

# Music CONNECTION

**Producer**  
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*Bruno's  
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*Packaging  
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**Concrete  
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*Cinderella*  
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**THE KNACK**  
*Can They Come Back?*

**C.E.S. '87**  
*DAT's  
Entertainment*

**Robert Palmer**  
*Addicted to  
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**Plus:**  
*Beastie Boys  
Chris Isaak  
Brandon Fields*

# DEAR MR. PRESIDENT



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Vol. XI, No. 4

February 23–March 8, 1987

## FEATURES

**T**he two bands shown on this issue's cover have revealing and instructive stories to tell. Consider Cinderella's fairy tale rise from Philadelphia's club stages to basketball arenas in just over a year. They'd probably still be appearing at Philly's Galaxy every Saturday night if the right guy hadn't happened to check them out one night. Nevertheless, the band was ready for the critical moment when it occurred, according to frontman Tom Kiefer. But how do Kiefer and his cohorts make sure they don't duplicate the turbulent descent and fiery crash suffered by the Knack soon after their skyrocket ride to Number One? The answer is in the issue's startlingly candid interview with the Knack's Doug Fieger and Berton Averre, who are now trying to avoid making the same mistakes *twice*. No matter how you felt about this band the first time around, you're liable to be pulling for them after reading what they have to say. Good luck, guys—and be careful out there. —B.S.

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Cover Photo of the Knack by Robert Matheu



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**PUBLISHERS**  
J. Michael Dolan  
E. Eric Betelli

**GENERAL MGR./ADVERTISING DIRECTOR**  
E. Eric Betelli

**EXECUTIVE EDITOR**  
J. Michael Dolan

**SENIOR EDITOR**  
Bud Scoppa

**ASSOCIATE EDITOR/NEWS**  
Jim Maloney

**ART DIRECTOR**  
Drew Cobb

**TYPOGRAPHER**  
Elaine B. Farris

**ADVERTISING/PROMOTION MANAGER**  
Nick Paine

**ADVERTISING/PROMOTION**  
Steve Katz

**CIRCULATION MANAGER**  
Katy Houston

**RECEPTION**  
JoAnn Martin

**REVIEW EDITOR/CLUB REP.**  
Bruce Duff

**RADIO EDITOR**  
Ben Brooks

**AUDIO/VIDEO EDITOR**  
Billy Cioffi

**GRAPHICS**  
Ron Fritcher

### CONTRIBUTORS

Michael Amicone, Guy Aoki, John Bitzer, Iain Blair, Randal A. Case, Ronald Coleman, Dan Fredman, Michael Fremer, Sue Gold, N.D. Groo, Richie Hass, Lawrence Henry, Lyn Jensen, Kenny Kerner, Tom Kidd, Kevin Kofler, Steve Kozak, Murdoch McBride, Darryl Morden, Dan Pine, Barry Rudolph, Kenny Ryback, Richard Sassin, Adam Ward Seligman, Chris Stevens, Roy Trakin, John Trubee, Katherine Turman, Scott Yanow

### PHOTOGRAPHERS

Lesley Campbell, Kristen Dahline, Sabrina Frees-Perrin, Janiss Garza, Robert Matheu, Abe Perlestein, Janet Van Ham

### CORRESPONDENTS

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

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Hollywood, CA 90028 (213) 462-5772  
24-Hour Free Classified Hotline: (213) 462-3749

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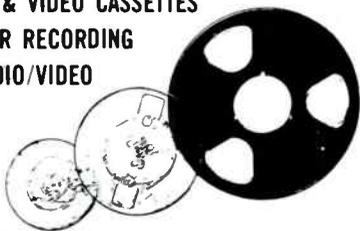


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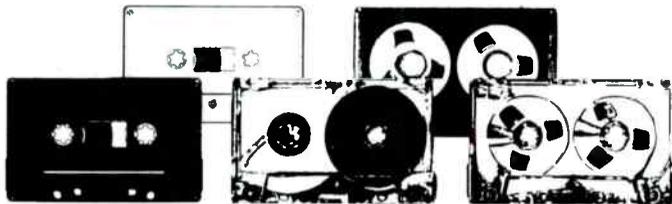


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## Feedback

### I'll Tape Manhattan

Dear *MC*:

Thanks for your mention re my A&R consultancy for Manhattan/EMI (Local Notes, Feb. 9). I have since received over 100 packages, both at the Capitol Tower and to my P.O. box, from groups that read the item. This is what a magazine like *MC* is all about, and it certainly shows that your readers are active and respond to the magazine. For your information, not all the tapes have come from L.A.-based bands; some are from bands as far away as Seattle and Sacramento. Thanks for your help.

Mike Jacobs  
Manhattan/EMI Records  
Garden Grove, CA

### Death by Strangulation

Dear *MC*:

On Friday, February 6, 1987, something very important died. It wasn't just the abrupt end of a business—a business that's been around for decades—it was the end of a tradition. On that day, KMET and its tradition of rock & roll went off the air, taking with it a lot of incredible talent and fond memories.

It wasn't just the death of KMET, it was how it happened. The air staff was told of its demise that day. One disc jockey was told through a message left on his answering machine. Come on! You don't just kill a show one day without knowing at least two weeks in advance that you are planning to do it. You should all be ashamed of yourselves!

We think most rockers in the Southern California area have listened to KMET at one time or another while growing up. And yes, maybe the ratings weren't terrific in the last several months, but they were still holding their own. We'll admit that we changed stations some months back because we thought the music was getting too "popular" sounding, too top 40. But it still remained a station reserved on both our car radio buttons. We kept switching back, not because of the music, but because of the disc jockeys. Don't you "white collars" realize that it's not always the music—it's also the people?

We'd like to congratulate KLOS, KMET's rival station, for inviting the air staff of KMET to the KLOS studios Friday night to give their

explanations and farewells. Maybe it was a smart political move; nevertheless, it was still a classy move.

KMET, we—and we're sure we speak for millions of other listeners, present and former—are going to miss you. And to all the former KMET DJs—Rick Lewis, Rick Scarry, Paraquat Kelly, Cynthia Fox, Jim Ladd, Jack Snyder, Terry Gladstone, Randi Thomas, Dierdre O'Donoghue, Dr. Demento, and David Perry—we hope you won't wander too far away. We'll miss your banter, your jokes, your voices. You all seemed to make life a little easier to get through. You can all be proud to have been a part of the rock & roll tradition, a tradition that we hope won't die with KMET's demise.

Now the only AOR station left in Los Angeles is KLOS, and to paraphrase the incomparable Jim Ladd: The lamp has been passed to you (KLOS) and we hope you will keep the light of rock & roll alive. Let it roll, baby, let it roll.

Judy & Jean Takahashi  
Fullerton, CA

### Famous for Two Weeks

Dear *MC*:

It's nice to know that, this time, I was in the right place at the right time. Thanks for running the photo of Sending Unit at the Coconut Teaser (News, Feb. 9). Is this as close as I'll ever come to Joan Rivers? Al Phillips (clubowner) did keep his word in every way. He treated us with utmost fairness. We're all looking forward to playing at the Teaser on March 25.

Mike Dakota  
Sending Unit  
Hollywood, CA

*Ed. reply: Don't think we didn't notice the little plug you worked in at the end, Dakota.*

Coming In Two Weeks:

**MC'S ANNUAL  
INDEPENDENT LABEL SPECIAL**  
Available March 4

Explore the vibrant alternative-label scenario in this very special issue. In it, we'll focus on L.A.'s most storied maverick label, as well as investigating the exploding indie jazz and new age sectors. And essential info on the region's hottest and heaviest indies will be provided in the '87 MC Guide to SoCal Independent Labels. Be there or be square!

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## Guest Commentary

### C.E.S. '87: FEAR & OGLING IN LAS VEGAS

by Michael Fremer

"The compact disc is more than just a means for reproducing music, it is a concept for a lifestyle." So says Sony consultant Marc Finer. "I'm glad I made it to the show," I told myself, "I obviously need to learn more about this digital lifestyle I'm soon going to be forced to lead." Digital was again the buzzword at C.E.S. There were digital headphones, digital televisions, digital Hassidim, and, of course, digital audio tape (DAT) decks for home and car.

The introduction of the CD was a clear-cut case of a new and exciting technology that would goose the decadent, marketing-oriented mid-fi industry out of about an eight-year doldrum. Everyone welcomed it, and the resulting digital feeding frenzy, still in progress, has rejuvenated an industry that many of us wish would go away.

Well, the advent of DAT is not being welcomed as heartily as the CD. It's a very mixed, cautious, and lukewarm reception at best. How will it affect the infant CD market? was one big question being asked at the show. In fact, I heard very little about the technology or the sound quality. The DAT is more a symbol of power and everyone wants a piece.

The record companies, in an outrageous grab for power, are trying to coerce the Japanese into installing anti-pirating chips in the decks to prevent dubbing one-to-one "perfect" copies. With "perfect" recordings, they argue, it will be impossible to prevent pirating, unless there is an anti-copy chip.

Where do these folks get the idea there's any concern for quality among the vast majority of consumers? Pre-recorded cassettes, the worst-sounding format, outsell records and CDs by about two to one. If people were really into "pirating" as much as the record industry clams, people would now be busy dubbing pre-recorded cassettes. But they don't. They obviously buy their own. Otherwise cassette sales wouldn't be double the other formats.

No, the record companies are on a power grab. They've always hated home taping. They would argue that I'm not entitled to buy a record and make a tape for my car. Their argument would be an impassioned plea for the rights of the artist. In context of their using the excuse of CD's high manufacturing cost to halve artists' royalties, their concern seems cynical. (Using the record companies' stingy logic, I should ask for a royalty for every record I've promoted and sold for them by making sampler tapes and giving them out to friends.)

In fact, rumors were floating around the show that one new CD plant owner was telling people that CDs cost no more to manufacture than records and that the whole pricing system is a giant ripoff. I don't know, and for now—from what I heard from even the best CD players at the show—I don't care.

But back to the DAT. Of course, the manufacturers of DAT players also make CD players, and to prevent killing off the goose that laid the golden egg, they'll probably try to agree on a DAT sampling rate incompatible with CD; hence, no direct digital-to-digital transfers. The sampling rate issue remains open, like a gaping wound. Check out Marc Finer's language on the subject: "The EIJ's conference recommendations were to follow the parameters allowing for a dissimilar encode/decode sampling rate from CD. But it's a conference recommendation, it's not a format holder, like CD or any video-based technology."

Is that foggy-bottomed gobbledehoo or what? That's what you get when the behind-the-scenes in-fighting has reached the violent stage. Someone asked Finer what Sony's prototypes were using as a sampling rate. Finer's answer: "Sony is following the council's recommendations." Same person asked, "Who's gonna want a whiz-bang that won't record digital-to-digital?" Finer's answer: "I think the consumer will be looking at this product for its potential as a total digital music medium. . . . It's designed for potential use in the car environment and Walkman-type products." Who is going to pay \$14 for a CD and then *another* \$14 for the same title on DAT? These guys are dreaming!

DAT players for home and car were shown by, among others, Kenwood, Onkyo, Mitsubishi, and Sony. Interestingly, Sony, co-inventor of the CD, had by far the most unfinished-looking, prototypical prototype on display, along with some slave units for dubbing. (The rest of Sony's display was, as usual, the most interesting and well-attended in the main hall. Beta is going to go out with a bang. Sony was showing a new hi-band Beta machine whose picture simply wiped up Super-Beta, as well as editing and color correction facilities that in many ways rival what I've seen in video-editing suites.)

Compact disc players were everywhere this year. Most often seen was the California Audio Lab's Tempest, which sounded quite convincing on Donald Fagen's *Nightfly*. Not as good as Mobile Fidelity's vinyl, but most of the sins were subtractive, not additive, so it was quite listenable. A lower priced tubed/transistor hybrid CD player from CAL also sounded pleasant, though not as fine as the more expensive model.

The plain old Magnavox CD player, which sells for \$489 and is subject to large discounts, sounded surprisingly sweet. I listened to Cyndi Lauper's latest album, which is analog. On headphones it sounded like an analog master tape, not a digital approximation. It's the player I'd start with if I was interested in CDs, which I'm not. Apparently there were problems with the chips early on, so be careful about buying units from an early run.

Linear's Rob Limbaugh ushered me into their Thunderbird show car to prove that not all car systems at the show sounded bright, boomy, and distorted. Sure enough, natural

sonic values were in evidence, although, as Limbaugh admitted, he "couldn't get the soundstage to extend past the edge of the car doors."

While that quip was funny, there was nothing amusing about being subjected to dozens of loudspeakers in three days. One is made painfully aware of how colored *all* loudspeakers are, and in how many different ways. The C.E.S. show is hardly the place to seriously assess any equipment, but based on my experience, speakers that show promise under show conditions usually impress at home. Speakers that sound awful in those tiny hotel rooms can sometimes surprise in the living room.

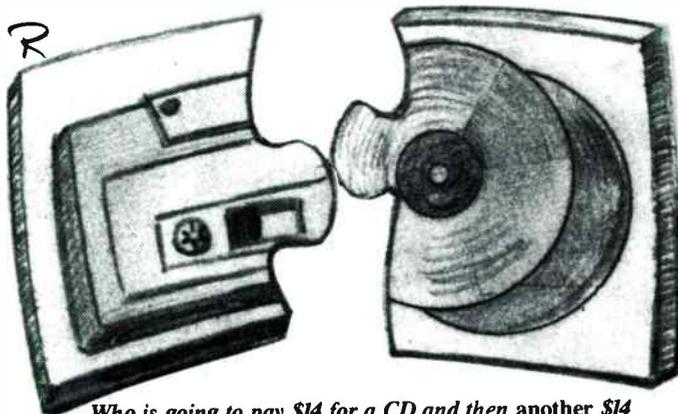
The most bizarre speaker came from the Tennessee Sound Company. Their speakers face the wall, a la Bose 901s, but instead of bouncing sound off it, each driver is fitted with a flared defraction collar and damper that redirects the sound back to the listener. It looks strange, like an Egyptian robot—and at the show at least, it sounded strange. Everything seemed to be coming from the end of a long narrow tunnel between the speakers, which is what I'd expect from such a design.

Siefert Research, a small Malibu-based speaker company, has come on strong of late with a series of smallish full-range speakers. A new three-way compact speaker with a -3dB point below 36Hz particularly impressed me—especially given the \$699/pair price. Anyone who was wowed by the soundstage before I showed up late the third day of the show has some explaining to do, though. Something didn't sound right to me, so I looked at the preamp and found it in *mono*, where the embarrassed speaker designer admitted it had been for almost the whole show!

By the end of the third day at C.E.S., the only thing I *did* know was that I wanted to leave. Like a saturated sponge, I couldn't absorb another drop of hi-fi. Usually I leave the show with a box of Japanese pressings from the YSL room. They weren't at the show this year, victims of the digital lifestyle we're all going to be leading.

As the plane climbed over the desert back to New York, I thought to myself, "As long as \$7 vinyl sounds as good, if not better than, \$14 laser discs, I'll stay in the Stone Age." © 1987 *The Absolute Sound*

A longer and more technical version of this piece will appear in the March/April issue of *The Absolute Sound*, for which Fremer is pop music editor.



Who is going to pay \$14 for a CD and then another \$14 for the same title on DAT? These guys are dreaming!

# News

## VENUES

### Hollywood Prepares for New Entertainment Complex to Take Over the World

by Jim Maloney

**HOLLYWOOD**—Hollywood Boulevard will soon have a dazzling new entertainment center—with an emphasis on live rock music and dancing—in the building that's housed the World Theater for over 60 years.

Dave Kelsey, the man behind the design of such popular local nightspots as the Roxy, the Starwood, and Club Lingerie, is overseeing the multimillion-dollar rejuvenation of one of the last of Hollywood's magnificent movie palaces. He will transform it into a multilevel, multimedia complex that will host everything from concerts and film festivals to theatrical productions and satellite broadcasts.

According to Kelsey, the search for just the right name for the new center didn't take long. "We thought hard about the perfect name for the place, and decided that the one it had said it all—the World Theater. Our ultimate objective is live international broadcasting via satellite transmission. So the name is certainly appropriate."

The new club, set to open later this year, will feature daily matinees of vintage movies, live music six nights a week, and (eventually) a private supper club and bar on the upper level. It will also have facilities for film and video production.

"We'll be open for lunch daily, with live music," promises Kelsey. "Evenings will have shows built around live music and theatrical presentations. We'll also intersperse records and video throughout the night as a break from the live material. We really hope to offer a broad sampling of every medium available in entertainment today."

Plans call for the restoration of the theater's Art Deco facade and lobby, while the interior will get a complete revamping in a contemporary, hi-tech style that will reflect the state-of-the-art technology of the audio, video, and lighting systems.

Although the World Theater project is obviously on a much larger scale, Kelsey will be taking some cues from his success with

Club Lingerie. "When I designed Club Lingerie in 1980, the scene was very grim in Hollywood," he recalls. "The whole area was dangerous and filled with prostitutes. People wouldn't venture into Hollywood unless it was for a party, so they weren't exactly reliable club supporters. They were afraid."

"I brought in Jack Mack & the Heart Attack, and older, more upscale people began to come out. Then I brought in Brendan Mullen to book some new things—especially the esoteric weekend shows—and that greatly enhanced business. We began to get a real cross-section of support.

"With the World, we'll essentially be updating and expanding that approach seven years later. We'll be able to present more ambitious and sophisticated projects and events, because we'll have a capacity of 1000. That will automatically open the doors to all kinds of entertainment that would be prohibitive in a smaller club. We plan to take full advantage of the size of this venue."

Kelsey, an entertainment technology consultant, is former president of the Filmways Audio Group and founder of Audio Concepts, Inc./Dave Kelsey Sound of Hollywood. Industry insiders credit Kelsey with several important innovations, including the creation of the market for "semi-pro" specialty audio equipment (he opened the first home studio equipment dealership in the early Seventies), and the introduction of dbx noise reduction into the standard arsenal of the recording industry. In addition to his work with local clubs, Kelsey designed and built the Culver City headquarters of Westwood One, the nation's leading radio syndicator.

Kelsey hopes that the World Theater project—like similar theater refurbishings at the Palace, the Wiltern, the Pantages, and the Pix (now the Henry Fonda)—will be a positive step forward in the refocusing of attention on Hollywood as a mecca of entertainment showplaces.

What does Kelsey want the new World Theater to impart to the local nightlife? "In a word, sophistication. That's what we're after." ■

## FACTS

### A&M, Nimbus in Classical Combination

by Kenny Kerner

**LOS ANGELES**—Gil Friesen, president of A&M Records, has announced the signing of a marketing and distribution arrangement with Nimbus Records, a U.K.-based classical music label that specializes in the production of compact discs.

The A&M-Nimbus deal will begin with the release of some 16 Nimbus CDs later this month, with a similar number of titles to follow in subsequent months until the entire catalog of 60 titles is made available.

In making the announcement, Friesen had this to say: "A&M looks for vision and artistic excellence in its artists, and to find those qualities in an entire label is an exciting prospect. It is a timely challenge for us to be involved in classical music, and we're particularly proud to be associated with a company like Nimbus."

Abandoning the production of LPs in 1985, Nimbus Records has gone on to become the top CD

manufacturer in the United Kingdom in terms of both volume and technical excellence. In addition, Dr. Jonathan Halliday, Nimbus' chief of research, developed the Nimbus-Halliday Laser Mastering System which is the only CD mastering system developed independently of Philips and Sony.

Until now, Nimbus product had been distributed by a network of indie distributors. Under the terms of the new deal, A&M will purchase product from Nimbus and distribute it through its regular channels. A&M is expected to hire on several additional employees to market and sell Nimbus product in the U.S. and Canada.

"The move into classical music is a natural extension for us," commented David Steffen, A&M's vice president of sales. "A&M already has considerable experience dealing with different markets via the Windham Hill, Word, and Shoreline labels, so we feel that we're equipped to handle this area as well." ■

## PYRAMID POWER



Bangles Vicki Peterson and Michael Steele toasted their phavorite pharaoh—Liam Sternberg—at a recent celebration in BMI's West Coast offices. Sternberg, who composed the group's chart-topping single, "Walk Like an Egyptian"—here raises a glass of bottled Nile water with the two B-girls and BMI's Allan McDougall and Ron Anton. Mummy said there'd be days like this. (For more on Sternberg and "Egyptian," see page 18.)

## SIGNINGS & ASSIGNMENTS

by Jim Maloney

Ed Mascolo has become senior vice president, product development, for RCA Records. He will direct sales and promotion as well as supervising collaborations between the label and the RCA/A&M/Arista Distribution Company. Mascolo will work specifically with the Nashville (contemporary) operation, and will also have responsibilities in new age and jazz on the Novus and Bluebird labels, respectively.

Also at RCA, Paula Batson has been promoted to director of national publicity; she's now responsible for all West Coast publicity—including design campaigns and working with artists, managers, agents, and related professionals. Batson will also supervise all video/media projects emanating from the West Coast.

Rudolf (Rudi) Gassner has been appointed president of RCA/Arista Records-International. Gassner will head the international record company outside of the U.S. and Canada. He'll be based in New York, where he'll report directly to the Bertelsmann Music Group.

Mort Weiner has been tapped for the newly created position of vice president of sales and distribution for Motown Records Corporation. The industry veteran will be responsible not only for overseeing sales and distribution but also for supervising Motown's regional sales staff.

A&M Records announces two appointments: Stuart Goldberg has been named promotion representative in Philadelphia. He'll be based out of the label's Cherry Hill, N.J., office. And Wayne Alexander has become local promotion representative for the Atlanta market.

Ron McCarrell has joined Capitol Records as vice president/marketing. He'll preside over all marketing activities for the label from its Hollywood headquarters. McCarrell handled the marketing for the biggest-selling album in history, Michael Jackson's *Thriller*.

Capitol Records has named David Witzig national director of sales. Witzig was formerly special accounts manager for the label in Boston.

Enigma Records has signed L.A.-based hard rock band Hurricane. Look for the label to reissue the group's initial independent effort, *Take What You Want*.

Quiet Riot and Tesla have retained the public relations/publicity services of Jensen Communications.

Ron Rainey Management has added guitar virtuoso Alvin Lee to its roster. Lee initially guided supergroup Ten Years After out of England in the late Sixties. His most recent LP, *Detroit Diesel*, is distributed by Atlantic. Rainey's client list includes Rita Coolidge, John Kay & Steppenwolf, and Lizzy Borden.

John Marx has joined the William Morris Agency as vice president in charge of the contemporary music division. Marx made his mark at Triad, where he guided the careers of Men at Work, Belinda Carlisle, Robert Palmer, Glen Frey, and others.

Global Pacific Records has signed jazz and new age bassist David Friesen. *Voices*, his first album for the label, is due in April. He'll be touring with his trio until that time.

At Capitol Records, Tom Whalley has been promoted to vice president, A&R in a restructuring of the label's A&R department. Whalley joined Capitol two years ago as A&R director.

## News

### ENTERTAINMENT

## Columbia Kicks Off Jazz Masterpiece Series

by Jim Maloney

NEW YORK—Columbia Records is reaching into its enormous jazz catalog to resurrect a digitally remixed and remastered series of albums it calls Jazz Masterpieces.

The initial batch of twelve Jazz Masterpiece releases features classic recordings by Louis Armstrong, Dave Brubeck, Billie Holiday, Miles Davis, Benny Goodman, and the combined big bands of Duke Ellington and Count Basie. All will be issued simultaneously on LP, cassette, and compact disc, representing the first run of a projected 60-album program for 1987.

The project has been in the works at the label for some time. In many cases, the original recordings have been out-of-print for years, and have become objects of intense search by jazz collectors and aficionados. Albums selected for inclusion in this massive reissue program are being chosen by a committee of jazz experts—among them John Hammond, Dan Morgenstern, and Nat Hentoff.

Columbia promises solid promotional and point-of-purchase

support for the series. The packaging will, in most cases, retain the original cover artwork, as well as original and/or historically updated liner notes. All recordings will be digitally remixed and remastered from the original analog tapes. Collectors take note: In the case of releases that are still available, the original analog albums will be permanently deleted in favor of the new Jazz Masterpiece versions.

The inaugural offerings include *Satch Plays Fats*, a Fats Waller tribute by Louis Armstrong & His All-Stars; *Live at Carnegie Hall*, Benny Goodman's legendary 1938 concert; *Time Out* by the Dave Brubeck Quartet; Miles Davis' *Kind of Blue* and *Sketches of Spain*; and *First Time! The Count Meets the Duke*, a 1961 once-in-a-lifetime Basie/Ellington summit meeting. Future releases will document the contributions of Thelonious Monk, Charles Mingus, and Erroll Garner, through both straight reissues of classic discs and newly assembled compilations. ■

## SOUND JUDGMENT



James Ingram, Kim Carnes and NARAS President Michael Greene (from left) are all smiles in this photo. Why? They've just announced the nominations for the 29th annual Grammy awards, to be telecast Tuesday, February 24, on CBS.

## UCLA Extension Hosts Publicity Pow-Wow

by Ray Wolf

WESTWOOD—A one-day seminar, "Developing Campaigns in Music Publicity," will be offered by UCLA Extension on Saturday, February 28.

Instructor Sandy Friedman, executive vice-president, music division, Rogers & Cowan Public Relations, will preside over a discussion of how independent agencies develop and execute publicity campaigns. Friedman, with the help of public relations experts, will examine such areas as resources, media lists, photography, video, and event planning.

Guest speakers will include Bob Merlis, Warner Bros. Records VP and public relations director; Norm Pattiz, chairman/CEO, Westwood One Mutual Broadcasting; Robert Hilburn, *Los Angeles Times* pop music editor; Rift Fournier, producer/director, *Cover Story*; Tom Hulett, president, Concerts West; and Lee Zhito, executive editor, *Billboard*.

The program, which will run from 9 A.M. to 5 P.M., will take place at 1260 Franz Hall on the UCLA campus in Westwood. Fee is \$75. For additional information, call UCLA Extension at (213) 825-0641. ■

## AFM & Labels Harmonize

by Chris Robbins

NEW YORK—Negotiators for the American Federation of Musicians and major record companies have come to terms on a new three-year contract.

Details were not immediately available, but AFM president Victor W. Fuentelba did disclose that the union was successful in preserving the Music Performance Trust Funds and the Special Payments Fund—two targets of record company bargainers. The former, established in the Forties, pays musicians to give admission-free performances in communities across the country; the latter provides for annual royalty compensation to recording musicians.

This is the first new AFM contract since 1983. Ratification is expected by the end of February. ■



## Jazz Giant Alfred Lion Dead at 78

by Jim Maloney

SAN DIEGO—Alfred Lion, a German immigrant who parlayed his passion for jazz into Blue Note Records, one of the most popular and prolific labels in jazz history, has died of heart failure in San Diego.

Lion founded Blue Note in 1939, and over the next three decades his label released a steady stream of albums that were the epitome of recorded jazz. His first artists were traditional masters like saxophonist Sidney Bechet and boogie-woogie pianists Meade Lux Lewis and Albert Ammons. But when bebop emerged in the mid-Forties, Lion immersed himself in recording the musicians on the vanguard of the new music. As a result, some of the most important early work of innovators like Thelonious Monk, Bud Powell, and Art Blakey arrived with a Blue Note label.

Through the years, the best and the brightest jazz performers availed themselves of the production expertise of Lion and his partner, Francis Wolff. Miles Davis, Sonny Rollins, John Coltrane, Jimmy Smith, Dexter Gordon, Horace Silver, Freddie Hubbard, Herbie Hancock, Kenny Burrell, Ornette Coleman, and many more thrived on Lion's mix of musical intuition and unbending quality control.

Lion sold Blue Note to Liberty Records in the late Sixties, and the label meandered to a virtual stop by 1980. In 1985, Capitol/EMI hired Bruce Lundvall to rejuvenate Blue Note and initiate a massive reissue program for the albums that are Lion's legacy. ■

## Grammy Jam

by James Elmore

LOS ANGELES—Blues barons B.B. King, Albert King, and Willie Dixon lead the list of musicians slated to participate in a special tribute to the blues, when the National Academy of Recording Arts and Sciences presents its 29th annual Grammy Awards telecast, Tuesday, February 24, on CBS.

Producer Ken Ehrlich announced that guitarist and blues champion Ry Cooder will produce and appear in the segment, which will also include Etta James, Big Jay McNeely, Dr. John, and Robert Cray, winner of this year's W.C. Handy award for his contribution to blues. ■

## Radio by Ben Brooks

# Airwaves

Behind the Scenes  
in Records & Radio

The pregnant pause between the sensational mass-firing of KMET's family of air personalities (on Friday, Feb. 6) and the birth of KTWV was filled with some of the most imaginative conjecture this town has seen in years. Over the course of those eight days, rumors shot around the industry like pinballs in an arcade.

Hushed voices whispered that "The Mighty Met" would succumb to a new age talk format that would include astrological forecasts, channeling, and on-air seances. Some seemed convinced it was finally time for 24-hour comedy radio in Los Angeles—a format tested in other parts of the country, with some success. Still others maintained that the KMET management had secretly decided to oust an increasingly insipid air staff only to return to a familiar "classics"/new music album format with fresh call letters and personalities.

For some inexplicable reason, the local press and television had a heyday with it all. There were touching tales and eulogies about the veteran KMET staff, most of whom have subsequently banded together under the management representation of former Rogers & Cowan executive Michael Ameen (Midnight Oil, Robert Fleischman, etc.). The forlorn group was even invited to say goodbye to their listeners over the air on arch-rival KLOS-FM (95.5).

During the mid-to-late Seventies I listened to KMET and revelled in the humanitarian, anti-establishment stance wholeheartedly. But that was a long time ago. Music and its social impact have changed dramatically. Although KMET was a wonderful, contemporary rock music refuge, the writing has been on the wall for years.

So what's new? Most of the KMET press settled on rumors that KTWV-FM would either adopt a soft jazz/new age fusion or a dance rock hybrid of KPRW-FM and KROQ-FM. But I got to thinking that what Los Angeles really needs is a rock station that leans more toward the alternative charts—with a hefty amount of discretion and taste—than toward new age or techno-dance. I'm thinking of a station that would play everything contemporary, from the Stranglers,

China Crisis, Prefab Sprout, Dream Academy, etc. to Bruce Hornsby, David & David, Crowded House, Georgia Satellites, World Party, Robert Cray, and the like. There's a ton of great new music and artists within those loose boundaries. Obviously, they're getting played on other formats. But with KIIS-FM you're obliged to hear all the traditional, overtly formulated "commercial" sounds, while on KROQ-FM and KPRW the endless techno-dance groove excludes much of the above-mentioned artists.

Los Angeles is a huge radio market. Certainly there is room for another techno-dance rock station, but there are a lot of older demos out there who aren't satisfied with it. And they are just as unmoved with the complacent nostalgia of KLSX, KNX-FM, and KRTH. They may be older but they still like new, cutting edge, quality rock. Since the older demos are the biggest advertising audience, it stands to reason that some enterprising radio outlet should package this growing wealth of music and deliver it with appropriate flair and intelligence. The time has come. . . .

\* \* \*

With the new year just under way, it's nice to see some independent records getting national radio attention. At stations like Y100 in Miami and KITY in San Antonio, a single called "Boom Boom Let's Go Back to My Room" by Paul Lekakis on ZYX Records is inside the top ten! Like so many viable indie records, this single is only on a few stations, yet those who have taken a chance have reaped great results. "Hooked on You" by Sweet Sensation (Next Plateau) has been a strong West Coast phenomenon—it was a #1 hit at 194 in Honolulu and inside the top ten at KITY, KFIV in Modesto, KWSS and KATD in San Jose, and KROY in Sacramento. Meanwhile, "Nothing's Gonna Change My Love" by Glenn Medeiros (Amherst) moved from #8 to #1 several weeks back at KLUC in Las Vegas. Perhaps this more mass appeal single has the potential to go all the way. Elsewhere, singles like "Summertime Summertime" by Nocera (Sleeping Bag) made a great showing.

## Airplay

The following cross-referenced Top Ten lists have been extrapolated from various trades, tip sheets, and inquiries, and in no way reflect actual record sales.

