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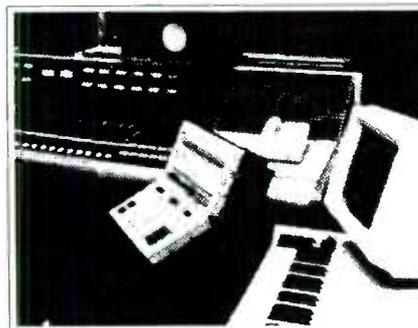
Daniel Timney



## 22 PAT BENATAR

Not content to rely on her long list of past achievements, rock queen Pat Benatar threw her fans a surprise curve with the release of *True Love*, a blues-influenced album guaranteed to inject new life into her career.

By Steven P. Wheeler



## 48 STUDIO GUIDE

This 10th Annual SoCal Guide to Recording Studios should become an invaluable tool to all musicians and aspiring rock stars. From 2-track studios to state-of-the-art 48-track marvels, the guide's got it all!

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# CALENDAR

By Christy Brand

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Calendar, C/O Music Connection,  
6640 Sunset Blvd.  
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## Current

□ Former Associate Publisher of *Billboard* magazine Thomas Noonan will serve as instructor for a UCLA extension course, "First Steps: Entry-Level Opportunities In The Music Industry." The program includes a practical guide to applying for a job in music, how to prepare your resume and a survey of entry-level positions in record companies, music publishing companies, artist management firms, concert promotion companies, make-up and photography studios, the merchandising industry, touring, studios, publicity and promotion companies. Mr. Noonan will also discuss the keys to a successful career in music, making a realistic self analysis of what it takes. This course meets Thursday nights, 7-10 p.m., August 1-September 12, at UCLA. Fee is \$175 and students can earn two units of credit in music. For more information call UCLA Extension at (213) 825-9064.

□ Ned Shankman will be teaching a UCLA Extension course for persons who want to manage the careers of musicians, "Personal Management In The Music Industry: Specialties And Styles Of Approach." In this course, top managers known for their expertise in handling the careers of artists in rock, country, jazz, rap and new age, discuss techniques for developing and marketing these artists that reach audiences in the U.S. and abroad. Among the issues they will discuss are how to sustain stardom once the hits stop coming and music trends change; business planning for artists who tour constantly, with or without hit records, or tour rarely but record hit after hit and perform on radio, television and video; building crossover talent to perform in motion pictures and television; and taking advantage of underground marketing that can still produce a superstar. The class meets Tuesday nights, 7-10 p.m., July 2-August 6, at UCLA. Fee is \$175 and the course qualifies for two units of credit in music. For more information, call UCLA Extension at (213) 825-9064.

□ Tracy Buie, director of booking for Bill Graham Presents at the Wiltem Theatre, Los Angeles, will be heading a class "Art Of Concert Promotion: Buying And Marketing Talent," for UCLA Extension. Tracy will discuss the importance for promoting, marketing and advertising live concert dates and its effect on an artist's career. This course is of particular value to artists, personal managers, agents, publicists and road managers. Among the topics are getting started as a concert promoter; talent buying; agencies and agenting; artist managers; marketing; electronic media; record company participation; working the show; and attendance at a Los Angeles concert. The six-session course meets Monday nights, 7-10 p.m., July 22-August 26, at UCLA. Fee is \$175 and the course qualifies for two units of credit in music. For more information to enroll, call (213) 825-9064.

□ Wayne Edwards, black music editor, *Music Connection* magazine, who formerly held senior executive positions at Capitol Records and CBS Records, will offer insight on show to land good jobs in the highly competitive music industry at a UCLA Extension seminar entitled "The Anatomy Of A Record Company." Mr. Edwards will discuss job opportunities and the skills needed to fill those positions. Some of the industry veterans that will be joining Mr. Edwards include Oscar Fields, Senior Vice President, Motown Records; Paula Batson, Vice President, Public Relations, MCA Records; Ron Ellison, Vice President, Promotion, Black Music, PolyGram Records, and a host of others. The six-session course will take place Wednesday nights, 7-10 p.m., June 26-July 31, at UCLA. Fee is \$175 and students can earn two units of credit in music. For more information call UCLA Extension at (213) 825-9064.

□ "Lollapalooza," an all-day arts/entertainment/information festival, will present one of the most impressive alternative music line-ups on any stage: Jane's Addiction, Siouxsie and the Banshees, Living Colour, Nine Inch Nails, Ice-T and the Butthole Surfers. The festival, starting in Phoenix, Arizona, on July 19th, is scheduled to hit 20 North American cities between July 19th-August 22. This will be more than just a concert. In addition to exotic food tents and tie-die exhibits, it will be full of practical information. Each venue is to have tents set up with general information, organizations and environmental information. Government and human rights booths will make available information pamphlets and figures to illustrate to people how their tax money is being spent. Look for local dates in the newspaper.

## Re-Caps

□ A continually ongoing event is the Celebrity Centre International's open mic talent night, scheduled for every Sunday at 7:30 p.m. These evenings are open to all performers, musicians, singers, dancers, comedians, poets, bands, ect. The idea is to give the artist a chance to perform original material in front of a live audience with no performance fee. For more information, contact the Celebrity Centre International at (213) 960-3100.

□ The Topanga Canyon Rhythm & Blues Festival will begin Saturday, June 1st, at the outdoor Will Geer Theatrum Botanicum, 1419 N. Topanga Canyon Blvd, Topanga, CA, from 11:00 a.m. to 6:00 p.m. This year's festival features pianist Jimmy Beasley with Steve Samuals on guitar, vocalist Mickey Champion, saxophonist Joe Houston, Floyd Dixon and guitarist and vocalist, Lowell Fulson. Local brews from San Francisco's famous Anchor Brewery, Chico's Sierra Nevada Brewery and Long Beach's moco brewery are featured. Southern California home brew clubs will offer free samples of their home brews and information on beer making. Tex-Mex food, wine and soft drinks complete the menu. General admission tickets are \$20.00 for adults, \$5.00 for children. Exclusive onstage seating is available at \$50.00 a ticket on a very limited basis. Proceeds from the special seating area is to be donated to charity. Call Right Time Productions, (714) 594-1841 or Will Geer Theatrum Botanicum, (213) 455-2322. 

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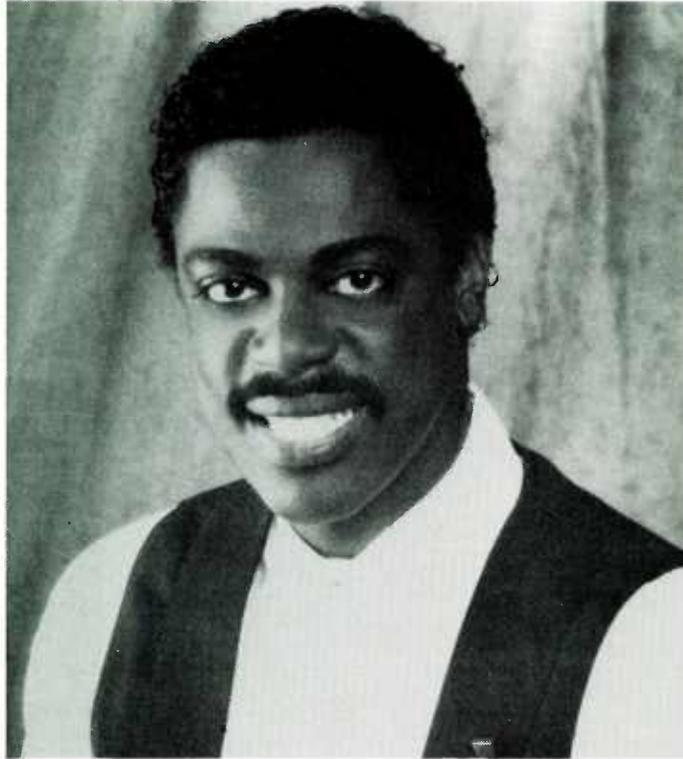
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# Is This The Industry's New Clothes?

By Otis Stokes

I am a veteran of the music business and have been affiliated with a very successful group from the Eighties called Lakeside. We achieved great success during that time with record sales and tours. We also took great pride in our live performances, and were known to scare a headliner or two as co-headliner or special guests. Most of the bands that were popular at that time, knew when you played with certain bands that you had to have your act together or get blown off the stage. The Bar-Kays, Cameo, Rick James, the Gap Band, and Parliament-Funkadelic are just some of the bands that were out on those tours. These groups brought to the stage just what you bought at the local record store: the singing and playing that was on your record. For better or worse, when you put down the money for the price of a ticket, you got just what you paid for—a live concert. That included all the human elements: the flat singing, the out-of-tune guitars, the missed cues, everything.

Today, as we have arrived in the Nineties, there is quite a disturbing



Otis Stokes

trend. Suddenly, there is no demand for truly talented or musically inclined people. With the popularity of rap, the requirements for being an enter-

tainer have slackened. There is no prerequisite to sing or play an instrument; if you can talk in rhythm to a beat that is all that is necessary to begin a career in show business. Therefore, you have a profession that has been seriously undermined by an influx of untalented people. That is why we have what I describe as manufactured artists. By that I mean, artists who are manufactured by the hot producers of the time. These producers can write and produce hit songs, and record companies can then match any artist or group with that record, thereby losing the individuality and creativity of the word "artist" implies. You take a beautiful young girl or a hip-looking group of guys with marginal talent, and you have your latest Top Ten artist. But where are our Stevie Wonders of today? Where are our Smokey Robinsons, our Curtis Mayfields, our Earth, Wind & Fires? These artists were who they were, because of what they were....talented!

Today, the musical aspect of this business is watered down. You need only the ability to dance to make it in the industry. The reason we have all of these lip-synching controversies is that the artists are not able to deliver live what was created in the studio. With all the sophisticated recording equipment and the invention of sampling, you can make even the worst singer sound as good as Luther Vandross.

In addition, with the advent of rap and hip-hop music, the record company executives and A&R people seem to think this is the only kind of music the public wants to buy. In my opinion, this only speaks of the low-

ering of our youth's musical tastes. However, I do agree that the youth of America really likes this type of music, and I must admit I enjoy some of it as well—but I do not agree that this is the only kind of music people want to buy. The industry seems to have neglected an entire audience of music lovers.

Which brings me to the title of my article: "Is This The Industry's New Clothes?" Am I the only one that sees that the industry is not wearing new clothes? Am I the only one to notice that one of the biggest records of 1990, "U Can't Touch This," was Rick James' "Super Freak" from about ten years ago? Hmm. Was I the only person that knew about Vanilla Ice's "Ice Ice Baby" being a recycled David Bowie/Queen hit? Could it be that no one but me realized that almost every song on M.C. Hammer's album was a remake—and that album was the biggest selling album of the year?

Naw! Someone else had to notice that 90% of all rap records are nothing more than recycled hits from some of the aforementioned artists and others. It amazes me that someone can take a beautiful song like "Have You Seen Her" by the Chilites and destroy the artistic integrity of the song by replacing the beautiful singing melody with talking. Was I also the only one to be upset about "U Can't Touch This" winning a Grammy for R&B Song of the Year, in a songwriting category where all the other nominees were original compositions? I wonder.

Let me just clarify that this is not an attack against M.C. Hammer and other rap artists in general. I'm glad that any African-American can be successful at anything. This is a commentary about the music industry itself. There has got to be some law that prevents song-tampering to the degree that it has been allowed. What happens when someone like a Paul McCartney or Elton John has a song that is sampled and talked over? Someone who obviously doesn't need whatever financial reward there is, but is only concerned about preserving the artistic integrity of their song. I guess only then will we see justice done, and this current trend ended.

Just like the motion picture industry protests the colorization of classic movies, so should we protest the plagiarism of our classic songs. It appears as if we have accepted plagiarism as an art form. By accepting this, we are not encouraging creativity, but denouncing it. All of the young people who are taking music lessons or singing lessons are taking them in vain, unless there is a serious turnaround in the music business. Otherwise, my advice to them is dig into your mom and dad's vintage record collection, pick out some Number One hits of the past and get busy!

*Otis Stokes is a former member of the group Lakeside and currently a solo artist on Curb Records.*

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# Atlantic Group Releases History Of Stax/Volt

By Michael Amicone

NEW YORK—The Atlantic Group has just released *The Complete Stax/Volt Singles: 1959-1968*, an ambitious, comprehensive nine-CD, 244-song collection containing every single released by Memphis-based sister labels Stax/Volt during their first nine years of existence—recordings that, along with the output of Motown and James Brown, defined soul music in the Sixties.

A white-owned record company (founded by Jim Stewart and sister Estelle Axton) located in a black neighborhood, Stax/Volt drew inspiration from its low-rent Memphis surroundings, creating a gritty R&B sound with an emphasis on gospel-infused vocals and rumbling rhythms. Housed in a converted movie theatre, which contained offices, a studio and a record store, Stax/Volt released a string of classic singles by such notable soul acts as Otis Redding, Sam & Dave, Eddie Floyd and Booker T. & the MG's.

According to project originator/producer Steve Greenberg, who worked on the box set for over a year, most of the time was spent painstakingly reconstructing—in the absence of accurate files—a chronological history of Stax/Volt's releases. "Most of the work was figuring out what all the A-sides were—searching storage vaults trying to find pieces of correspondence, royalty reporting cards and talking to the artists. Basically, what we did was reconstruct the history of Stax Records, release by release. It's the reference book of Memphis soul."

In addition to containing every A-side released by the company

***"Motown was a black record company that strove for an integrated audience, and Stax was an integrated record company that strove for a black audience."***

**—Steve Greenberg**

from 1959-68—including such Sixties soul classics as "I've Been Loving You Too Long (To Stop Now)" and "(Sittin' On) The Dock Of The Bay" by Otis Redding and "Hold On! I'm Comin'" by Sam & Dave—Greenberg decided to include many other noteworthy tracks. "Every B-side that charted is included," explains Greenberg. "Every B-side that started life as an A-side but got flipped—for example, 'Behave Yourself,' by Booker T. & the MG's, was supposed to be the A-side, but in the end, 'Green Onions' became the A-side, so we included both. The third category is, maybe a record didn't chart, but both sides got airplay, in that case, we included both sides."

Originally intended for international release, the box set is being released under the aegis of the Atlantic Group (Atlantic, Atco and East West Records America) despite initial concerns over its hefty price tag. "Our goal was to keep this set under the \$100 price mark," relates spokesman Harry Palmer, Executive VP/GM, Atco. "Nevertheless, there was still the concern that, when it was all said and done, we were talking about a \$100 set."

*The Complete Stax/Volt Singles: 1959-1968* contains nine music-packed CDs and an informative 64-page booklet written by Rob Bowman, who interviewed nearly every living Stax writer, artist, producer, staff member and secretary.

Rhinoremasterer Bill Inglot and Dan Hersch were entrusted with faithfully transferring the gritty Stax/Volt sound to compact disc. While most of the original master tapes (original discs were used in a few cases) were found in the vaults of Atlantic and Fantasy Records (owners of the Stax/Volt catalog), luck also played a part when several missing masters were discovered in a green mail sack lying in the corner of a Los Angeles warehouse.

In all instances, the mono mixes were used. "This is a singles box," says Greenberg, "and we wanted to recreate the sound you got from a single from that period. I think Bill Inglot's goal was, when you put the CD in your player, you're gonna get the sound you would get from a mint copy of that single if you had



Otis Redding



Sam Moore & Dave Prater

bought it in 1966."

Otis Redding's "(Sittin' On) The Dock Of The Bay," which soared to Number One in 1968 following the soul great's death in a plane crash, is one of the highlights of the set, and a record that has, according to Greenberg, two different mixes.

"Before I started this project, I always wondered about 'Dock Of The Bay,'" says Greenberg, "because it doesn't sound like any other Stax/Volt record. Then we found the original master of it—which was released as the single. I call it the Stax version of 'Dock Of The Bay,' because it sounds like a Stax record. What happened was, for the album and for all subsequent single and anthology releases, it was remixed—at Atlantic's request—and they mixed Otis' voice way up-front. Listen to the song on this collection and you'll hear the song as it was originally intended—for the first time in 23 years."

The song's co-writer, producer and original mixer, guitarist Steve Cropper—a major contributor to the Stax/Volt legacy, who, along with bassist Donald "Duck" Dunn, keyboardist Booker T. Jones and drummer Al Jackson, Jr. made up Stax/Volt's house band, the MG's—remembers the concern over the mix. "Jerry Wexler [Atlantic executive] called me and said, 'There's not enough of Otis' voice—and I don't know about all these waves and seagulls.' But it had already been hard enough for me to work on in the first place—I was mixing that song while they were still looking



Booker T. & the MG's (L-R): Donald Dunn, Booker T. Jones, Steve Cropper & Al Jackson, Jr.

for Otis' body. I went in and listened to it and said, 'There is nothing wrong with this mix.' So I sent back the same mix and never remixed it. As far as I know, the same record that you hear on the radio is the same record that has always been played." (The mix of "Dock Of The

Bay" included on the Stax/Volt set has Redding's vocal mixed considerably lower than the version found on Atlantic's three-CD 1987 retrospective, *The Otis Redding Story*.)

In addition to Redding's classic output, the box set features the hit-filled output of Stax duo Sam Moore and Dave Prater. Sam Moore remembers the major contributions of Issac Hayes and David Porter, the songwriting team responsible for Sam & Dave's hit material. "Issac arranged a lot of the songs for us. He would sit there and teach each musician what to play."

Another key Stax component was MG keyboardist and songwriter Booker T. Jones, who remembers the sessions as a collective, spontaneous effort: "A lot of the arrangements were worked out on the spot. Sometimes I would come in with preformed ideas, but with Otis and Sam & Dave, the arrangements were usually done in the studio."

Summing up the Stax/Volt work ethic, Greenberg compares Stax's harder-edged sound with Motown's Sound of Young America: "Motown was a black record company that strove for an integrated audience, and Stax was an integrated record company that strove for a black audience." MC

By Michael Amicone

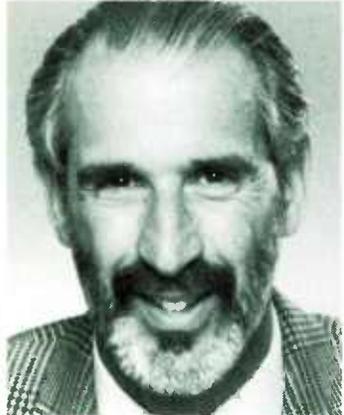


John Fagot

Capitol Records has announced the promotion of John Fagot to the post of Senior Vice President, Promotion. Fagot, who joined Capitol in 1987, will shepherd all radio promotional efforts at the Top 40, AOR, Alternative and Adult Contemporary levels.

Columbia Records has announced the appointment of John Strazza to Manager, Dance Music Promotion, East Coast. Strazza will handle promotional efforts for all Columbia/Def Jam/RAL 12-inch releases.

MCA Records has appointed Randy Miller to the position of Vice President of Marketing. Miller comes to MCA Records from a seven-year stint with RCA Records, where he recently held the position of Vice President, Artist Development.



Michael Leon

SBK Records has announced the appointment of Michael Leon to the post of Vice President, International. Prior to his SBK appointment, Leon held a senior executive post at A&M Records in New York.

JBL Professional and National Public Radio have announced an agreement that will provide NPR with broadcasting products (loudspeakers, studio monitors, signal processing equipment, power amplifiers and mixing consoles) for the next several years. NPR is a national organization whose members include over 400 public radio stations, with 60 percent of these stations based at colleges.

Elektra has announced the appointment of Michael Jones to the post of National Director, Rap Marketing and Promotion. Jones was formerly with Columbia Records, where he recently held the post of Promotion Manager for the Southwest region.

Music video network VH-1 has made several changes in its executive roster. Sal LoCurto has been named Vice President,

Programming and Scheduling; Norman Schoenfeld has been named Vice President, Program and Artist Development; Jackie Sharp has been named Vice President, Production and Original Programs; and Tom Tercek has been named Vice President, On Air Promotion.

Impact Records announced several new appointments in its field promotion staff: Jan Teifeld has been named Northwest Regional Promotion Rep; Jeff Davis becomes Southeast Regional Promotion Rep; Trish Merelo has been named Mid-Atlantic Promotion Rep; Suzanne Slas, Chicago Promotion Rep; Patt Morliss, Dallas Promotion Rep; Kevin Morton, Missouri/Colorado Promotion Rep; Tom Scheppeke, Carolinas/Tennessee Promotion Rep; and Don George, Ohio/Michigan/Upstate New York Promotion Rep.



Andy Wild

Andy Wild has been named to the post of VP Sales and Marketing at Euphonix, Inc., manufacturer of professional quality, digitally controlled analog studio systems.

Atlantic Records has named Buddy Dee to the post of East Coast Promotion Director/Black Music Division. Dee was formerly the label's local promotion rep in Philadelphia, a position he has held since he joined the company in 1976.

In more Capitol news, veteran publicist Judi Kerr has been promoted to the post of National Director, Media & Artist Relations. Kerr will perform her duties out of the label's Vine street offices.



Janet Grey

Rhino Records has announced the promotion of Janet Grey to the post of Manager of Pacific Southwest Sales and Marketing. Grey was previously a customer service rep and a manager of retail promotion for the label.

## Legends Of Black Music Tribute To Benefit Education

By Sue Gold

HOLLYWOOD—Eight legends of American music, Ella Fitzgerald, Dizzy Gillespie, Little Richard, Etta James, Charlie Pride, the Dells, the Shirelles and Clarence Avant (who will receive a special Trailblazer Award), will be honored at the first annual "Celebrate The Soul Of American Music" show on June 4, 1991, at the Pantagone Theatre.

The evening is designed to raise money for the Thurgood Marshall Scholarship Fund, which provides scholarships at 36 black colleges and universities around the country. "We're hoping to make this an annual event. This year, everyone being honored is in music, but in the future, we may have a combination of film and music," said LeBaron Taylor, Event Chairman and Vice President/General Manager of Corporate Affairs at Sony Music Entertainment Inc. and Sony Software. "We tried to pick artists who made a contribution to black music in general and black education."

The show will be hosted by Diahann Carroll, Philip Michael Thomas and the show's co-producer Dionne Warwick, and will include performances and appearances by

Quincy Jones, Kenneth "Babyface" Edmonds and Sidney Poitier. "What we're trying to do is honor living legends in categories of music that are appreciated particularly by African Americans, as well as others. We have people from jazz, soul, rock and R&B," Taylor explained.

According to Taylor, 90 percent of the money raised from corporate ticket sales will go directly to the fund as well as the net profits from the remainder of the sales. "We're guaranteeing that this money will go to the fund. It's unusual that you hear of 90 percent of all corporate sales going to the cause," he said.

Among the colleges participating in this program are the University of Maryland, Albany State College and Alabama State University. "These 36 colleges do not receive money from the United Negro College Fund, so we are filling the void. Scholarships are up to \$6,000 annually. It won't exceed that amount, but it does cover a large portion for the students," Taylor said. Taylor estimated that an average annual cost of a student attending one of these black colleges would be \$9,000-\$10,000.

Scholarship applicants are recommended by their high schools and must have a minimum high school GPA of 3.0 and a commitment to school (intent to acquire a graduate degree). So far, 75 percent of the Thurgood Marshall scholars have earned a college GPA of 3.5 or better.

The show is being produced for television by Tribune Entertainment/Central City Productions, which also produces the Soul Train Awards.

MC

## MI GRADUATION CEREMONIES

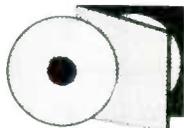


Dan Levine of microphone manufacturer Shure Brothers Incorporated, Tracee Lewis, Musician Institute's Outstanding Advanced Vocal Student of 1991, and Jerome Stocco, Director of MI's Vocal Institute, are pictured at the Musician Institute's graduation and award ceremonies, which was held at the Wiltern Theatre (winners received Shure microphones).

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	+		X	M.C. SWAY & DJ KING TECH	ALL CITY/GIANT
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**Tom Carolan**

**Company:** Atlantic Records  
**Title:** A&R Rep  
**Duties:** Talent acquisition  
**Years with company:** Two

**Dialogue**

**Background:** "I'm originally from the state of Iowa. I moved out here and got a job with Capitol Records. I was in production and eventually became their Production Coordinator. Then I came over here to Atlantic and began to work with Paul Cooper, the Senior Vice President & General Manager out here on the West Coast. I spent about a year and a half learning about the history of Atlantic and how the company works. Then, about six months ago, I was moved into A&R. I was very fortunate, in that Doug Morris, the CO, is a firm believer in promoting from within."

**Alternative Music:** "Everybody's always trying to define what we mean by alternative. Alternative to what? The Number One album in the country is by R.E.M. Seven or eight years ago, weren't they considered alternative, too? I think the key words here are 'artistic integrity.' What makes something alternative? Is it that these groups direct themselves at the college market? I think it's a term used by the industry for lack of something better. There are too many labels. Is it alternative to CHR? To AOR? And then, once it charts big, like R.E.M. or the Divinyls, they call it mainstream!"

Pat Lewis

great singer or guitarist. Once they have enough confidence that there are good things, they can correct the bad things."

**Signings:** "The first thing that I do is to see that the act is indeed a real band. You know, when Picasso first started painting, nobody was really into him. It wasn't until years later, after he achieved fame, that people went back and discovered his earlier works. And bands are the same. They've got to be around long enough and making records so they can catch on and still be together as a band. When a new act debuts and sells anywhere from 30,000 to 100,000 records, they are laying down a foundation upon which they will build with each succeeding record. So the important thing is that they remain a band and that they approach their careers as artists."

**Going Up:** "The up side of doing A&R is that I'm exposed to some incredible music. All I ever wanted to do was to be given the opportunity to be there, first-hand, on the local music scene. I'm being exposed to some incredible music at such early stages, and it's a dream come true for me."

**Going Down:** "The downside is that this is not a 9-to-5 job. I find myself talking music basically every waking minute of the day. Is that healthy? I don't know. If there is a drawback, that's it. But I genuinely love what I'm doing."

**Volatile Gig:** "Since I was in sixth grade my dream was to be in A&R for a major record label. I came a long way from Iowa and was given a great opportunity, and I'm having a lot of fun. I really can't feel like I'm a failure, although I suppose I could always go back to Iowa and work on

a farm. People tend to look at this particular job as being a great job. But if people would just look at themselves and try to be happy, everything could be a great job. Life's too short to sit and worry about things like that. People should spend more time trying to be happy, rather than wondering if the grass is greener somewhere else. You just gotta wake up every morning and hope you're smiling."

**Letter Signing:** "There's a group called the Snapdragons that I signed because of a letter that one of the members of the band sent to me. I called him up and asked for a tape. After listening to the four-song demo tape, I decided I liked it and wanted to hear more. I called again, and this time he sent a second tape with seven more songs. A little while later, I signed them. So there's really no surefire way of reaching the A&R community. I can't guarantee that I'll listen to your tape the instant I get it; it might take three or four weeks until I have the time. But I do try to get to all of my tapes."

**Advice:** "First keep in mind that hype is a great thing—especially if you've got the talent to back it up. But it can also work the other way, too. You might pack up all of your things, move to Los Angeles to play and do absolutely nothing to turn on the labels. So there's no real reason for everyone to come here. Bands that are already here should just be true to themselves and their music. Eventually, someone will come down and notice your band. For some reason, everyone likes to separate the music business from all other businesses. They are all alike. You've got to be confident in yourself and your product, and you've got to work hard. Then, like in every other business, you keep moving up."

**Clubbing:** "I get out to the clubs about four or five nights a week, and the scene is good. I feel that anyone who gets up on a stage and exposes himself and his music should be given credit. So I just can't sit there and talk about how bad an act was. The same is true of demo tapes. There have to be good points about almost every band around. And if you stress the good points, it makes it that much easier for acts to work on the bad points. The songs may not be there, but maybe they have a



**Mechanic/MCA act Trixter is shown presenting John Cannelli, Vice President of Music & Talent for MTV, with a framed copy of their Gold debut album. Two Trixter singles, "Give It To Me Good" and "One In A Million," were both MTV viewer favorites. Pictured (L-R) are P.J. Farley, Trixter; John Cannelli, MTV; and Peter Loran and Mark Scott of Trixter.**



Tom Farrell

One of the first rock/funk bands to be snapped up by Hollywood Records was Circle Of Soul whose label debut, *Hands Of Faith*, was just released. Pictured above are (L-R, back row) Circle Of Soul member Brian Spangenberg with Hollywood Records' A&R honcho Rachel Matthews; (front row) band members Aaron Brooks, Granville "Granny" Cleveland, Joe Mastrokalos and Newt Cole.

### Grapevine

Sometime this summer, Guns N' Roses will be releasing *Use Your Illusion I* and *Use Your Illusion II*—two full-length album follow-ups to their *Appetite For Destruction* masterpiece. This is not a double album, but rather, two separate records with two separate price tags. Initially, a single will be culled from record I and a follow-up single from record II. Ingenious! This will give GNR the top two best-selling LPs on the charts at the same time. Both albums were produced by Mike Clink and mixed by Bill Price. The new albums will introduce new GNR drummer Matt Sorum and keyboardist Dizzy Reed. Catch the guys at the Forum along with Skid Row on July 29th.

Nineties hard rock group Carrera is looking for a new lead singer/frontman so that they can complete their demo deal with Mercury Records. Interested parties should contact Mark at (213) 465-2307.

Debra Rosner has exited her post at KAOS Management and is now looking for a metal-oriented label position. You can leave word for her at (213) 962-9400.

Electric Angels, the former Los Angeles band that packed it all in and moved to the Big Apple to get signed, will be showcasing and label shopping during a three-night stint at the Coconut Teaser on June 13, 14 & 15.

Guitarist Marc Ferrari is no longer with Cold Sweat and is looking to join an established, recording rock act. Leave word at Niji Management, 3808 Riverside Drive, Suite #101, Burbank, CA 91505.

*Hollywood Vampires* is the title of the new Michael James Jackson-produced album from L.A. Guns.

The band will be heading out on the road to support AC/DC through mid-July. Incidentally, the first 250,000 albums shipped will be packaged in 3-D and will include the necessary 3-D glasses.

Jonny Black, formerly of Guttercats, is putting together a new project and is looking for second guitarists and drummers. The Seventies-sounding rock & roll band is called **Knock Down Ginger**. Call Jonny at (213) 654-2939.

Buzz Bands: **East Of Gideon**, **School Boys**, **Snarlin' Darlin'**, **Life, Sex & Death** and **Five Easy Pieces**.

### On The Move

Bob Pfeifer was promoted to VP/A&R at Epic Records Los Angeles.

Private Music has announced the signing of Ringo Starr to a long-term recording contract. Starr is now recording a new LP in L.A., with Jeff Lynne producing (among others).

Paige Levy is promoted to VP/A&R at Warner Bros. in Nashville. She was formerly the label's Director of A&R.

L.A.-based rock quartet XYZ has signed with Capitol Records and is currently recording its label debut with George Tutko producing.

Murphy's Law has signed with In-Effect Records and New York-based hard-core band Agnostic Front has re-signed to In-Effect.

Simply Red has signed a recording agreement with East West Records America and is expected to debut in September.

Singer-songwriter (and former MC employee) E has signed a recording contract with Polydor Records. Album to be produced by Parthenon Huxley and E himself. Expect a late '91 release.



### Danny Theriot

Contact: Danny Theriot  
(818) 848-1557

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

In case you're unfamiliar with him, Danny was the bassist with Guy Mann-Dude and recorded an MCA album with that act. Since then, Theriot has stepped out and has submitted a very solid demo tape on which he sings, plays bass, guitars and keyboards and does all of the backing vocals. Theriot's approach is more melodic rock than anything else, and though he falls short as a lead singer (he actually never aspired to be one), you do get a strong sense that this guy can write pretty good stuff. Danny would like to put a melodic rock band together and then go play out before approaching the industry types. As a bassist and backing vocalist, he's tops and that's how he shines best. But don't overlook his songwriting abilities. You'll really be surprised. This guy's on the right track.



### School Boys

Contact: Jason Giordano  
(818) 787-4905

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

If you believe in good, old-fashioned three or four chord rock & roll then you believe in the School Boys. These transplanted East Coasters, who now reside in Los Angeles (of course), have a knack for writing those teen-oriented rock & roll tunes a la Great White, Black Crowes and Small Faces. Though the last song, "Rejection," is the weakest (somebody tell the guys that the words "rejection" and "reaction" don't rhyme), the first two, "Annie Jane" and "Boy Friend," are real killers. With a great logo, a cool band name, a couple of great songs and some solid live gigs, these guys could take Hollywood by storm. It's worth calling these guys for another tape of songs to see if there's more good stuff. Although the songs need a bit of touching up, there is enough promise shown to want to hear more. And that alone is a great start for a band.



### Crash

Contact: Phil Foxman  
(212) 741-3198

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Crash is attempting to do something very special—combine computer-oriented sounds with melodic rock. They've succeeded in doing exactly that on their demo, but unfortunately, the songwriting suffers greatly. Comprised of several computer experts, Crash seems to be stressing sound over substance—a fatal mistake in the music industry. Now that the band has mastered the electronic portion of their act, they absolutely must concentrate on their songwriting skills before it's too late. "Pray To The Pictures," the opening tune, sounds like it was never going to end. "Image Of You," the next tune, is a step in the right direction; it has a nice chorus and a strong bridge. "Heart Stand Still" and the closer "Terminal Town" both lack conviction and memorable parts. Crash desperately needs to work on their material if they really want to be impressive and compete professionally.

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.



Cindy Dupre/BMI

Songwriter-artist Marshall Crenshaw prepares to affiliate with BMI shortly before the release of his new album, *Life's Too Short* (MCA/Paradox). BMI Director Mark Fried (left) shows the anxious Mr. Crenshaw (right) the correct dotted line to sign upon.

## Activities

An R&B showcase was held at the Roxy in Hollywood recently, featuring fifteen unsigned vocalists, bands and rap artists attempting to land recording contracts. The event was sponsored in part by ASCAP. To become involved in upcoming R&B showcases, contact ASCAP at: (213) 466-7681.

Speaking of ASCAP, since they've had such tremendous success with their involvement in the **Best Kept Secrets** showcases held at the Coconut Teaszer twice-monthly, ASCAP is now readying itself to add an additional showcase night once-per-month at the Teaszer, which will exclusively feature metal bands. Any interested metal bands, should send a complete package, including bio, photo and a short cover letter, to: Tom DeSavia at ASCAP 6430 Sunset Blvd., Hollywood, CA 90028. Of

course, they will continue their regular Best Kept Secrets showcases, in conjunction with Len Fagan and the Teaszer, which feature a wide-array of musical genres. Watch for upcoming showcases to include **Shane** and **John Welch**, two singer-songwriters who are quite deserving of your time and attention.

In more ASCAP news, the performing rights society has begun construction on a new Nashville building which will house its Southern regional Membership staff.

L.A.-based artist/songwriter **Marc Jordan** (who is signed to **Geffen Music**) has a hit with Rod Stewart's Top Twenty single, "Rhythm Of My Heart" (co-written with John Capek) from the new album *Vagabond Heart* (Warner Bros.). The Canadian-born artist is currently writing for his own album. Jordan's songs have been cut by such diverse artists as Chicago, Manhattan Transfer, Kansas, Diana Ross and Juice Newton.



Warner/Chappell Music signed Virgin/A&M recording act the Blue Nile to a worldwide co-publishing deal. Paul Buchanan, lead vocalist of the band, is currently writing with Julian Lennon and Robbie Robertson. The band is writing material for their next album project. Pictured from left are: Rick Shoemaker, Sr. VP Creative, WCM; Les Bider, CEO/Chairman, WCM; Paul Buchanan; Kenny MacPherson, VP Creative NY, WCM; and Brad Rosenberger, Director, Film and Television Music, WCM.

## New Signings

Warner/Chappell Music has signed **Michael O'Martian** to a worldwide exclusive songwriter agreement. Songwriter/producer O'Martian has been nominated for a dozen Grammy's, three of which he won, including Producer of the Year in 1980 and 1984. He produced and co-wrote Rod Stewart's multi-platinum *Camouflage* album, as well as Peter Cetera's *Solitude/Solitaire*, which yielded two Number One songs. He also wrote the hits "She Works Hard For The Money" (Donna Summer), "Tell Me I'm Not Dreamin'" (Jermaine Jackson), "Boogie Down" (Al Jarreau), and many others.

## BMG Music Publishing New Signings

**Dave Davinchi**, who co-wrote and produced the entire debut LP for Lazett Michaels (Zoo), has signed with the publisher.

Another impressive signing is writer-producer **Keith Andes**, who recently had a black rock hit with the

Mac Band (MCA). He has upcoming cuts on albums by George Pettis (MCA) and the debut of Yours Truly (Motown).

Also added to the roster is songwriter **Mark Holden**, who, with collaborator producer **Kenny Harris**, has cuts on Tracie Spencer's hit album (Capitol), a recent Top Five single, "Save Your Love," and the Party's (Hollywood Records) single, "Coulda Shoulda Woulda." He has upcoming cuts by Marva Hicks (Mercury), Kim Bassinger (Giant) and the Dazz Band (Impact/MCA).

Writer-producer-artist **Carl King** has also signed with BMG. King is represented by three tracks on the smash debut Timmy T album (Quality), as well as his forthcoming single, "Over And Over." Recently, he signed a recording contract with Scotti Brothers Records.

U.K.-based writer-producers **Trevor Jacobs** and **Kenny Nicholas** also recently joined the staff at BMG. The pair recently scored with tracks on the pop and R&B charting Loose Ends album (MCA) and their recent Top Ten single, "Don't Be A Fool," and "Cheap Talk."



The Williams Brothers recently signed a worldwide, exclusive publishing deal with PeerMusic. Pictured from left are: (seated) Peter Asher, Manager; David and Andrew Williams; and Ralph Peer, II, President/CEO, PeerMusic. Back row from left are: PeerMusic's Gigi Gerard, Professional Manager; Steven Rosen, former Director of A&R; and Kathy Spanberger, VP. The Williams Brothers (nephews to singer Andy) have a new album on Warner Bros., which was produced by David Kershenbaum with Peter Asher and Dave Stewart, each contributing a track. PeerMusic staffwriter-producer-artist Marvin Etzioni also collaborated with the Bros. on several tracks.



Jeff Paris has just signed a new deal with PolyGram/Island Music Group as an exclusive songwriter. Jeff's most recent activities include the Top Fifteen hit "Waiting For Love" by Alias. Jeff also has just completed writing and producing Atco Records' new rock outfit, *Outlaw Blood*. He is currently writing with Eddie Money, Mr. Big, XYZ, and John Waite and Ricky Phillips. Pictured from left are: Lionel Conway, President, PolyGram/Island; Jeff Paris; and John Campbell, Manager.



**Congratulations are certainly in order to Geffen Music, who, after some long and hard work developing both artist/songwriter Keedy and staffwriter Greg Gerard, have seen some serious fruits for their labors. Keedy recently signed with Arista and recorded her debut LP, of which nine songs were co-penned by Gerard. The current single, "Save Some Love," is storming up the Billboard Hot 100 charts. The album, by the way, was co-produced by Gerard with Michael Jay and Brian Malouf. Keep up the good work, Lisa and Ronnie! Pictured from left are: (front row) Greg Gerard, Keedy, and Lisa Wells, Director, Geffen Music. Back row from left are: Rod Beaudin, Manager; Henry Root, Lawyer; and Ronnie Vance, President, Geffen.**

**The Business Side**

BMI has promoted Rick Schwanke to the position of Director, Writer-Publisher Administration, Los Angeles. In his new capacity, Schwanke will oversee Writer and Publisher Administration, including supervising and reviewing all writer and publisher applications for the West Coast. He will also continue to

affiliate new writers and publishers. Steve Day has been promoted to the position of Vice President/General Manager of MCA Music Publishing's Nashville office. In his new position, Day will be responsible for the supervision of all aspects of MCA Music's Nashville operation and will report directly to Leeds Levy, MCA Music's President. **MC**



**Warner/Chappell Music hosted a reception to introduce their new, two-volume 28-CD "state of the art" sourcebook to the music, film, television and commercial productions industries. Joining the company's executives at the Beverly Hills Hotel reception were numerous Warner/Chappell songwriters. Pictured from left are: Rick Shoemaker, Senior VP, Creative; songwriter Mike Stoller; Les Bider, Chairman and CEO; songwriter Bernie Taupin; Michael Sandoval, VP, Creative; songwriter John Bettis; and Jay Morgenstern, Executive VP and General Manager of Warner/Chappell and President Warner Bros. Publications. The songs are arranged in alphabetical order and include hits from the pop, black and country charts as well as a wonderful selection of standards, movie and TV themes and show tunes. The sourcebooks also include easy-to-read listings of when these and other WCM hits charted, their authors and the artists who performed them. The information given in the selection on standards includes a little background about the song, a sample of the lyrics, what movies and or shows they were featured in and when and who they were recorded by. These useful sourcebooks are available—free of charge—to those in the film, television and commercial productions industries. **MC****

**SONGWRITER PROFILE**



**Jerry Giddens**  
of Walking Wounded

By Pat Lewis

In many ways, singer-songwriter Jerry Giddens is traversing the same sort of musical trail once blazed by such influential folk singer-songwriters as Bob Dylan and Woody Guthrie during the turbulent Sixties. Giddens, an "angry young man" type, writes passionate and often times scathing songs about humanity...or more to the point, the downright lack of humanity in the world. And in the turbulent times that we are facing today, you can be certain Giddens has plenty to comment on and write about. Even the title of his new album, *Hard Times*—recently released on Dr. Dream Records—is a comment on the present state of our country. (Giddens also wrote and performed the material on three previous releases: 1989's *Ranging Winds Of Time* and *Jerry Giddens—Living Ain't Easy* and 1987's *The New West* on Chameleon Records.) And much akin to his aforementioned folk heroes, Giddens also has plenty of opinions, many of which are not only social but political in nature as well. Simply put, Jerry Giddens is a social/political commentator—not an alarmist, but rather an observer who has chosen to remove his blindfolds. And by the same token, he also sees the potential good in humankind and rejoices in that goodness in his verse as well.

Walking Wounded may sound like a rock & roll or roots rock band with a blues-influenced, smokey vocalist. However, if you were to strip away the electric guitars and the driving rhythm sections, the songs would actually be folk songs in the purest sense. They're the kind of songs that gently prod the listener into taking some sort of action, or at the very least, the kind of songs that have a moral or teach a lesson through a story.

"Rather than have a moral to my stories," corrects Giddens, "what I really try to do is to tell a story and you kind of get what you want from it. Obviously, the slant of my story will help you see it a certain way. But I really want people to see humanity. And if we see humanity, then we wouldn't have invaded Iraq. [And now] there are a hundred babies a day dying on this road from Iraq to Turkey and we Americans are celebrating the return of our troops. It is disturbing that we treat human life so lightly. I can't imagine that suffering. What for? But that's what these songs are about—humanity—so that someone here in America can see that these are hard times. There was a report that said one in four American children is not properly fed. This is America that they're talking about! Where's the national pride on this issue? It's a sin that this is going on."

Of course, Giddens does occasionally touch upon lighter subject matter when he writes his bittersweet lyrics. One of his own personal favorites from the new album is a song entitled "Sarah," which is a good case in point. "I love 'Sarah,'" he admits. "It's a song about this graffiti that's on the outside wall of the Gaslight [a local club located here in Hollywood] that for the longest time just said, 'Sarah loves.' And I kept seeing it for months. I just had to finish the statement. So I wrote a song for her. It's got Ethan James playing hurdy-gurdy [a barrel organ operated with a crank] on it and my great rock & roll band [which includes Tom Lillestol, percussion; Kent Earl Housman, guitar; Jamie Carter, bass; and Robert Williams, drums]."

Since Jerry Giddens is Walking Wounded's primary songwriter, when he presents a song to the rest of the band, he usually has a pretty good idea of what the lyrical content will be about and where the song melodically is headed. "Usually I start with a title and a good hook," he confesses, "which is a word I hate to use—especially for me, because I'm not a pop writer. But I come up with a hook that I feel sounds good. From that point, the melody will shape the remaining lyrics and everything from then on out. Sometimes, I will have an entire poem written out, but very seldom. I guess I'm what you'd call a stream-of-consciousness writer."

"I recently heard Allen Ginsberg on this radio show called *Morning Becomes Eclectic*, and it's so wonderful that people still understand the importance of sound and the music of the voice. Rather than just singing, it's the natural rhythm of life—that's what I write. I write music of simple life and the rhythm of it. It's just like in any real life situation where there's one thing that someone said that stuck out, regardless of whether it was the words that they said, or the way that they said it or the meaning behind what they said."

"Let me give you an example. I wrote a song called 'I Can't This Time.' Obviously, what could've been said was something like—I can't loan you a dollar this time,' but I only took part of the phrase because I liked the way it flowed and the whole sense of it. 'I Can't This Time'—there's a million stories in that title. So, the phrase that I ended up with became magical to me. It's what set it apart from the rest of the conversation." **MC**

**A BOSS VISIT**



Capitol recording act the Smithereens and the Boss himself, Bruce Springsteen, gather round the console at A&M Studios in Hollywood, where the Smithereens are recording their next album with producer Ed Stasium. Springsteen, who was recording in an adjacent studio, dropped by the Smithereen sessions to greet the fellow New Jersey natives. Pictured (L-R): Pat DiNizio of the Smithereens, Springsteen and Mike Mesaros, Jim Babjak and Dennis Diken (sitting) of the Smithereens.

**MTV UNPLUGGED**



R.E.M. and MTV executives pose during the recent taping of R.E.M.'s special expanded one-hour edition of MTV Unplugged. Pictured (L-R): MTV's Joel Gallen, Doug Herzog, Matt Faber, Judy McGrath and Tom Freston; R.E.M.'s Mike Mills; MTV's John Canelli; R.E.M.'s Michael Stipe and Peter Buck; ex-dB Peter Holsapple; R.E.M.'s Bill Berry; and MTV's Abbey Konowitch and Alex Coletti.

**DODGE CITY SOUND:** Warren Zevon and producer Waddy Wachtel, in this Glendale recording facility laying down tracks for Zevon's next LP, engineering chores handled by Mark DeSisto and assistant Jeff Shannon...Hard rock act XYZ, in working on their first Capitol LP with producer-engineer George Tutko and assistant engineer Jeff Shannon.... Haunted Garage, in recording their debut opus for Metal Blade Records with producer-engineer Ronnie Champagne and assistant Jeff Shannon...She Died, in mixing tracks with producer Ron Day and engineer Jeffers Dodge... Hello Disaster and X Offender and

producers Frank Beason and Randy Pekich, in recording tracks for an L.A. band compilation album for Skyklad Records.  
**SANTA MONICA SOUND:** Santa Monica Sound, the recording studio owned by the Scotti Brothers record label, recently upgraded its Studio A, installing a new Solid State Logic 64-channel SL 4000 G Series console. The studio, which was opened in 1980, serves the recording needs of Scotti Brothers' roster of acts.  
**MUSIC GRINDER STUDIOS:** Sony Music artist Gregg Alexander and producer Rick Nowels, in laying down tracks for a new album, engineering magic supplied by David Leonard

(assisted by Lawrence Ethan) and Steve Rinkoff (assisted by Steve Heinke)...Producer/singer Michael Sweet and Styper, currently laying down tracks for a Hollywood Records release, sessions co-produced and engineered by Paul Lani and assistant Lawrence Ethan...Veteran producer Richie Zito, in recording tracks with the Cult, Phil Kaffel engineered and Lawrence Ethan and Steve Heinke assisted.  
**MASTER CONTROL:** Atco recording act Outlaw Blood, in working their debut LP with producer Jeff Paris and engineer Ken Lomas... Elektra recording act the Pixies, in working on a new record, production

chores handled by Gil Norton and sonic magic supplied by Steve Haigler.  
**PARAMOUNT RECORDING STUDIOS:** Rapper Ice Cube, in Studios B and C, recording his new Priority Records album, Stoker manning the console...Video producer Mickey Shapiro, in filming *Guitar*, a compilation of performances and interviews featuring such fretmen as Joe Satriani, Joe Walsh, Skunk Baxter and Lindsey Buckingham... Patrick Moten, in Studio A, working on the score for the movie *Heaven Is A Playground*...Timmy T, in recording a promo piece for Quality Records. **MC**

**IN THE STUDIO**



Pop/dance artist Ginger Grant and engineer Steve Harrison are pictured during sessions at Westlake Audio. A&M Records and Michael Jackson's new Nation Records label are rumored to be interested in the young singer.

**STUDIO MATES**



Rumbo Recorders studio manager Vicky Camblin and ex-ELO leader turned ace producer Jeff Lynne, who recently wrapped up work on Tom Petty's upcoming album, *Into The Great Wide Open*, are pictured gathered round the console at Rumbo Recorders.

# EXECUTIVE CROSSTALK



## JOEL GALLEN

By John Lappen

Electric moments in music don't always mean the electricity is turned on. Confused? Then you haven't been watching *MTV Unplugged*, arguably one of the hottest music-oriented television shows around these days.

Just in case you've been pulling a Rip Van Winkle during the past eighteen months or so, *MTV Unplugged* is a weekly feature that showcases some of music's most renowned artists performing acoustic versions of some of their best known songs, augmented by the occasional rabbit-out-of-the-hat cover that fans normally wouldn't get a chance to hear at these artists' mega-buck amplified concert extravaganzas.

In a recently aired segment, for example, Paul McCartney performed a rather charming version of the first song he ever wrote, the little ditty "I Lost My Little Girl," written when McCartney was fourteen-years-old. Then, heavy metal mavens Great White got down with a show-stopping rendition of Led Zep's "Baby, I'm Gonna Leave You" sans amps and wailing electric guitars. And don't forget Joe Walsh banging away on a riveting version of Neil Young's "Cinnamon Girl," or the Alarm performing a totally spontaneous version of Eddie Cochran's "Twenty Flight Rock" with former *MTV Unplugged* host Jules Shear. "I didn't know this kind of stuff was allowed on TV," Shear was quoted as saying afterwards.

But then again, neither did the organizers behind *MTV Unplugged* when it first aired in January, 1990. "We basically have let the show develop and take on a life of its own as time has gone by," says Joel Gallen, VP of Production and Special Projects for MTV and Executive Producer of *MTV Unplugged*. "It started when we had a lot of newer alterna-

tive acts that weren't exactly mainstream but still had their own following." The first show featured Squeeze founders Chris Difford and Glenn Tilbrook doing inspired acoustic numbers from their witty, inventive past, along with the inimitable Shear performing "If We Never Meet Again" and the ballad "Almost Magic" with ex-Cars guitarist Elliot Easton and sometimes Golden Palominos vocalist Syd Straw.

The first several shows featured solid acoustical performances from the likes of Graham Parker, the Smithereens, Michael Penn and 10,000 Maniacs, sandwiched between Shear's low-key, mannered introductions and a closing, good-time jam that utilized any and all talent present for that particular show. But, after the first several shows (currently 31 shows have been aired), the MTV executive staff felt that, according to Gallen, "interviews and introductions by the host were taking away from the performance aspect. This is an artists' show and they can talk as much or as little as they want. It's their platform."

Gallen admits that, initially, big-name performers were reticent to come to the *Unplugged* party. "No one was willing to step forward at the beginning to take a chance at performing acoustically in front of a live audience and a national TV audience. It can be a nerve-wracking experience for even the most seasoned performer to take center stage with just a guitar in his or her hand and nothing else. I think the turning point was the Don Henley segment. Although we'd had some stellar performers on the show prior to the Henley segment, he was the first artist with total across-the-board appeal to take the *Unplugged* plunge. That show gave us credibility."

Since that pivotal point, *MTV Unplugged* has drawn the attention and participation of some of the biggest names in the music industry. Elton John, Crosby, Stills & Nash, Aerosmith, R.E.M., Sting and McCartney are just some of the marquee names that have graced the show with their presence. "Once stars of this magnitude saw that they could do something musically that wasn't necessarily marketed beforehand, and that they'd be able to do it more or less off the cuff, they jumped at the chance to be on the show. We simply had to develop a following and an established presence, something that we've done and will continue to do."

Future *Unplugged* shows may include performances by such talents as Elvis Costello, Jane's Addiction, Steve Winwood and David Bowie, while a recently aired show featured the first-ever acoustic rap show with L.L. Cool J, MC Lyte, De La Soul, A Tribe Called Quest and Pop's Cool Love.

"Spontaneity is a key to this show," says Gallen. "Sting was only going to do four or five songs but ended up doing an entire set because the enthusiastic audience fired him up to do more. That's what *Unplugged* is all about...unpredictable, streamlined, artist-driven performances. Some of our biggest fans are some of our featured guests." **MC**

## NEW TOYS—BARRY RUDOLPH



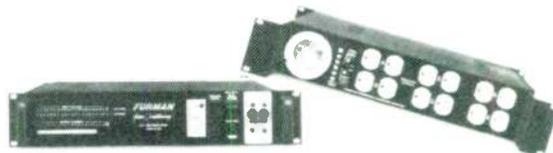
### Soundcraft Saphyre Recording Console

The Saphyre is the newest console aimed at the mid-level market from Soundcraft USA/JBL Professional. This is a console designed for music recording and music post production applications.

The Saphyre is available in 20, 28, 36 or 44 input frame sizes. All the boards have six stereo effect returns and eight sub group buses. So in addition to the direct buttons you can re-route any module to any group buss with a touch of a button.

Each input module has its own noise gate and an advanced four band EQ. This equalizer can be "split" to either the module signal path or the in-line monitor path.

The metering bridge has 20 segment LED trees for each input module and there is a comprehensive monitor and mix in-place solo system. If you are interested you can contact: Soundcraft USA/JBL Professional at 8500 Balboa Blvd. Northridge, CA 91329. Phone (818) 893-8411 or FAX (818) 893-3639.



### New AC Line Voltage Regulator from Furman

The AR-PR0 is a power line voltage regulator and conditioner with a full 30 amp rating. Taking up only two rack spaces, the AR-PR0 supplies filtered 120 volt AC output to twelve rear panel outlets. The perfect way to distribute power anywhere in the world for a P.A. or large keyboard rig, the unit will supply a constant 120 volts from any input voltage from 88 to 264 volts. All of this is important if you are using sensitive computers, synthesizers or digital anything to prevent crashing or catastrophic failures from uncertain power sources.

Weighing only 39 pounds, the AR-PR0 uses a multi-tapped toroidal autoformer which only switches at zero-axis crossings electronically. There is a 21 LED bar graph meter for both input voltage and current and an output regulation status meter. The AR-PR0 provides spike and surge protection and good radio frequency interference (RFI) filtering.

The AR-PR0 sells for \$1,749 and for more information call Furman Sound at (415) 927-1225, FAX (415) 927-4548 or write to 30 Rich Street, Greenbrae CA 94904.



### Tube-Tech's Tube Compressor

Tube-Tech, the Danish manufacturer of fine tube equalizers, also now has the CLIA tube studio compressor.

A single channel unit, the CLIA has two separate circuits for attack/release control: one is an internal preset attack and release setting good for most applications while the other circuit is controlled from the front panel attack and release knobs. You can use these two circuits separately or combined which is something new, especially for a tube compressor.

