "London Calling" Jam: 'Town Called Malice' Eddy Grant: "Electric Avenue" Bush Tetras: "Too Many Creeps Specials: "Too Much, Too Young" Stray Cats: "Runaway Boys" Maryin Gave: "Sexual Healing," (again) If could go on; I think the Eighties have

#### **IOF LALAINA**

been great musically.)

Gig: Managing editor Outfit: Cuitar World magaz ne Doing In '77? Senior in high school Artists: Police • Rush • Lyres Concerts: Too many great shows to

nick three

Videos: Changes from day to day TV Shows: Saturday Night Live • Miami Vice • Siskel & Thert Movies: American Pop • Dreamscape

•Blue Velvet

Labels: PolyGram • Enigma • MCA Heroes: Eno longer have any.

Villains: Avatollah Khomeini • Howard Stern . Sean Penn

Changes: I finally bought a new car,

TOP TEN LPS ZZ Top: Fliminator UFO: Lights Out Police: Zenvatta Mondatta Vandenberg: Vandenberg Yes: 90125

Tony MacAlpine: Edge of Insanity James Blood Ulmer: America: Do You Remember the Toxe?

Aleatrazz: No Parole From Rock & Roll Marillion: Misplaced Childhood TNT: Knights of the New Thunder

#### ULTIMATE TAPE RECIPE

Yes: "Owner of a Lonely Heart" Foreigner: "That Was Yesterday Police: "Message in a Bottle" Michael Jackson: "Beat It" Ratt: "Wanted Man" ZZ Top: "Gimme All Your Lovin"" Deep Purple: "A Gypsy's Kiss" Rising Force: "Soldier Without Faith" Queensryche: "Take Hold of the Hame'

Max Webster: "Drive & Desire" Rush: "Middletown Dreams" U2: "New Year's Day" Kansas: "Play the Game Torright" Madonna: "Into the Groove" Lyres: "Destined for Disaster" Triumph: "Follow Your Heart" Hurricane: "It's Only Heaven" Talas: "Hurricane" Det Leppard: "Bringin" on the

Heartbreak" Judas Priest: "Desert Plains"

#### **IEFF PLATT**

Gig: Director of retail promotions Outfit: Metal Blade Records Doing In '77? Cutting class Artists: Tom Waits • The Smiths • The Go-Betweens

Concerts: Tom Waits at Wiltern ('87) The Smiths at Hollywood Paladium ('85) • The Go-Betweens at Texas Records ('87)

Videos: All videos are vile TV Shows: ?

Movies: Tocal Hero • Blade Runner • Withnail & I Labels: Postcard • Rough Trade • Virgin

Heroes: Oscar Wilde • Jack Keronac Tom Waits

Villains: Reagan • Thatcher • PMRC Changes: I no longer believe in

#### TOP TEN LPS

Wire: 154

The Smiths: Meat Is Murder

Prefab Sprout: Two Wheels Good Television: Marguee Moon Buzzcocks: Another Music in a Difterent Kitchen

Tom Waits: Rain Dogs Orange Juice: You Can't Hide Your Love Forever

Tom Waits: Heartattack & Vine Josef K: The Only Fun in Town The Go-Betweens: Tallulah

#### ULTIMATE TAPE RECIPE

The Smiths: "That Joke Isn't Funny Anymore" Tom Waits: "Mr. Siegal" Orange Juice: "Consolation Prize" Pretab Sprout: "Appetite" The Smiths: "There Is a Light That Never Goes Out"

Wire: "Map Reference" Buzzcocks: "ESP" Tom Waits: "Downtown Train" Television: "Friction"

Josef K: "Heads Watch" Metallica: "Damage Inc.

Aztec Camera: "The Birth of the True"
Deacon Blue: "Dignity" Prefab Sprout: "I Couldn't Bear to be

Special The Go-Betweens: "In The Core of a

Hame' The Cure: "Siamese Tsvins" The Undertones: "Get Over You" The Smiths: "Miserable Lie" Tom Waits: "On the Nickel"

#### The Smiths: "Paint a Vulgar Picture" **SUE SAWYER**

Gig: Publicity
Outfit: PolyGram Records Doing In '77? Same thing; different

Artists: Clash • AC/DC • Costello Concerts: Dirty Dozen Brass Band in New Orleans ('85) • Clash in Lubbock, Texas ('79) • Tom Waits at Beverly Theater ('85)

TV Shows: Mr. Ed • Mr. Ed • Mr. Ed Movies: Blue Velvet . Apocalypse Now · Eraserhead

Heroes: Mr. Ed Villains: Kal-Kan TOP TEN LPS

Buzzcocks: Singles Going Steady Ramones: Ramones Clash: London Calling Pretenders: Pretenders Husker Du: Zen Arcade X: Los Angeles Elvis Costello: This Year's Model Dave Edmunds: Get It Television: Marguee Moon Pere Ubu: The Modern Dance

#### ULTIMATE TAPE RECIPE

X: "Johnny Hit and Run Pauline" Grandmaster Flash: "White Lines" Janet Jackson: "What Have You Done for Me Lately?" Michael Jackson: "Billie Jean"

Prince: "1999" Clash: "London Calling" Ramones: "I Wanna Be Sedated" George Clinton: "Atomic Dog" Elvis Costello: "(L Don't Want to Go to)

Chelsea" AC/DC: "Hells Bells" Cheap Trick: "He's a Whore" Sex Pistols: "Pretty Vacant" The Damned: "Stab Your Back" loy Division: "She's Lost Control" Talking Heads: "Pulled Up" Stevie Ray Vaughan; "Rude Mood" Stiff Little Fingers: "Alternative Ulster" Clash: "Capitol Radio" Sly & Robbie: "Fine" Black Uhuru: "Shine Eye Gal"

#### MITCHELL SCHNEIDER

Gig: Publicist (or media arsonist)

Outfit: Michael Levine Public Relations Doing In '77? Writing record reviews for rock press

Artists: Joy Division • X • Ramones Concerts: X at the Hong Kong Cafe

Johanna Went at Beyond Baroque · Fleetwood Mac at private dress

rehearsal, Hollywood ('87)

Videos: Siouxsie & the Banshees: "Spellbound" • Grace Jones: anything! · Ozzy Osbourne: "Bark at the Moon'

TV Shows: Square Pegs • Our World With Linda Ellerbee • Frank's Place Movies: Reds • Mask • Murphy's Law Labels: Garage rock • doom & gloom · rerrorist chic

Heroes: Iggy Pop • Haricut 100 • Elvis impersonators

Villains: PMRC • Robert Bork • Metro

Changes: AIDS • herpes • complete loss of innocence

TOP TEN LPS

Patti Smith: Horses Television: Marquee Moon Joy Division: Unknown Pleasures Roxy Music: Avalon

Echo & the Bunnymen: Crocodiles X: Los Angeles

Ramones: Road to Ruin ABC: Lexicon of Love Bryan Ferry: In Your Mind Jesus & Mary Chain: Darklands Lions & Ghosts: Velvet Kiss, Lick of the

**UITIMATE TAPE RECIPE** 

Psychedelic Furs: "Flowers

Barry White: "It's Ecstasy When You Lay Down Next to Me" Blondie: "X Offender Roxy Music: "Trash" Stevie Nicks: "Stand Back" Joy Division: "Disorder" Air Supply: "All Out of Love" Ramones: "Beat on the Brat"

Style Council: "Speak Like a Child" Aretha Franklin: "Jump to It" Echo & the Bunnymen: "Bring on the Dancing Horses

Sheena Easton: "Sugar Walls" X: "Sex & Dying in High Society" Buzzcocks: "Something's Gone Wrong Again"

Tom Petty: "Even the Losers" Sade: "Sweetest Taboo Lions & Ghosts: "Passion" Bruce Cockburn: "It I Had a Rocket Launcher

Culture Club: "Time (Clock of the Heart)

Television: "Marquee Moon"

CHRIS SILAGYI

Gig: Record producer/archivist/house

Outfit: Techni-Culture Associates/ former 20/20 (MC coverboy 10/81) Doing In '77? Stage manager, Roxy • struggling actor • musician

Artists: David Lynch • Sam Shepard Bob Marley

Concerts: PiL. at Olympic Auditorium • King Sunny Ade at Palladium

. Tom Waits at Wiltern Videos: Gap Band: "Party Train"

TV Shows: The Rutles: All You Need Is Cash . American Masters . Our World Movies: Raging Bull • Blue Velvet

· Once Upon a Time in America Labels: Det lam • Island • Charly Heroes: Christic Institute . Center for Detense Information • National Security Archives

Villains: Ed Meese • Bill Casey • Jerry

Changes: Pro: digital sound, computers, AIDS, rap music, resurgence of U.S. indie labels

TOP TEN LPS

Peter Gabriel: Peter Gabriel (III) Tom Waits: Swordfishtrombones XTC: Black Sea Prince: 1999 King Sunny Ade: Juju Music Clash: London Calling Tears for Fears: The Hurting Elvis Costello: Armed Forces Talking Heads: Remain in Light Neville Bros.: Fryo on the Bayou

ULTIMATE TAPE RECIPE

XTC: "Life Begins at the Hop" Marvin Gaye: "Got to Give It Up" David Bowie: "Heroes Sex Pistols: "God Save the Queen"

Prince: "1999" Gang of Four: "Great Men"

Michael Jackson: "Don't Stop 'Til You Get Enough

Richard Hell & the Voidoids: "Blank Generation'

The Jam: "Going Underground" The Time: "777-9311"

Golden Palominos: "(Kind of) True" Scritti Politti: "Wood Beez" Magazine: "Shot by Both Sides

Thomas Dolby: "Europa & the Pirate Twins

Pretenders: "Kid"

Public Enemy: "Rebel Without a

The Smiths: "The Queen is Dead" Heaven 17: "(We Don't Need That) Eascist Groove Thing' Michael Jackson: "Billie Jean"

Redds & the Boys: "Put Your Right Hand in the Air'

MICHAEL WHITTAKER

Gig: Dude/publicist Outfit: SST Records Doing In '77? Living with the Fleshhammers in San Antonio, Texas Artists: Mission of Burma • Pere Ubu

Concerts: Tuxedomoon in Boston ('81)

• Kiss in San Antonio ('80) Dinosaur in L.A. ('87).

Videos: Magazine: "Permafrost" • Gang Green: "Alcohol" . Minutemen: 'Ack, Ack, Ack'

TV Shows: Soap • Taxı • Uncle Floyd Movies: Apocalypse Now . Bambi vs. Godzilla • Halloween

Labels: SST . Sire . Rough Trade Heroes: Gregg Ginn • Jack London Michael Todd

Villains: Drugs • government • religion Changes: None made except Frank Miller's work in comic books.

TOP TEN LPS

Mission of Burma: vs. Pere Ubu: Modern Dance Ramones: Ramones Tom Waits: Swordfishtrombones Black Flag: Damaged Meat Puppets: Up on the Sun Residents: Third Reich & Roll Sonic Youth: Confusion Is Sex Buzzcocks: Singles Going Steady Joy Division: Unknown Pleasures

ULTIMATE TAPE RECIPE

The Damned: "Noise, Noise, Noise" Sonic Reducer: "Dead Boys" Mission of Burma: "OK-No Way" Au Pairs: "Get Down to I:" Buzzcocks: "Oh, Shit" Raincoats: "Shouting Out Loud" Tuxedomoon: "What's the Use!" David Bowie: "Heroes" Pere Ubu: "Non-Alignment Pact" Black Flag: "Rise Above V: "David Hild" Echo & the Bunnymen: "Over the Wall'

Double Dee & Stinski: "The Motorcade Sped On'

Killing Joke: "Wardance" "Starin" at Rude Boys" Sex Pistols: "Anarchy in the U.K." Motley Crue: "Helter Skelter" Siouxsie & the Banshees: "Carcass" Sonic Youth: "White Cross" The Kill: "Kill, Kill'

#### **HOW'S YOUR TECHNIQUE?**

Are you playing as fast and clean as you want?

If you have trouble practicing for long periods of time, if your hands or fingers hurt or you're not able to play as fast as you want, there may be other answers to your problems.

Dr. Arlo Gordin will be giving an extensive, 2 hour **FREE** seminar with demonstrations on how to get the most efficiency from your left and right hands and help you enter the elite class of the musician's musician.

> DATE: Thursday, January 28, 1988 Time: 8:00 P.M.

6753 Hollywood Boulevard, Suite 200 Call (213) 463-0303 for more information.

Call for free consultation on any hand problem!

If You Have The Machine We Got The Tape

SMPTE Digital Audio Tape

**AUDIO** 

PROJECT ONE A/V 213-464-2285

The Answer To All Your Tape Needs

When quality is top priority

## **AUDIOWORKS** 24 TRACK

Amek Angela Console 28×24×56, Otari MTR 90-11 - 24 trk, Lexicons, JBLs, Linn Drum-II. MCI-2 or 4 trk - Otari-50-50 2 trk, Midi Keyboards, Outboard Gear, Mics, SPL-1200 Disc Player & Sound Ideas Library. Any requested equipment within 20 minutes.

Large new Control Room & 3 Iso rooms. AUDIO SWEETENING, SOUNDTRACK-ING, VIDEO OR FILM, Sony 5600 34 " VCR. Advent Big Screen EC-101 Synchronizer. Publishing, Producing, Composing, & Musicians Available

(213) 463-4707 • 461-8658

\$ 1007 hr \$50/hr. w/ engineer 8 hr. minimum

BLOCKS 25 hrs. - \$45/hr. 50 hrs. - \$40/hr.

\$75/hr

#### FOR THE ASSH-LE WHO HAS EVERYTHING



Born Again Assh-les provides you with the golden opportunity to show your triend in the music industry what true assh-les they really are. They'll love you for it, and they may even return the favour.

The registered member will receive a membership card, a bumper sticker depicting our famous 'Winged Bum' insignia proclaiming their allegiance to the cause, and our publication, the "Bum-O-Gram", a news forum which tells of exploits and other assh-le like moves by various members of the organization.

Fill in the coupon and send it with your payment of \$8.95 to:

Stone's Throw Promotions, Box 969 Station F, Toronto, Ontario M4Y 2N9 Oh, For Sure! Please rush a full year's membership to the assh-le-listed below

Enclosed is my cheque/money order in the amount of \$...

(8.95 per membership)		
VISA #		
Summittee		

VISA #		
Signature		
New Member's Name		

Address

City, State

# t.c. electronic

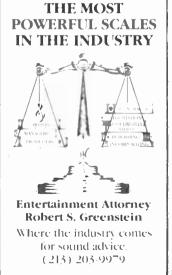
Entire product line in stock! Sales • Service • Rentals! • Financing Available VIRTUAL DESIGNS, LTD. (818) 503-1292

# REHEARSAL STUDIOS

24-HOUR ACCESS! 24-HOUR LOCKOUT! SECURE • FREE UTILITIES!

> (213) 589-7028





# Reviews Clubs

#### Warrant

Country Club Reseda

- ☐ The Players: Joey Allen, guitar, background vocals; Erik Turner, guitar, background vocals; Jani Lane, lead vocals; Jerry Dixon, bass guitar, background vocals; Steven Sweet, drums, background vocals.
- ☐ Material: This was the first Warrant show I'd seen in its entirety, and it was outstanding. From start to finish, their set was filled with the kind of songs you find on platinum albums—catchy, melodic (but not wimpy), and a hell of a lot of fun to sing along with. The sold-out crowd responded rapturously, screaming out the lyrics to their favorite Warrant tunes; these included the bouncy "Where the Down Boys Go," the soft, passionate "Heaven," and "Cold Sweat," which displayed the heavier side of Warrant's music.
- ☐ Musicianship: The five band members are polished and well-rehearsed. Lane's perfectly executed vocals range from smooth and harmonious to strong, loud, and powerful. Guitarists Turner and Allen play well in tandem and separately. with creative solos and lots of cool little riffs throughout the songs. Bassist Dixon is a solid player with enough confidence and talent to add some funky stuff to the Warrant sound. Sweet is a power drummer who keeps the band's rhythm intact: he also sings incredible harmonies with Lane in some of Warrant's strongest songs.
- ☐ Performance: This isn't the band that has an outrageous frontman and four other boring dudes whose chief function is to fill space. Each member has energy and charisma. Axemen Turner and Allen run wildly about the stage, picking up Dixon along the way to participate in some amusing choreography. Sweet simply has to be the sexiest drummer aroundthe erotic moves this guy made on his kit added an especially enticing segment to Warrant's show. Lane knows just how to work a crowd; he's charming and personable, making each audience member feel singled out. Cool props and lighting further enhance the proceedings.



Warrant: Seen here displaying their combined IQs.

Warrant's performance was absolutely great!

☐ Summary: If the band's intention was to give the people something to remember (and look forward to), the mission was accomplished. This is an all-around fantastic band; it shouldn't be long before we see these boys at the Forum.

-Lauren Camilleri

#### **Mark Winkler**

Bon Appetit Westwood

- ☐ The Players: Mark Winkler, vocals; Beth Lawrence, vocals, percussion; Byron Milier, bass; Sam Riney, saxophone, clarinet; Tony Morales, drums; Jim Stevenson, keyboards.
- ☐ Material: Singer/songwriter Winkler's material moved from uptempo jazz/pop selections to ballads to tropical rhythms, with an occasional jibe at Madonna tossed in. The set consisted of such diverse songs as "Rainbows," "Cool Cats." "Sneaky," and "Garden of Earthly Delights" (a duet with Diane Reeves). The lyrics stand on their own but need a vocalist like Al Jarreau to make them sizzle
- ☐ Musicianship: Although Winkler was the focal point of the show, sax player Riney was the man to listen to. His sound spiraled straight through the roof as he carried the audience into peals of applause. Drummer Morales kept the beat steady and showed why he's a strong force on the sessions scene. Since both vocalists had a tough time being heard over the band except on high notes, the vocals sounded strained and confined. Had this gig

been an all-instrumental set or nad the sound mix been better, it would have scored high marks.

- Performance: A complete lack of style underscored the entire performance. Winkler, dressed in yuppie attire, was accompanied by Lawrence in a quasi-Lauper/Madonna ensemble that was totally out of sync with the material. At best, it was the "Madonna Gets a B₩W" look. Although Winkler has a semi-strong vocal delivery. he seems to be holding something back. The lyrics have a sensual quality, but the vocal interpretations don't bring that across.
- □ Summary: Winkler is backed by a seasoned unit that stands tall on its own. A few cosmetic and mechanical corrections could go a long way in creating a look and sound to complement his lively lyrics, thus bringing the vocal end up to the level of the instrumental backing.

-Linda Atnip

#### Sandra Tsing Loh

Lhasa Club Hollywood

- ☐ **The Players:** Sandra Tsing Lch, piano, amusements.
- ☐ Material: Loh's compositions bounce between 20th Century French neoclassicism and post-bop jazz. The two streams merge seamlessly into a truly individual, expressive, and listener-friendly olio.
- ☐ Musicianship: Loh plays her compositions with a hellbent-for-leather abandon. Although well rendered, the pieces leave considerable room for Loh's eccentric interpreta-



Sandra Tsing Loh: A personable pianist with a people-pleasing personality.

tion. Her timing is especially quirky, with the phrases pushing from one side of the beat to the other.

□ Performance: Loh clearly has her instrument well in hand. However, she makes her shows different from the standard stand-offish classical/jazz solo piano program by talking to the audience in a charming, humorous, witty, and individual manner. Even people who don't like complex music will like her and understand the music's relevance to her personality.

☐ Summary: With her combination of stand-up comic humor and good music, Loh could probably become a noted solo performer. If you like piano music, she is a must-see; if you have your doubts about solo piano performance, this is a great way to whet your appetite

—Titus Levi

## Top Jimmy & The Rhythm Pigs

The Palomino North Hollywood

☐ The Players: Top Jimmy, vocals; Carlos Guitarlos, lead guitar, vocals; Dig the Pig, rhythm guitar; Gil T., bass; Joey Morales, drums; Eddie Baytos, piano; Billy Zoom, sax.