### Singles (Albums)

1. Georgia Satellites: "Keep Your Hands to Yourself" (Georgia Satellites #3) [Elektra]
2. Bon Jovi: "Livin' on a Prayer" (Slippery When Wet #2) [Mercury/PG]
3. The Jets: "You Got It All" (The Jets #33) [MCA]
4. Peter Gabriel: "Big Time" (So #25) [Geffen/WB]
5. Beastie Boys: "(You Gotta) Fight for Your Right (to Party)" (Licensed to Ill #1) [Def Jam/Columbia]
6. Huey Lewis & the News: "Jacob's Ladder" (Fore! #10) [Chrysalis]
7. Linda Ronstadt & James Ingram: "Somewhere Out There" (An American Tail #47) [MCA]
8. Chicago: "Will You Still Love Me" (18 #35) [WB]
9. Starship: "Nothing's Gonna Stop Us Now" [Grunt/RCA]
10. Bruce Willis: "Respect Yourself" (Return of Bruno #49) [Motown]

### Albums (Singles)

1. Beastie Boys: Licensed to Ill ("Fight for Your Right to Party" #5) [Def Jam/Columbia]
2. Bon Jovi: Slippery When Wet ("Livin' on a Prayer" #2) [Mercury/PG]
3. Georgia Satellites: Georgia Satellites ("Keep Your Hands to Yourself" #1) [Elektra]
4. Cinderella: Night Songs ("Nobody's Fool" #11) [Mercury/PG]
5. Janet Jackson: Control ("Let's Wait Awhile" #24/ "Control" #51) [A&M]
6. Genesis: Invisible Touch ("Tonight, Tonight, Tonight" #30/ "Land of Confusion" #34) [Atlantic]
7. Bruce Hornsby & the Range: The Way It Is ("Mandolin Rain" #21/ "The Way It Is" #93) [RCA]
8. Bangles: Different Light ("Walking Down Your Street" #71/ "Walk Like an Egyptian" #68) [Columbia]
9. Boston: Third Stage ("We're Ready" #12) [MCA]
10. Europe: The Final Countdown ("The Final Countdown" #26) [Epic]

### Breaking Singles

- ▶ Club Nouveau: "Lean on Me" (WB)
- ▶ Aretha Franklin & George Michael: "I Know You Were Waiting (for Me)" (Arista)
- ▶ Hipsway: "The Honeythief" (Columbia)
- ▶ Steve Winwood: "The Finer Things" (Island/WB)
- ▶ Bruce Springsteen: "Fire" (Columbia)

### Records to Watch

- ▶ Bangles: "Walking Down Your Street" (Columbia)
- ▶ Til Tuesday: "Coming Up Close" (Epic)
- ▶ Frozen Ghost: "Should I See" (Atlantic)
- ▶ Lone Justice: "Shelter" (Geffen)
- ▶ World Party: "Ship of Fools" (Chrysalis)
- ▶ Barbusters: "Light of Day" (CBS Associated)

# LOCAL NOTES

Compiled by Jim Maloney & Bud Scoppa

Contributors to this section include S.L. Duff, Tammy Lynn, and Murdoch McBride.

**BLUES NEWS:** After seven years, Dan Jacobson has resigned as the producer of the popular Long Beach Blues Festival. In his hands, the festival evolved from a one-day event with an audience of 700 in 1980 to last year's nine-day, citywide blues celebration with a combined attendance figure of 20,000. Jacobson also ends his tenure at Long Beach radio station KLON, sponsor of the Festival and a vital outlet for blues music in the Southland. He's leaving to launch his own Showfest Productions, Inc., a production and consulting firm whose immediate plans include putting together the Southern California Blues Festival in May, and some jazz and country events this summer.

**R.E.M. GEM:** I.R.S. recording act R.E.M. has gone gold! The RIAA has so honored the group's fourth album, *Lifes Rich Pageant*—signifying combined LP, cassette, and CD sales of more than 500,000 units. Having completed the Pageantry Tour, which took them from the West down to the East, the band took time out to tend various outside projects—including Peter Buck, Mike Mills and Bill Berry helping out on Warren Zevon's forthcoming Virgin album. The group hopes to release LP number five by October.

**CHAIN, CHAIN, CHAIN:** Multimedia maniac Ted Nugent (who made a guest appearance on *Miami Vice* not too long ago) will be appearing in the full-length film *State Park*, scheduled for a spring release. Shot on location in Canada, the movie deals with teenagers romping through the great outdoors. The Nuge will also get to sing his own "Love Is Like a Chainsaw." If you say so, Ted.



THE HORNSBY BROS.

**BROTHER, CAN YOU SPARE A HIT?** RCA recording artist Bruce Hornsby (you know which one he is) and his brother John (to Bruce's right) are doing their best to keep it in the family. They have two tunes in the top 20—their composition "Jacob's Ladder" by Huey Lewis & the News, and "Mandolin Rain" by Bruce Hornsby & the Range. The smiling siblings are shown here with Loretta Munoz (left), director of ASCAP's West Coast member relations, and Ronda Espy, VP/general manager of Bob-A-Lew Music, the Hornsby's publisher.

**PRIVATE RELATIONS:** Indie publicist Kathryn Schenker has officially announced the signing of her most valued client—her very first child, Lilyana Jane Grant, born on December 24, 1986. Congratulations. Hubby Howard Grant is in real estate. . . . Even more belated congrats to Mikey Davis, independent recording engineer, and Connie Hill, also an independent engineer, who managed to be interdependent enough to produce one Michael Wesley Davis, their new dependent, on November 24, 1986. Mikey has just completed recording for Jagwire and Hellion at Baby 'O Recorders. . . . More recently—on January 13, to be exact—Brenda Jewell and husband Jamie Cohen (he's a Columbia A&R man) collaborated on their second song, *Elvis*. Surely it won't be long before li'l El is decked out in blue suede baby shoes. Dad's signing of hit band Hipsway should keep Elvie and brother Rudyard in cream of wheat for months to come.

**CRAY MATTER:** It was jes last issue we heralded the return to the racks of Robert Cray's long-lost 1980 debut LP—courtesy of the folks at England's Charly Records. Now . . . gadzooks! *Who's Been Talkin'?* has popped up as a domestic reissue on Atlantic, in the same digitally remastered format as the import. When it rains—it pours, baybees!

**TUBES SCOOPS:** Tubes guitarist Sputnik Spooner, target of a recent feminist letter-writing campaign, sent us the following press release on the eve of the S.F. band's imminent SoCal foray: "David Killingsworth has a monumental task before him: how to garner the love and affection of millions of Tube fans who know him only as Fee's replacement; how to walk in the shoes of the hardest-working man in show business. 'For one thing,' quips David (or 'Dee'), 'I'll only wear men's clothing. Who's he, anyway? I have my own style' . . . Svelte Svengali Sputnik Spooner similarly states, 'David's got it, Fee lost it, and we all know it.' Spooner also claims to have spent the last ten months diving for pearls on Pago Pago; this, however, is unlikely. . . . What he has been doing, along with his zany band of miscreants (Roger Steen, Prairie Prince, Ric [sic] Anderson, Vince Welnick, Mike Cotten, the newly acquired Killingsworth, and a player to be named later) is recording—and recording like you never heard them before! Under the watchful eye and mothering wing of pop-genius Todd Rundgren, they have been transcending even their own monumental achievements in the halls and passageways of their private recording studio/arbo-retum/urban retreat Cavum Soni. Prairie Prince speaks up and sez, "I want to tour"—and nothing else. The rest of the Tubes hesitate for only a moment and, before my very eyes, start planning a "two-week wonder tour" to test their new metal [or is that mettle?—Ed.], muscle, and mirth. Well, it's about time!"

**BIRDDOGGIN':** Speaking of the Everly Brothers (as we will shortly) . . . although it seems ludicrous, the boys have never been awarded a single Grammy. But that may soon change. Don & Phil are nominated for Best Country Performance by a Duo or Group for their *Born Yesterday* LP. Now, all they have to do is win.



ZOOGZ FLOSS

**BETTER THAN NAIL BITING:** SST recording artist Zoogz Rift and his band, the Shitheads, have just completed recording *Water*, their new LP. With the recording behind him, a hungry Mr. Rift succumbs to the desire to chomp on his guitar in an effort to maintain the minimum daily requirement of wood particles. Rift, who looks like he needs a good meal, is also auditioning new musicians for several upcoming projects. If you're daring enough to call, you can reach him at (818) 718-1920.

**GEORGIA ON THEIR MINDS:** You'll no doubt be pleased to hear that I.R.S. Records' just-released soundtrack to the feature-length documentary *Athens, GA—Inside/Out* contains performances by R.E.M., Love Tractor, the Pylons, the Squalls, and other Athens-based bands. In addition to the music, the film examines the religious, poetic, and even culinary (via a visit with the area's barbecue king) scene in this fabled college town. Included on the LP is a never-before-heard R.E.M. cover of the Everly Brothers' classic "All I Have to Do Is Dream."

**SIR ISAAC:** Chris Isaak visited Burbank recently to preview his long-anticipated second album for the folks at Warner Bros. Records. You may recall that *Silverstone*, the artist's 1985 debut, was one of the most critically acclaimed releases of that year. The new LP features ten originals—including his live showstopper, "Blue Hotel"—and a kool kover of the Yardbirds' 1966 rave-up, "Heartful of Soul." Here, WB Chairman Mo Ostin confronts a surprised Isaak with a series of controversial photos of the singer that appeared in *True Detective* magazine. Isaak confessed that he posed for the beefcake shots when he was "real hungry." Ostin promptly took him out to lunch.



Psychowichz

**BIRDS OF A (FORMER) FEATHER:** Psychowichz?, the threatening new rock act featuring former Plimsoul David Paho, was visited backstage at the *Lingerie* by some old friends. Pictured are (from left) Psychowichz's Donny Vox, David Paho, and Jaime Carter, former Plimsoul and Grammy nominee Peter Case, Austin guitarist and former Divine Horseman Cam King, and Psycho-which drummer Jay Jett. After the show, Case told Paho, "Hey, I think I have the perfect song for you—Call Off Your Dogs!" —MM

**VINTAGE VANGELIS:** Greek composer Vangelis of *Chariots of Fire* fame has uncorked another hit. "Hymne" (from the Polydor LP *Opera Savage*) is the theme music for Gallo wine commercials. Folks hear it on the tube and rush to stores screaming "Gimme, gimme, gimme dat song!" That could make Ernest and Julio whine. . . .





PSYCHOWHICH? & PALS



CLOSE QUARTERS



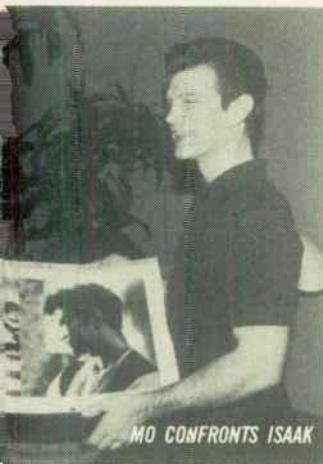
STRETCH LIMOS



ME & TONIO DOWN BY THE SCHOOLYARD

**TRIVIA QUESTION:** What do Chris Isaak, Billy Vera & the Beaters, and Los Lobos have in common? You read about 'em here first! Add Cheryl Wheeler to the list, guys, 'cause she's on her way. Two songs from Wheeler's self-titled debut album (Northstar) have recently been added to regular rotation on KNX-FM here in L.A., though she's had a lot of airtime on the East Coast. To support the album, Cheryl's about to start her first cross-country tour, opening dates for Al Stewart in Texas, then making her official L.A. debut at Santa Monica's At My Place on Feb. 23rd. And KNX likes her so much that they're planning a live interview for 9 a.m. on the 24th. Don't miss this chance to say, "We knew her when..." —TL

**GOLD IN THEM THAR HILLS:** Cool cowboy Dwight Yoakam's debut album on Reprise, *Guitars, Cadillacs, Etc.* has just gone gold. He must be in honky tonk heaven!



MO CONFRONTS ISAAK



PENN & TELLER BE ILLIN'

**CLOSE QUARTERS:** Wall of Voodoo's Bruce Moreland sat in on bass with the Lords of the New Church at *Scream* recently. You can't see Bruce in this shot, but you can see the muscular Stiv Bators (center) checking the lump on his head, flanked by *Scream* booker Dale (right) and a barely controlled security man. See *Club Data* for a report on the show's headliner, *Christian Death*. —SLD

**THE BYRD IS THE WORD:** All kinds a feathers flyin' in Byrdland these days. Gene Clark's LP collaboration with the Textones' Carla Olson, *So Rebellious a Lover*, will be released by Rhino/Capitol April 17th. Guests on the disc include Byrd-mate Chris Hillman, Long Ryder Stephen McCarthy, and Randy Fuller (Bobby's brother). Look for the Clark/Olson aggregation at At My Place in Santa Monica, Monday, March 16th at 8 p.m. Rhino also has both a *Best of Gene Clark* album and a reissue of the Byrds' *Preffyte* album (pre-Columbia stuff) planned for early summer. In addition, the Murray Hill label may have an entire LP of unreleased Byrds(!) out by spring (it'll be distributed by Rhino). Demon Records in England has just made the Dillard & Clark albums available again, along with Clark's legendary *Roadmaster*, never before available outside of Holland. Finally, MCA/Curb has signed Hillman's Desert Rose Band; there'll be a single out soon with an album following in April. Now, if only Roger McGuinn would get off the old-folkie circuit and pick up his Rickenbacker again, there'd really be something to, uh, crow about.

**LOVE YA, BABE! CALL ME, WE'LL HAVE LUNCH!** Film moguls and pop stars Run-D.M.C. and Jam Master Jay rap (perhaps "confer" would be a better word) with comic prestidigitators Penn & Teller on the set of Run-D.M.C.'s video "Trick!" Pictured with P&T and Run-D.M.C. is the clip's director, John Small.

**IS IT STRANGE THEY SHOULD CHANGE?** *Herald Examiner* pop columnist Todd Everett reported last week that a reunion of the original Buffalo Springfield is imminent. (That's the Bruce Palmer version, not the later Jim Messina setup.) That notion seems a lot more appealing to us than yet another CSNY get-together. We hope you're right on this one, Todd.

**SCREAMPLAY:** Speaking of the Everly Brothers (as we often do), brother Don, now 50, advocates the healing power of R&R. "I think it'll keep me young if I just sing 'Good Golly Miss Molly' at the top of my voice every three or four weeks. *Scream!* it, boy! It's better than therapy!"

## TRUE TRASH

"Every human being has a work to carry on within, duties to perform abroad, influences to exert, which are peculiarly his, and which no conscience but his own can teach," said William Ellery Channing. With that in mind, Mr. Trash is back from his self-imposed exile and ready to bring you up to date on what's *really* happening in the world of rock & roll. . . . Prince has found a new protege. Now that the Revolution is no more, Apollonia is on *Falcon Crest* and Vanity is, hmmm, just what is Vanity doing?, the purple wonder boy has been seen around town with one Jewel Jones. Rumors abound that Prince and Ms. Jones are in the studio working on a project. If Prince is indeed the anti-Christ, as many fundamental Christian preachers insist he is, then maybe the name of the product will be *The Devil & Miss Jones*. [Good one, Mr. Trash. Nice to have you back.—Ed.] . . . A massive AIDS benefit is planned for London's Wembley Stadium at the beginning of April. Already on the bill are George Michael, Womack & Womack, Julian Cope, and the Blow Monkeys. Boy George is rumored to be

considering signing on and debuting his solo project at the concert. George (I know you're so excited to hear how he's doing; at this point in the column, you may want to take out your bulemic bowl) is currently off drugs and practicing Buddhism. He reportedly looks healthy and his voice no longer sounds like Mercedes McCrambridge in *The Exorcist*. Like I said, George may well evolve as the Judy Garland of the Eighties. . . . Now let's talk about the band that was too big and too important to do interviews for their new smash album, *Hunting High and Low*. A-ha, it's a-ha. Well, it seems that Morten met a certain Patricia Burke while on tour in America. Burke is a high fashion model (that's how she identifies herself, anyway), and after Morten dumped her, she told the British press that he is hardly the choirboy he makes himself out to be. Burke says Morten's favorite pastime was to smear her with chocolate mousse and then he'd. . . . I can't go on—even I have some taste! Morten has a new girlfriend named Camilla. She's a Swede. . . . Is Kelly Emberg pregnant with Rod Stewart's baby? If so, you heard it

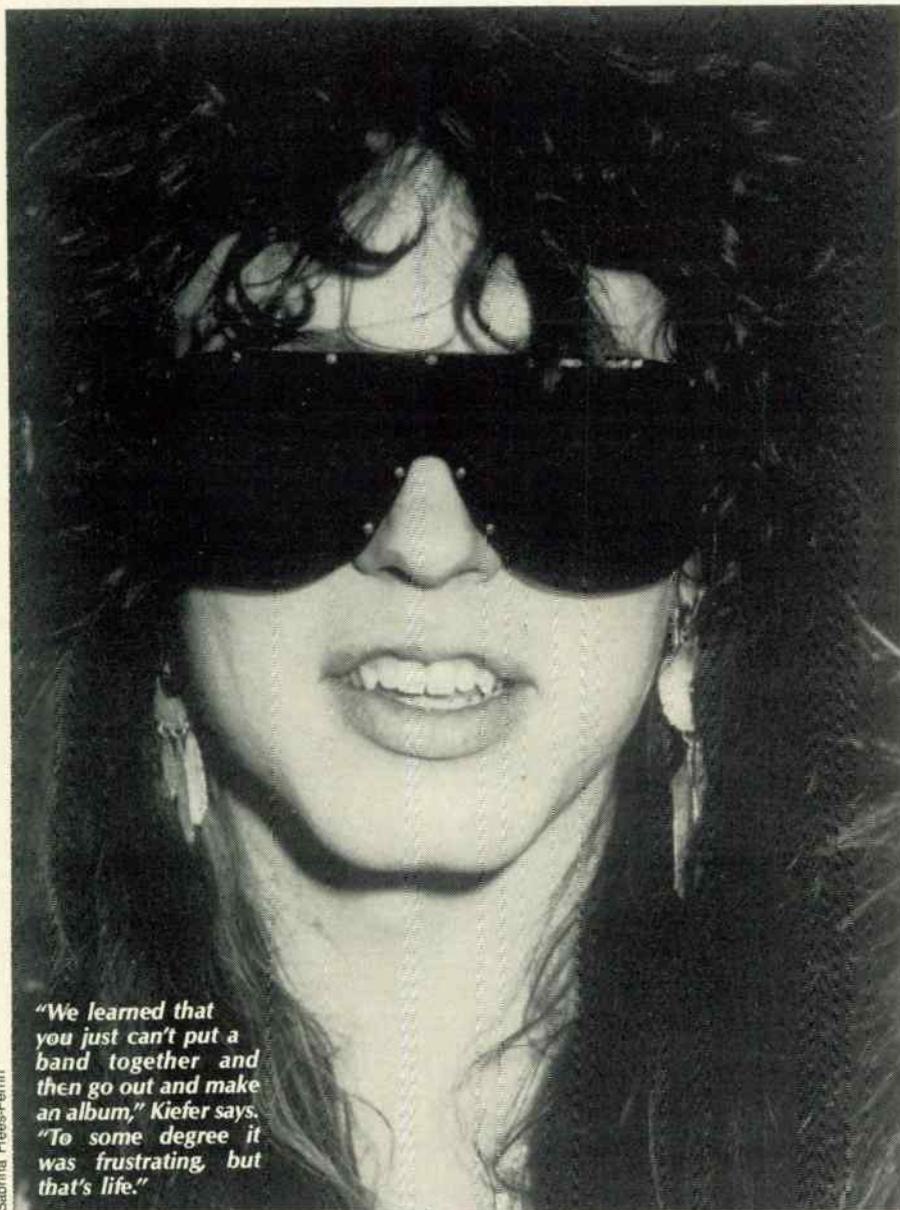
**CHICKENS BEWARE:** MCA recording artist Alice Cooper will bring his incredible live show to the Long Beach Arena for one night only on March 21 Capitol's Megadeth will open for the Coop.

here first. . . . Michael Jackson reportedly wants to buy the remains of the Elephant Man, which are currently sitting in a London hospital (no, I don't make these things up). . . . Gap Band lead singer Ronnie is born-again after letting go of a \$1500/day drug habit. . . . Bon Jovi is having a great year, and if ever a band deserved it, this is the one. Although they are not one of Mr. Trash's faves musically, he has ultimate respect for a band that is as hard-working and giving as Bon Jovi is. These guys tour and tour and tour, do interview after interview after interview, and really work hard to stay where they've gotten. "I can't stand a defeatist attitude," says lead singer Jon Bon Jovi. "I know too many people with a defeatist attitude that can't do something, just because someone tells them they can't. There's a lot of other stuff that really bothers me a lot. That's why I like to do benefit stuff as much as I can. I feel that if some kid from New Jersey with a guitar can help someone out just by playing, then I should help." . . . Until we meet again, one day at a time. . . .

**ME & TONIO DOWN BY THE SCHOOLYARD:** Singer/songwriter Tonio K and Texan boy wonder Charlie Sexton teamed up on-stage recently at the *Roxy* in a benefit concert for runaways and the homeless. Sexton joined Mr. K for three numbers; he had to pass on a similar invitation for Tonio's headlining show a few nights later when he broke a wrist in a hit-and-run accident. Maybe it is all in the wrist. . . .

**ODDR FOR THE POOR:** Former Doors guitarist Robbie Krieger has just completed the original score for the Whoopi Goldberg/Rutger Hauer production of *Who Are They?*, an hour-long television documentary on the homeless. The program is directed by Bill Bristow.

—Kevin Koffler



"We learned that you just can't put a band together and then go out and make an album," Kiefer says. "To some degree it was frustrating, but that's life."

## *Cinderella Arrives at the Ball* Metal Popsters Turn Platinum, Not Pumpkin

by Kenny Kerner

### PREFACE

Once upon a time (actually, it was a little over a year ago), the four members of Cinderella were schlepping their equipment through the streets of Philadelphia en route to their usual weekend club gig. It was a night like any other—the beer, the women, the small, smoke-filled rooms.

To many, this might have been misconstrued as a period of adjustment—a time to kick out the jams and get ready for some serious dues-paying. To Cinderella leader Tom Keifer, it was a time to prepare for success.

Success came to Cinderella in the form of PolyGram artist Jon Bon Jovi, who was in Philly doing some recording for his second album. Bon Jovi took a break and ducked

into a local club for a couple of cold beers. The lights were low, the band was hot, and Bon Jovi stayed for the entire set.

When the music ended, Bon Jovi made his way backstage, introduced himself to the band—Eric Brittingham, Jeff LaBar, Fred Coury, and Keifer—and beers were passed around. Nice, but no big deal.

What the band didn't know was that soon after his chance meeting, Bon Jovi made his way back to the Big Apple to talk up Cinderella to the PolyGram execs. After a few months of showcasing for the label, Cinderella was signed. And here's where the fairy tale really begins, as Tom Keifer herewith explains. . .

### THE PRINCE PAYS A VISIT

"Cinderella was together for about two-

and-a-half or three years before Jon saw us. We'd been playing the Philadelphia/Jersey club circuit the whole time. He was in town recording his second album and he just so happened to be in the same club hanging out. Before we went onstage, someone told us that he was there, but we hadn't met him before. After the set he told us he really liked the band, [but] we didn't realize that he was gonna help us. It was totally cool."

### MEANWHILE, BACK AT THE PALACE . . .

"A couple of days later, our manager Larry Mazer called to tell me that Jon had been up to PolyGram spreading the word about Cinderella. We had no idea. Larry already had a tape up there and there was some interest, but as usual, they weren't really *doing* anything about it. 'Shake Me,' 'Nobody's Fool,' and 'Hell on Wheels'—three songs that we eventually recorded—were all on the demo tape. Jon said he had seen the band live and told PolyGram to forget about the tape and go see our show. Even though the label liked our tape, they were being very cautious and moving very slowly. As soon as Jon walked in the door, it made all the difference in the world. Within days, PolyGram got in touch with our manager and we started setting up showcases for them. After the second showcase, they decided to go for it."

### POLISHING THE ROCK

"After Jon left the club that night, we were prepared to pack up our show and take it back to a club called the Galaxy, which is where we rehearsed and played every Saturday night. Our plan was to play some more and write more songs; we were in pursuit of a record deal at that time. At the time that Jon saw us, we were doing all original material and headlining one show a night on weekends. We had even done a couple of showcases for some other labels, but nothing ever came of it. We learned a lot over the few years it took to get a deal. We learned that you just can't put a band together and then go out and make an album. To some degree it was frustrating, but that's life."

### WHAT'S A NICE GIRL LIKE YOU. . . ?

"We were able to use the name Cinderella because we're in a totally different business than the people who use it in fairy tales. There was no conflict with that at all. A lot of people always ask us why a group that plays such hard, heavy music picked such a light, wimpy name. The truth is that it was done intentionally. We didn't want to be real obvious and give ourselves away. A lot of bands were using these real obvious heavy names and I just didn't want us to be like that. I really like the light contrast of the name as opposed to the heavy sound we make. We just went for the opposite approach, like Kiss and Queen."

### SUMMON ANDY JOHNS

"After we signed with PolyGram, we went looking for a producer and our manager suggested Andy. He played this Stone Fury album for us that Andy produced, and it



*"We were able to use the name Cinderella because we're in a totally different business than people who use it in fairy tales," Kiefer says. Don't be so sure you're not in the fairy tale business yourself, Tom.*

sounded great. We were also aware of his work with the Stones and Led Zeppelin, so it looked as though he was the man for the job. Our manager sent him a tape and then Andy called back saying he'd like to get involved. Andy flew out and met with me and Eric and we liked him a lot. He changed the arrangements on 'Shake Me' and 'Nobody's Fool,' and both produced and engineered the album. He made some changes that really counted."

### TURNING CLUBS INTO ARENAS

"This band always felt cramped on the typically small local club stage—so when we hit the arenas, we took to it like a fish to the ocean. We loved it. We had no problems covering the whole stage. When we were playing the clubs we always did the show as if we were in a large arena anyway. That's the way the show was set up. Right now, we're doing the exact same songs in the exact same

order. After the album came out, our manager submitted it to just about every agency in the country to try and get us a tour. What happened was that David Lee Roth's people called back and said they'd like us to go on tour with them. We smiled and said, 'That's fine with us.' We freaked out. Bon Jovi didn't call us to open because they were already out on the road with 38 Special. And besides, at that time Bon Jovi was only an opening act too.

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You see, initially, we figured it would take three or four albums to break the band. Sometimes it has to take a couple of albums to introduce a band to everyone. This just surprised the shit out of me."

### STILL REGULAR GUYS

"Any time you get this successful there are always going to be lots of new hangers-on, but I make it my business to steer clear of them. I still have my real friends back home and I know who they are. They haven't changed at all towards me and I want it that way. [Success] didn't really mess with our heads; we're real appreciative of everything that's been happening to us."

### PREPARING FOR THE BALL

"We usually play two or three days in a row and then get a day off, so I do have some time to write new material. On the *Night Songs* album, I wrote everything by myself, but here on the road Eric is getting involved by writing some things by himself also. I bring a portable studio on the road with me so I can write and record my ideas. Even though it's going to be a while before we record our second album, I've already begun thinking about it. I don't want to get back home and have someone say that I've only got a month to write it. That's not gonna happen. We had about 50 original songs to choose from for the *Night Songs* LP, so we still have the remainder of those to draw from, plus a whole year's worth of touring and writing on the road. Then, there'll be some time between when we get home and



*"I don't want to get back home and have someone say that I've only got a month to write the second album. That's not gonna happen."*

Mark Weiss

when we finally go in to record. So, all in all, there should be some very strong material."

### HAPPILY EVER AFTER?

"We're always aware of things and won't put ourselves in a position where we'll get caught short. Most bands go out on the road and just have a good time and don't even think about anything else. Whenever I get inspired to write a song, or whenever an idea comes to me, I always stop and write it down. You write a couple of songs here, and a couple of songs there, and eventually it all adds up. The one thing I can definitely say about the second album is that Andy Johns will be producing it again."

### EPILOGUE

*During all of 1986, only four debut albums made their way into the Top Ten—and Cinderella's was one of them. As we go to press, Night Songs has surpassed the two-million mark in sales and is firmly entrenched atop the national charts. The band's current single, "Nobody's Fool," seems headed in the same direction.*

*It goes without saying that Bon Jovi's influence all but cinched the band's PolyGram deal—but it was the strength of the material itself (songs such as "Night Songs," "Push Push," and the single) that provided the album the handle it needed to catch on. Take away the leather, the lace, and the logo, and you've still got ten well-crafted songs. And in the end, that's all you really need to get a deal, anyway. Isn't it? ■*

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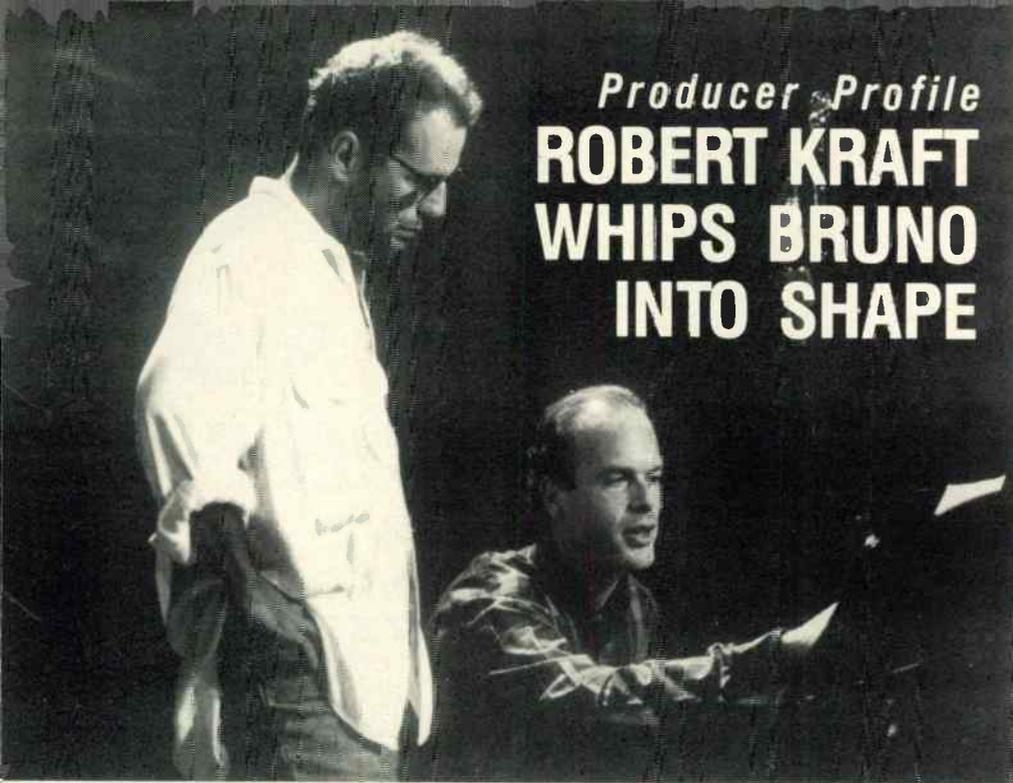
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# Producer Profile ROBERT KRAFT WHIPS BRUNO INTO SHAPE

*"Let's try it again, Bruce—but this time imagine that you're Fontella Bass marinating in a vat of Seagram's Wine Cooler, 'kay?'"*

by Belma Johnson

Robert Kraft stands in a recording studio mixing the soundtrack for Bruce Willis' upcoming HBO special, a buttoned-down Ivy Leaguer in the eye of a too-hip hurricane. The whole room is hip: the dancing lights on the control board, the pastel paints on the walls, even the moderne clock and the chic waste-paper basket. Every other person in the room (except this reporter) is trendily dressed and coiffed. And here's the low-keyed Kraft, wearing calm clothing, his remaining hair unceremoniously combed back.

The compelling question is: How did he get here? How is it that a Harvard-trained musical poet is working with Bruce Willis, the wise-ass TV hunk? How did this first-time producer land a gig with *The Star of the Moment*, a guy with a hit TV show, two upcoming pay-TV specials, a full-length feature film, an album, and a smoking single in the works? Just what is Kraft doing here?

Well, producing the album, of course. What else?

The unlikely story of how Kraft arrived at this moment is so Hollywoodish, so dreamy, it almost sounds like a lie. But this is how it really happened. . . .

It's sometime in the early Eighties. The scene is your typical New York bar: cigarette smoke and bland conversation are hanging in the air, people are raising toasts or raising Cain. And there at the piano, working the room, is aspiring singer/songwriter Robert Kraft.

"I was just [playing a gig]," Kraft recalls. "At the time, Willis was in a movie that died on the first screening. During the shooting, a crowd from the movie came down to this club. I'm playing the encore of this show and a guy stands up and starts playing his harmonica. So I invited him up on the stage."

The harmonica player is the still-undiscovered Bruce Willis.

"So here's this unemployed actor and this sometimes-employed musician. He was someone I'd always known but had never met. And for the next five years, Manhattan was unsafe. We were pretty inseparable." In fact, Kraft still recalls those days by referring

Henry Diltz

to Willis by his nickname, Bruno. Yes, they are pals.