A unique design detail is that the gain control element is the first circuit (after the input transformer) the audio signal goes through. This fact makes for the best sound

but you will need to make sure your incoming signal to the compressor is an already "hot" line level for best signal-to-noise ratio. Following the gain control circuit comes a tube amplifier with up to 30db of gain to make up any loss of gain after compression.

Front panel controls include: threshold (+20dbm to -40dbm), attack, release, ratio, output level, input level, metering switch, a switch that toggles between the preset attack/release or manual (your own front panel settings) or both together, and a switch that switches the compressor off or "links" it to a second compressor for stereo linked operation.

Other nice things: all the transformers are enclosed in mu-metal cans for shielding against AC hum. Also, the input and output transformers have static screens to minimize capacitive coupling between the primary and secondary windings which helps to insure good frequency response. Of course both input and output are 600 ohm balanced and floating. These are all things that separate the truly fine gear and the average stuff that works just OK. The CLIA is a great new addition to the Tube-Tech line. If you are interested in the CLIA, you can contact Audio Techniques at 1600 Broadway New York, NY 10019. The phone is (212) 586-5989. **MC**



**George Thorogood & the Destroyers**

An upstate New York alcoholism counselor has written to fifteen radio stations in New York City urging them not to play the current AOR hit by **George Thorogood**. **Stephanie Lesky**, executive director of the Alcoholism and Drug Abuse Council of Orange County, N.Y., says the song, "If You Don't Start Drinking (I'm Gonna Leave)," made her hair stand on end when she first heard it. "I think it encourages abuse," she said. "The message that's carried there loud and clear is that if a person is not drinking or doesn't start drinking, then the relationship is going to fall apart." She went on to say that she doesn't feel teenage fans of Thorogood's music will understand that the song is meant to be humorous. Thorogood conceded that his worries about backlash led him to hold up the song's release for three months, but that EMI Records told him they felt the song would be all right. Similar concerns over his 1985 release, "I

Drink Alone," drove Thorogood to record public service announcements and to urge fans at his concerts not to drink and drive.

**Jon Bon Jovi** is but one of the eight other pop super acts that will converge at the Universal Amphitheatre on August 25. The occasion is "Sober Sunday," a concert whose profits will be donated to substance abuse organizations.

A Loyola University history professor in New Orleans, **Jesse Nash**, 38, is using **Madonna** as an aid to education. The Jesuit university professor, who promotes a decidedly feminist view of Western civilization, says that studying Madonna may have more value than studying Shakespeare. She and other pop culture icons offer a key to understanding the times in which they live and,

Meshe Brakha

by contrast, other eras. Her tongue-in-cheek disregard for traditional gender roles defies rules set by the early Greeks, and her style flouts the Romans' standards, the professor tells his class. "I don't really like her music, but I like her critique of society," Nash said. "She has a real historical sense with her costuming and videos that other pop stars don't have."

**Bob Weir**, singer and guitarist for the **Grateful Dead**, recently attended his first Indy Car race at the Toyota Grand Prix in Long Beach. We are told that he liked the experience so much, especially schmoozing with drivers such as **Rick Mears**, that he plans to spend all his free time in the pits.

Speaking of automobiles, what does **Vanilla Ice** drive? The rap superstar, who is temporarily residing in Los Angeles while he films his second movie, has a \$70,000 Acura NSX in his garage. Not even the price tag and the relative rarity of the vehicle—which comes only in red, black or silver—was exclusive enough for Ice. His car has been custom-painted (what else?) white.

Speaking of ice, **Paul and Linda McCartney**, who became vegetarians 20 years ago, have unveiled a line of frozen vegetarian dishes. "I want to fill the supermarkets with great healthy food and close down the slaughterhouses," said the wife of the former **Beatle** at a London news conference.

Expect a monstrous multimedia push for **Ivan Lins**, the Brazilian artist whose second American release, *Awa Yio*, has just been released by Reprise Records. Though he's a big star in his native land, here in the states we know him as a performer only from his 1989 English-language CD, *Love Dance*. People who read liner notes, however, should already know his name. Lins' tunes have been covered by **Quincy Jones**, **Manhattan Transfer**, the **Crusaders** and **Sarah Vaughan**.

Actor **Keanu Reeves** makes a cameo appearance in **Paula Abdul's** "Rush, Rush" video, the first for her upcoming *Spellbound* LP. Reeves just completed work on the sequel to *Bill And Ted's Excellent Adventure*, which is now slated to be called *Bill And Ted's Bogus Journey*.

Congratulations to **Phyllis Katz**, the very talented actress/



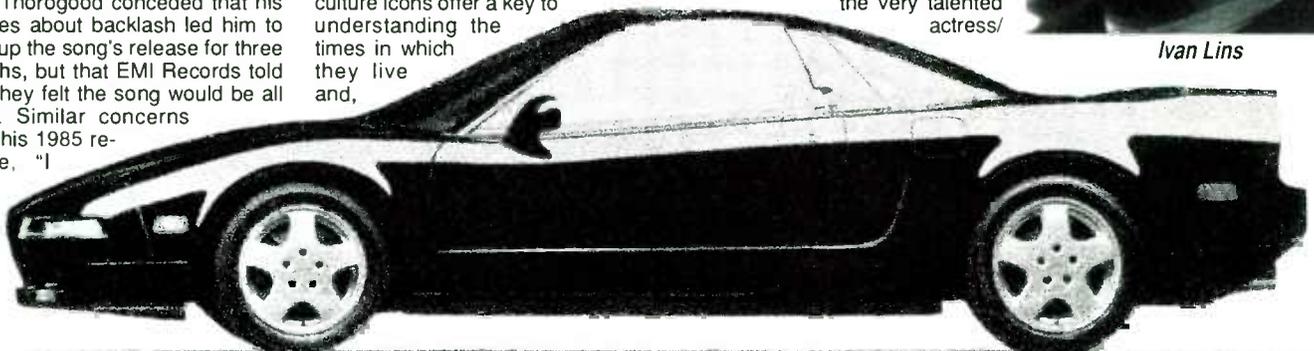
**Phyllis Katz**

playwrite/songwriter who just wrapped up a four-week performance of her show, *Co-Dependently Yours*. In this "uplifting dark comedy," a masochistic bowling alley lounge singer with a heart of gold gains some very valuable insights. The Chicago-born Katz performed with, taught, wrote and directed at the **Groundlings** and is recognized for her craft of song improvisation. She won a Drama-Logue Award for her one-woman show of music and characters, *Katz*, and her lyrics have



Kip Lett

**Ivan Lins**



*The Acura NSX (imagine it white for Ice-mobile)*



**Sylvester Stallone from Oscar**

appeared in such shows as *227*, *My Two Dads* and the theme song for *Women In Prison*.

Let's touch on *Oscar* for a moment, which is just about how much longer one can expect this much-maligned Sylvester Stallone vehicle to stay in release. In what is billed as a "slapstick comedy of pride and prejudice," Stallone plays Mafia capo "Snaps" Provolone. He vows to fulfill a deathbed promise to his father, that he quit the mob and go straight, but is frustrated by cops who don't believe he's serious, corrupt bankers and a daughter he never knew. The Touchstone Pictures release has a score by **Elmer Bernstein** (*An American Werewolf In London*, *To Kill A Mockingbird*), was directed by **John Landis** and features appearances by **Tim Curry** and **Yvonne DeCarlo**.

Show Biz was saddened to hear of the death on Saturday, April 20, of **Steve Marriott**. The singer/guitar-



**Steve Marriott**

ist, 44, a former member of **Small Faces**, had just returned from the United States to his house north-east of London where he was working with former **Humble Pie** bandmate **Peter Frampton**. Marriott had started out in the entertainment business as a child actor on television, though evidently quite reluctantly. "I couldn't act," he said. I could only be myself, so I always ended up typecast as a cockney kid." The cause of the fire which took Marriott's life was attributed to a smoldering cigarette.

**Madonna** and **Demi Moore** may team up for a picture to be called *Leda & Swan*. According to director **Joel Schumacher**, "We've been waiting for a rewrite on the script. It just came in, and now we have to figure out if the project's right for us." If everything

goes well, the female buddy cop caper would begin filming in October, after Moore has the child she is expecting.

Attention country fans: **Tanya Tucker** and **Roy Clark** are going to be hosting the *TNN Music City News Country Awards*, a live, two-hour special. The program will air over the Nashville Network on Monday, June 10 beginning at 6:00 p.m. PST.

Texas writer **Larry L. King** is said to have penned a sequel to his all-but-legendary Broadway hit, *The Best Little Whorehouse In Texas*. Negotiations continue with **Tommy Tune**, who would choreograph and co-direct the new play. It's called *The Best Little Whorehouse Goes Public*.

**Willie Nelson** is planning to open a 750-seat dinner club near **Opryland's** entertainment complex. "There's a Willie Nelson Night-Life in Houston and some of us thought Nashville would be a good location

for the second dinner club, since this is country music country," Nelson said. No word on how Nelson's sobering standing with the Internal Revenue Service will affect this new venture. The I.R.S. claims the country legend owes \$16.7 million in back taxes and penalties and has seized his property in several states.

**Hank Williams, Jr.** is slated to unveil a statue of his famous father in Montgomery, Alabama. City officials have set aside a spot in their city park for the bronze sculpture of **Hank Williams, Sr.**, according to **Merle Kilgore**, the younger Williams' manager. The elder Williams was born in 1923 on an Alabama tenant farm. The son of a railroad engineer, known for the hit records "Your



**Tanya Tucker and Roy Clark**

Cheatin' Heart" and "I'm So Lonesome I Could Cry," died at age 29 of alcohol-induced heart disease.

Now topping the box office score is *FX 2—The Deadly Art of Illusion*, the sequel to the 1986 hit thriller *FX*. In this new installment, Tyler (**Bryan Brown**) has become a hi-tech toy-maker. When enlisted to help trap a would-be killer, Tyler resurrects his special effects career with the aid of old pal Leo McCarthy (**Brian Dennehy**). *FX 2* also stars **Rachel**

**Ticotin**, **Joanna Gleason**, **Philip Bosco**, **Tom Mason**, **Kevin J. O'Connor** and **Josie DeGuzman**. The film has a score by Grammy and Academy Award-winning composer **Lalo Schifrin** (*Cool Hand Luke*, *The Sting II*).

The star of *The Rocky Horror Picture Show*, **Tim Curry**, has just finished a pilot for ABC. Curry would co-star in *Big Deals* with thirty-somethingstar **Corey Parker** as "co-chorists in wholesome sleaze." **MK**



**Rachel Ticotin demonstrates Bluey the Clown in FX 2**

# Local Notes

By Michael Amicone

Contributors include Billy Block and Jan McTish.

**THE RETURN OF GUNS N' ROSES:** As a launch of sorts for their two new LPs and a tune-up for their upcoming concert tour, L.A. hard rock outfit Guns N' Roses stormed into their hometown for a special concert at the Pantages Theatre in Hollywood on May 11th. This solid, informal show, which followed a similar performance at the Warfield Theatre in San Francisco on May 9th, featured several Guns N' Roses chestnuts—"Patience" and "Sweet Child O' Mine"—as well as a liberal sprinkling of songs from the band's forthcoming double release, *Use Your Illusion 1* and *Use Your Illusion 2*, the first time a rock band has released two new full-length albums simultaneously. Armed with touring keyboardist Dizzy Reed, new drummer Matt Sorum (formerly with the Cult), who anchored the ear-piercing, arena-sized sound in fine John Bonham style, and some solid new songs ("Bad Obsession," "Don't Cry"), Guns N' Roses proved that they're still alive and kicking—despite a change in personnel and management and a disastrous 1989 opening night performance at the L.A. Coliseum as a supporting act for the Rolling Stones. In addition to the new LPs, Guns N' Roses will be hogging headlines with their highly anticipated summer tour with opening act Skid Row, which make its L.A. stop at the Great Western Forum on July 29th.

**ELVIS GOLD:** In August, RCA will release an Elvis Presley box set entitled *Collectors Gold*, a three-CD collection of previously unreleased recordings spanning the King's Sixties years. Among the titles unearthed by an extensive worldwide search through the RCA vaults are the Elvis/Ann-Margret duet "You're The Boss" from the *Viva Las Vegas* soundtrack sessions; "Black Star," the original title song to the movie *Flaming Star*; unreleased takes of "Just Tell Her Jim Said Hello" and "Love Me Tonight" from Presley's historic late-Sixties Nashville sessions; and live performances from the King's triumphant Las Vegas appearances in 1969, before he became a caricature of himself.

**STARR TIME:** The official debut of Capitol's Apple Records reissue program is finally here. And ushering it in is Ringo, the biggest commercial splash of Starr's solo career. Released in 1973 on the Beatles-owned Apple Records, Ringo features "Photograph," co-written with George Harrison, "You're Sixteen"; the excellent John Lennon-penned, tongue-in-cheek opening track "I'm The Greatest"; and three bonus tracks: Ringo's 1971 hit, "It Don't Come Easy," and two early B-sides. This charming, hook-filled album—as with most of Apple's fine and not-so-fine output—has been languishing in the vaults, a victim of the legal labyrinth that has befallen anything connected with the Beatles' name since the Fab Four's demise. Capitol Records—no doubt due to the fact that they own the Beatles masters—has managed to cut through the legal tape and is expected to release several non-Beatles Apple gems this year, including LPs by James Taylor (he recorded his first album for Apple), Billy Preston, the Modern Jazz Quartet and, most eagerly awaited, the excellent output of Badfinger. Meanwhile, Ringo is currently working on a new LP for Private Music under the guidance of producer Jeff Lynne, among others (he co-produced George Harrison's comeback LP, *Cloud Nine*).



**PIRATE PARTY:** West L.A. eatery Eureka recently played host to a bash thrown by the newly revamped Pirate Radio. Pictured (L-R, top): Who bassist John Entwistle and former Doobie Bros./Steely Dan guitarist Jeff "Skunk" Baxter; (bottom) Pirate Radio Program Director Carey Curelop and Pirate Radio jocks Ted Prichard, Suzie Cruz and Jeff Jensen.

**NATIVE RALLY:** Singer-songwriter-activist Jackson Browne and singer-actor Floyd Westerman, featured in the Kevin Costner movie *Dances With Wolves*, supported Native American Treaty Rights with a performance during recent Earth Day festivities. —BB



**BLUES BROTHERS:** Two legends of the blues, guitarist B.B. King and songwriter Willie Dixon, are pictured performing during the recent China Club bash held to announce this year's Benson & Hedges Blues program. The cross-country blues festival, which will make its week-long L.A. stop from May 31 through June 8 (fourteen events in nine days) at various locations around the L.A. area, will include a boat cruise featuring Albert Collins and the Icebreakers, simultaneous concerts at coast-area clubs dubbed Blues By The Beach, a Mississippi Delta Blues Museum Photo Exhibit, an evening of blues on film and an event-ending concert at the Pacific Amphitheatre on Saturday, June 8th, featuring Johnny Winter, Etta James, the Willie Dixon Dream Band and B.B. King with special guest Greg Allman. Tickets are available for individual events at Ticketmaster and Ticketron outlets.





**SON OF 'IN CONCERT':** Live rock will be staging a return to network television with the June 7th launch of ABC's *In Concert '91*, a one-hour concert show featuring performances by an eclectic array of musical acts, including the Black Crowes, David Bowie's *Tin Machine*, Elvis Costello, Poison, Rod Stewart and Jane's *Addiction*. *In Concert '91* will air for fourteen consecutive Fridays from midnight to 1:00 a.m. on the ABC television network. Older rock fans will remember an earlier version of *In Concert*, a live concert series which held a late night network spot in the Seventies. Pictured at the recent press conference, which was held at the Hard Rock Cafe, is Bret Michaels of Poison, one of the new concert series' scheduled performers.



**ATTENTION: RECORDING CONTRACT SHOPPERS:** Virginia Beach's Left Wing Fascists are pictured during their unique contract signing ceremony. As a promotional tie-in for the band's new single, "K-mart Shopper," the band signed their Rincon Recordings/Cellar Door Records contract in (where else?) a K-mart parking lot. Pictured (L-R): Rincon's James McDonnell, Left Wing Fascists David Almeleh, Scott Carlisle, Big Al Staggs and Markus Wagener (crouching), Cellar Door Prez Bill Reid and LWF's Eric Nestor.



**BIRTHDAY JAM:** Janet Gardner of female rock group Vixen is shown performing during the recent birthday bash/jam for Troubadour manager Gina Barsamian, held at Doug Weston's famed West Hollywood rock club.



**SBK'S SWEET TOOTH:** SBK Records commandeered L.A.'s Hard Rock Cafe recently to celebrate the release of the delightful debut LP by Loud Sugar, an album chock full of Sixties references and similar in style to Charisma Records' talented retro-band, Jellyfish. Guests snacked on special sweets and a coffee concoction named after the group's first single, "Instant Karma Coffee House." Pictured: Loud Sugar singer David Grover.

**HIGHER MUSIC:** California-based record manufacturer Record Technology, Incorporated, has just wrapped up pressing duties on their third Ottmar Liebert release, *Borrasca*, for Higher Octave, a new age/jazz/fusion record label whose roster includes Cusco, Japanese artist Himekami, Randy Tico, Tri Atma, Amarna and Nightingale. Liebert's first two releases, *Nouveau Flamenco* and *Poets And Angels*, confirmed this talented guitarist/composer's position on the adult contemporary music scene. —JM

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

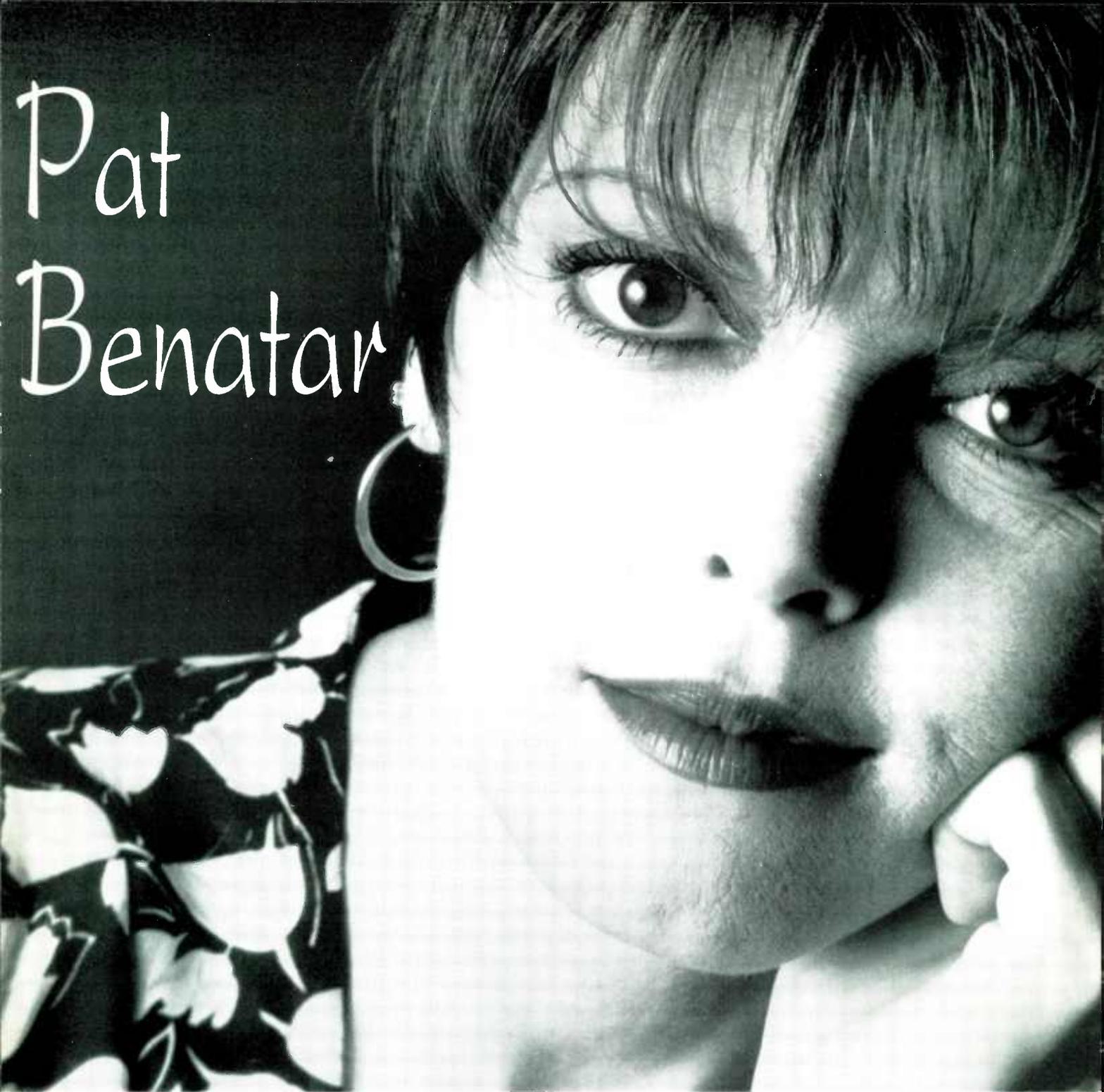
**SMASHING GOOD NEWS:** The Plasmatics' promo on KROQ for their upcoming Perkins Palace gig offers a write-in first prize that will send Wendy O. Williams herself to the winner's house to smash the T.V. set. KROQ will replace the set.

**STONES N' ROSES:** The Rolling Stones are talking about playing in Pasadena, at the Rose Bowl, around the 4th of July weekend. Nothing has been set, but the Rose Bowl's publicist confirmed that some discussions are taking place.

**REGGAE RALLY:** What was originally slated as a free reggae/ska show at MacArthur Park became a tribute to reggae superstar Bob Marley. Some 2,000 reggae fans jammed the park's bandshell area to see the Rebel Rockers and the X-Streams. Only Marley's last L.A. appearance, at UCLA's Pauley Pavilion two years ago, drew more.

**UP THE REISSUE ESCALATOR:** Razor & Tie Music, a new New York-based label, has released Graham Parker's 1980 album, *The Up Escalator*. Produced by Interscope Records' Jimmy Iovine, the album features solid accompaniment by Parker's longtime backing band, the Rumours, some excellent Parker material ("Stupefaction," the tough-fisted "Empty Lives"), a song with Bruce Springsteen on backup vocals ("Endless Night") and the bonus track "Women In Charge," a leftover from the Escalator sessions. Though it originally suffered from unfair comparisons to its predecessor, Squeezing Out Sparks, Parker's widely acknowledged 1979 masterpiece, this follow-up contains some good music—something that Razor & Tie Music is apparently backing on (they've also licensed two other Parker titles, *The Real Macaw* and *Another Grey Area*, from his second label, Arista Records). The release of *The Up Escalator* follows the release earlier this year of Parker's RCA album, *Struck By Lightning*, an LP which signalled a fine return to form for this excellent English singer-songwriter. In addition to the Parker CDs, Razor & Tie Music has issued Little Steven's critically praised 1982 LP, *Men Without Women*.

# Pat Benatar



By Steven P. Wheeler

Between 1979 and 1988, Pat Benatar was rock's reigning queen, releasing six platinum and three gold records. During this nine-year span, the fiery vocalist cracked the Top Forty singles charts no less than fifteen times and dominated the Grammys' Rock Female Vocalist category with four consecutive wins between 1980 and 1983.

However, after the release of 1988's Top Forty album, *Wide Awake In Dreamland*, Benatar took a two-year hiatus to raise her daughter, finish building their impressive

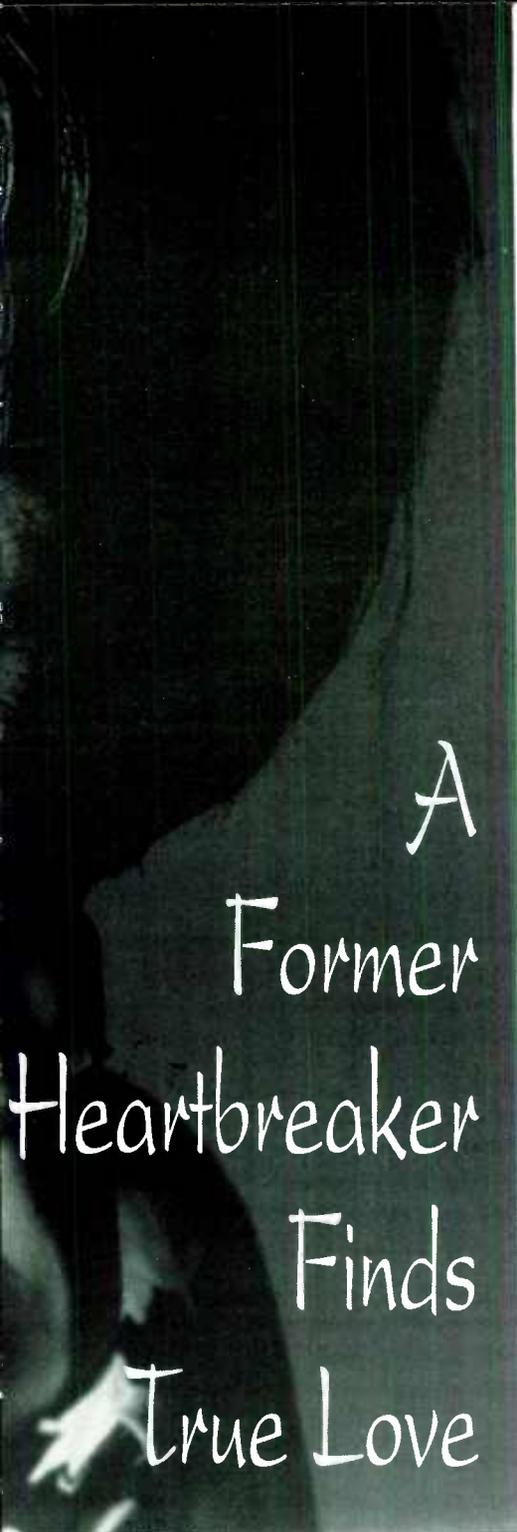
Malibu residence and immerse herself in various environmentalist causes. She even took up acting with her role in a 1989 ABC Afterschool Special entitled *Torn Between Two Fathers*.

So what does the harbinger of contemporary female rockers do for an encore? She sheds the rock goddess image, hires a band called Roomful of Blues and makes a genuine blues album.

*True Love* is her first album in three years and Benatar has achieved a sound that has reignited the artistic fire within one of the most successful female vocalists of the modern era. "I'm thirty-eight-years-old, and I finally feel like I have a grip on my life, on

my ability. I just feel like I'm starting out again," the tiny singer says with a hint of a New York accent. "This album has been like a shot that cleans you out and gets your juices flowing again—you're excited and scared at the same time. It's given me all the things that you need to have to be creative."

Things kicked into high gear for the Long Island-born Patricia Andrzejewski when she signed with Chrysalis Records in the late-Seventies. But there was something missing, as she relates the story of how she met her husband Neil Giraldo, who is also his wife's producer, songwriting partner and arranger. "When I got my record deal, I told Chrysalis that I wanted a musical partner, not just a



A  
Former  
Heartbreaker  
Finds  
True Love

feeling goes away, it's just not right. I didn't get the feeling onstage that I used to have, and that really bothered me, because it should feel great."

The straw that broke the camel's back occurred during the recording of *Wide Awake In Dreamland*. Although the 1988 release featured the hit single "All Fired Up," for Benatar the magic was gone. "The three of us—Myron [Grombacher, drummer], Neil and myself—decided that we really couldn't do another one of those rock records again. We had been doing it for so long, and it really wasn't feeling the same."

However, time is often the greatest healer, so when it came time to make a new album, the nucleus of the Benatar mystique figured that after a two-year lay-off, they might be able to regain what they had lost. They would soon discover that that was not the case.

It was at this point that Giraldo talked about making a blues album, but he had a difficult time convincing his wife that she could pull it off. "I told him, 'No way,'" the pretty singer with the short hairstyle says with a laugh. "Just because you listen to and love a particular style of music doesn't mean that you have any sort of affinity for it. Rock and blues are obviously connected, but the technique is completely different. The blues is much more subtle; the vocals are a lot more control-oriented and the phrasing is really pulled back compared to singing rock & roll. So there was a bit of a process of trying to figure out whether I could sing this material."

Anyone who has listened to the musical magic of *True Love* knows that Benatar's initial reservations were unfounded—the classically-trained vocalist has never sung better in her life. Her angelic voice sails effortlessly across a wide spectrum of "jump blues" and gut-wrenching ballads.

In retrospect, Benatar sees this entire experience as one of the biggest gambles of her career. "Once you put away all the fear of trying something new, you get revitalized. If you do something too long, you get locked into it until you can't see anymore. And I don't think I have the personality that can move gradually from one thing to another. This project helped wiped the slate clean, and I feel good about making records again."

Ironically, her record company had no idea what direction the new album would take until the day they heard the final tapes. "No, they definitely weren't expecting an album like this," Benatar says with a rebellious gleam in her eye. "They knew that we wanted to do something different, but they had no idea that we meant this."

So what was their initial reaction? "It's like they passed out, and we gave them oxygen," she says with a laugh, as she leans back in a chair in the control room of their

**"I don't think I've ever made an album that I'm thrilled with as a whole. That's just the way it is—you're never satisfied...."**

**—Pat Benatar**

home studio. "Then they loved it."

The relationship between Benatar and Chrysalis hasn't always been so pleasant, something that the talkative singer has no problem addressing. "It's a different company now, because there's been a big personnel change, and the new people don't pretend to have anything to do with the creative end of things. They're business people, and they know that, which wasn't the case in years gone by."

As for *True Love's* place in the overall scheme of her career, Benatar doesn't even hesitate. "I love this whole record, and it's a rare thing for me to be satisfied with an entire album of mine. I mean people loved *Crimes Of Passion* [the multi-platinum 1980 release featuring her hit single, "Hit Me With Your Best Shot"], but I just want to scream when people say that, because it was just a bunch of material that didn't work for me, and I wasn't happy with it. People always say it's my best album, and I'm thinking to myself, 'Shit, you don't know how good I could have sung on that record.'"

Didn't the platinum success of that album ease the pain? "The success of an album anesthetizes that feeling, but doesn't make it better," she replies with a smile. "I mean, it's still there for all of time for people to hear. I don't think I can say that I've ever made an album that I'm thrilled with as a whole. That's just the way it is—you're never satisfied, you can't get it all right, so you just go for as much as you can."

Anytime a successful artist breaks away from a proven formula, there is the risk of

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Daniel Tinney

guitar player, and they went out and found Neil," laughs Benatar, who adds sarcastically, "obviously, I did get much more than a guitar player." The two were married in 1982 when the top of the charts was still Benatar's home away from home.

While her popularity never really plummeted (her albums have always reached at least golden status) by 1988 Benatar admits that she was getting burnt out on the very things that used to make her happy. "I was really thinking of retiring, because I was just so unhappy. And there's no point in making dead records—because you should be so happy and grateful that you have the opportunity to do this for a living. So when that

# Neil Giraldo

## The Man Behind The Woman

By Steven P. Wheeler

Guitarist/producer/songwriter Neil Giraldo has had as much to do with the success of his wife, Pat Benatar, as the singer herself. As we hiked up a hill located behind their impressive estate and sat down in the dirt overlooking the beautiful and peaceful surroundings, it came as no surprise when the long-haired guitarist looked over the lush green fields below and said, "I consider myself very fortunate. I couldn't be any happier in my life. I love everything about it. I love my family, and I love my music."

The Cleveland-born Giraldo was playing keyboards and guitar with Rick Derringer before he met his future musical partner and wife. "Chrysalis had just signed Pat, and she was looking for a musical director, and they heard about me through Derringer. It's funny, because I was writing songs throughout the time I was with Derringer, but they didn't fit his style. So when Pat and I met, we definitely felt something musically—as well as a personal attraction."

That was almost fifteen years ago, and now one year into the Nineties, Pat Benatar and Neil Giraldo have embarked on a new musical course that has shocked some but delighted countless others. "We've started from scratch," Giraldo says about the duo's drastic change in musical direction. "I just hope people accept it for what it is and not hate it because it's not what we were. We'll have to wait and see."

If the early sales figures are any indication, Giraldo and Benatar won't have to wait very long. The album has proven that good music will sell, no matter what the cloning music industry believes. Giraldo says that for the first time in their career, they had the artistic freedom that they had always asked for, and they made the most of it. "When we re-negotiated for a new album with Chrysalis, they gave us more control to do whatever we wanted to do. They told us to make the record that we wanted to make and to give it to them when it was ready." Giraldo says that a change in the Chrysalis

hierarchy was the leading factor in this new found freedom.

"In the past, they didn't like certain things we did; they wouldn't like the mix on a song or they thought that song was too fast. But I think they've really got some great people in there right now, who understand the concept of artistic freedom. They love this album, which feels great because they had no idea what we had done."

The change of musical direction had as much to do with artistic stagnation as anything else, according to Giraldo. "We were being stylized as something and had become almost like caricatures of ourselves, and we didn't want to fall into that trap. We



Daniel Timney

had a lot of restraints over the past twelve years, which was the main factor in making things difficult to deal with."

Giraldo was the mastermind behind the making of *True Love*, although he credits his wife with helping shaping the concept of the material. "The original idea for the record that I wanted to make was patterned after an album that Roomful of Blues made with Big Joe Turner about ten years ago. So, in my mind, I kept thinking of that sound, and I finally realized that I might as well get the band that I was thinking about."

However, it took a little coaxing to get the blues veterans of Roomful of Blues to team up with this rock & roll duo. "When I origi-

nally talked to them, they thought I meant we were making a blues/rock album and told me that they weren't right for us. But when I mentioned that I wanted to do some T-Bone Walker songs and things like that, they were convinced."

As a producer, Giraldo says he had to step back a bit from his role as guitarist because he had ten musicians in the studio playing live. "I looked at this project more like a producer, because there are times when I get caught between being the guitarist and the producer and the arranger. When we started this project, I wanted to focus the energy around the whole rhythm of the band, as well as the vocals."

For a producer used to making rock albums, learning how to use a blazing horn section took a little time, but Giraldo's sterling production throughout *True Love* answers any questions about his prowess as a studio technician. "I've worked with horn sections a little bit in the past, and I had mikes on each individual horn at the outset of this recording. But it only took me twenty-five minutes to realize that it wasn't going to work that way. So I moved them around the room and put a couple of tube mikes up, because I wanted all that live energy to be mixed around."

Giraldo points towards his home studio below us, where the entire album was recorded and mixed, and says, "That studio has a very nice room sound to it, and the close miking was choking the overall sound of everything. I wanted that 'air' around everybody, but once everybody gets in the studio, the sound gets soaked up a little bit, which in retrospect was good, otherwise it would have been like being in a reverb tent."

The actual recording process went very quickly—all the tracks were laid down in two weeks, and the mix was taken care of soon afterwards. A rapid speed that Giraldo credits to the personalities involved. "It might sound like jive, but there's a real family feeling among the people who played on this album. It's that family thing that makes great takes and keeps things rolling. It was boom, boom, boom, one right after the other, and I think that feeling comes across because I think it has a very happy feeling to it. Even though it's the blues, I think it makes you feel good." Judging by the soaring sales of *True Love*, there are quite a few music fans feeling good now. 

## < 23 Benatar

alienating their devoted followers and the radio community. Linda Ronstadt's move from pop/rock to torch songs in the early Eighties is the only notable comparison to what Pat Benatar has done with *True Love*, something that Benatar says gave her strength when she was unsure of herself. "I didn't consciously look at what Linda did and say, 'If she can do it, I can do it.' But I certainly saw what she had done and saw that it is possible to make a clean break from the past and try something entirely new."

After the decision was made to do a blues album, a lengthy search through Giraldo's comprehensive blues library for material was undertaken. "Neil told me to sit in the room with all this stuff and see if anything stirred my mind. So that's what we did, and it went from 500 to 300 to 250 to 50 until we finally got it down to fifteen songs. I mean, we could do twenty volumes of this stuff."

The other consideration had to do with the fact that a majority of these songs were originally sung by men, so a few lyrical twists and adjustments had to be made accordingly. But Benatar insists that she tried not to listen too hard to the original versions of the songs they ultimately recorded. "I didn't want to start coping vocal licks, because you can't duplicate what they did originally, and to even presume that you could is stupid, so I tried to sing them as if they were my songs."

While a majority of the material included on *True Love* comes from such legendary figures as B.B. King ("Payin' The Cost To Be The Boss" and "I've Got Papers On You") and Albert King ("I Get Evil"), there are two originals written by Giraldo and Grombacher ("I Feel Lucky" and "The Good Life") and the title track (and first single) written by Benatar and Giraldo.

"It is out of pure admiration and extreme reverence that I made this record," says Benatar about her motivations in undertaking *True Love*. "This album is a personal thing, but the secondary factor involved with this project is hopefully that people who don't know who Albert King is, are going to check out the rest of his stuff. A lot of people don't know about all these great blues artists who really started it all, which is amazing to me. I mean, it didn't just start with Elvis Presley [laughs]."

As for breaking through the stagnant radio airwaves with this material, Benatar can only cross her fingers and wait. "We had no delusions of this style of music being readily accessible to radio. Sure, you care about those things, but you can't let it stand in front of your original motivations."

When it comes to the future, Benatar is excited about the upcoming tour, which will consist of only material from *True Love* and other blues gems, as she and Giraldo will be backed by members of Roomful of Blues and

Benatar's longtime keyboardist, Charlie Giordano. But she is non-committal about her future recording projects.

"I'm just going to see what happens. Right now, I'm a junkie, and I'm hooked on the blues. It's just a different attitude and a whole other vibe all together." Is age a factor in her musical preference of the moment? "I don't know if the rock thing is awkward for me and others my age, but for me it needs to be augmented, because it's not what it was. If I ever do go back and make albums like I did before, this experience can only make it that much better, because what I've learned on this project in such a short time is amazing."

One of the leading factors in her new

outlook on life becomes apparent when Benatar steers the conversation towards motherhood. "When you have a child, your whole perspective is completely changed forever, and that sense of change encompasses everything that you do. It filters into everything that you think and feel. So I started looking at things from another point of view. The main thing is that I don't want to box myself in like I did before."

In her final statement of our interview, Benatar alluded to her past as a theatrical actress in musical comedies, long before she became a rock star, and said: "Looking back on everything, I guess this album was a natural step. Every ten years I seem to try a whole different thing." MG



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# PHIL RAMONE

## THE POPE OF POP

By John Lappen

Legendary and self-effacing are two terms that, for the most part, go together like oil and water. But, for a man who has worked with some of the world's most famous musical artists and has been responsible for shaping the sound of countless landmark million-selling records, the usually opposing words are an apt description. Throw that idea up to the gentleman in question and the initial response is a warm, throaty chuckle.

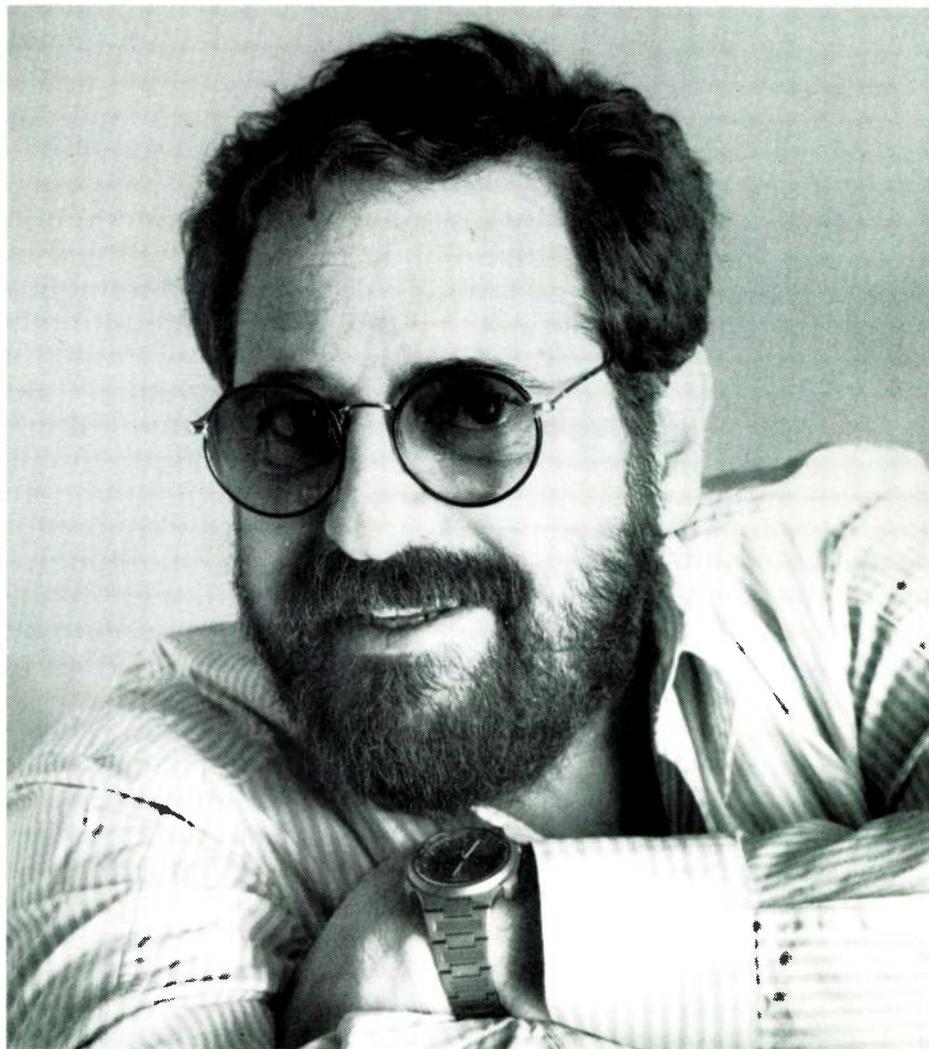
"Basically, I just don't want to outgrow my usefulness," laughs seven-time Grammy-winning producer Phil Ramone. "My philosophy throughout my career has been to respect the musical side of the artists and bring out their individuality. I can't take credit for creating a sound like Phil Spector was able to do. But I do pride myself on the fact that the records I work on have their own individual, unique mix of the artist and his music. That's the lone identifying factor that I bring to a project—which is something only the artist knows. But that doesn't necessarily put a Phil Ramone stamp on that artist's work."

That's a statement that the new generation of producer/engineers Ramone has influenced, the millions of fans who have bought albums he has produced and the artists themselves—many of them rock and pop legends in their own right—might dispute.

A look at a Phil Ramone discography enables the reader to take a trip down a musical memory lane that few have trod. The names and records leap out from the pages...each one seemingly bigger than the previous one. Quincy Jones, Barbra Streisand, Ray Charles, Count Basie, Billy Joel, Bob Dylan, Elton John, Paul McCartney, Paul Simon and Madonna—incredible—and in many cases, different talents, but only several in a dizzying list of musical treasures that Ramone has helped shape in the studio, either as a producer or as an engineer.

"I think I've been fortunate. I've been able to acquire over the years a reputation as an eclectic producer," says Ramone. "That is the ultimate compliment. I'm happiest when I'm working with songs that have strong musical and lyrical validity, no matter what the type of music. Style is something you work on and accomplish as you do it. I've been fortunate to develop a variety of styles over the years that enable me to work with different people."

When speaking with Ramone—a charming, affable gentleman who first came to prominence in the Sixties by virtue of his



sound work on hits by Lesley Gore, Janis Ian, Quincy Jones and Peter, Paul & Mary, amongst others ("I established my eclecticism early on," he muses)—one can't help but notice the enthusiasm he still retains for his work, most current of which is the lending of his well-honed production talent to the new record by SBK artist Russ Irwin.

"My first rule is that I never look back. I don't have time for that—I'm still very motivated about what I do. I still hunger for success—not material success, but to make each record that I work on the best it can be. I have workaholic and perfectionist tendencies that won't let me be any other way. Also, I love music. I'm doing what I love and I continue to do it because I want to...no, make that have to, because nothing else would make me this happy."

Ramone—hailed by Solid State Logic's

*Black Book* as one of the world's top record producers and affectionately known throughout the industry as the "Pope of Pop"—places little stock in the thought that he has been a major influence on a new generation of producers-engineers. "I don't know if I have. I don't think about it really. Of course, I have a flood of memories of work-related events that are there because of the people that I've worked with over the years. When it comes to that, I've probably done more than most people have in their careers. But I'm not smug about it. I'm always on the lookout for new talent and new projects, because I'd rather be thought of as a trendsetter, rather than just trendy."

But Ramone has no qualms about sharing his knowledge with others who might be interested. "It's nice to be thought of as a

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# GEORGE GERRITY

By Maria Armoudian

## ZOOKEEPER

Seventeen years of experience in promotion and marketing at Warner Brothers Records prepared George Gerrity for his recent career advancement to General Manager of Zoo Entertainment. But what really bolstered his confidence was the experience of working on the Jane Child project from inception to major chart success. "Creating the Jane Child project from a mere vision really lit up the lights for me. It was one primary motivation for making my move to Zoo," said Gerrity. "Because now I can make sure things are set up properly and therefore have more experiences like this. It was hard work, but very gratifying. We really had to diligently and relentlessly think and work to find a way that would allow people to understand her artistic integrity and separate her from the pack. We did it through promotional tours, so people could meet her and experience her intensity."

In addition to creating and shaping an artist's image, Gerrity has been charged with the responsibility of doing likewise with the label itself. "I don't want Zoo to have a superficial image, but rather one that people will recognize. Many companies are missing that conceptual element, and I think it is important to have one," explained Gerrity.

The image that is beginning to emerge from Zoo is one of innovation and artistry. Though the focus is on the artist, what stands out is the courage and flexibility of Gerrity and Zoo founder Lou Maglia to take a unique business approach, something which distinguishes Zoo from numerous other new labels.

For example, rather than signing a large number of artists immediately, Zoo has chosen to keep a small roster while entering into numerous joint venture deals and licensing deals with management companies, production companies and indie record companies.



Gerrity explained, "We're putting some dimension into the label, in artistic and creative terms. There are so many labels competing with the same types of music and going into bidding wars, which to me, places limitations on the artists, because it forces them into recording immediately, and often prematurely. Instead, we're creating long-term relationships with people that have been developing their own acts and know the process and markets. They bring the acts to us to market and promote."

Apart from the obvious advantage of being exposed to a wide array of talent, these ventures also give the artists more time to hone their crafts and develop.

A second advantage deals with Zoo's affiliation with BMG International, which allows the new label to market abroad, as opposed to relying strictly on domestic money. "Our association with BMG International allows us to take on projects that may take a couple of albums to break here in the United States. Because America is so egocentric, the people think that everything starts and ends here. But there are so many more autonomous markets," explained Gerrity.

Although Gerrity has never seen himself as an A&R person, his excitement, passion and drive to make it happen for the artist inadvertently creates somewhat of an A&R responsibility. He reaps his reward when he can create the pathway for a truly authentic artist to succeed.

"If you are there for the right reasons and have the right artistic entity behind you, it's really a thrill," explains Gerrity. "With Jane Child, we put the right framework together. Then all we had to do was stand back and let her project."

Additionally, Gerrity is taking this opportunity as General Manager to build a team that shares his idealism, dedication and willingness to break his unwritten rules, and that isn't limited by traditional boundaries. "A lot of people in the music business have had their visions narrowed by the specialties," said Gerrity. "I'm bringing people in who can see beyond their areas of expertise and can contribute to the creative workplace."

One of Zoo's first releases is Rhythm Tribe, a band that Gerrity feels has the integrity or star quality to create another rewarding experience. "They're passionate and authentic, with a lot of cultural influence," said Gerrity. "And although musically they don't quite fit a mold, they have that presence that can capture the marketplace." MC



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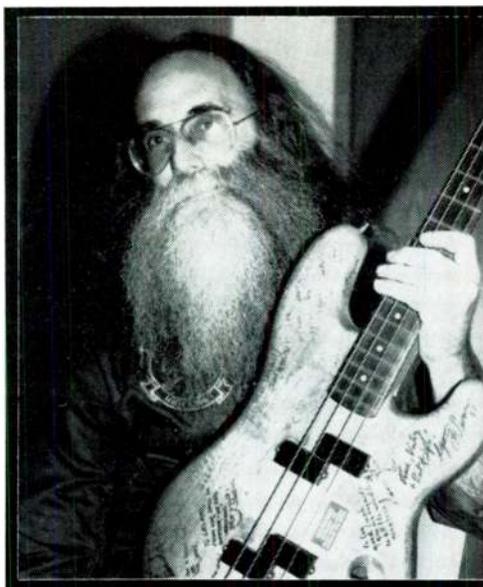
**T**he studio scene is probably one of the hardest areas for a musician to break into, but once in, it can be one of the most rewarding careers in music. Session musicians get to work with all types of artists and all genres of music, from record dates to jingles to film.

Session musicians are paid based on rates set by the American Federation of Musicians (AFM). In Los Angeles, the basic rate for a three-hour record session is \$234.40 (there are different rates for jingles, television and other types of dates). Many top session players, however, get double scale or triple scale for their services; it is up to each player to decide how much to charge.

Advancements in technology have made breaking into the studio scene difficult. While some producers seem to be going back to using real musicians, drum machines and other tools are still relied upon heavily for recording dates. According to veteran bass player Lee Sklar, who has worked with Phil Collins, Jackson Browne, James Taylor and Neil Diamond: "I don't believe there are too many opportunities anymore, because so much of the studio work is now being done by independent producers. A lot of the producers are keyboard-player producers who do stuff in home studio situations and are doing the bulk of the recording themselves. They just call in guys to do overdubs for them."

John Robinson, one of the top session drummers in Los Angeles (Michael Jackson, Rod Stewart, Lionel Richie, Wilson Phillips), adds: "I think technology has hurt the session scene, but if you look and listen to the Top 100 and to all the garbage that's out there, it's hurt the whole generation of people listening. Kids grow up and hear all this shit on the radio and don't realize that it's all garbage. Maybe ten percent of the music is any good."

While the amount of work has tapered



**"A lot of the [new] producers are keyboard-player producers who are doing the bulk of the recording themselves."**

**—Lee Sklar**

off, there are still opportunities. "It's a lot of perseverance and hard work," says Robinson. "Sometimes, if a drummer can align himself with a guitarist or keyboard player, that helps a lot with the connections so they can get in the door. Align yourself with anyone who has a studio or access to a studio, because everybody's doing something in this town."

Once hired for the gig, musicians are expected to be there on time and know their craft. While the producer or artist gets the final say, it is okay to make suggestions regarding your part. "That's what they're paying you for. It's important to pick up on it early, whether they have a strong idea of what they want or whether they're open to ideas. I'd say, nine times out of ten, they're open and say, 'Let's hear what you would do,'" explains guitarist Michael Thompson, who has worked with Michael Bolton, Roger McGuinn, Julio Iglesias and Hall and Oates.

Vocalist Tommy Funderburk, who was part of What If and Airplay and who has sung backup for Heart and Def Leppard,

adds, "The more you can bring to the party, the better. When you work with certain producers, they may have a particular idea going into the project, but if you can take that idea and expand on that and embellish it, then that's all the best for the project and you."

Keyboardist/producer Jai Winding, who recently completed work on Michael Jackson's new album, as well as working with Don Henley, Bonnie Raitt and Madonna, says, "If you have a suggestion, give it to them. But know how to step back. Let the producer do his job."

Sklar says it's important to have your own unique sound and feels it will make a musician more in demand. "If you copy someone else, you might get work, but you're not going to set the world on fire, because it's already happened. Try to be original."

Besides playing your instrument, being able to write songs and read music are invaluable tools to a session musician. "You have to have a sense of what makes a song good, what makes it work and how to sculpt the right parts that are

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going to help the song," Winding explains.

"I think songwriting and being a session musician go hand in hand. The more time you spend writing, the better you become at songwriting and the better you are in general to play on other people's songs," Thompson adds.

Funderburk says reading music isn't required, but it's helpful because in jingles and commercials, charts are usually used. On record dates, he says charts may not be difficult, but a certain comprehension of the basics is needed to get through even a simple chart.

"When you go into television, jingles and movies, it's all written out. There are very few times where there isn't some reading involved," Sklar explains. "I've



***"A session musician is a musician that is called upon to adapt to any given musical situation at any given time. You have to be able to read [music]."***

**—John Robinson**



Sue Gold

***"It's hanging in there, doing every single demo session that comes along, getting into the studio and working your way up the ladder."***

**—Michael Thompson**

done a lot of dates where they've hired the hot guy in town and he shows up, and they put the music in front of him and he can't read it. The date is over."

Robinson feels that a session musician *must* be able to read music. "A session musician is a musician that is called upon to adapt to any given musical situation at any given time. You have to be able to read. I know several drummers today that are incredible drummers, yet, if they had that one element, that reading capability, they would be where they want to be."

Having a good attitude, showing up for the gig and being able to get along with people are some of the requirements for a good session musician. "Versatility is also important, because a lot of times you never know what the calls are for; you show up and you don't know what you're walking into. Take whatever's thrown at you and be open musically. Don't say, 'Oh, I hate this kind of music.' If you've taken the

call, it's your obligation to play it to the best of your ability," Sklar relates.

Winding adds, "Listen to the music that they want you to play and try to get an idea of what to play before you just throw anything out. Learning how to take direction and knowing when *not* to play are also important."

While session musicians can control how they play, they have no control when it comes to the final mix or sampling of their parts—even on vocals. "Unfortunately, there are people out there that will sample your voice and abuse you and use you," Funderburk explains. "I have heard myself several times in concert singing parts while somebody is lip-syncing pretending to be me. They lift the background of the record, sample it against something and take it on the road live. It's a short-step to making that live thing sound great, but it's really ripping off another artist, and I don't think that's fair."

There are other problems for a session musician. "One thing that gets rough is going into sessions and not having people

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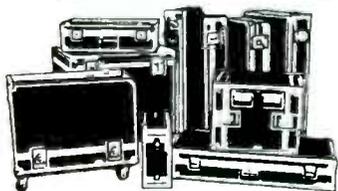
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know what they want. You spend a lot of time trying to develop ideas for somebody who has no ideas, and it's a tremendous amount of energy because you're basically a mind reader. You're dealing with people who cannot express themselves musically," Sklar says.

Winding points out, "Like in any business, people have a tendency to typecast you, and you get a little sticker saying, 'oh, he does this well,' or 'he can't play that type of music.' Some people can play a lot of different styles, so that's frustrating." To avoid being typecast, Winding suggests: "Try to adapt and listen to what the song is and to what the producer has in mind."

Winding admits, there is a bright side to being a studio musician. "You get to



***"When you work with certain producers, they may have a particular idea going into the project, but if you can take that idea and expand on that and embellish it, then that's all the best for the project and you."***  
**—Tommy Funderburk**



Sue Gold

***"If you have a suggestion, give it to them. But know how to step back. Let the producer do his job."***

**—Jai Winding**

work with a lot of people, different styles and producers. You get to work with a whole cross-section of people and you pick up a little bit from each producer, and hopefully it sinks in."

