

# MUSIC CONNECTION

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# MUSIC CONNECTION

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# FEATURES



22

## KIP WINGER & BEAU HILL

When Beau's career took off as a producer, his first thoughts were of his best friend, Kip Winger. Hill begged Atlantic President Doug Morris to sign Winger, and the rest, as they say, is platinum. Find out how this duo is able to combine business and friendship.

By Kenny Kerner



50

## RECORDING STUDIOS

From 2-track to 24-track, Music Connection's Ninth Annual Southern California Recording Studio Directory has all the info you'll need for cutting those hot demos or cool masters. You'll wanna hang on to this issue for a long time.

Compiled By Trish Connery

26 **PRODUCERS** By Steven P. Wheeler

30 **JOHN SYKES** By Jesse Nash

33 **JOHNNY CLEGG** By Michael Amicone

34 **ADAM ANT** By Lyn Jensen

36 **FASTER PUSSYCAT** By Paola Palazzo

38 **GLORIA JONES** By Gene Adams

40 **STEVE HOFFMAN** By Michael Amicone

42 **SESSION SINGERS** By Wayne Edwards

44 **MISSION U.K.** By Steven P. Wheeler

48 **ENGINEER POLL** By Randy Karr

# COLUMNS & DEPARTMENTS

4 **FEEDBACK**

6 **NEWS**

9 **CLOSE-UP**

10 **SIGNINGS & ASSIGNMENTS**

12 **A&R REPORT**

13 **DEMO CRITIQUE**

14 **SONGWORKS**

16 **AUDIO/VIDEO**

17 **SHOW BIZ**

20 **LOCAL NOTES**

62 **FIRST ARTISTS**

65 **CONCERT REVIEWS**

66 **NIGHT LIFE**

68 **CLUB REVIEWS**

72 **RECORD REVIEWS**

74 **GIG GUIDE**

75 **PRO PLAYERS**

76 **FREE CLASSIFIEDS**

Cover photo: Kristen Dahline  
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## FEEDBACK

### Dear Sammy

Dear Sammy:

Heard the word this morning that you left us. It's a funny thing about entertainers—how sometimes we really don't appreciate them until they're gone. Fortunately, in your case, your book, *Yes I Can*, opened the eyes of so many people. Personally speaking, it helped me understand your greatness because I realized that what made Sammy Davis, Jr. one-of-a-kind, was you spoke for everybody. Yours was a universal message.

You admirably fought many fights in your day—racism, drug addiction, alcoholism—and won them all. You continuously beat the odds. This last battle, however, was beyond your control. Still, it's comforting to know that in those moments of weakness, when all seems bleak and it looks like the bottom's going to jump up and slap me in the face, I can think of you and tell myself, "Yes I can." God bless you, Sammy.

Wayne Edwards  
Black Music Editor

### Electric Fans

Dear MC:

First off, I want to tell you what a great job you are doing covering L.A.'s music—both the bands and the behind the scenes action. I recently read an article about "Nine Debating L.A. Bands..." and saw something on my favorite band, Electric Angels.

I think it's great how they proved that all of those industry-types were wrong by leaving L.A. to get signed and make it big in New York. The only problem is that I miss them!

Would you please consider doing a regular feature on Electric Angels so all of their other L.A. fans can catch up on their success.

Karen Wilson  
Hollywood, CA

### So Much For Critics!

Dear MC:

This letter is in response to Scott Schalin's review (April 6th issue) of Steel Prophet at the Troubadour.

First off, he insults us by saying our song titles "suggest these guys are in way over their heads." The titles bear direct relationship to the song lyrics which he never delves into. I assume he's not interested in lyrics, or maybe he feels lyrics don't play a very important part in the total concept of a band's songs.

Schalin says "the songs tend to be one-dimensional replicas of something Queensryche knocks off in their sleep." To people who spend a lot of time listening to metal, there's a big difference in Queensryche's commercial hard rock approach as opposed to Steel Prophet's underground, progressive-oriented power metal style. The only real similarity to Queensryche is that we both have an operatic style lead singer with a four-octave range.

Next, Schalin talks about "inflated solos and showy tempo changes." Maybe he dislikes concise, classically influenced solos. That's fair enough. However, all our "solos" are in the body of the songs; they're leads. There are no drum solos or real guitar solos. As for the tempo changes, they're not there to be showy, they're there because we like them. We all used to play simple forms of mainstream rock and hard rock, but as we progressed as musicians we became bored with standard formulas and breaks, so we're doing something more "out there" and challenging ourselves with the arrangements themselves. Unfortunately, that seems to make us "a dime a dozen."

The next comments I'd like to address are about our reported lack of direction and our exposing of different musical levels and subtleties. Maybe our quiet and moody acoustical parts didn't phase him, or maybe the slow grinding parts affected his hearing, or maybe the very fast sections brought his adrenaline down too low. But our fans notice and see the different levels. They also realize our direction is our approach, and that direction is moody power metal chock full of tempo and texture changes. Maybe Scott just doesn't like this genre of music. But maybe he should state that in the review. Our direction is very clear to us. That direction is variation, tension and release; to make music that is interesting to ourselves and people who can appreciate a more demanding listening experience.

Then Schalin asks, "What the hell is a Steel Prophet?" Well, Scotty, if you would've paid more attention, you'd know it's a power metal band you were supposed to review objectively but didn't. Finally we have a question for you: What the hell is a Scott Schalin? Our answer is—a cynical, knowledgeable rock (not metal) critic, with his head up his ass!

Steel Prophet  
North Hollywood, CA



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# Waters Restages 'The Wall' In Berlin

By Steven P. Wheeler

BERLIN—Roger Waters, Pink Floyd's founding member and main creative force, has agreed to perform Floyd's theatrical opus, *The Wall*, one final time to help celebrate the destruction of the world's other famous partition, the Berlin Wall.

The forty-seven-year-old Waters formed Pink Floyd in 1966 before leaving the band in 1983 amidst one of the most acrimonious breakups in rock & roll history. During a recent telephone conversation from London, Waters explained the origins of the Berlin Wall idea and what people can expect from the July 21 concert, to be televised around the world.

"About two years ago, I told Redbeard [a Dallas-based syndicated radiopersonality] that I didn't think I would ever perform *The Wall* again." When Redbeard expressed his disappointment, Waters half-jokingly remarked, "If they ever take down the Berlin Wall, I'll go and do it there as an act of celebration."

Prior to the actual collapse of the Eastern Bloc and the Wall itself, Waters was approached by Mick Worwood, the event's executive producer, who asked Waters to perform *The Wall* to help raise money for the Memorial Fund for Disaster Relief, an international U.K.-based charity founded by British World War II hero Leonard Cheshire. After meeting with Cheshire, Waters committed himself to the project.

"It took five months, but eventually we got permission to use this fantastic site," explains Waters. The lengthy discussions were difficult because the site straddles the east-west border of Berlin, with one side of the site governed by East Berlin and the other side by the West Berlin government.

Not surprisingly, the toughest sell was to East Berlin. "I think the East Berlin authorities had more trouble understanding what it was that we wanted to do," Waters says diplomatically. To make matters worse, on New Year's Eve two people were killed when a large video screen they were standing on collapsed in front of the Bran-



Roger Waters

denburg Gate. According to Waters, the East German Parliament passed legislation prohibiting any and all events from taking place within two miles of the site.

Undaunted, Waters and the organizers muddled through the government red tape and were able to secure the site for the concert. "We had to get them to rescind those decisions for this event. It has been very difficult, because public officials are public officials and there's always a lot of paperwork and channels to work

through."

After permission was granted, Waters started to adapt *The Wall* to the massive scale required for the concert (a crowd of over 150,000 people is expected to witness the spectacle live). Waters, who orchestrated Pink Floyd's legendary concert extravaganzas, says the audience can expect to see things they've never seen before at a rock concert. "If I have a reputation, it's for the fact that when I put a show on, there's always something to look at. The site and the number of people have dictated that the show is much bigger than it was in-doors. It's the same presentation, but obviously the wall we'll be building in Berlin will be much larger. It's twice the height [80-feet] and 600-feet long [as opposed to 160-feet during the 1980 tour]. It's an enormous feat of engineering."

Other familiar aspects of the show are back and bigger than ever. "The teacher puppet was 22-feet tall, this time he's 80-feet tall. We drove a Mercedes into his hand and it looked like a little toy car," Waters recalls. Other ideas that weren't feasible during the in-door tour are now a reality for Waters who seems to believe that the sky is the limit—figuratively as well as literally. "We found some of the aircraft I wanted to use in the show. We found two B-17's which will fly overhead at the beginning of the show to help set the scene. You would need a helluva good pilot to pull that off at an in-door concert," the veteran musician remarks facetiously.

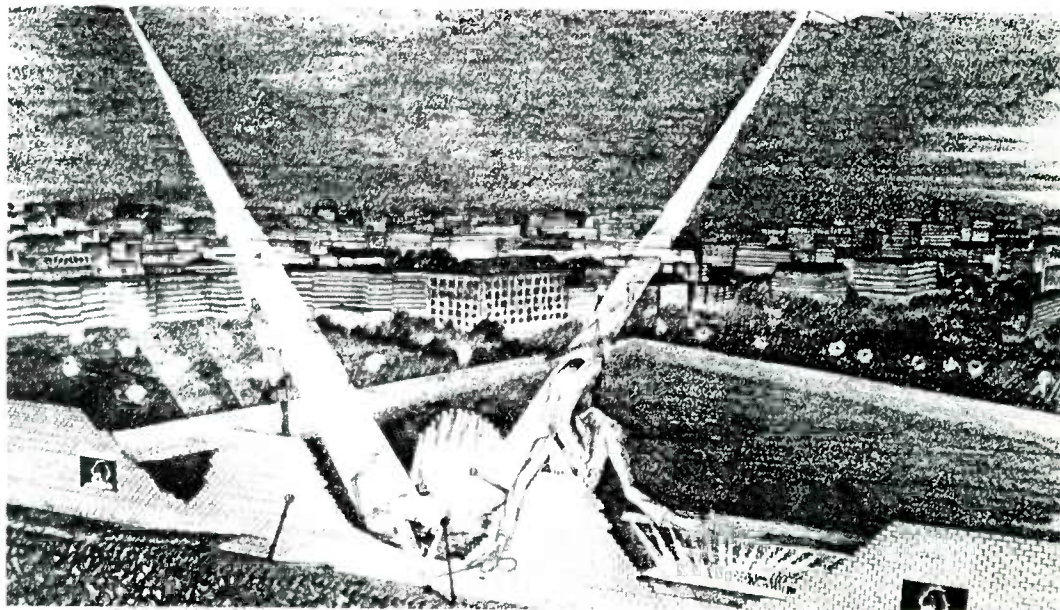
The basic nucleus of the behind-the-scenes crew is the same

as the lineup that made the original *Wall* production such a massive success. The detail design work will once again be handled by the team of Mark Fisher and Jonathan Park, who recently completed the huge undertaking of the Rolling Stones' Steel Wheels tour. "I didn't see the Stones tour," admits Waters, "but I gather the set they built was rather spectacular." However, Waters proudly adds, "This stage makes that one look puny." Gerald Scarfe, who did all the original animation, is also back and will be adding new animation to the project. "We will be using a lot of the animation that was in the original show, but we're also using some that was developed later for the movie."

While the event will be televised throughout the world on the day of the show (in fact, the cost of the production has already been covered by the sale of the TV and radio rights), the North American telecast might be delayed in order for the networks to cover-up the 30-minute intermission in the middle of the show and also to enable them to put the telecast on during prime-time.

Waters' decision to restage *The Wall* in such a grand manner is somewhat ironic considering his distaste for large stadium venues. "I wrote *The Wall* because of the disgust I felt at the Olympic Stadium in Montreal during a concert [on the *Animals* tour] when I found myself spitting at a kid who was trying to break through the barriers and get to the stage while I was singing a song. It became extremely

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A sketch of the preliminary set design for *The Wall's* restaging.

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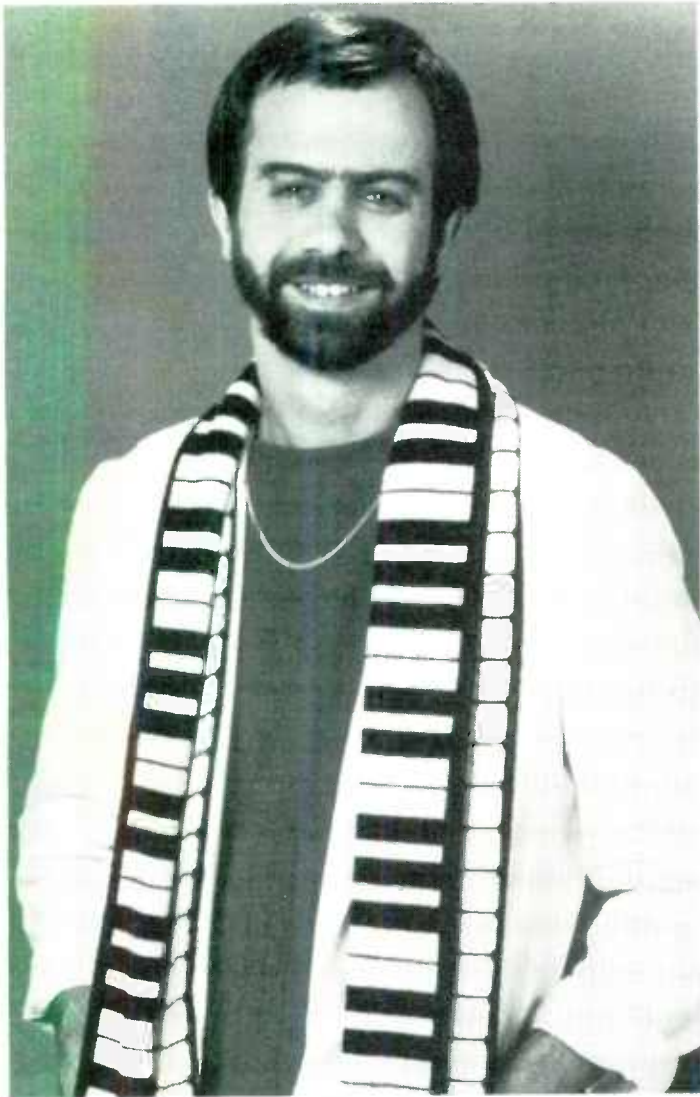
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"UNTIL YOU COME BACK TO ME"**

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**ON THEIR RECENT SUCCESS!**



# JOHN NOVELLO



By Sue Gold

Since writing *The Contemporary Keyboard* in 1987, John Novello has become one of the most sought after teachers in music today. After years of being a successful musician and working with such artists as Donna Summer, Manhattan Transfer, Chick Corea and Ramsey Lewis, Novello got burnt out and decided to teach on the side. He got the idea of writing a book when he turned to teaching full-time in 1982. "The more I got into teaching the more I realized that I needed to be more organized," he explains. "I didn't want to be an amateur. I started organizing my lessons for students. Six months later I had all these outlines."

The book took five years from conception to being published and became an instant hit. "When the book first came out, I handled the distribution," he admits. "Besides, no one would take it; it was too much

trouble. I did the printing and sent out copies to the music magazines. I got really good reviews and started getting requests. I still get a lot of orders and I ship the book all over the United States."

Novello eventually found a distributor in the United States and signed with Warner Brothers, but when the contract came up for renewal a few years ago, he didn't resign.

"People call from all over the country wanting the book. If someone offered me a good deal with good royalty rates, I would go back to a major distributor, otherwise I'll stay with what I have. It would be foolish not to. I'm doing better privately that I was with Warner," he adds.

Novello recently signed a deal to have his book published in Japan. "It's the first contemporary keyboard book to be published there. I'm really

excited about that," Novello says. "It's a totally different game there. They paid upfront for it. They also did the translation and proofing of it."

Novello is now working on a video to go along with his book. The video is scheduled to be shot in the spring and released in the fall. "In a video, you don't have to explain things. It's right there. I think it will help to understand the book better," he adds.

Novello says you won't need to own the book to use the video. "There will be a booklet with it. You don't need the book with it. It will stand on its own."

Novello feels there's a gap in today's music videos. "Chick Corea's video is a celebrity video. Celebrity videos say, 'This is how I do it, and then they play their ass off. Then you have the guy from Montana who has the 'See Spot Run' video. That's not the market I want either. My video is more for the professional beginner who wants to get into music. This will show them the real deal."

While his book continues to be in demand, so is his teaching skills. Novello has never stopped teaching since the early Eighties and has many associates who teach his method for him in the Los Angeles area. Each of the associates is chosen and trained by Novello personally.

"Whenever I find a good keyboard player, I first check to see if they have teaching in their blood. Then I teach them my method, which is followed by an internship period. I

check them out carefully. I make sure they teach my stuff and not their version of my stuff. Students have to know they are getting my method."

"I eventually want to franchise the book and teaching across the country," he continues. "I'll hire qualified teachers, train them, and then they would pay me a franchise fee to teach my method."

And what makes Novello's method so different from the others? "A lot of people around town say they are teachers and educators, but what they really are doing is coaching the student. They aren't teaching them," he explains. "A good teacher has to evaluate each student—his weak points and his strengths—and put together a unique program to get him to his goals."

John Novello is now working on his second book. It will be a collection of interviews with famous keyboardists. "The last section of the first book has interviews with Chick Corea, Herbie Hancock and other artists. I get a lot of fan mail about that. I want to do a whole book on interviews with all types of artists. Then I'll analyze all of their contributions to music. That would be my contribution to the book."

While Novello's second book is eagerly awaited by his fans, musicians can still take lessons from him or his associates. To sign up in the Contemporary Keyboard Course or to get a copy of the book, call (818) 506-0236. MCI

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# Harman International Purchases DOD/Digitech

By Sue Gold

NORTHRIDGE—Harman International has announced that DOD/Digitech, manufacturer and marketer of a variety of products for musical instruments, pro audio, recording and other related industries, will become part of their pro audio division. According to DOD/Digitech President John Johnson, "By combining DOD's flexibility with Harman's financial strength, the possibilities are endless. It's exciting to be part of a large organization that has the same commitment to U.S. manufacturing as we do."

Ron Means, President of JBL Professional, another pro audio company under the Harman banner, explained, "This new develop-

ment will greatly increase our ability to offer and competitively market individual products in a worldwide marketplace. Together, both companies will remain strongly focused on a high level of commitment to customer service, product development and increased dealer support."

DOD/Digitech products have won several awards. The PDS 1002 Delay pedal, DSP 128 Multi-Effects unit and PS 1550 Distortion pedal both won Music and Sound Output awards at NAMM shows, and their MEQ-14 Graphic Equalizer was nominated for a Technical Excellence and Creativity award earlier this year. **MC**

## JACKSON RECEIVES 'STAR'



Superstar Janet Jackson was honored with a star on Hollywood's Walk of Fame on April 29. Pictured (L-R): Johnny Grant of the Hollywood Chamber of Commerce, Janet Jackson and Mayor Tom Bradley.

< **6 Waters** unpleasant, I didn't like it at all. That's where the idea of building a wall across the stage in front of a rock & roll group came from. It was my disgust with the greed of working in stadiums, and I swore I would never do it again."

Luckily, Waters has changed his mind in the name of charity and political change, yet the Pink Floyd founder makes clear that this event should not be misconstrued. "This is not a Pink Floyd reunion. That's all behind me now. I just ignore them, and they do what they want to do." Yet Waters couldn't resist a verbal jab at his former partners, David Gilmour, Rick Wright and Nick Mason, who continue on

under the Pink Floyd moniker. "That's not a band, it's a terrific brand name. They're using it as a marketing device, and that's all it is."

Although members of Floyd will not be present at the concert, Waters says there will be many top stars performing with him. "I'm not giving out any names until I know exactly who's doing it."

Waters seems just as excited at the prospect of having military personnel from both sides of the Wall involved. "I'm hoping to persuade the armed forces from both the East and West to take part as extras in a kind of symbolic gesture of cooperation, which is what the Memorial Fund is all about." **MC**

By Michael Amicone



**Rick Squillante**

Virgin Records has announced four new appointments: Rick Squillante becomes the label's West Coast Dance Club Promotion Manager; Paul Brown has been advanced to National Album Director; Eric Hodge has been named Regional Promotion Manager for the tri-state area; and Jennifer Matthews assumes the position of West Coast Alternative Promotion Representative.

Korg U.S.A. has announced the appointment of Brad Strickland to the newly created position of Market Development Manager. Strickland will coordinate a full range of new support programs for Korg, Marshall and Sonor dealers while working out of the company's New York headquarters.

Tascam, the pro audio division of TEAC American Inc., has announced the addition of Bowman Audio Marketing to its roster of field sales representatives. Company principal Dick Bowman will be responsible for all Tascam sales and developing dealer relations in the North Central territory (Minnesota, South Dakota and North Dakota).



**Deborah K. Dugan**

SBK Records has named Deborah K. Dugan to Director, Business Affairs. She will assist in the overall administration of business and legal affairs from the label's New York offices.

MTV Networks has named Debbie Ross to the post of Vice President, Original Programming and Production, VH-1. Ross will head up all of VH-1's programming, short form and long form.

Dean Markley Strings has signed an artist endorsement deal with Skid Row bassist Rachel Bolan.

Atlantic Records has made several new appointments: Lisa Dulebohn has been

made Manager of Video Production; Deb Schuler has been advanced to Merchandising Manager; and Patti Conte has assumed the position of Vice President of Press and Publicity.

CBS Records has appointed Karen Jacob to Director, Print Media, and Michel Anthony to Senior Vice President, CBS Record Division. In related CBS news, Columbia Records has appointed Kris Puzkiewicz to Director, Video Production; Mark Ghuneim to Associate Director, Video Promotion; and Vicki Batkin to Associate Director, Video Promotion/Artist Development.



**Nat Hecht**

JBL Professional has announced the appointment of Nat Hecht to Applications Engineer. In his new position, Hecht will liaison with dealers, consultants and end-user with regard to the installation and use of JBL speakers and components.

Elektra Records has named Brian Cohen to the post of Director of Advertising. Cohen was formerly the Director of Sales and Distribution for Restless Records.

Enigma Records has announced three new appointments: Ted Musarro, Jack Armstrong and Brad Moss have been appointed Regional Program Directors for the Midwest, Northwest and Southeast regions, respectively.



**Karen Johnson**

Private Music has named Karen Johnson to the post of National Director, Publicity & Artist Relations. Johnson, who has worked with such diverse artists as U2, Tony Bennett, Keith Richards and Linda Ronstadt, has served professional stints as a senior music publicist with Solters/Roskin/Friedman and as the head of her own firm, Karen Johnson Public Relations. **MC**

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**Ron Goudie**

**Company:** Restless/Medussa  
**Title:** Head of A&R/Restless Records  
**Duties:** Acquire and develop new talent  
**Years with company:** 5

**Dialogue**

**Background:** "I have a long background with the label in A&R and as a record producer. I've been with Restless since they were founded in 1985 and I've produced such artists as Mojo Nixon, Wasted Youth, Death Angel, Poison, Stryper, Agent Orange and TSOL among others."

**A&R Qualifications:** "Besides knowing the business and accounting and royalties and all that, you just have to have that instinctive, intuitive feeling when you go out and look at an artist. Sometimes, things are very easy to see and easy to sell. If a group is selling out shows two or three nights a week, that's not a big problem to tell everybody this band is happening. Where it gets a little tricky is when the band is not yet selling out, but you know they will—except you have to get the band now because in six months they won't be available."

**L.A. Overview:** "My feeling is that there are too many labels that really don't have rosters now. They're signing bands too early and are paying too much for them. For the first time since I've been in the business, it's

really great to be in a band. You get a band from out of state playing their very first show in L.A. at the Teaser and there are half a dozen A&R guys watching them. It's great. It's a seller's market. But all these bands that are getting signed for lots of money will be dropped a year later if their record doesn't sell."

**Hot-Shots:** "For some reason, I feel the Love Razors are one of the most overlooked bands in town. Whenever I see them play, I always mean to get in touch with them. Maybe they'll call me now. I'm really not sure why they're not getting signed."

**Signing Levels:** "I really have to be specific about this because we have different levels between the Restless, Medussa and Enigma labels. The expectations of the artists would be completely different. The way to look at it is, you could do 50,000 units on Restless/Medussa and be considered a star on that label, but sell the same 50,000 units on a major and you could be dropped."

**Demo Dealings:** "We do very few but I wanna do more. It just hasn't been one of those things that's happened for us for some reason."

**Joint A&R:** "The A&R departments are fairly independent although we do have meetings and talk about everything together. John is the VP of A&R here, but if I brought in a group and everyone was into it, it would go."

**Access:** "I'm almost too accessible, and I'm getting tons of stuff. My policy has always been that if you send me a tape, I'll listen and send you back a letter. But people just can't start calling; it's driving me bananas. You don't wanna just blow people off on the phone, but I've got work to do."

**Talent:** "I think the bands that are successful are pretty much 100% there in every category you can think of. Ultimately, this is the entertainment business and what makes a good show is good songs, good stage presence, good rapport. There's

nothing that should be weak."

**Conflicting Roles:** "With me being both an A&R person and a producer, the potential for a conflict is there all the time. I've been able to make it work because producing and signing someone to the label are not the same things. It's almost as if I downplay the producing end of it. If I sign a band and it turns out that I really am the best producer, then fine. If I'm not, then we'll find who is."

**Personal Insight:** "One of the greatest things about this business is that you can never really say what is gonna sell and what isn't. Because lots of times, the most thought-out plans don't ever jell."

**Advice:** "Before you even think about coming to Los Angeles, get your live act together. If after awhile, you can't sell-out your home club Friday or Saturday night, you've gotta be doing something wrong. You've gotta figure out how to become the biggest thing in the area, and then people will come to you. I can't imagine how many people just come here to play and ruin their lives. Here in L.A., people form bands just to get signed. And if they don't get signed in six months, they break up and form another band."

**Grapevine**

**Dayle Gloria and Desi Benjamin** will be reopening the **Club With No Name** on Mondays at the Probe beginning July 2nd. Club hours will be from 9:30-2 a.m. For bookings, call (213) 656-3226.

**Black Cherry** is back at full throttle after adding new lead guitarist **Raphael** to the team. The new axeman is from Boston. Catch Raphael and the rest of Black Cherry on May 29th



*Fresh from the final mixing sessions for their soon to be released **Flesh And Blood** album, the members of **Poison** and producer **Bruce Fairbairn** pose for the Vancouver cameras. The album, a lot heavier and a lot more serious, is set for an early July release. Pictured left to right are **C.C. Deville, Bruce Fairbairn, Rikki Rockett, Bobby Dall** and **Bret Michaels**.*



EMI President Sal Licata is all smiles as he presents gold record awards to members of the Red Hot Chili Peppers for their Mother's Milk album. Shown backstage at New York City's Powerhouse are (L-R) Chili Peppers Flea and Chad Smith; Sal Licata, EMI President & CEO; Chili Peppers Anthony Kiedis and John Frusciante; and Lindy Goetz, band manager.

at the Red Light District.

Word on the street is that the **Young Fresh Fellows** want off of Frontier Records. Towards that end, they'll be showcasing at **Club Lingerie**, May 31st at 10 p.m. All industry types are welcome. To get on the guest list, call Staci at (213) 274-3560.

**Tommi Gunn** is currently looking for a self-motivated, entertaining bassist. If you've got the chops, call Vince at (213) 857-7013.

**Jimmy King** has left **Jimmie Wood & the Immortals** to play with **E.G. Daly & Slave**. Replacing him is guitarist **Bob Blau**. The Immortals have also added drummer **Don Short**. The band returns for more L.A. shows in June.

**Brian Wilson, Mike Love** and members of **Warrant** were all seen backstage at the recent **Black Bambi** gig at the Palace. BB's Atlantic album is due this summer.

The **Black Crowes** have secured the opening slot on the next leg of **Aerosmith's** never-ending tour. That should work wonders for their newly charted single, "Jealous Again."

Los Angeles is still trying to cool off weeks after the **Madonna** show left town. What I can't understand is—if it's perfectly okay for **Michael Jackson** to grab his groin and moonwalk across the stage, why is it considered "gross" and "disgusting" when **Madonna** performs her masturbation scene during her live show? Did you say something about a double standard? If you just can't get enough of the material girl, catch her as **Breathless Mahoney** in the upcoming **Dick Tracy** flick.

Congratulations to **Frank Zappa** on celebrating twenty-five years in the music industry.

Heard some tapes from a young

British band called **Fifth Avenue** that sound really good. Band captures that street urgency with a couple of pounding rockers. We'll keep ya posted.

With their psychedelic clothing and Sixties-influenced melodies, look for L.A.'s **Killer Mockingbird** to snap up a major label deal pronto. The band is currently playing around town and has a great new demo tape available.

## Chart Activity

Just when you thought they were gone for awhile, they return bigger and better than ever. No, it's not the **Teenage Mutant Ninja Turtles**, it's **New Kids on the Block**. They're back to burn up the summer with "Step By Step," their latest single which is already catching chart fire. Forthcoming is a new album and sensational summer tour.

*Stick It To Ya*, **Slaughter's** debut for **Chrysalis**, has indeed gone gold. The band will get an extra push as their single, "Up All Night," continues to gather lotsa radio adds.

Hottest chart items come from **Billy Idol, Johnny Gill, Digital Underground, Glen Medeiros** and **Wilson Phillips**.

## On The Move

After months of speculation, **Len Fagan** will assume the responsibilities of an A&R Consultant for **CBS Records**, reporting directly to West Coast Chief **Richard Griffiths**. Fagan will continue with his booking and managing chores at the **Cocunut Teaszer** which means he'll never sleep or bathe again.

**Tommy Lipuma** has joined **Elektra Entertainment** as Senior Vice President of A&R 



**Kent Keiper**

Contact: Kent Keiper  
(818) 786-4847

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Here's an unusual story. Kent Keiper has a musical partner, a woman, who sings all of the songs. But because she is a "bit apprehensive about critics," her name and photo were not included. Kent's letter told *Demo Critique* that he was going to try something different for the A&R Reps. But simply trying to be different for no specific reason is worthless. The tunes here are all mediocre, though well performed. Kent and his anonymous partner don't break any new musical ground, but she can really belt out a song in the Grace Slick tradition. There's no denying that the compositions here are arranged in a contemporary manner but they still lack substance. My suggestion is to have both of you work more on the meat and save the potatoes for later.



**No Talking**

Contact: Matt Michael  
(213) 469-5152

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

No Talking's five-song demo tape was recorded at a live performance at KXLU so that recording costs were at a minimum. Nice idea, fellas. Drawing on influences that range from the Police to Talking Heads to the Replacements, this local trio really pours on the excitement. The one problem in allowing this particular tape to represent the band at record companies is that because it's live, the vocals aren't always audible and the mix isn't quite right. The playing, however, is top-notch and might suggest a studio tape in the not too distant future. I like the band's dynamics and feel that in a controlled setting (a studio), their true talents will shine. You're on the right track, guys.



**Scott Detweiler**

Contact: MFS Records  
(818) 508-1456

Purpose of Submission: Seeking management and label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Although Scott's six-song demo presentation isn't titled, it could easily have been called "the tape goes on forever." Here's a case where it's virtually impossible to discern one song from the next. Each song rambles on into the next with little or no difference in tempo, approach or instrumentation. Scott has a fine radio voice, but his folksy hum-drum style really puts the listener to sleep in a hurry. Scott, wake up! You've got to vary your tempos and styles. Try putting some excitement back into your delivery. Make us believe that you believe! That's the secret. I would hesitate to send this tape out to the labels except to showcase the vocal performances. Songwise, this really misses the mark by a long shot.

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.



BMI saluted Tommy Page on his first Number One single, "I'll Be Your Everything," from his new album, *Paintings In My Mind*. The follow-up single is "When I Dream of You." Tommy is currently the opening act for *New Kids on the Block's* concert tour. Pictured from left are: (standing) Larry Russell Brown, BMI songwriter; Don Biderman, Senior Vice President, Warner/Chappell Music; Mark Fried, Associate Director, BMI; Ray Anderson, manager; Tommy Page; Howie Klein, Vice President, Sire; Rick Riccobono, Vice President Writer-Publisher Relations, BMI; (kneeling) Rick Shoemaker, Vice President, W/C; Barbara Cane, Assistant Vice President, BMI; and Mark Levinsohn, attorney.

## Activities

There will be a songwriting seminar entitled "In Their Own Words" at the Bottom Line on May 24th. Bug Music's Don Dixon and Fred Koller will be among the many fine songwriters present.

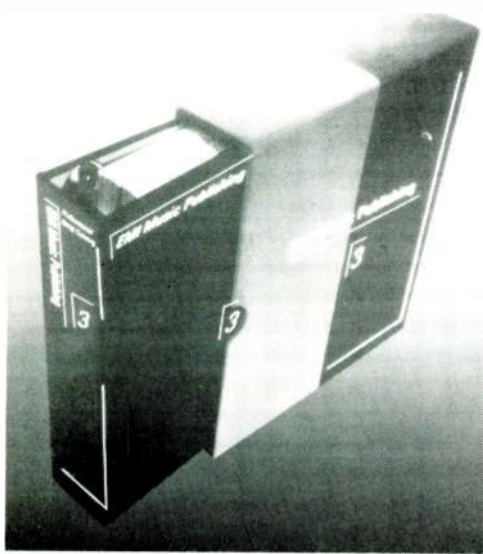
Island Music songwriters Tony Haynes and Zane Giles are writing for John Pagano's next MCA release.

Danny Tate, who is signed with Island Music, is in Nashville writing with Atlantic's Walk The West, PolyGram's Rich Grissom and Arista's Leroy Parnell.

Stan Sheppard and Jimmy Varner, both Island Music staff writers, are producing Virgin recording artist Sorella.

## MCA Music Writer News

Raymond Jones was honored with an Aria, the Australian equivalent to our Grammy, for the best selling single "Bedroom Eyes," recorded by Kate Ceberano. Raymond is working on music for a new Spike Lee film production. Glenn Jones' new single, "Stay," on Jive Records, is co-written and co-produced by MCA's Mark Stevens with Bobby Khozuri. Mark also has a song on the Jamaica Boys album. Leon Sylvers wrote and produced cuts on the new Howard Hewett LP. Jeff Pescetto, co-writer with Dave Pack on Patti



EMI Music announced the completion of Volume 3 of its Professional Song Catalog, available free of charge to record producers, advertising agencies, television and radio programmers, film, video and theatrical producers. This 400-page compilation features selections from EMI's April, Blackwood and Combine Music Catalogs which, as a whole, represent the very best from three very special decades of music. All the songs are thoroughly categorized, alphabetized and profiled in discographies and chart histories to help make research easier. The individual discographical listings for the most popular songs in each catalog make fascinating reading for professionals and fans alike.



RCA recording artist Rick Astley signed a worldwide publishing agreement with BMG Music International. Shown in BMG's London office are (from left): Paul Curran, Managing Director of BMG Music, UK; Tops Henderson, manager; Rick Astley; John Preston, Chairman, BMG Records, UK; Tony Graham, and Diane Graham, Vice President, BMG Music International.

Austin's new single, "Through The Test Of Time," is writing and co-producing on a new project with Atco's Ms. Adventures. Robbie Nevil will be covering one of Pescetto's tunes on his forthcoming LP. Mark Goldenberg is writing with Peter Cetera and co-producing the new Jane Wiedlen LP. Mark Mueller is collaborator and co-executive producer on a new musical television series called *Shangri-la Plaza*. The show's dialogue will be sung in its entirety.

## New Signings

RCA recording artist Rick Astley signed a worldwide publishing agreement with BMG Music. Astley is currently writing solo and also collaborating for his forthcoming album, to be released in the fall by RCA.

MCA recording artist Colin Hay, back in the limelight with his new album, *Wayfaring Sons*, signed a worldwide co-publishing agreement with Warner/Chappell Music.

Bobby Z, who resigned as Prince's drummer in late 1986, signed a worldwide co-publishing agreement with Warner/Chappell Music. His self-titled debut LP has been released on Virgin. He's written for or produced the Suburbs, ex-Prince bandmates Wendy & Lisa, Boy George, Habit and Aswad.

Benson Publishing signed a long-term exclusive songwriter agreement with Brian White. White's compositions have been recorded by a number of Christian artists including Truth, the Speers and Brent Lamb.

Kevn Kinney signed a writer's agreement with Island Music. His current solo LP is entitled *MacDougal Blues*. He is touring with producer Peter Buck of R.E.M.

Rap artist Laquan signed a deal with Island Music, UK. His album is due in late summer. Laquan is a sixteen year-old high schooler who, according to Island, is about to take the world of rap in a new direction.

Island Music signed Velvet Hammer, which is a five-piece female

band from Houston whose style, according to Island, is best described as metal/folk. The girls are shopping a label deal, and Island strongly feels that they will land one soon.

D-Mob signed a publishing agreement with EMI Music. The group is currently enjoying the success of their PolyGram/ffrr album, *A Little Bit Of This, A Little Bit Of That*, which features the hit single "C'Mon And Get My Love" and the latest chart-climber "That's The Way Of The World."

## The Business Side

BMG International announced the appointment of Dorus Sturm as Managing Director, BMG Ariola Benelux B.V.

MCA Music announced the purchase of songs from High Wave Music written by Gary Wright. These include "Dream Weaver," "Love Is Alive" and "Really Want To Know You." MCA also acquires songs recorded by George Harrison, Spooky Tooth and Digital Air via the purchase.



Virgin recording artist Bobby Z signed a worldwide co-publishing agreement with Warner/Chappell Music.

# PUBLISHER PROFILE



## Betsy Anthony

Director of Creative Services  
MCA Music

**M**y primary focus at MCA

Music is talent acquisition," says Betsy Anthony, Director of Creative Services. "I also work very closely with the writers, setting up collaborations, whether with a solo artist, band or another songwriter at MCA or an outside publishing company. I also deal with the exploitation of the catalog, which simply means pitching songs to projects, A&R people, managers, producers or anyone who can get that song to the artist."

Betsy is considered MCA Music's "street person," which is a reference to the fact that she spends a great deal of time scouting talent from Los Angeles to London. (Her recent signings include Little Caesar, Mary's Danish, the Sugarcubes and Michael Anderson.) When she is considering a potential candidate, her decision whether or not to pursue the project is based on her gut feelings rather than trying to second guess what the Next Big Thing will be. And she certainly isn't one to follow trends. "It's those very bands that don't fit into the marketplace that become the trend setters—they're what's innovative in our industry," stresses Anthony. "If there's something topping the charts, you can't just say, well this is the next thing. For me, I don't want to follow a trend anyhow. I want to try and find something interesting and innovative."

"Regarding talent acquisition, I generally look for passion and believability," Betsy continues. "As well as a lot of other elements which I feel are important—such as originality, commitment and musicianship. Since we're a publisher, songwriting is obviously very important. You want to know that the band is primarily self-contained."

Betsy spends a good deal of time travelling around the country scouting talent and also spends time in the clubs here. "I'm out seeing bands as often as I find it necessary. There are so many bands playing in L.A. that it's pretty easy to go out every night—but I don't. It just depends on the buzz and what I know about the band."

MCA Music not only signs bands who have recording contracts, but also signs development deals with unsigned bands. Then, when the unsigned band has a strong demo and has been developed, she goes out and shops them a record deal. "MCA is very entrepreneurial, and we've been involved with developing bands for a long time," explains Anthony. "We've got two 24-track studios, and we're able to give a lot of free time to our bands here as well as in our New York, London and Nashville offices. It's an incredible laboratory for bands and songwriters to develop their craft as songwriters and for songwriters to develop their craft as producers. So, that gives us the ability to develop a band and to take the time and energy to do it."

When MCA Music is looking at a potential candidate for an exclusive songwriter position, they generally look for a songwriter/producer or a songwriter/artist. "Because of the nature of the industry," explains Anthony, "it's getting harder and harder for a songwriter who is solely a songwriter. So, if they are an artist or a producer, there are more avenues of exploitation. However, if we came across an incredible writer (whether he's young and developing or established) whose focus was solely writing, we would definitely be interested. We wouldn't discount that, but generally we like to see what else they can bring to the project."

With so much affordable technology at their fingers, it would seem that more and more songwriters are automatically putting on producer caps when they create their own demos. "A lot of songwriters do have that capacity and have incredible equipment to work with," comments Betsy. "Demos today are sounding so good. You don't want to pitch a song that is anything but a great demo anymore because that's what people are expecting. But not every songwriter is capable of producing. It's a special talent."

Even though MCA Music is a large publisher, Betsy feels they haven't lost their personal touch. "We have the resources to compete with any of the majors, and we're internationally oriented. However, we have a very good balance between our staff here at MCA and our staff of artists and writers, so we can give everyone the kind of attention they need. We're very entrepreneurial and creative in our approach to music publishing, but we also remain very traditional in that we're extremely writer-oriented."

# ANATOMY OF A HIT

By David "Cat" Cohen

"It Must Have Been Love"

WRITER: Per Gessle

PUBLISHER: Jimmy Fun Music/Stim [BMI]

Roxette

EMI

How much of what goes into pop culture is truly original? Not much. How much is just the same old content in a shiny new package? Too much. Is there any room on the charts for a middle ground between genius and clone? Very much. This week's single features a duo from Sweden's third pop entry into the Top Ten within a year. Rooted deep in Euro-pop, Roxette manages to put in just enough musical and lyrical surprises to keep their songs from being mundane. Their current release, "It Must Have Been Love", is a bordering on cliché lost love ballad greatly enhanced by top-notch sophisticated touches in the arranging, production and performance.

**Lyric:** Lost love is not a new story, but this song has a slightly different way of telling it. The lyric concept grows right out of the title. It must have been love or else the singer wouldn't be missing the person so much.

*It must have been love  
But it's over now  
It must have been love  
But I lost it somehow  
It must have been love  
But it's over now  
From the moment we touched  
Til the time had run out*

**Groove:** Midtempo sparse 16th feel built on a repetitive bass riff (BPM = 84). The drums play a very heavy backbeat. Most of the instrumental guitar and synth fills echo sparse 16th syncopations. Likewise, the melody is phrased with many 16th notes.

**Scale:** Written in standard 7-tone major scale, the melody sounds almost classical.

**Melody:** Very melodic with all three song sections well-shaped and contrasted. The hook in the chorus section stands out and is very memorable. Despite its being only within an octave range, the melody is very dramatic.

**Harmony:** Triadic harmony all within the major diatonic system. This gives the song a tried and true sound. The predictability of the chords contrasts with the surprises in the phrasing of the melody.

**Form:** Slight variations on typical commercial song form. Signature Chorus fragment Verse Pre-hook Chorus Verse Pre-hook Chorus Chorus extension Solo Chorus Chorus Chorus extension Fade

**Performance:** The vocal is thoroughly professional, doing all the right things with the right feel. Yet there is nothing unusual or distinctive about the singer's voice or the way she uses it. We feel the song much more than the singer.

**Production:** Outstanding production work. A blend of pop styles is used effectively to create a very contemporary sound. The funky 16ths on the bottom contrast well with the soft pretty "new agey" chime sounds on top. The choice of fills and transitions help to give the recording a Nineties ambience.

**Influences:** Being from Sweden, it is not surprising to find Roxette heavily influenced by the successful group Abba.

**Summary:** "It Must Have Been Love" is a quality work from a quality act. Somebody's gotta keep the pop mainstream moving forward, and though it's a dirty job, Roxette obviously doesn't mind doing it. Don't expect this song to be a monster hit, but don't be surprised when you still hear it on the airwaves a few years from now.

MC

**IN THE STUDIO**



Elton John was recently in Larrabee Studios working on the song "Medicine Man" for a George Harrison project to benefit Romanian children with AIDS. Pictured standing behind Elton (L-R): longtime songwriting partner Bernie Taupin, mixing engineer Bob Schaper and producer James Newton Howard.

**GROUND CONTROL STUDIOS:** Madonna was recently in finishing up work on the soundtrack for the Warren Beatty opus, *Dick Tracy*, Brian Malouf engineering and Pat McDougall assisting....David Baerwald, one half of the now-defunct David and David, was in mixing his A&M solo venture, Larry Klein produced and Tony Phillips engineered....Producing great Arif Mardin and RCA recording act Boy Meets Girl were in working on a new album with engineer Joey Wolpert and assistant Alex Rodriguez.... Final mixes were performed on Peter Allen's new effort, Michael Jay producing, Mike McDonald engineering and Alex Rodriguez assisting.

**ENCORE STUDIOS, INC.:** Elektra artist Anita Baker was in overdubbing and mixing tracks for her next album, Michael Powell producing, Barney Perkins engineering and Milton Chan assisting....Producer James Allen and RCA artists Grady

Herrell were in working on tracks with engineer Bobby Brooks and assistant Steve Gallagher....Veteran R&B act Midnight Star, in mixing tracks with producer Bill Simmons, engineer David Bianco and assistant Scott McLain....Private Music/BMG artist Kristen Vigard recently remixed tracks with engineer Carmen Rizzo and assistant Steve Gallagher.

**RUMBO RECORDERS:** With a little help from friends Tom Petty and Jeff Lynne, ex-Beatle Ringo Starr recently recorded a version of the vintage Beatles tune "I Call Your Name" for a John Lennon television special....Capitol metal monsters Megadeth are currently in Rumbo's Studio A working on their new album with producer Mike Clink....Captain Daryl Dragon, co-owner of Rumbo Recorders, is in scoring the film *Payback*, a Bob Eubanks Production.

**SUMMA MUSIC GROUP:** Virgin recording artists Wendy and Lisa were recently in recording tracks for

their next album with engineer Carmen Rizzo Jr. and assistant Sylvia Massy....Atlantic act Johnny Van Zant was in Studio A working with producer/engineer Brian Foraker on a new project, assistance supplied by Jim Hill.

**STUDIO MASTERS:** Sheena Easton was in Studio A working on her new MCA LP, David Frank of the System producing, Peter Arata engineering and Wolfgang Aichholz assisting....RCA recording artist Bobby Avila, Jr. is in mixing his latest opus with producer Bobby Avila, Sr., engineer Andre Jackson and assistant Greg Grill.

**MASTER CONTROL:** John Mayall was in finishing up his latest Island record with producer Bobby Fields, engineer Dave McNair and assistant Andrew Ballard....Devo, in tracking, overdubbing and mixing for their new Enigma Records release with engineer Bob Casale, mixers Femi Jiya and Jeff Lord-Alge and assistant Andrew Ballard....Producer Robert Kraft was in mixing Michael Paulo's new MCA record, Dave McNair engineering and Andrew Ballard assisting....The Pixies and producer Gil Norton were in working on a new album with engineer Al Clay and assistant Andrew Ballard.