Time passes. Kraft makes three albums, which fail. Willis keeps acting, but struggles. Kraft moves to Hollywood, giving up his recording career ("I was a deadbeat") and takes jobs working behind the scenes. Willis is sleeping on Kraft's couch; he's in Hollywood to try out for yet another TV pilot—a show with the working title of *Moonlighting*. Initially, he's rejected for the part; he gets called back; he gets the part; the show becomes a critical and popular success; Willis becomes a star; Kraft continues in his efforts to establish himself as a songwriter/producer; time passes. . . .

Willis is becoming hotter than rocket fuel. His TV show is a smash; he makes millions singing about golden wine coolers being wet yet dry; he's invited to dinner with the head of Motown Records; he gets a record deal; and now, he needs a producer.

"When Bruno got approached by Motown to do a record," Kraft says fondly, "without a wink, he said, 'Talk to Kraft.' He *could've* said, 'Where's Quincy?'"

So here's Kraft with this incredible gig—right outta the blue. Before him stands one of the biggest assignments in Hollywood: *The Bruce Willis Album*. But there were some problems.

"Bruce Willis wasn't a musician. He wasn't a songwriter. He was a star in another medium," Kraft explains. "But Bruce Willis was an extremely musical guy. He sings well, he plays the harmonica, his natural musical ability is phenomenal."

To bring out this ability, Kraft requires the three essential skills of producing. "Producing is one-third musical, one-third technical, and one-third political," he states.

To handle his musical duties, Kraft has to design the Bruce Willis sound and then help the star to produce it. The producer wants to choose the songs and build the sound without sacrificing the natural charms that have made Willis a superstar.

At first, Kraft plays it safe: he hires the best in the business, the first-call/triple-scale/play-only-for-biggies best. They record six tracks in two months. Every note is in place, the sound is seamless, the job is quickly and slickly done.

But something isn't sitting right. Something is a little off.

One night, Willis and Kraft are out on the town, catching some local acts. They agree

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that one particular band is very good—hot and brassy, full and bold. While Willis likes the band, Kraft feels something deeper. Kraft is so impressed that he wants to use the band on the album.

Imagine: After weeks of recording with the biggest names in town, Kraft suddenly wants to scrap those sessions and instead use an unknown band he's "discovered" one night at Josephina's in Sherman Oaks.

Kraft has realized that a seamless sound isn't right for Willis. His fame has been built on the *Moonlighting* character David Addison, who typically shows up at the office rumpled and unshaven. Since Addison is rough around the edges, Kraft deduces, Willis' sound should reflect that part of his image. "Bruno is the guy in the bar that plays the harmonica," Kraft says. "Not some slick recording artist."

So Kraft hires this brassy band, the Heaters, and he recuts the album with a rougher texture.

The rest, as they say, is on the album.

The next step is to make a singer of the musically gifted Willis. Rather than consider the star's acting career to be at odds with his musical career, Kraft uses Willis' acting background to teach him to sing. "He's an actor," Kraft says. "So I'd tell him to be this sort of voice. And he'd do it."

Kraft isn't pretending that anyone is going to mistake Bruce Willis for Luther Vandross. He realizes that there are technical limits to Willis' ability. But that's beside the point. "Pop music has never been pitch and phrasing," he states. "Two other things have to come rocking off your vocal chords—person-



**"Because it's Bruce, people are interested in what this record is not rather than what it is."**

ality and sex. The secret of Willis seems to be the attitude. That's the vibe of the Eighties. . . no, it's *always* been [the vibe]. Attitude is an attribute of being a star."

At least for now, the attitude is selling. The first single from *The Return of Bruno*, "Respect Yourself," is storming up the *Billboard* Hot 100 chart, breaking into the top twenty five weeks after its release. Nevertheless, the industry buzz on the record has been less than enthusiastic, as Kraft concedes. He knows the critics have been harsh and that talk has been harsh, but he points out that there's a disparity between the pundits and the public—because the record is hot.

"Bruce is an easy target and good copy," Kraft says. "If [another artist] came out with that record, people would say it's good. But because it's Bruce, people are interested in what this record is not rather than what it is."

The word on the street is that, while the song is good, Willis isn't responsible. The

Pointer Sisters and Kraft are given credit for making the record work. The producer thinks people will appreciate Willis' talent after they listen to the entire album.

One of Kraft's personal favorites on the LP is "Jackpot," the harmonica-heavy, bluesy window-rocker that Willis performed on the American Music Awards program. "He and I have been writing this song for about eight years," Kraft confesses. "We decided to teach it to the band, and the next thing I knew we were in the studio."

In fact, that song may be a sample of the future. With the amazing success of rising bluesman Robert Cray (who's charting on four formats at last count), Willis may develop a blues niche for himself.

Is Kraft thinking about how Bruce can take advantage of Cray's breakthrough? "Definitely," he affirms. ■

*Belma Johnson is editor-in-chief of The R&B Report, a new trade magazine.*

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# Strategies

## MARTI JONES REFINES HER APPROACH

**"You've gotta keep tryin,'" Jones figures, "you've gotta give the record company something to work with. And, hopefully, you can work together and arrive at some sort of happy medium."**

by Bud Scoppa

**M**arti Jones has recorded a pair of greatly admired contempo-pop albums; so far, though, her audience is made up largely of rock writers and record biz people, and neither of these groups actually buys records. The problem for this gifted interpretive singer (her voice has echoes of Sandy Denny and Dusty Springfield) is an all too familiar one: A&M, Jones' label, hasn't been able to get radio to play her music—any of it. Thus far, alas, the closest Marti Jones has gotten to a real hit record has been the demo studio, where she sang the original vocal for Liam Sternberg's "Walk Like an Egyptian." It was 1982, and Akronite Jones was in L.A. recording an EP with her band Color Me Gone for A&M. Writer/producer Sternberg had discovered Jones and gotten her band the label deal.

"Liam sat there with this crumpled-up piece of paper and finished writin' it while I'm sittin' there," Jones recalls. "He was sayin', 'C'mon, come up with some words. How does this sound?' 'Sounds great, Liam—let's do it.' So he and I are in his office going, 'AYE-OH-WAY-OH.' Afterward, I didn't hear anything about it, hadn't talked to Liam in a while. And then, all of a sudden, a friend of mine put on the new Bangles record—I didn't know they did it! So I immediately called Liam—he got a good laugh out of it too."

Actually, Sternberg got a great deal more than a good laugh out of it; Jones, on the other hand, got only an anecdote for her trouble. She did record another Sternberg song, "The Crusher"—in many ways more compelling than "Egyptian"—for her second album, *Match Game*. It remains an undiscovered classic, along with several other gems on that album and its predecessor, *Unsophisticated Time*. Both were produced by the hard-working Don Dixon (R.E.M., the Smithereens, Wednesday Week, Dumptruck, Fetchin Bones, and lots of others), who's also an ace songwriter. As a producer/artist, Dixon is something of a cult hero himself, though his name doesn't show up on the charts much, either. If only they'd had a modicum of commercial success together to go with the critical garlands, you'd have to say they were meant for each other. At the very least, he gets points for recognizing her potential early on.

"Dixon had heard through the grapevine that I'd left [Color Me Gone]," Jones says. And



Victoria Pearson

what I want—really not at all. You've gotta keep tryin', you've gotta give the record company something to work with. And, hopefully, you can work together and arrive at some sort of happy medium. And that's what we tried to do: Everybody working together, selecting songs together."

But *Match Game*, recorded in a shorter time under greater pressure, turned out not to be the hoped-for improvement on the first album. In a way, its more overt stabs at accessibility made it a somewhat less-cohesive work than *Unsophisticated Time*. Jones is not unaware of this problem.

"On *Match Game*—I'm bein' real honest with you now—I wasn't real happy with a couple of songs, and I had trouble singin' 'em. I ended up likin' the way they turned out, but I had a lot of trouble in making them. One of them was [Marshall Crenshaw's] 'Whenever You're on My Mind,' and it was because I sounded like a *jingle singer* to myself. We were contemplating just baggin' it. And [John David's] 'It's Too Late' was another one. The problem with that was, we'd done a demo of it, and it was one of those cases where the demo was better than the [final track]."

What does she think about the idea of working with several producers on her next album?

"I'd like to see more people come into it, but I still do want to work with Don Dixon—mostly because, the more we work together, the more I'm able to come out of myself and to relate it to him in a way that... I don't think I'd be as comfortable with anybody else. Obviously. But I'm not closed to workin' with somebody else. An ideal situation would be Dixon and somebody else [co-producing]. We've been tossing that around."

"I'm not that strong a personality, I'm not that decisive in what it is I wanna do," she admits. "I've gotta work on it, I've gotta think about it, I've gotta bounce ideas off somebody. You go through periods where you just hate yourself, and you gotta have somebody there that can sort of pick away all that, get to the bottom of it and help you with it."

So now what, Marti?

"It's hard to project—hopefully there will be another record," she answered. "All I've heard [from A&M] is, 'We want you to keep making records for us.' What I've been doing is making notes and collecting songs that I really love. That's what I wanna do, is make sure that every song that's on the record is something I've come up with myself, more so than anybody else. That's the only objection I have [to *Match Game*]."

"And I really do not wanna make a record that sounds like everything else on the radio in order to have a hit. I just refuse to do that. Everything depends on the songs. And I don't think you can butcher it too badly if you've got a good song as the basis. That's why it's so important to just get to the songs. One thing I've thought of doing is collecting all these songs and just doing four-track demos with an acoustic guitar to hear what they sound like as songs—stripped down."

The only danger in this approach is that, once again, Marti Jones would likely be hard-pressed to top the demo versions. She's that good. There's gotta be a hit song out there for this impeccable artist. ■

he normally doesn't do this stuff, but he sent me a postcard and asked me what I was up to. At the time, I was peddling credit card applications at Sears [in Akron]. The timing was perfect—he had just run into Nancy Jeffries and Jordan Harris [then both A&M A&R people, now both at Virgin] and asked them what their plans were for me. And they said, 'We wanna do something, but we haven't quite figured out what to do with her yet.' And he said we could get together and do a real good solo record. So they said, 'Okay, why don't you guys do a demo—let's hear what it sounds like.'

"I came out of this situation of doing cover songs in lounges—just acoustic songs, not top 40. Then I got into the Color Me Gone band, and I felt sort of like the rock chick singer. Then it gets around to me by myself—what does Marti Jones sound like? Well, I was out in the cold, kind of, with that. I can't call myself a songwriter, I don't have a band, I don't have anybody to write songs for me. And now here's this opportunity to do this record."

Jones and Dixon demoed two songs: Richard Barone's "Show and Tell" and "Lonely Is (As Lonely Does)" by Peter Holsapple of the dB's. In its final version, the latter tune turned out to be one of 1985's very best non-hits—and it was all there on the demo.

"I came out of doin' those demos—two days in the studio—I just felt like my whole life had changed," Jones says of the initial experience with Dixon. "I loved the way it sounded, I loved the direction. It came out just right, and I didn't expect it. I went in with a very pessimistic attitude—but it worked."

The first album established Jones with the rock press while cementing Dixon's rep as a cutting-edge producer. A&M was sufficiently pleased with the album and the critical response to have Jones and Dixon collaborate on a second LP—this time with an eye to actually moving some units. No matter that Dixon had hardly any experience with producing hits; he surely had the chops to pull it off, and the Dixon/Jones relationship seemed symbiotic.

With *Match Game*, Jones says, "An attempt was made at a more commercial, more accessible record. The object was to find some sort of logical progression from *Unsophisticated Time*. Consequently, I think a few things did come out too commercial for my own taste, but I'm in no position to just do

# Rookies CONCRETE BLONDE MAKES A ROCK & ROLL BUSINESS DEAL

*"Ask five out of ten people what a record deal is and they have no idea," Napolitano says. "It's just kind of a magic contract that you sign and everything changes—which, of course, is crap."*

by Janiss Garza

Let's say you have a band and after years of struggle, a couple major record labels are finally interested in you. If only you do this or that differently, use synthesizers, wear trendy clothes—maybe they'll sign you. You're not into that, so you tell them to forget it and you make the album yourself, financing it with money you earned from your day jobs. When it's partially done, the top dog of yet another major label hears it, and he says, "I want to release this record—and I don't want you to change a thing."

An impossible dream? Not if the band is Concrete Blonde and the record company head man is Miles Copeland of I.R.S. Their first album for the label—the one they would have released themselves—came out at the beginning of the year to rave reviews and national airplay. The band—consisting of singer/bassist Johnette Napolitano, guitarist Jim Mankey, and drummer Harry Rushakoff—has just come back from a three-week tour with Cyndi Lauper and they're taking a few days to rest up—and do interviews—before going on the road again, this time with Dave Edmunds.

About the I.R.S. deal, Napolitano says, "It was totally a fluke. Miles heard about five songs and thought it was really great—and he'd been looking for something like that all along. It was pretty amazing."

What should be amazing is that no other record company recognized the band's potential. The songs on the album range from the raw energy of "Still in Hollywood" to the haunting emotional simplicity of "True." The music is moody and moving but still has an underlying sense of optimism.

"We don't know what you are, we can't quite classify you," said the other labels. The band sees this as one of the fundamental problems of the record industry these days.

"People would see us and like us," says Jim, "but then they'd feel a need to mold it into acceptable industry standards."

"I can't depend on what [those people] tell me," adds Johnette, "because they have a job to worry about."

Johnette worked for a while as a secretary

for A&M, where she saw the harsh realities of the record industry—something not many musicians get to see.

"Ask five out of ten people what a record deal is and they have no idea. It's just kind of a magic contract that you sign and everything changes—which, of course, is crap. Whether you ever saw the record was one thing. Whether anyone ever told you to care about it was another thing, whether you *did* want to care about it was another thing. A deal is really no problem, it's just a business deal."

Jim and Johnette were used to bypassing the big business of the record industry. A couple years earlier, when they were known as Dream 6, they'd independently released an EP that got a lot of college and European attention. Johnette describes that experience as "the most satisfying thing ever. To get a letter from somebody in some country that you don't know you'll ever see and for him to say, 'This music just blows me away,' is much more satisfying than some A&R guy in a suit saying, 'That's cool.' That's why putting out the EP was so good. It was just a little bigger scope, I guess.

However, for Jim and Johnette, it wasn't easy to find musicians who felt the same way. After all, Hollywood is a town based on rags-to-riches instant gratification.

"If it didn't happen the next gig," explains Johnette, "if this A&R man didn't come down, all of a sudden it's like 'Well, man, this isn't going anywhere.' And we're going, 'Well, what great thing has happened to you in six hours or less recently?'"

It wasn't until they started work on their current album that they found Rushakoff. When their old drummer balked at touring, a friend of Johnette's recommended him. Alice Cooper had brought him out from Chicago, but the project fell through. When Jim and Johnette met Harry, everything clicked.

"Everybody was looking for the same things from music," Napolitano says. "The good balance about us is that when I start to get too arty or too serious, Harry will come along and flex some muscles, slam a cym-

bal, and say, 'Let's rock!' And that is the idea."

The original plan was that once they had the album done, they'd go out on their own and tour, doing the college circuit.

"It would have been very hard to do," says Johnette, "but we would have easily given up any luxury to go out and play music."

It was sheer luck and coincidence that brought the album to Miles Copeland's attention. Michael O'Brien, I.R.S.' vice president of business affairs, knew Johnette from her days at A&M. He'd been a longtime fan and supporter of the band and was the one responsible for putting the tape in Miles' hands. "Everything that everyone else criticized, Miles liked," says Johnette.

"He's the one guy that didn't have his job on the line," Mankey adds drily. "We would have been a little uncomfortable if, say, some major-major-major label had come along. This is a major label, too, but it's got kind of a comfortable atmosphere and they're a little more personable."

Napolitano agrees. "They wouldn't ask us to do anything that they knew wasn't in our character, because nobody wins that way."

There was one thing I.R.S. wanted them to change—their name. There were too many "dream" bands around and they were worried that "Dream 6" might get lost in the shuffle.

Johnette shrugs. "If that's the only thing they were going to make us compromise on, I wasn't worried about it." R.E.M. vocalist Michael Stipe, who has known the band for a while, came up with the name Concrete Blonde. "I didn't think anybody would argue with me here [at I.R.S.] if I said that Michael said it. And they haven't, by God!"

Even though the bandmembers are excited about working with I.R.S., they won't lose touch with the reason they're in this business in the first place—the music.

"If you're really interested in the art of what you're doing," concludes Napolitano, "it has nothing to do with gratification. It's just disgusting that people take it so seriously and they really lose touch with what it is. A record deal is easy. It's actually having something that's worth it—that's the point." ■



Janiss Garza

"I had become enamored of some very destructive ideas and I was worshipping them at the time," says the newly lucid Fieger.

## Comeback Corner THE KNACK REGAINS CONSCIOUSNESS

by Kenny Kerner & Bud Scoppa

**MC:** This new Knack reunion isn't just something that happened—it's something that you've all been building toward, right?

**AVERRE:** I would say that it's a combination of both. There were certain situations that happened in all of our careers that brought us back together. But there was no conscious plan or deliberate timing.

**MC:** Let's see if we can recap your activities during the breakup years: Prescott was with the Josie Cotton Band, Bruce did a lot of gigs with Jack Bruce, you, Berton, played with Robbie Krieger for a while and then formed Berton & the Beast, and Doug was writing and "getting better."

**AVERRE:** Then, the three of us [Averre, Gary & Niles] began to play together and at someone's suggestion, we looked for a new frontman to see if we could form a band. Some-

one who knew Steve Bauer personally got him to come down and jam with us and that's how we all started playing together.

**MC:** We kept seeing little items in the press about the former Knack members teaming up with Steve Bauer. How long were you guys prepared to wait until Bauer made a commitment to you? He had all of these movie and TV things going at the same time.

**AVERRE:** The more time that passed—and the more time that we personally and professionally committed to it—the harder it was to cut away. There were also a lot of personal difficulties going down at the time—sideshow kind of stuff—so to just at any given point call it quits wasn't a reality we could face. You might believe that the relationship was over, but it's another thing to actually be able to say it. Eventually, it became more and more obvious, as Prescott put it, that the only

way to view this was as a "project" and not as a band. So, as a real "project," our first thought was the Knack—and that's when we called up Doug.

**MC:** And what was your state of mind at this point?

**FIGER:** At which point is this?

**MC:** At the point where the other bandmembers contacted you.

**FIGER:** Well that's almost recent. That's only a couple of months ago. I had a group for a while—Doug Fieger's Taking Chances—that I don't remember. I wasn't really present for it, but I hear it was a good band. Basically, I had been writing songs with Jay Davis, who had recently left the Rod Stewart Band. We made a bunch of tapes in his home studio and I started taking them around. We got a really good response to the tapes, but people wanted to see the band live. I called Jay up and suggested we put a band together and start playing the clubs, but after all of his touring with Stewart, Jay was used to playing places like the Forum—so he said he wasn't interested. I understood where he was coming from, but it left me without a band and without a songwriting partner. But that same day, Prescott called me up to invite me to his wedding. Then he suggested that all of us get together and talk. I know that the music that Berton and I write together is better than the stuff I write alone; I've always felt that. And I've always known that the Knack was a magical band.

**MC:** Part of it is that you guys really could play. During my days as an A&R person at Arista Records, I remember bringing Clive Davis down to see you guys a couple of times. First, it was to a rehearsal in the parking lot at Bekins and then it was to a show at the Troubadour. Three or four songs into the set Clive said, "You know, they're very good, but I don't think I want to make a commitment. There's something soulless about them."

**FIGER:** Well, he made an offer [anyway]. As a matter of fact, the very next day he offered us more money than we were asking.

**AVERRE:** It's funny that you should say that because, from time to time, there would be reviews of us that questioned our motivation. Now the one thing the four of us have in common—perhaps the *only* thing the four of us have in common—is how much we need and love and how much our lives focus on playing rock & roll. So what really made the Knack a good performing band was that

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**Drummer Gary made a smooth transition from the Knack to freelancing; he was always considered the strongest pure player in the band.**



we really cared. I was totally mystified when people would say that we were "soulless" or "mechanical" or "manipulative."

**FIGER:** The idea of questioning someone's motivation today in the face of such showbiz acts as Madonna and Prince is just ridiculous. Nobody questions their motivation! The very fact that we were and always have been a rock & roll band in the classic sense precludes the idea that we got together to make a bundle of money. The money and the effect we had mystified us more than it did anybody else. And it was perhaps the main contributor to the fact that the band broke up. What the Knack started out to be was a pure and joyous thing. But what it became, to our chagrin, was a business. And that's what made us the craziest.

**MC:** More than any other band in recent history, the Knack was chastised for making some incredible business decisions and some horrendous business decisions, all within a period of about two years or so.

**AVERRE:** It's hard to know what we were disliked more for. [Laughter.] I'm not sure if people didn't like us because we were able to do things right or because we did lots of things wrong.

**MC:** I think that perhaps it was the initial assurance with which you supported yourselves.

**FIGER:** You've got to understand—that was born out of terror: You've gotta have that chutzpah when you're that scared. And the truth is that we were that scared. We'd never done this before. We'd never had success before this. I look at all of this very philosophically. Whatever happens to me in life happens for me to learn lessons. The initiations that I'm supposed to go through in life—what is necessary for me to go through—are specific to the lessons I'm supposed to learn.

And what happened with this band through that experience taught me life-lessons that I couldn't learn any other way. All of this allowed me to grow to the point where today, I'm not that terrified kid, I'm not the kid that needs your approval.

**AVERRE:** This conversation again points to the unique situation this band is in. Frankly, if the band as a unit gives the audience the good time we dearly hope to give them... that really would be the last question in anybody else's situation.

**FIGER:** I think the time has come around again to where a rock band—just a rock band, without a gimmick—that plays pop songs that are well-crafted, that plays with a verve and a life... I think there's a huge hole out there in that market. That's not why we got back together again. But that wasn't the reason we formed originally in the Seventies, either. We didn't get back together because we noticed a hole in the pop market. We got together in 1978 because everybody in this town, in New York, and in London passed on the Knack. Every record company that we could think of to send our tapes to turned down the Knack. More than once. I wrote "Good Girls Don't" in 1973 and it was turned down by every record company in Los Angeles, New York, and London at least two times. Capitol Records alone turned it down about four times. Turns out that the single wound up selling over 900,000 copies in the U.S. alone. Was it a better song in 1979 than it was in 1973? It was the exact same song.

**MC:** After all of this international rejection, when did you guys decide to put the band together and really go for it?

**FIGER:** We put the band together in May and played our very first gig on June 1st, 1978, and our first album was released on June 1st, 1979.

**MC:** When was "My Sharona" written?

**FIGER:** July or August of 1978.

**AVERRE:** We had the guitar riff around for a while before the actual song was written.

**MC:** I wonder what would have happened had you been dating someone named Phyllis at the time? [Laughter.]

**AVERRE:** I don't think we were playing for more than about a month before we wrote that one. I think it took about 20 minutes. We first played the riff at a rehearsal and then me and Doug went back to the apartment to write it. At that time, Doug was sharing the apartment with a lovely young woman



**Bassist Niles told Avere and Gary that the only way to view the shaky hookup with Steve Bauer was as a "project" and not as a band. That's when they decided to call in Fieger.**

[named Sharona] who used to be his girlfriend. Doug started singing "My-Sha-Ro-Na," and I said, "You can't sing that!" [Laughter.]

**MC:** The Knack had two incredibly successful albums and then began to suffer from this "no-press" backlash. The band was less than two years old and had a rookie manager [Scott Anderson] calling the shots. Basically, all of you were very new to this game. How were you able to make proper business decisions? Did all of you sit down and discuss each matter as it arose? Who did you turn to for advice?

**AVERRE:** By that time, we were real fragmented. In looking back, it would seem that by then our career was a *fait accompli*. We tried like hell, but there was a real momentum in opposition to us making good. I really don't think that any decision we could've made then would've been any more or less disastrous.

**FIGER:** It became, at that point, very fashionable to hate the Knack. And because of that, and because basically nobody wants to go against fashion, our career, as Berton said, was a *fait accompli*.

**MC:** There were several things that were really working against the band at the same time. Firstly, the similarity with the Beatles. You just don't fuck with the Beatles!

**FIGER:** We found that out!

**MC:** Then there was this fashion thing with the pushed-up sleeves. Almost a Miami Vice look years ahead of its time. And finally, all of you had these real prep school names. Avere, Niles, Gary. And you, Doug, had all this attitude and arrogance, so you made up for your common origins. All this stuff was in there working against you. Were you aware of this at the time?

**FIGER:** Yes, we were, but there were so many things that really contributed to it. I

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**"What we'd like to do," says guitarist Averre, "is put some excitement back in the current club scene."**



think the worst thing we did was after the success of the first album. . . we should've just gone away. To release the second album so quickly following the first was a very bad idea. It had nothing to do with the music. See, we were locked into this idea that we were going to bring music back to the excitement of 1966. And in 1966, that's what you did, you released two or three albums a year. Nobody told us that you don't do that in 1980.

**AVERRE:** And that idea, the idea of bringing back the excitement of the Sixties, was part of the reason we weren't doing any interviews. Back then, you made records and the kids went home and played them. This was before the time that music had gotten so grandiose and pretentious that artists were doing leading interviews based on the success of one hit single. That offended our sensibilities. Unfortunately, by not doing interviews, we gave off the impression that we were too big for our britches. In a way, that was the very thing we were trying to counteract. We didn't want to take the juice out of rock music by making it serious and holy. It's a fun, exciting thing. That's what our music always stood for, and we were hoping that that's what our careers would stand for. It was a vain, naive hope. It was not living with the times. It was a very silly, unprofessional thing.

**MC:** We're now somewhere in time between the second and third albums. Here's the scenario: Depending on who you ask, your manager, Scott Anderson, either resigned or was fired. The entire band was fragmented and Doug was quite mad, as in nuts. You bring in a veteran manager, Bobby Roberts, to smooth over things and eventually go in to record the Round Trip LP. Why did you guys even bother?

**AVERRE:** Again, it's the old story. That's all we knew. And besides, three of us were talking, one of us was gurgling.

**FIGER:** What happened was this. After the second album, I went off to live in Paris for a while. When I got back, I stayed in my apartment for a long time and then announced to Capitol that I was going to do a solo project. Rupert Perry had me over to his house one night and pretty much told me that I was making a mistake by breaking up the band to do a solo record.

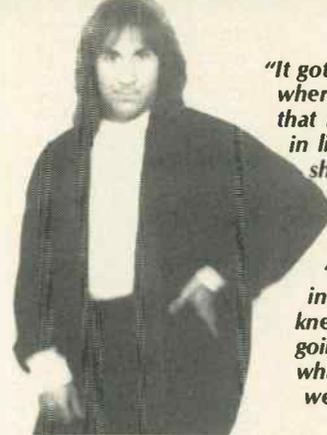
**MC:** So through all of the chaos, everyone at Capitol still wanted a third record?

**FIGER:** That's right. In fact, Don Zimmermann, the president of Capitol, brought all four of us into the same room and told us that we were crazy if we didn't make another record together. He knew we had problems, but I don't think anyone was aware of how deep our problems were. By that time, our problems weren't career problems, they were true life problems. The question wasn't whether or not Doug would be able to write new songs for the new album, the question was whether Doug would survive through the recording of a new album. Prescott put it best when he said that I was living on the jagged edge. I had become enamored of some very destructive ideas and I was worshipping them at that time. The truth is that I was so frightened, I couldn't leave my home. You know, I had a lot of money at that time and I was living in a dark, one-bedroom apartment in a bad neighborhood. I owned two brand-new homes up in the Hills, and I didn't live in either of them. I put in security gates and TV cameras and just never moved in. It got to the point where everything that I believed in in life turned to shit and I was terrified. Somewhere inside of me I knew that I was going to destroy what it was that we had done.

**MC:** Everyone knew that the band was fighting. Everyone knew that Doug had major problems and was insane at the time. The Knack goes into the studio to record its third album for Capitol and what do you guys do? You hire Jack Douglas [who just finished John Lennon's album] to produce! You were already chastised for copying the Beatles. Didn't you learn anything from your past mistakes?

**AVERRE:** Yeah. There was a tendency to instinctively or even maybe consciously turn a deaf ear to the criticism.

**MC:** But this wasn't mere criticism; this was



**"It got to the point where everything that I believed in in life turned to shit and I was terrified," Fieger admits.**

**"Somewhere inside of me I knew that I was going to destroy what it was that we had done."**

more like a national movement!

**AVERRE:** But you see, every time someone said we were doing something wrong, we would want to keep doing it. There was a certain amount of the "I'll show them" attitude, I think.

**FIGER:** "Yeah, we'll show 'em—we'll self-destruct real bad." I think that looking for a logical explanation for what went on during that period of time is impossible, because what happened was that everything had gotten completely out of control. Creatively though, what we have on tape as the third album—not what came out, but what is actually on the tape—I think is the best work the band ever did. But put it into perspective: It took us three weeks to complete the entire recording of that album, and five months to mix it. And that's for a four-piece, self-contained rock & roll band! That oughta tell you something about what was going on. We had hired a producer [Jack Douglas] who was as much out of his mind as I was—we got along just fine. We wound up doing a very short tour after that album, but most people don't even know it was even released.

**MC:** Six years later, what's different about this Second Coming of the Knack?

**FIGER:** Well, the first time around, the plan was simply to go out and play. The truth is that we'd even given up on getting a record deal. We just gave up on trying to get these old men in suits—or these young hip guys who wanted to be old men in suits—to listen to us. We know now that if we just go out and play and the songs are there, that there will be record company interest. But what's really needed now is a band that just goes out and plays to an audience and has a good time.

**AVERRE:** If you're asking whether or not we have a plan or design, what we'd like to

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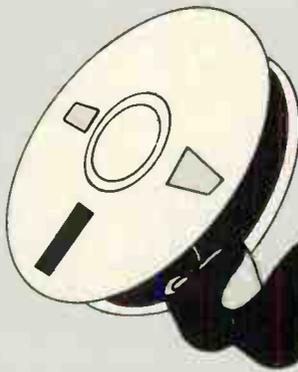
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# Pop Quiz ROBERT PALMER PLAYS WITH HIS TOYS



David King

Some like it trendy, some like it not. "I don't know about trends—I never did!" confesses this fan of Doris Day and Farid El Atrache.

by Bud Scoppa

**MC:** What would you like to be if you couldn't be a musician?

**PALMER:** An underwater photographer.

**MC:** What would you not want to be caught dead doing?

**PALMER:** [Laughs.] Gosh. That seems like an opening for something very funny. Eating at McDonalds.

**MC:** What's the least cool thing you could ever think of doing? . . . Don't worry, they get better.

**PALMER:** Good. Next.

**MC:** What's the most important thing you lost this year? Your cult status, perhaps?

**PALMER:** A little piece of wood from a toy airplane kit I was making last night.

**MC:** What's the question no one has ever asked you but should have?

**PALMER:** That one.

**MC:** What do you collect?

**PALMER:** Correct? My vocabulary.

**MC:** You once told me you collect tapes from people around the world.

**PALMER:** Oh, collect—I thought you said "correct." I collect books, records. . . yeah, that's about it.

**MC:** What books are you reading?

**PALMER:** At the moment I'm reading a book called *The Illywhacker* by Peter Carey; it's a narrative prose about a confidence trickster in Australia.

**MC:** What records that have come out this

year are you particularly fond of?

**PALMER:** That's difficult, actually. Let me just have a look in my box here, 'cause most of the stuff that I've been listening to this year has been—what do you call it?—foreign. There was a song by Bourgeois Tagg that I enjoyed.

**MC:** Do you mean the single, "Mutual Surrender"?

**PALMER:** No, it's a ballad off the same album. The rest of my listening this year has been Doris Day, Little Willie John, and a load of stuff from South Africa.

**MC:** Did anything amusing happen to you on the road this year? I noticed that you played Disneyland for the Captain EO premiere.

**PALMER:** Oh, yeah—it was bizarre. I remember going to Disneyland the first time I was in California years ago, and walking through there and seeing a band playing there. And thinking at the time, "Wow, that must be the worst gig there is." And there I was in prime time. One of the strangest gigs I played this year was a rodeo in Arkansas. It had been raining all night, and so we were just playing to this sort of mud pit. I had visions of everybody stompin' through the set and ending up being just heads at the end of the show! Like *Motel Hell*. I think they'd put fresh dirt down, and it turned into mud.

**MC:** What are your secret or private listening pleasures?

**PALMER:** Doris Day, and I'm a huge fan of Farid El Atrache, a Persian singer. Actually, it's Iran now, isn't it? In fact, the style is Persian, not Iranian. Of course, Billie Holiday and Gilberto Gil, for mainstream favorites.