☐ Material: Top Jimmy & the Rhythm Pigs have lived through a lot of years and a great many bottles of Jack

Daniels to become L.A.'s most venerable ass-kickin', wild-boyrockin' blues band. The band's recent Palomino performance was as much a ritual as a set. The roadhouse rockers played an assertment of tunes from their current Restless release, Pigus Drunkus Maximus, along with ultracool covers like the Doors' classic "Roadhouse Blues" and Merle Haggard's "Workin' Man's Blues." While the Pigs' choice of material seemed a bit safe (they performed the same songs they've played in honky-tonk joints for years...and years), it was exactly the kind of music you'd want to hear at a drunken fraternity house party-and that was what the crowd had come

☐ Musicianship: There are two important points to consider about this band: First, they

never rehearse; second they love to drink. Consequently, an assessment of their musicianship is next to impossible to render. The Pigs interspersed moments of tightness and lucidity with exhibitions of all-out drunkenness, which left yours truly confused but amused. Their two sit-in players, Zoom and Baytos, were the exceptions. Baytos is a strong, fastmoving, honky-tonk-style keyboardist (although his solos got a bit repetitive), while Zoom (the ex-quitarist/wonder-boy with X) proved to be a surprisingly adept saxophonist.

☐ Performance: My cohort for the evening remarked, "They look like refugees from a rescue mission." It was an accurate assessment. Top Jimmy spent the entire evening with a drink in one hand and a bottle of JD in his back pocket. The Rhythm Pigs, meanwhile, generated a lot of energy and sweat on stage. They clearly enjoyed jamming together and didn't seem to care whether the audience loved them or threw tomatoes. (From the looks of the continuously jam-packed dance floor. I'd say tomatoes were the furthest thing from anyone's mind. The wonderfully wild fans were stompin', howlin', and dancin' the night away. Guitarlos handed over his quitar to Zoom for one song and Baytos played a wild accordion solo. It was that kind of night.

☐ Summary: Top Jimmy & the Rhythm Pigs may be the ugliest band that I've ever seen, but they sure do know how to party, keeping their audience entertained with energetic playing and lotsa laughs. To get out of the proverbial sty, however, the Pigs need to freshen up their set with some new material, get a bit tighter as a unit, and, for heaven sakes, go on diets.

-Pat Lewis



Top Jimmy & the Rhythm Pigs: Is an upcoming gig at the Schick weight-loss center in order?

"Established"

RECORD INDUSTRY

REPRESENTATIVE

(Awarded 62 Certified Gold Records)



\* RELIABLE RECORD PROMOTION SERVICES \*

Assistance in obtaining a record deal • Marketing
 Distribution • Record Promotion • Record Pressing

Public Relations • Notary Public • Demo Assistance
 ★STARTING YOUR OWN RECORD LABEL? ★

213/461-0757



#### : (213) 276-6168 HALFWAY HOME K-38 Purp L Turtiz SUN SADWINGS Jan 10 Malachia TUE AMAZON Ritual Jan 12 WED FULL CIRCLE Jan 13 The Fixtures THUR BRITTNEY

Troubadour

Jan 14 Thieves & Lovers
Baronette
FRI SHYLOCK
Jan 15 Thrust

DJ Burns Valiance SAT TUFF

Jan 16 Jailhouse Bulldog SUN CHASEN

Jan 17 Black Orchid Idyl Feast

TUES TRAGIC ROMANCE
Jan 19 Grimace
WEO GHOST SHIP

Jan 20 Staggerlee
THUR BAD BOYS
Jan 21 Sagun
Sguank

COMING SOON
Feb 6 Angora/Roxanne
Feb 12 Lovesikk

# Reviews Concerts



The Alarm's Dave Sharp communes with his people at the Roxy.

#### The Alarm

Universal Amphitheatre Universal City

The spirit is still alive. The Alarm continue to have a knack for putting magical spells of super worship over their audiences, any size, anywhere. Their 19-song set found the crowd more fanatical than ever. The Welsh quartet seemed anxious to prove to themselves they could still turn their adamant followers' evening into a resounding event. The band's ounce of nervousness was far outweighed by the megaton of support their ecstatic fans showed.

The latest album, Eye of the Hurricane, lent only five songs to the set, leaving plenty of time for old favorites like "The Stand," "68 Guns," and "Absolute Reality." And on "Where Were You Hiding?," the Alarm turned the venue into a colossal house of cards, as lead singer Mike Peters ritualistically threw hundreds of playing cards into the crowd and the band's dedicated followers took a five-year tradition into their own hands.

During the anthemic "Spirit of '76"—yet another song concerning friendship and life's ups and downs—Peters looked out over the 6000 chanting worshippers and said to guitarist Dave Sharp: "Look, Sharpie boy, look at that. Well, we did it—we made it."

The Alarm possess a power over an audience that will long outlive the Tiffanys and T'Paus of this world. Yes, the spirit is still alive.

-Summer

#### The Alarm

The Roxy West Hollywood

The Alarm are by the people, for the people. As a people's band, they understand the importance of pleasing their fans and sticking with the basics. That must be why they agreed to play a free noon concert (sponsored by KROQ) the day after

pulling off a successful comeback show at the Universal Amphitheatre Approximately 1500 Alarm fanatics lined up along the Sunset Strip in front of the Roxy, and a near riot ensued when the doors closed after the club was filled to its 450 capacty. On the small Roxy stage, The Alarm blew away all those psuedoguitar-based quartets with an energy and excitement that can only come from a band that has worked and scraped its way up. They know hope and despair from tirsthand experience (in fact, last I heard, one member didn't even have hot water in his London flat). All signs of nervousness from the previous night's gig gave way to clearsighted confidence. The Alarm have found renewed strength out of a rekindled chemistry between lead singer Mike Peters and guitarist Dave Sharp, which has brought back the original essence of selfreliant faith and optimism so characteristic of the Alarm at its best.

It was difficult to tell who was more grateful, the audience, which was treated to a highly personal performance. or the Alarm themselves, who found a fitting way to thank their dedicated fans for sticking by them.

—Lisa Johnson

#### **Squeeze**

Universal Amphitheatre Universal City

Call it beatific bop. Or. as Saint Nick (Lowe) might proclaim, "pure pop for now people." A barrel of monkey fun, Squeeze's set had the Pavlovian crowd leaping to their feet for the sextet's should've-been-hits. From their ultraclever catalog came "Pulling Mussels (From the Shell)," "Another Nail in My Heart," "Is That Love?," and swell sounds from their new album, including their first "official" hit, "Hourglass." Guitarist Glenn Tilbrook's smooth grown-up/ adolescent singing was set off by the throaty harmonies of partner Chris Difford. In between tickling the ol' ivories, Jools Holland provided lots of hijinx, including music-hall-style band intros. They did rush a few numbers, particularly an over-caffeinated "Black Coffee in Bed." In an audience-participation routine, Tilbrook asked the crowd to choose between a singalong or a pogoalong; the unadventurous majority wimps chose the latter. The show wasn't overwhelming, just jolly good fun. —Darryl Morden

## Los Lobos Pogues

Hollywood Palladium

A couple of months ago, the cover of *Rolling Stone* touted R.E.M. as "The Best Band in America." Bullshit. Get it straight, children: Till Bruce and crew hit the road, round for round, pound for pound, there ain't no finer band around than Los Lobos.

Homeboys and girls of every ethnic persuasion were wound up for this party. Missed Barrence Whitfield's R&B blast but watched the Pogues light a fire, their pub-punkon-Celtic-holiday winning over all for an encore. The middle bit included a two-song spotlight from guest guitarist Joe Strummer (which really made you miss the Clash).

Our East L.A. heroes hit with a norteno double-shot, setting up two hours or so of music that touched on their entire recording history. From border corridas to burnin' up the blues, they never stopped swingin'. Dedications flew for local bands and friends, with surprises and connections made, bringing it all back home by jamming the Premiers' Sixties chestnut "Farmer John" into their own "Set Me Free (Rosa Lee)." A cover of Cream's version of "Crossroads" went out to Garfield, Roosevelt, and-heckeven Hollywood High, as guitar genius David Hidalgo lovingly recreated the Clapton solo-note for note. Cesar Rosas tore it up on "La Bamba" (theirs, ours and Valens, forever more), generating incredible joy and many smiles amid the dance-floor euphoria. I've seen the band about ten times and they've never let me down, but this was the best yet-a true homecoming and maybe the show of the year. It was their thank you to all the believers in the truth we all look for, the one thing we must keep alive-rock & roll that survives.

-- Darryl Morden

#### Dramarama The Bolshoi

Hollywood Palladium

Dramarama's live shows may be lacking in energy, but no one can deny the abundance of energy contained in the music itself. The ability of John Easdale and Chris Carter to write strong lyrics and hard-driving, powerful music has been manifested in such memorable songs as "Scenario," "Anything,

Anything," and "Some Crazy Dame." The band doesn't appear to be comfortable performing live at this point in their career, but their lack of dynamism didn't faze the KROQ-ers and KROQ-ettes who were gathered to hear the aforementioned tracks, all of which have received heavy rotation at the station.

The most eagerly awaited song of the evening was clearly "Anything, Anything"; the audience went into a mad frenzy as soon as the intro kicked in. Even the taciturn Easdale became animated while singing the song (which thrust Dramarama into local prominence in 1986). The band's weaknesses (most of them easily correctable) are minuscule when compared to their obvious potential.

Now, on to the co-headliners, the Bolshoi, by far the more polished band of the two. Lead singer/quitarist Trevor Tanner moved about effortlessly as the Bolshoi played a mix of their haunting, moody melodies. The band was at home in the limelight, and Tanner's voice was strong and clear. The emphasis was on material from their recently released album, Lindy's Party. Highlights included the danceable "TV Man" (a brilliant affront to television), the well-received "Please" (currently a radio favorite), and the mesmerizing, spooky "Barrowlands." It was unfortunate for the Bolshoi that the majority of the audience was there to see Dramarama; their performance deserved a much more enthusiastic -Frances Foley

## Steve Earle & the Dukes

The Palace Hollywood

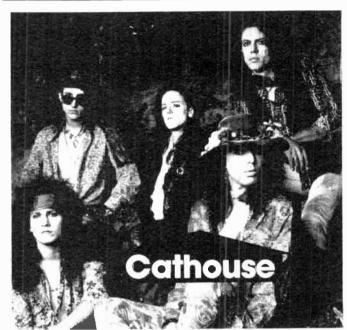
Steve Earle will likely tell you "hillbilly" isn't so much a sound as an attitude—and he had attitude to spare in this rollicking two-hour-plus show. Looking like an early incarnation of Neil Young (though chunkier), with wild eyes, long hair, headband, Tshirt, and jeans, the 32-year old Texan played most of the songs from his gem-filled bookend albums, Guitar Town and Exit O.

Earle has claimed he's country, plain and simple, but backed by the dynamic Dukes (you figger out the joke), his diverse roadhouse set proved he's just as assuredly a rock & roller. He sprinkled his song intros with wry political barbs—couldn't help himself, apparently. The best was, "Somewhere along the line, people began to believe a vote for big business is a vote for the working man—it's a vote for big business." This led right into "Gettin' Tough," the Dukes hard as tungsten.

Continuing on what appears to be a prolific streak, he also introduced a number of new songs, which he described as "heavy metal bluegrass"—I can't do any better than that. —Darryl Morden

## **Showcase**

## By Lauren Camilleri



Cathouse: Lookin' for a dirtbox to call their own.

takes a lot of creative thinking to be (or do) something different in Los Angeles these days, and if you get a second look on the streets of Hollywood you're definitely doing something right. Cathouse is not just another L.A. band-in fact, this band is not typical of any locale. While having certain elements in common with U2, the Cuit, and Billy Idol Cathouse's uniqueness and creativity defy comparison. Being trendsetters (especially in the cliquish L.A. club circuit) has its snare of complications, but these five musicrans have enough heart, faith, and talent to face that challenge

"It would be a lot easier to follow what's big on MTV right now and kiss ass to whoever we could find—it's been done," says vocalist Clark James. "We think it's much more rewarding and bigger in proportion when you do it with a little of your own taste and creativity. It might take a little longer to hit, but when it does, it's going to hit big."

That's basically the essence of Cathouse—follow your heart and do what you believe in, not what the rest of the crowd thinks is hip at any given moment. Meeting at the Cathouse dirt box, the band let the cat out of the bag regarding their past, present, and future lives....

Although Cathouse has been on the circuit for only a year or so, the band has been in existence "since we've been brothers," according to Clark and sibling guitarist Jeff James. In m'd-1982, bassist William Effertz joined up.

'Jeff and I were concentrating on writing songs when we found Wil," Clark recalls. "We knew he was right for the band as soon as we

met him," says brother Jeff. "It was great—we all got chills Wil's a big part of the Cathouse sound." Shortly thereafter, the band completed the lineup (or so they thought at the time) with the addition of their (now) former drummer. They proceeded to record a demo tape and play the occasional club dates until Clark realized the chemistry simply was not right.

"When something's not right in a band, you feel it. There's a magic that has to be there to make it work—at that time it just wasn't working."

Enter Randy Blair, a guitarist the James boys had prayed with intermittently over the years. "Randy and I grew up together; we've known each other for a long time," says Clark. "He had previously written songs with Jeff and I for Cathouse—we still play some of those songs." Subsequently, Blair found drummer Les Stress [Great name—Ed.] and the new Cathouse was in place.

"I always felt the drums were the weakest part of the pand," Clark continues. "When Randy brought Les into the band, we felt those chills again and things just clicked."

Clark describes how the band works: "It's a five way pull in this band; there's no leader. We all write, create, and suggest—and we all listen, too." Adds Blait, "We can always guarantee a good show because we all give 210 percent to our music."

Two hundred and ten percent! Wouldn't we all like to put that much energy into achieving our goals? The band members feel this diehard sense of dedication is prominent in their music.

Clark James: "We work to play.

We don't have girlfriends supporting us or hang out in the clubs every night. Music is not a last resort for us—we play because we feel it. We consider it a privilege to play our music and get paid for it."

"Brother Jeff: "Our music has a lot of feeling and emotion to it. We play from the heart and that's what it's all about."

With the recent addition of Blair, the band is able to project a stronger, more unified sound. "By adding another guitarist," Jeff explains, "we're able to play off each other. We have two very different sounds and styles." States Blair: "We're not your typical Gazzarri's band. We don't each play a little lead and a two-note melody together—we accent each other."

Cathouses emphasizes performance as much as music—and it shows. They feel the crowd comes to a show to see as well as to hear, and they try to balance the "show" and the "sound."

"Usually if you're a great songwriter, you're boring as hell onstage," Clark theorizes. "And if you're a great performer, you're not always as talented. We're lucky...we have all of that."

"Ôr, if you don't have it all," Blair points out, "you have to be able to pull if off—a lot of bands have done that." That's true, there are quite a few bands that have "pulled it off" (so to speak) and amazed us all. Whatever works, huh?

What works for Cathouse is the band's sense of style and originality. These guys know how to present themselves—they sport a bizarre combination of fabrics and colors, and the band's image is unique.

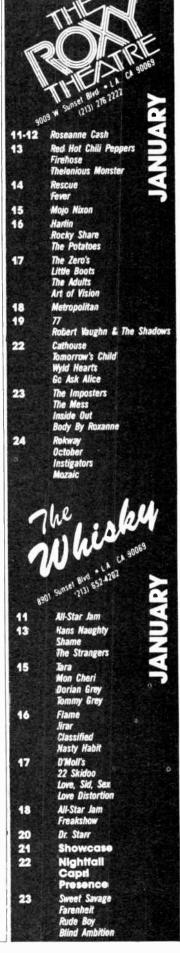
"We get disappointed when we see someone doing what we're doing or wearing what we're wearing," Clark complains. "We like to create—keep people looking and listening." Says Jeff, "It's not a conscious effort to be different; it's just the way we are."

Being true to themselves may be the factor that takes Cathouse to the top. These five rock & roll innovators think it will, and after talking with the band. I have to agree.

While Cathouse builds a following, the band members are preparing to enter the studio in order to record a new demo tape. This is the sort of band that will weather the change in rock—it's bands like Cathouse that cause these changes.

Clark wraps things up: "The kids are going to love us because we're there for them and we feel it. We're not just a flash in the pan. We can only get bigger and better no matter how the times change, because we have what it takes."

Les Stress, who has been quiet so far, puts in the last word: "Yeah. Hi, Mom!" This one's for you, Mrs. Stress.



#### **NEXT PRO PLAYER DEADLINE** WED., JANUARY 13, 12:00 NOON

#### SEE PRO PLAYERS COUPON ON NEXT PAGE

#### SESSION PLAYERS

#### ANDREW GORDON

Phone: (213) 379-1568 Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer with Hybrid Arts MIDI sequencer, Oberheim OB8 polysynth. DX digital drums. DSX digital sequencer. Fostex 4-track, Yamaha DX-7, Yamaha TX-7 expander, Yamaha QX-7 sequencer Read Music: Yes

Styles: Versatile in all styles, especially pop. R&B, jazz & dance music Qualifications: Played keyboards for 25 years

before moving to L A 7 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. Written music for cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers Member of BMI Sponsored film scoring class taught by Earle Hagen Working touring Europe & U.S.A Written commercials & music for TV Contacts with record company in London & L.A. Pro motion, marketing & distribution services available Solo synthesizer album release with nationwide airplay including KKGO, KACE, KJLH BMI published writer Easy to work with Reasonable rates Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, has pro experienced band for backup work, career counseling instruction in all levels & areas of keyboard performance. Specially

#### ACE BAKER

rehearsing with vocalists

AUE BAKEH Phone: (818) 760-7532 Instruments: Korg DSS-1 12-bit sampling, DX-7, TX81Z, EX800, Jupiter 8, SPX-90, Linn 9000 drum machine 8 32-track sequencer, complete 24-channel 8-track studio

Styles: All especially rock, pop, funk, R&B, hi-tech,

Read Music: Yes

Vocal Range: 3 octaves
Technical Skills: Keyboardist, producer, engineer,

songwriter, programmer, computer artist
Qualifications: Keyboardist/producer for Mary
Wilson (of the Supremes) Recent sessions include Westlake, Lion Share, Indigo Ranch, Salty Dog. Hollywood Sound, Hollywood Central, Track Record, Stagg St., Hit Man, Muse, Chateau, King sound, Wild Cat. Classical training, 3 years Univ of Az 5 years touring US & Japan Classical chops, jazz feeling, rock energy, pop mind

Available for: Anything pro

#### STEVE REID

Phone: (818) 508-1509 Instruments: Percussion, mallets, sound effects. Over 500 acoustic instruments, Emulator III+, Dyna Chord Add One, & Sampler, AKAI 900, Linn 9000. Simmons, TX-816, rack whatest processing gear, Macintosh performer sound designer. One the largest sound libraries in town. Full 16-track

of the largest sound libraries in town. Full 16-track AMEC Fostex pre-production facility. Technical Skills: All manner of Afro-Cuban, Latin, Brazilian & contemporary percussion Electronic & sample-based percussion & drum programming, producing, & writing Currently playing in FOX TV "Late Show Band"

Read Music: Yes

Read Music: Yes
Qualifications: Recording & touring with Miles
Davis, Nu Shooz, Superframp, Lora Brannigan,
Thomas Dolby, Ray Parker Jr., Rippingtons, Cornel Abrahams, Dazz Band, Cheryl Lynn, Rebe
Jackson, Emotions, Stan Ridgway, Robert Tepper,
Nicolette Larson, Bobby Caldwell, Russ Freeman,
Kittyhawk, Dan Siegel, Ollie Brown, Randy Hall,
Bell & James, Linda Clifford TV & Film Mary, Bob
Newhart, Cheers, Brothers, Wilton, Love American
Style, Family Ties, Puttin' On the Hits, Paper Dolls,
Super Naturals, Rock 'in' Roll Summer Action, Alfred
Hitchcock Presents, Washentoons, etc., etc., etc.
Professional, dedicated to the success of each
project

Available for: Records, TV, film, tours, videos, producing, MIDI sequencing, programming

#### WILL RAY-RED HOT COUNTRY

Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, vocals Styles: All styles country including bluegrass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbully, modern & traditional country Qualifications: Many years country experience including TV & record dates on East & West coasts, blus logs of country experience by plus tons of country sessions both as a musician & a producer Have developed unique picking style using string benders & mini slides, can authenti-cally 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, songwriting, private guilar instruction, friendly, professional, affordable! Call me & let's discuss your project.

