

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

TAYLOR DAYNE

SPECIAL REPORT: TICKET SCALPING & THE LAW

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Sp... is?
R-... F-T-E

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By Michael Amicone



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Following years of superstar status in their homeland of Sweden, this pop/rock duo hit U.S. shores with a vengeance. Find out how a cassette copy of "The Look" forced an American album release.

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FEEDBACK

"Mixed" Up

Dear MC:

I am writing to correct a few misstatements in Miles Copeland's December 11 *Music Connection* interview. "Eternal Flame" was never remixed by Miles or anyone else. The record released was the record that the Bangles and I made together and mixed with Frank Filippetti. We were indeed warned by Miles that he believed it could "never be a hit" in its existing form, although he claimed to like it as a piece of music. At that time, it was "on your heads be it." On our heads it should remain.

Davitt Sigerson
Producer

It's A Trend

Dear MC:

Recently in your mag (Nov. 27 - Dec. 10) there was an article called "Rock Ballads: Trend or Triumph?" I just have to say that it's definitely a trend. First of all, these so-called heavy metal bands such as Warrant, Tesla and Kix are not heavy metal or even down and dirty rock. The music they write is for teeny bopper girls; it's bubble gum music and an easy way to make a few bucks. But it's not fair to the real metal bands out there who kick butt, because these sissy rock ballads get so much attention. Anyway, it's time these queeny boys who play bubble gum ballads move over and give the people who really have it in their heart a chance to go all the way and get signed and play real metal songs. I mean, come on Jani Lane, aren't you ashamed to show people Warrant's video of "Heaven?" I mean, it's so fruity!

Gary Tocco
Sherman Oaks

Another Brick In The Walls

Dear MC:

After nearly six months of waiting for our band's review to appear in your magazine, the bomb finally dropped in the December 11 issue.

I don't know who Ken Anderson is, as he is never listed in your staff of contributing writers. Nor did he bother to identify himself at our October 19 FM Station gig. If he had introduced himself that night he might have gotten our song titles right.

My chief complaint with his vitriolic review was his inaccurate

reporting of the events. He claims there was no jumping about onstage or exchange of guitar riffs. In fact, we were very physically animated that night (we have it on videotape), and at one point I left the stage to sing a song in the audience. The "exchange" of guitar riffs would be difficult as there is only one guitarist in the band.

With regard to his comments concerning the audience reaction, his conclusion was that they were sober and sedate. Sober is the only fact (FM Station could not sell alcohol that night) and still, people stayed and enthusiastically cheered us on. The crowd loved the show, begging for an encore. We were the biggest draw of the night, which secured us two weekend nights in a row.

This letter is my only avenue of rebuttal for what I feel was an unjust review. I challenge any and all music lovers out there to come to see one of our gigs. If you aren't completely excited by what you see, then see me after the show (if you can get beyond my average looks) and I'll refund your cover charge.

Kim Lori Dart
Lead singer/Tall Walls

Good One, Jacques

Dear MC:

I was pleasantly surprised to read your review of my November concert at Le Cafe, written by Jacques Du Long. I want to express my thanks to your publication for your in-depth coverage of that performance and especially for Du Long's observations about my improvisation. Much appreciated.

Emmett H. Chapman
Woodland Hills

Redux Too

Dear MC:

Thank you very much for the fine display of the Danny O'Keefe release *Redux* in your Nov 27-Dec 10 issue. I would, however, like to set the record straight. Portions of the record were released on a very limited commercial basis in 1985, but this version of the record has been completely redone using a computer enhancing procedure and equipment developed by Hank Warning at FDS Labs. O'Keefe himself was knocked out by the sonic improvement of the whole record. Lastly, I would like to point out that it was not the fine people at Chameleon but the fine people at Beachwood Records who dug this

little gem up and made it available to the public through the marketing services of Chameleon and the distribution services of the CEMA people at Capitol. Beachwood is committed to presenting intelligent music to an intelligent audience.

James Lee Stanley
President/Owner
Beachwood Records

Male Influences

Dear MC:

You have a good magazine. I especially like the *Demo Critique* section, but just once I'd like to see a review of a band featuring a strong female lead vocalist not lumped into the same old Wilson/Benatar category (example: Sahara, the Storm, Fear and Loathing, Abyss). Surely you realize women can have male vocal influences.

If these bands are coming across as sounding like those aforementioned performers, well, then I suppose a clone-label would be deserved. If not, it makes it a little scary for some of us who do have accomplished range and power (of the female gender) to send a tape to *Demo Critique* for an objective review.

Either some minds need to open up, or some bands need a shot of originality. Which is it?

A Concerned Reader
Los Angeles, CA

Grace-Full Request

Dear MC:

Could you tell me what's going on with the Graces' new album? Before it was released, all of the local Los Angeles magazines, including *Music Connection*, printed updates and blurbs about their studio progress and an occasional picture. But then, as soon as the album was released, nothing! What is going on here?

Between Charlotte Caffey and Belinda Carlisle, there is enough success to warrant some kind of a feature at least. What's the story? Is it because there is something about women writing about relationships and fucking in a direct manner that causes a totalitarian regime to suppress it? Is it because there are no Black or Hispanic males in the band?

Seriously, I have never in my life seen such a press vacuum as the one that surrounds the Graces and their debut album. I am at a total loss for an explanation.

Tom Campbell
Redondo Beach, CA

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, C/O Music Connection,
6640 Sunset Blvd.
Hollywood, CA 90028.

☐ The Songwriters Guild of America (SGA) has announced the honoree for the 1990 Aggie Awards scheduled for February 12th, 1990. This year's Aggie will go to former SGA President Burton Lane. Mr. Lane has not only contributed his support to the SGA on many issues, but also has such Broadway hits as *On a Clear Day You Can See Forever* and *Finian's Rainbow* to his credit. For additional information, contact the SGA at (213) 462-1108.

☐ In honor of the recent birthday of the late Martin Luther King, the California Afro Museum, 600 State Drive, Exposition Park, will present a photographic exhibition entitled "Memories of Dr. Martin Luther King: An Impressionistic Survey." The exhibition will be held from January 15-February 29, 1990, and will include the movie *Eye on the Prize*. For additional information, call (213) 744-7432.

☐ The Lis Lewis Singers' Workshop is continuing its series of workshops throughout the winter quarter. These courses are designed for singers on all levels and include Popular Chorus/Harmony Workshop, Beginning Voice and Performance Workshop. All classes meet once a week for the next six weeks. Tuition ranges from \$150.00 to \$200.00, with private lessons also available. For additional information on classes and times, call (213) 664-3757.

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

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SIGNINGS & ASSIGNMENTS NEWS

By Michael Amicone



Lance Grode

MCA Music Entertainment Group has promoted Lance Grode to the position of Senior Vice President, Business and Legal Affairs. A six-year veteran with the company, Grode will oversee the negotiation and supervision of contracts with artists, production companies and associated and distributed labels for both MCA and Motown, as well as handling other pertinent legal matters for the MCA Music Entertainment Group.

RCA Records has announced several new appointments: Susan Clary has been named Vice President, Publicity, West Coast; Robbie Snow has been promoted to Product Manager, West Coast; and Vicki Leben has been named Senior Director, National Promotion.

MTV Networks has appointed Steve Leeds to the position of Director, Talent/Artist Relations, Special Projects, MTV: Music Television. In addition MTV executive shuffling, Karen Glass has been named Vice President, Production and Program Development, VH-1, and Harriet Seidler has been promoted to Senior Vice President, Marketing, MTV: Music Television.

Relativity/In-Effect/Combat Records in New York has announced a plethora of executive musical chairs: Jim Genova has been named Director, National Marketing and Promotions; Anne Adams has been promoted to Label Director; Steve Martin has been advanced to Director, National Publicity, East Coast; Hans Haedelt has

been named Label Manager for Relativity; and Jim Welch becomes Label Manager for Combat Records.

In additional label moves, Relativity/In-Effect/Combat Records in Los Angeles has appointed famed publicist Kerry Cooley to Director, National Publicity, West Coast. Cooley comes to Relativity direct from a stint with public relations firm, the Group.

EMI has announced the appointment of Henry Marquez to the post of Vice President, Creative Services. Formerly Creative Director with the company, Marquez will continue to oversee the label's art department-related activities.

CBS Records has appointed Andrea Finkelstein to the post of Vice President, A&R Administration. Finkelstein will be responsible for the administration of artist, producer and label agreements, and will also act as liaison with artists' representatives on contractual and financial matters.



Jim Swindel

Virgin Records has appointed Jim Swindel to the post of Senior Vice President and General Manager. Swindel will oversee all aspects of the label's operations from the company's L.A. headquarters.

Capitol Records has appointed Sean Fernald to Manager, National Video Promotion. Fernald, who recently served a professional stint in the Crossover Radio Promotion Department of Virgin Records, will be based at the label's Los Angeles office. MC



Multi-talented singer, dancer, street philosopher and all around great fictional character, M.C. Skat Cat, kicks back in classic "top cat" style following the signing of his new Virgin recording contract. Cat is pictured with good friend Paula Abdul. Cat makes his video debut in Paula's "Opposites Attract" video.

Stones Tour Dominates 1989

By Steven P. Wheeler



Dimo Sefari

LOS ANGELES—Two of the music industry's leading concert publications, *Pollstar* and *Performance*, recently released year-end concert figures, and to nobody's surprise, leading the pack was the Rolling Stones' mammoth tour which shattered records by grossing \$98 million, more than doubling their nearest competitor, the Who (\$41.7 million).

Rounding out *Pollstar's* list of the Top Ten North American tours were Bon Jovi, the Grateful Dead, New Kids On The Block, Neil Diamond, Metallica, Elton John, Rod Stewart and the double-feature presentation of the Beach Boys/Chicago. The biggest surprise, according to *Pollstar* Editor Gary Bongiovanni, was the inclusion of Metallica in the Top Ten. "They are the first speed metal act to ever show that level of commercial success (grossing over \$21 million)."

While the overall concert industry grossed more than one billion dollars, those numbers more accurately reflect higher ticket prices and the astronomical \$140 million brought in by the Rolling Stones and the Who. *Performance* Editor Louis Marroquin points out that the year-end figures are a bit misleading. "It wasn't a strong year. It was either stadium sellouts or you couldn't sell a ticket." Bongiovanni agrees that many of the mid-line acts were hurt by the arena and stadium shows put on by some veteran bands. "The Stones and the Who accounted for over twenty percent of all the money spent on major headliners. That big of a chunk had to come out of somebody's slice."

Considering that one out of every ten dollars spent on concerts in 1989 belonged to the Stones, it's not

surprising that other tours suffered under the weight of Jagger and company. "People such as Tom Petty and Stevie Nicks usually do so well that last year's tours could be considered disappointments," Marroquin says.

Though several rock war horses came out of mothballs to score large grosses, reunion tours were no guarantee of a financial bonanza. The Jefferson Airplane and the Allman Brothers were two of the resurrections who encountered inconsistent ticket sales in many major markets, with ex-Beatle Ringo Starr's "All-Starr Tour" the leading candidate for last year's most disappointing tour. Marroquin says that the huge publicity campaign surrounding Ringo's first solo tour did nothing to improve ticket sales. In contrast, the much-publicized tour by Ringo's former partner, Paul McCartney, was everything it was supposed to be at the box office, bringing in a cool \$7 million in five cities, while another music legend, Bob Dylan, also pulled in respectable numbers with his tour, grossing \$7.4 million in 65 cities.

As for the projected concert business in 1990, both men agree that the absence of the Stones and the Who will not hurt business. "There are always acts to pick up the slack," says Bongiovanni. "Paul McCartney's going to have huge numbers when he's done. Madonna will be out this year." Marroquin concurs: "I expect 1990 to be a lot stronger. You'll have people such as Phil Collins, Madonna and Billy Joel—artists who have really hot records out. It will be more of an equal pace. I don't know if there's anybody that can do what the Stones did last year—maybe if the Beatles got back together." MC



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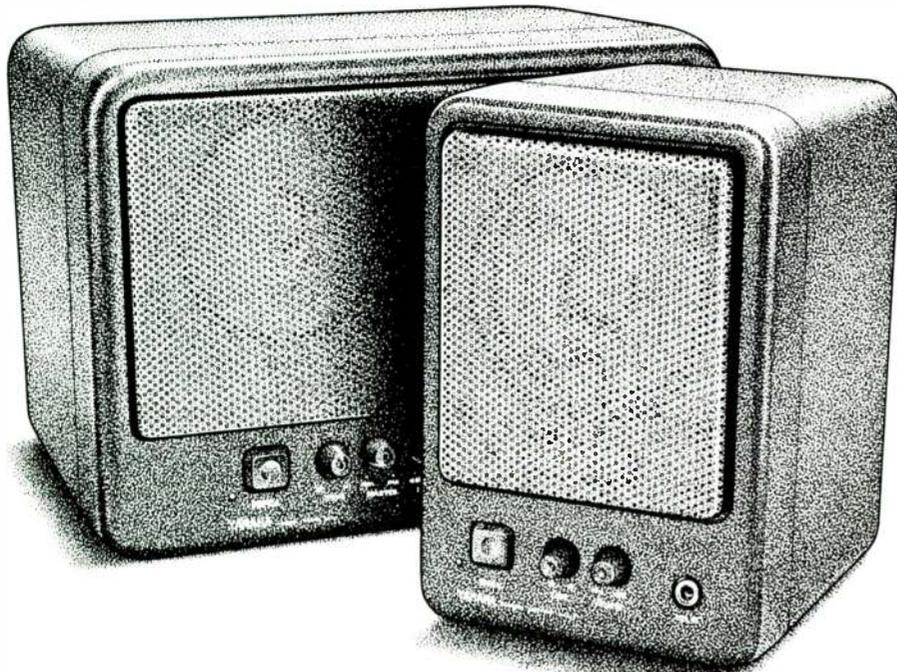


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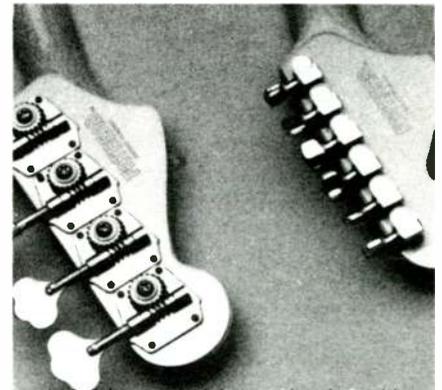
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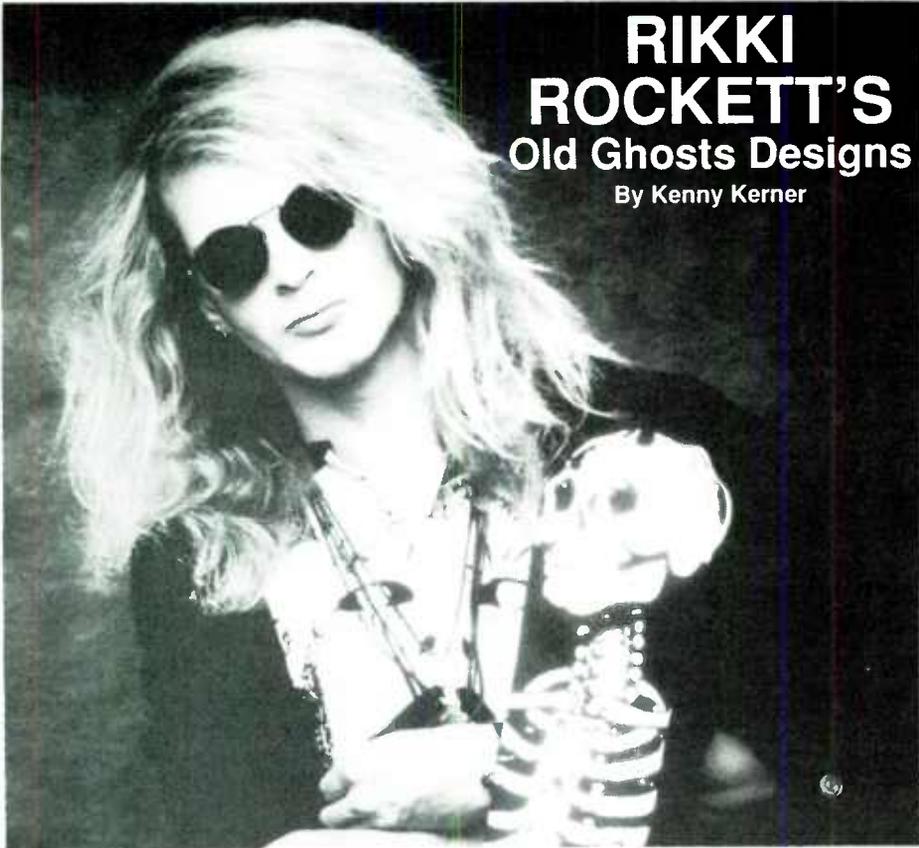


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**RIKKI
ROCKETT'S
Old Ghosts Designs**

By Kenny Kerner

William Hammes

More and more, rock stars are beginning to diversify their finances and invest in areas outside of the music business. The latest to go that route is Poison drummer Rikki Rockett.

Just recently, Rockett teamed up with a former skateboarder, John Grigley, and formed a partnership company called Old Ghosts Designs for the purpose of creating, designing and selling what he calls "anti-fashions." Already being sold in stores across the Los Angeles area are T-shirts, shirts, pants, necklaces, bracelets and jewelry, all carrying the Old Ghosts logo.

But how does a superstar rock drummer suddenly decide to change course and get into fashion designing? Here's how Rikki explained it: "John is a pro skateboarder-turned-designer who contributed lots of designs to Vision Wear. The problem was that a lot of his stuff was a bit too edgy for them. I saw some of the things, really liked them and decided to get behind him. I threw in a few of my own ideas too, and that's how we got rolling."

With most of his time already accounted for (Poison is now in pre-production for their third album), Rockett can't really run another business himself. "What we basically do," he continued, "is we both contribute ideas to the designs and the company but I'm the one that finances everything. John runs the place on a day-to-day basis."

Instead of deciding to create a new kind of drum stick or foot pedal, Rockett made the shift into fashion designing. Not the kind of parallel career move you'd expect. Rockett explained this one with relative ease. "First of all, it's not so much fashion as it is artwork on clothes. I don't sit around and cut patterns. When you're out on the road and you really can't do anything, you can't play your drums in the hotel room, you've already eaten and you've seen the movie on television twenty times, you whip out your pencil and you start doing some artwork. I'm just putting my spare time to good use. As for my drum sticks and pedals, I'm happy with what I'm now using."

Rockett wants everyone to know that his cloth-

ing has a sense of humor and is not intended to start a new fashion craze. "When I say that our stuff is 'anti-fashion,' I mean that it isn't created to be trendy. In fact, the way we came up with the name for the company was that John took out a bunch of his old designs from when he lived in Florida, and while going through them, he mentioned that seeing them again seemed to conjure up old ghosts from the past. When we heard that, we both thought it was such a cool name, so we used it."

To give you an idea of their sense of humor, one T-shirt depicts a "Welcome to L.A." slogan with a photograph of three gang members being arrested and handcuffed. Others carry such vital messages as "Dead People Are Cool," "Scum Bag Hollywood Trash," "My Dick's Bigger Than Yours" and "Make Friends The Hollywood Way, Fuck 'Em."

At this point in time, Old Ghosts merchandise is only available at certain boutiques and skateboard or heavy metal-type clothing stores, but that is likely to change. "Right now, we're waiting to hear about a possible distribution deal," Rockett enthused. "That would put our clothing in lots of stores across the country, and they'd also print them. That would be great, because all we'd have to do then is the creative part."

Because many of today's rock stars feel more comfortable performing in a T-shirt and are not at all adverse to advertising while they play live, we asked Rikki if this might not be the natural outlet for his clothing. "We really haven't come up with any kind of a definite plan yet," he said. "Some of our shirts don't say anything at all on them while others do make some kind of a social statement. Poison hasn't been a political band, so once in a while, if I want to get some kind of a message out there, this is just another way of doing it."

If you're interested in obtaining a catalog of Old Ghosts Designs, one is available by writing the company at 812 North Martel, #5, Los Angeles, CA 90046. Once you receive their catalog, you can place your order at (213) 653-8044. 

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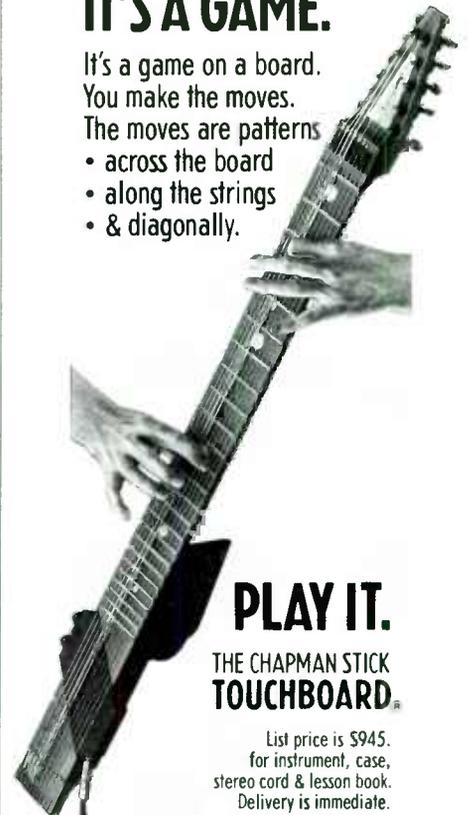
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Ross Elliot

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Title: Creative Director
Duties: Writer Management and A&R for Publishing Company.
Years with company: 1 1/2

Dialogue:

Parallels: "The job I do as a Creative Director very closely parallels the regular day-to-day activities of a major label A&R person. With an unsigned band, my responsibilities are to develop them and shop a label deal for the act. If a record company gets behind a new band, it's very time consuming and could easily turn into a million-dollar investment for the label."

Taking Chances: "There are a lot of local bands out there that have a little buzz going and everybody seems to like them. Yet, everyone sits on the fence when it comes to signing the act. The problem is, there isn't enough artist development going on. The labels want to see and hear finished product. Sometimes a label will see an artist that has five or six great songs but his live show is a little shabby. So, instead of putting him into a rehearsal room for three or four months to work it out, they'll just wait and not sign him. But, by the time the artist is ready, somebody else is going to be interested and will probably take the artist away. That's what happens sometimes if you don't take chances. Everybody in this town has had that happen to them once or twice."

My Way: "What I like to do is find an unsigned band that I think is great

and sign them for considerably less than the standard \$100,000 a signed act would get. I would then develop them and act as their agent and manager and producer and everything until I got them a label deal. However, if this unsigned act already has a manager, the chances are he wouldn't want to wait and have his act developed. He'd probably want to go straight for a record deal."

Mr. Luckett: "There's this solo artist named Jason Luckett. Everyone in town has seen him or heard him at one time or another. He's an acoustic guitar player and he's played around. For some reason, nobody's made the move. He was turned on to me by a girl named Noel Swan who works at Tim Neece's management office. I signed Jason to our publishing company and I'm putting him into our studio which we use for developmental purposes. Then I'll have him play live. I have all of those resources available to me, so I can take the time to do what most of the major labels can't do. This way, Jason has money to survive by virtue of the publishing advance, and he's also developing his act to where I'll be able to get a record deal for him. At the same time, I can work on his confidence, his presentation, his live show, his writing. I am able to make this kind of development decision because it's not that great a financial risk and I'm able to put in the hours to do the work."

Deal-Making: "When I'm ready to shop a deal for one of my artists, I want the label that's best for them.

It's to a label's advantage to sign somebody that already has a huge entity behind them. When I bring an act to someone, I want to be sure they'll happen because it's my ass that's on the line, too."

White Trash: "In addition to Jason, I've also signed an act called White Trash. They're unsigned, so I made a similar kind of development deal with them. They're a hard rock band, but they have a horn section. Actually, the full name of the group is Poor White Trash & the Bad Ass Brass. I saw them at the New Music Seminar. The oldest guy in the band is nineteen, and they write really great songs but they're kinda wild. Even though there were lots of label and A&R Reps at the seminar, I was able to see through their image and wild show. I knew I could make them happen. This is another example of labels not wanting to make a move to develop an act, so I did."

Getting Signed: "First of all, I'm out in the clubs just about every single night. What turns me on is simply what I like. What most people don't understand is that you can go out one night and see a band, but if you're not in the right frame of mind, you might not like them at all. But you can go back another night and see the same band and love them. I'm a publisher, so for me, the songs have to come first. A song and a lyric. A good lyric takes a lot of concentration and a certain amount of intelligence to write. I like that kind of Bon Jovi/Poison pop music, but I'd like to hear something more in-depth in a song, not the traditional 'When I See You Smile' stuff."

What really impresses me is when I go see a band the first time and I like them, and then I go back to another show and the entire set is different. They're playing a completely new set of songs. That's what turns me on. I do understand that a band can

have an off night. So, if the songs are good and they're played well, I understand that I have to come back another time if the sound wasn't perfect or if one of the players had an off night. That doesn't matter to me."

The Price Is Right: "For a flat-out development deal, the publishing advances usually start out at about \$25-30,000. If that's a solo act, he gets all the money. If it's a band, then they've got to split it. For the advance, they have to sign an exclusive songwriter agreement with my company. We usually do a three or four year deal, and the options go up from about thirty to forty to fifty thousand dollars. Besides the money they get from us, there's also a large demo budget. What we're trying to do here is create a new way of allowing bands to be heard. Also, we never ask a band to sign away their full publishing. It's always co-publishing with a 50% maximum. We would never take all of a band's publishing."

Advice: "I keep reading the same kinds of answers to this question in *Music Connection*. Answers like be true to yourself, don't be a copycat band...but you know what I say? Don't give up! I've seen great albums fail and great bands fail and I've seen shitty ones make it. The bottom line is that this is a personal opinion business. So if somebody suggests that you change something about your band and you do change it, you're not a real artist. You're not being true to your songs or yourself in that case. At every gig, there are always A&R people walking in and out. If you get to meet with them about your act, be sure to inject them with the same passion that you yourself are feeling. When you perform to them, look them right in the eye. Let them know that these are your songs and you believe in them. That's my advice."



After years of success and two Grammy awards, veteran recording group Huey Lewis & the News have left Chrysalis for the greener pastures of EMI Records. When Lewis was first signed to Chrysalis, Sal Lacata was the label president. As fate would have it, the pair are reunited, with Lacata now heading up the EMI label. Shown in the above photo are various EMI execs and staffers surrounding Huey (top row, third from left) and the band. The group is currently in pre-production for their label debut.



It's been a long time since we've heard from former Quiet Riot leader Kevin Dubrow. To update you on some of his most recent career moves, Dubrow has enlisted Kim Richards as his personal manager and has formed a band called Little Women which features Sean Manning (guitar), Kenny Hillary (bass) and Pat Ashby (drums). No word, however, on any kind of label affiliation. We'll keep you posted on that one.

Grapevine

The Zeros are back on the Strip handing out flyers for their local weekend shows. In case you haven't noticed, their magazine ads no longer tout them as **Total Chaos/CBS** recording artists. We were told by the CBS Corporate and Business Affairs office, "Nobody here has ever heard of Total Chaos Records, and that label is not a part of the CBS-affiliated labels." A spokesperson for **Pasha** (Spencer Proffer's former CBS-affiliated record company) confirmed that neither the Zeros' recording deal nor the deal for **Total Chaos** to become a CBS affiliate has been concluded. The bottom line is, Zeros manager **Howie Hubberman** jumped the gun with his announcement of a label signing. Boy, talk about total chaos!

Debra Rosner has joined the staff of **Kaos, Inc.**, an artist management firm. In her new capacity, she will be looking to sign artists to the company. Artists can be either new or established, but they must be signed to a label or in negotiations. Rosner will also head-up the company's public relations division which will specialize in signed, hard rock/heavy metal acts only. Rosner can be reached at (213) 962-9400.

Local boys **Baby Friday** are seeking to replace their drummer. The band defines its sound as rock with punk/funk overtones and will accept calls for auditions at (818) 994-3031.

Dio's new lineup includes **Rowan**

Robertson, Jens Johanssen, Teddy Cooke and **AC/DC's Simon Wright**.

Drummer **Anthony Fox** has left **Tommi Gunn** and is looking for another professional situation. Fox recently appeared in Alice Cooper's "Poison" video. He can be reached at (213) 960-7625.

On The Move

Keith Bailey replaces **Danni Krash** as West Coast A&R Rep for **Columbia Records**. Bailey was formerly a Geffen consultant.

Veteran **Mike Bone** exits the **Chrysalis** presidency to assume similar responsibilities at **Island Records** in New York.

The game of musical A&R chairs continues as **John Axelrod** leaves **Atlantic** for **Capitol**, and **Rachel Matthews** leaves **Capitol** for **Disney's Hollywood Records**.

Bennett Kaufman is promoted to Director of A&R, West Coast, for **RCA Records**.

Tommy Boy Records has named **Tom Richardson** Director of A&R for the label. He'll work out of the Big Apple.

Capitol Records has promoted **Joy Bailey** to Manager of A&R, Black Music, West Coast. Additionally, **Josh Deutsch** was named East Coast Director of A&R.

Matt Pierson is named Manager of A&R and Production for **Blue Note** and **Capitol Jazz Records**. Pierson will be located in New York. 



Elaine Summers

Contact: Dennis Rider
(213) 312-3137

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

If this attractive submission from Elaine Summers finds its way into the right A&R reps hands, this multi-talented singer/songwriter could prove to be an exciting and fruitful signing. This three-song demo's instrumentation is similar to that found on later John Cougar Mellencamp recordings, and, at times, has a slight folksy flavor. The songwriting is top-notch, with the accent on clever lyrics and fresh language. Ms. Summers' ability to take even slightly cliched subject matter, for example, a "Dear John" letter (the second track), and breathe new life into the storyline, giving it a healthy twist to boot, is stimulating. And the Beatlesque strings during the choruses give the song even more character. What really stands out on this tape is Elaine's dynamite voice, but because of its gutsy, passionate and well-defined quality, she will undoubtedly be compared to Melissa Etheridge.



John Ede

Contact: Steve Daily
(213) 450-4085

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

This master quality submission from solo artist John Ede is well-produced and jam-packed with a tasty selection of strong, well-crafted songs. The material is catchy, memorable and absolutely deserves repeated listening. The musicianship is professional and never in conflict with the direction or mood that the vocalist is conveying. Wales-born John Ede, who presently resides in Edmonton, Alberta, has had several songs featured on the television series *Superboy*, and believe me, Ede himself is one hell of a superboy with a voice that has all the sex appeal of Robert Palmer and the gutsy quality of Blood, Sweat & Tears' David Clayton-Thomas. His material ranges in style from slow, grinding rock & roll to uptempo pop R&B. John Ede is destined to excite even the most jaded A&R reps with this radio-ready, brilliant four-song demo.



Street Toyz

Contact: Robert Wilson
(708) 920-000

Purpose of Submission: Seeking label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This three-song demo from **Street Toyz** is disappointing. **Street Toyz** is your average metal band. At best, their playing ability is mediocre. Lead vocalist **J. Thomas'** voice is uninspired and average. He certainly hasn't found anything new to sing about—just your sleazy, in-and-out stuff. And what's with all these "Nah Nah Nah's" and "Oh Oh Oh's" during the choruses? The band claims they have opened for the likes of **L.A. Guns** and the **Sea Hags**, which is rather impressive, but who's to say what their competition was like in **La Grange, Illinois**. The most serious problem with **Street Toyz'** submission is its quality. Vocals are far too hot in the mix which makes the songs sound wimpy and unbalanced. With such stiff competition in the metal arena, there is simply no place for mediocrity.

To submit product for analysis, send your packages (including photo & contact #) to:
Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028.
All packages become the property of *Music Connection* magazine.



Lester Cohen

El DeBarge signed a co-publisher and writer agreement with MCA Music. Pictured from left are: Carol Ware, VP of Creative Services, MCA Music; Scott James, VP of Film and Television Music, MCA Music; Gary Gilbert, DeBarge's attorney; Fred Moultrie, DeBarge's manager; Leeds Levy, President, MCA Music; DeBarge; and Rick Shoemaker, Senior VP, MCA Music.

Activities

A source for excellent information about the music industry is **UCLA Extension's Certificate Program in Recording Arts & Sciences**. Courses are continuously being offered that not only lend insight into many areas of the business, but may lead to personal relationships between potential hit songwriters and those who can get their songs into the right hands. In January, **Alan Melina**, Vice President at **Famous Music**, will lead a course, "Publishing Hit Songs: An Introduction to Creative Music Publishing." Also being offered in January is a six-session course entitled "Breaking Into the Music Industry: A Practical Workshop in Career Advancement," which will feature talks by nineteen guest speakers including songwriter **Steve Diamond**, songwriter/producer **Michael Jay**, **Dale Kawashima** (President **ATV Music**), **Virgin Music** producer/staff writer **Jon Lind**, **Neil Portnow** (VP, West Coast Operations, **Zomba Enterprises**) and **MCA Music** songwriter **Brock Walsh**. For more info call: (213) 825-1901.

John McCurry, who is a writer with **Music Corp. of America** and co-writer of Alice Cooper's megahit

"Poison," is co-writing with **Kane Roberts** for Kane's Geffen LP.

MCA Music's Greg Smith is working with Arista's *The Promise*. He also has songs on LPs by **Diana Ross** and **Will Downing**.

MCA Music exclusive writers **Josh Thompson** and **Gene Lennon**, whose credits include *Surface*, have released their own LP on CBS.

Signings

Melanie Andrews signed an exclusive songwriting agreement with **Famous Music**. She wrote and produced songs for *Simply Precious* and has songs on albums by **Troy Hinton** ("Do You Feel My Love"), **Jasmine Guy** ("Just Wanna Hold You"), **Shanice Wilson** and **KMA** recording artist **Kopper**. Ms. Andrews was honored at the 1987 BMI Pop Awards for the Number One single, (and one of the most performed songs of that year) "Let's Wait Awhile," which she co-wrote with **Janet Jackson**.

BMI songwriter **Billy Crain** signed an exclusive writer's agreement with **Frankly Scarlett Music**, the BMI publishing company owned by **Gerd Muller**. Crain was formerly part of the **Henry Paul Band** on Atlantic Records and has spent the past four

Book Review

you can WRITE great LYRICS

If the lyrics aren't great, it's just another song. Here's inside advice from one of today's top songwriters on how you can write lyrics that can become tomorrow's hits.

by Pamela Phillips Oland

You Can Write Great Lyrics

By Pamela Phillips Oland
Writer's Digest Books, Cincinnati, Ohio
\$17.95

This instructional book by **Almo- Irving** staff writer **Pamela Phillips Oland** is a well-written and insightful book into the art of lyric writing with lots of helpful exercises, examples, definitions and easy-to-understand language. This book is probably more useful for the beginning lyricist, though the author does offer advice on subjects such as getting rid of writer's block and how to make collaborations work which just might interest the seasoned songwriter as well. I find the discussions on her personal experiences and the problems that she has encountered in the publishing and songwriting world to be particularly enlightening. This book is available nationwide through bookstores and through songwriter organizations such as **LASS**.

years as lead guitarist for the **Belamy Brothers**—also co-writing their hit, "I'll Give You All My Love Tonight," which won a **BMI Country Award**. **Crain** also co-wrote the recent **Poco** single, "Call It Love."

MCA Music signed a co-publishing and exclusive writer agreement with **El DeBarge**. **El DeBarge** has had several hits with **Motown Records** including "Who's Johnny?" the theme from the film *Short Circuit*. He has completed work on his debut LP for **Warner Bros.** and is featured on the new **Quincy Jones** LP.

Songwriter/artists **John Welch** and **Fee Waybill** signed songwriter agreements with **Warner/Chappell Music**.

MCA Music signed a worldwide co-publishing agreement with the **Silos**. The band is recording their **BMG** debut album which is being produced by **Peter Moore** whose credits include the **Cowboy Junkies**. They were *Rolling Stone's* **Independent Band of the Year**.

Island Music signed a worldwide co-publishing deal with **King's X**.

The deal involves the *Gretchen Goes To Nebraska* album, as well as future releases by this power trio.

MCA Music signed a publishing agreement with **Urban Groove Tunes** for the exclusive services of songwriters **Eban Kelly** and **Jimi Randolph**, among others. Their song, "I Remember When," is on the multi-platinum **New Kids On the Block** LP. By way of this deal, **MCA** has cuts on **SOS Band**, **AL Green**, and the **Stylistics** LPs, as well as a song in the **Rob Lowe** film *Black Market*.

The Business Side

BMG Music International will sub-publish **Larry Henley Music** for the world, including the U.S.A. **Henley's** songs include "Wind Beneath My Wings," recorded by both **Gary Morris** and **Bette Midler**, for whom it was a Number One single and cut on her platinum soundtrack album, *Beaches*.

EMI Music signed an exclusive administration agreement with **Orion Pictures**. 



Melanie Andrews signed an exclusive songwriting agreement with **Famous Music**. Pictured from left are: **Alan Melina**, VP, **Famous Music**; **Melanie Andrews**; **Judy Andrews**, manager; **Jim Vellutato**, **Creative Director**, **Famous Music**.



Bob Gruen

EMI/SBK Music lauded some of their writers with a private luncheon given at the company's **New York** headquarters. Pictured from left are: songwriter/artist **A.I.B. Sure**, **Martin Bandier**, Vice Chairman, **EMI Music**; producer/writer/artist **Desmond Child**; **Charles Koppelman**, Chairman/CEO, **EMI Music**; **Kyle West**, producer/writer/artist, **Uptown Productions**.

SONGWRITER PROFILE



Michael Jay

By Pat Lewis

Before Michael Jay signed with Famous Music, he was a frustrated, struggling songwriter. Unable to get his foot into any of the right doors, he had seriously considered packing his bags and heading home to Chicago. However, as soon as he signed with Famous, his luck changed. He instantly began getting his songs covered, and eventually went on to produce as well. Today, Jay is considered one of the hottest songwriter/producers in town. He is responsible for discovering Martika and producing and co-writing her debut LP, which garnered the pair a hit LP and two smash singles—"Toy Soldiers" and "More Than You Know."