**MC:** Tell me, what was that *Jobim* song you did onstage this year?

**PALMER:** "Izaura"; it's a girl's name. It's from a Stan Getz album which is called *The Best of Two Worlds*.

**MC:** On the same subject, didn't you front an all-female big band?

**PALMER:** Oh, yeah, I did that [on certain dates] on the last tour.

**MC:** What was the name of that group?

**PALMER:** Kit McClure. We did Billie Holiday, a Mose Allison song, a Count Basie number. What was particularly nice about it was that the audience sat still for it. The sax player [in my touring band] was the leader.

**MC:** Who has been the most influential person in your life?

**PALMER:** Jack Vance, who's an American author. He writes science-fantasy novels. [I relate to] the worldview that the guy has, and the attitude of the characters—their sense of humor.

**MC:** What song on this year's charts would you have been proud to have written?

**PALMER:** Y'know, I've been so busy this past year, I don't really know what's been on the charts. There's a company called Original Music out of upstate New York that do a catalog of world music, and I collect through them. That's taken up most of my listening this year, and when I got back from tour this year, I sat and compiled that lot. So I haven't really heard anything that knocked me out.

**MC:** What song from the past would you have been proud to have written?

**PALMER:** Wow. That's an odd one, because it depends on whether it's from the point of view of wanting to perform the song, or enjoying the song, or the performance. "Don't Explain," Billie Holiday—there you go.

**MC:** What do you think is gonna be the next big trend?

**PALMER:** I don't know about trends—I never did! [Laughs.]

**MC:** What's your favorite new electronic gadget?

**PALMER:** A toy car—a radio-control thing. It goes about 20 miles an hour. Auto-steering, three differentials—I mean, they're sophisticated. It's a lot of fun.

**MC:** Is it for your kids?

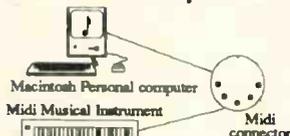
**PALMER:** Well, kind of, yeah. . . . ■

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## ◀ 22 KNACK IS BACK

do is put some excitement and vitality back into the current club scene.

**FIGER:** We're gonna have to see what really comes about, but I think what's been happening to us has been very different [from before]. Already we've had fights, but they're different kinds of fights—they now actually have resolutions. We now understand that whatever comes down is not a personal attack, it's a professional disagreement. Being able to do that is a new experience for me. Personally, I'm thankful that we took five years off. If anything, we're better musicians and we're a better band now than we were five years ago.

**MC:** *All this is fine, but the rent still has to be paid. Do you all have jobs? Is there royalty money left over that some of you are still living on?*

**AVERRE:** We're getting by hand-to-mouth.

**FIGER:** I'm living on the end of the money. Had I held on to the money I made then, I'd be wealthy today—I would never have had to work again. But I didn't. Had I kept all that money, I'm convinced I would have found a way to kill myself with it.

**MC:** *What will the '87 version of the Knack look like?*

**FIGER:** Well, the Knack always dresses in black & white. That's it. You either like us or you don't. Nothing has replaced the skinny ties, we just wear black & white. We don't have an official uniform or outfit, though. We don't wear work shirts—we're not John Fogerty. I think it's important for a band to have a look, to look different. In fact, the only reason we originally came out with the black pants, white shirts, and skinny black ties was that all we really had to buy was the ties. Everyone else in the band already had the other clothes. The idea for all of that came from something I saw Johnny Rotten wear at one gig. And the Heaters dressed like that before the Knack did.

**MC:** *Have you been inviting labels down to see the band?*

**FIGER:** Even if an A&R guy came down and loved the band, I want there to be something to play to—we want an audience to play to. And besides, A&R people don't buy records; critics don't buy records. It's not that I'd turn the A&R people away. . . I hope they like the group too, but they're not our first concern. We just hope the people come down and get off on the music and forget all the other things that happened in the past. For us, this is a new band. ■

UCLA  
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# Toward a Record Deal

## Singers with strong voices, high

hopes, and boundless energy come to Los Angeles from around the country each year with the dream of signing a recording contract, on the way to becoming a top-ten superstar. The first step on the path is preparation—to acquire a thorough knowledge of music industry dynamics, polished vocal technique, and a charismatic personal identity.

**Beginning this quarter, we inaugurate a new sequence that provides that essential preparation for the lead singer in three courses taught by Lis Lewis.** Ms. Lewis

has been a vocal coach for ten years and a lead singer of her own band which is playing Los Angeles clubs and making recordings. In each course, she invites the participation of guest professionals from all areas of the music industry.

**This quarter we offer the first course in the sequence:**

## Toward a Record Deal: Getting There From Here

Identifying and defining each element in the development of the lead singer essential to preparation for a record deal and a rising career, **this course introduces participants to many industry professionals** who share their views about selecting songs, assembling a band, musical arrangements, strengthening vocal technique, creating a personal identity, attracting management, recording a demo, and approaching a record label.

### PROGRAM:

Speakers subject to availability; others to be announced.

#### • The Artist

#### • The Song

Speaker: *John Braheny*, L.A. Songwriters Showcase; *Alan Melina*, Vice President, Famous Music Publishing (a division of Paramount); *Forrest Gardner*, Artist; *Daniel Navarro*, Songwriter

#### • Vocal Technique

#### • Arrangements and the Band

Speaker: *Greg Mathieson*, arranger for Donna Summer and producer for Sheena Easton and Tony Basil; live four-piece band, to be arranged

#### • The Visual Image

Speakers: *David Kahn*, Producer, The Bangles; *Howard Benson*, Producer, T.S.O.L.

#### • Live Performance

Speakers: *Cheryl Ceretti*, Rogers and Cowan; *Brad Gelfon*, Triad Artists; *Bob Ringe*, Risky Business

#### • The Manager and the Artist-Client

Speakers: *Brian Avnet*, Manager, and *Tim Hauser*, The Manhattan Transfer; *Linda Tanzi*, Manager and *Shelly O'Neill* and *Kerry Hausen* from Tin Star

#### • The Record Label

Speakers: *Richard Esra*, Vice President, A&R, Arista Records; *Scott Baron*, A&R, Geffen Records

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## Music Visuals

**MTV & THE YUPIES:** Paul Goldstein's Pop Eye column in the Sunday *L.A. Times* is always informative when it comes to behind-the-scenes action at MTV. A couple of Sundays back, Goldstein commented on a burst of new energy at the main music video outlet. These last few months, MTV play has contributed to big chart action for some previous unknowns (e.g., Cinderella, Europe, the Beastie Boys, Telsa) and some recently skidding stalwarts (Ratt). New programming directors Sam Kaiser and Lee Masters have reestablished their power base with the young impulse-buyers. I can't say as I blame them—they were rapidly losing ground with their audience—despite the lack of any competition to speak of. I gather the time came for a little retrenching, and it seems to have worked. All that glitters is not gold, however; this "refocusing" has resulted in a much smaller playlist, down by nearly half from a high of 110 last year. While MTV's need to get back to the basics is understandable, now is the time for some real creative movement. I figure it this way: The network has been ignoring the last two letters in its name. It's like this—they need TV shows, specifically, programming of the series type. A truly hip series or two would give MTV a much wider

demographic. The idea is to expand the upper-average age of the viewing audience. How does MTV do this? The very same way the networks are cashing in on the yuppie audience (if there is such a thing). Late-night TV offers an experimental playground. The Johnny Carson hour on weekdays is probably the right place for it—maybe even an hour or so earlier. There's *nothing* on any other TV network as smart as Letterman, nor as hip *musically*, for that matter. So waddaya think, MTV? Why not take advantage of the reclamation of your old pals and create some new ones, too? It would be ludicrous to assume that the majority of the audience for Cinderella, Ratt, the Beastie Boys et al are above the age of 30. It also appears to me (though I have no facts to bear it out) that MTV is particularly apt to program those groups on Saturday morning. Loyalty is the idea here. What makes a Johnny Carson, Uncle Miltie, or David Letterman a success is the loyalty an audience feels toward the performer. This even held true in the earlier days of rock 'n' roll radio. Where would all this pop music be without Allen Freed or Dick Clark? Hell, if MTV could come up with someone as strong as Elvira, they'd be headed in the right direction.

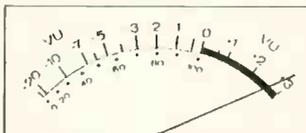
**LOOK OUT BELOW:** Surprised at how the CD prices are dropping? Get ready for video drop! Sony has announced a drop in 26 titles, which, when added to their previous drop of 34 titles, makes 60 single, album, and EP music videos between \$9.99 and \$19.99; other companies will soon follow suit. Meanwhile, with the recent low pricing of *Indiana Jones & the Temple of Doom*, we're also beginning to see movie prices down. I doubt if it will do any good, though, because with rare exceptions, the visuals don't hold up for any length of time. Is it worth spending that kind of bread?

—Billy Cioffi



**MOVE OVER, JAM & LEWIS:** Shown here working with the Phenix Horns (yup, that's how they spell it) at Rock Steady Studios in Hollywood are the probable next big thing of record production, Michael J. Powell (center) and Dean (a.k.a. "Sir") Gant (right), collectively known as Platinum Plus Productions. Powell and Gant met while the former was producing and the latter arranging Anita Baker's *Rapture*—they've been partners ever since. The pair has been working with Cameo's Larry Blackmon (2nd from right) on the production of Atlanta Artists act Organized Crime, for whom Phenix Hornsmen Rahmlee (left) and Larry Kim supplied some hot brass.

## VU Readings



**ARDENT STUDIOS** of Memphis, Tennessee has been rockin' of late. Jim "Dixie Fried" Dickinson has just wrapped up production of the Replacements' new LP for Warner Bros. Records. . . . Terry Manning (of ZZ Top fame) produced albums by both Joe Walsh and the Fabulous Thunderbirds recent. . . . A hard-working Alex Chilton just polished off a Panther Burns project. Incidentally, Chilton's former Big Star mate Jody Stephens is working in Ardent's promotion department by day and drumming by night.

**THE ENTERPRISE STUDIOS** of Burbank, California, composer Craig Huxley's recently completed super facility, has just installed the first set of Quested Control Room monitors in the country in its Studios A & B. The cone-type speakers have been getting a royal reception in top London rooms, and they excited everybody when they were demoed at the '86 AES show in Los Angeles. The studio will also act as sole U.S. dealer for the monitors.

**LARRABEE SOUND:** The team of Victor Flores & Keith Cohen rolled in to mix Gladys Knight's "Send It to Me" for MCA. . . . Jimmy Iovine & Rick Nowels are mixing Maria Vidal for A&M with engineers Scott Litt and Jeff Lorenzen. . . . And by the way, the SSL mixing rooms here now offer Lexicon's 480L with all the newest software and programs.

**WILDCAT STUDIOS** of Los Angeles has just completed overdubs and final mixing of the debut album from Orange County's Call of the Wild. Mark Coffin was at the board.

**BABY'O RECORDERS** in Hollywood has had a full house recent-

ly. Lester Claypool produced and engineered Suicidal Tendencies on Virgin Records. Skip Drinkwater produced Princess (PolyGram) and Teen Dream (WB) with engineering by David Bianco. Perri (MCA) has made use of the production services of Jeff Weber and the engineering expertise of Kevin Clark and Glenn Kurtz.

**BELMONT MALL:** Meanwhile, back in Hoosierland, John Cougar Mellencamp has returned to his Bloomington, Indiana, studio with longtime producer Don Gehman for the follow-up to his mega platinum *Scarecrow* LP.

**DEVONSHIRE SOUND:** The debut disc of Geffen Records band Little America was recently polished off in the North Hollywood room; it should be on the racks by the time you read this.

**ONE ON ONE RECORDING** in North Hollywood has installed a fully automated, total-recall S.S.L. 4056 console. Bookings-wise, Ted Templeman has been producing Honeymoon Suite at the facility with Toby Wright assisting, while Steve Jones dropped by to mix his new MCA LP with producer Paul Lani.

**VALLEY CENTER STUDIOS RECORDING:** Max Groove is mixing his next LP (for Jazztown Records) with producer Bob Monaco. Also, Savant has been cutting tracks recently. Dave Jenkins is handling the engineering for both. . . . Wild Hearts has been doing demo work with engineer Peter Blackman.

**RECORD PLANT SCORING, INC.,** which has operated the Studio M scoring stage on the Paramount lot for the last five years, has opened a second facility, Studio L. It houses a Trident 65 mixing console, Synclavier and Fairlight digital synthesizers, and a variety of processors, analog synth systems, and MIDI-related devices. The new studio also offers 35mm film and video projection for scoring, and can operate separately or in tandem with Studio M. —Jim Maloney



**REELING IN THE EARS:** Long Ryders' guitarist/singer Sid Griffin makes like Mickey Mouse as he poses with the rest of his band, producer Ed Stasium (seated, right), and engineer Paul Hamingson at Eldorado Studios. After cutting basics at A&M and overdubbing at Eldorado, the Ryders and Stasium flew to the Bahamas to mix the upcoming *Two Fisted Tales* LP at Compass Point Studios. The album (named after EC's classic Fifties comic book) will be released March 15th on Island.

### DYNACORD'S ADD-DRIVE SAMPLER & DISK DRIVE

When I reviewed the ADD-one drum brain last November in *MC*, Dynacord had promised the ADD-drive to expand the sound and memory storage capabilities of their system. Well, here it is in a single rack space: everything you need to do very extensive sound-processing, programming, and memory storage. All the ADD-drive's pro-

gramming and sampling is controlled from the ADD-one's micro-processor, so this is *not* a stand-alone system.

The ADD-drive's 768K bytes of memory can be used for up to 30 seconds of sampling per disk, which can be cut into many short sounds of user-defined length as well as user-defined sample rate (25

or 50kHz). In sample mode, pitch default settings, naming of sounds, editing start and end, looping and assignment of dynamic tracking, sample length and sample rate are programmable.

Besides storing the sound samples in the ADD-drive, the drive will store program information, allowing the drummer of the Nineties to program his (or her) own personal

custom drum sounds in his ADD-one; thus, he'll carry only the 3½" floppy disk to the studio or live gig, where he'll load identical sounds in another ADD-one.

Okay, if you already own an ADD-one brain, then you will not balk at all at paying the \$1195 retail for your ADD-drive, which completes the Dynacord system.

### Field Test

 by Barry Rudolph

### T.C. ELECTRONIC'S T.C. 2290

T.C. Electronic of Denmark offers the T.C. 2290 "Dynamic Digital Delay + Effects Control Processor." If that sounds like a mouthful, you're right—T.C. has quite a powerful box here at a relatively competitive price. For guitar players, the name T.C. Electronic means a quality line of A.C.-powered effects pedals that have been around for years. The T.C. 2290 represents a major splash entry into the studio-pro-audio field for T.C. Electronic.

What the hell is it? The 2290 is a digital delay line with 20Hz–20kHz frequency response, 100dB dynamic range, and 1MHz oversampling. This all means that absolutely no compromises in the design of this unit were made and that it will work in *any* audio application. The unit is a single input (mono) and has two outputs with a single-delay time setting. Looking at the name of the unit, we find that a large number of dynamic echo effects can be generated and synchronized to the player's performance. The unit will also function as a sampler (with optional card) and the memory can be segmented to allow for simultaneous sample storage *and* digital delay line use. (The popular AMS unit will not do this.)

#### Let's Look at the Knobs

Perhaps an overview of the 2290's sectional front-panel layout will explain most of the features of this DDL. (By the way, this is the most flashing and colorful front panel I've seen since *Bladerunner*.) In the delay section, direct entry of delay time can be made from a numerical keypad and the popular "nudge" buttons are also included. One of the hippest features is the "learn" button, which allows the user to tap in a tempo and have the 2290 read or learn the time between taps to set the delay time for synchronized slap repeats. (No more BPM-to-tempo conversion charts for me.)

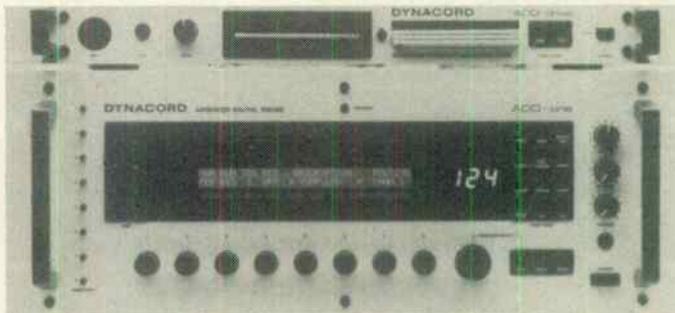
The modulation section separates the 2290 from all other DDLs. The T.C. 2290 has three types of

modulation effects possible: delay-time modulation, dynamic or volume modulation, and panposition modulation of the two outputs. Modulating the delay time is for chorus-ing, flanging, pitch modulation (for bad singers), and ADT. Tremolo, compression, expansion, ducking, or gating are accomplished by dynamic modulation. Panposition modulation gives us autopanning or rotational effects of either the delay output or the direct signal or both. The mod section is programmable to affect any of these three modulation effects, and the modulation source is also selectable. The mod source can be sine wave, random, envelope, or tripper (either signal present or MIDI).

Two more sections are also included for programming. The output section has the ability to change the levels of both delay and direct signals. The feedback section controls regeneration of output to input and hi-pass/low-pass filtration. A nice feature adjacent, the input-level knob is the "delay on" button; it immediately mutes the delay so as to cut off the effect if you do not want it hanging over a chord change.

Other features of this amazing unit include up to 32 seconds of optional sampling/delay, user-personalization, MIDI, five external switchable effects loops, and remote pedal controller. I have already used this DDL on my current album project and plan to use it again when I do the final mix. I found it extremely quiet and fairly user-friendly. The T.C. comes with 100 preset memories that store all of the front-panel settings for recall later—a must for the complicated patches that can be set up. About 20 factory presets also come along at no charge; these proved to be nice starting points to come up with my own settings.

How much? Believe it or not, the basic unit with the sampling card costs about \$2500. This includes four seconds of memory. These units can be linked together for synchro operation and options can push the price to over \$4000. More info? Contact Virtual Designs at (213) 313-1292.



### MAY'S EA DRUM MIKING SYSTEM

Randall May International offers a line of "in the drum" microphones with all the attendant hardware and mounting instructions to fit any brand or size of drum. Called the May EA Professional Drum Miking System, these microphones offer a way to get studio-like quality acoustic drum sounds in live concert situations with less leakage and spillover.

The May system uses a variety of good dynamic microphones which are mounted inside the drum *without* drilling or disrupting its acoustic sound. (I personally think that a drum kit with a Cannon connector on each drum looks very modern.) Well actually, May also makes a complete kit to drill and mount a mic in any drum. All kits, whether drill or non-drill, use a patented internal shock mount for the mic as well as a mic rotation knob to turn the mic a full 180 degrees. Certainly this system would be ideal for triggering electronic or sampled drum sounds to mix with the acoustic drum sound.

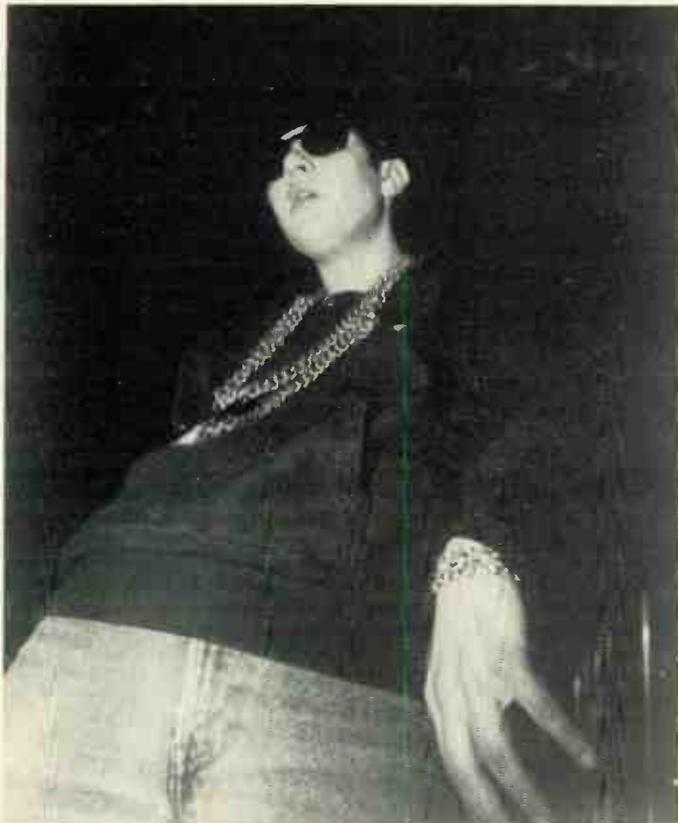
Microphones available are the Shure SM57, SM57SD, SM57BD, and SM57F; Sennheiser's MD 421U

and 409 (my favorites for bass and snare drums); and the AKG 112 bass drum mic. I might add that May EA will of course provide any type of mic that the drummer would like to use to custom-tailor the response he requires. You say you want to buy just the hardware without any microphones? Forget it—each system is a unitized construction all under the same warranty. (Oh, well.)

To help make drummers more aware of the features of the system, May EA is offering four specially priced "Kick and Snare" drum mic packages. Package One uses a SM57BD SM57SD for bass and snare drum respectively and costs \$239. For \$284 you get Package Two, which used a SM57SD for snare and an AKG 112BD for the foot. Package Three gives you the SM57SD and the MD 421U Sennheiser for the bass drum and sells for \$399. Finally, Package Four includes a Sennheiser 409 for snare and the 421 for the bass drum; it goes for \$499. Non-drill hardware costs an additional \$23 per drum. More info? Call May EA at (714) 536-2505.

# Reviews

## Concerts



Lesley Campbell

Beastie Beastie Mike D. rattles his chains for the simpatico Palladium throng.

### Beastie Boys The Palladium Hollywood

Rap. Like disco, this too shall pass I sincerely hope. Not that rap is bad. Or that the Beastie Boys were bad. They were just nothing. Well, that's not totally true. Their show was quite interesting from a sociological viewpoint.

I mean, as a friend noted about the show: The Palladium was sold out for turntables. For TURN-TABLES. Ya know, I've got one at home, and I could get some snotty Hermosa Beach high school punk wearing a T-shirt and jeans to grab his crotch and rap over a record if you wanted to drop by.

I'm sure he'd be glad to sing "suck my dick" with a couple of his buddies, and spit beer on you, too. And the Beastie Boys don't even work their own turntables.

But that's their appeal. Their audience, which looked just like da boize, can identify with their aggressive teen rebellion and nihilistic outlook. That's cool by me. The lyrics of the three young beasts, MCA, Mike D., and King Ad-Rock,

are often funny and irreverent; tunes like "Rhymin' & Stealin'"; and "Brass Monkey," and the amusing video for their teen anthem "(You've Gotta) Fight for the Right (to Party)," capture the band perfectly.

But live—what's the point? There was absolutely no soul, no subtlety, no musicianship, no showmanship—and onstage, the cleverness of the lyrics is virtually lost. Only "Fight," with loud, rockin', prerecorded guitars and an assist from Beastie mentors Run-D.M.C., had any guts or groove.

And when Run-D.M.C. came out for a few numbers, including great renditions of "It's Tricky," and "Walk This Way," it only served to show what a pale imitation (no pun intended) the Beasties are.

Considering that the BB's debut vinyl, *License to Ill*, was #2 with a bullet at the time of the show, I guess lotsa folks don't share my view. But as "Weird Al" Yankovic says: "Dare to Be Stupid." And my corollary: "Dare to Be Stupid (and you'll end up rich and famous)." Anyone remember Pet Rocks?

—Katherine Turman

### Cyndi Lauper Universal Amphitheatre Universal City

During her recent appearance here, this wild woman amply demonstrated that she has a great deal more to offer than mere eccentricity. Opening with her recent hit, "Change of Heart" (the weakest song on her recent *True Colors* LP), Lauper not only employed those incredibly distinctive vocals to full effect, she did it with heartening conviction. When she segued into "Boy Blue," the LP's sentimental masterpiece, she worked herself into a state of relentless passion, delivering gut-wrenching vocals on her hands and knees with an emotional intensity seldom seen in today's world of musical glitz.

Halfway into the set, Lauper stripped down to an antique corset before introducing the connotative "She Bop," confirming that the song really is what people think it's about (driving in the last lane—into the self-service station). The climax of Lauper's performance, though, was her ambitious, gutsy version of Marvin Gaye's "What's Goin' On," in which she used those infectious, sweet-sounding harmonies to remind us that its words are just as significant today as they were 15 years ago.

Lauper's effortless charm and startling confidence are what make her music so compelling. While she remains just as silly and off-the-wall as ever, she seems more comfortable this time around, relying more on her finely manicured vocal talents than the bimbo gimmicks and quirky songs that initially propelled her into the public eye. Unusual, she is. True colors? Only her hairdresser knows for sure.

—Steve Kozak

### Lone Justice/ Little Kings The Palace Hollywood

Well, you can bet the Little Kings' glam-slammin' set came as a shock to a lot of the Lone Justice kids in attendance. Twasn't cowpunk, and it sure wasn't guitar/synth streaming-toward-the-main stuff—just a lot of attitude, walls of high-volume riffing, and the skinniest singer since Joey Ramone. Also, a few tunes with potential. A little more work before the record, please—but we like it.

Now, onto the Maria show. First of all, she's got the wrong band. This isn't to say the guys can't play. Fact is, the guitarist proved to be quite versatile. But they just sounded so-o-o uncomfortable with the older Justice stuff. Maria McKee's instincts are on-target, as she followed the Little Kings' unstrategic dynamite with "You Are the Light," a ballad-wise move. Then things got shaky. "Sweet, Sweet Baby" pos-

itively dragged, the band a step behind. Ugh!

McKee's still a firecracker, full of unpredictable phrasing, a stupefying smile, and talent to spare. When she took to the piano for "Wheels," a real haunter and the best thing on the *Shelter* album, things looked up. Other songs from that ill-conceived record were stronger live, especially the hit title tune (okay, good for them).

Clearly, McKee's in transition; a few too many arena-rock mannerisms (picked up on the Pretenders tour, no doubt), which are just plain over-acting in a smaller place. And turning "Soap, Soup and Salvation" into a pentacostal revival meeting was fun, but only for a short while.

The encore brought the still-heartbreaking "Don't Toss Us Away," which may yet become a country classic. An extended "Sweet Jane" also interpolated godhead Lou's "Walk on the Wild Side," at least for a few bars, along with some improvisational singing that drew on Bruce's "New York City Serenade" (I think). Though the show was more unnerving than exhilarating, Maria McKee's a bundle of bountiful energy and possibilities. Keep a watchful eye and ear. She's still quite young, and she's got the keys to the highway.

—Darryl Morden

### Firehose/ Divine Horsemen Variety Arts Theater Downtown L.A.

The Divine Horseman showed up at this wonderful old theater with a set of *noir* songs from our local concrete moors. Fronted by the husband-and-wife team of singers Chris D. and Julie Christenson, they drew heavily from their divine (sorry!) new album, *Devil's River*, including my faves, "Come Into This Place" and "Tenderest Kiss" (mebbe KWAV will play 'em). Lotsa neo-acid guitar and big beat to back it all up.

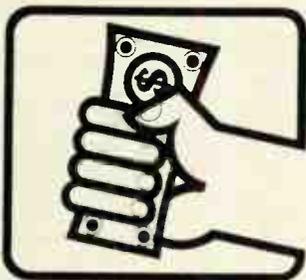
When Firehose (or FIREHOSE, as the band prefers) came on, they quickly proved why their first album is called *Ragin' Full-On*. They do. Like the Minutemen from which they sprang, the group's unique Ornette Coleman-meets-the-Stooges punky-jazz maelstrom continues, but ed FROMOHIO (a.k.a. Ed Fromohio a.k.a. Ed Crawford) has brought a different kind of melodicism to the tension-racked triumvirate, and at times a more pop-colored (yup!) guitar style than the late D. Boon. Mike Watt and George Hurley's rubber-band, funk-teetering rhythms remain a precise heartbeat. Among their best tunes were "Brave Captain" (their Reagan attack), "Another Theory Shot to Shit" (such a truism), and Ed's final ballad closer (forgot the title). Thanks to SST Records for a smokin' double bill at a swell joint. Let's do it again real soon.

—Darryl Morden

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# Reviews

## Albums



**Chris Isaak**  
Chris Isaak  
Warner Bros.

Imagine Roy Orbison, John Lennon, and the Ventures meeting in a darkened, deserted church for a midnight jam session—that's the vibration that emanates from Chris Isaak's self-titled second opus. This is intense stuff, at once formally precise and hot-wired, which solders the voodoo rockabilly of his thrilling '85 work, *Silvertone*, with brighter, more expansive Beatlesque and surf-guitar sonics. Nonetheless, Isaak's dark heart and Orbison-operatic tenor (and what a falsetto he has, too!) keep the music shadowy and dreamlike.

This contemplative ex-pugilist from Stockton has some stories to tell, and he puts them across with poetic succinctness and controlled hellfire. Isaak's an almost literary sort of rock & roller who turns to the musical past and his own demons for the raw material of his songs and sound. (Mailer and Hemingway would dig him.) In guitarist James Calvin Wilsey, he has the perfect confederate; Wilsey's shimmering guitar lines and Isaak's haunted voice come from exactly the same place, and they dance together with the elegance of Fred & Ginger. From the sound of the ghostly "Blue Hotel," Isaak and Wilsey must have the same dreams; its spooky, smoldering sound and texture would be at home in a Fellini film.

"Blue Hotel" is at the center of the album's first side, a five-song entity as seamless in its own way as Roxy Music's *Avalon*. (The Roxy references extend to Isaak's refined tenor tremor, which recalls Bryan Ferry, and Wilsey's silvery guitar work, which recalls Phil Manzanera.) The side opens with "You Owe Me Some Kind of Love," perhaps Isaak's most aggressive romantic statement, and cut from the same fabric as *Silvertone*'s opener, the luminous "Dancin'." Here, as on all but one track, the beat is driven home with crushing accuracy by the Tubes' Prairie Prince, the secret ingredient of Isaak's albums. (Secret in more ways than one—Prince's name and that of bass player Chris Solberg aren't on the

back-cover credits, which instead list the rhythm section of Isaak's live band, Silvertone.) From "You Owe Me..." on, this sinewy four-piece adds layer after layer of atmosphere, through an eerily understated rendition of the Yardbirds classic "Heart Full of Soul," "Blue Hotel," the somber and anguished "Lie to Me," and the lush and chiming "Fade Away," the track of which sounds like an outtake from *Notorious Byrd Brothers*.

Compared to the unified first half, Side Two is positively balmy—but somehow it isn't quite as memorable. There's one truly striking track, though—the fast and feathery "You Took My Heart," with its rockabilly momentum and swirling, Beatles-like guitar/vocal interplay. True to his brooding sensibility, though, Isaak ends the sunny side with a haze of melancholy on "Waiting for the Rain to Fall," lest we conclude he's rid himself of those depressive tendencies. But don't think this guy needs a shrink; he just needs to keep making records as cathartic as this one.

—Bud Scoppa



**Concrete Blonde**  
Concrete Blonde  
I.R.S.

What a neat album! Concrete Blonde is an L.A. trio that used to be known as Dream 6. Their debut disc, produced by the veteran Earle Mankey (brother of CB guitarist Jim), is a shrink-wrapped surprise full of fresh, uncluttered rock & roll. You can make plenty of comparisons—especially to the Pretenders, the Motels, and *Rumours*-era Fleetwood Mac—but the band's own distinctive sound is what jumps out at you from every cut.

Singer Johnette Napolitano (great name!) is a constant treat—from the seductive sway of "(You're the Only One) Can Make Me Cry" and the fine new single "True" to the over-the-road raunch of "Still in Hollywood."

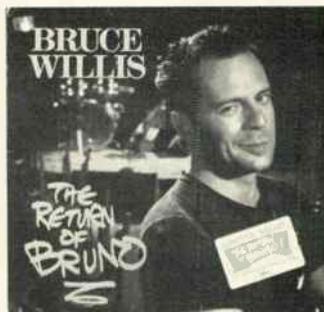
"Beware of Darkness," a spooky cover of one of George Harrison's more interesting tunes, is a stripped-down, sultry variation on the majestic original. "(You're the Only One) Can Make Me Cry" is just Johnette and acoustic guitar. It's a gorgeous ballad, and her vocal sounds at times like a crazy hybrid of Rosanne Cash and Melanie. Great stuff!

On "Dance Along the Edge," she double-tracks her vocal for some ir-

resistible chorus harmony. Sounds like a sure shot for single #2. "Still in Hollywood" is pure power, and would sound perfect on a tape following Ronnie Spector and the E Street Band's version of "Say Goodbye to Hollywood."

All in all, a really nice album from a band that's been lucky enough to hook up with a savvy producer who brings out their best. Pick it up. Play it loud.