#### AARON THOMPSON

AARON THOMPSON
Phone: (213) 205-8919
Instruments: Keys: DX7. Xpander, Mirage, Linn
9000, lots of misc. outboard gear, 8-track studio
Styles: Pop, dance, rock, R&B, funk
Technical Skills: Outstanding textural player,
strong "hook-oriented" parts composer, hair-

strong "hou.

Qualifications: B.A. Music Theory & Comp., Ike & Tina Review, Bonnie Raitt, Herbie Hancock, Tower of Power, recent session & major film credits Team player

for: Sessions, showcases, touring. Available scorina

#### KIM EDMUNDSON

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

Technical Skills: Acoustic & electric drummer & percussionist, writer & arranger, MIDI keyboard sequencer, MIDI drums & computer interface Styles: All

Read Music: Yes Vocals: Yes

Qualifications: Extensive recording & live expe-

Available for: Concerts, sessions, touring-pro situations only

#### BURLEIGH DRUMMOND

Phone: (818) 893-5494 Instruments: Acoustic drums, orchestral & ethnic percussion, malletes & timpani, Simmons SDS5. Emulator SP-12, Linn 9000, Roland DDR-30 Technical Skills: Proficient on all instruments Styles: All

Styles: All Vocal Range: Tenor-baritone Read Music: Yes Qualifications: Ambrosia 15 years, Alan Parsons Project. Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley Routh, Rank & File, Max Paradise, L. A. Philharmonic, So. Coast Repertory (Tommy), Tonio-K, several TV shows & commercials. UCLA African Ensemble, Bonnie Pointer, Russ Freeman

Available for: Sessions, production, tours, casual

#### MARK ZONDER

INFAIR ZUNDER
Phone: (818) 761-8482
Instruments: Complete MIDI/sampler drums, Akai S-900, Simmons MTM interface. Studiomaster 8/4/2 recording board. Roland SRV-2000, Roland drum machine, other rack pieces, many drum, ethnic percussion & keyboard sounds available. Yamaha QX5 8-trk sequence

ramana QXS 8-trk sequencer

Read Music: Yes

Styles: Commercial rock, R&B, pop. grooveoriented music to progressive rock

Technical Skills: 21 years playing, well-studied
technical player, very clean & organized, much experience with click track; programming, sampling

MIDI setups drum, tuning & electropic MIDI setups, drum tuning & electronic

Qualifications: Record & video credits both playing & tuninglelectronic processing, extensive studio experience, ability to replace existing drum tracks with sampled sounds. Very adept with click track, sequencers both live & studio.

Available for: All projects, none too small! Dedi-

cated hard worker Records demos videos tours etc. Tapes, references & press package available Feel free to call. Ready to go!

#### ANTHONY DEAN TALLARITA

Phone: (714) 995-1519 Instruments: Acoustic drums, Tama wood shell

double-headed drums w/a unique way of tuning Very good studio sound Also play percussion Read Music: Yes, also write & teach students Technical Skills: Can read & perform complex time signatures. Have good chops & metronome timing. I feel the music & use tasteful licks, make

good use of dynamics whenever possible Style: Can perform all styles well & place em-phasis on jazz rock, funk, & rock I'm not a thrasher, but can be when provoked Can learn

the bass player very quickly.

Qualifications: Many studio sessions of all styles
Work with Big Ed Clark, country single, recorded with Primal Scream, progressive rock Touring exper w/many bands 1982 Louis Armstrong Jazz Award for outstanding musicianship, awarded for solo work at Indiana State Univ Jazz Festival 1982 Drum Line teaching position 4 years Pre-college & college music theory courses & rhythm labs. Available for: Gigs, recording sessions, film, TV

#### DE BOAL

DE BOAL
Phone: (213) 374-6281. (714) 894-3619
Instrument: Drums—Simmons SDS5 and 7-drum
set: Yamaha RX-5 digital rhythm programmer,
Roland Octapad 8; E-mu digital drum set modules.
Atan ST computer wHybrind Arts program, SynHance merger, Casio CT 6000 & CZ 101 keyboards, Ludwig & Rogers acoustic drum sets
Vocal Range: Lead & harmony
Read Music: Yes
Styles: Versatile in most playing styles, pop. rock,
R&B, country
Qualifications: Over 20 years playing, recording.

Qualifications: Over 20 years playing, recording, programming, touring, Many years private instruc-tion, courses at Dick Grove. Playing with such groups as England Dan & John Ford Coley, Coast-

ers, Peaches & Herb, Andrew Gordon etc. Studio & soundtrack credits include Mystic Records, Record Plant, Total Access, Star Search, etc Write-ups in Billboard, Music Connection, L.A. Times, etc. A dependable solid professional with good at titude & image

Available for: Recording & demo sessions, con-

certs, club work, videos, touring, equipment rentals

#### MIKE GREENE

MIRE GHEENE
Phone: (213) 383-7374
Instruments: Prophet 2000 sampling keyboard,
Yamaha DX7II. Roland D50, Super Jupiter, Korg
DW8000, Poly 61M, E-mu SP12 sampling drum machine, Roland TR808, MSQ700, cor Fostex 16-track studio with 40 input mixe

Read Music: Yes

Styles: Dance, R&B, rock, pop. ran Technical Skills: Fast and original synth, sequencer, and drum machine programming. Killer rooves a specialty

Qualifications: Record contract on MCA with "The Pink Fence" Arranged, programmed, and played theme songs and cues for "1986 Whatta Year" and the new "Kids Are People Too." Played and/or written for Glenn Medeiros, Robbie Nevill, KNBC and others

Available For: Playing, producing, and writing for sessions, demos, and other projects

#### JOHN MAHON

Phone: (818) 909-9594 Instruments: Drums & lead vocalist Bad Music: No

Styles: All Technical Skills: Acoustic or electric RX5 programming & Simmons combinations, SPX, Alesis Hill Big original sounds. Vocal Range: Strong tenor, 3-octave F-F Excellent

vith dance or ballads.

Qualifications: Currently drummer & lead vocalist for Hustickmen Plenty of recordings. Sorry, no big

Available for: Fast programming, great groove playing, "good ears" Sessions, videos, pro playing situations

#### MICHAEL ROZON

Phone: (213) 969-9140 Instruments: Akai S900 multisampler, Simmons SDS-7. MTM trigger to MIDI interface, Yamaha Rev-7 reverb unit, 12-channel Studiornaster board, BGW power amp. TOA monitors, Roland 707 drum machine, Pearl acoustic drums, custom-made stand-up drum kit w/overhead cymbal set-up Styles: Rock, funk, dance, R&B, ECM, alternative,

big band, etc.

Read Music: Yes Technical Skills: Very knowledgeable in MIDI drum triggering sampling, drum programming many years of study in Montreal, New York

Ostion

Qualifications: I have played many styles of music for jingles. TV & in clubs. For the last two years I've been working on a highly visual concept. I play an all-electronic, custom-made MIDI drum kit STANDING UP! Available for: Any pro situation

#### **AARION NESBIT**

Phone: (213) 465-1684 Instruments: Piano, synthesizers, drum machine Technical Skills: Keyboardist, arranger, producer songwriter Good knowledge of studio & music Read Music: Yes

Styles: R8B. pop. rock. Jazz fusion. country crossover (& any combination of the above).

Qualiffications: Arranged & played on many albums including Al Green, Moody Blues, other major label artists & independents. Produced several independent artists I also have a demo studio (Tascam Portastudio, synthesizer, drum machine) Good feel for music; good taste & performance, easy to work with (no ego problems), professional & flexible.

Available for: Sessions (masters & demos), arranging, producing, lead sheets

#### YALE BEEBEE

TALE BEEDEE Phone: (213) 254-8573 Instruments: Emulator II+HD; Kurzweil Midi-board, Yamaha DX7, TX216, Roland MKS-80 Super Jupiter, MKS-20 digital piano; Memorymoog Plus, Roland MC-500 sequencer; E-mu SP-12 drum machine; processing equipment; Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities

libraries & editing capabilities

Technical Skills: Keyboardist, arranger, composer, producer, conductor, MIDI sequencing, drum machine programming, computer manuscripts Styles: Commercial rock, plus all contemporary

traditional idioms Read Music: Yes

Vocal Range: Tenor
Qualifications: B.M. & graduate studies at Univer-

sity of Miami, Eastman School of Music & UCLA in Theory & Composition with Piano principal. Extensive professional recording/performing/touring/ video/conducting experience Tapes, resume. videos references available Available for: Any professional situation

#### KURT RASMUSSEN

Phone: (213) 669-5225 Instruments: Percussion—a warehouse of all manner of percussion instruments. All types of ethnic, orchestral, unusual & imaginative percussion, Roland S-50 dig-ial sampler w/2.0 software. Octapads. & a sizable library of sounds & FX Read Music: Yes

Technical Skills: Extensive knowledge of Afro-Cuban, Brazilian, Asian, electronic & contemporary percussion styles

porary percussion styles Vocal Range: 2nd tenor Qualifications: TV & film Beverly Hills Buntz, Hill Street Blues, The Life and Times of J. Edgar Hoover, Disney Prod. Carl's Jr. The Superstition, St Elsewhere, Nissan Corp. Streets of Death, USC/UCLA student films, Yamaha Corp. Pizza Hills Edgard Corp. of Deacht, Pizza Hills Edgard Corp. of Deacht, Pizza Lange Corp. Streets of Death, USC/UCLA student films, Yamaha Corp. Pizza Hut. Ford Corp. etc Recording & for live performances with the following Leon Patillo Alf Clausen, Mocir Santos the Lettermen, Whizzard, L.A. Rams Band, Bill Medley, Dennis Correll, Pazzilan Winds, Poncho Sanchez, Benny Hester, Ron Eschete/Luther Hughes, L.A. Samba, & others An accomplished soloist & enthusiastic performer but also realizes the importance of color, the beauty of simplicity. & the reward of a cooperative effort!

Available for: Records, TV, films, tours & demos

Styles: All

Phone: (818) 786-4414 Instruments: Bass Read Music: Yes

Qualifications: Call for references
Available for: Sessions and professional riots.

TERRY 'The Count' MEDEIROS Phone: (818) 441-5168 Instruments: Gibson ES 335. Gibson Les Paul. Sears National, Fender Stratocaster; Gibson Jum-bo Acoustic, Kamaka Ukelele (yes?), vocals.

Ukelele & mandolin upon request. Technical Skillis: Guitarist, copyist, arranger, musical director, vocals, guitar teacher, songwriter. Read Music: Yes

Styles: Proficient in all musical styest, especially

Styles: Proficient in all musical styesl, especially rock, country, jazz. R&B, fusion Vocal Range: Lead & backup Qualifications: As house guitarist for the BAM-MIES for 10 yrs. I have back Northern Cal's hottest including Huey Lewis. Steve Perry, Neil Schon, Narada Michael Walden, Eddie Money, Ronnie Spector, Lacy J. Dalton, Bonnie Hayes, Carlos Santana and many others. I have also fured as musical director for the likes of Chuck Berry, Mary Wells, Ronnie Spector & Little Anthony. Mary Wells, Ronnie Spector & Little Anthony Available for: Sessions, live performances, lessons, touring, & other pro musical situations

#### PAUL M. VanPATTEN

PAUL M. VanPATTEN
Phone: (818) 993-4778
Instruments: Yamaha Recording Custom series
drums (2) sets of Zildjian cymbals, Simmons
SDS7 (2), with large library of custom samples including Dynacord, Linn, Simmons, Pearl, Noble
& Cooley, & Yamaha, Simmons MTM (2), SDS 9,
SDE-Digital Drum Expander, Yamaha Mc-1604
mixing console: SPX-90s (2); REV-7; Yamaha
P-2250, BB. EV monitor system, Yamaha DX-7,
TX-7, TX-81z, Roland Octapads (2); D-50, JX-10;
MC-500 sequencer, TR-707, TR-727, Yamaha
RX-5s (2), Korg DSS-1 (12 bit sampling); Korg
DDD-1, Sequential Drum!rax, EMU Drumulator.
Read Music: Yes. Read Music: Yes.

Head Music: Yes. Styles: Very versatile in ALL styles Emphasizing rock Pop/commercial. Jazz. Latin/reggae. Funk/fusion. Radio, TV. Jingles/commercials. Movie Soundtracks.

Movie Soundtracks.

Technical Skill: Strong groove player, excellent sight reading capability & chart interpretation, specialist in electronic drums & percussion; programming, composition & arranging, lead & background vocals, vocal arranging.

Vocal range: Tenor.

Qualifications: Bachelor of Music Degree in Per-formance from Berklee College of Music; 13 yrs pro exp: extensive recording exp in Boston, NY, & the East Coast; many yrs live performance & touring exp: 6 yrs pro teaching exp. current review of Electronic Percussion Recordings in November 1987 issue of Music Technology magazine. Staff

report issue of *Music technology* magazine. Staff writer at Split Second Prod Available for: Any pro engagements, including: Album dates, radio/TV commercials & Jingles; movie soundtracks; sessions/demos, tours/concerts/showcases: programming, equip rentals; dates technology. drum-tech work; have own studio for drum & percussion instruction

MARK HANAU

Phone: (213) 653-8157
Instruments: All guitars (electric / acoustic), all basses (Fender / ESP)
Read Music: Yes, charts

Styles: All, specialized in rock, R&B, dance

groove, pop.
Technical Skill: Producer, songwriter, guitarist,

bass player

Specialties: Sizzling guitar solos, solid bass
grooves, full songwriting & production available.

Top pop/rock/dance material available for backed artists or publishers. Reasonable rates. Call for

credits & info. Available for: Any musical project

#### MARK EVANS

WIARN EVANS
Phone: (818) 980-6733
Instruments: Acoustic Drums, Akia and Korg
Dsm-1 Samplers, Midi Linn Drum (large library of
sounds), Simmons, Atari 520 w/Hybrid Arts software, Octapad

Read Music: Yes

Styles: Country to Hi-Tech Pop, much experience with computers, drum machines, sequencers, SMPTE, and sampling. Recording engineer and

Qualifications: Played on over 500 songs for Bon niville Broadcasting (now producing, engineering and playing). TV/F-lm/Records: Miami Vice, St. Elsewhere, Aspen, Rockford Files, Gloria Lorring, Carl Anderson (Friends & Lovers), Little Richard. Carl Anderson (Frierius & Liveria), Line Translature Anthony, The Lettlermen, Byron Berline, Greg Harris, Crackdown (composer, engineer); Radio IDs; KFWB, KBIG, KSL, WAVC, KJÖ (producer engineer player); Jingles: Mattel, PSA, Radio IDs: KFWB, KBIG. KSL, WAVC, KJO! (producer, engineer, player); Jingles: Mattel, PSA, American Airlines, Puppy Chow, Table Maid Spread, Cherokee, Vons and many more.

Available for: Sessions as player / programmer,

engineer, producer

NICK SOUTH

Phone: (213) 258-0951 Instruments: Alembic long-scale fretted bass. Roland GR-77B bass guitar synth w/fretless & fret-ted neck, Rickenbacker fretless w/EMG pickups.

Ampeg SVT amp w/8X10 cab.
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach.

Read Music: Yes

Styles: All Vocal Range: Mid-tenor backing vocals Vocal Range: Mid-tenor backing vocals. Qualifications: English musician, educated at Goldsmith College, London. International touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A. Available for: Pro situations; also gives private lessons.

STEVE GELLER

Phone: (818) 845-8830
Instruments: Acoustic drums—Yamaha recording series, Paiste cymbals, DW5000 double bass

pedal. Technical Skills: Playing, arranging, programming drum machines. *Chops* with steady meter & precise double bass ability. I also do my homework

Read Music: Yes Styles: All & any with emphasis on rock, rock-

Gualifications; Graduate studies at the Philadelphia College of Performing Arts/Jazz-rock, 10 yrs. live & studie experience including demo, jingle, video, & album work. Excellent image & pro attitude.

Available for: Recording, touring, demos, jingles, commercials, working with pro talent & professionalism. Let's talk!

#### TOM ERIEDLEY

Phone: (213) 640-9845 Instruments: All acoustic & electronic drums. Technical Skills: Programming & grooving with any drum machine-sampler-sequencer, writing & arranging

Read Music: Yes, excellent sight reader Qualifications: Extensive performing & recording exp, with various national artists including Bobby Day & the Flames, Bill Tillman Band (formally of

Day & the Flames, Bill Hillman Bard (crimally of Blood, Sweat & Tears,) 2 yrs. study of percussion & music at Eastfield College. 4 yrs. drum set study with Henry Okstel of N.T.S.U.

Available for: Live shows—local & road, recording, records, demos, film, TV, sessions, private drum instruction, beginner to advanced.

#### DANNY KEAZE

Phone: (818) 784-2730
Instruments: Acoustic & electronic drums, Lud-Instruments: Acoustic & electronic drums, Lud-wig 6-ply maple acoustics: Zildian cymbals; Sim-mons SDS-7 electronics; 7 channels; custom chips; dbl. bass dr. on both kits; Studiomaster 8-4-2 mixing console; Roland SRV-2000 self-contained monitor system including NAD preamp/ power amp; TOA 38 SDM monitors.

Read music: Yes. Styles; Well-versed most styles, Preference: com-mercial rock, pop, groove oriented material. Technical Skills: Solid pocket player; arranging;

triggering; programming; excellent meter man; click tracks no problem; clean, efficient, seasoned

Qualifications: 16 yrs. experience recording and performing, much club experience, road experience, many showcase, concert performances. Available for: Pro band or any pro situations, con-certs, showcases, recording, touring, videos.

#### PORSCH COMPUTER MUSIC

Phone: (213) 826-9806 Instruments: Computers, Yamaha synthesizers, Roland synthesizers, Sequential Circuits equip., E.V. equip., JBL equip., TOA equip., digital drums. digital effects, aural exciter, Aiwa tape records with DBX and HX PPO, fantastic synthesizer sounds! Read Music: Yes

Vocals: Yes. Styles: Porsch & all others.

Technical Skills: Computer music programmer, synthesizer programmer, keyboardist, composer, originality and speed.

Qualifications: Studied music, live performance

experience playing all styles of music on many musical instruments, studio experience, and con

Available for: Music for commercials. TV, movie soundtracks, videos, and concerts. Computer music which is impossible to play!

Phone: (213) 859-1851. 976-BASS Instruments: Bass. State-of-the-art hair drying, equipment and industrial strength mousse ensure that "I've got the look!"

Vocal Range: A cross between Englebert Hum-perdink and Charro. Styles: Motown, soul, funk, slap, dance-oriented

pop. Read Music: Yes, however I have a bad case of

Technical Skills: Currently on the advisory board for S.D.I. Laser Development Systems. Also researching wing design for the Steath Bomber. These are just hobbies, however; the money on

casuals is just too good.

Qualifications: Played behind Liberace.

Available for: Lunch and dinner, presidential nomination sessions, casuals, showcases, & high ornmation sessions, casuals, snowcases, & high uality top 40. I'll play for free if you sound like lichael Ruff,

#### **VOCALISTS**

#### ..A. VOCAL REGISTRY

Phone: (213) 465-9626 Vocal Ranges: All Styles: All

Qualifications: We have vocalists of all styles & levels of experience

wailable for: Sessions, demos, casuals, every-

#### COSMOTION

vocals; jingles, voiceovers & soundiracks; can also provide additional singer(s) as needed, Fun, fast & clam-free. have worked together for 5 years. Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks. These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instru-mentals. Perfect for casuals, especially when stage/space considerations don't allow for lots of

Dodles.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, Busboys, Henry Mancini, Ray Charles, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands, Refer ences/demos/video.

Available for: All types of sessions, demos, jingles,

casuals, club dates, etc.