Session musicians have to deal with all types of producers, but the best type of producer, according to Funderburk, is "a person who is very musical, somebody who is organized and someone who comes to a session prepared. You can make a good record with just those qualities. If you're fortunate enough to work with someone who's extremely talented on top of all that, then you make history."

While the session clique might be difficult to break, Thompson insists it's fair. "I always got mad at the studio system, because they always called a couple of guys, and I felt like I was on the outside looking in. But if you get great work from Mike Landau, why search the street for new guys when you like the guy and he gives you good work. Once you're in, you like the system and the way it works," he

says.

Robinson says one of the secrets to his longevity and success is changing his sound. "It may not be noticeably different, but I always stay on top of technology and on top of acoustic technology. You also can't price yourself out of work. Don't overcharge."

Once you're in, being a session musician can open the door to other careers. Besides being a member of Rufus, Robinson has also been involved in several other bands and has turned to producing. Winding and Sklar are two of the most in-demand touring musicians based in Los Angeles. Winding has also written songs with Don Henley and has recently started to produce, having worked on the Simpsons album.

While there are no hard and fast rules to breaking in, Thompson offers this last bit of advice: "It's like any other thing you're going for, you have to really want it and go for it. It's hanging in there, doing every single demo session that comes along, getting into the studio and working your way up the ladder." MC

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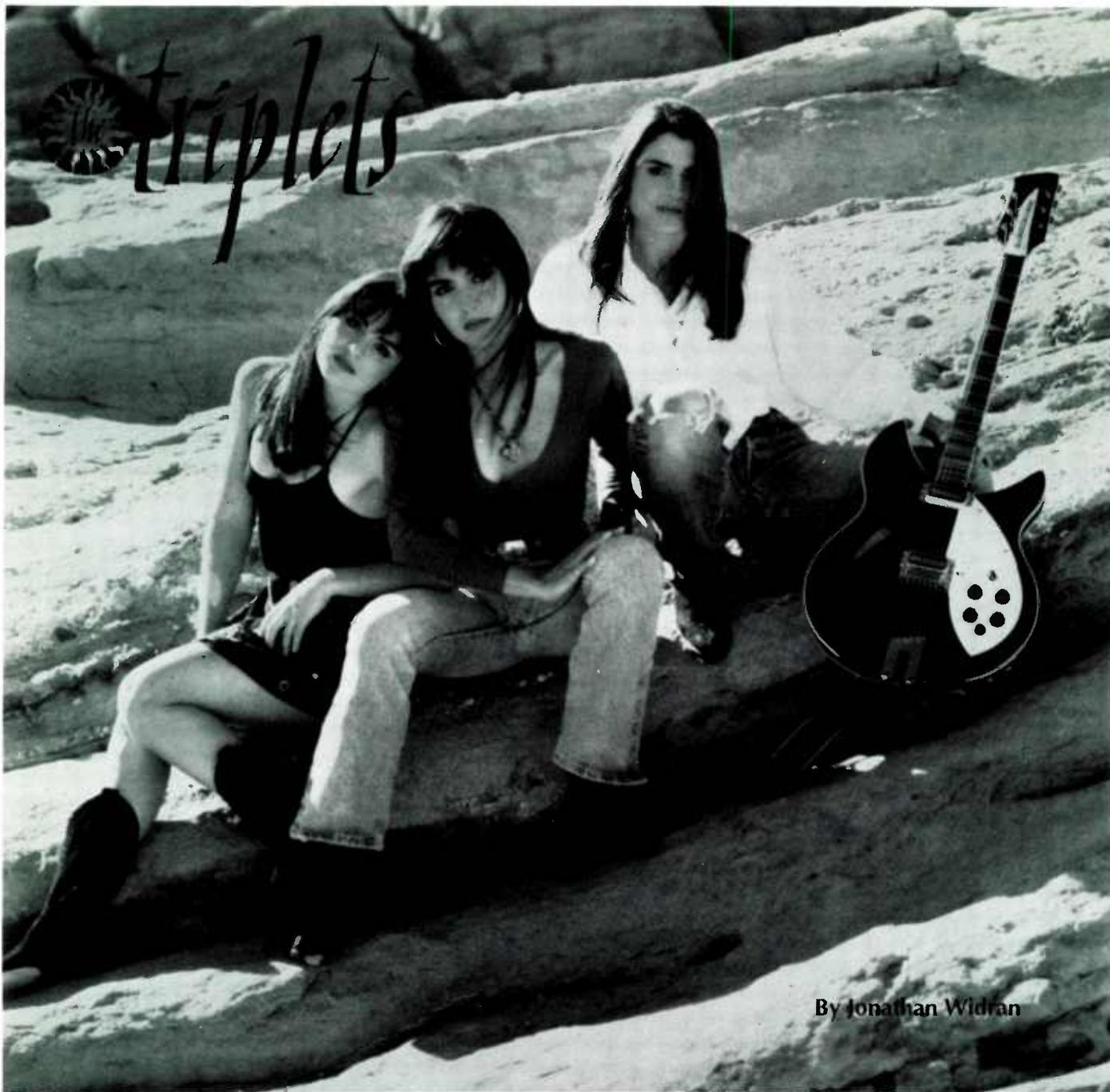
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By Jonathan Widran

Vicky Villegas

Diana Villegas

Sylvia Villegas

**W**hen Lionel Richie wrote the Commodores 1978 hit "Three Times A Lady," it's doubtful he was gazing into a crystal ball marked "Pop Music 1991," or visualizing the musical emergence many years later of the then-adolescent sisters Vicky, Sylvia and Diana Villegas, a.k.a. the Triplets. These three lovely Mexican-American siblings will immediately have you humming that applicably titled Commodores classic, but not before you find yourself singing along with their gorgeous harmonies on their irresistibly infectious first hit, "You Don't Have To Go Home Tonight," which shot into the Top 40 after only two weeks on the *Billboard* chart.

Though their accompanying debut album, ...*Thicker Than Water*, boasts sprinklings of more artistic and Latin-styled flavors than the

lighthearted pop/rock of the first single would indicate, these three perky yet professional career girls are destined to receive their share of criticism, stemming from the public's perception of the three as just a gimmick capitalizing on their unique family ties to sell albums, and others who will accuse them of trying to be the Wilson Phillips of the year. After speaking with the Villegas sisters, whose collective exotic beauty rivals that of ex-Bangle Susanna Hoffs, it's clear that the question of their being another Wilson Phillips is less a problem than the perception of their using bloodlines as a vehicle for chart success.

"We're all really different," stresses Diana, whose lead vocals grace the current hit, during an interview prior to the taping of their appearance on *Into the Night Starring Rick*

*Dees*. "We have three different personalities forming one unit." She adds that they made a conscious effort, even on the album cover, to emphasize their unique identities. And watching their performance, it becomes clear that Vicky fills the bubbly Valley Girl persona, Diana is the serious one and the blue-jeaned, guitar-playing Sylvia is the Springsteen-esque rocker of the three.

Still, even in an industry where the right image is tantamount to gold and platinum, Diana feels confident that their music is what will draw in the listening public in the long run. "Sure, the fact that we're real triplets is interesting, and it grabs people's attention, but eventually people will get past that, and the music will come to the forefront." The next logical question, then, is, if they want to

39 ►

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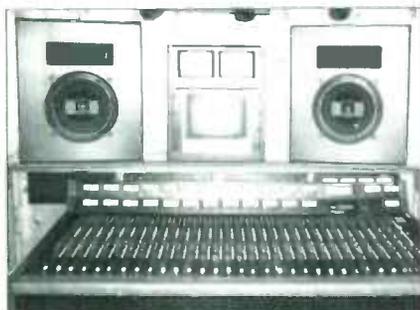
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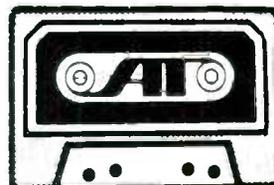
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# MR. BIG

By Richard Rosenthal

The interview was supposed to be with all four members of the band, but at the last minute, the publicist called and said that Billy Sheehan couldn't make it because "something had come up," was it O.K.? No problem, the other three should have plenty to say. So everyone's sitting in the conference room about to start, and who should stroll in but Sheehan, holding his left arm gingerly as if he is in pain.

Well, actually, he is. Inscribed on about two-thirds of his forearm is a fresh tattoo, which looks slightly disgusting because the Neosporin gel to protect it from infection glistens under the fluorescent lights. Of course, Sheehan will have no ordinary rock & roll tattoo of a grinning skull pierced by a knife or two, but a full-blown drawing of what looks like an atom, complete with a nucleus and orbiting electrons.

In a way, the tattoo symbolizes what Mr. Big is about. This combination of the hotshot bassist and guitarist, the veteran session drummer and the boyish-looking lead singer is not your typical rock band. Their self-titled debut album did remarkably well, and they are hoping that the momentum will carry over to their new release, *Lean Into It*.

"This album shows more of what we are than the first album," says Sheehan. "I've had people call from Europe and tell me this is what they expected from the first record. The first record was a success, creatively and artistically, but this one is more mature. We've been on the road, and we played every conceivable situation, from the cruddiest little beer bar to the biggest arenas. It shows, too. Toward the end of the Rush tour, we were just like a machine onstage. It also shows in the writing."

"A lot of bands start to change after their second or third or fourth record, and I think it's kind of interesting that we changed with our second album. You'll always have people criticize you for that. We're all very lucky to be with this label, and I'm not just saying that because we happen to be sitting in their offices. But when we do a record, they don't show up until the end to hear how things are going. They're like, 'Hey, how's it going. Pretty good, eh? Talk to you later.' A lot of bands have people from the label breathing down their necks. We definitely had a free hand. It was ourselves, our manager and our producer."



Paul Gilbert

Pat Torpey

Eric Martin

Billy Sheehan

William Hames

Everyone in the band took part in writing the songs for *Lean Into It*. In addition, they also worked with some of their friends and even used a song solely written by one of them.

"I think that it's good to have everyone involved, because then you get a true sense of the band; it's not just one guy's vision," says drummer Pat Torpey. Torpey and Sheehan are the talkative ones in Mr. Big and are sitting at the center of the table, flanked on either side by the quieter Paul Gilbert, who is the band's guitarist, and vocalist Eric Martin.

"It's all of us working together," continues Torpey. "Even if one guy comes up with a song entirely, it's our interpretation of it. We did one song that was solely written by Jeff Paris. I played on his solo album, which came out in 1985 or '86, we liked the song so much that we started playing it, to see what happened. On this album, Eric went up and wrote with Jim Vallance, which was cool."

Martin says that they wanted to limit their songwriting partners to friends and people that they had worked with before. "There are guys that are vultures—they're mercenary about it. They hear that you're doing an album and they try to get in on it, and once in a while, you might actually come across something that's really happening. But all of the people that we worked with we know, so it's easy to weed through the stuff."

"We've never had a shortage of material," says Sheehan. "We started our last record with about 30 songs, trimmed it down to maybe 20 that we actually performed complete from beginning to end, and trimmed that down to what we put on the record. On this one, the numbers were similar."

Perhaps one of the reasons that the band works so well together while writing songs is that they seem like they are genuinely having a good time and are good friends. Some bands are notorious for being racked with internal conflict, even to the point of trading punches, but there are no rock star attitudes in Mr. Big. And, as Paul Gilbert explains, why should there be? "It's too much fun. What a

job! Hey, you get paid to do this! I think about other people in the world, and the average job, the kind of lifestyle that people have, and man, what a life! Maybe the worst thing that happens is the catering people tell you, 'Paul, you can only get white wine tonight.' I don't think we would do it if it weren't fun. I wrote some of the lyrics to this album on the tour bus traveling between cities, and I still have the notebook. It's pretty hard to write on the bus, and the writing is all over the page. It's hilarious. Of course, there are times when there is a bit of a drudge, when we don't get to sleep or whatever, but I couldn't do it if I wasn't enjoying myself. We're all natural comedians." To which Sheehan adds: "At least we think we are."

The tour in support of the album will begin in...Scotland? "We did really well in Europe," explains Sheehan. "We'll be headlining all our gigs in England. Most of my influence was the British Invasion, and to be headlining these gigs, well, when I was thinking about it, I asked our manager if we were going to be playing the Marquee, and he said 'It's going to be bigger than that, the Hammersmith Odeon.' We did really well sales-wise over there, so the promoters feel that it's warranted that we play bigger places."

"I like being on the road, playing the big arenas. Some of the best times are on the road—as well as the worst. One of the roughest things about being on the road is waking up and not having a clue as to where you are," he says laughing. "You get a call in the morning, and the road manager says, 'Leaving in an hour, bags in a half,' which means the bus leaves in one hour and your luggage will be picked up in 30 minutes. One of these days I want to call Steve Vai at home early in the morning and say, 'Leaving in an hour, bags in a half.'"

With these four comedians, I should have known better, but at the end of the allotted time, I asked if they had anything else they wanted to say. Paul Gilbert, in his perfect imitation of the little girl in *Poltergeist*, says, "We're baaack...." **MC**

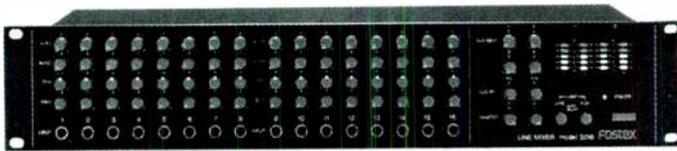
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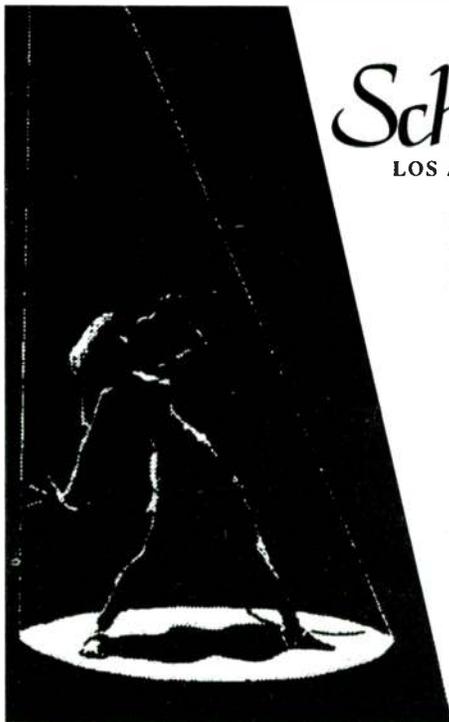
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### ◀ 34 Triplets

draw attention away from the fact that they share mutual birthdays, why call the ensemble the Triplets in the first place?

Diana, who, true to her cerebral and reflective ways, emerges as the spokesperson throughout our talk, admits that it was by default. "We couldn't find any other name we liked," she laughs. "Before releasing ... *Thicker Than Water*, PolyGram actually asked us if we minded changing the name because of just that; that our music—strong as it is—might be overshadowed by the gimmick. Then they said, 'Forget it, the songs will be what attracts people.'"

Turning to the inevitable comparisons already being made to Wilson Phillips, the sisters agree that, while the success of the daughters of pop legends John Phillips and Brian Wilson has helped pave the way, they see themselves coming from an entirely different perspective, both musically and cultur-

**"If anyone thinks there's anything wrong with families singing together, then I guess the Jacksons were also capitalizing on their harmonies."  
—Diana Villegas**

ally. Not to mention the fact that "we were already in the studio last year when they were just starting to happen," according to Diana.

"If anyone thinks there's anything wrong with families singing together, then I guess the Jacksons were also capitalizing on their harmonies. Our debut album following Wilson Phillips' debut is really just a fortunate coincidence. But I think we would've been out here doing well regardless," she continues, with Vicky and Sylvia chiming in their agreement for good measure. "We couldn't capitalize on their music, because we have a lot more history than they do. Our story is totally different."

Their story begins with the silhouette romance-like meeting of their mother, a society figure from the North Shore of Chicago, and their dad, mom's Mexican chauffeur, twenty

years her junior. They met, settled in the mountain town of San Miguel de Vallende, Mexico, and already had three children before the Triplets' arrival on April 18, 1965. Developing their bicultural musical roots almost immediately, the girls' earliest memories are of travelling down the highways and backroads of their home country in the family Winnebago, singing the traditional songs their father taught them. "He probably knew two verses to a song, and we'd repeat it in harmony, over and over," Diana recalls.

Vicky laughs while reminiscing along, explaining that they were onstage performing from the time they were fourteen. "If they'd pay us, we'd sing," she says smiling. By singing in little towns in Mexico, their reputation grew, and in no time, they were competing in talent shows all over the country. "It motivated us any time our parents pulled the plug on our allowances," Sylvia adds.

At the tender ages of seventeen, with only blind ambition and a friend offering them a place to hang their harmonious hats, the Villegases moved to New York where they secured bilingual work as both singers and writers of pop songs, radio and TV commercials while contending with the pay-to-play policies of the Manhattan club scene (sound familiar?). In 1986, they won an MTV *Basement Tapes* Contest with a self-financed and produced video, which was, as Sylvia remembers, "the first time we gained credibility for our talent and not just recognition for being triplets. They call us young veterans now, which is fine, because it shows we paid our dues and that we know what it is to work hard."

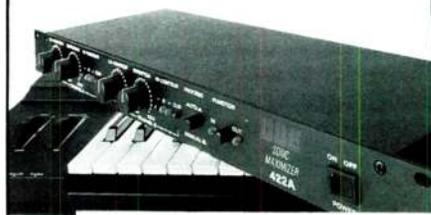
From that point, the corporate pieces began to come together. Jerry Love of Famous Music saw them sing their original material ("we never did covers," Sylvia declares proudly) at the Old Sanctuary in New York in 1988 and signed them to a publishing deal. Eventually, the girls came to the attention of Mercury Records Co-President Ed Eckstein who heard them when he moved over to PolyGram, where the Villegas sisters were signed in 1990.

Though they cite their greatest influences as the Eagles, Springsteen and Fleetwood Mac, the Triplets agree that what makes their chemistry and music tick is their mixed heritage, which keeps those acoustic and flamenco guitars shining through even the fluffiest of material. "Hopefully, we can show the real romantic side of being Mexican," says Diana. "There's so much rich culture and history there." Sylvia adds, "There's a whole new generation of cross-cultural people out there. You can't deny the mixture of styles and the melting pot, musically and otherwise."

Nor can you deny the positive energy and sincere enthusiasm emanating from these siblings, who've "been a unit ever since we can remember" and have "found strength in that unity."

Starting from the womb and currently reaching out to radios and music stores nationwide, these Triplets give a whole new meaning to the TV sitcom-inspired phrase "three's company." MC

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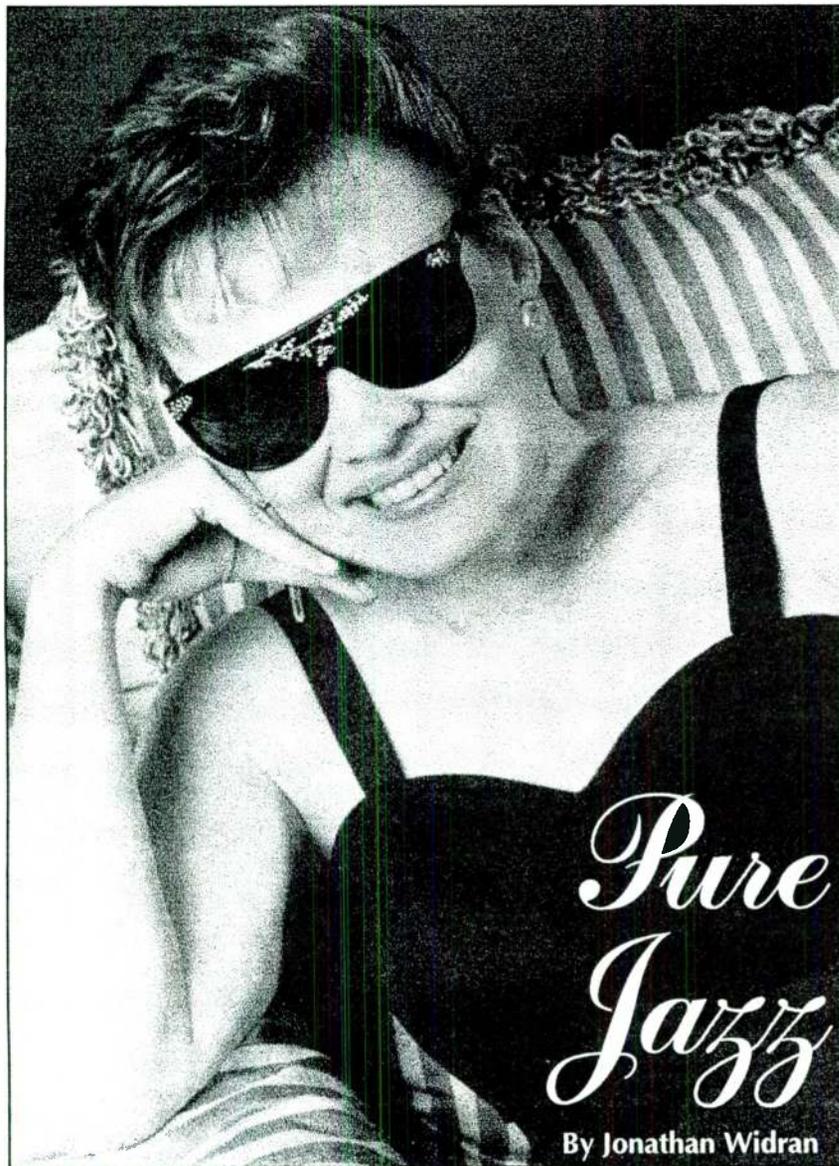
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**3**

World Radio History

# DIANE SCHUUR



To quote the lyric from her trademark song, "Deedles' Blues," Diane Schuur is "feelin' mighty lucky these days"—and with good reason. One of contemporary jazz's most respected and influential vocalists throughout most of the last decade, Schuur's latest and most artistic statement to date, an album appropriately entitled *Pure Schuur*, just spent over a month atop the *Billboard* contemporary jazz chart. And for the first time ever, she cracked the Top 200 pop album chart, peaking at 148. No big deal to the Mariah Careys and Whitney Houstons of the world, but a real reason for a jazz diva to celebrate, since, as she puts it, "It was my intention with this project to appeal to a wider audience—the masses, so to speak.

"It's more representative of the music I really enjoy doing," she continues, "I really want to expand as much as I can. But I don't want to have to compromise my roots or destroy the 'jazzy integrity' I've built up over the years. Other jazz-based artists like Al Jarreau and George Benson have been able to play the pop market successfully, so why can't I have a chance at it?"

Using over half a dozen arrangers, so as to encompass as many styles as possible (jazz,

R&B, pop and swing), without getting away from presenting an honest view of herself as an artist, Schuur forges ahead with the "evolution of what I'm becoming," while also paying homage to her most clear-cut musical inspiration: legendary Forties, Fifties and early Sixties Queen of the Blues, Dinah Washington. Schuur lends her indelible, sassy approach to no less than three standards popularized by her idol: "Unforgettable," "Baby (You've Got What It Takes)," a duet with Bobby "Lookin' For A Love" Womack, which Washington did originally with Brook Benton in 1960, and, of course, "What A Difference A Day Makes."

"It was the artistry and originality of singers like Dinah which made me know jazz was the genre for me," recalls Schuur, whose memory of the Queen's rendition lies at the heart of the new interpretation. "I heard her do 'What A Difference' when I was a little girl lying in my bunk bed late one night, and I thought it would be fun to do an updated rendition of it."

The success of *Pure Schuur*, her sixth GRP outing since the mid-Eighties, is only one of the reasons "Deedles" ("a cute little nickname from my mother which stuck with me")

is all smiles these days. Over 100 pounds lighter, fans were treated to a new, sexier Schuur when she began touring last year, as the singer melted down from 240 to 120 lbs. Fortunately, her clear and distinctive voice was still as powerful as ever, and the re-vamped body has proven to be a blessing to Schuur's overall image of herself.

"We were at a family Thanksgiving dinner, and I made the comment that, 'Yeah, I'm kinda chunky and chubby.' My sister Buzzie—saying the best thing she could have possibly said—told me, 'Honey, you're obese,'" she remembers when asked of the impetus for her grand diet plan. "I never really thought about it in that light before—I knew it was debilitating to me psychologically and physically, as far as mobility was concerned, but I guess I never realized just how fat I was.

"Now it's like living a completely different lifestyle, that's for sure," she chuckles, clearly still fired up about her achievement. "I have more endurance and stamina, not to mention that a song like 'Nobody Does Me' could never have been done by a fat woman. It's definitely a new phase of life, and I'll be healthier and hopefully live longer. How great a success can you be if you're dead at 37?"

Losing weight has been only one of many wide-scale goals Schuur has achieved over the years. When she was a little girl, she knew she wanted to establish a name for herself as a singer, and this aim has never faltered. At the ripe old age of ten, in her hometown of Tacoma, Washington, she sang her first gig in a Holiday Inn show lounge, and her teen years were sprinkled with a great deal of success on that level.

But when she set her sights on the jazz world, she became the little engine that could, drawing upon the success of other sightless performers like Ray Charles and Jose Feliciano. First, she worked with Ed Shaughnessy's big band at the 1975 Monterey Jazz Festival. Four years later, she returned as a solo artist, and sax legend Stan Getz took her under his wing. Her stint with Getz culminated in a televised concert from the White House, and though she had released her first album, *Pilot Of My Destiny*, in 1981, it was coming to the attention of GRP Records co-founder Larry Rosen which led to her smashing, two-time Grammy-winning career as one of jazz's premier talents.

But just because she's one of the genre's most beloved voices and is breaking through to pop audiences, don't get the idea that Schuur has reached a level of complacency. While she's certainly pleased that "jazz is coming out of the closet and smoky nightclubs and into the mainstream," she explains, "There's more to strive for, more challenges to meet. The process of being a recording artist is never-ending—just like the process of life.

"I think the voice is like cheese, getting better with time," she says, laughing at her twisted analogy. "In the coming years, I want to be able to develop more as a talent, while doing my part to keep the tradition of good jazz alive."

Judging from the grand accolades of her past, such a future seems a "Schuur" bet. **MC**

# GOO GOO DOLLS

By Scott Schalin

The waiter kindly brought me and my friend another bottle of Chianti. Since it was our second of the evening, I was becoming a little more chatty and inquired about the waiter's origins—having learned that he'd come to L.A. to (surprise) become an actor. He said he was from Buffalo, and I facetiously asked him if he'd heard of a band from there called the Goo Goo Dolls. Well, much to my surprise, his eyes bulged as he excitedly explained that not only had he lived very near to one of the band members, but he also felt that they are one of the greatest rock bands working today.

No disagreement here—the Dolls are a great rock band steeped in the traditional values of loud guitars and bursts of energy that help them (and us) release some of the emotional pressure that inflates our everyday psyches. But a critic's opinion means little, and even though scribes across the nation have heaped ink-loads of praise upon the band, it's more important that a guy like our waiter, a pretty regular Joe (albeit an actor), feels this kind of passion, since he's just the kind of person the Dolls hope to attract.

"We've always had to suffer critical acclaim," admits George Goo, the band's drummer, "and the bands that get the best press often don't sell anything. Like we're always compared to the Replacements, because critics have a [limited] body of words they use to explain things. But, if we could reach the level of the Replacements, I would be overjoyed—though I don't even think they have a gold album yet. You know, we're from Buffalo, so we're automatically humble."

The Goo Goo Dolls are a three-piece Tasmanian Devil of a band, and although the members are not related—Robby (bass and vocals), Johnny (guitar and vocals) and drummer George—all members thankfully don the surname "Goo" to avoid mispronunciation of their God-given Slavic surnames like Rzeznik (that's Johnny's). They grew up in a blue collar area of South Buffalo, and today have



Robby

George

Johnny

emerged as one of an elite and refreshing class of bands that makes passionate music to overcome the dreariness of life. It's also their humorous self-examination that makes *Hold Me Up*, their latest Metal Blade release, such a gem. It's an album full of unpretentious insights and raw power that underscores themes of separation and naked insecurity, delivered with direct language.

"It should be an association thing with the audience," explains George, who shares writing credits with the other members. "We like to think of our albums as photo scrapbooks of our feelings. We also like to write in the first person to make the music as direct as possible. When I listen to Hüsker Dü, that was such emotional music, and it was the first band I ever heard where the guy wore his

heart on his sleeve. People can look down on him, but it was just so honest...there was a certain strength about it. And for us, it's also that association, where someone can listen to it and say, 'God, I guess other people think that life is pretty big, too.'"

Since the Dolls thrive on the principle of purge, it's no surprise that the band's live shows prove an incredibly cathartic and entertaining event. "Oh yeah, it's very cathartic for me," explains George. "When I'm done playing live, I've probably lost five pounds, and I'm emotionally drained. Honest to God, every time I play a song, I try to pack it with as much emotion as I can. There's a lot of frustration to the music, but a lot of passion as well."

There's also an invigorating sense of humor

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in the band's mocking of rock clichés that makes the honesty of the lyrics even more appealing. Anyone who's seen Winger can certainly recognize the lighter-raising, power ballad portion of the program. Yet, when the Dolls ask for Bics to be upraised, as at a recent show, the band suddenly crashed head-on into a car wreck of a riff, flipping a giant middle finger up the nose of the mainstream. It was truly a beautiful moment, and one that illustrates the band's commitment to honesty in a world of by-the-numbers rockers.

"I love it when Johnny and Robby joke around onstage," admits George, who gave up playing ice hockey at eighteen to learn the drums. "We're all really very approachable. I hate that 'better-than-you' attitude that most bands have. It really annoys me to see bands that mock their audience. I just don't understand that. You can only take yourself so seriously, especially in rock music.

"I laugh every time I come to L.A.," continues the drummer, whose style reminds one of a (skinnier) Bun E. Carlos. "I find it so funny and ironic when I walk down the street and see all these rock star-looking dudes, and then I catch a glimpse of myself in a store window and say, 'Jesus, man, I don't look anything like a rock star.' I still have people asking me if I'm the manager."

Unfortunately, for the band's own individuality, pinning down their sound is still naggingly done in terms of other acts. Usually, it's something as bizarre as the Replacements meet the Ramones after bumping into Hüsker Dü in a whiskey bar. Although the riffs and delivery possess some thrash elements,

they are certainly not a metal band in the dreariest sense of the phrase. As a result, being on the Metal Blade label may have, in the beginning, hampered their acceptance by confusing the target audience.

"I would call us a guitar-based band that writes pop songs," he asserts about their style. "I really don't like to think of us as anything

**"When we started this band, we were just three really upset people who were all alcoholics, and it was really bad."**

**—George Goo**

more than a pop band, and I think the [labeling] was a problem in the beginning, because our record would go to radio, and they'd see the Metal Blade name and give it to the heavy metal deejay to play on Wednesday nights at midnight. But then he wouldn't play it at all, because it was too wimpy for heavy metal. So we were trying to be sold to the wrong people.

We're really more of a college band, and we're doing pretty well now on college radio."

But Metal Blade, which struck a distribution deal with Warner Bros. shortly after the band's first release, *Jed*, has greatly expanded their roster of previously one-dimensional metal bands. The broadening of the label's focus seems to have already helped the Dolls with this record.

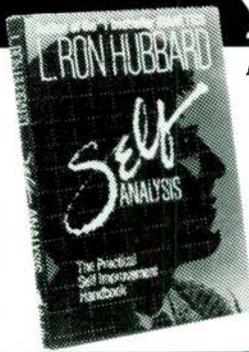
"On *Jed*, we were going through Enigma," explains George. "But now, with Warner Bros., we have tour support for the first time, and the album is definitely getting into more stores. In fact, we've already doubled the sales of *Jed* [which sold under 50,000]."

Still, this rise in sales figures aside, it would seem that at some point, despite unanimous critical acclaim, the band might begin to feel some of the ivory tower business pressure to start earning capital, as opposed to emotional, gains.

"Well, I'm just happy that we're able to keep doing this," George says honestly. "I don't know if our music has the potential to become really popular, because we're doing this for different reasons.

"When we started this band we were just three really upset people who were all alcoholics, and it was really bad. But since we've been together we're all doing really well. A lot of things have become more important to us, like succeeding with a family. Honestly, what's more important to me than becoming a rock star is becoming a good person, and playing this music has helped all of us to achieve that." MC

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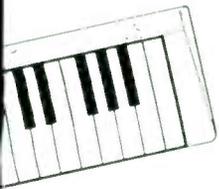
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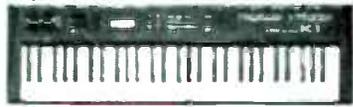


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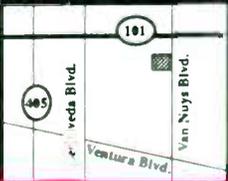


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# EXCLUSIVE SURVEY!

By SUE GOLD

For most music lovers, the closest we get to an actual recording session is when we visit our local record store to pick up the latest album by our favorite artists. However, the truth is, it probably took several months, hundreds of people and sometimes as much as a million dollars to put that album in the stores.

In the dark, smoke-filled confines of most recording studios (usually some time in the wee small hours of the morning), producers, engineers, musicians and various technicians are weaving together a musical fabric that will one day become a record. While the musicians take directions from a producer who is barking out instructions from behind a glass wall, the recording engineer sits quietly behind the console absorbing knowledge, gaining expertise and adjusting the sonic levels as necessary.

Often overlooked, many times over-worked and sometimes taken for granted, the recording engineer sits at the center of the record-making process. In an attempt to gain further insight into the business and to separate fact from fiction, *Music Connection* surveyed many Los Angeles-based engineers and recording studio managers.

As always, to insure honest, unbiased answers, *Music Connection* did not ask the participants in this survey for their names or company affiliations.

## HOW THE INCREASE IN HOME STUDIOS IMPACTS ON COMMERCIAL RECORDING STUDIOS:

*"A lot of people seem to be coming in to mix projects, but no matter where the project is recorded, recording studios are still needed at one point in the process."*

## Studio Owners say "Business is up!"

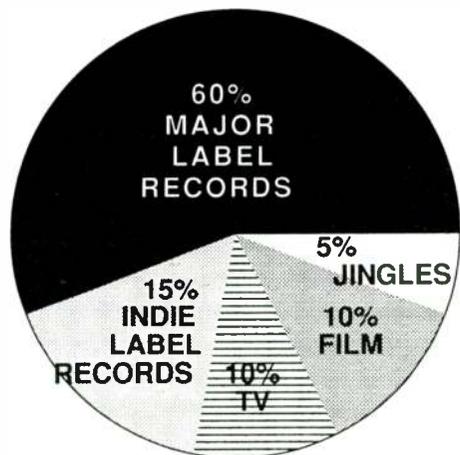
*"It seems as though there are more bands being signed or on the verge of being signed and the companies are putting them into the studio quickly to tape."*

It's often been said that during times of war or national crisis, the entertainment industry usually flourishes. With that in mind, we also polled many recording studio owners and managers to find out how business progressed during the first quarter of this year. Was business off during the War in the Gulf? Is the industry making as many records as ever? And what about movie soundtracks and jingles?

Perhaps the most expected response was that, despite the war, eighty percent of those surveyed said that business was decidedly up over the same period last year. This again reinforces our belief concerning the entertainment industry serving as a release from daily tensions during times of crisis.

Most studio owners and managers attributed the rise in business to a recent industry surge in the amount of product being recorded and released. Considering that during the past year alone, some fifteen new record companies opened their doors, this response seems justified.

## STUDIO BUSINESS BREAKDOWN:



## ENGINEERS CONSIDER FORMAL EDUCATION SECONDARY TO EXPERIENCE

Contrary to what you might think, most engineers who participated in our survey were not technically schooled; rather, they were self-taught—learning their craft by trial and error through hands-on experiences during actual sessions.

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### TO SCHOOL, OR...



**NOT TO SCHOOL**

## MUSICIANS BEING EDGED OUT BY MACHINES?

Not so. Some interesting figures were uncovered when we asked studio engineers what percentage of their sessions were performed by real musicians as opposed to drum machines, tapes, etc. More than seventy percent of those polled said that over fifty percent of their recording sessions utilized the real McCoy. Thirty percent of those polled said more than ninety percent of the studio dates they engineer are with live musicians.

**THE OVERALL AVERAGE FOR USE OF LIVE MUSICIANS IS**

**57.5%**

## GHOST VOCALS COMMON AT RECORDING SESSIONS

Concerning some of the more pressing industry topics, half of those surveyed admitted that they have, in fact, used "ghost vocals" to strengthen the performance of a recording artist during the final mixing stages. Additionally, though Judas Priest and Ozzy Osbourne have been charged with recording backwards messages that led to several teenage suicide deaths, our engineers almost unanimously revealed that they have never recorded any such messages on any record they've worked on.

# CAREER HITS BY PHIL RAMONE



## Career highlights:

- \* Produced seven Number One albums and thirteen Number One singles.
- \* Produced 25 Top Ten albums and 43 Top Ten singles.
- \* Nominated for twelve Grammys and won seven times.
- \* Produced records that have amassed more than 200 million sales worldwide.

A select discography of Ramone-produced, co-produced or engineered projects: (please note that, in some instances, Ramone did not work on the entire LP)

Billy Joel .....	<i>The Stranger</i>	1977
	"Just The Way You Are" (Grammy Record of the Year, 1978)	
	<i>52nd Street</i>	1978
	(Grammy Album of the Year, 1979)	
	<i>Glass Houses</i>	1980
	<i>Songs In The Attic</i>	1981
	<i>The Nylon Curtain</i>	1982
	<i>An Innocent Man</i>	1983
	<i>Greatest Hits, Vol. 1 &amp; 2</i>	1985
	<i>The Bridge</i>	1986
Paul Simon .....	<i>There Goes Rhymin' Simon</i>	1973
	<i>Still Crazy After All These Years</i> (Grammy Album of the Year, 1975)	1975
	<i>One Trick Pony</i>	1980
The Band.....	<i>Rock Of Ages</i>	1972
Julian Lennon .....	<i>Valotte</i>	1984
	<i>The Secret Value Of Daydreaming</i>	1986
Kenny Loggins.....	<i>Celebrate Me Home</i>	1977
Peter, Paul & Mary.....	<i>Album 1700</i>	1967
	<i>Late Again</i>	1968
	<i>Peter, Paul and Mommy</i>	1969
Barbra Streisand.....	<i>Yentl</i>	1983
Nilsson .....	"Everybody's Talkin'"	1969
Various Artists.....	<i>Flashdance</i>	1983
Frank Sinatra .....	<i>L.A. Is My Lady</i>	1984

## ◀ 26 Phil Ramone

mentor. It's a joy for me to share my knowledge with others." A sentiment that not only seems characteristic of the generosity of the man but one that probably takes him back to his origins in the business when, starting out as an engineer, he had the talent to cultivate the interest of his two teachers: renowned Atlantic Records producer Tom Dowd and producer Bill Schwartzau.

"Those two guys, from a technical point of view, gave me insights on how to move from being a musician and engineer toward achieving my goal of becoming a producer. Schwartzau isn't as well known as Dowd, but he could have become a top producer if he hadn't decided to go into the jingle side of the business. But I'll never forget what those two men did for my career. They made me learn—not only the technical side of the business, but the ability to develop a trust with the musicians that helped me get the most out of them as players and as people."

Ramone also credits his first big break as a producer to John Barry, with whom he worked on the Jon Voight-Dustin Hoffman film classic *Midnight Cowboy*—fittingly so, since Ramone has gone on to become almost as well known for his Midas Touch with soundtracks as he has with individual artists and bands. "*Midnight Cowboy* was a major start for me," admits Ramone. "We re-cut Harry Nilsson's 'Everybody's Talkin',' which really worked. I was able to work with John on other projects, which enabled me to begin to earn my reputation as a skilled engineer. I branched out from there."

Just a fraction of the impressive list of movie soundtracks he's worked on includes *Flashdance*, *Yentl* and *Ghostbusters*. "Doing a soundtrack is kind of like managing an All-Star team in sports. One has to be diplomatic and be able to work with other producers along with a number of different artists, all at once. It's paid off for me in that it's taught me discipline, it's taught me how to tie all the loose ends of a project together and it's taught me how to wear a number of different hats at the same time. I really enjoy movie soundtrack work."

He also seems to enjoy all of the artists he's worked with over the years. When asked to comment on some of the better-known names whose work he has graced, Ramone jumps right in: Paul McCartney: "wonderfully talented—not even rated as great as he is"; Elton John: "a perennial for me"; Billy Joel: "a great guy and awesome talent"; Paul Simon: "new heights, new challenges every time out from a guy who just continues to surprise"; Bob Dylan: "I thought at one time the body of work was complete, but now I'm convinced that this guy will turn out new stuff until he dies"; Barbra Streisand: "the ultimate perfectionist"; the Rolling Stones: "the ultimate professionals."

The last name caused Ramone to pause, sigh and then laugh. Phil Ramone: "The most flattering thing that I could hope for is that the legacy is right and that I'm fresh all the time. I'm certainly not jaded by the business. If I thought that the thrill was gone, I'd be the first one to say, 'Let's go play golf.'" **MC**

The following pages contain Music Connection's Tenth Annual Southern California Recording Studio Listings. Our aim was to provide the most comprehensive listings ever, and thanks to the recording community, we've done just that. All of the information herein was provided by the studios themselves. MC made every effort to contact as many studios as possible, but we may have inadvertently missed a couple. Our apologies to those studios we may have missed, and our thanks to those who have helped make this directory a useful, year-long tool for musicians, producers and labels.

Compiled by Trish Connery

## 2 TRACKS

### □ ATM GROUP

20960 Brant Ave.  
Corson, CA 90810  
(213) 639-8282  
Contact: Nicholas Sodano  
Basic Rates: Per event, remote recording only.

### □ MOUNTAIN MIDI PRODUCTIONS

P.O. Box 46  
Blue Jay, CA 92317  
(714) 337-7655  
Contact: R. Daily  
Basic Rates: \$15/hour.

## 4 TRACKS

### □ KOALA STUDIO

22931 Sycamore Creek Dr.  
Valencia, CA 91354-2050  
(805) 297-2000  
Contact: Jack  
Basic Rates: Negotiable.

## 8 TRACKS

### □ 21ST CENTURY RECORDING & REHEARSAL STUDIO

Alwater Village  
Los Angeles, CA 90039  
(818) 246-9671  
Contact: Bert  
Basic Rates: \$15/hour, recording; \$10/hour, rehearsal.

### □ AFTERHOURS RECORDING CO.

1616 Victory Blvd., #104  
Glendale, CA 91201  
(818) 246-6583  
Contact: Bill Berkuta  
Basic Rates: 8 track, \$22.50/hour; 2 and 4 track, \$17.50/hour.

### □ ARDENT AUDIO PRODUCTIONS

22122 S. Vermont, #E  
Torrance, CA 90502  
(213) 782-0125  
Contact: Rich Wenzel  
Basic Rates: \$40/hour.  
Featured Equipment: MOC SE30 with Vision & Performer, S-50 sampler, Akai S9000 sampler, R8 & HR16 drum machines, pra MIDI bass, TX8-16 MIDI rack, MKS-20 digital piano, D-110, TX-7, ESQ-1, Prophet II, Mirage, Super Jupiter, Aries 24x8x16, Soundcraft Series 200 mixing consoles. Outboard gear: DEP-5, ART EXT (2), Midverb, Midverb II, EXT, ADA digital delay, DBX 166, Microverb, Microverb II, Micro Enhancer, Fastex Model 80, digital mixdown.  
Special Services: Complete in-house producer, arranger, programmer (sequencer & drums) and large network of L.A.'s best session players.

### □ CARDINAL RECORDING

623 Colle Tulipan  
Thousand Oaks, CA 91360  
(805) 493-2718  
Contact: Tom Boyce or Mott Schoffer  
Basic Rates: Please call for rates.

### □ CREATIVE PRODUCTION STUDIOS

7744 Aura Ave.  
Resedo, CA 91335  
(818) 993-4643  
Contact: Kevin McGeffigon  
Basic Rates: \$25/hour.

Featured Equipment: Soundtracs MRX console, 32x8x16, reversible for 50 input capacity, 4 band parametric EQ, 6 auxiliary busses, full patch bay, Tascam 38 8-track, Tascam 32 half-track, Sony PCM 2500 DAT recorder, UA Series 300 monitors, Yamaha NS-10's, Auratones, Roland MKS-30, MKS-50, Juna-1, Yamaha DX-7, (3) TX-81Z's, RX-5, (4) Kurzweil 1000 PX's, ART-01A digital reverb, Roland SRV2000 digital reverb, Yamaha SPX90, DBX compressor, Aphex aural exciter, Aphex Expressor compressor/limiter, Atari 1040-ST, Neumann U-87, AKG D-112, (2) AKG 414's, Shure SM-57 & 58, (2) Sony ECM-22P's, Sennheiser 421, (4) Crown PZM's, AKG K141 & K240 headphones, Chickering baby grand.  
Special Services: In addition to being a complete MIDI facility offering full production assistance, we have 3 isolated rooms, each with varying acoustics for live recording. Call for brochure.

### □ DLP

6801 Mammoth Ave.  
Van Nuys, CA 91405  
(818) 901-0700  
Contact: Daug Lenier  
Basic Rates: \$15/hour, including engineer.  
Featured Equipment: Atari computer with Hybrid Arts software and complete SMPTE sync, Fastex 8-track, large selection of synths, samplers and drum machines, mix to DAT.  
Special Services: Complete production services including arranging, co-writing, backup musicians/vocalists available.  
Clients: Epic Records, PolyGram Records, SBK Records, Warner Bros. Music, ATV Music, Embassy TV Music, Paramount TV Music.  
Comments: Specializing in R&B/pop; producer with Top 10 record, television and commercial/jingle experience.

### □ EN-VISION PRODUCTIONS

23151 Alcalde St., Ste. C-9, #B-2  
Laguna Hills, CA 92653  
(714) 951-5440  
Contact: Bobby Allen  
Basic Rates: \$35/hour; special project and block rates available.

### □ GERVASI RECORDING

W. Los Angeles, CA  
(213) 655-4346  
Contact: Poul  
Basic Rates: \$10/hour.

### □ HUMAN TOUCH PRODUCTIONS

18653 Ventura Blvd., #439  
Torzono, CA 91356-4147  
(818) 343-SONG  
Contact: Brod or "Engineer Bill"  
Basic Rates: Weekdays, \$17.50/hour; weeknights, \$22.50/hour; weekends, \$27.50.  
Featured Equipment: Fastex, Alesis, DBX, Sennheiser, AKG, DAT, etc.; guitars, bass, keyboards, sampling, computers.  
Special Services: Songwriters, lyricists and solo artists, flat rate demo packages from \$95 to \$375 per song; expert arranging/composing, pro studio musicians and vocalists—all styles.  
Clients: MCA Music, Peer Southern, National Academy of Songwriters, players from many famous solo artist bands.  
Comments: Over 20 sang demos signed/published so far this year. Call now for free consultation appointment or send \$5 with self-addressed stamped return mailer for sample tape and more information.

### □ MATRIX PRODUCTIONS

600 S. Chevy Chase  
Glendale, CA 91205

(818) 243-2386

Contact: Liza Corbe or Scott Mundy  
Basic Rates: \$20/hour.

Featured Equipment: Hybrid Arts SMPTE track, 60 MIDI tracks, DAT mastering, BBE, D50, Proteus, Emax, Prophet 2000, Fastex machines, SRV2000, assorted drums, multi-effects, excellent mics, KAT drums for live feel, Fastex board.  
Special Services: Produce, engineer, compose songs, compose under score music, arrange, backing musicians available, special song rates available. We will help you finish incomplete material.  
Clients: References available upon request.

### □ MINCEY PRODUCTIONS

8050 Ranson Rd.  
San Diego, CA 92111  
(619) 292-0337  
Contact: John M. Miller  
Basic Rates: Call for rates.

### □ PINK TORPEDO PRODUCTIONS

1006 N. Wilcox Ave., #5  
Los Angeles, CA 90038  
(213) 453-8418  
Contact: Daug Nalsinger  
Basic Rates: \$25/hour, includes 2 engineers.  
Featured Equipment: Tascam 238 multi-track with DBX, Tashiba digital Hi-Fi DX-900 (Samples: 44.1K), Akai GX-9 master cassette, Tascam 2516 mixer, Roland M-16-E submix, Tannoy & JBL monitors, Prateus, Kurzweil, Roland, DBX, Alesis, Rocktron, AKG & Shure mics, Roland pads, Roland MC-500-MK-II microcomposer, Aphex exciter, Roland GM-70 guitar synth.  
Special Services: Accomplished writers, arrangers and musicians on staff. Single camera video services available in conjunction with recording services.  
Clients: Clients span from techno-pop modern dance music to Irish folk, new age soloists to street-wise funk rap, commercial wedding music to Motown grooves, staff writers, radio jingles, voice-overs.  
Comments: We excel in demos for songwriters and vocalists.

### □ POWERGLIDE PRODUCTIONS

935 Sanborn Ave.  
Los Angeles, CA 90029-3017  
(213) 663-6940  
Contact: Russ  
Basic Rates: \$12/hour.

### □ PRIMAL PRODUCTIONS, INC.

3701 Inglewood Ave., #133  
Redondo Beach, CA 90278  
(213) 214-0370  
Contact: Jeffrey Howard  
Basic Rates: \$20/hour.

### □ RAY RAE SOUND STUDIOS

2320 Pacific Ave., #29  
Venice, CA 90291  
(213) 306-5097  
Contact: Ray  
Basic Rates: \$25/hour with engineer, producer, musician.  
Featured Equipment: Tascam TSR-8 1/2", Atari 1040ST w/SMPTE track 2 software, Proteus XR digital multitimbral 16 bit sound module, Yamaha DX11, Ensoniq Mirage digital sampler, Roland Juna 11, Tascam M-216 mixing board with Boss 8 channel submixer, lots of great outboard gear including stereo enhancer and compression for finale mixdown to digital (Toshiba DX-900), Alesis HR-16 digital drum machine and plenty of great guitars!  
Special Services: I do it all myself and get a clean, bright, master-quality sound! Why pay for 24 tracks of tape when you can have 24 channels

digital in a full-blown MIDI studio? I use tape just for vocals and guitars. The rest is digital, up to 60 tracks!!

Clients: Groovin Ruben, Tammy Chong, Sugar Minatt, Warner Bros. and Zoo Records.

Comments: I do everything from country and classical to my own brand of acid funk rap. Call for a free listen, 1 hour free with every 7 hours of block time.

### □ SIDESTREAM SOUND

5013 1/3 Narragansett Ave.  
San Diego, CA 92107  
(619) 222-0238  
Contact: Ken Tatten  
Basic Rates: \$15/hour.

### □ SOHO STUDIOS

1606 N. Highland Ave.  
Hollywood, CA 90028  
(213) 465-2786  
Contact: Roe Dileo or Geoffrey Sharples  
Basic Rates: \$20/hour.

### □ THE PLACE RECORDING & REHEARSAL STUDIOS

351 Oak Pl., #G  
Brea, CA 92621  
(714) 529-8220  
Contact: Craig  
Basic Rates: \$20-\$25/hour.

### □ WILD TALENT STUDIOS

5720 Andasol Ave.  
Encino, CA 91316  
(818) 705-6985  
Contact: Stan Keiser  
\$50 for 3 hours.

## 12 TRACKS

### □ ALEXAS RECORDING STUDIOS

26111 Ynez Rd., #B-30  
Temecula, CA 92390  
(714) 676-0006  
Contact: Alexas Recording Studios  
Basic Rates: \$25/hour.

### □ JESUS IS LORD STUDIOS

5000 O'Sullivan Dr.  
Los Angeles, CA 90032  
(213) 222-2304  
Contact: Richard Zeier  
Basic Rates: \$20/hour.

### □ SOUND STATION

3212 Mesa Verde Rd.  
Banita, CA 91902  
(619) 479-6208  
Contact: Alex Gonzalez  
Basic Rates: \$15/hour.

## 16 TRACKS

### □ ACROSS THE TRACKS PRODUCTIONS

P.O. Box 2612  
Garden Grove, CA 92640  
(714) 636-3780  
Contact: Brack Clark or Jodi Clark  
Basic Rates: Call for rates.

### □ ALISO CREEK STUDIOS

P.O. Box 8174  
Van Nuys, CA 91409  
(818) 787-3203  
Contact: William Williams  
Basic Rates: \$20/hour.

# MUSIC CONNECTION RECORDING STUDIOS

**Featured Equipment:** Tascam 1" 16-track; Corvin 24 input board; SMPTE or MIDI sync; Macintosh with Performer sequencing software; Roland D-110 synth; Roland S-50 sampler; Roland 707 drum machine; Gibson, Ovation guitars; Alesis, Yamaha outboard gear; AKG, Sennheiser, Shure mics.  
**Special Services:** Complete songwriter demo production, low budget album production.  
**Clients:** Stewie Kenyata, The Ditty Boys, Coli-Bay Records, Suzonne Sawyer.  
**Comments:** Call to discuss your project.

## THE ANNEX

6362 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 465-3767

**Contact:** The Annex  
**Basic Rates:** \$15/hour; no ups, no extras.

## BIG V STUDIOS

Von Nuys, CA  
(818) 780-7869

**Contact:** Peter Viols  
**Basic Rates:** \$25/hour; special 4 hour block rate, including engineer, \$80.

## BLACK OLIVE RECORDING STUDIO

1745 Hickory St.  
Sond City, CA 92355  
(408) 394-7176

**Contact:** Nick Olivo  
**Basic Rates:** \$45/hour; block rate over 20 hours, \$30/hour.

## BLINDFOLD STUDIOS

P.O. Box 253  
Poway, CA 92074  
(619) 486-4734

**Contact:** Gregg Brondalise  
**Basic Rate:** \$65/hour.

## BOOM TOWN STUDIOS

325 Sunset St.  
Ventura, CA 93022  
(805) 649-3365

**Contact:** Tom Alhavello, II, Owner  
**Basic Rates:** Flexible rates for anyone's budget.

## CASBAH RECORDING

1895 W. Commonwealth Ave., #N  
Fullerton, CA 92632  
(714) 738-9240

**Contact:** Choz or Chris  
**Basic Rates:** Call for rates.

## CANTRAX RECORDERS

2119 Fidler Ave.  
Long Beach, CA 90815  
(213) 498-6492

**Contact:** Rick Connoto  
**Basic Rates:** \$25/hour.

## CAZADOR STUDIOS

W. Hollywood, CA  
(213) 655-0615

**Contact:** Jimmy Hunter  
**Basic Rates:** Call for rates.

## DOC PRODUCTIONS

P.O. Box 562  
Los Angeles, CA 90290  
(213) 455-2921

**Contact:** Judy Ecker  
**Basic Rates:** \$40/hour base; block rates available, please ask.

**Featured Equipment:** Allen & Heath 2416, Toscom 1", Tonnoy, Lexicon, Yamaha, Roland, DOD, BBE, Audio Logic, Aphex, BBE, Neumann, AKG, Audio Technica & more. Alesis, Akoi S-900, Kurzweil, etc.