**TAKE ONE RECORDING, INC.:** Producer Richie Zito and rock posters Cheap Trick were in this Burbank facility finishing up the band's upcoming release on Epic Records, Phil Kaffel engineering and Steve Montgomery and Chris Puram assisting....Geffen's street rock kings, Guns N' Roses, were working on the song "Civil War" with Mike Clink and assistant Steve Montgomery....Marc DeSisto and the group Undertow were in working on a project for Sire Records, assistance supplied by Steve Montgomery, Vince Levalois and Steve Shepherd.

**Old-Fashioned Recording**



**Bob Rupe**

The Silos have had critics raving since their first independent release back in 1985. For their new self-titled RCA album, the band's first major label release, the two founding members, Walter Salas-Humara and Bob Rupe, decided to forego the ultra-slick trappings of a modern recording studio and instead recorded the album live in an old theatre in Gainesville, Florida. Here's what guitarist-vocalist Bob Rupe had to say about the band's unique recording circumstances.

**MC: Why did you shun modern recording technology on the new record?**

**BR:** We wanted to get back to the way records used to be made. Nowadays, it's like walking into a spaceship to make a record. It's hard to develop any kind of creative vibe when you're sitting in the middle of the 21st Century.

**MC: Did you choose producer Peter Moore because he had recorded in similar circumstances with the Cowboy Junkies?**

**BR:** I was told that he did the Junkies' album, but I hadn't really heard it. The main thing was his approach to recording. He's really good at live recording and capturing the sound of a band in a room. That's his forte, capturing an environment on tape. And we wanted to avoid using signal processors as much as possible; we wanted to use the room. We had everybody set up in sort of a circle.

**MC: In retrospect, how do you feel about the experience?**

**BR:** We had a great time doing it in the theatre. It was a very immediate experience because you had the whole band right there and you could work things out and make an immediate determination about whether something worked or not. We may end up in a recording studio on the next record, but the method of recording all at once is going to stick. It's far superior to "tracking."

—Steven P. Wheeler

**ROCK HOLY ROLLERS**



Christian hard rock band Stryper stops for an in-studio photo opportunity during sessions for their next album, *Against The Law*, slated for a July release. The album, which is being produced by Tom Werman (Mötley Crüe, Poison, Cheap Trick), is rumored to be a bit of a departure for the band. According to reports, the band, who has suffered from sagging sales recently, has toned down their Christian proselytizing on the new effort. Pictured (L-R; top): Stryper's Michael Sweet and engineer Eddie Delena; (bottom) Stryper's Oz Fox, Enigma Chairman William Hein, producer Tom Werman, Enigma President James Martone and Stryper's Robert Sweet and Tim Gaines.



# SSL CALIFORNIA G SERIES CONSOLE DIRECTORY



Producer Taavi Mote (front) and Larrabee Studios Owner Kevin Mills at Larrabee's 72-input SSL G Series console.

**A & M Recording Studios** 1416 N. La Brea Avenue, Hollywood, CA 90028. Studio D: SL 4072 G Series; 72 channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 469-5181. Fax: (213) 856-2600. Contact: Gail Miller.

**AIRE LA** 1019 S. Central Avenue, Glendale, CA 91204. Studio A: SL 4064 G Series; 64 channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (818) 500-0230. Fax: (818) 240-1463. Contact: Eve Glabman.

**Ameraycan Studios** 5719 Lankershim Blvd., North Hollywood, CA 91601. Studio A: SL 4056 G Series; 56 channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (818) 760-8733. Fax: (818) 760-2524. Contact: Steve Hallquist.

**Encore Studios Inc.** 721 South Glenwood Place, Burbank, CA 91506. Studio 2: SL 4064 G Series; 56 mono & 8 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (818) 842-8300. Fax: (818) 842-6495. Contact: Darryl Caseine.

**Larrabee Sound** 8811 Santa Monica Blvd., Los Angeles, CA 90069. Studio A: SL 4072 G Series; 68 mono & 4 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 657-6750. Fax: (213) 659-1717. Contact: Kevin Mills.

**The Plant Recording Studios** 2200 Bridgeway, Sausalito, CA 94965. Studio A: SL 4064 G Series; 56 channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (415) 332-6100. Fax: (415) 332-5738. Contact: Rose Greenway.

**Post Logic** 1800 North Vine, Suite One, Hollywood, CA 90028. Studio A: SL 6064 G Series; 52 mono & 4 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 461-7887. Fax: (213) 461-7790. Contact: Clay Linz.

**Record Plant Recording Studios** 1032 North Sycamore Avenue, Hollywood, CA 90038. Studio 2: SL 4072 G Series; 64 channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 653-0240. Fax: (213) 466-8835. Contact: Rose Mann.

**Scream Studios** 11616 Ventura Blvd., Studio City, CA 91604. Studio 1: SL 4056 G Series; 48 mono & 4 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (818) 505-0755. Fax: (818) 505-6405. Contact: Craig Doubet.

**SoundCastle/Post Modern** 2840 Rowena Avenue, Los Angeles, CA 90039. Studio 1: SL 4072 G Series; 68 mono & 4 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 665-5201. Contact: Debbie Jenkins.

**Summa Music Group** 8507 Sunset Blvd., Hollywood, CA 90069. SL 4064 G Series; 62 mono & 2 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (213) 854-6300. Fax: (213) 854-1829. Contact: Karen Lichtman.

**Tarpan Studios** 1925 Francisco Blvd. East, #G, San Rafael, CA 94901. SL 4056 G Series; 46 mono & 2 stereo channels. SSL G Series Studio Computer with Total Recall.<sup>™</sup> Phone: (415) 485-1999. Fax: (415) 459-3234. Contact: Janice Lee.

**SOLIDSTATELOGIC INC.** Western Region Sales and Service, 6255 Sunset Boulevard, Suite 1026, Los Angeles, CA 90028. Phone: (213) 463-4444. Fax: (213) 463-6568



## RADIO PIX

SUNDAY, MAY 27

7:00 a.m. KMGX FM 94.3—**Romancin' The Oldies:** "Fantastic Females" is the title of this segment which promises the best of your favorite female superstars.

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** The instantly likeable licks of underground faves **Halls of Karma**.

7:00 p.m. KMGX FM 94.3—**The Diana Ross & the Supremes Story:** Celebrating the 30th anniversary of the forming of the **Supremes**, this special examines the career of one of the Sixties' most popular acts. Songs include "Where Did Our Love Go," "Baby Love" and selected offerings from Diana Ross' subsequent solo years.

8:00 p.m. KLSX FM 97.1—**Dr. Demento:** The doctor delves into the delightful and dangerous world of that demon known as "Alcohol."

12:00 p.m. KNAC FM 105.5—**High Voltage:** Maximum voltage with **Robert Plant**.

FRIDAY, JUNE 1

11:00 p.m. KWNK AM 670—**Bootleg Radio:** The joyous sounds of local bands **Map of Shadows**, **Hard Choir** and **Mae West**. Why don't you turn in and hear them sometime?



**Elton John and Bernie Taupin**

11:00 p.m. KLOS FM 95.5—**Superstar Concert Series:** A 90-minute look back at the highlights of last month's Farm Aid benefit concert with **Elton John** and many others.

SATURDAY, JUNE 2

7:00 a.m. KBIG FM 104.3—**National Music Survey:** **Carly Simon** is profiled.

SUNDAY, JUNE 3

7:00 a.m. KMGX FM 94.3—**Romancin' The Oldies:** Presenting the best of "Romantic Remakes."

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Those brittle yet beautiful **Babylonian Tiles**.

FRIDAY, JUNE 8

11:00 p.m. KWNK AM 670—**Bootleg Radio:** Local heroes **Bang**, **Pollen Art** and **Crowd of Witnesses**.

11:00 p.m. KLOS FM 95.5—**Superstar Concert Series:** A live performance by the legendary **Rod Stewart**.



**Hurricane**

Here's a flash from Soundtrack City that would be dangerous to overlook. The soundtrack offering that accompanies New Line Cinema's *Leatherface: The Texas Chainsaw Massacre III*, is just out on Medusa Records. This disk features enticing offerings from some of your favorite metal monsters. Especially notable are the tracks "Psychotic Killing Machine" by **MX Machine**, "The Gift Of Death" by **Wasted Youth**, a cover of **Bobby "Boris" Pickett's** Sixties' chestnut, "Monster Mash," by **Utter Lunacy** and a title track performed by **Laaz Rockit**. Also prominent is a song called "Spark In My Heart" by L.A. favorite sons **Hurricane**. By the way, with all those storm clouds brewing over the group's controversial cover for their new *Slave To The Thrill* LP, has anyone noticed that founding guitarist **Robert Sarzo** is no longer with the band? Replacing him is former **Lion** axeman **Doug Aldrich**. This installment of the *Chainsaw Massacre* series was produced by **Robert Engleman** and directed by **Jeff Burr**. Incidental music was provided by **Jim Manzie**, who along with **Pat Regan**, did some of the music for Paramount's new *Tales From The Darkside* feature.

In other nifty news, MCA's soundtrack for *Always* just landed in the *Show Biz* box. This **Steven Spielberg** film from Universal Pictures starred **Richard Dreyfuss**,



**Richard Grieco, Cecile Callan and Heavy D**

**John Goodman** and **Holly Hunter** in the inspiring tale of an ace pilot whose spirit comes back from the dead to help his widow get on with her life. The soundtrack features such cuts as "Smoke Gets In Your Eyes" by **J.D. Souther**, "Cowboy Man" by **Lyle Lovett** and "Boomerang Love" by **Jimmy Buffett**. The film's score comes courtesy of **John Williams**. This romantic fantasy adventure, which also boasts a special appearance by **Audrey Hepburn**, grossed over \$42 million at the box office. It has just been released by MCA/Universal to the home video market.

While we're on the subject of home video, *Show Biz* recommends you skedaddle on down to your local video dealer and get your copy of Disney's *The Little Mermaid*. According to the folks at the mouse factory, *Little Mermaid* will be available to the home market for an unspecified "limited time only."

**Buster Poindexter** and the **Banshees of Blue** have just recorded their own version of the Oscar-winning *Little Mermaid* track "Under The Sea."

Rapper **Heavy D** recently guested

on an episode of Fox TV's *Booker* series. In the episode entitled "Mobile Home," **Heavy** played a sly, hefty private eye called **Fatz Turner**. *Booker's* (**Richard Grieco**) pal **Tony D'Angelo** (**Robert Romanus**) buys his first house and returns home one evening to find only an empty lot. **Booker** and **Turner** both take on the case independently and sparks fly when the two private eyes get wind of each other.

*Show Biz* forgot to tell you last time that the photo of **Eric Burdon** was taken during his recent appearance on the *China Beach* series. Along with **Katrina** and the **Waves** (also pictured), the **Animal-man** performed "We Gotta Get Out Of This Place."

**Sinead O'Connor** has made her feature film debut. The flick is called *Hush A Bye Baby* and is currently in theaters in O'Connor's Irish homeland. According to the *Los Angeles Times*, in this coming-of-age drama O'Connor stars as a teenager whose best friend suddenly realizes that she's pregnant. Doing double duty,



**Sinead O'Connor**

O'Connor also composed the film's score. No word on an American release for the film.

**Bette Midler's** 20th Century Fox project, *For Our Boys*, has been rescheduled to begin production in October, although first she will complete *Scenes From A Mall*. The former is a comedy/drama/musical/ in which she stars as a USO singer. The later is the **Paul Mazursky** movie teaming Midler with **Woody Allen**.

Miramax Films will finally release their **Lemon Sisters** flick, which *Show Biz* told you about long before Christmas. The goofy comedy stars **Diane Keaton**, **Carol Kane** and features a special appearance by **Reuben Blades** in the tale of a singing group struggling to make it in pre-casino Atlantic City. *Late Night's* **Paul Shaffer** is the film's musical director.

Documentary filmmaker **D.A. Pennebaker** just directed a half-hour film about the making of **Suzanne Vega's** new album, *Days Of Open Hand*, for MTV.

Producer **Jolie Jones** and a team that includes **Quincy Jones**, **Paula**

# SHOW BIZ

Abdul, Kenny Loggins, Randy Newman, Alice Cooper, B.B. King and Bugs Bunny have announced plans for a music video project called *Yakety Yak, Take It Back*. The new video will be the centerpiece of a recycling campaign sponsored by the Take It Back Foundation. The video's rewrite of the lyrics to the 1958 classic song "Yakety Yak" will help to educate and raise awareness of recycling. In addition to the video, public service announcements will be distributed to television and radio stations around the world and a toll-free 800 number will be set up to provide around the clock information on recycling.

Those good world citizens, the B-52's, celebrated Earth Day 1990 with a performance on *Saturday Night Live*. The band performed the environmental anthem "Channel Z" that appears on their current double platinum LP, *Cosmic Thing*. This was their first appearance on *SNL* since their national television debut on the show in 1980. On Earth Day itself, the group participated in an event



Bernadette Peters

designed to celebrate environmental consciousness that took place at the Great Lawn of Central Park. "We all live on this planet and everyone has to do their part," says B-man Fred Schneider. "We feel by performing at this Earth Day 1990 concert, we can reinforce the positive pro-environmental message to our audience and beyond." A special compilation of the group's classic videos called *The B-52's 1979-1989* has just come on the home video market.

Warner Bros. Records informs *Show Biz* that those wishing to see the original unexpurgated version of the Bee Gees' racy "Bodyguard" video may now do so by turning to the Playboy Channel. "Bodyguard" is slated to be the feature presentation on the premiere installment of a new series on the pay television network called *Playboy at Night*. In what has got to be a classic double entendre, Playboy says that this new program will air some of the "hottest" music videos being made today. The Bee Gees' work, which features a couple involved in some pretty



B-52's

steamy situations, was directed by David Kellogg, who is known for his work with the Playboy Channel.

Shirley MacLaine had planned to continue the reincarnation of her touring song-and-dance revue with a series of shows this month in Los Angeles at the Pantages. Unfortunately, the 56-year-old star suffered a knee injury during rehearsal which will require surgery thereby postponing her comeback. The show has tentatively been rescheduled for August 28 and future dates in Pittsburgh, Chicago, Houston and other American cities are uncertain. "It feels awful for me not to be able to go on," said the Academy Award-winning actress. "I was so excited about performing again in Los Angeles."

Wayne Newton plays a corrupt record mogul in 20th Century Fox's *Ford Fairlane*. After the movie's release late this month, Newton will hit the concert trail in promotion of his upcoming *The Best Of Wayne Newton Now* LP. Film fans last saw the man in the James Bond feature *License To Kill*.

The multi-talented Bernadette Peters—who *Show Biz* has loved ever since we saw her in a Music



Bee Gees

## TELEVISION PIX

MONDAY, MAY 28

6:00 p.m. **THE NASHVILLE NETWORK**—Another Evening with **The Statler Brothers**: A fast-paced show built around the quick-witted humor of the Statler Brothers. Guests include Mel Tillis, the Oak Ridge Boys, Reba McEntire and Masters V with J.D. Sumner.

12:00 p.m. **SHOWTIME**—**Breakin' 2: Electric Boogaloo**: A musical about a group of young performers putting on a show for charity. Spectacular dancing.

TUESDAY, MAY 29



The Kingston Trio

8:00 p.m. **THE NASHVILLE NETWORK**—An Evening With **The Kingston Trio**: Trip down memory lane as the Kingston Trio bring back the songs that made them famous. Includes "Tom Dooley," "Scotch and Soda" and "Reverend Mr. Black." **REPEATS**: June 7.

WEDNESDAY, MAY 30

8:00 p.m. **SHOWTIME**—**Moonwalker**: A retrospective of Michael Jackson's career in an extravagant, effects-laden song and dance epic.

8:00 p.m. **KTTV**—**The Rolling Stones in Concert**: One of the world's greatest rock & roll bands caught live during the final U.S. concert of their Steel Wheels North American Tour at Trump Plaza in Atlantic City. Two hours.

FRIDAY, JUNE 1

7:00 p.m. **BRAVO**—**Chick Corea Elektric Band**: The jazz master in concert.

SATURDAY, JUNE 2

8:00 a.m. **KCOP**—**Earth '90**: A three-hour concert and environment event. **John Denver, New Kids on the Block, Gorky Park**. Live from Tokyo.

1:00 a.m. **KNBC**—**It's Fritz!**: Michael Cooper is the musical guest.

WEDNESDAY, JUNE 6

12:00 a.m. **THE DISNEY CHANNEL**—**The Temptations: Get Ready**: The legendary soul group in concert at London's Hammersmith Odeon. Songs include "My Girl" and "Just My Imagination." **REPEATS**: June 18.

SATURDAY, JUNE 9

8:00 p.m. **BRAVO**—**Big World Cafe**: Sheena Easton performs.

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

# Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Scott Schalin and Jonathan Widran.



**WEDDING BELLS ARE BREAKING UP THAT OLD BAND OF MINE:** Guns N' Roses lead singer Axl Rose, certainly one of the most eligible bachelors in town, surprised everyone when he married longtime girlfriend Erin Everly, daughter of Everly brother Don, at a surprise Las Vegas ceremony. Axl Rose beamed to friends that he was "never happier in my life." Axl and new bride Erin made an appearance at X-Poseur 54 in Hollywood on May 6th.

**HENDERSON IN CONCERT:** Jazz/new age guitarist Scott Henderson is lost in musician reverie during his recent Roxy performance. Scott and his band, Tribal Tech, are touring in support of their latest Relativity release, *Nomad*.



**LEGENDARY MASTERS:** EMI has just released the first five titles in its "Legendary Masters Series." Eddie Cochran, Gary Lewis and the Playboys, Ricky Nelson, Shirley and Lee and Bobby Vee are the first five artists to be given the royal treatment, with more to follow (most notably a Fats Domino collection). Musical archivist Ron Furmanek and liner notes specialist Steve Kolanjian have put together these fine packages, drawn from the now-defunct Liberty/Imperial/Aladdin Records catalog, with each of the 20-25 tracks taken from the original first generation masters, and some appearing in true stereo for the first time. Of particular interest are the collections profiling Ricky Nelson (one of the most underrated early rock stars), Eddie Cochran (whose recordings "Twenty Flight Rock" and "Summertime Blues" are classics) and Gary Lewis and the Playboys (whose string of Sixties pop hits were admittedly lightweight but also some of that era's most enjoyable singles). Though many of Nelson's biggest hits are not included in his package—there will be other volumes on Ricky Nelson, Eddie Cochran and Shirley and Lee—these releases contain more than enough gems to make them musts in any collection.



**LOST BEATLES TAPES:** The Westwood One Radio Networks, producer of the excellent series The Lost Lennon Tapes, will present a must-hear show for all Beatles fans entitled The BBC Beatles Tapes: The Original Masters. During the height of Beatlemania, the group recorded more than 50 sessions for BBC radio. Of the more than 80 songs performed on these radio programs, nearly half were never released on record (mostly cover versions of tunes made famous by other artists). In addition, the Fab Four performed this mixture of covers and Beatles classics live in the studio, minus the usual screaming fans that mar their other live recordings, which gives the listener a chance to hear what a good live band the Beatles really were. This six-hour program will be broadcast in Los Angeles on classic rock radio station KLSX-FM (97.1), on Sunday, May 27, from 6:00 a.m. to 12:00 p.m.



**STAR-STUDED LAUNCH:** The T.J. Martell Foundation and Reebok kicked off their Eight Annual Rock 'N Charity Weekend on May 3rd with a cocktail party held at L.A. Art: The Sports Gallery. The T.J. Martell Foundation is a non-profit organization dedicated to raising funds for research in battling Leukemia, Cancer and AIDS. Pictured at the kick-off ceremonies are Fleetwood Mac founding member Mick Fleetwood, Mac guitarist Billy Burnette, Vanity, Paul Taylor of Winger and L.A. Kings hockey player Steve Duchasne.



**MEMOIR OF A SESSION DRUMMER:** Hal Blaine's new autobiography, *Hal Blaine And The Wrecking Crew*, is a brief, often interesting glimpse into the career of a legendary session drummer—perhaps “the” session drummer. Blaine claims to be “the world’s most recorded musician,” and with over 35,000 recorded tracks to his credit, who can argue? His remarkable 25-year career includes performances on eight Grammy Records of the Year, more than 40 Number One records and 350 gold and platinum records. In the book, Hal Blaine chronicles his session exploits with legends such as Elvis Presley, John Lennon, Frank Sinatra, the Beach Boys, Jan and Dean, the Monkees, Barbra Streisand and Phil Spector (he was an integral part of Spector’s patented Wall of Sound). Not much dirty laundry is exposed in this 135-page recollection, but there’s plenty of helpful hints for struggling session players on how to save money and use the Musicians Union to your advantage. *Hal Blaine And The Wrecking Crew* lists for \$19.95 and is published by Mix Books. —SW



**BEATING HIS OWN DRUM:** The famed *Baked Potato* in North Hollywood was recently transported back in time to the mid-Sixties when such notables as ex-Mama Michelle Phillips, Jan & Dean, Phil Spector and Beach Boys Brian Wilson, Bruce Johnston and Al Jardine turned out to celebrate the publication of veteran drummer Hal Blaine’s new autobiography, *Hal Blaine And The Wrecking Crew*. One of the evening’s many highlights was when Blaine jammed with Bruce Johnston (left) and Al Jardine on the Beach Boys classic “Help Me, Rhonda.” —JW



**BLUESMEN:** The China Club played host to a party launching the cross-country Benson & Hedges Blues Legends tour which makes its L.A. stopover at the Pacific Amphitheatre on June 9th. The show features Stevie Ray Vaughan, B.B. King, Joe Cocker, John Lee Hooker and Dr. John. Pictured at the China Club (L-R): Dr. John, Stevie Ray Vaughan, Irma Thomas, Willie Dixon and John Mayall.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past



**PLAYING UP A STORM:** Capitol hard rock hope Thunder recently stormed into L.A. for an industry showcase at the Roxy to promote the band’s new LP, *Backstreet Symphony*, and the single “She’s So Fine.” On hand to show their support were numerous Capitol staffers as well as a healthy sampling of media and industry hangers-on. Pictured (L-R): Ron McCarrell, VP, Marketing; Danny Bowes and Mark “Snake” Luckhurst of Thunder; Denise Skinner, Director, Artist Development; Gary James and Luke Morley of Thunder; Hale Milgrim, President, Capitol Records; Ben Mathews of Thunder.

**PLAYBALL:** Volume Two of Rhino’s *Baseball’s Greatest Hits* includes a salute to the game’s greatest announcers entitled “Play By Play (I Saw It On The Radio).” Co-written by baseball balladeer Terry Cashman, Rhino staffer James Austin and ESPN’s baseball voice, Warner Fusselle, the song includes memorable calls from baseball history and has already been featured on pre-game shows for the New York Yankees and Mets. There’s also a video for the song, featuring classic baseball footage, included on Rhino’s accompanying video release.

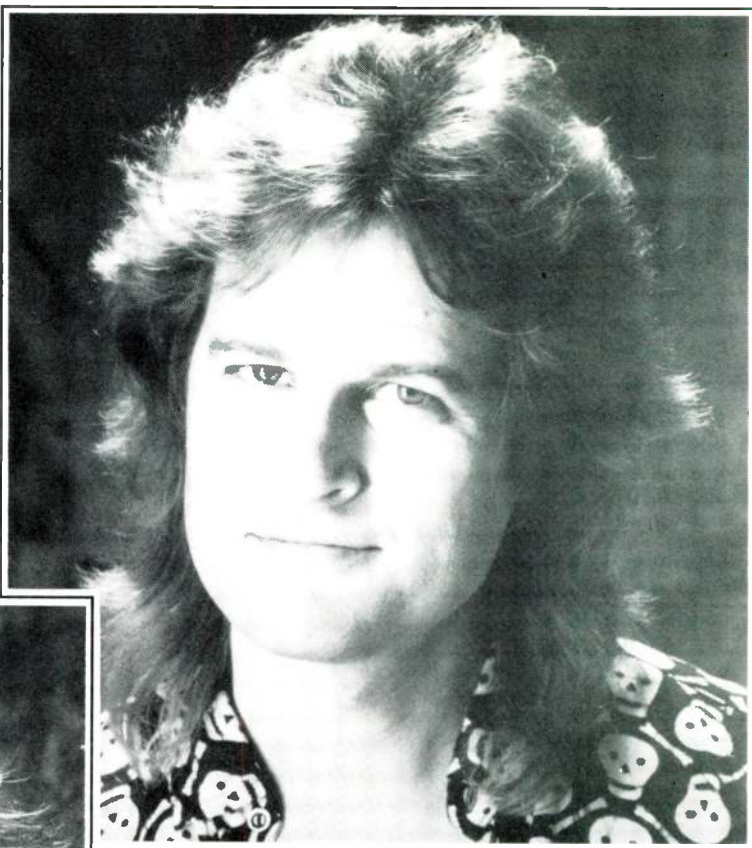
**MAIDEN VOYAGE:** Columbia Records tossed the fish and chips on the proverbial English barby at the Cat & the Fiddle pub in Hollywood in celebration of Iron Maiden lead singer Bruce Dickinson’s first solo release. The album, *Tattooed Millionaire*, harkens back to his Seventies roots and includes an interesting cover of Mott The Hoople’s “All The Young Dudes.” Dickinson was on hand to autograph and to show off his lovely new wife who is four months with child. —SS

**BORN UNDER A BAD SIGN:** While playing at the Disco Station, the Adaptors were victim of a series of bad breaks. First, the club’s booker suddenly decided to sever his association with the club, taking cash from the door as his severance pay. Then, while playing a benefit concert in a park at 6th and Broadway, the Adaptors were shut down by the LAPD, who dispersed the 300 in attendance. The reason for the sudden finish? Would you believe complaints from passing motorists.

**AN OFFER HE COULDN’T REFUSE:** Tom Waits is collaborating with Francis Ford Coppola, renowned director of *The Godfather*, on a film called *One From The Heart*. “It’s a bastard musical in a way,” says Waits, “definitely not in the tradition of *The Music Man*.”

**MAKING NEW WAVES:** The Go-Go’s will be off to London this April for six months or so. Several record labels on that side of the Atlantic are already watching the girls with a keen eye, including a very interested Stiff Records.

# BEAU HILL AND KIP WINGER



Kristen Dahline



Kristen Dahline

## A FAMILY AFFAIR

By Kenny Kerner

**T**he artist/producer relationship is a delicate one at best. Charged with the responsibilities of capturing the essence of a song and laying it down on tape, the producer carefully suggests, proposes and persuades the artist to try things a multitude of ways—all in an effort to start the creative juices flowing. The artist, on the other hand, must always remain true to himself and his art. He should be able to take direction from the producer, yet, as a craftsman, he must also know when to hold fast to his own ideals.

But what happens to this delicate balance when both the artist and producer have been best friends since childhood?

Can familiarity really breed contempt? Can the two parties in question put aside their lifelong camaraderie and let objectivity rule?

Beau Hill & Kip Winger have been best friends since their teenage years. When Beau's career as a producer began to take off shortly after Ratt's single "Round And Round" vaulted into the Top Twenty, he came to the rescue of his best friend by pleading for a favor from Atlantic Records President Doug Morris.

Ya see, nobody wanted to sign Kip Winger. Despite the fact that most of the songs on his tape eventually were recorded on his platinum debut, nobody cared. Beau

literally dragged Winger's tape around for two years and, as he puts it, "every record company on the planet earth slammed the door in my face."

Believing so strongly in his best friend's talents, Beau had no recourse but to literally beg for a favor. Fortunately, Doug Morris was able to see the passion in Beau's eyes. The results of Beau's persistence was a Winger debut that sold close to two million units and a follow-up album set for a mid summer release.

In the following Music Connection interview, Beau Hill and Kip Winger talk about their relationship, their struggles to survive and their current projects.

**MC:** You and Beau have a much deeper relationship than just artist/producer. How did you first meet?

**KW:** I met Beau at a Denny's in Denver, Colorado, when I was sixteen years old. At that time, he had a record deal for himself and he was also producing. The band I was in needed a track remixed so we got in touch and have been working together ever since. Beau is nine years older than I am so he's kinda been my mentor for all these years.

**BH:** Kip and I go back about twelve years. I was living and working in Denver and had just put my first deal together with CBS. After finishing up the deal, I went back home, and this DJ that I had met called me about a band he managed. He wanted me to remix their demo tape. Because he was a local DJ, I would've done anything knowing that it would help push my record that was coming out. The band was called Colorado, and it was comprised of these three brothers—Kip, Nate and Paul. We had a meeting and they played me their stuff and we became friends instantly. To this day, I'm very, very close with all three of those guys. They would play on my demos and I would play on theirs. We just became instant best friends.

**MC:** You were a pretty successful musician with Alice Cooper's band. You played on his *Constrictor* and *Raise Your Fist And Yell* albums and you toured with him. What inspired you to leave and start your own band?

**KW:** What I'm doing now is what I really always did but with other musicians. While I was on the road with Alice, keyboard player Paul Taylor and I started writing songs together. The songs that finally got us our record deal with Atlantic were written by me and Paul in a hotel room in Sioux City. I eventually went back to New York, and Paul stayed with Alice for another tour. In New York, I met up with a studio musician friend named Reb Beach, and we immediately started writing and demoing songs from June through September. In October we got signed.

**MC:** You were originally a solo artist with a label deal. What was it that made you give up on the artist side and turn to producing?

**BH:** I didn't really give up on myself as an artist. I was signed to Chrysalis at the same time I was fortunate enough to produce the first Ratt record. As you know, the Ratt LP exploded, and my phone started ringing off the wall. I was getting calls from other people who wanted me to work with them. Chrysalis was floundering at the time so I just busied myself with producing. The funny thing was that the next time I had a break, I was offered a solo deal with Atlantic—after Chrysalis! It wasn't until just a couple of years ago that I realized that my itch had been sufficiently scratched; that I didn't really need to see myself strutting around on MTV to make my life complete, full and happy. I really don't look at it as giving up because I write and play on almost every record that I do. So I'm really quite satiated.

**MC:** What's the attraction for you as a producer?

**BH:** For one thing, it's never the same. No

# RATT



*"Round And Round" by Ratt was Beau Hill's first substantial Top Twenty hit.*

two artists are ever the same, and even when you're working with the same artist, no two albums are ever the same. As with any other job, there is a bit of repetition. And the more albums you do, the more hours you spend in the studio, the more intolerable it becomes. Now some people produce by proxy. But, with the kind of money that some producers command, we sorta owe something to the artist and to the craft. If I, as an artist, were going to pay a producer lots of money in addition to points on my record, I'd want to see that monkey right there in the studio every day. I'd want this guy's attention. So yes, there are parts of my job that are incredibly boring. But I have forged some lifelong relationships with many, many of the artists I work with and that, plus the hook and competitive nature of our business, drives me forward. I've still got a lot to learn and a lot to do, and I love working with

# WARRANT



*Although it reached Number Two nationally, "Heaven" was not one of my favorite songs," says producer Beau Hill.*

talented people that are writing interesting material.

**MC:** But it's becoming more of a business nowadays, isn't it?

**BH:** Absolutely. And anybody that tells you differently is naive. The entire record business is becoming more market-oriented and less music-oriented. I try to have some kind of market awareness all the time. But, at the same time, chasing down a radio fad has never been fruitful for me. I'm always too early or too late. I find that undermines the whole creative process. Where would Tracy Chapman have come from?

**MC:** But didn't you fall into that same trap by releasing "Heaven" at a time when rock ballads were very big on radio? Wasn't that chasing down a radio fad?

**BH:** First of all, we did the *Warrant* record two years ago. It was finished and sitting in the can at Columbia from July, 1988, until January, 1989. At the time of the actual recording of "Heaven," we didn't know that everybody was releasing ballads. There was no fad then. All we knew was that we needed a ballad for the *Warrant* album. It was a killer song, and when they played it live, all the girls at the shows would wave their hands in the air and sing the lyrics.

I'll tell you this because it's something the band continues to rub in my nose. "Heaven" was not one of my personal favorites. I didn't think it had enough teeth for me. And now, I've become the total laughing stock of the band. Now they're all saying, "Whatever single Beau doesn't like, that's the one to go with." But in my own defense, I felt that although that song didn't work for me, it would probably work for a lot of other people, so we left it on the record. It's just a matter of personal tastes, and you've gotta hope that you're right more times than you're wrong.

**MC:** Did you have much of a problem getting signed?

**KW:** Ten year's worth of people telling me that I couldn't sing or write.

**BH:** I dragged Kip's tape around for two years and every record company on the planet earth slammed the door in my face. Now, this was already after I had established myself as a producer and most of the songs I took around were the same ones that appeared on Winger's debut album that sold almost two million units. That's just another case in point for people who just don't hear it.

Finally, I just went back to Doug Morris at Atlantic and said, "Look, I never asked you to do me a favor ever in my life, but I want this act signed to Atlantic. And I want you to just leave me alone and let me do them and we won't let you down." Doug said, "Okay, you've got a shot, now get out of my office." It sounds simple but it wasn't, because Doug had turned me down three times before that!

**MC:** Does Beau function as part of your management team?

**KW:** Well, Diane Sherman is the main manager, but Beau is definitely part of the team. She does all of the day-to-day management stuff for us.

**BH:** Although this is my management com-

pany, the lady that actually does all of the day-to-day work for us is Diane Sherman. She was a friend of Kip that he brought into the organization. I'm producing records, and I can't stop that to organize Kip's life. We needed someone to sit in the office and man the phones and be the hub of the organization. We also manage Fiona, so when Kip or Fiona needs to do something or the press needs to be called in for something, Diane handles the responsibilities. She knows where everyone in our organization is 24-hours a day. What I do is cut the deals, move the money and keep up my relations with the people in radio. Diane does everything else. She does 90% of the work.

**MC: Given that you and Beau are best friends and have known each other almost all of your lives, is there a tendency to not take each other seriously in the studio?**

**KW:** No, there really isn't. I can usually tell by the tone of his voice whether he's serious about something. We have our working chops down, and when we're in the studio, we all leave our egos at the door. We really work well together. I know all of his tricks, so I can bust him if he's being lazy. And he can do the same with me. We keep each other in check.

**BH:** First of all, I have absolutely unparalleled respect for Kip as a musician and as a writer. I consider him to be a total contemporary in every sense of the word. And because I have such high regard and respect for him, we don't have those kinds of conversations. Because if he ever tells me he doesn't feel right about doing something, I know he's got a damn good reason for feeling that way. Our entire relationship is based on making sense. In the studio, I push him. I expect a lot out of him, and he expects the same from me. So it never gets down to "I'm the producer and I'm right; you're the artist and just a little geek." I hope I'm in business with Kip until the day I die.

**MC: Considering how successful your debut was (selling nearly two-million units), is there extra pressure on you to once again deliver platinum with your sophomore effort?**

**KW:** I think the pressure comes from people's expectations. Nobody could hear what we did on the first one. The label shipped only 18,000 copies, and that was a joke. So we kicked their asses. Now they're all saying, "So, do you have another 'Seventeen' on the new album?" So most of the pressure comes from them.

**MC: Your songs are a bit more intellectual than the run of the mill stuff that's out now. Songs like "Seventeen" and "Headed For A Heartbreak" are exceptionally strong.**

**KW:** I've been writing and have been in bands since I was eight years old and I'm twenty-eight now. I always try to make everything have a certain sense of style. Plus, Reb's guitar is very signature sounding. And now, Rod's drumming makes it even more intellectual sounding. The band right now is at the pinnacle of what I've

always wanted to do. These guys can actually play the shit out of their instruments. It's not a case of where the music is too hard for the guys to play. If anything, we're not challenging ourselves enough.

**MC: How would you compare the debut Winger album to the new one, *In The Heart Of The Young*?**

**KW:** Some of the stuff is more progressive and more challenging for the band members. There are also some pop things on it. We didn't abandon the sound and style we had on the first album. It's still Winger.

**BH:** It's a very progressive album compared to the first. All the guys in this band have mastered their instruments so the playing on the record is just incredible. Every position is covered; they're schooled musicians. Also, Kip's voice is better than ever. He's done some 200 shows on the road, and his voice is sounding great. Now we made the record

## WINGER



Paul Taylor, Kip Winger, Rod Morgenstein and Reb Beach.

we wanted to make. What happens when we give it to the people, I can't predict.

**MC: In addition to the Winger videos, you appeared in a video with Fiona and all of a sudden, rumors of a Kip Winger-Fiona relationship were running rampant.**

**KW:** We both have the same management, the same record company and Fiona has been my friend for about five years. I played bass on her second album back in 1985. I've known her for a long time, so when we both had the chance to do the video, we thought it would be fun. That's all. The truth is that she and Beau live together.

**MC: The Ratt album really put you on the map as a producer. How did you get to produce them?**

**BH:** I had produced the demos for an artist named Sandy Stewart who got signed to Modern Records, a division of Atlantic. There were a lot of heavy hitters involved—Shelly

Yakus, Stevie Nicks, Jimmy Iovine—and me, a complete unknown. Sandy was signed as a result of the demos I did, and she was the only one who suggested to Doug Morris, the President of Atlantic, that I do the album. Everyone else was sorta trying to give me the elbow, but she stuck up for me. Doug flew into Los Angeles and sat right beside me and watched as I mixed the entire album right in front of him. No pressure, right? If I did good, I could go and mix the entire album for real, and if I didn't do good, I was shit! Two weeks later Doug called and told me that he would sign this band called Ratt only if I produced them. So I guess I did good.

**MC: Is there one record you're most proud of as a producer?**

**BH:** The records that I'm most proud of are the first albums I did that helped break Ratt, Winger and Warrant. That's the hard part—to take a baby band with no following, no money and the record company basically taking a crap shoot. When you can break a baby band like that, you're really happening. I understand this kind of music. I understand what they think and what they go through because I did the same thing. There's a real nuts and bolts understanding of how to make this thing work.

**MC: How did you get involved with the Warrant project?**

**BH:** I had been checking them out on my visits to Los Angeles, and on my last visit there, someone told me that the band had been signed to Columbia. I immediately called my friend Jamie Cohen at the label, and he told me that he'd been trying to reach me about this new L.A. band that he wanted me to produce. I said, "Warrant?" And that was it!

**MC: Do you have a favorite recording studio?**

**BH:** I'm a bit of a hermit. If I find a place that gives me a good rate and treats me well, I just move in. So I've been working at a place called the Enterprise ever since I moved out to California. I couldn't care less if the place has a nifty game room and a pool table. I walk through the front

door immediately into the studio. I close the door, and ten hours later I walk out.

**MC: Unlike most producers, you prefer working during the day.**

**BH:** Over the years, I've tried it so many different ways. I'm a day person, and I kinda had to come to terms with that. I need to sleep when it's dark, and I just don't function well if I haven't been to bed in a week. So initially, everybody kinda moans and groans, but you'd be surprised how much work we get done. We come in and crank it by ten o'clock and usually close up shop by seven. On days that I might need time by myself without being bugged by the band or the engineer, I'll come in at seven in the morning and work before the phones start going crazy. And that's real quality, quiet time for me. So I get a lot of work done without having other people sitting around waiting for me.

MC



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**PRODUCERS** 1 2 3 4 5 6 7 8 9 R H E

**ARTISTS** 1 2 3 4 5 6 7 8 9 R H E

By Steven P. Wheeler

**W**ithout a doubt, no single person is more valuable to the success of a record than the producer. Although the artist gets all the glory, it is the behind-the-scenes producer who is molding and shaping the sound of the artist. We spoke with a dozen of the industry's leading producers and asked their opinions on two questions: What sets you apart from other producers, and what disturbs you about the industry in general? The answers were as varied as you would expect from this impressive lineup of studio M.V.P.'s. From industry veterans like Shel Talmy (the Who, the Kinks) to rookies like Michael Jay, as well as the always busy Don Was and Nile Rodgers—the answers are as insightful as they are different.

**19** **RICHIE ZITO**



**CAREER:** Heart, Bad English, Eddie Money.  
**ON DECK:** Cheap Trick

Harold Sherrick


**< Producer Signature:**

I'm a musician first. That doesn't set me apart from every producer, but it certainly sets me apart from the ones who started as engineers, which is probably the most common way producers come up. I did quite a bit of session work as a guitarist, and I did some arrangement work for Georgio Moroder, so that's how I got into producing. I think I can communicate with musicians really well because of that.

**Industry Peeves:**

I'm quite happy with how things are. I don't think there's anything in the industry where there's strictly a downside. I could say that because of video there might be artists whose strengths are more visual than musical, but on the other hand, music video has helped the industry sell more records than ever before. I don't think the music business has ever been in a healthier place than right now.

**25** **DAVITT SIGERSON**



**CAREER:** The Bangles, Ernie Isley, David & David.  
**ON DECK:** John Doe

Tom Farrell

**3****DANNY KORTCHMAR**

Arnie Flasher

**CAREER:**Don Henley, Venice,  
Ivan Neville.**ON DECK:**

Jimmy Davis &amp; the Junctions.

**Producer Signature:**

My forte is arrangement and how to make a band really swing. I've got twenty-five years experience in a studio through my work as a session player back in the Seventies. I don't know if that would necessarily set me apart but it definitely makes me valuable as a producer.

**Industry Peeves:**

What we need is more original talent and better songwriters. My pet peeve would be the quality of the writing. It's really hard to write good songs; you almost have to be a genius to write ten good songs. The level of playing has gone up considerably since the Seventies, but the level of songwriting has not gone anywhere but down.

**< Producer Signature:**

If there's anything that sets me apart, it's probably the way I try to make the whole record have a strong focus. I try to get to a point with an artist where we share a vision about what is really good and what it is that we can lose. I don't like records just to be a collection of songs and sounds, I like them to have a real 'hit-you-on-the-head' identity.

**Industry Peeves:**

In the last couple of years, the definition of what's a CHR record, an AOR record or a college-radio record is becoming more confining again. All corporate heavy metal is starting to sound very much the same. College records are sounding the same and God knows, CHR records sound the same. That'll probably loosen up, but for every Guns N' Roses and Tracy Chapman that breaks the rules, there seems to be a lot more things that are obeying the rules.

**57****JEFF LORBER**

Harold Sherrick

**CAREER:**Karyn White, Brother Beyond,  
Nu Shooz.**ON DECK:**

Michael Frank, Lori Bianco, Dino.

**Producer Signature:**

Definitely it would be what I've done as an arranger and keyboard player. The other thing might be my involvement with a lot of R&B, jazz and dance projects. Having some serious roots in those things gives me a different perspective. I pretty much specialize in those type of records.

**Industry Peeves:**

It would be nice if there was a little more of an open attitude among the A&R executives. I wish they were more into seeking out and developing things that are really innovative and elite. Some of them are very musically aware, but some of them aren't. There's no particular qualifications that allow someone to become an A&R executive.

**44****DON WAS**

Robert Mathies

**CAREER:**

Bonnie Raitt, the B-52's.

**ON DECK:**Bob Dylan, Bob Seger, Elton John,  
the Knack, Was (Not Was).**Producer Signature:**

The truth of the matter is that I've just gotten a little luckier than everybody else lately. It's the honest to God truth. There are a thousand people who can do what I do, I just got lucky enough to work with some really good artists with some really good songs. That's 99% of the battle.

**Industry Peeves:**

It's pretty tough for me to complain at the moment. Like with the Bonnie Raitt album, we did the kind of record that defied all the record companies. You can say what you want about an industry that spawned the Rick Ashley's of the world, but we didn't adhere to any of those rules and did just fine. I really don't have any complaints.

**< Producer Signature:**

My basic strength is my eclectism, which means I do such disparate projects. Many producers get pigeon-holed. With me being such a chameleon, I can bring a huge musical advantage. For example, when I do an R&B project I can bring what I've learned from heavy metal projects and cross germinate the styles a little bit. I also do my own engineering, which I feel is a big advantage in that I have a more direct sensibility as to what I hear and how to accomplish it.

**Industry Peeves:**

Producers and artists who become so preoccupied with studio technology that they lose sight of the content of the music. The other peeve, of course, is that it's sometimes very hard to stay afloat when you're fighting to avoid being pigeon-holed and yet you have to try to remain visible in order to work consistently.

**32****BOB MARGOULEFF****CAREER:**Shadowfax, Stevie Wonder,  
Devo.**ON DECK:**

Momaroo

**28****MICHAEL JAY****CAREER:**

Martika, Alisha, Anna Marie.

**ON DECK:**

Animation

**Producer Signature:**

I'm more of an A&R-type producer. I like to put projects together and hire the musicians, arrangers and engineers. I think what sets me apart is that I don't think I have an identifiable sound as a producer. I try to make records that sound unique to that particular artist. I'm not pigeon-holed into a certain style of music like some producers are.

**Industry Peeves:**

I don't like the practice of releasing re-mixed singles. Like "Cold Hearted" from Paula Abdul, they pulled that as a single when the album was about a year old. They came out with this remixed single, and it doesn't seem right that a couple of million people own the album but they don't have the version of the single that's on the radio. You should try to get the best record you can get upfront before the album comes out. You're trying to sell albums, not singles. This is supposed to be an album business.

**18****NILE RODGERS**

Beitessimo/Lipson

**CAREER:**

The B-52's, Duran Duran, Diana Ross.

**ON DECK:**

Stevie Ray Vaughan/Jimmy Lee Vaughan, Shiek, the Stray Cats.

**Producer Signature:**

I'm a musician/arranger. I can read and write music, and nowadays I'm finding that that's becoming a rarity. When I approach a project, I'm thinking about it from a compositional point of view. The songs, the content, the feeling, the groove and what it's all about. I'm the kind of producer who would rather play on the record than not play.

**Industry Peeves:**

There seems to be fewer and fewer R&B bands, and when I say bands, I mean bands that can actually perform what they put out. About 95% of the R&B live performances I've seen lately are just pre-recorded music. As a musician that's amazing to me. There are also fewer places for R&B bands to play and it seems unfair. When I go hang-out, I would say almost every new performing band, black or white, is a rock band. I haven't seen one record company sign an R&B band lately. They've got to be out there somewhere, but I haven't seen them.

**46****DON GEHMAN**

Harold Sherrick

**CAREER:**

John Cougar Mellencamp, Havelinas, River City People.

**ON DECK:**

Bruce Hornsby, Jimmy Barnes.

**Producer Signature:**

My strength as a producer is probably my ability to work within live performance situations. That's what I'm kind of known for, doing bands that play pretty much live and being able to arrange on the spot and pull things together out of a group of people playing simultaneously versus overdub technology. My strengths are really as an arranger/producer/coach and also as an engineer being able to record something live.

**Industry Peeves:**

If I have one thing that makes me angry, it's the seeming inability of people to appreciate the originality and uniqueness for what it is. Instead of being a nation of followers, it would be great to be a nation of uniqueness. We have people in the industry looking for the next Guns N' Roses and the next Paula Abdul. It's not about art anymore, it's about looking for something that they think will work again. That philosophy angers me the most.

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**57****SHEL TALMY****CAREER:**

The Who, the Kinks, Fuzztones.