#### **BILLY COANE**

Phone: (213) 466-0425 Sight Read: Yes

Sight Read: Yes Styles: Rock, Pop, Blues, R&B, HM Vocal Range: 3½ Octaves (High Tenor) Technical Skills: Lead and backing vocals, instant vocal improvisation, lyrics, songwriting, arranging & orchestrating. Can provide additional vocalists.

Very strong high range like Steve Perry or young Robert Plant.

Instruments: Electric guitar, classical guitar, piano, DX-7 synthesizer and TR-707 drum programming Qualifications: B.A. in Music, UCLA; 8 years ex-perience with studio and live performances fronting major LA acts. Extremely versatile, guicklearning and professional. Committed to success. References/demo. Available for: All types of sessions, demos,

masters, iingles, casuals, clubs.

#### **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 con-sultation, master recordings. Call for references & details.

#### TO PLACE FREE ADS

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

#### **NEXT CLASSIFIED DEADLINE** WED. JANUARY 13, 12:00 NOON

#### 2 PA'S AND AMPS

COSMOTION
Ramona Wright & Gael MacGregor
Phone: Ramona (818) 896-9603/Gael (213)
1591-3877
Vocal Ranges: 3 octaves
Styles: All
Sight Read: Yes
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also yocals; jingles, voiceovers & soundtracks; can also gain. Reknown 400 Solo series \$325 obo Chris 213-379-7192

9ain. Heknown 400 Solo series \$325 5000 Cimber 213-379-7192

•Phase Linear 400 power amp 400w/side \$350 Raz

•Two Gauss 18" cabs, \$275 ea. Raz

•181-705-4290

•181-705-4290 •Two Gauss 18" cabs, \$275 ea. Raz •Serwin Vega mid-range horns, RM-300 \$350/pr

 Serwin Vega mid-range norns, RM-SUD 3x0/pr Lorne
 Acoustic 370 bass head 400w, 5 band EQ. Incredible
 power and clarity XII cond \$300 obo Justin818-247-2316
 Marshall 100w master vol guit head, Model 2203, with
 EL-34 tubes Brand new in unopened factory box. \$595
 Stuart 213-469-9341 nder Vibrolux tube amp Pre-CBS Perf cond \$400

Guild Hartke 410 bass cab vit cond \$550 818-763-7396

Studio Master 16\*8 recording console 2 tx send, 8 mix tone and more. \$1850 818-997-7847
•Tascam M308 8 input mixing board \$1500. Shaun

\*A10 Ampeg bass amp. Must sell Great bottom end \$250.
213-858-1329

Pete 213-85

•Laney cab with 4 Celestien spkrs Gd cond \$2

Cons. •Crown Microtech 1200 SOTA power amp, 600 Brand new in box \$600 or trade for keybrd cor

•Fender twin reverb amp. 135w rms. Groove tube

Fender twin reverb amp. 135w rms Groove tubes \$325 bob. Joe
Sunn Beta lead guit head 100w with chal switching, reverb, tx loop, master vol \$200 B18-243-4438

PAS sound system, 4 18's, 4 12's, 4 MLR horns, 24 chal brd, amps, crossover, monitors, snake, mics, stand \$10,000 for all Carl 21-3-871-1971

EV 1803-S kaybds or bass 3-way spkr system Custom wring, new mid-ring spkr, road cs Under warranty, mint cond \$700 A J

\*Serwin Vega mid-ring horns, RM-300

\$350/pr, Lorne
\$18-368-9126

Vega mid-rng horns, RM-300 \$350/pr

Serwin Vega mid-ring horns, RM-300 \$350/pr Lorne 213-467-348

181" Gauss spkr in portbl cabs \$200 obo 213-461-0556

1 Pr EV 9040 horns with drivers \$1200 Susa213-473-9580

Marshall 100w head, chnl switcher, new EL-34 libes, 21-347-3-9580

Marshall 100w head, chnl switcher, new EL-34 libes, 21-347-3-9580

Legend 50w R8R amp 1 12" Celestien \$275 obo David

1818-846-8057

Legend 50w R8R amp 1 12" Celestien \$275 obo David

1818-362-4728

Vamaha 3115 spkr cabs. 1 15" spkr and 1 radial horn Same components as Vamaha 4115s Incredible sound Great power handling Great Ik Mint cond Aaron Crown Microtech 1200 SOTA power amp. 600w per side

Crown Microtech 1200 SOTA power amp, 600v per side Brand new in box, hardly ever used \$600 obo 818-998-1313
 Musicman 1-15 cab Gd shape Empty \$75 obo Mike

\*Musicman 1-15 cab Gd shape Empty \$75 obo Mike 818-915-1166
 \*Cigrven 4\*12 slant cab with Celestiens Hardly used, it lond \$350 obo Charlie 213-372-4404
 \*Ampeg SVT amp head, all new tubes, plus Ampeg SVT 810 head, all new tubes, plus Ampeg SVT 810 head, all new tubes, plus Ampeg SVT both Mike 818-365-875 for both Mike 818-365-876 lower 1818-365-876 lower 1818-365-3395 lower 1818-365-3

#### 3 TAPE RECORDERS

\*Audio Teknika 6-chnl 4-trk recrder with blt-in mxr Perf for demos Brand new cond \$1100 Jim 213-851-5962 \*Tascam 244 Porta studio, xlt cond \$500 Kenny 818-990-5131

\*Tascam 244 Porta studio, xlt cond \$500 Kenny 818-990-5131

\*Teac RTR tape deck 4 trx 4 chnis \$450 Richard858-0379

\*Fostex B16 with remote control With Tascam M520 console xit cond \$9500 Chuck 146-364-711

\*Fostex 4030 and 4035 sprc units Brand new \$1700/hbth Chuck 714-636-471

\*Dokorder 7200 stereo RTR, 7" reels only sound on sound Nds work \$75 obo Dale 213-582-4499

\*Teac 3440S 4-trk recorder, sound on \$450 bob Karat 213-467-9770

\*Teac 3440S 4-trk recorder, sound on \$950 818-997-784

\*Teac 3340S 4-trk, new heads xit cond \$450 bob x13-258-3521

#### 4 MUSIC ACCESSORIES

•lhanez UE-405 multi-fx with programmable pedal. Min \*liganez UE-405 mulii-1x wini programmable pedal mini \$250; Ibanez HO-1500 with pdl, mint \$350 213-735-6221 •Art DR-2A \$250, Aphex type B, \$200, DM-500 DDL, \$150; DM-1000 DDL \$200; Boss compressor/fintr \$130, DBX 117 \$90, 2 mics, \$35 ea B18-545-3534

heta	2.2772	neer ah	le Space	de
ound	(213)669-2772 (213)669-2772 (213)669-2772 (213)669-2000 (2000) (213)669-2000 (213)669-2000 (213)669-2000 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)669-2772 (213)6772 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672 (213)672	Petent Enginfortage	Pro V	S OPEN
studio,	rock recording in Constant of the Research of the Research of Equipment of the Research of the	Cost The I	diting sudio.	A600U SI BETA HIFI BETA HIFI
Quality 16 and M	laintained ess rand op	ining on all Vis. Str tofessional Vis. Str tofessional Vis. Str tofessional Vis. Str	OU 314 VHO OU Editor track MI OU Editor to tor Vol	ce-overlor
Latest Wimir	and now the Billy a F	and leaturing. JVC PARE SMPTE Full	Lock room Sweeten	ng alty:

#### MUSICIANS/GROUPS, PUT IT OUT THERE!

With Music Connection's Pro Player Ads! For \$25, you can put your skills to work finding studio and club work. Mail this coupon with \$25 to Music Connection, 6640 Sunset Blvd. #201, Hollywood, CA 90028

	Note: Please use this listing only if you are qualified.				
Name:		Phone:			
Instruments:					
Read Music:	Yes □ No □	Styles:			
Technical Sk	ill:				
Vocal Range					
Qualification	s:				
Available For					

Opcode Studio Plus MIDI interface for MacIntosh Plus \$170 Rob 213-827-1537 \$170 Rob 213-827-1537

\*Yamaha YMC-10 MIDI converter \$80 Rob213-827-1537

\*Roland TR-707 drum machine with cartridge \$400 obo Mark

818-982-4046 Mark 818-982-4046

• John Schlick large quantity, old used road cases Cheap Most \$50 213-632-9938

• Samson wireless RH-1, xlt cond 1 yr old For bass or guit Works great Need money \$500 obo 9-5 Bird 213-444-9317 •Zion guit neck, high quality 22 fret with ebony fir Like new \$160 with new schaller tuners or \$140

•Nation Health

sound library \$399

•MXR doubler/flanger \$125 Rick

•Seikosho printer, new ribbon \$125 ob Rick

818-841-6081 Selikosho primier,
 Heavy duty foam insert cut for jazz bass or Yamaha BB-3000 Fits into Anvil Forge II flight cs. Red velour \$25 Jm 21-3-375-1735
 Volume pedal, stereo by DeArmand XIt cond \$488-954-9822

Commodore 64 with disk drive Gemini 10X printer. Monochrome monitor \$1500 B18-762-9331 Segment Duncan hot rail PU, STHR-1, for telecaster, new in box \$55 obo Marshall casters and brackets, 2 sets \$46

-Studio Master 621, 6-chnl stereo mixe. 213-27-8-00d. hs send and EO. Rack mintble. \$250 Birn 481-0319
-Racks, 4-spc carpeted, 16 and 18' deep Finntble. \$481-0319
-Boss chromatic tuner, TU-12, kt cond. new in box, \$40, Corky
-Alessis microverb with adaptor \$150 George
-Linn 9000 latest updates Disk drive \$818-342-0146
-Linn 9000 latest updates Disk drive \$618-506-5030

Anvil cs. 3 spc. Forge II. xlt cond \$50 Coriv;213,372,900 Bloas distortion pedal. DS-1, \$25 Jerry 21,3420,9406 Model 1602 DeArmand vol pdl \$25 Jerry 21,3420,9406 Shure SM-58 mc \$50 Jerry 21,3420,9406 McIndosh Plus computer Great for united Multi-New ealso avail Gary 31,440,9406 Flascam M-30 mixer \$700 Gd cond 21,3438-9072

#### 5 GUITARS

Fender Precision bass, xlt looks, sound action \$225 Dan
 213-204-3442

#### RADIO QUALITY DEMOS

8-TRACK MIDI STUDIO

From here to the radio 6 songs in 7 months did just that! \$15/hr includes everything

**JOE NEWTON** (818) 789-4381

Vocal Elimination Acadable

#### MCI JH-600-VU CONSOLE FOR SALE 32 in/24 out

Automated with many extras. Mint Condition \$35,000 O.B.O. (714) 540-0063

Fender telecaster 1971 with Schecter stack PUs Superb with hisc \$450, Kustom Destroyer, all black, mint. \$180 213-735-6221
Fender Squire Bullet guit, white, gd cond. Fender Squire 15 amp, new \$250 takes both. Adam 213-473-9998 1962 Fender strat ressue, American made, black with rosewood Ingerboard 5-way switch Tweed cs Neck contoured by John Carruthers, Brand new, \$575 firm. 213-478-2496

Custom made bass. Fender Precision type body and neck. With 4 lingerbrds (Fretted and Irefless). Bartollini jazz and Precision PUs Plays great. \$850 with gg bag 213-462-4502 •1979. Fender strat. \$450 with cs. and access. Bob. 714-522-3117.

Gibson Explorer tobacco sunburst, mint cond. 1986 with hsc. Must sell. \$350 Paul 818-764-016 eV. Blcze Block block Black with viet pckguard, with orig cs. \$400. Matt 213-459-5283 eB C Rich NJ Warlock bass. Like new. with cs. \$275. George 805-882-1663

•8 C Rich NJ Warlock bass. LINE IREW, MILLS.
George
George
•Beautifful black Cann V-220T with Kahler neck-thru body.
Custom lead PUs. Custom hsc \$450. Mark Bla-765-397
•Flawless black lbanez Roadstar II with tremolo, 3 PUs,
great tone With hsc \$175 Mark
•Bla-765-399
•Guild 12-string with Baggs PU and case. Absolutely unpuched. 5700 obo Todd
213-827-3543
•Fender Amencan-made Procision special bass with tweed
cs. Super cube 60 bass amp included never used \$1450
obo Todd

obo Todd 213-827•1985 Fender strat, split coil PUs, xlt cond. \$400.

out 100d 213-827-3543 
1985 Fender strat, split coil PUs, xlt cond, \$400, Jane 
213-691-3502 
Elec guit, Trade for elec drums Charles 818-249-7529 
Custom Mercury guit by Mightymite 5-pc body and neck. 
Bridseye maple. Assembled by Guttar 10° \$600. Charles 
818-249-7529 
Custom Strat metallic red with Kahler. Jackson neck. 
Ebony tingerbrd 3 EMG PUs, tweed cs \$550213-474-3196 
Left-handed BC Rich Blitch Rainbow finsh, Kahler. Duncan PUs, handmade, Totally custom. \$2000 retail Asking 
5750 dob. Must see to apprec 213-568-9227 
Carven left-handed guit, V-220, with pro tremolo \$420. 
Never used Todd 
Performance strat with Kahler and Seymour Duncan PUs. 
Handmade with cs Pad \$1200 Asking \$650 Chris 
818-788-3279 
Jazz bass custom built, thru-body Precision style neck 
Seymour Duncans, Goto tuners, badass bridge, strap locks, 
plays great Very gd cond With cs, \$350 Jimz13-375-1735 
Left-handed BC Rich Bitch, beaufuld natural wood sunburst Xlt cond All custom My loss, \$750 obo Scotturs 
13-568-9227 
Fender telecaster sunburst, with tweed cf. \$3500 AF2, \$2000 PC 
130-568-9227

burst XII cond All custom My loss, \$750 obo Scott 213-669-9227

Fender telecaster sunburst, with tweed cd. \$300.874.8272

Rickenbacker 4003 bass. Like 4001 only with 3 PUs Altural blonde linish Looks, Plays and sounds great New strings, his \$375 obo Alan 818-763-4032

Rickenbacker 4001 bass. Custom white finish with black tim Schaller machine, badass bridge. High Eret added Very sharp \$400 firm Michael 818-893-3320

Rickenbacker bass xit cond hard cs. \$400 Russell 213-389-9950

1979 Fender strat with cs \$400 Bob 714-522-3117

#### 6 KEYBOARDS

•Yamaha TX812 synth module, new, plus 800 custom pat-\$325 Dan io 3000 synth, full size keys, home use only Like new 213-204-3442

\$295 Dan 213-204-3442

\*Wurlftzer elec piano, model 200 with bit in amp and spkr Action has been customized for last playing, \$425

Grand piano 5'8" Conover similar to Mason Hamlin Mahogany with matching bench Reblit with new hammers and keys Warm mellow tone \$3800 213-462-4502

\*Norg poly-800 with cs, vol pdl \$350 Eves Rish 545-5354

\*Rolland Juno 106, in KS-10 and KB-300 amp Together \$1200 obo Will sep 818-881-5319

\*Vuzrwell 250 keyb, fully loaded, xil shape, \$12,000 Ken 2094-31-5275

\*Cassio CZ-101 great cond. Make me an offer George

•Cassio CZ-101 great cond Make me an offer George •Cassio CZ-101 great cond Make me an offer George •Roland Juno 106, xlt cond, \$500 213-653-7572

REHEARSAL

RECORDING

(RIR) 843-4404

Korg Poly 800-2. Perf cond. \$400. Rludy 213-461-1322
 Yamaha TX.7 \$250. 818-891-5699
 Roland D-50 synth, xil cond. \$1275. 818-954-982 variant PS-6100 MIDI comptib keyb. Multiple drum try. orchestra voices. Solo voices. Bought at \$1600 6 mos ago. Must selial at \$800. Todd 714-688-9542
 Roland FBX-80 MIDI SIMPTE, \$550 818-762-9331
 TOX.7 \$1000. Liz. after 11am 213-532-2295
 Roland Jupiter 6, poly synth with MIDI. Keyb Spit and great custom and factory patches. \$800 obc. Before 2pm 213-690-8731
 MIDIstep MIDI codal controller. Will prod chords, octars.

•MiDistep, MiDi pedal controller. Will prog chords, octaves and repeat ray. Brand new. List \$500. Sell \$300 obo. Before 2pm 213-690-8731
•Taurus II controller foot pedals. XIt cond. \$200. Michael

•Yamaha YC-30 organ. Ong paid \$2000. Will sell for \$650. Gary 818-937-3436
•Roland Jupiter IV synth. Paid \$2400. Sell for \$620. Gary 818-957-5436

Hohner Pianette-T to trade for synth.
 Moog Source \$400 neg. Xlt cond,

#### 7 HORNS/WOODWINDS

#### 8 PERCUSSION

•Roland TR-505 drum machine. \$250 213-399-6831 •2 Syndrums on Ludwig stands. \$170 or trade for MIDI drum machine Bass drum practice pad. \$40/213-399-6831 •1985 Tama Impenal Star. 2 24 kicks, 10, 12, 14, 15" toms, 16" floor Share, heavy hardware. \$1900 ob. Charles,

• Tama elec drum brain. \$200. John 81
• Yamaha RX-11 drum machine. Great cond.

Yamaha RX-11 drum machine. Great curu. 340-467585 Kevin
Tama Techstar 2 chil mixer, one pad, new in box. \$175...
Zildijan Rock 21" ride, great cond \$80 RickB18-786-8469 Gretsch dib Dass, 22", 213's with stands and cymbals 5300. James 213-399-5083 6-pc DW Kit 5 Zildijans, Tama hardware, Rims, Internal Mic system, MX11. Simmons 5 No hackers. \$6000. Aaron/Paul 818-799-1945/\$18-44-12-484 -Linn 9000 drum and MiD sequencer Complete with new software, extended memory and disk drive. \$2200 software, extended memory and disk drive. \$2200 software, extended memory and disk drive. \$2200 software, extended memory and disk drive.

Linn II drum computer, xlt cond. alternate sound. Must sell immed. \$800 obo Terry 213-478-079.
Simmons SDS-7 elec kit Black, 5-pc with case Anul ATA flight cs for brain Like new, \$1500. Tim 818-760-6789 Linndrum II mint cond. in box, \$650. Tim818-760-6789 clinndrum II not provided to the state of the second conditions and the second conditions are second conditions.

- Gretsch drums with Sonar bass grum 12. 16. 10 s. 213-481-0319
- Noble and Cooley 714" snare drum. Black Lacquer, new nox from factory. 5495 Rick, after 6pm 409:244-6172
- Vivinage Ludwig 4-pc, 1963, great shape, with cases. cymbals and hardware \$700 timm. Mike 818-915-1166
- \$505-7 Simmons drum set Previously owned by Erik Ciapton's drm: 51500 entire set including stds, multi-funcion analog controller Best unit made. Ghee 271-5815
- Palistie rudles 10, 16, 17, with Pasiste cs \$200 or will sep. Have to self. Art 213-438-5006
- Tama Clear Octobons, xit cond. with stds. \$500. Have to self. Art 213-438-5006
- Tama B14 maple share, new cond. with Dic Cast Rims.

\*Tama 8\*14 maple snare, new cond, with Die Cast Rims, Have to self, \$250. Art 213-438-5006

#### 9 GUITARISTS AVAILABLE

818-781-6273 •Guit sks other musicians to put together T40 T40 act, John 818-337-2111

Guit aks other musicians to put togerine

Black fem gut, totally kickin it, lkg to formight H3 lem

and LA predit Terry

Bright H3 lead to plys. Infl

Dokken. UF O. Shenker. Europe. INT Black 21-960-5. Infl

Dokken. UF O. Shenker. Europe. INT Black 21-960-5. Infl

Bright H3 leg La leg

\*Estab British rock guit with big mel sound avail only for signed mgmt band/sessions. 213-452-3430 \*Southul guit with plenty of exp sks blues. R8B, swing, rock onc. Rod

Southul guit with plenty of exp sks blues. R&B. swng, rock grp. Rod grd guit like for wrkg country band. 10 yrs pro 42 pt. Med. Red guit like for wrkg country band. 10 yrs pro 42 pt. Med. Red guit, 29, ex-names, very expressive, flowing impovs, eloquent chord voicings, rack/Passport. Session/fouring exp. Team plyr. Date Hauskins 213-942-7944 Guit desperately skg 1740 or cst band. Have gd equip. bckg vox, willing to til. Srs only. Rob after 12 noon805-529-3098 Pro lead guit avail for Ha or metal band. Fast and clean, yet slow and met. XIt equip. image, tour exp. album credits. Pros only.

vert slow and mel. XIt equip, image, tour exp, album creuis, per slow and mel. XIt equip, image, tour exp, album creuis. Pros only.