**Special Services:** Special songwriter demo packages available.

**Comments:** Engineer/Producer John Cornett delivers top quality "BIG" sound usually available only at 24-track and larger facilities. Beautiful environment, relaxed atmosphere, sober.

## DR. G'S STUDIO

1608 Pacific Ave., #202  
Venice, CA 90291  
(213) 399-5184

**Contact:** Gary Krouse  
**Basic Rates:** Call for rates.  
**Featured Equipment:** 16-track recording and digital editing facility; Console: Studio Master,

40x16x16x2; Recorder: Toscom MSR 16; Mac IIx with Sound Tools and Performer 3.61; Keyboards: Roland A-80, D-50, S-550 sampler, Yamaha DX-7, Korg MR, Kurzweil HX1000; Outboard: Yamaha DMP11, Korg A-3, Roland DEFS, SRV-2000, SDE2500, GM-70, Alesis Midiverb III, Peavey Ultraverb, DBX 166 and 163X compressors, Hush IICX, Audiologic Quadgate, BBE sonic maximizer, Digitech EQ's, Proco RAR2DU, Phonosonic SV3500 DAT, JVC cassette decks, Sony CD, Tannoy 6.5 and Cerwin Vega 380SE monitor systems.  
**Comments:** Live room, air conditioning. Call for rates.

## EXECUTIVE SOUND STUDIOS

6922 Hollywood Blvd., #220  
Hollywood, CA 90028  
(213) 463-0056

**Contact:** Mike Kelly or Demetric Collins  
**Basic Rates:** \$36/hour, includes engineer.  
**Featured Equipment:** Toscom MS-16 1", Eventide H3000, Atari 1040ST full MIDI set-up, various keyboards and drum machines, Lexicon DD, Sony Dat.

**Special Services:** Radio commercial production, programming, music production, tape duplication, demo packages.

**Clients:** Sony (CBS), Epic/Solar Records, A&M/Ward/Command Records, Philip Bailey, Sholamar, Rose Royce, Robert Townsend, Columbia Records, etc.

**Comments:** Located across from Mann's Chinese Theater in the Fries Entertainment Tower. Established in 1984.

## EXXEL RECORDING & DUPLICATING

102 N. Dilmor St.  
Oceanside, CA 92054  
(619) 722-8284

**Contact:** Drew Aldridge or Al Venditti  
**Basic Rates:** Recording, \$35/hour; digital editing, \$50/hour.

**Featured Equipment:** Toscom 1" 16-track Panasonic 3700 DAT; Mac IIx with Digidesign Sound Tools; Biomp Bimix 2016 console.

**Special Services:** Complete packaging and duplication services; digital editing and CD mastering is available with Sound Tools.

## FORTRESS STUDIOS

1549 N. McCadden Pl.  
Hollywood, CA 90028  
(213) 467-0456

**Contact:** Office  
**Basic Rates:** Block rate, \$20/hour.  
**Featured Equipment:** Toscom 1" 16-track machine, Soundcraft console; Lexicon, Yamaha, Alesis, Roland outboard gear; AKG, Neumann, Shure microphones; digital mixdown, cassette copies.

## GM RECORDING DIGITAL SOUND & VIDEO STUDIOS

2123 Federal Ave.  
W. Los Angeles, CA 90025  
(213) 473-7384

**Contact:** Irmo  
**Basic Rates:** \$35/hour.

## GENETIC MUSIC

6017 Bellingham Ave.  
N. Hollywood, CA 91606  
(818) 763-3742

**Contact:** Richard Rosing  
**Basic Rates:** \$35/hour.  
**Featured Equipment:** Toscom M3500 32 input console, Fostex 1/2" 30 IPS 16-track, Toscom 1/2" 8-track, DAT, 1/4" 2-track, Tannoy monitors, AKG mics, Steinway grand piano, Mac Plus with Performer 3.61 + MIDI Time Piece, Korg T2, Akoi S900, Roland U220, DX7, TX7, Korg EX-8000, Lexicon PCM70 & PCM60, SPX90, SDE3000, DBX 166.

**Special Services:** Production, arranging programming.

**Clients:** Giant Records, Capitol Records, Virgin Music, Warner/Chappell, Almo Irving, Steve Borri, Gardner Cole, Joe Sample, Dionne Warwick, Fredo Payne, Carl Anderson, Allan Rich, Steve Dorff, *Psychoy, Critters 2, Madhouse.*

**Comments:** Great working environment, first-class engineer, master quality work. Sorry, no live drums.

## GLIDE STUDIOS

P.O. Box 747  
La Canada, CA 91012  
(818) 902-0435

**Contact:** Cho Poquet  
**Basic Rates:** Call for rates.

## MARC GRAUE RECORDING SERVICES

3421 W. Burbank Blvd.  
Burbank, CA 91505  
(818) 953-8991; (213) 467-1822

**Contact:** Cothe Kilpatrick  
**Basic Rates:** Studio A, \$115/hour; Studio B, \$85/hour.

## RUDY GUESS RECORDING STUDIO

11541 Hortsook St.  
N. Hollywood, CA 91601  
(818) 769-9569

**Contact:** Rudy  
**Basic Rates:** \$35/hour.  
**Featured Equipment:** Toscom MSR-16 16-track, Otari 8-track, Panasonic Pro DAT, Toscom 25-2 track, 2 pro cassette decks; Sennheiser, Shure, EV, AKG, Beyer and many other mics; Urei compressor and de-essers, DBX compressors, Lexicon LPX-1 reverb, Roland SRV-2000 reverb, Aphex aural exciter, Studiomaster 24 input mixing console, EV 100A studio monitors, Baldwin MIDI piano, Yamaha DX-7, Roland R-8 drum machine, many guitars and amps.

**Special Services:** Album productions, film and television soundtrack, commercials and voice-over, background and source music, broadcast quality band demos on a budget, hot lead guitar solos, rhythm parts, drum programming.

**Clients:** Carole King, Vixen, Lock Up, Mory's Danish, B.B. Chung King & the Screaming Buddha Heads, Chuck E. Weiss, Capitol Records, A&M Records, many others.

**Comments:** Comfortable and professional environment. Owner/engineer is album credited producer/writer/musician.

## JAM RECORDS/PRO RECORDING

6842 Sylvio Ave.  
Resedo, CA 91335  
(818) 342-8753

**Contact:** Rex Morgan  
**Basic Rates:** \$20/hour.

## JEL RECORDING STUDIOS

6100 W. Pacific Coast Highway  
Newport Beach, CA 92663  
(714) 631-4880

**Contact:** Sandro Gentsi  
**Basic Rates:** Please call for rates.

## THE NOTE FACTORY

5714 Columbus Ave.  
Von Nuys, CA 91411  
(818) 994-3133

**Contact:** Raul Ferronda or Richard Barrow  
**Basic Rates:** \$30/hour.

## PACIFIC STUDIOS

2620 La Cienega Ave.  
Los Angeles, CA 90034  
(213) 559-9777

**Contact:** Mike or Glenn  
**Basic Rates:** \$25/hour for 1" 16-track; block rates available.

## TOM PARHAM AUDIO PRODUCTIONS

1140 S. Cypress, #D  
Lo Hobro, CA 90631  
(714) 871-1395

**Contact:** Tom Parham  
**Basic Rates:** \$15-\$35/hour.  
**Featured Equipment:** DAT, 16-track, real time & high speed duplications. Call for prices. Great mics, plenty of effects, digital sampler.

**Special Services:** 4-song, 8-track demos, \$300. 4-song, 16-track demo's, \$500. Demo specials include 100 cassettes, 100 boxes with printed labels.

## PYRAMID PRODUCTIONS

15471 Redhill Ave., #E  
Tustin, CA 92680  
(714) 259-0295

**Contact:** Virgil Gentile  
**Basic Rates:** \$25/hour.

## RAMBO (RAY ACADEMY OF MUSIC, BURBANK OFFICES)

Burbank, CA  
(818) 848-2576

**Contact:** Will Ray  
**Basic Rates:** Call for rates.

**Featured Equipment:** Fostex G-16 recorder of 30 IPS, Toscom M-3500 24 channel board, Tannoy monitors plus a 6 ft. rack containing the usual toys including a DAT machine. We be pro.

**Special Services:** Complete one-stop recording service for songwriters and artists, specializing in all types of country music. I can lay down drums, bass, guitars, steel, mandolin, banjo and vocals for clients. Also have access to top country players and singers in L.A. Can personally assist you when placing songs with industry people.

**Comments:** I am friendly, have great musical instincts and specialize in country, folk and blues. Call me, let's discuss your project.

## RISING STAR RECORDING

655 N. Berry, #1  
Brea, CA 92621  
(714) 671-7815

**Contact:** Rudy Ising  
**Basic Rates:** \$30/hour; \$25/hour, block rate.

## ROSE STUDIOS

1098 Rose Ave.  
El Centro, CA 92243  
(619) 352-5774

**Contact:** Donny Berg  
**Basic Rates:** Please call.

## ROTUND RASCAL RECORDING

5654 Notick Ave.  
Van Nuys, CA 91411  
(818) 901-9636

**Contact:** Dove Pearlman  
**Basic Rates:** \$30/hour.  
**Featured Equipment:** Toscom 1" 15IPS (new heads), Dynamix (English) 24 channel board, (2) Neumann U-87 (Stephen Poul model), also Sony, RCA, Sennheiser, EV, AKG, etc. Reverb for days, (2) Sony MUR201, (3) SPX90, (2) Midiverb, etc. Urei limiters/compressors, many extras, piano, JBL monitors, Yamaha monitors, Smithline monitors, Roland delay MXR delay.

**Special Services:** Production available, charts made, vocal arranging, guitar repair. Call for more information.

**Clients:** Too many to mention, booked solid, call at least 1-2 weeks in advance.

**Comments:** Many of rock and alternative rock and country bands in L.A. area. Big drum room.

## SELAH RECORDING STUDIO

9190 Poppy Circle  
Westminster, CA 92683  
(714) 898-5220

**Contact:** Dave Gehlhor  
**Basic Rates:** Please call for rates.  
**Special Services:** DAT editing, hard disc reading, CD mastering, Macintosh II computer with Performer sequencing software, Digidesign Sound Tools software, CD and cassette duplication.

**Comments:** Because we offer such a wide variety of services, everything can be completed in-house.

## SIR REEL STUDIOS

14540 Sylvan St., #A  
Von Nuys, CA 91411  
(818) 780-8528

**Contact:** David Cragin  
**Basic Rates:** \$18/hour.  
**Featured Equipment:** TAC Scorpion and Romsa WR-TB20B consoles, Fostex E-16 recorder, Digidesign Sound Tools digital recording and editing, Mac II, Atari, MIREX, M3R, Digidesign sample cell, extreme amounts of outboard gear, great mics (U-47, etc.), 2 DATS, 3 live rooms, engineer included.

**Special Services:** DAT editing with Sound Tools (create new dance mixes, etc., all in the digital domain), CD prep, sequencing of albums, ADR, video lock-up, full SMPTE.

**Clients:** Wall of Voodoo, Timmie Wood, Mama Stud, Possum Dixon, Rip Taylor.

**Comments:** Great sound, great rates, engineer is keyboard tech for Oingo Boingo.

## SOUND CHOICE STUDIO

6105 Franklin Ave., #6  
Hollywood, CA 90028  
(213) 462-8121

**Contact:** Alexei Zoubov  
**Basic Rates:** \$20/hour.  
**Featured Equipment:** Recording & mixing: Fostex E-16 (30 IPS) with 4030/4035 synchronizer, Studio Master mixdown, 16x8x16 mixing console, M-160 submixer, Tannoy monitors, AKG 414, Sennheiser 441 and Shure mics; Sony PCM-601ES

# MUSIC CONNECTION RECORDING STUDIOS

mastering digital interface. Outboard: Lexicon LPX-1 & 5, Roland SRV-2000 reverbs, DBX 166, BBE 442, Orban 536A. Synths & samplers: Ensoniq EPS & ESQ-M, Korg M-1R, Roland D-110, Yamaha TX-7, Emu Proteus. Macintosh computer with Performer, Finale, Opcode editors, etc.  
**Special Services:** Arranging, composing, programming, film scoring.  
**Clients:** I, Napoleon, DJ Buddy & Moris the Kot, Spellbound, Chanticleer Films, Orion Films, preproduction for Capitol and Geffen Records.

## □ SOUNDGRAPHICS

P. O. Box 91133  
 Long Beach, CA 90809  
 (213) 498-9135  
**Contact:** David Eastly  
**Basic Rates:** \$30/hour; block rates available.

## □ SOUTHWEST SOUND

14 N. Baldwin Ave  
 Sierra Madre, CA 91024  
 (818) 355-1367  
**Contact:** Devin Thomas  
**Basic Rates:** \$27/hour.

## □ STANDING ROOM ONLY

8228 Beech Ave.  
 Fontana, CA 92335  
 (714) 829-1314  
**Contact:** Stephen Robertson  
**Basic Rates:** \$35/hour.

## □ KRIS STEVENS ENTERPRISES

14241 Ventura Blvd., #204  
 Sherman Oaks, CA 91423  
 (818) 981-8255  
**Contact:** Donno Gurst  
**Basic Rates:** \$95/hour.

## □ THE STUDIO

1612 Ocean Park Blvd.  
 Santa Monica, CA 90405  
 (213) 452-3930  
**Contact:** Vinny or Rhonda  
**Basic Rates:** 8-track, \$25/hour; 16-track, \$35/hour; also block rates.

## □ STUDIO 'ADDARIO

Newport Beach, CA 92626  
 (714) 540-4490  
**Contact:** Joe Daddorio  
**Basic Rates:** \$35/hour.

## □ STUDIO 9 AUDIO/VIDEO LABS

5504 Hollywood Blvd.  
 Hollywood, CA 90028  
 (213) 811-2060; (818) 353-7087  
**Contact:** John Gillies  
**Basic Rates:** \$25-\$35/hour.

## □ STUDIO DEE

3306 Glendale Blvd., #4  
 Los Angeles, CA 90039  
 (213) 662-9595  
**Contact:** Huey Dee  
**Basic Rates:** Call for information.  
**Featured Equipment:** Fostex E16; Tascam 38; 2 Sony DAT machines; Neumann U87; AKG 414; Roland D50; Korg MIR; Atari 1040ST; Fender P bass; JBL 4412; Yamaha NS-10's; TAC Scorpion; Yamaha power amp; Yamaha SPX1000; Roland SDE3000; Lexicon LXP-1, LPX-5; MRC MIDI controller; Alesis Quadraverb Plus; JBL/Urei 7110 compressor, Dromwer; D5201 noise gate.  
**Special Services:** DAT to DAT transfers, 8 to 16-track transfers, musicians upon request, round the clock hours.  
**Clients:** Billy Good (Faith No More), Def Jef, Pabllove Block, Los Rock Angels, McDonalds Gospelfest, Jermaine Stewart, AFG Music, Tress, Biggie Smallz, AKG, Randy Costille.  
**Comments:** Relaxed and creative atmosphere, soon to be 24 track.

## □ THIRD EAR

143 S. Cedros Ave.  
 Salana Beach, CA 92075  
 (619) 481-3319  
**Contact:** Malcolm Folk or Peter Dubaw  
**Basic Rates:** \$25/hour.

## □ THOR'S STUDIO

9920 Dolan Ave.  
 Downey, CA 90240

(213) 862-1722

**Contact:** Chris

**Basic Rates:** 8-track, \$10/hour; 16-track, \$15/hour (Note: This is a recession special; rates will go back up to normal \$25/hour when the economy improves).

**Featured Equipment:** Tascam MS-16 1" 16-track, Tascam 38 1/2" 8-track, Teac 3340 4-track, PCM F-1 digital mastering, Lexicon effects, SPX 90; Sennheiser, AKG, Shure mics; Roland R8 drum machine, Roland D-50 keyboard, lots of toys and special effects and percussion.

**Special Services:** Exclusive studio of Thor Records. We do all styles, thrash to folk to new age. Come hear our CDs. In-house producers, arrangers, singers, session players, vocal coach.

**Clients:** Thor Records, Unlikely Publications, DAG Productions, Junkyard.

**Comments:** Take advantage of our recession special. Prices will go up when the economy recovers. Also, work or trade gear for studio time.

## □ GREG YOUNGMAN MUSIC

Box 381  
 Santa Ynez, CA 93460  
 (805) 688-1136  
**Contact:** Greg Youngman  
**Basic Rates:** Call for quote.

## 24+ TRACKS

### □ 4TH STREET RECORDING

1211 4th St.  
 Santa Monica, CA 90401  
 (213) 395-9114  
**Contact:** Jim Wirt  
**Basic Rates:** \$50/hour.

**Featured Equipment:** MCI custom console, MCI JH-114 24-track, Ampex ATR-102 2-track, Panasonic SV-3700 DAT, Lexicon 224X digital reverb, Neumann U-87's and U-67's, AKG 414's, 7 ft. Yamaha grand piano, complete video/audio lock-up.

**Special Services:** Great room for vocal overdubs.  
**Clients:** L.A. Guns, Humon Drama, Beach Boys, Bill Hudson, Nigel Dick, Gemini I.

**Comments:** We're four blocks from the ocean and only one block off Santa Monica's new 3rd St. Promenade.

### □ 12-STEP MUSIC INC.

11712 Moorpark, #108  
 Studio City, CA 91604  
 (818) 760-7881  
**Contact:** Gene Woody

**Basic Rates:** Basic tracks, \$60/hour; digital editing, \$125/hour; block rate, \$500/day.  
**Featured Equipment:** Sound Tools with Pro IO, Studio Vision with 1 hour stereo sampling time, Mac IIX, Sony APR-24, 48X24 Soundcraft, Massenber EQ, H-3000SE Ultra harmonizer, Demeter mic pre-amps, Akai 1000, Proteus, MI, etc., lots of premier outboard gear, Sony 3/4" Trinitron monitor, all Mogami cabling and patch bay by West Coast Studio Services in a Vincent Van Hoof room.

**Special Services:** Digital editing/album sequencing and our complete digital workstation makes record production, film and TV scoring and commercials a breeze.

**Clients:** Warner, Elektra, Atlantic, Alco, Larimar, David Kershenbaum, Brian Eno, Don Gehman, Donny Osmond.

**Comments:** Full production services facilitate the creative process from concept to mastering with an incredibly clean sound.

### □ 38-FRESH

7940 W. 3rd St.  
 Los Angeles, CA 90048  
 (213) 38F-FRESH  
**Contact:** Mike Greene  
**Basic Rates:** \$55/hour.

### □ 41-B STUDIOS

41-B Duesenberg Dr.  
 Westlake Village, CA  
 (805) 494-3613  
**Contact:** Bruce or Robb  
**Basic Rates:** Call for rates.

**Featured Equipment:** Trident 40 input, Otari tape machines, Neve 1073 & 1272 mic pres, API mic pres (16 chs. total), Pultec, API 550A & 550B, GML EQ, B&B EQ, AMS reverb & delay, TC2290, Rev-7, Rev-5, DRP Dynachord, DBX 161's, 162's, 163's, 160X, 165A, 166, Urei 1176, 175's, Lexi-

can 200, PCM70, PCM42, Aphex, Drawmer, DBX, gates.

**Special Services:** Excellent tracking room (40x48) with 3 isolation booths, 2 lounges, game room, beaches, great restaurants, hotels, etc., all nearby, no smog, no traffic.

**Clients:** Brian Malouf, Peter Wolf, Escape Club, Keedy, Wang Chung, Paul Young, Lou Gramm, etc.

### □ A TO Z STUDIOS

680 Arrow Hwy.  
 La Verne, CA 91750  
 (714) 599-1310  
**Contact:** Ann Thomas  
**Basic Rates:** Call for rates.

### □ A TOTAL EFFECT

P.O. Box 18401  
 Encino, CA 91416-8401  
 (818) 345-4404  
**Contact:** Dean Burt  
**Basic Rates:** Call for rates.

### □ A&R RECORDING SERVICES

71906 Highway 111  
 Rancho Mirage, CA 92270  
 (619) 346-0075

**Contact:** Studio Manager  
**Basic Rates:** \$65/hour and special package rates.  
**Featured Equipment:** Otari MX-80, Neotek II console, Digital SV-3700, analog Ampex, ATR 100, speakers, JBL, Tannoy, Yamaha, Auratones.

**Special Services:** Production, promotion.  
**Clients:** Euphorio, Skorette Reign, Barry Manilow, Grey Advertising.

**Comments:** Specialize in package deals.

### □ AIRE L.A. STUDIOS

1019 S. Central  
 Glendale, CA 91204  
 (818) 500-0230  
**Contact:** Eve R. Globman  
**Basic Rates:** Call for rates.

### □ AMERICAN RECORDING CO.

22301 Mulholland Highway  
 Woodland Hills, CA 91364  
 (818) 347-9240  
**Contact:** Bill Cooper  
**Basic Rates:** Call for rates.

### □ AMIGO STUDIOS

11114 Cumpston St.  
 N. Hollywood, CA 91601  
 (818) 980-5605  
**Contact:** Victor Levine  
**Basic Rates:** Varies.

### □ ANDORA STUDIOS

3249 Cahuenga Blvd. W.  
 Hollywood, CA 90068  
 (213) 851-1244  
**Contact:** Andoro Studios  
**Basic Rates:** Call for rates.

### □ AUDIO ACHIEVEMENTS

1327 Cabrillo Ave.  
 Torrance, CA 90501  
 (213) 320-8100  
**Contact:** Donovan  
**Basic Rates:** \$125/hour.

### □ THE AUDIO SUITE

1110-A W. Glenoaks Blvd.  
 Glendale, CA 91202  
 (818) 241-9090  
**Contact:** Eric Sclar  
**Basic Rates:** Please call for rates.

**Special Services:** 3/4" video lock-up (ADR, voice overs, Foley, Needle drops, scoring, mixing to picture); phone patch, MIDI programming/tracking; live band recording.

**Clients:** Warner/Chappell Publishing, Filmtracks Publishing, Merrit Publishing, Columbia Pictures Publishing, Walter Egan, Nelson, Tramoine Hawkins, The B.H. Surters, I.R.S. World Media, Magic Lantern Film & Video, Visto Media, MGS Video Productions, Frontier Teleproductions, Writer's Guild of America.

**Comments:** Completely remodeled, large comfortable working environment, just 10 minutes from Hollywood and Burbank.

### □ B-5 STUDIOS

6525 Sunset, Studio A  
 Hollywood, CA 90028  
 (213) 962-9988  
**Contact:** Petra Jones  
**Basic Rates:** Call for rates.

### □ BARE TRAX

P. O. Box 4988  
 Culver City, CA 90231  
 (213) 390-5081  
**Contact:** Jon Bare  
**Basic Rates:** \$40/hour.

### □ BEACH CITIES RECORDING

2147 Laguna Canyon Rd.  
 Laguna Beach, CA 92651  
 (714) 497-0979  
**Contact:** Phillip Morgan  
**Basic Rates:** Call for rates.

### □ BOULEVARD SOUND

6412 Hollywood Blvd.  
 Hollywood, CA 90028  
 (213) 469-0590  
**Contact:** Boulevard Sound  
**Basic Rates:** \$80/hour; blocks available.

**Featured Equipment:** Trident 'A' range console, Sony JH24-24, Sony Autolocator III, Lexicon Prime Time II, Lexicon PCM70, Lexicon PCM60, Lexicon PCM41's, Yamaha SPX900, Yamaha Rev-7, Sony DRE-2000, Urei 1176 compressor/limiters, Drawmer gate/limiters, DBX160's, DBX162, JBL 4330 control room monitors (2) with Compact Monitor sub bass system, Yamaha NS-10's (2), Altec 604 studio speakers (2), all BGW power amps, 7' Steinway grand piano, Hammond B-3 organ with Leslie 122 speaker; Sony tube mic, Neumann's, AKG's, Sennheiser's and many more.

**Special Services:** 24 hour Sky Pager service. Call 1(800) SKY-PAGE and enter pin #834-8183.

**Clients:** Chris Montez, Janis Ian, Paul & Paula, White Boy James, Erin O'Bryan, Dick Dale, Larry Dean, Chad Watson, Jenny James, Billy Black.

**Comments:** Isolated control room (14'x17'), large room (30'x30'x17'), 10'x10'x isolated drum riser, 3 isolation booths, unique environment, unparallelled for live recording.

### □ BRANAM'S FOX RUN STUDIOS

216 Chatsworth Dr.  
 San Fernando, CA 91340  
 (818) 898-3830  
**Contact:** Joe Branam  
**Basic Rates:** Call for rates.

**Featured Equipment:** Neve VR 60 Flying Faders, 2X Otari 24 track with Adam-Smith sync for 48-track lock-up, Tad Mains.

### □ BROKEN RECORDS

17471 Plaza Otomal, #16  
 San Diego, CA 92128  
 (619) 487-8787  
**Contact:** Jay D'Esse  
**Basic Rates:** Negotiable depending on complexity of project.

### □ ANDY CAHAN'S DEMO SERVICE

Call for directions  
 Pomona, CA 91767  
 (714) 622-5165  
**Contact:** Andy Cahan  
**Basic Rates:** Flat rate, per song/per day, \$100.

**Featured Equipment:** 32-track sequencer/sampler workstation, over 5000 CD quality sampled sounds of all instruments and effects; drums, bass, percussion, orchestral, synthesizers, acoustic and electric keyboards, guitars, brass, woodwinds, double reeds. Ethnic sounds: bagpipes, sitars, flutes, etc.

**Sound effects:** Thunder, rain, guns, animals, etc., Quadraverb, DBX163X, Fostex X-1.5, Shure SM58.  
**Special Services:** Full production, arrangement, mail in demos, vocals. Master mixdown to multitrack for DAT, CD, records, etc. All styles, rap, funk, hip hop, pop, MOR, metal, R&R, C&W.

**Clients:** Harry Nilsson, Ringo Starr, songwriters, vocal coaches, publishing companies, film and TV soundtracks, commercials.

**Comments:** High quality master demos, custom made to artist requirements.

### □ CALIFORNIA RECORDING & POST PRODUCTION

5203 Sunset Blvd.  
 Los Angeles, CA 90027  
 (213) 668-1244

# MUSIC CONNECTION RECORDING STUDIOS

Contact: Del Coshier  
Basic Rates: \$225/hour.

## □ CHACE PRODUCTIONS, INC.

7080 Hollywood Blvd., #515  
Hollywood, CA 90028  
(213) 466-3946  
Contact: Bob Helber  
Basic Rate: \$225/hour.

## □ CLEAR LAKE AUDIO

10520 Burbank Blvd.  
N. Hollywood, CA 91601  
(818) 762-0707  
Contact: Brian Levi  
Basic Rates: Call for rates.  
Featured Equipment: Studer A-837 24-track, Trident 80B console with Optimix automation, Neve 1073 mic pre-amps with equalizers, Pultec equalizers, Tube Tech equalizers and mic pre-amps, Lexicon 4801, Eventide Ultra harmonizer, TC 2290 with 32 second sampling, synchronization, tube mics and many more compressors, noise gates and digital delays.

Special Services: Clear Lake Audio is a 5000 sq. ft. 24/48-track recording studio with 3/4" video lock-up and automated mixing. The control room, designed by George Augspurger, is 25'x23' with 11' ceiling. The live room is 30'x35' with 15' ceiling and includes a Yamaha C-7E 7'4" concert grand piano. Clear Lake also features a full kitchen, a separate TV/lounge area, client/artist/producers office, FAX and copying services.

Clients: MCA artist: Jump in the Water, producer Jim Cregan (Rod Stewart, London Quireboys). Enigma artists: Hurricane, producer Michael J. Jackson; Vinnie Vincent (Kiss), producer Vinnie Vincent. Warner/Geffen artists: Rick Parker, producer Jim Cregan. CBS/BMG artists: Jason Bonham, producer Bob Ezrin. Mesa/Bluemoon/Rhino artist: Tom Barton, producer Tom Barton. Rounder Records artists: Bobby King and Terry Evans, producer King and Evans. Sire Records artist: Ice T. Capitol Records artist: Slomation. Arista Records artist: Tamara Child.

## □ CONTROL CENTER

128 N. Western Ave.  
Los Angeles, CA 90004  
(213) 462-4300  
Contact: Ralph Stanfield or Rick Novak  
Basic Rates: \$60/hour or call for special block and off-hour specials.

Featured Equipment: Classic 32 input API used by Stevie Wonder, John Lennon with 550 EQ's, Studer A-80 24-track/autolocator, Ampex ATR 2-track, Sony KS830 cassette decks, AKG 451, AKG 414, AKG "The Tube," Neumann U-87's (2), Sennheiser 421's, 441, AKG D-112, SM 57's, Lexicon 200, LXP-1, LXP-5, Roland SRV2000, Roland SDE 3000, SPX90, Yamaha Rev-7, BBE exciter, DBX 160 (2), DBX 166, Urei 1176 (2), Dynamite gates, Galex gates, Eventide 910 harmonizer, NS-10, Auralone, Tannoy.

Clients: John Mayall, Earth Wind and Fire, Animal Logic (Stewart Copeland, Stony Clark), Devo, Mariko, Louie Louie, alternative bands such as Green On Red, Sidewinders, Divine Horsemen, etc.

## CRITERION MUSIC CORP.

6124 Selmo Ave.  
Hollywood, CA 90028  
(213) 469-1002  
Contact: Guy Roche  
Basic Rates: \$65/hour.

## □ DEVONSHIRE STUDIOS

10729 Magnolia Blvd.  
N. Hollywood, CA 91601  
(818) 985-1945  
Contact: Kelle Cramer  
Basic Rates: \$150/hour.  
Featured Equipment: Neve consoles, GML automation, digital tape machines, Necam 96 automation, total of 5 studios, one of which is a "demo" style tracking room.

Special Services: Large complex with pool and ping pong tables, basketball court, pin ball, Pacman, etc.  
Clients: Just finished mixing live Heart album in Dalby Surround, currently doing Ozzy Osbourne in Scram, Metal Church, Manhattan Transfer.

## □ DIGITAL SOUND & PICTURE

2700 S. La Cienega Blvd.  
Los Angeles, CA 90034  
(213) 836-7688  
Contact: Nancy Ross  
Basic Rates: \$90+/hour.

## □ DIGITAL SOUND RECORDING

607 N. Ave. 64  
Los Angeles, CA 90042  
(213) 258-6741  
Contact: Van Webster  
Basic Rates: Please call.

Comments: Digital Sound Recording, a division of Webster Communications, is a full-service production facility for audio and video. Our large music room can handle ocoustic recording. We are also especially well-suited for production recording, sweetening, video and editing and spot production. Call us for those challenging projects.

## □ DINO M. II RECORDING FACILITY

2367 208th St., #7  
Torrance, CA 90501  
(213) 782-0915  
Contact: Dino Moddolare  
Basic Rates: \$50/hour; \$45/block; \$550/day including 1st engineer.

Featured Equipment: 24 and 32-track 2" recording decks; 1/2" Sony MCI 2 and 4-track; PonoSonic 3700 Pro DAT; Lexicon, Eventide, Roland, Yamaha, Drawmer, Neve modules; Lynx synchronization; Neumann, Sennheiser, AKG; baby grand piano; sampler keys; Urei 813, Tannoy.  
Special Services: Production if needed; staff of musical singers; film/TV audio to video.

Clients: Geffen Music, Capitol, Warner/Chappell, I.R.S., CBS, members from Survivor, Earth Wind & Fire, American Cartoon Co., Cannon Films, Steve Bailey, Tom Scott, Gregg Bissenette, John Hammond, Daniella DeLaurentis.  
Comments: We are a full service 24 and 32 track facility specializing in live music, big sound. We accept Visa and MasterCard.

## □ DODGE CITY SOUND

Glendale, CA 91201  
(818) 242-0222  
Contact: Jeffers Dodge  
Basic Rates: Too good to publish.

Featured Equipment: Trident 80B 40 input console (68 mixing inputs) with Optifile automation (40 faders), Studer A-827 24-track, Otari MTR12 2-track (1/2"), Ampex ATR 2-track (1/4"), Sony 500ES R-DAT, Lexicon 480L, Karg DRV3000, TC Electronics 2290 with 11" sampling, Alesis Quadraverb (2), Klark Teknik DN780, Yamaha SPX90 II (2), Yamaha Rev-7, Tube-Tech CL-1A (compressor), Tube-Tech MP-1A (pre-amp), Tube-Tech PE-1B (program EQ), Drawmer DS201X and ShroT Gate noise gate/expander, Urei 1176 (2), DBX160 (4), Orban 622 and Urei 545 parametric EQ's (2), custom Lakeside & Associates monitors with TAD components, AKG C-12, Telefunken 251, U87, 414, C451-EB, C451-E, C452-EB, Telefunken M221A, 421, 441, EV RE-20, Beyer M-88, SM-57, SM-58, SM-81, F-K97, Korg SG-1 digital grand (88 weighted keys), Kurzweil PX 1000 expander module, Linn 9000, Roland D-50 and Alesis HR16 drum machines.

Clients: Artists: Warren Zevon, XYZ, Death Angel, Ice T., Legs Diamond, Dirty Looks, Hounded Garage, John Kilzer, Rock City Angels, James Rayne, Lizzy Borden, Jeff Scott Soto, Alex Masi, Hello Disaster. Producers/engineers: Waddy Wochtel, Pat Moran, Neil Kemon, Michael J. Jackson, Max Norman, George Tuiko, Ronnie Champagne, Jim Scott, Mark Desista, Mike Stone and all major record labels.

Comments: Great live room (800 sq. ft.) for drums, guitars, vocals. Great control room (400 sq. ft.) for mixing middle budget record projects. Great staff, great rates and very private.

## □ DOUBLE TIME PRODUCTIONS

9257 Sloyer Dr.  
Santee, CA 92071  
(619) 448-1717  
Contact: Jeff Forrest  
Basic Rates: \$18-\$25/hour.

## CLOSE-UP

# ANDY CAHAN'S DEMO SERVICE

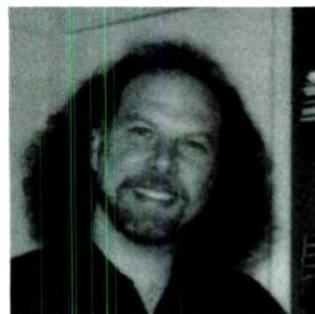
Compared to a professional recording studio, at first sight, it's hard to believe that Andy Cahan's demo facility is capable of producing such high-quality demos.

Andy Cahan, ex-Turtle, Rhino producer and independent producer, can make a demo for \$100 a tune. He's never had an unhappy customer. Using CD-quality, 16 bit sampled sounds of percussion, guitars, keyboards, orchestra and vocals, as well as various ethnic sounds such as bagpipes and sitar, Cahan can offer the next best thing to a recording session for a fraction of the price.

Cahan claims he can turn out demos that can be "transferred into perfect synch independently to separate tape with no generation loss," should someone want to go into a 24-track studio.

Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players bringing in their own axes, but for those

ADVERTISEMENT  
(MC Vol. XV, No. 5 Mar. 4—Mar 17, 1991)



who require instrumentation, the sky's the limit.

Cahan started his demo business less than a year ago. His Pomona studio may seem a bit distant from the Hollywood glut of recording shops, but the financial benefits make the drive worthwhile. "I have clients from Orange County, Ventura County, Hollywood, even Woodland Hills. They realize it's worth a 45 minute drive to get a good sounding demo."

Cahan helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.

Andy Cahan can be reached at (714) 622-5165.

When it comes to recording...  
**WE SUCK.**

### The other guys

1. 24 TRK STUDIO ON A 60 FT. YACHT.
2. 5' 10" VOLUPTUOUS BLONDE RECEPTIONIST.
3. RED CARPETED LOUNGE WITH WET BAR.
4. SOUND STAGE THE SIZE OF A JET AIRCRAFT HANGER.
5. ALL THE CLASSIC ALBUMS FROM THE 60'S & 70'S RECORDED THERE.
6. \$150-\$300 PER HOUR.

### Two Guys

1. 24 TRK STUDIO LOCATED IN THE WORST SECTION OF NORTH HOLLYWOOD.
2. MIDDLE OF THE LINE PANASONIC ANSWERING MACHINE.
3. UNCARPETED HALL WITH ARROWHEAD WATER COOLER.
4. WIRE COAT HANGERS AVAILABLE FOR LOCKED KEYS IN CAR (NO CHARGE).
5. OUR "CLASSIC" ENGINEERS WERE ONLY BREAST FEEDING IN THE 60'S & 70'S
6. \$5-\$50 PER HOUR (NEGOTIABLE).

**Two Guys From the Valley**  
NORTH HOLLYWOOD (818) 985-2114

**□ DYNAMIC SOUND RECORDERS**

8217 Lankershim Blvd., #39  
N. Hollywood, CA 91609  
(818) 767-4744  
Contact: Geoff Gibbs or Mike Milchner  
Basic Rates: \$35/hour.  
Clients: XYZ, Slayer, Agent Orange, Bussboys, Autograph.  
Comments: Great live room for drums, guitars and vocals. Top equipment, great engineers.

**□ DYNASTY STUDIO**

1614 Cabrillo Ave.  
Torrance, CA 90501  
(213) 328-6836  
Contact: Kosh Phillips  
Basic Rates: Call for rates.

**□ ECHO SOUND RECORDING**

2900 Los Feliz Ave.  
Los Angeles, CA 90039  
(213) 662-5291  
Contact: Mike Williamson or Mike Sannes  
Basic Rates: Studio A, \$65/hour or \$600/10 hours; Studio B, \$85/hour or \$800/10 hours; including engineer and all mixdown facilities, 1/2", 1/4", DAT.  
Featured Equipment: Studio A: Trident 808 30x24x24 console, Sony/MCI JH-24 24-track recorder, Lexicon 480L digital effects processor, AMS 15-80S DDL/sampler, Otari MTR-12 1/2" 2-track recorder, Sony APR 5003 1/4" 2-track recorder with SMPTE, Yamaha Rev-5, Rev-7, SPX90 (4), Yamaha Q 2031 graphic EQ, Aphex, DBX compressor/limiters/gates (12), JBL 4430 control room monitors, Tri-Amped, Westlake BBSM-4 monitors, Yamaha NS-10M monitors, Panasonic R-DAT, Eventide harmonizer, Lexicon Prime Time (2), Roland SDE-3000. Studio B: Trident 80C 32x48x24 console with Disc Mix Arms II moving fader console automation, Studer A827 24-track recorder, Sony PCM 2500 R-DAT, Lexicon 480L, Yamaha cassette decks, Eventide Ultra harmonizer, TC Electronic 2290 DDL/32 second sampler, Westlake control room monitors, Yamaha NS-10 monitors, Aphex & DBX compressor/limiters (14), Teletronix LA-2A, Yamaha Rev-5, Rev-7, SPX90 (4), API mic pre's &

EQ, Orban 622B, Drawmer compressor/limiter/gates, Tascam programmable CD, Eventide harmonizer, Lexicon Prime Time, Panasonic VHS & video monitor.  
Special Services: Linn 9000 programming, Mac Plus Performer, large selection of MIDI instruments and sounds, Emulator II, D-50, DX-7, TX-816, AX-80, Linn 9000, samplers, MIDI interface, SMPTE/MIDI, grand piano, Neumann, AKG Tube, Sennheiser, EV, Shure mics.  
Clients: Capitol Records, Motown/MCA, Atlantic, Warner Bros., Ruthless Records, Tairrie B., Troop, Bel Biv DeVoe, Jive Records, Elektra, Virgin, Baker Boyz, Mellow Man Ace, Kid Frost.  
Comments: Specializing in album and demo projects including experienced engineering staff and MIDI sequencer system recording.

**□ ELDERADO RECORDING STUDIO**

6553 Sunset Blvd.  
Hollywood, CA 90028  
(213) 467-6151  
Contact: Gary Gunton  
Basic Rates: Call for rates.

**□ ENCORE STUDIOS**

721 S. Glenwood Pl.  
Burbank, CA 91506  
(818) 842-8300  
Contact: Darryl Coesine  
Basic Rates: Call for rates.

**□ ENTOURAGE STUDIOS**

11115 Magnolia Blvd.  
N. Hollywood, CA 91601  
(818) 505-0001  
Contact: Keith Blake, Manager or Guy Paonessa, Owner  
Basic Rates: Please call for quotes an rates.

**□ THE ETHICAL POOL**

P.O. Box 741304  
Los Angeles, CA 90004  
(213) 667-1833  
Contact: Heather Haley, Studio Manager  
Basic Rates: \$25/hour, including engineer.  
Featured Equipment: Akai 1214, Akai 14D with

remote, Sany PCM F-1, Nakamichi MR, Yamaha DMP-7's (2), Emulator 2, Akai S-1000, Macintosh and Atari computers, assorted reverbs and delays and much more!  
Special Services: 16 channels full digital automation; live, sampled or triggered drums, computer sequencing and MIDI related tasks.  
Clients: Bob Mothersbaugh (Devo), Double Freak, Afro-Brazil, Keith Levene (formerly of PIL) and Bell, Book & Candle.  
Comments: The Ethical Pool is a haven for grass-roots music and embattled artists.

**□ EVERGREEN RECORDING STUDIOS**

4403 W. Magnolia Blvd.  
Burbank, CA 91505  
(818) 841-6800  
Contact: Lisa Haines  
Basic Rate: \$140/hour.

**□ FOXFIRE RECORDING**

16760 Stagg St., #210  
Van Nuys, CA 91406  
(818) 787-4843  
Contact: Rudi Ekstein  
Basic Rates: \$50/hour; block rates available.  
Featured Equipment: Trident Series 80 32x24x24 60 line input console, Otari MX-80 24-track, MCI 1108 2-track, Panasonic SV3500DAT, 2 Neumann U87, 2 Neumann KM56 tube mics, 2 Neumann KM88's, 2 AKG 460's, AKG 414, Sennheiser 421's and 441's, Shure 57's and 58, 2 Lexicon LXP's with remote, 2 Alesis Midiverb II's and 3 Microverbs, 2 Roland SDE3000 DDL's, Drawmer gates, 2 Teletronix LA-2A, Urei 813 Rush mounted monitors, Yamaha NS-10 monitors and more.  
Special Services: Large pra designed control room and studio with isolation. Great drum sounds, comfortable lounge and convenient freeway-close location. Production services available.  
Comments: The best quality at competitive rates. Well maintained equipment in a comfortable setting where the customer's needs are served first.

**□ GOLDMINE RECORDING STUDIOS**

1393 Collens Rd.  
Ventura, CA 93003

(805) 644-8341  
Contact: Jeff Cowan  
Basic Rates: 2 track, \$35/hour; 8-track, \$45/hour; 24-track, \$55/hour.

**□ GRANDMASTER RECORDERS, LTD.**

1520 N. Cahuenga Blvd.  
Hollywood, CA 90028  
(213) 462-6136  
Contact: Alan Dickson or Kirk Wyatt  
Basic Rates: Call for rates.  
Featured Equipment: Neve 8068 with Class A discreet electronics, Studer, new Sony MCI JH24, Ampex 1/2", Sony Pro DAT. Monitors: Urei 813 Timealigned, custom Tannoy Golds, Yamaha NS-10. Microphones: Neumann, AKG, EV, Sennheiser, Shp's, Altec, Shure. Reverb/delay: Lexicon, EMT, Eventide, AKG, Yamaha, Roland. Limiter/compressors/gates: Fairchild, Urei, Aphex, Drawmer, Teletronix, Neve. EQ: Neve 1073, Aphex EQF-2, MKS 2401, Urei 537's. Other: Pultec, Harmonizer 3000SX, Aphex Grouper, Tascam, Aiwa, Hitachi, Orban, Yamaha grand piano.  
Special Services: Hugh 112'x53'x20' room with stage that captures superb ambient/arena sound. 2 additional 35'x35'x14' rooms of double concrete wall construction and floating foundations with direct viewing to each and also to the control room.  
Clients: Block Crowes, Red Hat Chili Peppers, Vinnie Vincent, Michael McDonald, Tom Petty, Terry Reid, Bonnie Raitt, Stevie Wonder, Rose Royce, Faster Pussycat, Salty Dog, Gentle Giant, Y&T and more.  
Comments: Over 10,000 sq. ft. of space dedicated to your project with lounge, dining and recreation facilities including men's and women's bath and showers.

**□ GROUND CONTROL**

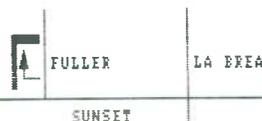
1602 Montana  
Santa Monica, CA 90403  
(213) 453-1255  
Contact: Shay Stanford  
Basic Rates: Call for rates.

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**Introducing...the GT Speaker Emulator.™**

Our Emulator connects to the speaker out of your amp, loads it like a classic old Celestion, and presto!...the best sounding tube preamp you've ever heard because you're using

the "power tubes" to make the crunch. Now your favorite amp can record direct or be the first link in your stage rack.

Don't waste time and cash on a new preamp, use the one you already know and love. Turn your amp into a Power Tube Preamp with our Speaker Emulator.



**GT electronics**  
12866 Foothill Boulevard  
Sylmar, California 91342  
FAX (818) 365-9884  
Phone (818) 361-4500

# Dino M II

## 24 and 32 Track Recording

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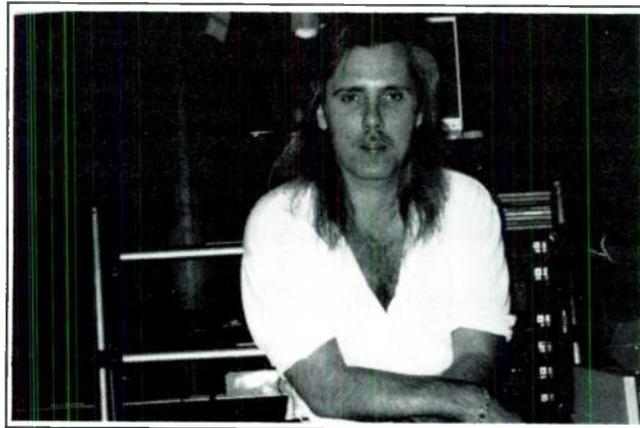


*Block Rates \$45 incl. 1st Eng.  
1-Day Lockout \$550  
2" Format - Mix to pro DAT  
1/2" Sony MCI Analog*



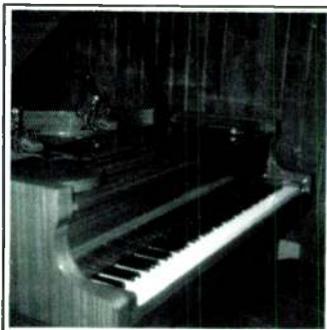
### EQUIPMENT

- AMEK MATCHLESS 36/72 MIXDOWN •
- NEVE 1073 MODULES •
- OTARI 24/32 TRACK HX-PRO •
- PANASONIC 3700 PRO DAT •
- LEXICON • EVENTIDE • DRAWMER •
- YAMAHA • NEUMANN • SENNHEIZER •
- BETA 57'S • UREI B13 TIME ALIGN •
- TANNOY MONITORS •
- LYNX SYNCHRONIZATIONS (\$90/HR) •
- BABY GRAND PIANO • SAMPLER •
- D-50 • DRUM MACHINES •
- MUCH MORE!!! •



### CLIENTS

- CAPITOL • WARNER / CHAPPELL •
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- AMERICAN CARTOON CO. • PLAYBOY •
- BOB JAMES • HER OBSESSION •
- GREG BISSONETTE • TOM SCOTT •
- PRIMITIVE PAINTERS • STEVE BAILY •
- GRANTLY HAYNES • STEELE VENGENCE •
- BIG SHOT • JOHNNY HAMMOND •
- SURVIVOR • YOUNG D • JUST T •
- PHIL CHRISTIAN • BUSBOYS •
- JOHN LANG (MR. MISTER) •



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- AVAILABLE TO PRODUCE YOUR RECORD OR DEMO •

### SERVICES

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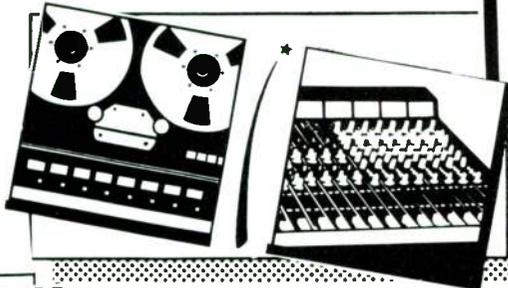
# PROJECT ONE A/V

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+9db  
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FOSTEX G-24S 24 TRACK  
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# PROJECT ONE A/V

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# PROJECT ONE A/V

# MUSIC CONNECTION RECORDING STUDIOS

## GROUP IV RECORDING

1541 N. Wilcox Ave.  
Hollywood, CA 90028  
(213) 466-6444  
Contact: Liso Burrowes, Studio Operations  
Basic Rates: Please call for rates.

## HIT SINGLE RECORDING SERVICES

1935C Friendship Dr.  
El Cajon, CA 92020  
(619) 258-1080  
Contact: Rondy Fuelle  
Basic Rates: \$55/hour.

## HOLLYWOOD SOUND RECORDERS, INC.

6367 Selmo Ave.  
Hollywood, Ca 90028  
(213) 467-1411 Contact: Vicki Giordano  
Basic Rates: \$135/hour.

## HYPED RIGHT STUDIOS

8756 Amigo Ave.  
Northridge, CA 91324  
(818) 701-6624  
Contact: Paulo  
Basic Rates: \$45/hour.

## IGNITED PRODUCTIONS

1645 N. Vine St., #614  
Hollywood, CA 90028  
(213) 461-0734  
Contact: Eric G. Louenberg  
Basic Rate: \$125/hour.

## IMAGE RECORDING

1020 N. Sycamore  
Hollywood, CA 90038  
(213) 850-1030  
Contact: Nikki Woods  
Basic Rates: \$65-\$145/hour (depending on studio  
- 24 track rate).

## IMAGINARY RECORDING STUDIOS

971 Indiana Ave.  
Venice, CA 90291  
(213) 396-3852  
Contact: Sandi Terlizzi, Manager; Steve Terlizzi,  
Owner  
Basic Rates: \$24/hour.

## INDIAN HILL AUDIO/VIDEO

224 N. Indian Hill Blvd.  
Cloverme, CA 91711  
(714) 625-2396  
Contact: Terry Dwyer  
Basic Rates: \$80/hour.  
Featured Equipment: Neve console; Nocom automa-  
tion; extensive microphone and outboard col-  
lection; large professionally designed rooms; digi-  
tal audio workstation with popular keyboards.  
Special Services: 1" on-line video production suite  
with Ampex editing system; ADO 100; 24-track  
automated audio mix to 1" video.  
Clients: Elektro Records, Giffhorse/Curb Records,  
United Artists, Smithsonian Institute, Wentworth Film.  
Comments: A fully integrated audio/video facility.

## INDIGO RANCH STUDIO

P. O. Box 24A-14 (Malibu)  
Los Angeles, CA 90024  
(213) 456-9277, FAX (213) 456-8474  
Contact: Michael Hofman  
Basic Rate: Daily, weekly, weekend and monthly  
lock-outs.  
Featured Equipment: Great sounding room, tube  
outboard gear, the best tube microphone selection.  
Call or fax for full equipment list.  
Special Services: Secluded 60 acre ranch overlook-  
ing the Pacific Ocean with living accommodations.  
Great for artists from out of town and a wonderful  
retreat for those living in the Southern California area.  
Clients: We are pleased to announce that Indigo  
Ranch is entering its 18th year of continuous service  
to the record labels, musicians, producers and  
engineers of Los Angeles and the world.  
Comments: Indigo is fully equipped and well main-  
tained by an experienced and conscientious staff,  
doing its utmost to make clients feel welcome and  
comfortable.

## INTERLOK

1550 Crossroads Of The World  
Hollywood, CA 90028  
(213) 469-3986  
Contact: Donna Walker  
Basic Rates: \$195/hour.

## J.E. SOUND PRODUCTION AND ENTERTAINMENT

1680 N. Sycamore Ave.  
Hollywood, CA 90028  
(213) 462-4385  
Contact: John  
Basic Rates: Call for rates; block rates available.  
Featured Equipment: Trident console, Otari re-  
corders, Panasonic DAT recorders, Yamaha grand  
piano, Westlake monitors, Yamaha NS-10 moni-  
tors, Lexicon PCM70 (2), PCM60, Prime Time,  
Yamaha SPX 901 & II, Linn 9000, all DBX gates,  
compressors, etc., Valley People compressor-ex-  
pander, great mic selection (Neumann, Sennheiser,  
AKG, Shure, more!), Zeta Interlock, SMPTE.  
Special Services: Albums, demos, audio for video,  
voice overs, commercials, TV, radio, video.  
Clients: Vicious Suaves, XYZ, 20th Century Fox,  
Playboy After Dark, Gary Owens, Julius Wechter,  
Rick Springfield, Geffen, Capitol, EMI, Rhino, Arista.

## JAMLAND STUDIOS

10988 Noble Ave.  
Mission Hills, CA 91345  
(818) 361-2224  
Contact: Roger Curley  
Basic Rates: \$30/hour.  
Featured Equipment: Otari MX-80 24-track, Otari  
MX-55 30 IPS 2-track, Allen & Heath 56 input  
mixing board, Panasonic DAT machine, 528 point  
patch bay, over 25 mics, over 25 outboard effects.  
10'x11' isolation room with oakwood floors,  
oakwood walls built an angle with an angled oak  
ceiling! 14'x19' main room with high ceiling and  
elaborate acoustic treatment.  
Special Services: Full album project lock-out avail-  
able for cost effective low pressure creative environ-  
ment.  
Clients: Local jazz fusion/alternative legends rely  
on Jamland's "comfortably creative" environment to  
bring out the magic in their music. Production  
assistance available, tailored to client's needs.

## KEITH PRODUCTIONS AND RECORDING

7460 Morgerum Ave.  
San Diego, CA 92120  
(619) 287-0534  
Contact: Dennis Keith  
Basic Rates: Call for rates.

## KINGSOUND STUDIOS

7635 Fulton Ave.  
N. Hollywood, CA 91605  
(818) 764-4580  
Contact: Steve Cormier  
Basic Rates: Call for rates.

## LOVE PRODUCTIONS

137 Index St.  
Gronada Hills, CA 91344  
(818) 363-0636  
Contact: Mork Bryan Johnson  
Basic Rates: Please call for availability and block  
rates.

## M'BILA RECORDING STUDIO

1800 N. Argyle Ave., #200  
Hollywood, CA 90028  
(213) 466-7613  
Contact: Angelo Blond, Manager  
Basic Rates: \$85/hour.

## MAD DOG STUDIOS

1717 Lincoln Blvd.  
Venice, CA 90291  
(213) 306-0950  
Contact: Michael Dumas  
Basic Rate: Call for rates.  
Featured Equipment: Neve 8108, Nocom automa-  
tion, Studer A800, many tube microphones, great  
outboard gear.  
Special Services: Albums - recording.  
Clients: All major labels, Pete Anderson, Preston  
Glass, Steve Berlin, Arif Mardin, Phil Kaffel, Ron  
Gaudie, Jim Scott, Kenny G.  
Comments: Comfortable atmosphere, close to  
beach.