When Michael was first starting out, he knew the key to getting his songs heard was making connections with those individuals in the music industry who could either cut his songs (the artists) or get his songs into the right "middle man" hands (publishers, A&R representatives, producers, etc.). "The way that I made my connections," says Michael Jay, "was from a place called *The Los Angeles Songwriter Showcase* (LASS). I actually got my first cut through them at a Pitch-A-Thon. It was a Controllers' record on MCA, and that was the only cut that I ever had before I got my deal. I religiously went to LASS' Wednesday night showcases, and it really works. It gives writers an opportunity to go there and have a producer or A&R person or publisher hear a song. Even if they don't pick up your song, it's a way to meet these people and make connections. I made a lot of connections. I met Jay Graydon at one of those showcases. And knowing Jay is what led me to Alan Melina [Vice President, Famous Music]."

But, before he finally made the connection that led to his publishing deal with Famous Music, Michael spent numerous months beating the song-writing pavement with little reward. "The connections that I had made knew that I had no track record," he bitterly recalls. "So, if you could actually get them on the phone, you knew they were taking your phone call out of pity. It's like they would say, 'Yeah, yeah, yeah,' and then when you'd hang up, they'd call MCA or some other big publisher and ask for some songs. There's this thing about new, upcoming songwriters who are on the street or who have just come into town—people just don't really embrace them. I think they should, because you never know where the next hit song is going to come from, or the next big songwriter. I had a few relationships with people, but I was never able to get songs cut."

Through Jay Graydon, Michael was introduced to Alan Melina, who in turn signed him as a staff writer with Famous Music. "They got all my cuts for me," he states. "Now, with the success of 'Toy Soldiers,' my phone doesn't stop ringing. I have very good relationships with all the record companies. The songs that I am writing now, I find that I'm actually placing sometimes even before the publisher hears them. I've got A&R people calling me from everywhere—even England. Basically, I'm getting my own cuts right now. It's like the tables have been turned."

But becoming a hit songwriter and top producer didn't just fall into Michael's lap. "The first two years that I was with Famous," he says, "I was getting a lot of nice cuts with Stephanie Mills and on the *Top Gun* soundtrack with big producers producing them. But when the records came out, the songs were made as album cuts. I wasn't getting singles."

Michael eventually was given the opportunity to produce two of his songs for British sensations Five Star. "In this country, 'If I Say Yes' ended up being a Top Ten Black single, and in England, the album [*Silk And Steel*] went quadruple platinum and was nominated for album of the year. Both of the cuts that I did on the album ["If I Say Yes" and "The Slightest Touch"] went Top Ten in England. But even though the record was a big hit in England and I was getting a lot of opportunity to go to England, I was still an unknown producer here. I felt the only way that I was going to produce stateside was to go out and find somebody and put a whole package together."

So, Michael's search led him to sixteen-year-old Martika. "She was doing a show called *Kids Inc.*," says Michael, "which was on the Disney channel. My sister was working on the production staff. I went down to the set one day to have lunch with her and there was Martika singing a Robbie Nevil song. I'll never forget it. It was a song called 'All Tied Up.' I was totally knocked out. I wanted to do some demos with her, and we did. I wrote some songs with her, put her on the tracks and I went around to a lot of record companies." Michael and Martika were offered a singles deal with Atlantic, but decided to hold out for an LP deal—which eventually came from Ron Oberman at CBS.

"And there you have it," concludes Michael Jay. "Now I'm a bonafide record producer." 

ANATOMY OF A HIT

By David "Cat" Cohen

"I Remember You"

WRITER: R. Bolan, D. "Snake" Sabo

PUBLISHER: New Jersey Underground Music, Inc. (ASCAP)

Skid Row

Atlantic

In the past few years, heavy metal groups have made more of an impact on the pop album charts rather than the pop singles charts. Part of the reason for this is, while heavy metal groups make effective videos, without the visual aspect, their songs are relatively weak and do not crossover to pop. Groups such as Poison have tried to counteract this liability by including a lyrical ballad on the album, something that will appeal to more of a mainstream audience. However, what usually resulted was a single hardly identifiable with the rest of their work. An example of this confusion of styles was the cowboy flavored "Every Rose Has Its Thorn" from Poison, very far from metal.

This week's selection is also based on a country-rockish ballad aimed at popularizing a metal group, but this time enough heavy rock elements are included to keep it stylistically consistent. In Skid Row's "I Remember You," we have a Nineties metal-pop hybrid equivalent to the power pop singles at the start of the Eighties.

Lyric: A typical young love lyric with its share of clichés and a few new images. The words come across with sincere feeling, but they're not well thought out. This tends to give the song an adolescent feel which matches the young energy in the music. The mixing of present, past and past perfect tenses does tend to confuse the listener as to whether this love affair is still current or only in memory. The title suggests the latter, while several lyric images suggest the former.

*Woke up to the sound of the pouring rain
The wind would whisper and I'd think of you
And all the tears you cried that called my name
And when you needed me I came through.....*

*We've had our share of hard times
But that's the price we paid
And through it all we've kept the promise that we made
I swear that you'll never be lonely*

Groove: 8th note syncopated rock groove with a 16th overlay in the guitar and in the song phrasing itself.

Scale: The melody sounds like it would be written in a 5-tone country rock scale, but actually all 7 major scale tones are used.

Melody: Very melodic and memorable, the song has its verse and chorus sections well-contrasted. The verse builds up effectively into the hook, which is also strong.

Harmony: Harmonically, the chords are basic with most of the song in the standard I IV V and vi chords. An additional minor secondary chord (ii) is added in the bridge, but the harmonic language here is very simple.

Form: Good story song format—Verse Verse Chorus Verse Chorus Bridge Solo Verse Chorus Chorus.

Performance: Lead singer Sebastian Bach belts out this rock ballad with both power and sensitivity. He builds his lines into peaks and descends into valleys of emotion, giving the song dimension not often found in this genre. The guitar solo is superb as is the effective drum and bass accompaniment.

Production: Excellent production work all around. The guitar and drum sounds are noteworthy, yet all instruments are subordinate to the vocal. This allows the song to dominate. The loud guitar solo is long enough to make its statement without overshadowing the voice.

Influences: A mixture of mainstream metal with strong power pop influences. The Journey and Foreigner sound is updated a decade in this recording.

Summary: A strong effort by a new group breaking out and very deserving of national attention. The heavy guitars will appeal to some, but not all. 

FOR THE DISCERNING AUDIOPHILE



Mobile Sound Fidelity Labs has done for the compact disc what they did for the vinyl LP. In the late Seventies, this California-based company inaugurated their Original Master Recording LPs series: classic rock LPs mastered at half speed from the original master tapes and pressed on heavy 200 gram pure virgin vinyl. When the company climbed aboard the CD bandwagon, they applied the same quality standards to their compact disc line. MSFL developed, in collaboration with the Ultech Corporation of Japan, the Ultradisc, which uses a 24 karat gold reflective layer instead of the aluminum used in conventional compact disc construction, thus insuring a longer life (despite earlier claims, there is some controversy regarding the lifespan of normal CDs) and better sound. Titles in the Ultradisc catalog include such perennial favorites as Pink Floyd's *The Dark Side Of The Moon*, Elton John's *Goodbye Yellow Brick Road*, Def Leppard's *Pyromania* and the Band's *Music From Big Pink*. Though the discs carry a high price tag (\$25-30), discerning audiophiles wishing to add proven titles such as these to their collections should go for the gold.

ALPHA STUDIOS: That omnipresent party-goer, Billy Idol (still trying desperately to finish an LP that, judging from how long it has taken to complete, should be a milestone or is it millstone in the history of popular music), was in Alpha working on—what else?—his new album for Chrysalis Records, with Keith Forsey producing, Dave Concors handling the sonic chores and Joe Schwartz assisting....Producer Stewart Levine (Simply Red) is in Alpha working on the debut LP of Motown recording act Curio; engineer Darren Klein and assistant Joe Schwartz manning the console....David "Pic" Conley of R&B group Surface was in producing an album for singer Melba Moore; Ian Gardiner engineering and Steve Egelman assisting....Producing team

Peter Bunetta and Rick Chudacoff were in working on a single for Soviet artist Laima. **microPLANT:** Don and David Was were in producing a new Was (Not Was) album for Chrysalis Records, with special quests on the record including pop poet laureate Leonard Cohen, punk godfather Iggy Pop and MTV's "Downtown" Julie Brown; Steve Deutsch engineered....Virgin Music writers Allee Willis and LeMel Humes were in working on some new tracks with engineers Steve Deutsch and Tom Rothrock. **CAZADOR STUDIOS:** Songwriters Tyler and Lewis are in Cazador preparing a slew of new tunes in hopes of securing a publishing deal....Adina Turman is nearing completion of her ten-song pack-

age, which is being produced by Jimmy Hunter, a former drummer for Doors keyboardist Ray Manzarek....Flo & Eddie also recorded the preamble for their recent New Year's Show at the Bottom Line in New York with Jimmy Hunter at the console. **SUMMA MUSIC GROUP:** Geffen recording act Gene Loves Jezebel was in this West Hollywood facility's Studio A mixing their new LP with producer Paul Fox (XTC) and assistant Lori "Fu" Fumar....Uni Records act Shy was in mixing their debut album in Studio A with engineer Paul Lani and trusty assistant Kyleeoho Bess. **TOPANGA SKYLINE RECORDING CO.:** Guitar whiz Will Sexton and band were in cutting tracks for a new

MCA album, with George Tutko and Jim Creegan producing and Sarah Jarman assisting....Engineer Steve Sykes, in fashioning tracks for Ned Doherty....Whoopi Goldberg was in recording narration for *Jump—The Adventures Of Brer Rabbit*, with Ira Ingber producing and Britt Bacon manning the console....Howard Hewitt was in recording vocals for a new Elektra LP, with Jon & Jerry producing and Cliff Jones engineering.

SOLID STATE LOGIC: Solid State Logic has released two operation manuals for its SL 4000 G Series automated mixing console—the console chosen by leading studios such as the Hit Factory and the Power Station in New York and Larrabee Sound in Los Angeles. The first manual provides an in-depth look at the G Series mixing console and its applications in each phase of the recording chain, and the automation manual covers session management, Intelligent Machine Control, Total Recall (TM) and fader and mute operation. Both manuals can be ordered through SSL's Los Angeles office (6255 Sunset Blvd. Suite 1026, Los Angeles, CA 90028, (213) 463-4444).

JBL PROFESSIONAL: New York-based Lewis Feldman Audio has installed a new system including JBL and UREI equipment at the Saint/Old Filmore East Concert Hall in New York. The system includes four 4825 Concert Series compact sound reinforcement systems, eight 4873A Concert Series loudspeaker systems, eight 4842 Concert Series dual graphic equalizers, two UREI 539 one-third octave room equalizers, three UREI 525 electronic cross-overs, one UREI 1620 club mixer, one UREI 5235 electronic crossover, sixteen 2402 ring radiators and one LFA-525LFH custom crossover using UREI electronics. **MCA**

ANOTHER DAY IN L.A.



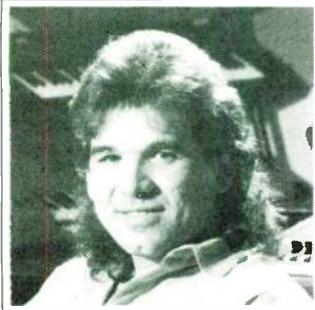
Rock veterans Phil Collins and Eric Clapton are pictured on the set of the video shoot for Collins' song, "I Wish It Would Rain Down," from his latest solo endeavor, ...But Seriously. Standing (L-R): video directors Paul Flattery and Jim Yukich of FYI Productions, Collins and Clapton.

BUILDING THE PERFECT BEAST



Enigma Records dance-pop duo Bardeux (Acacia Smith on the left and Melanie Taylor on the right) crack up after completing a scene during the video shoot for their song, "Thumbs Up." The video, which was shot at Studio 56 in Hollywood, finds Bardeux setting out to build the perfect man.

PRODUCER CROSSTALK



LEWIS A. MARTINEÉ

By Scott Schalln
& Michael Amicone

If it's true that producers have to wear many hats both in and out of the studio, then Lewis A. Martineé must possess a larger collection than Chuck Barris. In addition to his writer and/or producer credits working with such hit-making acts as the Pet Shop Boys, Vanessa Williams, Jermaine Stewart, Jermaine Jackson and Debbie Gibson, just to name a few, Martineé wrote, produced, performed and created female dance pop trio Exposé. Their first album, *Exposure* (1987), yielded four Top Ten singles on the *Billboard* charts, and their new album, *What You Don't Know*, which has already spawned two more Top Ten hits, is continuing on the successful path of its predecessor.

Born in Cuba, Martineé began his career as a percussionist at the age of ten. After moving to Florida, he honed his musicianship while playing drums in local rock bands. But it wasn't until he deejayed in the Miami discos that he discovered his true career calling: mixing and producing.

"When you play an instrument in a band, you play and then you're gone," explains Martineé. "As a producer, I do everything from writing the songs, to picking the material that I want, to deciding what instruments to use, to laying down the tracks."

With Exposé, Martineé concocts an infectious dance floor sound and tries to give each album track its own personality. "Most albums sound the same to me," states Martineé. "I hate it when I listen to an album and after the third song, it's the same thing. So, with Exposé, I try to make every song its own world. On the first album, I went for more of a latin influence in the rhythms, whereas on the

new one, I wanted a more live-oriented pop sound."

Martineé also tries to communicate the proper feeling behind each track to his performers. "When I write for Exposé, I never know which girl will sing a particular song," he explains. "But I feel that each voice provides a different mood, a different feeling. Working with them is really like directing actors to me. I tell them the emotion I want and we rehearse for several days before we actually record a song."

Martineé anticipated more of a creative struggle with a veteran artist such as Jermaine Jackson. "I was very nervous when I began writing and producing for Jermaine Jackson," he recalls. "He's been in this business forever, and I thought his attitude would be, 'I'm Jermaine Jackson and I do it this way.' But he tried all of my suggestions and was totally professional."

Despite working with some of the most successful and established artists on the musical scene, Martineé still devotes most of his time to developing younger, unproven bands. His latest find, Paris By Air, recently landed a Number Thirteen single on the *Billboard* dance charts.

"What I look for in a new band is originality. Paris By Air is a band that writes their own songs, which takes a lot of the pressure off of me. They have a real European sound—something along the lines of New Order and Depeche Mode."

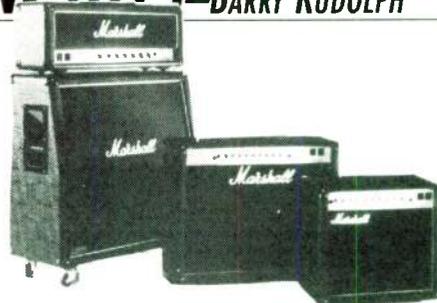
Even though his current success is forged in dance music, he's more than willing to change his production style to adapt to a different genre. He's also swaps technology when trying to achieve a certain sound for a certain musical style. "When I produce Exposé, I use the digital 32-track system because those extra eight tracks really help with their sound," says Martineé. "But I prefer analog when I work with a rock band because it allows the two guitar, bass and drum tracks to sound more traditional to me."

And what of his decision to base his Pantera Production facilities in Florida as opposed to a music industry mecca like Los Angeles or New York? "Well, my parents moved me there when I was nine, so I really didn't have much of a choice," he chuckles. "Then my partner, Ismael Garcia, and I built an 8-track studio and things just kind of took off."

Also, by operating out of Florida, his bands avoid being exposed to the "overabundance of influence and similarity" inherent in the L.A. scene. "Plus," he says with a smile, "you can invite A&R reps down and they're more than willing to come since the weather is always so good in Florida."

Hey, give the people what they want. And when you chart the tremendous success that Lewis Martineé has achieved in a comparatively short time, you figure he's doing just that. **MC**

NEW TOYS—BARRY RUDOLPH



Marshall's New JCM 900 Series Amp

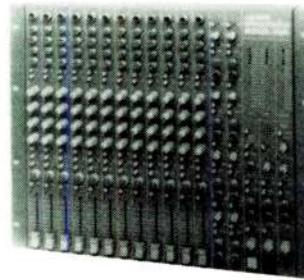
The JCM 900 series amps are the latest tube amplifiers from Marshall. There are two models: the Hi-Gain Dual Reverb and the Hi-Gain Master Volume MK III. Both models come in either head only or combo versions and have excellent high gain lead sound or good clean tones.

The Dual Reverb model is a two channel with separate reverb level for each channel so a different 'verb level can be set for clean or lead modes. Channel A is much like the vintage JTM45 in that it will go anywhere between clean to smooth distortion. Chan-

nel B is better for thrashing or for more generally buzzy tones.

The Master Volume III is an updated MK II with an added gain sensitivity control that lets you go from ultra clean to all filthy or anywhere in between. The MK III also has separate master volume for separate lead and rhythm volume presets.

Both the Dual Reverb and the MK III have variable unity gain effects loops and that classic Marshall sound. For more info, contact Marshall at 89 Frost Street, Westbury, NY 11590 or call (516) 333-9100.



SSM Supermixer From Speck

The ultimate in features for a rack-mount synth mixer, the SSM Supermixer from Speck Electronics has studio quality frequency response and noise specs. Most of the current small mixers used for mixing groups of synths work fine for live performance and modest demo recordings, but under the microscope of a pro studio, sometimes leave a little to be desired especially in the noise floor department. The SSM mixer comes in 12, 28, and 44 input versions with parametric EQ, in-place solo, mute button, and a "kill" switch which mutes the direct signal only thereby showing what effects are active.

There are eight effects-sends that are set up in four, concentric controls to conserve space with solo and mute for both the send masters and return level controls. The

returns also have pan pots and the extra LED meter can be switched to read return level. There are two stereo output busses so you may have a separate program mix and a separate cue mix. There is also an additional stereo return you can use for a cue feed from another source such as the control room or an existing sound track that you do not want to mix with your synths.

It seems that the Speck people have thought about this mixer a little more since it has features that make it a much better tool than the usual audio mixer. Another feature is a "click" monitor pot to listen to a metronome track when scoring films or TV. This could also be used as additional input for production sound when working on film music track. There is even a talkback communication system for slating tapes or talking back to the control room. A truly unique feature (at least I haven't seen it yet) is a stereo expression pedal that allows you to "play" the output volume of the mixer via a standard volume pedal. Finally, the SSM comes in a regular rack-mount arrangement but an adjustable tilt version is available that allows the entire unit to slide back horizontally when being transported.

If you are interested in this unit, it will cost \$3,925 for the basic twelve input model and you can expand it with 16 more channels for an additional \$3,300. For more information, call Speck Electronics at (619) 723-4381 or write 925 Main Street Fallbrook, CA 92028.



RP100 Rock & Play From Ibanez

Don't let your sister borrow the RP100 Rock & Play from Ibanez. It may look like a "walkman" cassette player but it's really a portable tape deck for practicing guitar, bass, keyboards or any other instrument. At \$139.95, the RP100 has many features that

work for the musician. The RP allows mixing music from tape and your own performance for recording to another tape deck.

You can mix your guitar (for example) and a popular song, add a little chorus and distortion to your guitar sound and record this mix to a second machine. The RP has both a half-speed switch for really slowing things down for learning or transcription and a vari-speed for putting pre-recorded tapes exactly in tune which is easier than retuning your instrument to the tape (especially if your instrument is the grand piano).

The RP100 also can be used as a preamp or headphone amp and comes with a deluxe belt carrying pouch. For more information, contact Ibanez/Tama 1726 Winchester RD, P.O. Box 886 Bensalem, PA 19020 or phone (215) 638-8670. **MC**

RADIO PIX

TUESDAY, JANUARY 23

10:00 p.m. **KCME FM 99.3—Off The Record:** Host **Mary Turner** features **The Hooters**. **REPEATS:** 10:00 p.m. Sunday on **KLSX 97.1 FM**.

FRIDAY, JANUARY 26

11:00 p.m. **KWNK AM 670—Bootleg Radio:** Hosts **Lou Friedman** and **Rob Raino** feature the local rock & roll band, **Irish**, winners of the "Battle of the Bands" contest which was held at Mancini's last December. **REPEATS:** 5:00 p.m. Wednesday on **KLF FM 107.7**.

SATURDAY, JANUARY 27

7:00 a.m. **KBIG FM 104.3—National Music Survey:** This week's three-hour countdown includes a special focus on **Simply Red**.

SUNDAY, JANUARY 28

7:00 a.m. **KMGX FM 94.3—Romancin' The Oldies:** "It Takes Two To Tango" highlights the best of the "Dynamic Duos."

6:00 p.m. **KMGX FM 94.3—U.S. Hall Of Fame: The Platters,** the top vocal group of the fifties, are remembered in this special tribute.

SUNDAY, FEBRUARY 3

4:00 p.m. **KRTH AM 930—Dick Bartley's Original Rock & Roll Oldies Show:** Dick goes back to rock's roots with the "Superstars of Early Rock & Roll." **REPEATS:** 7:00 tonight on **KBON FM 103.9**.



Alberto Tolot

Don Henley

5:00 p.m. **KCME FM 99.3—Superstar Concert Series:** This week's 90-minute concert series features **Don Henley**.

SUNDAY, FEBRUARY 4

12:00 Noon **KNAC FM 105.5—High Voltage:** Host **Tawn Mastrey** features classic hard rock from **Rush**.

8:00 p.m. **KLSX FM 97.1—Dr. Demento:** Comedienne **Phyllis Diller** joins the Doctor in two hours of bizarre music and comedy.

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



Thelonus Monk

Quick! Before this film's inadequate distribution causes it to vanish from the face of the Earth, all you jazz fans and musicologists will want to catch *Thelonus Monk: Straight, No Chaser*. This new biopic presents Monk with both his quartet and octets in documentary footage originally shot for German television by **Christlan Blackwood** in 1967 and 1968. The film languished for some time, however, until Blackwood mentioned the footage's existence to **Bruce Ricker** whose *Last Of The Blue Devils* (1980) is considered to be a landmark documentary about Kansas City jazz. Together, Ricker and documentarian **Charlotte Zwerin** began tracking down those who knew Monk best. The soundtrack features such Monk favorites as "Evidence," "Round Midnight" and "Monk's Mood." **Clint Eastwood** served as executive producer for this important new biopic.

Look for **Richard Pryor's** daughter, **Rain**, to come out with an album as soon as she gets through with some of her other projects. **Rain** and **Danny Glover** are expected to go before the cameras next spring in *Blackbird Sky* for **Oprah Winfrey's** Harpo Productions, and she has just begun a permanent role on ABC's *Head Of The Class*. "I was supposed to come out with a single this fall," says Rain. "But I decided to hold off recording until I had put together an entire album of music that I really, really liked."

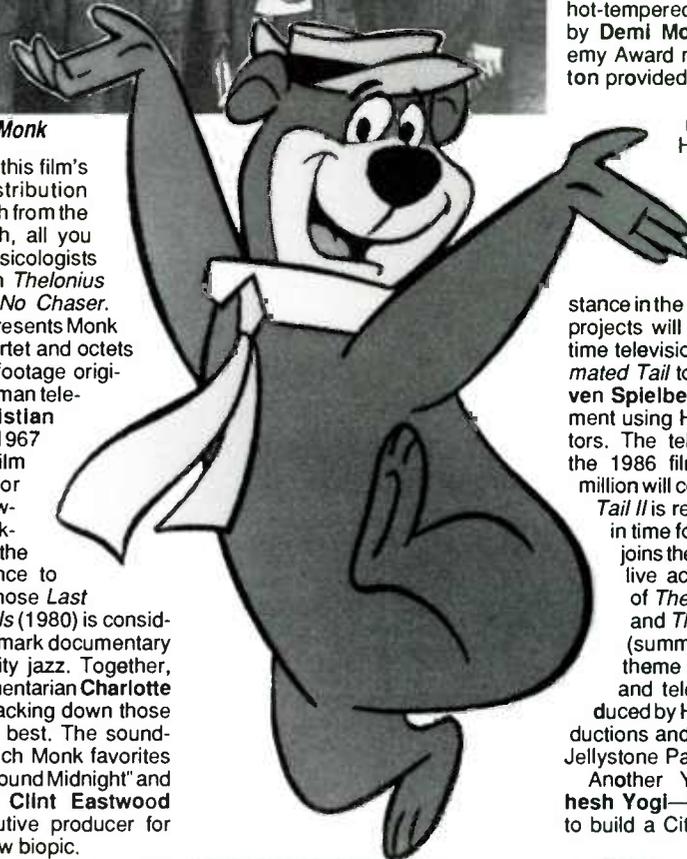
Spike Lee's controversial *Do The Right Thing* has just been named the Best Picture of the Year by the Los Angeles Film Critics Association. The film also took awards for Lee as Best Director, for **Bill Lee's** music score and for **Danny Aiello** as Best Supporting Actor. *Do The Right Thing* edged out the popular **Matt Dillon** vehicle *Drugstore Cowboy* by only

two points. The latter film subsequently walked away with honors for its screenplay. The Best Actress honor was shared by **Michelle Pfeiffer** (*The Fabulous Baker Boys*) and **Andie MacDowell** (*sex, lies, and videotape*). **Daniel Day Lewis** was named Best Actor for his role as a crippled artist in *My Left Foot*.

Word of mouth is very strong on Paramount's new comedy *We're No Angels*. The film stars **Robert De Niro** and **Sean Penn** as escaped small-time hoods who are mistaken for priests as they seek refuge in a New England town famed for a miraculous local shrine. Things are complicated when De Niro's character becomes attracted to **Molly**, a hot-tempered local woman played by **Demi Moore**. Four-time Academy Award nominee **George Fenton** provided the film's score.

David Kirschner, new President of **Hanna-Barbera Productions** and creator of *An American Tail*, says that the animation company will be taking a more aggressive stance in the 1990s. One of their first projects will be a half-hour prime-time television show called *An Animated Tail* to be produced by **Steven Spielberg's** Amblin Entertainment using **Hanna-Barbera** animators. The television adaptation of the 1986 film that grossed \$165 million will come after *An American Tail II* is released in theaters just in time for Christmas 1991. *Tail* joins the previously announced live action theatrical version of *The Flintstones* (fall 1991) and *The Jetsons, The Movie!* (summer 1990). Also look for theme park attractions, films and television programs produced by **H-B's** new **Bedrock Productions** and a string of **Yogi Bear** **Jellystone Park Camp-Resorts**.

Another **Yogi—Maharishi Mahesh Yogi**—has announced plans to build a **City of Immortals** some-



Sean Penn and Robert DeNiro



John Cummings and Mitchell Lerman

where in Oklahoma to start building his vision of heaven on earth. The founder of Transcendental Meditation and one-time guru to the Beatles (a.k.a. "Sexy Sadie") met with developers recently in Oklahoma City to discuss plans for the first in a string of low-density housing communities to be built across the country. The homes, to be set on a minimum one-acre lot, would range from \$60,000 to several hundred thousand dollars in value.

Billy Idol, always looking for ways to deflect attention from his heavily-delayed next album, has signed to make his big screen debut as Jim Morrison's best friend, Tom Baker, in Oliver Stone's *Riders On The Storm*. Also set for the Imagine Films biopic is Val Kilmer (*Willow*) as the Lizard King, Kathleen Quinlan as a reporter with whom Morrison has



Felix Michael Richie

an affair and allegedly a child. Kevin Dillon will play Doors drummer John Densmore and Kyle MacLachlan will play Doors keyboardist Ray Manzarek. The film is slated to start filming in March, which we are assured will not interfere with the release of Idol's new LP.

Everybody's favorite homeboys, Mitchell Lerman and John Cummings, have scored a set of five erotic vignettes for the Playboy Channel. Called *Ladies' Night*, the segments were produced under the guidance of Cinema Product Video. Each simulated fifteen-minute short includes two or three minutes of music underlining a simulated softcore love scene. Lerman and Cummings, who



Tim Conway, Jr. and George McGrath

together record more mainstream material as *Dude*, have provided backing tunes that are exclusive to each installment. *Ladies' Night* began its indefinite run in early December.

Oscar-winning composer Bill Conti has been appointed music director for the 62nd Annual Academy Awards ceremonies to be broadcast March 26. Conti won an Academy Award for his score for *The Right Stuff* in 1983 and earned Best Song nominations for both "Gonna Fly Now" from *Rocky* and the title track to *For Your Eyes Only*. This will be Conti's sixth Oscar assignment.

Congratulations to local comedian Joey Camen whose new one-man routine, A

View Of The True Americans, recently debuted at the Laugh Factory in Hollywood. Camen is known for his extreme characters who he notes "in some ways are a pure example of the freedom of America." These include Felix Michael Richie, a black singer who has been ripped off by everyone, and Clifford Fletcher, a general with the Salvation Army and a redneck in every sense of the word. Camen has appeared on numerous television shows including *Growing Pains*, *The Righteous Apples*, (with E.G. Daily) and *The Smurfs*. He also produced, directed, wrote and starred in a short film called *Bernie*, which won the Bronze Award at the Houston International Film Festival.

Former Groundling George McGrath is the creator, head writer and star of *Nick At Nite's* first original programming series. Called *On The Television*, the program features such memorable, intelligent and (dare we say) clean take-offs as "My Five Dads," "Golly Ollie" and "China Beach Party." McGrath was one of the original writers on CBS' *Peewee's Playhouse* series where he

has two Emmy nominations for his work. He also shares writing credit with Paul Reubens and Mark Mothersbaugh on that show's theme song which the Television Theme Song Hall of Fame named as "Best Theme Song of 1988." McGrath was seen on the big screen in the Tom Hanks/Sally Fields vehicle, *Punchline*, where he did his Singing Nun and Lesbian Lunchbox routines.

Before we move too far into the new year, let's all give a big round of applause to the singers who gave their time to re-record a new version of the 1984 hit "Do They Know It's Christmas?" to benefit the African famine victims. More than a dozen singers, including Kylie Minogue, Cliff Richard, Tears For Fears and Tina Turner participated in the event which was organized by record producer Peter Waterman in response to an invitation from Bob Geldof. Although Waterman announced plans for a summer concert (Live Aid II), it will have to come off without Bob Geldof as the figure head. Geldof, who conceived the original 1984 single, is planning to keep a backstage role. MC

TELEVISION PIX

MONDAY, JANUARY 22

5:00 p.m. **THE NASHVILLE NETWORK**—The Roger Miller Special: From King of the Road to king of the river, Roger Miller welcomes Tanya Tucker and Lyle Lovett aboard the Mississippi Queen.

TUESDAY, JANUARY 23



Al Wyntor and Katie Haas

6:00 a.m. **THE NASHVILLE NETWORK**—Videomorning: Al Wyntor and Katie Haas host this three-hour daily show which is interspersed with interviews, features, weather and information about country stars.

THURSDAY, JANUARY 25

7:30 p.m. **THE NASHVILLE NETWORK**—Best of Classic Rock I: Wolfman Jack hosts this special with Blood, Sweat & Tears, Don McLean, the Grass Roots, Richie Havens, Rare Earth, Mitch Ryder and Peter Noone of Herman's Hermits.

FRIDAY, JANUARY 26

7:00 p.m. **BRAVO**—Bravo Jazz: This landmark documentary chronicles jazz trumpeter Dizzy Gillespie's triumphant tour of Cuba, the country that influenced his ground-breaking use of Afro-Cuban rhythms in the 1940's. Fidel Castro guests.

SATURDAY, JANUARY 27

3:00 p.m. **VH-1**—In Your Face: Guest celebrities Chris Isaac, Jon Brandels and Bill Grundfest go on location presenting "man on the street" segments with a comedic twist in this music video-based show.

SUNDAY, JANUARY 28

11:30 p.m. **BRAVO**—Sinfonietta: Charles Ives and Webern: Pianist Paul Crossley investigates eight works by radically different 20th century composers in the first of a six-part series.

TUESDAY, JANUARY 30

12:00 p.m. **MTV**—The Downtown Julie Brown Show: The sultry VJ introduces the latest in music videos and interviews new and established artists. Airs daily.

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

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Heather Harris and Randal A. Case.



THE DEAN OF COOL: Dean Paul Crocetti, better known as Dean Martin, sports a classic cool pose at one of his many Capitol recording sessions. Martin, who as the straight man for funnyman Jerry Lewis was one half of one of the most successful comedy teams in history, managed to record several big hits for Capitol during the Fifties ("That's Amore," "Memories Are Made Of This" and "Volare," among them) before bolting to Rat Pack buddy Frank Sinatra's Reprise record label in the Sixties. Martin even managed to influence a young Memphis singer named Elvis Presley, who continually cited the golden-throated Martin as a major vocal influence. This month, as part of its ongoing collectors series reissue campaign, Capitol has released a twenty-track compilation of Martin's best cuts in digitally remastered sound. Here's a chance to discover the rich vocal tones of this legendary entertainer.

TURNER'S PASSPORT: A special promotional CD package of Tina Turner's latest LP, *Foreign Affair*, has been made available on a limited basis to the general public (once the 22,000 copies are gone, they are gone forever). The special package comes in the form of a passport and includes exclusive, previously unreleased photos of the leggy legend. The passport CDs are also available throughout Europe. So, pack your bags and pick up your passport...CD, that is. —SW

THE SEVENTIES: NOT THE MUSICAL WASTELAND WE THOUGHT IT TO BE?: Rhino Records continues its love affair of pop music with its first retrospective series chronicling the music of the Seventies. Beginning this month, Rhino will start releasing its ten-volume "Have A Nice Day" collection of pop/rock mainstream hits from that platformed-shoed/disco-deadened decade. Keeping in tune with the American cultural cycle, which seems to be spinning in twenty-year intervals (remember how the Seventies brought the Fifties back into prominence?), Rhino is hoping that, with Nineties' hindsight, the Seventies won't be viewed as the faceless decade the Eighties painted it to be. —SW

BRINGING IN THE NEW YEAR: Ex-Sex Pistols guitarist Steve Jones is pictured performing at the Hollywood Palladium. The New Year's Eve bill also included New York's lovable sleazemongers, Circus of Power, and other acts assembled by X-poseur 54 club proprietors David and Renee Max, who provided all revellers with party favors and X-poseur's customary free buffet, while Harley Davidson of Glendale provided an 883 Sportster motorcycle for a raffle to benefit the Muscular Dystrophy Association. Of interest to all lottery hopefuls: The lucky winner, Scott Elman, purchased but a single ticket. —HH



DUELING GUITARS: Veteran fretmen Jeff "Skunk" Baxter and Joe Walsh are shown dueling on guitar during a heated performance of Walsh's "Rocky Mountain Way" at the China Club's celebrity-studded Monday Night ProJam. The China Club, which has become the place to be on Monday Nights, has added a second ProJam on Thursday nights to handle the overflow crowds scrambling to get in on the action.



IN THE "OVERLOOKED" DEPARTMENT: A&M Records' quintessential English pop band, Squeeze, recently played the Universal Amphitheatre to the delight of a devoted following. The band's latest album, *Frank*, which boasts the usual melodic flair and clever, insightful wordplay that has become songwriting Messrs. Glenn Tilbrook and Chris Difford's stock and trade, is easily one of the most overlooked records of last year. Also on the bill, and unfortunately another band whose album fell victim to the public's benign ignorance, was new I.R.S. act Animal Logic, which boasts a stellar lineup including percussionist Stewart Copeland, ace bassist Stanley Clarke and songwriter-singer Deborah Holland. Pictured performing at the UA are Squeeze members singer-guitarist Glen Tilbrook (left) and eccentric keyboardist extraordinaire Julian "Jools" Holland.



Heather Harris

Lisa Rose

Heather Harris

BEING FOR THE BENEFIT OF: Veteran musico Al Kooper (who's played with Dylan, the Stones, Hendrix, the Who) staged a recent Roxy benefit for the Forté Foundation, a non-profit outpatient mental health clinic founded in 1976—and it was quite a success. Also performing at the sellout event were Benmont Tench (from Tom Petty's Heartbreakers), Was (Not Was), Chris Daniels & the Kings and members of Little

Feat, with between-song amusement provided by gonzo radio personality Frazier Smith and New York comedian Robert Shimmel. Benefit promoter Leslie Leaney says, "Make sure you put in your piece that I thank Patrick Hasburgh and Elton John for their support and donations, and write that I said Al Kooper once again came through for a worthy cause." Sure, Les, whatever you say. —RC



BOWIE BONANZA: Bowie fans have a lot to look forward to in the coming year. This month, Rykodisc begins its year-long chronological reissue series of David Bowie's entire RCA catalogue. The series' first three titles are Space Oddity (originally released in 1969 on Mercury Records under the title Man Of Words, Man Of Music), The Man Who Sold The World (with the rare U.K. cover featuring Bowie wearing a dress) and his excellent 1972 RCA debut, Hunky Dory, including Bowie's classic, "Changes." All of the albums feature the original tracks in excellent quality sound, and of special interest to collectors, several bonus tracks of previously unreleased or rare material. The Man Who Sold The World includes the unreleased song "Lightning Frightening" and two early versions of "Moonage Daydream" and "Hang On To Yourself" (originally recorded under the Bowie pseudonym Arnold Corns, both tracks would eventually find a place on Bowie's 1972 Ziggy Stardust album). Hunky Dory includes an alternate version of "The Supermen," demo versions of "The Bewlay Brothers" and "Quicksand" and an unreleased track entitled "Bombers."

CREAM REVISITED: Ex-Cream bassist Jack Bruce is pictured at his recent Palace gig. Bruce performed tunes from his latest Epic Records album, A Question Of Time, as well as old Cream classics such as "Born Under A Bad Sign," "Spoonful" and "Sunshine Of Your Love." Performing with Bruce was ex-cohort and former Cream skin pounder Ginger Baker.



Heather Harris

GUNS N' HOOPLE: Joining glamdaddies Ian Hunter and Mick Ronson mid-set for a speedy turn at the Velvet Underground's "White Light, White Heat" at the Palace were Guns N' Roses' resident musicologists, Axl Rose and distinguished colleague Slash. A packed Palace crowd watched as headliners Hunter and Ronson reached back into their Mott The Hoople and Spiders From Mars days, respectively, while also performing selections from the duo's recent LP, YUI Orta. Pictured (L-R) Ian Hunter, Axl Rose and Mick Ronson. —HH



ENIGMA ROCKS: Enigma hard rock act XYZ stopped by the recent Roxy show of labelmates Shooting Star. The show was held to benefit Toys For Tots. Pictured (L-R): Patt Fontaine (XYZ), Dennis Laffon and Rod Lincoln (Shooting Star), Terry Ilous (XYZ), Keith Mitchell and Van McLain (Shooting Star), Marc Diglio (XYZ) and Ron Verlin (Shooting Star).