Worldclass lead guit/lead voc avail for pro st. Mega Marshall equipped Roland guit synth, Transp. Tape on req. P.H.

Guit sks to jonn/form HM band. Ala Armored Saint, Iron Madden Hawe equip, trnsp Srs calls only. Jeft, afternoons 21-821-4532

Guit/voc, 25. sks killer motivated band or indivis for pro sit. Exp and pro credits Willing to do whatever it takes to make it. Zep. ACI/DC, Crue. Randy Lee.

616:780-7565

Guit likg to jon HR outfit in Hilywd area Trnsp, Marshall equip. 10 yrs exp eves.

913-650-0737

•Star Qualify leg divisngwrtr sks image conscous pro HR act with ingmt. Headlining stage/studio exp. Pros only.

HR act with ingmt. Headlining stage/studio exp. Pros only.

• Mel HR guit/writer with Marshalls and Strats. 20 yrs exp Stage prsnc. Infl Adams. Squire, Aerosmith, Beck. Sks pro grps only 213-274-0408 • Versattle fem guit likg for work from late Jan on Have look, exp and equip Juliet 818-762-9752 • Lead guit/sngwritr sks musiciant/lyricist to put hit words with my HR hit music. Don, before 5 818-886-6500, ext. 358 • Guit plyr likg for band in West Valley area. Must have long hair and great liks. Infl Dokken, Kiel, etc. Erik818-704-9144 • Lead guit sks ong band. Gd connex. Must have exp. Pros only. Dan

hair and great liss. Intl Dokken, Kiel, etc. Etrikolor-Un-strawsLead guit sks orig band, Gd connex, Must have exp. Pros
only, Dan
818-997-7847.
Lead guit with great chops and songs, bckg vox, ready
to join/form band.
213-468-7711.
Guitt likg to join band. Have equip, Irrisp, hair, list,
everything Into Dokken, Whitesnake, Y&T. David
Guit likg to join band. Have equip, Irrisp, hair, list,
everything Into Dokken, Whitesnake, Y&T. David
Hanger, Journey, Bon Jovi, Boston. Liss a must, J. J.
Fitzgerald
818-508-6617.
Guitt with exp sks to form/join band Infl AC/DC, Eq. Cult,
Hilyud area. Sergio
213-969-9466 or 874-8816
Guit with 25 yrs exp in R&B, Jazz, pop, and country avail
for cist, etc. Vox, read. Lacerne
714-891-0085
Guit phyt, Gromerly with ExVOTO, sks estab band with dark
image Infl Sisters of Mercy, Chameleons, UK. Have Irrisp,
Mark
714-999-9382
Hot young lead guit, very flasthy, sks sexy, bluesy, HR
and Infl AC/DC, VH, Guns/Roses Aerosmith, Dokken.
Have might Jeff Devore
8018-243-4438
Guit and drom skn uitimate HR band with flashy long the strain of the strai

Have mgmt Jeff Devore
Guit Ikg for band into Dead Boys. Stooges, Roses, NC5
Guit and drmr skg uitmate HR band with flashly ing
Have material, att, and image reqd. Pros only, infl
early VH. Whitesnake
GuitVangwrtr with xit equip. Dick Grove grad Lkg for orig
band into jazz'rock but not fibt oar ystley. Jim818-85-8636
Fem thythm guit sks 60s garage infl underground hard
edge band Ramones, Pistols, Electric Prunes. Srs only,
Ramona after 6

## REFRETS \$75

Custom quitars & basses Tremolo & pickup installations Everything else!

Same day service available Free loaner quitars

**WESCOTT GUITAR** Formerly of Carruthers Guitar & G.I.T.

(818) 988-9266

#### **GUITARIST** AVAILABLE INTO Zep, Aerosmith,

Def Leppard SEEKING Band or Individuals

INTO same. Slender, good looks, aggressive and total success minded.

Pro credits. Influences: Page, Perry. BIO AVAILABLE

(818) 780-7565

#### **b** SOUND &

#### REHEARSAL **STUDIOS**

P.A., STAGES, DDL, AIR

8217 Lankershim Bl. #33

(1/2 BLK. S. OF ROSCOE)

N. HOLLYWOOD

- BLOCK RATES & STORAGE
- 50% OFF ALL DRUM HEADS & ACCESSORIES IN STOCK UNTIL 12 AM-7 DAYS!

• 12-16-24-32 CHANNELS AVAIL.

\*THREE PROFESSIONALLY DESIGNED STUDIOS \* NEW PA s \* A / C \*
 \*STORAGE \* PRICES FROM S7 PER HR \*
 NOT A WAREHOUSE
 \*2109 W Burbank, Burbank, CA

- STAGE LIGHTS & ACL'S
- ROSCOE FOG MACHINES ROCK & DISCO D.Es

TECHNICS 1200 TURNTABLES | GLI MIXERS CERWIN VEGA SPEAKERS AVAIL, FOR RENT HELICOPTERS, REACONS & BORDER LIGHTS

(818) 504-0494

WE BUY USED EQUIP

#### PRIVATE INSTRUCTION GUITAR

- Serving Professionals in the Entertainment Industry
- Study All Aspects of Playing: Rhythm, Soloing, Writing & Performing Skills
- Styles: Rock, Funk, Jazz, Fusion, etc.

All Levels Welcome

JUAN CARLOS QUINTERO (213) 665-0961

B.M. Berklee College of Music • New England Conservatory • L.A. Session Guitarist

#### **INSTRUCTORS** required to teach part-time

Music/Recording Business courses including Studio Maintenance, Record Producers Case Studies, Studio Management and Disc Mastering

QUALIFICATIONS: Candidates must be working professionals and have a combination of six years education and musicrelated experience.

> Bring or mail resume to: TREBAS INSTITUTE 6602 SUNSET BLVD. HOLLYWOOD, CA 90028

\*\*HM guit with killer Ing hr image sks band with energy of Poison Coolest, most ong rifs. Infils Akira Takasaki, Lynch. Dimartini. Jason \*\*Hot young Toronto guit Ikg for fun, gd, estab touring act. Have image, hair, liks, wintage Marshalls and homemade strats. Srs only. Mike \*\*213-663-3671 \*\*Guit, 23, infil Stones, Bowhouse, Dylan, sks rhythm minded band for 2 guit sound. Let's abolish the distinction between lead and rhythm forever. John \*\*818-842-0274 \*\*Jazzirock guit, 29, ex-names, very expressive, flowing impovs, eloquent chord voicings, racki/Passport. Session/tourg exp. Team plyr. Dale Hauskins \*\*213-942-7944 \*\*Leac/rhythm guit sks ong band. Lots of exp. Srs pros only. Dan \*\*Expd guit with lead voc ability avail for wrkg T40 or signational blact, Steady, csls, M OK. Pro equip. image, att, trusp. Brad \*\*Supramite HB guit with kit equip, lik, att, sks band \*\*Supramite HB guit with kit equip, lik, att, sks band \*\*

Black Grown Black Brad State S

same. Promo avail Satisfaction guessians. B18-506-0477

Guit, efec/acous sense, songwriter sks dark aggress HR
band, Infl Mission, Killing Joke, Scott
213-392-1513

Pro guit sks band with rehrst studio, Ian 818-985-8420

Guit/voc sks wrkg T40 and/ord rsds band with steady giosand gd connex. Expd and pro, same only pls, Jay
213-559-206

Guit, over 10 yrs exp., infls Blackmore, Trower, SR
Vaughn Sks orig blues based R&R band with critical lesses.

John
•Sleazy badass glam guit avail for glam band. No wimps.
818-881-0238

Sileary badasis glam guit avani ori glam Gari. No Winnya Butcher

Guit avail for dedicated musicians. All rock sylves. Pro exp

Skg band willing to work Ian

818-98-98-920

Guit avail for gigs or forming band Play resgae. Raf.

818-79-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

1818-98-98-98

181

Fem gulftsngwittnown mg ...

818-343-1257

Sopngwitt/guit elec/acous, team plyr, sr but happy orig projs REM, Mark Knoffler, JT, U2 Doug 818-909-9258

Guit avail for success-oriented R&R band. Jo Linn 213-944-7107

Pro lead guit with killer tech and great image lkg for prong cmrcl metal band with great image, mgmt, bckg, Johnno ong cmrcl metal band with great image, mgmt, bckg, Johnno ong cmrcl metal band with great image. mgmt, bckg Johnno ong cmrcl metal band with great image.

9 GUITARISTS WANTED

Super dynamic lead guit, 24, with exp. att. lks, equip, 5ks wrkg HR act with emotion, mgmt, following, future. Frank 213-876-7093.

Guit ndd for estab band. Must play keys and have strong voc ability. Sharp, expd Great opport for right person. Texturing a must. Curt 213-464-3543.

Gospel grip lkg for guit for contemp gospel work. Robsia etter 5 21-6089.

\*\*Lkg for guit. Rock and R&B infls. H&O. Marvin Gaye. Myron.

•Blues guit, straight blues - no rock or ex-rockers, wid to complete band. Botky oox helpful. Niles 213-475-2765 •HUNTER is sky top notch guif for rock act alla Whitesnake, Dokken, Europe, Must have great ling hr image and have total Marshall sound. 818-999-1313

HINTER is sky gop not he gruin miss 2 1/34/32/05 HINTER is sky gop not he year of he we had a last Whiteshale. Dokken, Europe, Mush have great ling hr image and have total Marshall sound.

\*\*Dimm\* sky guit to four X, Bay Chy Rotlers Mush have songs, and converse. Steve 8 18-86-670?

\*\*Mush guit wild for mild thrash style band. No egos, flakes or drugs. Rob 9 18-86-670?

\*\*Mush guit wild for mild thrash style band. No egos, flakes or drugs. Rob 9 18-86-6591

\*\*Well known grp win major mgmt sks lead/rhythm guit with pro exp, stray rock image, do vox helpful, Rickit 8-868-3525

\*\*Metal recording act sks seasoned lead/rhythm guit pro exp, stray rock image, do vox helpful, Rickit 8-868-3525

\*\*Metal recording act sks seasoned lead/rhythm guit pro Euli commitment and for tourng/Recording immed. 818-846-8883, ext. 666

\*\*Lead guit wild for pro cmrcl HR band. Init Whitsenake, Dokken. Mush have xit singwring ability, equip. image, Pros on JE-rnie 818-962-1673

\*\*Black rhythm guit who can play lead ndd for mixed psychedelic funk rock band. 20-25. Mush have ing hr. Hendrix, Prince Christian 818-343-818/818-72-7866

\*\*LA a horitest tasilest, most 18-819-318/818-72-7866

\*\*LA a horitest tasilest, most 18-819-318/818/78-78-9866

\*\*LA a horitest tasilest, most 18-918/81-818/818-78-9866

\*\*LA a horitest tasilest, most like job should include Hidsworth and Va. No flakes Eddie 818-78-9946

\*\*Keybddt Skingersingwrit kig for size guit into Bowie, OMD. Peter Murphy, Alarm. Thomas Dolby. Days only, Beau Strong background in Straynsk, punk, Jopin and able to play same. Objectivist? Great. Jon 213-466-0952

\*\*Saasy HR band sks lead guit. Ala Aerosmith, UFO, Ratt, Hano. Strong writer and with backing, industry contacts and ggs. Mike Julivivos cought by bassetikyesbivos for collab proj. Baru 21-35-50 Juli 71. 44-1257

\*\*Guit widd by Pintech band with poddier and plus. Pro att a must. 21-3550-915 or 213-670-7591

\*\*Guit widd by Pintech band with protecher collab proj. Baru 21-366-4803

\*\*Guit widd by Pintech band with protecher collab pr

\*Guit/voc sought by bassist/keybst/voc for collab pro, Barry 714.441-2257
\*Singer/sngwrt/guit with Ibl sks lead guit to form the ultimate P/R band. Inft Pretenders. Blondie, Katma and the Waves. LA, this is your last chance. 666.4803.
\*HM guit wid for ong band. Infts Jake E Lee, Glien Tipton. James or Karen. 818-772-7148
\*\*THIN ICE sks creative lead guit for P/R band. Inft Starship. Cars. Scandal Vox helpful. No smokingdrugs. John 818-840-9131

\*Ferm guit for unusual folk rock band, ala Balancing Act with fem singer, spare style with fix. vox. exp helpful. Regigns and recording. 213-455-3943

\*Ferm guit/keybdst wid for re-forming fem band. Sngwring helpful Sioussie, Echo. Firs, Cuit. Cure. Jezebel.

after 5

\*Lkg for guit. Rock and R&B inflis H&O. Marvin Gaye. Myron

213-285-3084

\*R&R band with major lbl int sks lead guit, early Pretenders style Pros only Berdine

\*R&R band with major lbl int sks lead guit, early Pretenders style Pros only Berdine

\*R&R band with major lbl int sks lead guit, early Pretenders style Pros only Berdine

\*Selec/acous guit wid for jazz. Brit-infld art pop grp.

213-852-2814

\*Elec/acous guit wid to form dark emotional band. Must play with feeling and be young with great image. Infl Hano. Cure. Stones. Missions. Lords. Seth/Michael 8-100-100

\*Guit for tough American guit band. Long har, scort and replacements, REM. Smitherens. Mart. 10 and 1 care Pis no plastic guits or pretty portal part. Infl Replacements, REM. Smitherens. Mart. 10-482-827

\*Indie bli gip sis rock guit in Journey, Fortegrov, Lover Boy, Night Ranger style. Kik.

\*Linique rock guit with diverse inflis sought by Venice singer/singwrit. Have mgml, studio and goals. Rick.

\*Linique rock guit with diverse inflis sought. Venice singer/singwrit. Have mgml, studio and goals. Rick.

\*Blues-based guit with of rorming R&R band. Should be inflid by Bronson. Richards. Perry, Bowen. Thunders. Berry, image and style must. Rakki

213-817-928

\*Top name LA band nds HRI lead guit. Equip. image decication a must! Chance of a lifetime. Te2(13-868-0268)

\*Guit wid by dark, semi-beat band with guaranteed decidents and must! Chance of a lifetime. Te2(13-868-0268)

\*Guit wid by dark, semi-beat band with guaranteed decidents must! Chance of a lifetime. 45 Grave. Misflis. surf inflis Srs only. Louis/Steven818-907-5779/21-3927-8006.

\*Dedicated guit ind for extremely tight rock band into Cheap Trick, Surte, Kicks, etc. Gd equip, great att a must. Chance. Science. Science. 1818-240-4830. Guit/keybst wid for ong hybrid P/R/? M/F band from East Coast. Infl Beatles, Byrds, punk, many others, Dennis and Nigel 213-680-1680. Underground all girl band. Ramones, Lime Spiders, Cramps, 60s. Iggy. Lisa 465-4498. HR singer/sngwhr sks guit with mel edge to form new ong band and do recrding proj. Randy 818-50-6547. Versattile guit wid who can put music to words for demo to be completed before Feb. Must have 4-trk After 6pm, 818-884-6779.

to be completed before Feb. Must have 4-Irk After 6pm. \$18-884-6779 \$18-884-6779 \$18-884-6779 \$18-884-6779 \$18-884-6779 \$18-884-6779 \$18-834-4033 \$4-603 \$18-334-4033 \$4-603 \$18-334-4033 \$4-603 \$18-334-4033 \$4-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-603 \$18-334-6

Lead voc from SWING 99, currently wrkg on solo

album release. Sks image-conscious guit ala INXS, Chear Trick. Michael 818-980-5850

Lead guit wtd for FALLON, ong HR band, upcoming gigs in Hlywd, Julie/Dave 714-720-9122/714-731-6848
 Guit wtd by singer for rock metal band Have gd lyrics, vox, rehrst spc and lks. 818-344-1743

#### 10 BASSISTS AVAILABLE

36-yr old bass plyr lkg for ong jazz fusion sit. Mike483-4780
 Bass plyr sks estab rock band with fncl bckg, Infl Dio. Ron
 B18-366-1940

-Bass pity sks estab rock band with Incibodg Intil Do. Rom 18-386.1340
-Bassiet ake other plyrs to jam. Csis or whatever. Anything from jazz to rock. Santa Barbara area, George05-682-1663
-Bassiet ske high energy rock and metal bard. Bassiet ske high energy ene

bass, Carven stack, XII criops, 100ns, val. 1 Misce 1 misc.

187.78 bass 1plyr/sngwrtr lkg for already formed HR
band. Lng hr image. No vox, Infis Zep, Priest, Aerosmith.
Equip, trnsp avail. Emest

1818-956-1022

188asiaf/keybst/sngwrtr avail for live/session work. All
styles Road exp also. Refs Earl Clue. Gap Band, Peebo
Bryson. Alex Alle

213-969-0307

188ass and keybst sk to jon/form band. We're dedicated,
creative, taintd. Infi Sting, U2, INXS, Cure. Peter Gabriel.

Ken

818-883-79-38

\*Super rock bassist. Victor Delgado, sending promo pks
out to major rock grps only. Killer image, years exp. Infl
Sheehan, Sarzo. Squire, Berlin.
\*Pleasats, Jos, with voc ability sks to join/form csls band. No
origs Players must sing R&B, P/R. South Bay area. Jim
213-375-1735

origs Players must sing R&B, P/R. South Bay area. Jim 213-375-1735
- Serious groove funk fusion bassist. Plays 5-string, piccolo, fretless bass. Great equip and att. Sks signed fouring/recording act. Date 818-763-7396
- Bassist/key/bst/composer, slaps. reads, vox, synth bass, great soloist Sks quality ong proj. Adam 805-527-0702
- Hird wrkg bassist, just arrived from WI. Am skg I/ab Band do something new. XII equip and att KirkB18-787-4905
- Bass guit 5 string plus fretless XII equip. lead vox. Avaif or steady in-town club work. 213-271-376
- Funk, jazz plucking style, walking style. East Coast bass byly avail for studio sessions and weekend gigs. Pros only.

- Fem bass plyr skg pro estab band. Rock, R&B, Doo. Strong

plyr avail for studio sessions and weekend gigs. Pros only. 213-480-0022

•Fem bess plyr skg pro estab band. Rock, R&B, pop. Strong yox, pref ong writg sit. Mary 213-871-1486

•Basislat avail for csls, subs Country, blues, oldies, sing lead/backup Much exp. Lorne 213-467-3418

•Expd bessist will lead voc ability avail for already form of which are stabled to the service of the s

#### CHRISTIAN BASSIST WANTED

Immediately. Must have lead vocal ability, total rock appearance and excellent chops. Pros only, Band has major deal & top producer.

(213) 656-6725

Bass plyr lkg for T40 or wrkg cover band. I sing lead, gd equip, knowledge of current T40. Mark
 213-653-8157.
 Basslat lkg to form/find as post punk band. Infls Cure, PiL. Jesus and Mary Jane. Christian
 Death. Mike 213-461-3197

•Wild woman bassist, formerly in Feline, Killer Instinct and Andromeda, Into KISS, Crue, Cheap Track, Madden Dedicated, model image.