## MAKE IT HAPPEN RECORDING STUDIOS

4243 W. 101st St.  
Inglewood, CA  
(213) 677-4088  
Contact: Aalon Duvall  
Basic Rates: \$25/hour.

# GROUND CONTROL

## Clients Include:

Robbie Nevil  
George Michael  
Graham Russell  
Dino  
Dolly Parton  
Rain People  
W.A.S.P.  
Karyn White  
Janet Jackson  
Gordon Peterson  
Stan Ridgeway  
The Pointer Sisters  
Zan  
Thomas Dolby  
Randy Newman  
Thelma Houston  
Al Stewart  
When in Rome  
Judson Spence  
Rod Stewart  
World Trade  
Olivia Newton-John  
Brian Wilson  
Joni Mitchell  
Crystal  
The Temptations  
Joe Jackson  
Brian Eno  
Kim Carnes  
The Del Lords  
Jeff Lorber  
Brenda K. Starr  
Lisa Hartman  
Martini Ranch  
Nia Peeples  
Julie Brown  
Dan Hill  
Melissa Manchester  
Danny Elfman "Solo"  
Seduce  
Stewart Copeland  
Etta James  
Jimmy Somerville  
The Bucket Heads  
Body  
Martika  
Paula Abdul  
Midge Ure

Clark Datchler  
Boy Meets Girl  
Peter Allen  
David Baerwald  
Madonna  
Warrant  
The Big F  
Fetchin' Bones  
Charlie Sexton  
Cher  
Exodus  
Stevie Nicks  
Burning Tree  
Babylon A.D.  
Anna Marie  
Raw Youth  
Nevada Beach  
Howard Hewett  
By All Means  
Miki Howard  
David Foster  
Vixen  
Precious Metal  
Chicago  
N.E.M.  
Brock Walsh  
Diane Warren  
Faith No More  
Concrete Blonde  
Laura Branigan  
Kylie Minogue  
Wilson Phillips  
Mellow Man Ace  
Kid Frost  
Basia  
Kim Basinger  
Meryl Streep  
Brent Bourgeois  
Warren Zevon  
Oingo Boingo  
Bone Daddy's  
Big Daddy Kane  
Barry Manilo  
Died Pretty  
Ozzy Osbourne  
James Taylor  
Aretha Franklin  
Killer Mockingbird

Natalie Cole  
Humberto Gatica  
Grayson Hughes  
Cool'R  
Book of Love  
Malcolm McLaren  
Debbie Allen  
Camper Van Beethoven  
E.G. Daily  
Michael Ruff  
Carl Anderson  
Gloria Loring  
Toni Childs  
Manhattan Transfer  
Dave Wakeling  
Julio Iglesias  
Kenny Loggins  
Nick Kershaw  
Mix Masters  
Four Tops  
Jackson Browne  
Phillip Michael Thomas  
Kool and the Gang  
Robert Tepper  
Marc Jordan  
Pebbles  
Al McKay  
Desmond Child  
The New Monkees  
Neil Diamond  
Roxette

## Soundtracks

Dick Tracy  
Ghostbusters II  
Milagro Beanfield War  
Bachelor Party  
Batman  
Beverly Hills Cop  
Pump Up The Volume  
Karate Kid II  
See No Evil, Hear No Evil  
Vibes  
Class of 1999  
Sluggers Wife  
Fast Forward  
Wonder Years  
I'm Gonna Git You Sucka

1602 Montana Ave. Santa Monica

213.453.1255

## □ MAXIMUS RECORDING STUDIOS

2727 N. Grove Industrial Dr., #111  
Fresno, CA 93727  
(209) 255-1688  
Contact: Leigh Ratliff, Studio Manager  
Basic Rates: From \$65/hour.

## □ THE MIXING LAB

11542 Knott Ave., #9  
Garden Grove, CA 92641  
(714) 373-0141  
Contact: Thom Roy

Basic Rates: Please contact for hourly, block and lock-out rates.

Featured Equipment: Trident Vector with 48 moving faders and 48 monitor/effects returns (32 busses, 4-band parametric plus Hi/Low filters, 8 auxillary sends, Discmix 3-G and Adam-Smith machine control synchronizers); AMS reverb and delay, Lexicon 480L, Eventide H-3000SE, Aphex (dominator, compeller and gates), Keyex, Urei, DBX, Akai, Macintosh, Yamaha, Alesis, MCI, Otari, Panasonic, Performer, Zeta; Neumann, Sennheiser, EV and AKG microphones; Yamaha 7 ft. grand piano.

Special Services: Production and publishing services. Additional 'residential' style studio available for tracks and overdubs.

## □ MORNING STAR SOUND RECORDERS

4115 Maine Ave.  
Baldwin Park, CA 91706  
(213) 945-7867

Contact: James Christopher  
Basic Rates: \$30/hour.

Featured Equipment: API De Media 32x24 console, Ampex 1200 24-track, Ampex ATR 102 2-track, Urei 813 monitors, Yamaha NS-10 monitors, extensive microphone collection including Telefunken, AKG, Beyer, Sennheiser and more, extensive outboard gear. Call for complete list.

Special Services: Great live drum sound, free set-up.

Clients: Morning Star is the home of Amudias Productions, specializing in independent alternative music.

Comments: We offer affordable master quality 24-track recording and payment plans to fit most budgets.

## □ MUSIC GRINDER STUDIOS

5540 Hollywood Blvd, #100  
Hollywood, CA 90028  
(213) 957-2996  
Contact: Ron Filecia or Gary Skardina  
Basic Rates: Studio A, \$180/hour; Studio B, \$115/hour.

## □ NON STOP MUSIC

Van Nuys, CA  
(818) 892-3650  
Contact: George

Basic Rates: \$35/hour.

Featured Equipment: MCI 528 console, MCI 24-track with AL III, MCI 4 & 2-track, AKG "The Tube" microphone, limiters, gates, effects, sampling, video lock-up, automation, IBM or Atari.

Special Services: Production, MIDI-programming, musicians, rentals.

Comments: Special \$6000 monthly rate.

## □ NRG RECORDING SERVICES

3960 Laurel Canyon Blvd., #106  
Studio City, CA 91614  
(818) 760-7841

Contact: Jay Baumgardner or Philip Reynolds  
Basic Rates: \$750/daily lock-out; block rates available.

## □ OGDENHOUSE MUSIC PRODUCTIONS

1511 N. Ogden Dr.  
Los Angeles, CA 90046  
(213) 851-0458

Contact: Byron or Shawn  
Basic Rates: Please call for rates.

Featured Equipment: Tascam ATR-80-24, Trident console, Akai S-1000 sampler, Studio 440, Korg M1, Roland S-50, Oberheim Matrix 6, Roland D-550, JX-10, Rev-7, SPX90 II, Lexicon PCM70, Multiverb, DBX, DAT, gates, exciters, etc.

Special Services: Record producer (with credits) available for songwriting, re-writing, arranging, remixing, etc. (4 of the last 6 acts produced got major label deals).

Clients: Hoodoo Gurus, Warren Hill, Taz, Jungle Alley, Beau Nasty, Joey Diggs, Virgin Music, BMG

Music, Atlantic Records, Capitol Records, I.R.S. World Media, RCA/Columbia Pictures, Vertical Advertising.

Comments: Comfortable working environment, lounge, full kitchen, reasonably nice people, great ears, funny jokes.

## □ OUTLAW SOUND

1140 N. La Brea  
Los Angeles, CA 90038  
(213) 462-1873

Contact: Allen Rath  
Basic Rates: \$140/hour, 2-track; \$185/hour, 24-track.

## □ POWERHOUSE AUDIO/VIDEO STUDIOS

19347 Landelius St.  
Northridge, CA 91324  
(818) 993-4778

Contact: Chuck Hogan, Paul & Jeff Stillman  
Basic Rates: Audio, \$55/hour, blocks available; video, quote per job; graphics, \$150/hour.

## □ PRESENT TIME RECORDERS

4029 W. Burbank Blvd.  
Burbank, CA 91505  
(818) 842-5506

Contact: Bob Wurster  
Basic Rates: \$40/hour.  
Featured Equipment: MCI JH 24 and 16-track (2 in), Harrison console with Allison automation (36 input/24 buss), MCI 110B-2 2-track 30 & 15 IPS (1/4" in), Sony DAT, Altec 604E, Tannoy 6.5, Yamaha NS-10M, D-50, Akai S1000, Macintosh computer, Lexicon 300, PCM70, PCM60, (2) SPX90's, BBE822, Aphex B&C, Orban parametrics, de-esser, gates, Symtrec, Allison, GT4A's. Limiters: Urei 1178, DBX 166 & 161. Mics: U47 tube, C37A tube, U87's (2), 414, Equitec 2's (2), 452's (2), RE20, 421, 416, 451, SM57's.

## □ PRIME TRACK RECORDING & PRODUCTION STUDIO

7437 Laurel Canyon Blvd.  
N. Hollywood, CA 91605  
(818) 765-1151; (213) 469-SONG

Contact: Danny Tarsha

Basic Rates: In all fairness to you, each project varies. Call us!

Featured Equipment: Recording format: 32 channel automation 56-track, 24-track, 16-track, 8-track 32x32 automated; X-formerless 4-band EQ "Sound Workshop 34 Console"; 1/2" mastering Otari MTR 10; 3M-79/24, 16.8, TRK 3M; Tascam 34 4-track; JVC & Yamaha digital cassette decks; 5 Lexicons, Prime Time 91, PCM70, PCM60, PCM42; 3 Eventide harmonizers & instant flanger; 4 Urei; Kepex (2), Gain Brains (2) & Symtrec. Limiters/compressors: Roland SRV2000 reverb; EXR aural exciter; 1/2, 1/3 parametric EQ's; KLH noise filters; De-esser, VSO's, click track; isolation booths; Orban parasound; vocal stresser F769X-R. Neumann, AKG, Sennheiser, Beyer, EV, Shure, Altec mics; JBL 4430, JBL 4313, Auratones & Otari monitors; Marshall, Yamaha, Roland, Celestion amps; Linn Drum II with MIDI, Alesis HR16 drum & MMT-8 seq.; Yamaha DX7 with 1000 sound library & QX21 sequencer. Lounge, video games, coffee, air, free parking, easy loading, engineer & producer available, cash/major record company & publishing company purchase order numbers.

Special Services: Prime Track Studios caters to record, publishing and management companies, from groups and solo acts to jingle production. We welcome independent producers and engineers.

Clients: Raff, King Cobra, Carmine Appice, Scorpions, H. Rarebell, Ronnie James Dio, Fanz, Dokken, Antix, Love/Hate's Jon E. Love, Steve Vai, Freight Train Jane, Enigma, Wes Hein, Ron Gaudie, Chameleon, Steven Powers A&R, Lillian Axe, MCA Records, Creature, Likity Split, Daniel Briscois, Gold Unlimited, Hakeem, Rick James Band, Britain, Britain Overdrive, Capitol, Glen Campbell, Kid Rocker, Hawk, Gary Muledeer, Steve Gilette, Little Tokyo, China, Moon Martin, Lions and Ghosts, Pandemonium, the 5th Dimension, Matown, Howie Rice, Iris Gordy, the Byrds, Gary Usher, Stoneheart, A&M, P. McEnno, B. Grundman, Blackstar, AMX, KNAC, Tawn Mastery & Scottie, Betty Boop & the Beat, Aldo Nova, Terry Martel.

Comment: Prime Track has an impressive track record of major recording artists and local L.A. bands of all styles of music. Part of our success is attributed to our ability to "create & zero in" on past, present & future sounds that meet our clients' specific needs.

# STUDIO OWNERS/ENGINEERS

- Studio Wiring
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**L.A.**  
**Recording Studio**

**24-Track**  
**Neve/Studer**  
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# MUSIC CONNECTION RECORDING STUDIOS

## □ PUBLIC RECORDING

1220 Pioneer, #1  
Brea, CA 92621  
(714) 526-0323  
Contact: Public Recording  
Basic Rates: \$28-\$50/hour.  
Featured Equipment: Modified 30 input Amek/TAC console, Ampex MM1200 24/16-track, 8 compressor/limiters, Rev-7, SPX90, Delta Lab DDL's, Art reverbs, automated mutes on console, graphic and parametric EQ's, DBX de-essers, Panasonic SV3700 DAT, Technics IsoLoop 1/4" 2-track, Aiwa studio cassettes; AKG, Sony, Sennheiser, Shure, Beta, PZM mics.  
Special Services: Full service studio including live and/or MIDI recording, production, songwriting and arrangement assistance, special weekly and monthly rates.  
Comments: We specialize in getting the sound that our clients request, to enhance the sound rather than change the sound.

## □ R.O.S. STUDIO

22249 Dolorosa St.  
Woodland Hills, CA 91367  
(818) 716-0105  
Contact: Jim Hopkins  
Basic Rates: \$40/hour on up, project rates.  
Featured Equipment: Fully automated 36 input Amek/TAC, extensive outboard gear includes Lexicon 224, PCM 70, Eventide H-3000SE, TC 2290, AMS, RMX-16, Drawmer gates, Kepex. Extensive mic selection, many tubes, classic Neve 1073, 1081, Summit audio tube EQ, large rooms, large control room.

## □ RED ZONE RECORDING STUDIOS

623 S. Glenwood Pl.  
Burbank, CA 91506  
(818) 955-8030  
Contact: Condoce Corn, Manager  
Basic Rates: Studio A, \$125/hour; Studio B, \$75/hour.  
Featured Equipment: Neve V-3 60 input console with Neom 96 automation (Studio A); Trident 80-B 30 input console (Studio B); Otari MTR-90 III (2); Adams-Smith 2600 synchronizer; complete video

lock-up; Lexicon 480-L; H-3000 Ulro harmonizer; LX-P 15's (2); plus assorted great gear and microphones (C-12, M-49).  
Special Services: 48-track capability, complete video lock-up, great tracking room, overdub and MIDI facility.  
Clients: Kenny G, Slaughter, Tone Loc, the Cult, Ratt, Faith No More.  
Comments: Call us, you'll love us. Chief Engineer, Denis Degher; Studio Manager, Condoce Corn.

## □ RIP/RECORD WAY STUDIO

15713 Romar St.  
Gronado Hills, CA 91345  
(818) 983-0258  
Contact: David Morse  
Basic Rates: Negotiable.  
Featured Equipment: Otari, Allen Heath board, 32x16x8x2; dual Sony DAT's; Lexicon, Eventide, Neumann, AKG 414; MIDI, sompler for Flying in vocals. Completely tuned control room and main room.  
Special Services: We specialize in live drums, all music styles and commercials.  
Clients: Pepsi, Jolt Colo, L.A. Gear, artist/band members of Warrant, Commodores, R.E.M., Toko Boom, Bee Gee's, Pretty Boy Floyd, Puppets of Mankind, Yes, Badfinger and Jeff Scott.  
Comments: Both engineers have over ten years experience and ore very in tune to your project needs.

## □ ROSE STUDIO PRODUCTIONS

45 Rose Ave., #24  
Venice, CA 90291  
(213) 452-3957  
Contact: Keith Edwards  
Basic Rates: \$18/hour including engineer; 8-track analog; 24-track plus MIDI.  
Featured Equipment: Mac Classic computer featuring Vision pro sequencing software; Roland W-30 controller keyboard; S-550 sampler capable of playing 8 samples at once through separate outs; Proteus 16 bit sound module; DBX 163X compression; BBE 422A sonic maximizer; Toscom 388 8-track with built-in DBX noise reduction; Yamaha NS-10M monitors; Akai GX912 cassette deck;

Leslie reverb; 7.6 delay; HR16/16 bit drums; Proteus drums; Roland W-30 drums.  
Special Services: Production, arrangement and collaboration. Great sound!  
Comments: Perfect studio for budgets. Specialties: acid dance projects; R&B ballads; hip hop, MIDI tempo grooves; soundtracks.

## □ RUMBO RECORDERS

20215 Salicoy St.  
Canoga Park, CA 91306  
(818) 709-8080  
Contact: Vicky Comblin  
Basic Rates: Please call for rates.  
Featured Equipment: Studio A: Neve V Series, 60 input with Flying Faders automation, (2) Studer A800 multi-track recorders; Studio B: Trident Series 80C, 40 inputs, (2) Otari MTR 90 multi-track recorders; Studio C: Trident Series 80, 32 inputs, Otari MTR 90 multi-track.  
Special Services: With 2200 sq. ft., Studio A is one of the largest recording rooms in Los Angeles. A bit smaller at 1600 sq. ft., Studio B is no less famous producing hit albums for Guns N' Roses, Smitherens and many others.  
Clients: Recent clients include: Tom Petty, Smitherens, Megadeth, Jeff Lynn, Suicidal Tendencies, Mr. Big, Lynch Mob, Vixen, Guns N' Roses.  
Comments: Relaxed professional atmosphere, private lounges for each studio, close to restaurants and shopping, plenty of free parking.

## □ RUSK SOUND STUDIOS

1556 N. La Brea Ave.  
Hollywood, CA  
(213) 462-6477  
Contact: Rusk Sound Studios  
Basic Rates: Negotiable.

## □ S 'N' M RECORDING (SONGWRITERS 'N' MUSICIANS)

P.O. Box 6235  
Santa Barbara, CA 93160  
(805) 964-3035  
Contact: Jimmy Shaffer or Ernie Orosco  
Basic Rates: Negotiable (barbers welcome).

## □ SABRE SOUND PRODUCTIONS

413 Trobert Circle  
Riverside, CA 92507  
(714) 784-4280  
Contact: Paul Tucker  
Basic Rates: \$70/hour.

## □ SKIP SAYLOR RECORDING

506 N. Larchmont Blvd.  
Los Angeles, CA 90004  
(213) 467-3515  
Contact: Michelle Loisselle  
Basic Rate: Call for rates.  
Featured Equipment: Room A: SSL 4080G with E & G EQ & Real World Cue Matrix, Studer A800 MKIII 24-track (2), Ampex ATR's, TAD monitors, Yamaha monitors, room includes 16 different reverbs and 28 outboard equalizers. Room B: API with Neom automation, Studer A800 MKIII 24 track, Ampex ATR's, TAD Monitors, Yamaha Monitors; Outboard gear - DBX, Drawmer, Urei, Lexicon, Aphex, Eventide, Roland, Yamaha, AMS, GML, Pultec, Neve, Focusrite, API, T.C. Electronics, Farat, Barcus Berry, Sony, Dynamite, Dynaflex and Valley People.  
Clients: Guns N' Roses, Poulo Abdul, Bel Biv Devoe, Eddie Money, Donny Osmond, Ralph Tresvant, Mariko, Soul II Soul, the Whispers, Isley Brothers, Morris Day, Peter Cetera, Julian Lennon, the Replacements, Tribe After Tribe, Pebbles and many more.

## □ SCORE ONE RECORDING, INC.

5500 Cohuenga Blvd.  
N. Hollywood, CA 91601  
(818) 762-6902  
Contact: Al Johnson  
Basic Rates: Call for rates.

## □ SCREAM STUDIOS

11616 Ventura Blvd.  
Studio City, CA 91604  
(818) 505-0755; FAX (818) 505-6405  
Contact: Craig or Jeanne  
Basic Rates: Call for rates.  
Featured Equipment: SSL 4056 G Series with total



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# 16

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recall, Mitsubishi digital 32 & 2-track recorders, Studer 24 & 2-track analog recorders, Panasonic DAT, Lexican 480L, PCM-70's, Prime Time, AMS reverb & delay, Focusrite & GML equalizers, Harmonizer H-3000SE & 910, Forat digital drum sampler, LA2A, 1176, 160X, Inovatics compressors/limiters, Wendel's, BBE's, Drawmer's, SDE 3000's, Rev-7's, etc. Central room designed by Vincent Van Hoaff (A&M Studios).

**Special Services:** Pool table, Nintendo, Bar-B-Que patio.

**Clients:** Janet Jackson, Skid Row, Faith Na More, Extreme, Johnny Gill, Queen, Sting, 2 Live Crew, Nikki Sixx & Mick Mars, Ivan Neville, Michael Wagener, Matt Wallace and David Leonard.

**Comments:** Private, homey, within a mile of 37 restaurants. Scream is owned and operated by musicians.

**□ SIDEWAYS RECORDING STUDIO**

2931 W. Central, #H  
Santa Ana, CA 92704  
(714) 545-9849  
**Contact:** Jim Hahn  
**Basic Rates:** \$70/hour.

**□ SIGNATURE SOUND**

5042 Ruffner St.  
San Diego, CA 92111  
(619) 268-0134  
**Contact:** Luis Arteaga  
**Basic Rates:** Call for rates.

**Featured Equipment:** Neve V3 with Necam 96 moving fader automation, Studer A827 track analog recorder with Dalby SR, MCI JH24 24-track analog recorder with Center Track Time Code and Dalby SR, Otari MTR-10 4-track analog recorder, (2) Panasonic SV-3500 digital recorders; Lexican 480L, AKG ADR-68K, Yamaha digital reverbs and much more!

**Special Services:** Multi-track recording and audio post production services.

**Clients:** Walt Disney's World on Ice, Enigma Records, ABC, Television, Mex., Cablevision, Mex., Denon Records, MCA TV, Proctor & Gamble, JC Penny.

**Comments:** The only 48 track full production recording studio in beautiful San Diego.

**□ SILVERLAKE SOUND STUDIO**

2413 Hyperion Ave.  
Los Angeles, CA 90027  
(213) 663-7664

**Contact:** Walter Spencer  
**Basic Rates:** \$600/day for lock-out.  
**Featured Equipment:** Trident 808, Otari MTR-9011, Sony 2500 DAT, Sony 300 ES DAT, Eventide H3000, PCM70's (2), Rev-7, SRV2000 reverb, Lexican Primetime delay, DBX160's (4), DBX165's (2), DBX166's (2), Urei 1176's (2), Summit Tube Leveler, Kepex gates (4), Drawmer gates (2), DBX902's (2), lots of mics and more.  
**Clients:** Capitol, PolyGram, SST, Dr. Dream, Rhina, Fowler Bras., Food For Feet, Brandon Fields, Devine Weeks, Frank Gambale, Pivat Foots, Jack Brewer Band, Exene, Hip Hop Goliath.  
**Comments:** Give us a call, let's rock!

**□ SOUND CITY, INC.**

15456 Cabrito Rd.  
Van Nuys, CA 91406  
(213) 873-2842; (818) 787-3722  
**Contact:** Joe Gottfried  
**Basic Rates:** \$115/hour.

**□ SOUND IMAGE**

6556 Wilkinson  
N. Hollywood, CA 91606  
(818) 762-8881

**Contact:** Sound Image  
**Basic Rates:** \$20/hour plus \$10 engineer fee.  
**Featured Equipment:** Neve console, Studer recorder; 4 Urei compressors; Drawmer gates; Lexican PCM-70; Rev-7; SPX-90; Korg DRV-3000; Quadraverb Plus; Tannoy LGM and Yamaha NS-10M monitors; all Crown power.

**□ SOUND MASTER AUDIO/VIDEO STUDIO**

10747 Magnolia Blvd.  
N. Hollywood, CA 91601  
(213) 650-8000

**Contact:** Barbara Ingoldsbey  
**Basic Rates:** Call for rates.

**□ SOUND MIXER RECORDING**

2301 E. Nutwood  
Fullerton, CA 92631  
(714) 738-4581  
**Contact:** John Sirca  
**Basic Rates:** Call for rates.

**□ SOUND WRITER STUDIO**

1116-A 8th St.  
Manhattan Beach, CA 90266  
(213) 379-7426

**Contact:** Leigh Genniss  
**Basic Rates:** Want digital at analog prices? Call us!  
**Featured Equipment:** Sony digital 24-track, Sony PCM 2500, both with Apogee filters, Soundcraft automated console flat to 4/10 of a decibel, noise gate every channel, 60x24x2, 1.9 and 1/4 room ratio central room with built in 813 C's, echo, reverb, R880, 128, 256, 7.6, H3000, IPS338, GSP21, 480L (upon request). C&L's: 2-LA4A, 7110 (2), 1176 (2), 537 (2). Mics: Sennheiser, Neumann, Shure. Instruments: Korg T3 with T1 update, 10-T1 discs, 6 cards, M1 also on disc, Akai Linn MPC 60 drum machine, Atari 1040ST's (2), 4 megs each with Cue Base 2.0, SMPTE, MTC, Midex, JBL, Auratones, Sony V6 headphones.  
**Special Services:** 24-track digital, sequencing, automated mixing, very flat control room, excellent programmers to do all styles of music.  
**Clients:** AVC Records, Danny Rocca, Ohio Players, Mod Rock, Rusty Veil, Kit Bui, Mountain Top Tapes, Scott Pearson.  
**Comments:** Want digital at analog prices? Call us!!!

**□ SOUNDER RECORDING**

17021 Chatsworth St.  
Granado Hills, CA 91344  
(818) 366-0995  
**Contact:** John Slattery  
**Basic Rates:** Call for rates.

**□ SOUNDWORKS WEST, LTD.**

7317 Romaine St.  
W. Hollywood, CA 90046  
(213) 850-1510  
**Contact:** Beth Reinstein, Traffic/Studia Manager  
**Basic Rates:** Call for information.

**□ SOUTH BAY SOUND**

1854 W. 169th St.  
Gardena, CA 90247  
(213) 538-0209  
**Contact:** Billy Leman  
**Basic Rates:** \$30/hour.

**□ STAGG STREET STUDIO**

15147 Stagg St.  
Van Nuys, CA 91405  
(818) 989-0511  
**Contact:** Gary or Melody  
**Basic Rates:** Call for rates, equipment list.  
**Featured Equipment:** API, Studer A827, Telefunken mics, GML EQ, video lock-up, 7 ft. grand piano, huge central room, hardwood floor studio with 3 isolated areas, warehouse, parking, easy load-in.

**□ STUDIO 55**

5505 Melrose  
Los Angeles, CA 90038  
(213) 467-5505  
**Contact:** John Musgrove  
**Basic Rates:** \$175/hour; \$2,000/day.

**□ STUDIO 89**

6438 Ben Ave.  
N. Hollywood, CA 91606  
(818) 762-3326  
**Contact:** Galen L. Senogles  
**Basic Rates:** \$50/hour.

**□ STUDIO 101**

159 S. Highway 101  
Solano Beach, CA 92075  
(619) 481-2274, FAX (619) 481-9005  
**Contact:** Marc Wintriss, Owner/Engineer

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**Basic Rates:** \$50/hour; special rates apply for quantity time and block bookings.

**Featured Equipment:** Mixing console: Trident Series 24, 52x24x24. Audio recorders: Otari MX80 24-track with Dolby SR, Otari MX55 1/4" 2-track 30 IPS with Dolby SR & timecode, (2) Panasonic SV3700 R-DAT, (3) Nokomichi MR2B. Signal processors: Yamaha, Lexicon, Eventide, TC Electric, Klok-Teknik, Drawmer, Urei, Aphex, Summit. Monitors & amps: Hofler, Yamaha, Corver, Rone, EV, Tannoy, Aurotone. Instruments: Akai S1000HD, Akai MPC60, Roland-Rhodes MK80, MKS20, Oberheim Matrix 12, Matrix 1000, Kawai 7 ft. grand, Mac II with Performer & Sound Tools, Sound Ideas SFX Library. Video: Adams-Smith Zeta III, Sony V09800 SPU-Matic, EVO9800 Hi8, SVO160 VHS Hi-Fi.

**Special Services:** Studio 101 is an affordable, small yet powerful audio production and post-production facility one block from the ocean in Solano Beach. Our comfortable location offers restaurants, motels and entertainment locales within walking distance. In an industry notoriously shrouded with hype, we take pride in delivering an honest service without hidden charges. We specialize in 24-track recording & mixing, audio post & video lock-up, DAT editing, assembly & duplication, CD pre-masteering and MIDI production. Please call, write or fax for a free comprehensive brochure and rate card.

**STUDIO II RECORDING**

9733 Culver Blvd.  
Culver City, CA 90230  
(213) 558-8832  
**Contact:** Michael Hofman  
**Basic Rates:** Upon request.

**STUDIO MASTERS**

8312 Beverly Blvd.  
Los Angeles, CA 90048  
(213) 653-1988  
**Contact:** Lorry Wood or John Wood  
**Basic Rates:** \$125/hour.

**STUDIO VII**

12246-3 Runnymede St.  
N. Hollywood, CA 91605  
(818) 982-1557  
**Contact:** Karri Turner  
**Basic Rates:** \$15/hour, no restrictions, engineer included (grand opening special).

**STUDIO ZERO**

14751 1/2 Oxnord St.  
Van Nuys, CA 91411  
(818) 989-4921  
**Contact:** Jeff or John  
**Basic Rates:** \$35/hour.  
**Featured Equipment:** Trident Series 70, Otari MTR-90, Lexicon, Eventide, Roland, Drawmer, Sony DAT, Macintosh, PC compat, Performer, Tonnoy, Neumann, Sennheiser, Shure, Yamaha.  
**Special Services:** Great tracking room, full MIDI. **Clients:** Gregg Sutton, Almo/Irving staff writer; Vernell Brown, A&M recording artist; Poetic Justice; Killer Crows; Kevin Savagar, Almo/Irving staff writer; the Lumins; the Singleman Party; Poor Boys, Hollywood Records recording artists; Disturbed, video release; TV show Bay Watch.

**SUMMA MUSIC GROUP STUDIOS**

8507 Sunset Blvd., Penthouse 1  
Los Angeles, CA 90069  
(213) 854-6300; FAX (213) 854-1829  
**Contact:** Rick Stevens, Owner; Jewell Kumijon, Studio Manager  
**Basic Rates:** Available on request.  
**Featured Equipment:** Studio A: 64 input SSL G Series, Studer analog, Sony and Mitsubishi digital, ATR 2-track with an outstanding array of outboard gear. Custom main monitor by George Augspurger/Perception. Studio B: 36 input custom API with Studer multi-track and ATR 2-track. Excellent selection of outboard gear in room including Massenburg and Facusrite EQ's. Custom main monitor by George Augspurger/Perception.  
**Special Services:** Summo Studios offers our clients a world class studio with a highly professional and conscientious staff doing everything we can to make our clients comfortable and happy.

**Clients:** Guns N' Roses, Queen, Divinyls, Prince, Madonna, Bobby Brown, Janet Jackson, Foster Pussycat, Lynch Mob.

**SUNBURST RECORDING**

10313 W. Jefferson Blvd.  
Culver City, CA 90232  
(213) 204-2222  
**Contact:** Bob Wayne, Director  
**Basic Rates:** \$90/hour with engineer (negotiable); blocks also available.  
**Featured Equipment:** Trident Series 65 (32 in, 16 out) console. Recorders: Digital - Mitsubishi X80-A 1/4" 1/2 track, Sony 55ES & Sony 300ES DAT's; Analog - Otari MX-80 (1990), Dolby HX 2" 24-track, Toscom 80-8, DBX-1 1/2" 8-track, Otari 5050 MK III 1/4" 1/2 track, Toscom 25-2 1/4" 1/2 track, Teac C-3 & Technics cassette. Mics: Extensive collection (over 30 in all) including Neumann Tube and FET, AKG, Sony, EV, Shure, Beyer, Sennheiser & Crown. Outboard: Neve mic pre amps, reverbs (6), compressor/limiters (5), delay lines (4), noise gates (14), full parametric EQ's (3), de-essers (2), other miscellaneous processors. Instruments: Kawai 7'4" grand piano with MIDI out, Hammond B-3 organ with Leslie speaker, full drum kit with 3 snares, other instruments including synth modules.

**SUNSET SOUND FACTORY**

6357 Selmo Ave.  
Hollywood, CA 90028  
(213) 467-2500  
**Contact:** Philip MacConnell  
**Basic Rates:** \$100/hour; \$1200/day lock-out.

**TAKE ONE RECORDING**

619-B S. Glenwood Pl.  
Burbank, CA 91506  
(818) 563-5323  
**Contact:** Debbie Wolinsky  
**Basic Rates:** Negotiable.  
**Featured Equipment:** Trident 80-C 48 input console, Otari MTR-90 III 24-track and MTR-12i 2 & 4-track, Tonnoy monitors, Crest amplifiers, Neve 3 and 4 band EQ mic pre-amps, Drawmer stereo gates, 1176 and LA2A compressor/limiter, Lexi-

con 300, 480L and PCM70, SPX 90-11, TC Electronics 22D3, Panasonic DAT and cassette, large selection of mics (Sennheiser 441, Neumann U89 and KM-84, EV RE-20, AKG), Yamaha 6 ft. x 6 piono with MIDI, synths.

**Special Services:** Video and 48-track available. **Clients:** Guns N' Roses, Cheap Trick, Heart, Wos (Not Wos), Billy Idol, Mike Clink, Ritchie Zito, Matt Wallace.

**THAT STUDIO RECORDING SERVICES**

P. O. Box 958  
N. Hollywood, CA 91603  
(818) 764-1421  
**Contact:** Shannon  
**Basic Rates:** \$80/hour.

**THE TOLEDO STUDIO**

5131 The Toledo  
Long Beach, CA 90803  
(213) 433-2168  
**Contact:** Wade Wilkinson  
**Basic Rates:** \$30/hour.

**TOPANGA SKYLINE RECORDING CO.**

1402 Old Topanga Canyon Rd.  
Topanga Park, CA  
(213) 455-2044  
**Contact:** John Eden or Britt Bacon  
**Basic Rates:** Call for rates.  
**Special Services:** Video lock-up, great live area, daylight in all rooms.  
**Clients:** Geffen, Sony Music, Capitol, A&M, Chrysalis.

**TOTAL ACCESS RECORDING**

612 Meyer Ln., #18  
Redondo Beach, CA 90278  
(213) 376-0404  
**Contact:** Leslie Berman  
**Basic Rates:** Please call for rates.  
**Featured Equipment:** ATR-124 analog, multi-track tape recorders, large selection of mics, Boulder & Jensen/Hordy mic pres (16), lots of outboard and signal processing, large selection of monitor speakers.

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**Special Services:** Digital editing, audio for video, post.  
**Clients:** Great White, GNR, Dokken, Gary Wright, Ken Scott, White Lion.

**□ TOTAL RECALL RECORDING STUDIO**

6330 Rimpau Blvd.  
 Los Angeles, CA 90043  
 (213) 295-0817  
**Contact:** (Engineer) Robert Smith and Ice Berg  
**Basic Rates:** \$25/hour.  
**Featured Equipment:** Tascam 3700/24, 24x8x24 with 48 in-line mixdown; Fostex B16; Panasonic 3700 DAT; Lexicon SPX, 90II, Rev-7, Rev-5, LXP-1, LXP-5, DBX compressors/limiters; Studer cassette decks; Neumann, AKG and Shure mics; direct-to-disc recording using Sound Tools; Sample Cell; Deck 4-track digital recording; AutoMedio; Mac IICx with all sequencers; Studio Vision, D-50, DX7 FDII, M-1 keys; S-900 and S-1000 samplers and much, much more.

**Special Services:** Real Time tape duplication with labels and J-cards, DAT editing.  
**Clients:** United Sound Inc., M.D.R. Entertainment, Valley View Records, Sure Hot Records, Big Heart Records and Music of Tomorrow.

**□ TRAC RECORD CO.**

170 N. Mopie  
 Fresno, CA 93702  
 (209) 255-1717  
**Contact:** Stan Anderson  
**Basic Rates:** Call for rates.

**□ TRACK RECORD, INC.**

5102 Vineland Ave.  
 N. Hollywood, CA 91601  
 (818) 761-0511  
**Contact:** Alon Morphew  
**Basic Rates:** South Studio: \$500/8 hour block, \$900/block-out; North Studio: \$750/block, \$1200/block-out.  
**Featured Equipment:** The North Studio features a 60-input Neve V-Series console and Studer 820 machine. The South Studio features a Neve 8232 console and Studer 827 machine. Both studios

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**□ TRIANON RECORDING STUDIO**

1435 South St.  
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**Contact:** John Vestman  
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**Featured Equipment:** 32 input custom MCI console, MCI JH-24, Lexicon 224, LXP-15, 949 Harmonizers (2), Rev-7, SPX90, SRV2000, SDE3000's (2), DBX 160's, 162, 263X's, parametric EQ's, gates, wideners, DAT, Neumann, Sennheiser, Shure, EV, AKG, 2000 sq. ft., 1901 Steinway 7 ft. grand piano, 40'x25'x live room, Emulator 11+HD, synths, drum machines, SMPTE, Mac Performer sequencer, 3/4" lock to video, 32 channel JL Cooper automation, 1/2" and 1/4" mixdown, personal service, same location since 1976.

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Tom Farrell



## Tattoo Rodeo

*Rode Hard—Put Away Wet*  
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ron Bloom  
□ **Top Cuts:** "Strung Out," "Sweet Little Vikki," "Been Your Fool."

□ **Material:** Tattoo Rodeo writes well-crafted tunes (that occasionally stray into formula writing) punctuated with a heavy Seventies vibe. Basic album-oriented rock with no-frills and a kind of Led Zeppelin guitar feel on some of the tracks. Overall, Tattoo Rodeo demonstrates the ability to crank out one good tune after another, with all of the material remaining distinguishable, yet maintaining a common feel. Fortunately, the band shys away from obligatory Nineties MTV drivel, and even manages to put out a convincing ballad in the form of "Been Your Fool." The band gets their flavor by lacing the material with a bit of a Southern twang.

□ **Musicianship:** Tattoo Rodeo's long suit. While each member of this band performs above-and-beyond his required duties, vocalist Dennis Churchill-Dries really shines; this guy can really sing! Churchill-Dries has one of those rare voices that manages to capture the technical aspects of studio prowess while holding onto a sense of passion commonly associated with less-talented singers.

□ **Production:** Ron Bloom has managed to put together a musical dish that lets the listener identify every ingredient while still enjoying the piece as a whole. Keeping the vocals high in the mix, Bloom has made use of the band's strongest points while giving a sense of well-defined ambience to every band member. Like the group's material, the production is straight forward and steers clear of gimmickry.

□ **Summary:** *Rode Hard—Put Away Wet* should be a mainstay for a lot of radio programmers; the band's tangible songs, smooth production and quality musicianship will draw a nice audience. Tattoo Rodeo certainly isn't re-inventing rock music. Rather, they're keeping it moving slightly forward while putting out good material that should provide for listener enjoyment while not exactly burning down the house. I don't think these guys are going to set the world aflame, but they'll keep the fires burning hot.

—Tom Farrell

## Tattoo Rodeo

**Label:** Atlantic

**Manager/Contact:** Lisa Janzen, Camel Z Mgmt.

**Address:** 120 N. Victory Blvd., Suite 206, Burbank, CA 91502

**Phone:** (818) 846-8200

**Booking:** Loch Buchanan, Famous Artists.

**Legal Rep:** Jeffrey Light of Cooper, Epstein and Hurewitz

**Band Members:** Dennis Churchill-Dries, Michael Lord, Rick Chaddock, Rich Wright

**Type of Music:** Rock

**Date Signed:** September 18, 1990

**A&R Rep:** Jason Flom, Nick Ferrara, Tunc Erim.

### By Tom Farrell

It's not the type of area that you'd typically associate with Burbank, but for the members of Tattoo Rodeo, it's been a familiar environment for the last few years. Tucked away in the back of a fire protection shop, music blasts out of the piles of twisted scrap metal and wrought iron with a sonic signature that screams: ROCK BAND REHEARSES HERE. "I used to work here," comments drummer Rich Wright, who climbs from behind his kit and extends his hand and a smile upon entering. Dennis Churchill-Wright puts down his bass and joins the rest of his bandmates, keyboardist Michael Lord and guitarist Rick Chaddock, as they all assemble routinely into "interview formation," perching next to each other in front of Wright's drum kit.

"We spent a lot of time in this room, just writing and rehearsing, and then writing some more!" sighs Wright, briefly giving a sentimental scan to the rehearsal studio, which is adorned with the standard accoutrements—equipment, Evian water (hey, this is the Nineties!), and posters of Tracy Lords and Christina Applegate.

Formed out of the ashes of L.A. stalwarts White Sister (which included everyone but keyboardist Michael Lord), Tattoo Rodeo found its musical roots about three years ago when post high school buddies Dennis, Rich and Rick decided to continue the pursuit of their lifelong sole ambition: a career in

rock music. "We've been together for a long time, and we decided long ago that this is what we want to do with our lives, and we're going to do it. I think that's one of the reasons we were signed; the label saw our commitment and heard our songs, and realized that we're really into it."

After the demise of White Sister, the three drafted keyboardist Michael Lord, as well as a different sound and a different name. "There's no tattoos in this band," smiles Wright. "That's because we can't afford them!" laughs Churchill-Dries. "And no, none of us has ever been in a rodeo," continues Wright. "We took the name to kind of explain what it's like out there in the clubs—all these industry types in suits and the tattooed clubgoers. It looks like a circus sometimes, a circus/rodeo, and I just pulled it together and came up with Tattoo Rodeo.

The group also came up with a different approach to the career ladder as far as the club circus goes. "We wanted to stay away from the Hollywood club grind," explains Chaddock. "We stopped playing out when pay-to-play became the rule," picks up Churchill-Dries. "We opted to stay in the studio and just write tunes and put together a good demo to show to the labels."

Hooking up with producer Ron Bloom and TMF Communications production company, Tattoo Rodeo set about honing their songwriting skills and shopping their tape. "Ron Bloom believed in us a lot," continues Churchill-Dries, "and believed in us enough to give us time in his studio. After putting together a demo, we began to showcase for the labels, once again, right here in our studio. It's nice to have the homefield advantage. We only did two shows out—one with the Electric Boys and one opening for Vixen, which is where Atlantic saw us."

Impressed with the band's musicianship and songwriting skills, the group was inked to Atlantic Records by the A&R team of Jason Flom, Nick Ferrara and Tunc Erim. "We really put emphasis on the tunes," explains Wright, "and we think Atlantic saw

that. After White Sister, we decided to get back to the basics of rock like it was in the Seventies. We decided to keep the keyboard in the band, but with more of a keyboard and less of a heavy synthesizer angle. A lot of the major Seventies bands had keyboards—the Stones, Led Zeppelin, Queen. We think it gives our songs a nice round-off." Combining that Seventies feel of "real rock" with a level of Nineties accessibility, Tattoo Rodeo gives their maturity and "reality factor" a lot of credit for their songwriting skills. "Our music isn't transparent," says Lord, "and I think people are picking up on that and liking it." Wright continues, "Our music is real life, and real experience. A song like 'Been Your Fool' [the band's first single] is about taking shit for the last time, like when you're involved with a beautiful woman and you keep on taking it and taking it, and you decide you've finally had enough and decide, 'I've been your fool for the last time.' 'Sweet Little Vikki' is about a friend of ours who had a drug problem. 'Shotgun Johnny' is about the gang problem. I don't know," sighs Wright, "some people don't even take the time to listen to lyrics, but if they do, they'll find some pretty cool stuff. I think some people still listen and pick up on those things," he says hopefully.

Well, radio seems to be picking up on *Rode Hard—Put Away Wet* (a Western term for riding a horse too hard til it works up a sweat and lather). Radio and listener response has been tremendous, with some radio personnel even forecasting a Guns N' Roses comparison. "That would be quite an honor," Wright beams overwhelmingly. "I mean, they're quite a phenomenon." Churchill-Dries picks up, "I think what they're hitting on is that Guns N' Roses came out of a situation where they were recognized as being a real band. That's what we are—a real band that writes and sings about real things that people can relate to—nothing too over-the-top or showy," he finishes. "We're not here to change the world," adds Wright. "Tattoo Rodeo is just a rock band, that's all."

MC

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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Lenny Wolf

Fans of **Dogs D'Amour** were shocked at the band's recent performance at the **Florentine Garden** when vocalist **Tyla** smashed a bottle during "Back On The Juice" and slashed his chest open, wounding himself rather severely. Many fans weren't sure exactly what had happened, and the house lights came on and the concert was stopped. According to band publicist **Laurie Woolsoncroft**, it was an accident, and Tyla was unaware as to the severity of what had actually happened. "He was not intoxicated...his adrenalin was going, and it was only after he got dizzy about thirty seconds later that he knew something was wrong. He doesn't remember anything after that. It was done as a gesture. He's upset that it happened, and he did not intend to harm him-

self," states **Woolsoncroft**. The cut was eighteen inches long and four inches wide, and it took ten internal stitches and forty staples to close the wound! **Tyla** is apparently out of any danger, and meanwhile, labels continue to close in on the **Dogs**.

**No Rules**, the debut disc on **RCA Records** by **Kik Tracee**, is finally out, and it kicks butt! Check out their happening cover of "Mrs. Robinson."

**Tomorrow's Child** has parted ways with **Arista Records**. The band was inked over a year and a half ago, and we still haven't seen any product.

**Little Caesar** wildman **Apache** has split from his bandmates. "We didn't let him have enough golf time," sighs frontman **Ron Young**. The band is currently auditioning guitar players. "We're looking for a mutual low-life—tattoos are a plus, but not required. No golfers or **GiT's**." Filling in for departed group guitarist **Apache** until a permanent replacement can be found is ex-**Bowie** fretman **Earl Slick**.

**Red Light District**, taking a cue from some of the **Sunset Strip** clubs, has gone "pre-sale."

The **Dum Dums** have landed on **MTV** as backup band for comedian **Pauly Shore's** new rock video for "Lisa, The One I Adore."

**Vixen** has left **EMI** and is looking for a new label. The bidding has already begun. Fans of the girl group will be disappointed to hear that their gig with **Deep Purple** at **Irvine** fell through. We hear that lack of ticket sales is the culprit.

Look for a new album by ex-**Kingdom Come** frontman **Lenny Wolf** as a solo artist on **PolyGram**. It should be out by summer.

The **Parousia Group** is reviving rock musicals with the West Hollywood debut of **Virtual Reality**, based on the technology of the same name. It'll be at the **Troubadour**, Friday, May 24th, 8:30 p.m. Call **Rock Dog Productions** at (213) 661-0259 for more info. Sounds interesting.



Tom Farrell

Dogs' frontman Tyla

## C&W

By Billy Block



Billy Block

Juke Logan and Bill Lynch

**Ronnie Mack's Fourth Annual Birthday Tribute To Ricky Nelson** was a huge success. Playing many of the classic **Nelson** hits were **Ray Campi, Big Sandy and the Fly Rite Trio, Russell Scott, Leslee Anderson, Juke Logan and Bill Lynch, the Neon Angels and Big Jay McNeely**, just to mention a few. This has become one of the highlights of the **Barndance** special events.

Returning to the **Forge** in **Glendale** will be **Calvin Davidson and Dark Horse** on May 22-26. **Calvin** is one of **SoCal's** finest songwriters, and he always has a fine bunch of pickers with him, so check it out.

On Thursday nights, at the **Crying Towel** in **Granada Hills**, drop by and see **Mabel and the Grits**. **Mabel** is one outrageous country singer, and the **Grits** are hot.

**Curb Records'** own **Dale Watson** is back at the **Blue Bayou** for a limited engagement. **Dale's** second single for **Curb**, "You Pour It On," has just been shipped to radio, so call

those request lines.

**Joannie and Continental Divide** will be appearing at the **Lion D'or** in **Downey** the last two weeks of June. **Joannie** and the band have a busy summer schedule, so catch them when you can.

For some great Cajun music and culture make plans to attend the **Long Beach Cajun & Zydeco Festival**, June 1 and 2, at the **Rainbow Lagoon**. Promoter **Franklin Zawicki** has a great lineup of acts that includes **Michael Doucet & Beausoliel, Wayne Toups and the Zydecajuns, C.J. Chenier and the Poullard Bros.** I'll be there early playing both days with local cajun music legend **Joe Simien** at noon on Saturday and my band the **Zydeco Party Band**, at noon on Sunday. So come down and say **Bon Temps Rouilles**.

Congrats to **CCMA L.A.** chapter members **Pam Loe and Kim McAbee**. **Pam** won **CCMA National** honors as **Female Entertainer of the Year** and **Ms. McAbee** won **Most Promising Female Vocalist**.

Another **CCMA** event to check out is the open mike night at the **Butcher's Arms** (281 E. Palm Ave.) in **Burbank**. Hosted by **Stan Hebert**, this is a great opportunity to try out your new tunes.

**Robert Jason** has just produced several tracks for the new **Steven Seagal** soundtrack of **Out For Justice** for **MCA**. One of the tracks features local singing phenom **Teresa James** of the **Rhythm Tramps**. **Jason** is also producing the **Rhythm Tramps** for **BMG**. If that's not enough, the **Robert Jason Singers** were contracted to do background vocals on records by **Lorrie Morgan and Ronnie Milsap**.

**Jann Browne** takes off for **Europe** with **Jim Lauderdale and Kathy Mattea**. **Jann** recently showcased in **Nashville** as her new album will be released next week. Remember ya'll, keep it country!



Billy Block

Big Sandy & the Fly Rite Trio



# JAZZ

By Scott Yanow



Bruce Fowler

Trombonist **Bruce Fowler**, who is best-known as a studio musician, recently recorded *Ants Can Count* for **Terra Nova Records**. To celebrate its release, Fowler led a versatile band (dominated by his brothers) at **Catalina's**. With a basic group of **Walt Fowler** on trumpet and keyboards, **Steve Fowler** on reeds, **Kei Akagi** on piano, **Tom Fowler** on bass and **Gary Novak** on drums, Bruce Fowler's unit was really a "septet less one" since **Ed Fowler** also sat in on both bass and piano; **Suzette Moriarty** played some written-out parts on french horn, too. The music was generally colorful, with some free jazz, eccentric funk and straight ahead sections. I most enjoyed Ed Fowler's Cecil Taylor-ish piano and the spirit of the ensembles.

**Arturo Sandoval**, who recently defected from Cuba, is an enormous

talent. Recently at **Vine Street**, Sandoval displayed complete control of his trumpet, playing with amazing speed and a limitless amount of ideas. His range challenges Maynard Ferguson in the stratosphere, yet he can also sound lyrical. Backed by a fine five-piece rhythm section, Sandoval performed a lengthy and mostly high-powered set highlighted by "Autumn Leaves," "Night In Tunisia," "Body And Soul," a very fast blues and some originals. While Sandoval paid tribute to Dizzy Gillespie, Miles Davis and Freddie Hubbard in his solos, he also displayed an original sound and approach. A particular surprise for most of us in the audience was when Sandoval sat at the piano and improvised a dazzling version of "There Will Never Be Another You" (he could make a living strictly as a pianist); also very impressive was his virtuosic scat singing (a la Dizzy) and his use of dynamics. Arturo Sandoval left most of the capacity crowd collectively shaking their heads in amazement at both his talents and his tremendous potential.

Upcoming: **Catalina's** (213-466-2210) features the **Harper Brothers** (through May 26) and **Nat Adderley** (May 28-June 1); **Le Café** (818-986-2662) hosts **Eric Marienthal** (May 28), the **Harvey Mason-Ronnie Foster Organ Trio** (May 30-31) and **Billy Childs** (June 5); **Rob Mullins** and **Karen Gallinger** are at the **Grand Avenue Bar** (212-624-1011) May 28-29; **Julie Kelly** is at **Drake's** (818-246-6954) on May 25; **At My Place** (213-451-8596) has **Bob Shepard**, **Ray Obiedo** and **Gaston Rene & Mazatlan** on May 28; and **Lunaria** (213-282-8870) features the **Benn Clatworthy Quartet** (May 31-June 1). Also worth noting is the eighth annual **Garlic Festival**, which, on July 13 and 14 in Westwood, will feature jazz continuously from noon to 11 p.m. Call 213-939-9027 for further info.



Arturo Sandoval

# BLACK MUSIC

By Wayne Edwards



Will Downing

Like we told you before, music concerts are going to have some stiff competition from movies for the almighty dollar in the black community this summer. Getting a lot of attention right now on the film front are **Mario Van Peebles' New Jack City**, which stars **Wesley Snipes** and **Ice-T**, and **Bill Duke's A Rage In Harlem**, starring **Forrest Whitaker**, **Gregory Hines** and **Robin Givens**. Coming soon are **Spike Lee's Jungle Fever**, which deals with a Black and Italian interracial romance, and **Matty Rich's Straight Out Of Brooklyn**, the story of a young inner-city boy who plots his escape from a dismal life in the projects. Also tuning up for a summer release are **John Singleton's Boyz In The Hood**, starring **Larry Fishbourne** and **Ice Cube**, and **Michael Schultz's Livin' Large**, a comedy about a black news anchorman who starts turning white to become more successful.

Direct competition for these films will come from the annual **Budweiser sponsored Budfest Tour** (dates and artists have not been announced yet), as well as a June 4 date featuring **Johnny Gill** and **Michel'le** at the

**Universal Amphitheatre** (same show also appears at **Anaheim's Celebrity Theatre** on June 8) and **Diana Ross' four-night July 26-28 run** at the **Universal**.

Also coming this summer are the **Whispers** and **Gerald Alston** on June 2, **Robert Townsend and his Partners In Crime** featuring the **Dells** (who will perform music from Townsend's undeservedly ill-fated motion picture, *The Five Heartbeats*) on June 16 and **Ladies Sing The Blues** featuring **Ruth Brown**, **Etta James** and **Laverne Baker** on September 15, all at the **Celebrity Theatre**.

Add to those lists, **Oleta Adams** at the **Henry Fonda Theatre** on June 3 and **Regina Belle** (May 31), **Surface** (June 2), **Jon Lucien** (June 6), **Kid Creole & the Coconuts** (June 13 & 14) and **Jennifer Holliday** (June 15), all at the **Strand**, and you can see that the summer months are going to be a real dog fight for black consumer dollars.

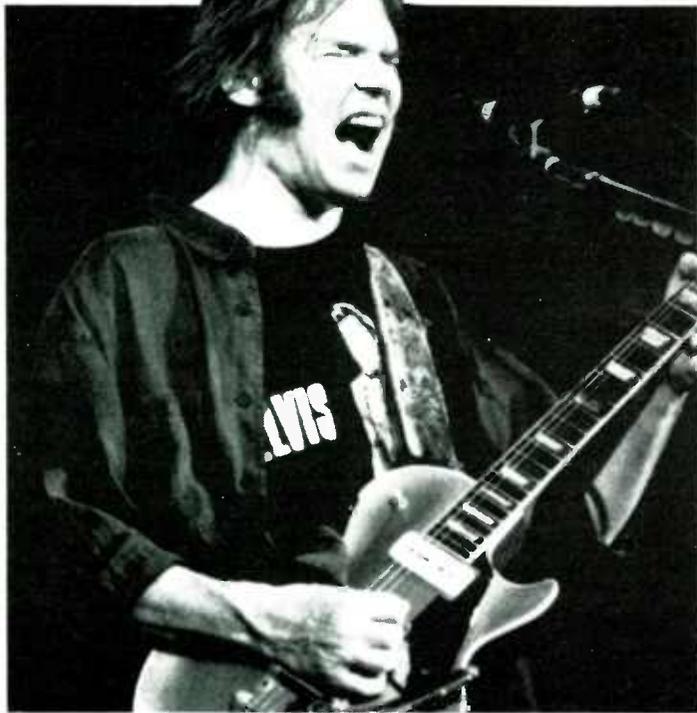
Another concert of note will be the August 10th date at the **Greek** marking the first L.A. concert in over seventeen years of the original **Fifth Dimension**. On August 9, the group will receive a star on Hollywood's legendary **Walk of Fame**. (A note of interest: no rap concerts anywhere on the schedule.)