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

SITTING IN: The Dead Boys had a surprise guest the other night during one of their shows at the Whiskey. Comedian John Belushi (in true Blues Brothers tradition) came onstage and took over the drums for Johnny Blitz. After playing a typically super fast number, Belushi collapsed on the tomtoms. He quickly revived himself, guzzled down a beer and spewed it out over the stage like a real live Dead Boy. Stiv Bators was very proud.

FRAZIER SIGHTINGS: Frazier Smith, the zany KLOS DJ and stand-up comic, has just completed his role in the forthcoming feature film *The Idolmaker* for producer Howard Koch, Jr. The film chronicles the rise of top music in Philadelphia in the early Sixties. Our boy with the joy toy is preparing to return to the live environment with performances at the Golden Bear in Huntington Beach this month. Frazier wowed the insomniacs that watch Tom Snyder's late night *Tomorrow Show* when he guested a few weeks back.

SIMON SAYS: Paul Simon says Warner Bros. is already planning its Oscar push for his film, *One Trick Pony*. Warners reportedly wants to hold up release of the soundtrack until December so Oscar voters are more likely to remember it come voting time. Simon insists that won't be the case. He wants the record released in October to support the film.



Catherine Bacon

The Broad Appeal Of Taylor Dayne

By Michael Amicone



I was always a real free thinker. I would tell my parents, 'You know, that just doesn't feel right,' and they'd go, 'Well, go by your guts because your guts are always right,'" remembers dance pop diva Taylor Dayne.

This Long Island, New York native has definitely gone by her instincts for most of her young but very fruitful career. Those instincts, along with a tenacious desire to succeed, have enabled this big-voiced singer to amass a quantity of hit product in a short two-album career span. Her Arista debut, *Tell It To My Heart*, which spawned four Top Ten singles, and her latest release, *Can't Fight Fate*, which has already yielded the Top Five hit "With Every Beat Of My Heart," are testament to the fact that Taylor is intent

on succeeding—in a big way, for a very long time.

Of course, the same tenacious desire that has motivated Taylor's ascension to the top of the charts may also cause some who come in conflict with the singer's single-minded attitude to say less than flattering things about her. "In a business sense, being aggressive is knowing what you want," states Dayne. "And if a woman's labeled as 'being a bitch' just because she happens to be a woman—I think that's silly."

Taylor knew what she wanted at a very early age ("Are you kidding? I was doing solos in the fourth grade," laughs Dayne) and set about achieving it. Now, with the release of her latest album, she's determined to prove that her "overnight" success wasn't

just a fluke.

And to insure that she avoids falling victim to the dreaded sophomore jinx, Taylor was careful not to rock the boat on *Can't Fight Fate* by throwing the fickle public any stylistic curves. "Well, you try to have some sort of guidelines," explains Dayne. "And I didn't wanna have such a tremendous departure from the first album. I wanted to keep my base and whatever fans I have. I mean, that's who's gonna grow older with you, and that's very important to me. That's why the first single is 'With Every Beat Of My Heart.' It's a dance record and an extremely strong record."

Can't Fight Fate also contains another career safeguard, "Love Will Lead You Back," the album's second single and the kind of big ballad that a dance-oriented artist needs to establish musical credibility. Penned by ace tunesmith Diane Warren, who also contributes "I'll Be Your Shelter" and "You Can't Fight Fate" to the LP ("I've got three hits on that album," boasts Warren) the song was originally intended as a vehicle for Arista flagship act Whitney Houston.

"The first song I gave her was 'Love Will Lead You Back,'" says Diane Warren, whose ASCAP royalty statements could probably put a dent in the national debt. "I went to see Clive Davis [President of Arista] at the hotel where he always stays and we went downstairs to a room with a grand piano, and I played him the song and he loved it. Then I demoed it and sent it to him, with the intention of Whitney Houston recording it. But he said that it was a little too 'white' for Whitney. And I guess Taylor Dayne happened to be in his office that day going over material and she heard the song and fell in love with it."

Ironically, "Love Will Lead You Back" is in the same big ballad vein as "I'll Always Love You," a song that Clive Davis had to coerce Taylor into recording for her debut LP. "I was very nervous," remembers Dayne about the recording session that spawned it. "Clive said, 'You're going to be pleasantly surprised, just do the song.' And then, after the song was done and we finished

mixing, I kept going back—rewinding, listening to the vocal, going, 'Yeh.' 'Cause I couldn't lock into it. Now I know I can sing a song like that. Sometimes you just don't know what you can do."

In addition to "Love Will Lead You Back," Warren's other contributions to the new LP gave Dayne the chance to stretch out beyond the stylistic confines of dance music and into the rock arena. The convincing rock edge in Taylor's vocals is not as much of a stylistic stretch or as calculated a change in musical direction as you might think. "The rock side of my voice was something I was doing in bands way before the *Tell It To My Heart* album was ever released. And I had the opportunity to do that on this album. It's only natural that it would eventually show its ugly head," laughs Dayne.

In fact, Taylor cut her professional teeth as a member of two original-music rock bands—Felony and the appropriately titled, the Next. "The guy in the Next was a tremendous songwriter," recalls Dayne, "but he was a moron as a human being. He treated people around him—basically, how most people in bands treat other members of their band—like one person is the genius and the rest have no input."

"It was always sing like this person, sing like that person—it was torture for me," continues Dayne. "I never felt more insecure. But something in me was driven and I couldn't give up, because I thought this was the best there was at this point. That's how insane my desire was to stick with something."

Following her stint in the Next, Taylor found herself in demo hell. "At one point, I remember I was with this other songwriter and we were doing another demo for the eighteenth time. He was going, 'Sound more like Billy Idol, sing like this, nope, go back, you sang that wrong.' Tears were coming down my face. I finally just looked at him and said, 'I'm just not happy—I've gotta go.' Driving home, I remember thinking, 'This is it.' I told the guy, 'Look, I don't think it's happening.'"

This series of false starts eventually led Taylor to her longtime cohort, producer Ric Wake. The blending of Wake's dance production savvy and Taylor's strong vocal pipes was a marriage made in chart heaven.

"I went through my whole thing—going through the *Village Voice*, trying to find somebody else. This time I was going for any deals, and House music was breaking at the time. I was handing out my demo tapes, going like a maniac again, and that's how Rick and I met."

For several years, Taylor Dayne and Ric Wake honed their record-making skills in the House music/dance club mold. In addition, Taylor accepted any outside vocal work she could get. "Well, let's talk about paying the rent," she says matter-of-factly. "I was singing a lot of songs for songwriters that they would send to publishing houses. 'Don't Rush Me' was one of them and so was 'Carry Your Heart' [songs which eventually landed on her debut]. So I got paid to do them twice—that's how I look at it."

The formula for success has always been equal parts luck and unflagging determination. For Taylor Dayne, determination was never the problem, all she needed was the right song. "Rick and I were doing independent stuff and hoping that a major label would pick it up. Then you get advances and you can work it out from there. All I wanted to do was get a major label deal.



Wayne Maser

"Clive [Davis] really gets involved—in a good way. We have a nice understanding. If I say that a song sucks, I don't hear it . . . fine."

Finally, I said, 'I have to come up with the right tune,' and that's a finding process."

"Tell It To My Heart" was the song that broke Dayne out of her House rut. "It was a Chappell [publishing company] cut. There was a nice woman there, who through a friend of a friend, gave me a tape compiled with some dance things, and that happened to be one of the songs on the tape."

The song sufficiently impressed Clive

Davis, and a deal was struck. Taylor is still somewhat surprised by the song's phenomenal appeal. "It just started selling," beams Dayne. "It was insane. And we had nothing to back it up. Then, bam, I got in the studio and they needed an album done yesterday."

"Prove Your Love," "I'll Always Love You," and "Don't Rush Me" cemented Taylor's hit-maker status. Was she surprised that her first album yielded four Top Ten singles? "I don't know, who can say? I kind of hoped. It's kind of hard to look back and say what I thought or what I didn't think. It's always what you want and what you hope for."

Under the watchful guidance of legendary record mogul Clive Davis, Dayne and Ric Wake carefully assembled another batch of Taylor-made material for her all-important second album. "Clive really gets involved—in a good way. It's really not like a lot of people think it is, or at least not with us," says Dayne. "We have a nice understanding. If I say to Clive that a song sucks, I don't hear it...fine."

Did Davis exert more influence on Taylor's first LP? "On the first record, it was less," explains Dayne. "He really didn't know where I was coming from. He pushed for 'I'll Always Love You'—that was his big baby on that album."

Regarding the top-notch tunesmiths that grace her new album's credits, Taylor says: "Names don't mean anything, it's the material that means everything. Collectively, songs from myself, Ric, Diane—there's even a Marvin Hamlisch tune—it's like, may the best man win. But the song has to suit me and my needs. I sent songs back constantly, saying, 'This lyric's gotta go,' or I rewrote the damn lyric myself. We went through a whole bunch of changes."

Taylor even rejected songs submitted by Diane Warren when they didn't suit her persona. "There was a lot of material—Diane didn't just give me three songs. There was other material that was just not my vibe; that was just not what I'm about. So, we wouldn't even do those songs. This happened with a number of songwriters."

"The same thing happened on a production level, things had to be revamped. I don't look at that as a negative, I look at that as a positive. That's the process of writing a song, or taking somebody else's song and styling it into your own."

With Ric Wake at the helm, Taylor makes sure that the arrangements are as sympathetic to her style as the material. "Ric and I work hand in hand. It's very important, because ultimately it goes out in my name. It's a production for Ric, but it has to be something that I can deliver. But the day-to-day thing, he's the producer."

The singer's just as exacting with herself as she is with her cohorts. "I go into the studio, and if it ain't happenin' after three takes, it ain't happenin'. I warm up, one take through, like a verse and a hook, just to get levels. I go strictly for performance. I sit at home for three days, four days, before I even do the track, and I put that track in the tape deck every five minutes. And I play

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JOEY CARVELLO

DANCE TO THE MUSIC

By Jesse Nash



In the past, the life of a DJ was often a frustrating experience; the DJ was never taken seriously and, on many occasions, was not given the credit for breaking many of the biggest records of the year.

Enter Joey Carvello. A former DJ himself, Carvello was determined to find success and, even more so, advance himself into a position where he could make the decisions.

"In order to be able to call the shots and break dance records into the Top Forty, you have to be the director of a dance department at a major label," says Carvello.

And Carvello has achieved just such an accomplishment. As the Director of the Dance Department for Atlantic Records, Joey Carvello has now been given the opportunity to make history.

DJs across America take note: If Joey Carvello has anything to do with it, disk jockeys working at record labels will become commonplace in the 1990s. No more disrespect, no more abuse. "When there's money to be made, people listen—especially in the record business," says Carvello. "It's becoming commonplace for DJs to be involved in breaking some of the biggest records in music. And the more this continues to happen, the more DJs will find their place in the business side of the record industry."

MC: What were your DJ days like?

JC: They were the most exciting in the world. I didn't realize what I was a part of or what I was really doing until 1978 when the entire disco thing just exploded. And then I realized that I was a part of a musical revolution—a major part. I was one of the first 25 *Billboard* reporters in the country. I was breaking acts in Boston. I had radio relationships.

MC: What were your first impressions of clubs or discos?

JC: The first day I ever walked into a discotheque in 1970 I knew that one day this thing was going to be real big. I got out of high school around 1969-70, and there was this gap where there was no place to hang out and

the music was all the same—it just wasn't that exciting. And I liked Black music, but in Boston I couldn't go see black bands because in those days Boston was such a prejudiced city. There were many cases of reverse prejudice as well, where if a white guy went into a black area, he'd get hassled. So I couldn't go to a lot of these black clubs, and I used to have to sneak into places like the Sugar Shack and sit in the back where I hoped no one would notice me. There were many nights that I'd get chased out of there. There was no place for me to go to listen to Black music except W-I-L-D in Boston which had Sonny Joe White on the radio. When I got into clubs, the first song I heard was "Soul Makusa" by Manu Debango. And it was like a light shined on my face from God and I said, 'This is it! This is the next wave in modern music!'

MC: How do you analyze the attitudes of the record companies toward the clubs today versus when you were just starting out?

JC: They know how important the clubs are now. Atco Records knows that an act like Sweet Sensation would've never happened if it wasn't for club play. They also know that Donna Summer would've never happened. Even now, Debbie Gibson has had huge success, and a big part of that is the amount of club play that she gets. The bottom line is that clubs sell records, even more than they did in 1978 and 1979.

MC: Let's talk about Warner/REC Records and Critique Records where you served as East Coast Regional Representative in 1979-80. What kinds of opportunities did this provide for you?

JC: Well, there was Ray Cavianno who had incredible promotional savvy. His approach really appealed to me. We became phone friends, and then in 1978 I won the Disco DJ of the Year Award in *Billboard* magazine. Months went by, and then one day Ray calls me up and asks me to run the East Coast for him. The first thing we hit the streets with was Rod Stewart's "Da Ya Think I'm Sexy." We were the label. It was amazing for me because I was just a kid from East Cambridge.

MC: Did you do promotions for radio?

JC: At that time, the only radio relationship I had was with Sonny Joe White at W-I-L-D. That turned out to be a tremendous thing, because in 1979, K-I-S-S 108 opened up, and through my long-term friendship with Sonny, I had a real good in at K-I-S-S 108, which

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eventually led me to becoming the music director at the station. I did that for a couple of years. Then, I went out to the West Coast and started my own promotions company, Joey Carvello Promotions. And ironically, Atlantic Records was my biggest account. I was very, very successful in that I filled a gap and did something that nobody else was doing at the time. And that was getting dance records played on pop radio.

MC: Do you feel that certain acts are victims of musical prejudice among radio programmers?

JC: I think that when the needle hits the groove, the radio programmers don't give a shit what label it's on any more or who's singing it or what group it is that's playing.

MC: You've moved from WTC Records to Atlantic. How have you handled the transition?

JC: To run a dance label from the West Coast is very, very difficult. The pressure was just incredible to compete with the New York labels and the New York promotion people. I was very frustrated before I left WTC, but not frustrated enough that I would have wanted to leave the label. We had success with Eighth Wonder, Naobi and limited success with Michael Rogers. But this opportunity with Atlantic, well, the pieces all fit together. It seemed right. I knew all the people at Atlantic. Jason Flom called me up and offered me the job, and I was very scared when I got the job offer. I didn't really know what to do. I was thinking more of Jerry Greenberg, my former boss. I'd hurt Jerry more than anything. The offer by Atlantic, well, the dollars were great

and it's a two-year contract. And Atlantic Records is the best dance label in the country today. I've always wanted to be on top, and here is the opportunity.

***"It's becoming commonplace for club DJs to be involved in breaking some of the biggest records in music."
—Joey Carvello***

MC: The setup here at Atlantic provides you with a team effort versus most labels where one guy specifically runs the department.

JC: And the newest addition is Marc Nathan. He was a Top Forty promotion director, and

he's coming to my department now as the A&R Manager. He'll also handle crossover radio for me.

MC: Would you call this the new breed of the record industry?

JC: I take no credit other than to say that I'm as good as my staff. And I feel that I've got the best staff around without a doubt. The only final decisions that I make are what music is signed and when we put it out. Everything else is a team decision.

MC: What separates Atlantic's dance department from other record labels?

JC: Enthusiasm. We're loose. And we have great music to go with that attitude. We have a lot of fun. I don't crack the whip with these guys. We are all mature adults. They know what their jobs are and they know what they're supposed to be doing every day. You can't ask for more than that from a person.

MC: Do you envision other local DJs signing on with other major labels?

JC: I think that anything is possible. I did it. I was a DJ like anybody else. I lived for 12-inch vinyl, and I still do. I had party days when I was a total maniac, and then I decided that I wanted to get out from behind the turntables and experience every end of the business that I possibly could. In the process, I found out what I'm best at, and that's promoting dance records and crossing them over to Top Forty radio. And to be able to do that, you have to be the director of a dance department. So, to answer your question, the future is looking brighter than ever for DJs who have stronger aspirations for their careers in the music industry. MC

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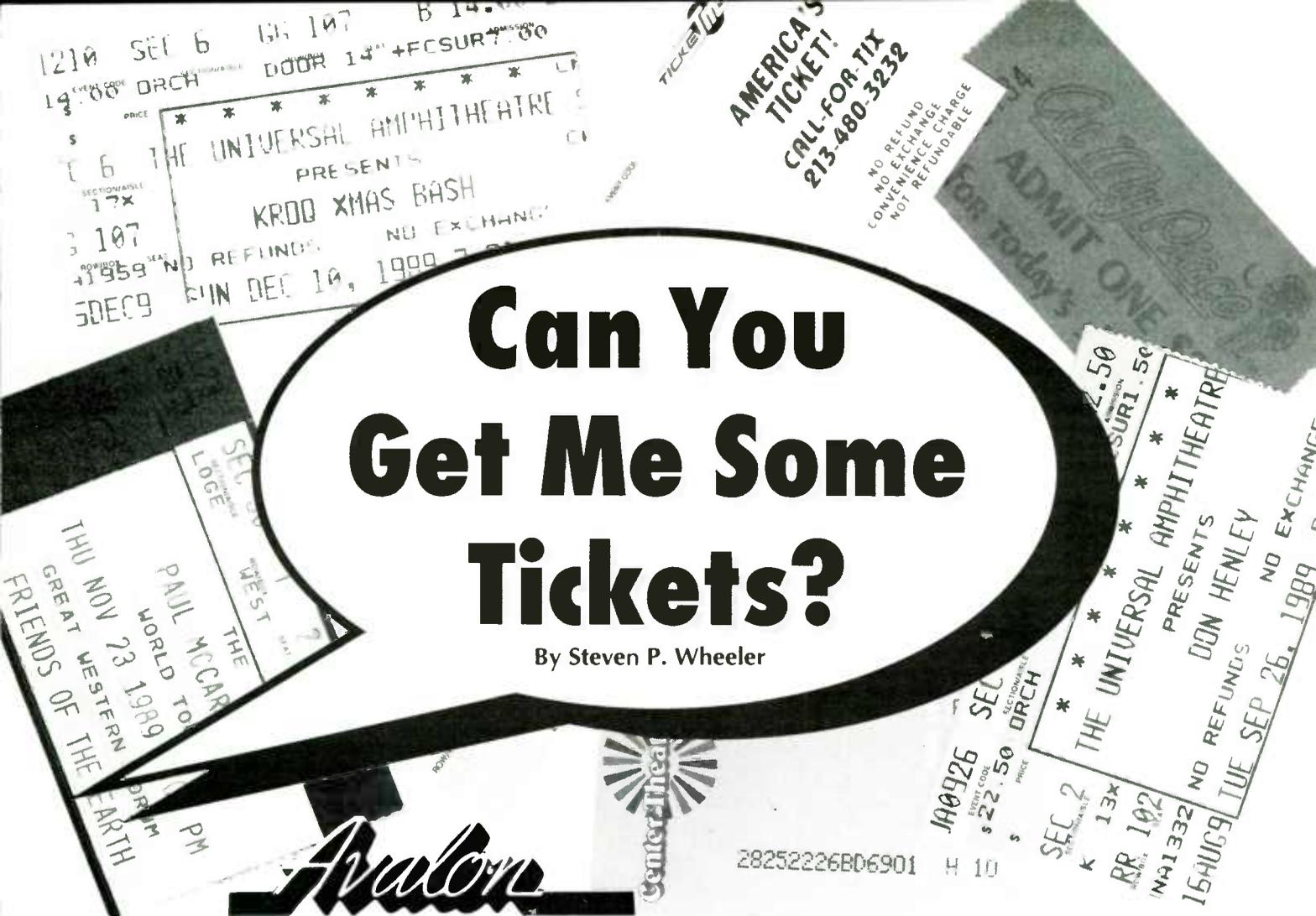
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Can You Get Me Some Tickets?

By Steven P. Wheeler



Rock & roll concerts remain the only direct link between artist and audience. However, the road to the show is getting longer and more expensive. The days of sleeping over at ticket outlets are long gone, with priority wrist bands entering the picture midway through the Eighties to help prevent agencies from gobbling up those pieces of cardboard like Pac-Men. Yet, the problem of getting good seats at reasonable prices still remains in the state of California.

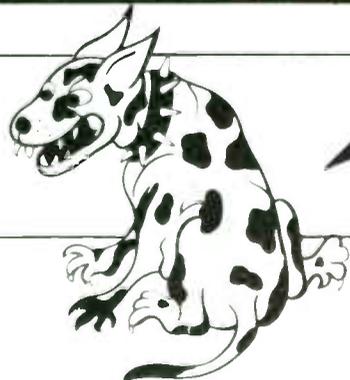
Concert promoters, record companies, artists and ticket agencies are involved in one way or another in the maze that makes

up the ticket distribution chain. New computerized technology at ticket outlets has also contributed to the problem of getting decent seats from any particular outlet.

If you've ever been first in line and walked away with mediocre seats, chances are you're not alone. How does this happen? Well, the answer is complex and sometimes not too ethical. Batches of tickets are usually sold to the artist's record company by the promotion company. Record company tickets are usually reserved for press (concert reviews) and media (radio giveaways), as well as employees of the labels. Shelly Selover, Vice President of West Coast

Publicity for Columbia Records says, "We get our tickets through the promoter, but we do pay face-value plus a handling charge. We don't get any special preference from the promoter at all, we only get the tickets that are available." However, pre-sale ticket disbursements are not all that unusual for record companies. Paula Batson, Vice President of Public Relations for the MCA Music and Entertainment Group told *Music Connection*, "Sometimes we receive advance notice, and sometimes we don't. It depends on the promoter and the show. Believe me, we get bad seats sometimes."

Avalon Attractions is probably Southern



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California's leading concert promotion company and we spoke with General Manager Moss Jacobs about his company's distribution policy. "We have a strict policy that the front row and all the best seats are always made available to the public. The artist's contract calls for a certain amount of tickets, so they get comps. The record companies will call to buy tickets for press and employees who worked with the act, but the labels pay whatever the public pays."

However, one record company executive, who spoke on the condition of anonymity, says promoters do hold many tickets from the public. "It really does behoove

the promoter to set tickets aside for record companies because the labels distribute the tickets to the media and they want the publicity for the show." This industry veteran also spent several years as an employee for a leading promotion company in Southern California and says other excellent seats are held and sold to the dreaded ticket agencies. "Off the record, a lot of the tickets are reserved for the house [the promotion company]. I think it has a lot to do with ticket scalpers, I really do. You can easily sell these tickets to the agencies, no questions asked."

Avalon Attractions' Moss Jacobs flatly



Shelly Selover, CBS Records

TICKET SCALPING AND THE LAW

Ticket scalping has been a thorn in the side of California consumers for many years, and there is no apparent relief in sight. Webster's Dictionary defines "scalping" as: "Making quick profits in buying and prompt reselling." When it comes to concerts or sporting events, this translates to paying as much as \$250 for a \$25 ticket, as many McCartney fans who recently scrambled for tickets to his five-night stint at the Great Western Forum can attest to.

Ignorance of the law is no excuse. With that in mind, here is the bottom line as it relates to ticket scalping. Thanks to the District Attorney's office for their help.

Penal Code 346.

Any person who, without the written permission of the owner or operator of the property on which an entertainment event is to be held or is being held, sells a ticket of admission to the entertainment event, which was obtained for the purpose of resale, at any price which is in excess of the price that is printed or endorsed upon the ticket, while on the grounds of or in the stadium, arena, theater, or other place where an event for which admission tickets are sold is to be held or is being held, is guilty of a misdemeanor.

However, this law does not protect the consumer against ticket agencies who are allowed to "scalp" tickets legally and are not restricted on how much they can charge. With no help from the state and no organized effort against such practices, the middle and lower-class consumer will ultimately suffer.

While the consumer is the obvious victim, in the case of pop music, the artist is hurt as well. Many artists such as Bruce Springsteen have spoken out in the past about ticket scalping but to no avail in the state of California. The artists often become the objects of negative fan reaction as many misinformed people believe that the artists themselves benefit from these sky-high prices.

How about this suggestion: While ticket agencies do have the right to buy and sell tickets, they should not have the right to pie-in-the-sky profits. A ceiling-price could be implemented to protect the less than financially secure consumer. Perhaps a 100% maximum increase of the ticket price would be feasible, as opposed to the McCartney and Stones tickets which were often sold at a 1000% increase of the original ticket price.

denies that his company engages in such activities, but does not dispute the contention of the source. "We have no relationship with any ticket agencies. I would suspect that there are people up and down the line that may do that business. Employees who may be getting free tickets through their place of employment may find it advantageous to unload some tickets. That could be a secretary at a label, a secretary at a management company—it could be anybody. But we don't hold tickets for scalpers."

Jacobs points out that Avalon helped bring about changes in how tickets are sold to fight the agencies. "We go to great lengths to protect the public from scalpers. We don't want scalpers to get the first twenty spots in every line, that's why you get the priority wrist bands now. It's a very random selection of who's first in line. There have been various methods implemented over the years to combat scalpers in line, and this is probably the most successful."

Under current circumstances, the only loser is the true fan. While the agencies get

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rich and the performer gets used, the middle and lower-income fans cannot afford the steep prices of the ticket agencies. Most of the ticket agencies in the greater Los Angeles area did not wish to comment on the subject, but Steve Appell of First Class Tickets spoke freely about his business and methods. "There are only a couple of states that permit what I do, and one of them happens to be California, which is still a supply-and-demand state. You can rationalize it any way you want, but I have a product and my product is worth whatever I can sell it for. Fortunately, California does not restrict us on how much we can charge. The only legislative restriction is that you cannot sell tickets on the premises of the event, that's illegal scalping. So I guess what I do is legal scalping."

As for how his agency gets his "product," Appell substantiated the claims of our anonymous source within the industry. "I can tell you that individuals who work in the music business call to sell us their extra tickets. We also deal with season ticket holders, people who stand in line as well as industry people who get comp tickets." Yet, Appell notes that unlike regular ticket outlets, if his tickets don't sell, he can lose some big money. "I'm not like Ticketmaster. They work strictly on consignment. Although they only charge \$3 over face-value, they aren't charged if tickets don't sell, whereas I lose if my tickets don't sell."

Aside from the ticket agency dilemma, there are other problems facing Southern California concert-goers. New technologi-

cal advancements employed by the ticket outlets actually hurt the L.A. rock fan. Moss Jacobs explains, "The problem is that with the advent of computerized tickets, the person standing first in line in Los Angeles is competing with the first person in line in Las Vegas, Bakersfield, Santa Barbara and



Paula Batson, MCA Records

San Diego. They all have the same shot at the best seat." To add to this, the charge lines take a large slice of the pie as well. "In order to get tickets to the public more quickly, Ticketmaster has phone lines. So, you've got ten people in line at 300-plus outlets, and you've got phone lines that can handle a thousand people an hour."

Jacobs further explained that L.A. tickets are no longer just for L.A. residents. "The bigger Forum shows are system-wide. They flick the switch all up and down the system. It can go to Las Vegas to San Diego to Santa Barbara at least, and they have other systems that can tie-in. Theoretically, the entire nation can have access to L.A. tickets simply by the phones. The way it is now, I could be in Tijuana and call up for tickets. In fact, we've sold Los Angeles tickets to people in Tijuana."

There were many questions raised during the research of this story. However, the only answer that would clearly change the rules would be a new California law that would institute a ceiling price on how much ticket agencies can charge per ticket. As one ticket broker said, "If I thought I could get \$50,000 a ticket, I would charge \$50,000 a ticket." As it is now, they are "only" getting \$500 per ticket for shows like McCartney and the Stones. Furthermore, the only one that can be blamed is the consumer.

As Sheryl Ingber of RCA Records points out, "As long as people are willing to pay \$500 to see Bruce Springsteen up close and personal, we'll be seeing ticket agencies flourishing." MC

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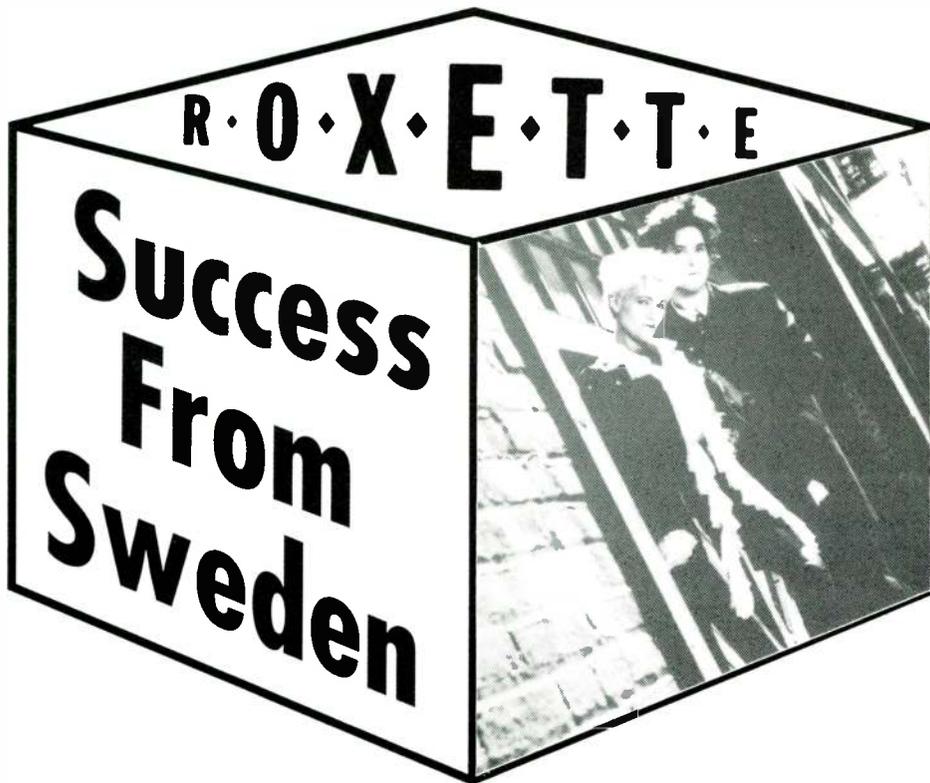
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By Pat Lewis

Per Gessle and Marie Fredriksson, collectively known as Roxette, knew the odds of getting signed in America were slim. Though the Swedish-born duo had scored tremendous success with their debut album, *Pearls Of Passion*, which instantly went platinum and garnered them two gold singles in Sweden, they were virtually unknown outside of the land of blonde beauties and free sex. So, when their second album for EMI/Sweden *Look Sharp!* was rejected by EMI (U.S.) for release in America, they were not at all surprised. They had become accustomed to hearing that Roxette didn't sound "American enough" and that their material didn't fit into any format, therefore "American radio would never play it."

Per and Marie both admit that they never really considered the American market at all when *Look Sharp!* was released. They felt that since they had already sold out the largest

open-air arenas and surpassed every tour and sales record in the history of pop music in Sweden, the next and more natural progression was to conquer Continental Europe. The thought of hearing a Roxette song on American radio was nothing more than an unattainable dream to the Swedish duo.

But that dream soon became a reality when an American exchange student by the name of Dean Cushman caught one of Roxette's shows in Sweden and brought a CD of *Look Sharp!* home to Minneapolis on a Christmas break. Not satisfied to be the only Roxette fan in the United States, Cushman took the CD to his local radio station, KDWB, and asked the program director to air it. "Dean said it was his favorite record and he wanted to hear it over the radio," says Per, looking slightly embarrassed. "I don't know, I like those kinds of people."

After waiting almost a week to hear Roxette

on his Walkman, a very disappointed Cushman went back to KDWB to retrieve his airwave-virgin Roxette CD. Apparently, the program director hadn't even taken the time to listen to it. But upon Cushman's insistence, he finally broke down and gave the first track, "The Look," a spin. Immediately realizing the errors of his jaded way, he made a cassette copy and aired it. "KDWB got so much response from just one play that they put it on their playlist," says Per. "Then the program director, through this syndication of radio companies, sent fifteen or twenty cassettes to different radio stations all over America. Everyone who got this cassette got the same response from their listeners, which was amazing. So, after about ten days, people were airing like fourth or fifth generation cassettes. In some cities, like I think San Diego, where there's two big Top 40 stations, one had a cassette and the other one didn't. So, the one who didn't have the cassette taped it off the radio and then aired that copy."

"It happened so fast, too. I was on vacation, and Marie, I don't know what she was doing—she was up north in Sweden somewhere. We just got this message that we were happening on American radio, and we said, 'Hey, we don't have a recording contract in America, what's happening?' It was just chaos. So we signed with Capitol/EMI (U.S.) because we were with EMI everywhere else. The same week 'The Look' was released, it went to Number 50 on the *Billboard* charts."

And while the American execs at EMI are still scratching their heads, *Look Sharp!* has thus far achieved close to platinum status here and has sold an estimated two million units worldwide. On the *Billboard* charts, both "The Look" and "Listen To Your Heart" were Number One hit singles for Roxette, while "Dressed For Success" went Top Twenty, and their latest single, "Dangerous," is already Top Thirty. Not too shabby for a band that was told it would never sell in America.

When Per and Marie wrote the material for *Look Sharp!*, they didn't have a clue how American radio operated. Sometimes not knowing the rules can lead one to breaking the rules, which may be the very reason why Roxette is so well-received by American audiences. "We don't even have the formats down—like you have all this AOR, CHR," says Per. "I mean, if you listen to the album,

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there's a big difference between 'Listen To Your Heart' and 'View From A Hill.' That's because we don't think in formats. And that was obviously a problem for the record companies at first. But when 'The Look' happened, everyone at the radio stations said that the record sounded perfect on radio because it didn't sound American; it was something very special. And when you hear ten songs in a row, you remember 'The Look.' So, suddenly, what was once the disadvantage has become the advantage."

Per doesn't really know what it is about Roxette that makes the band so appealing to the masses, but he's as pleased as a puppy to be sitting in Los Angeles speaking to the press. "I haven't a clue," he admits. "I don't really think about it at all. Maybe it's because we're quite natural people. We don't really want to hype the band. We want to present the kind of music that we want to buy ourselves, and thank God most people like it. Of course, Marie is a great singer."

For whatever reason, Roxette's sound is very universal, and while the pop rock duo is extremely popular in the United States and elsewhere around the globe, they are national heroes in Sweden. "When 'The Look' went to Number One here in the U.S.," says the songwriter/guitarist/singer, "going home to Sweden was like winning the Olympic Gold or something. The whole nation was celebrating. People came up to us in the streets and at the airport. They'd even come up to the car and say, 'Congratulations.' We had a big press conference and both TV channels made it a major issue. Even one of our biggest papers said that our becoming Number One was the biggest news of 1989. It's really crazy."

Not only has Roxette been supported by its fellow Swedes with remarkable sales of over a half million units in Sweden, but Per and Marie have also had numerous awards bestowed upon them. Recently, the duo swept almost every category in Sweden's Gold Microphone Awards, which is a prestigious award ceremony conducted by Swedish radio. "Look Sharp! won Best Album of the Eighties," declares Per, "'The Look' made Best Single, Marie won Best Singer and Roxette got Best Band of the Eighties—a jackpot almost."

A jackpot maybe, but when Per and Marie first formed Roxette in 1986, they received

sharp criticism from the Swedish press for "selling out" to the West when they chose to write their lyrics in English. Ironically, less than a year after they were dogged by the media, Roxette was presented with numerous awards by those very same publications.



Per Gessle and Marie Fredricksson of Roxette.

"Before forming Roxette," confesses Per, "Marie and I had very successful solo careers in Sweden. We were very lyric-oriented, and all of our lyrics were in Swedish. Especially with Marie, she was like a singer/songwriter. She sounded very Suzanne Vega—that kind

of stuff—seven minute long songs. And lyrics were very special. So, when we did the lyrics in English, we were criticized—'Hey, they don't get across anymore.' But since Roxette is such a big success, the music business itself in Sweden has changed, and everyone wants to do everything in English now."

This past summer, Roxette took their live show on the road. In the process, they sold out every venue on the European leg and broke attendance records in every Swedish city that they played. "The reviews were fantastic," boasts Per. "Touring is something that we really enjoy and as soon as the new album is released, we're definitely going to tour the United States as well. The problem is that if you're going to tour here, you have to do it for four or five months because the country is so big. And we don't really have the time right now."

In order to give their American audiences a little taste of a live Roxette show, both of their latest videos, "Listen To Your Heart" and "Dangerous," were shot while on tour in Sweden. "We played two shows in this old castle that is something like 1,200 years old," explains Per, "and that's where the videos were shot. The castle is on this small island called Öland, which is just off the southeast coast of Sweden. It's a very touristy place. The king and queen of Sweden have a summer residence just near by. People ask us if we built the castle just for the video, so it's very special. We actually did a whole video called *Look Sharp Live* with five songs from the tour."

Per and Marie plan to release the follow-up to *Look Sharp!* in the fall of this year. "With the next album," he comments, "we want to stay away from the dance thing. We really want to move more into the rock & roll thing like 'Dressed For Success,' 'The Look' or 'Dangerous.'—mainly because we want to tour a lot. We just came off of a big European tour, and the dance thing was so hard to do on stage. We want to be a rock band."

And when you think about what Per and Marie have already accomplished in a relatively short amount of time, becoming a rock band should be a cinch for the superstar duo. The sky's the limit for this band who, against the odds, have attained financial independence, become idols in their homeland of Sweden and, most importantly, fulfilled a lifelong dream of breaking in America. 