•Young wild rocker for fun prog. orig HS grp with gigs, contacts and future I've got the fingers, exp, Ik, and the quip. Let's talk. Pomper

•Bass plyr-guit team sk pro cmrcl HR band or musicians to form. Have stage/studio exp. XIt equip, rock image, 213-371-5971

#### 10 BASSISTS WANTED

Bassist wtd for cmrcl heavy rock band with major mgmt, bckg, lbl int. Must lk great, great vox and be totally pro. Dave 714-774-6220

•DOWN BOYS 5pc straight ahead HR grp nds bassist.

equip, hair, lks musts. Infl Crue, Cinderella, KISS. Ke

Prog band with mgmt contacts sks 19-24 yr old Must be good. Smiths, U2, Simple Minds.
Bass plyr wid with taste, princ, ability to play inside moutside the pocket. Nd at lequip and drive. No metal. Jim Bass plyr wid for forming hard edge rock band. Infl.



announces its new Hollywood location at 1800 N. Argyle Avenue, Suite 305

 CUSTOM KEYBOARD LESSONS

Rock, Blues, Gospel, R&B. Country, Jazz, and all current Pop styles

**SONG CRAFT &** EVALUATION WORKSHOP

Lyric, melodies, groove & harmonic construction. Commercial formatting,

with Cat Cohen

INTENSIVE VOCAL **COACHING & DIRECTION** 

Breathing, placement, repertoire for live performance & studio work

PERFORMANCE WORKSHOP FOR SINGERS AND ACTORS with Maureen Bailey

> **Grand Opening Special** One FREE Introductory Lesson (January only)

213 • 466 • 4375

## **PRODUCTION**

auditioning singers to match with hit material.

**Ceyboard** Expert step-by-step instruction in all aspects of playing and writing. Private lessons & home-study tapes: beginners welcome. 213-827-1375 

Rocky
•M/F pro prefd, multi-talented, no drugs, smoking, booze, egos. Cielo

213-871-2707
•M/F pro prefd, multi-talented, no drugs, smoking, booze, egos. Cielo

Bruce Siegel's

reating

USIC at the

## SUCCESSFUL COMPANY

Contact Rich (213) 947-7759

**DUPE LE CASSETTE** is out of this world!! Artwork/Package Coordination

Chrome Bias Tape -Otari & Nakamichi

-Engineer/Musicians —Personalized Service

-Professional Results



Foreign Cassette Enthusiasts CALL TODAY (213) 461-TAPE *DUPLICASSETTE* 

#### John Novello's Contemporary Keyboardist Course Commercial

- Time Management
- Practice Disciplines
- Improvisation
- · Ear Training

- · Harmony / Theory
- Technique (chops!)
- Rhythm/Groove Voicings/Comping
- Sight Reading
- Synth Programming
- Career Consultations

Songwriting Musical Styles

· Live vs. session playing

Gig Referrals

Private study with John Novello who is the author of the best selling critically acclaimed manual "The Contemporary Keyboardist" and is considered one of the world's top keyboard educators and career consultants. 'It's a no-crap, straight ahead approach."—Chick Corea

CALL NOW (818) 506-0236 FOR CONSULTATION (Mastercard / Visa)

Beginners / Intermediate / Advanced

Stoogs, Velvett Inderground, late 60s, early 70s Srs mus-cians only John Williams and Stoogs and S prove Dave 818-446-2052

•DOWN BOY DOWN has great opening for expd versatile bassist with chops Orig mel rock Joe/Craig 213-654-7824/818-908-0243

bassist with chops Orig met rock were only 213-684-782/4818-980-0243
•Innovative bassist wid for dynamic Christian P/R band Will play clubs and churches Lisa 213-398-1459
•Bass plyr wid for traditional R&R and blues band Must sing backlup and harmony Rehrist read No drugs Doug 213-829-1543
•Bass plyr wid with R&B, rock inll Sleve Perry, R&O, Marvin Gaye Myron
•Bass plyr wid to form HR techno-lunk all orig band Infl Power Station, Dokken, Cars, Missing Persons Top connex Can prove Dave
•Audition now. Freak out? Play metal, lunk 18 and over Trinsp, equip Freak Show voc forming new band Pros only Anthony

Trisp, equip Free of the State of the State

 TROX skg bass plyr Bnd has backing and mgmt Rock image a must Image a must

•Neavy HR band sks solid bass plyr Must have dedication, gear, od ett and long hair look Pros only 20-26 Worthwhile TC

213-267-0591

tion, gear, gd ett and long mair pour thinking TC 213-267-0591 thinking TC 213-267-0591 thinking TC 213-267-0591 thinking TC 213-698-2163 and beavy, high energy rock band sks all together bass piyr Must have gd att, dedication, gear and hair 20-26 James 213-599-2163 etc. 213-698-2169 rock band Orig material and union later on Troy after 7pm 213-434-0224

Bassist wtd by exceptional guil/singer/sngwrf for intense ong HM power trio Jim Raines 213-451-3007. Bass plyr ndd for hard trashy R&R band Infl Stones. Stooges, Motorhead Chps, equip, hair essential Jimmy 213-24-3544.

Slooges, Molornead Chps, equip, hair essential Jimmy
Orig cmcl R&R band with strong yox likg for glood
Passist wit for ong HR band Inil Who, 28p. 498-4986
Passist wit for ong HR band Inil Who, 28p. 498-4986
Passist wit for ong HR band Inil Who, 28p. 498-570
Pile Sis only Onlaino area Freie
Pile Sis only Onlaino
Pile Sis only Onlaino
Pile Sis onlaino
P

age, siye line biliy sheetah, iggy Fixx, winder Anthony 6d ego, no art Jeff Bass plyr wid Must be open minded, obnoxious and dedicated infl Anthrax, Guns/Roses Paul 818-705-8317 •Bass plyr wid for gutsy HR band with funk and blues edge

Casting Call (Equity-Waiver):

The American Tribal Love-Rock Musical of the 60's (20th anni-

versary of Broadway opening). CASTING: 21 actors and ac

tresses, looking 18 to 24, all ethnic types, strong rock, pop or

soul voice and some dance abili-

ty. Rehearsals begin Feb. 1 with

April 1 opening, Send pictures &

HAIR

11684 Ventura Blvd. Box 731

Studio City, CA 91604 For further info: (818) 985-HAIR

SINGER'S DREAM!

C-CA VI VVV

REMOVES VOCALS FROM RECORDS

The THOMPSON VOCAL ELIMINATOR can remove most or virtually all of a lead vocal from a standard stereo record and leave most of the background untouched! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo systems.

nator and our full line of audio products.

Write to: LT Sound, Dept. C. PO Box 338 Stone Mountain, GA 30086

Srs only. Amit
Orige etab R&R band sks drmr and basist to complete
Orige etab R&R band sks drmr and basist to complete
Poly. No metal Srs only. Dave/Gary
D/213-465-2466/N/2213-453-3797
Drmr and gut skg bass plyr Vox a plus Inlis Stones.
Dylan, Costello Pa/Chris 213-455-2214/54-5446
Musician infl Joy Division, Stravinski and Torm Wais glor Peter Hook type bassist
Bass plyr wid for Aerosmith, KISS, VH inflid band in Huw.
Alan 2015 Mirst Alan 213-95-9363
•Black bassist ndd for mixed funk rock band 20-25 Must have Ing hr. Ala Hendrix, Prince, Sly Stone Christian 213-372-3208

Asian bass ply. Groove style for hard edge Curgoen 79: 213-372-303.

Asian bass ply. Groove style for hard edge Curgoen 79: 213-372-303.

Asian bass ply. Groove style for hard edge Curgoen 79: 213-372-303.

Asian bass plyrfockg vox wid for orig band in N. Hilywid area. 914. Dio. Ozzy nifs.

Hilywid seas. 18: 761-3376.

Keybdst/singer/sngwtri lkg for srs bass ply to form orig neglish style post purb band infls Bowe. OMD. Peter Murphy. Alarm. Thomas Dolby. Days. Beau. 71-487-0821.

HET CHERRY sks bassist Must have own new log hr image. 19-22. Own trinsp and equip infl early VH. Crue. KlSS. Cheap Trick. Kicks. Aerosmith Billy. 818-268-3358.

Groove bassist wid with improv ability. recording and firming. compatible with Knoffler. Robertson, Springsteen XIt contacts. Rehrisis South Bay. Steve. 213-329-2928.

Bassist widt. Advanced feel for improv on cross-rhythms. for HR meets Space Musc. Allan. 213-659-9595.

Creative, with stg prsnc Infl Duran. ABC. Mr. Mister Christian band with producers, videos, demos, studio, bil in. upcoming fours. No image, no call Richc131-225-6987.

Woman bassist wid, upright or else. to complete all woman folk jazz ong fino for shvesg and negoring. Vicky. 213-389-356.

\*Ndd, pro bassist for orig proj. Showsg and negoring.

\*Ndd, pro bassist for orig proj Showcsg and recording. Must sing Pro att. Robin 496-8270
\*THIM ICE sks bass plyr for P/R band Inits Starship, Cars. Scancal Vox helpful. No smoking/drugs John818-840-9131
\*Bass plyr ndd io complete reggae-oriented dance band. Ala Peter Gabriel, Sting, Cultime Club Andy213-851-8467
\*Pro bassist with strong bckg vox wtd for wrkg T40 classic rock band. Tape, pic, bio, songlist to 5442 Crebs AV 6, Tarzana.

rock band. Tape, pic, bio, songlist to 5442 Crebs. AVe, Tarzana.

91356

•Bassist ndd for heavy all orig rock band. Boz818-242-836

•Bass plyr wid by pro prog rock band. Infl. Entwhistle

•Bass plyr wid by pro prog rock band. Infl. Entwhistle

•Song-oriented rock band six bass gut to complete
musical unit. Gio.

213-664-5330

•Versatitle bass plyr wid who can put music to words to
demo to be completed before Feb. Must have 4-tirk. After
fight.

•Bass plyr wid by cmrcl rock band with fuller songs and
timage. 18-md. 20s. Rick.

•Bassist witd for speed metal bnd. Infl. Anithrax. Metallites

•MASOUE now auditioning aggress bass plyrs. Must have
strong backg voice. Ing fir image writing ability a plus

•Bass plyr wid Pro rock style. Must have played min 4 yrs.

•Bass plyr wid Pro rock style. Must have played min 4 yrs.

•Bass plyr wid Pro rock style. Must have played min 4 yrs.

•Bass plyr wid populand, HR technofunk. Infl. Power Station.

618-985-9420

•All orig forming band, HR technofunk. Infl. Power Station.

6218-446-2505.

•Bass plyr wid by cmrcl hard driving lock band to comi-

Bass plyr wtd by cmrcl hard driving rock band to complete lineup Trinsp, equip Srs only Have material, Ready

to go 213-258-7278

- Bass plyr wid for gutsy HR band with funk and blues edge. Amit 818-343-915

- MIDNIGHT PARADISE sks dedicated HR bassist. We have mgmt. ggs No flakes. drugs. posers, egos. Srs musicians

#### THE ROCK 'N' ROLL TEACHER

Gloria Bennett Teacher of EXENE of "X" Guns n' Roses and Motley Crue (213) 851-3626 or (213) 659-2802

#### BE A **POWER SINGER**

Professional entertainers and coaches to: Bangles, GoGo's, Knack, Steve Miller Band, Sly Stone.

Build star quality technique and perfor-mance quickly and easily.

Performance classes. video taping, showcasing

Free consult and brochure. Susan French (213) 874-POWR

(818) 377-5813

only. Victor. 10m-7pm 213:383-1481 \*R&R bassist ndd to complete R&R band Ala Culf, AC/DC, Cheap Trick Command of the English language a pilos. Greg 888-889-9739 \*Bassist wid to jon our HR bard.

Cheap Trick Command of the English 818-780-9739

Bassist wild to join orig HR bind. Must have equip, Talent, dedication with pos att. Over 23, West LA area. PAUL TYNER AND THE EXPENIENCE 213-839-6424

Band sks bass ply: Orig material infl by Stones, Who, Thunders, etc. If at first we don't make contact, pls try again. Elon 213-871-0163

FOR FUTURE USE sks bass ply: Cmicl P/R orig Every and Malled P/R orig Every All Malled P/R original P/R orig

\*FOR FUTURE USE sks bass plyr Cmrcl P/R orig Evan 213-275-4677
 \*Bass plyr wid to jon with lead voc/frontman and killer dring at Aldredge, for mel Hft band. Gd lks, pro att and image Scott or Steve Career-oriented bassist sought for formaline tourng/recording music proj. George 213-650-6956
 \*Lead voc. line SWH NG 9, currently writing on solo proj for Scheduler SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for SWH NG 9, currently writing on solo proj for solo proj

•Bassist wtd for energetic P/R Christian band Recording/gigs pending Lisa 213-398-1459

#### 11 KEYBOARDISTS AVAILABLE

Keybdst/singer/sngwrtr into Bowie, OMD, Peter Murphy, Alarm, Thomas Dolby, Ikg for band Days only Beau 714-837-0821

 Pro keybdst with equip now avail. Indiana U grad. Reads writes, grooves, slams. For any pro sit. I have recordin studio. Bob. 207-637. writes, grooves, slams For any promount of the studio Bob 207-6371 studio Bob 207-6371 studio Bob 207-6371 studio Sob 207-6471 studio sessions and weekend ggs. Super strong chops. All styles Lkg for pro sits only 213-480-0022 •Pro quality keybdst skg touring band Pros only Mark 818-960-973 •Keybst avail immed for wrkg st. Weddings, dances, parties, etc. Oberheim system, Fender Rhodes, etc. Rick, events 818-887-3586

#### 11 KEYBOARDISTS WANTED

 Polyrhythmically advanced keybdst wtd for R&R meets
 213-659-9595 space music. Allan 213-659-9599
•LEGS DIAMOND lkg for keybst Dbls on guit. Scot

\*Keybst ndd for estab band. Must have guit and strong voc ability. Sharp, expd. Great opport for right person. Texturing a must. Curt. 213-464-3543

voc ability Sharp, expd. Great opport to migri person location of a must Curt 213-46-3543.

\*Currently gigging tropical dance beat band sks keybst. Bckg vox. dbl rumpet prefd. Must know world beat must. Plack pox. dbl rumpet prefd. Must know world beat must. Plack keybst with bogk vocs sought for cmrct HR band. DIAMOND ROMEO. 213-569-2763.

\*Keybst with to complete rock-40 band. Doing danceable covers. STB phyg, mostly clubs, some csls. Rehris West LA Expd pros only Darrel 25-207-2665.

\*Multi-keybst with split musical personality with Exciting propready for mgmt. Digital-analog-sampler-DS0. Art of Noise inventiveness. TFF linesse Vox. image. Team plyr. 818-505-0920.

•ATTN: M/F keybst ndd for top proj. Ala Journey, Heart. Bon Jov: Must have liks and desire to be a star. Rehse Hijwd area Joey •Neybst/sngwrtr wd to collab with gut/sngwrtr to form P/R grp ala Gabriel, Firs, Minds. Peter 207-6525 •Innovative keybst wid for dynamic. Christian P/R band.

Will play clubs and churches. Lisa 213-398-1459

\*Keybst wtd for artist/wrt. Infl H&O, Steve Perry, Marvin
Gaye, Myron
213-285-2004

\*Pro planists/singers ndd. Versatile musical style. Flexible sched
818-961-1800

Pro planists/singers ndd. Versatite musical style. Fless:
ble sched
WESTERN VACATION funky, punchy prog rock band with
album, skg creative linled plyr Marty/Send Tape
818-362-9154/13381 Fellows Ave, Sylmar, CA 91342
LA's hottest funk metal suber gip sks super groove keybst
for live/studio sit Have mgmt, Ibi int, following, Infl Prince.
Neville, Power Station Cliff
818-886-1016
Christian keybst wid for prog Christian band now forming Infls Kansas-style music with Christian message.
Sammy
88-503-0765

ing influence of the control of the

age Infl Doors, Floyd, Yardbirds. Must be deciciared, winding 21,3-858-8108

\*\*Band with major mgmt skg senous keybst. Singing helpful Mike

\*\*Band with major mgmt skg senous keybst. Singing helpful standard with gest. Singing helpful standard with gest. Singing helpful standard with gest. Ox prefd. Expl with equip and refelable writing at pist. D/818-982-1251 or N/818-843-694.

\*\*Keybst witd for grp forming, 5-7 members. Pro atta must. Age not a problem. Cielo

\*\*Maile keybdist for country and mellow rock band for cisls and clubs. Infl Reba, Kenny, Exile. Synth sourd desired. Bctg vox a plus Jenna.

\*\*Singing Singing Sing

•Keybdst wtd. Advanced feel for improv on cross-rhylfms, for HR meets Space Music. Allan 213-859-9595. •Singer/singwrifygut isk skybst to form ultimate P/R band. Hard and heavy, light and lovely, demanding extremes. Fretenders, Blondie. Kaltrian/Waves. 666-4803.

Hard and heavy, light and uvery, status 566-4803
\*Sexy chick singer and hard edge gut with many orig songs sk synth plyr into dance hink and HR. Cult, Idol, Jody Walley, Paige, Hendrix, Westside area. 213-859-2211
\*Keybdst/guit wid for reforming fem band. Singwing helpful. Siouxsie, Echo, Firs, Cult, Cure, Jezebel, Care, Jezebel, Care, Singer Singwing Singwing

 Pro keybdst with strong bckg vox wtd for wrkg T40 cl rock band. Tape, pic, bio, songlist to 5442 Crebs Ave., zana, 91356
•Underground all girl band, Infl Ramones, Lime Spiders, Cramps, 60s psychedelic, Iggy, Lisa/Judy
213-465-4498/213-871-1674

Cramps. 60s psychedelic, Iggy. Lisa/Judy
213-465-4489/213-871-1674
Keybdst ndd lo complete powerful innovative rock band.
213-204-6502
Keybdst wid for mel HR band with album that hit No. 2
on European charts. Must sing and have great rock mage.
Total pros only. Jeff
P funk band. BOY TALK, lkg for expd keybst. Jesse
Johnson, Parliament, Prince infl. Able to obtain perm sit.
Expd only. No flakes. DrewPick213-395-6533/818-994-4763
-THE KEEP is auditioning young, powerfully expressive
synth men to collab with the Westside gigging ongs band.
Personality, image, sound for success. John213-833-5622
-MIRROR sks mutil-synth keybdst for mel rock band. Infl.
Slyx. Boston, Night Ranger. Bckgrids a must. Currently
recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording. Have mgmt. 4.
- Career-oriented keybdst sought for formative touring/recording-formative formative forma

#### I CARE ABOUT YOUR VOICE

Protect your voice while increasing your range, power and endurance.

AUSTIN HOW'E (818) 791-4818

Teaching Tyrants In Therapy & Lorraine Lewis of Femme Fatale

The Richard Jennings Voice Studios

## The Rock Specialist

RANGE**★**POWER**★**STYLE

Richard Jennings, M.M. 213/656-7405

#### **Lead Vocalist Wanted**

for top rock group with major mgmnt, booking, label, Style ala Joe Elliot, Robin Zander, Lou Gramm Requirements: Age 23-27, brown hair, no drugs, no metal or egos

Send tape & bio to:

I.C.B. Management Attn: John Williams 11684 Ventura Blvd. #5072 Studio City, CA 91604 or call (213) 850-5303 only if necessary

## **VOICE COACH** TRACK RECORD

Anita Baker ★ ★ Bangles ★

★ Re-flex ★
 ★ Whitesnake ★

\* REO \* \* Expose \* \* Sam Harris \*

\* Nia Peeples \* \* Go-Go's \* \* Commodores \* ★ Berlin ★

"What Chapman teaches goes far beyond vocal echnique." —Janiss Garza, Music Connection

BRAD CHAPMAN (213) 933-1210

Accepting all levels.

All lessons given at a private recording studio

•Keybst wtu for pro cmrcl HR band. Pro att, image, equip a must. Immed recording proj. Major mgmt deal pending. 213-371-5971

•THE SKY BLUES BAND, sks keybdst, rocking blues style to replace recently deceased member. TJ. 818-842-8728

#### 12 VOCALISTS AVAILABLE

Joinflorm pro mel metal band with orig sound, ideas dedication. Kym. 905-252-1. Highly trained HR feminine voc. wth strong high and end. Sks. cmrcl. HR band. Infl. Whitesnake, Heart, C. 1972-1.

Voc sks American Indian descent band 213-281-8945

•Kuller lead voc with wild image sks ong R&R band Nicky

•Fem P/R voc/sngwrir skg to join ong band for live gigs,

recrding, etc. I have talent and exp. Keys and guit abilities.