—Jim Maloney



**Bruce Willis**  
The Return of Bruno  
Motown

You don't need a detective to clue you in to the fact that, if it weren't for his TV notoriety, the man from *Moonlighting* would never have been asked / allowed / encouraged / paid to make this record. But I really think some of the critical slams it's been getting are a bit exaggerated. He ain't a powerhouse vocalist, but for the most part he sticks to material that doesn't require one. Actually, when he grabs hold of a tune, his voice has a bloozy charm that recalls Peter Wolf on the first few J. Geils LPs. And his band—the Heaters—are as tight and tasty as they come. Methinks he doesn't expect to be taken that seriously as a singer, anyway. He's just havin' fun with some of the music he loves—wouldn't you do the same?

True, some of this stuff doesn't feel right at all. There's a bizarre technopop desecration of "Secret Agent Man" (what a waste of the great Booker T's keyboard wizardry!). And "Down On the Boardwalk"? Yikes! I can't decide whether asking the Temptations to sing *backup* on this Drifters' classic indicates that Willis is musically masochistic or just that he has real balls.

But wait... here's "Jackpot (Bruno's Bop)." Now this sucker flies, thanks to houseparty hornwork from the Heaters' Chris Mostert and the Heart Attack's Greg "X-Man" Smith. Willis' harp playing is fast and funky on this hi-speed shuffle, booted along by a fine baritone sax solo by Smith. Allen Toussaint's "Fun Time" begins with a horn riff that sounds like a late-night Apache raid down Bourbon Street. The singing's not too shabby here either. On "Comin' Right Up," the Heaters are slick and impressive—especially Danny Grenier's scratch guitar work, in the tradition of Jimmy

Nolen in the old James Brown band.

Too often, though, Willis sounds buried or overwhelmed by the mix. That's especially notable on the hit single, "Respect Yourself." But, hey—it's top twenty and climbing, so I guess he's in there somewhere.

Ry Cooder's "Down in Hollywood" rattles some bones. The Heaters deliver an impeccable groove, and Willis brings just the right amount of swagger to the talking-blues rap vocal. "Youngblood," the old Coasters tune that the Heaters really work out on live, is a dependable party rocker that should make a popular singalong jukebox single.

It's not quite like in *King Creole*, where Elvis (as "Caruso the busboy") jumps up and lays the room to waste, but the boy shows he can mix it up with enthusiasm. He's got great taste in cover tunes, he blows a mean harmonica, and he sounds like he's havin' a blast. He's got a sense of humor, too. Before tearing into a hot harp solo in the middle of "Jackpot," he screams, "Only in America!" That's right, baby.

—Jim Maloney

RAY GOODMAN & BROWN



**Ray, Goodman & Brown**  
Take It to the Limit  
EMI America

Ray, Goodman & Brown created some classy records in the Seventies when they were known as the Moments ("Love on a Two Way Street," "Sexy Mama," "Look at Me, I'm in Love"), and enjoyed a welcome comeback in 1980 under their own names, with the exquisite "Special Lady." Following two less-successful LPs on Polydor, Ray left the group (between 1982 and 1984), but reunites with his two partners here on their first major label release in five years.

Unfortunately, there's not much to get excited about. The thing I remember most after listening to this album is the bland, obtrusive drum programming, and not any of the songs. The best thing here is the funk track "Good Love," produced by Gene McFadden (of McFadden & Whitehead fame), which could make for a good dance song. Here, at least, the drum programming is put to appropriate use.

Whereas Ray and Goodman always co-wrote at least half the songs on their previous albums (including all their hits), here only Goodman contributes—and just

one tune at that. Billy Brown's falsetto, used to classic effect on "Love on a Two Way Street" and to magical effect on "Special Lady," sounds too airy and rusty here. And most of the time, you can't make out what he's singing.

All three voices were used to their fullest potential on their doo-wop-influenced self-titled album in 1980. Here, Ray and Brown do most of the singing. With Goodman's baritone hardly heard even in the backgrounds, he's relegated to doing second-rate Barry White-type monologue intros that are quite embarrassing. At the closing of the last cut, all three do spoken self-introductions. This is romantic?! Except for that last track, which Goodman co-wrote and co-produced, RG&B leave their fate in the hands of three different producers. One has to assume that deeper involvement in both writing and production would result in a better product. Let's get back to the basics next time—real songs, real arrangements, and real instruments, okay? Remember what made those old hits so great. Now, those were Moments to Remember. —Guy Aoki

## Lester Bowie's Brass Fantasy

### Avante Pop ECM

Art Ensemble of Chicago trumpeter Lester Bowie seems to have conceived this group in the tradition of second-line brass ensembles like the Dirty Dozen Brass Band (whose *Mardi Gras in Montreaux* is one of '86's best). After feigning a serious tone with the ten-and-a-half minute opening opus, "The Emperor," Bowie goes for the funny bone. The unit romps through a version of "Crazy" that would probably have Willie Nelson on the floor laughing, and their take on the old Fats Domino standard "Blueberry Hill" is full of more musical jokes than you can shake a tuba at. Then there's "No Shit," a tune that's bound to get lots of radio play (the chorus is the title); this one bears the closest resemblance to the Dirty Dozen. One of the great mysteries of this album is how tuba player Bob Stewart gets that phased sound out of his horn on "B Funk," a loose take on Parliament-Funkadelic's "We Got the Funk," a great horn workout in both versions. Bowie plays it straighter on his rendition of the Whitney Houston smash "Saving All My Love for You"; here he gets an uncharacteristically Miles-like tone on his horn. Is it possible that the old renegade wants to get himself a pop hit? This one has that kind of potential. "Macho," trombonist Steve Turre's tribute to Machito, is a very true Latin romp that doesn't even miss such standard elements as percussion and piano. Indeed, as with the Dirty Dozen, it is easy to forget that the Brass Fantasy is just that—brass with a lone drummer.

—Hank Bordowitz

## Singles

My goodness, how time flies. It seems that only yesterday I was camped senselessly under a Christmas tree reeling from a New Year's Day bash, and here it is February already. Fer da lova Mike. Anyway, due to the stack of hungry wax waiting for an encouraging word (or sadly discouraging, in some cases), I humbly offer my services. Lady Peachena's "Save Me" (Cotillion) is a refreshing change of pace from the industry-machine dance-pap currently clogging the airwaves. Chugging smoothly along behind tambourine, funk synth, and assorted Southern-gumbo percussion, Ms. Peach exhorts her minions to bow down in reverent jubilation and shake some stuff at the same time. . . . For those souls who need some spiritual uplifting, from the deep South to the mad regions of Tinseltown roars Carol Chapman, one of SoCal's real originals. "Bad Dreams in Hollywood" (Just for the Record) is one of those Bacharach/David-sounding ditties that Dionne Warwick might have covered had she been totally amped on amphetamines. The tune has all sorts of strange references to potential Betty Grables waiting on tables at Schwabs; it succeeds due to the Frankie Avalon melody line and the ultra-campy puns. We've all heard the flipside numerous times but by another artist. Debbie Harry's version of "French Kissin' in the USA" is currently rocketing up the charts all over the country, but Chapman's version is smoother and sung with more conviction. If I have to sit through one more cover song this year I may do something drastic! Putting us through the recycling mill again is a serious-looking chap named Malachi. His rendition of the old Doors' classic "Touch Me" (MU) is more an exercise in bad judgment than bad musical execution. In almost every instance, the timbre and mood of the piece was borrowed verbatim from the original. Malachi does have a nice crooning vocal manner, but it could've been better-employed on different material. Also, this version lacks that moody temperament and ambience that made the original a standard. If Malachi had been more creative in arranging and instrumentation, the story might've been different, but that is conjecture. Billing themselves as L.A.'s answer to the Stones are 6 O'clock News (see Club Band reviews page 34). Though they're led by female vocalist Janet Hart, the twin-guitar attack of Jeff Prushankin and Brian Brown does bring back memories of the "Not Fade Away" era (probably the Stones' rawest and most exciting period). . . . "Whenever I See Your Face" (6 O'clock News) is a well-played, well-produced effort that proves an apt vehicle for Hart's winning vocal style. Sounding a bit like vintage Patty Smyth,

Hart works as hard as the thrashing guitars to push the song through its paces. If the group sounds this untamed on record, their live show must really be a treat. I can't wait! —F. Scott Kirby

## Ear Wax

### The Compilation Corner

Words of praise about records of merit.

One of our hobbies around here is to pick out exceptional cuts early on, then root for 'em in the chart sweepstakes if they wind up as singles. It's sorta like handicapping horses, I guess. Anyway, we get a particular buzz when a record we love comes through—months after we've put it on a compilation tape. Our fave '86 tape (from September) contains the Daves' "Ain't So Easy," Crowded House's "Don't Dream It's Over," and World Party's "Ship of Fools"—all of which are climbing the charts and getting tons of airplay six months later. When radio starts sounding like our compilation tapes, we feel no small amount of satisfaction, lemme tell ya.

With that in mind, here's a compilation-tape sequence for early '87 that may contain a song or two you'll be hearing on the radio this summer. The rest are just cool tunes. For the sake of perspective, we've also thrown in some outstanding older records that *should* have made it but didn't. Check some of these cuts out.

### Spin Cycle

#### Shakin' Side

Chris Isaak: "Blue Hotel"  
Los Lobos: "Set Me Free (Rosa Lee)"

World Party: "Ballad of the Little Man"

Concrete Blonde: "Still in Hollywood"

Ben Vaughn Combo: "Wrong Haircut"

Chevy Chase: "Rapper's Plight" ('80)

XTC: "Earn Enough for Us"  
Shriekback: "Gunning for the Buddha"

Steve Earle: "State Trooper" (live)

Chris Isaak: "You Took My Heart"

Patty Smyth: "Isn't It Enough"

Jennifer Warnes: "Bird on a Wire"

#### Shaken Side

Fine Young Cannibals: "Ever Fallen in Love"

Los Lobos: "My Baby's Gone"

Robert Cray: "Right Next Door (Because of Me)"

Matt Bianco: "More Than I Can Bear" ('85)

P.D.A.: "He Refuses to Believe It" (demo)

Marti Jones: "The Crusher"

Chris Isaak: "Fade Away"

Til Tuesday: "Coming Up Close"

Split Enz: "Message to My Girl" ('84)

Concrete Blonde: "True"

World Party: "All Come True"

Roxy Music: "Take a Chance With Me" —Bud Scoppa

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Fryday  
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Looking Glass  
Ace

26 Nacropolis  
Ritual  
Somninx  
Overdosed

28 The Secrets  
Agent X  
The Elite  
Zar

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21 Los Angeles  
Airisha  
Off Broadway  
ClaraBow

25 Crowded House

27 The Knack  
Free Enterprise  
Marlin

## MARCH

5 Red 7  
Broken Homes  
Andy White  
Melvin White

6 Gratitude  
Keith Landry  
Folunteer

7 Dear Mr. President

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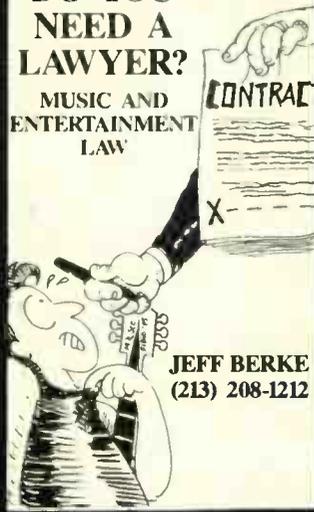
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# Reviews

## C l u b s

### To Damascus

*Bebop Records & Fine Art Reseda*

□ **The Players:** Sylvia Juncosa, guitar, vocals; Tyra Von Pagenhardt, bass; David Winogrand, drums.

□ **Material:** Lawdy, Mama, what have we here? Sounds like a unique blend of Sixties surf and psychedelia, an Eighties sense of urgency, a soupcon of speed metal, and a dash of thrash. In addition, beguiling lyrics and haunting vocals, and a few melodies that may have evolved from Slavic folk tunes. Does this sound hard to imagine? Well, it's even harder to describe. And it rocks!

□ **Musicianship:** Juncosa has already proven herself as able-bodied guitarist of SST recording stars Swa. She can make her guitar sing, speak, laugh, cry, and beg for mercy. In both bands, her guitar playing has an incredible amount of balls (uh, better make that ovaries). [*Tasty, Hass, tasty.—Ed.*] Winogrand's drumming is strong, flashy, and right on the money. Von Pagenhardt lays down a very solid, supportive bass line, although I sometimes find myself wishing for a little more volume and punch.

□ **Performance:** At this particular show, To Damascus played a set consisting mainly of selections from their self-produced album *Succumb*. There were a couple of new compositions, and, for the heck of it, one non-original song. Also there was no predetermined set list. It was

almost as if they all knew telepathically which song to play next. This sense of spontaneity, coupled with extreme tightness, made for a thoroughly enjoyable show.

□ **Summary:** To Damascus is a group that deserves as much success as they can get. Although I've heard them play a number of times before, I would say that this was one of their best shows. However, even at their worst, they surpass most other bands. A perennial favorite at *Bebop Records*, To Damascus is well worth the price of admission (or suggested donation). —*Richie Hass*

### Billy Higgins Quintet

*Watts Towers Arts Festival Watts*

□ **The Players:** Azar Lawrence, tenor sax; Oscar Brasher, trumpet; Henry Butler, piano; Jeffrey Littleton, bass; Billy Higgins, drums.

□ **Material:** The material, as would be expected with this personnel, is mostly hard-bop and modally influenced jazz. The group is at its best playing hard-driving, angularly syncopated charts. The big, penetrating tones of the horns (along with Butler's brilliant, saucy accompaniment) supercharged these pieces.

□ **Musicianship:** Higgins is widely known as arguably the most recorded drummer in jazz history. All those musicians couldn't be wrong. As always, his drumming was reliable, gently propulsive, and beautifully textured. Bass player Jeffrey Littleton is the least-known member of the group. He's a

young Angelino whose robust, sustained tone reminded me of Wilber Ware's playing. Pianist Butler is a New Orleans native who is drawing considerable (and well-deserved) attention since moving to L.A. His playing was inspired; with each piece he delved into new areas of his formidable technique while breathing furious life into each selection, whether a smoker or a lyrical ballad. Horn players Lawrence and (especially) Brasher rendered their melodies and solos with the same sparkling vitality.

□ **Performance:** There were only a couple of weak points to this performance: an overly verbose solo by Lawrence and a somewhat meandering drum solo by Higgins. Henry Butler laid down two dazzling solos in the set. Oscar Brasher's opening solo was also noteworthy. On the whole, the band grooved well as a unit.

□ **Summary:** This ensemble includes some new personnel for Higgins' group. Though some of the soloing and segues between solos could be further polished, the band is remarkably tight and potent.

—*Titus Levi*

### The Catch

*The Country Club Reseda*

□ **The Players:** Steve Collins, rhythm guitar, vocals; Thad Corea, drums, vocals; Bernie Headley, bass, vocals; Gregg Samuel, lead guitar, vocals.

□ **Material:** The strengths here are in the musical accompaniments and arrangements, not the lyrics. The songs are mostly commercial pop with a few hard-hitting rockers (e.g. "You



To Damascus: Urgent psychedelic ballsy Slavic rock.

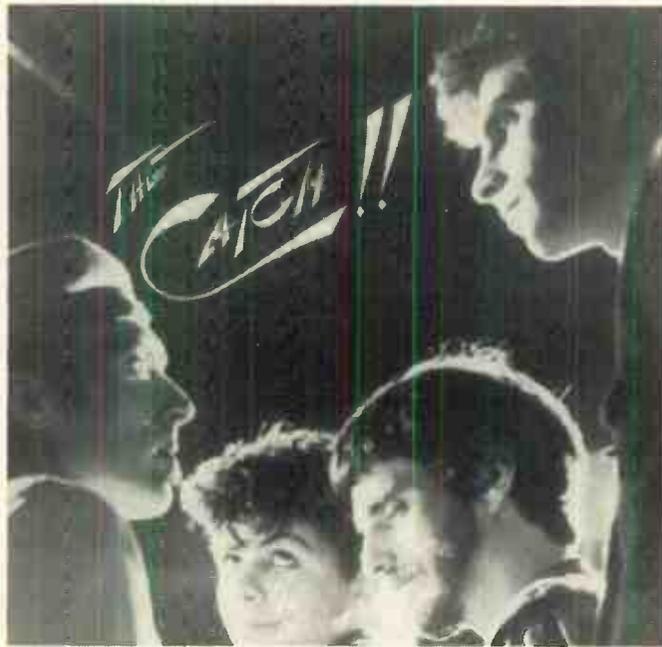


Can't Take It Back"). The lyrics, abstract at best, are hard to follow: "No push, no pull, demanding less, receiving more, permitting time." There's always an exception, however, and Collins' message in "A Part of Your Love" is much clearer: "All the things I reach for fill my grasp when I'm with you. / The easy things are easier, the harder, coming true." The overall structure is vaguely reminiscent of the Hooters (as on "Samuel's Connection") or even Simply Red, but the majority of the tunes were simply likable, danceable, marketable pop. Besides, only the PMRC listens to lyrics anymore, right?

□ **Musicianship:** This band has strong vocal talent all the way across the stage, with the harmonies occasionally transcending the material. Drummer Corea certainly throws himself completely into driving this machine, and guitarist Samuel makes his lead guitar work look easy. Headley's bass is responsible for the punch on more than one tune, and each player is completely in sync with the others, as was flawlessly demonstrated on the abrupt stop-start rhythm of "You Can't Take It Back."

□ **Performance:** The entire band is relaxed and self-confident onstage, but vocalist Collins is the obvious showman of the quartet. He makes the despair of "Died in England" almost tangible, and he brings life to the glib "Such a Mona Lisa" as he dances across the stage with his guitar. Corea is one hell of a drummer, and watching him is an education in kinetic energy expenditure. Only coming alive on his extended solos, lead guitarist Samuel seems to prefer being outside the spotlight, as does bassist Headley.

□ **Summary:** Having been together over five years now, members of the Catch have made the most of their combined talents to create a unique sound certain to, um, catch attention (sorry). At any rate, this band is definitely ready for bigger and better things than weeknight opening slots at the Country Club. With one single out already and a European tour possible in the near future, the team of Headley, Collins, Corea, and Samuel could be a pretty lucrative catch for some lucky label. —*Tammy Lynn*



*The Catch: Rolling their eyes at Tammy Lynn's overuse of "Catch" puns. Catch my drift?*

## Crocodile Tears

*The Whisky  
West Hollywood*

□ **The Players:** Chris Weldreyer, drums; Vince Weeks, guitar; Rudy Manuel, percussion; Amy P., keyboards; Cory Lombard-erri, bass; Robby Rogers, vocals.

□ **Material:** Melodies! Hooks! Don't you hate it when you forget something? Crocodile Tears apes the Bonedaddys/Burning Sensations style of heavy percussion and pseudo-noise, forgetting that those bigger bands always carry a song in the group's heart to keep things on

track. No such luck here. Each tune is forgotten before the next has begun.

□ **Musicianship:** This is where it gets shameful, because all six members of Crocodile Tears are pretty good musicians. No one player stands out, though, which could account for the band's lack of focus. Guitarist Weeks in particular could take a lot more spotlight than he does. A band this large does not need to be so rhythm-heavy. There's plenty of room for a startling lead here and there. Lead vocalist Robby Rogers has a passable (though not particularly distinctive)



*Crocodile Tears: A genuine problem you can't deny.*

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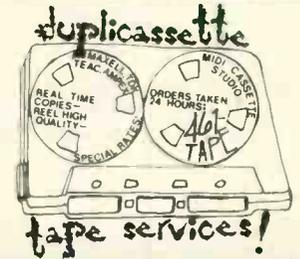


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## Reviews

### Clubs

voice. That would not be a black mark with the right kind of material, but an okay voice singing dull melodies does not add up to much.

□ **Performance:** Rogers was definitely in charge. He showed good crowd control and he certainly knows how to move. Coming on with Rambo-meets-Adam Ant body paint, long straggly hair, and not much else, he unfortunately succeeds in doing nothing other than making himself disappear. Aside from bassist Lombarderi, no one else moved much, probably in deference to Rogers. Once again, though, all that is presented is an invisible singer doing invisible songs.

□ **Summary:** Crocodile Tears is a young band doing a style of music that must seem new and exciting to them. Unfortunately for Crocodile Tears, a precedent was set long ago by the aforementioned B-bands (and Bow Wow Wow) that this group *must* live up to. Whether they can take tribal rock to a new plateau depends on the strength of the foundation they build for themselves. The band's style is set already; they must now work backward toward song structure and memorability. Without a strong backbone of material, Crocodile Tears will find themselves washed away by the tide of other bands who can do the

same thing just a little bit better.  
—Tom Kidd

### The Regular Guys

CSU Fullerton Pub  
Fullerton

□ **The Players:** Roy Furshpan, guitar; Dave Andrieux, bass, lead vocals; Rick Sterbentz, piano, vocals; Martin Maudal, drums; Tim Clark, alto & baritone saxophone; Sal Misquez, tenor saxophone; Terry Frits, tenor & baritone saxophone.

□ **Material:** The Regular Guys are your basic, no-frills, grab-a-beer-and-dance-till-you-drop rhythm & blues party ensemble. The band plays a perfectly mixed set of outstanding originals ("Sour Raisins," "Pumpin' Iron") and carefully selected covers (Leiber & Stoller's "Framed"), infusing both with such enthusiasm and impressive chops that it's almost impossible to withstand the lure of the dancefloor.

□ **Musicianship:** Surprise! These guys play like professionals. The sax section adds brightness to an already punchy sound, and bassist Andrieux and drummer Maudal combine to form a potent rhythm section, with Maudal particularly impressive in his display of percussive dexterity. Guitarist Furshpan and pianist Sterbentz exhibit a light touch on their respective instruments, taking solo spots that combine economy, melody and humor.

□ **Performance:** F-U-N. The Regular Guys don't take them-

selves too seriously, and neither should you. [Who, me?—Ed.] The whole idea here is to promote that elusive "jump around and have a good time" atmosphere, and the band has its lighthearted approach down to a science. Andrieux is a capable frontman with a dry sense of humor, and he's aided by the comic antics of Furshpan (who at one point sat down and joined an audience member for a beer—in midsong) and the sax section. Simply put, these guys are a blast.

□ **Summary:** With a sound that's not unlike Huey Lewis & the News, the Regular Guys could possibly tap into something big here. If it doesn't happen, it won't be for lack of talent. Let's hope it does, though; it's always fun to see the good guys win once in a while. If nothing else, the band is guaranteed to have a great time trying.

—Christopher Meindl

### Six O'Clock News

Club Lingerie  
Hollywood

□ **The Players:** Janet Hart, vocals; Jeff Prushankin, guitar; Bryan Brown, guitar; Larry Wigand, drums; Jeffrey B. Hall, bass; Jeff Fargus, keyboards.

□ **Material:** This R&B/rockabilly dish is served up hot and nasty, presenting clever original songs with tasty traditional arrangements that make erstwhile rockers like Rod Stewart look like aging lounge lizards. While ref-



The Regular Guys: Will the good guys win for a change?

erences to the early Faces are unavoidable, these rhythm & bloomers remind me more of a well-rehearsed latter-day Stones. Gems like "Gone Too Far" and "Black Dice" are catchy rockers that would be easy hits for Stewart and the Stones, but will remain unique local classics in the club circuit.

□ **Musicianship:** The rhythm section, consisting of ace drummer Wigand and bassist Hall, kept the no-holds tempo at full throttle, while honky-tonkin' pianist Fargus played up a fury. Singer Hart proved to be a wide-ranged delight whose seductive and penetrating vocals sent chills up and down the spines of the Lingerie locals.

□ **Performance:** While the band as a whole presents a raw, sexual quality onstage, my previous reference to Hart's pipes might lead you to assume that the lead singer has captivating stage presence. Not so. She could definitely add a little excitement to her act. She needs to display more than just her rear end to audiences. I've seen local lush Top Jimmy exude more energy in one Wild Turkey chug than this singer did in her entire set. Luckily, the band's adrenalin provided the raw fuel to sufficiently spark the crowd. Fargus' wild piano style and guitarists Prushankin and Brown gave the show enough steam to bathe the whole band and some of the audience.

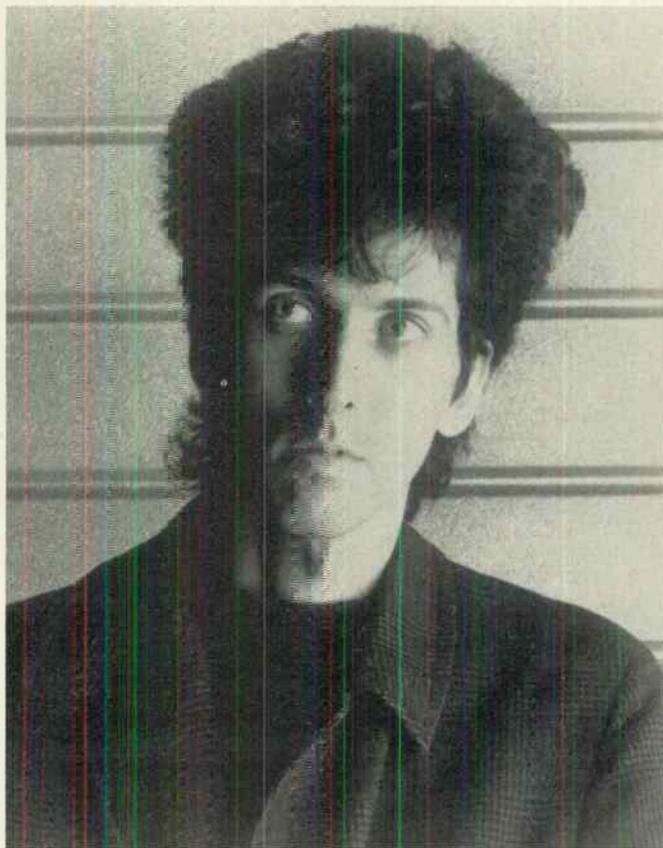
□ **Summary:** There's nothing finer than good-quality rhythm & blues. Given the band's clever original songs, provocative lead vocals, and enthusiastic playing, I recommend this hot and nasty band—despite the fact that their vocalist has some work to do. —Steve Kozak

## Max Hitchcock & the High Fives

*The Central  
West Hollywood*

□ **The Players:** Max Hitchcock, guitar, vocals; Bob Joyce, keyboards; Dean Hensley, bells & bongos; David Joyce, synthesizer; David Beyer, drums; Simeon Pillach, bass.

□ **Material:** Max Hitchcock & the High Fives banged out some good-time party music with lustrous melodies and stadium-sized synthesizer chords. The stunningly profound lyric content of "Roses



Max Hitchcock: *Somewhere between Vertigo, Revelations, and Geddy Lee.*

on the Moon" was put across with an aggressive beat that would've earned it a 90+ on *American Bandstand*; the way its depth-charged words bounced off the rhythm caught me offguard. The band understands that fun-filled melodies do not necessarily need simplistic lyrics to work. The opus "Skyscraper" spiraled to the dizzying heights subtly suggested in the song title while Hitchcock's vocal line seemed to come from Geddy Lee. [*Is that a positive analogy, Stewart?* —Ed.]

□ **Musicianship:** The band was tight with rhythm and free with the virtuoso excess that comes with knowing the Seventies are over. They were self-indulgent in their lead work, but it provided them with such joy that their enthusiasm spilled over into the audience. Dean Hensley blazed on his percussion array of bells and bongos, seasoning the complex lyric content with glass-clinking good cheer. David Joyce's synthesizer work ventured into the immense Journey chord catalog, with tasteful results. Simeon Pillach on bass steered his instrument through the festive scene with a swinging jungle feel that filled the cozy confines

of the Central. The band's name is Max Hitchcock, and Mr. Hitchcock thrilled and delighted those in attendance with suspenseful licks on lead guitar and high, searing vocals that would not only wake the dead but make 'em do the limbo. These guys are *players*.

□ **Performance:** Hitchcock led the band in a bravura performance laced with leaps, head-boppin', and impromptu stage dancing. The band was working in what may well be L.A.'s quintessential rock & roll club, and the Central proved a catalyst for some theatrical rock resplendent in raw energy and sheer power. Incongruously, the T-shirt-clad players looked like your favorite working-class neighbors and played one-step removed from the basement. Max Hitchcock & the High Fives projected an aura of old friends who just happened to like to play music together.

□ **Summary:** "A weeping, a wailing, and a gnashing of teeth"—that was the crowd's almost Biblical reaction to this burning band. With their straight-ahead party euphoria, Max Hitchcock & the High Fives induce such *mass hysteria* that the fun can blot out the sun. —Douglas Stewart

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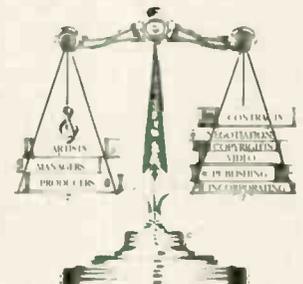
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# Club Data

by S.L. Duff



See what happens if you don't eat right? This is Steel Soldier, who'll rock the Troubadour on Feb. 25th.



Rock & roll stylemakers backstage at the Roxy. That's Jet Boy's Billy Rowe with Stray Cat Brian Seizer. The show was by Jet Boy's Elektra labelmates the Georgia Satellites.

Forget everything I said about Pacific Coast Entertainment remaining the main promoters at the Country Club in our last issue. Pacific Coast's contract with the club ran out and was not renewed by Tim Landis and the Board of Directors at the club. The new kings? None other than Whoa Nelly Productions, which has been promoting shows at the Whisky and the Roxy for some time. Whoa Nelly partners Nelly & Dennis Blanchette (also of popular rehearsal studio db Sound) will be the exclusive bookers/promoters at the club now, and although other promoters will be presenting shows at the club, apparently it will be at Whoa Nelly's discretion. Said Nelly of the turnover, "[Pacific Coast's] contract was up and wasn't renewed, because they didn't do what they set out to do. I can't say I'm gonna make it a better place, but I'm gonna try. Hopefully, we'll be able to establish the name again." Whoa Nelly has, in previous shows at other clubs, enforced a pretty strict advance ticket-selling policy

with the bands, and that will be carried over to the Country Club. "Ticket buying [on the part of the performers] is the only way to make a concert work nowadays." Also, the Country Club will be available for rehearsals and video shoots during weekdays. This same rental deal was previously offered, without much luck, by Perkins' Palace and the Starwood in their final days. Who knows, it might fly at the Country Club. The large billboards on the side of the building will also be available for renting. And, in the meantime, Whoa Nelly will continue to promote one night a month at the Roxy, but will quit doing shows at the Whisky. For booking or rental info regarding any of the above, call Nelly or Dennis at (818) 504-0585.

Rockers who wanna invade Orange County take note: Riki Rachtman (the dude behind Cat-house) will be presenting Hollywood Nights at Joshua's in OC every Wednesday; Riki's promoting the shows in conjunction with Alibi Artists. Local bands already confirmed for upcoming jams include

Jet Boy, Faster Pussycat, Jane's Addiction, Candy, Jesters of Destiny, Guns N' Roses, and Damn Yankees. Wow! Interested in joining in? Call Riki at (213) 659-4777.

X = Art will be closing for now, as Matt Clements, whose art gallery housed the affairs, is moving on due to a request from his landlord. Deborah Exit may relocate the club elsewhere, but not until after at least a month off.

Speaking of Exit, she helped book the benefit for the L.A. Union of the Homeless at Club 88. Wayne from the club reported that the Feb. 1st benefit was quite a success, with \$770 raised by the performers and the L.A. Union netting a nifty \$635. Way to go. Also, Wayne pointed out that the current "pay-to-play" situation in town is responsible for a new interest in his venue. "Bands are shying away from the pay-to-play scheme, so I'm getting an upsurge of tapes. These guys [promoters] are sending bands my way!"

It was a star-spangled party at the Lhasa for the release of the new REO Speedwagon LP, one that I'm sure we've all been waiting for with bated breath. Yeah. Present were members of such rock-god bands as Motley Crue, Quiet Riot (Kevin Dubrow is exiting that outfit, by the way), Queen, and of course, Weird Al. This merriment took place on Feb. 5th, and we missed it, drat. An upcoming Lhasa show we won't miss, one of the year's most, eh, interesting bills so far: Why, it's that darn Jane's Addiction with that lovable Angela Bowie on March 7th.

KNAC is sponsoring a calendar-autographing party at Gazzarri's on Feb. 21st that will bring together several local bands featured in the already available calendar: Leatherwolf, Foxx, D'Molls, Enticer, and up to eight more, given that it's a normal calendar. After the mass signing, the evening will close with a massive jam.