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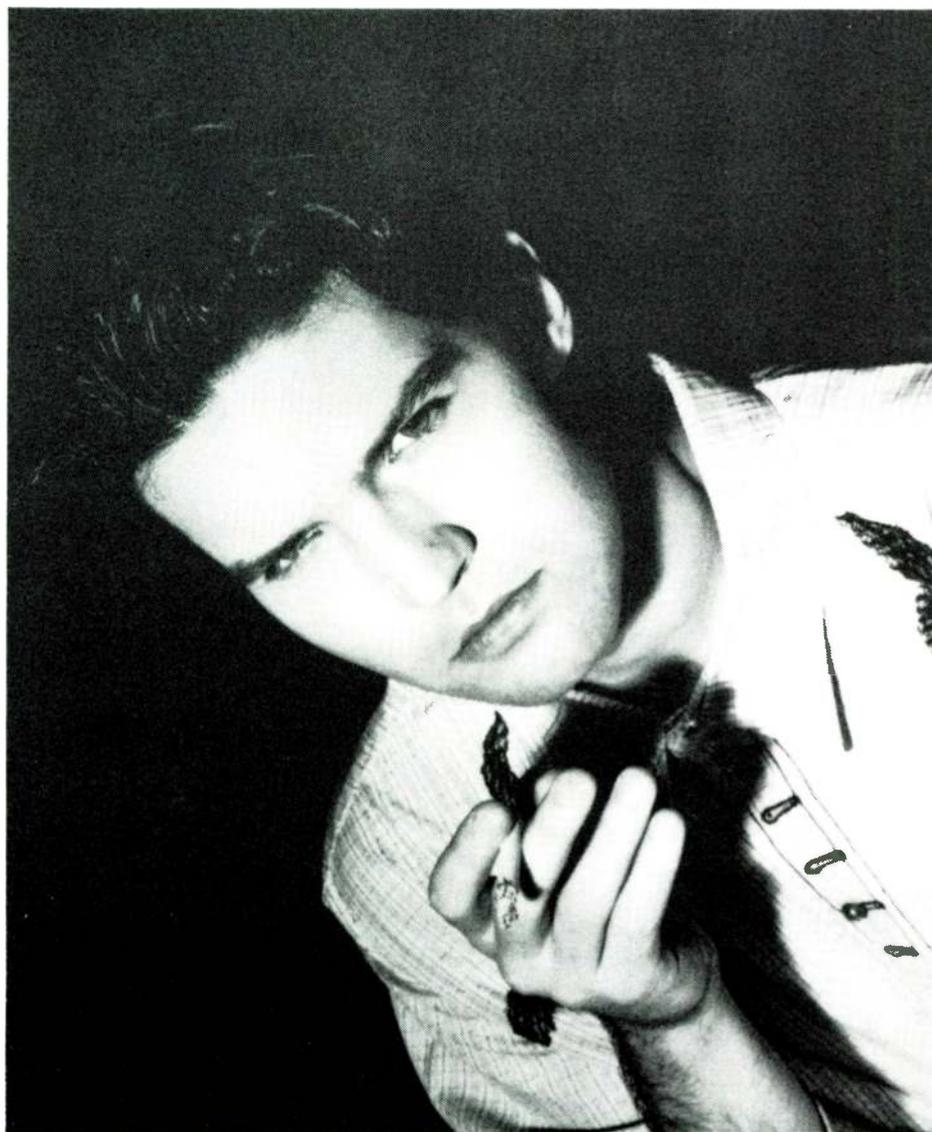
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LLOYD COLE

Causing A Commotion

By Steven P. Wheeler



Lynn Goldsmith

Lloyd Cole, a 29-year-old English singer/songwriter, is a man caught between two worlds. As the leader of Lloyd Cole & the Commotions, Cole experienced chart-topping success in England while remaining relatively unknown in America.

After three successful albums with the Commotions in England, including two Top Twenty singles ("Brand New Friend" and "Lost Weekend") and a Top Ten album (*Mainstream*), Cole recently completed recording his first solo album in New York. The record, which will hit the American marketplace early in March, is filled with rich lyrical imagery and tasty musical textures that combine haunting melodies and bluesy touches. From the laid-back allure of "Don't Look Back," featuring some electrifying guitar picking by legendary axeman Robert Quine, to the spooky aura of "What Do You Know About Love?" this album could be the one to finally break Lloyd Cole in America.

This New York resident was in L.A. re-

cently filming the video for the album's first single, the commercially-accessible "No More Blue Skies." During a brief chat at the Chateau Marmont, the English-born Cole talked of the demise of the Commotions and his fledgling solo career.

Since Cole was the main cog in the Commotions wheel, he says he doesn't think his solo project will venture far from his previous works. "I don't think it's going to be that radically different because I write songs the same way I used to. But I am more self-critical, and I rely on my instincts a lot more." The big difference stems from not having to compromise with other bandmembers. "When you're in a band, on some songs the whole band may not be needed but you sometimes feel obliged to get some input. Sometimes that feeling of obligation results in a better quality and other times it gets in the way."

Cole co-produced his solo debut with Fred Maher (Lou Reed, Scritti Politti, Information

Society) and Paul Hardiman (who produced the Commotions' first record back in 1984) and says he employed a core group of musicians, including guitarist Robert Quine who contributes some dazzling Knopfler-style fretwork. Cole is extremely pleased with Quine's performances on the record. "The song 'Don't Look Back' has probably my favorite guitar work on the record. This is the kind of song you don't expect Bob Quine to be playing on. That's one of the reasons I like it so much."

Cole says these free-lance musicians contributed ideas to the project but the ultimate decision came down to himself and the producers. "They were willing to work under me, rather than with me. They would come up with opinions, but at the end of the day, if it wasn't what I wanted, nobody pressured it. I did prefer it to working in a band."

As for his relative obscurity in America as compared to his gold-record status in England, Cole has personal views of the disparity but no clear-cut answers. "I really don't know. I think a lot of English groups are successful over here because they are intrinsically English in their sound or in their quirkiness, like the Eurythmics or the Cure. I don't think we were very quirky, and there was never an easy way into the music of the Commotions."

Cole believes that the band's first single in 1984 is what widened the gap between the two countries. "From then on, we just made records and established a base of people who liked our music in Britain. But it just didn't happen in America. We didn't get that spark at the beginning—outside of a bunch of college students and a fair amount of critics."

As for American commercial success, Cole says he could take it or leave it. "I don't feel the world owes me a living, and nobody deserves to sell records everywhere. It's not the end of the world if I don't sell records in one particular country. If I can carry on the way I've done so far, I'd be able to live." Cole pauses for a moment before giving a more honest response. "It would be nice to be able to retire if I wanted to. If I retired right now, I'd have to get another job [laughs]."

Come this March, Lloyd Cole won't have to worry about getting another job, and the anticipated success of his solo album just may bring Cole that early retirement he dreams of. **MC**

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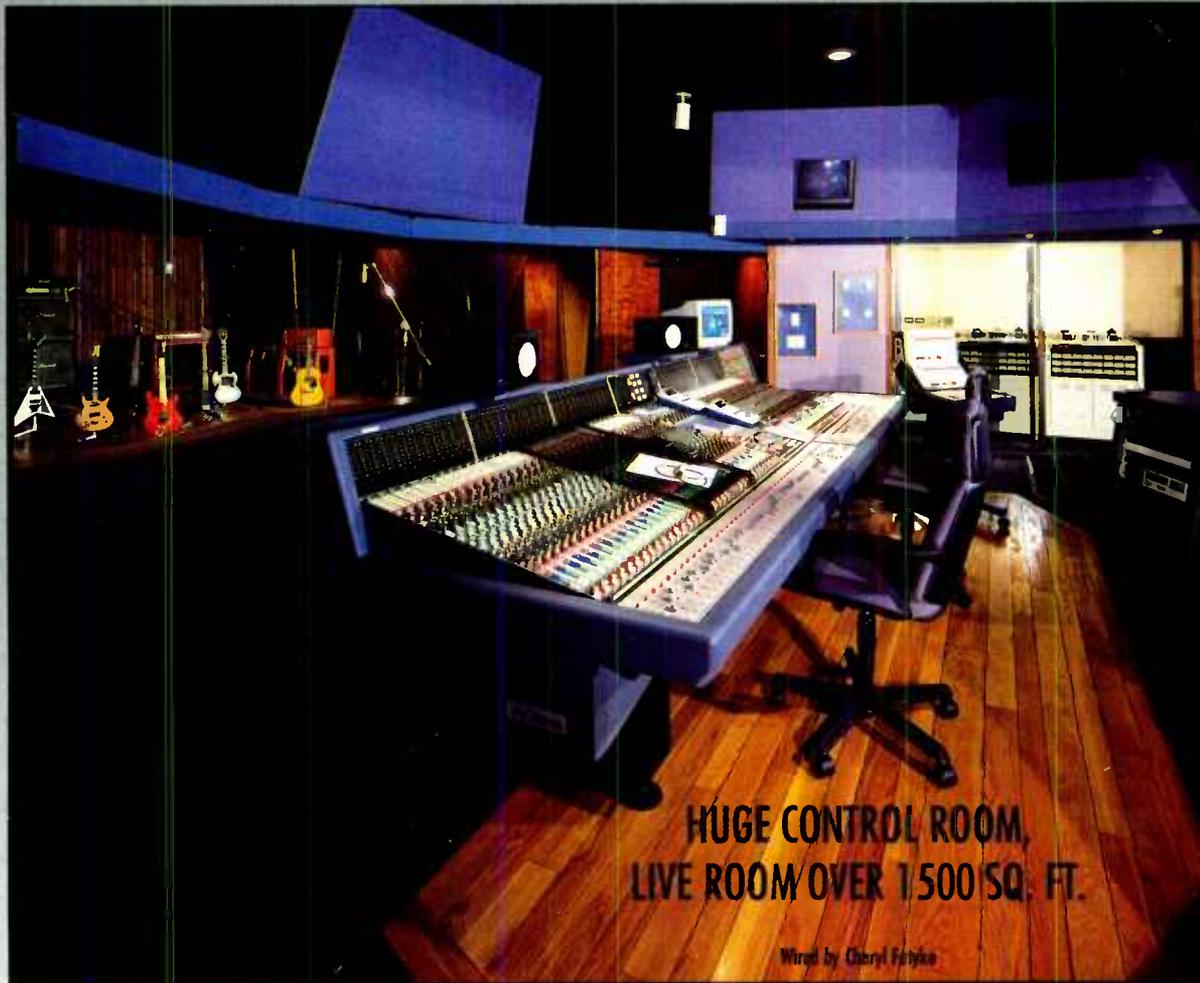
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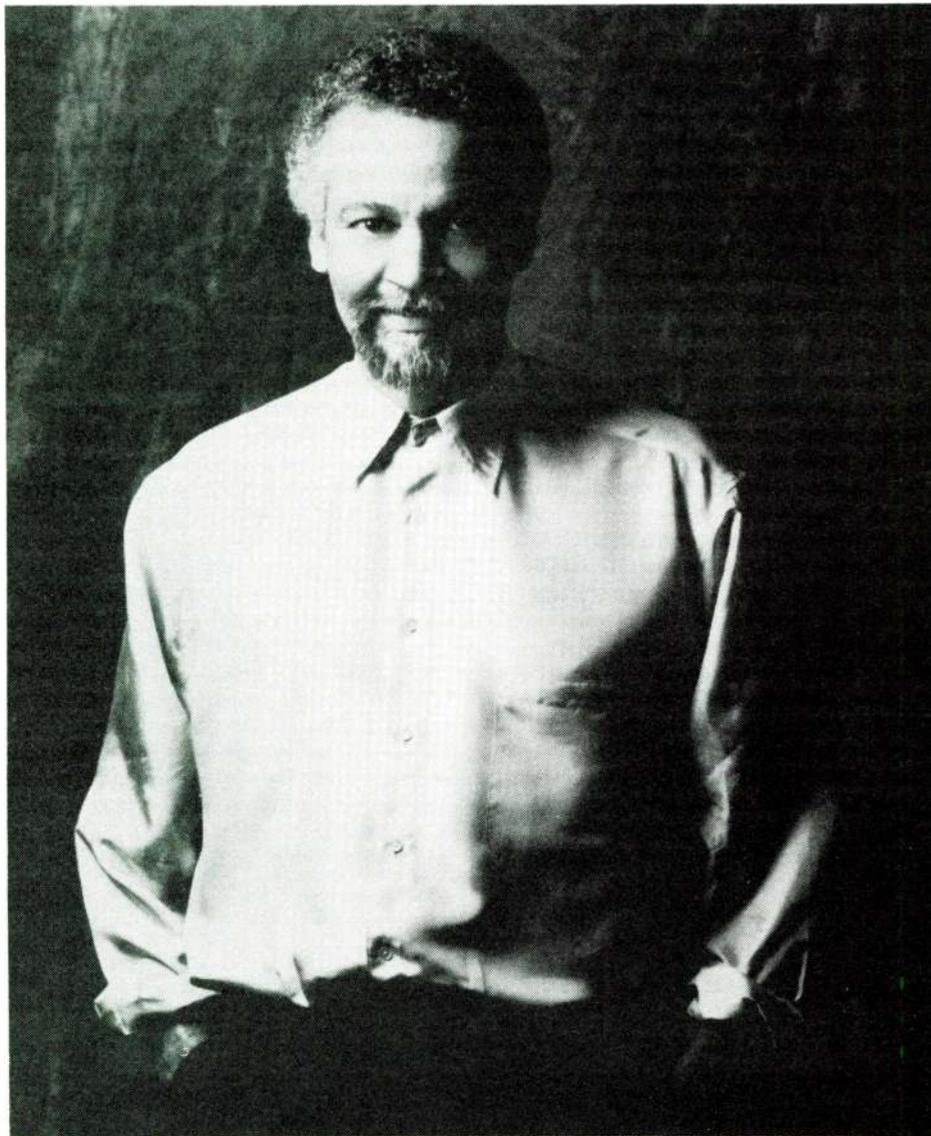
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JOE SAMPLE



Taylor King

Still A Jazz Crusader

By Jonathan Widran

If you know anything at all about jazz tradition, you're aware that Joe Sample helped found the Jazz Crusaders (then the Crusaders) while still a teenager and has helped to define the genre with his ever-developing, constantly innovative keyboard work during his 30-plus years as a living legend. After a decade of solo success with MCA, Sample released his Warner Bros. album, *Spellbound* (which features performances by a capella sensations Take 6, as well as Michael Franks and Al Jarreau), which lodged itself at the top of Billboard's Contemporary Jazz charts for much of last year.

But Sample's great past and present successes are not the reason he's one of the best interviews. It's just not easy to find a musician who's willing to say exactly what's on his mind, even if it means criticizing the very industry that has lent him a lifetime of instrumental achievement. Sample has been there, you might say. He knows the highs and lows, the sweetness and frustration, and he's not afraid to let the voice behind the music be heard. What follows are the highlights of MC's talk with him.

MC: As musical technology has changed over the past 30 years, has there been any pressure on you to make your sound more commercial?

JS: I had that pressure at the MCA corporation, yes. They're a great record company, but they really didn't have the expertise in the jazz idiom, and they didn't understand it. I was placed over there and had many conflicts, because it's a place I shouldn't have been. No matter how strong I felt my work was, being with them weakened me. They really nailed me with a right hook on the jaw, and I was dazed. They didn't do it to be malicious, they simply didn't understand how to deal with instrumental music.

MC: When you compare the instrumental music/contemporary jazz explosion of the late Eighties to when you were starting out in the Fifties, how has the music changed?

JS: This really isn't jazz in its purest form nowadays, but that's a concept subject to interpretation. You have those who listen to Dixieland, those who only like Louis Armstrong, the Big Band-ers, the Coltranes, the Be-Boppers, Miles Davis. In all those variations, there was one common quality: individualism! Nowadays, you don't hear that as much. When I was growing up, you could

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play 25 piano players, and it would take me one bar to say Count Basie, Horace Silver, Oscar Peterson...

MC: To what do you attribute the homogenization?

JS: What's happened is, big business has come in and taken over our entertainment industry. I got caught in the heavy-handed marketing games in the late Seventies, and the emphasis was more on selling than creativity. As a result, I think much of this country's R&B has suffered. The only soul being recorded nowadays is coming from England. We don't even produce our own music anymore. It wasn't just me...the American Black got caught up in this, too. Even young, white rock bands got nailed into this corporate syndrome. The profit was all that mattered. These companies have trained the public to accept a sense of sameness and an age of formats.

MC: In light of all this, how do you maintain your musical integrity as a musician? Do you have to follow the record company's decision regarding what they think will sell?

JS: You have to find a record company with a boss like Mo Ostin (Warner Bros. head) who believes in and loves jazz music and feels it has a worth and a need to document American culture. Other company heads will say instrumental music is dead, gone, you can't make any money from it, etc. Those kinds of attitudes have destroyed the fiber of our Black American music scene—the gospel force, the R&B force. These corporations have destroyed it. You need a corporate boss who has a sense of some respect. And yet, he shouldn't make the mistake of thinking I'm gonna sell two

million albums and try to market me the same as Madonna on MTV. I play the piano, and the budgets are within the means of the music.

MC: Is there a financial sacrifice you make

60-year period, and maybe I'll generate the same number overall.

MC: For a new jazz musician trying to break in, is it different from the days when you were first starting out?

JS: Of course it is. When I started, we had what was known as the jam session. Young kids could come along and would wait on the side of the bandstand and get the nod from the older guys who wanted to see if they'd been practicing. The older masters trained me. I had to come up to their expectations. You couldn't get a recording deal unless the older musicians liked you. You had to perform before you could get a contract.

MC: Tommy LiPuma produced *Spellbound*. When you don't produce your own project, how much control do you have over the final product?

JS: I don't see it as control. I see it as someone helping me accomplish what I want done. Unlike many cases nowadays where the artist must help the producer, in my case, Tommy is helping me sound the way I want. That just means we have the same likes and dislikes.

MC: Of all your albums, why are you most satisfied with *Spellbound*?

JS: When I can sit in front of my stereo and listen to every second of music, and I can feel totally relaxed and yet be moved by it, then I feel I have accomplished something. That's how I felt with *Spellbound*.

MC: Do you have any goals you haven't yet reached?

JS: Just to continue to take snapshots as time unfolds. And I hope I live a long time, because I've got a lot of film left. **MC**

"In the long run . . . I could make almost as much money as some of these pop stars."

—Joe Sample

when you are aiming for the jazz market, which is much smaller than Top 40?

JS: My feeling is that, in the long run, in my lifetime, I could make almost as much money as some of these pop stars. They make a lot in two or three years, but I want to earn over a

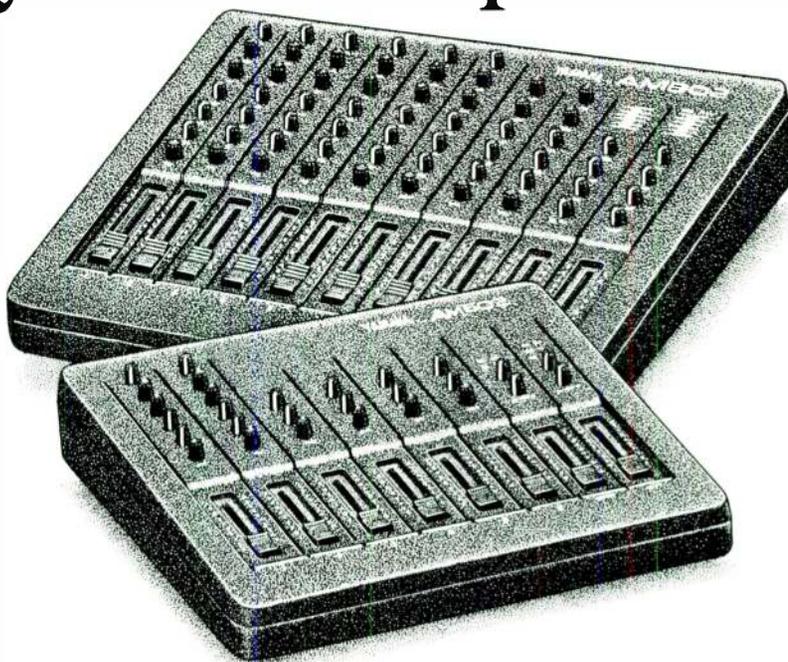
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Winter NAMM '90: An Overview

By Barry Rudolph

The Winter NAMM Show will take place on Jan. 19, 20 & 21 at the Anaheim Convention Center and, due to expanding exhibits, also at the adjacent Hilton and Towers Marriot Hotels in Anaheim, CA. The NAMM Show (that's National Association of Music Merchants) is the main show for the musical instrument and music-related businesses. No other show puts you in touch with more music industry manufacturers than the Winter NAMM International. Admission and registration is free for NAMM members while non-members pay \$25 and must prove that they are in the music retail business (i.e. business license or retail certificate).

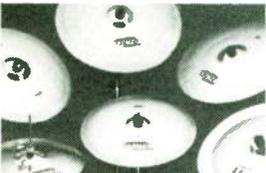
Once you're in the show, there will be more to see than the show's nearby neighbor, Disneyland. And like the Magic Kingdom, nobody can see it all in one day. So here are some companies and products you'll want to keep an eye out for as you explore the 1990 NAMM Show.



ADA Signal Processors has a companion all-tube stereo power amplifier for their MIDI Tube Preamp. This is a two-rack space guitar amp that uses the same tubes the classic British amps use. Called the **T100S**, this amp has many modern features that make it great for any guitar player.



Convertron/Shuttle has merged with **Third Planet Corp.** and offers a fine line of protective bags for synthesizers and computers. Every bag is constructed with super tough, military transport-style, two-pound density polyethylene foam. This material allows for roughly 80% of the protection offered by a hard case. Go by and grab a bag.



Avedis Zildjian has a new line of "**Scimitar Bronze**" cymbals that have excellent stick response, and quick decay with colorful overtones. A combination of hammering and lathing cause this and also make them more attractive than other sheet-bronze cymbals.

Drum Workshop has a new drum rack called the **SoundRack** which offers a clean, strong and practical solution to mounting drums. The **RIMS** suspension system actually improves the sound of the drums and makes for a streamline appearance.

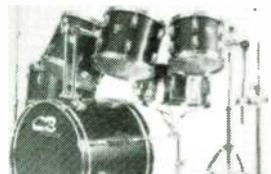


While on the subject of drums, **Evans** will be showing the new "Dry" drum-heads. Recommended for 14" snare drums, dry heads have small air vents that cause the drum to sound more focused without diminishing the drum's attack or responsiveness.



Furman Sound has a new **Quad Noise Gate** called the **QN-44** which is an updated version of the **QN-4A** featuring an attack control and a better gain-controlling element.

If you like to dream, then **Fostex** will be showing their **D-20** digital master recorder which is a professional DAT machine with full SMPTE lock-up. Go and see Fostex's exhibit because they are always very interesting.



Kaman Music has a new drum kit called the **CB Percussion IS 600D** with nine ply, cross-laminated shells and heavy duty hardware.



Martin Guitar has introduced a line of strings especially designed for country music instruments. The line includes silver-plated wound on steel strings for six and twelve string acoustic guitars, two sets of nickel wound pedal steel strings, nickel wound on round steel electric strings, nickel wound electric bass and flat wound chrome strings for fiddle.



Dynacord will have all their excellent "The Next Wave" line of samplers, keyboards, drum and processors. This includes the **ADS** and **ADS-K** Advanced Digital Sampler and keyboard, the **ADS-2** 16 bit drum brain and the **DRP 20** digital reverb processor.



JBL Professional always has a fine display, and the new **Soundcraft 3200** and **Delta 200** consoles promise to be big winners with discriminating music makers. JBL, of course, makes a complete line of sound reinforcing equipment from signal processors to amplifiers to speakers. There is much to see at the JBL exhibit.



Kawai America, in addition to all their fine grand pianos, will be displaying the new **PHm** which is the companion rack version of the **PH50** synthesizer. In a half-rack space, the **PHm** allows for four separate instruments to play along with **PCM** percussion.



Korg USA will be showing the exciting new **T Series** keyboards which feature advanced **M1** sounds and much more versatility, and also the new **WS Wavestation Synthesizer** which is a 32 voice, 16 bit Digital Vector machine. Sound familiar. Well, Korg has acquired former Sequential Circuits personnel including founder Dave Smith, so the **WS** sounds like the ultimate Prophet VS.



Soundtech has a new improved **112T** speaker cabinet that features a Motorola tweeter and acoustic lens. The lens causes the vertical dispersion plane to be limited to just 45 degrees and the horizontal plane to a wide 80 degrees. This fact and the light 30 pound weight make this an excellent P.A. choice.



Look out for **Roscoe Guitars** and their **Dr. Death SK-2000** guitar. The skull and crossbone design is guaranteed to provoke most anybody, and with optional bullet holes and blood, Dr. Death is ready to kill for you.



Washburn International has a new guitar called the **KC90** that features Duncan pickups and Floyd-licensed tremolo. All hardware is black, and the rosewood neck is detachable.



Duncan Research has a new family to announce in the **King Tone Generator Series** of rack-mounted amplifier products. The **KTG-1** is a single-rack space, all tube preamp with two channels and five distinct footswitchable sounds. The **KTG-2075** is a stereo, 75 watts power amplifier in a single rack space. Always the finest from Seymour Duncan. **MC**



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◀ 21 Dayne

it, play it, play it—just get the whole thing going. I want my body to move to the tune. And then, while driving up to the studio, I warm up in the car—the studio's about thirty-five minutes from my house. I put on a rock station, an R&B station, and I sing the song in both formats. And I keep singing back and forth, trying to get in the mood. Then I put a tape on of somebody whose vocal style I like and I try to incorporate that into the song. I try to get the song going in another light, not just what's on a stupid demo. I get excited about it and I go in there and I bang 'em out."

Even as a child, Taylor Dayne's desire to "get it right" was strong. "I sang Jacques Brel's 'Carousel' in the fourth grade," remembers Dayne, "and I'd be damned if I wasn't going to nail it. I had that record on every day, listening to how it was done."

Of course, it was her desire to "nail it" mixed with a healthy dose of good old-fashioned fear. "It was sink or swim. So, how do most singers learn? You mimic. How do you learn to play guitar? You mimic. Copying, mimicking. Stevie Wonder, I had down to a T. Robert Plant, I could mimic everything he sang."

When she wasn't singing her heart out nailing a standard or carbon-copying someone's singing style, Taylor was leading a fairly normal childhood existence. "I had a supportive upbringing, my parents were nice people. I wasn't beaten and I wasn't hung out over balconies and stuff like that. Nothing crazy.

"My parents exposed me to a lot of cultural things when I was young—theatre primarily. My mother started out as an opera singer, and then she broke off and just did a lot of community theatre. My mother's a real eccentric. I mean, that's the looney thing about it. I always played mom, she always played daughter."

As far as relationships are concerned, Taylor likes to keep a safe emotional distance and not get too attached—you know, the kind of romantic entanglements that lead to aches in the pit of the stomach and ex-



Taylor Dayne, circa her debut LP.

pensive long-distance phone bills. "I hate to feel like I'm glued and I can't live without somebody—that's the worse feeling. I used to work through that all the time. If you have somebody you care about, it's the nicest feeling—you're walking off the plane and there's somebody there to greet you. I mean, there's nothing better than that, to know there's somebody there for you. But somehow I just get in that mode of like...heavy. Now, I surround myself with people that I happen to enjoy being with, good people, and the work gets done and the laughs are always there."

Whether at home or on the road, Taylor exercises diligently in order to maintain her new look (a blonde bombshell sass has replaced the curly tresses she favored circa her first album). "I work out every day and diet. That's what keeps you in the type of shape you have to be in to sit there and take twenty thousand photos with all the retailers. And I'm welcoming that now. There's a much greater understanding on my part of what's involved."

And what happens when she experiences her first failure? "I'll deal with it. I mean, I'm not gonna jump off the balcony," quips Dayne, motioning toward the beautiful view outside the sliding glass doors of her hotel room overlooking the Los Angeles skyline.

"Well, it would be a rather picturesque suicide," I reply. "I'd probably just land in the pool anyway," laughs the singer.

And judging from the good career fortune Taylor Dayne's enjoyed so far, she's probably right. MC

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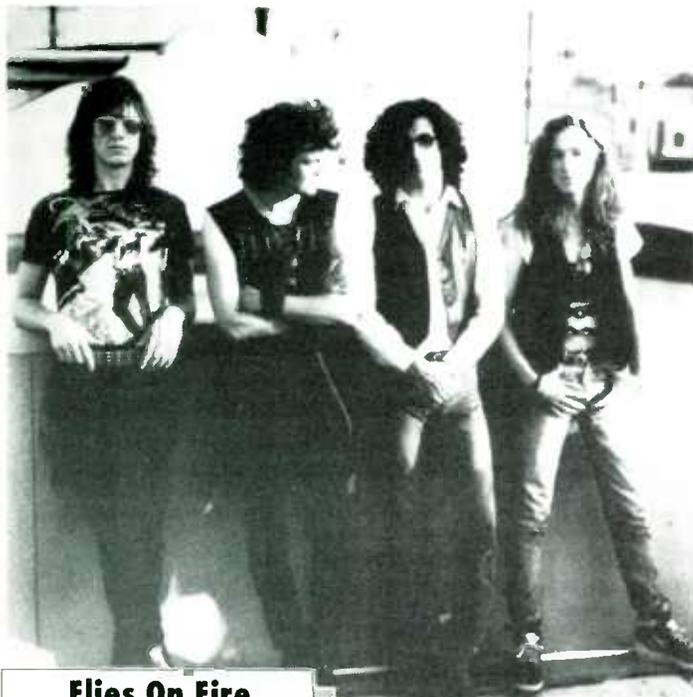
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Flies On Fire

Label: Atco
Manager/contact: Charlie Brusco for Brusco Management, Ltd.
Address: 4131 Ashford-Dunwoody Rd., Suite 175, Atlanta, GA 30319
Phone: (404) 843-9584
Booking: N/A
Legal Rep: Seth Lichtenstein
Type of music: American rock & roll
Bandmembers: Tim P., Terry "Mess" Messal, Richie D'Albis and Howard Drossin
Years Together: Three
Date signed: March 24, 1989
A&R rep: Karen Dumont

By Pat Lewis

Flies On Fire were no strangers to the L.A. club scene when producer Ric Browde caught their midnight set on a Sunday night in January of 1989 at the Coconut Teaser. As a matter of fact, the Flies, like so many other aspiring and unrewarded young bands, had done three years of hard time endlessly playing the circuit. Even winning the MTV basement tapes contest with their video, "Long Gone Dead," did not help to elevate them from their dubious position as "just another club band." It was producer Browde who proved to be the Flies' ace in the hole.

My interview with the Flies takes place at Barney's Beanery restaurant on Santa Monica Blvd. As the band gets comfortable and relaxes over drinks and dinner, Tim P., the Flies' songwriter/guitarist/singer, explains how they first met Ric Browde. "We have some friends in a band called Kills For Thrills and they put us in touch with Ric," says the singer, who bares a striking resemblance to Jim Morrison. "He came down to a show of ours at the Teaser, which

was the only place that would let us play. It was really late at night, there were about eight people in the audience and we only played five songs. Much to our credit, we were right on that night. You know, sometimes you have gigs that are good and sometimes you have gigs that aren't so good, and that night we just slayed them. He signed us to his production company [Hucksters Of Cool, Ltd.] and he promised that he'd get us a record deal. Six weeks later, we had a record deal with Atco."

Working in the studio with Browde on their self-titled debut album was a positive experience for the Flies. It took them three weeks to lay down the tracks, and according to Browde, they came in well under budget. "Ric was great," says bassist Terry "Mess" Messal as he slurps down another raw oyster laced with so much horse-radish that it makes him cough. "I think a producer can do one of two things: He can either mold you into something, or he can inspire you to play your greatest and bring yourself out. Ric did the latter for us. When you listen to the album, I think you can hear the rawness that is us, yet it's palatable to the masses as well."

Tim P. picks up the conversation from here: "Everybody thinks that it's what a producer does for a band that counts, but I think what he doesn't do for your band is just as important. It wasn't like Ric took our band and put this big stamp on it that said 'Ric Browde Production,' and that's what I think really is the charm of our album. It's us, not Faster Pussycat, not Poison. It's not the other bands that he's done. It's Flies On Fire, and it doesn't sound like anybody else. And Ric did that for us. He was really great, and I'm sure we will be working with him again."

When Flies On Fire went back

into the studio to mix the album, they experienced a slight snag in the proceedings. "We used an outside mixer at first and it didn't work out at all," confesses Tim P. "We finally ended up flying to New York and working with a fellow named Jay Healy, who had just mixed R.E.M.'s *Green* album. We chose the Hit Factory, which was a studio that Ric Browde felt comfortable in. So we remixed the record with Jay and Ric and they did a great job. That took about three weeks. We finished the actual recording in the middle of July."

Drummer Richie D'Albis feels that the finished product is a good representation of the band and his three fellowbandmembers strongly agree. "Sometimes bands on their first record have too many people telling them what to do," says D'Albis, "and they end up with something that doesn't represent the band—something that really isn't the band. I think that this record is pretty close to us live. It's not dubbed to death or orchestrated to death. It captures the guts of the band."

I ask the curly-haired drummer to explain just what the Flies On Fire sound is. As he removes his John Lennon-styled glasses and places them on the table, he begins to recite a list: "honesty, an island of hope in a sea of disaster, urban poetry, industrial strength and all the sensitivity of Peggy Lee with all the chutzpa of the Sex Pistols."

Vocalist Tim P. politely interrupts. "I really think a good way to describe our band is through our influences. We all have diverse influences. For instance, Richie and I have been playing together for eight years, and in that amount of time, you tend to begin to think along the same musical lines. It's obvious that the Rolling Stones are a big influence on us, but I think it's not so obvious that as the writer, my main influences are Creedence Clearwater Revival and the Clash."

The booth that we occupy at Barney's is too small for five adults to comfortably sit in without bumping elbows and it almost serves as a metaphor for how well F on F does in tight situations. "When you've been together for three and a half years like we have," says Tim P., "and you're at the point where you're playing the Coconut Teaser twice a month and that's the only gig you can get, unless you like each other, not only as musicians but as friends, your band is not going to stick together. What is the point unless you really believe in each other, not only as musicians but as people? It's very important, which was the reason I knew when we started this band that it would be the last band I'd ever be in. It's so much more fun. It's like making love to a woman that you're in love with as opposed to just fucking somebody that you're not. It means so much more when you love the people who are around you. There's such a tremendous feeling of community."

MC



Flies On Fire

Flies On Fire

Atco

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ric Browde

□ **Top Cuts:** "Long Gone Dead," "C'Mon," "Baptize Me Over Elvis Presley's Grave."

□ **Material:** Flies On Fire is a straight-ahead, ballsy rock & roll band that is heavily influenced by the blues. Their debut material is a refreshing return to the roots of rock in the tradition of early Stones and Creedence Clearwater Revival and should find its way into rotation at AOR-styled radio stations. If you enjoy slow dancing, you can grab your sweetheart and hold her close to the rhythm of "Small Town," cry in your beer to "Since You've Been Gone" or if you prefer hard-edged, driving tunes, the grinding "Long Gone Dead" or the urban strutter "C'Mon" might be more to your liking.

□ **Performance:** The tracks are consistently fluid, which suggests that the Flies are extremely comfortable with one another on a musical level. They seem to have a genuine commitment to the material as well as to each other which translates into the energy that is abounding throughout this LP. The playing is tight while simultaneously maintaining a raw, driving feel (these guys definitely did their homework before entering the recording studio). Especially impressive are the gutsy, scratchy vocals of Tim P., who certainly has a good sense of R&B, which comes to life through his vocal inflections.

□ **Production:** Kudos to Ric Browde (Poison, Faster Pussycat, Kill For Thrills), who has captured the energy and excitement of a live Flies performance on record—quite a considerable feat considering F on F puts on quite a stimulating live show.

□ **Summary:** Flies On Fire's self-titled debut album is a nostalgic blast back to a time in rock & roll when paint-by-the-number productions, sterile sequenced backing tracks and samples that sound the same from one artist's album to the next hadn't yet been swallowed by the masses. And it's about time.

—Pat Lewis



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NIGHT LIFE



ROCK

By Eric Niles



Michael Monroe

As the new year begins, the same old saga continues. The immensely hip Tuesday night hangout **Red Light District** has moved once again. Dis time, they will occupy the room at **Spice** (7070 Hollywood Blvd.), located just a few winos down from their previous location at **Hollywood Live**. Underrated booking star **Graham Cross** (late of *X-poseur* 54), will have a heavy hand (along with **Mark Rott**) in the operation of the newly located club. Grand opening night #3 will feature the

Mimes, Bootleg and Back Alley Sally on January 23rd.

Beginning February 1st, **Goldenvoice** will be the exclusive concert promoters for the **Hollywood Palladium**. Kicking off their new reign here in town will be a concert featuring **Bad English** on January 26th.

And just why were people urinating behind the pinball machines at **Madame Wong's** during **Riki Rachtman's** New Year's Eve **Cathouse** bash? Apparently, there was such an overflow of people waiting to get into the upstairs concert room that even those who were admitted lost their rights of re-entry once they left to relieve themselves. Thus, it became a case of either hold it in or let it out in the open—an option that many patrons took full advantage of on this evening.

Coconut Teaszer impressario **Len Fagan** will soon begin a new career as an A&R person for an as yet unnamed label. Fagan does not, however, want to relinquish his job at the Teaszer. Congrats, Len!

Rings Of Saturn has replaced bassist **Eric Swanson** with former **Everyone's Daughter** four-stringer **John Brennan**. Catch the Rings at the **Whisky** on January 20th.

Despite giving one the impression that they are setting woman-kind back a decade or so, the club **Psychobitches** has slid into the Friday slot at **Hollywood Live**. On Thursday nights at the same location, **Screamer** the magazine becomes **Screamer** the club and opens its doors to **Screamer** the patrons. Have I lost my mind?

Finally, theatre buffs will be interested in knowing that the **Coconut Teaszer** will play host to **Donny Dulce & Fusion** from the play **Tony & Tina's Wedding** on January 22nd. The entire cast will be on hand in full costume and you can bet that strange times will ensue.

Until next time, socios...adios!



Olivia Barash: See her at **Raji's** on January 20.

C&W

By Billy Block



George Highfill, Jim Lauderdale and Steve Kolander.