**Word is Will Downing** turned it out at **New York's Bottom Line**. Hopefully, he'll bring that show, featuring music from his outstanding *A Dream Fulfilled* disc, to L.A. Comedian **Randell Coleman** was spotted recently at the swank Beverly Hills shindig for **Kathleen Bradley Redd**. Held at **Stringfellows**, the event honored Redd, the first black game show model on the Number One-rated television daytime game show, *The Price Is Right*. Joining Coleman were producer/composer **Preston Glass** and his wife and manager, **Gina Glass**.

MELLOW NOTES: If you can't afford the movies or the concerts, pick up **Will Downing's A Dream Fulfilled**, **101 North's Forever Yours** and **Keith Washington's Make Time For Love**. Any one of these discs hold the promise of a smooth evening. MC



Preston & Gina Glass with Randell Coleman



Anna "Flash"

Neil Young

**Neil Young**

L.A. Sports Arena  
Los Angeles

Before Neil Young stepped onto the Sports Arena planks to plug in his guitar, he had two strikes against him: The venerable rocker's dubious choice of opening acts, the raw, unkempt Buck Pets and the equally dry Social Distortion, two bands which soured the initially enthusiastic audience to the point where not even a Beatles reunion would have restored their optimism.

Certainly Young is one of the most enduring visionaries of our time, but let's hope that he never becomes a concert promoter after hanging up his six-string. The Buck Pets opened the show and immediately chased a good portion of the assembled audience into the lobby where they clustered together for chit-chat after forking out a sawbuck or two for Neil Young concert memorabilia (wait a minute... maybe old Neil ain't so dumb after all!).

By the time the dreaded Pets tore down their gear and the second-billed Social Distortion followed suit (after ripping the crowd's eardrums in half with an interminable set that sounded like one dull tune repeated over and over at various tempos), Young finally took the stage. But the people were sonically whipped and in need of a respite. Instead of some acoustic/light electric music to rejuvenate the crowd ("Sugar Mountain" or "Heart Of Gold" would have done the trick perfectly), old Neil started where his predecessors had left off, with some incredibly loud bashing.

Once again, people decided it was time to hit the lobby for some refreshments or bladder discharging. While

following the vanquished masses into the aisles, I observed both aging freaks and doe-eyed nubile females milling about dumbly, with everything from cigarette filters to toilet paper stuffed in their ear canals in a futile attempt to escape the din.

It wasn't that Neil has lost his touch; on the contrary—his originals, "Rockin' In The Free World" and "Powderfinger," among others, were often more than exquisite, they were mind-boggling. In fact, Young's weakness has nothing to do with artistry—it's in the intensity department; he never sat down at the piano or put an acoustic guitar around his neck to diffuse the tension.

Fortunately, his longtime comrades in arms, Crazy Horse, continued to offer up some of the earthiest riffs on the planet, and it was good to see Young and his old stablemates locked up together in the same corral. Especially moving was an eerie version of Dylan's "Blowin' In The Wind" where the Young/Crazy Horse combine bubbled as if to explode—perfectly capturing the insanity and futility of our wacky milieu. With smoke billowing from stage right and purple light washing the arena, Young gave the nearly three-decade-old lyric a new relevance, which recalled the sadness and futility of war, specifically our recent confrontation with Saddam Hussein and Iraq.

This is a man who cares about the future of the world and is willing to take a stand on issues too controversial for other, less committed, entertainers to tackle. But in the final analysis, Young is an entertainer. He needs to remember a key axiom: Keep the masses in their chairs and the words take on a far greater importance. Otherwise, knaves, what's the point of it all?

—Oskar Scotti

**Edie Brickell & New Bohemians**

Wiltern Theatre  
Los Angeles

There's something so earthy about Edie Brickell, you almost expected her to gallop into the Wiltern on a chestnut mare while throwing daisies into the loge section as she scampers by. The auburn-locked lass from Texas has picked up where Stevie Nicks left off in 1983, coaxing tongue-in-cheek wordplay through a dark undergrowth of equally left-of-center accompaniment, which is provided by her scruffy compatriots, the New Bohemians.

What's equally amusing is that a number of her female fans seem to be clones of the aforementioned Ms. Nicks circa her air-conditioned "Rhiannon" period. The section immediately before the orchestra pit was, in fact, chock full of misty-eyed Jezebels festooned in pastel-tinted chiffon dresses replete with bare feet and midriff. Kind of reminded you of a Woodstock hippie thing, but with one notable exception: They smelled better.

Do not, however, dismiss Brickell and her Pendelton-shirted cohorts as a cult item. Midway through the set, dozens of regular Joes and Josephines began waving their arms to the gentle syncopation of Brickell's lyrical singing style—not just the Nicks mannequins. Though her second album, *Ghost Of A Dog*, did not initially rake in the acclaim that its predecessor, *Shooting Rubber Bands At The Stars*, did, it is nevertheless a proud body of work. Edie and New Bohemians rifled through the disc's stronger moments (of which there are many) and really cranked up the good vibes all night.

They wisely included a few gems from *Shooting*, as well as the obligatory "What I Am" and my personal favorite, "Little Miss S," a tune Brickell penned about Edie Sedgwick (an early playmate and casualty of Andy Warhol and his decadent Big Apple "art school" colony).

Opening for the Bohemians was a cool little country rock aggregation called Blue Rodeo, who has distilled the *Sweetheart Of The Rodeo* mid-

period Byrds sound down to a tasty elixir. The band deserves to do some headlining of their own, based on their innovative approach to a worn-out genre. —Oskar Scotti

**Anthrax**

Irvine Meadows Amphitheatre  
Irvine Meadows

Over the years, the New York-based five-piece has managed to earn a respectable spot in the hearts of critics and fans alike—and with very good reasons, all of which were brought to light in their end-of-tour date in the Southland. What puts Anthrax miles ahead of your common heavy metal band is a certain sense of thought and intelligence that pervades their music and lyrics. Rather strange for a band that named itself after a disease cows get, and even stranger for a band whose music would send your average thinking man running for his ear plugs. But in a way, the members of Anthrax are your average thinking man, and the raw simplicity of their melodies (peppered with some staccato patterns which give them distinction) have put this band on a one-to-one level that real heavy metal fans so greatly espouse.

Drawing from their nearly decade-long repertoire of material (but mainly from their current *Persistence Of Time* album), Anthrax's hour-long set drew a great response from the predominantly white male audience. For the better part, their performance went off without a hitch, briefly interrupted by two incidents of someone throwing firecrackers, which prompted Anthrax guitarist Scott Ian to leap into the audience, telling them to "bring that guy up here" and to "quit ruining our concert for our fans who've come here to see our show."

Ending with "I'm The Man" (the tongue-in-cheek rap tune which sees the band switching instrument roles), Anthrax finalized a set that included memorable tunes and lyrics that say something different and worthwhile without being contrived. All in all, a good performance by a metal band that has stayed ahead (or outside) of the trends. —Tom Farrell



Tom Farrell

Dan Spitz and Joey Belladonna of Anthrax

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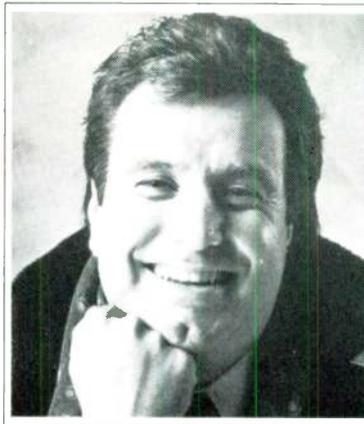
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# CLUB REVIEWS

## London After Midnight

God Save The Queen  
Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** (213) 551-9034

□ **The Players:** Sean Brennan, vocals; John Koviak, guitar; Rob Fodzunas, bass; Tamlyn, drums.

□ **Material:** British-styled Gothic rock. The band's semi-orchestral proclivity reminded me of the obscure group Magazine, with an ever-so-slightly more resonant Morrissey singing. Brennan flamboyantly performed in well-assembled, all-black drag. (They closed their set with the *Rocky Horror Picture Show* tune "Sweet Transvestite," so I feel less hesitant about using the "t.v." tag.) They're L.A.'s answer to Bauhaus—slower, lighter and more laid back.

□ **Musicianship:** Fortunately, none of the instrumentalists is a progressive rock jam master—otherwise, their well-tempered epic tendencies might have careened out of control. Each musician possessed adequate technical prowess. Even new bassist Podzunas played like a longtime member (aside from a minor problem with a Cure-like outro on one song). Brennan never pushed his modest baritone, forgoing expressiveness for stately composure.

□ **Performance:** Let's face it, the success of this band lies almost entirely on its wonderfully decadent flamboyance. If they gave up their clinique-caked faces and mascara for beach bum attire—as solo artist Peter Murphy did initially to lose his Bauhaus albatross—they'd have a considerably smaller following. Their Goth garb alone carries their surprisingly undramatic dirges. Even in a song like "Revenge," Lord Brennan (as he's called in a press kit article) doesn't get too worked up. But with the closing of Greater L.A.'s main gloom venues a few years ago, London After Midnight fills a void left in the underground scenscape. The melancholic anglophiles didn't seem to demand substance over style ei-



Her Obsession: Mediocrity at its best.



London After Midnight: L.A.'s answer to Bauhaus?

ther—the place was packed. Besides, if they wanted to hear the original masters, they wandered over to the dance room where Siouxsie and the Sisters' "hits" pumped out faster rhythms with great melodies and instrumental hooks, in addition to bathos and mock pathos.

□ **Summary:** London After Midnight is a deservedly popular, theatrical live outfit (pun accidental). They satisfy the so-called "death rock" scene's desire to celebrate local stars. It's no sin that they break no new ground, yet need to live up to the standards of their musical role models and be more than L.A.'s Bauhaus Lite. Otherwise, they may become merely a soundtrack to the underground's memory of the early Nineties.

—J. Charroux

## Her Obsession

Madame Wong's  
Santa Monica

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rodney Scott Pino: (213) 543 9612

□ **The Players:** Rodney Scott Pino, Vocals, Guitar; Carlos Florez, Bass; Bob Alvarez, Guitar; Jim Dorsett, Keyboard; Rick Crucier, Drums.

□ **Material:** Semi-melodic, commer-

cial rock wanting to be passionate and hard-edged without much success.

□ **Musicianship:** Only the musicianship of drummer Rick Crucier struck me as having any merit. As a unit, they wouldn't get ten yards. Rodney really tried. But, bless him, he has a flat voice and no range. No tone quality, no interesting vocal timbre. Nothing. And though I listened diligently, there was not a single intelligent lyric to excuse or draw attention away from this lack of vocal ability, nor were the skills of Pino's band sufficient to make up for this failing.

□ **Performance:** From the first song to the last, who she is (the "her" of "Her Obsession") and what her obsession might be remained a mystery. It couldn't be their singing, their playing or their songs. What, then? The boys in the band carried on bravely though they didn't have much to work with; their songs were one-dimensional and uninteresting. They managed to find a hackneyed 4/4 tempo and stuck to it unswervingly throughout their set. Not a shred of creativity was displayed, not even by mistake.

□ **Summary:** Rodney and company were very eager, they obviously intended to please, but this couldn't mask Her Obsession's profound mediocrity.

—Tess Taylor

# CLUB REVIEWS



Toni C. Holiday

**Snarlin' Darlin': Great looks, good hooks.**

## Snarlin' Darlin'

FM Station  
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Cody Jarrett: (213) 882-6722

□ **The Players:** Cody Jarrett, vocals; Steve Mojica, guitar; Laine Sheridan, bass; Tommy Craig, drums.

□ **Material:** A not too unusual brand of rock; melodic, easily digestible and offered up with panache.

□ **Musicianship:** Not bad. Laine stood out, as did Steve with some better than average guitar licks. Steve began to impress towards the end of the set when he got off the beaten diatonic path in "Six Shades Of Blue." "All Those Nights," another inventive tune, also piqued the capacity crowd's interest. The last song, "Save Yourself," featured monster rhythms, again a welcome variation from the usual. However, vocal harmonies faltered more than once. The group could stand a bit of work in this area.

□ **Performance:** Cody has a definite idea as to what it takes to enthrall a crowd, his white tights notwithstanding. He had his mike stand dipped in glitter and during "Six

Shades Of Blue," a slow tune which he milked in a husky voice, he flirtatiously strutted a sequined top hat and cigarette holder, plying the crowd out of a state of semiconscious euphoria and into awareness. His strutting works only because he doesn't take himself too seriously. The band's unbounded enthusiasm (especially Cody and Laine) was the linchpin and most involving element of their performance.

□ **Summary:** Their last songs were the best and also the least formulaic, so perhaps reversing the set list would give them more momentum. Even so, Snarlin' Darlin' made a favorable impression with their enthusiasm, competence and a few very good songs. —*Tess Taylor*

## Walking Wounded

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Mark Woodlief, Dr. Dream Records: (714) 997-9387

□ **The Players:** Jerry Giddens, lead vocals, acoustic guitar; Kent Earl Housman, lead guitar, backing vocals; Jamie Carter, bass, backing vocals; Robert Williams, drums; Tom Lillestol, percussion, backing vocals.

□ **Material:** A driving blend of roots rock music fused with elements of folk reminiscent of John Cougar Mellencamp and the Beat Farmers. Walking Wounded's sound has an earthy, sparse appeal to it that also seems to owe a debt to Bob Dylan as well. W.W. performed a majority of songs off their third album, *Hard Times*, an emotional chronicle of survivors searching for a place to call home. The highlights included "Loneliest Road In America," "Under A Sheltering Sky" and "Sarah."

□ **Musicianship:** Having performed around L.A. for awhile, W.W. conveys a strong sense of cohesiveness and unity onstage. The band interweaves jagged rhythms and ringing melodies that are executed with taste and economy live. The only drawback regarding the tight musicianship was a void left by Lillestol whose percussion seemed buried in the mix, both on record and during the live performance. He contributed good harmonies, but, other than that, his presence failed to serve any other real purpose.

□ **Performance:** Jerry Giddens' world-weary, gruff vocals captured the torment and disillusion of his intelligent character sketches. Giddens is a talkative and friendly performer. He chatted easily and informally with the audience between every song. In fact, the various dedications Giddens sent out to family and fellow musicians after every song at times seemed contrived.

□ **Summary:** Currently signed to Dr. Dream Records, a small independent label, the next step would be for W.W. to garner that elusive deal with a major player. Whether W.W. makes a transition into the big leagues remains to be seen. But for the time being, clubgoers might want to catch them in a smaller, more intimate setting before they progress beyond the local level. —*Harriet Kaplan*



Steve Cordova

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## CLUB REVIEWS

### Stacy Robin

*Genghis Cohen*  
West Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rose Morrison, (213) 934-6244

□ **The Players:** Stacy Robin, lead vocals; Rich La Rose, lead guitar, backing vocals; Tom McCauley, bass, backing vocals; Veronica Sandor, backing vocals.

□ **Material:** Acoustic-driven country/folk/pop in the vein of Wilson Phillips with a strong emphasis on mellow love songs such as "Baby Don't Go," "Live Without Love" and "I Propose To You." Singer-songwriter Robin made one attempt at social commentary with "When You Close Your Eyes," her ode to helping the homeless in our society.

□ **Musicianship:** The arrangements were sparse and subtle, yet effective in their presentation in this intimate setting. La Rose and McCauley got the job done with no extra frills tacked on, something that would have only served to clutter the delicate, unadorned nature of the songs.

□ **Performance:** Robin and Sandor's crystalline harmonies were the show's centerpiece. Girlish yet full-bodied, the dual combination of both voices soared and filled the room, commanding the audience's attention. Seeming a bit tentative, Robin relied more on her singing ability, rather than contrived theatrics, to reach the listeners.

□ **Summary:** There's no doubt that Stacy Robin is a gifted vocalist, but her songwriting needs some work. At this point, Robin's material reveals a lack of depth and imagination lyrically. Nevertheless, there seems to be a potential for improvement, as evidenced by all the feeling and emotion she puts into her live performance. Robin obviously cares about the subject matter of her material. It is very possible, with more time and practice, that her songwriting will mature.

—Harriet Kaplan



Stacy Robin: A commanding vocal performance.

### Radio Free Europe

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** David Seven: (213) 652-8795

□ **The Players:** Dave Yeager, vocals; Kurtis Rage, guitar; Niclas Hellstrom, bass; David Seven, drums.

□ **Material:** Radio Free Europe's name would indicate some sort of vogue Euro-vibe, but the truth is, these guys hammer out no-frills

straight ahead rock aimed right between the eyes, earlobes and legs of teen America. The tunes are mostly there, but could stand a little brushing up.

□ **Musicianship:** Steeped in more of a Seventies vibe that places emphasis on musical quality, Radio Free Europe is more than capable of performing their musical chores, with a little flash to spare. Yeager has one of those powerful voices that fills a nightclub to the brim, and the energy output is kept high by stringbenders Rage and Hellstrom (sounds like an early morning radio team from Hades, eh?). Drummer Seven kept a tight rhythm and dazzled things up with some chancy fills.

□ **Performance:** Radio Free Europe is one of those bands that really works up a lather onstage and urges the audience to do likewise. While all of the performers were bursting with energy, at times the distance between them and their audience was a little wider than it should have been. Yeager is certainly a competent frontman, and once again, his routine is adequate.

□ **Summary:** These guys are definitely a matured musical unit that is headed in the right direction. With the national competition as tough as it is, Radio Free Europe just needs to put a little more edge on an already high quality show and put a little extra thought into their songwriting. Still, Radio Free Europe is a band to see.

—Tom Farrell



Radio Free Europe: Exciting live show.

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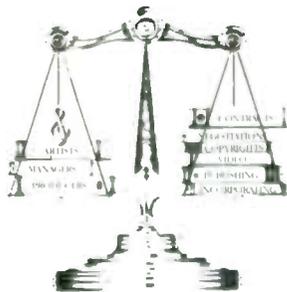
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① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Clarence Oferman  
 □ **Top Cuts:** "Joyride," "Knockin' On Every Door," "Church Of Your Heart."  
 □ **Summary:** Swingin' Swedes Marie Fredriksson and Per Gessle mix up some drivin' pop rock and power ballads while exploring every side of love possible. Fredriksson and Gessle's rich vocalization and expert harmonizing are given full-blown, energetic production which adds texture without sacrificing melodies, lyrics or voice. Special touches like accordion and harmonica add even more to a nice, long collection (fourteen tunes) with not a dud among them. This disc is gilded with Top Five goodies and is guaranteed multi-platinum success. A musical joyride, indeed! —**Jonathan Widran**

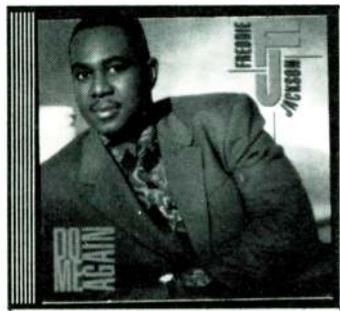


**Rod Stewart**

*Vagabond Heart*  
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Rhythm Of My Heart," "Have I Told You Lately," "Rebel Heart."  
 □ **Summary:** The British rocker's eighteenth go-round finds him paying homage, sweet homage to sixties rock, soul and folk, with Motown, Van Morrison and Robbie Robertson well represented. But this proves much more than just a very listenable cover disc—the radio ready gems like "Rhythm Of My Heart" and "Rebel Heart" are spirited originals. A nice sense of tempo balance, artsy instrumentation and a torchy duet with Tina Turner ("It Takes Two") are the real treats, and even the "Hot Legs" retreat ("Moment of Glory") is oodles of fun. —**Jonathan Widran**



**Freddie Jackson**

*Do Me Again*  
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Barry J. Eastmond & Paul Lawrence  
 □ **Top Cuts:** "Live For the Moment," "I Can't Take It."  
 □ **Summary:** With "Quiet Storm" written all over its tasty and super smooth pop/soul grooves, this platter drips, oozes and squirts passion and romance all over the place. Jackson's clear voice is backed by some silky production textures, including fine backing vocals and sweet Najee sax interludes. The problem? Except for the cookin' "I Can't Take It," there's no real variety in tempo, making for a pretty homogeneous listen. Still, Freddie's the next best thing to Luther Vandross in the soul balladeer realm. —**Chas Whackington**



**Londonbeat**

*In The Blood*  
Radioactive/MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Martyn Phillips  
 □ **Top Cuts:** "She Broke My Heart (In 36 Places)," "She Said She Loves Me," "Crying In The Rain."  
 □ **Summary:** If the Temptations or Chi-Lites were in possession of synthesizers in their heydays, the infectious and soulful Londonbeat sound may have occurred two decades earlier. While the danceable but repetitive "I've Been Thinking About You" topped the charts, it is the mid-tempo and smooth and silky ballads which make this disc a winner. The tantalizing harmonies by Helmsey, George Chandler and Jimmy Chambers are more important than any hip-hop groove here. Helmsey's flugelhorn adds an artsy, jazzy effect. —**Chas Whackington**



**Sheena Easton**

*What Comes Naturally*  
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producers:** Various  
 □ **Top Cuts:** "The Next Time," "What Comes Naturally," "You Can Swing It."  
 □ **Summary:** 1991 marks ten years since this sexy Scot with the rangy voice sing-songed her way onto the "Morning Train," and she's toughened her image as well as her choice of material greatly since then. While the dance material here is quite engaging, Easton still seems more at home on the torchy ballads which allow her to reach more fully into her musical heart. Her vocals are simply too pristine to keep getting lost in the machinery, no matter how strong those tunes may be. A greater balance needs to be struck. —**Jonathan Widran**



**Rhythm Corps**

*The Future's Not What It Used To Be*  
Pasha/Epic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ben Grosse  
 □ **Top Cuts:** "Mother," "Martin," "Satellites."  
 □ **Summary:** Rhythm Corps has been kicking around both Los Angeles and the midwest for a number of years, making an EP and an album previous to this one. However, this record looks to stand as the one upon which they've finally been able to assert their own identity. The production and performances are superior to what some listeners may remember from past efforts. "Mother," a song from past demos, finally gets a definitive performance. However, "Martin," about the kid who "brought Daddy's shotgun to school" is probably the best reason to buy this record. —**Holly lan**

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## LOS ANGELES COUNTY

### BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803  
**Contact:** Stephen Zepeda  
**Type of Music:** All styles of original music.  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send promo package.  
**Pay:** Negotiable.

### CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069  
**Contact:** Lynda Knorr (213) 652-1203  
**Type of Music:** R&B, rock, pop  
**Club Capacity:** 120  
**Stage Capacity:** 10  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send package to club: Attn. Becky  
**Pay:** Negotiable.

### CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA.  
**Contact:** Larry Kingsley, (818) 347-6276  
**Type of Music:** All kinds, any type.  
**Club Capacity:** 300  
**Stage Capacity:** 12-15  
**P.A.:** No (must bring your own).  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call Larry Kingsley  
**Pay:** Percentage of the door.

### COFFEE EMPORIUM

4125 Glencoe Ave, Marina Del Rey, CA 90292.  
**Contact:** Eric Hunt, (213) 391-2594.  
**Type of Music:** 2 & 3 piece jazz bands & solo/ combo acoustic guitar.  
**Stage Capacity:** 3 or 4.  
**Club Capacity:** 50  
**P.A.:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape & bio.  
**Pay:** Negotiable.

### FROGS

16714 Hawthorne Blvd., Torrance, CA, 90504  
**Contact:** Rockin' Rod Long, (213) 371-2245.  
**Type of Music:** Rock  
**Club Capacity:** 400  
**Stage Capacity:** 8  
**P.A.:** Yes  
**Lighting:** Yes  
**Pay:** Negotiable.  
**Audition:** Send promo package to P.O. Box 7581, Torrance, CA, 90504.

### IGUANA CAFE

10943 Camarillo St., North Hollywood, CA, 91602.  
**Contact:** Tom, can leave message on machine, (818) 763-7735.  
**Type of Music:** Original, soft rock, jazz, folk, poetry.  
**Club Capacity:** 55  
**Stage Capacity:** 6  
**P.A.:** Yes  
**Piano:** Yes  
**Lighting:** No  
**Audition:** Open Mic Night Sundays starting at 7:00.  
**Pay:** Negotiable.

### LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254  
**Contact:** Billy (213) 376-9833 Mon 12-6pm, Thurs, Fri 12-10pm.  
**Type of Music:** Rock, reggae, R&B, blues, jazz & world beat.  
**Club Capacity:** 200  
**Stage Capacity:** 10  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call &/or mail promo package.  
**Pay:** Negotiable.

### THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035.

## 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.

**Contact:** Jed, (213) 937-9630.

**Type of Music:** Authentic blues & jazz.  
**Club Capacity:** 70-100  
**Stage Capacity:** 6  
**P.A.:** Yes  
**Piano:** No  
**Lighting:** Yes  
**Audition:** Send tape & promo package/contact Jed.  
**Pay:** Percentage of door/no guarantees.

### 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 showcasting.  
**Club Capacity:** 60  
**Stage Capacity:** 5  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send tape & bio or call John.  
**Pay:** Negotiable.

### NUCLEUS NUANCE

7267 Melrose Ave., Los Angeles, CA 90046  
**Contact:** Susan DuBoise, (213) 652-6821.  
**Type of Music:** Jazz, Blues, Monday night jam session.  
**Club Capacity:** 150  
**Stage Capacity:** 6  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** Yamaha Baby grand.  
**Audition:** Send tape to club care of Susan.  
**Pay:** Negotiable.

### PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302.  
**Contact:** David Hewitt (818) 710-1550.  
**Type of Music:** All types, except heavy metal.  
**Club Capacity:** 300  
**Stage Capacity:** 10  
**P.A.:** No  
**Piano:** No  
**Lighting:** Yes  
**Audition:** Send tape, promo pack to David Hewitt at above address.

### POSITIVELY 4th STREET

1215 4th St. Santa Monica, CA 90401  
**Contact:** George  
**Type of Music:** Jazz, blues, folk.  
**Club Capacity:** 30  
**Stage Capacity:** 1-3 players  
**P.A.:** No  
**Audition:** Send tape, promo pack.

### SASCH

11345 Ventura Blvd., Studio City, CA, 91604  
**Contact:** Barry Duff or Marlon Perry  
**Type of Music:** All  
**Club Capacity:** 350  
**Stage Capacity:** 8-10  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, promo pack, SASE  
**Pay:** Percentage of door

### SILVERADO SALOON

14530 Lanark St., Van Nuys, CA 91402  
**Contact:** Stan Scott, (818) 398-1294  
**Type of Music:** Hard rock & heavy metal.  
**Club Capacity:** 200  
**Stage Capacity:** 8  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape to above address.  
**Pay:** Negotiable.

### THE WHISKY

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

## ORANGE COUNTY

### THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675  
**Contact:** Ken Phebus (714) 496-8927  
**Club Capacity:** 350  
**Stage Capacity:** 8-15  
**P.A.:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info.  
**Pay:** Negotiable.

### MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.  
**Contact:** Randy Noteboom, (714) 891-1971.  
**Type of Music:** Loud, long haired rock n' roll.

**Capacity:** 452  
**Stage Capacity:** 12  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, bio.  
**Pay:** Negotiable.

## MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or Internships for music industry positions ONLY. To place your Miscellany ad - mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be canceled.

**MUSIC CONNECTION** is looking for a few good writers and photographers to cover the local music scene. Please send resume and/or sample of work to: *Music Connection*, Attn: Nightlife Editor/rock, 6640 Sunset Blvd, Hollywood, Ca. 90028. No phone calls, please.

**INTERM WANTED:** Assist in promotion, tour support, label relations for Triple X Mgt. during summer. Must be organized self-starter with strong phone skills. Call (213) 663-2244.

**ROADIE NEEDED** for independent label band. Regional shows pending. Must have van or truck. Paid position. Bruce (213) 221-2204.

**INTERM ASSISTANT** needed on TV show about lip-synching for music videos. No pay, but great opportunity. Letter of recommendation given. Call Gareth (213) 394-0957.

**COCONUT TEASER** seeks promoters to promote events, one or more nights per week in our dance room, for percentage of door. Len (213) 654-4887, Tues-Fri, 2-7p.m.

**INTERM WANTED** for fast growing entertainment co. Learn publicity and promotion. Will lead to paying position for serious contenders. Spike (213) 652-0600.

**MAILROOM HELP** for fast growing entertainment co. Includes some messenger work. Must have own car and insurance. Paying position. Spike (213) 652-0600.

**RECORD PRODUCTION** co. seeks pr/PR person with pay. No exp. necessary. 1 day a week to help promote our four ultra rock artist. (213) 391-5713.

**INTERM WANTED** For pro 24 track Hollywood studio. Must be reliable & have transportation. Some training/experience preferred. Send resume to GMR, P.O. Box 2747 Hollywood, CA, 90078.

**MIDI STUDIO** needs female interns for phone publicity, 10 hours/week, days, no pay, but studio time available for artist who needs demo. (818) 996-2917.

**MUSIC MANAGEMENT** publishing company is seeking enthusiastic interns for tape duplication, computer knowledge required, good learning opportunity. Call (213) 399-7744.

**INTERM SOUGHT** by management co. to help book & promote L.A. alternative band. No pay to start, will lead to paying position. Please call (213) 939-8086.

**RECORD COMPANY** summer internships- positions available in publicity, promotion and marketing. Please call (213) 957-4357.

**INTERM WANTED** for music management company. Non paying. Will be working with top artist, producers & songwriters. Great experience. Please call Karen Stevens at (213) 659-9081.

**INTERM WANTED** for entertainment company. College credits available for students. Could lead to paying position. Call Irene, (213) 461-3068.

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**ANDREW GORDON**  
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**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/worldwide 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...*  
**Available for:** Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

### ACE BAKER

**Phone:** (818) 908-9082  
**Instruments:** M1, Proteus, DSS 1 sampler w/ large library. Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!  
**Read Music:** Yes  
**Vocal Range:** 3 octaves (extra low "bonus octave" in early a.m.).  
**Styles:** Melodic rock, hip hop, dance pop, industrial pop.  
**Technical Skills:** Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, fhs/bee.  
**Qualifications:** Veteran of sessions, national & world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fama, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.  
**Available For:** Producing, arranging, writing, and/or recording of special music projects.

### CURTIS BALMER

**Phone:** (818) 548-4695  
**Instruments:** Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and ibanez).  
**Styles:** Rock, hard rock, pop, R&B and funk.  
**Read Music:** Charts.  
**Technical Skills:** Strong melodic solos. Creative rhythm parts with great tone and feel.  
**Qualifications:** Extensive stage and studio experience. Numerous demos and small album projects. National T.V. spots: CBS Sports, CBS made for T.V. movie, MTV, PBS series. Reliable, fast, easy to work with.  
**Available For:** Sessions, demos, club or concert dates, showcases and tours.

### YALE BEEBEE

**Phone:** (213) 254-8573  
**Instruments:** Kurzweil Midboard; Korg T2 Music Workstation; EMAX II 16-bit Stereo Digital Sound System; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; processing equipment; Macintosh computer with SMPTE.  
**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. Richie Sambora (Bon Jovi/ PolyGram records), Paul Cotton (Poco), ASCAP/ BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.  
**Available for:** Any professional situation.

### FUNKY JIMMY BLUE

**Phone:** (213) 936-7925  
**Instruments:** Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland JNC-106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.  
**Technical Skills:** Production, arranger, musician, engineering, composer, drum programmer.  
**Styles:** R&B, hip-hop, rap, gospel, pop, house music, dance.  
**Qualifications:** Top-20 singles, Top 40 album, video scoring, B.E.T., Soul Train, VH-1, radio jingles, RCA.  
**Available For:** Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

### STEVE BLOM

**Phone:** (818) 246-3593  
**Instruments:** Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.  
**Read Music:** Yes  
**Styles:** R&B, jazz fusion, rock.  
**Technical Skills:** Great look, sound & stage presence. Dynamic soloist.  
**Qualifications:** 3 yrs. classical study @ CSUS, jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtline, Peter Schless ("On the Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua.  
**Available For:** Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and top 40 gigs.

### JOHN BRAINARD

**Phone:** (818) 783-6399  
**Instruments:** Korg M1, E-MU, Pro-formance+, Roland D-550, MKS-20 digital piano, DX-7, Oberheim DPX-1 sampler player w/orchestral library, Roland S-10 sampler, ESO-1, Alesis drum machine, Macintosh computer w/Performer software.  
**Read Music:** Yes.

**Styles:** pop, R&B, funk, jazz, classical, country.  
**Technical Skills:** Arranging, orchestration, multitrack sequencing, songwriting, musical director, lead sheets, accompanying vocalist, background vocals.

**Qualifications:** Have performed and/or recorded with: Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee, Gloria Loring, Tony Orlando, Jeffrey Osborne, Greg Phillinganes, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. T.V. and Film: *Who's The Boss*, *Wings*, *The Facts of Life*, *High Mountain Rangers*, *Glory Days*, *The Gong Show*, *Jesse Hawkes*, Warner Brothers, Motown, Paramount, Embassy TV, Norman Lear Productions.  
**Available For:** Arranging, sessions, scoring, showcases. Pro situations only.

**CHRISTOPH BULL**

**Phone:** (818) 996-7034  
**Instruments:** Roland D-50, Ensoniq VFX-SD, Kawai K-1, Roland S-330, Mac computer.  
**Read Music:** Faster than the speed of light.  
**Styles:** All  
**Vocal Range:** Mid-tenor.  
**Technical Skills:** All kinds of keyboards, vocals, backing vocals, great sightreading, accompanying, lounge piano, songwriting, jinglewriting, easy to work with, ears like baseball gloves, good stage personality.  
**Qualifications:** Berklee College of Music, 2 SESAC scholarships, classical studies in Freiburg/West Germany, keyboardist for among others Alvaro Torres (#3-Billboard artist, Latino charts), theater pianist, lots of studio experience, solo performer, church organist at Blessed Sacrament Church, Hollywood. TV and radio appearances in Germany.  
**Available For:** Any professional situations.

**CRAIG CALDWELL**

**Phone:** (213) 296-6124  
**Instruments:** 4 and 5 string music man basses (stock). Powered by SWR.  
**Read Music:** Yes  
**Styles:** R&B, fusion, dance grooves.  
**Qualifications:** I've been a bassist for 13 yrs. Played professional with many top 40 acts such as: Island recording artist, Laguan. Capitol recording artist, Koll Skool. Have done numerous tour dates with Rose Royce. Will send demo upon request.  
**Technical Skills:** Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fit" the song.  
**Available For:** tours, demos, sessions.

**STEVE CURRY -GUITAR/KEYS**

**Phone:** (818) 761-2532  
**Instruments:** Electric & acoustic guitars, PRS custom guitar, Ensoniq EPS sampler, SQ80 Keyboards, Roland D550, R8, Korg M1 Rex, Yamaha DX7, TX812, Alesis HR16, IBM PC, various outboard effects, Marshall, Vox, & Duncan amps.  
**Read Music:** Yes.  
**Styles:** All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.  
**Qualifications:** Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watuni, Harrison Kumi (African artist), film, TV & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.  
**Technical Skills:** Guitarist, keyboardist, arranging, producing & programming.  
**Available For:** Studio & live performance, sequencing, demo production in home studio (64 trk. digital & 24 trk. tape).

**RICK CRAIG**

**Phone:** (818) 988-4128  
**Instruments:** Drums - acoustic & electronics.  
**Read Music:** Yes, very proficient.  
**Styles:** Pop, swing, funk, hip-hop.  
**Qualifications:** M.A. from University of Miami. Toured with: Rare Silk; Performed with: The Bee Gees, Dinah Shore, Andy Williams, Marilyn McCoo, Maureen McGovern, Larry Storch (F Troop).  
**Available For:** Studio & live performance.

**PETE DALLAS**

**Phone:** (818) 377-5097  
**Instruments:** Acoustic drums, new Tama Birchwood recording set, Sabian, Remo, Dean Markley str.  
**Read Music:** Yes.  
**Styles:** Rock, funk, R&B; single & double kick.  
**Qualifications:** Live, exciting high energy in the pocket player. Studio-rock solid tracking w/feet. Years of study, live & recording experience.  
**Available For:** Touring, recording & local gigs, bandmate or sideman position.

**MAURICE GAINEN**

**Phone:** (213) 662-3642  
**Instruments:** Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.  
**Read music:** Yes.

**Styles:** All.

**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).  
**Qualifications:** Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.  
**Available For:** Sessions, concerts, touring, full service production in my studio, MIDI and studio consultation. No spec deals. Pro situations only.

**PAUL GOLDBERG**

**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).  
**Technical Skills:** "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.  
**Read Music:** Yes.  
**Styles:** All.  
**Qualifications:** Bill Medley, New Gretsch artist, Phila. Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk," Asian Media Awards, video w/Kim Paul Friedman, "Good Morning America."  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

**MIKE GREENE**

**Phone:** (213) 653-9208  
**Instruments:** Yamaha DX7IIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atan 1040ST w/SMPTE-track, Fostex 16-track and 3M 24 track studio.  
**Read Music:** Affirmative.  
**Styles:** R&B, pop, hip-hop, rap.  
**Technical Skills:** Start to finish productions in my studio. Killer grooves.  
**Qualifications:** Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.  
**Available For:** Master & demo production, sessions, scoring.

**CARLOS HATEM**

**Phone:** (213) 874-5823  
**Instruments:** Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Alan.  
**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*. Drummer on "The Paul Rodriguez Show".  
**Available For:** Original music, live performance, video, theater, souion series *Bravisimo*. Drummer on "The Paul Rodriguez Show".

**HARVEY LANE**

**Phone:** (818) 986-4307  
**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.  
**Read Music:** Charts  
**Vocal Range:** High baritone.  
**Technical Skills:** Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.  
**Qualifications:** Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!  
**Available For:** Recording, touring, lessons, any professional situation, live or studio.

**AL LOHMAN**

**Phone:** (818) 700-1348  
**Instruments:** All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.  
**Available For:** Sessions, club work, originals, casuals.

**ROGER MIELKE**

**Phone:** (818) 795-8037  
**Instruments:** Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atan, Roland RDD 250 Digital P/M, Roland R8, Lync LNA.  
Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteus, Roland D550, MKS-80.  
**Qualifications:** Many film & record credits.  
**Read Music:** Yes  
**Technical Skills:** Keyboardist, composing, arranging, orchestration, musical direction, MIDI.  
**Available For:** Composing, arranging, producing, recording, tours, T.V. and film scores.

**STU NEVITT**

**Phone:** (714) 498-7642  
**Instruments:** Acoustic and electronic drums and percussion.  
**Read Music:** Yes, charts  
**Styles:** New age, roots rock, blues, country.  
**Technical Skills:** Sound designer, drum and percussion sequencing, click capable.  
**Qualifications:** Founding and 17 year member of Shadowfax, 1988 Grammy Award winner, recorded and toured with Cash McCall, Margie Evans, Psychotic Blues Band, Jimmy Witherspoon (blues), Michael Hedges, Alex D. Grassi (new age), Heartsfield (country-rock).  
**Available For:** Sessions, touring, demos, showcases, programming.

**BILL QUINN**

**Phone:** (213) 658-6549  
**Instruments:** Acoustic/electric drums, acoustic/ electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/huge sound library), Roland R8-M, rack w/mixer & outboard gear.  
**Read Music:** Yes  
**Styles:** All.  
**Qualifications:** BM from The New England Conservatory of Music. Album work for Angela Bofill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demitrus. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Colt 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.  
**Available For:** Jingles, albums, TV, motion pictures, touring, live performances.

**WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER**

**Phone:** (818) 848-2576  
**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.  
**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders 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, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

**THE RHYTHM SOURCE**

**Phone:** Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 938-9081  
**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.

**STAN SCATES**

**Phone:** (213) 754-3327  
**Instruments:** Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/SMPTE, Roland R8, Akai S950 sampler, Mirage sampler, MCI 2 inch 16 trk w/autolocator, Soundcraft 1600 console LEXicon PCM70, 2 SPX90, Vally People & DBX compressors, Studer 1/4 inch mixdown, JBL 4435 & Yamaha NS10m monitors.  
**Read Music:** Charts.  
**Styles:** R&B, dance, hip hop, rap, pop.  
**Technical Skills:** Writing, producing, arranging, engineering, drum programming, midi expert.  
**Qualifications:** Top Ten singles, Top 40 albums, radio jingles, films, TV.  
**Available For:** Master & demo production, producing & writing.

**NED SELFE**

**Phone:** (415) 641-6207  
**Instruments:** Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, iVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Charts.  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
**Qualifications:** Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
**Available For:** Studio & stage.

**LARRY SEYMOUR**

**Phone:** (818) 985-2315  
**Instruments:** Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.  
**Styles:** All  
**Technical Skills:** Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc.  
**Qualifications:** Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Marisella, The Committee UK, Jingles for Sunlist, Pepsi, etc. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc. 1991 grammy's, MTV, etc. Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc.  
**Available For:** All types of recording sessions, touring, & private instruction.

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Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
Instruments: \_\_\_\_\_  
Read Music:  Yes  No \_\_\_\_\_  
Technical Skill: \_\_\_\_\_  
Vocal Range: \_\_\_\_\_  
Qualifications: \_\_\_\_\_  
Available For: \_\_\_\_\_



# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAY 29, 12 NOON

## ▶ NICK SOUTH

Phone: (213) 455-3004  
Instruments: Alembic fretted bass, MIDI bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Akai S-1000 and S-900 samplers, Roland U-20 keyboard, Macintosh w/Performer sequencer.  
**Read Music:** Yes  
**Vocal Range:** Mid-tenor backing vocals  
**Technical Skills:** Fretless, slap bass, fretted and synth (MIDI) bass, imaginative & melodic approach. Film scoring, production, composing and arranging. Extensive experience programming and using computer based MIDI studio.  
**Qualifications:** English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Material released on Island Records, Anista, W.E.A., Polygram, M.C.A., Capitol, Verve, CBS and E.M.I. Good image and stage presentation.  
**Available for:** Pro studios; also give private lessons.

## MERRY STEWART

Phone: (213) 474-0758  
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Oddesseys, 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.

## VOCALISTS

### COSMOTION

**Ramona Wright & Gael MacGregor**  
Phone: Gael (213) 659-3877 / Ramona (818) 368-4162.  
**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 (Dobie Brothers), Dick Dale & the Deltones, David Foster, numerous club bands. References/demos.  
**Available for:** Sessions, demos, jingles, club/concert dates, etc.

### DIANA DIVINE

Phone: (818) 787-1433.  
Instruments: Voice.  
**Vocal Range:** 3 octaves possible, mid-range most comfortable.  
**Read Music:** Yes, some sight reading.  
**Technical Skills:** Lead & background vocals, vocal & harmony arrangements, songwriting, some production.  
**Qualifications:** 6 weeks on top 10 WUFI college radio-Miami as singer/songwriter w/"Obsessed With You", airplay on KNAC's Local Show. As singer/writer/producer w/"Colorado River" & "Sacrifice", airplay in 5 different states on 10 different stations including NY, FA, TX, IL, CA. Written & recorded w/: Mike Pinera (Blues Image), Hill Davis (Motown), Marty Powers (Arthur Kane). Live performances & video, strong theatrical background, reliable, pleasant to work with.  
**Available For:** Demos, live performances, sessions, voice-overs, commercials and touring.

### ARLENE MORHAUSER

Phone: (213) 557-8095, 473-7353  
Instruments: Voice, piano  
**Technical Skill:** Vocalist, instrumentalist, write charts, songwriter  
**Read Music:** Yes  
**Styles:** Pop, ballads, country, blues, R&B, classical  
**Vocal Range:** 3 octaves (soprano)  
**Qualifications:** Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several

demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.  
**Available for:** Jingles, session work, demos, casuals, weddings.

### MARQUITA WATERS ZEVIN

Phone: (818) 890-5188  
**Styles:** Rock, funk, r&b, jazz, pop.  
**Sight Read:** Yes.  
**Technical Skills:** Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.  
**Vocal Range:** 3 1/2 octaves.  
**Qualifications:** Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.  
**Available For:** Sessions, jingles, voice overs, demos, co-writing, and live performances.

## TECHNICAL

### PAUL CHURCH

Phone: (213) 461-6728  
Instruments: My ears, heart, and attitude in the studio.  
**Read Music:** Yes  
**Vocal Range:** Getting better, about 60 yrds.  
**Qualifications:** 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music and many independent labels as both producer and engineer. I focus on your song and the performance, and then let the studio capture and enhance that.  
**Available For:** All levels of creative studio production and song development, with my final eye on releasable music. Making fresh music provocative, fun, and successful is everything.

### ANDY WARWICK- STUDIO ENGINEER

Phone: (818) 772-8730  
Instrument: A mixing console, mics, a few F/X, my ears & a good band.  
**Technical Skills:** SSL, 48 trk. neve, digital, Trident, studer, AMS, lexicon, ect.  
**Qualifications:** Over 10 years experience working in a variety of studios in Britain, Europe and North America. Recording different styles of music including, rock, pop, sound to picture, jingles & rap.  
**Experience:** Worked with: Thin Lizzy, Def Leppard, Mamas Boys, Rock Goddess, Hard Time, Ana Black, Viv Campbell, Tainted Souls, Curtis Lema.  
**Available For:** Recording/mixing sessions, albums, tracking, demos, sound to picture work & jingles.

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- Ampeg SVT 300 w/ head w/new tubes & 8x10 spkr cab, won't separate, xint cond, \$750. Anthony, 213-960-7625
- '8a amp, Gallian Krueger, 800RB, 400 wts, biamp, tx loop, direct out w/rck gears or not, xint cond, loud, \$500 obo. Nathan, 213-464-8586
- '8s cab w/2 15" spkrs, 800 wts, into 8 ohms, \$350 obo. 213-931-8764
- '8a cab, Peavey 1820, 1 1/8" spkr & 2 10" spkrs, xint cond, tight, solid, loud sound, \$400 obo. Scott, 213-464-8586
- Carvin PA system comp/w/monitors, pwr amp, stands, cs, 2 mics, cables, like new, \$3600. Larry, 818-996-3620
- Carvin X100B amp, xint cond, \$325. Eddie, 818-761-7253
- Carvin X100D stack, full stack, 1 head, 2 cabs, Celestions, all tube, chnl switching, \$800 takes it. Pat, 714-539-9259
- Compl 16 chnl 3 way systm w/4 monitors, Kelsey mixer, Crest amps, 31 band EO, mics, stnds, snake & more, \$3500. Raffi, 213-664-6438
- EV spkr cabs, ported w/1 12, bmd new, for stereo guit rig or keyboards, cost \$350/ea, sell \$225/ea, a steal. 818-981-2934
- EV spkrs, 2 15" in Diamond sound cab, grt for bs gut, very loud, grt sound, \$250. Kevin, 805-583-1862
- Fender Bassman 66, piggyback model w/2x12 cabs, recently serviced, new tubes, \$300. Mark, 213-933-8960
- Fender Princeton reverb II, grt lone, grt amp, grt price, \$200. 213-450-5217
- Fender Sidekick bs amp, 125 wts, grt cond, hardly used, \$300 obo. Lv msg. 213-935-9050
- Fender Spectrum bs cab, 18 & 210 per cab, 6 months old, xint cond, \$400/ea obo. Tony, 714-562-9237
- Kasha Rockmod II, pre amp, top of line, all tube, 3 chnls, incredil sound w/rl switch, new cond in box, \$595. Peter, 213-434-8619
- Kitty Hawk Testarosa 4 chnl pre amp, as used by Reb Beach of Winger, \$1500 retail, \$500 obo. Mike, 818-769-4334
- Marshall 2 412 cabs, straight & angled, 1 empty, \$375/booth. 213-842-3958
- Marshall 4x12 cab, Celestion G12, 8 ohms, vintage spkrs, straight model, grt sound, \$450. 213-850-7554

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- Marshall JCM800 50 wtr head w/line out, fx loop & Jampco mod pwr boost. Xint cond, \$475. Brian, 818-249-4809
- Marshall JCM800 dual lead, bmd new, \$500 obo. Michael, 213-285-5233
- Marshall JTM45 Blues Baker combo amp, new, xint cond, Groove Tubes, \$800. Lon, 213-455-3936
- Marshall late '70s JMP 50 wtr head, rare red color w/ factory master, mint cond, all stock, \$750. 818-763-6782
- Marshall straight cab, \$500. 213-851-1481
- Mesa Boogie 295 stereo tube guit amp, \$750; 2 Mesa Boogie spkr cabs, 1 12 spkr ea, \$385/pair. All used under 10 hrs. Paul, 818-358-8600
- Music Lord straight cab, 4x12, no spkrs, \$60 obo. Cory, 213-668-9295
- PA spkr column, 4 1/2 ft tall, 4 8" spkrs, \$150/pair. 213-850-7564
- Pwr amps, Crown DC300A, \$400; Yamaha P2100, \$400. John, 818-831-1525
- Randall cab, \$250. Doug, 818-831-1525
- Roland Jazz chorus 120, w/212" spkrs + built in ft switchbl chorus, distortion & reverb, mint cond, \$375 obo. Ace, 818-503-5510
- SCS Mostet stereo pwr amp, 300 wts, 2 rck spc's, mint cond, \$400. Pat, 818-907-6411
- Soundrnt Series II mixer, 16x16x2, 4 fx sends, phantom pwr, talk back, EQ, \$750. 213-464-2145
- SWR Goliath 4x10 spkr cab, grt cond, grt sound, \$500 obo. 213-461-7573
- Wtd, bs amp, 400 wtt @ 4 ohms, will pay \$200. 818-761-5251
- Wtd, ba cabs, 4 ohms, 410's & 1 15. \$100/ea. 213-871-6801
- Wtd, PA spkrs, pres JBL's or EV's, 15" w/gd size horns & possibl tweeters. Must be in xint cond. Joel, 818-753-1736
- Yamaha NS10M studio reference monitor, mint cond, \$325. Nagla, 213-656-8653
- Yamaha P2200 pwr amp, pro rck mnt, xint cond, \$540. Mike, 213-662-5291

### 3. TAPE RECORDERS

- Fostex B16, low hours, xint cond, \$2700 obo. 818-713-0156
- Tascam 2388 trk cassette recdr, \$1000. Michael Fowler, 213-827-2568

- Tascam 388 self contained 1/4" tape 8 trk mach, like new, \$4500 list, must sell, \$2000. 213-288-3681
- Tascam 388 Studio 8, less than 5 hrs of use, xint cond, \$2400. 213-850-7564
- Tascam 388, gd cond, \$3000. 213-850-2322
- Tascam M312 mixer w/paramtr EQ, 16 chnls, 1 owner, mint cond, never out of studio, \$1450. Gilbert, 213-962-6223
- Tascam M520 20x8x16 recrdng mixer, perf for 8, 12 or 16 trk recrdng, w/mnl, grt cond, \$2895. 213-662-9595
- Tascam Porta One 4 trk, xint cond w/remote punch in & strap, \$400 firm. Jimmi, 213-498-6878
- Tascam Porta Two 4 trk, brnd new, mint cond, \$450 obo. 213-660-1271

### 4. MUSIC ACCESSORIES

- Alesis HR16 drm mach, \$200. Thor, 818-882-6074
- Alesis Quadriver +, new in box w/mnl & warranty, \$385. Gilbert, 213-962-6223
- Alesis XT digital reverb unit, rck mntd, xint cond, \$100. 818-753-0242
- Anvil flight cs for Fender Concert, deluxe, etc, \$200 obo. Used once. 818-766-0876
- Anvil's best ATA all purpose cs, huge & super hvy duty, 9x2.1/2x3, \$1400 new, sell \$850, perverse purple. Randy, 213-467-8224
- Ashley 18D B oct 4 way crossover, \$300. John, 818-831-1525
- BI amp 27 band 1/3 oct graphic EQ, 1/4" & XLR in's & out's, rck mntbl, \$175. Peter, 818-577-8732
- Boss DD2 digital delay pdl, \$100; DM3 analog delay, \$60; DOD American Metal, \$30; Ibanez comprsr, \$30; Sako quartz guit tuner, \$25 obo. 213-667-0798
- Boss DF2 distortion feedback, \$45; OC2 Octaver, \$45; HM2 Heavy Metal, \$45; DOD FX25 envelope filter, \$35. 213-660-3374
- Boss Dr Rhythm DR-220A drm mach, xint cond w/ carrying cs & instruction mnls, wrks perf, \$150 obo. 213-878-5560
- Boss RV-2 digital reverb pdl, brnd new in box w/AC adaptor, \$115. 818-788-0610
- Commodore computer, \$150 obo. Miguel, 213-589-4918
- Computer cs w/pwr supply, \$25 obo. Cory, 213-668-9295
- DBX166X comprsr/limiter w/noise gates, in box w/clean warranty in your name & mnt too, \$445. Nagla, 213-656-8653
- Distortion pdl, Boss DS1, \$50. 213-934-3762
- DOD pwr fx, 6 different ones, EQ, super distortion, noise gates, chorus, all in xint cond, \$35/ea or will trade for drm mach, 818-509-7914
- EPS sound discs, compl library of all Instrumnts & fx, \$20/ disc. Andy, 714-622-5165
- Ernie Ball stereo volume pdl, like new, \$50. 213-285-9636
- Ho fier release Bealle bs cs, perf cond, bashed Bealle bs gd for parts included, \$165 all. 818-783-6782
- Roland DEPS, \$350 obo. 213-473-7473; 213-576-0972
- Roland RS drm mach w/bs lines, xint cond, \$450 obo. Jimmi, 213-498-6878
- Roland SDE1000 digital delay, \$150; Alesis XT reverb digital reverb, \$95; Yamaha SBO1 sound generator, \$135. 213-662-9595
- Roland TR505 drm mach, \$125. 818-353-9354
- Samson wireless mic, Broadcast STD series, SM58, custom road cs, 6 months old, paid \$1600, sacrifice \$900. Dane, 213-850-1133
- Schultz Rockman sustainer & Schultz echo chorus, \$125/ea; Boss turbo distortion, \$50; Ibanez stereo chorus, \$30; ADA Midl foot contrlr w/cables & pwr supply, \$100. Pat, 818-907-6411
- Studio Master 12 chnl mixing console, 3 aux sends, paramtr EQ per chnl, separate monitor mix, warm English sound, flight cs included, \$475. Michael, 213-969-9140
- Tascam M308 8 chnl pro mixing brd, 4 subgrps, 3 band EQ, 3 fx sends, \$950 obo. Mike, 805-296-5607
- Trap set cs, custom made, wood, padded inside, size 5-1/2x3x2, \$250. Roy, 213-465-4524
- Vintage Echoplex, \$300. Rick, 818-760-3004
- Vision 1.2 pro seqncng software, never used, \$250. 818-840-9131
- Vision 1.2 softwr, brnd new, never used, all documentation, \$300. Stephanie, 818-891-1023
- Yamaha 1242 12x4 mixer, \$1000. Michael Fowler, 213-827-2568
- Yamaha RX1000 digital reverb unit w/paramtr EQ, \$195; Lexicon model 93 digital delay system, pro rck mnt, \$250. Mike, 213-662-5291
- Yamaha SPX90L, xint cond, xint sounds, \$450 obo. 213-664-4354