**ON DECK:**

Ecoteur, China Club ProJam.

**Producer Signature:**

I work with an artist or group from inception. I do the arrangements. I work with them on the lyrics, but the arrangements are first and foremost. Basically, I'm a hands-on-producer. I started out as an engineer, so I'm very responsible for the sound, the overdubs and the mixes right up until the end. Everything starts with the material, and maybe that's one of my strengths. I think I'm good at picking songs.

**Industry Peeves:**

It has become much more impersonal because record companies have more responsibilities for more artists. One of the things that bothers me is that the lawyers seem to have lawyers. It's amazing to me that you can sign an artist today and a year-and-a-half later, they're still talking about it. I came from the school where if we saw an artist we liked, we were in the studio the next week. That just doesn't happen anymore, and it's a shame because there's a lot of spontaneity that's no longer there because of it.

**20****NARADA MICHAEL WALDEN****CAREER:**

Whitney Houston, Aretha Franklin, Patti LaBelle.

**ON DECK:**

Brenda Russell, Mariah.

**Producer Signature:**

I'm a drummer first, so the rhythm aspect is very important to me. No matter what it is, I always go for the rhythm. I also compose and enjoy doing my own musical arrangements.

**Industry Peeves:**

I would like to see some of the barriers in Black radio taken down to let the music reign supreme, not just the color of our skin. Young black kids may not have the exposure to Tracy Chapman or Living Colour because they don't get played on Black radio. We're stripping away our genius because of Black radio trying to do what they think is right. I say let the music say what's right. I would hope in the Nineties that we can be more liberal-minded.

**39****KEITH OLSEN****CAREER:**

Whitesnake, Ozzy Osbourne, Fleetwood Mac.

**ON DECK:**

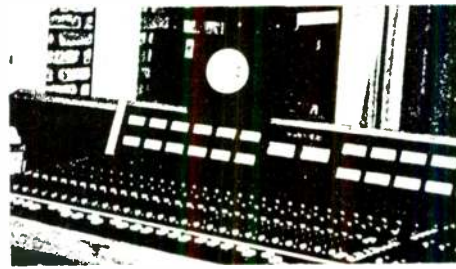
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**Producer Signature:**

I'm good at planting a seed and nurturing that seed. I am a musically-oriented, technical person. If an artist needs help with arrangements, vocal arrangements, melodies, I can take care of it. I can be technical, but I'm a classically-trained musician as well.

**Industry Peeves:**

There's a lot of crap out there that is not really individually artistic. This is supposed to be an art form. There's a lot of formula-written groove things that are easy to dance to, but there's more to music and art than a drum beat and a bass line.



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# John Sykes: Carrying The Chrysalis Torch



By Jesse Nash

**C**hrysalis Records has a new President. He is John Sykes, who moved over from Champion Entertainment, where he was also President. Sykes brings with him a highly diversified track record.

After graduating from the Newhouse School of Public Communications at Syracuse University in 1977, Sykes was immediately hired as a college rep at Syracuse for CBS Records.

Within a few years, he co-founded MTV and served as their firm's Vice President of Programming. As Sykes explains it, "I always

had an interest in video, putting music on television. I met Bob Pitman in 1980, and he had just been hired by Warner/Amex to develop some sort of music service. He and I joined together with three others and really formed the nucleus of MTV as it was launched a year later."

Sykes was lured away from MTV by Michael Ovitz and Tom Ross at Creative Artists Agency who enticed him to become an agent. But after about two years at C.A.A., John went to Champion where he guided the careers of

John Cougar Mellencamp, Taylor Dayne, Carly Simon, Hall and Oates, and others. "I had a nice two-year run there," says Sykes. "We were just about to do what I thought would be great things there and I met Chris Wright and Joe Kiner [Chrysalis]."

John Sykes explains the move to Chrysalis and his musical philosophy.

**MC:** You were just hired as President of Chrysalis Records from your position as President of Champion Entertainment. Tell me how it all came about.

**JS:** It all happened rather quickly. I was very happy at Champion. I had some great associates over there. We had built the roster up to nine artists, which is quite a hefty one for an artist management firm. We felt we had a very diverse yet credible roster, and we were looking to 1990 as our big year—the year to finally break out and show what Champion could do. So I really didn't have an interest in leaving.

**MC:** What enticed you?

**JS:** The offer to be president of a promising label like Chrysalis has to interest anyone. It's what interested Tommy Motolla to leave Champion to go to CBS; it's what interested Irving Azoff to leave and go to MCA. Obviously, those were much bigger companies in terms of sales, but I knew just by meeting the people at the label and listening to their music that Chrysalis was a budding rose; it was poised for greatness. Anyway, I was very happy at Champion, and Joe Kiener and Chris Wright called and wanted to get together. I felt something was happening there, and I sat down with them and heard the new records by Billy Idol, Sinéad O'Connor, World Party, Elisa Fiorello, Kevin Page and I said to myself, "This is a rocket ascending! This label is now coming back in a very big way. And I can actually step right in with the momentum and hopefully contribute to making it a successful venture." And then, on top of it all, I met the staff. There's just an incredible sense of energy here.

**MC:** How important is a diverse business background for a record company executive?

**JS:** I see management as a great background for the record business. Now, more than ever, the record industry is involved with much more than just releasing records, working radio and following through with sales. It's a

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fragmented music culture out there. It requires a much more pro-active marketing planning structure, and with management, you have to do that day-to-day with your artists because you're in charge of their entire career. So it actually is a wonderful setup.

**MC: Let's talk about the music. Who are you excited about?**

**JS:** On my first day on the job, Kevin Page had over fifty ads. That's more than Kevin Page has had during any week of his career. He's an all-around artist. Then there is Slaughter, which is a great rock & roll band, not a group of posers. The Sinéad O'Connor video exploded in England; it made the Top of the Pops and it made the Top Thirty list. She had no base at all in Europe, and she's a gold artist here in America. There's World Party, and what Karl Wallinger is doing with that band is amazing. Elisa Fiorello is incredibly talented. Then there's one of our major spring releases, Billy Idol's *Charmed Life* album. That's going to be exciting.

**MC: Are you a hands-on president?**

**JS:** I was hands-on from day one!

**MC: What are your strengths?**

**JS:** I come from so many different areas of the business that it's hard to put my finger on any one. I've spent a good deal of my time involved in marketing, promotion and press, so those are the areas that attract me. I love creating excitement about something I believe in, especially music, and once you convince me that something is great, I never quit. As for sales and A&R, I rely on other people, and there's a great staff here. One thing I have learned is that delegation is key.

No matter what kinds of relationships I have with people in the business—and I have my share of friends and relationships—the people who are running the departments here are accountable for their areas of responsibility. And I feel comfortable that we have the right people, so all I'm going to do is be a traffic cop.

*"...I knew that  
Chrysalis was a  
budding rose; it  
was poised for  
greatness."*

*—John Sykes*

**MC:** There has been a lot of criticism of certain controversial groups like Public Enemy, for instance, for promoting racism. Will you exercise any control over the content of the material performed by your artists?

**JS:** I feel that contemporary music—and rock & roll specifically—has always been a rebellious art form, and we as executives have to support the artists. There is always a social responsibility that we have when we're involved in the commerce of art, but that's a decision we have to make on a case by case

basis. I've always felt that you can't go wrong siding with the artists. They are the creators. They are the true brilliance of what we do. It's not our job to tell them how to paint their pictures and how to write their songs. It's our job to decide if we want to get involved with them. Just like it's the responsibilities of parents to teach their children what values they want them to have. Censorship is, in my eyes, not the way to teach a youngster.

**MC: What would make radio better for the Nineties?**

**JS:** It always comes down to being innovative and creative. That's how Scott Shannon exploded in L.A.; it was fresh and exciting, and it's what they did in New York at Z-100. You have to go in and make a difference in your marketplace. What we did when we started MTV was go out and try to be exciting. We tried to break the rules. We tried to inflict a sense of rebellion into our programming. It's gone through its peaks and valleys since then, but I still think it's doing a great job.

**MC: With the advent of MTV and VH-1, has radio become less important for promoting artists?**

**JS:** In our lifetime, we've seen that there is no one answer anymore. Most people in America grew up with three networks, one music magazine, two news weeklies and a morning paper. Now you look at the proliferation of the media: You've got zillions of radio stations; you have MTV, VH-1, *Rolling Stone*, *Spin*, *Entertainment Tonight*, on and on. You no longer have a one slam-dunk vehicle. In order to market an artist properly, you have to cover all the bases now.

MC



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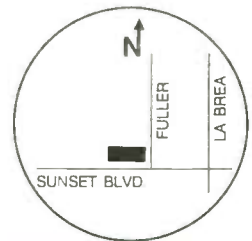
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# JOHNNY CLEGG: THIRD WORLD MAN

By Michael Amicone

**I**'m a child of South Africa in a very profound way," says singer-songwriter Johnny Clegg, "and in a way I'm shackled to it. For me, it's been both a prison and a womb. I think a lot of South Africans feel like that—black and white."

Born in England and raised in South Africa, Clegg's love affair with the Zulu culture, its traditions and its music, has left a lasting mark on his life as well as his music. From his days as co-leader of the racially mixed band Juluka to his current South African ensemble, Savuka, Clegg has been blending the music of his heritage—English folk music—and the music he took to heart as a youth—Zulu street guitar music—into a contemporary, commercially viable sound that, while it has gone virtually unnoticed here in America, has garnered him success in England, Europe and his homeland, South Africa.

It has also put him—at first unwittingly—at odds with apartheid and the existing order. Clegg, who spent most of his free time as a youth singing and dancing in migrant worker hostels (something expressly forbidden by law), was harassed and arrested for associating with South Africa's displaced black population. This form of prejudice and harassment has inspired some of his most powerful music, but it has also cast a political shadow over his musical career that sometimes threatens to overwhelm it.

Undaunted, Clegg has continued his deep involvement with the African culture (he's a member of three Zulu tribes and was married in a traditional Zulu ceremony).

Recently, Johnny Clegg & Savuka released their third LP, *Cruel, Crazy, Beautiful World*, on Capitol Records. Filled with Euro-African melodies and third world imagery, it's a tough-minded collection condemning the hypocrisy of politics while praising the resiliency of the human spirit.

Music Connection spoke with Clegg about his music, his many bouts with the police and the African music and culture that informs his life so completely.

**MC: What were your early musical influences?**

**JC:** My mother was a cabaret singer. My stepfather was a journalist, and he had the biggest collection of kwela, which at that time was the hip township jive. So I heard the urban music that was in my home all the time. I was also listening to Celtic folk music when I first heard Zulu street guitar music. There were certain echoes that I heard which, when I delved deeper, didn't really exist.

**MC: When you started studying Zulu street guitar music, were you aware that you were delving into a forbidden culture, or was it just a young boy's curiosity?**

**JC:** A bit of both. It was an adventure as well. I was a dreamer and a loner. And for me, it was an African universe winking at me and saying, [whispering] "Come here, I've got

something to show you," and saying it only to me. And knowing that if I did go there, there would be problems.

**MC: At first, you couldn't comprehend what they were singing about. As you assimilated the language and the culture, how did it affect you?**

**JC:** I always knew that the music and the culture talked about an experience which was different to the city experience. It was a memory of a people and what they once were. And an attempt was being made to change, to reclaim some part of themselves that had been lost. I knew they were singing about a time and a place that I could never know—and they could barely recollect. In the music, in the songs and in the dances, their history was kind of hanging in tatters and being recreated. I was being exposed to legends, things that



happened that nobody else knew. And the more I responded, the more I was seduced.

**MC: And the trouble you got into as a result came as no surprise?**

**JC:** The intensity of the confrontations with the authorities sometimes surprised me, because I was playing music and dancing, something that was quite innocuous. But it was perceived by the authorities as being subversive. They were deeply insulted as white people to have to go into a black area to pull out a young white kid being trained in African dancing. They felt I was letting down the side.

**MC: You were arrested quite a few times. Were you ever afraid that you might end up in jail for awhile?**

**JC:** Let me put it this way, I had an intuition that because I was a white boy, it would be harder for the authorities to do something to

me. I used white privilege—sometimes unwittingly, but sometimes consciously—in order to get around things, which of course, annoyed the officials even more.

**MC: Obviously, if you had been older, the authorities would have been harder on you.**

**JC:** It was often seen as, "Oh, he'll grow out of it." I didn't go into it because I was having an adolescent rebellion against authority. It was really a genuine love. And when I was apprehended, or I was in confrontational situations, I always backed down. It never occurred to me that this was wrong. It was only when I went to the university later on that I met people who talked about these things. They'd say, "Why do you accept the government criminalizing your behavior when this is something that is natural in every other country in the world, to sit down and play music with somebody?"

**MC: When did you realize the political ramifications of what you were doing?**

**JC:** Wrong or right, I experience culture and politics as two different things. I think culture is a much more powerful weapon, because culture is inside you. It's a tradition, a language, a cooking style, a dress style. It's symbols and codes that you use to fortify yourself against the world, and also to interpret the world and understand the world. But in South Africa, it's also used to defend yourself. By engaging in cultural activities across cultural barriers, I was actually making a political statement.

When I started to discover that this thing had massive political ramifications, it made me feel good. And I decided that if this thing works on a cultural level, then it's going to be damn hard for the police to actually say I'm a subversive or a communist or whatever. I'm not talking about overthrowing the government, I'm onstage and doing this group dance and singing. That's what was pissing them off. Because they couldn't nail me on that level. How they nailed me was always with the group area act—which means that different race groups must live and work in separate areas, and if there is cross-mingling, it's gotta be done with the permission of the government. If you wanna be in a black area, you've gotta have a permit. Which is ridiculous, because if you wanna play in a township, you get offered the gig two weeks before, and if you apply for a permit, it takes two months for the government to process your permit."

**MC: Were they following you?**

**JC:** No, but they'd see the adverts that Juluka was playing. They'd go in and say, "Where are your permits," and they'd stop the show in the middle and kick everybody out.

**MC: Were you immediately embraced by the migrant workers, or were you viewed warily?**

**JC:** My rite of passage was basically the arrests that happened in front of them. Because I was hauled out of a room in a migrant labor hostel

46 ►

# The Return of ADAM ANT

By Lyn Jensen

For nearly fifteen years, Adam Ant has been developing a career that refuses to die. After several obscure years on the London punk scene, "Antmusic" broke in America with *Kings Of The Wild Frontier*. That garnered him a following of "Antpeople" who snatched up his five previous LP releases on CBS.

Now Adam's making chart news with a bonafide hit single and a debut album for MCA, *Manners And Physique*. Not only did he take a new approach to the making of this album, but he's got a budding acting career and is also employing a new management firm.

The man who still signs his checks Stuart Goddard is either "Adam" or "the head Ant" to Antpeople. The sense of theatricality that would bring forth such a name—and such a chameleon-like image—is apparent in conversation. When Adam Ant speaks, his words are only a part of his message—his inflections and mannerisms fill out what may appear to be voids on paper—and the same could be said of his songs.

On the making of *Manners*, Adam says, "It was the first time I've worked with Andre Cymone as a producer, so inherently I began to structure the songs a bit. I just decided I didn't want a record as guitar-oriented as the last one [*Vive Le Rock*] was. This was a little more bass-and-drums-oriented."

Past Ant records tended to feature Adam and Marco Pirroni writing, recording and polishing sixteen-track demos and then handing the work over to a producer for the finished sound in twenty-four track. This time Adam did just the top melodies and vocals. Andre Cymone, best-known as one of Prince's sidemen, did the basic rhythm tracks, often incorporating "sampled" sounds from his past work.

Adam's a longtime admirer of Prince, and he contacted Cymone to produce *Manners* after he heard Cymone's production for Jody Watley (Ant, Cymone and Watley share the same management firm). "There's no reason on paper why it should work," Adam says of



Chris Cuffaro

his choice. "Andre's from a completely different school of musicianship, but we've got lots of things in common. While I was going to see Roxy Music and the Sex Pistols, he was going to see Parliament-Funkadelic." As a further example of how he and Cymone made for a harmony of opposites, Adam also mentions, "Andre told me when he was seventeen he

was playing 'Ant Rap' in a dance club in Minneapolis."

One of the songs on *Manners*, "If You Keep On," was co-written by Adam and Kevin Rowland, leader of Dexy's Midnight Runners. The result combines Ant romanticism with a more macho image. Adam says of Rowland, "As a writer, Kevin's always been

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very committed. A lot of people are scared of him because he's got a very tenacious personality. But I always wanted to write with him.

Meanwhile, the head Ant's acting career is developing. He's been able to amass acting credits steadily for several years now, even if his parts seem generally unspectacular. He insists he prefers it that way, explaining, "I wanted to serve an apprenticeship. There have been major rock stars who have gone straight into acting as the star of a movie and ended up just doing very cult-oriented films. I've done everything from doing theater to doing *Slamdance*, the 1987 Wayne Wang film about the Los Angeles underground.

Mixing a musical career with a film career is at least as old as Frank Sinatra, but it remains a difficult balancing act even in today's video-oriented music business. Videos such as Adam's may seem to be door-openers for an acting career, but Adam admits, "Going into acting with a name like Adam Ant and a reputation for dressing up like a Christmas tree was not an advantage. I soon realized that after taking a couple of meetings where I thought I was going to read for a part and I found out later that they just wanted me to sign autographs for their kids."

Now that the head Ant's got considerable acting experience on his resumé, I wondered if he's looking for a juicy star turn, something like the cult novel *Int—"Interview With The Vampire!"* he cries before I even get the rest of the words out of my mouth. "Travolta owns it," he says disappointedly. He rattles off a few more ideas for parts, without betraying what



Jacques Du Long

*"The most ludicrous phrase I've ever heard in my life is 'music business.'"*

—Adam Ant

may be inspiring him. "The idea of playing a priest would be exciting to me, or a photographer. I could play a rock manager," perhaps thinking of his old manager Malcom McLaren, who is also attempting a film career.

Adam's never made a secret of his disdain for the "business" side of the music business. He once said, "The most ludicrous phrase I've ever heard in my life is 'music business.'" That's not the same as being unaware of the role business plays in keeping his career moving, however. He's had a colorful series of managers to take care of this for him, not only McLaren but also Miles Copeland and now, Bennett Freed of Loot Unlimited. Since Adam's career has had its ups and downs, one might expect him to have interesting things to say about the way others have handled him.

Remembering his time with Copeland, Adam says, "When Miles approached me, his reputation preceeded him. That attracted me more than put me off. I thought anybody who people are so in awe of must be an interesting guy." With typical British dryness, he continues, "So my relationship with Miles was quite charming, but that situation wasn't right creatively." So he hooked up with Freed. During the same period, he bought out his contract at CBS because the people who'd originally supported him at that label had moved on, and he thought MCA had the edge when it came to work on film soundtracks.

What can we expect from Adam Ant in the future? "More," he answers confidently. "I want to play by the rules and invent a few of my own." **MC**

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# Faster Pussycat

## Growing Pains



By Paola Palazzo

Can a band have success with virtually no radio and limited MTV support? Are profits and sales always the bottom line? Well, why not ask Metallica? They proved they could be successful in their metal genre of music, and Faster Pussycat—with their second Elektra release, *Wake Me When It's Over*, a hit single "House Of Pain" and a three-month tour with Mötley Crüe—is also confirming their belated arrival.

In a recent interview, singer Taime Downe and guitarist Brent Muscat discussed their hopes of garnering more of a following. "It's the tour we needed in terms of playing in front of a lot of people," Downe said.

With the release of their much anticipated second effort, Taime Downe, guitarist Greg Steele, bassist Eric Stacey, guitarist Brent Muscat and drummer Mark Michals effectively display their musical versatility and lyrical talent on the eleven hard-rocking and melodic tracks (a bonus track of "Please Dear" is added on the cassette and CD versions) and are making inroads to mass recognition and respect both musically and personally.

Although the music is nothing new, their style, lyrical progression and musical arrangements are distinctly their own. Downe adamantly dispels any preconceptions and outlines the band's development toward this LP. "We're not the happy-go-lucky band that everybody thinks we are," explains Downe. "We're not a bunch of makeup wearing posers that can't play rock & roll and haven't paid our dues or whatever, because we've gone through a lot in terms of doing this record, finding the right producer and dealing with drug problems."

Finding the right producer was a thorn in their side. They were searching for someone whose ideas, personality and direction were similar to their own. After almost a year, John Jansen, whose credits include Lou Reed and Britny Fox, surfaced.

"The guy is amazing," describes Downe.

"He's really cool to work with, easy to get along with, and it comes across on the record." Muscat adds, "He produced us for what we were."

*Wake Me When It's Over* is an album that accurately depicts the band's natural growth progression. Beyond the hair, tattoos, accessories and leather attire, these rocking felines have injected a potent dose of gypsy-blues-attitude-rock reminiscent of early Aerosmith, yet with a distinct raunchy sound of their own.

"I think we've developed our own style that doesn't sound like anybody else," explains Downe. "The four of us, as a team, have worked together, lived together. We've grown, and that gives us our own personality, our own attitude. The chemistry between the four of us makes us unique. We try to keep the songs groove-oriented. That's what we developed our style about. We always make sure we have some kind of groove happening in our songs," he adds.

Downe and Muscat reveal that many were surprised at the progression the album took both lyrically and musically. "As far as a musical direction, the ballad is something new for us," explains Muscat. "It's the first time Taime really had the chance to express himself seriously and about something that really matters to him."

On the album, the band merged various experimental and refreshing styles, highlighted by the current hit single "House Of Pain." Clawing at the charts and voted one of the most popular videos on *Dial MTV*, this ballad, which took Downe two years to write, deals with his childhood frustrations and pain of growing up without his father around.

"'House Of Pain' is about my dad not being around when I was young. I didn't just write that for me. There are a million kids out there without fathers around. It definitely had to be said, and I wanted to get it off my back when I had the chance."

The most experimental and creative track on the album is "Arizona Indian Doll." Its groove and lyrical content are what Downe feels crystallizes the felines' progression. "'Arizona Indian Doll' is a different song that's just kind of trippy," explains Downe. "Like on our first album we did 'Babylon' which was different from the other songs. I think 'Arizona Indian Doll' is the song that makes you think, 'Wow, is this Faster Pussycat?' It's a different approach to our songs."

In comparing this album to their first effort, Downe notes the time involved in the production. "With *Wake Me When It's Over*, we had over a year to write and demo the tracks while looking for a producer. With the first album, we were only together eleven months and recorded it in only weeks." This difference, Downe adds, comes across in the album, which he says needs more than one sitting to grasp. "This record has more depth to it. It takes you a few times to listen to it before you really understand it." "With this album we wanted to show people we could really write songs and play well," adds Muscat.

Keeping the vibe of their roots is important to Faster Pussycat. Emerging from the streets of Hollywood in 1985, Faster Pussycat have made their presence known throughout L.A.'s clubs, especially at the Cathouse (which Downe co-owned with Riki Rachtman), with their underground, alternative style of music.

Downe and Michals founded the band and later added the rest of the litter. Ironically, last November, Michals became the first to leave. Only two weeks into their headlining club tour in November, drummer Mark Michals was arrested in Omaha, Nebraska, for possession of a controlled substance which was Federal Expressed to him. Stuck at the beginning of the tour, ex-WASP drummer Frankie Banali was recruited to temporarily handle the skins during their opening jaunt with labelmates Mötley Crüe.

"We're the type of band that would do anything for someone if they wanted to help themselves," explains Muscat. "But he has things in his life that are important to him that just don't work in ours. I think what he did was real selfish."

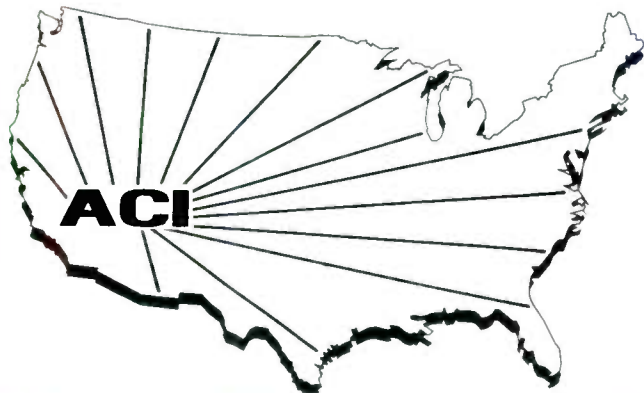
With support now coming from every avenue, radio and MTV included, the Pussycats are purring about their success. For they've begun to realize that *Wake Me When It's Over* is the album that's finally going to break the band.

MC



Eric, Greg, Taime, Mark and Brent

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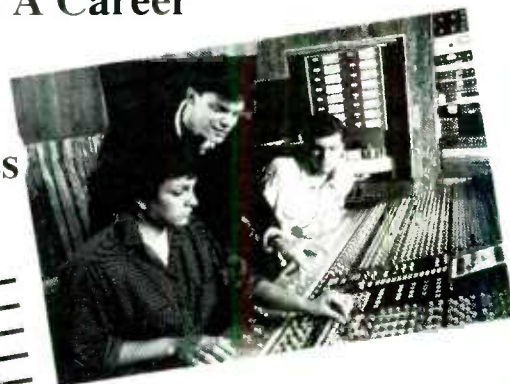
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# The Many Faces of Gloria Jones



By Gene Adams

**W**omen usually have to be multi-talented in order to have their dreams come true, raise a family and survive in a cutthroat business like the music industry, and Gloria Jones has proven herself to be a winner in a variety of music industry jobs.

A daughter of a preacher, Gloria was born in Cincinnati, Ohio, and raised in Los Angeles where she attended school. She attended Cal State Los Angeles as a psychology major. As a youth, she was a gospel singer, but harbored a strong interest in R&B music. Her dream came true when Hal Davis, former Motown Vice President, contacted her when Motown came to the West Coast. Through Hal, she began to blossom into the multi-talented business woman that she is today.

Over the years, Gloria has lived in various

parts of Europe and has held several positions in the music field, ranging from background singer, staff writer at Motown, songwriter, producer, actress, musician to executive producer. She has worked with Joe Cocker, Barbra Streisand, Billy Preston, REO Speedwagon, Marvin Gaye, Diana Ross, Bob Marley and Marc Bolan of T-Rex, with whom she shared a career, a marriage and a son, Rolan Bolan.

Today, after two successful decades of work, Gloria is enjoying a resurgence of success. In 1988, Stephanie Mills and George Michael covered her hit song, "If I Were Your Woman," which was originally recorded by Gladys Knight and the Pips in 1971, and her song, "2,4,6,8," was included in Michael Jackson's Moonwalker video.

**MC:** Over the years, you have held a lot of different positions. Which is your favorite?

**GJ:** Acting as executive producer of new acts such as rappers, singers and jazz instrumentalists.

**MC:** So you like overseeing other artists' projects as well.

**GJ:** Yes. I was fortunate enough to be discovered by Mr. Berry Gordy who was more or less a mentor to encourage me as a songwriter and later to become a producer. Now I think it's time for me to return the favor for others.

**MC:** Were there other women working at Motown?

**GJ:** Valerie Simpson, Iris Gordy and Suzanne De Passe who was being groomed to become a President. You might say it was one of the few record companies that had females in executive roles.

**MC:** In the early Seventies, what problems did you face being a woman in the music industry?

**GJ:** During that time, you had women's liberation, and I never wanted to be involved in that organization. My problem came when male executives thought that I was going to be this liberated woman. Instead, they found that I enjoyed being feminine. To this day, I believe in being a traditional woman.

**MC:** Were there any advantages?

**GJ:** I think, for them [the male executives], not feeling threatened by a liberal woman opened a great deal of doors for me. They could see that I had the compassion that I was writing in my music, and that I was devoted to the privacy of my family life. They could also see that I was living the role of a rock & roller but still shouldering all the responsibility of a mother.

**MC:** Was the role different for you while in Europe?

**GJ:** It was easier for me because Marc was quite successful with T-Rex. And here in America he was involved with an American black soul sister, you might say. So it was like all so exciting to them because I also had the credentials of having the past hits on Motown records with Diana Ross, Marvin Gaye, Gladys Knight & the Pips and the Jacksons.

**MC:** How did you meet Marc Bolan?

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**GJ:** I met Marc three different times. The first time was when I was in the original cast of *Hair* here in L.A. at the Aquarius Theatre. One of the leading men in *Hair* kept telling us that we had to meet T-Rex at this party. So there I was at the piano, and Marc came in. He had on a cape with glitter and mascara around his eyes. There was eye contact which led to a few words. About four years later, while I was on tour with Joe Cocker, I met him again at the Speakeasy in London. Then, after receiving a recommendation from Bob Regher of Warner Bros., Marc's road manager wanted me to get a group of background singers together for the upcoming T-Rex American tour. After that first audition, we never left each other. To this day, I believe fate brought us together.

**MC:** What was it like raising children and trying to maintain a career?

**GJ:** My first son, Walter, was brought up around the industry. I was young, so we grew together. With Rolan, my second son, I knew how to do it. As a result, my first son is very independent and is interested in the music field. However, as a career mother, I stress education and individuality.

**MC:** What was your home like?

**GJ:** I always involved my family in my career. My home was always open to my friends like Billy Preston and Andre Crouch who would come over and sing. Sometimes I have nine-piece bands and rappers here. As a matter of fact, Evil-E, who is Ice-T's DJ, was a kid that used to DJ my

niece's beach parties. Then I would turn them on to more parties that they could do. I also had them involved in soundtracks with an independent motion pic-

**"My problem came when male executives thought that I was going to be this liberated woman. Instead, they found that I enjoyed being feminine."**

**—Gloria Jones**

ture company. We were combining rap with singing and full orchestration. This was years and years ago, before rap became popular. I've always had that type of home, and I've found that it keeps

the family together.

**MC:** Are there any other new goals that you want to pursue?

**GJ:** To produce a film about the music industry. I started in 1963, and I've grown from a little girl in Los Angeles to an international music consultant in publishing and productions. I've watched the live acoustic instruments slowly fade away into synthesizers. And now, synthesizers are evolving into sampling.

Another thing that women must be able to do in this field is change with the times. I could have been one of those artists who felt that they couldn't go into the Seventies with disco. Instead, I jumped right into disco and wrote the song "I Haven't Stopped Dancing Yet," which was a huge disco hit. It recently went Top Ten in England. It was re-recorded by Mick and Pat.

**MC:** What has been the biggest highlight of your career?

**GJ:** I would have to say there were two. The first one, the Grammy nomination for "If I Were Your Woman." The other, the fact that I have been able to work with the fabulous people that I've worked with throughout my career.

*Gloria is currently working on her autobiography. The book will cover topics such as being one of Motown's first female producers, having an interracial relationship with a European rock star and being a mother and a professional musician at the same time.*

MC



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# STEVE HOFFMAN: RAIDER OF THE LOST ART

By Michael Amicone

**T**he coming of the compact disc age has not only given the music business a needed shot in the arm, it has also given classic music a new commercial lease on life. Music lovers everywhere want to update their record collections with digitally remastered CD versions of their favorite rock albums, or fill out their collections with newly remastered albums that have long been out of print. Enter the remastering engineer. His painstaking and often unheralded efforts insure that when you buy that reissue, you're getting the best possible version. To achieve that sonic end, he must locate the original master tape—not always as easy as it sounds—and then make sure that he preserves the integrity of the original performance while transferring it from analog to digital.

And nobody does it better than Steve Hoffman. A ten-year veteran with MCA Records, Hoffman worked his way up from the copyright office to the reissue department. There, he supervised over 180 album reissues, including almost every major artists on MCA (The Who, Buddy Holly, Chuck Berry).

Now, as Director of A&R/Engineer with DCC Compact Classics, Hoffman is heading the re-release of the albums Ray Charles recorded for ABC-Paramount (including most of his best-known songs) and the Leon Russell/Shelter Records catalog.

Recently, we talked with Steve about his diligent efforts in bringing vintage master tapes into the modern CD world.

**MC: The first order of business as a reissue engineer is hunting down the master tape.**

**SH:** The hunting is the most important part. And that's what actually got me into mastering in the first place, because I would order up an album, like *The Mamas And The Papas*, and I would do all the paperwork and choose the songs, and then when I would get the sample tape, it would sound terrible. I started to think that maybe there was more than one version of all these songs out there, and I started to figure out how to do it.

**MC: Is it easy to recognize the original master from a copy?**

**SH:** No, it's fairly difficult. And it takes years of experience, especially with tapes from the Fifties, because they weren't marked very well. There are little telltale signs that you need to look for. And you need to be very, very patient. For example, a song like "That'll Be The Day" by Buddy Holly, there are over 25 different versions of it, all marked with the master number, and only one of the them is the master. All the rest are copies. So you have to very patiently compare tapes.

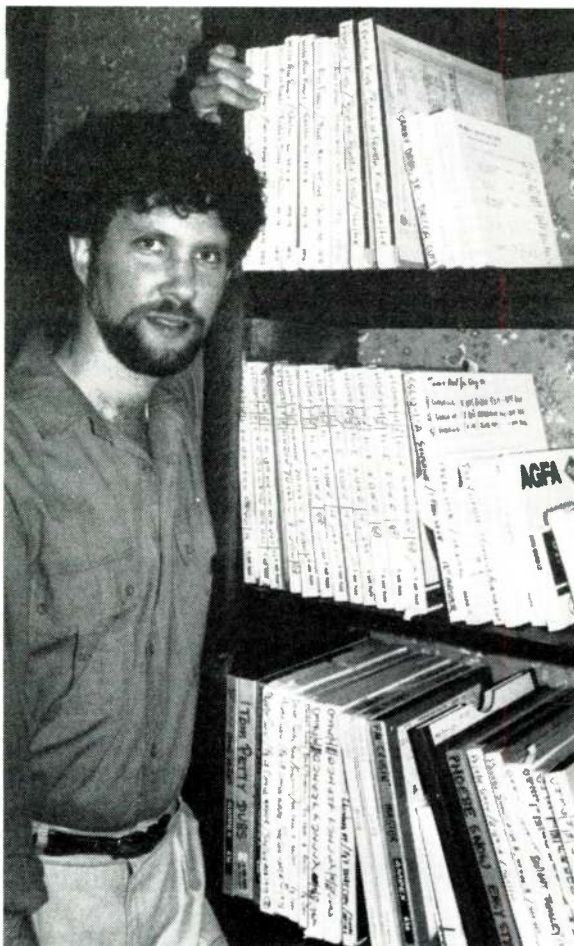
**MC: Have you ever found a master tape that was damaged and wouldn't play?**

**SH:** I've never found a master tape that's been

unplayable. I've found that in 90% of the cases, I can salvage them. They might have fungus growing on them [laughs]. For instance, on the Amboy Dukes CD reissues, when I finally found the master tapes, they'd been stored in the owner's bathroom. And years of taking showers had caused this fungus to grow. So I took steps—I don't know if I should tell you, because you probably won't believe me—but I washed them in a washing machine, and they worked.

**MC: You put them in a washing machine?**

**SH:** Well, sort of. In the real old days, before my time, they had washing machines that had ringers on the top. I ran the tape through a washing machine ringer and it worked fine. The little bit of moisture on there rubbed off



the fungus, and I made a nice clean transfer. Then the next day, the fungus started to grow back again.

**MC: What are some of the other unique places that you've found master tapes?**

**SH:** *Who's Next*, one of the greatest rock albums of all time, those masters were lost for many, many years. I found them in the lunch room of a recording studio in Los Angeles which shall remain nameless. It was on a shelf in the lunchroom, behind the microwave soups. It was back there, *Who's Next*, the original master from England. Now I had already mastered the *Who's Next* CD for

MCA from the second-generation EQ copy, 'cause that was all I had at the time. As soon as I found these, I talked MCA into scrapping the entire 10,000 CD run and starting over from scratch which, at that time, was a very big concession to my fanaticism.

**MC: What steps do you take to make sure that these old tapes transfer perfectly?**

**SH:** The first thing is, you have to go from the original tape. Because what they used to call a master in the old days was the second generation copy that had equalization and heavy compression and probably phony reverb. If you have that as your master, you think, "Boy, this doesn't sound very good for a master." You have to go back to the original, the tape that's marked "original," the session tape. Once you have that, you're practically home free. Of course, you still have to transfer it to CD, making sure that you duplicate the old tape equalizations from the period the tape was recorded.

**MC: Do you frown on using too much equalization, something that might compromise the integrity of the original performance?**

**SH:** Absolutely. I only use EQ in a subtle way to bring out things that were inherently in the recordings but were never enhanced in the old days because their lacquer cutters weren't sophisticated enough to do it. Now we don't have to worry about lacquers anymore, or the stylus jumping off the record. It's basically just a lot of subtle equalization.

**MC: In the early Sixties, when stereo became the rage, many record companies electronically reprocessed monaural recordings and produced "fake" stereo. Do you run into that a lot?**

**SH:** Sure. What happens is, if that's all that's available, I try to explain to whomever had the tape that it had to have been made from something else. It's a slow process. But by the process of elimination, I've always been able to find a mono source of an electronic stereo.

**MC: How do you deal with the tape hiss on older recordings? The temptation would be to cut off some of the high end frequencies.**

**SH:** No, I would never do that. It all depends on the era of the recording. In those instances, I have a very subtle way for removing some of the hiss without resorting to any sort of noise reduction system. It's all in the equalization. A lot of hissy records have a lot of mid-range in them. You listen to an old Mamas and the Papas record and it's practically all mid-range. If you remove some of the mid-range, a lot the hiss goes away automatically, and you don't have to cut off anything.

**MC: Do you ever find outtakes that are more**

46 ▶



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# SESSION SINGERS: Into The Limelight



Alex Brown

Carl Carlwell

Bunny Hull

Angel Rogers

Tim Stone

By Wayne Edwards

**T**he producer called her in a state of near panic: Could she come to the studio to do some much needed lead vocal fills because the artist couldn't sing worth anything and the record company was expecting a hit? She did the session, went home and waited weeks for the mailman to deliver her \$750 check. The artist went on to become a Grammy Award-winning millionaire. Such is the life of the session singer.

As many hit producers will quickly admit, session singers are indeed the unsung heroes of the recording process. Very often it's their harmonious blends and vocal colorings that turn a mundane song into a po-

tential smash. And more often than not, those same blends provide the strength of the chorus that has the average Joe singing along when listening to the song. But their value to a project goes far beyond the obvious background parts they're credited for.

What is this profession really all about? MC recently interviewed five of Los Angeles' top session singers to get some answers. Alex Brown, Carl Carlwell, Bunny Hull, Angel Rogers and Tim Stone—whose collective experiences range from having worked with Elton John, Anita Baker, George Benson, Bette Midler and Billy Idol—spoke candidly about their feelings.

**MC:** How do you feel when you're referred to as background singers?

**CC:** Most people think we can only do background singing, but that's wrong. What makes it such a big challenge to me is that all the session singers I work with are fantastic lead singers as well. They can do it all.

**MC:** Do producers recognize that and respect your talents in the studio?

**BH:** There are a lot of young producers who don't really know much beyond putting the track together. The great producers know how to create the atmosphere for everyone to work in comfortably. That's what gets the great performances. But yeah,

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**Paula Abdul: A dancer gets a deal!**

sometimes our contributions to a project can be overlooked a bit.

**MC:** Do any of you make a living solely on session work?

**CC:** It depends what you call living. I've been existing, but I would like to get paid better and faster.

**AR:** Background singers work hard and are definitely underpaid. I mean, when a record goes platinum who's making the money? Definitely not us.

**TS:** It is unfair. Very often we're making that artist sound good, but when the record is getting played all around the world all we get is that one check. It just doesn't seem fair when you hear that Madonna or somebody is grossing thirty million this year. [It should be noted that session singers do get contingency payments when albums go gold, platinum, double platinum, etc., but these payments are miniscule when compared to what others make off the record's success.]

**MC:** Let's talk about ghosting. It's rumored that Milli Vanilli and Paula Abdul needed professional singers to do their vocals. What are your thoughts on the whole ghosting process?

**CC:** You've got these people with record

deals who have absolutely no talent, and we get called in because they can't cut it. Yet they go on to become major stars and we go home with a paycheck.

**AR:** It's a trap that we all fall into. We'll actually sing the whole song, and they'll do some sprinklings here and there, but you'll never know that.

**MC:** Why do you think so many lesser talented singers get the deals?

**CC:** My theory is the people with real talent can often be the most difficult to work with because they know what they want and they're not gonna go along with just anything.

**BH:** I'm sure [the lesser talents] are much more willing to let themselves be manipulated by business people, record companies, because they know they really don't

***"You've got people with record deals who have absolutely no talent, and we get called in because they can't cut it."***

**—Carl Carlwell**

belong there in the first place.

**MC:** Do you find yourselves resenting these artists?

**AB:** I don't resent the artist because they're trying to make a living just like everyone else. It's more the A&R people, the people in charge. I don't understand how a dancer gets a record deal. What record do you dance on? When you walk into that studio you should be able to sing. Sometimes I feel like a vocal coach in the studio. Line for line, word for word. It's silly.

**MC:** You feel you're underpaid, treated unfairly and your talents are used to make a lesser, perhaps undeserving talent a star. Why continue?

**TS:** You have to look at the whole situation and realize God's blessed you with the ability to make a living with your talent.



**Milli Vanilli: Can they cut it?**

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**MC:** Is that what makes it worthwhile for you?

**AR:** There's a certain reassurance I feel when I hear myself on the radio. It lets me know that I must be doing something right.

**AB:** Also, being a background singer makes you learn your trade. Your job is to give that producer what he's hearing in his mind, and you have to give it quickly and accurately.

*Perseverance has apparently paid off for this particular group of session singers. Alex Brown and Bunny Hull have signed solo deals with MCA and Pony Canyon Records, respectively, while Angel Rogers and Carl Carlwell are signed to Capitol Records as lead vocalists in George Duke's group, 101 North.*

*Someone once said that singing is like flying. Maybe it's that desire to soar, at whatever altitude, that keeps session singers going. Or perhaps as Alex Brown best summed it up, "You want to do what you can until you can do what you want." Such is the life of the session singer.* **MC**

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# THE MISSION U.K.

## Carve It In Stone



By Steven P. Wheeler

**W**e're not going to design our records to be successful in America, and we're not going to tour exclusively in the States to the detriment of other places." Not exactly the quote you'd expect from the leader of one of Britain's most popular bands, but Wayne Hussey is not your stereotypical rock star and the Mission U.K. is no ordinary group.

While relatively unknown throughout America, this English foursome—Hussey, lead vocals, guitar; Craig Adams, bass; Mick Brown, drums; Simon Hinkler, guitar—rivals the popularity of U2 and other worldwide successes in their native territory of England. In 1988, after the huge success of their second album, *Children* (produced by Led Zeppelin bassist/keyboardist John Paul Jones), the Mission U.K. swept the Readers Poll in *Melody Maker*, garnering Best Band, Best Live Act, Best LP, Best Single, with Hussey even beating out Bono as Best Singer.

With all this success outside of America, it's no wonder that the 30-year-old Hussey doesn't worry about conquering North America during their upcoming tour of the States. "It would be very nice because we love America, but we look at it as an adventure that's to be enjoyed. We'll be in America for a month, and we'll see how it goes. It really depends on what happens with the record. You can't really predetermine these things, you just have to go with it."

The record in question is the band's third and strongest to date. *Carved In Sand* (Mercury) tackles a wide array of themes ranging

from child abuse and addiction to love and stormy relationships. "I think since Live Aid, people are more aware of social issues in songs," maintains singer/songwriter Hussey. "I think it boils down to personal conscience really, more than a social thing. If you hear or see something that affects you, then you put it in a song."

The first song on the new album came about just that way. "Amelia" is a chilling tale of child sexual abuse that is described in horrific detail while the band rips through the song like the trust that is being torn from the young girl Hussey sings about. "I'm really fond of 'Amelia,' because I think I've managed to put a point across. I was motivated to write that song by a letter I received from a fan who was being sexually abused by her father. There were no real words of comfort that I could say to her, but it angered me enough to write this song." The directness of the lyrical approach perfectly matches the raw musical feel of the song and the subject: "Don't tell mama what I do to you/If you do I'll beat you black and blue/Cos Amelia, you make daddy feel like a man/Amelia, daddy loves you more than mummy can." Hussey acknowledges the abrasiveness of the track but feels that is the only way to capture the essence of the victim's pain. "The whole issue is so brutal, and I think the song is quite brutal."

Other confrontational songs include "Hungry As The Hunter," an honest look at obsession and addiction; "Butterfly On A Wheel," a glimpse at a troubled relationship; and "Grapes Of Wrath," a musical compan-

ion to Steinbeck's classic novel of working class dignity. With its dust-bowl imagery and steadfast belief in one's faith and personal integrity, "Grapes Of Wrath" is inarguably Hussey's best lyrical piece to date.

Formed back in 1986 by Hussey and bassist Craig Adams, the Mission U.K. story has been anything but simple. A guitarist in the now-defunct Sisters of Mercy, Hussey was thrust into the role of lead singer. "It just so happened that I had a better voice than Craig, so I became the singer," Hussey says matter-of-factly. Having never sung before, Hussey's dilemma was two-fold because he had never written lyrics prior to the Mission, either. "If anything frightened me in the first place, it was the writing of the lyrics. That was a major concern. Would I be able to write enough for an LP?"

While the band's first major label release in 1986, *God's Own Medicine*, made some noise among the critics, the second album, *Children*, fanned the flame of the comparisons with Led Zeppelin. "It was around the time that people were calling the Mission U.K. the new Led Zeppelin, which was ridiculous. So I thought by using John Paul Jones I'd antagonize the buggers a little more [laughs]."

While *Children* received critical accolades, it also shipped gold in England before soaring to the Number Two slot in that country. Yet Hussey looks back on the recording of that record as a less than idyllic set of circumstances. "The first album took five weeks, *Children* took five months. I think it got very insular and very intense," Hussey says. "It wasn't John's fault. Regardless of who we made that record with, we would have made it the same way. It was that second album syndrome, coming off a first album that was relatively successful. We felt the pressure to follow it up with something of substance."

For the new album, Hussey went with their original producer, Tim Palmer. Even with Jones out of the picture, there's still no escaping the Zeppelin myth since Palmer produced Robert Plant's platinum *Now and Zen*. "I guess as a reaction to the long process of the second album, we wanted something that would be done relatively fast."

Spontaneity is something the band thrives on. The band's live shows are filled with unpremeditated stage antics, something that has garnered them quite a reputation around the world. "I think our live shows are very exciting. There's always the element of 'what's going to happen tonight?' I think we're far more popular live than we are on record."

During the recording of the new album, Hussey says the members of the band really came together musically as well as philosophically. "That's one of the good things we've begun to realize over the last year. We've begun to see the Mission U.K. not so much as a career but as something we do and enjoy. I think that's where the title of the album comes into play."