The Music Machine has a concept bill to end all: It's the Blue Haze Lounge, so wear your sharkskin suit and Sammy Davis Jr. glass eye, and bop to the sounds of the Perines, Cabana 22, Rotondi (who will also be featured in Crime Story), and El Grupo Sexo, all on Feb. 27th.

MO' SHOWS: Cindy Lee Barryhill, Steve Wynn, Downey Mildew at Lhasa on Feb. 27th; Rhythm Tramps and Talkin' With Roscoe at Sasch on the 24th; the Flag (featuring Harvey Brooks and Mike Finnegan from the original Electric Flag) at At My Place on Feb. 19th; Tubes at the Music Machine, Feb. 28th; Rossington (featuring Gary Rossington of Lynyrd Skynyrd) at the Country Club on March 7th.

# LiveAction Chart

The Live Action Chart reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Reporting Dates  
January 27-February 9

## Club 88

West Los Angeles

1. Firehose/SWA/Paper Bag/Deborah Exit/Walking Wounded/Phlegm Fatales/The Affect
2. Ten 28
3. Big G & the Hummers

## AntiClub Hollywood

1. Miracle Workers
2. Motorcycle Boy
3. Spamdagger

## Troubadour West Hollywood

1. Racer X
2. Mon Cheri
3. Roxanne

## Gazzarri's West Hollywood

1. Britain
2. Dirty Blonde
3. Tracer Fox

## Lhasa Club Hollywood

1. Cindy Lee Barryhill
2. Christian Death
3. R.E.O. Speedwagon

## Sasch Studio City

1. Mick Fleetwood's Zoo
2. Johnnie Fiori III
3. Charm School

## Country Club Reseda

1. Robin Trower
2. Leatherwolf

## Chat Room Carson

1. Starflight Band

## Music Machine West Los Angeles

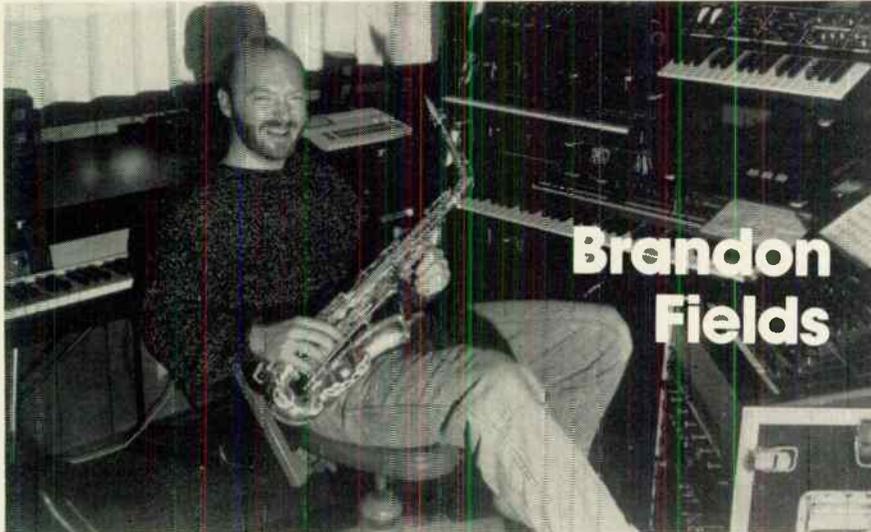
1. Earl King/Henry Gray/Bernie Pearl
2. Bonedaddys
3. Rock City Angels/Attack

## At My Place Santa Monica

1. Billy Vera & the Beaters
2. Perri
3. Phil Perry/Hank Ballard

# Showcase

by Adam Ward Seligman



**Brandon Fields**

*Fields relaxes in his home studio during a rare free moment.*

**H**ave you listened to jazz radio recently? Perhaps you've heard the new Alphonse Mouzon record, with Brandon Fields on saxophone, or the new group the Rippingtons, featuring Brandon Fields? Maybe you have been listening to Russ Freeman's debut record, with Brandon Fields. Or the group Pocket Change with Brandon Fields? Or the new Bill Meyers album, with Brandon Fields on soprano saxophone? Or even Brandon Fields with...

You get the point. The winner of 1986's *Music Connection* Jazz Players' Poll has been working steadily throughout the past year, playing on countless sessions, touring with George Benson, releasing his first solo album, and playing five nights a week on *The Late Show Featuring Joan Rivers* with the Party Boys Band. If you go to any jazz clubs in Los Angeles, you'll probably see him, or hear him over the P.A.

Who is this guy, anyway? Brandon Fields is a multi-instrumentalist whose main axe is alto saxophone, but he also plays tenor and soprano saxophone, flute and alto flute. His record, *The Other Side of the Story* (Nova), features nine of his compositions, that range from the angry funk of "Bull Funk" to the quiet Latin number "St. Albans" to the mainstream energy of "Room 100" to the weirdness of "The Brain Dance."

The record features an all-star band, with Walt Fowler on trumpet, David Garfield on keyboards, John Patitucci on acoustic and electric

bass and Gregg Bissonette on drums. Also making an appearance (on "Bull Funk") is Robben Ford. At the time the album was recorded, Fields was working pretty steadily with this band, which shows in the album's tight ensemble sound. The band has since gone on to different pastures: Patitucci is leading two bands now, and also working with the Chick Corea Elektric Band. Bissonette is playing with David Lee Roth (!?!), while Garfield and Fowler still play with Fields as their schedules permit.

Fields himself plays with a furious energy, having developed his tenor chops even further during his stints with George Benson and Joan Rivers. He doesn't just play the head, solo, play the head and leave, but drives through each song, adding nuances at every possible moment.

I first interviewed Brandon Fields last Halloween Eve in the Party Boys' dressing room. The theme for Joan Rivers that night was the Wizard of Oz, and all the bandmembers were wearing costumes. Fields had just finished a soundcheck in the valley, would spend three hours with the Party Boys, then would go back to the valley to play several sets.

I asked him about the Rivers gig. "I was across the country with George Benson, and Randy Waldman (the *Late Show* arranger) called me. We started talking about the gig and he asked if I was into it and I said yeah. It's great fun, one thing about this situation is that I'm

playing with guys who are some of my first-call guys. I love working with [drummer] Vinnie Colaita and [bassist] Jimmy Johnson.

"People should see this show, because I'll tell you quite honestly that I do more playing here than on the road with George Benson. I play more axes, I've become much more of a tenor player. I really have grown to like my tenor playing just in the course of the last eight months, working with George Benson and being forced to leave my alto at home. I thought it was the right time to see if I could enjoy my tenor playing. It's good to find your voice on one instrument. It's also good to have other colors at your disposal on some things. I play differently on soprano than alto or tenor or flute."

The musical director of *The Late Show* is Mark Hudson, formerly of the Hudson Brothers. I asked Fields what his impressions of Mark Hudson were.

"Musically, Mark Hudson comes from a really different place than a lot of the guys in the band, but he's got a great personality and he's very in-there. He likes the variety and the versatility of some of the players."

Brandon's plans for his next solo record? "I would like to stay multi-stylistic in the space of an album, if I can. I had a hell of a time placing this record with a label because of the different styles. One guy who heard it thought it was schizophrenic. He couldn't handle all the different styles, though he told me he liked it a lot. The only thing I'll do on the next album is play more; I featured the band a lot on this one. Since I don't have a band that's working now, it'll be more of my own thing."

Brandon Fields has recorded with a score of artists, including Kenny Pore, David Benoit, Julie Kelly, and Les Hooper. He has played live with Kittyhawk (replacing Richard Elliot), Frank Gambale, Buddy Miles, and Jude Swift. He has worked on recordings with Robben Ford and George Duke.

In addition he's been doing sessions for the television series *Jack and Mike*, playing tenor one week to Ernie Watts' soprano, trading instruments the next week. He also appears in a scene in the most current Clint Eastwood film *Heartbreak Ridge*. He's been working on the new Pat Kelly album, and he also has two records coming out with Japanese musicians, including one with Keiko Matsui. Fields will be playing around town the next few months (Bon Appetit and Le Cafe are regular gigs), except for a brief tour with George Benson. Then it's into the studio to work on his follow-up record. Whew!! ■

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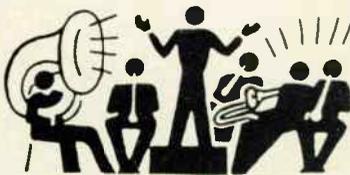
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**Club Capacity:** 200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send cassette to P.O. Box 875454, L.A., CA 90087-0554  
**Pay:** Negotiable

### BACKLOT

857 N. Robertson, West Hollywood, CA 90069  
**Contact:** Lloyd Coleman (213) 663-2616  
**Type of Music:** Pop, original, variety  
**Club Capacity:** 200  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send tape, call  
**Pay:** Negotiable



### MUSICIANS

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### CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069  
**Contact:** Becky Carrington (213) 550-1915  
**Type of Music:** R&R, rock, pop  
**Club Capacity:** 120  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send package to club: Attn. Becky  
**Pay:** Negotiable

### CLUB 88

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

### COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046  
**Contact:** Len Fagan (213) 654-4773  
**Type of Music:** Upstairs—R&R, originals, R&B/Downstairs—Lucifer's (jazz & blues)  
**Club Capacity:** 285  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send cassette, photo & bio to attn. Len Fagan  
**Pay:** Negotiable

### COMEBACK INN

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

### COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335  
**Contact:** Whoa Nelly Productions (818) 504-0585 Nelly or Dennis  
**Type of Music:** All types R&R; originals only  
**Club Capacity:** 980  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send promo pack to Whoa Nelly Productions, 8217 Lankershim Blvd. #1, No. Hollywood, CA 91605.  
**Pay:** Negotiable

### FM STATION

11700 Victory Blvd., North Hollywood, CA  
**Contact:** Jana (818) 769-2221  
**Type of Music:** All new original music, all styles  
**Club Capacity:** 500  
**Stage Capacity:** 12-15  
**PA:** 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, promo pack, SASE  
**Pay:** Negotiable

### GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069  
**Contact:** Michael Fell Productions (818) 893-7799  
**Type of Music:** All  
**Club Capacity:** 301  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send photo, tape & bio  
**Pay:** Negotiable

### LHASA CLUB

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

### THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064  
**Contact:** Beachy (213) 838-2637  
**Type of Music:** All types  
**Club Capacity:** 500  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send materials to above address  
**Pay:** Negotiable

### ONE WEST CALIFORNIA

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

### THE PALACE

1735 N. Vine St., Hollywood, CA 90028  
**Contact:** John Harrington (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 & bios  
**Pay:** Negotiable

### PALOMINO

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



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 Brian  
 Betsy  
 Michael  
 Tommy  
 Tony  
 David  
 Deryk

(818) 761-6747

**THE STAGE**

10540 Magnolia Blvd., N. Hollywood, CA 91601  
**Contact:** Bryce, 11am-10pm, (213) 465-1765  
**Type of Music:** Rock, T40, originals, R&B, blues  
**Club Capacity:** 150  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape to above address  
**Pay:** Negotiable

**TROUBADOUR**

9081 Santa Monica Blvd, L.A., CA 90069  
**Contact:** Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes, must bring own mic, stands, & cords (low impedance)  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, bio, picture  
**Pay:** Percentage of door & 50% of discount tickets on weekends

**WATERS CLUB**

1331 S. Pacific Ave., San Pedro, CA 90731  
**Contact:** Dorian May (213) 547-4423 or 547-4424  
**Type of Music:** Rock, HM, speed metal, new wave; all styles considered  
**Club Capacity:** 1000  
**Stage Capacity:** 20  
**PA:** Complete with pro soundman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Pre-sell tickets/negotiable

**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

**JOSHUA'S PARLOR**

7000 Garden Grove Blvd., Westminster, CA 92683  
**Contact:** Toby (714) 891-1430  
**Type of Music:** T40 & original R&R, metal  
**Club Capacity:** 408  
**Stage Capacity:** 4-8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call & send tape, bio  
**Pay:** Negotiable

**GOODIES**

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

**SPIRIT**

1130 Bueno St., San Diego, CA 92110  
**Contact:** Madalene Herrera (619) 276-3993  
**Type of Music:** Originals only, up & coming local & national acts  
**Club Capacity:** 350  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, record, bio  
**Pay:** Negotiable

**MISCELLANY**

**TELEMARKETING POSITION. NICEST** place in town, with excellent atmosphere. New location on Ventura Blvd. Professional people with professional attitude needed for growing security firm. \$700 per hour plus commission. Daily cash bonuses. Health insurance plan. Current TV leads running on Channels 2, 4, 5, 9 & 13. Call Mark after 1:00 p.m. at (213) 877-4354 or (818) 760-4354.

**TALENT PROMOTION PUBLICATION** needs sales reps for So. California. Temporary, full or P/T positions available. Sales of listings to entertainers. Establish connections & earn money. California Talent Guide (213) 461-8855.

**CREW NEEDED.** DMC Enterprises is offering full or P/T employment for experienced roadies and technicians with local and national acts. Call Doug (818) 767-3045.

**GROUPS WANTED FOR** Hollywood Rock Parade 1987 video home cassette #1. Send resume, photos, and video cassette demo for audition. Original material only must be mailed before December 28 to CFDA. P.O. Box 513, N. Hollywood, CA 91603. Info (818) 762-4261 only between 11 and 12:00 noon Tuesdays-Fridays.

**WATERS CLUB LOOKING** for P/T booking asst/sec, 20-30 hours per week. Pay depends on experience. Great opportunity for anyone interested in the field of entertainment. Please call: Dorian May (213) 547-4424, Waters Club, San Pedro.

**MAJOR INDIE LABEL** seeks a few good interns. Must be serious about learning to work records and break bands. Opportunity to learn workings of record biz. Send resume & cover letter to INTERNS, 1201 Olympic Blvd., Santa Monica, CA 90404.

**ORANGE COUNTY DJ** wanted. Have much fun, make cash, too. Company expanding, need one reliable semi-coherent person for pro-biz. Phone (714) 639-1316.

**GUITAR & DRUM TECHNICIANS** wanted by Foux. Friday/Saturday gigs. Road crew paid position, lifting/driving, knowledge of sound systems. Prefer Northridge, Hollywood, Whittier residents. Larry (213) 941-0915.

**SMALL PRODUCTION COMPANY** needs sales rep. Flexible hours, salary negotiable. Some sales experience a plus. Call Keith (213) 412-7258.

**EXECUTIVE SOUND PRODUCTION** seeks shop management intern to supervise staff in all operations of the music business. Also engineers and receptionists needed. No immediate pay. Send resume to Mr. Bunn, VP/Marketing, 6922 Hollywood Blvd., Suite 220, Hollywood, CA 90028.

**PERSONAL MANAGEMENT COMPANY** seeks sharp interns from the following fields: music, journalism, law, computers, business. Must be dedicated and aware of new music. Call Michelle between 9 & 12 at (213) 273-2473.

**OFFICE AID FOR** music oriented company, \$8.00 per hour. Send resume c/o P.O. Box 4003, Beverly Hills, CA 90213-4003. Attention Ms. Myres.

**DO YOU GIVE** good phone? Not a star yet? Money-motivated? Make \$85.00 a deal commission, on 5 hours a day work. Ask for Rocky at (213) 460-2087.

**GUITAR SALES REP,** Guitar Pro Audio. Minimum 1 year experience. Guitar setup helpful. Apply at Carvin, 5900 Santa Monica Blvd., Hollywood.

**MUSIC PRODUCTION CO.** seeks P/T tele-marketing person. Commissions & multi-track digital studio exchange time. Must be available during business hours. Macintosh computer experience a plus. Call 463-7664.

**INTERN WANTED!** FRONTIER Records is looking for two eager, enthusiastic interns to help our promotion & marketing staff. Two days a week, loose schedule, great experience! Contact Graham Hatch at (818) 506-6886.

**LISTEN AGAIN MUSIC (BMI)** is now accepting demo tapes from songwriters. Three songs max per cassette. Must include S.A.S.E. & lyric sheets. Cash advance paid on all songs signed. Demos (T40, Rock, Country) to: Listen Again Music, P.O. Box 463, Beaver, PA 15009.

**ORANGE COUNTY**

**THE COACH HOUSE**

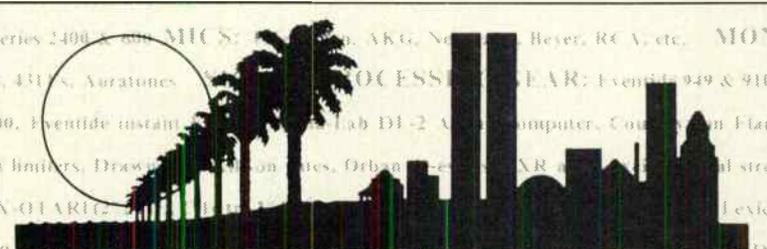
33157 Camino Capistrano, San Juan Capistrano, CA 92675  
**Contact:** Ken Phebus (714) 496-8927  
**Type of Music:** All original, all styles  
**Club Capacity:** 350  
**Stage Capacity:** 8-15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

**SAN DIEGO COUNTY**

**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111  
**Contact:** Jeff Gaulten (619) 560-8022  
**Type of Music:** All styles, national acts  
**Club Capacity:** 500  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable

CONSOLES: Soundcraft Series 2400 & 600 MICS: AKG, Neumann, Beyers, RCA, etc. MONITORS: Custom Monitors  
 Yamaha NS-10's, JBL 4313B's, 4311's, Auratones PROCESSOR: Eventide 949 & 910 Harmonizers, Lexicon Prime  
 Time I & II, Roland SDE-3800, Eventide Instant Phaser, Lab DI-2 A/D converter, Compucon Flanger/Phaser, Urei & Technics  
 equalizers, dbx, Allison & Urei limiters, Drawmer Compressor, Orbans Equalizer, AR 1000, digital compressor, digital limiter, digital  
 TAPE MACHINES: MCI-AMPEN OTARI, Lexicon 224X LARC, Yamaha REV  
 T's, Lexicon PCM-70, EMI 240 DI Rack, Oberheim OB8 MIDI  
 Synthesizer, Korg DW 6000 MIDI Controller, Roland S-700 MIDI Controller, Korg M1, Korg M2, Korg M3, Korg M4, Korg M5, Korg M6, Korg M7, Korg M8, Korg M9, Korg M10  
 machine, DMX Drum machine, Linn Sequencer, Linn Drum Machine, Linn Bass Drum Machine, Linn Conga Machine, Linn Tom Machine, Linn Cymbal Machine, Linn Snare Machine, Linn Kick Machine, Linn Hi-Hat Machine, Linn  
 AKG, Neumann, Beyers, RCA, etc. MONITORS: custom Monitors Yamaha NS-10's, JBL 4313B's, 4311's, Auratones SIGNAL



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# PRO PLAYERS

NEXT PRO PLAYER DEADLINE  
WED., FEBRUARY 25, NOON

SEE PRO PLAYERS COUPON  
IN A PREVIOUS ISSUE

## SESSION PLAYERS

### ANDREW GORDON

Phone: (213) 379-1568

**Instruments:** Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Ensoniq Mirage sampling machine, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

**Read Music:** Yes

**Style:** Versatile in all styles, especially pop, R&B, jazz & dance music

**Qualifications:** Played keyboards for 25 years before moving to L.A. 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KKGQ, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.

**Available For:** Session work, film scoring, commercials, live work, producing & arranging, songwriting, demos, casuals, career counseling.

### ACE BAKER

Phone: (818) 760-7532

**Instruments:** Korg DSS-1 Sampling, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist

**Style:** All styles, especially rock, pop, hi-tech, R&B, funk

**Read Music:** Yes

**Vocal Range:** 3 octaves

**Technical Skills:** Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, very realistic drum programming

**Qualifications:** Call for recent credits. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan. 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

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

### WILL RAY—COUNTRY PICKER

Phone: (818) 848-2576

**Instruments:** Electric & acoustic guitars, vocals

**Style:** All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country

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

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

### BRIAN KILGORE

Phone: (818) 701-5615

**Instruments:** Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 with extensive library of sounds, octapad, rack of effects

**Read Music:** Yes

**Technical Skill:** Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects

**Qualifications:** Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City) Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffsteter, *Solid Gold*, *Glorie Years*, *The Last Resort*, *Code Name Zebra*, *Cools* Lita, & more.

**Available For:** Records, TV, film, tours, demos & videos

### MARTILLO MORENO

Phone: (213) 936-4114

**Instruments:** Congas & timbale

**Style:** Enjoy all styles, expert Latin percussionist

**Read Music:** Yes

**Qualifications:** 14 years professional work in recording, concert gigs, club bands, road work & theatre album, soundtrack credits.

**Available For:** Serious interests only.

### STEVE REID

Phone: (818) 508-1509

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

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

**Read Music:** Yes

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

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

### JAMIE LEWIS

Phone: (213) 836-4295

**Instruments:** Korg DSS-1 sampling synth, Yamaha DX-7, Prophet 600, Oberheim OB-SX, Yamaha SPX-9000, Yamaha RX-15

**Read Music:** Yes

**Technical Skill:** Keyboardist classically trained, vocalist, composer, arranger

**Style:** All styles rock, pop, R&B

**Vocal Range:** Alto

**Qualifications:** 10 years professional experience in studio & onstage. B.A. Music Composition. Always a professional attitude, dependable & easy to work with. Imaginative ideas & will gladly give creative input when asked. I am not satisfied until you are.

**Available For:** Sessions, demos, preproduction, showcases

### KIM EDMUNDSON

Phone: (818) 892-9745

**Instruments:** Drums & percussion, Linn 9000 with disk drive & sampling, rack of effects, library of sounds

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

**Style:** All

**Read Music:** Yes

**Vocal:** Yes

**Qualifications:** Extensive recording & live experience

**Available For:** Concerts, sessions, touring—pro situations only

### MICHAEL KRAMER

Phone: (213) 969-9585

**Instruments:** Acoustic, electric, synth/MIDI guitars, TR-505 drum machine, Roland Octapad, 64-trk computer sequencer system, SPX-90, Rocktron XDC, Digitech RDS-900 DDL, Aphex aural exciter, volume pedal, Roland CE-3 stereo chorus, Rat distortion box, Randall RG 80-112 SC amp, HiWatt 4x12 cabinet

**Technical Skills:** Strong, hook-oriented lead, solid rhythm guitar, composer/singer/songwriter, computer/MIDI technician/programmer

**Read Music:** Sight-read chord charts

**Style:** Sixties to Eighties rock, pop, contemporary

**Qualifications:** 20 years experience includes: GIFF-SUNY/Alfred, recording sessions, lead guitar/singer/songwriter for Right Angles, computer engineer & consultant, MIDI software writer

**Available For:** Recording, demos, live, songwriting, touring, consulting

### ARTHUR SPRINGER

Phone: (818) 793-3937

**Instruments:** Roland GR-700 & 707 guitar synth, Tom Scholz rackmount Rockman modules, Oberheim Xpander, OB-Xa 8-voice synth, DMX digital drums, DSX digital sequencer, Roland SH-101 synth

**Read Music:** Chord charts

**Technical Skills:** Synthesizer, drum machine & sequencer composing & programming; Rockman guitar styles

**Style:** Most contemporary formats

**Qualifications:** 17 years live performance & recording experience.

**Available For:** Studio session work, film scoring, commercials, songwriting & demos; any paying situation (very competitive rates).

### GREG ELLIS

Phone: (213) 932-0388

**Instruments:** Drums, Simmons SDS-7, drum programming, large library of custom sounds

**Technical Skill:** Excellent meter, great groove, powerful

**Style:** Rock, pop, R&B, funk

**Read Music:** Yes

**Qualifications:** Extensive recording & live experience, great attitude, PIT grad. Just finished touring with David & David.

**Available For:** Studio, live, tours

### BURLEIGH DRUMMOND

Phone: (818) 893-5494

**Instruments:** Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30

**Technical Skills:** Proficient on all instruments

**Style:** All

**Vocal Range:** Tenor-baritone

**Read Music:** Yes

**Qualifications:** Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, L.A. Philharmonic, So. Coast Repertory (*Tommy*), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.

**Available For:** Sessions, production, tours, casual work

### GARY WINDO

Phone: (818) 994-8879

**Instruments:** Tenor sax, alto sax, flute

**Style:** Mine—and many others

**Vocal Range:** Tenor

**Read Music:** Yes

**Qualifications:** Much recorded & toured worldwide with Todd Rundgren, Psychedelic Furs, Pink Floyd, Carla Bley, Robert Wyatt, Ian Hunter, NRBO, & more including film scores & record production.

**Available For:** Amazing things

### ROBBIE MYERS

Phone: (818) 761-1299

**Instruments:** Gretsch acoustic drum sets, Simmons SDS1 & clap, stereo submix rack, Paiste & Zildjian

**Read Music:** Yes

**Technical Skills:** Solid tasteful team player, great sound, single or double kick, programming, pre-production.

**Style:** All—contemporary & traditional

**Qualifications:** 12 years concert/recording experience. Big band to HM. Performed with George Thorogood & members of Hooters & Zappa. Opened for Huey Lewis & News. Easy to work with, quick learner, resourceful. Reasonable rates.

**Available For:** Sessions, tours, shows, demos, stand-ins, professional situations

### CESAR GARCIA

Phone: (818) 891-2645

**Instruments:** Saxophones, tenor & alto; flute

**Read Music:** Yes

**Technical Skill:** Strong soloist

**Style:** R&B, rock, pop, blues & R&B fusion

**Vocal Range:** Tenor

**Qualifications:** 20 years experience in most musical styles & situations. Top 40, rock, funk, latin, big bands, jazz. Also original projects & studio work. Studied at Dick Grove's School of Music, L.A. Jazz Workshops & three years music major in college.

**Available For:** Recording sessions & live work

### STEVE WIGHT

Phone: (714) 546-4079

**Instruments:** Akai S900 sampler, DX7, TX7, Super Jupiter, Prophet 600, Chroma Polaris, MKS-30, RX11, Octapads w/Texture II sequencer by Roger Powell, IBM PC w/sequencing, notation & librarian software. Very large library of original DX, Jupiter & Polaris sounds.

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

**Style:** Rock, pop, funk, classical

**Read Music:** Yes

**Qualifications:** 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOPTV, HBO, Tom Churchill Productions, Ground Control Studios, Executive Mgmt. Assoc., Pacific Symphony, etc. Masters degree in composition from Cal Arts. Conductor of the Newport Chamber Orchestra.

**Available For:** Session work, demos, TV & film

### JOHANNA LEVY

Phone: (818) 981-5678

**Instruments:** Harpsichord, acoustic piano, Cajun & country fiddle

**Style:** Baroque to Cajun, ballads, rock, country, blues

**Vocal Range:** Soul-based alto, solo & backup

**Read Music:** Yes

**Qualifications:** BMus, member/lecturer for the Music Teachers Assn., concerts at major campuses, CBS-TV, radio & recordings. Taught keyboard theory to many published songwriters. Producer & player from chamber music to rock. Contractor & arranger of any orchestra instruments & unusual ethnic instruments.

**Available For:** Sessions, live work, lessons, films, casuals

### JAMIE GLASER

Phone: (818) 366-3116

**Instruments:** All electric & acoustic guitars: Strat, Aria Pro, Ibanez Artist, Gibson Les Pauls, ES-345, Ovalion/Martin acoustic, Gibson 12-string, banjo, Ibanez bass & Gibson fretless bass. Keyboards: York 106, TX-7, Casio 101, MSQ-700 sequencer, MIDI system

**Read Music:** Yes (treble & bass clef)

**Style:** All

**Qualifications:** B.A. Berklee College of Music. Has recorded &/or toured with Jean-Luc Ponty,

Lenny White, Bryan Adams, Edgar Winter, Gary Morris, Chaka Khan, John Davidson, Iyo Matsunoto, Esther Williams, Freda Payne, Patrick Henderson, Melba Moore, The Temptations, Englebert Humperdinck, Chick Corea & the Electric Band, *TV Dynasty*, *Hotel*, *The Cobys*, *Dreams*, *Gitter*, *Our Family Honor*, *Love Boat*, *Mary Griffin*, *Late Night With Joan Rivers*, *Perfect Strangers*, *Deliberate Strangers*.

**Available For:** Sessions, jingles, major tours, production, songwriting, arranging, double scale casuals

### YALE BEEBEE

Phone: (213) 254-8573

**Instruments:** Emulator II+HD; Kurzweil Midi-board; Yamaha DX7, TX216; Roland MKS-80 Super Jupiter, MKS-20 digital piano; Memorymoog Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine, Yamaha REV7 (2), D1500 (2); Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities

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

**Style:** Commercial rock, plus all contemporary & trad idioms

**Read Music:** Yes

**Vocal Range:** Tenor

**Qualifications:** Recently moved from Boston. B.M. & Graduate Studies at Univ of Miami & Eastman School of Music in Theory & Composition with Piano principal. Extensive pro recording/performing/touring/video/conducting experience. Tapes, resume, refs available.

**Available For:** Any professional situation

### GREG K. DEGLER

Phone: (818) 353-7867

**Instruments:** Horns & keyboards, tenor sax, flute, clarinet, DX7, Super Jupiter (MKS80) and rack; horn sections

**Read Music:** Yes

**Technical Skill:** Exceptional soloist, reader, writer, arranger

**Style:** All, from classical to country

**Qualifications:** 15 years international performing, touring, recording experience. Some credits: Steve Vai LP *Flexible*, James Brown, Anita O'Day, Rick Dee's show, Albert King, Frank Sinatra Jr Bachelor of Music, Berklee College of Music. Recent work with Capitol & Columbia, Broadway show "Ain't Misbehavin'."

**Available For:** Quality situations

### WERNER SCHUCHNER

Phone: (213) 281-7685

**Instruments:** Guitar

**Style:** All

**Read Music:** Yes

**Vocal Range:** Tenor, baritone

**Technical Skills:** Published songwriter, producing & arranging, keyboards, bass & drum programming

**Qualifications:** Willie Bobo, Jermaine Jackson, the Whispers, Carne Lucas, Sunbear, Roland Yazquez, Bonnie Bramlett, plus many more sessions & gigs.

**Available For:** Available

### BRUCE BLAIR

Phone: (818) 763-1145

**Instruments:** Yamaha KX88, TX416, DX7, Rev 7, Akai S900 sampler, Oberheim Matrix 6R, Korg EX-8000, Linn sequencer, Roland TR707, SDE 1000 DDL, DynaMite comp/limiter, '57 Fender Strat, full stage rig & four tape decks

**Technical Skills:** Keyboardist, arranger, composer, songwriter, guitarist, backup vox, sequencer

**Style:** Rock, pop, contemporary, film scores

**Read Music:** Yes

**Qualifications:** Have played keyboards & guitar professionally for 15 years. Have arranged & produced demos with film scoring ability. M.A. from UCLA. I am interested in helping to shape ideas both technically & creatively & I'm easy to work with.

**Available For:** Sessions, arranging/producing, film scoring, showcasing, touring, equipment for sessions

### TOM E. BOLTON

Phone: (818) 244-2887

**Instruments:** Pearl maple drums, Simmons SDS1000 kit with Trigger/MIDI interface, Korg DDD-1 sampling drum machine with sound library, Alexis Microverb, Zildjian & Sabian cymbals

**Style:** All

**Read Music:** Yes

**Technical Skill:** Pro sound, programming single & double bass, excellent meter & feel

**Qualifications:** Honor graduate Musicians Institute. 15 years road & studio experience. Played with members of Bob Seger & Chicago. Versatile, clean image, business attitude, contacts. Tapes, photo, resume available.