### 5. GUITARS

- 1981 Charvel Destroyer, old style, unfinished Fender non pointed headstock, pink & black, grt rhythm guit, \$350. Richard, 213-939-9233
- 1989 Fender Strat, & 15 wtr Fender amp, xint cond, plys grt, extras, \$550 obo. 818-988-9479
- BC Rich Warlock, neck thru body, ebony fingerbrd, pearl inlays, top of line, cost \$2000, sacrifice for \$650. Tommy, 213-982-0849
- Carvin 5 string bs w/cs, sounds awesome, grt cond, \$500 or trade for black P-b's. 213-461-9802
- Carvin DC145 flame maple, 3 PU's, F.Rose, HSC, xint cond, \$375. 213-285-9636
- Carvin DC200 koa, 1 yr old, mint cond w/cs, \$495. 818-584-0380
- Charvel Jackson bs, fretless w/HSC, \$350. Justin, 213-957-0564
- Clevinger elec bs guit, 6 string fretless w/gig bag, custom neck wrk by Jay Carnuthers, inlay fret markings, \$1000 obo. Phil, 213-656-3092
- Fender 12 string Dreadnaught acous w/cs & gold hrdrw, \$200 obo. Pat, 714-539-539-9269
- Fender 1988 Strat Plus, American made, grey w/mapple neck, trem, xint cond w/cs, \$450. Brian, 818-249-4809
- Fender Bullet guit, pert, like new cond, made in USA w/ Fender HSC, \$185. 818-783-6782
- Fender Jazz bs, 1975, black w/block inlay rosewood fingerbrd, grt shape, all orig w/cs, \$650 obo. 213-878-5560
- Fender Strat, Japanese made, black & white custom paint, rosewood fretbrd, locking nut & trem, grt cond, HM pdl & HSC, \$500. L. v. msg. 213-935-9050
- Fender Tele reissue, beautiful guit, xint cond, must sacrifice, \$500. 213-450-5217
- Gibson acous guit, model B20, 60's model, \$500 obo. Jimmi, 213-498-6878
- Gibson Les Paul custom, 1972, rare factory blonde, naitr org finish, gd cond, plys grt w/gold hrdrw & HSC, \$550. 213-667-0798
- Gibson SG custom, 1968, orig black custom color finish, gold hrdrw, 3 PU's, org trem, gd cond w/cs, \$1025 obo. 213-841-6914



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- Hamer Scarab II guit, 2 hmbckrs & Kaylor trem, neck thru body, plys xrlt, beautiful finish, amazing low price of \$500. Rich, 213-494-4338
- Ibanez Artist guit for sale, \$150 w/cs. Mark, 714-680-3748
- Ibanez custom, lks like Gibson Les Paul, black w/white binding, xrlt cond, 2 hmbcking PU's w/coil switch, HSC, \$175. 818-788-0610
- Kramer Barretta w/Kaylor trem, custom paint, xrlt cond, \$350. Eddie, 818-761-7253
- Kramer Pacer Deluxe w/F. Rose, HSC, grt cond, \$450 obo. 213-465-7525
- Left hand Wal custom fretless, special wiring, \$1300 obo. 818-981-6858
- Paul Reed Smith guit for sale, sunburst w/bolt on maple neck + trem, \$950, xrlt cond. Bob Story, 213-662-8721
- Rickenbacker 4001 bs, xrlt cond w/arwil cs, \$500. 814-640-3692
- Rickenbacker bs, model 4001, plys grt, 1976 vintage blonde w/rosewood fingerbrd, \$575 obo. Tom, 818-503-5510
- Schon guit, white, 12 fret marker, rare, \$800 or trade for PA, amp or other expensive guit. Steve, 213-223-5217
- Steinberger bs, brnd new w/EMG's, must sell, \$500 obo. Johnny, 818-762-7869
- Steinberger GL2T guit, square body, Trans Trem, cs of strings, \$700. Fender HR Strat, OlMarzio PU's, new Kaylor trem, autolatch, \$450. Pat, 818-907-6411
- String bs, modern 3/4 handmade w/PU & cover, big deep tone & gd action, \$2900. 818-990-2328
- Tom Henderson, 1 of a kind, finest qual, spectacular natrl quilted maple body, incredibl sound, hand made especially for NAMM show, \$1895. Peter, 213-434-8619
- Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckrs, 1 single coil PU, locking trem, brnd new, won in contest, \$400. Darryl, 213-466-3807

## 6. KEYBOARDS

- D50 w/multi timbral memory expansion, \$1000 obo. 818-994-6202
- Emu Pro-formance, grt stereo, grt stereo sampled pianos, new in box w/mint & warranty, \$375. Gibben, 213-962-6223
- Ensoniq EPS w/SCSI & 30 meg hrd drive, \$1500. Michael Fowler, 213-827-2568

## GUITARIST AVAILABLE

Strong blues influence a la Beck, Vaughan & Clapton. Team Player. Seeks pro situation. Willing to start band with vocalist similar to Paul Rodgers. Over 25 only.  
**Peter (818) 349-9279**

- Ensoniq Mirage sampler w/mint & disc, \$425. Yamaha FBO1 sound generator, \$135. 213-662-9595
- Ensoniq SQ1 keybrd seqncr, xrlt cond, brd new, \$950 obo. 213-660-1271
- Fairlight 2X digital audio wrkstation w/xtensv library, full MIDI implementation w/8 audio outputs, \$4600 obo. John or David, 213-464-8328
- Korg ESP1 elec paino, 76 touch sensitive keys, transposers, 7 sounds including strings, xrlt cond, \$700. 818-990-2328
- Korg M1, in box w/clean warranty in your name & mint too, \$1540. Nagila, 213-665-8653

## 7. HORNS

- Trombone, mint King 3B, F trigger, 2 mutes, collapsible slnd, hrd cs w/cover + standrd Olds model. Both for \$650 obo. 213-289-1227

## 8. PERCUSSION

- 11 pc pro drm set, no throne, Paiste cymbals, \$1200. 213-699-8992
- Brnd new gold Remo piccolo snare drm, \$125 obo. Steven, 818-780-4124
- Custom 7 pc set including Zildjian cymbals, woodblocks, stool & stands included, \$1500. Chuck, 714-644-4146
- Gretsch 18" 16" floor tom, ebony 7 layers lacquer, beautiful cond, w/cs, w/Gauger rim, \$450. Andy, 213-478-1651
- Kawai digital drm mach, touch sensitive, custom chips, mint cond, \$350 firm. Jay Margolis, 818-980-6692
- Pearl rck w/6 clamps, in grt shape, \$225. Abe, 818-964-3720
- Pro black maple shell, gd cond, 10, 12, 13, 14, 15, 18, 22 snare, stras, \$1000 obo. Mark, 213-656-4668
- Sabian 20" ride cymbal, \$100 obo; Sabian 14" hi hat, \$120 obo. Tim, 213-836-8022
- Tama Superstar, toms, 10, 12, 13, 14, 16 w/mits mnts, also 22" bs drm, all pwr drm, \$1000. Charles Landis, 213-424-8715
- Tama top of line wood snare, 14x8 1/2, brnd new, red sparkle finish, \$275 obo. Pat, 714-539-9269
- TR808, the orig w/Midi sync, \$700 obo. 818-994-6202

## 9. GUITARISTS AVAILABLE

- #1 pro guit, 21, sks pro signed & touring cmrcl HR band. Image, att & backups a +. 818-761-5251
- 18 yrs studio & live exp, styles of Holdsworth, Johnson, Henderson, Mainstem & more. Grt sound, grt feel. 818-503-5543
- 20 y/o guit sks srs band or musicians. Have lks, att, equip, tmppo. Straight ahead hrd driving style. Kenny, 818-704-4782
- AAA rated burning verstj guit avail for pro sfts. Check out my pro plys ad. Steve Blom, 818-246-3593
- Ace guit, Gibbons, Clapton, Stones, Winter. Pro only. 213-957-0975
- Amazing guit w/toms of tint, lks & bckng vocs sks band. Infil Lynch Mob, Extreme, Dokken. Srs bands w/mt & lks, call. Rich, 213-944-4338
- Ambitious 24 y/o GIT grad sks uniq pro plys to J/F band. Infil Eric Johnson, Extreme, Mr Big, VH, Keith, 818-782-1509
- Atmosphre textural/L/R guit, 31, avail for dynamy psychdc band. Floyd, early U2, Jane's, Cure. Enjoy jamming. Frank, 818-508-0751
- Avail, ld guitar/estab proj w/groove. Lynch Mob, Extreme, Whitesnake, old VH style. Pro sits only, pls. Brett, 818-886-3662
- Berklee grad guit avail for paid sfts, any & all styles. 818-705-4729
- Blonde ambitious guit avail for cmrcl rock act w/grt sngs. Must have gd voc. Infil Rhodes, Lynch, Vai, Warrant. 818-500-5229
- Blues guit sks blues or roots R&R band. Jack, 213-546-2953
- Blues guit sks rocking blues, cntry blues band. Outstanding plyr, xrlt equip. Ply slide, Kelly, Strat. Prof orig proj, 213-656-4992
- Blues rock verstj guit avail. Exp session plyr for maj acts. 24, rock image, lng hr, ready to join, jam, write, make it. Marco, 213-343-0650
- Burning guit avail, very dynam & orig, grt vocs, sngs, lks, pro visual, Jane's, Zep, Pistols, Hendrx, 213-874-9946
- Cmrcl rock guit avail for demos, projs or possibl band sfts. Have gd sounds, strong musicl knowledge & engineering exp. Joe, 213-855-2969
- Craig Beck, sks HR band/frontmn of 90's. Have album credits, internat'l press, maj endorsements. 213-460-7080
- Dual guit team sks members to form top proj. Pro lks, gear, att req'd. Infil Tango, Cult, Aeto, ourselves. Only the worthy call. Circo, 818-797-1641
- Exp guit w/infl chops, equip & lks, sks estab band w/killer vocs. Pros w/edictn. Tony after 5, 714-396-1173
- Exp pro guit avail for paid sfts. Any & all styles. Always musicl & always reliable. 818-705-4729
- Exp sngrwt/guit in bluesy progrsv HR fusion vein sks lntd, dedict & hungry musicians or band to succeed with. Mike, 213-876-9864
- Fem guit avail. Lkq for muscns to form srs HR band. Infil

- GNR, Tesla, Micky, 818-892-1293
- Fem guit plyr, 25, sks srs HR/HM band. I have grt gear & rock image. Stage & studio exp. Sing bckng vocs. 818-366-5868
- Fem guit sks to J/F band in style of Lynch Mob, Ratt, VH. Exp, pro gear, tmppo, lng hr, srs, dedict. 818-509-7725
- Gritty bluesy R&R pro rhyth guit/sngwr. Infil groove, beat, rhyth, Zep, Hendrix, Aero, Pussycat. Jeff, 213-878-0214
- Guit avail for estab melcd HR band w/bckng vocs. Solid, dedict, grt join, lng hr image. 818-403-0215
- Guit avail to join dynam pop metal band. I have extreme lng hr image, stage presnc & grt att. Pref ages 18-24. 818-882-5682
- Guit avail w/lots of equip & lots of hr, from progrsv metal to agrsv speed metal. Voc abtl. Rich, 818-716-2836
- Guit avail, 24, rhyth &/or ld w/image, equip, tmppo, total pro, 1 sing loc, 213-871-6801
- Guit avail, bluesy, HR or I Maiden type metal. Have equip, tmppo, rehrls & promo facilities. Lee, 714-960-5394
- Guit avail, Infil Furs, Cure, Banshees, etc. Thin, gd lkg, have sngs, gear, tmppo. Srs only. Mark, 213-933-8960
- Guit fltar w/grt gear & pro att sks any pro sit. Matt, 805-948-3053
- Guit lkg to form dark haunting theatrl band w/no bodiers. Infil Love/Rockets, Bauhaus, Sisters, Mission, Matthew, 818-348-8799
- Guit plyr w/grt studio gear & chops avail for demos, showcs's or ? Very verstj. Joe, 818-954-0742
- Guit skg srs muscns. Matrl ready, LA types don't bother calling. Infil accou, elec, psychedelia aka Love/Rockets, Moody Blues, Jack, 213-969-0128
- Guit skg to J/F melcd HR/HM band. Strong chops, creatv sngrwtng, vocs. Pro gear, lng hr image & pro att. Brian Keith, 213-665-3535
- Guit sks estab melcd metal band. Xceptnl plyr, wrtr, showmn w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
- Guit sks estab melcd metal band. Xceptnl plyr, wrtr, showmn w/vocs, exp, very lng hr image, killer gear, very pro att. 213-323-3687
- Guit sks pro gbl of cntry, cntry rock & southern boogie styles. Mike, 818-902-9888
- Guit w/voc abtl sks bubble gum type rock band ala Archie's, Bay City Rollers, Belinda Carlisle. 818-902-1190
- Guit, 20, sks glam rock band or muscns to lorb band. Infil P.B. Floyd, LA Guns, Cruel, Poison. Srs only. Ted, 818-574-0007
- Guit, 22, equip, lks, tmppo. Sks band or muscns w/same + rehrls spc. Ready to gig. HR pop, Lynch, White Lion, Scott, 818-361-1613
- Guit/ld voc or share ld vocs, to J/F a serial to pwr pop, captivating sound & lks. Infil Jeezbel, Furs, Trick. LA OK. Dave, 714-644-5227
- Guit/angr/rvoc sks melcd HR/HM band. Infil MSG, Scorp, Priest. Tim, 818-789-4622
- Guit/woc lkg for T40 traveling band. Pro gear, pro att. 213-989-2565
- Guit/woc/sngwr sks dmr, bst, ld vocs, 2nd guit, a whole band, for orig rock proj. Infil Stones, INXS, U2, REM, Shaun. 213-375-0533
- HR guit, 18, avail to jam or form band. Infil Hendrix, Zep, VH, Ozzy, etc. Matt, 213-651-1073
- I don't know why I'm avail, I just am. Exp, pro, nice, all around grt guit plyr, some vocs & keys. Jaybo, 213-399-1074
- Jazz, rock, reggae guit, 32, very expressv, flowing improv, eloquent chord vox hgs. Album, tour credits. Rck, Midi, passport. Avail. Dade Hauskins, 213-695-4089
- Killer ld guit/sngwr/showmn, lntd, glam HRM, wild hr pretty boy lkg for same to J/F. 213-850-6221
- L/R guit sks progrsv classicy infil rock band. Infil Rainbow, Rising Force. Chris, 213-876-0656
- LA's baddest blues guit skg wrkg blues band. Phys ld & slide guit, also sings ld & plys blues harp. Darryl, 213-466-3807
- Ld guit avail for 5 pc metal band. Xrlt image, equip & exp. Over album of matrl wrtten. Infil Maiden & Rhodes. Sean, 818-891-5577
- M/R 2 guit sing/sngwr team sks cool clean literate rhyth section. Velvet Undergrnd, Dylan, early Who, Stones, 213-650-9706

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- Pop rock guits w/inf. at. chops, equip, credits, avail for pro or T40 wrkg st. Lou. 213-306-6246
- Pro San Fran guit relocating. Sks place in band &/or rep by LA agent or mngt. Al Conn. 503-585-8063
- Pwr house, tasteful melodic blues rock guits sks pro sit only. Infil Yankies, Bad Co, ZZ Top. Currently doing session wrk in LA. Pros only. 818-761-6354
- Raw pwrfl Hendrix style guit/voc/wrtr sks bs, drms. Wrt definitive 3 pc of 90's. Let's do it! Jon. 213-467-6414
- Rhythmic guit avail. Have tmspo & equip but no stage exp. Dedicat. Dave. 818-846-9368
- Slash style guit avail. Billy. 213-650-3094
- Soufl rock blues guit/wd voc, w/inf orgs, sks pro orig band. Infil Vaughn, Beck, Clapton, Winter. No drugs, alcoholics, ages 25-35. Chris. 818-713-0156
- Star hippie guit p/hr/sngwr. Sks band or plyrs to J/F supergr w/70's cool ala Mama Stud, Liquid Jesus, Aero, Sly & Family. 213-851-3661
- Tasty p/hr, values sngs 1st, infl Giant, Toto, Journey, Shiro. 818-333-5081
- Tasty sngwrng guit for sng oriented hi energy cmrcd rock band. Gr gear, lng hr. Infil Lynch, S.Row, Jovi, Hillywd area. 213-876-3626
- Treasry hrd blues guit sks hip proj w/killer groove. Infil Aero, Cult, myself. No Strip clones. Dirk. 818-357-2316
- Triple A ace atmrv guits/wrtr. pro gear, pro att, infl Mission, Jane's, P.Furs, Wonderstuf. San Fern Val only. Bruce. 805-499-2688
- X-guit/sngwrtr from Vice now kg for hvly melodic rock band. 818-967-2527
- X-Two Cities guit p/hr from Phoenix kg for pro band in LA. Voc & image. 602-461-0124
- Young tlntd image conscious rhythy guit/sngwr kg for existing sit or others to collab w/for big groove oriented HR thing. Have att, equip, desire. Daniel. 213-957-0332

## 9. GUITARISTS WANTED

- DIE MY DARLING look low stung, groovin w/punk edge 2nd guitar. We have lockout, demo & ambition. If your ready & have a good look/attitude call Rich 213-654-4134
- #1 exp id voc sks p/psw id guit to form melodic cmrcd mainstream radio friendly HR gr. Shows, recordings. Aero, VH, Crowes, Zep, Tommy. 213-836-3713
- 1 or 2 lntd rock oriented guit for orig pop rock band. Ndd now, gigs, videos, EP, own lbl, etc. Call ASAP. 213-656-0344
- 2nd guit wtd. L/R, acous/elec. compd band. Have gigs, studio, moving last, no flakes, no expenses, over 25, no newcomers. Petty, Crowes. 213-661-3888
- 17 y/o bs plyr, 14 y/o dmr forming HR band. M/F. Infil Aero, Bad Co, Bulletboys, VH. 213-937-7043
- A very commrd id guit plyr for 5 pc orig proj. Infil R, Cray, Santana, SR Vaughn, Orange Co rehearsal studio. Call for audtin. John. 213-774-7877
- Aggrsv guit ndd to compl 70's infl Southern punk R&R pwr tno. Infil AC/DC, Ramones, Molitorhead, Nugent. 213-822-1390; 714-833-8947
- Aggrsv id guit ndd for orig band. Many infl including Soul Asylum, Husker Du, Byrds, Zep. Ndd immed. Shows in June '91. 213-463-1439
- Atmrv guit w/orig style & sound wtd by estab groove oriented local band. Must have pro gear. Cliff. 213-969-8139
- Atmrv hvly Euro style to fill id spot in w/ coming psych/c alt. Infil Jane's, REM, Jesus Jones. 818-901-7807
- Atmrv pop team sks id guit. Voc & a, image a must. Infil Beatles, Tears, Police, Crowded House. Gregory. 213-667-0247
- Atmrv to speed w/harmony & pwr. Music that stands acous to core w/vision & determinin. Guit ndd. Chris. 818-645-1581
- Arling fem guit wtd for M/F theater rock, recrdng & touring proj. We have pro history & industry connex. Robin. 714-786-6616; Michael. 714-895-1996
- Ambitious rock band sks guit/sngwr/sngwr. We have sngs, image, connex. You have chops, image, vocs. Infil Bad English, Wings, Paul. 213-913-1784
- Artistic orig id guit, infl S.Stevens, The Edge, Kings X, Jane's image a must, vocs a +. Dan. 213-856-9463
- Attractv creatv theatrl fem voc sks melodic guit for collab & to form funky atmrv inflght HR band. Ellen. 818-376-1254
- Band skg guit. Infil Stones, Cult, INXS, Police. Brian. 818-848-0945

- Black bst sks R&B pop rock guit to form unit & prodctn crew. Srs connex, pros only. Keith. 818-891-9403
- Black guit ndd to start R&B proj. Must be well rounded. Infil Time, Tomi, Tony Tone, L.Colour. Srs people only between ages 20-36. Matt. 213-608-0033
- Bst plyng for 1 yrks guit to form band. Infil old Pretenders, Sonic Youth, Sisters, Danny. 818-769-0978
- CARBON 14 sks guit for dark gothic punk band. Must be creatv & responsbl. Bauhaus, Ministry, Red Lornie, Joy Div. Rick. 213-461-9592; Todd. 818-249-3928
- Creatv orig id guit to compl band. Image & vocs a must. No clones, poodle rockers or wannabes. Rob. 213-469-0775
- Dark gothic lkg guit wtd for gloom rock band w/edge. Equip, tmspo, sngs, dedictn, att, make up, tmf. Srs only. Infil, ourselves. 213-463-3358
- Demented thrash p/hr w/sns of blues wtd for demented tno. Larry. 213-665-4885
- Drug free guit w/warm creatv style ndd by band w/colorful sound, artistic image, cratly hrd edge, classic renaissance overtones. Bokng sngs, early 20's. 213-891-2787
- Elec/acous guit wtd by voc to write sngs & form band. Infil U2, INXS, Floyd, Robert. 213-876-2812
- Estab pwrfl rock band w/much instrt sks guit/mult instrmnts, mandolin, violin, steel guit? Must sng, grt opportunity. 213-466-3626
- Fem guit, into Celtic myths & pagan love of nature sought by humble keybdst. Infil includes REM, 10,000 Maniacs, Carlos Casteneda. 213-447-0947
- Fem id guit for all girl HR bluesy band. Infil Aero, Stones. Sngwrng helpul. 213-913-1603
- Fem traditl HM guit wtd for all girl band. Must have gd att, wheels, be reliable, ks, gd equip. Rehrs in Hillywd. 213-511-7959; 213-851-1149
- FOOLISH PLEASURE sks guit w/strong bokng vocs & lng hr image. Car a must, rehrs in Pasadena area. Sherry. 213-665-8571
- Funky guit w/vocs wtd by sngwrtr for recrdng proj. Infil James Brown, Meters & Slix. No drugs, no pay. Chuck. 213-259-8350
- Guit ndd for rock demo & plyng out in clubs. Very dedictd proj. James. 213-676-7495
- Guit ndd for technical HR band. Infil ELP, Rush, Yes, Mike. 818-753-4106
- Guit ndd to join band. Infil Zep, REM, N. Young, blues guit. Mngt & lbl instrt. Srs & commnd only. Shane. 818-769-2703
- Guit sks 2nd groove oriented guit for practice & collab. Grove gard. Energy & dedictn a must. Infil VH, Pwr Station, S.Stevens, L.Carlon, Phillip. 818-763-1845
- Guit virtuosoo ndd by estab HR band. Must be versitl & srs. Infil O'Ryche, Rush, Boston. Have studio, PA & xlnl matrt. Jampd. 818-342-9118
- Guit wtd by sngwrtr to form srs atmrv band. Infil Jane's, Police, Cure, Sabbath, Joe. 818-342-9118
- Guit wtd for atmrv mysterious rock band w/fem sng. Image, 20-28, tall, No drugs, srs only. 213-937-9942
- Guit wtd for pop rock band w/rgt sngs & Christian members. Must sng, have att, image & big sound. Age grp 21-27. Infil Echo, Beatles, P.Furs. 818-882-5120
- Guit wtd for progrsv rock plunqne band. Some infl, Gabriel, Sting, Steely Dan, L.Colour, Jesse. 213-464-6270
- Guit wtd to compl 5pc 2 guit band. L/R, acous/elec, ready to w. For instrt, opportunity. Over 25. Petty, REM, Stones. 213-664-1251
- Guit wtd w/ hrd edge, versitl & creatv sound to collab & gig. We have demo & video. Jeff. 213-823-7003
- Guit wtd w/soul & chops for funk rock dance fusion. 25+. Hottest pro sit around. No egos, no att, just confidence. Jim. 818-982-7339
- Guit wtd w/soul, expression & lingers that burn for funky danceable rock type band. Molown mts downtown, P-lunk w/edge. Cullen. 818-547-0669
- Guit wtd, bs & ld, exp, dedictd, career minded & dependbl. Pleasure. 818-893-8522
- Guit wtd, hvly but versitl. Schanker, Bowen. 818-768-9200
- Guit wtd, Musicl Inl Suicidal, Megadeth, Metallica, Anthrax. Must have own equip, pro minded, no flakes, no glam geeks, most of all, no posers. 818-794-3490
- Guit, if you are intrigued by dark haunting music, obsessive lyrics, tribidimng, pls contact us, DIAL M FOR MURDER. Michael. 213-969-9140
- Guit/keybdst for LA band, THE BEAUTIES. Rhythy guit plyr wtd. Lkg for GNR's Izzy or Stones R.Wood. Steve. 213-469-8838
- Guit/keybdst, grt rhythy, tasty id, vocs, for band w/grt sngs. REM, Stones, Jane's, Dire. Srs only. John. 818-908-1323
- Guit/sngwrtr, 25, skg same for cover origs band. Must sng id/bckups. Infil blues, Berry, Elvis, Stones, Beatles. 213-286-2879
- Guit/voc/wrtr ala Kevin Gilbert, Trevor Rayben sought by bst/keybdst/wrtr for possibl collab toward eclectic progrsv pop rock grp. 818-998-7106
- HOLLYWOOD DAWGS reforming, sk guit. Have mngt, rehrs spc & internat'l exposure. 818-563-4953
- HR bst sks guit for practice & collab. Infil VH, C.Trick, Aero & Zep. Eric. 818-288-7442
- Intellgnt creatv textural guit, 25-30, wtd by voc/sngwrtr to write grt atmrv rock tunes w/edge, form band soon after. John. 213-836-9230
- L/R guit plyr wtd by estab orig dance rock band w/studio, sngs, gigs. Team plyr. Jim. 818-762-3785
- Ld guit to J/F aggrsv orig HR band. Infil Aero, Crue, Ratt. Practice in So Bay area. Image, exp. Dan. 213-371-3358; Rob. 213-833-9253
- Ld guit wtd. Enuff, Trick, life, sex & death. Aggrsv pop w/edge. Must have lng hr, chops, stage, image, hvly tone. John. 213-851-5462
- Lkg for guit intrsd in plyng coffee houses w/snging that does crnfy, folk & orig music. Ms. Friday. 714-723-1126
- LOVE SLAVE is now audtin L/R guit plyr. Must be orig w/melodic guit style ala S.Stevens, N.Gerardo, Charlie. 213-957-2457
- Male guit w/equip wtd by atmrv rock band. Tmspo & dedictn necessary. Angel. 213-257-1613
- Orig harmony oriented grt sks guit/enor/sngwrtr w/infl of Beatles, Beach Boys, Byrds, CSNY, 22-28 y/o. Rob. 213-397-7901
- Pro callher soon to be wrkg blues rock cover band sks id guit. Must have blues & rock chops. No mercenaries or csly plyrs, pls. Nathan. 213-437-6621
- Pro guit ndd for paying sit in Fla. Have agent, mngt, rehrs studio, 24 trk access. Tall, cool, rockers only. Shawn. 813-960-4650
- Pro guit plyr for very cmrcd HR proj. Must have ultimate image, image & equip for band that rehrs in Lng Bch. Rob. 213-437-6996
- Pro guit plyr wtd for very cmrcd HR/HR band. Must have mega image, infl & equip. Band rehrs in Lng Bch. Rob. 213-437-6996
- Pro guit plyr wtd to compl 5 pc band. Infil Kixx, AC/DC, Tesla. Call for audtin. 818-508-5377
- R&R band, R&B & crnfy infl, Page, S.R.Vaughn, Chet Atkins, Jeff. 213-934-9789
- R&R guit/sngwrtr wtd. John. 213-699-9663
- Rhythy guit wtd for crnfy rockably band w/gigs. Jim. 213-617-1360
- Ripping funky id guit plyr ndd for funk rock grp. Speed lunk ndd not apply. Infil Funkadelic, Fishbone, Sly, James Brown, Hamilton. 213-483-1559
- Snging bst lkg to compl sng oriented R&R band. Infil Berry, Harrison, Richards, Niason. Vocs a +. Ron. 818-441-2715
- Sng/sngwrtr w/matrl sks Christian or ethically minded guit for collab, band later. Crnfy blues. Melanie. 818-882-2299
- Sirtus Trixon, legendary Detro rocker nds Beck, Richard, Wood, Perry type guit/sngwrtr partner w/cool image, vintage gear. No drugs, booze. 213-960-9408
- STEEL ROSE nds 2nd guit. Must be dedictd & sng bckups. No glam but lng hr image req'd. Kevin. 213-376-7934
- TRUTH PROJECT, people of divine righteousness as a bright shining light to uphold the word of God ndd. Infil U2, Jefferson Starship, Mark. 213-730-0591
- Voc/guit sks dynamy guit to form atmrv pwr pop act captivatinng sound & lk. Infil Jezebel, Brs, Trick, Jesus Jones. LA OK. Dave. 714-644-5227

- Wicked vicious dark atmrv metal band sks young out of control rhythy guit. Tint, image, commtmt, integrity a must. RACHEL S GRACE. 818-904-0841
- Wtd, killer guit, tall, skinny, lng black hr, killer lks, pro gear, pro att. Must have image, infl kind of lke S.Flow, Crue, Warrant. 818-782-3705; 818-908-1232
- Wtd, RL guit. Voc & image a must! Bluesy ala Jay Prry, Vaughn, Crowes. Srs & drug free only. Willie. 818-956-5326
- X-Jaded Lady voc & guit sk male rhythy guit to compl new proj. Infil Lynch Mob, MSG. 818-508-6230; 213-538-5816

## 10. BASSISTS AVAILABLE

- #1 pro bst, 21, sks pro signed & touring cmrcd HR band. Image, att & bckups a +. 818-761-5251
- Band w/dmo sks bst. Infl by ourselves. Must be able to pick & slap, groove w/drm & be musically unafraid. 213-465-1242
- Bs plyr in early 30's sks 2 guit Marshall equip d/all orig HR band. No glam, pros only. No start ups or pro's. Bryan. 818-882-1857
- Bs plyr w/some voc, studio & touring exp. sks pro estab atmrv sit. Infl not limited to Smiths, KXLU, 4AD Bands, Echo. 213-656-7925
- Bs soloist, new LP w/recrdng co, pro gear, maj touring exp, kg for overseas sit, 1 niters, fill ins, recrdng sits, all styles. Dbl on keys. 213-662-6380
- Bst avail for recrdng proj. Variable styles. Shawn. 818-705-8407
- Bst avail, 24, w/groove, HM image, equip, bckups & gd att. For pro band. 213-871-5801
- Bs plyr, dedictd team plyr. Have exp, image, equip & bckup vocs. Sng ideal cmrcd rock proj. Frank. 818-905-8039; 213-397-3212
- Bs plyr, x-Beautiful Destruction, sks estab band. Infil Zodiac, Cult, Circus, Damned. 714-841-8671
- Bs soloist, new LP w/recrdng co, pro gear, maj touring exp, kg for overseas sit, 1 niters, fill ins, recrdng sits, all styles. Dbl on keys. 213-662-6380
- Bst avail for recrdng proj. Variable styles. Shawn. 818-705-8407
- Bst ready to go sks Killing Joke, Talking Heads type band. Mature att, tmspo a must. 714-594-3215
- Bst/guit, contrapuntal, melodic, multicultural music. Infil Fry Cooker, Crusaders, African, Neville Bros, sks similar skilled muscians. Bernie. 818-761-8683
- Bst/sng/sngwrtr kg for various pro wrk. R&R, jazz rock, funk rock, R&B, folk. Peter. 213-462-4652
- HM hrd core bs plyr & voc team kg for srs plyrs to J/F hrd core speed metal band. Srs mashers only. 213-464-1532
- HR bst sks guit for practice & collab. Infil VH, C.Trick, Aero & Zep. Eric. 818-288-7442
- HR bst w/strong lng hr image, stage presnc & plyng abls sks next up & coming band. Star qual. Pro offers only. 213-851-5392
- Making a demo? Bs plyr stinks, but lks gd? Got a gig, no? This bst will slap you silly, rky your soul. 213-969-1597
- Pro bst sks mngd or signed proj. Lng black hr, pro gear, exp. AC/DC, Love/Hate, LA Guns, Tommy. 213-962-0849

**WANTED**  
*Rock n' Roll*  
**BASSIST & GUITARIST**  
We have record deal, management, U.S. & Japan tours. You must be 25-30 yrs old and play very early 70's style. **Infl: T. Rex, Bowie, Mott The Hoople, Alice Cooper.**  
Less distortion, No GITs  
Send photo, tape & bio to  
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Name \_\_\_\_\_ Day Phone \_\_\_\_\_  
Address \_\_\_\_\_ Eve Phone \_\_\_\_\_  
City \_\_\_\_\_

	Pro	Semi-Pro	Play	Do you own any recording equipment?
Piano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Yes <input type="checkbox"/> No
Synthesizer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Elec. Guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Acous. Guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	When are you available?
Drums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Morning <input type="checkbox"/>
Sound Engineer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Afternoon <input type="checkbox"/>
Producer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Evening <input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Please check all that apply

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., MAY 29, 12 NOON

• **Pro level hrd edged bst sks estab outrageous controversial band w/pro connex.** Infl by Love Bone, Zep, Jane's. Nick, 213-839-3360  
 • **Rhythm section w/stage & studio exp, bckup vocs, grl gear.** Call if you dare. Steve & Voodoo, 213-471-0745  
 • **TRUTH PROJECT,** people of divine righteousness as a bright shining light to uphold the word of God ndd. Infl U2, Jefferson Starship. Mark, 213-730-0551  
 • **Variety groove oriented pro studio vocs sks wrkg sites.** 14 yrs exp, rock, blues, oldies. cntry, R&B, altnrvt. Grt att, pro grg. Rick, 213-874-7088

## 10. BASSISTS WANTED

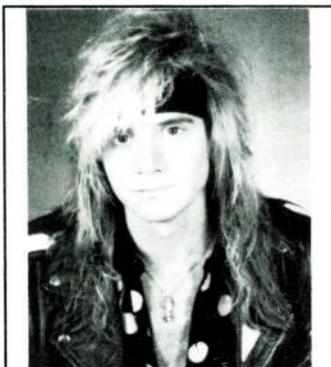
• **2 gult term reforming band & auditing bst.** Musicl format cmrcl HR. Must have gd equip & tmspo. Pref finger style plyr. Doc Jones, 818-980-4885  
 • **60's rock band kg lor bst.** Must share in ld singing & bckup vocs. San Fem Val only. Clifford Craft, 818-992-4932  
 • **A ba plyr ndd for LOVE DEPOSIT.** Intl by Damned, Iggy, Sonic Youth, R&R. Avail for summer tour. Steve, 213-223-5217  
 • **Acous upright bs plyr ndd for new age rock band.** Nd groove plyr w/solo abil. 213-668-1823  
 • **Aggrsv ba plyr ndd for technical HR band.** Intl ELP, Rush, Yes. Mike, 818-753-4106  
 • **Altnrvt band sks fem bs plyr to help complt out trippy tunes.** Vocs a +. Infl Replacmnts, Church, Blake Babies & Jane's. Alan, 818-881-4225  
 • **Altnrvt ba plyr ndd for simplistic dark proj.** Intl Floyd, Marillion, U2. Matt, 213-662-9140  
 • **Altnrvt pop team sks bst.** Vocs a +, image a must. Infl Beatles, Tears, Police, Crowded House. Gregory, 213-667-0247  
 • **Altnrvt to speed w/harmony & powr.** Music that stands across to core wisdom & determinn. Bst ndd. Chris, 818-545-1581  
 • **Aluring fem bst wtd for M/F theater rock, rcrding & touring proj.** We have pro history & industry connex. Robin, 714-786-6816. Michael, 714-895-1996  
 • **Are there any metal bst worth a damn out there? I'm tired of kg.** Totally pro sit. Will have deal by end of year. 818-506-6423  
 • **Are you kg for the best snrs, plyrs, singers, image, att w/ 100% dedictn.** all under 24? Infl Journey, Yankees. Alex, 818-994-0456. Jeff, 213-398-2190  
 • **ARIES is auditing bst's for new pro HR act.** Equip, tmspo & gd att is all it takes. Thor, 818-882-6074  
 • **AZ YOU ARE** sks rock pop male bs plyr. Over 21, responsl, rock image, gd equip. Todd, 213-473-9094  
 • **Black bat ndd to start R&B proj.** Must be well rounded. Intl Time, Toni Tony Tone, L. Colour. Srs people only between ages 20-28. Mark, 213-662-0033  
 • **Blues ba plyr wtd by gult plyr & dmr w/studio, PA system & vocs for Texas blues styles.** S.R. Vaughn, etc. Ed, 213-391-9878

• **Blues orientd HR dmy/gult team kg for bst & male voc.** Open mind & gd image. Tony, 213-464-3052; Danny, 213-837-9056  
 • **BOTTOMZ UP** skg HR bst for cmrcl HR band. Gigs pending. Infl VH, Slaughter, Cinderella. Image, equip, tmspo. Casey, 213-957-9547  
 • **Ba face.** Compl band w/ht snrs, mgmt, bckng & lbi intrst sks bst w/groove abil. JP Jones, Junk & glam/free. Andrea, 213-398-1581. Matt, 213-399-1996  
 • **Ba plyr ndd for rock demo & plying out in clubs.** Very dedictd proj. James, 213-876-7495  
 • **Ba plyr ndd to complt rock band w/gt snrs.** Intl Sisters, Cult, Zodiac. Mind Warp. Mikey, 818-846-5969  
 • **Ba plyr wtd by gult plyr for retrsl band sit.** Rock to jazz. Does anyone want to have fun anymore? Joe, 818-954-0742  
 • **Ba plyr wtd for 3 pc orig driving rock band.** We have our own retrsl & rcrding facilities. 213-827-7137  
 • **Ba plyr wtd for very dedictd metal proj.** 2 gult band. Pro plyr. Megadeth. Priest. Sabotage. 213-957-9381  
 • **Ba plyr wtd to collab w/gt.** Hwy groove, blues, funk, punk, att. Intl 9 Nails, Jane's, Cult. Lv mgmt. 213-960-4459  
 • **Ba plyr wtd, infl Bowie, Schick, Pwr Station, Duran.** So Bay area. Call for more info. Gollath, 213-563-9686, msg, 213-567-4584  
 • **Ba plyra,** tone conscious, bluesy, orig, solid & soull. Wrk to achieve success. Where are you? Clapton, Steely, Zep. Lyle. 818-984-2132  
 • **Ba thumping break wtd for WILLOW WISP,** an innovatv deranged poetic muscl spectrum. Intl Cure, Vol Vod, old Rics, Christian Death. Tony or Eric, 213-467-WISP  
 • **Ba wtd, Enuff, Trick, life, sex & death.** Must have vocs & lng hr. Aggrsv pop w/hvy edge. No funk, no altnrvt. John, 213-851-5462  
 • **Bst & dmr for varsl band from Earth.** Writing, jamming skills a must. Hwy groove, rock ballads, hvy edge, hit matrl. Paul, 818-340-0921  
 • **Bst for forming band.** Infl by Crue, Poison, Lynch Mob. Image, tmspo, no drugs. Scott, 818-762-9242  
 • **Bst ndd for very hvy yet melc metal band.** Intl I.Malden, Megadeth. John after 5, 714-522-1336  
 • **Bst ndd to join band.** Intl Zep, U2, N. Young, blues. Mngt & lbi intrst. Srs & commtd only. Shane, 818-789-2703  
 • **Bst plyr wtd for modern uplempo blues & R&B infl band.** Must be on time & in tune. 213-878-2283  
 • **Bst wtd by estab orig dance rock band w/studio, snrs, ggs.** Team plyr. Jim, 818-782-3785  
 • **Bst wtd by estab orig dance rock band w/studio, snrs, ggs.** Team plyr. Jim, 818-782-3785  
 • **Bst wtd by estab rock band w/connex & lbi intrst.** Lng hr, equip, tmspo a must. 818-783-8625  
 • **Bst wtd by gult & dmr for singwrngt collab & to form solid rock band w/direction.** Matt, 818-766-7236  
 • **Bst wtd by gult, 40,** to help form 3 chord rock blues boogie cover band. Origs later. Bob, 818-895-1821  
 • **Bst wtd by melc jazz rock fusion new age band.** Exp req'd. Ray, Mon-Fri, 8:30-4, 213-896-7049; eves & wkends, 213-268-8839  
 • **Bst wtd for 2 gult HR band.** Must have pro gear, gd att. 818-763-9171  
 • **Bst wtd for altnrvt band.** Infl P. Murphy. Joy Div, Clash. Rll. 213-273-5888; Seth, 213-552-0024

• **Bst wtd for cntry rockabilly band w/gigs.** Jim, 213-617-1360  
 • **Bst wtd for Crowes, Replacmnts, style band.** Best snrs in town, cool gits. Must be 23-27, solid abil, Hanoi, LA Guns image. 213-663-0498  
 • **Bst wtd for multi dimensional pro HR band.** Own studio, very orig, Kings X, Zep, Jane's, Lesh. 213-874-9946  
 • **Bst wtd for pro wrlll HR/HM proj.** Infl Sabotage, Lion Doken, early Ratt. Image, Intl & to equip a must. Rick, 213-370-4571  
 • **Bst wtd for R&B blues band w/killer grooves.** Leather gysies sk bs plyr. Infl Stones, Hanoi, Hendrix. 213-461-0401  
 • **Bst wtd for Soundgarden.** Zap, Cult type funky bluesy HR band w/rfm vocs. Gigs booked, retrsl studio, grt connex, video, compl set of snrs. 213-859-2231  
 • **Bst wtd for light wld prodd orig rock.** Ply w/hrd htng dmr. Studio & live exp a must. Harry, 818-986-4513  
 • **Bst wtd to complt band.** Intl REM, Smithereens, Jane's. Ready to record & g. Wade, 818-441-8347  
 • **Bst wtd to help form band like Fleetwood Mac.** 818-991-8601  
 • **Bst wtd to join orig harmony orientd grp w/infl of Beatles, Beach Boys, Byrds, CSNY, Rob.** 213-397-7901  
 • **Bst wtd w/style to join wld bckng studio.** gear, chicks, van, gas, food & really nice views. 213-659-2182  
 • **Bst wtd, music Intl, Megadeth, Anthrax, Exodus.** Must have own equip, pro minded. No flakes, glam, geeks, most of all, no posers. 818-794-3490  
 • **Bst, dmr, vocs ndd to form the sick, grind, grind core album proj.** Intl Carcus, Godflesh, Napalm Death. Pro plyrs only. 213-288-6439  
 • **Bst, fretted, fretless, gd ear, vocs, JPJ, Joco, Sting,** for wtd w/gt snrs. REM, Stones, Jane's, Dire. Srs only. John, 818-908-1323  
 • **Christian bst sought for progrsv metal act,** many shows await you. 213-964-3649  
 • **Christian bst sought for progrsv metal act.** 213-964-3649  
 • **Comps/bst wtd to help create & recreate old & new.** We come from early, early 20's, inandly bckd 24 hr studio. Kevin, 818-351-8310  
 • **Cool, clean, literate Velvet Undergrnd, Doors, Dylan, Hendrix artist bs plyr wtd by M/F 2 gult singr/sngwr team.** 213-650-9706  
 • **Creatv HR bst wtd by fem singr w/gult.** Must sing, no drugs. Intl VH, TNT, Tommy, 818-992-0403  
 • **DANGEROUS PLAY** skg hot bst w/strong image, equip, desire, Harris, Lee, Sarzo. For immed shows ggs. Have demo, So Bay studio, Mike, 213-370-9835  
 • **Dark gothic kg bst wtd for gloom rock band w/edge.** Equip, inspo, style, dedictn, att, make up, Intl. Srs only. Intl, inspo. 213-463-3358  
 • **Dynam blues rock band sks xpressv bs plyr.** 213-462-2954  
 • **Dynam bs plyr w/groove orientd style wtd by rock blues band w/unusual sound.** Adrian, 213-462-2954  
 • **Estab HR band sks bst w/gd bckups, gear, att & image.** Must lay down gd groove. Greg, 213-545-9615  
 • **Estab HR band sks bst w/gd bckups, gear, att, image & tmspo.** Most of all, must have gd groove. 213-271-6033  
 • **Fem bst wtd for traditl HM all girl band.** Must have gd att, wheels, be reliable. Gothic metal but no Satanic stuff. Retrsl spc. 213-531-7959; 213-851-1149  
 • **Fem gult kg for male bst to write with & form HR band.** Intl GNR, Testa, Micky. 818-892-1293  
 • **Fem HR bs plyr wtd w/chops & groove.** Intl UFO, old Ratt, Zep, Scorpis. Mary, 818-769-3736  
 • **Fem singr/sngwr sks bst to join band.** Intl Doors, Siouxie early Jefferson Airplane. Kerry, 213-664-7037

• **FOOLISH PLEASURE** sks ba plyr w/strong bckng vocs & lng hr image. Car a must, retrsl in Pasadena area. 213-865-8577  
 • **Gult & singr wngs kg for ba plyr w/vocs to complt HR proj.** Intl Whitesnake, TNT, Kiss, Suzanne. 213-935-7078  
 • **Gult, unlg modrn soundng, dbis on vocs, very dark, hvy, mystical, sks pwr metal bst.** Old & new Sabbath, Sanctuary, Rainbow, Dio, Albersn. 213-204-2869  
 • **HR act, KELLER HEROES,** now auding bs plyrs. Steve, 213-655-2968  
 • **Hrd core HM band sks ba plyr.** Must be monster w/equp. Pele, 213-851-1490  
 • **Hrd driving blues rock bs plyr wtd by STEADFAST.** Greg, 213-371-8141  
 • **Intense bst w/abil, gd kks, vocs & stage presnc ndd.** No drugs, clowns, thrashers. Zen, 818-341-2584  
 • **JACOB'S LADDER** auding bs plyrs. Must have image & pro gear. Gd att, no drugs. 818-908-3313  
 • **Jiva cntry singr ndd to form bs plyr.** Andy Lee, 213-578-2132  
 • **LA biggest headlining, almost signed band sks glam bst w/P.B. Floyd, Pussycat image.** We have everything, so should you. No fathers or fat farmers. 818-364-9408  
 • **Load aggrsv bst ndd for unlg outrageous band.** Intl Love/Rockets, Intl Sisters, Mary Chain. Equip, image, dedictn a must. 818-759-9327  
 • **MASTER MIND,** wrkg rock, altnrvt rock band, sks bs plyr. Ron, 818-840-8549. Chris, 213-396-6505  
 • **Melc aggrsv bst wtd for unlg outrageous band.** Intl Love/Rockets, Intl Sisters, Mary Chain. Equip, image, dedictn a must.  
 • **Movie minded orchestrate rock identical wmt gult team sks ba plyr.** Intl O'Ryche, MSG, GNR sometimes. Sean & Lon, 213-731-0440  
 • **Orig aggrsv hrd Southern rock w/blues infl, bckup vocs a +.** Practice timing, maximum equip, total committmt a must. 818-987-7476  
 • **Originalizing Christian bs plyr wtd for unbelievable rock band.** Van Nuys based, have own studio. Peter, 818-785-1941  
 • **Pro bs & dms ndd for pro HR blues proj.** Must have what it takes: We do. Aero, Cult, O'Ryche, Dik, 818-357-2316  
 • **Pro bst ndd for paying sit in Fla.** Have agmt, mgmt, retrsl studio, 24 hr access. Tall, cool rockers only. Shawn, 813-960-4050  
 • **Pro bst wtd for reforming metal band w/rcrd releases.** Lks, equip & chops a must. Only the best nrd apply. 818-506-6423  
 • **Pwr trio kg for ba plyr w/8-10 yrs exp.** Infl by Rush, Santana, Stanley Clark. Trk has prodr. Call right away. 213-734-3028  
 • **ROC, Hillywd's controversial hrd rockers,** some graphic matrl, nds plyr. Gd image, tmspo, equip. Love/Hate, GNR, Dice. Day, 818-765-4580  
 • **ROCHE, the band,** w/movme soutrk credit nds bs plyr in VH, Extreme style. Free retrsl. Roche, 818-769-4341  
 • **Rock band sks bst wtd w/gt equip & tmspo.** team plyr. Intl VH, Whitesnake, Zep, Greg, 213-474-5909  
 • **Slap master, under 25,** ndd for mngtd polished pop grp ala Will Lee, Terry Lewis. Lbl & wrkg instr. Must drnk excessively. Spence, 818-441-6256  
 • **Solid groove rock bst wtd.** Prefenders, Blondie, No Peppers, jazz clones. Grt snrs, no drugs. If you want to do something different, call. Ratches, 213-392-8147  
 • **Solid grooveing bs plyr ndd for cmrcl rock proj** where composition & personal expression are the focus. Infl Mr Big, VH, Keith, 818-782-1509  
 • **Soull bst wtd by singr/sngwr to collab on rocking soul matrl.** Hwy 70's infl ala J.Joplin, Ike & Tina. 213-659-4331  
 • **The band, D.A.C.A.P.O.,** sks lng hrs plyr w/bckng vocs. We have xntl demo w/radio airply, mgmt, legal rep & paid retrsl soc. Jamie, 213-393-7913

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-Tbird bst sought for progrsv metal act. 213-964-3649  
-Total star quality bst nrd for cool image sleaze band. Inrl Crue, LA Guns, Pussycat. 213-851-2825  
-Ultra image bst w/mega chops nrd by gutter sleaze band. Must be ready to tour. 213-461-9149  
-Wicked vicious dark altmrv metal bsk sks young out of control bst. Tnt, image, commntml, integrity a must. RACHEL'S GRACE. 818-904-0841  
-Wtd, bs plyr that can ply progrsv groovy odd meter metal style. Must have trmosp & equip. Inrl Metallica, early Fates, Voi Vod, Darren. 818-782-7202  
-Wtd, bst for progrsv metal band, melcd style pref'd. Inrl include Harris, Dalesky, Butler, Sean. 818-991-5577  
-X-laded Lady voc & guit sk male bs plyr to control new proj. Inrl Lynch Mob, MSG. 818-508-6230; 213-538-5816

## 11. KEYBOARDISTS AVAILABLE

-Accous pianist, plys classcd, classic blues, new wave, jazz, plys solo predominantly, has wrk w/rtios & also accompanied voc. Stan Lasley. 818-506-4352  
-Creety young multi keybdst. Grove grad w/mage & gear sks collab for aggrsv textural intellgrnt hrd groove metal dance funk proj. Kevin. 818-376-1254  
-Exp, has perf'd w/Turtles, Harry Nilsson, Little Richard, Chuck Berry. Lkg for fun, minimum pay \$100/gig. Equip. EPS, JPE, 800 wtt stereo Sunn systm. Andy. 714-622-5165  
-Fem keybdst w/gear, exp. vocs, etc. sks pro melcd rock band w/mngt & connex. Jame. 213-836-4295  
-Fem keybdst. R&B, T40, jazz, pop & more. sks wrkg stl thru week. Bckgrnd vocs & some id. Studio. 818-784-2740  
-Keybdst w/inw pro gear sks pro proj. Midi, any styles. Lkg for overseas sits. 1 nfrs, fill ins, recrdng sits. Multi sampling abil. 213-652-6380  
-Keybdst w/pro equip, studio, sks & bking vocs avail for pro paid sits only. 714-860-8197  
-Keybdst/voc lkg to be finishing touch on creatv proj. Also ply trumpet, harmonica, accordion. Inrl Beatles, Crowded House, Prince, Roger. 213-463-8566  
-Keybdst plyr avail for sessions, demos, gigs, etc. Hammond B3, MGR, DSS1. Modem to vintage sound. 213-836-7397  
-Keybdst & sngrwrtm team avail to join existing R&B pop T40 funk hip hop style grp. Must have lbl intrst & mngt. Very srs & dedctd plyr. 818-716-2538  
-Melcd HR keybdst/voc. 35. For hire or pro estab orig band. Hammond B3, Oberheim, sampler, fx, image, alt & dedctd. Dan. 818-988-7048  
-Pro keybdst/sngrwrtm avail for pop rock proj. Grit image, sngr & perf'mr. Loren. 213-475-5577

## 11. KEYBOARDISTS WANTED

-Alttrmv band sks creatv commtd keybdst plyr for recrdng & perf'mng. Jamie. 213-399-1725  
-Alttrmv hvvy keybdst plyr w/no boundaries wtd to complup

& crmg act. Inrl Faith, EMS, Dwnryls. 818-901-7807  
-Alttrmv Inrl keybdst plyr, sweet full textures. Inrl Floyd, Vangelis, Marillion, for orig proj. Matt. 213-662-9140  
-Aluring fem keybdst plyr for M/F theater rock, recrdng & toump proj. We have pro history & industry connex. Robin. 714-786-6616; Michael. 714-895-1996  
-Attrctvly creatv theaterl fem voc sks textured keybdst for collab & to form funky altmrv intellgrnt HR band. Ellen. 818-376-1254  
-Black bst sks R&B pop rock keybdst to form unit & prodcn crew. Srs connex, pros only. Keith. 818-891-9403  
-Boogie blues keybdst wtd. Voccs +. Trmosp, dedctd a must. Males under 30 only. Stones, Zep, Faces, Aero. We have gigs, mngt, demos. Frank. 818-506-5193  
-CROWN OF THORNS sks B3 piano playing bckup singng cool cat. 70's grooving rock, no metal. Paul. 213-462-1305; Scarlett. 213-463-8460  
-Don't be a faceless odd stage amp slitting skidman. Melcd rock band nrd F71 keybdst w/chops & current gear. Inrl Bad English, Winger, Jovi, Paul. 213-913-1784  
-Enchanted keybdst plyr nrd by blues rock band w/ unrsual sound. Adrian. 213-462-2954  
-Exp keybdst, mad 20's, w/strng bckup vocs, grt lks, team plyr, into Hammond organ type sounds & more, wtd by comp'd band. Must ply r singer. 818-780-6690  
-Fem keybdst wtd for T40 band w/compng paying gigs. Ld & bckgrnd vocs a +. 213-846-8927  
-Fem keybdst wtd to help form band. Inrl Chris McVie of Fleetwood. 818-991-8601  
-Fem keybdst wtd. Inrl Lennon, Dylan, Dave. 213-469-3614  
-Fem keybdst/voc wtd for wrkg classic 50's-80's band. 818-762-1704  
-Fem keybdst plyr wtd by pop rock band w/maj mngt & lbl intrst. We are srs & dedctd. Call if you are too. 213-826-3719  
-FOOLISH PLEASURE sks keybdst w/strng bking vocs & lng hr image. Car a must, rehrl in Pasadena area. Sherry. 213-665-8577  
-Gothic band w/classic & industrial Inrl skg 3rd member to comp'd band. Must ply keys & some guit. Wayne or Jeffrey. 818-568-9673  
-Jive cntry singer ncd fem keybdst plyr. Andy Lee. 213-578-2132  
-Keybdst plyr nrd w/gd alt for instrmntl fusion rock band. Non smoker, no drugs, mature, gd equip & trmosp. I have org tunes. Mark. 818-891-2020  
-Keybdst nrd to compl modern orig rock band. Must have pro gear & demo tape. Srs only call. Matt. 818-507-6554  
-Keybdst wtd by fem singr/sngrwrtr forming band. Inrl Doors, Siouxsie, early Jefferson Airplane. Kerry. 213-664-7037  
-Keybdst wtd for 17 y/o bs plyr, 14 y/o drry forming HR band. Inrl Bad Co, VH, Aero, Purple. 213-937-7043  
-Keybdst wtd for classcdly Inrl HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil. 818-980-2472  
-Keybdst wtd for groove orientd funk fusion band. Chris. 818-703-7718  
-Keybdst wtd for hrd driving blues rock band. 213-371-8141