While still reeling from the loss of **KCSN** radio as an outlet for local talent to get heard, it's good to know there is **Danny McBride**, the morning drive air personality at country radio station **KCIN**, Victorville. You may remember Danny as a member of **Sha Na Na**, the successful Fifties group who had their own TV show a few years ago. Well, McBride is still busy working as a singer/songwriter as well as broadcasting on the air at **KCIN**. Danny tells *MC* there are also some great venues in Victorville which feature country music, most notably the **Cocky Bull** which showcases national, regional and local acts. If you would like to send your material to be heard on **KCIN**, send it to **KCIN**, P.O. Box 1428, Victorville, Ca. 92392 c/o Danny McBride, or call Danny on the air, mornings at (619) 245-8639.

Sayonara to **Heather Myles, Dale Watson and Brantley Kearns** who will be taking off for an extended engagement at **Disneyland** in Tokyo, Japan. The group will depart for Tokyo/Disney around the middle of March and will surely be missed by fans and friends alike. Have a great time, y'all.

MCA country artist **Steve Warner** has recorded two songs by L.A. singer/songwriter **Jeffrey Steele**. The song "Where Fools Are Kings" has been chosen as the album's title track and is a candidate for a possible single. Jeffrey Steele, who finished fourth in this year's **Pick of the Players Poll**, is starting the new decade with a bang.

Chuck Schumacher recently returned from Nashville with a great four-song demo produced by **Mick Lloyd**. After attending Chuck's showcase at the **Bluebird Cafe**, Lloyd approached the singing sax player about working together on a recording project. The demo includes a Schumacher original, a great remake of the R&B classic "What Does It Take (To Win Your

Love For Me)," featuring Chuck's excellent sax playing, and two others. This well-produced effort will certainly bring Chuck and his horn some well-deserved recognition.

The **Western Union Band** is squeezing in a few club dates between concerts with **Johnnie Lee** (Western Union is also Johnnie's backing band). You can catch them at **Chuck Barnes' Silver Bullet Saloon** in Long Beach Feb. 20-24.

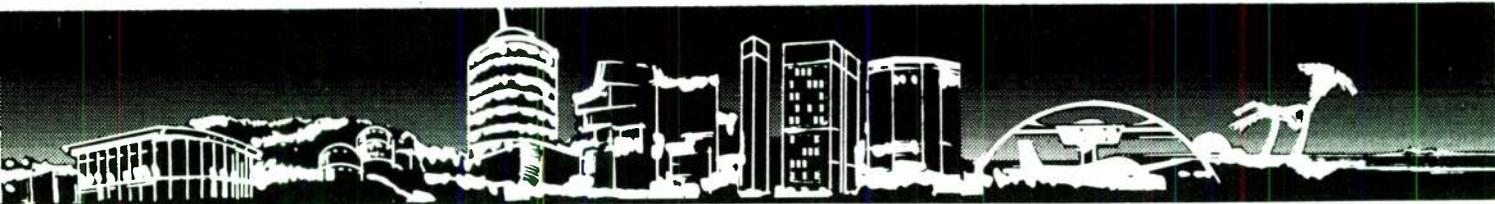
If you're in the Palm Springs area, **Boy Howdy** will be appearing at the **Cactus Corral** Feb. 28-Mar. 3. The Cactus Corral is the best room for country music in the P.S. area.

At a special industry showcase, singer/songwriter **Steve Kolander** put on a dazzling performance for RCA/Nashville A&R VP **Mary Martin** at **At My Place** in Santa Monica, accompanied by **Rick Ship** (head of **Triad Artists'** country division) and **Carson Schrieber** (RCA/L.A. Rep.). Martin spoke with the talented artist and his producer, **Bill Dwyer**, at length about the possibilities of a demo deal with RCA. Kolander and his crack three-piece band features the rhythm section of **Dave Hall** on bass (and nice harmony vocals) and **Dex Del Rio** on the traps, with producer **Dwyer** on guitar and vocals. You'll be hearing a lot from **Steve Kolander** this year.

The **Zydeco Party Band** will be appearing at the **Bohemian Cafe** (6288 E. PCH Long Beach) Thurs. Feb. 15, as well as at the **Breakaway** (11970 Venice Blvd., L.A.) Thurs. Feb. 1st. If you enjoy traditional, original and contemporary Cajun/Creole music, then these shows are a must. The ZPB has also just released its live album, **Accordians That Shook The World**, which is available at their performances and at **McCabes Music**.



Chuck Schumacher



JAZZ

By Scott Yanow

Los Angeles' great undiscovered jazz legend **Horace Tapscott** teamed up with clarinetist **John Carter**, bassist **Cecil McBee** and drummer **Andrew Cyrille** for some stirring modern jazz during a lengthy stay at **Catalina's** recently. Recorded for the Swiss label **Hat Hut**, this quartet's music ranged from a hot ad-lib blues on "One For Lately," to Tapscott's humorous "Drunken Mary On Sunday," which features the pianist's depiction of a staggering woman going to church. While Carter's solos were generally tonally free (with a liberal use of stratospheric notes that could make it painful to sit in the front row) and McBee's majestic and poetic, Cyrille's drum flights stretched from Dixieland to Cecil Taylor. Horace Tapscott, in particular, provided a steady stream of original ideas in his improvisations, hinting at Monk, Herbie Nichols and even Earl Hines while remaining strikingly original. His childlike "A Dress For Rennae" (unaccompanied solo) was one of the high points.

Altoist **Christopher Mason** recently debuted his new band, which switches from his former bop foundation to a newer commercial style. An animated player who walks around the stage as he plays, Mason strolled into the audience (a la Kenny G) as he roared on the

uptempo blues "St Jazzette." Mason is a strong alto saxophonist with a likable sound and strong melodic ideas, and although his backup band (featuring guitarist **Bruce Robinson**) was quite loud (particularly the unrelenting drummer), Christopher cooked in a funky fashion during his set at the Musician's Institute.

A few blocks away on the same night, **Elements**, the electric jazz group co-led by bassist **Mark Egan** and drummer **Danny Gottlieb**, made a rare Los Angeles appearance at **Catalina's**. A bit of a reunion with former bandmembers saxophonist **Bill Evans** and keyboardist **Mitchel Forman**, this all-star quartet played some stirring music. I was most impressed by Evans who always seems to be buried on records but was clearly the star of this night. Switching between soprano (on which he resembles Wayne Shorter) and his tenor, Evans really tore it up on a pair of tenor-drums duets and some passionate solos. Forman's colorful and funky keyboards (which sometimes sounded close to an organ), Egan's virtuosic bass playing and Gottlieb's powerful drums were strong supporting players, creating music that was intense yet did not overwhelm their listeners with excessive volume.

Upcoming appearances: **Catalina's** (213-466-2210) hosts famed guitarist **Kenny Burrell's Quartet** (January 25-28), and **Le Cafe** in Studio City (818-986-2662) features a special appearance by the classical/jazz quartet **Free Flight** (January 26).



John Carter

BLACK MUSIC

By Lisa Posey



George Clinton

I was nursing the flu with **Peperidge Farm** cookies while watching my favorite boob-tube show, **Falcon Crest**, when alas, I remembered I promised to check out **Civil Rite** at **Madame Wong's West**. The band recently replaced lead singer **Casper Abbo** who is now touring with a reggae band, according to guitarist **Tory Ruffin**.

I left for the concert at a crucial point in the show: Walker was

dressed as a bomb and threatening to blow the remaining cast members to smithereens. But I have no regrets because **Civil Rite** turned in a very good performance with new lead singer **James Morrison** who sorta sounds like **Terrence Trent D'Arby**. Morrison, who was previously a soloist, gives CR the sweaty, funky edge it lacked in the previous performances I've seen. The audience, sprinkled with A&R types, enjoyed the band immensely.

Konda Mason, a **Black Rock Coalition (BRC)** organizer, recently returned from a vacation in New York and reports that the Big Apple's BRC is gearing up for a concert featuring women rockers. Entitled "Isis In The House," the show will feature **Nona Hendryx** as the evening's emcee. Mason said she'd like to do something similar in Los Angeles but the L.A. chapter would first have to beef up its female band membership.

How y'all doing with your New Year's resolutions? This year I have a few goals regarding music: First, to obtain a complete collection of **George Clinton** and **Parliament/Funkadelic** records, and then to get paid big bucks from some wealthy, mainstream rock & roll rag. I'd also like to learn how to pronounce such words as **Bhangra**, **Soukous** and **Qawwali** to impress record company folks at cocktail parties that I should go to more frequently. Check with me next December to see how I did.

All of you **World Beat** musicians out there should write to me at **Music Connection** with news of upcoming gigs. Let me know the venue, day, date and time of your show and please include a contact phone number so I can reach you if I have any questions. See y'all later. **MC**



Civil Rite's James Morrison



Leslie Campbell

Michael Monroe

Michael Monroe
The Whisky
 West Hollywood

Michael Monroe—the face that launched a thousand pouts. Monroe is a direct descendent of the legendary Hanoi Rocks, the most name-dropped, ripped off band that this Sunset Strip glam-scam scene has known in years. Sure, this orangutan with Jagger-sized lips can sing, dance, prance and pout until the cows come home, but what about those new tunes coming from the Whisky's speakers? "All Night With The Lights On," "She's No Angel," "Dead, Jail Or Rock And Roll"—a batch of dreadfully sappy pop songs that literally frightened the piss out of me. A rendition of Nazareth's "Not Fakin' It" and Hanoi staples such as "Taxi Driver," "Tragedy" and "Malibu Beach Nightmare" adrenalized the throng, but brief moments of glory do not a great show make. Okay, so Monroe has da pipes, da moves and, of course, da looks. But after seeing how lifeless and painfully clichéd his new numbers were, it became all too clear that without a collaborator like an Andy McCoy, Michael Monroe is only half the legend we made him out to be.

—Eric Niles



Gary Nuel

Terence Trent D'Arby

Terence Trent D'Arby

Park Plaza Hotel
 Los Angeles

"Rock & roll is my religion and this is like going to communion," declared Terence Trent D'Arby during his recent performance at the Park Plaza Hotel. And he certainly won't get any argument from this reporter's pen. TTD is blessed with one of the most soulful, communicative and sensual voices that I have ever witnessed. And even though his performance in this boomy, cathedral-like ballroom wasn't quite a religious experience, it nevertheless was stunning. Opening with "Attracted To You" from his new *Neither Fish Nor Flesh* LP, TTD offered one sizzling and intense performance after another without a moment in between for his well-greased eight-piece band or the small but attentive audience—who sporadically yelled "hallelujah"—to catch their collective breath. While he may not have the calculated charm and Broadway budget of a Michael Jackson, or the tremendous agility and flash of a Prince, Terence Trent D'Arby is a gifted artist who has practically every A&R person in town combing all the soul, funk and R&B clubs from here to the back allies of London in search of their own version of this Sam Cooke-meets-James Brown soul stylist. But alas, there is no substitute. Terence Trent D'Arby is the Chosen One.

—Pat Lewis

Richard Elliot

Universal Amphitheatre
 Universal City

After years of being a key member of Tower of Power and gigging at L.A. clubs, tenor saxophonist Richard Elliot is finally working his way up to the big time as a solo artist. Elliot, whose highly expressive tenor falls in the R&B field rather than jazz,

performed a strong set full of hot licks and memorable melodies. The highlight of the set occurred when Elliot employed a digital delay device during a lengthy unaccompanied solo; his ideas during this segment (which had him building up chords) often alternated screams with gusts of air and were quite creative. Most of the songs Elliot played were tailor-made for his huge sound (in the tradition of Gato Barbieri) and included numbers from his recent *Enigma/Intima* albums, such as "Twilight Light," "The Grip," "Buffo" and his recent cover version of "When A Man Loves A Woman." All in all, Elliot put on a strong, personable show, and promises to be a major attraction for years to come.

—Scott Yanow

Jethro Tull

Universal Amphitheatre
 Universal City

Opening with "Strange Avenues" from their recent *Rock Island* LP and relying heavily on material from that dynamite back-to-the-Tull-basics album, Ian Anderson and company once again proved that they are not "too old to rock & roll." Although Anderson's voice has seen better days, this madman-Fagin was in rare form on this tour. With his wonderfully nasty stories, flying flute and wild stage antics, Anderson is still one of the best performers in rock (move over, Mick!). Aided by a built-in microphone in his flute, which allowed him mobility as well as the option to sing through it, the agile performer was able to take full advantage of every inch of stage space. His pacing was flawless and his growl-in-the-mouthpiece flute solos were inspired. Tull may have lost the tremendous sales power they enjoyed during the Seventies, but they have quietly maintained a steady, devoted following which filled the Universal Amphitheatre to its capacity for two nights.

—Pat Lewis



Heather Harris

Jethro Tull's Ian Anderson

Joe Strummer

Santa Monica Civic
 Santa Monica

Joe Strummer's show at the Santa Monica Civic was a painful reminder that punk peaked ten years ago. This ex-Clash co-leader's new album, *Earthquake Weather*, is a disappointing collection of rock-cum-third-world stylings that lacks the edge and power of his Clash-ic work of yore (he clearly misses the musical input of ex-songwriting partner Mick Jones). And without a core of arresting new songs, his Civic appearance was a punk nostalgia show. The rough-voiced singer reached back in time to reprise a number of old Clash songs (clearly representing the highlights of the concert), but even some of these muscle rockers sounded discouragingly dated, lacking the sense of immediacy and importance they had back in the stormy days of '77-'80. As the Nineties kick in, Strummer is in serious danger of simply becoming an icon of rock's past rather than its present or future.

—Jon Matsumoto



Leslie Campbell

Joe Strummer

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CLUB REVIEWS

B'Jarco

At My Place
 Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Mark Salerno, lead vocals and guitar; Terry Barbieri, bass, backing vocals; Ronnie Floyd, keyboards; Ed Wynn, saxophone; Chuck Sparks, drums.

□ **Material:** B'Jarco plays a highly sophisticated blend of blues, reggae, country and fusion music with a little tacky foray into lounge lizard stylings for good measure. The set's highlights included two standout numbers: "Taxi," a seedy yet humorous account of Salerno's past career as a guitar teacher by day and cabbie by night on the mean streets of L.A., and "I Never Knew," a sensitive, uptempo love ballad that Salerno dedicated to his wife.

□ **Musicianship:** Top-notch. I was a little suspicious when the band first set up their musical instruments and started to take out all of this high-tech electronic gadgetry. But much to my relief, they stuck mostly to their traditional gear. B'Jarco seemed to favor a studied approach when translating their multi-faceted arrangements live. It was like watching a bunch of seasoned session players execute technically correct compositions with the fluidness of a well-oiled machine. Elements of passion or conviction sometimes surface when the boys reached the climax of a song and furiously jammed together with the abandon of a runaway train. Salerno's vocals were often nondescript and needed the support of bassist Barbieri's harmonies to make them somewhat distinctive.

□ **Performance:** Informal, low key. Picture a group of friends getting down to business and musically cranking out pure, crystalline flights of sonic frenzy with a quiet concentration. Because of this carefree, easy-going attitude among the bandmembers during their set, I felt this demonstration of affection endeared them and made the music more accessible to the crowd.

□ **Summary:** B'Jarco has been together as a band for five to eight years, and they may continue to



Steve Coriova

B'Jarco: A highly technical, well-oiled music machine.

create more of the same music. At this point, the lyrics of some songs are merely window dressing—they are outshined by the excellence of the shimmering arrangements. B'Jarco's purpose may not be to write consistently thought-provoking or original songs because they seem to cater to a non-mainstream type of crowd who are dazed by their instrumental virtuosity alone. This band is highly recommended for audiophiles and students of the Guitar Technical Institute.

—Harriet Kaplan

**Doc Lawrence
 And The Tracers**

China Club
 Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Doc Lawrence, lead vocals; Joe Patrick, lead guitar; Larry Tredwell, rhythm guitar; Rick Thibadeau, bass; Richard Allen Solem; piano; David Flynn, drums.



Doc Lawrence: Unique, creative and charismatic.

□ **Material:** To really analyze Doc Lawrence and the Tracers' music, you have to start from the bottom up. At the base is traditional roots rock, planted in southern blues, filled out by solid standard bass and rhythm lines (that keep the beat at gut level), colored by catchy phrases of guitar, laid over by Jerry Lee Lewis-type piano tinkling and more modern electric piano power chords and topped with the breath and depth of Doc's lyrical stories. It is music that moves in many ways, prodding you to sit up and take notice of its content while still keeping your toes tapping. In some of the lyrics, there's a sort of underlying black humor that makes even unfamiliar scenarios such as "She Does It For The Money" easy to relate to, while the more common turf of love and relationships is expressed with a bare reality that we have certainly all felt. This is music for the common man, but it is composed and arranged with a flair that sings its own kudos to Doc's ability and artistry as a songwriter.

□ **Musicianship:** If you gene-spliced sperm from Springsteen, Jagger, Mellencamp, Petty and Tim Curry, and inseminated Marianne Faithful with the result, you might come out with someone who looks and sounds like Doc. He is a rare commodity these days; a singer/songwriter who can really deliver his material. Howling and growling, wooing and cooing, Doc fronts his band of professionals with a certainty and charisma that keeps the audience riveted. These are definitely pro musicians; they are clean and on time. Joe Patrick, who shares the writing and arranging duties with Doc, infuses a unique creativity into his solos, and key banger Richard Allen Solem is without a doubt one of the best rock pianists I've heard in some



Lawrence Crandall

Ann DeJarnett: Could be the Next Big Thing!

time.
□ Performance: The China Club, with its excellently designed and equipped acoustics, seemed to be drinking up all the high end this night, so it was a strain to distinguish the different elements from the whole sound. Given that, I still think the guitars could have been a bit louder so they would break through the mix better (even this didn't stop Doc and his Tracers from putting over an incredibly energetic set). I'm usually more of a stickler for visual performance, but aside from a few glimpses of Doc's Morrison-esque mic caressing, I had a hard time getting a better view over the heads (and hair) of the capacity crowd.
□ Summary: It used to be much easier for this type of band to get the attention of the record companies, but at least they're getting attentive crowds. The obvious parallel is to Springsteen or Petty or the Stones, but I think Doc is bringing something original to the format. With singer/songwriter type acts creeping back into the public consciousness, these guys should prove to be viable contenders. —Carol Corryell

Ann DeJarnett

Bogart's
 Long Beach

- ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ The Players: Ann DeJarnett, vocals, violin, acoustic guitar; Jim Bemis, vocals, acoustic guitar.
□ Material: This Long Beach-based acoustic duo has adapted the tense, Bauhaus-influenced work of DeJarnett's previous band, the Falcons,

and Bemis' frenetic post-punk work in the Chain Gang into material that compares favorably to Cindy Lee Berryhill. DeJarnett's work has always dealt with emotional anguish. Here, she has adapted these concerns into tales of moving back from the edge, accented by a warmer, richer tone to her voice and the soaring lyricism of her violin. Bemis' voice is not a match for DeJarnett's, but his mellow, country-style tones perfectly complement his tales of hearts as black as the deepest coal mines. What is striking about this duo is how much smoother their style is and how well they work together in presenting their songs.
□ Musicianship: While DeJarnett has long been regarded as one of the best voices on the local scene, she has moved onto another level entirely. She can now be thought of as the equal of an Annie Lennox. She is simply that good. Always possessed of operatic range, DeJarnett showed that she also has pinpoint control and a smooth twang that k.d. lang might envy. Her violin playing, while always excellent, has tended to be overshadowed by the other members of her previous bands. In this acoustic setting, her violin comes right up to the front of many of her songs and forces you to notice how good an instrumentalist she really is. If DeJarnett's voice can be thought of as the finest of French champagne, Bemis' most resembles a jolt of country moonshine. DeJarnett and Bemis really show what pros they are when they sing together. The mix of DeJarnett's fine clear female voice with Bemis' masculine country roughness is an absolute winner recalling the best of X's mix of voices.
□ Performance: DeJarnett and Bemis demonstrate conclusively why

acoustic does not necessarily equal a wimpy performance. Even while sticking to her chair, DeJarnett made the audience feel as if they were sitting in their living rooms, cracking jokes and showing herself to be absolutely relaxed. Bemis, meanwhile, resembles a more mellow Keith Richards, with his dark, brooding stage manner leavened by jokes with DeJarnett and the audience.
□ Summary: With the success of Tracy Chapman, and the country-punk offering of k.d. lang, DeJarnett and Bemis have an opportunity to be the Next Big Thing if they get the exposure. That's a big "if" for any band, but given the consummate level of craftsmanship of DeJarnett and Bemis, it would be foolish to bet against them.

—Floyd Wallace

The League Of Crafty Guitarists

Whisky
 West Hollywood

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ The Players: Hideyo Moriya, Curt Golder, Paul Richards, Steve Ball, Ralph Gorga, Hernan Nunez, Tobin Buttram, and Robert Fripp, guitars.
□ Material: While most bands attempt to play songs, these were eight acoustic guitars playing art. The evening's all-instrumental material consisted of layer upon layer of intricate guitar lines. Scales and arpeggios blended together to form a sound truly unique. Like a medieval choir using strings for voices, every note had its place.
□ Musicianship: As close to flawless as humanly possible. Every start and stop was right on the money with no guess work allowed. Robert Fripp's credo for music craft and discipline was in full force. Any musician would be impressed by their technique. This was metronome heaven.
□ Performance: The show consisted of Fripp's later works with the League. Not present were songs from the King Crimson days, which are arguably Fripp's most well-known tunes. There was, however, "something of a special anniversary" as Fripp declared during a mid-show greeting/break. Twenty years before, Fripp announced, was the first King Crimson performance at the Whisky. "I just sat about there," Fripp pointed. "I was told later that Eric Burdon was booing me from the back." The show continued without a glitch save for the constant creaking provided by the club's front door (my kingdom for some WD 40).
□ Summary: While this may not be everyone's cup of tea, an honest and open-minded listener would probably convert most. There is a mechanical sound to the League's work, but these days machines are people, too. If computers made love, this would be their soundtrack.

—Randy Karr

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CLUB REVIEWS

Third World

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** William "Bunny Rugs" Clarke, vocals, guitar; Michael "Ibo" Cooper, keyboards, vocals, percussion; Stephen "Cat" Coore, guitar, vocals; Richard "Richie" Daly, bass, vocals; Willie "Root" Stewart, drums and percussion; Rupert Bent, guitar.

□ **Material:** Formed over seventeen years ago in Jamaica and with fourteen albums under their collective belt, Third World today is still one of the most commercially successful reggae bands in the world. Their material is a blending of Jamaican folk music with rock, R&B and funk. Vocal harmonies on a number of the songs are very reminiscent of early Motown groups such as the Supremes and the Four Tops. Yet, there is nothing dated about their sound. On the contrary, their material is fresh, inviting and stimulating. Most of the songs are political in nature, but, they always seem to communicate their beliefs and messages in a positive and non-preachy manner. One of my favorite songs in their two-hour set was "96 Degrees In The Shade," which is a song about the hanging execution of Jamaican freedom fighter Paul Bogle in 1865. Other standout songs were "Forbidden Love" from their latest PolyGram LP, *Serious Business*, "Moving Up" and "Reggae Ambassador."

□ **Musicianship:** Third World is a tight, jamming band that certainly knows how to get into the groove and lift the audience right up into a dancing frenzy. Throughout the evening, the musicians were given ample opportunity to stretch out and solo and each shined in his own right. Keyboardist Cooper was the star here with his elaborate keyboard setup and incredible chops. At times, his funk-driven playing style and synth sounds reminded me of Stevie Wonder. A very impressive musician, indeed.

□ **Performance:** The evening was a non-stop barrage of reggae 'til you drop. Third World didn't have one



Third World: A tight, jammin' band.

particular front person, but rather the entire band shared the duties. Each song featured the vocals of a different member, so the featured vocalist would come center stage while the remaining members backed him up. The bandmembers also played a variety of instruments, and throughout the evening, they literally played musical chairs. During "Sense Of Purpose," for example, guitarist Coore relieved drummer Stewart of his duties and Stewart, in turn, came to the front of the stage and did some serious timbale and conga playing while keyboardist Cooper shuffled between his congas, synths and lead vocals.

□ **Summary:** The Palace was packed to the gills with fans of every imaginable ethnic background. And there was such an incredible feeling of brotherhood and love throughout the room that the lines of race seemed to just melt away. Of course, that is the underlying message that Third World has been impressing upon the masses since 1973. We are all one, brothers! —Pat Lewis

Bullet Lavolta

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩



Bullet Lavolta: Slam, bam, thank you, ma'am.

□ **The Players:** Yukki Gipe, vocals; Clay Tarver, guitar; Ken Chambers, guitar; Bill Whelan, bass; Todd Phillips, drums.

□ **Material:** If you closed your eyes, you could almost imagine it's 1977 and you're being pummelled in the pits at the Olympic Auditorium. But wait. It's Hollywood, 1990, and you're watching Bullet Lavolta, a new entry into the annals of punk rock. This band possesses all the sweat, spit and angst of their late Seventies mentors, yet they channel their aggression toward the cynical self-satisfaction that was bred in the Eighties. While rock bands today make money singing songs about making money, Bullet Lavolta comments on the potential danger inherent in those attitudes. "X Fire" was a total blur of speed and energy and a perfect way to open the set. The intensity of "Birth Of Death," a psychotic stream of consciousness rap about what we've become, was lost in a poor mix. In fact, the message behind much of their material was deluded by an indiscernible wall of noise. A moody, slow-building song that I think was the title track of their RCA debut, *The Gift*, provided a welcome change of pace. (I'm sure even Kenny Kerner would've winced at the selection of the Kiss classic "Detroit Rock City" as a thrashing encore.)

□ **Musicianship:** On the album, it's the subtleties that provide the clues to the song's deeper meanings. In this live situation, however, those shadings were replaced by an overabundance of discordant sounds. In addition, having two guitarists flailing away seemed pointless when one buzzing riff would certainly be enough. But then again why criticize the music? This is punk rock, man.

□ **Performance:** Screamer Yukki is a demon possessed, bounding endlessly across the tiny stage. In fact, every member is amped on the thrashing vibe they create. It was strange, however, to see the band give so much of itself and receive nothing in return from the listless audience. As the Yukster suggested

CLUB REVIEWS



Jimmy Griffin

Puppets Of Mankind: Charismatic and expressive.

at one point, maybe they were just tired. Or maybe they're just not ready to revive punk rock. Either way, this show was a slam pit or two away from greatness. Does the Olympic still book shows?

□ **Summary:** With bands becoming more complacent and less challenging by the day, the scene could use the kind of jolt Bullet Lavolta provides. "We need change and we need it fast, before rock's just part of the past. Cause lately it all sounds the same to me." Dee Dee Ramone would love this band.

—Scott Schalin

Puppets Of Mankind

China Club
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Fizz, lead vocals; Johnny Chainsaw, lead guitar, backing vocals; Stewart Whatley, bass; Kurt Masters, drums.

□ **Material:** Welcome to early Seventies musicdom. Not the rapid disco stuff but the cool, guitar-oriented, ethereal, folksy sounding variety awash in a melodic, incense-induced haze, the kind of music that David Bowie and T-Rex were known for creating. The Puppets spin a disturbing yet touching tale of environmental neglect on "Greenhouse Effect." Fizz contemplates a dismal future for tomorrow's children who'll never get to see "green trees or rainbow-colored skies" with mournful regret. The renaissance-flavored "All My Life" is Fizz's Jethro Tull song (all that's missing is the former band's signature lilting flute). A flat-out rocker with the most potential is "Greatest

Love," a familiar lament about a man's obsessive yearning for a woman he can't have. On a lighter note, the Most Laughs Award goes to "Buy Yourself A Dog" (audiences love it when boys bark and howl on command!).

□ **Musicianship:** Fizz is probably one of the most charismatic and expressive vocalists performing around the club scene right now. It becomes very clear from the first emotion-packed note he sings that Fizz has star quality. His vocal talents seem natural as he effortlessly glides from the theatrical shadings of Bowie, causing the upper registers of his timbre to resonate with passion a la the almost operatic excursions of Ian Anderson. Johnny Chainsaw and Stewart Whatley underscore Fizz's flair for the dramatic onstage with sparse yet powerful guitar lines, complimenting the arrangements with quiet urgency, while Kurt Masters turns up the heat every so often pounding out kinetic, chugging drum beats.

□ **Performance:** The China Club really seemed to bring out the best in the Puppets. Having performed at the 8121 Club for weeks now, the band has developed a sizable following and seemed poised for the bigger stage. Fizz had the luxury of experimenting with his physical performance—often prowling the stage like a panther, catlike from side to side, intensely eyeballing the cheering audience and offering sweeping hand gestures to accentuate a significant passage in a song (Alice Cooper's essential rebellious teen anthem, "Eighteen," was one such tune).

□ **Summary:** The Puppets of Mankind are a promising young band. Their sheer enthusiasm and love for the music they so obviously enjoy

performing will take them far. However, breaking into the higher echelon of the music industry will require more time and experience as they hone their songwriting abilities and onstage dynamics. Many times throughout the show, Fizz seemed to overextend his vocal reach causing the melodious quality he so carefully kept in tact at 8121 to become screechy and strained at the China Club set. This performance was nonetheless a great introduction to concert-goers who may have never seen the band before.

—Harriet Kaplan

Wall of Miracles

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Scott Szabo, lead vocals; Allan Gill, guitar; David Craig, bass; Brad Rendl, keyboards; Robbie Parrish, drums.

□ **Material:** Upbeat, well-crafted world beat music along the lines of English Beat, the Untouchables and Sting's better stuff. The incessant groove of opening numbers "Gather Round" and "Dance With Me" immediately grab your attention and start you moving. Once you get past the dance grooves of Wall of Miracles you realize they also have something to say. Themes range from songs about relationships ("Tell Me Why"), divorce ("I Can't Stand It") and world peace and rejoicing ("Gather Round"). All the material I heard could easily cross formats from rock and college radio to a Wave-type playlist with no problem of alienating programers or listeners.

□ **Musicianship:** Szabo's vocal abilities and stage presence are instantly likable as the band pounced on the opening number "Gather Round." Catchy guitar lines hook you into Wall of Miracles' songs as guitarist Gill's tasty playing is accentuated by the many sounds of keyboard/synthesist Brad Rendl. The rhythm section of David Craig on bass and Robbie Parrish on drums was fluid and precise as they changed time signatures, created textures and sat in the pocket with power and gracefulness. All the players in Wall of Miracles are strong instrumentally, but it's the energy and spirit of the ensemble that makes Wall of Miracles happen.

□ **Performance:** It's always amazing to watch a band that can really capture an audience and Wall of Miracles has all the necessary tools. Infectious dance tunes, serious ballads and insightful world commentary infused by lots of energy and charisma—sounds like a winner.

□ **Summary:** Wall of Miracles have all the ingredients for success. The group has diversity in its arrangements, a sound that hints at something you might have heard before but maintains its own personality and a look that is visually appealing.

—Billy Block

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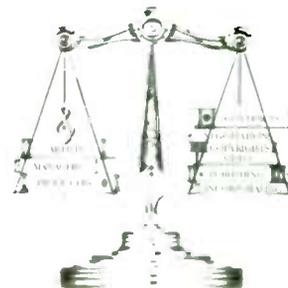


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RECORD REVIEWS



Eric Clapton
Journeyman
Reprise

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Russ Titelman
 □ **Top Cuts:** "Before You Accuse Me," "Old Love," "Breaking Point."
 □ **Summary:** The clear highlight on this somewhat disappointing Clapton collection is "Before You Accuse Me," a rockin' blues guitar duet featuring Robert Cray. The disappointment comes from Clapton's stale attempt at commercial success with the current single "Pretending" and future single consideration "Bad Love." On a positive note, the gospel-blues of "Running On Faith" echoes the sentimentality of Clapton's classic, "Wonderful Tonight." Slowhand also revisits his roots on covers of "Hound Dog" and Ray Charles' "Hard Times."

—Steven P. Wheeler



Billy Joel
Storm Front
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Mick Jones and Billy Joel.
 □ **Top Cuts:** "We Didn't Start The Fire," "Leningrad," "When In Rome."
 □ **Summary:** Billy Joel wound up a lucrative decade with one of his most compelling but not necessarily his most commercial record to date. Lyrically, *Storm Front* stands head and shoulders above previous efforts, and Mick Jones' production brings a raw edge to the tunes. From the rousing soul-flavored dance beat of "When In Rome" to the poignant ballad "Leningrad," Joel and Jones have captured a wide array of musical styles, but the hands down winner on this album is the blistering history lesson "We Didn't Start The Fire."

—Steven P. Wheeler



Phil Collins
...But Seriously
Atlantic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Phil Collins, Hugh Padgham.
 □ **Top Cuts:** "Something Happened On The Way To Heaven," "Colours."
 □ **Summary:** With the help of friends like David Crosby, Eric Clapton and Steve Winwood, Collins the writer takes some interesting lyrical turns into social commentary ("Colours"), self-introspection ("All Of My Life") and family relationships ("Father To Son"), but musically we get the same brass-oriented, upbeat ("Hang In Long Enough") and moody grooves ("I Wish It Would Rain Down") that have worked so well for Collins all these years. But why argue? Those Phil Collins formulas are still as tasty as ever.

—Jonathan Widran



Belinda Carlisle
Runaway Horses
MCA

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Rick Nowels
 □ **Top Cuts:** "Leave A Light On," "(We Want) The Same Thing."
 □ **Summary:** Belinda Carlisle's third solo outing sounds uncomfortably familiar. For instance, the vocal "Summer Rain" sounds just like Martha Davis circa "Only The Lonely" with a chorus that could have been lifted entirely from Carlisle's previous hit, "Heaven Is A Place on Earth." "La Luna" is basically a rewrite of Madonna's Latin-tingled hit, "La Isla Bonita." The rest of *Runaway Horses* is filled with standard anthemic pop tunes which are only halfway saved by Rick Nowels' Phil Spector-ish production values. Intensely commercial, but only in the worst sense of the word.

—Tom Kidd

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Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

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

BREAKAWAY
11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 305-4687
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Piano: Yes
Audition: Open mic Mondays & Wednesdays at 8:00 pm.
Pay: Negotiable

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

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

CLUB 88
11784 W. Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&R, originals only.
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Call
Pay: Percentage of door

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

MUSICIANS

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

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

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Suzzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

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

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

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcasing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable

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

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

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

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15

PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, CA 90028.
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 3
PA: Yes, must bring your own mic, stands, & cords (low impedance).
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends.

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

ORANGE COUNTY

THE GREEN DOOR
9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only.
Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Presale & negotiable.

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable

MISCELLANY

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

INTERN WANTED for PR firm. P/T hrs. \$6/hr. Call Nicole (213) 466-1511.
INTERN WANTED by production/publishing co. No experience necessary. Music background desirable. Learn PR from ground up. Some pay. Call Noah, (213) 391-5713.
INTERN WANTED by singer/producer. At least 20 hrs. per wk. Prefer female w/great phone personality. Perfect for someone who needs demo. Jarrett (213) 393-0506.

PAID POSITION: Fulltime office person. Phones, typing, filing. Some computer entry helpful. Music-business oriented, w/ pleasant personality. Growth potential. Call (213) 385-0882.
SMALL RECORD LABEL needs art director. Exp. necessary. Exciting opportunities w/ fast-paced, growing co. (213) 465-2711.

ESTABLISHED MANAGEMENT CO. seeks P/T intern to handle publicity & promotions. Opportunities for advancement & fun! (213) 271-1964.
MUSIC ENTERTAINMENT CO. seeks interns to work in office dealings w/ signed nat'l acts & other clients. Computer skills a plus. (213) 550-1991.

HOW WOULD YOU LIKE to talk about music 5 days a wk. & get paid for it? One of the nation's leading music industry magazines is looking for you! Call Pamela @ (818) 887-3440.
PUBLISHER of one of the music industry's foremost trade magazines is looking for an executive assistant w/ complete secretarial skills. Call Barry @ (818) 887-3440.

ENIGMA RECORDS is looking for interns to work in the publicity dept. No pay to start, but a great way to gain experience. Call (213) 390-9969 x223.

INTERNS WANTED for Hollywood-based record co. Excellent opportunity for responsible individuals to learn & earn valuable experience. Flex. hrs. leads to paying positions. (213) 461-9001.

PUBLICITY PERSON wanted by growing Hollywood P/R/Media firm. Must know rock, funk, & rap markets. Enthusiasm & responsibility a must. Exp. & career-minded preferred. (213) 962-7550.
INTERN/SOUNDMIXER needed for Breakaway

acoustic original music room. Contact Jay (213) 305-7843.
DESIRED: One semi-articulate, somewhat literate intern for small A&R administration dept. Min. 2 hrs/week. Hard work & lots of fun. (213) 973-8282 -Ace.
MANAGEMENT CO. w/ studio seeking young engineer. San Fernando Valley. Production experience Helpful. Rap & R&B contact Al, (818) 998-2643.

LA SONGWRITER SHOWCASE needs volunteers. Work towards membership, and/or Wed. night showcase admission. Call Hector (213) 654-1665.

EMI RECORDS is seeking interns for immediate non-paying positions. Learn all aspects of a major record co. w/ heavy emphasis on press & publicity. Make great contacts. Angee Jenkins (213) 960-4600.

ADAM'S APPLE RECORDS needs interns, entertainment industry finance professionals, regarding offering, record release & investment/ music marketing. (213) 856-0534.

EAGER, BRIGHT individual wanted to intern at major music publishing co. w/ 16-track studio. Technical background required. Great opportunity to learn all aspects of publishing. Mara (213) 656-0366.

PRODUCTION CO. seeks men & women for extra work in music videos & motion pictures. Call Tim for appointment. Mon-Fri, 9-12. (213) 465-7932.

ENTREPRENEURS: LA Songwriter Showcase needs a motivated individual w/ strong retail advertising sales experience. For the Musepaper. Dan Kimpel (213) 654-1947.

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ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music

for the feature film, *If We Knew Then...* Affiliated w/production/management co. w/international rec. co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

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Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

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

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jorgiter, Prophet 5, Prophet 200+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects gator.
Read Music: Affirmative.

Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fences, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Nevill, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D.
Available for: Producing, playing, programming, and writing. Equipment rentals.

YALE BEEBEE
Phone: (213) 254-8573

Instruments: Kurzweil Midboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.

Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.

Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes

Vocal Range: Tenor

Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition, ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.

Available for: Any professional situation.

BRIAN KILGORE

Phone: (818) 709-1740

Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds, octapad, Hill Multitimix mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.