If this often brilliant album is any indication, the Mission U.K. need not worry about their castle of sand being washed away—as each album and each concert goes a long way in turning that sand to stone. **MC**



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### ◀ 33 Clegg

by the police, and the leader of the dance team was warned, "You don't fuck with white kids. You don't teach them this black bullshit." And then I was lectured in front of them by the police commander, "If you ever come here again, we're gonna tell your headmaster. We're gonna make a fool out of you. You're too young to get arrested, but the moment you're sixteen years old, you will be in jail—we'll make sure of it." With everybody seeing this, and then when I came back the next day, they said, "Ah, this kid's cool."

**MC: When did you decide to make playing this music a full-time career?**

**JC:** The reason why I didn't immediately take music as a career is that street music is music of leisure. The idea that music is a business is an impossibility. There's a Zulu idiom which means "a guitar cannot build a home." So I worked as a lecturer [Clegg has a degree in anthropology], and I played music and made records. On my fourth album with Sipho [Mchunu, Clegg's musical partner in Juluka], we had a Top Forty hit in England, "Scatterlings." And it was the first time we considered being professional musicians.

**MC: After recording seven albums, Juluka disbanded in 1985 when Sipho left and returned to his family?**

**JC:** That was a blow to me. We were on the brink of an international breakthrough. He felt he had to go back and raise his family and help his community. You could not argue with that.

**MC: You have recorded**



**Johnny Clegg & Savuka**

Paul Cox

**three albums with Savuka—Third World Child, Shadow Man and Cruel, Crazy, Beautiful World. How has the music progressed?**

**JC:** I think the media often presents an album like it's a linear progression or evolution. In fact, it's not like that. I think most artists go backwards, forwards, sideways. They reclaim things that they lost before. You have a dialog with your music. In many ways, on this album, I reclaimed stuff that takes me back to the period before Juluka.

**MC: You seem more confident on the new album.**

**JC:** This record was a breakthrough for me creatively. Certain things have started to make sense in my music now. I also feel vindicated in a way. I think I've had more shit thrown against me than any other South African artist. Whether it's been from the anti-apartheid

people or from the South African government, I've had it from both sides.

**MC: Though there's some encouraging signs in South Africa now—especially with the recent release of Nelson Mandela—during the recording of the new LP, David Webster, your friend and an outspoken opponent of apartheid, was murdered, something which dramatically underscores the tension and danger that still exists. Is the Mandela release really indicative of something larger happening, or is it just window dressing?**

**JC:** There's definitely a new context in South Africa. But what's happening inside that context is quite volatile at the moment. Anything can happen. But that context is the most positive context we've had for thirty years.

**MC: In your songs, you've always reflected a resilience in the face of seemingly insurmountable odds.**

**JC:** I think in South Africa, for everybody, it gets to the point where you say, "I can't react anymore, I feel a bit numb." You start to see patterns of dark things in life, and the patterns come back again. You start being able to say, "I can see this thing coming," and it's a terrible thing, but it becomes like an old negative acquaintance. And you smile, though you know that it's gonna cause bloodshed and problems. We have a tradition in South Africa where the only way we can survive is through very grim humor. But that humor is life-affirming. It's a smile. It says, "I know you did this to me before and I made it. So I'm smiling." **MC**

### ◀ 40 Hoffman interesting than the released ones?

**SH:** Usually of equal interest. Like when I was working on Buddy Holly, there's another version of "Peggy Sue" and "Oh Boy" and all those wonderful songs that everybody loves. I'm sure you've heard the Beatles outtakes that have surfaced. Speaking of the Beatles, there's a set of CDs that ought to be mastered correctly, especially those first four. They have to be the worst sounding compact discs out there.

**MC: Are you ever forced to go back and remix tapes?**

**SH:** Yes. On the first Leon Russell album I remixed one of them, "Hurtful Body." I remixed that one because the oxide had fallen off about four feet of that song, and all the copies sounded so terrible that I decided to go back, kind of as an experiment. It took a long, long time to match the way the actual record sounded. But I usually try to stay away from that unless I have to. Usually, an original mix is "the" mix. In some instances, they sound lousy, but in most instances, they sound excellent.

**MC: Are artists and record companies sometimes unwilling to let you rummage through**

**their archives to find the correct master tape.**

**SH:** It's like if I called you up and said, "I want to go through every closet in your house and poke around until I find what I'm looking for." A lot of companies aren't ready to have outsiders go through their old "underwear." A lot of companies don't want people to know their closets are messy.

**MC: It's been reported that the master tapes of the first Simon & Garfunkel album were lost and copies had to be used for Columbia's recent Simon & Garfunkel collection.**

**SH:** In my opinion, the masters are there, they just don't know where to look. When I was at MCA and they absorbed ABC Dunhill Records, there were thousands of reels of tapes that were unmarked that no one had ever gone through before. Now, no one in their right mind is going to wade through a vault filled with little rats and spiders and sit there and play one thousand unmarked reels of tapes. It's a monumental task.

**MC: You make it sound like Indiana Jones searching for the lost ark.**

**SH:** It is. But you can't really blame an artist for not properly hanging onto their forty-year-old things. You and I can't even find our own

check stubs from last year. I really can't fault private individuals. But I can fault the majors. I can fault the large companies for losing the masters of major artists.

**MC: Do people ever tell you, "Come on Steve, you're too much of a fanatic. Why can't you use a copy?"**

**SH:** Always. And I try to patiently explain to them that it's for history. Once it's out on a CD, that's it. In five years, no one is going to say, "We're going to do this over again." This is the one shot. Usually, if it's an artist who has the tape, or the original producer, I say, "Look, your ego is what's involved here. This is your handiwork. Your name is on this. So why wouldn't you want to help us make it sound phenomenal instead of average." Usually, they come around. For example, I've been working on and off with Ray Charles for the past three years on his entire catalog. When we started out, he had his staff pull all the tapes and send us over copies. Do you know how many different copies of "Georgia On My Mind" there are? In his vault, there were eight or none of them alone. So after months of subtle pushing, he finally said, "You look for them." It takes some coercion, but eventually the effort pays off. **MC**

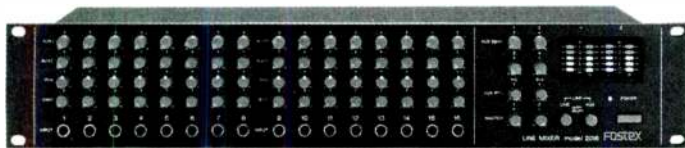
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Wilshire)  
(213) 937-2177

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(1 Block N. of  
Universal Studios)  
(818) 760-4430

**WEST COVINA**  
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10 Freeway)  
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**SHERMAN OAKS**  
4631 Van Nuys Blvd.  
(2 Blocks N. of  
Ventura Blvd.)  
(818) 784-6900

# ENGINEER SURVEY RESULTS

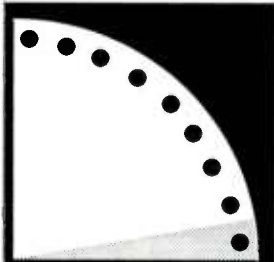
*Usually unknown to the general public, the engineer is a crucial member of any recording session. With this in mind, Music Connection contacted a select number of studio engineers at random and confronted them with questions regarding the industry and the recording process. In order to insure honest answers, no names were used or given, and the studios were picked arbitrarily. Here are the results of our survey:*

By Randy Karr

**Q:**

Do you aspire to become a producer some day?

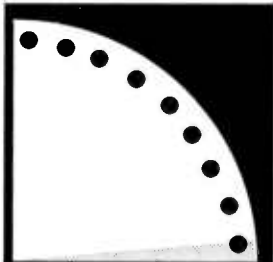
**YES: 90%**  
**NO: 10%**



**Q:**

Do you prefer automated boards to manual boards?

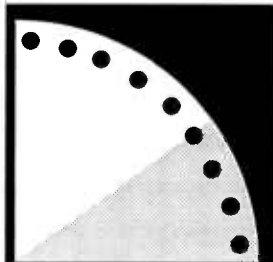
**YES: 95%**  
**NO: 5%**



**Q:**

With the new technology, are new acts less talented than they used to be?

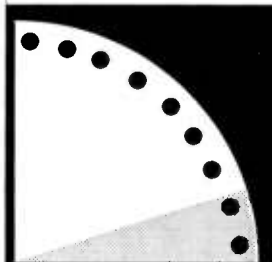
**YES: 60%**  
**NO: 40%**



**Q:**

Do you think engineers, like producers, should receive royalties from records?

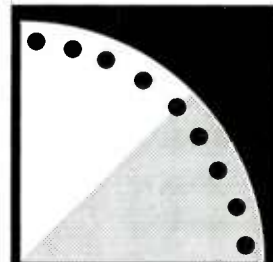
**YES: 80%**  
**NO: 20%**



**Q:**

Are most of today's producers technically knowledgeable to produce records?

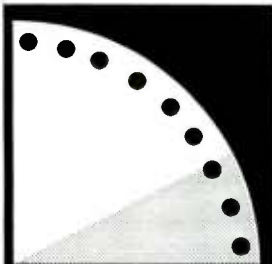
**YES: 50%**  
**NO: 50%**



**Q:**

Do most acts you work with waste studio time when recording?

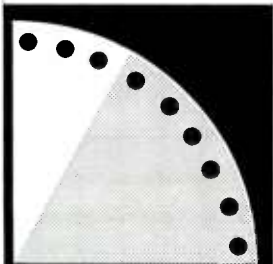
**YES: 70%**  
**NO: 30%**



**Q:**

Have you had any formal training or schooling to be an engineer?

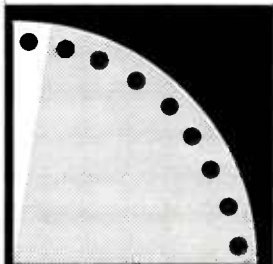
**YES: 35%**  
**NO: 65%**



**Q:**

Is there a drug problem in today's recording sessions?

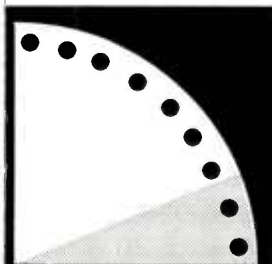
**YES: 10%**  
**NO: 90%**



**Q:**

Do you prefer analog recording over digital recording?

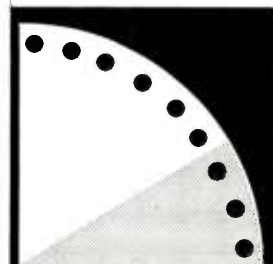
**YES: 75%**  
**NO: 25%**



**Q:**

Does the recording process take too long?

**YES: 65%**  
**NO: 35%**





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# SOUTHERN CALIFORNIA RECORDING STUDIOS

The following pages contain Music Connection's Ninth 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 might have missed, and our thanks to those who have helped make this directory a useful, year long tool for musicians, producers and labels. —Kenny Kerner

Compiled By Trish Connery

## 2-TRACK

### □ ATM Audio/Visual

17104 S. Figueroa St.  
Gardena, CA 90248  
(213) 538-2004

Contact: Ritch Julian

Basic Rate: Remote recording only, rate per job.

### □ Creative Media Consultants

P. O. Box 491279  
Los Angeles, CA 90049  
(213) 402-2262, FAX (213) 204-0329

Contact: Michael Binstock

Basic Rate: N/A, broadcast production.

## 4-TRACK

### □ Hi Fi Sound-Room 350

P. O. Box 6530  
San Diego, CA 92106  
(619) 223-1730

Contact: Paul

Basic Rate: Call for rates.

### □ Jesus Is Lord Studios

5000 O'Sullivan Dr.  
Los Angeles, CA 90032  
(213) 222-2304

Contact: Richard Zeier

Basic Rate: Variable.

### □ Lame Duck Music

324 Rancho Del Oro, #259  
Oceanside, CA 92056  
(619) 722-2826

Contact: Aaron Marks

Basic Rate: Studio \$7/hour; live engineering \$15/hour.

### □ Moffett Manor Recorders

29804 Killington Dr.  
Sun City, CA 92381  
(714) 679-3999

Contact: Robert Moffett

Basic Rate: Call for rates.

### □ Mountain MIDI Productions

P. O. Box 46  
Blue Jay, CA 92317  
(714) 337-7655

Contact: Ryan Daily

Basic Rate: Charged per song.

## 8-TRACK

### □ California Magnetics

7898 Ostrow St., #H  
San Diego, CA 92111  
(619) 576-0291

Contact: Don Nuzzo

Basic Rate: \$35/hour.

### □ Cantrax Recorders

2119 Fidler Ave.

Long Beach, CA 90815

(213) 498-6492

Contact: Rick Cannata

Basic Rate: \$35/hour.

### □ Central Coast Recording

684 Stagecoach Rd.  
Arroyo Grande, CA 93420  
(805) 489-7861

Contact: Robert Barr

Basic Rate: \$20/hour.

### □ Country Gentleman

Burbank, CA 91505  
(818) 848-2576

Contact: Will Ray

Basic Rate: Call for rates.

Featured Equipment: Fostex Model 80 1/4" 8 track, 450 board, AKG C-414 mic, Sennheiser 421, Yamaha SPX-90, Alesis Midiverb II, ART Multiverb, Yamaha R-100, DBX 160X comp, BBE 402, Yamaha NX-10 monitors, Alesis HR-16 drum machine, Roland 707 drum machine, Nakamichi, Denon, Aiwa decks, high speed cassette duplicator, vintage Fender guitars and amps.

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 credits and specialize in country. Call me, let's discuss your project.

### □ Custom Audio Recording

929 California Ave.  
Bakersfield, CA 93304  
(805) 324-0736

Contact: Trent Houston

Basic Rate: \$25/hour.

### □ Jazzberry's Audiovisions Studio

8240 St. Clair Ave.  
N. Hollywood, CA 91605  
(818) 767-2109

Contact: Jazzberry

Basic Rate: \$15/hour.

### □ Lu-Don Studio

16034 Bryant St.  
Sepulveda, CA 91343  
(818) 894-5693

Contact: Susanne Malloy

Basic Rate: \$55/hour.

### □ Primal Productions, Inc.

3701 Inglewood Ave., #133  
Redondo Beach, CA 90278  
(213) 214-0370

Contact: Jeffrey Howard

Basic Rate: \$20/hour.

### □ Pro Demo

2707 1/2 Foothill Blvd.  
La Crescenta, CA 91214

(818) 957-0646

Contact: Charlie Brisette

Basic Rate: \$15-20/hour.

### □ Ray Rae Studios

2320 Pacific Ave., #29  
Venice, CA 90291  
(213) 306-5097

Contact: Ray

Basic Rate: \$15/hour for engineer; additional \$5/hour for programming by expert musician.

Featured Equipment: Atari ST with SMPTE, Emu Proteus, Yamaha DX11, Alesis HR16, Tascam TSR-8, Roland GM70 MIDI guitar, Roland Juno 1, Ensoniq Mirage sampler with massive sound library, Toshiba DX900 digital recorder, Roland Handypad S drum controller, Tascam M216 mixing console, Boss BX8 sub-mixer, Alesis Midiverb 2, Microverb, Microverb 2, stereo enhancer, limiter compressors (2), DOD digital delay.

Special Services: We produce master quality product and specialize in funk, hip hop, rap, reggae, soul, dance, house, hard rock, metal, country, jazz and good old fashioned rock and roll!

Clients: Sugar Minott (Heartbeat), Mikey Dred (Warner Bros.), Papa Yaie (Warner Bros.), Dred Flimstone (Warner Bros.), Mr. Animation (rap), Groovin Ruben (soul), Daniel Desmond (country).

Comments: We specialize in real sounding music with soul and human feeling, with friendly and talented musicians, engineer and programmer. Our stereo enhancer and compression make the other studios' products seem muddy.

### □ Rhodehouse Productions

Studio City, CA 91607  
(818) 762-8868

Contact: Eric

Basic Rate: \$30/hour.

### □ RMR Studios

7401 Lankershim Blvd.  
N. Hollywood, CA  
(818) 765-1861

Contact: Booking manager

Basic Rate: \$20-250, 2 songs (no time limit).

Featured Equipment: Tascam 38, Tascam 32, live drum room, excellent new microphones, outboard gear galore, Yamaha, DOD, DBX, Ibanez, Valley Sound and more, Technics dual cassette with HX pro headroom extension for great cassette copies (you get 2 free).

Special Services: Rock bands are our specialty. Free A&R list for all our clients.

Clients: Ray Monroe & The Wannababes, Lance, others.

Comments: Come and hear how good 8 tracks can sound!

### □ Soho Productions

1606 N. Highland Ave.  
Hollywood, CA 90028  
(213) 465-2786

Contact: Rae Dileo, Geoffrey Shaples

Basic Rate: \$25/hour.

Featured Equipment: Mac II with Performer sequencing software, Fostex 8 track, Sony 2500 DAT recorder, Sound Workshop console, Digidesign digital recording editing system, Korg D5S1 sampler, Yamaha TX16W, Kawai K1, Roland D110, Roland R8 drum machine, Yamaha SPX 90, Korg digital delay, Effectron digital delay, Alesis Midiverb, Yamaha compressor, DBX compressor, BBE aural exciter

Special Services: We offer full song production with a programmer/engineer, keyboardist, guitarist on staff.

Clients: Andy McCoy, Atlantic, Big Time, CBS, D&D, Dave Wakeling, Elektra, Enigma, Mattel Corp., Polygram, Profile, Smurfs, SST, TV 21, Wide World of Sports.

### □ Third Ear Recording Studio

143 S. Cedros Ave.  
Solana Beach, CA 92075  
(619) 75LUCKY

Contact: Peter Dubow, Malcolm Falk

Basic Rate: Upon request, by specific project.

### □ 21st Century Studio

Atwater area  
(818) 246-9671

Contact: Burt

Basic Rate: Call for rates.

### □ Waterbury Recording Studio

Burbank, CA 91505  
(818) 841-3316

Contact: D. W.

Basic Rate: \$12/hour.

### □ Wild Talent Studio

5720 Andasol Ave.  
Encino, CA 91316  
(818) 705-6985

Contact: Stan Keiser

Basic Rate: \$50 for 3 hour session including all equipment and engineer.

## 12-TRACK

### □ Cazador MIDI Facility

Hollywood, CA 90048  
(213) 655-0615

Contact: Jimmy Hunter

Basic Rate: Flexible.

Featured Equipment: Top of the line Linn 9000, Otari 1", MXS050 2 track modified to 30 IPS and 15 IPS, DAT's (2), Lexicon PCM70, Rev 7, DBX 166's (2), most of the popular synths including F-16 triggered drum sampler, huge library of sampled sounds.

Special Services: Expert Linn 9000 programming, production assistance, free engineer.

Clients: Jack Conrad, Larry Henley (Grammy Songwriter of the Year 1989), Gloria Sklerov, Steve Plunkett.

### □ Midi-Evil Studios

P. O. Box 8914

# RECORDING STUDIOS

Universal City, CA 91608

(818) 785-0815

**Contact:** Evil Wilhelm, James "Filth" Col-loro

**Basic Rate:** \$66.60/hour for 13 tracks.

## □ Silent Partner Sound

2116 S. Sepulveda Blvd.

Los Angeles, CA

(213) 479-3819

**Contact:** Hayden or Bobby

**Basic Rate:** \$25/hour.

**Featured Equipment:** Akai 12-12; Sennheiser, EV and Shure microphones, SPX 90's, NS10's, DX-7, Rockmod, Marshall and Roland.

**Special Services:** 3 rooms of recording and rehearsal, sized 24x38, 22x18 and 20x18.

**Clients:** Capitol, SBK-EMI, RCA, CBS, Private Records.

**Comments:** Specializing in quality recordings of rehearsal at affordable rates. Direct to DAT available.

## □ Sound Station

3212 Mesa Verde Rd.

Bonita, CA 92002

(619) 479-6208

**Contact:** Alex Gonzalez

**Basic Rate:** \$20/hour.

# 16-TRACK

## □ Across The Tracks

P. O. Box 2612

Garden Grove, CA 92640

(714) 636-3780

**Contact:** Brad Clark, Jodi Clark

**Basic Rate:** \$40/hour.

## □ Aliso Creek Productions

P. O. Box 8174

Van Nuys, CA 91409

(818) 787-3203

**Contact:** Michael Williams

**Basic Rate:** \$20/hour; block rates available.

**Featured Equipment:** Tascam MS-16 1" 16 track, 24 input Carvin board, Macintosh computer with Performer sequencing software; Roland S-50 sampler, Roland D-50 synth, Yamaha, Alesis, DBX outboard gear; Shure, Electro Voice, AKG, Sennheiser microphones; Roland TR707 drum machine, complete MIDI implementation.

**Special Services:** Specializing in band and songwriter demos and low budget album projects.

**Clients:** Steve Wilson-Briggs, Suzanne Sawyers, Robert Menn.

**Comments:** Call to discuss your project.

## □ Almost Home Recording Studios/ Pac-A-Trac Remote Recording

601 E. Belmont

Fresno, CA 93701

(209) 266-8487

**Contact:** Mikal Masters

**Basic Rate:** Upon request.

**Featured Equipment:** Audio Designs, Lexicon, Eventide, Aphex, Urei, Neuman, EV, AKG, Ampex 1100-16, ATR102-2, Panasonic DAT, remote Tangent 16 console, Soundmaster 8 mixer, mic package, snakes, DAT, MCI-8, Ampex 16 track 2", tape duplication services, etc. 3 rooms plus tie to showcase theatre.

**Special Services:** MIDI Studio, E-Max, Macintosh Plus, Master Tracks, Sound Design, SMPTE; Yamaha and Roland keyboards, drum machines, etc.

**Clients:** Robby Roberson Productions, Nugget Records, Happy Note Music, Western Heritage Productions.

**Comments:** Major L.A./Nashville produc-

tion staff. Not just a recording studio.

## □ Bare Trax

P. O. Box 4988

Culver City, CA 90231

(213) 390-5081

**Contact:** Jon Bare

**Basic Rate:** \$35/hour.

## □ Basement Studio

6525 Sunset Blvd.

Hollywood, CA 90028

(213) 469-9211

**Contact:** Geoffrey Tozer

**Basic Rate:** \$35/hour.

## □ Bluefield Music Design

2143 Holly Dr.

Los Angeles, CA 90068

(213) 463-7664

**Contact:** David Bluefield

**Basic Rate:** \$30/hour.

**Featured Equipment:**

Emulator III sampler with huge library, Macintosh sequencing experts; MI, TX816, Kurzweil modules, grand piano, digital mixdown.

**Special Services:** SMPTE-MIDI lock-up, Opcode's vision sequencer beta-tester, easy interface with other software and/or MIDI modules.

**Clients:** Film, advertising agencies and songwriters.

**Comments:** Specialists in 'pop' demo packages with superb drum and brass samples, award-winning arranger, producer, writer available.

## □ Casbah Recording

1895 W. Commonwealth, #N

Fullerton, CA 92632

(714) 738-9240

**Contact:** Chaz Ramirez, Greg Heil

**Basic Rate:** Call for rates.

## □ Cash Recording/Rehearsal

11334 Burbank Blvd.

N. Hollywood, CA 91601

(818) 761-1301

**Contact:** Michael

**Basic Rate:** All rates include engineer. Please call for rate schedules.

**Featured Equipment:** AHB CMC 24 computer aided console, Fostex B161 1/2" 30 IPS, Pro DAT, big room for live recording (1000 sq. ft.), Fostex RM 780 near field monitors, Altec 604 big monitors. State of the art MIDI includes Macintosh with 80 meg drive, S900 sampling, EXMIR, Emulator II, DX7, SP12 drums, MKS 30, EX8000, Stepp or Roland guitar synths, D550.

Outboard includes Lexicon, Alesis, Yamaha, DBX, SMPTE, BBE, Ashly, Fostex, PCM FI, Shure Sennheiser, Sony, AKG.

**Special Services:** Full rehearsal facility with big stage and stereo PA, A/C and storage.

**Clients:** Call for extensive list.

**Comments:** Pros only.

## □ Collaborative Entertainment Services

605 E. Belmont

Fresno, CA 93701

(209) 266-8486

**Contact:** Robby Roberson

**Basic Rate:** Upon request.

**Featured Equipment:** 3000 sq. ft. sound stage, 3 working studios, 8-16 track 1"-2" recording, DAT, SMPTE, live room production audio and video, talk show/full band sets, 7' grand, full computerized MIDI, broadcast booth, showcase theatre, sound and lights, super VHS, instructional workshops.

**Special Services:** Live album audio and video, industrial and commercial TV, artist development packages.

**Clients:** Mikal Masters-Austin, TX, Robby

Roberson Productions, Lana Records, Top Secret Records, Lair Music, California Country TV Productions.

**Comments:** Full service entertainment company-staff producer, arranger, public relations, legal, management.

## □ Flight 19 Studio

5245 Avenida Encinas, #F

Carlsbad, CA 92008

(619) 931-8093

**Contact:** Valery Saifudinov

**Basic Rate:** \$25/hour.

## □ Glide Studios

P. O. Box 747

La Canada, CA 91011

(818) 902-0435

**Contact:** Cho Paquet

**Basic Rate:** Call for rates.

## □ Guerin Recording Studios

1815 W. Magnolia Blvd.

Burbank, CA 91506

(818) 566-1982

**Contact:** Shaun Guerin

**Basic Rate:** Call for rates.

## □ Rudy Guess Recording Studio

11541 Hartsok St.

N. Hollywood, CA 91601

(818) 769-9569

**Contact:** Rudy

**Basic Rate:** \$35/hour.

**Featured Equipment:** Tascam MSR16 16 track, Otari 8 track, Panasonic Pro DAT, Tascam 25-2 2 track, Pro cassette decks (2), Sennheiser, Shure, EV, AKG, Beyer and many other microphones. Urei compressor and deessers, DBX compressors, Lexicon LPX-1 reverb, Roland SRV-2000 reverb, Aphex Aural Exciter, Studiometer 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 production, film and TV soundtrack, commercials and voice over, background and source material, broadcast quality band demos on a budget. Hot lead guitar solos/rhythm parts/drum programming.

**Clients:** Carole King, Vixon, Lock Up, Mary's Danish, BB Chung King and the Screaming Buddha Heads, Chuck E. Weiss, Capitol Records, A&M, many others.

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

## □ Kitchen Sync Studios

5325 Sunset Blvd.

Hollywood, CA 90028

(213) 463-2375

**Contact:** Kitchen Sync

**Basic Rate:** Call for rates.

## □ Lightning Corporation

7854 Ronson Rd.

San Diego, CA 92111

(619) 565-6494

**Contact:** Mark Gleason

**Basic Rate:** \$50/hour.

## □ Livingston Recording

332 N. Azusa

City of Industry, CA 91744

(818) 964-9578

**Contact:** John Livingston

**Basic Rate:** \$50/hour.

## □ The Note Factory

5714 Columbus Ave.

Van Nuys, CA 91411

(818) 994-3133

**Contact:** Richard Barron

**Basic Rate:** Negotiable.

**Featured Equipment:** 40 input Dynamix 3000 console, Fostex B-16, JBL 4430's (bi-amped), ton of outboard including PCM70, 1176, DBX-162, SPX-90's (2), Midiverb II's (2), BBE 802, custom Jensen microphone pre, U-87, 414, 460 E AKG (2), Fostex MS stereo microphone, Sony C-37A tube microphone, sampler, synths, sequencer.

**Special Services:** Live drums, best vocal sound and production. NAS endorsed.

**Clients:** Jenny James, Billy Block, Chad Watson, Janis Ian, Paul & Paula, Chris Montez, Dick Dale, the Doo-Wah Riders.

**Comments:** Sterling vocals, kick tush drums, deal getting mixes. The demo gods live here.

## □ RCM Productions

12478 Washington Blvd., #5503

Los Angeles, CA 90066

(213) 390-5573

**Contact:** Bob McNabb

**Basic Rate:** From \$25/hour.

## □ RIP Recording

15713 Romar St.

Granada Hills, CA 91343

(818) 893-0258

**Contact:** Dave Morse

**Basic Rate:** Negotiable.

## □ Rising Star Recording

655 N. Berry, #1

Brea, CA 92621

(714) 671-7815

**Contact:** Rudy Ising

**Basic Rate:** \$30/hour; block rate \$25/hour.

## □ Rotund Rascal Recording

5654 Natick Ave.

Van Nuys, CA 91411

(818) 901-9636

**Contact:** Dave Pearlman

**Basic Rate:** \$30/hour

**Featured Equipment:** Tascam 1" 15 IPS machine, Dynamix (English) 24 channel board, JBL 4408, Yamaha NS10M, Neumann, Sony, RCA, AKG, EV, Sennheiser, Shure, Urei, MXR, Ibanez, Roland, lots of outboard and microphones, main room 625 sq. ft., control room 500 sq. ft., isolation room 60 sq. ft.

**Special Services:** Air conditioning, coffee, fridge, guitar, bass, dobro, steel, professionals available on request.

**Clients:** Turn on the radio!

**Comments:** Smooth running, good ambience, keep smoking to a minimum!

## □ Sideways Recording

2931 W. Central Ave., #H

Santa Ana, CA 92704

(714) 545-9849

**Contact:** Jim Hahn

**Basic Rate:** \$50/hour.

## □ Sonora West Recorders

604 1/2 Sonora Ave.

Glendale, CA 91201

(818) 242-3299

**Contact:** Sonora West

**Basic Rate:** Call for rates.

## □ Soundgraphics

P. O. Box 91133

Long Beach, CA 90809

(213) 498-9135

**Contact:** David Eastly

**Basic Rate:** \$25/hour.

## □ Southwest Sound

14 N. Baldwin Ave.

Sierra Madre, CA 91024

(818) 355-1367

**Contact:** Devin Thomas

**Basic Rate:** \$25/hour.

# RECORDING STUDIOS

**Q Studio 9 Sound Labs**  
 5504 Hollywood Blvd.  
 Hollywood, CA 90028  
 (213) 871-2060, (818) 353-7087  
**Contact:** John Gillies  
**Basic Rate:** \$20-30/hour, Visa and MC accepted

**Q Studio Addario**  
 Costa Mesa, CA 92626  
 (714) 540-4490  
**Contact:** Joey Daddario  
**Basic Rate:** \$25/hour.

**Q Studio Dee**  
 2405 Glendale Blvd.  
 Los Angeles, CA 90039  
 (213) 662-9595  
**Contact:** Huey Dee  
**Basic Rate:** Upon request.

**Featured Equipment:** Fostex B16, Tascam 38, Sony DTC1000ES (modified to record at 44.1 Khz), Tascam 122, Yamaha SPX1000, SPX 90 II, Rev 7, D1500, Alesis Quadraverb, Lexicon PCM70, LXP-1, Art SGE, DBX 166, JBL/Urei 7110, Hush IICX, BBE 422, Apex Type C, JBL, Tannoy, Yamaha Auratone monitors; Neumann U87, AKG, 414EB, Roland D-50, Vocoder, Alesis HR16, Fender P. Bass.  
**Special Services:** 2 rooms, live drums, DAT mixdowns, bounce 8 track tapes up to 16 track, musicians upon request, secured parking.  
**Clients:** AKB (Sugar Minot Band), Pablove Black, Randy Castille, Ernie C. (Ice T), Chamber Bros., Deaf Jeff, Al Hudson (Coasters).  
**Comments:** Relaxed and friendly atmosphere, easy engineer to work with, all styles of music OK.

**Q Theta Sound Studio**  
 2219 W. Olive Ave., #226  
 Burbank, CA 91506  
 (818) 955-8888  
**Contact:** Randy Tobin

**Basic Rate:** 2 track \$48/hour; 4 track \$40/hour; 8 track \$48/hour; 16 track \$54/hour.  
**Featured Equipment:** Ramsa 88x16x2 mixing console, ProMix 24 channel mixer automation system, Tascam MS-16 16 track recorder with autolocator, Tascam 38 8 track recorder, Tascam 344 4 track recorder, Technics 1520 2 track recorder, Aiwa Excelia DAT (2); DBX, MXR, Symetrix, Dynamite Limiters; Lexicon PCM70, Roland SRV 2000, Yamaha Rev 7, SPX-90 digital reverb effects processors; Korg, MXR digital delays; AKG Tube, AKG 414, Countryman Isomax, Shure SM57, Electro Voice RE-20 microphones; Atari Mega 2 ST MIDI computer with Hybrid Arts SMPTE track software; Fostex 4030/4035 SMPTE synchronizer; Roland R8, 505, SCI Drumtraks drum machines (enhanced by Forat Electronics); Yamaha C5 grand piano with Forte MIDI Mod; Roland S-50, S-550, Ensoniq Mirage sampler systems with extensive sample library; Korg M3R, Roland D-50, Kawai K1-II, Jupiter 8, Yamaha DX7, Chroma Polaris synthesizers; Roland MKS-20 piano module; Slingerland drum set with Camco snare, Tama hardware, Zildjian and Paiste cymbals; JVC 850 3/4" video editing recorder; JVC HF-750 VHS HiFi.

**Special Services:** Professional typeset cassette labels, typesetting and graphic design for cassette J-card inserts, cassette plates, CD packaging, album covers and sleeves, resumes, lyric sheets. Live sound systems, 50 to 5000 people; remote recording, 2 to 24 track. Classes and consultations—Understanding recording for singers and musicians; Synthesizers, drum machines and MIDI; Private consultation

and location engineering.  
**Comments:** An environment where you can do your best!

**Q Thor's Studio**  
 9920 Dolan Ave.  
 Downey, CA 90240  
 (213) 862-1722  
**Contact:** Chrys  
**Basic Rate:** 8 track \$15/hour; 16 track \$25/hour; block rates 20% off.

**Featured Equipment:** Tascam 38 1/2" 8 track, 1" 16 track, Teac 3440 4 track, Nakamichi PCM F-1 digital mastering; Roland D-50, Yamaha DX-9 and Korg keyboards, Lexicon digital effects, SPX-90; Linn, Roland, Simmons and acoustic drums, Marshall and Rockman, many axes and toys.  
**Special Services:** Free info to clients about copyrights, album and tape pressing and the music business in general.  
**Clients:** Thor Records, local TV advertisers, Junkyard, Dag Productions, White Tree Productions, many others.  
**Comments:** Relaxed, secure area; swimming pool. Thor products are sold around the world.

**Q Trilogy Recording & Production**  
 718 La Paloma  
 Ontario, CA 91764  
 (714) 391-1930  
**Contact:** Frederick Bettge  
**Basic Rate:** Recording \$30/hour; production \$50/hour.

**Q Bill Todd's Westside Recorders**  
 2481 Corinth Ave.  
 W. Los Angeles, CA 90064  
 (213) 473-4910  
**Contact:** Bill Todd

**Basic Rate:** \$25/hour; call for block or 'album' rates. **Featured Equipment:** 1" Otari 8 track, Sony DAT, MCI 16 track, 414 AKG, full 16 bit outboard, S-50, D-50, Alesis HR16, 2 Midiverbs, Quadraverb, BBE, NS-10, Macintosh MIDI system, Revox 2 track, Cedar lined 13x12 control room, Tangent console, 6x9 vocal booth, 23 channel mixdown.  
**Special Services:** Complete in-house production, Macintosh/Performer MIDI, pro vocals, guitar, bass, keyboards, drum programming, 16 bit sampling, great engineering. We specialize in country and country rock.  
**Clients:** Top songwriters (call for list) and publishers (Cliffie Stone-Gene Autry Publishers), Gary Burr (Pure Prairie League).  
**Comments:** Master quality, affordable rates, comfortable 'non-industrial' atmosphere, ideal for the songwriter/artist.

**Q Greg Youngman Music**  
 P. O. Box 8102  
 Long Beach, CA 90808  
 (213) 425-9597  
**Contact:** Joe Nance  
**Basic Rate:** \$35/hour.

**Q Zacuto Audio**  
 1316 3rd St.  
 Santa Monica, CA 90401  
 (213) 394-4932  
**Contact:** Gary Zacuto  
**Basic Rate:** \$95/hour.

**24+ TRACK**

**Q A&R Recording Services**  
 71906 Highway 111  
 Rancho Mirage, CA 92270  
 (619) 346-0075  
**Contact:** Studio

**Basic Rate:** \$75/hour.  
**Featured Equipment:** Otari MX-80 recorder, Ampex ATR 2 track, Neotek Series 2, 2 patch bays, MIDI, standard outboard, 3 reverb systems, great tracking studio, excellent sound, top engineers or your own.  
**Special Services:** Production, promotion.  
**Clients:** Euphoria, Neon Creed, B. Maninlow, Jon Kodi, David Sanborn, Jim Autz, Mike Whitehead, Rande Isabella, Gray Advertising.  
**Comments:** Just outside Palm Springs, CA. Great desert atmosphere, very private. Bulk rates available.

**Q Adamos Recording**  
 16571 Higgins Circle  
 Huntington Beach, CA 92647  
 (714) 842-2668  
**Contact:** Jerry Adamowicz  
**Basic Rate:** Call for rates.

**Q Aire L.A. Studios**  
 1019 S. Central  
 Glendale, CA 91204  
 (818) 500-0230  
**Contact:** Eve Glabman  
**Basic Rate:** Call for rates.

**Q Allies Recording Studio**  
 711 E. Cypress Ave.  
 Redlands, CA 92374  
 (714) 798-7375/(714) 354-7034  
**Contact:** Randy Thomas, Fred Tedesco  
**Basic Rate:** \$45/hour, can include production team and instruments.

**Q Alpha Studios**  
 4720 W. Magnolia Blvd.  
 Burbank, CA 91505  
 (818) 506-17443  
**Contact:** Gary Brandt  
**Basic Rate:** Analog \$135/hour; digital \$195/hour.

**Q American Recording Co.**  
 22301 Mulholland Highway  
 Woodland Hills, CA 91316  
 (818) 347-9240  
**Contact:** Bill Cooper  
**Basic Rate:** Call for rates.

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

**Q The Audio Suite**  
 1110-A W. Glenoaks Blvd.  
 Glendale, CA 91202  
 (818) 241-9090  
**Contact:** Eric Sclar  
**Basic Rate:** Music tracking/mixing \$50/hour; 3/4" video sweetening \$135/hour; block rates available.

**Featured Equipment:** Audio tape recorders: MCI JH24, Fostex E2, Revox A77, Tascam 122B. Audio monitors: Tannoy Golds. Console: custom 44 input mixing console. Microphones: AKG C414/48 (2), Neumann KM84, Electrovoice RE20, Audio Technica ATM 63 (2), Shure SM57 (4), Shure SM58, MS38 Active Matrix. Dynamic processors: Gainbrain 11's (4), Kepex 11's (4), DBX 165A. Digital effects: Lexicon LXP-1 and LXP-5 with MRC, Roland SRV-2000, Yamaha SPX-900 and SPX-9011. MIDI system: Macintosh Plus (4 MB ram, 45 MB HD), Opcode 'Studio 3', Yamaha KX88, RX5, TX7, E-MU Proteus, Emax SE sampler with hard drive, Roland MKS-20. Software: 'Vision' sequencing software, 'Alchemy' sound designing program with large sound FX library, 'Sound

Ideas' and 'Valentino' CD collection. Video tape recorders: Sony VO 5850 with address track, Magnavox VHS Hi-Fi. Video monitors: Sony VPH1020Q 100" overhead projection, JVC TM13U's (3). Synchronizer: Fostex 4030/4035 system.  
**Special Services:** Live band recording, MIDI programming/tracking, 3/4" video sweetening (ADR, track-overs, Foley, scoring, mixing).  
**Clients:** Warner/Chapell Publishing, Filmtracks Publishing, Merrit Publishing, Columbia Pictures Publishing, Walter Egan, The B.H. Surfers, Vista Media, IRS World Media, Magic Lantern Film & Video, MGS Video Productions, L'Image Commercial Casting, Harmony Gold Inc., The Billy Graham Organization, DeGoas International Broadcasting, Bonneville Media Communications, Forza Entertainment.  
**Comments:** Completely remodeled - large comfortable working environment. Just 10 minutes from Hollywood and Burbank.

**Q Beach Recording**  
 2810 McBain St.  
 Redondo Beach, CA 90278  
 (213) 371-5793  
**Contact:** Barbara  
**Basic Rate:** \$18-30/hour.

**Q Beachwood Recording**  
 6253 Hollywood Blvd., #810  
 Los Angeles, CA 90028  
 (213) 461-1008  
**Contact:** Stephen Chandler  
**Basic Rate:** \$50/hour.

**Q Beat Street Recording, Inc.**  
 5739 Tujunga St.  
 N. Hollywood, CA 91601  
 (818) 769-9966  
**Contact:** Jan Lucas  
**Basic Rate:** 'A' Room \$125/hour; 'B' Room \$35/hour.

**Featured Equipment:** Neve 8248 console, Sony APR 24, 3M 79, Steinway, Tac/Amek Matchless, Sony JH110 1/2" 2 and 4 tracks, Sony BVU 800. Synchronizers: Adam Smith, Sony and Fostex. Microphones: Telefunken Tube U-47, Neumann U-87, U64, KM84, AKG 414, 451 and 452, Sennheiser 4215, Shure 57's. Keys and samplers: Forat F-16, Emu E2, Roland D-550, JX-8P, Yamaha, TX802, 817, TX7, DX7, Casio FZ10M. Custom Urei monitoring plus GML EQ, Pultech EQ, Teletronix, LA2A and more.  
**Special Services:** Top quality in every aspect, plus excellent working ambience for albums, films and jingles. Macintosh sequencing and drum replacement (live and electronic).  
**Clients:** Andy Summers, Devo, Jose Feliciano, Sears, Columbia Pictures, Lormar, Miller Beer and more.  
**Comments:** Special project rates.

**Q Blue Canyon Recording**  
 11616 Ventura Blvd.  
 Studio City, CA 91604  
 (818) 505-0755  
**Contact:** Blue Canyon  
**Basic Rate:** Call for rates.

**Q Branams Fox Run**  
 216 Chatsworth Dr.  
 San Fernando, CA 91340  
 (818) 898-3830  
**Contact:** Studio manager  
**Basic Rate:** Contact studio manager.  
**Featured Equipment:** Neve VR60 with Flying Faders automation, MTR 9011 24 track (2), MTR 12 1/2" 2 track, Panasonic 3500 DAT, Adam/Smith 2600 and Zeta 3 synchronizers, 48L (2), RMX16M PCM/70, SPX1000, SPX 90's, TC 2290 (2),

# RECORDING STUDIOS

**H3000**, SDE 3000's, 70 noise gates, 64 compressor limiters, Base, 360 systems, AMS 16B, Roland A80 controller, Roland MC500 Mark II, large selection of microphones, Tad monitor system, automated effects.

**Special Services:** 1500 sq. ft., live room, isolation booths, huge control room, large rehearsal facility on premises with full PA and monitor system.

**Clients:** All major labels.

**Comments:** Studio B under construction (overdub room). Trident Series 80, 56 inputs opening this summer.

## ❑ Broken Records

17471 Plaza Otonal  
San Diego, CA 92128  
(619) 487-8787

**Contact:** Jefferson Dee

**Basic Rate:** Call for rates, block rates available.

## ❑ Capitol Studios

1750 N. Vine St.  
Hollywood, CA 90028  
(213) 871-5001

**Contact:** Sharon Swab

**Basic Rate:** Please call for rates.

## ❑ Ken Carlton Recording

11240 Highway 41  
Madera, CA 93638  
(209) 431-5275

**Contact:** Ken Carlton, Donovan Dear

**Basic Rate:** 2 track \$35/hour; 24 track \$65/hour; video lock-up \$75/hour.

## ❑ Circle Sound Studio

3465 El Cajon Blvd.  
San Diego, CA 92104  
(619) 280-7310

**Contact:** Samuel Boyd  
**Basic Rate:** Call for rates.

## ❑ Clear Lake Audio

10520 Burbank Blvd.  
N. Hollywood, CA 91601  
(818) 762-0707

**Contact:** Brian Levi

**Basic Rate:** Please call.

**Featured Equipment:** Trident 80B, Otari 2", 1/2" and 1/4" tape machines, Lexicon 480L, TC 2290, Eventide H3000, Lexicon PCM70, Neve 1073's, Pultec EQP-143's, Pultec MEQ-5's, Tube Tech equalizers, microphone pre-amps, compressor/limiter, Optimix Automation, JVC CR-600 3/4" video, BTX Synchronizer with softouch controller, Yamaha C-7E 7'4" grand piano.

**Special Services:** Sync to 3/4" video, 48 track recording, audio post-production services.

**Clients:** RCA, Capitol, Enigma (Hurricane), CBS/WTG, Polygram, Geffen, Orion Pictures, Paramount Pictures.

**Comments:** We have a huge control room and live room, great gear that works and reasonable rates.

## ❑ Control Center

128 N. Western Ave.  
Hollywood, CA 90008  
(213) 462-4300

**Contact:** Control Center

**Basic Rate:** Call for rates.

## ❑ Crystal Sound Studios

1014 N. Vine St.  
Hollywood, CA 90038  
(213) 466-6453

**Contact:** Luki or Andrew Berliner

**Basic Rate:** \$125+/hour.

**Featured Equipment:** Crystalab Systems

automated 48 input console; new A-827 Studer 24 track machines with Linx (2); BVU 800 video; large selection of tube and ribbon microphones; a ton of outboard EQ, limiters, digital processors; live chambers 9 ft; Yamaha piano, Hammond organ and Leslie; EMT-250, 251, 140 and 156. 24 hours a day by appointment. Digital mastering.

**Special Services:** 48 track audio and video for TV and movies. Large studio accommodates 60 musicians.

**Clients:** Stevie Wonder, Jackson Five, James Taylor, War, Carole King, Jackson Browne, Supertramp, REO Speedwagon, Tom Petty, Miles Davis, Eddie Kendricks.

**Comments:** 500 hit records, 100 Top Ten records, 5 Albums of the Year, 20 Grammys.

## ❑ Devonshire Audio/Video Studios

10729 Magnolia Blvd.  
N. Hollywood, CA 91601  
(818) 985-1945

**Contact:** Kelle Creamer

**Basic Rate:** \$150/hour; lock-outs starting at \$1,200/day in certain rooms.

**Featured Equipment:** V Series Neve in 2 rooms with GML Automation, Studer, Otari and 2 Sony 24 track digital machines, live echo chambers and all outboard gear, each room fully equipped with extensive outboard gear and microphones.

**Special Services:** Recreation room with pool, ping pong, video games, cable TV and basketball court. Full service studio with runners.

**Clients:** Tom Petty (*Full Moon Fever*), Cher, Michael Bolton, Jet Boy, MCA Records, Stryper, Tom Werman.

**Comments:** Full security (locked gates).

## ❑ Dino M II Recording Facility

2367 208th St., #7  
Torrance, CA 90501  
(213) 782-0915

**Contact:** Dino M.

**Basic Rate:** 24 track \$40-50/hour; 32 track \$60-70/hour.

**Featured Equipment:** Amek console, Otari 24 and 32 track deck, DAT, analog mixdown, Lexicon, Eventide, Yamaha Rev 5, SPX 90, Korg, much more. New baby grand piano, Yamaha drum kit. Samplers, Roland D-50, Urei 813 dual 15 monitors, NS-10's, Neumann U-87, KM84, Sennheiser, Shure.