Renee

818-803E.0177

Male lead sks blues. Lib.

recording, etc. I have raient end early 1639 - 818-908-0172
Renee

• Malle lead sks bluesy HR band alla Whitesnake, AC/DC
Erik

805-948-3599
• Energetic fem singer sks srs proj Avail for Tak 988-3599
• Energetic fem singer sks srs proj Avail for Tak 988-3599
• Finer voc pro, widev occ range, great sig prisro etc. 1618-573-468

and New Wave Sks session work and org band 1839-9011

material and possion, but prirm, sks Motown style rock and
sout band with solid dance groove Rasca, Gells, James
Brown, Sly Otts David
• Call this guit, he s hot R&B rock H. Rothrock, even

213-36-3459
• Time had seav fem you avail for srs studio/stage prisro.

Two hot sexy fem voc avail for srs studio/stage proj. Lead/bckg no prob. 818-765-4692 or 21-3871-8044
Pro male voc/gul with 15 yrs exp sks wrikg cab band. Sings lead/bckg vox read charts, also dibs on bass. All styles, pros only pls Dax with the prosing prospers of the prospers of the property of the

Hot R&R fem lead voc with great voice, stg prisns and exp avail for recrding proj and estab grps with libi int 818-845-0429

Fem woc skg orig rock band Altractive, great stg prsnc, high energy. Lee
 Pro male voc, very expd, sks orig European P/R st Intl. Alison Moyet, Philip Okey, Cy Curnin, Bono Daniel 714-549-1542

Voc into Queens Reich, Dio, Dokker, 16-19 Srs only No glam Bors
 \*Fem voc blonde, desperately skg seriously dependable expd musicians to back me up Infl Steve Nicks, Madona, Heart, Benatar Phoebe Phaigh
 \*Killer lead vox for estab band John 213-464-6411
 \*Soutful, blonde lem voc avail for sessions, demos, csls and happening org projs 818-904-3387

•Lead voc avail Some keys, guit and sax Infl Jaggar, Tyler Sks HR band with twist Dave the Slave 213-434-5434 KATHY ELLIS

VOCAL COACH

Technique

Musicianship

Personal Style

Private Lessons

(213) 874-9243

4 Octave fem voc with connex wisies to collab with T40 '
pop songwrit Karen 818-763-2629
\*Pro voc/sngwrit 3,5 much studio/live exp. xit pop songs
fills Joel, Diamond, Elion John Skis mature grp Demopromo avail Phil 714-775-3306
\*Positive thinking energetic male pop voc with Bowleish
voice Attractive, skis T40 band to perform with Also writes
origh Harrison 213-856-3945
\*Voc awail, into Engish style R&R Has demo and own PA
system Lkg for very hot, talentet rock band Mike
818-509-575
\*Billed Janes with Morks Lou Gramp Steep Widsh Sha

Male lead voc with looks Lou Gramm, Steve Walsh type voice. Sks. classic rock, T40 band. 818-353-1382.
 Fem voc/lyricist sks guit or band. Srs. mature, gd lkrs with business att only. Zep to Benatar to Fleetwood. Mac.

\*Frem vocalynicist sixs guil to bario 3/s, finature; go first with business att only Zep to Benalar to Fleetwood Mac
 \*Male voc avail for wrkg or forming band infits Steve Wonder, Prince, Michael Jackson, EWF. Ronnie, before 2pm. 213-754-3524.

213-754:

•Pro male voc sks R&B P/R band Infil Whispers, Kool/G
Level 42, Jackie Wilson Keith 213-924:

•Janett Claire singer/dancer/writ all levels rock to F
110 sound in mind XIt range and prsnc Skg succorrented sit 213-654-8605 m 714-4-821. ange and prsnc Skg success-213-654-8605 or 714-458-7734

110 sound in him of 213-654-8605 or 714-456-7750 reintled still 213-654-8605 or 714-456-7750 energhed still 213-458-857 eChnstian voc nds musicians for Night Ranger, Journey type sound All orig music. Must have pro att and exp. Kart 13-871-1971.

Samantha
•Singer/sngwrtr with mgmt sks backup rock band 19-24.

Town 469-2711, ext 304

VOCAL

COACH

\* Style \* Strength \* Range \*

\* Power \* Identity \*

"I have sung with Herbie Hancocl

and the producers of: The Pointer

Sisters, Santana, Whitney Houston

LIS LEWIS — 650-1149

UCLA Ext. Classes Available

powerful and open minded musicians to iurm/juin band. Tom. 714-637-5742

•Male voc, some keys, extremel versatile, sks mature band with sense of humor. Tom 487-0640 Fern voc 28, contraito, 3 octave range, with equip Interested in band or recording proj from dance to rock. Srs and capable only. Donna •Octave mid-high range. HR Christian voc, gd liks, image, sks surce Christian HR or metal band with backing and might felly. \*Letterelly rude egotistical voc avail to join ready to rock HR band. Xtt image. Pro Trained. Senously wild R Extended for the standard senously wild Research. Senously wild Research.

 Nit voc-piano duo, tailored music, popular ballads. Larry
 213-380-7000
 whatever's ndd, and Bives

•Lead voc/trontman or lead voc/guit, whatever's ndd, and killer drmr, ala Aldredge, moved from NY avail for mel HR band Pro image Scott and Steve 818-796-5006

#### 12 VOCALISTS WANTED

•Michelle Carrera, pls call Brian Michelle Carrera, pis call Brian
 Prominent LA band with album is reforming and sks ex

\*\*Promise Set Seas with album is reforming and sks expensively and set of the set of the

## Study VOICE With MICHAEL BOND

AGE: 61; VOICE: 21; WHY? PERFECT VOCAL TECHNIQUE

35 Years Teaching All Levels & Styles N.Y. City Opera, Musicals, Top Niteclubs FULL PREP:

Voice, Acting, Musicianship (213) 277-7012

#### SONGWRITERS

I can put your songs, music & lyrics on paper so that they can be played by other musicians or sent in for copyright. Call now for details.

> Stephen E. Evans (213) 468-0076

Lead Sheets A Specialty

 Orig rock band sks Billy Idol, Cult type voc. Mike after 5
 213-423-4740 Male voc wild for rock band. Strong voc range. Infl Cheap.

Trick, Dokken, Hank. 213-924-2429.

\*\*Trick Dokken Hank.\*\*

\* Trick, Dokken Hank 21: •Orig band sks U2 style Bono and Bill Idol

Musician sks singer Infl Curiosity Killed the Cat, Scritty
 Politty, Breakfast Club
 271-6033

Polity, Breakfast Club

\*Fem voc/piyr. Keys or guit Willing to work and relocate
Ventura County Taylor

\*Male voc wid for srs band Must have short hair for image Inft Depeche Mode, New Order

Srs only Rick
818-995-7086

age Infl Depeche Mode, New All 18,995-7086

•Strong lead voc wid for all male orig R&R critic Infl Peny, Haggar, Graham Lucia

•Voc wid Screamer who can sing for psychedelic bluesy, very hard edged rock band Early Sabbath. Hendrix, Jame's Addiction Chile Peppers Jerry

213-274-4846

\*Fem sngwritroc wid to collab with gut Infl Tina Marie. Chaka Khan, Ann Wilson, Janet Jackson, Jody Walley LLX via Erik.

•FENDERFUL skg voc with high drive team ply att GD looks and great range.

FENDERFUL sag vo. minutes

714-947-8935

With Lead voc for metal band with taste Ready to destroy
the world, are you? Tony

Partners with small demo studio likg for fem vocs to do
pro voc trx Skg national or semi-national vocs only
213-480-0022

The semi-

Super strong male voc with 3½ octv rig. 10 yrs seminational exp Mainly funk rock or R&B 213-480-0022
 Powerful male voc with style and rig ind for critic Hadeo in exchange for tape and possible placement 818-718-8172

Scotty from BIBLE BLACK, give Brian Fox a call. I need you
 Male voc wid by proj. with xit material and studio. Infl. by



SMPTE Capable

Hundreds of sounds available

Doug James (213) 466-3842

#### DRUMMER WANTED

for aggressive alternative rock band working with major label. Need the complete drummer! Young pros only.

(818) 286-1972

## VOCAL PROBLEMS CORRECTED

and more

SCHOOL OF THE NATURAL VOICE "Total Confidence"

VOCAL CONTROL TONE QUALITY & PITCH COMMUNICATING EMOTION INCREASE & RESTORE RANGE EFFORTLESS POWER & STRENGTH BREATH CONTROL

"Develop Total Presence"

#### GLORIA RUSCH

Beginner • Intermediate • Advanced • (818) 506-8146

## DRUMS FOR

THOSE WHO KNOW

6 pc. D.W. Kit•14" X 6" Brs. SN.•16" X 20" Kik Dr.•16" X 18"
Fl. Tom•14" X 16" Tom•12" X 14" Tom•10" X 12" Tom cases for all drs. cyms.•Trp. cas•Rims sys.•2 Tama stnds.•3 Tama booms•Tama Thron•D.W.•Dbl. Pdl.•Capelle H.H.•ZLJ. Cyms. • 20" Pne. Rd. • 20" Slosh • 18" Med. Crsh. • 16" Thn. Crsh. • 14" New Bt. H.H. • May Internl. Mic. Phone Syst. • Shure S.M. 57's & AKG D-12 • Snk. & Cables • MX-1 & Ana. to Dig. Int. Faser • Simmons V Dr. Machine •

PRICED TO SELL \$6000. NO LOOKY LOOS! HACKERS STAY AWAY. FOR APPT., CONTACT: AARON — 818-799-1945 or PAUL - 818-441-2482

## FINALLY A HARD CASE YOU CAN AFFORD

Our custom cases come in several options and are available for keyboards, drum machines, guitars, accessories, outboard gear, video equipment, etc.



(818) 889-4856

## ELIZABETH SABINE

VOICE STRENGTHENING SPECIALIST



Some of the many singers who have benefitted from the Sabine Vocal Techniques:

38 Special - Don & Donny Stryper — Michael Keel — Ron Lizzy Borden — Lizzy Malice — James Megadeth - Dave Bitch - Betsy Call For Info On Our Low-Priced Workshops (818) 761-6747

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

Culting Crew and Peter Gabriel Randy
213-474-3198
- Witd: Blues classical sex good Infl Plant, Rogers You must
be open minded and unique, we are the ultimate power from
Brian
213-465-1395
• Compassion and something to say are more imprint than
123-462-1748
• Compassion and something to say are more imprint than
123-462-1748
• High energy straight forward HR gip skis hard writing reliable
dedicated pro lead voc/frontman
1818-334-4033
• Chip Passion, Mill girl band, Kay fem rock ow with xit image
and energy 15-17 only 2-right HS talent show. Sing ballads
electated pro lead voc/frontman
1818-334-4031
• Passion, Mill girl band, Kay fem rock ow with xit image
and energy 15-17 only 2-right HS talent show. Sing ballads
electated pro lead voc/frontman
1818-334-4031
• FILTHY PIGGY sks overweight singler for touring/recorflag Should sound like cross between Robert Plaint and
Bing Crosby. Steve
1818-344-7201
• The draw retraordinaire, Michael G, sks esits HR band
firtl Venom, Slayer, Mercriul Fate
213-365-7410
• Male ved word for oddes R&B band
1818-343-536318-887-63636-878
• Work wild for new cmrich-minded orig rock band Must have
1818-343-363-678
• Voc wild for new cmrich-minded orig rock band Must have
1818-343-363-678
• Water Wed volume of the color of t

Male lead voc wid Strong blues-based voice PeterTim 818-348-153/918-887-6088
 Voc wid for new cmrch-minded orig rock band Must have singwirt ability John 818-349-9625
 All orig band ready for circuit nds all orig voc Pro minded only Must have with mage Own equip Romella18-366-9009 or 818-999-7659
 Guit akg voc with whom to write, record, gig, leave article mark on society Infile FLoyd, LoverRockets, UZ, Doors Paul HR band sks frontman Image, att, responsible, dedicated Plaint, Coverdale, Jeft Tate, TNT Evan 818-342-3687
 Witd: voc with gd range for fast metal band with syle Must be serious and responsible Doug 213-392-5229
 Male lead voc wid for pro cmrcl powr rock act Must have serious and responsible Doug 213-392-5229
 Male lead voc wid for pro cmrcl powr rock act Must have serious and at musts 818-718-8487 or 818-703-6589
 RAMSOM likg for outrageous voc Must have gd frontiman abilities and image Pro att and equip a must Srs only Jimmy/Message wide wide wide serious and serious voc Must have gd frontiman abilities and image Srs only Timmy 805-252-2486 or 818-731-2178
 Here we are Where are you? HR band lkg for voc Gd att and image Srs only Timmy 805-252-2486 or 818-781-2178
 SCERNARDO sks promelle voc for orig dynamic expl band SCEDNARDO sks prometers.

aft and image. Srs orny immny outp-zoz-z-oou ut 818-781-2178

\*SCEMARIO siks pro male voc for orig dynamic expd band with mgml and future Infls Yes, Geness. Toto, Journey Must be srs and dedicated John 714-831-9731

\*Voc wtd. Guit a plus Must be srs and ready to work Infl Little Steven. Clash. Big Country, Midnight Oil Douglas 213-676-6256

\*CRIME siks street tough, street smart, shrewd. crude, front-man/lyricist with vioice to match All flakes and fakes keep lig. Randy

\*Sexy, aggress frontman/entertainer with prsnc. persnity. PA and killer vox wild to help form bluesy. HR band with mgml ACIDC, VH. Roses, Dokken Jeff. 818-248-6601

\*Voc/sngwritr wtd. Clear unique voxe Intell, insightful lyrics God att, dedication a must Intil IMXS, Cure. U2. Sting, Rosy Music. Ken

\*818-883-7938

Music Ken

818-883-7336

\*\*Ist lenon ridd for male voc grp. High range a must. Natural voice if possible. Infil Philip Bailey. Cheryl Lynn. Michael, MrF.

823-733-9862

\*\*Maile voc with short hair image wid for sis band. Possible record contract. Infils Depeche Mode, New Order. Rick B18-995-7086

\*\*Extremely mel young HR band sks high range voc with mage and ambition. Infils Steve Perry. Rick. Emmett, Mickey Thomas. Cory.

\*\*Christian male lead voc/frontman.pdf. for recording voc. Christian male lead voc/frontman.pdf. [Infil. Recording voc. 2015]

\*\*Christian male lead voc/frontman.pdf. [Infil. Recording voc. 2015]

\*\*Thomas Control of the production of the

mage and ambition times discuss
Thomas Cory 213-643-56/u
• Christian male lead voc/frontman ndd for recording proj
818-767-0484

Christian male lead voc/frontman rou us treumons proposed pros only Dave
 PRIME CUT sks southern CA's hottest rock voc Estab act has mgmt, demo and major connex Phil/Sharon Mane 818-996-3976/818-996-7994
 Lead voe ndd in Chicago area Journey, Bon Journstyles 75 pct orig Paid rehrsis, expenses Minimal Perfs Lots of recording David 704-532-1700
 Black fem backup voc wid for hi-tech band with producer and major lbl int Must have soul and groove Bruce 213-410-0221
 Voc with power voice and sig prism wid by mel HR band fifs Whitesnake, Dokken, Great White, Europe Bill 714-554-9326
 Shake fem backup vock singer to shake the world

Infis Whitesnake, Dokken, Greal White, Europe Bill 174-554-9326

- CHARADE rids hot heavy rock singler to shake the world We have tunes, att, llash and more 17-24\_Jon818-35-88-88

- THIN ICE sks male lead voc/frontman for P/H band. Infi Starshp, Cars, Scandal Vox helpful No smoking/dirps John

- Fem vox wid for fem band with orig material Lyrics helpful Sioussie, Echo, Firs, Cult, Cure, Smiths 213-85-0989

- KC, MO based psychedeler HP band sks vox Infl Zep, Cult, Bowe Must til Biran or Randy 417-582-3189

- Vox wid by cmcl rock band with killer songs and mage 18-early 20s srs only Fick 213-223-8394

- Malle vox owd by serous RSR band Possible record deal Infl Zep, TFF, Roxy Music Range and versalithy a must 818-99-30-54

- Paying gig for 16-fitk recording date Nds British Invasion type vox als Squeeze Pros only Mart, after 4gn

- Dynamic male vox wid by groove rock band, FIRST GLANCE Image, prisr a must Ala Axel Rose, David Coverdale. Don Dokken 18-25 Srs only Ken. 213-58-1680

- THE VINE lig for pro trained vox Must be worldclass. No

•RAG DOLL sks killer voc Real glam, no wimps, 818-881-0238

\*HAG DOLL siks killer voc. Heal glam, no wimps, 818-881-0238
 \*Young powerful aggress guit and bassist sk voc to form metal band No flakes or egos. Must be dedicated No Judas Pness burnout types. Simid-im818-84-30316/818-842-6064.

\*Young do naternative college aud band. Sig pranc. Powerful helpful with the present helpful present the present of the college aud band. Sig pranc. Fem pred. THE, JUST at must Play instrument helpful pred. THE, JUST at must Play instrument helpful pred. THE, JUST at must play be for sight pred. THE, JUST and the present pred. THE, JUST and the present pred. THE, JUST and the pred. THE presents are sightly the pred. THE pr

#### 13 DRUMMERS **AVAILABLE**

Serious drmr sks HR band Xtt meter, cool lks Infl Aerosmith, Guns/Roses, Cult, Hanor Dave 337-3102
 Ohrm sks unique, creative rock band Must be moody, lots of feeling, want to make it I have what it takes Infl Minds,

I and IBI Also willing to tour Have pro exprised.

I strangs Bill

I strangs B

plyrs Have studio If you're picky, good So am

plyrs Have studio if you re photy, your 213-933-6698

• Drum machine programmer sks recording proj Many yrs acous drum exp Studiolive Dawd 213-395-9642

• Pro dmrr plays all styles, sings, reads, sks T40 csls or show act for work Pros only Tom 818-843-320. Caluda.

• Weckle NO flakes Edde 818-769-9849

• Elec dmrr lkg for funk/pop grp, re Starpoint, Morris Day, Jetts, Janet Jackson No egos. Pros only Track 1818-501-4310

 Drmr ala Watts, Ringo 34 yrs young Stage/recording epp Sks career R&R band Dave 213-392-0555
 Drmr skg wrkg R&B or jazz band Chuck 213-393-5425
 Paeal drmr 24, from Chucago, skg real band To be magicians of the 90s Infl Yes, Rush, Kansas, Cult, ELP Have cans of the 90s Infl Yes, Rush, Kansas, cun, and Sala-Ra-3350 mage, gear, meter, chops Stan And hiting, met. att timing, Pho drim avail high energy, hard hiting, met. att timing, Pho and the salar shall high energy four Height energy for the salar shall hit high grant high go you estab mage-consolidations. Alan Infl Dokken, Y&T, Scotpions Let's get serious Alan 213-271-0312

only Jimmy
•Career drmr lead voice, lyricist, recent album and prock album. Pos alt. 12 yrs exp. xlt equip. Sks pro rock ba

Jerry 818-781-4575

• Pro drmr, plays all styles, sings, reads, sks FT wrkg band Jerry

818-781-4575

Fro drmr, plays all styles, sings, reads, sks FT wrkg band
Tom

818-843-3406

European pro drmr lkg for wrkg band Funk, rock, pop
Pros only Matthias

1818-993-4902

Drmr, 28, balding Srs and crazy Infl Bruford, Copeland,
Beyond Gabriel No metal J.R

213-399-5093

Fro dibl bass drmr lkg for band with musicanship, image,
att Have large kit, style, lks, vox Demo, photo, bio avail
Srs bands only Mike

Fem drmr new to CA, sks R&R band with very strong
musical goals Hawe stage and recording exp No metal or
punk

818-994-48911

musical guess Traversesses. 818-994-4891
punk
• Drmr sks cmrcl rock proj Heavy hitter with xit meter Infil
Foreignor, Bon Jovi, Dokken Pref mgmt, recording and
showcases pending SGV only Robert
• Explosive drmr sks mel HR band Infil Y8T, Bonham,
Europe, Triumph, etc Ian after Spm
• 21-92-8-9138
• Excitting, Visual stand up drmr with custom MIDI kit and
sampling lkg for signed artist or ong band. Michael Rozon
213-968-9140

Drmr, hard hitting and solid, with extensive studio/Stage/touring exp, sks pro HR or R&B band No posers Dan

#### 13 DRUMMERS WANTED

Fem drrr ndd for fem HR band with sexy glam bad girl image No spandex Infls Runaways. Leta Ford. Aerosmith, Crue, Guns/Roses Diana 213-471-1602.
HOLL XWOOD TALK nds John Bonham talent. Lng hr image. leather Inio Crue, Dio No jerks pls Record Gig for record deal Deane 213-257-9575
Can you play 16lhs? Prog band with mgmt contact six responsible drmr INXS, U.2. Smiths. Simple Minds 818-881-5319.