Sight Read Music: Yes

Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanice, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune. TV/Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra*, Coors Lite. Clinician for Yamaha Pro Audio.

Available For: Records, TV, film, tours, demos, videos & producing.

STEVE ADAMS

Phone: (818) 597-9231

Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.

Read Music: Chord charts only.

Styles: All forms of commercial Rock, R&B, Blues, & Country.

Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

Qualifications: Great sound, easy to work with, 16 years exper. in San Francisco Bay area and L. A. At home on stage and in the studio.

Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745

Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.

Larry Antonio: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.

Read Music: Yes

Vocals: Yes

Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster, TV & Film: *Robocop, Ferris Bueller's Day Off, Throb and Night Court*. Demo and photos available.

Available for: Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs.

COCO ROUSSEL

Phone: (213) 462-6565

Instruments: Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.

Read Music: Yes

Technical Skills: Sensitive player w/great dynamic range; composer; programmer.

Vocal Range: Baritone

Qualifications: Extensive recording & live experience in U. S. & Europe. Michael Manning (Windham Hill), Kit Walkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heldon (Dijuncta Paris), Various jingles, soundtracks.

Available For: Any professional situation.

LARRY SEYMOUR

Phone: (818) 985-2315

Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.

Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.

Available For: Sessions, touring, private instruction.

CARLOS HATEM

Phone: (213) 874-5823

Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.

Read Music: Yes

Styles: Pop, rock, funk, latin, swing.

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*.

Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

RICHARD FRIEDMAN

Phone: (213) 207-5838

Instruments: Korg M1, Yamaha DX7, Alesis MMTB sequencer, Fender Strat, Rockman, Midverb, Aphex Exciter, Tascam 246 4 track (DBX).

Technical Skills: Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.

Styles: All.

Read Music: Yes

Qualifications: Ph. D. in music, B. A. & M. A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.

Available For: Session work, production, film & song composition.

MERRY STEWART

Phone: (213) 474-0758

Instruments: Clavitar, Gleamner Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.

Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".

Available For: PAID recording & concert work, song production, soundtracks, & videos.

JOHN BRAINARD

Phone: (818) 783-6399

Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library, Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.

Read Music: Yes

Styles: Pop, R&B, funk, jazz, classical, country.

Tech Skills: Multi-track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

Qualifications: Have performed and/or recorded w/ Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee, Gionia Long, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder, TV & film: *Who's the Boss*, *The Facts Of Life*, *High Mountain Rangers*, *Jesse Hawkes*, *Johnny Days*, *The Gong Show*, *Warner Bros.*, *Motown*, *Embassy TV*, *Norman Lear Productions*, *M. A. D. D.*, *Hard Ticket To Hawaii*.

Available For: Studio & live gigs.

NED SELFE

Phone: (415) 641-6207

Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldier MIDI con-

verter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Chords.

Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore."

Vocals: Lead & back-up.

Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.

Available For: Studio & stage.

BROOK HANSEN

Phone: (818) 988-6738

Instruments: Korg M1 Music Workstation w/8 track sequencer, Korg DSS1 12 bit digital sampler, Hammond C-3 organ w/Leslie 122 speaker, Moog Prodigy monophonic synth, Roland 8 channel stereo mixer, Peavy CS800 power amp, TOA 380 S. E. monitors, Alesis Quadraverb.

Read Music: Yes

Vocal Range: Tenor.

Styles: All.

Technical Skills: Keyboardist, songwriter, arranger, producer.

Qualifications: 10 yrs. classical training, Grad Music & Arts Ins. of S. F., UCLA, Dick Grove, recorded w/Ralph Morman, (Joe Perry, Savoy Brown), major studio experience, Westlake, Record Plant, Sound City.

Available For: Paid Sessions, demos, production, arrangement, movies, singles, albums, specializing in the style of playing similar to Jon Lord & Rick Wakeman. Paying jobs only, please.

VALLEY RHYTHM METHOD

Phone: (818) 980-2832 / (818) 449-5536

Instruments: Craig Stull: Guitar, vocals. Danny Pelfrey: Sax, vocaders, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.

Read Music: Yes

Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.

Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's the Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.

Available For: Recording sessions & live gigs.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.

Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

Read Music: Yes

Vocals: Yes

Styles: All with energy & commitment. Specialize in rock & R&B.

Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.

Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.

Available For: Stage, sessions, showcases, demos & casuals.

KEVIN HORA

Phone: (818) 789-4214

Instruments: Roland S50 Sampler, D110, JX8P, GR700 Guitar synth, Poly 808, TR707, Fender Strat, Gretsch Country Gentleman, Travis Bean, SPX90, Tascam 38 1/2 inch, M216 Board, Atari ST Mega 2 w/ Steinberg Pro-24, SMPTE, video special effects generator, DAT Mix Down.

Read Music: Yes

Technical Skills: Composing, arranging, computer programming, guitar/keyboard sessions player.

Vocal Range: 2 1/2 octaves.

Qualifications: Berklee College, 10 yrs. studio/ live performance on all three coasts.

Available For: Studio/live projects, films, commercials.

WALTER SPANO

Phone: (818) 994-5714

Instruments: Drums

Read Music: Yes (drum charts).

Technical Skills: Strong groove player.

Qualification: Toured or recorded w/ Cock Robin, Paul Sabu, Wildhorses Band, Vizual Hytes, Tonga, etc.

Available For: Recording, touring & band situation.

"THE HIT MEN" - HORN SECTION

Phone: (213) 829-4890

Instruments: Greg Samuel: Trombone, writing/arranging; Vince Womack: Trumpet; Garland Cambell: Reeds. Can double as back-up vocalists. We have our own microphone & mixer.

Read Music: Yes, sight read.

Technical Skills: This screamin' horn line will give your showcase or demo the "edge" it needs.

Open to ALL styles of music, we'll read your existing charts or work with you to create some. Do cover tunes? Check out our current library of stock arrangements!

Qualifications: B.M.'s from USC and U of Michigan. Have recorded/performed w/ Steve Vai, Maurice White, Bob James, Jeff Tyzik, Lionel Hampton, Herb Alpert, Louis Bellson, Bill Watrous, Chuck Mangione, & Pete Christlieb.

Available For: Recording (in our facilities or yours) & live gigs.

DICK CUNICO

Phone: (818) 841-5879

Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear.

Read Music: Yes

Styles: All

Vocal Range: (Bari-ten) 3 octaves lead & back-up.

Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, producing, engineering, songwriting, film scoring & private drum instruction.

Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Min. College, Dick Groves School Of Music, L.A. Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Caesar Garcia Grp. featuring Luis Conte, New Age Rpt Chance, Telluride Jazz Festival ect.

Available For: Recording, concerts, videos, touring, clubs, casuals & production.

CORKY LANDERS

Phone: (213) 661-0246

Instruments: Drums

Read Music: Yes

Styles: Top 40, Oldies, good jazz player, rock.

Vocals: Backing & some lead.

Qualifications: Know tons of tunes, very experienced, solid player w/ great feel, backed-up. Diners & various R&B groups, TV, recordings. Trained by Murray Spivack.

Available For: Clubs, casuals, pro situations.

RONNIE RHOADS

Phone: (714) 949-3761

Instruments: Electric & acoustic guitars. Hamer, Jackson, Ibanez, Fender, Yamaha, Kramer. Rackmount this & that. Tubes, Whammies & cabinets.

Styles: Rock, jazz, R&B, country, bluegrass, crunchola.

Vocals: Yes

Technical Skills: Producer, engineer, writer, arranger, philanthropist.

Qualifications: Hamer endorsement. Able to squeeze every last drop of emotion out of a track! Gripping, spell-binding solos.

Available For: Signed bands or session work.

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.

Sight Read: Yes

Vocal Range: 3 octaves

Styles: All

Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.

Together 6 yrs.

Instruments: Synths, percussion

Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

Available for: Sessions, demos, jingles, club/ concert dates, etc.

SCOTT ROGNESS

Phone: (818) 990-7034

Instruments: Voice/keyboards.

Read Music: Yes

Style: R&B, rock, everything.

Technical Skills: Lead & background (soulful) vocals, killer arrangements, fast & easy to work with.

Vocal Range: Tenor - 1st baritone.

FREE CLASSIFIEDS

Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles, Baxter Robertson (Atlantic/Aico), Joy (Polygram), New Language, various club bands, extensive studio experience. Voice compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available. Available For: Sessions, jingles, clubs, workshop.

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

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

2. PA'S AND AMPS

*1989 Crate half stack, 160 watts, 4 months old, was \$650 new, rarely touched, will sacrifice, \$500. Allen. 818-882-4955
*Acoustic 2-15 cabinets, empty, gd condition, \$75 each. Carlson cabs, empty, real beat up, \$75 each. OSC mono power amp, 150 watts, \$150. Brian. 818-882-1857
*Acoustic 370 bass head w anvil like case, 5 band

TO PLACE FREE ADS

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

graphic, tons of power, \$350. Ted. 213-923-2547
*Crate G212 60 watt combo w matching 412 straight cab. \$500 firm. Exc cond. 818-765-4580
*Fender Deluxe reverb w Lee Jackson mod, EV spkr, KK audio cab, \$450. 213-372-9702
*KK Audio two single 12 cabs loaded w blk widows. Never used. \$400 obo. Bob. 805-252-6177
*Lee Jackson perfect connection guit preamp. Sounds grt, lk new, used only 3 hrs. \$200. Bob. 818-769-2142
*PA For clubs, rehearsals, Trainer 200 watt head, 6 channel reverb & EQ, 2 PV spkr cabs w 12" spkrs. \$450. Mark. 818-781-7935
*PA Speaker cabs w JVL 12" spkr & high freq horn, exc cond. \$250 for the pair. 213-372-9702
*Trace Elliot bass cab. \$400 obo. Bruce. 818-980-8124
*Absolutely The best deal for your money. Two bass cabs w two 15" spkrs each, cust md, exc cond, \$250 each. Gigi. 818-766-4348
*BGW Stereo power amp, 250 watts per side. Grt cond. \$350. Keston. 213-328-5128
*Carven 15" bass cab, \$150 obo, PV 1820 bass cab, \$350 obo. AJ. 714-983-3851
*Carven 4x12 cab w four celestion spkrs, \$250 obo. Rich. 213-438-9721
*Carven Exc 100B amp, \$500 obo. Rich. 213-438-9721
*Electro Voice S15-3 3-way spkr cab, v gd cond. \$350. Kent. 818-348-6065
*Lainey 100 watt amp, AOR series, exc cond, \$300 obo. Darryl. 213-888-0963
*PV 1820 bass cab, \$350 obo. AJ. 714-983-3851
*PV Banded 65 gut amp, channel switching, foot switch, grt cond. \$150. Ted. 213-392-5870
*Two Fender stage ldr 212 100 watts exc cond. \$325 each. 213-469-4926
*Wanted: PA equip, monitors, 15" cabs, horns, boards, etc. Must be fantastic deal. 818-762-6663
*Fender Bassman head, silver face, late 60s early 70s, very gd cond, 50 watts, grt for gut, harp, bass. \$145 firm. 818-788-0610
*Fender Deluxe reverb w Lee Jackson mod, EV spkr, KK audio cab, \$450. 213-372-9702
*Fender Princeton reverb, pre CBS, blk face, nr mint cond, all orig, grt tone. \$275 firm. 818-788-0610
*Funky Old custom made amp w a 12" spkr, reverb, trem, sounds grt, ks funky, grt for accordion or blues band. \$150 obo. John. 213-390-2257
*IVP Pre Amp \$100 obo. Mike. 213-483-4780
*Randall RG25R 2 channels, reverb, overdrive, 112 lineout & headphone jacks, part new con. \$295 new, sacrifice, \$190. 818-783-6782
*Treyner Amp, 2 12" spkrs, \$150. 213-655-5304
*Two Music Man bass cabs, w E140 JVL spkrs, \$150 each. Mike. 213-483-4780
*XR600B PV mixer amp, 300 watts plus 2 PV SP3 1x15 plus horn spkrs, \$650 obo. Paul Jackson. 818-990-7605

3. TAPE RECORDERS

*Tascam Porta 1 4 trk, absolutely mint cond. Includes power supply, mike, manual & strap. \$400. Dave. 818-990-4549
*Teac Tascam 80-8 8 trk 1/2" tape rec. DXB, DBX noise red module, M35 8x4x2 audio mixer plus all the cables. Exc cond, used in home studio. \$2900 obo. John. 714-998-2600
*Tascam 398 used only by Fire In The Sky. \$2200 obo. 818-786-4287
*Technics M65 cass rec, rack mount. \$250 obo. 818-566-8787
*Yamaha MT100 4 trk rec, complete setup, hi spd cap, brand new must sell. \$300 obo. Bruce. 213-289-0952

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

4. MUSIC ACCESSORIES

*Alteas HR16B drum machine. One owner, hardly used. Lk new. \$325. 213-936-7925
*Bose CE2 chorus w power supply, perf con. \$45. Ron. 213-650-0175
*Bose CE3 stereo chorus, Bose CE2B bass chorus, both bmd new in box. \$50 each. Ted. 213-923-2547
*Bose DD2 dig delay, new cond. \$125. 213-372-9702
*Bose FM-2. \$50. Boss GE-7 EQ \$70, Boss ROT-10 pre amp \$125. Kyle. 213-698-3094
*Digital Reverb unit by Digitech, model 6400. \$200 obo. 818-762-1704
*Gibson Humbucking p/u in the box, brand new. \$45. Ron. 213-650-0175
*Leon PCM70 effects processor w update. Exc cond. \$1250. 213-372-9702
*Linn 321k sequencer, rack mountable w floppy disk drive, asking \$295. Tommy. 213-924-6242
*One Digitech GSP5 rack mount guitar processor preamp. New in box, stereo outputs, MIDI footswitch. Pirate Jim. 213-950-1133
*PC Foot controller 0144, exc cond. \$275. 213-372-9702
*Portable Drum stage. 8x8. \$150. Mike. 818-783-7305
*Rocktron Hush 2c stereo noise red, exc cond, \$250. 213-372-9702
*Roland TR808 classic drum machine w 2 manuals. \$495 or trade for pro studio equip. 213-680-9501
*SLM Bass pedals, 2 octv range, gig bag, lk new. \$150. Ted. 213-923-2547
*Ultimate Black support keypad stand, one tier. \$85. 213-936-7925
*Worldwind AB box, new cond. \$50. 213-372-9702
*Yamaha DX7 gig bag for sale. \$85. 213-936-7925
*Yamaha F801 four operator, 8 ves at a time FM sound generator. Exc condition. Used in home studio. \$150 obo. John. 714-998-2600
*Yamaha FX500 simul effect processor for guit, 2 months old, mint cond, hardly used. Carlos. 714-998-8286
*Yamaha FX11 digital rhythm programmer drum machine. Exc cond, used in home studio. \$175 obo. John. 714-998-2600
*Ashley SC-50 peak limiter compressor, exc cond \$150. 213-469-4926
*Audio Technica mike, PR3H5, \$95 or trade for analog or dig delay. Rackmount. 213-644-3551
*BIAmp Mixer 83B, 6 channels, exc cond, \$275. 213-660-1743
*Boogie Simulclass mark 3, rack mt head, fully loaded w EQ & reverb. \$1100. 818-508-6227
*Bose Bass chorus, exc cond. \$50. Ray. 818-951-4771
*Bose CE2 chorus pedal. \$35 obo. 818-566-8787
*Carwin/Vega 18" spkrs in front load cabs, \$200 for the pair, obo. Bruce. 213-289-0952
*EPS 4X & 2X memory expander, \$400, or \$200 or will trade for memory moog plus. Chris. 213-294-9803
*Gallen Krueger 2000-CPL preamp w footboard, grt Brian Adams crunch. \$350. 818-786-4287
*Ibanez DMD 200 rack mount dig delay w effects, foot controller, \$150. Scott. 818-563-3319
*Ibanez UE405 multi effects unit w foot switch. Stereo chorus, parametric EQ, compressor limiter, analog delay, orig cost \$540, now \$200 obo. Ted. 213-392-5870
*KMD 12 channel stereo mixer w sep power amp, \$1100 obo. Brian. 818-337-3593
*Lexicon Prime Time Digi delay, w manual. Grt cond.

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Note: Please use this listing only if you are qualified
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Read Music: Yes No
Technical Skill: _____
Vocal Range: _____
Qualifications: _____
Available For: _____

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Tired of drowning in the sea of all-girl bands? Ray Monroe and the Wannababes is seeking pro-caliber bass, drums, guitar (dbl. on keys), playing females w/star quality and vocals to complete unique, up-beat rock and roll band.
For interview call (818) 765-1861

FREE CLASSIFIEDS

\$350. Studio use only. 213-680-9501
 -Linn Drum 2, mint cond. Kept in case, grt for studio or Ingemmers. \$200. Roger. 818-763-8416
 -Mitchell Monitor 2 10" spkrs w/anal case w/wheels. \$200 both or obo. Ted. 213-392-5870
 -New KK 410 silent cab, exc cond. \$275. 818-508-6227
 -Power Amp. 100 watts per channel, cont stereo mono switch bridgible to 225 watts, spkr protect & clipping. \$275 obo. 818-249-6510
 -Roland GA w/F 100, exc cond. \$800 obo. Rich. 213-438-9721
 -Roland TR707 Drum machine, perfect cond. \$200 obo. Chris. 213-294-9803
 -Shure PE56D mike & stand. \$60 818-366-2481
 -Sony DAT D5-3300, unopened box \$1350 obo. Amy. 213-281-1894/213-827-5354
 -Two JVL concert mid range spkr cabs w brand new EV spkrs, 300 watts each. Mst sell. \$475 obo. 818-249-6510
 -Two Large analog flight cases w wheels, \$180 each. Christopher. 213-644-3551
 -UE300 Ibanez multi effects pedal. incl chorus, distortion & compressor. Exc cond. \$125. 818-566-8787
 -Yamaha RX5, new used 4 times. Blow out prc. \$450. Roger. 818-763-8416
 -Yamaha SPX90, \$285, Gd cond Studio use only. 213-680-9501
 -Boss DD2 dig delay, new cond. \$125. 213-372-9702
 -Lexicon Prime time dig delay, manual. \$350 or trade 213-680-9501
 -Marshall Cabinets, w 4 10" spkrs, mint cond. \$495. 818-548-9547
 -Rocktron Hush 2C stereo noise red. Exc cond. \$250. 213-372-9702
 -Roland RB human rhythm drmm mach. Brnd new, top of the line. MIDI capbl. \$800 obo. Matthew. 818-784-2616
 -Roland SDE1000 dig delay. \$200 obo. Brain. 213-545-4979
 -Yamaha FX500 simul effect machine, in exc con for \$350 obo. Carlos. 714-998-8286
 -Yamaha SBX901, studio multi effects unit, perf cond w manual. \$425. Stewart. 213-464-6073

5. GUITARS

-Kramer Voyager elec gut w Floyd Rose tailpc, Jackson neck, hardshell case, custom pain. \$650 obo. Perfect con. Ron. 213-650-0175
 -1989 Fender Stratocaster blk maple neck, five pickups, 4 mos old. Was \$725 new, rarely touched, will sacrifice, \$525. Allen. 818-882-4955
 -Chavel Strat 2 single coil one humbucking Jackson p.u. Grl feel, grt sound. Mst sell. \$450. Bill. 213-866-1167
 -Cramer Odd-Shaped elec guitar Has aluminum neck, washburn wonder bar trem system and 2 humbuckers. \$150. D/213-460-6400 or N/213-388-5630
 -Custom Built obl neck bass & 6-string. Red flame maple top, red head stock. Exc hardware. No case. Unused condition. \$575 obo or trade. Brian. 818-882-1857
 -Custom Bulli P bass. Blk body & headstock. BMG pickup w hardshell case. \$475 obo or trade for SG custom or PA gear. Brian. 818-882-1857
 -Fender Sirato Caster gut, like brand new. \$400. 213-936-7925
 -Gibson "The Paul" w PAFs & hard case. \$300 obo. Bob.

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805-252-6177
 -Ibanez AS50 smaller version of Gibson ES335. Grt neck, fat sound. \$450. Steve. 213-301-0876
 -Spector Bass gut. Hot pink w/hard shell case. Like new. One owner. \$700. 213-936-7925
 -Stringbass - Modern all wood hand made bass with adjustable bridge and new cover. Grt deep tone. \$2,900. 213-462-4502
 -1963 Gibson T-bird base, all orig parts & case. Brown Sunburst. \$1000. Andrea. 213-960-7604
 -Acoustic Gull, Martin D21. 1967, striped Brazilian rosewood, beautiful tone, new case. \$850 obo. 213-392-2860
 -BC Rich bitch NJ series, It purple w/Kaylor tremelo. \$150. Scott. 818-563-3319
 -BC Rich Ironbird, Jackson elec & hardware, hard shell case \$400. Tommy. 213-962-0849
 -Carven B220 w Kaylor tremelo bar, exc con, plays grt, \$300 obo Shane. 213-630-8309
 -Custom BC Rich Mockingbird bass w EMG's, ultra violet, w anvil flight case, mint cond. \$850 obo. Robert 213-769-0381
 -Fender Telecaster, brnd new '72 reissue. \$400 obo. Steve. 213-824-7180
 -Gibson Explore w Seymour Duncan pickups. \$500. Brad. 818-368-9320
 -Ibanez Destroyer type bass, half pink, half blk w EMG p/u, Kaylor tremelo all orig. in case. \$650. Scott. 818-563-3319
 -Limited Edition Gibson explorer, blk w gold hw and kaylor vib. Exc sounding cond. \$1000 new, will sacrifice for \$450, negotiable. Nick. 818-446-1194
 -Rickenbacker 4001 bass. \$450. AJ. 714-983-3851
 -Rickenbacker Bass, shadow bass series, dirk blue w blk trim, all stock. \$2000 obo. Ray. 818-526-2401
 -Schechter Stratocaster, approx 10 yrs old. All custome. \$1100 obo. Steve. 213-824-7180
 -Siegel Deluxe 12 string, 6 mos old, solid top, beautifully crafted w hardshell case. \$325. 818-366-2481
 -Wal Fireless bass, brnd new w hrdshtcs & activ elec. Pd \$2000. Mst sell. \$2000 obo. Mark. 714-993-5262
 -Yamaha DB5000 5 strg bass, blk w gold hardware, exc sound & cond. \$600. Scott. 818-998-7016
 -1959 Fender duo sonic, refinished, rest orig, w/or case. \$220 firm. 818-788-0610
 -1965 Gibson SG jr, burgandy, plays grt w Gibson hardshell case. \$250 firm. 818-783-6782
 -Cramer Striker model, Floyd Rose, v gd cond, custom blk & silver paint job. Grt for stage. Mst sell. \$200. D. Ross. 213-450-8347
 -Fender Telecaster 1973, standrd model, maple neck, nat body, compl all orig, in case, unplayed since new, w Fender factory tag, hrdsht cs. \$700. Pat. 213-667-0798
 -Fender Telecaster Esquire, 1961, cream & rosewood, mint, all orig cond. Very little use snc new in orig brown case. \$2250 obo. Pat. 213-667-0798
 -Gibson SG custom, 1968 triple pickup, choc bm finish, while pick grd, gold plated hw, mastro tremelo, 100% orig, nice cond. \$700 obo. Pat. 213-667-0798
 -TV T40 bass gut & hardshell case. Ash hard wd body, rock maple neck. \$240. Rick. 818-841-6081

6. KEYBOARDS

*Casio VZ 1 synth w/kybd. 100s of sounds, exc condition. Ted. 213-465-7466

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*Grand Piano 5'8" Conover Grand. Similar to Mason-Hamlin. Beautiful tone and even action. \$3,800. 213-462-4502
 -Yamaha Upright Piano. Model U3 - top of line upright. Ebony finish. Very good condition. \$3,600. 213-462-4502
 -Alkal AX-60 analog split MIDI keybd, \$600. Hitch. 213-313-0588
 -Casio CZ1000 MIDI comp, 64 presets & cartridge insert. Exc cond, must see. \$225. Mike. 213-466-5975
 -Casio VZ100 perfect cond. \$400. 213-465-7466
 -Ensoniq EXP5 13 blt, multi timbral wk station keybd w memory expander & big library of sounds. \$1250. Lewis. 714-433-9092
 -Kawai K1-2 kybd, new unopened in factory box. \$675. 213-913-9719
 -Kawai K1M multi tamberal digi synth module. \$325. Kent. 818-384-6065
 -Oberheim OB-SX w flight case. Hitch. 213-313-0588
 -Roland Kybd Cube 40 unused \$150. 818-786-4287
 -Sequential Max 6 trk seq MIDI keybd, \$300 obo. Hitch. 213-313-0588
 -Wanted: Memory moog plnd, will pay cash. Troy. 213-294-9803
 -Yamaha DX9 kybd, gd cond, \$400. 213-913-9719
 -Ensoniq Mirage sampling kybd w library. \$500 obo. Must sell. Dave. 818-985-1312
 -Ensoniq Mirage sampler, gd shape in orig box w man. Cases of disc w grt sound. \$625 obo. 213-471-3020
 -Hohner PNFT elec piano, 5 octaves, \$225. 213-655-5304
 -Oberheim XX MIDI controller, 3 layered zones, complex arpeggiator, chrd & hold functions. \$400. 213-960-4401
 -Old Wurritzer elec piano, classic super tramp sound. \$250 obo. John. 213-390-2257
 -Roland Juno 106 kybd, grt cond. \$300 obo. Dave. 818-985-1312

8. PERCUSSION

•5 pc Toma techstar, all stands and pedals. \$415 obo. Randy. 213-935-6919
 •Big Sale of cymbals. Pace. Sabien and Ulip, from \$30-100. Gd cond. Maurice. 818-564-1945
 •Drums 7pc white dbl bass, cases and hardware, big loud grt snr. CB700, mst sell \$600 obo. Serious only. 213-399-3611
 •Pearl Bpc MLX drumsset, maple shell w blk lacq finish. Incl drum rack, cases, cymbals and extras. Like new. \$4,300. Sandy. 818-762-2472
 •Pearl Export bass drmm. Blk. Exc cond. \$150 obo. Jeff. 213-463-6838
 •Royce 4 pc drum kit. Killer bag set. \$400 obo. Jeff. 213-463-6838
 •Toma Swingstar for sale, 7pc ddbbass, Brand new. \$700 firm. V-7 Pc Gretsch drums, exc cond, 5 ply blk maple incl hardware, & dw turbo dbl pedal. Grt rec & live. \$1500. Doug. 818-948-8201
 •Burrhours 6pc chrome drmmset w 1 boom stand, 1 h stand, Pace cymbals, all 6 mos old. \$750 obo. 213-375-1889

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*Korg DD12 12 bit dig drum mach w touch sensitivity, tuned decay & more, plus rrm & ram cards. \$200. Lewis. 714-433-9092
 •Pearl 12x14 choral red MLX series tom w case \$65 obo. \$25 obo. Rick. 818-787-3007
 •Pearl 16x18 floor tom case, \$25 obo. Rick. 818-787-3007
 •REMO Master touch snare drmm, 7x14", chrome covering, lk new. \$150. 818-997-7452
 •Roland SD, \$200 obo. 213-657-3192
 •Tama Spc silver, Zildjian cymb, hardware included \$850. 213-395-4899
 •Kic. 818-341-1464
 •Roland DDR30 6 pc dig drmm set w MIDI. Exc cond. \$950. Adam. 818-883-2919
 •Simmons MTM trigger to MIDI converter. Allows you to trigger samplers, drum machines or synths tr pads, acoustic drms or pre rec signals. \$250. Michael. 213-969-9140
 •Vintage Toma superstar shells only. 2 24" kicks, 8-20" toms avail. Call for prices. Pls lv msg. Jerry. 818-845-6472
 •Yamaha RX15 drmm mach \$125. 213-943-6225

9. GUITARISTS AVAILABLE

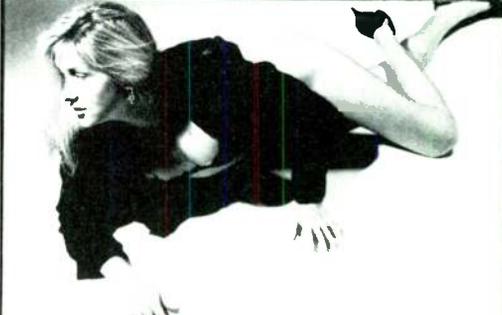
•2nd R/L gut, 24, skg est orig HR band. Writes, good equip, trans, short hair but gd image. Alter 5:30 pm. John. 818-985-0027
 •Blues/Rock gut avail for cas or showcase sit. Fem voc pref. Much exp & equip. Brad. 818-368-9320
 •Commercial HR gut sks bnd w deal or pending. Hr image, hot chops, b/v vocals. \$250. Serious pros only pls. David. 213-913-1534
 •Damn Good gut all styles, from fusion to funk to HR w a real knack for stepping out front. Available. Brad. 213-463-0617
 •Exp Gut avail for rec sess or demo prjcts. Ed. 714-623-7894
 •LITTER SHOCK, lipstick rock, cartoon kid sks bnd. Image a must. Intl, Hanoi, Dotts, Sweet, Razz. 213-659-7973
 •Gut avail to join or form metal bnd. Hv equip, trans, mail & chops. Intl Dream Theater, Queensreath, Metallica. Keith. 818-347-3746
 •Gut Doubling on keys and strings will devote everything to already formed light grp. No drugs and blues bkgrd mandatory. Carlos. 714-998-8286
 •Gut Into Stooges, Alice Cooper, Ramones, Williamson sks bnd. Michael. 213-395-6971
 •Gut Into Stooges, Dead Boys, Ramones, sks band. No 5iesies. Michael. 213-395-6971
 •Gut Seeks top 40 cover band. Play lead & rhythms, hv gd vox. Brian. 714-871-3889
 •Gut Skg band, Intl Doors, R&B. 213-946-2000
 •Gut Sks est mel HR, metal bnd. Exceptional player, writer, showman w vox, expd, very ing hr image image, killer gear, pro att. 213-988-4074
 •Gut, 27 sks prt top 40 country or cas band, vox, gut synth. Avail for demos. Logan. 213-857-0279
 •Gut/Voc nds rhythm section to start orig gigging bnd. AC/DC, Stones, Tin Machine. Art Boy. 818-988-0576

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Guitar Player lkg for an in yr face metal bnd w lks of old Crue, Pussycat, Bang Tango. Greg. 213-473-3132
Guitar Player sbs, drums, keys & vox for rock bnd. Gigs pending. Major instr & connex. Jeff, betw 12-8 pm only. 213-461-1226
Guitar/Vocal songwriter. Pro altit. equip & image. Infl Cult, Cure, G&R, Smrths. 213-698-3424
Hard Working speed met gut sks ded people to create the ulf band. Dag 213-469-7360
Hot Lead gut sks HR bnd, exp touring, stage & studio work. Top equip & looks. Infl Var, Lynch. Billy. 818-510-0470
Jazz/Rock gut, 31, ex-names, very expressive, flowing improv, eloquent voicings, rack, MIDI, passport, session, touring, exp, album credits, pros only. Dale Hauskins. 213-281-3165
Lead Gut sks mel HR bnd or musicians to form bnd. Infl Crue, LA Guns, Skidrow. Serious only. Ted. 818-572-0007
Lead Gut w backing vox avail for extremely serious mel HR bnd. Whitesnake, Winger style, complete prjcts only. Brett. 818-886-3662
Pro Guitarist w high vx avail for rec, casuals, fill-in or sub top 40 gigs. Current, many songs, PA. 818-345-3614

Pro HR lead gut has toured supporting Michael Shenker group, Saxon, Philip Lins. Rory Gunner, sgs pro rock bnd. Jerry. 818-891-3519
Rhythm Guit w exp. grt equip, ded. Infl. ACDC, Chuck Berry, Stones, Joan Jett. Jeff. 213-876-6230, 969-8686
Second Rhythm & ld gut, 24, skt est orig HR bnd. Writs, gd equip, trans. Short hair but gd image. Alter: 5:30 pm. 818-985-0027
Shred Guit w tons of stg and studio exp sgs ser bnd w hard bluesy ballsy sound. Bill. 213-866-1167
Star Quality gut sks lull band. No singer, not interested. Mega exp, strong writer. Perry/Page style. Do or die. Paul. 818-787-3007
Time, Time Time. Guit lkg for orig man w hot rhythm section, R&B, funk/blues, dance oriented. Time, time, time. Kyle. 213-698-3094
Wizzy HR lead gut w looks, ticks & gear. Infl Vai, Road & Hales sks est band w mgmt & label inst only. 12-9 pm: 213-474-1286
XH Guitarist avail. Equip, trans, creativity & taste. Pro sit only. 213-471-4629
Blues Rules with this az-meister frets his tools. Infl Delta through Zep, image, call Vilhelm. 213-468-0101
Country Pickler w unusual style, sks unusual picks. I also write, prod, sing. Will. 818-848-2576
Creative Lead gut/songwriter lkg for voc into progr HR. Seasoned pros only. 213-962-1868
Crunching Guit avail. Ld rhythm infl Zodiac, Cult, Jnrkyard. Hiv equip, trans. Lkg for killer bnd. Tom. 213-682-1957
Fem LD gut w exp, equip, imag, avail for ser rock metal band. Ser rockers only. JT. 714-636-1197
GLITTER SHOCK lipstick rock cartoon kid sks bnd image a mst. Infl Hanoi, Dolls, Crue Razz. 213-659-7973
Guit Avail. crazy & insane. Can play anything, rds & writes Crazy. 23. Nd wrk. Wi go to any length. Keith. 213-393-7933
Guit Avail. I play gut lkg Hendricks, Garcia, Zappa, Howe throw into a blender on hr. Avail for rec, gigs, songwriting, collab. BMI affil. Larry. 213-739-4824
Guit L/R sks to join/form R&R bnd, infl blues, r&b, funk, mel and straight ahead HR. Ira. 213-659-1951
Guit Plyr w sleazy jst blk hr image sks yng aggress bnd into LA Guns, Pussycat, Old Crue Craig. 213-473-3132
Guit Searching for 3 trashy/sleazy dudes w gd lks, hair, image. Aero, VH, Motown, Hanoi, Stones. Jo. 818-341-6582
Guit Sks bnd, est. Aero to Ozzie Greg. 213-474-8909
Guit Sks est compl bnd w power, soul, intell, ala Gabriel, Bowie, Siouxiex. 213-934-6561
Guit Sks to former orig HR bass prct. Infl James, Colour, Cult, etc. Grt equip & trans. No drugs pls. Carlos. 213-473-2174
Guit With big pick skg rock bnd infl Hendricks, Satriani, call Corey. 805-296-6485
Guit With much exp, also bass, synths, b/u vox, avail for wkg bnd, classics, oides, sessions, etc. 213-469-4926
Guit, 25 ld and/or rhythm sks mst & bnd for drk raunchy sound, infl Love & Rockets, Keith Richards, Lords, Siouxiex. Kelle. 213-874-8148
Guit, Ded and reliable sks wrkg bnd or any pro sit, Can play most any styles. 213-461-5432
Guit/Voc songwriter, pro equip, gd image. Infl Cult, Cure, G&R, Smrths. 213-698-3424
Guit: Good equip, personality, amrgnts, into powerful org comm HR. Lkg for eager male ld singer or bnd. Rofy for fame. 213-397-7111
HR Guit for rec or touring. Very consist, team player, hot chops, b/u vox, image. Also hv hit pot songs. David. 213-913-1534
Jazz Guit for wkg ssts. Igor. 818-709-6371

Kydbst, World class, best gear, strng wrtr, sgs signed or backed up band ala Heart, Roxette. Dave. 714-559-8075
LD Guit/voc lkg for top 40 or cas bnd. Vers in all styles, gd ld singer, current in top 40. Also dbls on bass. Mark. 213-653-8157
LD/Rhythm gut. Team plyr skt 2 gut bnd. Lng hr, b/u vox, songwriter. Rockers only pls. Rick. 818-886-3525
Lkg To join or form a clean & sober band. Rhythm gut avail. Infl Stones, Skid Row & Ramones. Linda. 213-288-0886
Mega Hair larger than life, alter image cartoon kid sks pro. Infl Hanoi, Skid Row & Poison Razz. 213-659-7973
Pro Boston ld gut sks to form grvg HR quartet. Lots of stage, studio exp. Lynch, Satriani, Mark. 213-851-6643
Pro Guit avail, album & movie credits, touring, HM. Tony. 213-464-6620
Pro Guit, ld & rhythm, very tasty & innovative, lkg for R&B or R&R prct, even plays jazz. Mst be tight & ser motivated. No BS pls. 213-837-1152
East Coast gut w backing vox & songwriting abilities, sks pro minded image conscious rock band w high goals. Steve. 714-639-4287
Blues, Soulful, fiery, exc vox, gear. Much exp. 23. Vaughan, Healy, Natfier, Beck, ACDC, Richards, Winter, Rory Gallagher. Wants gigs now. 213-876-4504
Explosive Guit avail, pro, mjr label exp, singer/writer, sks sensitive manags w erotic whisperers & violent screams. Very orig. Who, Zep, Stones, ACDC, Hendricks, modern. 818-843-7405
Fem Guit sks to join/form mod rock bnd w funk edge, infl Bowie, idol, Chili Peppers. 213-466-0142
Guit Reg bnd or mbrs to collab on drk, intriguing yet contemp sound & image conscious bnd. Billy, idol, Cure, English, Neil. 213-466-0142
Guit Sks 4pc, strng hr, gd lks, image, VH, Aero, Motown, Hanoi. Pros under 25 pls. Joe. 818-341-6582
Guit Sks a drug free est bnd into blues, or w form bnd fr scratch. Carlos. 714-998-8286
Guit Sks bnd, infl Addiction, Sound Garden, Chili Peppers. Gd equip, trans. Jamie. 818-548-9547
LD Rhythm gut sks tight speed metal to HR crunch rock. Infl Metallica, Cult, Misfits, Testaments, Denjammin. 818-763-3503
R&B Blues/guit, 33, world tour exper, reads well, will play your showcases, sess, cas, Tin. 213-326-0655