**Special Services:** All rates include engineer, keys and sampler.

**Clients:** Survivor, Club MED, Busboys, members from Earth, Wind & Fire, film scores.

**Comments:** We accept Visa and Mastercard. Comfortable, professional friendly attitude is our top priority.

## ❑ Dodge City Sound

Glendale, CA 91201  
(818) 242-0222

**Contact:** Jeffers or Meralie Dodge

**Basic Rate:** 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 MX80 24 track and MTR1 2 track (1/2"), Ampex ATR 2 track (1/4"), Sony 500ES R-DAT, Technics 1506 1/4" 1/4 track with 1/2" playback, Lexicon 480L, Korg DRV 3000, TC Electronics 2290 with 11" sampling, Alesis Quadraverb (2), Klark Teknik DN780, Yamaha SPX 90II (2), Yamaha Rev 7, Tube-Tech CL-1A (compressor), Tube-Tech MP-1A (pre-amp), Tube-Tech PE-1B (program EQ), Drawner

# J.E. SOUND PRODUCTION

## 24 TRACK RECORDING

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1680 Sycamore  
Hollywood, CA 90028  
(213) 462-4385

## RECORDING STUDIOS

DS201X and Strate Gate noise gate/expander, Urei 1176 (2), DBX 160 (4), Orban 622 parametric EQ, Urei 545 parametric EQ's (2), custom Lakeside & Assoc. monitors with TAD dual 15" woofers and TAD horns, AKG C-12, Telefunken 251, U87, 414, C451 EB, C451E, 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 drum machine, Roland D-50, Macintosh SE with Performer software, Alesis HR-16 drum machine.

**Special Services:** The control room is a very comfortable 400 sq. ft. designed and tuned by Lakeside & Assoc. The main monitors are hardwired into the power amps as no room EQ was required. The performance area is 800 sq. ft. and has a cement slab floor and cinderblock walls creating a very live ambience. With movable baffles, curtains and throw rugs, the room becomes acoustically variable. The lounge and kitchen area have all the amenities including a 45" big screen TV with satellite dish, a microwave oven and a refrigerator.

**Clients:** Death Angel, Lizzy Borden, Bunny Hull, Stilleto Music (Perfect Strangers, Full House and Family Matters), Jeff Scott Soto, Alex Masi, Max Norman, Tommy Vaccari, Simon Henhart, Mike Stone, Michael J. Jackson, Chris Mento, ALMO/Irving, EMI, Geffen, A&M, Capitol, Warner Bros., Atlantic, Enigma and Metal Blade.

**Comments:** Great live room for drums, guitars and vocals. Great control room for mixing middle budget record projects, great staff, great rates and very private.

□ **Dubmaster**  
11110 Magnolia Blvd.  
N. Hollywood, CA 91601-3812  
(818) 980-8318  
**Contact:** Dubmaster  
**Basic Rate:** Call for rates.

□ **Dynamic Sound Recorders**  
8217 Lankershim Blvd.  
N. Hollywood, CA 91605  
(818) 767-4744  
**Contact:** Geoff Gibbs  
**Basic Rate:** \$35/hour.

□ **Echo Sound Recording**  
2900 Los Feliz Blvd.  
Los Angeles, CA 90039  
(213) 662-5291  
**Contact:** Mike Williamson  
**Basic Rate:** \$65/hour.  
**Featured Equipment:** Studio A: Trident 80B 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, Yamaha Rev-5, Rev-7, SPX 90 (4), Aphex, DBX compressor/limiters/gates (12), JBL 4430 control room monitors, 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 disk mix Arms II Automation, Studer A827 24 track recorder, Sony PCM 2500 R-DAT, Lexicon 480L, Studer Revox cassette deck, Eventide Ultra Harmonizer, TC Electronic 2290 DDL/32 second sampler, Westlake control room monitors, Yamaha NS-10M monitors, Aphex and DBX compressor/limiters (14), Teletronix LA-2A, Yamaha REV-5, REV-7, SPX 90 (4), API mic PRE'S and EQ, Orban 622B, Drawmer compressor/limiter/gates; Tascam Programmable CD, Eventide Harmonizer, Lexicon Prime Time.

**Special Services:** MIDI pre-production suite Studio C, Linn 9000 programming, large selection of MIDI instruments and sounds, Emulator II, D-50, DX-7, TX-816, AX-80, Linn 9000, samplers, MIDI interface, SMPTE/MIDI.

**Clients:** Capitol Records, Motown/MCA, Atlantic, Warner Records.

**Comments:** Specializing in album and demo projects including experienced engineering staff and MIDI sequencer system recording. Large, comfortable air conditioned studios with friendly, helpful staff.

□ **Eldorado Recording Studio**  
6553 Sunset Blvd.  
Hollywood, CA 90028  
(213) 467-6151  
**Contact:** Eldorado Recording  
**Basic Rate:** Call for rates.

□ **Encore Studios**  
721 S. Glenwood Pl.  
Burbank, CA 91506  
(818) 842-8300  
**Contact:** Darryl Caseine  
**Basic Rate:** \$165/hour.

□ **Engineer Bill's**  
14127 Kittridge  
Van Nuys, CA 91405  
(818) 780-3146  
**Contact:** Bill Monte  
**Basic Rate:** \$40/hour w/engineer.

□ **Entourage Studios**  
11115 Magnolia Blvd.  
N. Hollywood, CA 91601  
(818) 505-0001  
**Contact:** Guy Paonessa, Keith Blake  
**Basic Rate:** Call for rates.

□ **The Ethical Pool**  
P. O. Box 741304  
Los Angeles, CA 90004  
(213) 667-1833  
**Contact:** Robert Morris  
**Basic Rate:** \$25/hour including engineer.  
**Featured Equipment:** Akai 1412, 14D, Adams Smith Xeta III, S-1000, Emulator 2, OB-8, DX-7, Linn drum, Sony F1, Tascam 22-2, Nakamichi MR-1, DMP-7's (2), Scamp rack, BBE Sonic, Maximizer, AKG ADR 68K, Rev 7, Super Prime Time, DBX 160 (2), LXP -1, Drawmer gates, JBL, Tannoy, MDM4 and more.  
**Special Services:** MIDI, triggering, sampling and much more.  
**Clients:** Keith Levene, Heather Haley, Jay Allen Friedman.  
**Comments:** By featuring advanced technology and a very low hourly rate (including engineer), The Ethical Pool puts a high quality demo tape within reach of nearly anyone with a guitar and a song.

□ **Evergreen Recording Studios**  
4403 W. Magnolia Blvd.  
Burbank, CA 91505  
(818) 841-6800  
**Contact:** Sandra Smart  
**Basic Rate:** \$140/hour; rate negotiable for block booking.

□ **Fidelity Studios, Inc.**  
4412 Whitsett Ave.  
Studio City, CA 91604  
(818) 508-3263  
**Contact:** Fidelity  
**Basic Rate:** Call for rates.

□ **Fire Station Recorders**  
1548 S. Robertson Blvd.  
Los Angeles, CA 90035  
(213) 276-1345  
**Contact:** Tom, Jeff



Photo by Kristen Dahline

## ECHO SOUND RECORDING

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- STUDER A 827 & SONY/MCI JH-24
- AUTOMATION MIXDOWN FACILITIES
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# RECORDING STUDIOS

**Basic Rate:** Call for rates and block rates.  
**Featured Equipment:** Mixing Consoles: Sound Workshop 34C with Digital Creation Arms II Automation. Recorders: Otari MX80 24 and 32 track, Revox PR99 2 track. Echo, reverb and delays: Lexicon, TC Electronics, Roland, Alesis, Yamaha. Other outboard gear: DBX, Sontec, Tube Tech, Scamp, Aphex, Rane, Countryman, Marshall, IVP, Akai. Microphones: Neumann, AKG, Sennheiser, Beyer, Sure, Sony. Monitor amps: Hafler, Bryston, Crown, Carver. Monitor speakers: Urei 813C, Yamaha NS10M, Tanoy 6.5. Musical instruments: Ibanez, Charvel, Hammer, Gibson, Korg, Roland, Ampeg, Marshall. Studio wiring: Mogami and Monster throughout.

**Special Services:** Vintage amp rentals: Fender Tweeds, 1960 Delux, 1956 Delux, 1950 Champ, 1950's Super Champ. Custom amp rentals: Soldano (2).

**Clients:** Call for credits.

**Comments:** Fire Station Recorders proudly offers a custom designed and custom built control room with a large studio area consisting of 2 ft. high ceilings and wood floors, home cooked gourmet catering and a veteran engineer with a long list of credits, all combined to create a pleasureable and productive environment.

## 41-B

41-B Dusenberg Dr.  
Westlake Village, CA  
(805) 494-3613

**Contact:** 41-B

**Basic Rate:** Call for rates (very reasonable).

**Featured Equipment:** 40 input Trident 80 B, Otari 24 track and 2 tracks 1/2" and 1/4", API, GML and Pultec EQ, AMS reverb and delay, Rev 5, Rev 7, T.C. 2290, all the usual stuff, selection of Klaus Hyne, "German Masterwork" mics, M49's, C28, 414's.

**Special Services:** Large (48' x 40') tracking room + 3 iso booths, up to 40 piece orchestra comfortably. Large control room (23' x 26').

**Clients:** Peter Wolf, Lou Gramm, Wang Chung, Paul Young, Jeffrey Osborne.

**Comments:** 25 min. west of Hollywood, no smog, no crime, no traffic congestion.

## Foss Sound Systems Productions

P. O. Box 414  
Yorba Linda, CA 92686  
(714) 966-2048

**Contact:** Tom Foss, Ryan Daily

**Basic Rate:** Not open to general public.

## Foxfire Recording

8120-4 Canby  
Reseda, CA 91325  
(818) 885-8580

**Contact:** Rudy Eckstein

**Basic Rate:** Call for rates.

## Golden Goose Productions

2074 Pomona Ave.  
Costa Mesa, CA 92627  
(714) 548-3694

**Contact:** D. P. Rose

**Basic Rate:** Call for rates.

**Featured Equipment:** 40 input custom Spectra Sonics console, 8 effects send, 4 mono return, 4 stereo return, 16 sub groups. Ampex MM1100 24 track and Ampex MM1100 16 track, 2" Ampex ATR-102 1/2" stereo with 15 and 30 IPS, Ampex AG440C 1/4" stereo with 7.5 and 15 IPS. Sansui PCM V300E, digital audio VHS/cassette recorder. Rack includes compressor/limiter, gates, parametric EQ, graphic EQ, echo plates, digital reverb, AKG BX10, etc. Neumann U47 and 87, KM84, AKG 451 and 414, RCA 77CX, Beyer M160,

Sony C500, Sennheiser 412, EV 666 and 676, Crown PZM.

**Special Services:** Music production, players, arrangers, synth services, vocalists, etc.

**Comments:** We are a complete production company.

## Grandmaster Recorders, Ltd.

1520 N. Cahuenga Blvd.  
Hollywood, CA 90028  
(213) 462-6136

**Contact:** Alan Dickson, Kirk Wyatt

**Basic Rate:** Call for rates.

**Featured Equipment:** Classic Neve 8068 with class A electronics. Tape Decks: Studer, new Sony MCI JH24 24 track, Ampex 102 1/2", Sony Pro DAT. Monitors: Urei 813 Timealigned, Custom, Tannoy Golds, Yamaha NS10. Microphones: Neumann, AKG, EV, Sennheiser, Shep's, Altec, Shure. Reverb/delay: Lexicon, EMT, Eventide, AKG, Yamaha, Roland. Limiter/compressors/Gates: Fairchild, Urei, Aphex, Drawmer, Teletronics, Neve. Equalizers: Neve 1073, Aphex EQF-2, MKS 2401, Urei 537 Graphics. Other: Aphex Grouper, Tascam and Akai cassettes, Yamaha grand piano, etc.

**Special Services:** Huge 112'x53'x20' room with stage captures superb ambient/arena sound. Two additional large side by side rooms of double concrete wall construction on 'floating' foundations with direct viewing to each and also to the control room.

**Clients:** Vinnie Vincent, Salty Dog, Faster Pussycat, Red Hot Chili Peppers, Tom Petty, Michael McDonald, Stevie Wonder, Bonnie Raitt, Rose Royce, Gentle Giant, YNT and more.

**Comments:** Over 10,000 sq. ft. dedicated to your project with lounge, dining and recreation facilities, including men's and women's bath and showers.

## Greyhound Productions Recording Studio

8135 Crebs Ave.  
Reseda, CA 91335  
(818) 718-6255

**Contact:** Joseph A. Russo

**Basic Rate:** Special rate \$60/hour; block rates \$45/hour for 8 hours or more; weekends and after midnight add \$5/hour.

**Featured Equipment:** Tangent 3216 w/ 5534 io modification, Hill Multi-Mix 16/A/2, Lexicon 200, Yamaha Rev 7, Yamaha SPX 90, Lexicon Prime Time, Eventide H9 10 harmonizers, Aphex Aural exciter, 2-MXR Delay Systems II's, ADA 1280 analog delay, Teletronics LA-2A (tube), Urei LA-3A's, Urie 1176 LN, DBX 160x, Universal Audio 175 (tube), Countryman Direct Boxes & 8 minicubes, 10 AKG K240's, 2 BGW 750-C's, 3 Hafler 220's, Roland SPC-1000 delay unit, MSQ 700 sequencer, Hammond B-3 organ with Leslie, EMU SP-12 sampling drum machine, Prophet 2000 (Plus), sampling keyboard, DMX OB-8 synthesizer, Korg Poly 800, Rhodes 88, Fender Precision bass, Mesa Boogie, drums galore and wide range of recording microphones, scamp rack with 2 parametric EQ's, 2 Sweep EQ's, 2 filter/gates, 2 expander/gates, 3 dual gates (2 in 1).

**Clients:** Al Jarreau, Terry Nunn (Berlin), Graham Chapman, Harry Nielsen and many more artists.

**Comments:** Full service recording studio with relaxing lounge and kitchen area available to clients while recording with ample parking area. Private and serene atmosphere in a great location.

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Large Room Plus 2 Booths

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2"	74" X 36"	\$13.95
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ADD 6.5% SALES TAX PLUS \$3.00 PER SHEET S&H ALLOW 2-4 WEEKS FOR DELIVERY

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# RECORDING STUDIOS

## □ Ground Control

1602 Montana Ave.  
Santa Monica, CA 90403  
(213) 453-1255  
Contact: Lisa Roy  
Basic Rate: Call for rates.

## □ Group IV Recording

1541 N. Wilcox Ave.  
Hollywood, CA 90028  
(213) 466-6444

Contact: Lisa Burrowes  
Basic Rate: Call for rates.

**Featured Equipment:** Group IV's newest room the 'Pablo Room,' features a Macintosh based system, which will accept data from any sequence. Sampling by Emu Systems and programming by Digidesign with Finale, Performer and Composer.  
**Special Services:** The Pablo Room has been utilized for many different projects; from music for records, film and TV to sound effects for jingles, trailers and TV.  
**Clients:** Most recent clients include Dennis McCarthy (composer) for 'AFI Awards', trailers for Filmtown International and many contemporary album projects.  
**Comments:** Group IV has two other rooms for additional acoustic recording and mixing, and a room dedicated to handle most types of tape transfers.

## □ Craig Harris Music

P. O. Box 1508  
Hollywood, CA 90028  
(213) 851-8510

Contact: Craig Harris Music  
Basic Rate: Call for rates.

## □ Hit Single Recording Services

1935-C Friendship Dr.  
El Cajon, CA 92021  
(619) 265-0524

Contact: Randy S. Fuelle  
Basic Rate: \$55/hour.

## □ Home Sweet Home

15710 Rosalita Dr.  
La Mirada, CA 90638  
(714) 522-6084

Contact: Dale Pulliam  
Basic Rate: 12 track \$15/hour; 24 track, \$22/hour.

## □ Ignited Productions, Inc.

1645 N. Vine St., #614  
Hollywood, CA 90028  
(213) 461-0734

Contact: Eric Lauenberg  
Basic Rate: \$125/hour, blocks available.

## □ 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 overlooking 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 17th 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 maintained by an experienced and conscientious staff, doing its utmost to make clients feel welcome and comfortable.

## □ J. E. Sound Productions and Entertainment

1680 N. Sycamore Ave.  
Hollywood, CA 90028  
(213) 462-4385

Contact: John

**Basic Rate:** Call for rates, block time rates available.

**Featured Equipment:** Trident, Otari, Panasonic DAT, Westlake monitors, Yamaha NS-10, Linn 9000 with SMPTE, a large selection of outboard gear and microphones.

**Special Services:** Commercial production (radio, TV, film), master recordings, demos, editing voice overs.

**Clients:** XYZ, Welk Music Group, EMI Manhattan, Randy Gerston, Arista, Warner Bros., Virgin, Polygram, Enigma, Geffen, Capitol, A&M, Atlantic, 20th Century Fox, SST Records, Black Flag, Gary Owens, Dom DeLouise, John Warner, Nick Pyzow, Tin Star.

## □ JamLand Studios

10988 Noble Ave.  
Mission Hills, Ca 91345  
(818) 361-2224

Contact: Roger Curley  
Basic Rate: \$40/hour.

**Featured Equipment:** Otari MX-80 2" 24 track, Allen & Heath computer aided routing and muting console, ATR-60 2 track (30 IPS), Nakamichi MR-1 cassette mastering deck; Tannoy, JBL, EV monitors; Crown and Carver power amps, Lexicon digital delays, Parametrix EQ's, SPX-90'S Midverbs. 16 microphones: EV, Shure, AKG, Superscope, Sennheiser; 432 Point patch bay, modern control room, big live tracking room with track lights and tuned walls, large isolation room.

**Special Services:** Specializing in live acoustic instruments and bands with production and musicians available for recording.

**Clients:** A league of local jazz, fusion and progressive rock legends return to record in JamLands comfortable environment.  
**Comments:** Call for special rates..

## □ Kingsound Studios

7635 Fulton Ave.  
N. Hollywood, CA 91605  
(818) 764-4580

Contact: Steve Cormier  
Basic Rate: Call for rates.

**Featured Equipment:** Amek Angela 28 x 24 with custom modifications, Otari MTR 90 II 24 track, Otari MTR 10 1/4" 2 track, Panasonic SV3500 DAT, Lexicon 480L, Lexicon PCM 70, Yamaha SPX 90 (2), DBX 165 (2), Summit Audio TLA 100 tube leveler, Aphex Dominator, Aphex Compeller, Aphex Type III Exciter, Brooke Siren 402 comp/limiter, Drawmer 201 gates, Neumann MZ69 tube microphones (2), Neumann KM 100 (2), Neumann TLM 170 (2), Neumann U47 Fet, Neumann U89, Schoeps (2) plus much more.

**Special Services:** Great staff engineers with credits, production available.

**Clients:** Bruce Hornsby, Jack Mack & the Heart Attack, Cheap Trick, David Koz, Claud Gaudette, Lita Ford.

**Comments:** Extra large control room and recording room, great live sound, high quality equipment and maintenance.

## □ Intelligent Productions

5651 Lankershim Blvd.  
N. Hollywood, CA 91601  
(818) 763-0641

Contact: Louie Stone  
Basic Rate: \$35/hour.

## □ Kren Studios, Inc.

ii233 Hortense St.  
N. Hollywood, CA 91602  
(213) 461-9784, (818) 766-3501  
Contact: Kris Clark or Ken Suesov  
Basic Rate: Call for rates.

## □ L.A. Music Works

Woodland Hills, CA 91307  
(818) 348-6065

Contact: Kent Richards

**Basic Rate:** Varies with size of production.

## □ Lighthouse Recorders

12438 Magnolia Blvd.  
N. Hollywood, CA 91607  
(818) 506-8942

Contact: Patty Nichols

**Basic Rate:** \$165/hour.

## □ Lion Share Recording Studios

8255 Beverly Blvd.  
Los Angeles, CA 90048  
(213) 658-5990

Contact: Caryn Verkoelen

**Basic Rate:** Tracking/overdub \$140/hour; mixing/lock-up \$165/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 Necam automation, 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.

## □ Mama Jo's Recording Studio

8321 Lankershim Blvd.  
N. Hollywood, CA 91605  
(818) 982-0305

Contact: Teri Piro

**Basic Rate:** Call for rates.

## □ Master Tracks Recording & Multi-Media

402 Loma Alta Dr.  
Santa Barbara, CA 93109  
(805) 966-6374

Contact: T. David Sommers

**Basic Rate:** \$50/hour.

**Featured Equipment:** Resort recording, large spacious recording areas, large spacious control room. The new studio incorporates available light and breathtaking views to inspire your creativity. Quiet dual air conditioning/fresh air exchange; MIDI pre-production room, video tie lines, lodging available for out of area clients for a small additional fee, located 4 blocks from the ocean and nearby restaurants.

**Comments:** The studio direction is to serve those whose primary emphasis is quality and integrity first. Master tracks when quality is essential.

## □ Maximus Recording Studios

2727 N. Grove Industrial Dr., #111  
Fresno, CA 93727  
(209) 255-1688

Contact: Leigh Ratliff

**Basic Rate:** Starting at \$60/hour.

## □ Micronote Studios

400 E. California Blvd.  
Pasadena, CA 91106  
(818) 795-8037

Contact: Micronote Studios

**Basic Rate:** \$35/hour.

## Featured Equipment:

IBM, Macintosh, Atari computers; large synthesizer selection, Sony APR-24, Otari MX-50, DAT, Lexicon PCM 70, large microphone selection including Summit; pre-amps, NS10, Tannoy, Auratone.

**Special Services:** MIDI production specialist, keyboard player, composer, arranger, full production.

**Comments:** Blocks available, in house keyboard player/composer/arranger.

## □ MicroPlant

1032 N. Sycamore Ave.  
Hollywood, CA 90038  
(213) 653-0240

Contact: MicroPlant

**Basic Rate:** Call for rates.

## □ Midiland Studios

1615 Rancho Ave.  
Glendale, CA 91201  
(818) 507-7982

Contact: Chris Page, Scott Cochran

**Basic Rate:** MIDI room (includes synth and engineer) \$125/hour; tracking (includes engineer) \$75/hour.

**Featured Equipment:** Yamaha 7'4" MIDI grand, Akai 1000, MI, Proteus, etc. Macintosh SE and lock-up. Over \$250,000 worth of equipment available in Studio A; over \$100,000 worth of equipment available in Studio B. MCI 24 track, Trident console, AMS, Lexicon, etc. Otari 24 track, Neotek console, etc.

**Special Services:** Composing, producing programming. Two 24 track studios-Studio A with MIDI, lock-up and mixing; Studio B with tracking. Chris Page is the resident owner, producer and arranger.

**Clients:** Disney, MGM, Elektra, Virgin, Warner Bros., Columbia, Geffen, NBC, CBS, ABC, MCA, Viacom, Paramount, Capitol.

**Comments:** We have creative support personnel for many different functions. Please call to discuss rates and your needs.

## □ Milagro Sound Recorders

230 S. Orange St.  
Glendale, CA 91204  
(818) 545-8398

Contact: Mario Salina, Mike Fish  
Basic Rate: \$85/hour; negotiable upon number of hours used.

**Featured Equipment:** Console: Trident 80B 24 track, Otari MTR 90 2 track, Sony 1/2" APR5000. Main monitors: Urei 813 time align; Nearfield monitors: Westlake BBSM 4's, Yamaha NS10's, Auratones (cubes). Amplifiers: Perreux's. Effects: TC2290's, 480L, PCM70's, SRV2000's, SPX90's, DRV 3000. Signal Processors: LA2A, DBX 902's and 904's, Aphex expander/gates, DBX 160X's, DBX166, Sony 2500 DAT. Microphones: U87's, 414's, 421's, 451's, 452, KM84's, KM86, SM58's.

**Special Services:** MIDI room available for pre-production (\$900, \$330, \$50's, \$D50's, MKS70, MIDI base professional, Matrix 1000's, Proteus, Kurzweil piano expander module, Korg sample grand, DX7IIFD, TX816 and more).

**Client:** Ice-T, King T, MCA Records, Priority Records, Warner Bros. Records, the Motels, the Tubes, Clare Fischer, Lee Ritenour, Los Bondados, Naomi, Luis Conte, Brandon Fields, D.J. Alladin, Chris Minto, etc.

**Comments:** Very spacious, great warehouse for drum sounds. Located in 8000 sq. ft. 2 story beautiful brick building.

## □ Morning Star Sound Recorders

4115 N. Maine Ave.  
Baldwin Park, CA. 91706  
(818) 960-7308



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MTR-90 II (2)  
MTR-12 2 track

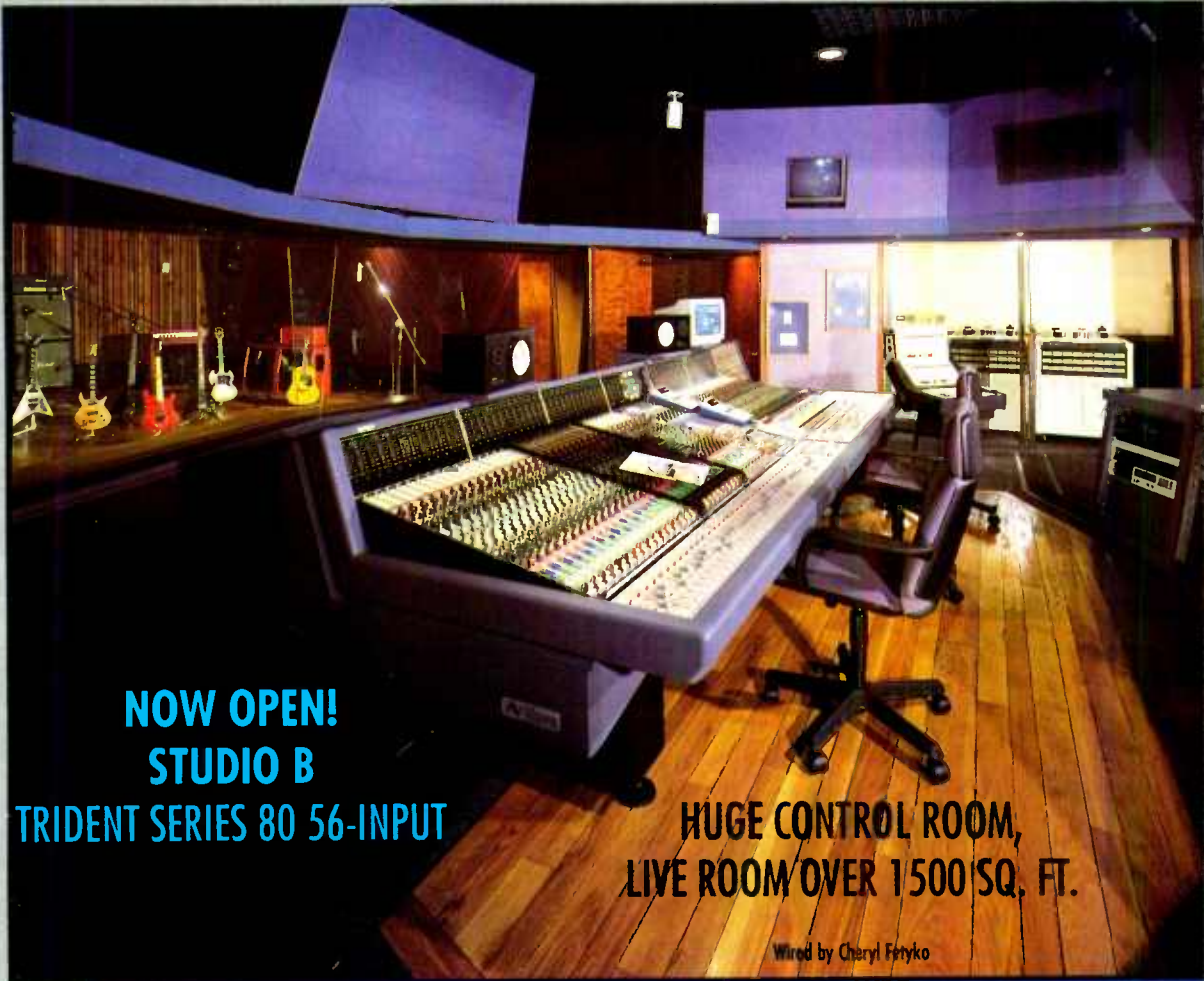
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6X912 cassette decks

**ADAMS-SMITH**

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15 min. from Hollywood

# RECORDING STUDIOS

Contact: James Christopher  
Basic Rate: Call for special low rates.

❑ **Music Lab**  
1831 Hyperion Ave.  
Hollywood, CA 90027  
(213) 666-3003  
Contact: Music Lab  
Basic Rate: Call for rates.

❑ **Non Stop Music**  
Van Nuys, CA 91402  
(818) 891-1030  
Contact: George Seymour  
Basic Rate: \$40/hour.

❑ **NRG Recording Services**  
3960 Laurel Canyon Blvd., #106  
Studio City, CA 91614  
(818) 760-7841  
Contact: Jay Baumgardner  
Basic Rate: \$75/hour.

❑ **Paramount Recording Studios**  
6245 Santa Monica Blvd.  
Hollywood, CA 90038  
(213) 465-4000  
Contact: Michael or Adam  
Basic Rate: Studio A \$55/hour; Studio B \$65/hour; Studio C \$75/hour; Studio D \$40/hour.

**Featured Equipment:** Neve 8068 console, SSL 4000E consoles (2), MCI 528 console, Studer and Ampex tape machines, AMS Reverb, Lexicon 224, TC 2290, Eventide H3000, Macintosh computers, Akai S-900 samplers, Roland D50 and Yamaha DX-7 keyboards, Yamaha grand piano, Telefunken 251, AKG C24, Neumann U47 and U87 microphones.  
**Special Services:** Available for movie, TV and video shoots. Audio/video and 48

track lock available.  
**Clients:** Stray Cats, Julian Lennon, Dweezil Zappa, Vanessa Williams, Club Nouveau.

❑ **Pasha Music House**  
5615 Melrose Ave.  
Los Angeles, CA 90038  
(213) 466-3507  
Contact: Penny  
Basic Rate: \$50-75/hour, discounts available for block booking.

❑ **Post Logic**  
1800 N. Vine  
Hollywood, CA 90028  
(213) 461-7887  
Contact: Clay Linz  
Basic Rate: On request.

**Featured Equipment:** 72 input SSL 6000 G in Studio A; 48 input SSL 6000 E with computer in Studio B; 40 input Neotek Elite in Studio C. All studios equipped with Otari MTR 90 2 tracks with Dolby SR packs. All studios come with Adam Smith 2600 A/V controllers using C sound visual editing. OTR 900 digital 32 track available on request.  
**Special Services:** Tracking, mixing, editing, custom effects, 1" laydown and layback, D2 transfers and DAT services.

❑ **Powerhouse Audio/Video Studios**  
19347 Londelius St.  
Northridge, CA 91324  
(818) 993-4778  
Contact: Paul & Jeff Stillman  
Basic Rate: Audio \$55/hour; video quoted per job.

❑ **Present Time Recorders**  
5154 Vineland Ave.  
N. Hollywood, CA 91601

(818) 762-5474  
Contact: Bob Wurster  
Basic Rate: \$33/hour.

❑ **Prime Track Recording**  
7437 Laurel Canyon Blvd.  
N. Hollywood, CA 91605  
(818) 765-1151, (213) 469-7764  
Contact: Prime Track  
Basic Rate: Call for rates.

❑ **Quad Teck/FDS Labs**  
4007 W. 6th St.  
Los Angeles, CA 90020  
(213) 383-2155  
Contact: Hank Waring, Joe Steiner  
Basic Rate: \$65/hour including engineer.

❑ **Recording Services Company**  
2414 W. Olive Ave.  
Burbank, CA 91506  
(818) 843-6800  
Contact: Brent Kahlen  
Basic Rate: Call for rates.  
**Featured Equipment:** Audio for video sweetening, Soundcraft Series 2400 28 x 24 x 24 console, Lynx Synch. System, Sony 3/4" video, Ampex 1" video, 2 through 24 track Otari multi-track recorders.  
**Special Services:** In addition, RSC offers a full service mobile audio recording truck which includes microphones, limiters, reverbs, video monitors, etc.  
**Clients:** ABC, NBC, HBO, Circus of the Stars, Carol Burnett Show.

❑ **Red Zone Studios, Inc.**  
623 S. Glenwood Pl.  
Burbank, CA 91506  
(818) 955-8030  
Contact: Red Zone  
Basic Rate: Call for rates.

❑ **RNB Production Studios, Inc.**  
2405 Glendale Blvd.  
Los Angeles, CA 90039  
(213) 665-4186  
Contact: Don Butler, Leroy Davis  
Basic Rate: \$35/hour.

❑ **Rusk Sound Studios**  
1556 N. La Brea Ave.  
Hollywood, CA 90028  
(213) 462-6477  
Contact: Elton Ahi  
Basic Rate: Call for rates.

❑ **S 'N' M Recording**  
P. O. Box 6235  
Santa Barbara, CA 93160  
(805) 964-3035  
Contact: Jimmy Shaffer, Ernie Orosco  
Basic Rate: Negotiable (barbers welcome).

❑ **Skip Saylor Recording**  
506 N. Larchmont Blvd.  
Los Angeles, CA 90004  
(213) 467-3515  
Contact: Nicole Slovinsky  
Basic Rate: Call for rates.  
**Featured Equipment:** Room A: SSL 4072E with E and G series automation, Studer A800 MKIII 24 track, Ampex ATR's, TAD monitors, Yamaha monitors; Room B: API with Necam 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, Valley People and Neve.

❑ **Score One Recording**  
5500 Cahuenga Blvd.  
N. Hollywood, CA 91601  
(818) 762-6902

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Control Room: 600 sq ft  
Studio: 1500 sq ft

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(805) 494-3613

# RECORDING STUDIOS

Contact: Al Johnson  
Basic Rate: \$100/hour.

□ **7th Street Sound**  
688 S. Santa Fe, #105  
Los Angeles, CA 90021  
(213) 627-5392  
Contact: Ed Sanders  
Basic Rate: \$65/hour.

□ **Silverlake Sound Studios**  
2413 Hyperion Ave.  
Los Angeles, CA 90027  
(213) 663-7664

Contact: Walter Spencer  
Basic Rate: Call for rates.  
Featured Equipment: Otari MTR-9011, Trident 80B, MCI JH-110 2 track, Sony 300ES DAT, Rev 7, SPX 90, Lexicon Prime Time delay, PCM70 (2), Eventide H-3000, TC 22 (32 second sampler with fast trigger), DBX 160 (4), DBX 166 (2), DBX 156, Urei 1176 (2), DBX 902 (2), Summit tube leveler, Neve 1079 module (2), wide microphone selection including U-47 tube with Stephan Paul modification, Kenwood CD player, 8 x's oversampling.  
Clients: Arturo Salas, Mac Band, Grady Harrell, Alan Holdsworth, Exene Cervenka, Phranc, The Pixies, Food For Feet, Frank Gambale, After Seven, Rebel Train, Dust Brothers.  
Comments: Excellent demos to platinum records. Silverlake has reasonable rates serviced by a friendly, knowledgeable staff.

□ **Sound Affair Recording, Ltd.**  
2727-G Croddy Way  
Santa Ana, CA 92704  
(714) 540-0063  
Contact: Andree  
Basic Rate: \$80/hour.

□ **Sound Chamber Recorders**  
27 S. El Molino Ave.  
Pasadena, CA 91101  
(818) 449-8133  
Contact: Dick or Mary McIlvey  
Basic Rate: \$100/hour, block rates available; video lock-up \$120/hour.  
Featured Equipment: SSL 4040E console, Studer A827 24 track, Ampex ATR 102 1/4" and 1/2", Panasonic 3500 DAT, Lexicon 480L, Lexicon PCM 70's (2), Lexicon PCM 42, Lexicon Prime Time II, AMS RMX 16, Yamaha SBX 900 (2), Eventide Harmonizer, Urei 813C monitors.  
Special Services: Recording for albums, film, video lock-up, sound effects with Dyaxis digital recorder/editor.  
Clients: Beach Boys, Mark Isham, Peter Maunu, John Klemmer, PBS, KCET, Narada Records, Virgin, A&M, Barry Manilow.

□ **Sound City, Inc.**  
15456 Cabrito Rd.  
Van Nuys, CA 91406  
(213) 873-7370, (818) 787-3722  
Contact: Paula Salvatori  
Basic Rate: \$100/hour.

□ **Sound Design**  
33 W. Haley  
Santa Barbara, CA 93101  
(805) 965-3404  
Contact: Dom Camardella  
Basic Rate: Call for rates.

□ **Sound Image**  
6556 Wilkinon  
N. Hollywood, CA 91606  
(818) 762-8881  
Contact: Chuck Kopp  
Basic Rate: \$20/hour.  
Featured Equipment: Neve Class A con-

sole, Studer A80/UV 24 track, Ampex 2 track, all Crown monitor amplifiers, Tannoys and Yamaha NS-10 monitor speakers, good outboard gear and microphone selection.  
Comments: Good clean solid studio.

□ **Sound Mixer Recording**  
2301 E. Nutwood  
Fullerton, CA 92631  
(714) 738-4581  
Contact: John Sirca  
Basic Rate: Call for rates.

□ **South Bay Sound Studios**  
1854 W. 169th St., Bldg. F  
Gardena, CA 90247  
(213) 538-0209  
Contact: Dan Jamele, Dave D'Aiuto  
Basic Rate: 12 track \$25/hour; 24 track \$40/hour.

Featured Equipment: Studio 1 features Trident Series 24 52 input console, MCI JH-24 2" 24 track, JBL and Tannoy monitors; Symetrics, Lexicon, Valley People, Alesis, Yamaha, Aphex and Roland outboard gear; Macintosh Plus computer with SMPTE lock; full MIDI production facilities, totally remodeled control room, video lock-up and sweetening. Studio 2 features Akai MG1212 with SMPTE mods, Tannoy monitors; Yamaha, DBX, Roland, Aphex, Bi-Amp and Rocktron outboard gear; Macintosh Plus computer with SMPTE; full MIDI production facilities; video lock-up and sweetening. Both studios have live rooms and isolation booths for live recording. A large selection of AKG, Sennheiser, Shure and EV microphones are also included.  
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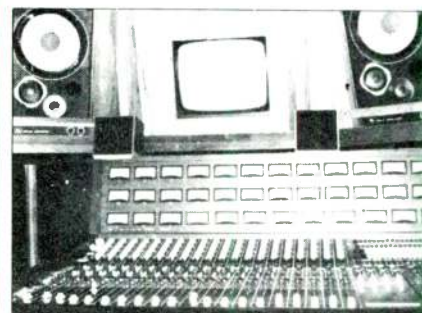
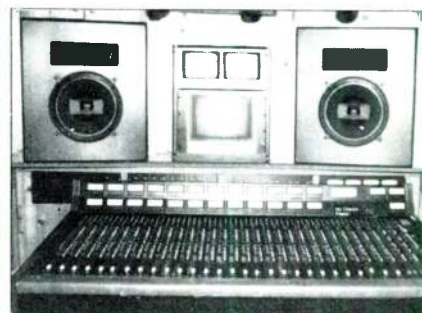
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**Basic Rate:** Call for rates.

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and 910, API 550a, 550b and 560 EQ's, Yamaha Rev 5, SPX 90-11 and SPX1000. Studio B: Custom API/deMedio console, original API 550's, Studer A820, Roland SDE 3000, AMS RMX, SPX 90-11, PCM70, DBX 160.

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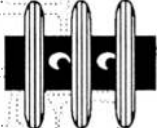


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## Baton Rouge

**Label:** Atlantic  
**Manager/contact:** Jim Recor  
**Address:** 8730 Sunset Blvd., Suite 200, Los Angeles, CA 90069  
**Phone:** (213) 657-4959  
**Booking:** William Morris Agency  
**Legal Rep:** Laird & Ettelstein  
**Band Members:** Scott Bender, Lance Bulen, Kelly Keeling, Corky McClellan, David Cremin  
**Type of music:** Hard rock  
**Date signed:** April, 1989  
**A&R Rep:** Scott Sale for Ahmet Ertegun

### By Tom Kidd

The members of Baton Rouge, Atlantic Records' latest signing, make this business of being in the music industry seem rather easy. Here's the Baton Rouge saga courtesy of guitarist Lance Bulen: "We came out from Louisiana and picked up Jim, our manager. We had the project going and we wanted to hit the Strip right away, but Jim wanted us to develop more and stay out of the clubs and not get caught up in the scene. He wanted us to get it together, and when we did, we got the deal."

That's it in a very cozy nutshell, although the story has a few other extraneous details. For instance, the core of Baton Rouge, Lance Bulen and lead vocalist Kelly Keeling, actually first got together in the fall of 1986. The band they formed way down south in New Orleans was called Voices. Like most bands in cities that are not major recording industry arteries, Voices was able to keep their collective heads above water by playing a mix of originals and hard rock covers. Money, however, isn't everything, and the two young rockers became quickly dissatisfied. "The scene in New Orleans is really slow," says Bulen. "There isn't much out there. When we were playing at that time, it was hard being an all-original act. They wanted more Scorpions songs. We

could sneak in some of our own stuff, but when we went out we knew it was going to be tough."

In February, 1987, the duo headed west. Soon after their arrival, they followed a tip from Zebra's Randy Jackson and hooked up with their manager, Jim Recor. They were prepared to start performing yet management decreed that things should be perfect before Baton Rouge showed their faces on the Sunset Strip.

"What happened was when we came out from Louisiana we rehearsed and did showcases," says Bulen. "Every once in a while we'd get ready to go out and play but something would tell us we needed to do more homework."

The guys in Baton Rouge seem a little reluctant to explain just what that "something" was that would signal they needed more homework. Perhaps it was just an educated hunch on the part of management, perhaps it was a tip from another acquaintance within the industry. But whatever homework was needed, the group members proved willing and able students.

There were several labels interested in signing them when the Baton Rouge demo landed on the desk of Atlantic's President Ahmet Ertegun (famed for the discovery of Led Zeppelin and a host of others). They would play only six shows before inking a final deal—some at out-of-the-way clubs in Malibu where, according to Bulen, there were no more than ten people in attendance.

"We were playing some shows," says Bulen. "But Ahmet got a tape and said, 'This is my band.' All of a sudden we started getting negotiations happening right away and champagne to our door. We flew out to New York a week later."

Though they prepared themselves for just such a development, their signing to Atlantic still came as a surprise. "When we got the phone call, I was the only one at home,"

Bulen remembers. "I was jumping up and down screaming and I stopped because there was nobody there. Then everybody came home, and all of a sudden some delivery boy came by with champagne in boxes. So we called up all our friends and said, 'Listen, we guess this is for real.' It really blew us away."

What was it about this particular band that attracted such immediate interest from such an industry heavyweight? "Maybe because there's five former lead vocalists in the band," answers Bulen, "or because the songs caught his ear." Then, waxing more philosophical yet still avoiding specifics, Kelly Keeling joins the conversation. "There are a lot of good bands out there," he says. "There's also a lot of bands that seem like they decided to put together a project and asked their mama for some money to do it. They don't know all the work that's involved. They don't realize all the business that's involved with getting a record deal. That's where management needs to take a role."

Maybe it was their inbred attention to detail that caught Ertegun's fancy. Even after signing with the label, the band took a hard look at their songs and decided there was still room to grow. They enlisted the help of Jack Ponti, who was known for his work with such heavyweights as Bon Jovi and Vixen. After writing with Bulen and Keeling, Ponti's work so impressed Baton Rouge that they asked Ponti to produce their debut. "He was close to the music," Keeling says. "We didn't want anybody from the outside to come in and ruin the vision we put together and worked so hard at."

Baton Rouge will follow up their record's release with a series of club dates beginning in late May designed to work out any potential flies in the ointment. These will be along the West Coast, and then plans call for them to tour through Texas and Georgia before an attack on the East Coast. After that, they hope to hook up with a major band as an opening act. At the moment, however, that seems to depend on some other fledgling band dropping off. "There are so many bands out there right now," says Bulen. "You have Whitesnake, Alice Cooper, Aerosmith. They lose bands all the time, so maybe we can get hooked up with one of them."

In the wilds of the recording business, it's one thing to get a major recording contract and another thing entirely to hang onto it. Bulen, though, sees no foreseeable problems in Baton Rouge surviving the process of natural selection. "We have so many songs that we know we have another album," he says confidently. "We know we're going to have a killer second album. There's a lot of bands that fold because they blew their load right away."

"I think naturally the band's going to grow," he continues. "I don't see it dying. I don't think that we're the type of band that's going to be a flash in the pan. It's real stuff." **MC**



## Baton Rouge

*Shake Your Soul*

Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

**Producer:** Jack Ponti.

**Top Cuts:** "Doctor," "It's About Time," "The Midge."

**Material:** Baton Rouge favor what can only be called timeless hard rock. Theirs is a blues-based style, with strong melodic and lyrical content. They are best when sticking to the hard rock basics such as on "Doctor." One of the things that sets them apart from the pack is the wonderful too-short instrumental "The Midge." Another is the ballad "It's about Time" wherein they succeed in being romantic without succumbing to the dangers of being saccharine.

**Musicianship:** "The Midge" shows off some wonderful flamenco-flavored acoustic guitar, and the electric leads throughout are all just fine, especially the slide work on "Baby's So Cool." The rhythm section is strictly from the school of cultured Neanderthals: hard-hitting, simple and straightforward.

**Production:** Producer/co-writer Jack Ponti definitely keeps the songs upfront, and that's where these strong hooks should be. He dresses them up, however, in all the latest trappings. Massive choirs sustain the choruses and power chords propel the melodies. I couldn't help feeling, however, that some of the band's identity got buried in all that glitter. The guitar work that can be heard on the solo sections is of such a caliber that it would seem to suggest a bigger place in the proceedings. There are some definite musical bright spots here, but the production job lets only about half of them shine through the decidedly over-cast sonic sky.