**Available For:** Demos, tours, casuals, club work, sessions, showcases

### BOB THACKARA

Phone: (213) 459-6143

**Instruments:** Drums, percussion

**Style:** All styles

**Read Music:** Yes

**Technical Skills:** Drums, lyric writing

**Qualifications:** Stage, studio, some film soundtrack work.

**Available For:** Pro band, session work



**DAN KELLER**

Phone: (213) 656-9320  
 Instruments: '57 P-bass, custom-made fretless; Music Man guitar; Yamaha DX-21; Juno 106; vocals; the studio itself  
**Read Music:** Yes  
**Styles:** Rock, funk, R&B, pop, dance  
**Technical Skills:** Fretted, fretless, keyboard basses; solid melodic groove; songwriter, composer, arrangement; production, engineering  
**Vocal Range:** Baritone to lower alto, stylistically versatile  
**Qualifications:** 15 years stage & touring experience on both coasts; 5 years studio experience on both sides of the glass. Solid session player, great stage presence, engineer/technician.  
**Available For:** Professional performance & studio situations; arranging, composing, production, programming

**BILL DONATO**

Phone: (714) 547-6110  
 Instruments: Sax & sax synth, custom touring system all wireless, DX-7  
**Styles:** Rock, pop, R&B, jazz, reggae, wave, future, Italian folk  
**Read Music:** Yes  
**Technical Skills:** Player/performer (MIDI-compatible & user-friendly)  
**Qualifications:** Featured in current issue of Roland Users Magazine regarding performance techniques; HBO special *The Making of Disney's Captain EO*, featured sax soloist; MTV current airplay with the Untouchables; movie release *No Mans Land* (with Charlie Sheen) performing segment; *Hollywood Clossup* segment with Steve Edwards on studio recording & record production.  
**Available For:** Sessions, live showcases, video performance

**VOCALISTS**

**L.A. VOCAL REGISTRY**

Phone: (213) 465-9626  
**Vocal Ranges:** All  
**Styles:** All  
**Qualifications:** We have vocalists of all styles & levels of experience.  
**Available For:** Sessions, demos, casuals, everything

**COSMOTION**

**Ramona Wright & Gael MacGregor**  
 Phone: Ramona (818) 504-9537, Gael (213) 659-3877

**Vocal Ranges:** 3 octaves  
**Styles:** All  
**Sight Read:** Yes  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed- Fun, fast, clam-free.  
**Instruments:** Synths, percussion. Also have numerous pre-recorded instrumental tracks. These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for lots of bodies.  
**Qualifications:** Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Prestor Smith & the Crocodies, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands.  
**Available For:** All types of sessions, demos, jingles, casuals, club dates, etc.

**PAT LISTON**  
 Phone: (818) 763-4426  
**Instruments:** Guitar, slide guitar, keyboards, some pedal steel  
**Styles:** Pop rock, R&B, blues, R&R, country  
**Vocal Range:** 3 octaves  
**Technical Skills:** Former leader, singer, songwriter, guitarist, & keyboardist for Atco recording artists Mama's Pride. Did two albums for Atco with Mama's Pride. Also played for Gregg Allman band. Performed with Charlie Daniels, Alice Cooper, Kenny Loggins, the Outlaws, REO Speedwagon, Heart, Marshall Tucker, Bob Seger, Kansas, Lynyrd Skynyrd, Allman Bros., Stephen Stills, Wet Willie, Roy Buchanan & more. 15 years of recording/concert experience.  
**Available For:** Sessions, live gigs

**TECHNICAL**

**GARY J. COPPOLA**  
 Phone: (213) 399-8965  
**Technical Skills:** Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.  
**Qualifications:** 10 years in L.A. music business, worked at Cherokee, Kandrui, A&M, United West-

ern, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown Warner Bros.).  
**Available For:** Demos, record projects, song consultation, master recordings. Call for references & details.

**BRIAN LESHON**

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

**TOM WEIR**

Phone: (818) 992-1743  
**Instruments:** SP-12, Linn, Simmons, Emulator II, SPX-90, AMS reverb, Syntax 8-track sequencer, access to 24-track studio  
**Technical Skills:** Recording, engineer/producer, drummer  
**Qualifications:** 10 years experience engineering, 15 years experience drumming. Engineered & worked the following: Platinum Blonde with Epic, Holly Knight, Michael Damian with CBS Records, Veronique Beliveau. Movies include *Return to Horror High*, *New World Pictures; Play to Win*, *Scenes from a Goldmine*. TV includes *Young & Restless*, *Capitol*, *Facts of Life*. Have worked major L.A. studios.  
**Available For:** Engineering, production, drumming

**NEXT CLASSIFIED DEADLINE**  
**WED. FEBRUARY 25, 12:00 NOON**

**2 PA'S AND AMPS**

- Roland JC-60 chorus reverb, etc. \$250. Paul 818-845-9185
- Mesa Boogie Mk IIB hd, blk, 60w, w/footswitch & cover. mint cond, \$575. (before 9pm) 818-912-6442
- Mesa Boogie SOB hd, blk, 60w, cover, mint cond, \$525. (before 9pm) 818-912-6442
- PA, 2000-watt capac, biamp, 16/24 brd, 4-way cabs. JBL & Gauss, Snake anvil cabs. Les power amps, \$3000. Rick 213-380-1805
- Fender Deluxe reverb amp w/master vol, \$195. Michael 818-989-0447
- Musicman 210 amp, 65w, Grover tubes, wheels, gd snd w/lots of punch, \$425. Richard 714-984-9950
- Carwin Vega mid-range horns, RM-300, \$500 pr obo. Lorne 213-467-3418
- Marshall JCM800 lead series, 100w master vol hd w/EL34 tubes, brand new, unopened box, \$590. Stuart 213-489-9341
- Acoustic 150B bass bottom, \$150. Rick 818-884-4052
- Mitchell 4-12 straight cab, Celestion spkrs, perf wiring order, \$350 obo or trade for TR505. Dana (eve) 818-796-5174
- Bass spkr cab, 1-15 w/out spkr, 'ny dity, big snd, xlt cond, \$125 obo. Lorne 213-467-3418
- Boss MA-15, monitor w/stand, xlt cond, \$100 obo. Nick 714-530-2735

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- Yamaha JX50 guitar amp, xlt cond, \$150 obo. Cindy/Excalibur 818-997-6209
- Laney amp, AOR series, 50w Pro-2 lead amp, xlt cond, \$400. Mike 213-396-3795
- 4602A JBL wedge monitors w/12 & tweeter, xlt cond, \$525. John (after 5) 818-994-2357
- Altec 4178H spkrs, \$50/pr, 12" spkrs. John 818-994-2357
- DBX compressor, model 163, brand new in box, \$100. Joe 213-685-7855
- Carwin Vega, mid-range horns, RM-300, \$500/pr obo. Lorne 213-467-3418
- Mitchell straight cab, 4-12 Celestion spkrs, grt cond, \$300 or trade for TR-505. 818-796-5174
- Fender Vibrolux w/4-10s, \$200. 818-762-1704
- Fender Bassman 50w amps, one w/master vol & blk face, one w/o master vol/blue face. \$75 ea or both for \$130. Dickie 818-845-8656
- Mesa Boogie, 150w, Black Shadow spkr, xlt cond, \$500. 818-760-0548
- Roland JC-120, \$450, brand new w/casters 213-654-3752
- Yamaha B-100-2 bass amp, 2x15 JBLs, EQ, \$250. Doug 213-489-2584
- Scholz Rockman, ultraite guitar amp w/AC adapter, xlt cond, in box w/headset, \$175 Jay 213-392-4648
- Musicman 3065 amp, 2-10 w/Celestion spkrs & Boogie tubes, xlt cond, \$375 obo. Brian 213-378-4819
- Fender Twin reverb power amp, 100w, custom-made, pre CBS, \$225 or trade for Fender Super Reverb in gd cond. Kenny 213-392-4496
- Carwin Vega BG250 bass hd, plus acous cab w/2-15" Carwin Vega spkrs, \$250 ea or \$450 both. Lindy 213-479-7451
- Fari Yamaha SL-112 T's, 80w rms ea, PA spkrs, 1-12, 1-10, four tweeters in ea, xlt snd, \$235 pr. 213-735-6221
- Ampex XVT w/rollaround deluxe anvil cs, 300w rms, xlt, \$450. 213-735-6221
- Monitors, 15" JBL spkr plus horns, plus tweeter, in Carwin cab, \$225 ea, two avail. Ken 714-653-5353
- Bass spkr cab, 4-12" spkrs, termf snd, xlt cond, \$175. Jim 714-656-3713/855-5353
- Bass spkr, 4-12 spkrs & folded horn, 52x26x26, \$250 obo. Jim 714-653-5353
- 16-chnl Blamp 1642 mixing brd, 16x4x2, xlt for studios or live work, 4-band input EQ, anvil flight cs, \$2500. Ken 818-886-9320
- Two Carwin Vega h-end horns, RMH-1000, xlt cond, \$250 pr Lorne 213-467-3418
- Custom 100 hd w/reverb w/acous 215 plus horn bottom, xlt, \$240. 213-735-6221
- Fair Big Red monitors w/604 E Altec spkrs & Mastering Lab x-overs, \$1000. Kenny 818-995-0945
- Rockman X-100, personal amp w/fx, new cond, \$175 obo, incl AC adap. Charles 213-318-3175
- Boss BX-800 8-chnl stereo mixer, perf cond, \$275 obo. Chrles 213-318-3735
- Three Sunn monitors, wedges, 12" spkr w/10w tweeters, parallel jacks, 16 ohms, three/\$150. Rich (before 5) 818-902-9361
- Renkita Helms h-freq horns w/drivers, SSH-800, 8 ohms, 90w, x-over freq 800Hz, parallel 1/4" jacks, xlt cond, \$500 pr. Rich (before 5pm) 213-410-4141
- JBL 4580 PA cabs, 2-way system, 15" spkrs w/radial horns, passive x-overs, 8 ohms, biampable, \$500 pr. Rich (before 5) 213-410-4141
- Rockman X-100, personal amp w/fx, new cond, \$175 obo, incl AC adap. Charles 213-318-3175
- Boss BX-800 8-chnl stereo mixer, perf cond, \$275 obo. Chrles 213-318-3735
- Three Sunn monitors, wedges, 12" spkr w/10w tweeters, parallel jacks, 16 ohms, three/\$150. Rich (before 5) 818-902-9361
- Fender London reverb w/chnl switching, footswitch, EQ, reverb, 12" spkr, mint cond, \$325 obo. Steve 818-981-3416
- Dean Markley bass cab, agl 15" spkr, \$300; EV floor monitor, 12" spkr horn, \$250; Wendy 213-923-1438
- Mitchell slant cab w/Celestion spkrs, xlt cond w/Marshall nameplate, \$300. Mark 818-886-9320

**3 TAPE RECORDERS**

- Tascam 244 Portastudio, xlt cond, w/manual, \$600 obo. Enc 818-880-4187
- Tascam RTR 4-trk lk new, \$400. Kris 213-857-1945
- Tascam 244, \$500. (msg for William Brewer) 213-464-8381

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• **Tascam 244 4-trk w/4-chnl mixer** built in, trade for DX9 keyboard or Chroma Polaris keyboard. (msg for William Brewer) 213-967-6209  
 • **Technics cassette deck**, model M-244, lk new, \$100 obo. 213-483-6456  
 • **Roland MPU 103 MIDI chnl filter converter**, \$125. 818-763-3742  
 • **Tascam 144 4-chnl Portastudio**, gd cond, \$250. Cindy/Excaltour 818-997-6209  
 • **Technics cassette deck**, model M-244, lk new, \$100 obo. Mike 213-396-3795  
 • **Tascam 8-trk model 440**, \$2800 obo; Tascam M50, \$2000; Tascam M512, \$2400. 213-486-1448  
 • **Sony TC380B 2-trk r/r tape recorder** w/snd on snd, \$100, 818-246-5409  
 • **Tascam 246 4-trk**, lk new, \$850 Carl 818-445-3043  
 • **Alkal MG1212 12-trk recorder** w/console, perf cond, less than 50 hrs use, \$4800 obo. Mike (San Diego) 619-697-6557  
 • **Footex 820 1/4" 1/2-trk w/ceniter time code** trk, perf cond, less than 50 hrs use, \$900 obo. Mike (San Diego) 619-697-6557  
 • **3M 2-trk tape recorder**, 15300 ips, \$1000 818-995-0945  
 • **Amplex 2" tape recorder**, 16-trk, 1100 series, w/attach to cue, \$8000. Kenny 818-995-0945  
 • **Teac 3340 4-trk machine**, \$600 obo; Teac M-2 mixer, 1200 obo, Emmett 213-969-8848  
 • **18-trk studio owner** will trade studio time for help w/MIDI sequencing. Jeff 818-902-9361  
 • **Teac A3340S** w/hw hds, remote w/punch-in, \$800 or trade. 818-902-9361  
 • **DBX 155 4-chnl noise reduction**, xit cond, \$275 or trade. 818-902-9361

## 4 MUSIC ACCESSORIES

• **Roland SDE-1000 DDL** in rack cs, \$350. Paul 818-845-9185  
 • **Boss chorus ensemble**, classic AC model, \$100. Paul 818-845-9185  
 • **Roland SDE-2000 DDL**, rack mnt, xit cond, \$240. Ken 714-653-5353  
 • **MXR rack mnt stereo**, dual 15 EQ, xit cond, little used, \$140. Ken 714-653-5353  
 • **Roland Baseline**, \$125, grt cond w/instr manual & acc. cas. Michael 818-845-9185  
 • **Apple users**, update your Passport MIDI IV w/instr card unused software, \$75. Dave 818-504-7293  
 • **Boss overdrive pedal**, \$35. Brian 818-500-1204  
 • **TOA headphone mic**, \$125; Soundtech PL-45 amp, \$300; Boss DC-200 delay, \$125; DBX-222, \$150; Rockman 2-B, \$120. Bruce 213-639-3220  
 • **Alesis MIDiverb**, \$250; Shure PL-86 mc, \$85; JBL 10" fresh cone, \$90, IDC IBM-compat w/printers/software w/Hercules & color graphics, \$1100. Bruce 213-639-3220  
 • **Rockman sustainer** & stereo chorus delay w/rack mnt adapter, mint cond, \$325. 818-994-6621  
 • **AKG 451 mc**, xit w/cip & cs, \$190. 213-463-2376  
 • **Wanted: Roland 727 drum machine**, will pay cash. 213-463-2376  
 • **Yamaha E-1005 delay unit** w/chorus & flanger for home studio, \$125. 213-463-2376  
 • **Tascam 64-pt patch bay**, \$110. 213-463-2376  
 • **Boss HM-2 HM pedal**, gd cond, \$40 firm. 213-258-7278

• **Marshall straight dust cover**, \$25 or trade for 4 Marshall wheels. 213-258-7278  
 • **Yamaha R-1000 digital reverb** w/built-in para EQ, used in home only, like new, \$325. Steve 818-997-7148  
 • **Yamaha RX-15 rhythm programmer**, \$320 obo. 818-917-1295  
 • **Samsung RX-2 VHF/FM wireless system**, gd cond, \$150. Brian 213-461-8663  
 • **Wanted: Marshall major** for reas price or trade for Fender Deluxe w/ull Jackson mod. Brian 213-461-8663  
 • **Wanted: Anvil 6-sp rack**, Steve 818-763-7061  
 • **Boss Super overdrive**, \$45; ADA flanger, \$70. Craig 805-251-0498  
 • **Sessum FX controller**, controls 8 fx, 8 programmable fx loops, handles both line & mstr levels, rack-mnt or floor fx, \$400. Craig 805-251-0498  
 • **Orban stereo reverb w/para EQ**, xit cond, \$150. 213-821-6700  
 • **4-spcc equip rack w/metal corners**, hvy duty handles, big rubber feet, hvy duty velcro fronts & backs, \$90 ea, new, 818-891-7634  
 • **MXR digital time delay**, rack mount, \$200. Joe 714-841-5778  
 • **DOD chorus & delay**, 680 & 690, \$100 obo/rp. Ranch 213-452-5119  
 • **Roland 707 drum mach**, lk new, grt snd, MIDI, \$350 obo. 818-923-7122  
 • **Yamaha QX-7 sequencer**, 2-chnl, perf cond, \$175 obo. 818-997-8209  
 • **Ibanez AD-202 analog delay**, rack-mountable, gd cond, \$80. Cindy/Excaltour 818-997-6209  
 • **Ibanez GE-1502 dual 15-band EQ**, perf cond, \$225 obo. Rack-mountable. Cindy/Excaltour 818-997-6209  
 • **Roland TR-608 drum mach**, xit, \$130; B-M Drumulator, mint, \$280. 213-735-6221  
 • **Tascam M-106 8x4 mixing console**, less than 1 yr old, in box w/manual, mint cond, \$400. Mike 213-396-3795  
 • **Boss delay mach**, DM-300, stereo w/chorus, gd cond, \$100. John (after 5) 818-994-2357  
 • **ADA time fx**, TFX-4, flange, chorus, dbl echo, w/remote & stereo, \$150. John (after 5) 818-994-2357  
 • **Roland guitar synth GR-700 module**, spec software mod, \$1400 obo. Dickie 818-845-8856  
 • **DOD bi-FET FX-10 preamp**, new in box, \$40. Jay 213-559-2505  
 • **Teac GE-20 stereo**, 10-band per chnl, graphic EQ w/UV meter, stereo input/output, vol controls, perf cond, \$80 obo. John 714-998-2800  
 • **Roland MSQ700 pro 8-trk MIDI sequencer**, brand new w/all acces, warranty & manual, \$475 obo. Brian 818-246-5409  
 • **Blamp MR140 pro rack-mnt reverb**, mint cond, \$200 obo. Brian 818-246-5409  
 • **Tapco 2200 stereo EQ**, \$100. Brian 818-246-5409  
 • **Boss programmable drum mach** w/cs, xit cond, \$125. Jay 213-392-4496  
 • **Yamaha RX-15 drum mach**, lk new, \$350. Carl 818-445-3043  
 • **Boss Octaver OC-2**, new, \$40. 818-946-7585  
 • **Shure SM-10 headset mc**, hardly used, \$70 obo. Kevin 818-946-7585  
 • **Loft 2-way 1-over**, brand new, \$125 obo; 2-pwr 500 lights, \$100 obo. Rich 213-937-8919  
 • **Amplex tape needed**, 456, used or new, gd price. 213-469-4618  
 • **Nady 49 wireless guitar transmitter & receiver**, mint cond, \$150 or trade; Furman reverb RV-1 w/itr, mint, \$135. 213-735-6221  
 • **Delta Lab Effectron Jr**, DDL & flanger, \$150 obo. Charles 213-318-3175  
 • **Yamaha SDX-90**, new in box, \$550. George 818-841-3753  
 • **Furman RV-1 reverb**, xit cond, para EQ, limiter, \$150 or trade. 818-902-9361  
 • **Samsung wireless mc receiver system**, top-of-line, FR-61 w/SR-1 mc, 58 capsule, warranty, in box, \$1200. Rich (before 6) 213-410-4141 (after 8) 813-548-1938

## 5 GUITARS

• **1956 Gibson ES-125 hollow body**, grt for blues & jazz, \$350. Richard 714-964-6950  
 • **Hamer Prototype II w/Kahler trem**, Duncan pu's, blk w/cs, \$325. 818-994-2821  
 • **Hohner mini-bass**, red, w/cs, strat body style, \$120 obo. Andrea 818-246-7818  
 • **1970 Fender P-bass**, sunburst finish, rosewood neck, xit cond w/cs, \$350, all orig. 818-994-6621  
 • **Musikman Sabre II guitar** w/active/passive elects, treble boost, \$350. Richard 714-964-6950  
 • **Ibanez Artist**, solid body, Les Paul style w/cs, xit cond, Ibanez distort, \$200 both Paul 818-994-1857  
 • **Guild D17M**, xit cond, hardly used, w/hd cs, \$475. John 818-843-3850  
 • **Gibson Les Paul studio guitar**, white, w/Duncan lead pu, \$350. Russ 714-983-0929  
 • **Gibson Les Paul** trick, \$600; Gibson Explorer, \$500; Gibson ES-335 blonde, \$700; Ovation class \$300. Bruce 213-639-3220  
 • **Fender P-bass**, cream color, DiMarzio bridge, brass nuts, brand new cs, \$450. 213-392-3775  
 • **Custom BK Rich custom Bitch 6**, active elec, solid maple w/arniv ATA, Kahler trem, \$1100. Gibson Explorer, silver blue, \$600, beaot. Bruce 213-639-3220  
 • **Custom-made acoustic**: steel string guitar, all spruce body, \$700 w/hard cs. Bob 213-828-2593  
 • **Ibanez 335**, tobacco sunburst, gd cond, \$180. 818-787-0533  
 • **Gibson Les Paul std**, 59 ressus, flamed maple top, zebra Duncan pu's, blk ABS finish cs, mint cond, \$1000 obo. 213-274-0405  
 • **Gibson guitar**, like new, GS-15-R, Gemini 6, also phase shifter & amp, all like new, \$500 entire set obo. 818-994-2821  
 • **Les Paul-style guitar** by Memphis, 2 humbuckers, rosewood lb, tunamatic brdg, all gold hwr, unique mop fit inlays, one of a kind, \$300. Craig 805-251-0498  
 • **Steel guitar**, ZB custom, 3 pedals, 3 knee levers, \$400. Rick 714-894-5439  
 • **Kramer deluxe custom Pacer**, 2 sgl coil pu's, 1 humbucker, all Duncan pu's, blue w/all-bk hwr, Floyd Rose fine tuning, rosewood neck, hsc, \$525 firm. 714-841-3894  
 • **JB Player Solost**, same as Jackson Solost, 2 sgl coil pu's, 1 humbucker, locking trem, red & blk w/all-bk hwr, soft-shreds, \$325 or trade. 714-841-3894  
 • **Custom G&L strat**, maple neck, sgl coil/humbucker pu, trem, burnt sunburst, hsc, mint cond, \$249. 818-766-3115  
 • **Ovation 12-string** black Legend, gold hwr, hsc, mint cond, \$599. 818-766-3115  
 • **Musikman bass** sunburst, \$350 obo. 818-901-0444  
 • **Ibanez jazz elec**, Howard Roberts, mint w/hsc, \$280. Moms Chet Atkins clas elec guitar, solid thn body, new, \$250. 213-735-6221  
 • **Electra see-thru plexiglas guitar**, mint, 24 frets, hsc, \$175 or trade; Ovation 1812 elec/acous, xit, hsc, \$280 or trade. 821-735-6221  
 • **Genuine Gibson Flying V**, white w/hsc, plays 11 hurs awesome, \$450 obo, no reas offer refused, 213-452-5159  
 • **Kramer Striker 100 Ace P**, \$250, grt cond. Moshe 818-760-0548  
 • **Ibanez Destroyer bass** w hsc, white, gd cond, \$400 obo. Dan 213-931-2336  
 • **Ibanez acoustic cutaway**, lg sunburst, beaot snd w/cs, \$235; custom Strat w/Schechter locking trem, \$200. 213-735-6221  
 • **1928 Ludwig Riviera** plectrum banjo, mint orig cond, xit snd, hsc, \$325. 213-735-6221  
 • **Randy Rhoads Jackson Charvel**, blk w/Kahler, \$175 obo, incl AC adap. Charles 213-318-3175  
 • **'79 Gibson ES-335** w/hard cs, lk new, trade for same qual Fender Strat. George 818-841-3753  
 • **HME wireless transmitter/receiver**, \$125 or trade. 818-901-0361  
 • **Electroharmonics micro synth guitar synth module**, \$150 or trade. 818-902-9361  
 • **Valeno**, the ultimate HM guitar, all chrome, grt neck & pu's, \$600. Ted 213-392-5870  
 • **Lavin acous/elec 12-string**, big body, cutaway, \$350. 213-392-5870  
 • **Black Rickenbacker 4001** stereo bass w/cs, \$400. Niky 818-781-5238  
 • **Dean V**, one of the first orig made, xit cond, \$375. Mark 818-886-9320

• **Yamaha Cx-r** elec grand w/lnv toning cases, \$1500 firm, xit cond. Burt 818-889-2109  
 • **Roland S50 sampling keybd**, new in box, \$2400. Dan 714-548-9127  
 • **Vox elec organ**, classic, \$200 obo. Heather 213-532-8046  
 • **Baldwin console piano**, white, \$500 obo or trade for 818-993-6873/998-1313  
 • **Yamaha DX7** synth, xit cond, \$250. Dave 213-494-7293  
 • **Custom Hammond B-3 & Ludwig 145**, \$950, will not separate. Dave 213-494-7293  
 • **Roland JX8P w/PG800 & DP2**, \$1600; Ensoniq Mirage w/5400 sthr, \$1100; Roland Planet P mod, \$150. Bruce 213-639-3220  
 • **OB-Xa synth 8-vc polyphonic**, mint cond, \$850; DSX sequecer, \$425 obo. 818-508-9550  
 • **Yamaha 5'9"** conservatory grand, Golden Bear house piano, interesting history, \$2500. Chuck 714-840-0377  
 • **Hammond B-3 organ**, 2 Lesleys, pedals, Golden Bear house mstr, \$1200. Chuck 714-840-0377  
 • **ARP Odyssey w/lnv cs**, gd cond, \$280 obo. Bob (eves) 818-368-4263  
 • **Roland JX3P**, perf cond, \$550. Joe 213-392-4876  
 • **Casio CZ-3000 w/2 RAM carts &/or OpCode editor** Khranov sk, \$800. 213-651-3608  
 • **Alkal S-612 sampler** plg 20 sample discs, \$600. Gibson 213-654-3608  
 • **Upright piano**, gd cond, blk finish, \$1000 obo. 818-281-9882  
 • **Technica SKX-250 keybd** w/computer memory, digital drums, stereo out, footswitch, mint w/cs, \$350. 213-735-6221  
 • **Roland S-50 sampling keybd**, brand new, \$2350. Dan 714-548-9127  
 • **Yamaha DX-7**, \$1175. Dan 714-645-3808  
 • **Krumar orchestrator** keybd w/piano, clavinetts, H8 grt strings, cellos, brass, bass, etc. W/pedals, new, perf cond, \$350 obo. John 714-998-2800  
 • **Alkal grand piano**, 5'9" beaot rosewood, G2C2, psu rosewood bench, grt action, beaot voiced, perf cond, \$590 obo. John 714-998-2800  
 • **Fender Rhodes 88 suitcase piano**, mint cond, never traveled, xit weight & stand, \$725 obo. Mike 213-318-3175  
 • **Casio MT-400 keybd w/22 snos**, programming bass & rhythm sections, AC adapter, xit cond w/carrying cs, \$125. Jay 213-392-4648  
 • **Yamaha KX-1**, white MIDI remote, \$650, never used. Carl 818-445-3043  
 • **Oberheim OBX w/custom features & anvil cs**, xit cond, \$450. Jamie 213-836-3295  
 • **Yamaha DX-7 w/acces & custom patches**, \$1350 obo. Charles 213-318-3175  
 • **Keybd stand**, mlnt in anvil cs w/pedal board, incred utility, \$300 obo. Charles 818-445-3043  
 • **Grand piano**, exquis, custom built 1870, recently comp rebuilt & refinished, mahogany, handcarved legs, \$8000 obo. Louise 213-396-9602  
 • **Korg Poly 6**, \$450, 32 presets, fantastic string snd & wind instru snas & organ snd; Yamaha C20M dual oscil, monster bass snas. Nicky 818-761-5238

## 7 HORNS/WOODWINDS

• **1980 Yamaha pro alto sax**, model YAS-62, \$400 obo. 818-957-6228

## 8 PERCUSSION

• **Roland Drumatix model TR-608 drum machine**, \$225. Richard 714-964-6950  
 • **Paiste Rude cymbals**, 20" ride/crash, \$100; 16" crash/ride, \$85. Eric 713-656-1190  
 • **DX digital drum mach**, Oberheim, \$500. Randy 213-478-4867  
 • **Zildjian panning cymbal**, 22", xit cond, will trade for Chinaboy or sell for \$100. Tracy 818-501-4310  
 • **Yamaha RX-15 digital drum mach**, xit cond, \$290. Fritz 213-851-1751  
 • **Huge double bass** Sonar drum kit w/cases, monstrous, \$1500 obo. Bob 805-254-6691  
 • **TR-707 digital drum mach**, new in box, \$400. Bruce 213-639-3220  
 • **Three Dragon drums** w/stand, clear Octabon-like drums, \$325. Scott 213-467-8959  
 • **Yamaha natural wood drum kit**, 6-8-10-12-14-15-16 loms, 22 kick, 6x14 snare, all hwr, \$900. Ron 714-531-6423  
 • **Yamaha RX-15 drum mach**, 3 mos old, E-mu Drumulator, 3 yrs old, both \$600. 213-654-3608  
 • **9-pc dbl bass set**, 4 toms, 3 floor toms w/stands & cymbal boom std, grt-sndng set, \$350 obo. Clay 818-645-3581  
 • **Tama 9-pc drum set**, Superstar model, compl w/mny extras, super mahog finish, lk new cond, \$1800. Mark 213-947-2700  
 • **Boss Dr. Rhythm**, DR-110, programmable drum mach, xit cond in box, \$125. Jay 213-392-4648  
 • **Ludwig chrome power set**, 9-pc, \$2300 obo. Manny 213-458-9173  
 • **Silmons SDS5 kit**, incl 6 pads, 5 modules, hwr, cases, perf cond, \$1850. 213-399-6831  
 • **Roland TR-505**, new, \$250. 213-399-6831  
 • **Wanted: Roland Octapads**, reasonable. 213-399-6831  
 • **Syndrums**, quad set, w/stands, cables, anvil cases, \$550. Syndrum single, \$100 ea. 213-399-6831  
 • **Synare elec bass drum stand**, \$50. 213-399-6831

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- #2-1 digital sampling drum mach, new in box, hardly used, \$450. 818-261-9882

## 9 GUITARISTS AVAILABLE

- **Guitarist/songwriter**, vox & keyboard abtl, grt lks, sks musicians. Be talented, gd-lyng, serious & dedic or don't call! Infi Bowie, Bauhaus, Blondie, Halloween 818-768-8852
- **Lead guitarist/songwriter** w/connex lking for musicians to form super grp or join estab'd commerc HR band. Serious only. 818-244-2238
- **Creative Texas blues/rock guitarist** avail for band, infi Chuck Berry, Tbirds, Jimmy/Sueve Ray, Tasty, economical, rhythm/lead Serious pros only. Kenny 213-392-4496/394-0595
- **Guitar ply lking for HR band** infi Ratt, Dokken, Grt guitar, gd image, long hair a must. 818-704-9144
- **Creative guitarist** sks wrkg rock w/inf Hendrix, Gary Moore, Van Halen 213-434-9114
- **Guitarist**, 24, w/clean image, vox, equip, trans, dbls on bass & keys, writes charts, sks F/T T40 band w/wking att. 213-467-8986
- **Guitarist/synthelst** lking to join or form org leikback party image HR glam band. Pete 818-985-1626
- **Jim Haggard**, elec guitar, rhytm/lead, songwriter, avail for HR/HM band. 213-680-1572
- **Guitarist/songwriter** w/backgr vox sks melod 2-guitar or musicians w/att & ambt to secure deal. Infi Foreigner, King Kobra, Johnny 213-838-2435
- **Lead guitarist/songwriter** w/connex lking for musicians to form super grp or join estab'd commerc HR band. Serious only. 818-244-2238
- **Lead guitarist**, 26, w/13 yrs exp, infi Shocker, Blackmore, Scorpions, David 213-739-0908
- **Guitarist** sngk band, though-inspiring, psych but modern, infi Bauhaus, Love & Rockets, U2, Doors. 213-434-9114
- **Guitarist**, 24, sks estab'd pr meloed HR/HM band. 1 hv equip, chops, trans. Pat (eves) 714-495-3676
- **Guitarist w/exp**, image & very tasty chops sks estab'd HR band. Tony 213-925-8196
- **Very aggressive** meloed HR guitarist w/leicallat touch, just arrived from Chicago, killer stage pres, has EP. 213-435-6016
- **Guitar ply lking to reform** org band proj. Nds new bass plyr & keyboard, vox a plus. Infi Night Ranger, Loverboy, Bryan Adams, Jessie 213-950-2289
- **Christian hi-energy guitar plyr** w/10 yrs exp & album under belt sks pr org meloed rock quartet. Billy 818-288-7840
- **Singer/guitarist** sks wrkg band. R&B, 60s, country, Exp'd Joe 818-787-0533
- **Pro guitarist**, grt equip, carry book, trans, read, sing, lking for casual band or wrkg band. Much exp. Chris 213-844-5052
- **Tasteful meloed HR guitarist** sks recording/wrkg HR proj Infi Bryan Adams, Whitesnake, Bad Co, Billy Squier, Stage pres, Durcan & Marshall equipment, will travel. 213-274-0408
- **Lead guitarist** sks career-minded band/plyrs to join or form the fusion classic HR gr. Beck, Clapton, P&A & beyond. Vox, flexible for success. Curt 818-176-8200
- **HR metal punk rhytm guitarist** w/btch'n' hair & wild image avail for band. Blake 213-851-5351
- **Young pro guitarist**, very tasty, gd lks, att, plays all styles, sks band, prefz dance music. Pls call only if you are hungry for success. Mark 213-837-1152
- **Christian guitar** avail to form band infi Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
- **Lead guitarist**, 19 yrs exp, sks org pr w/mgmt. R&B, rock, T40. Pros only. Xlt equip, Anthony 714-841-3894
- **Female lead guitarist & vocalist** avail for steady wking T40 band w/Hollywood or Valley area. 13 yrs exp. Pros only need call. Meredith (12-6) 818-768-8852
- **Synth & guitar plyr**, 22, infi Cheap Trick, DLR, Van Halen, Idol. Pref fun, commerc party image band, hv songs. Pete 818-985-1626
- **Guitarist**, 22, sks up tempo band infi a-ha, Sexton, Go West, Duran/Senton/Alarm image. Will vocat to suit, Tired of almost making it. Alan 818-287-2753
- **HM guitarist** avail for HM band &/or sngk vocalist, bassist, drummer & 2nd guitarist. Infi Ozzy, Metallica, Malmsteen, Van Halen, Dean 818-702-9703
- **Singer/songwriter/rhytm guitarist** avail for org proj infi Beatles, Springsteen, Costello, Jam. 818-989-7205
- **Multitalented grt-lead** guitar sks musicians to form commerc band ala idol, Bauhaus, Bowie. Only deedly