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emotional powerful band, ultra distorted wierdness, clean strumming. Jvy Division, Neil Young, Sound Garden, Cure. 818-907-8332
Guit Wntd for prog rock bnd located on westside. Doug. 213-392-5229
Guit/Bast wntd by singer & drmr to form band. We hv mll and rec dates for demo. Style: Addictio, G&R, Love & Rockets. Grant. 213-657-0740
Guit/Singer wntd by investive ambitious RR band. Mst be creative. Roger. 213-937-1714
Guit/Voc ndd for Hollywood HR heading act. We hv legal rep and labels are int. Call for demo, reh in Tustin. Pros only. Kevin. 714-771-2392
Guitarist Wanted for band. Infl Replacements, Solo Sound, Phies. Don't be a jerk. 213-655-4306
Guitarist/Songwriter ndd for mel HR bnd w mgmt. Long hair, non-ser image. No drug plbrms. Must hv prof attitude. Brenda. 213-913-7135
HUNTER seeks phenomenal guit, 6' + w total Marshall sound, knowl of theory, lng hair image, mel soloist ala Key Marcello, Scion, Lynch. 818-988-6738
Guit Avail. wntd by R&R bnd. Infl Stones, Dolls, Rod Stewart. Mst hv young, skinny white boy image. No metal or glam. Robert. 818-357-5201
Lead Guit wntd by THE STORY SO FAR, folk/rock/pop w an edge. Vox helpful, strong mlt. Chuck. 818-597-9261
Looking for bass & drums? We're lkg for guit to form mel rock band. Simple, powerful, bg. No metal. Just groove. John. 213-281-6294
Pro HR band w Capital demo deal sks loud, rude, cool lkg guit. Cheap Trick meets Zep, Stones. Pros only pls. 818-609-1785, 213-874-7555
Seasoned Guit infl by Garcia, Robertson, Harrison & Campbell wntd for band. Infl label. Bill. 213-481-2575
Singer Looking for guit to collaborate. Jenny. 818-980-8365
STARS FROM MARS sks lead rhythm guit. Lks, attitude. Snd photos & tapes to POB 3686, Beverly Hills, CA 90212. Contact manager. 818-753-0680
Steve Stevens type image lead guit ndd immed for showng/recrdg. Melodic/rock. Hv mgmt, prod, MTV video. Mst sing blk vox. Drk hair pref. 818-845-1915
Still Looking for female guit for funky rock bnd. Lamonte/Steven. 213-938-3784/213-876-0661
THE BOONDOCKS sks vers, bluesy, rocking yet soulful 2nd guit. We hv lots of songs & substance. Pls know what you want, we do. 818-566-1125
Unique gut wntd/male or fem/for rap 'n roll band. Fr Zep to Public Enemy, Hendricks to James Brown. Roy. 213-962-6454
Vox Continental sks guit w modern blues feel. Orig music, mgmt, label interest. Pros only, pls. i.e., Johnny Marr, Tom Verlaine, Robbie McIntosh. 213-458-8028
Acoustic Guit w strng vox to augmet 3 pc wgd songs, ggs, lndre. 213-207-0854
Band Sks Johnny Marr style guit, infl Smiths, Replacements, Furs, Mike. 213-660-3938
Blues Based R&R bnd sks 2nd gut ala Richards, Waters, Berry, Clapton. Seasoned ml plyr only. B/u vox + plus. Bob. 213-305-7171
Comm HR guit wntd to compl all pro bnd w stu, mgnt, label. Image, pro ability a must. 805-295-1626
Comm HR guit wntd to complete all pro bnd, studio, mgnt, label. Image, pro ability a must. 805-295-1626
Female Guit wntd for reggae bnd. Exp. nec. 213-936-9571
Guit Ndd for wrg mel HR bnd. Mst hv killer equip, talent & style for lead position. Bruce. 818-985-4599
Guit Sks 4 pc, strng hr, gd lks image, VH, Aero, Motown, Commodores, pros under 25 pls. Joe. 818-341-6582
Guit With energy & passion ndd for diff loud, heavy

9. GUITARISTS WANTED

Guitarist Sought for prct beyond description in ord terms. Contrasting elements brought together: Rocky Music, Hendricks, Bauhaus. 818-989-5105
Bast & Drmr sks gut player for top-40 prct, soon to be wrgk band. Hooker. 818-358-5361
Comm HR guit wntd to complete all pro band w studio, mgnt, label, image, pro ability a must. 805-295-1626
Commercial HR guit wntd to complete all pro band w studio/mgmt, label, image, pro ability a must. 805-295-1626
Commercial HR wntd to complete all pro band w studio, mgnt, label, image, pro ability a must. 805-295-1626
Female Guit wntd for reggae bnd. Exp. nec. 213-936-9571
Guit Ndd for wrg mel HR bnd. Mst hv killer equip, talent & style for lead position. Bruce. 818-985-4599
Guit Sks 4 pc, strng hr, gd lks image, VH, Aero, Motown, Commodores, pros under 25 pls. Joe. 818-341-6582
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•Groovy Lead guit for groovy bnd. Orange Cty area. Mitch. 213-690-8022
 •Guit Plyr nidd for orig rock bnd. Hv hrh spc & contacts. Laurie. 818-545-8738
 •Guit Wanted for est jazz all pop grp infl by Crimson, Steely Dan, Beatles, Joni Mitchell, Lori Anderson. 213-935-4835
 •Guit Wntd for 2 guit/hard pop band, infl Ramones, Primitives. Tony. 818-346-6856
 •Guit Wntd for org vr oriented rock/funk bnd. Lng hr image, equip, hv label intrst & mgmt. Mail ala Idol, Cure, Cult, Colour. John. 714-786-3754
 •Guit Wntd for pro sit. Exper, heart, grv a mst. Hv attorney & contact. Jimmy O. 818-982-8346
 •Guit Wntd. Steve Stevens type image ld guit nidd for showcasing, rec. Mel rock, hv pro, mgmt, MTV video. Mst sing & hv drk hr & pro equip. 818-845-1915
 •Hard B/A rhythm guit wntd for crunching rock bnd. Infl Motorhead, Zodiak, AC/DC. Equip, drive, attit. No time to lose. 213-962-1957
 •John Galli sks guit w backing vox for live & stu. Infl eclectic, mgmt pending. Rob. 213-462-2023
 •Ld Guit wntd for absolute note for note sound alike 60s grp. Beatles, Hendricks, Cream, etc. Mst dbl on bass & sing br/ & ld. 213-545-3774
 •Ld Guit wntd to complete mel rock 3 pc w mgmt, attorney, label interest. Pros only For info. 213-689-0364
 •Lead Guit wntd by r&r bnd. Infl Stones, Dolls, Rod Stewart. Mst hv yng, skinny, white boy image. No metal or glam. Jewel. 818-358-1365
 •Lkg For guit plyr for rock act. Image, equip a must. Infl Beatles, Stones, Velvet, Doors, Jim. 213-656-8910
 •Need Creative interpreter to emb prog rock kybd arrng. Mst be a mel, thematic soloist. Dave. 213-425-9851
 •Need Talented perf w image, chops & taste for comm k. HR band. Vox a must. Pete/Greg. 213-761-3915/213-988-DRUM.
 •R&R Blues, boogie, l/a band w grt image, mail, contax sks pro plyr w gd street image and we don't mean homeless. Steve. 213-821-3165
 •Renowned Singer dmr k/g for guit into blues based music. Infl Yardbirds, Bad Company. No drugs or ego wntd. If serious, Pete. 818-986-4669
 •Rhythm Guit who sings, writes & dubs on keys ndd for mel HR band w album, tv & movie credits. Older pro pref. 818-761-3735
 •Rhythm Guit/writer wntd for top notch bnd. Pro equip, sks & exp a must. Mel HR style. Jeff. 818-347-4178/818-988-6333
 •Scotty Phillips where are you? We nd your talents. Allen. 213-374-2864
 •Second Guit nidd to compl 5pc bnd. Future gigs, shuttle boogy gigs, odd 22 Top. Stevie Ray. Real rockin image a must. 818-265-0859
 •Country Guit and/or kybdst w vox and intrst in forming wrkg bnd or duo, see my ad under Country Voc & call. 213-255-9743
 •Eccentric Pop/Rock bnd nds guit w imag, vox, intrst

image, ala Smith, Depeche, Smith, Cure, Heads. Michael. 213-969-9140
 •Fem Voc sks male, grv oriented HR guit. Mst be ded, sing, hv own stage equip, trans, demo. Writing perf. I hv songs. 818-342-1208
 •Female, 21-27 wntd for wrkg bnd. Ron. 213-662-6380
 •Geffen Artist ROCK CITY ANGELS nd all around, exper rock/blues guit trash plyr for world tour & LP. Don't waste our time if your not gd enuf. Greg. 213-876-0763
 •Guit Nidd, Blue, Tom, Summers, infl. Mst paint musical pic, synth & effects w lots of energy. Lomanis. 213-878-2738
 •Guit Wntd to form bnd w singer & dmr. Total diversity, tons of conf to tk over world. Infl Zep to REM. Rick. 213-464-5438/818-501-5371
 •Guit Wntd to help form angry, vicious, rebell non-poser R&R bnd. Pistols meet old Cure. No 714's or 818's. Hollywood only. Jay. 213-850-1659
 •High Profile bnd sks exc funky guit/voc/wrks. We hv mgmt, lbl int, gigs, grt matl. Driven, ded, photogenic only. 213-851-9396
 •Lead/Rhythm guit wntd by dramatic rock bnd w blues edge. Powerful, poetic, passionate. Pro att, open minded, infl Pink Floyd, Stones, U-2, Doors, 213-876-8237
 •Prog HR bnd sks ser pro guit. Trade-off lds & harmonies, no egos, posers or flakes. 818-506-7181
 •Singer Sks skinny guit to write w & form deep drk bnd. Distortion, pwr chrds, mel & feeling. Infl not imp. 213-878-2560
 •Steve Stevens type image, lead guit nidd for showcasing, rec, mel rock. Hv mgmt, prod, MTV video. Mst sing, hv drk hr. 818-845-1915
 •Top 40 band sks ld fed guit w ld vox. Dean Hartnett. 818-846-8239
 •Vers Ld guit into Metallica & Motorhead as well as older Sisters & Mission sought by voc w label intrst. 213-933-4671
 •Versatile Guit w pos att wntd for rhythmic pop pjct. Beatles like vocals w a world beat latin/afri flavor. Debra. 213-391-1431

10. BASSISTS AVAILABLE

•Bast Avail sks bnd ala Fear, Suicidal, Motor Head & Circle Jerks. Hv equip. Massive att. Avail upon request. Bill. 213-465-9352
 •Bast Seeks bnd that creates energy on stp and rocks hrd. Att to be the best. I hv real short hair. Chris. 213-540-7058
 •Bast Seeks pro rock act w mgmt or backing. Image and songwriting a must, pros only. Rick. 213-214-1197
 •Bast, 10 yrs exp, blues, rock, dance. Blair, hv msg. 213-468-0110
 •Bast Keybd team sks mbrs for intense prog HR band. We hv reh studio & plenty of gd matl. Many influences. 818-563-2701
 •Creatively technical bass skg pro rec showcase & instrum pjcts ala Satriani, Stu Hamm, etc. Sm vocal oriented songs also. Serious musicianship an abs must.

John. 213-374-9762
 •Dmr/Bast avail for studio and live work. Been together 14 yrs, both session & orig. R&R, R&B, C&W. Andy. 213-933-2890
 •EX FRICTION bast & dmr w intense power & grv, smoking rhythm section w orig chops. We hv demos, pik, album credits, concs, cars & babes, equip. Pros only. 818-985-2661
 •Hard Rock Bast, 24, sks est band. Strng image, dyn stg pres, arrng bkgrd, exc attitude. Pro sit only. 213-851-5392
 •HR Bast, 24, sks est band, strng image, dyn stg pres, arrng bkgrd, pro sit only. 213-851-5392
 •Pro Bast w high vc avail for demos, casuals, fill-in or sub top-40 gigs. Exp. last leamer, current, many songs & P.A. Grad. 818-345-3814
 •Gabil Hakim, bast from NY. All styles. Brother of Omar Hakim. 213-467-8217
 •Reggae Bast fem w vox skg wrkg bnd. Pro exp. Dependable, fast leamer. Ario Zocos. 213-936-9571
 •Aggressive Bast, 20, sks psychedelic punk/glam/r&b bnd. Mst be ready to gig. Call betw 12-9 pm. Jason. 213-850-6940
 •Bass Plyr sks ser orig R&R bnd. Infl VH, Tesla, Cult, Aero. Hv lks, equip, transport. Gd biz mind a must. Eric. 818-288-7442
 •Bast With soul, lng hr image, ded & gd vox for blues infl rock sit. No drugs. Vic. 818-772-4524
 •Bast With strong, unique sound sks powerful, aggress bnd. Infl Burnell, Gallop, Hook, Kevin. 213-936-3090
 •Bast/Ld voc kg for top 40 bnd, cover band only. Orig bands pls don't call. Current and top 40, oldies & classic bands. Also dubs on guit. Mark. 213-653-8157
 •Bast/Reads & plays all styles avail for stu, cas & other plyr gigs. Pros only. Eric. 818-780-3688
 •Form Bast, 21, sks dual guit/HR/HM act w mgmt. Vox, image, pro att. Jill. 805-647-9693
 •New Wave bast skg alt or indust pjct, infl Banshees, Smiths, New Order, Depeche Mode. 818-446-3443
 •Pro Bast, 23, w image, exp & grv sks bnd w the same. Pros only pls. Michael. 213-874-7555
 •Rhythm Section skg ser, lunky, hard edged rock bnd. No poser gods w their heads in the clouds. Ron. 213-876-9299
 •Bass Soloist, new lp w rec co, mjr touring exp, lkg for overseas bkg, 1-niters, fill-ins, recsits, all styles. 213-662-5380
 •Bast, 33 sks est grp to play cas, top 40, orig, quick study, reader, equip & trans. Don. 213-944-0344
 •European Bast w mjr label rec & touring exp avail to join a signed HR/HM bnd. Chris. 213-464-6073
 •Pro Bass plyr avail for wrkg sit or right sit. Mike. 213-483-4780
 •Vers Pro bast ala Will Lee, T-Bone Watt, David Hungate w extens rec & touring exp avail for rec, fill-ins or hd pnt

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

Brill. 805-723-5734

10. BASSISTS WANTED

•Acoustic Elec band nds elec bast. Hv label intrst, lawyer, reg gigs, good songs. Infl Etheridge, Teddy, Cougar. George. 818-996-8232
 •Ambitious Bast ndd for orig R&R bnd which has songs, representation, upcoming shows. John. 213-874-1668
 •Bass Player w energy & passion ndd for diff loud, heavy emotional powerful band. Joy Division, Mission, Mud Honey, Sound Garden, Cure. 818-907-8323
 •Bass Player w vox wntd for orig rock bnd. Hv demo and gigs avail. Infl VH & Journey. Ed. 714-960-4959
 •Bass Player wntd for orig HR band, infl Cult, Iron Maiden. Mike. 818-985-2757
 •Bast & Voc wntd to complete org band, infl Joy Division, Love & Rockets, Peter Gabriel, etc. Lv msg. 213-657-3192
 •Bast For HR, metal bnd. Jeff/Craig/Mike evenings after 6:30. 818-960-8083
 •Bast Wntd by mel HR bnd w intense syle, orig matl & mgmt. Exc equip & ability to perform. Damien. 213-850-9537
 •Bast Wnted for funk/rock grv oriented bnd. Mst be serious, w equip & ready for up & coming gigs. Jason. 818-884-9160
 •Bast Wnted for R&R bnd, infl Stones, Dolls, Rod Stewart. Mst hv yng, skinny white boy image. No metal or glam. Robert. 818-357-5201
 •Bast Wntd by guit/dmr to form bnd. Vox a plus. Richard Marx, Toto, etc. Jeff. 213-839-3810
 •Bast Wntd for alt band, style Jazzebel. Simple Minds, Banshees. Mst be betw 18-22 yrs. Hv mgmt & mjr label intrst. 818-763-4886
 •Bast Wntd for funk/rock bnd. Mst be serious, mst hv equip. Jason. 818-884-9167
 •Bast Wntd for new yng org bnd, 17-23. Infl Bunnymen, Love n Rockets, Addition, Sisters of Mercy. 818-995-7402
 •Bast Wntd for orig HR bnd w strng comm style. Solid chops & vox a must. Dave. 818-990-4549
 •Billy Sheehan style bast wntd by prog heavy band. Mst hv gd att, grt chops, cool rock image. Ron, hv msg 213-674-4029
 •DADDY RAY sks yng psychotic bast, infl from Beatles to Motor Head. Lng hr & willing to tk chances a must. Max. 213-475-8203
 •Driving English infl grp w 2 indy records out nds brilliant, stable bassman now. Likes, Cohen, Church, New Order, Downie Midwest. John. 213-459-7956
 •Dmr Plays fusion/jazz/reads sks sim musicians, bast, in valley w pic to jam. Kevin Crabb. 818-907-0298

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Bass Player and Drummer Wanted
 Pro background and backing vocals a must. Very hard rock with commercial edge. We have the songs, legit connex, talent, originality and charisma to make it happen. Industry showcases pending. Send photo and tape: 3011 W. Victory Bl., Burbank, CA 91505. Rich (818) 985-8614 6pm-8pm

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Female Bass w/ vox for est bnd updating image. Nd modern grvs under our new guik rock. H/v mngmt & credits. Jim. 213-557-2217

Female Bass w/ vox wrt for american R&R band, infl Petty, Mellencamp. Ded pro attitude. Kevin. 818-881-7344

Female Bass wrtd for serious est band w label intrst and 24 trk studio. INXS, Roxy Music infl. Ric. 213-628-0403

Former GUNSMITH mbrs lkg for bast for rec & shwca comm HR prct. 818-785-4580

Guilt/Bass wrtd by singer & drmr to form band. We hv mlt and rec dates for demo. Style Addiction, G&R, Love & Rockets. Grant. 213-657-0740

Heavy Blues rock bnd sks bast w grv ala Aero, Tora Tora. B/u vox, acup, ded, image a must. Pro sit deal pending. 213-281-8601

LOCAL HEROES now auditioning an entertaining bast/songwrtr w comm rock image w strng desire for big time. Call for press kit & demo. 213-876-6725

Looking For bast, orig bnd w label interest. Must sing, pop/rock. Charlie. 213-670-7626

Monster Bass wrtd to complete grt image grv rock band. Aero, Living Colour, Kicks, pros only. 818-761-3861

Must hv funky, soulful, percussive backbone. Mst be comp ded. Into Pleasure, Roachford, Zep, Colour, James Brown, Prince. AJ. 213-938-3670

Outrageous, Spontaneous bast nnd by the band Carnival. Must be gd songwrtr, hv grt stage presence. No drugs. Mike. 213-570-4623

PLAYMATE Skis bast to start reh new mtl for showcase. Pro att, image bkg vox a must. Complete 16 trk demo avail. Dave. 818-243-9480

Pro Guilt/dmr and male bast, b/u vox, image & talent a must. Orig. mel, ballys rock. Tony/Mark. 213-949-5510/213-942-0596

R&B Bass nnd. Dale Anderson/Edna 213-384-7341/213-933-6398

REM Style bnd sks sharp image bast. 818-789-3328

Stand Up bast for hi energy swing band. David. 213-969-8242

Tattoo Theatre, alt rock bnd w modern sound, nds pro bass plyr now. Infl. Gabriel, Squeeze, Cure. Tina/Max. 818-760-2660/818-548-8495

The Artistic expression mixed w raw energy & refined power, 17-23. Infl U-2, early C.U., Cure, Japan. 818-994-2786

Young Melodic HR bast wrtd to compl ser prct. Mst hv very strng lg hr image. Infl Cru, Tesla. 818-787-8055

AA HR bast nnd. Lng hr, b/u vox, equip a must. Kevin. 818-753-8839

Awesome Bast nnd for bnd w lots of 24 trk time, infl Cure to Church, Steve. 818-609-8462

BAD XAMPLE sks bast for hard driving rock bnd. Ded a must. Infl Aero, Zep, Metallica. Bruce or Jimmy. 213-289-0952

Band With album relocating LA nnd bast. Backing vox w nice person must rock w wave & funk infl. Evenings, Mike. 805-688-8944

Bass Plyr nnd for orig rock bnd. B/u vox a plus. Hv reh spc & contacts. Laurie. 818-545-8738

Bass & Dmr wrtd to form orig HR bnd infl Cream, Zep, Who, Jeff Beck, Hendricks, Garrett Griffin. 213-379-7263

For newly forming rock bnd, infl Motley Crue, Dokkin, Skidrow, mst hv image, equip, trans. Scott. 818-762-9242

Bast Wanted by guilts/songwrter and dmr. Infl REM, Petty, Smithereens, hv free stu time, pic to play, desire. Wade. 818-506-7132

Bast With energy, passion & a big heavy snd nnd for diff. loud, hv all emotional/powerful bnd. Joy Division, Mission, Sound Garden, Cure, Mud Honey. 818-907-8323

Bast Wrtd by orig hard driving rock bnd. Mst be able to imp yet play in pocket. Infl Hendricks, Zep, Colour, Kings Ex. Enc. 213-674-4007

Bast Wrtd by pro orig HR gp. Ken. 714-968-7016

Bast Wrtd for blues based HR prct. No drugs or alcohol, no posers. Must be ded, exp. Veteran musicians lkg for sm. Pete. 818-986-4669

Bast Wrtd for funk/rock bnd, mst be ser, hv equip. Jason. 818-884-9176

Bast Wrtd for multi cultural world beap bnd. Mst hv exper in latin or african mus. Rick. 213-390-3140

Bast Wrtd for orig rock/pop bnd, we hv mngt inst. Call Theresa. 818-785-3706

Bast Wrtd for pro sit. Exper, heart, grv a mst. Hv attorney & contact. Jimmy O. 818-982-8346

Bast Wrtd for R&R bnd, infl Stones, Aero. Pref blk hair, skinny, equip, trans. Motel Hall, Rex. 213-469-0579

Bast Wrtd for straight ahead r&R bnd. Tom. 818-780-6323

Bast Wrtd to form r&R bnd. Infl Stones, Dolls, Rod Stewart. Mst hv yng, skinny, white boy image. No metal or glam. Jewel. 818-358-1365

Bast Wrtd, 18-22, vox a must, trans and be able to grv. Jack/Tim. 213-654-7478/818-284-1537

Bast Wrtd, flarnoc/blues infl grt. Fem voc sks funk bast who knows how to drive a rock band. 213-466-6228

Bast Wrtd, infl Tango, Lion, Bullet Boys, mngt w mir label. Send photo & tape to BB. 12439 Magnolia Blvd., Ste 179, No. Hlywd, 91607

BLACK WATCH w 2 indy recs out nds Peter Hooks, Mike Mills type, solid mel bast, mtl. John. 213-458-7956

Blues Based R&R bnd sks grv oriented bast ala Wyman, McCartney, Drayton, Solid, seasoned plyrs only. B/u vox helpul. Bob. 213-305-7171

Digging Orig roots rock bnd sks bast w pick chks & vocals. Age & hair not imp. Reh in Hollywood. John. 213-662-3510

Fem Bass w/ vox wrtd for american r&R bnd, infl Credence, Petty, Mellencamp, etc. Ded pro att. Kevin. 818-881-7374

Freeless Bast nnd to comp Doug Moody ang rtdn trk. Sm parallels w the Cure and Bauhaus. Energy & commit req. Ken. 213-857-0405

Freeless Bast nnd to complete drk moody trio. Sm parallels w Cure, Bauhaus. Energy & commit req. Ken. 213-857-0405

Freeless Monster big tone, very animated. Do you want your MTV. Call me now. It's time to rock. Bobby. 213-666-7886

Funk Bass for fun bnd. Orange Cty area. Mitch. 213-690-8022

Glam Bass wrtd by image grp w hv yet song oriented sd ala Cru. Voc sds lk Cinderella, guiltdmr hv curr mjr label credits. 818-286-8888

Greovale Bast wrtd for new bnd w lots of 24 trk mtl & pro studio. Synthetic Crue sound. Steve. 818-609-8462

Hard B/A bast wrtd for crunching rock bnd. Infl Motorhead, Zodiac, Soundgarden, Equip, drive, att. No time to lose. 213-962-1957

Immed Opening for aggress bast w ld voc capability for Orange County based orig 90s pop/rock bnd, EYZE. For more info. 714-848-8197

Need Hi-Tech bast for prog/rock super grp prct. Technician to outline composed kybd/bass lines. Fretless & kybd bass. Dave. 213-425-9651

Pro Bass wrtd for metal bnd w totally orig concept. Mjr label infl & 2 indy releases. Image and 150% ded a must. 714-826-2796

Pro Guilt/dmr and male bast, b/u vox, image impt, talent a must. Orig mel, ballys rock. Tony. 213-949-5510

SONIC 13 sks mtl plyr. Exp only. No glam or hairspray. Cult. Zodiac, ACDC vein. 213-467-6202

Thriller sks aggressive funk/rock bast, vox a mjr plus. Chris. 213-655-7335

THE PAIN, a noise oriented rebellion fellowship sks incredibly strngre bast. Integrity & passion for qual a mst. 213-655-7190

Versatile Bast wrtd for all orig bnd. Mst be vers, hv equip & trans. Gigs & rec in nr future, infl Sade, Prince, Bob Marley. Nody. 213-390-1857

Wntd For wkg rec reggae bnd, bast, kybd & fem b/u vox. 213-301-1742

Working Rec reggae band lkg for bast & kybd and b/u singer. 213-301-1742

Young Bast wrtd for 22 SALOONS, mst hv job, trans, equip, cool image & rdy to learn 10-12 songs & hit the clubs. Infl everyone. Johnny. 818-367-9318

10w Bast Wrtd to form bnd w singer & dmr. Total diversity, tons of cont to lk over world. Infl Zep to REM. Rick. 213-464-5433/818-501-5371

Bass Player wrtd, all bnd, 18-23 yrs. Style Jane Loves Jezebel, Siouxi, hv mngmt. 818-763-4866

Bass Plyr pro caliber nnd to compl prog rock bnd. OC area. 818-993-5087

Bast Ndd immed for orig grp. We hv stu, grt songs & connex. Call called 5-7 pm or hv msg anytime. 818-763-2779

Bast Ndd new forming blues-based psycho-rock gig nds a hammer & slap. Jones meets Sheehan. Sly/Paul. 818-895-1738/818-340-0921

Bast Wrtd for pro rock act. Pro image & att a must. Mjr mngmt, showcase coming up. Do you want to get signed? 818-609-8762

Bast Wrtd for rock/jazz instrum quartet, infl Mick Carne, Percy Jones, Hv lutes, airplay, gigs. Doug. 818-563-1057

Bast Wrtd for upcoming gigs & tour to Europe, infl 70's rock & soul, rap, sm jazz. Mst lk adventure. Michael. 213-484-2836

Drmr Wrtd for crk gigging, Hollywood, comm HR band. Mst hv image, musicianship, att. 213-657-2715

Eccentric Pop/Rock bnd nds bast w imag, vox, intrst image, ala Smith, Depeche, Smith, Cure, English Beat, Heads. Michael. 213-969-9140

Fem Bast wrtd for rock band. Mst hv exper & gd att. Reh in Hollywood. Allen. 213-851-3494

Groovy Bast w pos att wrtd for rhythmic pop prct. Beatles like vocals w a world beat latin/afri flavor. Debra. 213-391-1431

Guit & songwriter sks musicians to form blues based metal bnd to shwca mtl. Evenings. 818-896-0081

Immediately For orig contemp rock bnd, mst be solid, vers, very ambitious & enjoy hv wrk. We hv stu, connex, much mat, open mind. 818-760-4868

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

STRANGER AT THE GATE sks bast to compl the spell. Paul. 213-850-6137

11. KEYBOARDISTS AVAILABLE

Synthesizer Player that plays R&B music. Dale Anderson/Edna 213-384-7341/213-933-6398

Keybd/Bast team sk mbrs for intense prog HR band. We hv reh studio & plenty of gd mtl. Many influences. 818-563-2701

Keybdst/Voc avail for wrkg T40 P/R R&B or oldie bnd. Well equipped w/ trans and ready immed to wrk days & nites. John. 818-505-1307

Keybdst Seeks wkend, covers, situation, contemp, male vocal oriented top 40. Example: Genesis, Halen, Prince, etc. Exc gear. No Whitesnake or Abduis, plstl Mark. 818-352-1384

Pro Keybd w outstndg b/u vox for R&R or heavy rock band. Lks, ded, and heavy \$\$ backing. Not after 10 pm. 312-848-1302

Keybdst Skg alt rock band, orig only. Sean. 714-625-0618

Keybdst Seeks working w/e sit. John. 818-308-1720

Textural, Grv oriented kybdst avail immed to moody, haunting music w sparse arrange. Into Echo, Siouxi, Eno, Herald Budd. Read ad. Ken. 818-342-4955

1a. **Keybdst** Sks wrkg w/e sit. John. 818-308-1720

11. KEYBOARDISTS WANTED

Accomp voc/composer, orig repertoire, unique soulful tenor voice. G. Michael, R. Nevil, James Brown. Sks quality arranger/lyncst w studio, for record deal proj. Francesco. 213-876-9321

Exp Keybd with beater box and/or synthesizer nnd to accompany fem soloist for poss recording. 818-893-8249/213-966-6582

Female Keys/vox wrtd for wrkg classic rock cover band. 818-762-1704

Innovative, Flamboyant pop kybd player/songwrter sought by petite, talented voc. infl Eurythmics, Yaz, 60s pop to develop rep then form band. Christine. 818-563-4207

Keybd For bnd w studio, attorney, label interest. Bruce Hornsby type piano style with B-3 organ sounds. U-2, Beatles, Mellencamp. 213-466-8636

Keybd For R&R, pop/funk bnd. Mst hv soul. Greg. 213-388-5285

Keybd Player for dance oriented pop grv w rec deal. Gd perf, modern image. B-52s, Kinks, ABBA, M or A. 818-989-0574

Keybd Plyr for young hi energy swing band. David. 213-989-8242

Keybd Wrtd by ICE-9, up and coming funk rock bnd w mngmt. 16-25. 213-470-0193

Keybd Wrtd for cover & orig wrkg party/club bnd. 818-249-7076

Keybd Wrtd for mel rock bnd, infl Bad English, Halen, Tesla, Aero. No drugs, pros only. Lns/Dion. 213-851-8434/213-856-0664

Keybd Wrtd to complete forming unit. No infls, piano organ style. Radio access comm rock w fem voc. Mature & pro att. Terry. 213-538-5816

Keyboardist/Guitarist avail for pkp deal for any pro sit. 213-461-5432

Keyboardist Wanted for orig project. INXS, Tears for Fears, rehearsal & rec studio, gigs & mngmt. Paul. 213-655-0377

Keybdst Wrtd for Doors cover band. Mst be up on mtl and play llt hnd key bass. Will consider fast learner. 213-946-2000

Keybdst Wrtd for fusion bnd. Lkg for creative, tech eff plyr

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NEXT DEADLINE: WED., JANUARY 24, 12 NOON

Fem Singer sks top 40 rock band. Hard working, moves, looks, that's me! Daytime, Kay. 213-274-7100
Fem Voc, pro sks stu or wrkg sit w band. Styles R&B, pop & rock. Ser only pls. 818-765-6475
Female Voc sks HR all fem bnd. Got the moves, lks & vox. 5 Eve mg. Infl Great White, Reich, Tesla, Skid, Def. If you want to mk it, Rene. 805-494-0136
Hi-Energy fem songwriter/singer, mid 20's, wild red hr, Infl Cooper, Slick, Morrison, Bush, No Cavemen, Copycats or Chain Smokers. Risk takers & revolutionaries. 213-464-9204
Hot R&B/pop fem voc avail for pro, club dates, stu work & wkg top 40. Susan. 818-762-0583
LD Voc w hit lyrics & vox sks drug free instrum or funk rock R&B bnd in quest of rec deal. Ghia. 818-333-3172
LD Voc, pro sks qual HR band w grt songs & dir, mngt. 818-505-6884
Male Singer w pot hit sks vers bnd w conf to mk it big in the 90s. Vick. 213-652-4272
Powerful Fem voc/lyr. I sing when the rest whisper, I move when the rest stand still. Infl Perry, Benatar. Demo avail. Lisa. 714-778-6336
Pro Female voc w lks and talent lkg for rock or folk bnd. Infl Fleetwood, Edie Brickell. Cathy. 213-466-5975
Pro Male voc, R&B, soul, funk sks to joinform grp. Hw mail, contacts, hws stu, pro gear. Infl ptys call Larry. 818-769-0590
Singer Avail, Infl Jim Dandy, Ronnie Van Zandt, Danny Joe Brown, old trad blues. 213-657-4458
Steve Moore avail for studio, top 40s, R&B w rock edge. Steve. 213-484-9525
Voc With grt image, range, album cred, pro equip, sks HR act w mngt and/or ser ind instr. Pros only. 818-347-6862
Vocalist Wants to improv the sound of your bnd. Bvu, a little gut & keys. Mat. 213-880-4929/880-4418
Young, Gd lkg asian amer pop singer/lyricist w sensual vc, sks composer/kybdst. Infl by Producers Stock, Altkin Waterman & Erasure. Warren. 213-839-3595
LD Voc sks R&B 60s/40s cover/bnd for wkly grp. 818-360-3503
Attractive Fem voc lkg to fd gd HR grvn bnd w feel, infl Zep, Purple, Heart. Cathy. 213-466-5975
Blonde, Pro fem voc, phys violin, flute, guit, keys, mandolin, spans Spanish, foreign vox. Kelley. 619-483-7958
Country Voc, fem, sks wrkg bnd or newly forming bnd or duo. 2 1/2 octv mg, own PA, plays elec & acoust guit, writes. 213-255-9743
Exp Fem vocalist sks to joinform grp. Love 12-stg sound. Debra. 213-396-8682
Exp Male voc perf sks grp/mus for George Michael, Erasure style bnd or prjct. Ser rec deal mnged. Paul. 818-345-5114
Fem Rec voc sks a prod ded & ser abt mus, R&B, pop, prn. No flakes pls. Joseph. 213-858-3375

Fem Top 40 dance singer avail lkg for wrk in wrkg bnd. Pat. 213-636-5360
Fem Voc fr Tucson on sing anything, lkg for wrkg bnd w mngmt. Suzana. 213-645-9527
Fem Voc, lds avail for 20s pjcs, gigs, unique style & sound, exper, reads music & imps. Eve. 213-822-3868
Female Lead raunchy, gutsy style Elvis avat. Coolimage & grt stg pres, sks bally rockably country cool dudes. 213-655-6276
Female Singer skg to form HM band. No drugs, ego. 5-9 pm. Stephanie. 818-567-9393
Pro Voc sks mel, dynamic bnd, strng vc, gd lks, no flakes. Exp only. Tracy. 818-343-2498
Singer With ideas & lks w do anything to make it. Cult, Lords, Sabbath, Bowie, Morrison, bear, cigarettes, razors. They call me Christian. 213-878-2660
Soloist, Clean-cut, energetic, hrd wrkg has new lp w mjr rec co. Mjr touring exp, lkg for new mngmt. Overseas lkg. 213-662-8380
Songwriters/Musicians wrtd to collab w singer/lyr on orig songs & form band. Infl Don Henley, U-2, Pink Floyd, Sting. 818-360-3903
Wild Frontman, Coverdale, Kate, Queen, no short hairs, wannabes. Don't call unless you already hold giddng bnd w LA exp. Rudy. 213-851-3358

12. VOCALISTS WANTED

Attention: Fem singers ndd for demo rec. Only serious apply. 714-872-6319
AUGUST Sks pro male vox w grt image & range for HR w prog edge. Infl Queensreich, Crue, Rush. Ready to tour. Andy. 818-508-4604
Band seeks voc, infl Baohaus, Bowie, Addiction, Feppers. Lee. 213-926-5968
Black Fem bvu voc wrtd for dance/pop grp. Grp has own MIDI rehearsal studio. Bruce. 818-881-8060
Dedicated K/A rock bnd skg voc w/killer vc & lks. Infl old WJ. Ratt, Tesla & Crue. Jeff. 213-463-6638
DOUBLE O NOSE is lkg for 2 fem bkgrd singer/dancers for rap, rock funk band. 213-661-1800
Fem Voc wrtd to form orig & cover bnd. Blues/rock sound, writing pref. Brad. 818-368-9320
Female B/U voc for band w studio, attorney, & label interest. Bangie, Beatie type harmonies. U-2, Mellencamp, Stones. 213-466-8636
Female BG singers for dance oriented pop group w record deal for studio and modern image, sense of absurd & humour. M or A. 818-989-0574
Female Bkgrd voc. Mst hv moves, look & vc. R&B/funk/rock. Greg. 213-388-5285
Female Voc b/u rock, pop, funk, swing. John, evenings. 818-972-9674
Female Voc wrtd for reggae and ska band. Mst hv strng image, gd ear for harmony & sig pres. Rick. 213-664-0972
Former GUNSHAI members sk voc for rec & shows comm HR prjct. 818-765-4580
Funk Rock bnd skg senous & committed vocalist. For auditions, Chris or Mike. 213-666-4735