**Summary:** As far as hard rock commercial sensibilities go, this first offering from Baton Rouge is pretty good. Trying to be good, though, may be the one thing that keeps this record from being great. So Baton Rouge has shown that they can sound as commercial as Whitesnake, but can they one day be as important as Led Zeppelin? Enough chops are there to suggest they can. But first, they'll have to turn in a record that better showcases those strong points. —Tom Kidd

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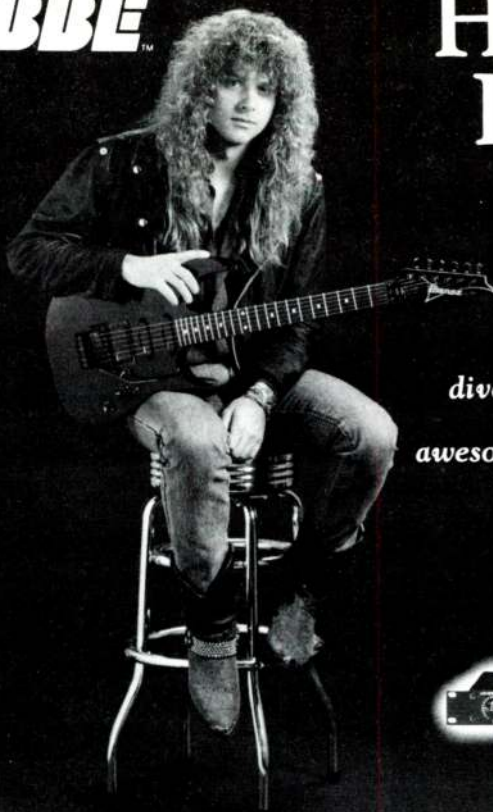
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Janet Jackson

## Janet Jackson Great Western Forum Inglewood

Janet Jackson and her Rhythm Nation Tour finally arrived in Southern California and was, without a doubt, well worth the wait. The initial tour dates received bad reviews but Ms. Jackson had everything firmly under control by the time she hit the Great Western Forum to perform four sold-out shows. The eighty-minute high-energy set was done in what essentially amounted to two parts: the more personal songs from her breakthrough *Control* album followed by the message songs of her current *Rhythm Nation 1814* project.

Early tour reviews complained of her tentativeness and reluctance to really take charge, but none of that was evident during the third show of her four Los Angeles appearances. In fact, quite the opposite, as Jackson romped and rolled, pranced and danced, and generally took command of the stage in a manner that easily held audience attention. Most criticism would have to center on her decision to put much of her vocals on tape, although that ploy, as demonstrated by Madonna and even brother Michael on his *Bad* tour, has its advantages when strenuous dancing is a key element of the entire set. Jackson only slowed the pace twice, and ironically, chose to sing the ballads "Let's Wait Awhile" and "Come Back To Me" live, and the pitch problems were evident, although not embarrassingly so.

Dressed simply in black jeans and boots with a white blouse, Jackson showed her prowess as a legitimate entertainer. Since comparisons to Michael are inevitable, it should be noted that while she certainly didn't possess his almost mystical persona, she did have her own charm and charisma which definitely worked to

her advantage onstage. Unlike Michael, her audience was there not so much to spectate but to participate.

Jackson ended the show with a rousing rendition of "Escapade" complete with an indescribable dance sequence that featured solo spots by many of the dancers in the video. A full two minutes of foot-stomping applause brought her back for an encore of "Miss You Much" and "Rhythm Nation." The show finally ended with the band jamming on the "Rhythm Nation" groove while credits rolled above the stage acknowledging everyone who played a part in pulling this monstrous tour together. It was a nice finishing touch to a fun-filled evening.

Jackson's tour, well worth the price of admission, returns to the Los Angeles area in June with three shows at the Great Western Forum (26, 27 & 29) and two at the Pacific Amphitheatre (23 & 24).  
—Wayne Edwards

## Eric Clapton Great Western Forum Inglewood

Okay, so Eric Clapton isn't God. But try to convince the millions of guitarists around the world who have tried and are still trying to duplicate Slowhand's innovative six-string prowess and you will definitely have a fight on your hands.

This two-hour-plus concert clearly demonstrated Clapton's legendary blues magic and pop instincts as he led his powerful eight-piece band through snatches of the many chapters that makes his twenty-five year career one of the most influential in pop music history.

As the lights dimmed, the sold-out crowd was on its collective feet as an orchestral version of "Layla" blared through the speakers. Suddenly he was there, the man who more than any other guitarist—with the possible exception of Jimi Hendrix—single-handedly transformed the shape and sound of rock & roll guitar.

The only downside to an otherwise brilliant performance was the choice of material. Clapton chose to push his current album, *Journeyman*, to the detriment and omission of his better known material from the past. Opening the show with a "Jerry Williams medley" ("Pretending," "No Alibis," "Running On Faith" from *Journeyman*), Clapton shifted gears for his first mini-set of Clapton standards that, judging by the enthusiastic response, is exactly what this crowd wanted to

hear.

A mellow first verse soon gave birth to a full-blown assault on the senses during Bob Marley's "I Shot The Sheriff" which segued into the Cream classic "White Room." Turning to his Blind Faith period, Clapton switched to acoustic guitar and relinquished the vocal duties to his longtime bassist Nathan East for a spine-tingling version of "Can't Find My Way Home."

However, this magical moment was short-lived as Clapton went back to *Journeyman* for another string of mediocre songs ("Bad Love," "Before You Accuse Me," "Old Love"). Unfortunately, the latter two suffered from the absence of guitarist Robert Cray, whose guitar battles with Clapton on the album set those songs apart.

Picking up the lagging pace by firing off a sizzling version of his mid-Eighties duet with Tina Turner ("Tearing Us Apart"), Clapton proceeded to close the regular set with some much needed blasts from the past. His blues ballad "Wonderful Tonight" set the tone for a roof-raising rendition of that evil song "Cocaine." The rehabilitated guitarist threw in a new "that dirty cocaine" chorus to properly reflect his current lifestyle. Next came the epic masterpiece "Layla." Taking full advantage of his eight-piece band and especially the animated percussion work of Ray Cooper, Clapton was able to produce a stirring version of this beautiful rock & roll classic.

Ironically, Clapton brought out "Layla's" real-life husband for the encores, ex-Beatle George Harrison. Breezing through "Crossroads" and "Sunshine Of Your Love," this was truly one of those memorable rock & roll moments. Although Slowhand's performance was impeccable, he might consider dropping a few of the current songs and giving his fans a better overview of his phenomenal career.

—Steven P. Wheeler

## Marianne Faithful The Roxy West Hollywood

By the time Marianne Faithful found her way onto the Roxy stage, the only sound that could be heard was the soft whistle made by the expectant crowd as they drew in their collective breath. Faithful looked like a well-heeled and well-seasoned dominatrix with new mother's breasts and a bull dyke's haircut.

Knowing that she already had their loyalty, Faithful demanded the



Marianne Faithful

audience's attention, if not their love. Beginning gently, she urged longtime guitarist/co-writer Barry Reynolds and bassist Fernando Saunders through a reading of a song called "Falling From Grace" that was filled with all the glistening danger of a spider's web. Tom Waits' quietly disturbing "Strange Weather" came next, and then the singer stepped back and confidently lit her first cigarette of the evening. She smiled as everyone joined her in exhaling a sigh of enjoyment.

Like Marlene Dietrich before her, Marianne Faithful possesses—and is possessed by—the craggy voice of experience. But, unlike another vintage star, Greta Garbo, Faithful never wanted to be alone, yet that is precisely how she has always found herself. Near the end of the set, Faithful chronicled her life of nightmares realized and survived. The new "When I Find My Life" equated an unhappy relationship with slavery by putting the experience in a Negro spiritual-like setting. The classic Jagger/Richards-penned "As Tears Go By" then told everyone just who that slave master really was. Faithful next asserted her independence by playing the pornographic "Why'd Ya Do It?" as a bittersweet comedy followed by a declaration of strength (written by Tom Waits) called "I'll Keep My Wits For All of Us."

If some found her lengthy set difficult to sit through, there is some consolation in knowing that it must have been even more painful to live. As the house lights came up and the crowd rose as one to their feet in a well-earned standing ovation, Marianne Faithful's uncompromising and unapologetic autobiographical set seemed to prove that there are many amongst us who gladly welcome these rare chances for public catharsis and confirmation.  
—Tom Kidd

# NIGHT LIFE



## ROCK

By Tom Farrell



Alice Ohig

Desi Rexx of D'Molls

Shock rockers **Creature** have re-emerged on the local club scene with a vengeance, and a few changes as well. First off, the band's new guitarist, who simply goes by the name "Wizzy," has been pricking up a few ears. Secondly, the group has been playing without their famed cage setup. However, they are currently working on a new cage design with some surprises. The band has been piquing the interest of club-goers. In the audience for recent Creature shows have been members of **Skid Row**, **Bullet Boys**, **Guns N' Roses** and **Warrant**. Catch Creature on May 26th at **FM Station** and June 3rd at **X-Poseur 54**.

And speaking of **X-Poseur 54**,

the trendy hangout recently celebrated its one-year anniversary with an appearance by Atlantic recording artists **D'Molls**.

In the "Blast From The Past" department: the **Coconut Teaser** will feature **Legendary Grape**, with ex-members of the original **Moby Grape**. The grapes hit the stage Thursday, May 24th.

There's a new alternative to **X-Poseur 54** and club 1970's for you Sunday night club-goers, but be warned, this isn't your average L.A. club. It's called **Lectisternium** (a couch that the gods were placed on for feasts in ancient Rome and Greece!), and it's located at 9300 W. Jefferson Blvd. in the Cover Girl club. The club was originally started a few years ago and then stopped, but was restarted a few months back. The club books live bands and is along the line of industrial/electronic music (**Throbbing Gristle**, **Current 93**, **Psychic TV**) and its corresponding fashion tastes. All interested should call 213-392-7419.

**Club Lingerie** will be having a benefit for the father of **Cafe Flesh** guitarist Mike Ciravolo, who was recently diagnosed with cancer. The benefit will take place on May 27, with performances by **Human Drama**, **Kill For Thrills**, **Francis X.** and **December Flowers**. Doors open at 8:30 p.m. with a \$10 admission price.

All you star spotter/club crawlers should be having fun these days. You can get a peek at various members of **Warrant**, **Poison** and other L.A. rock stars, most of whom are back in town for one reason or another. Check out **FM Station** for your best bets.

The buzz on the streets is that reigning L.A. rockers **Tuff** are close to the ink. You'll hear it here, first.

## C&W

By Billy Block



Ray Doyle

**Ray Doyle** and **Reach for the Sky** will be appearing Saturday and Sunday afternoons at the **Boathouse Restaurant** on the Santa Monica Pier this summer. For a great afternoon of rockin' country and swingin' western music, don't miss **Reach for the Sky**.

**ROM Records** artists **Chris Gaffney & the Cold Hard Facts** have just released an exceptional debut album. **KZLA**, the leading country station in the L.A. market has added Gaffney's first single, "Lift Your Leg," and is getting a good listener response. *People* magazine gave the album a rave review and the *L.A. Times* called it "...the best record this year in any genre!"

**Video Publications Industries** (VPI) is releasing its premiere issue of their *Country Music Video Magazine*. *CMVM* is the brainchild of video visionary **Stuart Shapiro** who pioneered the video music program *Night Flyte*. The first edition of *CMVM* will feature clips of **Clint Black** at **Universal Studios**, the **Desert Rose Band** live from Hollywood's premiere showcase room, the **China Club**, **Lionel Cartwright** visiting the **KZLA** studios, **Allan Jackson** cruising Pacific Coast Highway in a 59 Chevy and a visit to

**Ronnie Mack's Bardance** at the legendary **Palomino Club** as they pay tribute to **Ricky Nelson** with a 50th birthday celebration with guest artists **Rosie Flores**, **Ray Campi**, **Juke Logan** and **Bill Lynch**, the **Lonesome Strangers** and the **Bardance Band**. *CMVM* producer **Laurie Kaye** will be traveling to Nashville to film segments with **Marty Stewart**, **Marsha Thornton**, **Lee Roy Parnell**, **Lorrie Morgan**, **Billy Joe Royal**, **Robin Lee** and many others. *Country Music Video Magazine* is distributed internationally by **BMG** and is available at major video outlets across America as well as **K-Mart** and **Wall Mart** stores.

Country songstress **Robin Tapp** has completed recording in L.A. with producer **Alex Wilkinson**. Two of the tracks recorded are new **Janis Ian** compositions, "I Ain't Missin You At All" and "As Far As Lonely Goes." Robin has also recorded the song "Old Glory," the first patriotic song recorded by a female since **Kate Smith**. You can read about the song, its writer **Karen O'Hara** and how it came to be recorded in the *FanFair* edition cover story of Nashville's *Variety News*. Producer/writer **Richard Barron** and **Jenny James** contribute their haunting ballad, "Am I Where I Belong," to this project. Robin was discovered by manager **Cynthia Martin** when she saw her singing with the **Chad Watson Band** at **Cowboy Palace**. Tapp has interest from several labels and is a talent to keep an eye on.

The new **Purple Sky** demo is completed and sounds real good. **Purple Sky** leader **P.M. Howard** handled production chores and writer **Bill Wildes** contributed some excellent material. **Jenny Jensen** is in fine voice and sings an outstanding version of "All Alone Am I."

Every Thursday night at the **Bandstand** (1721 Manchester, Anaheim, CA 714-956-1412) there is a **Talent Night** sponsored by **Cody's Custom Western Wear** and the **Boot Barn**. The Grand Prize is one thousand dollars in cash to be awarded Thursday, June 28th, the night of the finals. Weekly winners win gift certificates and a shot at the big money. Good Luck!



William Flammes

Tuff



Billy Block

Chris Gaffney & the Cold Hard Facts



# JAZZ

By Scott Yanow



Julie Pado

Stanley Turrentine

To celebrate Cinco de Maya, **Verve Contemporary Arts** hosted "Cinco de Mambo," an evening of hot Latin jazz by **Germaine Petry** that fully satisfied an overflow crowd. Verve is a notable art gallery on Melrose that has its stage on a second level, eight feet above the audience! This makes it a little difficult to see all of the performers (I never did catch a glimpse of electric bassist **Kevin Brandon**), but fortunately one had little difficulty hearing the music. The stirring sounds provided by Petry, who is a strong performer on vibraphone (a la **Cal Tjader** and **Tito Puente**) and timbales, was perfect for the party atmosphere. The other musicians included the smoking tenor and soprano of **Gary Herbig**, keyboardist **Bill Cantos** and the cooking percussion of **Kevin Ricard**, **Joey Heredia** and **Germaine**. The only fault I could hear was the lack of ballads or quieter material, but that's minor and correctable. **Germaine Petry** is an emerging talent to watch for in the future; her music is quite exciting. (Call Verve at 213-937-0325 for information on upcoming concerts).



Michael Morris

Germaine Petry

Veteran tenor-sax great **Stanley Turrentine** is always a pleasure to see in person. A soulful player who can play bop with the best, Turrentine's style is virtually unchanged from twenty years ago but still quite fresh and original. At **Catalina's** recently, he mixed together standards (including a version of "My Shining Hour" dedicated to the late **Dexter Gordon**) with newer originals and his old standbys: **Freddie Hubbard's** "Gibraltar" and the classic "Sugar." His backup band was excellent and I hope I've spelled their names correctly: guitarist **Monty Pearl**, keyboardist **Bob Fox**, bassist **Scott Ambus** and drummer **Ernie Adams**. Mr. T. is always worth seeing.

There is a lot of great jazz happening in the L.A. area this summer. It's too late to mention a rare visit by **Billy Taylor's Trio** at **Catalina's** and **KLON's** tribute to **Shorty Rogers** (both of which will be reviewed in my next column) but here's what else is upcoming: the **Playboy Jazz Festival** at the Hollywood Bowl June 16-17 (it's officially sold-out but pay any price for tickets; this is the best lineup yet!). **Catalina's** (213-466-2210) has **Eliane Elias' Trio** through May 27, the **Louie Bellson Quintet** (May 29-June 3) and **Cecil Taylor's** explosive trio (June 12-17). The **Indigo Club** (213-632-1234) features the legendary trumpeter **Harry "Sweets" Edison** through May 26. Bay area singer-guitarist **Joyce Cooling** will be at **At My Place** (213-451-8597) on June 14, followed by **Flora Purim** and **Airto** (June 15 & 16). And be sure to catch at least a few of the Jazz at the Bowl concerts this summer: **Oscar Peterson** and **Benny Carter** (July 18), **Wynton Marsalis** and guests saluting **Louis Armstrong** (Aug. 1), **Ella Fitzgerald** (Aug. 22), the ghost bands of **Count Basie**, **Glenn Miller** and **Tommy Dorsey** (Sept. 5) and the odd trio of **Tony Bennett**, **George Shearing** and **Diane Schuur** (Sept. 12).

# BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Larry Graham

Generally speaking, this column tries to keep at least a few feet above the dirt, but every now and then something comes across the desk that's just too good not to pass along. According to published reports, **Rob Pilatus** and **Fab Morvan**, the two men collectively known as **Milli Vanilli**, have been battling it out on their current U.S. tour. Things finally (perhaps hopefully is the better word) came to a head recently at their show at the **War Memorial** in Rochester, New York, where the two went at it again while taking final bows onstage. They continued to exchange blows before eventually tumbling down the backstage stairs where one of them suffered a cut mouth. No knockouts were reported but a fair amount of blood was spilled. Apparently **Rob** and **Fab** are a lot tougher than they look.

On the serious side, superstar **Michael Jackson** was recently honored by **BMI** with a luncheon at the **Beverly Wilshire Hotel**. The turn-

out, as expected with any event involving **Jackson**, was star-studded with such luminaries as **Elton John**, **Gladys Knight**, **Milton Berle**, **Herbie Hancock**, **M.C. Hammer**, **Berry Gordy** and others. The nicest surprise was **Jackson** himself who's becoming much more at ease with his public appearances. Having been around **Jackson** numerous times over the past several years it was both refreshing and somewhat comforting to see him hanging loose and looking happy and at peace with himself.

**Funkmaster Larry Graham** is back in the studio working on some slamming material. The man whose platinum career spans his days as bassist with the legendary **Sly & The Family Stone** to his own **Graham Central Station** to his "One In A Million" days as a solo balladeer, is ready to funk once again. **Graham** isn't being too specific ("I don't want to talk about it until it happens") but this new material incorporates his innovative pluck-n-thumb style of bass playing with current styles and trends. If and when this new project comes to pass, it'll be a real treat having him back on the scene.

**Ladysmith Black Mambazo**, the South African a capella group that is synonymous with **Paul Simon's Graceland** tour, recently graced Hollywood's **China Club** with a soul-stirring performance. Says **Def Con 4's Steven Ray**, who also attended, "Their whole vibe is so spiritual it's really incredible. The human voice is the original instrument, and to be able to hear it in its purest form...it's hard to explain the feeling."

**MELLOW NOTES:** Condolences to family and friends of saxophone great **Dexter Gordon** who recently passed. Anyone unfamiliar with the man's extraordinary chops should pick up the just released Blue Note reissue entitled *Doin' Allright*.

Hot shows coming to town include the **New York Doo-Wop Show** at the **Universal Amphitheatre** (6/15) and **1+One** featuring **Patrice Rushen & Ndugu Chanler** (6/1) and **Nancy Wilson** (6/3) at the **Strand**. **MC**



Wayne Edwards

(L-R) Warner Bros. Publicity Director **Gene Shelton** with **Ladysmith Black Mambazo's Albert Mazibuko** and **Joseph Shabalala** showing off their proclamation from the city.



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# CLUB REVIEWS



*Warsaw Cocktail: All gimmick and little else.*

## Warsaw Cocktail

*Coconut Teaser*

West Hollywood

★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Renee Anello, vocals; Dean Siomone, guitar; Dallas Kuhn, bass; Craig Way, drums.

□ **Material:** Warsaw Cocktail's music is a directionless mix of *Batman*-theme music, pop-rock melodies and new wave/dance-pop vocals—making for a very schizophrenic sound. Many of the songs rely on a chorus of one word being repeated (i.e. "Fight, fight, fight" in "Fight The Enemy" and "Hey, hey, hey" in "Turning Red," to name but two). Thematically, they rely on the goofy premise that this band hails from Russia (most of them are actually from New Jersey, but I guess that's close enough) and they address "party concerns" both political and recreational.

□ **Musicianship:** There is none. Anello's low, warbly vocals begin to wear on the nerves after the second song; the bass lines are uncreative and repetitive; the guitar solos are unmemorable and the arrangements are pedestrian.

□ **Performance:** This band is not a band of musicians playing music because they have something to say or a burning desire to express themselves through a musical medium. They are a bunch of individuals who cooked up an idea that they thought would attract attention and perhaps get them a deal. Their stage presence is more akin to a bunch of theater majors pursuing some hackneyed senior project than a real band. But when you get right down to it,

performance is the only thing Warsaw Cocktail has, and their stage set is actually pretty good. Some time and expense was put into dressing it up with Russian flags, red balloons, red roses (which singer Renee Anello handed out personally to the audience before the show), silver streamers and confetti, and all of this is the best part of the show. The actual individual performances of the band members are much less attention getting, with bassist Dallas Kuhn looking downright bored on occasion. Singer Anello's moves look preconceived and sporadic—sometimes she dances, sometimes poses—but it all looks like it was created at home in front of a mirror, mimicking what she thinks is rock & roll. Her stage banter—addressing the crowd as "comrades" in a phony Russian accent—is no less ridiculous, and destroys any minute shred of legitimacy (and I use the word advisedly) this band may have had.

□ **Summary:** Warsaw Cocktail is a product of the worst kind of thinking that plagues the music industry. Although image plays a strong part in the overall perception and success of a band, it absolutely should not be the only reason a band exists. A clever gimmick does not a band make (and this Russian thing isn't even that good). Nothing about this band is real: their accents, their songs, the "raison d'être." There is no place for this type of idiocy in a scene that is loaded with real bands worth checking out. In fact, I can't imagine any reason why I would recommend that you go out specifically to see Warsaw Cocktail, except that if you happen to be at a club they are playing, try to get yourself some free roses.  
—Daria DeBuono

## Michael Wolff Trio

*The Strand*

Redondo Beach

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Michael Wolff, acoustic piano; John B. Williams, upright and electric bass; Chuck Morris, drums.

□ **Material:** Arsenio Hall's posse leader, Michael Wolff, put on a musical variety show mixing all sorts of traditional and modern jazz stylings with a healthy amount of witty anecdotes about everything from his classical training to new age music. Breezy, uptempo material like "Cancun" and the funky gospel-tinged "The Dock" gave Wolff and Williams room to show off their supermelodic soloing chops. Wolff's bluesy vocal on "For You" provided an interesting change of pace.

□ **Musicianship:** Wolff, Williams and Morris got to show the playful sides of their personalities we rarely get to see on *Arsenio* and were energetic throughout. Williams seemed especially at home on the upright, while Wolff displayed a remarkable command of the ivories, not only on the jazz material but also while imagining classical composers doing commercial jingles.

□ **Performance:** While Wolff is a fine jazz pianist, he also prides himself on being a musical comedian, and his show was a thoroughly engaging treat. He, Williams and Morris are exciting to watch, and such surprises as Williams' bass and poetry reading and Arsenio's comical cameo on electric bass

# CLUB REVIEWS



**Michael Wolff: A multi-talented showstopper.**

were welcome if somewhat cutesy additions to a show that would do Vegas proud.

□ **Summary:** In an age where so many musicians simply play music without truly entertaining, Wolff's show was indeed a marvel. He proved himself to be a man of many talents, a virtual opening act and showstopper all in one package.

—Jonathan Widran

## Johnny Crash

Hollywood Live  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Vicki James Wright, vocals; August Worchell, lead guitar; Chris Neelley, rhythm guitar; Andy Rogers, bass; Punkee, drums.

□ **Material:** Johnny Crash's material is comprised of bluesy, heart-stopping rock. However, it tends to be a mite too middle of the road for those of us looking for something innovative and exciting. "All The Way Inn" and "No Bones" are two fitting examples of their lack of originality and their lack of ability to write songs with meaningful substance. The best tune of the set, "Thrill Of The Kill," was an admirable display of noteworthy songwriting skills and unique playing. A mystic, bluesy power-ballad such as this was a refreshing interlude in their down-n-dirty, nitty gritty song-filled set.

□ **Musicianship:** Each member of this fivesome flaunted an array of above-average instrumental skills throughout the set. While vocalist

Wright relentlessly bellowed out screaming melodies, he still kept that true quality of feeling what he was singing. Even though his range is not extremely wide, his voice is very strong and precise. In the same light, the intoxicating guitar team of Worchell and Neelley showed both

precision and professionalism. Unfortunately, bassman Rogers had the misfortune of a slightly out of tune bass that evening, nevertheless, he kept his head above water, satisfying the crowd with some pretty fancy riffs. Finally, sitting behind a less than elaborate kit, Punkee pounded the skins and demonstrated a more than adequate effort to keep the beat behind the music.

□ **Performance:** Operating before a sparse yet extremely enthusiastic crowd, it was obvious that these guys are real pros onstage. Again, it was delectable to view how well they interact with each other during their live presentation. Exploiting controlled yet unpredictable moves, each band member was like an explosion of energy that had been bottled up for months. Toward the end of one song, vocalist Wright spontaneously dove head first into the crowd, and by the look on his face, he may have even surprised himself! Equally as exciting, was Rogers' fancy display of footwork; if he had failed at making it as a bass player, he could have easily become a dance teacher. Moreover, his fingers twanged the strings of his bass so intensely that you could actually feel the vibration in your chest.

□ **Summary:** Even though these guys are not the most unique or original band in the world, they do put on a very high energy show with poise and style. They work at giving the audience a very visual performance. But their songs are somewhat near-sighted, lacking in meaningful continuity and imagination. If you like AC/DC, you'll love this band. Elite—no! Entertaining—yes!

—Michelle Ozbourn



**Johnny Crash: Entertaining but not imaginative.**



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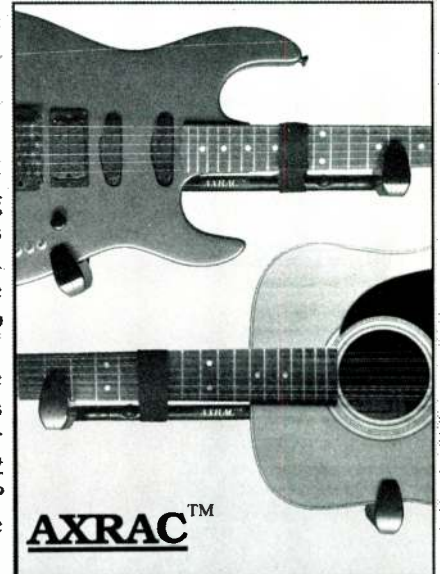
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# LITTLE PRISONER



By Sharon Scimeca

"Little Prisoner," a well-planned rock strategy debuts in the 90's. (L-R) Ex-member of "Dr. Starr" Natti "Boom" Sullivan, David Anthony Dinco, Bret Taylor, Lee Brownfield, and ex-"Krystal Gem" member Michael Christopher Dinco. They recently completed their 48 Track master recording produced by Magic Moreno and is soon to be released. Little Prisoner is currently headlining major clubs in Southern California. Check your local listings for their next performance. For more information, contact their publicity director, Theresa Convoy, at (213) 861-3299.



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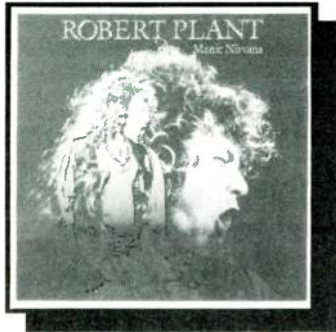
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Photos by Bill Dobbins

# RECORD REVIEWS



## Robert Plant

*Manic Nirvana*

Es Paranza/Atlantic

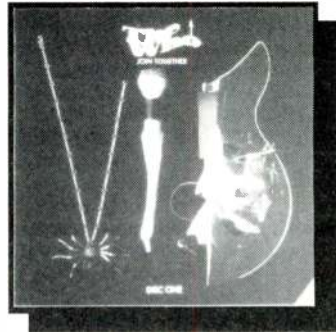
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Robert Plant & Phil Johnstone.

□ **Top Cuts:** "Hurting Kind (I've Got My Eyes On You)," "I Cried," "Nirvana."

□ **Summary:** This is perhaps Plant's strongest solo outing to date. The passion of "Nirvana" or the cheeky sarcasm of "Big Love" harken back to the days when his voice really was the most distinctive in rock & roll. The problem is an inability to maintain those high levels of excellence throughout. True, his performance rarely falters, but his vocal strengths are undercut in songs like "Anniversary" where the musical background is too pallid, premeditated and in the end, too calculatingly electronic.

—Scott Schalin



## The Who

*Join Together*

MCA

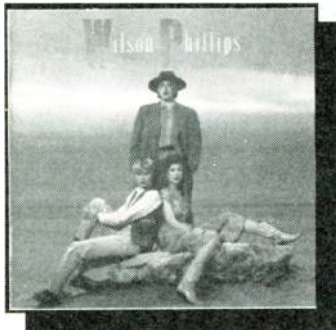
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various.

□ **Top Cuts:** "Sally Simpson," "Rough Boys," "Join Together."

□ **Summary:** This collection from last year's Who Tribute Tour will probably be viewed as musical sacrilege by some purists. Townshend, Daltrey and Entwistle are backed by a twelve-piece band, including a five-piece horn section and three background vocalists. The first half of this two-CD set is a brilliant performance of *Tommy*, an exciting rendition that breathes new life into the Sixties masterpiece. The second half mixes Townshend solo material with Who classics. The blistering versions of "Rough Boys" and "Join Together" are worth the price of admission by themselves.

—Steven P. Wheeler



## Wilson Phillips

*Wilson Phillips*

SBK

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Glen Ballard

□ **Top Cuts:** "Hold On," "Impulsive."

□ **Summary:** These daughters of Sixties icons Brian Wilson and John Phillips have turned in one pleasant pop record. Quite befitting their heritage, Chynna Phillips, Carnie and Wendy Wilson have a sharp ear towards vocal harmonies. Solos are pretty good, too, especially whoever owns the soulful voice on "Next to You." All in all, Wilson Phillips have inherited the side of their parents' personalities that K-Lite likes, but unfortunately not their adventurous spirits. The result is soothing, commercially compatible and lacking in roughage of any sort. Wilson Phillips is cream without coffee, which isn't such a bad thing.

—Tom Kidd



## Dionne Warwick

*Greatest Hits 1979-1990*

Arista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various.

□ **Top Cuts:** All.

□ **Summary:** Pop vocals just don't get any better than these, ranging from the celebrity charity tune "That's What Friends Are For" to gorgeous ballads like "I Know I'll Never Love This Way Again" and uptempo flavors on the Bee Gee-produced "Heartbreaker." Warwick has one of the finest, most distinctive voices in pop music, and she's helped out here with a decade of wonderful material produced by everyone from Barry Manilow to Burt Bacharach, and with all-star guests like Luther Vandross, Johnny Mathis, Elton John and Jeffrey Osborne. Ten years of sheer musical delight!

—Jonathan Widran



## Howard Hewett

*Howard Hewett*

Elektra

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various.

□ **Top Cuts:** "When Will It Be," "Show Me," "Shadow."

□ **Summary:** It's a shame that such a beautifully distinctive voice as Hewett's can't ever seem to find material to do it justice. Generally speaking, eight producers on eleven songs is the first sign of gross inconsistency, and this LP is no exception. When Hewett's got the songs he's truly untouchable as on the Anita Baker duet "When Will It Be" and the Isley-influenced first single "Show Me." Much too often, however, he gets booby-trapped by so-what, who-cares material. A voice like this deserves so much better. Where are those old Shalamar hits when you need them?

—Wayne Edwards



## Electric Angels

*Electric Angels*

Atlantic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Tony Visconti

□ **Top Cuts:** "Live In The City," "Home Sweet Homicide," "The Drinking Song."

□ **Summary:** Just about any song on this platter could be a rock radio hit. This is timeless, infectious rock & roll with a clean sound and a tremendous energy level. Singer Shane has a terrific voice that in spots resembles Neil Diamond. The playing is first-rate, and many of the lyrical turns are more insightful than they might first appear. A couple of the slower numbers meander a tad, but the album never really gets dull. Points are docked, however, for the pouting, pretty-boy-singer-on-the-floor photo inside. These guys are better than that.

—Scott Schalin

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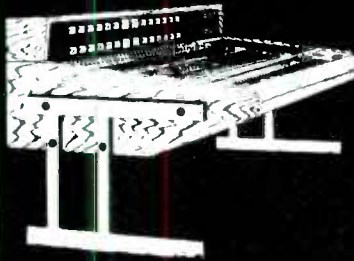
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- How to find and get an agent.
- The best ways to submit your work.
- What directors and producers look for in a composer.
- Evaluation of your work.
- All the legal and contractual aspects: what a good, bad or acceptable deal is.
- Orchestral vs. synth.
- The advantages of a composer/music supervisor: clearing source music, filing cue sheets, soundtrack deals, etc.

Guest lecturers include a veteran director, film composer, agent and producer. Enrollment is limited to 15 students and candidates will be selected by Paul di Franco and the guest lecturers. Cost of the seminar is \$275.00. There will be a scholarship given to 1 student only based on financial need and ability. For information and candidate enrollment form, write to or call:

**Xanthium Music**  
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Santa Monica, CA 90401 Tel: (213) 394-1212

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### LOS ANGELES COUNTY

**AL'S BAR**  
305 S. Hewitt St., Downtown Los Angeles, CA 90013  
Contact: Jack (213) 687-9906, or the bar (213) 625-9703 after 6:00pm.  
Type of Music: Original, unique. Experimental only.  
Club Capacity: 176  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: "No Talent Night" every thursday and/or send cassette, etc.  
Pay: Percent of door. No guarantees.

**ANTICLUB AT HELEN'S PLACE**  
4568 Melrose, Hollywood, CA 90028  
Contact: Reine River (213) 667-9762 or (213) 661-3913  
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send cassette to P.O. Box 26774, Los Angeles, CA 90026.  
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  
PA: 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  
PA: No (must bring your own).  
Lighting: Yes  
Piano: No  
Audition: Call Larry Kingsley  
Pay: Percentage of the door.

**CLUB WITH NO NAME**  
836 N. Highland, Hollywood, CA 90028  
Contact: Dayle Gloria, (213) 461-3221  
Type Of Music: Alternative/Rock & Roll.  
Club Capacity: 500  
Stage Capacity: 15  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.

**FROGS**  
16714 Hawthorne Blvd., Torrance, CA, 90504  
Contact: Rockin' Rod Long, (213) 371-2245.  
Type Of Music: Rock  
Club Capacity: 400  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Pay: Negotiable  
Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

**HENNESSEY'S TAVERN**  
8 Pier Ave., Hermosa Beach, CA, 90254  
Contact: Caroline (213) 540-2274.  
Type Of Music: Rock, R&B, reggae, blues, oldies.  
Club Capacity: 100  
Stage Capacity: 2  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Open Mike Night every Tuesday and/or send promo package.

#### 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.**

**LADY JANE'S**  
2612 Honolulu Ave., Montrose, CA 91020  
Contact: Deneane, (818) 248-0899  
Type Of Music: Original rock & roll, metal, oldies, top 40 & country.  
Club Capacity: 300  
Stage: 6-8  
PA: Yes  
Lights: Yes  
Piano: No  
Audition: Call &/or send package to D. Steven-son, P.O. box 41371, L.A., CA 90041.

**MADAME WONG'S WEST**  
2900 Wilshire Blvd., Santa Monica, CA 90403  
Contact: Peter Draper, (213) 828-4444  
Type of Music: All Styles.  
Club Capacity: 600  
Stage Capacity: 9  
PA: Yes  
Lighting: Yes  
Audition: Send tape & photos to above-men-tioned address.  
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

**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.

**THE PALACE**  
1735 N. Vine St., Hollywood, CA 90028  
Contact: Mark Jason (213) 462-7362  
Type of Music: Original, all styles  
Club Capacity: 1200  
Stage Capacity: 10-35  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape & bio. No calls.  
Pay: Negotiable

**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  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.  
Pay: Negotiable.

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

**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  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or mail tape/promo pkg. to above address.  
Pay: Negotiable: Must pre-sell tickets.

### ORANGE COUNTY

**GOODIES**  
1641 Placentia Ave., Fullerton, CA 92631  
Contact: Dave or Sharon, (714) 524-8778  
Type of Music: Original, all styles.  
Club Capacity: 367  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No

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

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

**SAUSALITO SOUTH**  
3280 Sepulveda, Manhattan Beach, CA. 90266  
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100  
Type of Music: R&B, Contemporary and Pop Jazz and Blues.  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: Yes - acoustic  
Audition: Send tape and bio to Thornburg, Witte, Inc. 1334 Parkview #100, Manhattan Beach, CA 90266.  
Pay: Negotiable

### MISCELLANY

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

**MANAGEMENT CO./SHOW** promoter offering the following internships: Marketing, Media, Driver(s), Concession Sales, Stage Crews. May lead to pay after training. Gary, (818) 768-5242. **INTERN** for tour bus co. w/ possibility of becoming paid position. Call Anita, (213) 466-6900. **INDEPENDENT RECORD** distributor has 3 F/T Positions open for an experienced telemarketing/field sales rep., buyer & key punch operator/typist. Call Bob, (818) 778-3266. **SONG PLUGGER** wanted to represent the catalogues of a team of writers/producers. Motivated, experienced preferred. Possible royalty position. Pat (213) 874-4733. **ARTIST MANAGEMENT/promotion** co. seeks interns. Non-paying to start, great way to learn business. Contact Kelly, (818) 753-1234. **ENIGMA RECORDS** is seeking 2 self motivated interns to assist in Publicity dept. No pay to start but could lead to paid position. Steve, (213) 390-9969 X 223. **ALL AROUND SALES** person/song plugger needed. Low pay & commission. Sincere opportunity. References required. Equal opportunity employer. Leave message for Sally, (213) 468-9000.

**ROCK MANAGEMENT** co. needs interns. Must be dependable. (213) 393-5955. **WANTED:** Live sound engineers for local & national tours. Send resumes to Pro Show USA, 20409 N.E. 100th St., Redmond, WA 98053. FAX # (206)-868-6476. **SOUND ENGINEER** wanted for studio work. No pay but great opportunity for right person. Also live work. Guitar based hard rock. Dag @ Main Attractions, (818) 907-0527. **COCONUT TEASER** seeks P/T intern/booking assistance, weekdays. Over 21 w/ car & knowledge of local scene. Will lead to paying position. (213) 654-4887. **INTERN ENGINEER** wanted for top rehearsal facility in N. Orange County. Non-paying position. Excellent hands-on training. No experience necessary. Craig (714) 529-8220. **ESTABLISHED SOUND** effects co. seeks career-minded intern w/ exceptional writing skills & exp. in sound. F/T; Pay begins after 30 days. Call Vicky (213) 463-4840 (12-2pm). **COCONUT TEASER** seeks P/T receptionist/door girl 2 nights/wk. Paid position & possibly F/T later w/ booking responsibilities. (213) 654-4887. **RECORD CO.** w/ major label distribution seeks enthusiastic promo/pd intern. 2-3 days weekly. Must love/respect good R&B/funk/rap. Leads to employment. Hollywood, (213) 285-3300.

**PUBLICIST WANTED** to handle major new R&B/funk act getting national exposure. Experience in black trades/ publication necessary. Growth potential. (213) 960-8960.

**RECORDING ENGINEER & manager** needed @ new 24 trk studio in Burbank. For information, (818) 982-1557.

**INTERN WANTED** in radio promotions dept. of record label. No pay. Call Michelle Vis (213) 937-4660. After 2 pm.

**TOTAL MUSIC** public relations seeks hard working, reliable intern for Tuesdays & Thursdays. Please call Stephanie, (213) 461-3068. **GRAPHIC ARTIST** needed w/ knowledge of halftone immediately. No pay to start. Call Tim (818) 981-1548.

**SECRETARY WANTED** by management co. for P/T work. Working @ home using your typewriter/computer. Some expenses paid. Must have trans. Contact Jeff, (213) 204-7964.

**ARTIST MANAGEMENT** firm dealing w/ mostly hard rock acts, looking for energetic intern. Must be comfortable on phones. Flexible hrs. M-F. No pay/great experience. Debra (213) 962-9400. **INTERN WANTED:** New talent show. (213) 876-3414.

**R&B PRODUCTION** Co. & indie record label seek P/T intern to work in all aspects of industry. No pay to start. Kevin, (213) 335-2921.

**RED LIGHT RECORDS INC.** is looking for a sales person to generate western U.S. accounts. Will pay commission & expenses. Call Mark Nawara, (708) 297-6538.

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**THE BENEFIT NETWORK** seeks independent producers/promoters to develop benefit events to raise funds for worthy causes. Must be experienced. Commission based. Call: Barbara (213) 452-5339.

**EEG MANAGEMENT & Promotions** is currently seeking interns for the marketing dept., assisting w/ promotions. Send resume to: P.O. Box 7581, Torrance, CA 90504. (213) 371-2245.

**CHAMELEON RECORDS** is looking for interns. Call Moose. (213) 973-8282.

**THE BENEFIT NETWORK** is currently recruiting volunteers for work on benefit events, as follows: security, event coordination, clean-up, etc. Experience not necessary. Commitment essential. Call Barbara (213) 452-5339.

## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.  
**Read Music:** Yes  
Styles: Pop, R&B, jazz, dance, new age.  
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWW, KKGQ, 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.

**WILL RAY-COUNTRY PRODUCER & PICKER**  
Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, vocals  
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, 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 8-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.

**MIKE GREENE**  
Phone: (213) 653-9208  
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler. Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/hybrid Arts SMPTE-track sequencer, Foxtek 16-track and 3M 24 track studio, effects galore.

**Read Music:** Affirmative.  
**Styles:** R&B, dance, rap, pop.  
**Technical Skills:** Complete start to finish productions for demos or masters. Killer grooves a specialty.  
**Qualifications:** Vanessa Williams, Siedah Garret, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D.  
**Available for:** Producing, playing, programming, and writing. Equipment rentals.

**NICK SOUTH**  
**Phone:** (213) 455-3004  
**Instruments:** Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker/fretless w/EMG pickups, Ampeg SVT amp w/8x10 cab.  
**Read Music:** Yes  
**Styles:** All  
**Vocal Range:** Mid-tenor backing vocals  
**Technical Skills:** Fretless, fretless & slap, specializing in imaginative & melodic approach  
**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. Good image & stage presentation. Now living in L. A.  
**Available for:** Pro situations; also give private lessons.

**MAURICE GAINEN**  
**Phone:** (213) 662-3642  
**Instruments:** Saxophones, flutes, WX-7 MIDI Wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer, AKG Mic.  
**Read music:** Yes  
**Vocal Range:** Tenor  
**Styles:** All  
**Technical Skills:** Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. 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. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, Panimat Cigarettes, LASS Pro Member, Encore Video. Songwriting track record.  
**Available for:** Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

**STEVE ADAMS**  
**Phone:** (818) 597-9231  
**Instruments:** Valley Arts and Fender Strats. Bottleneck slide, Lap Steel. Full effects rack powered by simul-class stereo Mesa/Boogie.  
**Read Music:** charts.  
**Styles:** All forms of commercial Rock, New Age/Pop, R&B, Blues.  
**Technical Skills:** Creative guitar parts that will tastefully compliment your songs. Back-up vocals, composing/arranging.  
**Qualifications:** Great guitar tones, easy to work with many years exper. in Various recording & performance situations. At home on stage and in the studio.  
**Available for:** Recording, touring, demos, & showcases.

**"THE FACELIFTERS" -RHYTHM SECTION**  
**Phone:** (818) 892-9745  
**Instruments:** Jimmy Haun: Guitars, Synth Guitar, writer/arranger.  
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.  
**Read Music:** Yes  
**Vocals:** Yes  
**Technical Skills:** Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.  
**Qualifications:** Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.  
**Available for:** Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs. Keyboards also available.

**LARRY SEYMOUR**  
**Phone:** (818) 985-2315  
**Instruments:** Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.  
**Styles:** All  
**Technical Skills:** Creative harmonic & rhythmic approach w/excellent sound & feel. Highly profi-

cient at slap, improvisation, parts writing, sight reading, grooving, etc.  
**Qualifications:** Toured &/or recorded w/Rod Stewart, Tom Jones, Manisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.  
**Available For:** Sessions, touring, private instruction.

**CARLOS HATEM**  
**Phone:** (213) 874-5823  
**Instruments:** Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.  
**Read Music:** Yes.  
**Styles:** Pop, rock, funk, latin, swing.  
**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".  
**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

**MERRY STEWART**  
**Phone:** (213) 474-0758  
**Instruments:** Claviar, Gleeman Pentaphonic, Roland D 50, S 50 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 Hil 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.

**NED SELFE**  
**Phone:** (415) 641-6207  
**Instruments:** Sierra S-12 Universal, ZB Custom D 10 string pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldier MIDI 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.

**VALLEY RHYTHM METHOD**  
**Phone:** (818) 980-2832 / (818) 446-9166  
**Instruments:** Craig Stull: Guitar, vocals. Danny Peltrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.  
**Read Music:** Yes.  
**Technical Skills:** Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.  
**Qualifications:** Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Dick Tracy*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *LA Law*.  
**Available For:** Recording sessions & live gigs.

**THE RHYTHM SOURCE**  
**Phone:** Greg Wrona: (213) 692-9642 / Bob Thompson: (213) 822-7720.  
**Instruments:** Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric &

acoustic 6 & 12 string guitars, blues harp. All professional equipment.  
**Read Music:** Yes  
**Vocals:** Yes  
**Styles:** All with energy & commitment. Specialize in rock & R&B.  
**Technical Skills:** Trio that works together, works hard & works with you. Reliable, fast, musical, creative and easy to work with.  
**Qualifications:** Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.  
**Available For:** Stage, sessions, showcases, demos & casuals.

**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 driving proteus 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 Zatolla.  
**Available For:** Tours, local gigs, studio, career consultations & instruction.

**PAUL GOLDBERG**  
**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.  
**Technical Skills:** "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** 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, Bill Hannon, Tom Warrington, Rick Zuniger, Blackstone, Lee Jackson, Craig Copeland, 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!

**AL LOHMAN**  
**Phone:** (818) 988-4194  
**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 Layola. A million club dates & casuals, both originals & covers.  
**Available For:** Sessions, club work, originals, casuals.

**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 Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.  
**Technical Skills:** Production, arranger, musician, engineering, composer, drum program-

mer.  
**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.

**MIKE MOWEN**  
**Phone:** (213) 483-4780  
**Instruments:** Yamaha BB 5000 bass, Fender Jazz w/ EMG & fretless, Eagle power amp, Alembic pre amp, DBX compression, 4x10" Goliath cab w/ 4x12" ext. cab.  
**Read Music:** Yes  
**Qualifications:** Authenticity in varied styles. R&B, pop, slap, jazz & blues, country Creative melodic & rhythmic groove, 25 yrs. exp. & schooled. MCA sessions w/ Dave Loggins ("Please Come To Boston"), Mars Bonfire ("Born To Be Wild"), Elliot Randall, Scott Ellison ("Heart On The Run") LP, many independent sessions, live radio play & video shorts, road & club work.  
**Available:** Sessions, payed showcases, club work, bass lessons.