If you want to be in a gd plyg, lkg, rocking, dedicated ong open minded band in Pasadena, call and let's gb for it Kevin 818-351-8310

ATTN: Skg hot lkg drmr, infls Aldridge, Smiths, Big Want to put it to music ala Journey. Heart Rrhse Hlywd Joey 714-371-5279

PORTOTORS OF THE STATE OF THE S

18-23 Infl REM, Replacements, Dramarama Mark 714-682-827

• Drmr wtd for 60s/80s rock band. Ong maternal and union later on Vox helpful Troy after 7pm. 213-434-0224

• Drmr wtd by exceptional guit/singer/singwrif for intense rong HM power tino. Jim Raines. 213-451-3007

• Orig cmrcl R&R band with strong vox lkg for gd solid drmr who doesn't overplay Infl. Heart to ZT Or Drena884-0905

• PASSION, all girl bnd, sks fem rock drmr with sti image and energy 15-17 only 2-nite HS telent show. Ballads by Crue or Stryper Stacy. 218-840-8502.

• Drmr wtd to back up singer/singwrif/kybds! Esotierc, mainstream rock ala Suzanna Vega/Kate Bush/Petro Cabriel. Be serious and creative. Anne Damrg 21:394-5844

• PRIORITY ONE skg percussionist who plays congas, Imbalis, and assid perci instruments. Our music is ong rock. Jatin tills. 213-281-9713 or 816-5841-292

• Smart, dedicated solid drmr. 16-28, ndd for estab band with forthcoming record in Jan Budgie. Defreitas, Joyce, Chambers, Whitten Cynthia.

Drmr read. Pro a must. Band forming. Nd multi-talented Pref singer age/sex no problem. Cielo. 818-240-4930
Drmr wtd with gd meter. Hard hitter for HA band with professional problems. Stones, Zep Greg. 213-461-6971
Orig estab R&R band sks drmr and bassist to complete prof. No metal. Srs. only. Dave. D213-463-2466 or N7213-453-3797

MIF drmr wtd for mid thrash style band. No egos, flakes or drugs. Rob. 818-366-5091
Fem drmr ndd for band. Infl. Cure. U.2. Mgmt int Shwesg. Have free 24-hr rhrsl spc. and 24-fix. 213-656-8175
Drmr wtd. for Aerosmith. KISS, VH. infl. dband. in Hijwd. Alan. 213-465-4383. •Fern drmr wtd by estab all fem grp with mgmt. Gd lkg 213-656-3554

• Fem drmr wid by estab all fem grp with mgmt Gd lkg inage 213-656-3554
• Drmr widt to form Bluesy rock band Inflid by Everyone from Billie Holliday, Stones to Bach Luzane 454-3984
• Drmr desired by new metal grp Heavy edge, semi-threaty Arr inflis, dependable, srs. West LA area. 213-391-38124
• Hard groove drmr widt for funky R&R band ala Hendris, ZZ Top, Rare Earth 213-46-8631
• Drmr with bckg vox wid for HR band with groove Aerosmith Bon Jovi. Power Station Must have pro att, image, equip Michael/Jamre 818-368-1314/213-806-1458
• Drmr with brown by newly forming, slightly moody band Gd statt, precise time, dedication a must Inflis INXS, Cure. U2. Police
• Echo Ken 818-883-91-928.

Mr. Mister, Simple Minds, Fixx infld ong bnd nds m

Mr. Mister, Simple Minds, Fixx infld orig bnd nds master me keeper Must be pro and laugh most of our jokes Major connex. Chris
 213-463-6272
 Madman drimr with sexy liks and preson. persnally and talent wild for bluesy HR band with mgmt. Infl AC/DC, VH, Roses, Dokken Jeff
 Heavy rock dmri wild for new band Members have major bir recording/fouring exp. Skg same
 213-652-4326
 World's finest HRR drim rind. Screamin' 213-539-9526
 Fem drimr wild to start beging new band. Career-minded Funk and R&B and gospel styles. Patrice Rushen Phylis, eves
 203-569-1952
 Drimr wild. Advanced feel for improv or consensiblems.

nr wtd. Advanced feel for improv on cross-

HR meets Space Music Allan 213-659-9596

Agress, hard hitting drim vid to complete rude, crude aggress band into mel cmrcl HR Lng hr image, srs only After 4pm

213-640-9338

• Drme

nd HR Infl Cull, Nov. 30-, ide 213-859-2231 ide 214-859 ide 215-859 ide 215-859 ide 216-859 ide 216-859 ide 216-859 ide 216-859 ide 216-868-1658 213-668-1658 Pernis and Nigel

Pro drmr with strong backing vox wtd for wrkg T40 classic rock band. Tape, pic, bio, songlist to 5442 Crebs Ave. Tar 91356 nis and Nigel

rock band Tape, pic, uni, songlish is 3-2.

\$\text{ana.} \text{91356}
\$\text{-Powerful dbl kick drim with 17 yrs playing exp sish highly pro wrigb and Animalistic capabilities. 714-639-4597

\*Drims, originock band together 6 yrs sks a hard hitting, creative plyr Susam. 213-473-9580

\*Maximum metal band Must have ling hir Hardcore rehrst, long into the night. Ace.

\*AGGRAVATED ASSAULT sks drimr. Origs. PA and rehrst studio. Pros only Lane/Talon 818-367-8351/21-3679-2454.

studio Pros only Lane/Talon 818-367-935 1/213-679-2454
• Drmr wtd to complete lineup Infls Cramps, Stones, Ramones Srs minded only 213-659-1290 or 213-656-4303 Drmr wtd by cmrcl hard driving rock band to collineup Trinsp, equip Srs only Have material, Ready

•Lkg for drmr into fusion, jazz pop Level 42, Go PLASMA HEAD sks HR'g drmr for plyg gigs Ste

rock and country Emphasis crimers—
avail Rob 818-954-9822
- Lead voc from SWING 99, currently wrkg on solo proj for album release Sits image-conscious drim ala INXS, Cheap Trick Michael Step 1980-5850
- Drim rwtd by singer for rock metal band Have god lyrics vox, rehrst spc and liks 818-344-1743
- Drim r/bassist wid for orig music Hair length don't matter REM, U2, Dire Strats, JT, John Cougar, Doug 818-909-9258

 Young powerful aggress guit and bassist sk drmr to form Young powersu aggress you also based and metal band. No flakes or egos Must be dedicated No Judas Priest burnout types. Sinn/Jim818-843-3316/818-842-6566.
 O'rmr, dbl bass heavy hiter. Wid for pro cmrol. HR band Pro att. image, equip a must. Immed recording proj. Major properties in pending.

mgmt deal pending 213-371-5971
•Glam rock drmr wtd Must have great att and pretty boy

#### 14 HORNS AVAILABLE

•Trumpet, fluglehorn avail for R&B, jazz, latin, classical any style band. Extensive pro exp. Also horn arrangements 

#### 15 SPECIALTIES

Specialty ads are free in those instances in which no fee, charge, percentage, or service cost OF ANY KIND is incurred by the person answering the ad. Managers, agents, publishers, producers: Please call for display ad

HOLLYWOOD TALK skg mgmt All male llash horror heavy rock band Mel quality material This band will make history Deans.

Gain the state of the state of the state of the state of the Gain the state of the state of the state of the state of the Gain the state of the state of the state of the state of the the state of the Holly The State of the Holly The State of the stat

nk band has moved to LA. We nd bkgs and top mgmt 714-495-1206

that nds makeup or hair done for gigs or promo pics, etc Able to tvl or relocate Christina or Tammy 606-224-3188 • Drum tech/roadie avail Will 213-467-5002 Drum tech/roadie avail Will 213-467-5002
 Alex Diambrini sks mgmt, rep, bkgs. Following his new album release "Out of the Dark" on Morrhythm Records. •Todd Rundgren pls call me Joey 517-792-1643

\*Todd Rundgren pis call me Joey 517-792-1643 voc sks agent for gigs and studio session work Sightreading 3 octaves 18 yrs exp Purple213-464-641 Percrobing pily mid by solo acous guit/perfirm with contemp idea Dave 213-385-1887 Producer/engineer ndd for pro HR band fo record Bia-761-087 retell tyrics and raw sounding music. John 213-656-6487 SUPER HEROINES, intense 3-pc all girl band sks magnification.

STAND skg 4 expd responsible manacs to roadie lots of gigs. Must have own trnsp and be wig to 14. Frankle 805-499-4060.

 \*THE STAND skg mgml Have xlt material, great show, recrding budget, lots of bkgs Frank J 805-499-4060 ding budget, lots of bkgs. Frank J. 805-499-4090.
\*\*Upward bound artist with Grammy aspirations sks. financial investors for lbl proj. R&B, funit, pop styles. RichVR. Ribb.
815-50-66-640/909-7.
\*\*DIFFERIT WORLD LA's most unique nutolk grp. sks.

mgmt Andy
Sound and/or light tech avail for live/studio sit 2 yrs exp
with major acts Eddie
\*\*THE DIFFERENCE putting together mailing list for upcoming club gigs. If you would like discount lickets and demo, call Brent

805-522-9018

ing club gigs in your call Bootszerour 800-522-9010

•THE DIFFERENCE lkg for pro mgmt We have songs, att. 805-522-9018 

All girl country band wis to share your rehrs! spc. To be linancially advantageous to both parties D/392-8111 or N/306-134.

Bass and guit team lkg for wrkg st. Both sing backup and lead Csls, oldies, club work. Pro and exp. 818-982-3155.

Investors. Guaranteed return, all profit potential. John.

eves
Pro metal band with EP and following sks investors or 213-856-9539 Pro metal band than a record for you Call me 818-344
 818-344

CITY AT NIGHT. Doors inbute band, classic rock, sks club owners' response for possible auditions in Jan 946-2000 Sound tech avail Mike
Pro rep ndd by song-oriented rock until Invisors also welcome Gio
21/3-664-5330
21/3-664-5330

Pro rep ndd by song-uneries
 213-664-5330
 Piano instructor wid for Sherman Oaks piano studio ages
 to adult Resume or bio to Piano Play, 13569 Ventura
 Blvd , Sherman Oaks, 91423, ATTN Sharon Simpson
 Musaic video director who wants to build his sample reel
 will shoot your wideo free Prod costs applied Richard Wilson
 818-997-7947
 Toace mustic over telephone.

213-641-1742 sidered Lee

- I wanna work in a recording studio! Eves or weekends
Mixing or equip maint, whichever you are nuts enough to
give me a shot at Steve

- 21;39:48-189

- Performers, musicians ndd for educational video. Send
photos, lapes to Mike Craven, 6525 Sunset Bird, Suite 303,
Hjywd

#### 16 SONGWRITERS

ASCAP lyricistsongwrtr sks bands skg cmrcl HM/HR or 213-876-7504 Pop material KB barrios skg critica HMIPHT or 213-876-7504
Songwritr sks keybst to help program Oberheim DSX sequencer Will pay Timothy 818-361-3765
4 octave fem voc with connex wishes to collab with T40 pop sngwritr Karen 818-763-2629
Pop singer/sngwrit with great lyincs, melodies and hooks skg piano play/collab to make demos \$75 people only Harrison 243-856-3946

 Singer/sngwrtr wts keybst as collab 1 provide melodies and lyrics. You provide arrangements. John 714:559-5312. or 714-647•ATTN! Hit rock, pop, metal songs ndd ala Heart, Bor

Journey Joey
714-37

Deranged singer/arranger Where are you? Writh bass plyr with vanous dark comical infls nds you. Bee Chricist sks multi-talented musician/writer for collab. All styles except metal. Goal. Staff writers or band. Charlie.

 ASCAP lyricist sks gd composer for collab No machine music, no machine people i.e. Technopop, etc. Technopop, etc 818-985-3844

BMI or ASCAP lyricist ndd immed by top pop compose with complete studio for shopping tunes in Jan and Feb





#### ENGINEER BILL'S 16-TRACK 2" 30 i.p.s. \$20/HR SPECIAL

Lexicon Digital Riverb, DBX 160X ComprLimiter Synth: DDLs, Farmonizer, Yamaha DX, Linn Drum, Digital Sampling 8 Track MIDI Software & More! (818) 780-3146

#### IMPRESSIVE RECORDING 1/2" 8-Track w/DBX Noise Reduction

\$15 hr Includes Engineer Producer Musician With 20 Years Experience

Synths • Outboard Gear • Midi Sampling (213) 258-3521 Gravson



#### MUSIC OPPORTUNITY RECORD CONTRACT

will present your demo tape to major recomexecutives Service Free if not accepted

liver 25 years experience in the industry.

For details SASE MILESTONE MEDIA PO. Box 859 Dept. MC, Venice, CA 90291

#### VIDEO DEMOS \$99 AND UP

Professionally done on ½" or ¾". Specializing in "on location" video of your band or artist.

(213) 823-4650

## Songwriters

Takedown, arrangements, production Slick demos without a band • 16-channel M101 DX-7, GR, MKS-100, FB-01, S-612, SPX-90 SRV 2000 DBX 166 Exciter WOLVES MUSIC (818) 766-6146

#### **COMPLETE DEMO** BY DEMO PRO

fully produced by producer/arranger using DX7 synth, RX11 drums. SPX90 effects processor, acoustic & electric guitars, midi sequencing & male or female vocals (or your own)! \$95/SONG

Great Demo \* Great Price Steve (818) 763-9641

#### PUBLIC RECORDING

16-TRACK 2" FORMAT

Digital Sampling . Sequencing MIDI Keys . KILLER Sound! We can finance your recording project

(714) 526-0323

## **MUSIKFILM**

South Bay

MUSIC VICEOS . MIV QUALITY . UNBELIEVABLE PRICES

213 • 543 • 5179

#### PROFESSIONAL LEAD SHEETS TRANSCRIPTIONS • ARRANGEMENTS

ASCAP writer member. Album chart experience. Quality work/great price. Grady Powell (818) 508-3150



REHEARSAL STUDIO (818) 989-2299

#### **ROCK GUITARISTS**

Increase your speed & power. Start evolving. Study with one of LA's most reputable rock guitar instructors SCOTT VAN ZEN

(213) 568-9227

Stage Lighting • Drum Riser A/C • Engineer (818) 244-8620

#### 24-TRK \$17/HOUR

**ENGINEER INCLUDED** AMPEX 1200, AMEK CONSOLE, EFFECTS, KEYS

(213) 371-5793

#### Cadillac Rehearsal Studios

Starting at \$8/hr PA & Parking (213) 931-9908 6017 Venice Blvd (2 biks E of La Cienega)



#### \$10/RB. GETS YOU'

AMALOG & OUER 200 DIGITAL TRACKS EXPERT HACPLUS SEQUENCING 12 BIT SAMPLING DIGITAL EFFECTS S-50-ESQ-1-MT-32-SPX-90 MICROVERB.FOSTEX 80 & 450 & MORE UGROSTORN PRODUCTIONS (2 1 3) 4 2 3 -1 8 0 1

#### \* QMEGA, INC \* \*

Cause we need more agents, studios, producers, management and musicians of every type from classical to metal: for a limited time get SIX MONTHS FREE. Call the QMEGA hotline

STudio los Feliz AREA LOW PATES HOT DEMOS SONGWRITER SPECIALS 818-246-9671



#### **GROUND ZERO** REHEARSAL STUDIO

Awesome 16-Channel P.A., Effective A/C, Wassive Concert Drum Riser, Plus Private Studio Parking \$6-\$7 hr. Professiona Stage L

213/978-1903 "As Advertised on KNAC"



#### GREYHOUND RECORDING

TRACK

CONSULTATION

"SOMETHING TO SING ABOUT"
AWESOME DRUM, GUITAR, & VOCAL SOUNDS
LOCATED IN RESERVA

FOR INFO (818) 885-1213

#### IN-STUDIO MULTI-CAMERA VIDEOS \$99 A/C PROD's (714) 841-1074



#### FAIRLIGHT SERIES III WITH PROGRAMMER 5000/HR

(213) 931-3411

#### **REAL TIME CASSETTE COPIES** ! 60 CENTS ! ALSO GREAT PRICES ON TAPE BASF CHROME C-30 .60C LABELS PRINTED/CUSTOM LENGTH TAPES (213) 559-9095

24 + TRACKRECORDING J.E. SOUND PRODUCTION 213-479-7653

## SUBSCRIBE





(213) 462-5772

## Lead Sheets

• Transcriptions • Arrangements • Copyist

full copyright service Jonathan Sacks (213) 465-6117

#### **OUALITY DEMOS** \$9 PER HR.

Includes production, engineer, digital drums, pro-gramming, digital reserb, digital delas, harmonizer, digital key bourls, guidars, basses, limiter composes, 31 hand eq. parametre eq. mid, sequencer, DBX desson, musicians and excellent sound.

CALL 818-841-3316
GREAT DEMO WITH OR WITHOUT A BAND

# PROMOTIONA PHOTOGRAPH



#### SINGERS

Here's your chance to win big \$ Enter the "Be a Star" Night every Wednesday at the Red Onion in Marina del Rey Background music provided (tape) Call Oina (213) 821-2291 (LVMSG)

#### COMPLETE MUSIC SERVICE

\* TAKEDOWNS \* LEAD SHEETS **★ MUSIC COPYING ★ HORN & STRING** ARRANGEMENTS ★ 4-TRACK DEMOS

(818) 980-0995

## 3839 LTD

REHEARSAL STUDIO
Now Reopening For Private 24-Hour Lockout
Daily / Weekly / Monthly / 800 Sq. Ft. of Cornfort
Central Air • Full PA
State-of-the-Art Security System
Shown By Appointment Only
(213) 663-6607



(213) 852-1961

#### TOTAL MIDI STUDIO

24-Track Board \* Kurzweil 250 8-Track \$10/hr \* 16-Track \$15/hr

D=50 \* OB-8 \* TX-7 \* Digital Reverb

B Delay \* Digital Mixdown \* MacPlus
DPX-1 \* SMPTE Video Lockout

\* Latest Outboard Gear

S10/Hour (213) 461-4387





MR. SPEED CASSETTES (818)76-SPEED

# EVERY GUITAR & BASS IN THE STORE AT DEALER COST\*!

Complete Mobile Disco Systems from \$1889.00

Specials: PROCO LifeLines
Guitar Cables

181/2 foot

Reg. \$33.50

10 foot

Sale \$12.95

Reg. \$27.95

Sale \$10.95

ART PROVERBS \$297.00

Aris • A.K.G. • American D.J. • A.P.M. Kahler • A.R.T. • Aphex • Axsak • Blowhard • CB 700 • Celestion • Corde • dbx • D'Addario • Dean Markley • De Cuir • Drum Workshop • Jim Dunlop • E.V. • Emilar • Ernie Ball • E.T.A. • Exciting Lighting • Furman • Gallien Krueger • G.B.C. • G.T. Electronics • Groove Tube • Invisible • Laney • Little Lite • Lumitrol • Meinl • Nady • Nova Systems • Numark • Pearl • Pepsi Cola • Pro. Co. • Rane • Remo • Sequential • Simmons • S.C.S. • Sound Tech Systems • Stanton • Shure Bros. • Switch Craft • Studiomaster • T.C. Electronics • Ultimate Support Systems • Washburn • Zildjian • and more. . .



BENCE AUDIO SYSTEMS



7801 Canoga Avenue #11 Canoga Park, CA 91304 (818) 716-8200

Financing Available O.A.C.

\*Case incl.