-Keybdst wtd for pop rock band. Industry connex, mngt incl, ready to shoves when you are. 818-752-9335  
-Keybdst wtd, atmosp, melcd keybdst sought by singr/ sngrwrtr/showmnl to form altmrv band. Inrl Nick Rhodes, Ultravox, MC Hammer, Roxy, Standard. 213-824-3482  
-Keybdst wtd. Exp, dedctd, career minded & dependbl. Pleasure. 818-893-8522  
-Keybdst/voc pianist, ages 18-25, sought by groove orientd name altmrv band w/lbl intrst. Demo avail. Inrl Jesus Jones, Happy Mondays, Beatles. 213-939-8086  
-Keybdst plyr nrd to ply reggae, T40's & soul. 3 fem vocs. LADY D. 818-895-8553; Sharisa. 213-832-8696  
-Keybdst wtd by be pie nrl srs orig proj. Inrl by Floyd, Costello, Doors. Eric. 213-464-4521  
-LAUGHIN' BLACK sks gothic minded keys, Inrl Sisters ml Ozzy hanging w/Pisilos. Fresh sound, estab, image, 110% dedctd. 213-688-2981  
-Male keybdst w/equp wtd by altmrv rock band. Trmosp & dedctd necessary. Angel. 213-257-1613  
-New grp sks soufl keybdst, team plyr. Contmpry but not trendy techno wizard. Lkg for human element w/emphasis on org. Lyle. 818-984-2132  
-Pianist nrd to compose orig music for pop ballad lyricst w/melodies. Only the best w/tp notch cmrcl exp & refernces should respond. 818-904-9009  
-Plano/B3 plyr wtd. Real band, real lbl, real tour, starts in June. Brian. 213-850-7332  
-Pro caliber soon to be wrkg blues rock cover band sks keybdst. Must have blues & rock chops. No mercenaries or csls plyrs, pls. Nathan. 213-437-6621  
-THE BRIDGE. wrkg hl harmony classic rock band, sks keys. Voccs or 2nd instrmnt a +. Jim. 213-851-8554  
-Tbird keybdst wtd for orig pop rock band. Ndd non, gigs, videos, EP, own lbl, etc. Call ASAP. 213-656-0344  
-Unbelievably easy going & ltrnd piano plyr nrd for orig R&B recrdng proj. Must be strmly passionate, grt fun & exp. Randy. 213-957-9488  
-Verst keybdst wtd by guit w/BA from UCLA. Must have chops to ply jazz fusion or funk. Have D50 & DSS1, JBL practice systm to practice. Matt. 818-981-4816

## 12. VOCALISTS AVAILABLE

-#1 exp id voc sks muscians to J/F melcd cmrcl mainstream radio friendly HR grp. Shows, recrdngs. Aero, VH, Crowes, Zep, Tomny. 213-638-3713  
-2 killer vocs that do R&B, soul, gospel, HM, rock & then some. Very pro, very quick. 818-767-4176; 818-904-3387  
-A singr w/guts lkg to J/F band. Pwr, vision, image, Pistols energy, Sisters mystery, Cult's ltrnd. Monte. 818-577-1826  
-Aggrsv rip tearing mlcd voc frmn sks veteran estab HR band. Inrl Haggar, Tyler, Rogers. No baby bands. Jay. 818-909-0412  
-Aggrsv voc w/wedge sks willing muscians. Inrl Extreme's groove w/old VH's balls. Dag. 818-592-6987  
-Alo, classic, Karen Carpenter sound alike, also sings bluesy jazz, folk, orgs. Very pro. Ld only. Avail for studio, paying gigs. Hi quality. Elaine. 213-460-4851

-Alttrmv voc skg band. Inrl by Stone Roses, Dark Side, Bad Brains, Sergio. 213-851-7090  
-Apoclyptic singr/sngrwrtr to J/F altmrv band that will eat the cosmos. Inrl Ultravox, Duran, MC Hammer, Roxy, Standard. 213-824-3482  
-Attrctvly creatv theaterl fem voc lkg to form funky altmrv intellgrnt HR band. Ellen. 818-376-1254  
-Blonde fem bingual/voc, phys keys, violin, flute, mandolin, guit. Styles pop, Latin & cntry. 619-483-7958  
-Blues dude lkg for that Stones, Crowes, Faces, Little Caesar kind of thing. Mark. 213-461-9157  
-Blues glam frontm w/keys, vox & exp lkg for hungry mega band. Must have it together. Inrl Hanon. Zep. 213-288-2546  
-Blues rock singr avail. Lkg for real blues rock band. Inrl Stones, Crowes, Aero, blues. No flaks. Lear. 213-396-8221  
-Blues voc avail. Inrl Muddy Waters, Zep to Jane's. Got lng hr, alt, nd to jam now. Chris. 818-905-1020  
-Christian eclectic singr/lyncst sks to form innovatv meazngful melcd pop rock band. Inrl Cal Stevens, Monkies, Suite, KC, etc. Joseph. 818-760-0093  
-Christian voc/w/MTV credit sks hrd wrkg rock band. Also 2nd guit. Dean. 818-994-9236  
-Do spiritual intellgrt sober HR muscians/bands exist? Either M/F, passionate pwrlt raw rock voc wrrts to know. Dianne. 213-863-4191  
-Exp pro voc avail for paying sessions. 213-288-9660  
-Fem bckgrnd voc avail for pop rock or R&B to do club dates & sessions. Hrd wrkr & no ego. No metal, pls. Rosanna. 818-769-4230  
-Fem id singr for blues R&B singed act, will consider bckup vocs for toump, nrd act or proj w/mngt. Pros only. Lee. 602-623-1270  
-Fem voc has wrkd w/arest pros, Elton, Brenda Russell, Bert Bacharach, Al Jarreau. Now sngrwrtm w/outstndng abil & style. Sks financl investors for demo. 818-792-5967  
-Fem voc, 27, sks rapper/prodcr for proj. R&B dance music. Vicky. 818-787-2153  
-Funking metal Swedish voc w/stage & recrdng exp, grt lks, gd contacts. 213-851-9753  
-HM hrd core voc & bs plyr team lkg for srs plyrs to J/F hrd core speed metal band. Srs mashers only. 213-464-1532  
-HR singer from Germany sks killer band. Srs only. 818-794-6322  
-HR/HM voc w/raspy voc style, inrl from Whitesnake to Crue, sks HM/HR band w/srme int'l. Rick. 818-349-5651  
-I was simply born to sing. I simply wnt to sing. Dawn. 213-118-8829  
-Male voc lkg for band to do R&B, T40, studio, whatever. 213-752-4577  
-Male voc lkg for trigger happy muscians to fill this worldly void. Kravitz, Peppers, Hendrix, Beatles. Bob. 213-876-4556  
-Male voc skg eclectic muscians for xpermntl pop grp. Strong melodies, unrsual arrangemnts. Jim. 213-668-0913  
-Male voc sks bluesy funky jazzy R&B fusion band or proj. Inrl Bolton, Jarreau, Vaughn Bros, Twr of Pwr. John. 213-675-5440

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAY 29, 12 NOON

•Male voc. 24, model qual lks, blonde hr, blue eyes, lkg for pop rock R&B orig band. Write, read, piano, synth, DJ & previous stage exp. C.C., 818-713-1313  
•Male voc/lyricist sks comps. Infil Todd Rundgren, Fleetwood, Sling, David, 213-280-3193  
•Pop male singr sks orig cmrc'l T40 pop dance proj to collab with Michael Briggs, 213-656-3628  
•Pro fem black ld & bckdmd voc stylist, R&B, jazz, blues, pop & gospel, sks studio & demos. Union affiliated. Page K.C., 213-704-1426  
•Pro fem voc avail for paid sessions. K.Bush to Karen Carpenter, 714-744-3508  
•Pro male rock voc ala Perry, Gramm, Styx, sks band on lbl. Range, image, easy to wrk with. Jerome, 813-530-4017  
•Pro male voc/sngwr/wprfl pop jazz soul style & lbl instr avail for pro band or any pro st. Wayne, 213-655-7781  
•Pro San Fran voc relocating. Sks place in band &/or rep by LA agent or mngt. Al Conn, 503-585-8063  
•Pwrlfl black fem singr w/beautiful vox has orig. Sks full band for recrdng & gigs. 213-467-6414  
•Singr avail for team effort proj. Sngs must be in vein of Scorp, Neilson, Jovi, Europe. Very vocal. Mark, 805-494-0136  
•Singr sks wrkg jazz band w/contmpy orig & crossover repatoire. Srs only. Nicole, 213-837-6184  
•Singr w/album avail for signed bands only. Mike, 213-467-3806  
•Singr/lyricst sks unig HR band. Infil Camson Glory, Badlands. Lots of ideas. No posers, pls. Gavin, 818-244-6737  
•Sirius Trixon, legendary Detroit rocker, Jagger, Mitch Ryder type singr, nds guit, keybdst, bst, drmr w/cool image, vintage gear. No booze, 213-960-9408  
•Strong sexy fem voc/lyricst lkg for steady gig & session wrk. Pro all the way. Robin, 818-986-6007  
•Tmtd fem voc, exp in rock, blues, pop, avant garde. 213-438-1480  
•Uniq aggrv male voc/sngwr ssk guit/collab to write sngs into Cooper, Queen, T-Rex, Bowie. Jim, 818-505-1010

•Voc avail w/trained aggrsv full range vox & lng hr. Aggrsv metal to speed metal only. Guit abil. Rich, 818-716-2836  
•Voc avail, lkg for band. Cntry, rock, blues. 213-823-1883  
•Voc ssk org band or to form band. Wide range of styles. 213-658-1063  
•Voc/guit avail to JF hi energy mysterious but happy, captivating sound & k. Infil Jazzbel, Furs, Trick, Jesus Jones, LA OK, Dave, 714-944-5227  
•Voc/guit/sngwr/wrks, sngs, vox & exp lkg to join or estab showenrd HR band. Infil Crue, Poison, Mark, 619-393-9171  
•Voc/sngwrtr & keybd/sngwrtr lkg to join w/R&B funk pop grp. Must have lbl instr & mngt. Very srs & dedictd plyrs. 818-772-2538  
•Voc/sngwrtr ssk intellgnt creatv textural guit to write grt atmtr rock tunes w/edge, form band sngn after. John, 213-836-9230  
•Well trained, lkg for the hottest black sngwrtr for rock, metal or pop. Pros only. No drugs. Terry Kaiser, 818-988-7868  
•Wild voc/frontmn ssk groove, feel & energy. Infil Love Bone, Doors, Zep, Jimmy, 213-837-2551  
•X-Abandoned ld singr lkg for R&R bluesy gigging band. Xpovs vox & presnc, many reviews. Sounds like Janis, Vince Neil. Brenden, 213-882-8266

•50's R&B & R&R. Fem, ld & bckups nnd. Wally, 213-257-0549  
•A-1 shredding singing sngwrng guit duo w/studio sks visonary vocal star to go #1. Mike, 818-764-4070  
•Absolute frontmn req'd for Talking Heads, XTC type band. We have the hit sngs, mngt, rehrl studio. You are captivating visual perform. Jerry, 818-780-8868  
•A&C voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W, Lf msq for Dee, 213-960-8886  
•Aggrv & tmtd M/F ld frntpsn/voc &/or rapper w/ dancing abil & hot style for new grp ala C&C Music Factory, BBD, James, 213-469-8836  
•Aggrsv bluesy voc nnd. Rogers, Marriot, Jagger, 213-957-0975  
•Aggrsv singr wtd to comp'l metal band. Presently plyng clubs. Fred, 818-883-4035  
•All pro rock band RAKHA sks hi pertrmc frontmn/lyricst. We have PA, private rehrl spc, killer demo, equip, lock-up, comp'd sngs. Blade, 818-997-4440  
•Altrmtrv bnd sks fem singr to help comp'l out trippy tunes Bs plyng a +. Infil Replacemnt, Church, Blake Babies & Jane's. Alan, 818-881-4225  
•Altrmtrv guit/sngwrtr sks fem singr for proj band. Infil Cure, Smith, Sundays, Lush, Derrick, 213-452-2352  
•Altrmtrv singr nnd. Sngwrng duo w/ltl instr sks unig soufl white male singr, age not import. 213-479-6465  
•Audting fem sngs & fem singing grps, age 18-25. I already have recrdng deal. No demo nnd. Gd lks a must. Chris, 213-837-9709  
•Audting voc for recrdng contract. Dorian, 213-467-3833  
•Bckdmd voc wtd for R&B soul rock band. Maj lbl. to go on tour during summer. Stacy, 213-658-7403  
•Bckup voc wtd for org R&B band. Nd strong hl tenor range & some instrumntn a +. So Bay area. Infil Heart, Giant, Berlin, Yes, 213-973-2867  
•Big ambition, tmtd, lng hr, des'ire, grt lks, lmt, sngwrng skills, md to hi range nnd, but most of all, tmtd & drive. 818-508-5229  
•Blues male voc wtd by tight pro band ala Fab Tease, Clapton, Cray, Vaughn, etc. No flakes. After hours. 818-785-1165  
•Blues orientd HR guit/drm team lkg for bst & male voc. Open mtd & gd image. Tony, 213-464-3052; Danny, 213-837-3956  
•Bluesy metal band w/killer sngs & image sks pwrlfl male bluesy voc w/awesome range & lng hr image. Stan, 818-343-8045  
•Boston based metal band sks frontmn. We wrt to make it. Send bio to Box 1053, So Wellesly MA 02663. Mike, 508-349-7549  
•Burning groove rock trio w/uniq matr sks frontmn w/ltl

& hair. We're ready to roll. Infil L.Colour, Winger, Utopia. Michael, 818-377-5189  
•Carmel or chocolate fem bckup singrs wtd. Daring & imagination. Early 20's or equivalent. Soprano, alto. Part exhibitionist, partly untouched rock band. Kevin, 818-351-8310  
•CAST OF THOUSANDS sks male ld voc to front & comp'l 5 pc modern alt/rtr pop band. Sngs near comp. David, 213-459-8221  
•Cmrc'l HR band nds to replace male frontmn/lyricst. Lks alone must be worth a million dollars w/rw trnt to boot. 818-761-7888  
•Cool singr nnd for very hyt melcd metal band. Infil I.Maiden, Megadeth. John after 5, 714-522-1336  
•Dark pwrlfl psychdc pop band sks voc w/abl lke Bowie, Pop, Zander, Jesus Jones. 213-936-3090; 818-222-4692; 818-954-9702  
•Dynam male front w/wide oct range from subtle to volcanic nnd for reforming cmrc rock band. Exp, abil, des'ire. Call after 4. Chuck, 818-894-7663  
•Dynam verstl fem voc/wrtr wtd to collab on R&B &/or Broadway style matr. Steven, 213-654-8781  
•Fem bckup voc wtd for band w/mngt. Infil Fleetwood Mac, Lennon, Guit abil pref'd, no beginners. Brad, 213-461-2510  
•Fem guit lkg for male voc. Must write lyrics. Infil GNR & Tesla. Micky, 818-892-1293  
•Fem HR voc wtd, no drugs. Infil UFO, old Ram, Zep, Scorp, Many, 818-769-3758  
•Fem partner nnd to recrd pop duet ballads. Fem must submit demo for screening & will be compensated if chosen. 818-994-9809  
•Fem singr wtd for tradit'l fem HM band. We have rehrl spc, sngs, musics. You have whtsvr. are reliable, wide range, determination, team att. 213-531-7959; 213-851-1149  
•Fem nnd for house/dance proj. Infil by Madonna, Technronic, P. Abdul, org Chicago house, Martha Wash. Ron, 213-444-9051  
•Fem voc wtd by fem voc to form C&W duo. 805-499-3109  
•Flamboyant frontmn, soufl singr, intellgnt lyricst w/70's cool wtd by str hippie guit plyr/sngwrtr to collab & form supergrp. Infil Aero, Sly, Jelf, 213-851-3661  
•Frontmn wtd for HR band. Infil S.Flow, Zep, arena antics. Demo. Bckng. Rehrls in So Bay. 213-539-7848; 213-328-3867  
•Guit, unig modern sounding, dbls on vocs, very dark, hyv, mystical, sks pw metal voc. Old & new Sabbath, Sanctuary, Rainbow, Dio, Alberson, 213-204-2869  
•Guit/sngwrtr lkg for charisatic singr. Where are you? Have mngt. Sng, Gabriel, Randy, 818-782-9790  
•Guit/sngwrtr nds hi energy frontmn/wgd range. Forming new sng orientd cmrc rock band. Jovi, S.Flow, Lynch, Hillywd area. John, 213-876-3485  
•HR or metal voc wtd, creatv wrrting abil. Have rehrls & promo facilities. Lee, 714-980-5394  
•Hrty guit & drmr into hrd blues, soul, speed metal, psychdc, funk, sk voc or bst/voc. We wrte sngs. George, 213-461-3664

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAY 29, 12 NOON

**Kristy Majors**, formerly of P.B.Floyd, is lkg for singer w/ ballsy vox & trashy lks. If you don't have the image or act, don't call. 213-960-7625

**LAZY 8** sks unq/voc/wstyle. Ready for organized insanity. Chris, 818-564-9935

**LAZY 8** sks voc w/style. 100% music, 100% image. Aggrvs rock w/out of funk. Dead srs. Chris, 818-564-9935

**Ld** voc nnd for estab classic rock band. Must be able to sing Boston, AC/DC, early Nugent, Zep. Pros only, pls. Jeff, 714-631-4373

**Ld** voc wtd for band doing cover rock, 60's, 70's & 80's rock. Must have hi range vocs & have gd image. 714-827-8094

**Ld** voc, male, age 20-27, wtd for xtensv gloging & touring. Estab act w/mngt & lbi intrst. Style, HR, all genres from thrash to blues. 213-285-7833; 213-461-7172

**Let's make this clear**. Legendary frontman who thinks for himself nnd for band. Maj lbi demo w/prod. 818-282-5944

**LIGHTNING NATION**, xntl HR band w/24 hr lock out, grt equip & grt sngs, sks male voc. 90% of ground wrk comp'd. Pete, 213-962-0546

**Lkg** for attractiv black & Hispanic male or girl grp/voc. Sings R&B music, possibl recd deal. Darry, 213-757-2053

**M/F** sng/rs/sngw/rs nnd to help form band like Fleetwood Mac. 818-991-8601

**M/F** voc nnd for techncl HR band. Infil ELP, Rush, Yes. Mike, 818-753-4106

**Male** bkup voc who pls percuss wtd for pro org proj w/maj mngt. Infil REM, Simple Minds, Melinda, 213-629-1508

**Male** black bs singer nnd for classic R&B recrdng grp. Xntl lbi vox & harmonic r& exp req'd. Must be able to tour. Helene, 213-822-2018

**Male** ldi voc nnd for req'd pro HR proj. Hrd wrkng & dedic'd. Infil Dokken, Badlands, Tesla, Rehrs in Lng Bch area. Lv msg. Glen, 714-236-2242

**Male** ldi vocalyst nnd by cmrdl HR band to replace singer. We have indie recrd deal out of NY, prodn deal, shopping for mngt. 818-503-5561

**Male** sng/wtd to form R&B dance voc grp ala Guy, Tone Tony Toni. All ethnic types encourage. Jr, 213-850-5772

**Male** voc for forming band. Infil by Crue, Poison, Warrant. Image, imspo, no drugs. We have studio & PA. Scott, 818-762-9242

**Male** voc nnd for band. Style of Vai mts Into Sco or R. Rhoads mts DePeche. Lks, exp & recent tape a necessity. Brian or Rich, 818-563-3464

**Male** voc nnd for pro moderm pop rock band. Must have exp & recent tape. Brian, 818-563-3464

**Male** voc wtd to compl progrrs pwr metal semi thrash band. Must have pro att, image & PA. Ron, 213-674-4028

**Metal** band based in Las Vegas nds wide range voc. Demo recrdngs immed. 702-361-2947

**New** grp sks male voc, wrk to achieve success. Soufl, blues, unq & versl wrngng. Altman, Marrot, Dirk, St Holmes. Lyle, 818-984-2132

**Orig** aggrvs hrd Southern rock w/blues infl. at least 2 ocl. sing both clear & gritty, srs of timng. John, 818-997-7476

**Orig** band sks orig voc, blues, fusion w/edge, where the sngs matter. Mike, 213-876-9864, Jeff, 818-985-2981

**Outrageously** tint'd singer nnd for cmrdl rock proj where melody is king. Tired of the LA lk & sound? Keith, 818-782-1509

**Pro** cmrdl mainstream band located in LA w/lock out studio sks pro voc w/exp & equip. 818-957-7842; 818-249-1222

**Pro** voc wtd for cmrdl metal band. Team plyr, showm, sngw/rs, image import, lnti a must. No drugs. J.R., 213-864-7567

**Progrvs** metal band relocated from Texas sks dedic'd voc/frontm ala Priest, O'Ryche & Roth. Ready to live, breathe, die to reach the top. 213-464-1885

**Pwrrl** HR band sks the ultimate voc. Killer vox & image only. Infil O'Ryche, Queen, Mr Big. Troy, 213-862-3650

**R&B** fem sng/rs/wrtr ala Mariah & Whitney sks voc improv for voc proj. Must know intense riffs & licks. Will pay right person. Camille, 213-559-0644

**Real** band nds real frontm. A little Zep-ish, a little Love Bone-ish & a whole lot of groove. Freshly formed & very ans. John, 213-937-3976

**Recrd** deal close at hand, have mngt, prodn deal. Cmrdl HR band nds to replace male frontm/voc. Tape & pic to PO Box 7401-705, Studio City CA 916004

**Recdng** artist sks same for recrdng mainstream radio orientd music. Successful only. Peace, 213-759-1508

**Singer** wgd pitch & feel to wall over funk w/spunk. Zep, 60's, 70's funk & L.Kravitz for infl. Robbie, 213-661-7590

**Singer** wtd by guit & drmr carving new ground. Jane's, Seattle, Soundgarden. George, 213-461-3664

**Singer** wtd for non typical HR groove band. Inlo Zep, early Cult, Jane's, Love Bone, etc. Creativity & org crucial. 213-465-7525

**Singer**/lyricst wtd to collab or form proj w/guit/sngw/r in bluesy progrvs HR fusion vein. Mike, 213-876-9864

**Sleazy** att HR band, x-Cooper & PB Floyd members sks ballsy singer w/alt & lks. Hilywd area. Christy, 213-960-7625

**Sound** allikes wtd, male & fem, easy money. Call or send demo. Soud Alikes, 8026 Blackburn Ave #4, LA CA 90048. 213-931-6729

**Straight** fem funk rock band sks voc. Must have gd image & must move on stage. We are tint'd & vry srs. 213-428-0777

**THE BRIDGE**, wrkng hi harmony classic rock band sks frontm w/trained voc. 4 part harmonies. Jim, 213-851-8554

**THIN ICE** sks male voc/frontm for cmrdl rock band ala C.Trick, Jovi, Nelson, Grt sngs & connex, 25-30, no smoking or drugs. John, 818-840-9131

**Top** notch HR proj sks voc extraordinary. Tint, stage presnc, image req'd. Grt opportunity for right person. Pro image & att. We have publicist & atty. This is your best offer. 213-402-7794

**Tribal**, psychcl funk metal pop band lkg for singer. Infil Jane's, Beatalles, Damned, No big hr, mustaches or slone washed jeans. Paul, 213-827-3407

**Versl** fem wtd for orig music. Jazz rock style w/Brazilian infl. Infil Steely Dan, Ricki Lee Jones, Joni Mitchell, 10,000 Maniacs. James, 818-355-8717

**Voc** nnd for hi energy progrvs metal band. Must have job, imspo, social security, #1 male, car/mtn, pup tent, Swiss army knife. Scott or Jeff, 818-567-6479

**Voc** w/soul & charisma wtd for blues & R&B infl band. Harp, piano or guit plyr + but not essential. 213-878-2283

**Voc** who plyr instrmt wtd to form cntry rock band in vein of Eagles, Poco, Buffalo Springfield. Lance, 818-889-6617

**Voc** wtd by band infl by many types of music w/strocn org

**sngs**, Infil James Brown, Zep, Damned, Jane's, Brad, 213-840-7568

**Voc** wtd by guit & drmr for sngwrtng collab & to form solid rock band w/direction. Matt, 818-766-7236

**Voc** wtd for Christian HR band. Infil Journey, VH, Lenny, 213-942-1496

**Voc** wtd for HR band. VH, Zep style. Must have pro att, pro lks. Roche, 818-769-4341

**Voc** wtd for melcd HR band. Tate, Solo, Harnell. Must have lng hr & pro demo. Neil, 818-980-2472

**Voc** wtd for studio band proj. Infil U2, Sting, Rush, etc. Dan, 213-278-3978

**Voc** wtd for xperimntl artistic altrnrv hvy band. Open minded, 18-24, Infil Prince, U2, 9' Nails, Slayer, Roman, 818-753-9025; Jeff, 714-843-0252

**Voc** wtd to compl cmrdl HR band. Style, Badlands, early Aero, Rehrsl in Whittier. Pete, 213-692-8656

**Voc** wtd to join altrnrv band. Infil P.Murphy, Joy Div, Clash. Bill, 213-273-5888; Seth, 213-552-0024

**Voc** wtd, 21-29, w/grt vox. Only the best. Infil U2, Floyd, Idol, Stevens. Music w/space. 818-994-9488

**Voc** wtd, must be versl, into progrvs groovy odd meter metal style. Darren, 818-782-7202

**Voc** wtd to join altrnrv band. No proj types. 818-760-6690

**Voc** wtd for HR band wtd to collab w/bsl/kybd/wrtr toward eclectic progrvs pop rock gip somewhere between Yes & Toy Matinee. Exp, no egos. 818-998-7106

**We** would like at least 2 bkup singers, vibratic, for hrd melcd rock band. 818-767-8145

**Wicked** vicious dark altrnrv metal band sks young out of control vch. Tint, image, commnt, integrity a must. RACHEL'S GRACE, 818-904-0841

**Wtd**, 2 fem voc for blues rock proj. Chris, 818-713-0156

**Wtd**, 2 vry attractiv bilingual English, Spanish bkup singers who can dance for bilingual old time comedy R&B grp. Alejandro, 213-935-4975

**Wtd**, male & fem sng/dancer for pop recrdng proj. Knowledge of current dance styles, strong voc/abil. Michael Capp, 213-856-3344

releases, sks hvy cmrdl band w/tbl & financal support. 213-467-8224

**Dmr** & guit skg bst for sngwrtng collab & to form solid rock band w/direction. Matt, 818-766-7236

**Dmr** avail for team effort proj. Sngs must be in vein of Scorp, Nelson, Jovi, Europe. Very vocal. Mark, 805-494-1036

**Dmr** avail w/pro equip. lng hr image, dedic't & imspo. Infil are many. Kevin, 818-908-9630

**Dmr** lkg for big loud mean nasty funny & meaningless band to help pull LA out its stagnate state. Chris, 213-658-6847

**Dmr** lkg for cmrdl HR band. Infil Crue, Poison, Slaughter. Grt gear & imspo. Hilywd area. Tom, 213-874-3376

**Dmr** skg musicians or band. Infil Rush, Yes, Megadeth, Journey, John, 818-969-7582

**Dmr** sks band into world beat or musicians intrst in starting band. Must be srs, dependbl & have some spirituality in their lives. Robert Carmlo, 213-465-1035

**Dmr** sks modern rock band. Infil Jane's, Faith, Pill. Gd equip & imspo. recrdng & touring exp. 213-857-5830

**Dmr** w/bg sound single lks visionay tint'd band. Abused by iggy, Cult, Ramones, Replacement. Must have gd sngs, then image. Mark, 213-465-7525

**Dmr** w/killer equip, image, tint & exp. Sks for estab HR/HM proj. Infil Akridge, Rockenfield. Lv detailed msg. Rick, 213-370-4571

**Dmr**, single lkg, infl C.Trick, Kiss, etc. Sks estab or compl band. Gd sngs, rock image a must. Rick, 818-782-9675

**Dmr**/percussn/voc avail for tours, sessions, pro wrkng sks only. Acous & elec. 213-833-8225

**Dynam** dmr avail to ply any style of jazz, fusion or funk. Ready to jam or gig. Csis, concerts, recrdng. AJ, 818-447-4228

**Exp** dedic't dmr lkg for non typcl pro cmrdl rock band w/ht mattr. Infil Journey, Sulte, Bad English, Brian, 818-560-4787

**Funk** dmr skg estab band. Srs only, no flakes, ready to attack club circuit. Parker, 213-837-8799

**Funky** funk dmr lkg for funky band. Styles are funk, fusion, funk rock, world beat. Infil Omar Hakeen, Dennis Chambers. Hank, 818-507-8545

**In** the pocket dmr lkg for rock funk stl. I have elec & acous. Bret, 818-994-8841

**K/A** fem dmr avail for studio, showcs's, tours. 818-880-4839

**Latn** percussn on congas, timbals, bongos. Percussn, all styles. Pro only. 714-371-7238

## 13. DRUMMERS AVAILABLE

**Advanced** aggrvs dmr sks wrkng groove orientd band. Grt att, equip, imspo, demo avail. Will do what it takes. Mike, 714-949-9607

**Aronoff**, Bozzolo, Dmr, x-Pal Travers, avail for signed or financed band or sngwrt. Keith, 818-769-7501

**Blues** orientd HR guit/drm team lkg for bst & male voc. Open mind & gd image. Tony, 213-464-3052; Danny, 213-837-3956

**Dbl** bs showm, fully endorsed, world tour exp, maj lbi

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# FREE CLASSIFIEDS

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NEXT DEADLINE: WED., MAY 29, 12 NOON

•Latin percusion, phys congas, bongos, timbales & hand percusion. All styles, Latin, Afro, pop, jazz. Also exp in studio. Johnny, 714-371-7238  
•Ld voc/dmrr. 38, sks steady 2-4 nite oldies, classic or oldies R&B band w/hom section. Srs, pls. Jay, 818-994-5002  
•Mid drms recrd' d? Pro dmrr w/over 10 yrs recrdng exp avail. Blues, rock, pop, any style. Smooth, solid, easy to wrk with. Andy, 213-478-1551  
•Pro dmrr avail w/equip, stage & studio exp. Sks pro HR gpping sil ala Extreme & Slaughter. Brad, 818-894-4479  
•Pro dmrr w/rt image lkr for HR/HM very crml band w/ very grt image & sngs. Rob, 213-437-8996  
•Pro dmrr w/xt credits & endorsed, sng band w/mngt, lbl intrst & studio. Me, hot kit, dedictn, vocs, demo pck. Ricky Lee, 805-286-2654  
•Pro dmrr, creatv supportive approach. Jazz, blues, funky rock, T40. Grt sounding drms, electrcms & gd trsnpo. John G, 805-484-2919  
•Pro dmrr/sng'r w/maj recrdng & tourng exp lkr wrking, recrdng or plyng proj. 213-969-4808  
•Pro drms avail for T40 band or other paid sits. Gd groove, feel, time & equip. All styles. Mark, 213-306-4898  
•Progrrv metal dmrr, odd meter, dbl bs, MI grad. Inrl Zonder, Perf, Rocked, Dream Theater. Image, equip, no drugs. Alex, 213-408-6482  
•Rhyth section w/stage & studio exp, bckup vocs, grt gear. Call if you dare. Steve & Voodoo, 213-471-0745  
•Solid groove dmrr, xrt equip, exp, sks hrd driving band w/same. Pros only, 25-40. Rock, blues, cntry. Travel OK. Doug, 818-587-6448  
•Solid verstl dmrr skg mldc sng orientd estab band ala U2, Simple Minds, Cult. 213 only. No metal, no drugs. Tim, 213-836-8022

•Straight ahead dmrr sks orig band that has acous & keys. Inrl Crowes, Grt White, etc. Jeff, 818-760-0848  
•Intrl, verstl & single jazz dmrr, new in LA, lkr for commnd bands w/wrk. I ply all styles. Dennis Blanchard, 213-288-5763  
•Totally pro dmrr, exp Berklee grad, sings, reads. Inrl Smith, Bissonette. Young MTV lkr. Sks pro estab sits w/ promise & originality. Joel, 818-508-6806  
•Verstl dmrr w/pro equip lkr for rock band w/ocus on composition. Into Sting, Tears, Toy Matinee, Robbie Robertson. Tim, 818-957-5546  
•X-Buddy Miles dmrr lkr for wrkg blues band. I have album credits. Will send resume upon request. Curly, 213-858-2449  
•Young, on fire dbl kick dmrr sks estab HR proj. Inrl Castillo, Lee, Vanelli. Eric, 213-962-0802

## 13. DRUMMERS WANTED

•#1 exp kd voc sks tasty dmrr to form mldc crml mainstream radio friendly HR grp. Shows, recrdngs. Aero, VH, Crowes. Zep, Tommy, 213-836-3713  
•40 THIEVES lkr for dbl bs pwr dmrr. Wtd by estab blues based HR band. Connex, intrst, etc. Jim, 213-781-3853; Dave, 213-881-2748  
•A dmrr nld for LOVE DEPOSIT. Inrl by Damned, Iggy, Sonic Youth, Minute Men, R&R, Practice downtown office. Avail for summer tour. Steve, 213-223-5217  
•Aggrsv solid dmrr wtd immed to compl hi energy rock band. 24 hr studio & lbl intrst. 20-25. lng hr. Gary, 213-259-8683  
•Aggrsv, simple dmrr w/no timing problems wtd for pop altmrv band w/maj connex & gigs. Team plyr. Inrl Smithereens, Pretenders. Crowded House. Karen, 213-397-4990  
•ALIVE & KICKING sks dmrr. We have sngs, studio, tnt, connex. Mngt & atty pending. gigs ASAP. Jovi, Leppard, Scorp. VH, etc. Randy, 818-764-4070  
•Altmtv dmrr wtd w/percussnst skills. Inrl Floyd, U2, Marillion. Matt, 213-662-9140  
•Altmtv pop team sks dmrr. Vocs a +, image a must. Inrl Beatles, Tears, Police, Crowded House. Gregory, 213-667-0247  
•Altmtv rock band sks dmrr w/clean mean chops for all org mnt. Must be hungry & commnd. Rockets, Pretenders. Dory, 213-457-8361  
•Altmtv, metallic dbl bs chops, dynams, have demo, gd att. After 6 pm. Robert, 714-670-1740  
•Ambitious young solid dbl kick pref'd, not necessary, w/

love, survivor skills & drive to be on top. Ply to click? Gd. 818-508-5229  
•Band sng aggrsv dmrr w/creativity, time to break new ground the right way. Chris, 818-564-9935  
•Bonham, Perkins style wtd for hvy rock rffs w/rnk & atmosphere. Love Bone, Zep, Cult. Street rock lkr ie Tango. Pref srs, tall. Inrl. 818-769-7407  
•CARBON 14 sks dmrr for dark gothic punk band. Must be creatv & lyricly stable. Baubus, Ministry, Red Lorie, Joy Div. Rick, 213-461-9592; Todd, 818-249-3928  
•Cmrl HR band w/grt sngs & signature sound sks pro dmrr, bckup vocs a must. No drugs or handouts. Peter, 818-990-2724  
•Cool, clean, literate Velvet Undergrnd. Doors, Dylan, Hendrx artist dmrr wtd by M.F 2 guit singr/sngwrtr team. 213-650-9706  
•Crazy dmrr wtd, pro groove & chops for very untr HR band w/lockout studio. Jane's, Kings X, Zep, Kreutzman. 213-974-9946  
•DANGEROUS PLAY skg 1 hot ballgy dbl bs dmrr for immed shows gigs. Pert, Powell, Aldridge, Equip, Impso, image a must. Have So Bay studio, demo. 18-25 only. 213-70-9835  
•Dark gothic lkr dmrr wtd for gloom rock band w/edge. Equip, trsnpo, style, dedictn, att, make up, tnt. Srs only. 31, oushnes. 213-463-3358  
•Dbl bs dmrr wtd for HR band. Brian, 213-610-0774  
•Dbl bs dmrr wtd for HR band w/rtm singr. Vocs a +. No drugs. Inrl VH, TNT, Tommy, 818-992-0403  
•Doors mt Hendrx ms Zep mts James Brown. Nrd creatv dynam swingng team dmrr. Have studio, 8 trk & contacts. What you got? Joel, 818-753-1738  
•DRAMA EXHIBIT sks dynam passionate dmrr. Xrt timing & vox for bluesy & classcl prdctn & harmonies. Zep, Queen, Floyd, Rainbow. Kelly, 818-980-1248  
•Drm mechlnst/percussnst wtd for eclectc org band in Pasadena/San Gab Valley area. MODERN SOCIETY, 818-791-7278  
•Dmrr & bst for verstl band from Earth. Writing, jamming skills a must. Hvy groove, rock ballads, hvy edge, hit mnt. Paul, 818-340-0921  
•Dmrr & keybdst wtd for intermediate org R&R band. Inrl include Beatles, Stones, Who, 818-609-7158  
•Dmrr nld for altmrv band. Inrl P. Murphy, Joy Div, Clash. Bill, 213-273-8888. Seth, 213-552-0024  
•Dmrr nld for rock demo & plyng out. Very dedictd proj. James, 213-876-7495  
•Dmrr nld to compl org rock band. Must be dedictd & love

music. Ages 19-23. Pref 5-6 pc kit. 213-255-7562  
•Dmrr nld to join org harmony orientd grp w/inrl of Beatles, Beach Boys, Byrds, CSNY. Rob, 213-397-7901  
•Dmrr w/exp nld now for wrkg band. W/orig. Fem id singr, punk rock music. 818-790-1762  
•Dmrr w/grt vocs wtd for pro org proj w/mngt. Inrl REM, Simple Minds. 213-829-1508  
•Dmrr wtd by altmrv metallic band. We have strong mnt, tnt, intellgnc, image & att. Do you fit? Mark, 714-978-7211  
•Dmrr wtd by gnt, 40, to help form 3 chord rock blues boogie cover band. Ogrs later. Bob, 818-895-1821  
•Dmrr wtd for 2 guit band. Must have gd meter, pro gear & gd att. 818-763-9171  
•Dmrr wtd for altmrv pop rock band. Verstl a +. Inrl S. Copeland, O'Harkin, etc. Johnny, 213-878-0923  
•Dmrr wtd for funk rock band. Positiv alt. Bonham, Copeland abil. Able to hit hrd. Funky syncopated rthm. Must be sober. Call English, 213-965-0321  
•Dmrr wtd for R&R org band. Must have feel for music & dedictn, att & image. So Bay area. Inrl Heart, Giant, Berlin & Yes. 213-973-2867  
•Dmrr wtd for raw, org modern rock band. Structured sngs, unig sound & style. Upcmng gigs. Call for demo. Jules, 213-578-7527  
•Dmrr wtd for socially aware org cosmic folk rock & 60's covers. Perfme & recrdng. 213-464-2143  
•Dmrr wtd for Soundgarden. Zep, Cult type funky bluesy HR band w/rfm vocs. Gigs booked, rehrl studio, grt connex, video, compl set of sngs. 213-859-2231  
•Dmrr wtd for the CLINTS. Styles, Husker Du, Clash & Violent Femmes. Dan, 213-874-5416  
•Dmrr wtd for theatrlc metal band. Lng black hr, leather clad image. Inrl early Crue, Kiss, 818-594-2191  
•Dmrr wtd for very dedictd metal proj. 2 guit band. Pro plyr. Megadeth, Priest, Sabotage. 213-957-9381  
•Dmrr wtd to jF aggrsv org HR band. Inrl Aero, Crue, Ratt. Practice in So Bay area. Image, exp. Dan, 213-371-3358. Rob, 213-833-9253  
•Dmrr wtd to join band. Inrl Doors, Siouxiex, early Jefferson Airplane. Kerry, 213-664-7037  
•Dmrr wtd, pro att, ks, chops, meter. Send tape, bio, etc to Soldier, PO Box 1029-1024, Van Nuys CA 91480  
•Dmrr wtd, rockabilly & jump jools a must. Ready when you are. Have mngt. 213-374-3352  
•Dmrr wtd, single bs, for org altmrv HR band. Inrl early Cult, Jane's, etc. Robert, 213-661-9930  
•Dmrr wtd, solid & srs, for hrd edged verstl & creatv proj. We have demo & video. Jeff, 213-823-7003  
•Dmrr wtd. Exp, dedictd, career minded & dependbl. Pleasure, 818-893-8522

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to complete straight-ahead, 4 piece rock band  
(Babys / Thin Lizzy / Bad Co.)  
(25-30) Single kick 4 or 5 piece kit. Inrl: Tony Brock / Simon Kirke / Andy Newmark.  
Must have image and a brain.  
NO METALHEADS  
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# FREE CLASSIFIEDS

**•Dmrr wid. Infi Bonham, Ringo, K. Moon. Origs proj. Tom, 213-306-7531**  
**•Dmrr/percussnst wid to compli all orig innovativ Latin blues jazz altmtrv R&R band. Must be exp, creatv & dedictd. Ralph, 213-927-4535**  
**•Drug free dmrr w/slow hvy groove ndd by band w/colorful sound, artistic image, crafty hrd edge, classic renaissance overtones. Bckng vocs, early 20's. 213-891-2787**  
**•Dynam dmrr wid for progrsv rock type stuff. Infi Zep, Gabriel, Floyd, etc. Willing to wrk w/percussnst. Redondo Bch, 213-318-6118**  
**•Estab band sks blues & funk dmrr. Dave Shafran, 714-628-4982**  
**•Explosive solid HR dmrr ndd, no geezers, drums, egos. Gd lks, pr equip, lng hr necessary. 818-341-2564**  
**•Fem dmrr wid w/srs pop rock band. Bckng vocs +. Must have gd meter. Maj mngt & lbl intrst. 213-826-3719**  
**•Fem dmrr wid for pop rock band. Must sing bckups. 213-851-5208**  
**•Gigging band sks creatv dmrr. J. Bonham mts Tommy Lee. 213-878-0242**  
**•Groove hound, under 25, ndd for wicked polished pop grp ala John Farris, Tony Thompson. Lbl & mgmt intrst. Must drink excessively. Spence, 818-441-6256**  
**•Guit & sing w/sng lks for dbl bs dmrr to compli HR proj. Infi Whitesnake, TNT, Kiss, Suzanne, 213-935-7078**  
**•Guit, unlg modrn soundng, dls on vocs, very dark, hvy, mystical, sks pwr metal dmrr. Old & new Sabbath, Sanctuary, Rainbow, Dio. Alberion, 213-204-2669**  
**•HOLLYWOOD DAWGS rebrandng, sk dmrr. Have mngt, rehs studio, & intern'l exposure. 818-563-4933**  
**•HR band w/hvy edge sks dmrr w/pro att, pr gear & no ego problems. We have rep & some financ bkg. 818-596-3022**  
**•HR blues proj sks dmrr & bst. We have the lks, sngs, att to make it. Infi Afro, Culi, O'Ryche, Circo, 818-797-1641**  
**•Hrd hting dbl bs dmrr ndd for pro band w/mngt, gigs & upcmg recrdng. Jason, 818-753-7657**  
**•Hrd hting dmrr wid into blues HR or 1. Maiden type metal. Have equip, tmrsp, rehsrl & promo facilities. Lee, 714-960-5394**  
**•Hvy rock dmrr wid. P. Dunbar, world class pro only. Have album credits & magazine credits. Bob, 818-884-8873**  
**•I've got grt tunes, I nd a grt dmrr for the next HR session, Bckng vocs +, gd att. Tesla, Kiss, Jason, 213-949-3955**  
**•Jazz orientd blues metal band sks dmrr. Must be dedictd. Edc, 213-718-1081**  
**•LAZY 8 sks aggrsv dmrr for aggrsv band w/funk edge. Dead srs & srly deadly. Chris, 818-564-9935**  
**•Movie mnded orchestrated rock identical twin guit team sks dmrr. Infi O'Ryche, MSG, GNR sometimes. Sean & Lon, 213-731-0440**  
**•Ndd dmrr now, pendng deal w/2 indies, possibl maj. Dbl bs +, Jane's, Metallica, Faith, Culi. Lv msg at business. 714-871-7959**  
**•Neo Joplin band sks grooving dmrr lor orig proj. Andrew, 818-595-1124**  
**•Percussnst/congos ndd for orig acous new age rock band. Must have technq & be rock solid. Something different. 213-661-823**  
**•POSSUM VIXEN sks dmrr for epileptic pop band. Infi Violent Femmes, Jonathan Richmond, Pixies, no Christians. Robert, 818-842-2275, 818-998-4200**  
**•Pro dmrr ndd for paying sit in Fla. Have agent, mgt, rehs studio, 24 hr access. Tall, cool rockers only. Shawn, 813-960-4050**  
**•Pro estab band lkg for pro estab dmrr. Infi Culi, Purple, U2. Must have solid chops, sns of humor, be dependbl & ready to commit. Steve, 213-957-0295**  
**•Progrsv ensemble, Infi ELP, Yes, Kansas, w/demp & gigs, sks dmrrs. 29-38. Must read & be comfortable w/click. Michael, 213-258-5233**  
**•Rock dmrr ala Bonham, Aldridge. 818-768-9208**  
**•SEVENTH RAY sks altmtrv artistic bohemian hrd hting dmrr w/bg dms for passionate modern medic psychd rock band. Infi Joplin, U2, Zep. 213-455-1647**  
**•Simple solid dmrr sought by intense, passionate driving band w/edge. Infi U2, Jazzebel, REM. Lex, 818-501-8402**  
**•Sngtr & guit plyr srching for dmrr. We have financ bkgng.**

HR Donald, 714-373-6929  
**•Scuttl dmrr wid by sngtr/wgtr to collab on rocking soul matr. Hvy 70's Infi ala J. Joplin, Ike & Tina 213-859-4331**  
**14. HORNS AVAILABLE**  
**•Horn plyr avail. Ply trumpet, valve trombone, flugel horn, pocket trumpet. Avail for recrdngs, bg bands, rock, Latin. Joey, 818-362-9282**  
**•Pro sax plyr skg wrk, clubs, studio, T40 or R&B. Wrkg musicsn only. Calvin, 213-382-5095**  
**•Sax/keybrd plyr avail for tour & studio wrk. Much exp. Michael, 213-256-5924**  
**•Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard, 714-776-1026**  
**•Trumpet plyr avail for studio wrk, tours & other gigs. Exp. all styles. Bruce, 213-222-9348**

**14. HORNS WANTED**  
**•Horn section wid by groove rock band similar to BulletBoys, M/F. Phillip, 213-874-5491**  
**•Trumpet plyr ndd immed as permanent member of horn section for DADDYIOS for upcmg shows. Must be exp & reliable. Rehrsis in Tusin. B.J., 714-639-4778**

**15. SPECIALTIES**  
**•Aspiring young guit, 22, sks exp guit tech to help w/ sound & show. No pay but gd exp. Randy Rude, 213-653-0823**  
**•Attn Industry, Investor ndd for MIDNIGHT PARADISE. We're ready, we're gonna kick. Promo pkg avail. 213-463-5365**  
**•BAD DOGS skg mngt & booking agent. Have financng & showc booked. 213-679-1206**  
**•Band wid for showc. Stephanie, 213-467-7952**  
**•Charlie Brown is lkg for top musicsn to form his band, TOE LICKERS. Chuck, 213-467-9477**  
**•CHICUS is hiring stage mngr. Must be exp, trustworthy. 213-652-8667**

**•CITY OF FAITH nds road crew for local shows. 213-640-3632**  
**•Crnry sngwrtr w/recrd currently on radio sks pubshr & mngt. Paul, PO Box 314, San Gabriel CA 91778**  
**•Creatv & passionate string plyrs ndd for orig R&R proj. Violin, cello. Grl fun & exp. Randy, 213-957-9488**  
**•Creatv collage grad w/intensive computer bckgmd & arts administration, exp, sks fixable well paying position in music & entrtmnt industry. Nicole, 213-837-6184**  
**•Creatv prodcr sought by uniq sngtr/sngwrtr w/grt voc & intrng sngs to make demo. K. Bush, 1.Mission, Concrete, Berlin, 213-829-3287**  
**•DJ wid for rap band ASAP. Must be rude, crude & aggrsv. Vpr ltrky & must own equip. Dustin, 213-657-0659**  
**•DOS lkg for sponsor or investor, limo company would be fine. Leonardo Garcia, 408-779-4942**  
**•Drm roadie wid. Must love grt rock music, be willing to wrk hrd & lke to have fun. Gd tmrsp req'd. Jeff, 714-631-4373**  
**•Estab HR band sks dmrr tech. Must be reliable, some pay involved. 818-708-0386**  
**•Estab pwr folk band sks sks guit/multi intrsmntist, mandolin, violin, steel guit? Must sing, grt opportunity. 213-466-0666**  
**•Experimtl pop bands. Do you have a video? Would you like to be on a cable show? Wray, 213-258-8036**  
**•Gothic band, THE FLOOR SHOW, sks investor/mngr. Demo tape avail. 213-204-7919**  
**•Headlinng altmtrv band sks film, slide, light art to provide visual orgasms at live shows. Grt exposure & some pay. 213-959-8096**  
**•KIDS OF CHAOS, young early 80's/late 70's punk band ala RIMONES, Pistols. Grt sngs, gd lks w/ape. Lkg for mngr. 213-957-0256**  
**•Male voc w/investors ala G. Michael, Bobby Brown, sks pr muscn w/own rehsrl studio, 20-26, who loves KIIS FM. Ply out ASAP. 818-509-3961**  
**•Midi & Macintosh help. Free phone support. Elliot, 818-994-2234**  
**•Midi program avail, lkg for overseas sits, over nite sits. New SOA equip. 213-662-6380**  
**•Mngt ndd for orig pop rock grp. WET PAINT. Infi Bad English, Foreigner, Journey. Must have at least 1 signed act to maj recrd lbl. Marvin, 818-765-4905**  
**•Mngt sought by jazz, new age, fusion gnt w/orig instrmntl album proj on 24 hr recd. Beautifl meldc sngs w/groove. Wendell, 818-503-5543**

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## 16. SONGWRITERS

**•All fem band w/srs intrst sks sngs that are potential hits. Also lkg to collab. Styles, Wilson Phillips, Divinyls, Bangles, B52's. Send tape to PO Box 691183, LA CA 90069**  
**•Blk sngwrtr, fam, w/intl contacts & lots of exp ska writing partner, guit or keybrd. I'm first & lkg for collab to do cmrd pop rock sngs. 818-590-7914**  
**•Crnry sngwrtr w/recrd currently on radio sks pubshr & mngt. Paul, PO Box 314, San Gabriel CA 91778**  
**•Compsr lkg for sngwrtr to compli sngs. Have demo facility, Infi Style Council, Pre Fab Sprout, early Eton John. Call before noon. Louie, 213-937-8599**  
**•Dr Poet, featured in May's LA magazine, kind of fair, MTV, will write for any pro sit, any style music. 818-563-1785**  
**•Exp sngwrtr/guit in all styles sks exp sngtr/sngwrtr to collab w/lor demo &/or forming orig proj. Mike, 213-876-9864**  
**•Fem sngtr/sngwrtr lkg for blues R&R sngs to recrd or lng disc collab. Infi Slick & Benatar. Lks, pipes, exp. Pros only. Lee, 602-623-1270**  
**•Fem voc sks collab w/sngwrtr. Pop, R&B, blues. Carol before 4:30, 714-540-8955**  
**•Intelligt creatv textural guit, 25-30, wid by voc/sngwrtr to write grt altmtrv rock tunes w/edge, form band soon after. John, 213-836-9230**  
**•Lyrics for any proj, publishing co's, bands, grps, sngs, demos, cmrds, jingles. I'm writing for the pros. Let me write for you. Chris, 213-837-9709**  
**•Lyricst lkg for collab w/studio. Styles pop, R&B, soft rock. Lilly, 213-848-8443**  
**•Male lyricst sks cmprsr for cntry & pop sngs. Scott, 213-372-5235**  
**•Male sngtr/lyricst sks keybstl/comprsr to collab adult contmpy matr. Lee, 213-465-3241**  
**•Pro lyricst has 5 C&W sngs ready for music. Hi matr. Ron, 714-532-1261**  
**•Pro male voc/sngwrtr w/pwrfl pop jazz soul style & lbl intrst, avail for collab, pro band or any pro sit. Wayne, 213-655-7781**  
**•R&B jazz lyricst sks R&B jazz muscn/comprsr for collab. Srs only. 818-787-1061**  
**•R&B pop, hip hop, sngwrtr w/equp sks same for maj collab. Srs only. 818-994-6202**  
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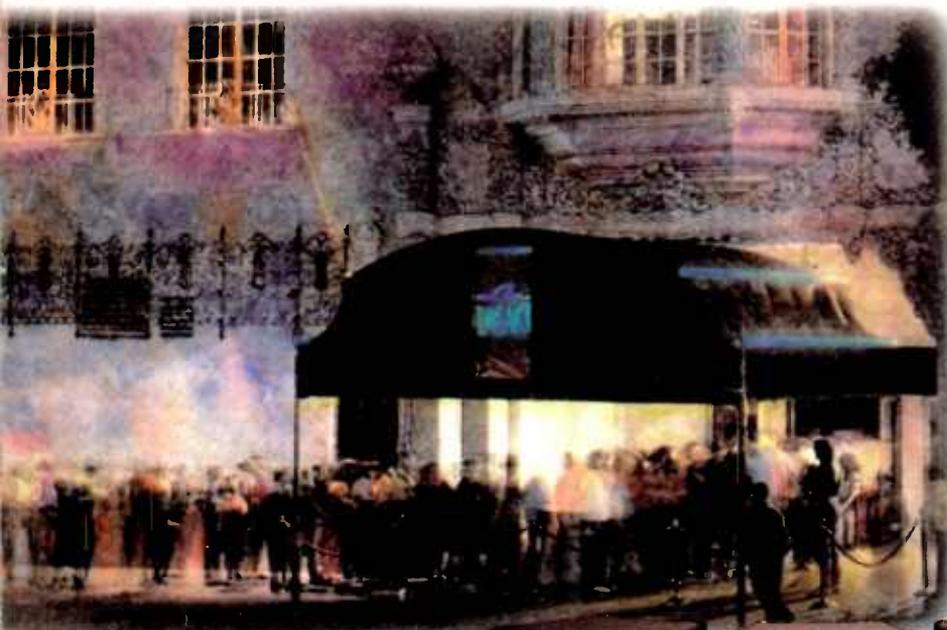
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