**CORY JAY - BASS PLAYER**  
**Phone:** (714) 983-1385  
**Instruments:** 4 string Warmick Streamer bass, 5 string Guild Pilot bass, 4 string ESP Custom fretless, Roland R-8 rhythm composer w/ library & triggers, Roland Octapad II, Roland U-220 synth module, Roland RD300 electric piano, two Carvin 4x10, 1x18 full stacks.  
**Read Music:** Yes  
**Technical Skills:** Any style, any day, any time - as long as it rocks & it grooves! I love to play every chance I get. I've got a lot of feel and a great groove!!!  
**Qualifications:** Over 2,500 hrs. of studio recording, engineering, producing experience on audio & video projects.  
**Available For:** Live and/or studio work, demos, production, drum triggering live or in studio, showcasing, etc.

**BILL QUINN**  
**Phone:** (213) 658-6549  
**Instruments:** Acoustic & electric drums, R-8 Module, Akai/Linn MPC 60 sampling drum machine & keyboard sequencer w/ a large library of percussion & drum samples, and a wide variety of percussion instruments from standard to ethnic/exotic w/ many FX sounds.  
**Read Music:** Sightreading.  
**Technical Skills:** Drummer, drum programmer & percussionist. Very fast in capturing moods & styles - "versatile".  
**Qualifications:** B.M. degree from New England Conservatory of Music. Recordings for Angela Bofill, Shanise Wilson, Clifton Davis, Louis Louis, The Pointer Sisters & Natalie Cole. Jingles for McDonalds, Sprint, Pizza Hut, Colt 45. Performances w/ Judy Collins, The Florida West Coast Symphony, Portland Symphony Orchestra, Miroslav Vitous, George Russell & Jackie Byard.  
**Available For:** TV, film, records, tours, publishing, demos, production teams.

**ARTHUR BARROW**  
**Phone:** (213) 313-5803.  
**Instruments:** Bass, Fretless Bass, DX 7, Jupiter 8, Roland 8, Roland U-220, Akai S-900 sampler, Akai S-G12 sampler, Alesis drum machine, LinnDrum, Serge Modular, Atari computer w/ "Notator" sequencing software (the best!), Fostex 16 track, Soundcraft console, DAT digital 2 track, tons of pro outboard gear & effects.  
**Read Music:** Yes  
**Styles:** Pop, rock, R&B, dance, rap, jazz, avant-garde.  
**Technical Skills:** Complete facilities for start to finish productions. Killer bass & keyboards playing & programming, engineering, & producing.  
**Qualifications:** Frank Zappa, Billy Idol, Janet

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Use the PRO PLAYER ads to help you find studio/session and club work.  
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

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Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
 Instruments: \_\_\_\_\_  
 Read Music:  Yes  No \_\_\_\_\_  
 Technical Skill: \_\_\_\_\_  
 Vocal Range: \_\_\_\_\_  
 Qualifications: \_\_\_\_\_  
 Available For: \_\_\_\_\_

# PRO PLAYERS

Jackson, Joe Cocker, Robby Krieger, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Charlie Sexton, Top Gun, Scarface, Breakfast Club, College Degree in Music.  
**Available For:** Producing, playing, programming & writing.

## PLATINUM RHYTHM SECTION

Phone: (818) 762-8338  
**Instruments:** Pearl custom double bass drum kit, wide selection of snare drums, Roland pads, R8 programmer, Spector, Jackson 4 string bass, Jackson fretless bass, outboard octiver & chorus & background vocalists.  
**Read Music:** Yes.  
**Styles:** Specializing in hard rock, metal, rock & roll.  
**Technical Skills:** A rock rhythm section capable of doing tracks expeditiously, creatively, skillfully, positive input from yrs. of experience, programming, sampling, arrangements, versatile & reliable.  
**Qualifications:** Over 30 albums recorded & released w/ more than 8 million copies sold, including Alice Cooper, Ted Nugent, House Of Lords, Quiet Riot, Don Dokken, etc. Extensive world touring.  
**Available For:** Recording sessions, fees negotiable.

## 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.

## LEE BROVITZ

Phone: (813) 642-0112  
**Instruments:** Bass (electric & upright) / vocals.  
**Read Music:** Yes  
**Technical Skill:** Fretted, fretless; Melodic & groove oriented.  
**Vocal Range:** Tenor (lead & back-up).  
**Qualifications:** Toured &/or recorded w/ Cyndi Lauper & Blue Angel, The Shadows Of Knight ("Gloria"), Lynn Jones (Canadian TV star), In The Pink, Maynard Ferguson, Screamin' Jay Hawkins. Produced commercial productions for A&E network, Eastman Kodak, Bausch & Lomb, Gaslight Video, Berklee College of Music, numerous song festival awards, staff bassist w/ Musicamerica Studios.  
**Available For:** International Touring & recording.

## KEITH BURNSTINE

Phone: (805) 251-5981  
**Instruments:** Guitar: Electric & acoustic.  
**Read Music:** Yes  
**Styles:** Rock, blues, jazz, R&B, classical, slide, country, funk, show, ballads, etc.  
**Technical Skill:** Strong feel & groove; In the pocket rhythms. Soloing w/ personality from blazing fast to slow, heart wrenching melodies. Every recording session guaranteed. If you decide you want to change the part later... no problem. I will come back at no additional charge... well, OK, maybe lunch!  
**Qualifications:** Studio & live work for 12 yrs. U of Miami, Fla. Grad. Have worked w/ Andre Cole, The Sheilas, Iron Butterfly, The Standells, Chris Browne, Eric Marienhol, Ric Flandring, & more.  
**Available For:** Studio & live sessions, touring, showcases, etc.

## LES JULY

Phone: (213) 874-6011  
**Instruments:** Steinberger & Fender basses & guitars.  
**Styles:** All rock, urban contemp, fusion.  
**Technical Skills:** Producer, writer, M.D., vocals.  
**Qualifications:** Nile Rogers, Tony Bongiovi, Mick Jagger, Steve Lukather, Lita Ford, many others.

## VOCALISTS

**COSMOTION**  
**Ramona Wright & Gael MacGregor**  
 Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.  
**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.

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

## BRIE DAVIS

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

## LEONARD WILSON

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

## MARQUITA WATERS ZEVIN

Phone: (818) 241-9093.  
**Styles:** All  
**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.

## LANA NORLANDER

Phone: (818) 906-3956  
**Style:** Rock/Everything.  
**Technical Skill:** Powerful & versatile lead & harmony vocals. Incredible pitch & melodic sensibility. Super creative improvisation. Songwriter, lyricist, vocal arranger. Influence: Ann Wilson.  
**Range:** 3 octaves.  
**Qualifications:** RCA/BMG recording artist. Vocal & improvisations for Dione Warwick, James Ingram, Island recording artist "Vain", & David Hasselhoff. Back-up & lead for numerous L.A. club & small arena bands, various commercials & demos. Demo/photo.  
**Available For:** Sessions, demos, jingles, club/ concert dates, pro situations.

## ROZLYN SORRELL

Phone: (213) 850-0884  
**Vocal Range:** 4 octaves  
**Styles:** Adult contemp-urban contemp.  
**Technical Skill:** Great lead & background vocals w/ emotion. Great improv & interpretation.  
**Qualifications:** Atlantic Rec. 12" (artist), Al Jarreau, Marcus Miller, CBS TV, many TV features, live performances & recording sessions.

## TECHNICAL

**JOSQUIN DES PRES**  
**PRODUCER/SONGWRITER**  
 Phone: (213) 859-5581  
**Styles:** All styles of rock & FM metal.  
**Technical Skills:** Complete production of masters & demos.  
**Qualifications:** Over 15 albums on RCA, Polydor, United Artist, EMI/SBK, Musicdisc, Music for Nations, etc. ... Involving musicians such as Jeff Porcaro, Steve Lukather, Billy Sheehan & many more...  
**Available For:** Production of masters & demos, & drum programming.

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**Available For:** Production of masters & demos, & drum programming.



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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you **do not** qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number **in that order**. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only **one** ad per category, and you must call **separately** for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for **one** issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. **Ineligible ads or improperly placed ads will not be printed.** For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellany ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

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 •Ampeg SVT bs cab w/8x10 spkrs, 70's model, \$350 818-848 8660  
 •Boss ME for \$450 High Watt head id 30, \$250, Marshall head \$375 805-298-5605/818-980 9198  
 •Carvin bs cab w/400 wtt max 18" spkr for \$300 818-982-8316  
 •Crute CR-212 collectors edition, Blonde anniversary #263, line in/out w/2 celestions, chnl switching, OD pre-amp, \$500 obo G W 818-768-5242  
 •Fender Bronco amp, late 60's, indentical to Vibrachamp, hot tube sound w/vibrato, xint cond, \$125 obo Call Pat: 213-667-0798  
 •Gallian-Kruger 800RB bs amp, 800 wtt, clean, \$325 Chris 818-577-1826  
 •High Watt 100 wtt amp 1/2 stack, \$500 Johnny 818-765-2278  
 •JBL PA cabs, each cab has 2 15", 1 12" & horn, only nd hi fi driver, \$850 obo for pair Barry 818-780-4572  
 •Marshall 100 wtt, super lid, full stack, very old, top recored, ks OK but sounds grt. Bottoms have 30 wtt spkrs & metal handles. \$1500 firm 818-761-3735  
 •Marshall 2100 head, brnd new in box, \$600 obo Robby 818-780 6707  
 •Marshall Master model 100 wtt id head, 1977 JNP, EL34's w/volume boost & chrome lin, xint cond, \$600 818-964-2212  
 •Mesa Boogie studio amp w/Osc MX700 stereo pwr amp in 8 spc anvil rck. Xint cond, \$1000 obo Tom 714-552-6919  
 •Mixer Bl-amp 883, \$275 818-761-0952  
 •Peavey Mega bs, 400 wtt bi-amp w/bi-amp cab, new. No calls after 9 pm. \$600 805-581-9355  
 •Pignose 150R cross mix/combo amp, \$125 obo T.J. 818-842-8728  
 •Randall RG800 guit amp, quarter stack, \$350 obo Brnd new cond Paul 818-789-7521  
 •Red Fender Twin 100 wtt 2 chnl amp w/verb. It switch, \$700 Days/eves 213-393-0721/213-828-6982  
 •Shure mixers, various models w/factory rck mnts. Prices \$30-120, Roger 818-891-6292  
 •Yamaha G-112 guit amp, 100 wtt, sounds xint, parametric EQ, clean/distorted chnls. \$275 obo 818-505-1281  
 •Yamaha SM15-H, 15" horn loaded monitors, new cond, cost \$350, sell for \$200, Paul 714-650-4633  
 •Carvin bs amp, 300 wtt head w/2 2x15 cabs w/covers, like new, \$675 obo 818-346-9748  
 •High Watt head, id 30, \$200; Marshall GCM head 800 id series. \$325 818-782-4337  
 •Marshall 1/2 stack JCM 800 series, 50 wtt head, slant 4x12 cab, 75 wtt celestions, \$725 818-788-0610  
 •Marshall 412 straight cab w/rae 25 wtt celestion spkrs. Killer sound, must hear. \$600 or trade for recrd 213-943-1183  
 •Marshall JCM800 series, 200 wtt bs cabs w/2 15", \$300 213 874-4175

•Peavey PA column, grt for rehrs or monitors, xint shape w/covers, \$150 Ted 213-923-2547  
 •Trace Elliott bs spkr cab, 10", 18", xint cond, \$550 obo. Micheal 213-484-1886  
 •Yamaha 12 chnl mixer, 200 wtt w/EQ for \$600, 213-746-8334  
 •Yamaha 2200 pwr, 8 chnl stereo mixer, 250 wtt, digital & special fx unit built in. Graphic EQ & more features. 3 mo old, \$1425, 213-221-7354

## 3. TAPE RECORDERS

•Otari MX5050 4 trk rt to rl, very gd cond, \$775 obo. Barry 818-780-4572  
 •Otari MX5050 rt to rl 4 trk mach. Just serviced & tuned up. \$975 obo Jim 213-289-2235  
 •Tascam 246 4 trk, immaculate, 6 inputs, 2 fx sends, orig owner, less than 30 hours on mach. \$595 obo 818-505-1281  
 •Wid-Alari MX80, 24 trk mach. Call 818-361-2224  
 •3M model 56 2 1/2 16 trk recrd w/autolocator & remote contrl. Gd wrk cond, \$800 obo 818-710-8141

## 4. MUSIC ACCESSORIES

•8 spc Gundorf carpeted rck, \$120, xint cond. John 818-840-9131  
 •Alemic Sirato Blaster, Strat pre-amp & pwr sound. No modification necessary for installation. From 70's, lng since not avail. \$50 obo Call Pat 213-667-0798  
 •Alesis 1622 mixer in box w/mnts & warranty, brnd new mint cond, sacros \$280, Gilbert 213-962-6223  
 •Alesis Microverb 2, \$175, Mauro 213-627-6923  
 •Alesis Midverb 2 digital reverb, new cond in box, \$200, Paul 714 650 4633  
 •Boss pdl brd includ DD2, NF1, CE3, OD2, HM2, PSM5 & camyng box. All together, \$200 obo Paul 818-789-7521  
 •3M model 56 2 1/2 16 trk recrd w/autolocator & remote contrl. Gd wrk cond, \$800 obo 818-710-8141  
 •Forex 4030/4035 synchronizer & contrl w/cables & latest softwr, new, \$1200 firm 818-763-3742  
 •Ibanez DM1000 digital delay, \$160, 818-848-8600  
 •Lexicon LXD5 w/mnts & warranty, brnd new in box, \$425, Naglia 213-208-7765  
 •Linn drm: only used in home studio, xint cond w/extra sound chip. \$325, Roger 818-891-6292  
 •Morley AB box w/LED s, xint cond, \$35, Scott 213-392-2524  
 •Roland DEP5 w/mnt, \$325; AKG Phantom pwr box, 6 chnls \$125 213-662-9595  
 •Roland G56 guit digital fx processr, new in box, 6 fx @ once, delay, reverb, chorus, overdrive, distortion, MIDI capable. \$550 Kyle 213-698-3094  
 •SAE EQ's, models 1700, 1800 & 2800. \$175, \$225, \$300, 213-316-4551  
 •Sennheiser MD441, xint cond, \$300, Sennheiser MD421, \$200, Yamaha SPX90, \$300, Johnny 213-659-5648  
 •TAC Scorpion console, 34-8-16-2, in custom leak desk w/12 singl rck spcs. 288 point wired patch bay w/snakes & ovr suolv. \$13,000 firm. 818-763-3742

•Wid-anvil, 1 or 2 spc amp rck cs. John 818-308-1720  
 •Wid-mid 70's elec Hermonax big muff fuzz. Mensi 818-995-7929  
 •Wid-sound cards for JX8P Call John 818-308-1720  
 •Yamaha SDX90, \$295; Aphex Type C exciter, \$175; BBE 422A sonic maximizers, \$175 213-662-9595  
 •Yamaha SPX 90, xint cond, \$300, John 818-765-2278  
 •ADA 2FX digital rck fx unit, \$200, perf cond, ft switch & cord includ Call Frank 213-871-8668  
 •Rose 901 series 2 w/spkrs & EQ's, 1 owner, xint cond, \$250 Rick 213 453-7848  
 •Boss stereo volume pdl, SV200, nds new pot, \$50, Call John 818-308-1720  
 •Ernie Ball volume pdl, brnd new, \$50; Korg GT6 guit or bs tuner, like new, \$40 Ted 213-923-2547  
 •Ibanez bs comprsr, new in box w/mnt, pd \$120, selling for \$50, Peter 818-577-8732  
 •Ibanez UE300 multi-ix pdl w/stereo chorus, distortion & comprsr/limiter \$100 obo 818 566-8787  
 •Roland TR505 drm mach xint cond MIDI w/AC adaptor, \$160 818-783-6782  
 •The Gov'nor distortion pdl by Jim Marshall, made in England, real Marshall sound, immaculate, pd \$170, sell for \$70, Chris 818-577-8732

## 5. GUITARS

•84 Fender Strat, American made, stored for 6 yrs, \$750 obo Steve 213-824-7180  
 •84 Gibson ES335, dark wine red, xint cond, \$750 w/HSC. 818 564-1172  
 •1972 Strat, DeMarzio humbckng, locking trem rosewood neck, mint, HSC, \$500, 1966 Tele refinished natrl, all orig, rosewood neck, grt cond, HSC, \$700, 818-761-3735  
 •1983 Cramer 8 string bs, tuning fork style head stock, only 150 made, \$400 obo 818-761 0952  
 •BC Rich 6 string, purple acout guit, must see, \$350

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Andre 213-458-1097  
 •BC Rich Warlock, 24 frets, Platinum series, \$300 obo 213-827-0748/213-827-5565  
 •Epiphone 1982 Spirit, American made by Gibson, like a dbi cutaway Les Paul special w/2 hmbockngs, flame maple top, tobacco sunburst \$300 obo Darryl 213-466-3807  
 •Fender P-bs, xint cond, pearl white, maple nick, \$400 Etana 213-732-1311  
 •Gibson Les Paul custom, 1975, cherry red sunburst, gold parts, 100% orig, nice cond w/HSC & 8700 obo Call Pat 213-667-0798  
 •GNL Broadcaster, Tele style, Leo Fender collectors edition, signed copy #350, dual singl coils, black, mint cond, \$1200 firm Call G W 818-768-5242  
 •Gullid acous guit, model F45CE w/L R Bags PU & pre-amp. Lks & plys grt, xint cond, \$650 obo, Must sell, Barry 213-463-2453  
 •Hammer Cruiser bs, red bs guit, \$375 Chris 818-577-1826  
 •Kubicki custom Strat, curly maple neck, rosewood finger brd, purple body, Duncan PUs, Floyd trem, \$400, must see, 818-564-1172  
 •Paul Reed Smith elec guit w/cs, never used, perf cond Robby 818-780 6707  
 •Peavey Vandenburg guit for sale, \$550 firm w/cs, black, 24 frets, DeMarzio PUs, Kaylor trem, designed by Whitesnake guit Mark 213-653-8157  
 •Rickenbacker 4001 bs \$400 obo Russ 714 247-9330  
 •Yamaha bs, RBX850, grt cond w/cs, \$450 obo Phil 818-785-8475

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•53 Gibson Les Paul guitar, \$600. 213-550-1915  
•70's jazz bs, \$700. 72 Precision, \$500, maple necks. Matt. 213-657-0951  
•75 Fender Strat, xint cond, American made, stock, nitr w/ maple neck, non-vibrato, \$375. 818-783-6782  
•Chet Atkins Country Gentleman w/cs, gd cond, \$1,000. 818-909-9705  
•Early 70's Gibson Les Paul, standard model sunburst, \$400 obo. Plys grt. 818-988-0273  
•Fender Precision bs, 1978, American made w/natrl body w/rosewood fingerbrd, xint cond, compi stocked w/HSC. \$350. 818-788-0610  
•Gibson Les Paul Studio, brnd new, white w/gold hrdr, JB PU's, vry beautiful w/HSC, \$700 obo. Contact Reuben. 213-223-4916

## 6. KEYBOARDS

•1 Roland D-5 synth, used 10 hrs, \$600. Maura. 213-627-6923  
•Analog synth, Crumar Trilogy, full 49 note polyphony, 3 vcs, keyring, multiple outputs, filter sweep, pd, wrks perf. Orig \$2,995, sell for \$250. Roger. 818-891-6292  
•Hammond M1 organ w/Leslie, portable w/stnd & wheels, B3 sound w/o size, \$450. Greg. 818-579-6732  
•Juno 60 in gd cond w/stnd & HSC, \$400 obo. Steve. 805-298-1454  
•Korg DS-8 multi-timbral synth w/soft case, ROM card & keyboard stnd for \$780 obo. 818-762-1704  
•Korg M1 in box w/rmis & warranty, brnd new, mint cond, sacrifice, \$1560. Gilbert. 213-962-6223  
•Korg M1 synth, \$1395. 213-461-8498  
•Korg M1, xint cond, extra sound avail, \$1390. 818-762-5608  
•Korg Poly 6 synth, 32 presets onbrd, 1000 sound tape library, mint cond w/stnd, covr & mnt. \$300 or trade. 818-761-3735  
•Korg Poly 61, grt features, perf cond, programmbl, lots of versl sounds, MIDI capabl, home demo use only. \$650. Robert. 818-764-7172  
•Roland Super JX10, 76 keys, grt master contrlr, perf cond, \$775 obo. David. 213-285-8324  
•Beautiful 54" upght grand piano, orig ivory, xint tone, refinshed & rebuilt. \$1500. Call Lida. 818-563-3483  
•Yamaha DX5, grt contrlr keyboard, twice the keyboard range of DX7 w/sound of 2 DX7's, \$1500. Call Milan. 213-475-1843

## 8. PERCUSSION

•9 pc Ludwig, customized by Pat Foley, aluminum cage, Sabians, DW Turbos, anvils. Custom paint, precision beads, compil, will not separate. Srs inquires only. \$3500. 213-838-8766  
•9 pc Ludwig, white, 10, 12, 13, 14, 16, 18, dbl bs & snare, no hrdr, \$350. 818-503-5470  
•28" bs dm, 13", 14", 16" toms. Slinging chrome over wood. Also 10" Ludwig snare, some hrdr & cs. From \$10-500. Tom. 213-285-8646  
•Drms, Milestone, 18x24, 8x12, 9x13, 16x16, 8x14, Yamaha snds, Paiste 2002 cymbals, \$2000 obo. Lou. 818-789-2969  
•MIDI drm kit, Roland Pad 80 Octapad 2 & Drm Wrkshop

EP1 pdl, both for \$600 obo. Call Bo. 818-912-8326  
•Tama 7 pc Swingstar kit, black, pwr sizes w/22" kick drm, all hrdr & snare includ. Grt cond, \$600 obo, or \$750 w/ Paiste cymbals. 818-794-7124  
•Tama Superstar, birch, 1986, black, 12, 13, 14, 16, 18, 22, xint cond, must sell, some snds & cs. \$1200 obo. John. 213-661-3775  
•Tama Twr Pwr cage for \$600. Nick. 213-469-9081  
•Yamaha recrdng custom dbl bs T. Aldridge set-up w/ hrdr, \$3000 obo. 714-947-1724  
•Pearl 7 pc drm kit, model GL X, maple & pwr shells. Xtra hrdr, includ cymbals, snds & cs. Immaculate cond, \$2000. 213-221-7354  
•Yamaha 24x14 black tour custom Mayea AKG D112 stock mntd. \$600 takes all, or \$375 just for bs drm. 213-267-1630  
•Zildjian 21" med ride cymbal. \$100 obo; Sabian 14" grt HH. \$100 obo. Ask for Tim. 213-837-5826

## 9. GUITARISTS AVAILABLE

•2 guit w/Les Paul, acous versitly. 818-704-3874  
•2nd guit avail for band or to collab. Infi Stones, Hanoi, Black Crows, Thunders Danny. 213-851-9254  
•2nd R/L guit, 25, sks ong estab non-image oriend bluesy HR band. Write, equip, insprtn, dedicin, short hr. 5300 ml. John. 818-985-0027  
•Depndbl, versl guit sks creatv lucrative projs. David. 213-390-3330  
•Down to earth guit, into AC/DC, Skyward, Aero, wnts to J/F R&R band. Dave. 213-876-7366  
•Exp guit w/grt chops, equip & bckng vocs sks Journey, Bad English style orig band wklier voc. Call alter 6. Tony. 714-396-1173  
•Frustrated angry pissed off mad at the world guit lkg for wild agrvs outrageous band. Mark. 904-641-9378  
•Glam slammng lipstick pop kid sks whiskey soaked band. Infi Hanoi, Suite, Crue. Ask for Riaz. 213-962-9826  
•Guit & drmr avail for estab pr snt only. Al/Kenny. 213-850-0322/213-202-1295  
•Guit avail for demos & showcng. Pref blues/rock band. Call between 8-5, M-F. Bob. 818-997-2700, x 231  
•Guit avail, 2nd wnts to join pr giggering or soon to be playing out H&R band w/creativ, orig k/A music. Johnny. 213-496-1173  
•Guit lkg to J/F cmrd metal band. Infi Crue, Poison, Ratt. Gd image, sngs, att. Gary. 213-962-2111  
•Guit lkg traditonal blues band. Owns Tele & Fender concert amp + insprtn. Infi B.B.King, R.Ford, A.Collins. Guido. 213-556-8304  
•Guit pty lkg to J/F HR outfit in LA. Not writing to lk or sound like anyone else. Billy. 213-856-0737  
•Guit req image conscious band or members to form dark emotiionlly intriguing yet comprly sound. Emotio & drive before technique. Johnny. 818-773-9024  
•Guit skg drmr, bst for new metal prj. Ken. 714-776-1059  
•Guit sks 2 guit cmrd prj. Gd chops, pref rhytm, have lks, insprtn, xint equip. Infi Angel City, AC/DC, Zep, Santana. Mensi. 818-995-7929  
•Guit sks estab mel metal band. Xceptnl ptyr, writr, showm w/vocs, exp. vry ing hr image, killer gear & pro att. 213-988-4074  
•Guit sks people for grungy rock band. Infi Velvet Underground, Stooges, Joy Division, Modern Lovers. 818-880-5809

•Guit, 28, sks csls, gigs, demos. Have vocs, reading abil. T40, cntry, etc, current to classic. Logan. 213-857-0279  
•Guit, 29, 10 yrs pro, live exp in US & Europe. Srs blues infl style similar to Beck, Clapton, Vaughn, Bckg vocs, team ptyr. Skg pr snt. Peter. 818-349-9279  
•Guit/sngwrtr sks pr cmrd metal band to collab on ideas. I have equip, image, insprtn & gd ideas. Infi Crue, Skid, LA Guns. Chaz. 818-955-8916  
•Guit/sngwrtr, 23, GIT grad, avail for career minded bands. Scops, Floyd, Rush, Rob. 818-951-4750  
•Guit/voc, R&B, funk, rock, jazz. 12 yrs pro exp. USA, Europe. Avail new. Alex Dee. 818-789-5457  
•Guit/wrtr, 30, infl by Blue Nile, Genesis, K.Bush, sks others for writing, recrdng & plyng. Sincere only, pls. 213-474-3196  
•Incredible fem guit ptyr & prolific wrtr sks bands w/male plyrs. Pro only call. 818-509-9214  
•Insane crush metal guit lkg for band or grt musicians to form vicious conspiracy wth. Dag. 213-469-7360  
•Intense guit avail, xtreme dynams & energy, vocs & sngs. Team ptyr, lks, equip & orig. Richards, Who, Zep. Beck, etc. 818-843-7405  
•Jazz guit for wrkg snt. Igor. 818-994-6008  
•Ld fem guit for HR band. Srs or signed bands only. 818-990-9188/805-298-5605  
•Ld guit lkg for band or wll start band. Infi Hanoi Rocks, Tango, Ratt, Roxx Gang, Infi Lynch, DiMartini. Dedicin, team att, pro equip a must. Call Louis. 818-763-4866  
•Ld guit/bckng msc sks wrkg cntry band. Harmonies a must alst Restless Heart, Hwy 101. Frank. 213-464-6676  
•Ld guit/sngwrtr avail for estab prjs. Infi J.Beck, N.Schon, G.Lynch. Call Mark. 213-853-8157  
•Lft handed metal head axe man ala G.Lynch, J.Nomur & J.Sykes. Lkg for 90's prj w/rnt & motivation. No glam or gutter punk. Call Gino. 818-766-4348  
•Lng Bch/Orange Co based guit lkg for HR band or musician to make structured noise or/s some music. Infall. 213-491-0082  
•LNg hr, skinyr, grt visual, seasoned classical blues R&R ld guit/vocwrtr avail. 25. Michael. 818-753-4930  
•Mel HR blues guit/wrtr, pwr by Marshalls, infi Loverboy, Bad Co, R.Trower, sks pro only. Currently doing recrdng sessions in LA. 213-274-0405  
•Mel HR guit/wrtr w/pro gear, exp, bckg vocs & lks, must be over 23, must be totally pro, must have vocs. Bob. 213-895-8791  
•Pro guit, 26, infi Colour, Peppers, blond, vry gd lkg. Call Corq. 805-296-6485  
•Pro ld guit, touring & recrdng exp w/main plyrs sks pr cmrd HR band. Must have mnt &/or bckg. Srs pro only. 213-465-6828  
•Rock guit sks pro slt, much studio & stage exp. Pro equip & image. Leo. 818-243-8936  
•Blues rock guit avail for estab band. Infi Clapton, Page, Beck, Trower, Pro only. Call Bruce. 818-240-6150  
•Exp pro guit/voc & sngwrtr sks same. Infi Clapton style blues rock sit. Ong or otherwise. Rick. 213-453-7848  
•Fem ld guit avail for copy & ong band. Grt gear, versl & hot. Vocs, no booz. Maria. 714-694-1696  
•French ld guit, 23, 7 yrs exp, easy to wrk wth. Avail for gigs or srs band. Infi L.Carlton, E.Johnson. No HM. Pierre. 213-656-6001  
•Guit avail for small eateries, clubs, etc. Unobtrusive. 213-654-5471  
•Guit, 30, exp. sks srs jazz artists to put together repertoire & perform. Practice 1x/week. Call Phil. 818-507-6567  
•Guit, L/R, sks to J/F R&R band. Infi Stones, Clapton, Dire Straits, Little Feat. Ira. 213-659-1951  
•Guit/sngwrtr sks estab HR band w/balls. Have lks, equip, insprtn, exp. Lkg for the same. Call Ken. 818-785-0929

•Guit/sngwrtr sks musics to jam, write or maybe form band. Infi are Haldsworth, Hendrix, Rush, Zep. Call Bobby. 818-766-9531  
•Guit/voc sks paying gigs. F/T pro, fully equip'd, travel ready. Dance/rock, classic/rock, altnrv, funk, etc. Michael. 213-661-1583  
•HR guit, inlf vai, Satriani, Bart Simpson, 10 guits, 4 Marshall sticks, fx rck, hi energy 90's guit, orig pro snt only. Jerry Lucas. 818-772-0549  
•Ld guit lkg for mel HR prj. Must be comprl. Exp pros only, pls. 213-943-1098  
•Ld guit sks responsbl mel HR band. Pro att, abil, image & equip. Bckp vocs & keybrds. Infi Testa, MSG, Call Bruce. 213-656-9709  
•Ld guit sks wrkg csts/oldies/T40/blues band. Ld vocs as well. Have charts, equip, exp & gd att. 818-783-8782

## 9. GUITARISTS WANTED

•Agrvs guit ndd immed. Infi Aero, AC/DC, Zodiack, Guns. Image a must. Pro team ptyr. July gigs & recrdng booked. 818-981-1548  
•Altnrv rock band w/maj rmngt sks guit w/imagination & instng ability. Style ala Guns, Frankie goes to Hollywood, Blue Velvet, Michael. 213-969-9140  
•Artist/keybrd ptyr/wrtr w/hot demo sks killer guit to do R&B/pop studio live. Infi Prince, Winwood, Babyface. Only srs. Stephen. 213-856-9663  
•Band on the cutting edge of thrash nds exhilarating lds ala Metal, Judas Priest, Dokken, Van, Versl, reliabl, explore the possibilities. Carlos/Bobby. 213-269-8657/818-289-0857  
•Band skg to define sound of 90's sks elec/acous rhytm guit. Xcting crevly opportunity for qual music. Contact Dan. 818-988-4256  
•Christian guit wrd for fun upbeat Christian HR party band. Infi Space Shuttle, WWF, dbl sharp notes. Mark. 818-982-8918  
•Does anyone out there like Beatles, Crowded House, E.Costello or SMthereens? Orange Co area. Call Mitch. 714-283-1618  
•EAST OF JAMVA nds 2nd guit w/strong bckg vocs. Folk, blues, inlf. Jack. 213-374-3313  
•Fem ld guit ndd to compl vry orig band. Infi must include. J.Marr, G.Harrison & M.Ronson. 213-454-5708  
•Fieri blues guit. Must have fat sound & ply slide. Abil to ply traditonal & comtry blues, blues/rock, traditonal R&B, Louisiana rhyms. Sonny. 213-392-0290  
•GO DOG GO sks lntd ld guit. 18-25. Infi Blue, Reed, Vaughn, Own rehrl spc in Valley. Ready to recrd, upcmng shows. Steve. 818-504-2541  
•Guit ndd for blues based HR ready to gig band. 213-390-1264/818-886-7883  
•Guit ndd, ages 18-26 for giggering band that mixes pwr of Clash w/vocues of Echo. No lng hr. 213-931-7975  
•Guit w/vocs wld for sng oriend R&R band. Must be versl & creatv. Call Roger. 213-937-1714  
•Guit wrd for estab LA rock band. Infi Midnight Oil, P.Murphy. Call Phil. 213-376-1865  
•Guit wrd for hrd pop band. Infi Generation X, Costello, Primitives. Call Tony. 818-346-6856  
•Guit wrd for new cntry hybrid band forming now. Orig music & upcmng gigs. Make commtmt & go the distance. Sue. 213-665-7460  
•Guit wrd for odd meter xperimnt. Infi Page, Manzanera, Brubeck. Frank. 213-829-3690  
•Guit wrd for orig HR band. Infi Zep, Bad Co. Bckng vocs a+. Between ages 21-33. Matt. 213-396-3471  
•Guit wrd to form band. Infi AC/DC, Motorhead, 4 Horseman. 818-348-6847  
•Guit wrd, a visionary wrk/tremely orig textured atmosphere pwrfl sound. Ages 17-22. Infi R.Smith, J.Page, Edge, J.Marr. 818-995-7402

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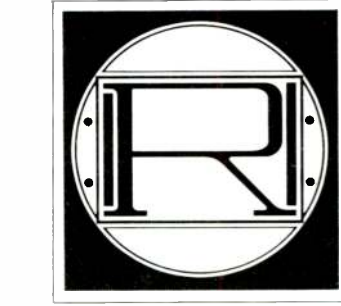
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Flashy memorable solos, back-up voc's, attitude, equipment, tour exp., endorsements, grt showman. Seeking commercial rock band w/ mgmt. Van Halen to Journey. Pro's only. Call (213) 960-7780

**WANTED: L/R GUITARIST & DRUMMER**  
Vocal ability a must. Ages 19-23.  
Beatle-type band of the 90's.  
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**Harrison, N.Finn, M.Campbell** style for 2nd guit. Band has music atty, bl instr, upcoming shows. Must sing hr harmony. 213-466-8636

**JET BLACK** sxs young bleached blonde glam guit, not blonde, don't call. We have fianci bckg, touring, connex. Infr. Crue, Poison, LA Guns. Sean 213-467-2647

**K/A fem singr/sngwrtr**, Joplin mts Tyler mts Gram wvx, sxs pro male bluesy HR rfr-master wstrng sngwrng, vocs, streetwise att. Image 818-781-5607

**KELLY RAVEN** n2d guit for dance matl. We have grt mngt & prodcn. Must have lng hr. Paying tour in future. 213-463-5280/213-874-3649

**KILL SISTER KILL** sxs fem rhytm guit. Infr LA Guns, Kix, Priest. Pro gear a must. Recrdng + gigs. 818-788-7916

**LR plyr wtd for blues based K/A bluesy rock band.** Along lines of Tesla, Aero, Ratt, AC/DC. 213-390-1264/818-886-7883

**LD guit wtd for gigging grooving punky altrmty band.** Infr Jane's s, Ramones, Stoges, Cult Rfrf 818-246-9912

**Meat guit w/bckg vocs wtd for cmrcl rock act skg bl.** 24 hr rehrl, contacts N.Schon, N.Giraldo. 818-766-0458

**NICK DANGER** n2d HR guit. Infr AC/DC, Aero, Blue Oyster Cult. Doug 818-753-8639/213-969-8686

**Non-glam guit w/passion & functioning brain cells** wtd for collab w/voc/lyricst & bst for innovatv org band. Xtremely eclectic infr. 213-982-8182

**R/L guit for band w/bl instr, have mngt, music atty, Stones, Smithereens, Mellencamp, Petty.** 213-831-1729

**R/L guit n2d now to compl srs proj.** Very pro, no freaks. Infr Mission, Aero, & various others HR sounds. Dave. 213-731-9580

**Raw rock band lkg for guit & bs plyr w/att.** Glam s OK, no metalers. Image & att must. 213-851-9053

**Rhytm guit n2d by orig hrd pop rock band w/grt matl.** Srs pros only. Hawthorne area. 213-675-1570

**Rhytm guit, vintage Fender n2d for psycho surf band.** Infr Includ Astronauts, Johnny Fortune. Mature only call. 213-553-7482

**Signed band.** Petty, Cougar, Stones style sxs guit w/ funky blues edge. Must have pro image & exp. No mercenaries. Lv info, days only. 818-506-8774

**Souful fem voc/lyricst lkg for guit/sngwrtr to form band** of 90's. Infr INXS, Bonatier, Heart, Bonham. Let's get busy. 213-779-3396

**Versil 2nd guit wtd by band.** Infr Smithereens, Church, T.Petty. Lots of gigs around town. Acous as well as elec plying is a+. George. 818-996-8232

**Voc n2d universal sound muscns into P.Tosh, Culture Club, Doors, Fun Boy 3, Soul groove.** 213-965-8145

**White rhytm guit n2d for glam funk rock band, shows.** Maj bl instr, have recrdng, bckng, Hendrx, wild plyrs, Bowie. 213-372-3208

**Wide range guit, 20-25, rhytm section w/rehrl spc.** Simple big sound, met groove. Tears, Su, Duran, Roxy. John. 213-281-6294

**World class guit for maj NY rock band.** Srs replies only. 717-888-4530

**Wtd-2nd guit/2nd voc in style of N Rogers mts the Edge** for grooving org rock band. Sounds intrng? Call Dan. 213-447-2698

**30 something singr/sngwrtr w/studio sxs guit slinger** ala M.Campbell, S.Stevens, Cruzados, Leopard for collab proj. Rusty. 213-545-3327

**Compd estab proj lkg for guit.** Srs inquires only. Infr Tesla, Kings X, old VH, Joey/Andre. 818-993-4465

**Fem ld guit plyr wtd for all fem pop band.** Grt music, vocs a+. 213-856-8927

**Funky groove guit plyr to finish HR proj.** Grt piece & solos & plys from heart. Infr Smith, Vai, etc. 818-782-1874

**Glam superstar plyr.** Sound like E.VH, lk like P.Stanley of Crue wtd for album & tour. 415-324-9141

**Guit n2d for aggrsv mel psychdc textured rock band w/ substance & strong matl, direction.** Bckg vocs necessary. Recrdng & showngs soon. Greg. 213-860-8806

**Guit n2d for recrdng & gigs w/gd srs of rhytm.** Infr Genesis, Police, INXS, Talking Heads, etc. Pls call Max. 213-208-5039

**Guit wtd by knock out singr/sngwrtr/kybdst to collab on grooving P/R proj.** Anna. 818-368-0751

**Guit wtd for band currently gigging.** Should be sng cmrcl, tasteful. Infr REM, Plmsous & Petty. Call Tony. 818-705-4615

**Guit wtd in style of Crue, Kix & LA Guns.** Pls lv msg. 213-865-6404

**LD guit wtd for cntry/pop band w/representation** for upcoming proj. Bckgmd vocs a+, no drugs, srs only. 213-836-2492

**Rhytm guit plyr wtd for org proj.** Infr B.Marley, English Beat, Zep. Must be pro, have gd trnsprnt, equip, image, stage presence, sing bckup vocs. Greg. 213-965-1212

**Rock band skg guit, lng hr, grt image, lockout sit, bl instr,** ready to roll. 818-704-7266

## 10. BASSISTS AVAILABLE

**Blues bs plyr & drmr combo lkg for hot org sounding guit,** possibl singr duo. If instrd, call 818-443-6680

**Bst avail, 19 y/o for band w/class & threatening grace.** Early Cult, Cure, Arcadia, Love/Rockets. 818-995-7402

**Bst sxs ltrnd hrd driving rock plyr to collab w/muscl ideas.** Joseph. 213-255-6492

**Bst w/20 yrs exp lkg for pro wrkg sit &/or strong org sit.** Paul. 818-347-7140

**Bst, 22 srchng for supenative altrmty rock band.** No pop, metal, dance or keys. Skp. 818-955-6522

**Bst, nrl sound, positv team disposition, lem, sxs progrsv** metal band w/deal or activity. No success-a-phobics or date shoppers. 818-377-2776

**Bst/guit avail for studio shows wrk.** Infr Rush, Floyd, old Cooper. Gd image, peritpich. Improv, flash. Eric. 213-465-9334

**Bst/ld wtd lkg for wrkg T40 covr band.** Rock, dance, oldies, classic rock, gd ld singr, modern image. Also dbls on guit. Mark. 213-653-8157

**Hl tech bst & kybdst team sk members to J/F cmrcl** progrsv HR band. We have rehrl studio & finished matl. 818-563-2701

**HM bst who lks like S.Vai, reads charts.** Call Mark Silva. 213-472-0351

**Hrd wrkg rebel bst, 27, avail for last driving HR entity w/** srtl & schedule C. No funk or punk. Damon. 213-882-8319



**BASSIST**  
Seeking national or signed rock act. Great groove and showmanship.  
**(213) 387-7567**

**Pro bst sxs estab band or band members into HR.** Chris. 213-645-4244

**Young bst avail, emotionally haunting music w/pwrl** textures & atmosphere. Infr Cure, early Cult, Church, early U2. 818-995-7402

**Young ltrnd & intlgnt bst.** Infr Sheehan, Hamm, TNT, Queensryche, sxs creatv HR band. Pro equip, back-ups, keys. Close to Riverside area. Russ. 714-247-9330

**Bst avail, Jazz, blues, rock, funk, Clubs & csis, gd** recrdng. Pls call John. 818-787-7349

**Fem bs plyr, rock w/ld voc ltrnd & plenty of sngs sks band** or muscns to form band. Lkg to succeed in 90's. 213-461-9609

**Pro thumping bst w/rippng hl bckup vocs & image** sks pro wrkg cmrcl HR band w/grt wrng. Bulletboys, Kix, Leppard, J.J. 818-888-0914

## 10. BASSISTS WANTED

**PUPPETS OF MANKIND** sxs bst, 21-29, for psychdc 70's/80's altrmty band. Zep, Bowie, Cult, Doors, blues. Have mngt, atty, bl instr, prodcrs, grt sngs, rave reviews, TV & radio airply. 213-288-1174

**Aggrsv bst n2d immed.** Infr Aero, AC/DC, Zodiac, Guns. Image a must. Pro team plyr. July gigs & recrdng booked. 818-981-1548

**Aggrsv funk, rock & everything else** bs plyr wtd to J/F band w/same. Peter. 213-392-0178

**Altrmty rock band w/maj mngt sxs bst w/imagination &** intrng image. Style ala Cure, Bauhaus, Frankie goes to Hollywood, Blue Velvet. Michael. 213-969-9140

**AfMAGEDDON w/maj bl instr sxs bs plyr, dbl on keys** a+. 213-202-1295/213-850-0322

**Bst, M/F, must be quick learner, sing, be fun, upcoming** shows in June, variety of matl, from funky to spacious to rock solid mel. 818-753-0935

**Attn-KID CALLOWAY is now auding pro bs plyrs.** Must have soul, blues roots, grt image & att. Pros only. 818-708-0386

**Bnd w/Burbank studio, matl & connex nds srs, dedict,** versil bst. Bck-ups & sngwrng a+. Midnight Oil, Clash, Who, Costello. Scott. 818-763-2779

**Band w/pro mngt & bl ties sxs bst w/wrting/voc skills,** commitmt to music/career, rock w/depth. XTC, Police, U2, Oils. 213-960-8986

**Black bs guit n2d for glam funk rock band, shows.** Maj bl instr, have recrdng, bckng, Hendrx, wild plyrs. Cameo. 213-372-3208

**Bs plyr n2d for psycho-surf trio.** Infr Includ Astronauts, J.Fortune. Mature only. 213-553-7482

**Bs plyr wtd for Bon Appetit.** Infr AC/DC, Sex Pistols, Nazareth, Rose Tattoo, Sheer devotn & att req'd. Must be a swell guy too! 818-377-2743

**Bs plyr wtd for HR band.** Singr forming band into AC/DC, Aero, Lng hr taloo image a must. Pros only, no kids. 818-981-1548

**Bs plyr wtd for P/R org proj w/own recrdng & rehrl** facilities. Gd funk chops, vocs & lks a must. 213-394-6996

**24-HOUR HOTLINE: (213) 462-3749**  
**NEXT DEADLINE: WED., MAY 30, 12 NOON**

**Bs plyr wtd for rhytm orientd band.** Infr Clash, Who, Police, Stones. Call Jay. 213-932-0680

**Bs plyr wtd in style of LA Guns, Kix & Crue.** Pls lv msg. 213-865-5404

**Bs plyr wtd for pro HR act skg highly exp hungry bst.** Image, chops, groove a must. No druggles. 818-881-0047

**Bst n2d by folk infl rock band.** Texas, U2, Church. Bckg vocs & sngwrng abt a+. Call Steve. 818-994-1146

**Bst n2d for altrmty band.** M/F, 18-23, muscl infr Sonic Youth, Velvel Undergrnd, X. 818-981-0190

**Bst n2d for Paul Sheaffer style band.** Gigs pending. Randy. 213-820-5574

**Bst n2d to compl drkd moody trio.** Some parallels w/Cure & Bauhaus. Energy & commitmt req. Ken. 213-857-0405

**Bst n2d to compl next headlning act.** Infr White Lion, old VH, Jenny. Tlnd only, pro att. 213-223-4916

**Bst n2d, hv rfr rock band w/funk overtones, sng orientd.** Infr Aero, Jane's s, Beatles. Tlnd thn w/Cult, Hancock. 818-981-1560

**Bst n2d, hv rfr rock band w/funk overtones, sng orientd.** Infr Aero, Jane's s, Mother Love Bone, Beatles. Tlnd thn w/Cult, Hancock. Image. 818-786-0131

**Bst wtd by band skg to define sound of 90's.** Xcrlng cntrv opportunity. Srs only. Pls Contact Dan. 818-988-4256

**Bst wtd by folk infl rock band.** J. Mitchell, Indigo, Church. Bckg vocs & sngwrng abt a+. Steve. 818-994-1146

**Bst wtd by guit & drmr.** Styles from progrsv to thrash to cmrcl. Have studio, will do gigs by summer. Ron. 213-674-4028

**Bst wtd by HR band.** Live showngs & recrdng. Have matl, tapes & contacts. Infr Bowie, Idol, Iggy, Alice, Keith. 818-969-9035

**Bst wtd by pro hvv rock band.** Image is as import as abtl. 213-281-8652

**Bst wtd for HR band, RUDE BOY.** Infr Aero, AC/DC, Cult, Rehrl in Ontario area. David. 714-350-8003

**Bst wtd for mel HR band.** Dedicnt, willing to wrk hrd. Srs only. Infr Rush, Whitesnake. Clayton/Darryl. 818-345-8314

**Bst wtd for org band.** Infr Hendrx, Zep, Kings X, blues. Solid plyr who can improv. Srs, 25-30. 213-674-4007

**Bst wtd for progrsv HR band, hi-tech futuristic image.** Infr Boston, Rush, BOC, Floyd. 100's of orgs, connex, gigs & recrdng. Eric. 213-465-9334

**Bst wtd for progrsv HR trio.** Infr Rush, Zep. Creatv & org. Nikkl. 213-627-0924

**Bst wtd for recrdng proj.** Industry intrst, 4 sng pkg. Gary. 714-542-9900

**Bst wtd for rock band.** Call John/Mike. 213-933-3925/213-857-5761

**Bst wtd to compl uniq org rock band w/mngt.** Infr Boston, Kansas & Giant. Steve. 818-796-8311/714-992-2066

**Bst wtd to help compl HR band.** Badlands, Purple, Whitesnake. Music lk. business att. 213-939-1731

**Bst wtd, psycho surf band.** 213-938-9467

**Christian bst who never give up fun HR Christian** band. Infr Eiffel Tower, runaway trains, parallel mnor of c/den fl majr. Mark. 818-982-8918

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 •DR WHISKY is lkg for lng hr parent hating street lightng pwr lush bs plyr, bckg vocs, equip & chops. Nick Pastirano. 818-505-9029  
 •Estab band nds exp bs plyr w/grt chops, image & pro to compi mel HR quartet. Must learn fast & sing h bck vocs. Brian. 818-990-2961  
 •Exp bst ndd for industry shows in June. Some pay. Tony. 213-936-6505/818-507-7514  
 •Fem bst wtd for technical metal band. Pick plyrs only w/ pro equip & att. We have developmnt deal w/maj deal pending. Lv msg. 213-515-3428  
 •Fiery blues bst. Srs groove plyr. Abil to ply traditional & contmpy blues, blues/rock, tradional R&B, Louisiana rhythms. Srs only. Sonny. 213-392-0290  
 •FIRE IN THE SKY sks strong wtd for 16 trk recrdng. Infl old Cult. U2, Idol, Jane's. Dynam atmospheric new rock. 818-SUN-HATS  
 •KIA fem sngtr/sngwrtr. Joplin m's Tyler m's Gramm vocs, pro male bluesy HR rftl-masters w/strong sngwrng, sks, streetwise att, image. 818-781-5607  
 •KELLY RAVEN nds bst for dance metal act. We have grt mngr & prodcn. Must have lng hr. Paying tour in future. 213-463-5280  
 •Met bst wtd for cmrcal rock act skg lbl. 24 hr rehrl, contacts. Duran, Scandal. 818-766-0458  
 •NEVER NEVER sks pro bs plyr w/gd equip, responsl att & gd lkg skinyng hr rock image. Bckg vocs a must. Frank. 818-955-5717  
 •Pro bs plys, specializing in R&B, funk w/Fender Precision & w/stage & studio equip. Dwright. 213-937-7732  
 •Pro bst wtd for metal band w/upcmng maj release. 2 previous releases, maj press & connex. Lks, exp & dedictn a must. 818-506-6423  
 •Pro geared quit & drmr sk real bs plyr to reform rock

fusion funk & groove band. Infl Zep, Husn, Dimola, Floyd. Tony. 805-581-4264  
 •Pwrlf ldr w/vc1 album ala Chapman, CSN. Texas sks bst to form band. reading is a -. 818-508-1456  
 •Raw rock band lkg for quit & bs plyr/w/att. Glam is OK, no metalers. Image & att must. 213-851-9053  
 •SADDLE TRAMP sks pro rockng grooving bst. Aero, Satellites, Stoness, Skynard. Lng hr cowboy image. 213-876-4777  
 •Signed band sks young skinyng lng hr bs plyr for gigs. album, tour. Info Stoness, Hanoi, old R.Stewart. No needles. Call Christian. 213-878-2660  
 •Sold bst ndd to compi mel HR band. Infl Dokken, Scorpis, MSG. Srs pros only. 818-985-1271  
 •Souful fem voclyricst lkg for bst/sngwrtr to form band of 90's. Infl INXS, Benatar, Hear, Bonham. Let's get busy. 213-779-3396  
 •Thrashy progrsv funk/punk rock band sks bst. We have demo & studio. Torrey/Suzi. 213-421-1000  
 •Tired of the Hillywd shuttle? Creatv bst w/bckg vocs ndd. Cure, Zep, Floyd, Duran, Mike. 213-663-8945  
 •Tough trashy leather boy wtd for next big thing. Hot lk & team att essential. Infl old Crue, LA Guns, Kiss, Poisen. 213-856-8990  
 •We are an estab HR band w/o a bs plyr. If you can ply, sing, & move grt, call us. Must be financy responsl. No overweighis or blue/black hr. pls. 213-932-1001  
 •We nd a glamorous pop star. If you have poser lks, mega hr, thinness, att & love Zig Zig Spudnick, we wnt you. Musicianship unimport. Jet. 714-875-9521  
 •Young bst wtd for rock band into early R. Stewart, T.Rex, Stones, Black Crowes. Must have cool image & dedictn. No drugs. Call Alan. 213-851-1880  
 •Action packed aristocrat bst for the most funking soul mach in LA. Infl J.Brown, Pups, Minneapolis. 213-969-1618  
 •BEWITCH sks HR bst w/ing hr image & 100% dedictn for pro sit. Call Johnny. 818-990-4551  
 •BOB MARSE BAND wtrt strong bs plyr. Infl Satriani, Travers for instrmntl & pwr pop. Call Bob. 818-769-2142  
 •Bs plyr ndd for pro grooving HR band. Image, tint. Call Mark/Art. 213-498-8326  
 •Bs plyr w/bckup vocs wtd for rootsy bluesy rock orgis. Persons lacking musicianship, creatv, stability, commtmt & dedictn nll call. 213-679-7543  
 •Bs plyr wtd for orig proj. Infl B.Marley, English Beat, Zep.