Kansas, Huan, Queen, Styx, Queensryche infl bnd (no keys) replac vox. All orig matl, natl airplay, showcases. Steven. 612-888-0423
LA's Coolest headlinng bnd sks incredible frontman w Crue, Guns & Pretty Boy Floyd ingrest. We hv mngmt, label interest. 818-367-3179/818-999-0154
LD Voc wrtd by 3 talented, ded rockers lkg for singer staving for success. Infl Tesla, Rat, old Halen, Crue. Jeff. 213-463-6838
Lead Singer, exp. wrtd by neo-psychedelic bnd w 2 records & current gigs. Infl by Love, Who, Hendricks. Mark. 818-782-5092
Lead Voc wrtd by ICE-9, up and coming funk rock bnd w mngmt. 16-25. 213-470-0193
Lead Voc/lyricist wrtd for newly formed HR band. Image very imp, pros only. Tesla, Ruch, Queensreich, Vane. 213-434-1647
LEP ZEDDELLIN nds rhubarb plant for 90s domination bnd. Bon Johann. 213-936-3792
LOCAL HEROES now auditioning an entertaining singer/songwrtr w comm rock image w strng desire for big time. Call for press kit & demo. 213-876-6725
MAD HATTER est HR bnd sks voc for rec & showcase prjct. Glen. 714-236-5092
Major front-man wrtd. Ashbury, Idle, Scott. Big image, strg desire, mjr bl, showcase, demo pending. BB, 12439 Magnolia, Ste 179. No Hollywood. 91607
Male Lead singer for top LA mdrn rock band w gigs and mjr label deal pending. Exp, yng dark image, intense energy mst. 213-654-9793
Male Quintet skg 2nd ten/bari singer, exp fast learner in vocalizing & dancing. Already hv a rec deal. Octavio. 213-962-2765
Male Voc wrtd for HR band. Style Journey, Van Halen. Pro act and image. Hv mngmt & mjr label instr. Don. 818-763-4886
Male/Female voc wrtd to complete all orig duo. Soulful feel w gd lyrics. Infl Erasure and Yazoo. Jeff. 714-857-2666
Pro Guit/dmr and male voc. Image & talent a must, all orig, mel, bally rock. Tony/Mark 213-949-5510/213-942-0598
Prog Heavy bnd sks male voc, frontman, stylweise Dio, Jate, Hamell. Must hv gd act, grt chops & equip. Ron. 213-674-4028
Psychedelic Band of the 90s lkg for psychedelic lng hr singer. Nd hair, feeling, lyrics, transport. Jeff. 818-769-8474
RAKHA, Powerful R&B bnd sks voc, frontman, lyricist. We're gd. Call our manager. 818-997-4440
Rapper Wanted w/ fresh rhymes for MIDI studio owner. You got the lyrics, I got the beats. Lets call a demo & shop it. 213-471-4629
Rappers For prod w mjr connx. Daniel. 213-663-1011
Rock & Roll party band, The Craze, lkg for the ut frontman. Infl Zandor, Roth, Tyler. No drug or money prblms. 213-466-4771
Rock Band sds ld singer w own equip and transport. Must be ded. No flakes. Louie. 714-629-1104
Singer For prog rock bnd pref fr westside. Exp not necbut pref. Mst hv gd range. Doug, evenings. 213-392-5229
Singer Ndd for orig metal band. Excep, Scorps sound. After 5pm, Dave. 213-422-2412
Singer Wrtd for unique pop bnd. Infl Peter Gabriel, Sting, Elton John, new Robert Plant. Someone w unique vc. Pros only. Randy. 818-782-7970
Voc & Bass wrtd to complete orig band, infl Joy Division, Love & Rockets, Peter Gabriel, etc. Lv msg. 213-657-3192
Voc/Frontman wrtd for HM/HR bnd w mngt, label neg, name producer. Big lng hr image req. Exp pros only nd apply. 818-783-9666
Voc/Frontman wrtd for vers HM req w mngmt, label negotiations, name prod. Lng hr image req. Exp pros only. POB 56696, Sherman Oaks, CA 91413
Voc/Guit ndd for Hollywood HR headlining act. We hv legal rep and labels are int. Call for demo, reh in Tustin. Pros only. Kevin. 714-771-2392
Vocalist Wanted, street vocalist, classically infl comm rock ala Tale, Soto, Hamell. Hw mail & label instr. Mst hv tape and exc lng hr. Neil. 818-894-2404
Vocalist Wrtd for hi energy glam band, R&R. Infl, Crue, Ratt. Mst hv writing ability, ded, image & stage pres. Louis. 213-334-6968
Vocalist/Guit sought for orig band. Infl Bunynmen, Morrissey, Pixies. Strong words, strong vc, strong will. Jeff after 8 pm. 213-935-1596
Vox Wanted for orig comm rock bnd. Lkg for a team player w a pro act. Clayton/Bobby 818-988-1571/818-901-7128
Wanted Vocalist frontman for mel rock bnd, infl Bad English, Halen, Tesla, Aero. No drugs, pros only. Lars/Dion. 213-851-8434/213-856-0664
We Ride like ancient prophets to a city made of gold, our honor at our sides, chains around our souls. Chris. 818-996-5653
W LA's Coolest headlinng bnd sks incredible frontman w Crue. LA Guns & Pretty Boy Floyd image. We hv mngmt & label interest. 818-399-0154
12w/Vocalist Wanted, Jovi, Winger, Roth style. Alien. 213-744-1729
BAR SINISTER HR bnd auditioning voc. Gays only nd apply. John. 213-482-9609
Charismatic Voc wrtd by est comm HR party bnd w awesome top 40 cross over hits. Mst hv grt tonality, range, lks, act. Ray. 213-837-6519
Creative Voc wrtd to comp prog HR bnd. 24 hr reh & 48 trk gid studio avail. 213-962-1868
Developed Sex singer wrtd by bnd w mngt. Reh pd. Infl Kix, AC/DC, Monroe, image imp. This bnd is real, only pros nd call. 818-505-9626
Distinctive Ghostly haunting voc/lyricist wrtd to form band w kybdst. Into Dead Can Dance, Eno, Siouxi. Ken. 818-342-4955
Dynamic, Progr rock trio lkg for ld voc/songwriter to complete the bnd of the 90s. Ser only! Mst hr to apprec. Infl Tr Rush to Queensryche. Greg. 213-531-1611/213-868-3473
Est Metal prj, top players, grt songs, priv studio, backing, different, sks pro voclry w image. Recontouring sit. Pros only. 818-909-7075/213-876-5385
Fem B/U voc for band w studio, attorney, mngt, mjr label instr. Upcoming shows. U-2, Beatles, Bangies, Petty, Cougar. 213-466-8636
Fem Voc for duo situation. John. 818-914-5522
Fem Voc for mjr label signed act to complete 4 girl grp, R&B pop stylis, exotic lks a must. Di Angelo. 213-829-4193
Fem Voc wrtd by orig rock bnd, infl NY Dolls, Stooges, Aretha. Stage & rec exp pref. Image/Titl. RAWFLOWER.

Lori Mark **Pat Hawk**



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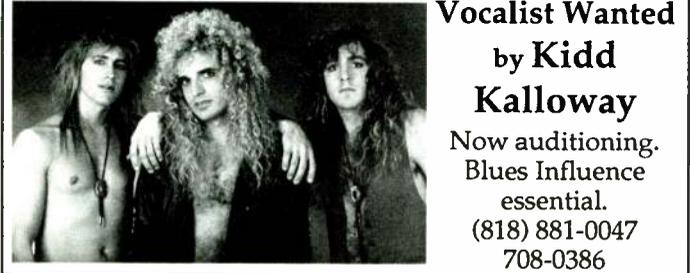
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Needed for "TORREON DRIVE". Contemporary Melodic Rock with an edge. In addition to strong vocal range and flexibility, you must have stage presence and professional attitude, Will need demo and clear photograph.

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Solid, flashy drummer seeks pro hard rock signed act. Has recording, touring and songwriting experience. Recently completed 2 MTV videos with Alice Cooper. Send tape/bio to:

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 Studio City, CA 91604 — Attn: Anthony
 or call: (213) 960-7675 photo by LEX



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NEXT DEADLINE: WED., JANUARY 24, 12 NOON

213-661-5589/850-7673
 •Fem Voc wntd for signed rec prct. Strong atmospheric rock w/ folk infl. No jingle singers, R&B, heavy rock pls. 213-285-9273
 •FRENCH MARBLE BALLOONS sks mf voc. Pls snd dem, 8x10, bio, and SASE to POB 314 San Gabriel CA 91778

•Gulu/Dmr aud male voc, image impr, talent a must. Orig, mel bally rock. Tony. 213-949-5510
 •Headlining Band w indy release & \$\$\$ backing, string following lkg for voc. Image, charisma & perfect pitch a must. Eddie. 213-827-5565/553-1438

•JAGGED EDGE sks HM voc/lyr ala Bach, Halford, Dio, Ozzy, backing, grt songs, image, priv stu, full PA, gigs. Mark. 213-281-9995

•KIDD KALLOWAY is auditioning voc. Pro lk, chops & grv. Blues infl a must. 818-681-0047/708-0386

•Ld Male voc ncd to compl HR bnd. Infl Y&T, Scorpions, Def, Boston. Pros only. Sean or Mark. 818-609-7925

•Ld Voc/trumpet wntd for comm HR bnd. Mst be songwriter, string vc, gd rock image. Troy. 213-862-3650

•MACH ONE sks voc/frontman, image & ded a must. Hv label intrst, top equip. Ready to gig. Infl Queensreich. Donnie. 818-845-3898

•Male Lead vox for HR/HM bnd w pndg deal. Style, image, ded a must. Pros only. 213-479-7208

•Male Voc for newly forming rock bnd. Infl Motley, Crue, Dakin, Skidrow, mst hv image, showmanship, trans. Scott. 818-762-9242

•Male Voc ncd for HR bnd, lots of songs, 2 guit. 818-951-4125

•Male Voc wntd w gd lk, sex appeal, able to dance well for R&B dance/funk band w gd pcts. Live & st, songwriter helplul. 213-935-8994

•My Lennon to your McCartney, Orange County area. Mitch. 213-690-8022

•Oriental Fem voc wntd for funk R&B orig music. Ser only. Amy. 213-281-1994/213-627-5354

•Pro Boston ld guit/BMl songwr/sks male voc to start new HR prct. Aero, Mr. Big, Mark. 213-851-6643

•Pro Male voc w integ & att wntd to comp ser orig rock gp. Infl Gillan, Plant, Dio & Rogers. 818-965-8013

•ROCKINGHORSE SKS mtd ld singer for HR/HM bnd. Est st. 213-463-9710

•Singer wntd for studio prct w guit, kybd & producer. Infl by Peter Gabriel, Enya, Kate Bush. Randy. 213-474-3196

•THE PAIN, a noise oriented rebellion fellowship sks voc. 213-655-7190

•Underground Band sks voc, infl Sisters of Mercy, Mission, Camels, ser only. 818-780-3265

•Voc Wntd for rock/funk bnd. Mst be ser, image. Jason. 818-884-9167

•Voc/Frontman wntd for comm oriented orig metal pct. Curr rec demo. Live exper nec. Lng hr image only. Rudi. 213-329-1691

•Wanted: Top 40 dance fem voc to do copy and orig songs. Mst be ser. Mark. 213-378-6625

•BIJ Voc wntd for rock/funk band. Jerry. 213-463-4384

•Black Soul sngrs wntd by NY prods for funk/reggae pct. Hip lks a plus. We hv all the matl & studios. Ser inq only. 213-874-2495

•But Can you sing? If you cn, and lk rock, blues, etc. Curtis. 213-656-8990

•Frontman Wntd for very intense, dyn, orig bnd w priv stu & mjr connx. Mst hv tape & unique qual. Zep, Stones, ACDC, Who, Morrison, Lennon. 818-843-7405

•Gulf Req image conscious voc to collab on drk, intriguing Euroish yet contemp sound. David Sylvian, Robert Smith, Tears, yet open minded. Johnny. 818-773-9024

•Hey! Are you a gd songwriter lkg for the right rock bnd? Got a tape, bio? Send it. JSL, POB 9743, Canoga Pk, CA 91309

•HR Band, Aero, Tesla, Badland style, lng hr image, pro equip, exper pro players, souful commanding frontman

•ncl. Adam. 714-495-3013
 •MF, Infl Coclea Twins, 9' Nails, Feedback Distortion, Cure, we hv exper & gear. Mike. 818-246-1274
 •Male Voc w creative mind for prog rock bnd w big plans. Call Ted. 213-868-3473
 •Male Voc wntd for comm HR bnd, style VH, Journey, Whitesnake. Hv mngmt. Mjr label interest. Don. 818-763-4865
 •Orig Grlt gp ala Expose sks fem voc for lmded bks. Mst be betw 19-25, latin or blk, ser image & att. 213-288-9672
 •Pro Rock act sks male ld vox, mjr mngmt, if you want to be signed call Kevin. 818-609-8762
 •Pros Forming wrkng w/side prct ncd vers, exp frontman ala Journey, Foreigner, Giant. Mst be talented & motivated. Brill. 805-723-5734
 •Voc/Frontman w ser att only, infl Boston, Kansas, Giant, Yes. 818-704-9742/714-992-2066
 •Vocalist Wntd, classically infl comm HR. Mike Tate, Soto, Harnell, hit mail & label intrst. Mst hv demo & lng hr. Neil. 818-894-2404

13. DRUMMERS AVAILABLE

•AAA Pro dmr, steady player, rds mus, all styles, chops & grv, studio & stage exp, ld vox, Kevin Crabb. 818-907-0298

•Dmr Avail prog metal dmr, odd meter, MI grad, infl Craney, Zonder, Per, Rockefield, Powell. Also no drugs or alcohol. Alex. 213-531-3256

•Dmr/Bast avail for studio and live work. Been together 14 yrs, both session & orig. R&R, R&B, C&W. Andy. 213-935-2890

•Dmr Avail for wrkg studio/club situation, 13 yrs exp, acoustic, MIDI, can travel. Daryl. 818-894-8270

•Drummer HR 15 yrs exper, meter, chops, rock attitude, equip. I want to do more than showcase once a month. Jim. 213-645-9490

•Drmr Looking for fun, upbeat, funky, dedicated, energetic bnd. I'm into funky grvs, Addiction, Chili Peps, Fishbone, Brains. Love to play live. Kevin. 213-477-7545

•Drummer Ready to power your demo or show. Read & write charts. Infl touring & rec exp. Robert Clyne. 213-856-3925

•Drummer, Exp and versatile into R&B, funk, rock, pop/jazz orig, avail for rec or est wrkg in town or touring road band or artist. Mike. 818-508-1374

•Exp Dmr lkg for work, blues, rock, jazz, funk, latin styles, can read. Parker Townsend. 213-539-3635

•Flashy Pounder In desp nd of R&R fix, Blk hair image, infl early Crue, Wasp, AC/DC. Hv studio and songs. Brian Scott. 818-814-1905

•Funky Dmr w fusion chops sks prof fit. Infl Miles Davis, Prince, Brecker, Tower Power. Pros only. Jason. 213-856-9944

•Multi Hand perc sks orig band w vision, goals and a purpose. Strng matl pls. 213-221-7354

•R&B, Jazz/funk dmr avail. Cheron Moore. 213-876-3255

•CRIMSON DISCIPLES sks plyrs to explore w, creative spc & dynamics. Infl early Crimson, Gong, Gentle Giant. Honest indiv w strictly non comm approach. John. 213-450-2337

•Dmr 16 yrs exp gigs & tours sks work. Jazz, fusion, latin infl. Roland or Jill. 213-851-2334

•Dmr Avail for HR prct. Hv chops, grv, meter, lks, att, SOTA equip, trans. Scott. 818-880-0615
 •Dmr Avail, yng, sngk est bnd w songs. Aero to Ozzy. Greg. 213-474-8909
 •Dmr Avail, I'm into Beat. Solid, unique. Most imp: gd songs. Rex. 213-469-8483
 •Dmr Skg creative, innovative, ser bnd. Sm infl Peter Gabriel, Thomas Dolby, Tears for Faars. Steven. 213-651-7004

•Dmr Sks hard, heavy solid grv rock stl. Mst be marketable & orig. Exp, pro minded bnd ppl only. No speed, thrash, loser. PC. 213-562-4174

•Dmr, Exp & vers, R&B, funk/rock/pop/jazz orig. Avail for rec or est wrkg in town or touring road bnd or artist. Mike. 818-508-1374

•Dmr, Single kick, hard hitting, grv oriented sks est or comm HR act. Gd songs, image a must. Rick. 818-787-3007

•Fem Dmr unique, gd meter, rdy to rock sks hard working HR bnd. Many infl. For more info Dawn. 818-359-7070

•Female Dmr sks orig ser bnd. Have equip, job & trans. No top 40. 213-602-6114

•Grv Oriented dmr, vers, touring & stu exp. Rd mus. Elec & acous drums. Avail for any pro wkg stl. Pix, bio, tape. 818-995-6926

•Hard Hitting dbl bass dmr w pro gear & exper, infl Bonham, Aldridge, Mgn. Matt. 213-921-1101

•Have Drums will travel. Pros only. Maurie. 213-641-8232

•Pro Dmr sks w HR blues or funk bnd, hv mjr exp, single or dbl bass, sample or acoust drums, gd vox. Joey. 818-285-9190

•Pro Groove dmr avail. Berekely grad w acoustics, MIDI & vox lkg for rec prcts or live sts. Ser only. Paul. 213-656-3946

•Pro Rock dmr avail for gp w credentials. Simple, solid, steady. I hv all qual & skills to be xtra hot. Studio, reh avail, full equip. Louie. 213-301-9105

•Prof HR dmr, Michael G, sks est HR band, pros only pls. 714-842-8224

•Rhythm Section sks ser, funky, hard edged rock bnd. No poser gods w their heads in the clouds. Ron. 213-876-9299

•Rock Solid dmr from SF relocating to LA lkg for pro bnd. Pros only. Mike. 415-442-0385

•Single Bass dmr, team plyr, lng hr, lkg for simple straight hnd song oriented rock bnd w qual matl. 818-893-9953

•Sngl Bass dmr, 25, w grt lghr image, lkg for rock/dnc bnd w qual matl. Lv msg. 818-563-4271

•Exp Dmr, perc, vox avail for tours, video, rec. Acoustic, elec. MIDI equip. Pro wkg stl only. 213-943-6225

•Hard Hitting dbl bass dmr avail, grt meter, chops, lng hr exper. Ser mus only. Matt. 213-851-2517

13. DRUMMERS WANTED

•Mystical Lyricist/Voc & guit sks dmr for forming melancholy, serie sounding New Age folk/rock bnd. Into poetry. Serious only. Joseph/Nickie. 818-358-0468/818-892-1293

•Attention: Dmr wanted for rap 'n roll band. Acoustic & elec. Grooves fr Bonham to Public Enemy, Hendricks to James Brown. Roy. 213-982-6454

•Bast & Guit lkg for dmr to form band. Mel metal, HR, hv lots of matl. Powerful, hard hitter. Yorick. 818-907-9931

•Christian Metal act auditioning sharp schooled metal drums. Pro, exp players only. Vinnie, evenings. 213-640-2171

•Cool, Bluesy Bonham stylsh dmr wanted for new HM rock act. Playing OC area. Must hv lng hr and gd meter. Tommy. 714-521-3353

•Dmr For bnd w studio, attorney, label interest. Arnoff, Comland, Lynch, U-2, Beatles, Mellencamp. 213-466-8636

•Dmr For rock bnd almost ready to gig. Ground floor opp. Infl Tony Levin. Serious only pls. 213-318-6118

•Bast & Guit lkg for dmr to form band. Mel metal, HR, hv lots of matl. Powerful, hard hitter. Yorick. 818-907-9931

•Dmr Wntd for hi energy glam band, R&R. Infl, Crue, Ratt. Mst hv pro equip, team att, ded & image a must. Louis. 213-334-6968

•Dmr Wntd for intense prog rock band. We hv reh studio and plenty of gd matl. Req influences: Neil Peart, Simon Phillips. Prev demo req. 818-563-2701

•Dmr Wntd for new yng orig bnd, 17-23. Infl Bunnymen, Love n Rockets, Addiction, Sisters of Mercy. 818-995-7402

•Dmr wntd for orig HR band w strong commercial style. Mst hv driving grv w chops. Hv qual cntcts. Dave. 818-990-4549

•Drummer needed by creative power metal bnd. Mst be serious abt music. Pro gear & att only. 818-240-9177

DRUMMER AVAILABLE

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Drummer Wanted. Drvg & tribal w an undgrmd dance feel. Ages 17-23. Intl Balhaus, Cult, Cure, Addiction. 818-994-2766

Drummer Wntd for SF band immed relocatg to LA. Influences Stones, Hanoi, Faces, Tricks, Sateilites, GenX, Image, Single kick drum. Phil. 415-355-2774

Drummer Wtd. hard hitting dbl bass dnmr. Spike heeled, bk, leather, drk glam image. Johnny. 818-594-2191

Dynamic Dmrr ndd for orchestrated rock bnd of the 90s, w identical twin guests. Intl Bonham, Aldridge, Lon or Sean. 213-737-0621

East Coast bad boys sk dnmr to form k/a bnd. Pro att & chops a must. Intl Arrowsmith, Extreme, etc. Rob. 213-925-8029

Funk Rock band skg serious & committed dmrr. For auditions, Chris or Mike. 213-666-4735

Good Band nnd gr dnmr. Solid meter and dynamics a must. B/u vox helpful. Intl Babies, Benetar, Bad Company, Scorpions. Vance. 213-855-7959

Heavy Duty single kick dnmr wntd for totally orig hard drivn band. Intl Missis, Circus of Power. 818-845-0175

Orlg Rock, Country, folk band w mngmt, sks hard hitting human meltrone. 818-766-6630/213-374-7970

Percussionist wntd for orig new age/jazz grp w world rhythm flavor. David. 213-960-4401

Progressive Rock ensemble intl by Kansas, ELP & Yes sks dnmr. 27-37. Mst read and be comfortable wrkg to clic. Rec & gigs pending. Michael. 213-258-5233

Ser Speed metal dnmr wntd by insane speed metal band. Mst be very incredible, fast, and powerful w perf timing, 20-25. George. 818-787-6206

Serious, happy & solid dnmr w gd feel wntd. Hair don't matter. John Cougar, Bodeans, Dire Straits, Hyatt, Cowboy Junkies. Doug. 213-826-7330

Stand-Up dnmr/perc for dance oriented pop grp w rec deal. Gd perc. Moding image. B-52s, Kinks, ABBA, M.O.R.A. 818-989-0574

Still Wanted: female dnmr for funky rock bnd. Lamonte/Steven. 213-938-3784/213-876-0661

Success Oriented dnmr wntd for HM HR band, Intl Zep, Aero, Priest. Mst be willing to commit. Mark. 213-653-6507

Talented, Exper dnmr nnd for rock prjct w guit & bass. Mst have rec and live exper. Bkgs and studio time pending. Brent. 213-943-1098

THE SPIDERS aud dmrs & bass, etc m all, Intl Suzie, T-Rex, Janes, underground image, fem singer. Ser musicians only. Scott, after 9:30 or Cheryl. 213-938-8649/213-874-6821

Versatile & Solid dnmr nnd to complete unit. Radio access comm rock w fem voc. Mature & pro att. Terry. 213-598-5616

13w Dmrr Ndd Mel HR, Ing hair image, responsible, Intl Tesla, AC/DC. Doug. 818-609-0857

13w Dmrr Wntd for band. Intl REM, 10000 Maniacs, Reh in Studio City. Jack. 213-374-3313

Best Dmrr in the world wntd for prog/power trio. 818-842-5977

Creative Dmrr for rock bnd w attorney, mngt, studio, label intl, Kenny A Moff, Steward Copland, Beatles, U-2, Cougar. 213-466-8636

Dbi Bass, funky monster, big tones, very animated. I want my MTV, what about you? Call. It's time to rock. Bobby. 213-656-7886

Dmrr For comm HR bnd nnd w pro gear, gd att, rock

image. Troy. 213-862-3650

Dmrr Ndd now for bnd intl by Love & Rockets, Ministry. 213-804-5583

Dmrr Ndd, gd tm kpr, grn w speed, changes & grvs, orig mat w a difl style. Theolynt. 213-663-6516

Dmrr Wntd ala Tommy Aldridge, Tommy Lee, for mel HR bnd ala V&T & Tesla. Lg hr rock image. Solid grv & taste. Steve. 818-504-9627

Dmrr Wntd by HR/HM bnd. Dyn, aggress, exc meters, dbl bass, under 25 perf. Intl Powell, Pace, UFO, Zep. Hugh or Pete. 213-962-8182

Dmrr Wntd for all rock bnd headed for college charts & beyond. No gloom, metal, intl REM, Church, Twins. 213-871-9165

Dmrr Wntd for straight ahead r&r bnd. Tom. 818-780-6323

Dmrr Wntd intl Beatles, Stones, Velvet, Doors, Mott, Replacements, Image, equip req. Jim. 213-656-8910

Dmrr Wntd to join HR prjct. Mst be ded, exp. Willing to commit. No drugs, alcohol, egos or posers. Veteran musicians lkg for sm. Pete. 818-986-4669

Dmrr wntd k/a band w melodies & grv. Team plyr a must. Intl Kiss, Crue, Kix. Chris. 818-994-4782

Dmrr Wntd, intl Tango, Lon, Bullet Boys, mngt w mir label. Send photo & tape to BB, 12438 Magnolia Blvd., Ste 179, No. Hollywood, 91607

Fem Dmrr w mod intl wntd by fem guit & bass. Crue, Siouxi, Chili Peppers. 213-850-0980/213-662-9220

Fem Dmrr wntd for all fem rock bnd. Grv, showmanship, single bass & consistent. Image/Tent. Intl NY Dolls, Strokes, Motorhead. RAWFLOWER. 213-661-5589

Funk Rock bnd skg serious, committed dmrr. For auditions call Mike or Chris. 213-666-4735

Heavy Hitting dnmr w soul nnd to complete blues/rock act. Image & sense of humour a must. Vick. 818-772-4524

John Galt sks dnmr for live & stu. Backing stu, plus-1, intl. eclectic, mngt pending. Rob. 213-462-2023

LA HM band, ANGELHEART sks dnmr. For info, Ray/Randy. 818-951-4771/240-1774

Old School slick back beat grv nnd to complete blues/rock act. Image & sense of humour a must. Vick. 818-772-4524

John Galt sks dnmr for live & stu. Backing stu, plus-1, intl. eclectic, mngt pending. Rob. 213-462-2023

R&R Band from NYC sks dnmr ala Hunt Sales, Brian or Meru. 213-654-1040

Rock Dmrr wntd for pro skt. Exper, heart, grv a mst. Hv attorney & contact. Jimmy O. 818-982-8346

Ser Pro dnmr nnd for new bnd. Mst hv new chops for prog rock. Mst hv trans. Call for audition. 818-501-0470

Strng Dmrr, grt feeling grvs w rock solid time, extens rec, perf exp. Clic trk no prob. Grt equip, image. 818-996-6279

THE PAINT, a noise oriented rebellion fellowship sks creativity wntd. 213-655-7190

Versatile Dmrr wntd for all orig bnd. Mst be vers, hv equip & trans. Gigs & rec in nr future, Intl Sade, Prince, Bob Marley, Nicky. 213-390-1857

Acous/Elec band w killer songs ala Beatles, Zep, Bowie sks dnmr w euro Ing hr image. Intl Ringo, Watts, Bonham. Mgmt, attny, bal int, airply. 818-783-3625

Blues Based psycho-rock qig kq for Baker meets Ulrich. If you got the chops, call Siry/Paul. 818-895-1738/818-340-0921

Boston Lead guit & bass sks hard groovin dnmr to form new prjct. B/u vox a must. Extreme Vh. Mark. 213-851-6643

Christian Metal act aud sharp schooled dmrs, prof exp plyrs only. Winnie, evenings. 213-640-2171

Dmrr Ndd, mst play lk a total animal. Hakkim mts Moon. Mst want to do something diff. Lomanis. 213-878-2738

Dmrr Wntd for forming angry, vicious, non-poser, rebellious, R&R bnd. Pistols meet old Crue. No 818s or 714s. Hollywood only. Jay. 213-850-1659

14. HORNS AVAILABLE

Saxophone Player avail for studio wrk, demos, all styles. Also exp in wrng horn armgts. Rick. 818-845-9318

Trumpet Plyr avail for all pro sits, also horn section. Chris. 818-842-1017

Screaming Sax plyr, wind synth, avail for all two mus pcts. Willi. 714-875-8483

14. HORNS WANTED

Fem Trumpet/Trombone nnd for est Texas-based orig band. Mst hv youthful attractive image. Sm b/u vox. Earn 2K month. 713-664-1736

Sax, Trumpet, trombone for hi energy swing band. David. 213-969-8242

Wanted Brass player for mod jazz practice sess w 50 yr old sax. Hector. 818-339-6371

Fem Horn plyr wntd for all fem reggae band. Gigs waiting. 213-936-9571

Guit/Bass & dmrs sks keys & sax into R&B, pop/jazz/fusion. Free reh in Studio City. Rob. 213-398-2608

15. SPECIALTIES

Attention Jonathan Scott Bogner. Pls contact Stephen Easter. Urgent. 818-904-3499

Attorney Wntd for THE STORY SO FAR for demo shopping & negotiations. Folk/rock/pop w an edge. First class mail. Chuck. 818-597-9261

Bands With talent: staff engineer w time avail at top studio wants to record, coproduce your demo at no chg to you. Brian. 213-850-1927

Brand New club opening now accepting promo paks. No pay to play! Send all paks to Platinum Entertainment, 6055 Rod Ave., Woodland Hills, CA 91367 or 818-888-9597

Career Consultants nnd for est fem band. 213-973-8980

Consideration For compilation album. Snd 2 songs to POB 304, Cucamonga, CA 91729, c/o E.L. Cunningham

COVOTYS & INDIANS seeks pr mngmt. We hv album & single out. 1st cut bk for road show. Eddie. 714-980-5432

COVOTE MAN and The Land of Fire skg mngt for a 4 song EP to be shot. Coyote Man. 714-980-5432

DACAPO Searching for guitar tech. Mst be exper, hv transport and be dependable. Jamie. 213-393-7913

Exp Pyrotech & roadie wntd for local shows. Pay. Big Band. 213-552-8667

Financially Responsible rock act curr skg 24 hr reh facility in the SF Valley area. Prefer lkg warehouse. 818-988-6738

Guitar Lessons avail, beg to int. Call now to learn. Michael. 213-316-1050

Guitar Tech nnd for signed LA HR band. Mst work well w Floyd Rose, gut setup and maintenance, trouble shoot rack poms etc. 213-856-6175

Guitarist, Owns studio sks bass, drums, keys, vocals for showcase band. Mfr interest, gigs pending. Jeff. 12-8 pm only. 213-461-1226

HUNTER the super grp of the 90s curr skg 24 trk spec deal. We hv phenomenal mail, master qual demo and live shows. 818-988-6738

Independent Producers w female dance artist. Pro style smir to LA & Babyface, Patrick Leonard, Eliot Wolfe, sk mngmt & A&R rep. Contact Chris/Steve. 818-361-3765

Intl Prod sks info concerning movie soundtracks, complete sound effects library. Chris. 818-361-2600

Lockout rehearsal studio nnd for mature band. Hollywood to Southbay area. 213-463-5365

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Musicians: No more bald or thin hair. Let me help. As an entertainer I know how you feel. Free advice. 213-515-8143

Phenomenal Kybd and fem voc singer/songwriting team w exc hit mst dest for success currently skg person w 16 or 24 trk studio for collab. 818-988-6738

Plano Player/singer sks contacts for gigs in Europe. Debra. 213-876-1525

Prog Rock bnd w grl mtl sks pr management. Dennis. 818-503-4526

R/R New Year, all the best comd performance. 818-566-5610

Rec Studio nds equip prof built to specifications, prefer 24 trk. Lawrence. 213-488-1451

Singer/Songwriter/Prisoner nsk guitar. Donations or Prk for written mat. Evann Watt. D85665-C-213, POB 689, Soledad, CA 93360-0689. MO's only. Write for info.

Solo Artist sks slim m/f dancers 18-25 for R&B dance club performances. Ask for Jan. 818-763-2028, ext 407

Songwriter Kenny Mac, sngr of Lickity Split, sks personal artist mngmt to assist music pub venture & songwriting career. Avail for sessions/collab. 213-464-7659

Steven Delovey, indie dance artist w hot track going on sks A&R personnel for demo tape exchange. Steve. 818-904-3499

Two Musicians skg compatible clean roommate. Share 3 bdrm, nice house, location Silverlake. Call for interview. 213-664-4731

Violinist/Flutist controller player wanted for orig new age/jazz grp w world rhythms & flavor. David. 213-960-4401

Wanted, Causc 4 pc reggae grp wntd for bit in movie. No wind instrument. Send full promo to Box 3575 Hollywood, 90028

16. SONGWRITERS

Accomp voc/composer, orig repertoire, unique soulful theor voice. G. Michael, R. Nevil, James Brown. Sks qualify arrange/lyricist w studio/lr record deal prj. Francesco. 213-876-9321

ACAP Writers COVOTYS & INDIANS lkg for mail for new EP due out in March. Snd mat lkg to POB 304, Cucamonga, CA 91729. Eddie. 714-980-5432

Bass Lessons avail for beg. Learn and have fun. Michael. 213-316-1050

BOB STAR will put lyrics to old hit instrum & rec. Bob Starr. 213-962-3852

COVOTE MAN and The Land of Fire lkg for tribal head hunter, wild rock tunes. Coyote Man. 714-980-5432

Exp Voc/Lyricist sks gd R&B dance mat including ballads to update demo. My vox in exchange for your completed tunes. Becky. 818-352-8055

The 90s music must be compelling & powerful to succeed. Guit/songwriter, all styles & hybrids sks open ears. Brad. 213-463-0617

Pre Production and planning is the most imp step you can tk in prep your demo. Frank. 818-441-6371

SGA Member has 60 songs in rec catalogue, P/R, R&B & New Age mat w mus & lyrics. Skg diverse publisher, John. 818-505-1307

Singer Seeking songwriters to collab. I hv 16 trk studio. Pop to hard rock. 213-848-1302

Singer/Songwriter sks pseudo intl mat that apprec Boingo & Cure creating a musical entity, no star-struck. Bruno. 213-852-0888

Songwriter Kenny Mac, sngr of Lickity Split, sks personal artist mngmt to assist music pub venture & songwriting career. Avail for sessions/collab. 213-464-7659

Songwriter/Guit sks songwriters for studio work or demo prjcts. Ed. 714-623-7894

Songwriters Compilation album. Snd 2 best songs to POB 304, Cucamonga, CA 91729. E.L. Cunningham. 714-980-5432

Top Notch LA bnd sks songwriter. Styles of Giant, Foreigner, Whitesnake, etc. Exc band. Jeff. 818-347-4117/818-888-6333

Tuscon Based fem rock voc skg mat ala Benetar, Etridger, Turner. Energetic performer. Looks, brains, talent, pros only. Lee. 602-795-4744

Writer/Producer w 24 trk midi studio avail for songwriters demos. Dave. 213-960-4401

Voc/Lyricist sks pro ala GR, Crue w MIDI equip, r&b, funk, soul, rap, tribal, jams. Many connex, no \$5 yet. 213-822-4678

BMI Songwriter/pro, NAS pro mbr, singer/guit sks 6-18 mo staff songwriter pos w mjr pub. 4 song EP avail. Larry. 213-739-4824

CHR Lyricist/songwriter lkg for collab. NAS mbr. 213-876-2296

Kybdst With compl MIDI studio avail for song demos, albums, film scoring, pre-rec, etc. Pop/rock, R&B, hip-hop, jack swing, new age, contem jazz. David. 818-955-8476

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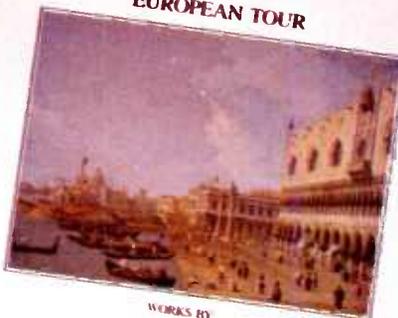
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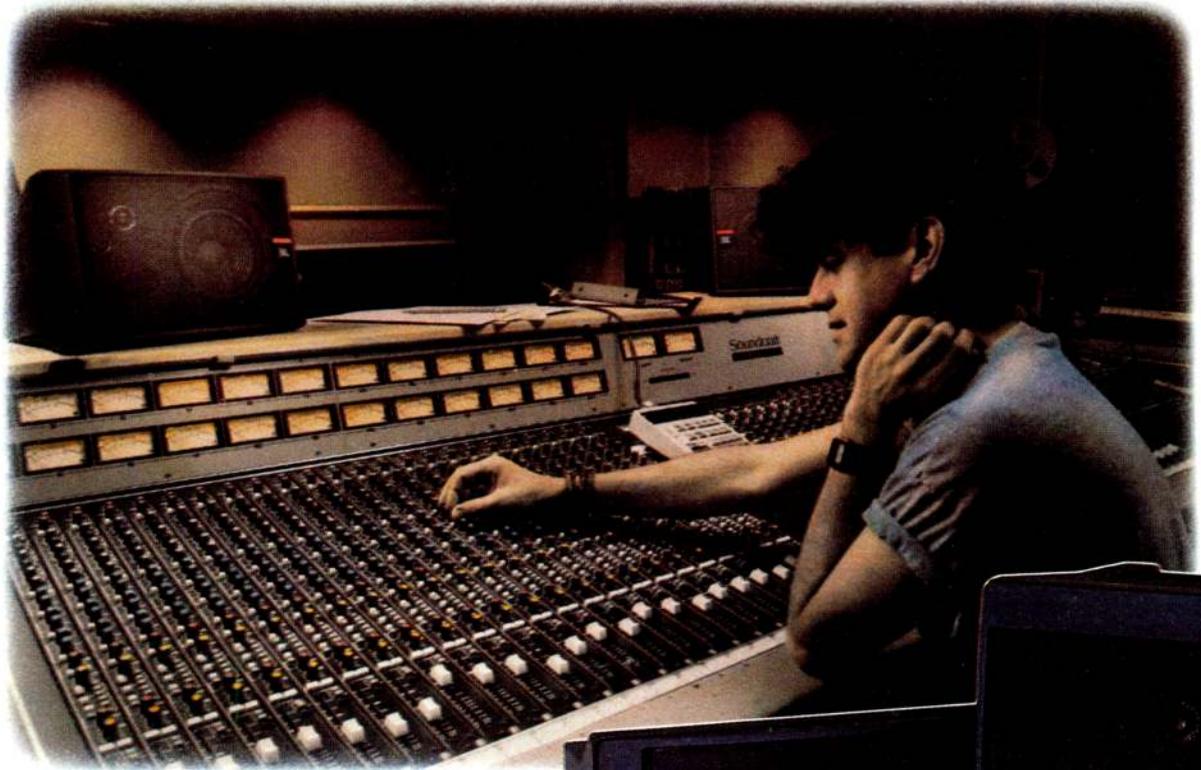
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