Must be pro, have gd trnsprn, equip, image, stage presence, sing bckup vocs. Greg. 213-965-1212  
 •Bs plyr wtd for pwrlf HM band w/rfm front person, uniq sound. Srs musicians only w/trnsprn. 818-359-7838  
 •Motomead & Warlock infl. 213-399-9485  
 •Bs plyr/ldr vocwld. Versl ala Rush, Yes, VH, Journey. For srs god minded band. Promising. Fred. 714-592-9702  
 •Bst ndd by estab modern rock band, STRAIGHT JACKET. All orig matr, bckgmd vocs helpul. 2nd album released soon. Srs musicians only w/trnsprn. 818-359-7838  
 •Bst ndd for rock/funk band. Zep m's L. Colour. Bckg vocs a must. Todd. 818-768-7482/213-288-4142  
 •Bst w/strong bckup vocs, infl U2, Cult, Fix, Idol. Killer matr, muscians. 16 trk studio, etc. 818-786-4287  
 •Skynard, Thorogood & origis. Winning att/gd equip a must. No mercenaries. 818-895-1821  
 •Bst wtd by quit w/orig compositions to start instrmntl pop/jazz fusion band. Call Steve. 714-776-2882/714-433-7660  
 •Bst wtd by pro minded band. Infl C. Trick & Beatles. Must be solid, gd lkg wgd att. We have gigs & mngr. 818-980-9403  
 •Bst wtd by speed metal band into Slayer, Creator, Overkill. Greg/Tom. 213-271-0578/213-463-4260  
 •Bst wtd by voc & ld quit to form HM band ala Queensryche, Whitesnake. Dedictn & lng hr image a must. Call Lou. 818-786-8227  
 •Bst wtd for HR band wrkg in LA. Stylicity the Cult, AC/DC, Idol. 213-876-2214  
 •Bst wtd for versty many style band. Harmonic emphasis. Somewhat orig, laid back. Bucks secondary. Dan. 213-654-5471  
 •Bst wtd to compi sit. Recrdng/gigs immed. Lockout rehrl. Possbl pd position. Jane S, Hendrix, Peppers, Velvets, various styles. Voc/sngwrng a -. 213-856-9816/213-465-4746  
 •Bst wtd who plys around B.Homsby, New Bohemians, R. Zimmerman, Jefferson Airplane. 213-462-4147  
 •Bst wtd. Fred. 818-993-9361  
 •Cartoonish bluesy rock band w/fem voc lkg for new bst w/dedictn for fun crazy anything goes bizareness. We have atty, connex. 818-781-3717  
 •Cntry bs plyr wtd for cntry/pop band w/representation for upcmng proj. Bckgmd vocs a +, no drugs, srs only. Linda. 213-836-2492  
 •CUT THE CAT nds bst. Standard, upright or other. Srs & hrd wrkg. Bodeans, Dire Straits, J.Cougar, Cowboy Junkies. Doug. 213-826-7330

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progrsv HR band. We have rehrl studio & finished matr. 818-563-2701  
 •Keybdst avail, P/R, HR, lks, equip, trnsprn. Joel. 213-548-7329  
 •Keybdst, male, infl Cure, INXS, very into texture, team plyr, very image conscious, lkg for srs pro sit, all orig music. Michel. 213-650-7106  
 •Keybdst/voc/gtr/arranger/wrtr w/D50 avail for studio & live wrk. Dave. 213-208-4516  
 •Keybdst/wrtr/MIDI progrmmr w/SOA equip avail for studio & live proj. 818-901-8771  
 •Less ls more keybdst avail. I like Downey Mildew, 11 Shadows, 4 AD, Cure, industrial. Every note obscures another. Ken. 818-342-4955  
 •Rhyth keybdr plyr avail. Infl Tyrone, Downey, reggae Bubble Men. 213-484-1886  
 •Rock keybdst/gtr w/bckup vocs sks pro sits only. I have stage, studio exp, xint gear, image. Srs inquires only. Pete. 817-274-5857  
 •Totally pro rock keybdst, fully equip w/Korg M1, DSS1 sampler, etc. Currently skg pro recrdng & showng band only. 818-718-2948  
 •World class rock keybdst wtd alal Jovi, Whitesnake, avail for orig recrdng, touring bands w/mnngt or lbl only. Have pro equip, chops & lng hr image. Will relocate. 714-759-1345

## 11. KEYBOARDISTS WANTED

•Exp keybdr ndd for industry shows in June. Some pay. Tony. 213-936-6505/818-507-7514  
 •Fem keybdr synthesist wtd w/bckup vocs for sideband pop gr w/Euro sound. Upcmng shows, indie CD & video. Call Grayson. 213-258-0836  
 •Guit virtuosos/sngwr lkg for accompshd technically efficient keybdst to compi fusion gr. Call Randy. 818-782-9790  
 •KELLY RAVEN nds keybdst immed for dance metal act. We have grt mngr & prodcn. Must have lng hr. Paying tour in future. 213-463-5280/213-874-3649  
 •Keybdst wtd for cntry hybrid band forming now. Orig music & upcmng gigs. Make commtmt & go all the way. Sue. 213-665-7240  
 •Keybdst wtd for R&B, jazz, funk ballad gr. Gd licks for dbl keybdr projis in a band. 213-397-8263  
 •Keybdst wtd to compi HR band. We have gigs. Infl YNT, Scorpis, UFO. Call Mark/Sean. 818-609-7925  
 •Keybdst/voc ndd for P/R band. We have own rehrl studio, strong mngr, prodcr, legal rep & lbl instr. Pls call Craig. 818-772-2939  
 •Keybdsts-we may not be the 1st band you've audind wth, but we'll be the last. John. 800-234-5634  
 •Keybdr plyr wtd for R&R org band. Must have gd bckup vocs, image & att. Team plyrs only, pls. Infl VH, Benatar, Berlin So Bay area. 213-572-3119  
 •Keys wtd for orig progrsv rock gr. Must have lks, bckng vocs & dedictn. Dave. 818-578-1449  
 •Lock out sit, lng hr, grt image for rock band. Lbl instr. ready to roll. 818-704-7286  
 •MIRROR sks keybdst for cmrcal HR band w/srs connex.

## 11. KEYBOARDISTS AVAILABLE

•HI tech keybdst & bst team sk members to J/F cmrc

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818-841-5160  
 •Pro keyboard plyr wtd for band. Infl includ Gabriel, Floyd, Genesis, Rush. Band has mngt, prodc, studio & lbl instr. Ron/Craig 818-772-2385/714-529-8220  
 •Rock keyboard ncd for recding, showng, future sngwrng collab. Have prodc, mngt, MTV video. Must have lng hr, possibl pay. 818-845-1915  
 •Rocking piano plyr ncd for estab org rock band. Team plyr. Greg 818-990-2594  
 •Soulful fem voc/lyricst kig for keybdst/sngwrtr to form band of 90's. Infl/lnks, Benatar, Heart, Bonham. Let's get busy. 213-779-3396  
 •Textural keys, dbl on guit band w/lbl instr, music atty, upcmg shows. Must sing h/ harmony. 213-466-8636  
 •Voc lkg for keybdst into Solt Sell, Ten Ten, Altered Images & Yes. 213-955-8145  
 •Fem keybrd plyr wtd for all tem pop band. Pts lv msp. 213-856-8927  
 •Keybdst ncd for org rock band w/upcmg gigs. Call Laurie. 818-545-8738  
 •Keybdst wtd by guit w/orig compositions for instrmnt pop/jazz fusion band. Call Steve. 714-776-2882/714-433-7860  
 •Keybdst wtd for artists wa cntry feel. Pls contact Gail. 213-823-3569  
 •Keybdst wtd for org rock band w/grt matr. Infl P. Murphy, Midnight Oil. Upcmg gigs. Call Phil. 213-376-1865  
 •Keybdst wtd to compl jazz quartet. Practice 1x/week. Call Phil. 818-507-6567  
 •Keybdst wtd. Mellow, jazz infl. Versil. Dan. 213-654-5471  
 •Keybrd plyr for org rock band. VH, Journey infl. Call Scott. 714-759-3090

## 12. VOCALISTS AVAILABLE

•6 ft BVA blonde male voc sks fully formed band in vein of LA Guns, Pussycat, M.Morroe, Poison. Billy. 818-787-8921  
 •British voc. White/Adams/Bowie, xnt snps/image/at, 100% dedicatd team plyr, pro studio/touring exp, dcls guit/keys. Relocating LA. Srs inquiries. 215-925-4442  
 •Christian male sng/sngwrtr wstlyles like Blue Magic. Styling lkg for session wrk. Call Joe. 213-285-5120  
 •Dedicatd young sng lkg for right sit. Infl U2, Smiths, Soundgarden, Doors. Must have pro att, no time wasters. Tony. 818-240-9177  
 •Dolly Parton's evil twin sks psycho cntry band, ld vocs only. 818-763-0963  
 •Dynam R&B male ld voc w/grt lk & radio sound sks presentl, wrkg T40 R&B dance band. Stevie. 818-344-3816  
 •Exp fem voc/percussnt sks live, studio session wrk, instrid in wrkg bands w/mngt. Srs. Call Debi. 213-316-6657  
 •Exp pro male voc. R&B, soul, funk, sks to J/F grp. Have matr, connx, home studio, pro gear. Larry. 818-769-0590  
 •Exp versatil fem voc sks wrkg band. Pros only. Cindy Rogers. 818-287-2268  
 •Fem ld voc, gd chops, grt image, avail for recding projs. 213-281-7454  
 •Fem P/R voc w/lyricst avail. Xtensv recding & stage exp. Let's sell out Anaheim Stadium. Ambitious, pros only call. 714-778-6338  
 •Fem pop voc/dancer/sngwrtr sks voc/dancer/keybdst to collab & form pop band or possibl club gigs. Srs only. Joan. 818-563-1637  
 •Fem voc avail for sessions & prodcn. All styles. Call after 6. Krystal. 818-348-3348  
 •Fem voc avail. Sng/sngwrtr sks band for recding, performng. 213-275-8007  
 •Fem voc sks srs org of T40 band. Do Roxette, S. O'Connor, P. Abdu, A. Miles style. Sherry. 213-733-3676  
 •Fem voc w/killer rock soulful & bluesy vox sks rock band. Infl Aero, Heart, Benatar, AC/DC. Kathy. 714-897-5721  
 •Fem voc w/mngt sks hrd wrkg dedicatd cntry band, bckgrnd vocs a+, no drugs. 213-464-3120  
 •Fem voc w/pure clear sound & a grt ear sks progs musics to perform with. Also avail for studio wrk. Linda. 213-396-2648  
 •Fem voc/guit/sngwrtr, MI grad, sks mel pwrfl lng hr

Hilywd HH band. No male chauvenists. Badiands, Whitesnake, Journey. Take the chance! J.P. 213-962-2424  
 •Fem voc/sngwrtr avail for recding or plyng live. Infl Blondd, Doors, Stones, Lucia. 818-753-7788  
 •Flery blues sng/skt lat sounding band. Infl Coco Taylor. Have snps & hvy connx. Untro throahty soulful vox. Blues & traditonal R&B only. Sonny. 213-392-0290  
 •Gd lkg male voc/sngwrtr w/wide variety of styles & xnt dge & stage presence avail for studio or live wrk. 818-901-8771  
 •HI energy male voc w/ultimate range & opera exp. Infl J.Tate, TNT, Whitesnake, Tesla. Jeff. 213-479-7137  
 •Hot lkg male front man voc sks to J/F band. Jovi mts Poson vbe. Under 25 only. Billy. 818-774-9258  
 •Ld throat lkg for 4 pc band & dntly R&B band. Style of J.Crash, AC/DC, Crue, Kiss. Age 20-25. Call Jason. 213-949-3955  
 •Ld voc lkg for funky grooving HR band. Infl Roth, Morrison, Rogers. 213-753-5013  
 •Male voc sks estab combo for club dates &/or recdings. Infl pop, R&B, jazz. Call eves. Myron. 213-667-2544  
 •Male voc, infl ranging from Lennon/McCartney to Eno. Sngt intellnt unpretentious xperimntal mod pop grp. Accessibl music, unconventl approach. Jim. 213-668-0913  
 •One of a kind sks signed rock band w/mg & emotl snps sks lbd, Benatar. Pros only. Joeg. 818-961-1913/213-818-271  
 •Pretty blue eyed blonde sng/sngwrtr/guit mega-oc range, into bluesy rock, avail for sessions, projs, collab, etc. Haley McCray. 213-395-1299  
 •Pro callbr ld voc sks hrd edged blues rock or HR band. No twigs. Tnt over image. F.Rogers infl. Nathan. 213-437-6621  
 •Pro jazz voc, fem, w/ots of club exp sks jazz trio that's already wrkg. Joan. 818-592-0679  
 •Pro male voc/sngwrtr w/pwrfl pop/jazz/R&B snps & vocs avail for collab w/pro band or muscn/sngwrtr. Wayne. 213-655-391  
 •Pro sng/sngwrtr lkg for pro projs. 213-969-4808  
 •Pro voc w/maj recding & touring exp lkg for pro band. 213-969-4808  
 •Pwrfl fem voc avail for sessions & gigs. Tape & photo avail upon request. Cynthia. 818-287-2268  
 •Sng lkg to J/F band into AC/DC, Motorhead, 4 Horsemen. K/A only, no soft stuff. 818-349-6847  
 •Sng/lyricst, male, big vox, sks to J/F org 90's pop band. Infl Beatles, Bowie. Srs dedicatd only. Greg. 213-938-1973  
 •Sng/sngwrtr sks young image conscious R&B band. Infl Trick, Pussycat, Poison. Srs only. Michael. 213-871-9258  
 •Sng/sngwrtr, 3 1/2 ocl, pro exp & connx, sks musics to form qual band. Infl Bowie, Gabriel, Murphy, Stone Roses. Pros only. Jim. 818-913-3019  
 •Sng/lyricst, Christian, infl Van Monson, Smiths, Cocteau Twing, Liar, sks musics for collab and performc. No drugs or HM, pls. Steven. 818-981-3833  
 •Tall blonde cool bluesy sounding voc lkg for same type of band. Infl strid, call. 818-443-6680  
 •Tntd male sng/rnk dancer sks sngwrtr exp in aggrsv dance music & soul or pwr ballad for collab, dems or showng. Ben. 805-253-1456  
 •Voc avail, lkg for J/F band in style of LA Guns, Kix & Crue. Pts lv msp. 213-402-2261  
 •Voc avail, lkg for touring grooving rock band. Infl P. Rodgers, Roth, J. Morrison. Pts call Sean. 213-753-5013  
 •Voc avail. Infl Doors, Culture Club, Aretha, J. Brown, reggae, pop, undermgtd. 213-965-8145  
 •Voc avail. Ld & bckgrnd vocs avail for all recding sessions. 818-508-8732  
 •Voc sks musics or band into catchy rthm sounding style of music. Infl rock, HR & altrmv. Steve. 213-962-1702  
 •Voc/sngwrtr wrts band or recding prj. Vox ala Molets, have strong snps, stage presence & oedictn for success. Moving to LA in June. Lisa. 818-942-9477  
 •Young gd lkg Asian/American pop sng/lyricst w/sensual voc sks comp/skeybdst. Infl by prodcrs Stock, Aitken, Waterman & Erasure. Warren. 213-839-3595  
 •Attractv conscious voc w/stroing vocs & captivatng stage presence sks to J/F psychd funky blues metal band. Amee. 213-459-5129  
 •Christian male voc, infl, sngs gospel, R&B, pop. Michael. 818-501-8111

•Fem ld voc/s plyr, bluesy HR sngwrtr sks band or musics to form band. Infl Stones. 213-461-9609  
 •Fem sng/sngwrtr, pro, wnts to form org proj w/and/or collab w/keybrd plyr, R&B, cmrcl styles. 818-785-6475  
 •Fem super voc sks keybrds to form duo for lounge wrk. Jazz, pop, T40, rock. Wrkg srs only. 213-874-8052  
 •Fem voc lkg for musics to start band. Infl Pnty, Smith, Blondie. 213-463-1439  
 •Frontman/voc, passionate, tntd, org, exp pro. Wtd-linat member of rock band, compl snps w/lyrics, music blues feel, retrist w/P.A. Tom. 818-762-9674  
 •Indian fem voc avail for pro gigs. Have perfrm w/leading T40 & R&B bands. Contact Maya. 213-876-4271  
 •Knock out sng/sngwrtr/keybdst into grooving P/R avail for pro sits. Anna. 818-368-0751  
 •Lkg for hrd edged R&B band sng/sngwrtr, aggrsv image, att & energy. No old instruatd musics. Max. 818-760-8349  
 •Male voc lkg for R&B band. Beatles & the Knack infl, no att. 213-876-2296

## 12. VOCALISTS WANTED

•All fem HR/HM band lkg for incredbl ld voc. Gd stage presence & att a must. Infl Metallica to Aeros. K.K./Kynama. 818-787-6203/213-664-8873  
 •Any gd sngs in LA? I don't think so. Prove me wrong. No tape, no stage exp, don't call. Band SIMPLY WICKED. Steve. 818-765-7738  
 •ARMAGEDDON w/mgt lbl instr sks front man/voc. 213-202-1255/213-950-0322  
 •Artist/keybrd plyr/wrtr what dems sks killer voc to do R&B/pop studio live. Infl Prince, Womwood, Babyface. Only srs. Stephen. 213-856-9663  
 •Black fem voc wtd by white male guit/sngwrtr w/rk sngs, R&B, funk, blues, R&B. John. 213-962-2496  
 •Cmrci mel band w/hvy sound & mean gut team lkg for pro dedicatd voc. No training, no demo, don't call. Eric. 213-467-6758  
 •Demented voc for cycle theatrical hvy band, Hilywd glam nd not apply. Maj lbl instr, private rehrrs/recding. We wnt to write music h/ history. 213-962-9776  
 •Exp fem sng lkg for industry shows in June. Tony. 213-936-6505/818-507-7514  
 •Fem bckup voc wtd for band w/lbl instr, music atty, upcmg shows. Beatles, Betty, Crowded House, Smithereens. 213-466-8636  
 •Fem sng/lyricst wtd for guit orientd album prj. Sing like Joplin mts Grace. Musc infl. Zep, Floyd, Hendrix, Grateful Dead, etc. Fenson. 213-739-4824  
 •Fem voc ncd for recdr contract. Funky sounds. 714-363-1962  
 •Fem voc wtd for Soul II Soul type band forming. Grt snps, grt video concept. Tony. 213-744-8872  
 •Fem voc wtd for steady wrk, 5 nites, gd pay. Must be attractv & energetic. Keely. 818-761-3714  
 •Marie from San Diego, call Tim. 818-761-2497  
 •Lkg for soprano or 1st tenor. R.F. for lgs for grp called PURE JOY. Contngry jazz, R&B, funk & Latin type of groove. Dwight. 213-937-7732  
 •Fem voc wtd to form acous duo w/male guit. Onigs OK. Lkg for collab as well. Bill. 213-720-1256  
 •Fem voc wtd, xceptnl range. T. Dayne/Madonna sound. 213-663-0572  
 •Fem voc/lyricst wtd by compsr to writ various styles of music from ballads to HR. Ask for Robert. 818-762-1704  
 •Front man wtd by harsh accessbl energetic pagan HR/HM band. Infl everything. Private rehrrs/recding. Many orgs, intense image, lbl intrs. Kali. 213-469-7807  
 •GOD, a beautiful psychd/altrmv band w/mature snps sks male voc w/rng, intellnt, tntd voc. Kap. 213-969-0695  
 •Guit req image conscious male voc to collab on dark emotlly intrnging yet cntmpory sound. Emotion & drive before technique. Johnny. 818-773-9024  
 •Guit virtuoss/sngwrtr lkg for male sng, many pop snps finished. If you're srs, then call. Sting, Gabriel, have mngt, can show now. 818-782-9790  
 •HR band sks open mindd ld voc w/musics ear, harmonically orientd. Infl Queen, VH, Rush. No egos. Very career mindd. Shane. 818-708-8303  
 •Island sngwr wtd. Estab reggae rthm section sks front sngr w/mnq style. Infl from Marley to Motown. 213-821-9480

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., MAY 30, 12 NOON

•KILL SISTER KILL sks tem voc. Cigarette smoking, fire breathing glass chewing a must. Infl Kix, LA Guns, Pussycat. Get the picture? Recding + gigs. 818-788-7916  
 •Ld voc/front man for pro P/R band currently recding album. Brian/Joe. 213-694-1574/213-947-3016  
 •Male quietest sks nait bs singer. Must know how to dance. Similar to Temptations. Call us. 213-962-2765  
 •Male voc ncd for Christian R&B prj. Have lbl instr & airply. Call Phillip. 213-756-7655  
 •Male voc wtd for all org P/R band. Infl Midnight Oil, Sting & Gabriel. Exp only, no metal. 213-396-9558  
 •Male voc wtd for bluesy HR band ala Jagger, T. Young, Stewart, no older than 25. We have mngt, demo, gigs. Andy/Frank. 213-876-5195/213-874-9327  
 •Male voc wtd, wide range. Infl by Journey, Foreigner & AC/DC by sngwrtr for recding prj. Paying gigs, pros only. Ernie/Jim. 805-964-3035  
 •Male voc/front man wtd for P/R band w/lbl & mngt instr. Infl Babies, Springfield, Jovi. 24-30, no smoking of drugs. John. 818-840-9131  
 •Male voc/frontman w/pwrfl masculine vox I. Gillan, P. Rogers style for band w/British HR sound. Music, R, busines att. 213-659-5750  
 •Most tntd glammlty HR band ever/wrtd sngs sks our young pretty colorul male knock-dead sngr. 818-344-6645  
 •My Lennon to your McCartney. Orange Co area. Call Mich. 714-283-1618  
 •Orig HR band sks ld voc w/stroing vox & open mind. Call Chns. 818-548-5161  
 •Phil Wolfe, former keybdst/wrtr/lyricst, V. Vincart, Keale & Driver sks pro ld sngwrtr/keybdst to compl band & rock the world. 818-989-9887  
 •PRIME CUT, cmrci rock band w/mngt & lbl instr & many-25/17 R&F sks pro male voc, rehrrs in Van Nuys area. 805-251-7966  
 •RIFF ROCK sks voc w/pwr & conviction. Hvy sound but soulful. Infl Whitesnake, UFO, VH, Joey. 818-899-8709  
 •ROUGH ANGEL is sng seasoned dedicatd voc for K/A Infl HR band. Recding & showng awaits you. Call Jimmy Z. 818-882-2023  
 •Sonic 13 auding front man/lyricst. Blues based HR. Junkyard, Cult, Circus of Power, Vain. Exp only, no glam, must have current tape. 213-467-6202  
 •STRANGE LOVE sks emotlional soulful voc. Infl HR, blues & funk. Image a must. Pros only. Contact Cane. 818-701-9643  
 •Uniq moody male voc, mid to low range, strong honest lyrical w/own sound & style. Furs, Replacements, REM, Pixies, Lbl instr. Call after 6 pm. Jeff. 213-935-1596  
 •Versatil pwrfl rock band, ready to gig & recd sks ld sngr ala M. Thomas, G. Hughes, B. Kimball. Michael. 818-377-5189  
 •Voc ncd for estab HR band for recding & showng prj. Infl Dokken, Badlands, Tesla. Have mngt. Lv msp. Call Glen. 714-236-2242  
 •Voc ncd for next headlning act. Infl White Lion, old VH, Jenny. Wtd only, pro att. 213-223-4916  
 •Voc wtd by guit & dmrtr. Styles Dio, Dickenson, from progess to thrash to cmrl. Have rehrrs, will do gigs by summer. Ron. 213-674-4028  
 •Voc wtd by guit/comp/sr for demos. Dynam range, Turner, Tate & Main. Rob. 818-951-4750  
 •Voc wtd by P/R guit plyr. Infl Beatles, Cars, Zep, Bowie. Call. 818-769-3966  
 •Voc wtd by pro pwr pop band. Infl C. Trick, Babies, Outfield, Mike. 818-890-1269  
 •Voc wtd for HR psychd gothic groove band w/gigs waiting. Must have lng hr, fashion snps & pipes that won't quit. Glen. 213-876-6743  
 •Voc wtd for xceptnl mel HR act. Must have emoln, presence & a oct range. If you don't have it, don't call. Greg. 818-988-9875  
 •Voc wtd to compl uniq org rock band w/mngt. Infl Boston, Kansas & Giant. Steve. 818-796-8311/714-992-2066  
 •RAKHA, pwrfl R&B band sks hi voltage voc/front man/lyricst. We're gd. Call our mngr. 818-997-4440  
 •Voc wtd to form band. Infl Black Crowes, Faces, Stones, Replacements + gd snps of classic soul. Danny. 213-851-9254  
 •Voc wtd w/orig vox & intrnging altrmv image. Ages 17-22. Infl R. Smith, P. Murphy, R. Plant, T. Daisey. 818-995-7402

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-Voc wtd, Hagar, Perry, Graham style. We have contacts, rehrl studio, recording gear & the Lord. Pros only. Darryl. 213-422-2129  
 -Voc wtd. 213-274-3560  
 -Voc/lyricist wtd by creatv guit to collab on sngs, to form core of band. Infil Zep, Floyd, Who, Beatles. Pro att, Impsprn, bckg vocs, srs only. Mark. 213-462-0540  
 -Voc/lyricist wtd for mel HR band. Dedicin, willing to wrk hrd. Clayton/Darryl. 818-345-6314  
 -We nd a tough soulful fem voc. Not pop, not metal. Gd bluesy HR. Bad Co, Benatar. No Capricorns, pls. Tahni. 213-855-7959  
 -What if Jane's Soundgarden, Catenwaul & Cure formed a grooving alt/mv HR band? What a concept. Edward. 818-994-2596  
 -WHITE BOY STOMP sks voc/lyricist/front man. Infil Hendrix, Soundgarden, Jane's, Zep. Exp prel. Srs only, pls. 213-464-1640  
 -WOLFE GANG sks pro id sing/frontman ala L. Graham, P. Rogers. We have hit sngs, legal rep, lbi instr, financl bckg & upcmg gigs. Phillip. 818-989-9887  
 -World class rock act w/phenomenal master qual demo currently shopping to maj lbls skg xint male id voc wgrt lng hr image, xint hi range ala Survivor, Kansas, Europe. Total dedicin a must. 818-718-2948  
 -World class voc for maj NY rock band. Maj lbi band, srs replies only. 717-888-4530  
 -Abstract band in srch of eclectic voc. Call Tim. 818-761-2497  
 -Are there any llnld vocs out there to compl pwrfl R&R band? HR/HM. 213-256-2028  
 -Attract young pro fem bckup voc wtd for ong rock proj w/ mngt. Infil T, Petty, L. Reed, Stones. 213-931-4576  
 -Band sks sing/lyricist for ong creatv rock proj. Infil Zep, bluesy metal, rockng blues. Whittier area. Call Steve Moore. 213-633-5978  
 -Fem singr ndd by mel NY rock band. Must be young & sing like Marika or Tiffany. Pros only. 818-785-7219  
 -Fem voc wtd for T40 orig band. Must be srs, no flakes. 213-461-5432

-Foreign language voc. M/F for album recrdng in SWED, Danish, Dutch, Norwegian. Tape to Linda Greilich, GET, 6331 Hilywd Blvd, LA CA 90028  
 -HR singr, lng hr image & att a must. Infil Dokken, Kix, Crue, S. Row. Grant. 818-782-4191  
 -I'm a virtuoso guit & singwrtr. I wnt a strong singr, have to be fr/wme. Mngt can shop now. Gabriel, Sling. 818-782-9750  
 -Ld voc wtd, pros only. Tesla, Plant, R. Stewart. Must recrdng exp. Send tape/pic to J.F., 3912 Lauren Cyn Blvd, #305, Studio City CA 91604  
 -Ld voc/bst plyr wtd. Versil ala Rush, Yes, VH, Journey. For srs goal minded band. Promising. Fred. 714-592-9702  
 -Male Chrstian metal voc wtd for San Fran Bay area band. Must be willing to relocate. Adam. 415-886-2923  
 -Male voc for cmrcl HR recrdng proj. Possibl F/T sr. Pros only. Dan. 714-893-6959  
 -Male voc w/clean pwrfl vox wtd to compl mel HR band. Infil Dokken, Scorp, MSG. We have strong sngs, rehrl room. 818-985-1271  
 -Male voc w/wide range wtd for trio, pop to R&B. Ask for Koreyn. 714-832-7452  
 -Male voc wtd by guit & bst to collab on mairf for new hrd grooving rock proj. Image import. B. Squire. VH. Mark. 213-851-6643  
 -Male voc/frontman wtd for P/R band w/lbi & mngt instrt. Infil Jovi, Springfield. Call John. 818-840-9131  
 -Outstanding guit & bst w/mngt sk charismatic blues singr. Must be very exp. Call Rod. 818-501-0377  
 -S. Perry sounding singr wtd for hire. 213-791-1246  
 -SCOUNDREL, between rock & a funky place, orig funk rock pop proj sks fem bckgrnd singrs for upcmg industry shows. Srs, posiv only. Tony. 213-293-4428  
 -Singr wtd, 18-22 y/o for innovatv funk/rap/rock band of 90's. Must be srs, must have Impsrtn, must have equip. If instrtd call Jason. 818-884-9167  
 -Super pwrfl emotional moody voc w/image wtd. Fix, Jane's, Floyd. If you're the very best, call. 818-379-2663

## 13. DRUMMER AVAILABLE

-A slammng funk groove rock dmr, solid, no drugs or drink, into D. Reed, K. Paige, Jacksons, L. Colour. Jim. 213-289-2235  
 -Cool pocket blues dmr w/bst plyr & voc avail for radical ong sounding guit plyr. Tommy/Jo. 818-443-6680/213-969-0910

-Dmr & guit avail for estab pro sit only. Call Kenny/Al. 213-209-1295/213-850-0322  
 -Dmr avail for csls, demos, any style music. Can read & has wrkd on & off @ Disneyland. Call Bo. 818-912-8326  
 -Dmr avail. Morey Mandrow. 213-641-8232  
 -Dmr klg for HR band into Cult, Tango, Pussycat style. Sreel glam image. Glen. 213-876-6743  
 -Dmr klg for rock or muscns. Infil Angel City, Rose Tattoo, Crusades, Broken Homes. At least 7-8 yrs exp. 818-337-3438  
 -Dmr sks F/T, P/T T40 rock, cntry, R&B or oldies estab wrkg band. Strong versil plyr, xint equip & groove. Dave. 213-828-7877  
 -Dmr sks to jam, or J/F. Hvy groove, color & atmosphere. Infil B52s, Texas, U2, Jefferson Airplane. Steve. 818-994-1146  
 -Dmr wgd lime, electrncs & rehrl spc, Infil Gabriel, Collins & Henley avail for recrdng & gigging. Call Les. 818-994-5001  
 -Dmr who wrkd w/name prodrks klg for compl band w/ bckg. Ask for Jeff. 213-667-1334  
 -Dmr, 16 yrs exp, gigs/tours, sks wrk, jazz, fusion, Latin infl. Roland/Jill. 213-851-2334/213-654-8499  
 -Dmr, 31 y/o, 14 yrs pro show & studio exp. T40, R&B, funk/Rn, free to travel, sing bck-ups. Buddy. 213-393-8625  
 -Dmr, singl kink, infl early Kiss, C. Trick, sks estab or compl band. Gd sngs, rock image a must. Rick. 818-787-3007  
 -Dmr, strong groove type, quick, gd showmshp, open minded & very creatv & h energy. Infil European & N. American R&R. Only srs inquire. 213-469-3510  
 -Dmr, video, cassette, image, resume, teaching, plyd NY & all over. Tons of referenes. Only signed bands call. Styie S. Row, Connecticut, Jimmy. 203-721-7517  
 -Eddie Cross, dmr, voc, formerly of Autograph, avail for signed or almost signed innovatv hvy rock band. Lng blonde hr, xtensv tourng & recrdng exp. 818-840-0737  
 -Exp dmr, deditd, klg for non-typical singwrng band. Infil Bad English, Honeymoon Suite. 818-360-4787  
 -Exp make dmr & fem voc/percussnst, pro equip, sks wrkg band w/mngt. Srs. Call Scott/Debi. 213-316-9657  
 -Fem image minded dmr w/equip, Impsrtn, no BS, not impressed w/who you know att, sks band w/same. 213-437-6996  
 -Fresh from Memphis, klg for some real blues in this town. Call Jack. 213-956-0451  
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Devi. 714-537-7321  
 -Hot young dmr w/image, live & studio exp avail for promising HR band. Infil TNT to old VH. Call @ business hours. 213-589-6622  
 -I am the #1 contender for the dmr throne of the 90's domination band. No att or egos. Mark. 213-936-3792  
 -If they can't hang with the clip, call me. 818-508-7314  
 -Kili dmr for Bon Appetit. Imagine a progrvs AC/DC, if Jovi were a man, if Warrant had balls & Circus of PW were attractv. 818-377-2743  
 -Multi-percussnst, Octipad dmr mach, congas, timbals, sks ong band w/ision, goals & purpose. Strong matri, pls. 213-221-7354  
 -Pro dmr & dmr progrmmr avail for recrdng session. Xint equip, ply all styles. Call Bill. 213-874-7118  
 -Pro dmr avail for gigs, recrdng, subbing. 10 yrs exp includ Japan. Rock solid w/chops. Jim. 805-986-4741  
 -Pro dmr avail for grp w/crdentials & mngt. Have all skills & qualifications nld. Also rehrl studio avail. Call Louie. 213-301-9105  
 -Pro dmr, expert in New Orleans 2nd line, R&B, rock, avail for sessions, demos, live gigs & instructions. Ziggy. 818-761-5284  
 -Pro dmr avail for maj lbi band, w/acs. Pls call Paul. 818-902-0998  
 -Pro groove dmr avail, 10 yrs exp w/acious, MIDI, vocs, klg for tours, albums, demos or subbing. Infil Copeland, Thompson. Paul. 213-656-3946  
 -Pro percussnst. I ply congas, bongos, timbals & various other percussnst instrmnts. Specialize in funk, R&B & Latin music, especially in studio. Professor Dwight Baldwin. 213-937-7732  
 -Pro world class dmr, just back from tour w/maj act, avail. Pros only, pls. Scott. 213-328-9255  
 -Progrvs metal dmr, odd meter, dbl bs, MI grad. Infil Zonder, Crane, Rockenfield, Pearl. Absolutely no drugs, alcohol. Alex. 213-420-2157  
 -Slammng funk groove rock dmr, solid, no drugs, Jim. 213-289-2235  
 -Solid dmr w/life & studio exp, pro equip & image sks gigging HR sll ala Dokken & Great White. Brad. 818-982-9498  
 -Solid hrd hting HR dmr wgd lks, gd equip & exp sks band wgd lks, gd sngs & gd att. Srs only, no flakes, no drugs. Andy. 818-358-0357  
 -Srs dmr skg srs creatv innovatv band. Infil P. Gabriel, Simple Minds, Talk-Talk, Tears, Steven. 213-661-7004  
 -Stek twrlng mad man, I'm here, where in heck are the pros? Anything straight ahead, forward rock. 213-320-1271

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**Clean cut tasteful rock dmr, 29 w/rii kig & sounding equip & time style. kig for estab T40 sks. Early 80's infl. P&B. 805-255-2012**  
**Dmr skg wrkg sit, no hassles, just gd plyng. 714-879-8974**  
**Fem dmr w/vocs sks pr band, also plays bs. 213-318-2285**  
**Just relocated from N Cal. Career oriented dmr avail. Pro equip, pro att & stage presence. Sks srs HR/blues band w/ lbi connex. 213-462-7062**  
**Pop star dmr, male, w/ite lks for upcmg fem voc org R&B pop band. Info P.Abdul, J.Jackson, Dean. 714-537-7321**  
**Tight solid dmr aval w/recrdng & live exp. Lkg for estab or comp band. Inflr from U2 to Giant. Srs only, pls. Tim. 213-837-5826**

## 13. DRUMMERS WANTED

**Alttrv rock band w/maj mngt sks dmr w/imagination & intrsig image. Style ala Cure, Bauhaus, Frankie goes to Hollywood, Blue Velvet, Michael. 213-969-9140**  
**Aggrsv young HR band sks young 18-23 grooving lng hr dmr to coml line-up. Zap, Aero, GNR, Eric/Scott. 213-467-2647/213-463-7255**  
**Alttrv band estab w/album sks dmr, motivation, imagination, creativity, dynams, groove, concrete time. Siouxes, Cure, Gabnal, Eno. Ken 818-342-4955**  
**ATOMIC BOMB sks dmr gd, poppy, punk w/att. Flammes, Sex Pistols, Blondie, C.Trick, adolescent infl. Bumper. 213-655-2838**  
**Band w/pro mngt & lbi ties sks dmr w/writing/voc skills, commitment to music/career, rock w/depth. XTC, Police, U2, Oils. 213-960-8986**  
**Cmrl HR band, alt, dedcin, image & ltr a must. Michael/Craig. 818-895-1268/818-831-0105**  
**Dmr & bst nnd for mai HR proj. We have ld voc & ld guit & more. Exp pros only. 213-943-1098**  
**Dmr nnd by cmrl HR band. All org snrgs, procdn deal. Lng hr image. 213-956-4775**  
**Dmr nnd for glam funk rock band, showcs. Maj lbi intrsl, have recrdng, bckng. Cameo, Bowie, Hendrix. 213-372-3208**  
**Dmr nnd for org HR groove orientd band. Gd image, plyng abil & dedcin a must. Call anytime. Randy. 213-461-8053**  
**Dmr still nnd for RUINED CHOIR, current performing org rock/pop/folk-rock, something akin to the Smiths dmr, M.Joyce. Steve. 818-954-9523**  
**Dmr wtd by band. Inflr Smiths, REM. Call Mike. 213-660-3938**  
**Dmr wtd by groove orientd cmrl metal band w/lks, snrgs, vocs & connex. Image & chops a must. Pros only. Doug. 213-371-3197**  
**Dmr wtd by pwrlf & creatv metal band. Music is very hvy & mel. Pro att & gear necessary. Srs inquires only. Vega. 818-240-9177**  
**Dmr wtd for all org P/R band. Inflr Midnight Oil, Sting & Gabriel. Exp only, no metal. 213-396-9558**  
**Dmr wtd for cntry hybrid band forming now. Org music & upcmg gigs. Make commitment & go the distance. Sue.**

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**Dmr wtd for pro HR/HR band. Inflr T.Aldridge, Rockenfell. Dbl bs req, xint equip & trnsprn a must. Pros only. Kevin. 213-804-2649**  
**Dmr wtd for rhyth orientd band. Inflr Clash, Who, Police, Stones. Call Jay. 213-932-0680**  
**Dmr wtd in stle of LA Guns, Kix & Crue. Pls n mng. 213-402-2261**  
**Dmr wtd R&B, jazz, funk ballad proj. Must have gd bs kic, dbl bs pref but not req for hvy band proj. 213-937-8263**  
**Dmr wtd to coml all org aggrsv band. Age 20-26. Inflr N.Pearl, S.Copeland. Call Terry/Charlie. 818-705-2486**  
**Dmr wtd to coml org/covr band. Must have strong solid beat & must be verstl. Call Rocko. 818-345-3711**  
**Dmr wtd who can ply to click trk for sideboard pop grp w/ Euro sound. Upcmg showcs, indie CD & video. Call Grayson. 213-258-0836**  
**Dmr/percusnat nnd for semi-acous alt org band. Sounds like K.Bush mts Waterboys. Have mngt, gigs. 213-202-0883**  
**Estab LA rock band in kig for a dmr. Inflr Midnight Oil, P.Murphy. Call Phil. 213-972-1865**  
**Fem dmr wtd by wrkg all fem 40's-90's covrs band. Ld vocs a +. Doreen. 213-479-0131**  
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**Maj lbi signing for cool kig dbl bs traordinary dmr, age 19-25. 213-467-3696/818-785-0878**  
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**Dbl bs dmr wtd by voc & ldi guit to form HM band ala Queensryche, Whitesnake, Dedicin & lng hr image a must. Call Lou. 818-576-8227**  
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**Dmr wtd of artists w/a cntry feel. Pls contact Gail. 213-823-3569**  
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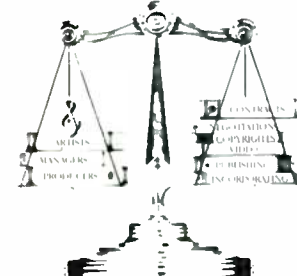
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