- serious nd call. Pros only. 818-768-8852
- **Female rhytm guitarist/vocalist/songwriter** sks country rock band into grps like BoDeans, Steve Earle, Heartbreakers, Dylan, Barb 213-823-7122
- **Guitarist** sks commerc metal band. Marshall equipped. HV ideas for orig. Infi Dokken, Ratt, Scorpions, Bob 818-780-5578
- **Pro guitarist w/hd-wking att**, stage pres, pr gear, trans, style leans toward Warren D, Jake E, Lee & Gilles, sks band. Pros only. Joe 213-665-7955
- **Guitarist lking to form** org band. No pros, no drugs, just serious. Infi Duran Duran, Billy Idol Lindsey 213-396-6125
- **Guitarist/vocalist** avail for wking T40 bands only. Dbl on bass & keys when needed, pr equip, image, att, etc. 818-787-2723
- **Guitarist/vocalist** sks pr wking T40 band or recording proj, Julio 213-857-8707
- **Male lead plyr**, 29, powerful fast yet tasty meloed, xlt equip, sngk commerc HR act w/mgmt. Bon Jovi, Journey, Honey-moon Suite, Kansas style. David 818-353-5548
- **Guitarist**, 20, sks club band infi Propaganda, Spandau, Roxy, YMO, Japan, Thompson Twins, Kaja Gugu, Mano 818-982-1358/90-7765
- **Lead guitarist lking for** team in estab'd unit, 10 yrs exp, into HR/metal. Infi Van, Page, Joe Perry, Bill 213-464-5963
- **Rock lead guitarist** w/xt playing abtl & image sks HR band. Van Halen, Zepplin, Joe 213-558-9111
- **Guitarist/writer/producer** avail for HR/metal act. Extensive live & studio exp, pr lks, att, equip. Steve 213-856-8219
- **Craig Collins** Turner, formerly of Network, Spotlight column *Player*, sks commerc rock, HR or metal bands w/mgmt, label intr. 818-769-2682
- **Country** sks wking T40 or cover band, HV gd equip & trans, Culver City area. Pros only. Jay 213-559-2505
- **Country picker**, infi James Burton, Ray Flack, sks exciting lead band. Will 818-948-2576
- **Lead guitarist**, 30, sks org proj w/keybd plyr, mgmt, meloed rock/R&B/funk, 18 yrs playing, pr equip. Also T40 pr wking band. Anthony 814-841-3894
- **Guitarist**, seasoned pro, sks all-org HR or pop act. 1 hv xlt chops, equip, att. Jeff 818-980-7592
- **Hot lead guitarist w/10 yrs** concert/recording exp w/merse plyrs sks HR/HM band w/mgmt, label intr. Serious only. 213-876-4290
- **Lead guitarist**, rock/pop/jazz/cis, all aspects, reads music, avail band. Infi James White 213-434-5286
- **Lead guitarist lking for** exp gr in L.A. area who needs hot lead guitarist. Call me now, don't wait. Donny 213-804-1734
- **Guitarist w/major touring/recording** creds, writer/backgr vox, sks pr band w/exp d sks plyrs w/mgmt. 213-382-8250
- **Guitarist w/old equip** & att sks org upbeat pop band infi Police, Fixx, REM. 818-981-5259
- **Lead guitarist/songwriter** lping to join or form metal funk band infi Power Station, Zep, Aerosmith, Beck. 10 yrs exp. Bumper 213-614-9433
- **HM affli singer/guitarist/composer**, formerly w/Barry White, Isaac Hayes, Chuck Berry, Wolfman, Jack, sks wrkg band. Plays jazz, reggae, R&B, pop. Emmet 213-959-8948
- **Pro guitarist** sks F/T wrkg band. HV xlt equip, att & stage pres, can dbl on bass & keys. Mark 818-982-4046
- **Guitarist** sks hard R&B band infi Stones, ZZ Top, Steve Stevens, Gd equip, gd image, gd att. Terry 818-989-7966
- **Guitarist** w/old equip, att, sks org, sks w/exp. Sngk-wrkg blues-based band. Mike 213-837-5374

## 9 GUITARISTS WANTED

- **We have an EP**, producer, label intr, currently wking on video. Infi Stones, Byrds, based in Long Bch, no metal. Greg 213-438-1230
- **Group w/mgmt & grt prospects** sks guitar plyr into rock, pop, blues, country & R&B. No ego problems a must, only creative pos energy. 213-459-1168
- **Guitarist wtd, male**, strong rhytm, some lead, meloed techno style for org techno rock proj w/female front. Vox/keyboard skills helpful, exp'd team plyr. 213-399-4583
- **Estab'd metal band** RUTHLESS sks powerful explosive Wolf Hoffman style lead guitarist w/guts. Michael 714-842-8224
- **Singer/songwriter/bassist** sngk guitarist to collab w/inf wrking band doing orgs. Infi Simple Minds, TFF, a-ha. Mike (after 6) 213-659-3938
- **Lead guitarist wtd for** label-oriented band infi Ronson, Ralph, Stevens, Richards. 818-902-1378
- **Rhytm/lead guitarist** needed, pr workable w/female lead vocalist/guitarist for org contemp rock band CHANGES. Sara 818-574-9172
- **Intellectual expressionist** singer/lyricist sks guitarist for artistically rewarding grp, 16-24, infi Bunnymen, Ayn Rand, 818-509-9631

- Monet, Crimson, Veivets, Mozart, Isaac 213-430-3511/259-1717
- **Guitarist wtd for** local band w/major label intr. Must hv att & lks, 20-25, infi Dead or Alive, ABC, Lamage. 818-883-3793
- **Pro guitar plyr w/voex** wtd for wking R&R revue band. P&S/bio to Mike Graves, 11684 Ventura Blvd, #693, Studio City, CA 91604. 818-343-3547
- **Wanted: Guitar plyr to form** rock to T40 band. No pros, but serious & ambt. 818-377-4589
- **Guitarist wtd for R&R org act** being formed around xlt female vocalist w/mgmt. Serious pros only. Infi Van Halen, Heave Halve, Lucy 818-358-9619
- **Christian bassist & guitarist** sks 2nd guitarist to form serious heavenly metal band. Ministry-minded pros only. Michael 818-359-4091
- **Modern meloed plyr** who has hv thrash factor under control wtd for recording/live pop rock proj. Self-image & financially secure. Karen 818-343-3547
- **Guitarist/vocalist**, M/F, sought by org band w/a dream. Simple meloed leads, lots of harmony. 818-443-8539
- **Motivated exciting rock guitarist** wiks & yrs exp, '80s rock image, commerc writing abtl, ready to record, infi early Trower, Koffler, Bee. Serious only. 213-461-8430
- **Guitarist wtd, almost** no covers, be creative. Simple lks for simply harmony songs like Beatles, Byrds 714-592-1505
- **Guitarist wtd by** pro band. Image, equip, dedic a must. Pls no flakes, career-minded people only. Rick 213-223-8364
- **Female R&R guitarist wtd for** all-grt proj w/mgmt. Pros only, under 35, must be gd-lyng. (after 1pm) 818-264-7858
- **2nd lead guitarist wtd** immed, 21-24, pr speed metal act. Xlt chops, equip & drive musts. Pros only. 818-948-5336
- **Hot guitarist w/chops** & integrity wtd for promising org proj w/mgmt & record co intr. R Blank 818-505-0197
- **Exp'd female vocalist/lyricist** sks exp'd guitarist for all grt rock bands. Serious rockers only. Alexandrab 818-781-1270
- **Guitarist needed** immed for Christian metal band w/album, gigs, following, recording studio. Call now. 818-846-6841
- **MAX**, soon-to-be big-time pop fusion mystical band, sks the guitarist. No clubs. 805-965-8465
- **Commerc HR guitarist** needed to compli org proj. Pro only. tape exchange req'd, presently recording. Bobby 805-254-6691
- **Christian guitarist** needed for JOHNNY QUEST. HV gigs, albums, following. Ministry minded, commitment a must, infi by everything. Mike 714-522-0276
- **Sngk impressive** but quite tasteful guitarist infi Cocleau Twins, Smiths, Eric, Psych Yrs, Echo/Bunnymen, Pinc. TV, Call quickly. Stu/Lou 213-432-7513
- **SIBLING RIVALRY** sks pr lead guitarist w/dedic, lks & stage exp to compli band for maj label showcasng, etc. Call ASAP. Kevin 213-462-5689
- **Female guitarist** wtd to start glam rock band infi Don Jovi, Heart & Cinderella. Dazzle 213-582-3742
- **Lead/rhytm guitarist** wtd infi Bunnymen, Smiths, Cure. Must be talented & very serious. George 818-285-5069
- **Lead guitarist** wtd to join newly formed R&R band infi Style Council, Sting, Waterboys. Billy 818-501-7375
- **Guitarist**, 35-45, wtd for Janis Joplin imitation band for showcasng & concerts. Non-smokers pls. Nick (before 8:30pm) 213-851-4363
- **Male musicians**, 20 & over. Punk, doom gloom, psych band. Lisa 213-871-9011
- **Lead guitarist/vocalist/wrkg** wstrng tenor lead vox sought by wking copycat/melod rock band. Soujour 213-494-4582
- **Guitarist/singer/songwriter** wtd to form org proj infi Beatles, Springsteen, Costello, Jam. Ken 818-989-7205
- **Lead guitarist wtd for** casual stl, T40 R&R, SGV area. 818-303-2810
- **Female guitarist/vocalist** wtd for org pop rock band infi Outfield, Glass Tiger, Cars. Serious only, no smoking/drugs. John 213-582-3742
- **Meloed lead guitar plyr** wtd for folk rock band w/emphas on vox. Vox helpful, commnt nec. Debbie 213-465-5202
- **THE BIRTHDAYS** need pr bassist w/voex for simple solid R&R band. No shopping 24-trk master to majors. Studio exp a must. Mary 213-469-5694
- **Guitarist**, simple keys, 35-45, wtd for Janis Joplin imitation band for showcasng, parties & concerts. Non-smokers. Mick (before 8:30pm) 213-851-4363
- **Substitute rock guitar plyr/backgr vox** wtd for estab'd all grt band. No T40 mercenaries. 213-463-4040
- **RANDY O** lking for guitar plyr w/grt image, gd songwriting abtl. No hair extensions allowed. Vickie 213-656-9209
- **Commercial lead guitar** wtd, 18-22, infi Mr. Mister, Genesis, Journey, Van Halen, Springsteen, Bon Jovi, H&O, Duran, L&Z, Wham. No HR/HM. 818-509-9631

- **Guitarist/singer** wtd for hd-wking org band. Must sng to high C, no falsetto. Infi Fogey, Georgia Satelites, Steves, Inhyrd Skywyrd, Jim 213-499-2584
- **Explosive guitarist** wtd to compli hi-intensity band. Friendship, humor, own studio, raunchy snd, beyond Townshend, Gabriel, Richards, Summers, Stevens, Beck, old Pretenders. 213-650-2452
- **Christian guitarist** wtd, lead/rhytm, 5 yrs exp min. J.T. (after 6pm) 213-494-8972
- **Guitar plyr w/taste**, lots of hair & dark image needed by intense, moody, emot'l powerful band. Cure, Gene Loves Jezebel, Ckt, Lords. 818-176-0632
- **Vocalist** sks clean upbeat tasteful blues oriented rock guitarist for collab. Infi Clapton, BB King. Equip, young rock image. Drew 213-466-6691
- **HOLLYWOOD MILLIONAIRES** sks funky R&R male lead guitarist w/backgr vox. Interested in poss record deal? Renee 213-460-4613
- **NEW CHRISTY MINSTRELS**, 1987-88 concert season. Girl/boys, 18-25, must sing, must sng, must sng. Acous Instr. 213-657-0370

## 10 BASSISTS AVAILABLE

- **Rock bassist**, extense studio/live exp w/recently compli solo LP, xlt chops & image, long hair, sks major act w/mgmt & backing. Johnny 818-782-4230
- **Bassist** wants wkg band, pref T40/covers, etc. Gd agency contact, xlt vox, equip, trans, image, willing to travel. Alan 213-494-7893
- **HM bassist** sks touring/recording grp w/label & hv backing only. 12 yrs pr exp, infi Malmsteen, Maiden, Do, Tape/bio/photos, Ted 213-773-2824
- **English base plyr** w/lots of live/recording exp sngk modern-sounding wkg band. Mark 213-394-6654
- **Bassist** sks HR band infi Journey & Toto. Pros only, no drugs. Angelo 818-782-8301
- **Pro bassist**, 35, lking for wkg band. Berkeley grad, much exp. T40, R&B, funk, jazz, pop. Michael 213-478-4893
- **Bass plyr lking to join** band to play T40, R&B, R&R, jazz, some country. Pro att. Bill 213-971-8429
- **Bass plyr**, 29, sks rock act rehearsing in SFV area. Mark 818-347-8092
- **Bass plyr** sks wkg band. Jazz, funk, fusion, latin. Cynlle 213-461-8293
- **Bass plyr & singer** lking for wkg T40 band. Bob 213-282-1831
- **Bass plyr**, 28, sks hv rock band. HV Marshalls & trans: infi Aerosmith, Vinnie Vincent, Deep Purple, Buzz (eves) 818-894-8974
- **Bass plyr** sngk guitarist, vocalist & drummer to form ultimate rock band. Dave 714-622-8787
- **HM-rate** bassist lking for org pop rock or jazz grs. Can play anything except funk. Pick 818-243-5167
- **Pro bass plyr**, 39, vast exp, lking for mature wkg rock, country or T40 band. Lead & backgr vox. George 818-996-2107
- **Bassist** sks pr org band ala Police, U2, British sound. Strong image, grt equip, serious pros only. Robt 213-293-1189
- **Bassist** sks serious rock band infi strongest meloed—soft to driving. Joe (M-F 5:30-7pm) 818-705-9475
- **Pro bassist**, 21 yrs studio/org/stage exp, mult creds: wack-satie, jazz/R&B/pop, can read. Pro bands only. Mack 213-851-4363
- **Bass plyr & drummer** team avail w/voice & other instr for recording, touring, wkg band. 213-465-8361
- **Pro bassist**, dbls on keys, sks meloed hv rock or rock T40 band. HV xlt basses & keys, stage/studio exp, orgs & covrs. 818-784-0843
- **Bassist/vocalist** avail for wking T40 bands only. Dbl on keys & guitar when needed. Pro equip, image, att, etc. 818-787-2723
- **Explosive bassist** wgrt att, lead & backgr vox abtl, 10 yrs road exp, sks wking T40 band. Gavn 213-473-8343
- **Bass plyr**, 10 yrs rock exp, pr equip, own trans, sks HR act. 818-761-5238
- **SF's top** mod rock bassist w/wild looks, killer chops & insane pres, sks devastating band. Sabre 2004-64-1628
- **Infectious groove** bassist sks wking funk, pop, R&B style band. HV lots of pr live/recording exp, grt equip & image. Dale 818-763-7396
- **Bassist**, dbls on synth bass, sks R&B, funk grp or T40 grp. Pros only. Marvin 818-765-4800

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by investor forming pro act. We are looking for musicians to complete an all-original act (Boston, Journey, Night Ranger style). Album project will begin upon completion of the band. Send tape, photo, bio to:  
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•Christian basist sks estab d HR/metal band. Sheehan, Harms. Bach inf, 9 yrs playing/stage exp. Lv msg before 5 at Musicians Institute. Mike 213-482-1384  
 •Basist w/long hair image lking to join or form hot glam rock band inf Cinderella, Bon Jovi, Heart. Dazzle 213-582-3742  
 •Pro basist lking for F/T wking T40 band on casual/e band. Joel 213-577-0423  
 •Pro basist sks estab'd HR band w/mgmt & label intr. Pros only. Keith 213-938-4295  
 •Female basist, East Coast snd w/backgr vox avail for band, no metal. Reading, studio/live exp, trans, gd equip. Pros only Wendy 213-923-1438

## 10 BASSISTS WANTED

•Basist wtd for orig band, M/F, backgr vox, Beatles/Motown/skirts inf, melod style 714-592-1505  
 •Hardest & fastest basist for forming hard fast melod R&R band. Inf classical, jazz, etc. Band of the '90s. Adam 213-922-0810  
 •Basist wtd by experiental rock ensemble. Intermed level pref'd, pros ok, no premature commit. 818-785-9900  
 •Bass plyr wtd for band just done recording, ready to do showcase gigs. Kathleen/Andy 818-848-1076  
 •Basist wtd by orig rock band w/major label & mgmt intr & mgmt Grt music & plyrs, vox a must. Tom/Mike 818-763-7627  
 •Basist wtd for R&R ong act being formed around mt female vocalist w/mgmt. Serious pros only. inf Van Halen, Heart, Steve Vai, Lucy 818-358-9619  
 •Bass plyr wtds of dark har & hvy powerful driving snd needed by intense moody powerful band. Sisters/Lords/Mission. Image req'd 818-378-0632  
 •Basist wtd by orig groove rock band. Groove plyr w/choos, backgr vox, pro equip, demo w/label intr. Pros only. Mgmt, agent, gigs. Larry 818-705-8084  
 •Pro basist needed for creative h-energy groove rock gr. Chops, backgr vox, pro equip, just finished full-scale demo w/label intr, mgmt, agent, Vince 213-856-4920  
 •Basist wtd by orig band inf Soukise, Pretenders, Gabriel, Bush. Grt demo, gigs, label shopping. 213-836-4873  
 •Bass plyr wtd to form HR blues band inf Simmons, Butler, Jones, Eric 818-990-0404  
 •Bass plyr wtd for happening band w/60s pop, folk rock & psych inf. Dennis 213-668-4926  
 •Basist wtd for hard-driving classically inf rock. Must hv intensity & abl. Heinrich 213-850-6198  
 •Pro bass plyr wtd wtd for wking R&R revue band. Prcs/bio

to Mike Graves, 11684 Ventura Blvd. #693, Studio City, CA 91604.  
 •Estab'd contemp rock band inf David & David, Pretenders, Polos, U2, lking for incrd bass plyr w/grt image. 213-662-5604  
 •Sking bass plyr to form rock to T40 band. No pros, but serious & ambl. 213-935-5633  
 •Basist wtd for ong straight-ahead rock band STB recording & gigging. Must hv bme to rhrs. Inf Journey, Van Halen, Dokken, Hendrix. Eric 213-674-4007  
 •THE BRICKS need bass plyr for our ong street rock. Vox helpful, gigging heavily. Mike 213-935-5633  
 •Bass plyr wtd for rock band. Must hv imagination & must be able to play tight & not too much. John 213-855-8087  
 •Modern melodic basist w/punch wtd for recording/live pop rock proj. Self-image, financially secure. Karen 818-343-3547  
 •Basist wtd w/vox for spirited ong band, pop rock, melod harmony songs. No image nec, just imagination. M/F. 818-443-8353

•Bass plyr needed for proj w/mgmt, inf Cure, REM, Love & Rockets. Pro att a must. 213-281-7863  
 •Basist wtd for new band, orig proj, Mainstreet style. Ted 213-281-7863  
 •New age/jazz fusion recording grp sks pro bass plyr, dbls only keybd bass, must hv equip & att together. 213-392-7784  
 •Basist/vocalist/writer w/strong tenor lead vox sought by wking copy/ong. melod rock band. Sojourn 714-494-4582  
 •Basist wtd, very serious, to help ong band take blues, folk & roots inf to unusual ends. Mike 818-347-7385  
 •Basist wtd for all-orig commerc rock band inf Heart, Journey, Bon Jovi, Night Ranger. Larry 714-891-3001  
 •Exp'd female vocalist/lyncist sks exp'd bass musician for all-grt rock band. Serious rockers only. Alexandra 818-781-1270  
 •Basist wtd for hvy R&R band. Must hv long hair image, equip & trans. Serious only. James 213-227-9850  
 •Basist wtd for HR band, pro career-oriented indivs only, inf Aerosmith, Van Halen. 818-783-9666  
 •Female basist or male glam queen w/concept equip to compil female ong HR band ready to go. Pck tech a must. Gail 818-760-1547  
 •Bass plyr wtd, rock singer & guitarst skng top plyr for gigging & showcases. Grt ong mater, very gd sit. call now. Kenny 818-903-0362  
 •Female Christian basist/vocalist to spread the word of love. Acoustic rock, must sing from the heart, play secular venues. lan 213-461-3127  
 •Basist wtd for rockin' metal band. Rehearse in Van Nuys every day 2-6pm. Can you make it? Luke 818-344-1743  
 •Bass plyr needed immed for Christian metal band w/album, gigs, following, recording studio. Call now. 818-846-6841

•MAX, soon-to-be big-time pop fusion mystical band, sks the basist. No clubs. 805-965-8465  
 •Bass plyr wtd for ong HR proj. Long hair image & dedc musts. Darrell (eves) 213-519-8530

•Guitarist lking to reform orig band proj. Nds new bass plyr & keybdist, vox a plus, inf Night Ranger, Loverboy, Bryan Adams, Jesse 213-650-2289  
 •Bass plyr wtd for all female band inf MSG, UFO, Aerosmith, Ratt, Orange Co area. Alexis 714-832-1504  
 •HR act sks basist wgd equip, timing & image. We hv backing & EP. Joe 213-240-0124  
 •Basist wtd for commec HR band, must hv flashy long hair image, gd equip & trans. Serious only. Ron/Br 818-576-8157  
 •Commercial HR band w/strong orig mater sks dedc basist. John/Brian 213-970-9239  
 •Basist wtd for all-orig HR band. Pro career-oriented indivs only, inf Van Halen, Aerosmith. 818-783-9666  
 •Basist wtd for something new, something old, something fantastic. M/F, very creative, very ong. Bennett 213-820-9515  
 •R&R O lking for bass plyr w/grt image. Gd songwriting abil, no hair extensions allowed. Vickie 213-656-9209  
 •M/F basist/vocalist wtd for ong pop rock band inf Outfield, Glass Tiger, Cars. Serious only, no smoking/drugs. John 818-540-9131  
 •Rock-bottom basist needed to join team & be an equal part. If you want it, we got it. 18-24. Tony 818-704-0581 Sean 818-845-8433 Danny 818-848-4846  
 •Basist needed, very happening proj showcases for record labels, serious people. Must hv ong country stl. Pros only. Billy 818-704-9296  
 •Female basist wtd to compo ong rock band in trad of AC. To Rainbow. Concert equip & pick tech a must. 818-963-4251

•Bass plyr wtd for ong rock band. Dedic, serious att a must. Rich 213-937-9919  
 •Basist wtd for well-planned proj, T40 rock, all orig. Be part of a success in the making. Exp'd plyrs only. 213-451-3211  
 •R&R band searching for bass plyr to create an undeniable signaturo on new origs. Inf Stones, Faces, Cougar, Pretenders, Jonsie 818-448-7408  
 •Bass plyr wtd for pro rock act w/name producer & hit mater. Must hv grt chops, att, image. David/Br 818-355-5238  
 •Bass plyr needed, inf Stones, Dylan, REM. Vox, gd equip, origis circuit, private rhrs spec. Moving fast. 213-665-6867/207-3877  
 •NITEMARE: Bass plyrs, this is the band you've been dreaming to join. 213-874-1718  
 •Talented young basist, M/F, for modern ong pop w/guitarist & drummer. Jeremy (eves) 818-884-5562  
 •GRUOP TAPES sks funky R&R basist, intr in poss record deing. Backgr vox. Renee 213-460-4613  
 •NEW CHRISTY MINSTRELS, 1967-88 concert season. Grl/boys, 18-25, must sing, must play handhdle acous bass. 213-657-0370  
 •Exp'd bass plyr wtd for h-energy R&B fusion gr. Hv mgmt & label intr. Ben 213-874-2505  
 •Female bass plyr who sings needed for mod band, currently filming video. 213-281-1812

•JET BLACK sks loud nude basist w/musicianship, intel, att. Join the Jet Black Attack! G. T. 818-789-1588  
 •Basist w/grt chops, vox & image wtd by powerful, melod rock band w/creative mater & outstanding plyrs. Showcs & recording immed. Joe 818-966-6296  
 •Band w/orig rock sks sks basist w/backgr vox, M/F, w/chansmatic edge, exp, mature, intr in collab. Peter (att) 818-704-0274  
 •Rock bass plyr wtd w/groove edge, serious team plyr & dedc. Leonard 213-274-2665  
 •Basist wtd for hot hard heavy rock gr. daytime rehearsal, Kevin 213-227-9328  
 •Glam basist wtd—loud, wtd w/mega hair, superior talent, xt star qual. Glam pop metal act w/mgmt, financial backing, inf Crue, Kiss, Poison, Steve 818-881-9853  
 •Orig band w/gigs sks bass plyr, dedc only. Dance rock. Eddie 213-657-4590  
 •Bass plyr wtd for HR melod rock band w/own trans, equip, club exp nec, image & pos att, serious a must. Dave 818-448-7408  
 •Basist/keybdist wtd by Christian guitarist to form band inf Led Zep, Deep Purple, Firm, Robert Plant. 805-527-4593  
 •Bass plyr wtd for ong commec rock band wgd image, following, gigs. Gd lks & chops musts, backgr vox prof. We hv 24-trk demo currently being shopped. Pat 714-442-2648  
 •OCTOPUS RIDE sks versatile basist, inf Willie Dixon, Cream, Who. Vox a plus. Rick 213-643-7284  
 •Can you replace Joel Cooll? NO STRANGER nds pro bass plyr w/lks, equip, vox, to-the-top att. We hv connex, grt plyrs. Joe 818-966-6296  
 •Basist & drummer wtd for melod HR proj. Pro image & att musics, serious musicians only. Manny 213-969-8770  
 •Male musicians, 20 & over. Punk, doom gloom, psych band. Lisa 213-871-9011  
 •Bass plyr wtds of hair, hvy powerful driving snd & dark image needed by intense moody emo'l powered band. Lords, Cure, Sisters, Mission. 818-376-0632  
 •THE BIRTHDAYS need pro basist w/vox for simple solid R&R band. Now shopping 24-trk master to majors. Studio exp a must. Marty 213-469-5694  
 •Pro guitarist & drummer w/grt mater, immed, extreme dedc, sk male basist/backgr vocalist. Ong melod ballry rock, image import, talent must. Tony 213-949-5510  
 •Basist, 35-45, wtd for Janis Joplin imitation band for showcases, parties, concerts. Non-smokers. Mick (before 8:30pm) 213-851-4363

•Basist wtd, abl, ambon, imagination musts. Hv grt mater, gigs & mgmt/label intr. Inf Beatles, Echo, X, VU 213-399-4095  
 •Band sks bass plyr, inf mid-70s punk. Rusty 213-851-8731  
 •Basist wtd for LOST TEXANS, ong melod rock proj. Inf Cougar, Petty, Holly. Pros over 27 only. Rusty 213-545-3327  
 •Basist needed by multi-talented grt-lking guitarst for dark moody dance rock band inf Bauhaus, Bowie, Udd. Must be pro & grt-lking. 818-768-6852  
 •Tired of wasting time musically? TNT is currently auditioning prog HR metal bass plyrs w/proven abl. If you're serious call. 213-337-9616  
 •Basist wtd for commec HR band, must hv flashy long hair image, gd equip & trans. Serious only. Ron/Br 818-576-8157  
 •Commercial HR band w/strong orig mater sks dedc basist. John/Brian 213-970-9239  
 •Basist wtd for all-orig HR band. Pro career-oriented indivs only, inf Van Halen, Aerosmith. 818-783-9666  
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 •Basist needed, very happening proj showcases for record labels, serious people. Must hv ong country stl. Pros only. Billy 818-704-9296  
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 •Bass plyr needed, inf Stones, Dylan, REM. Vox, gd equip, origis circuit, private rhrs spec. Moving fast. 213-665-6867/207-3877  
 •NITEMARE: Bass plyrs, this is the band you've been dreaming to join. 213-874-1718  
 •Talented young basist, M/F, for modern ong pop w/guitarist & drummer. Jeremy (eves) 818-884-5562  
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 •Basist wtd for hot hard heavy rock gr. daytime rehearsal, Kevin 213-227-9328  
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 •Orig band w/gigs sks bass plyr, dedc only. Dance rock. Eddie 213-657-4590  
 •Bass plyr wtd for HR melod rock band w/own trans, equip, club exp nec, image & pos att, serious a must. Dave 818-448-7408  
 •Basist/keybdist wtd by Christian guitarist to form band inf Led Zep, Deep Purple, Firm, Robert Plant. 805-527-4593  
 •Bass plyr wtd for ong commec rock band wgd image, following, gigs. Gd lks & chops musts, backgr vox prof. We hv 24-trk demo currently being shopped. Pat 714-442-2648  
 •OCTOPUS RIDE sks versatile basist, inf Willie Dixon, Cream, Who. Vox a plus. Rick 213-643-7284  
 •Can you replace Joel Cooll? NO STRANGER nds pro bass plyr w/lks, equip, vox, to-the-top att. We hv connex, grt plyrs. Joe 818-966-6296  
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 •Male musicians, 20 & over. Punk, doom gloom, psych band. Lisa 213-871-9011  
 •Bass plyr wtds of hair, hvy powerful driving snd & dark image needed by intense moody emo'l powered band. Lords, Cure, Sisters, Mission. 818-376-0632  
 •THE BIRTHDAYS need pro basist w/vox for simple solid R&R band. Now shopping 24-trk master to majors. Studio exp a must. Marty 213-469-5694  
 •Pro guitarist & drummer w/grt mater, immed, extreme dedc, sk male basist/backgr vocalist. Ong melod ballry rock, image import, talent must. Tony 213-949-5510  
 •Basist, 35-45, wtd for Janis Joplin imitation band for showcases, parties, concerts. Non-smokers. Mick (before 8:30pm) 213-851-4363

**11 KEYBOARDISTS AVAILABLE**  
 •Male Quartet vox plyr, 20 yrs exp, playing songs from '20s-'60s, avail for wking band w/vocalist & guitar plyr. 818-966-9626

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•Outstanding team plyr, state-of-art equip & image, superb tech & solo chops, skng very pro signed or STS signed act. No metal. Erin 213-392-3511  
 •Keyboardist, 33, BA Music UCSD, sings lead, plays left-hand bass, DX-7, OBX, songs on KLOS, wkng bands only pls. Steve 818-247-1284  
 •Keyboardist/vocalist sks wknd T40/casual grp. Also plays sax & guitar. Mark 213-945-4283

**11 KEYBOARDISTS WANTED**

•Multi-Infll groove-based band w/maj publishing deal ala Scritti, Gabriel & Clinton skng like-minded keyboardist w/incred snds, taste & commitment. Dan 213-224-8323  
 •Heavy rock keyboardist for band. Equip, image, dedic. 818-349-8159  
 •Keyboardist wtd by orig rock band w/major label & mgmt intr. Grit music & plyrs, vox a must. Tom or Mike 818-763-7827  
 •Keyboardist wtd for orig techno rock proj w/female front. Paris & solos, imagination, spare techno style, vox a plus, no egos pls. 213-399-4583  
 •Singing grp skng keyboard/arranger. Robert (eves & wkngs) 818-501-3325  
 •Funky white boy keyboardist needed for mixed funk rock band preparing for maj shows. Must be into Prince. Chris 213-372-3208  
 •Keyboardist wtd for melo groove rock grp. Backgr vox, pro equip, colors/textures a plus. No shopping tape. Pros only, mgmt/agent. Larry 818-705-8084  
 •Keyboardist wtd. Just in from NY, melo R&R band w/edge. Major infl Journey, Triumph, Mr. Mister. Kevin (alter 6) 213-504-2065  
 •Keyboardist w/strong melo snds wtd for collab w/singer/songwriter team. Hv mini-studio, DX & fx. 213-851-6551  
 •Keyboardist wtd for happening band w/60s pop, folk rock & psych infl. Dennis 213-666-4926  
 •Intellectual expressionist singer/lyricist sks keyboardist for artistically rewarding grp. 16-24, infl Bunnymen, Ayn Rand, Monet, Crimson, Velvet, Mozart. Isaac 213-430-0611/259-1717  
 •Our music kicks. Can you play hot licks? Keyboardist wtd for orig R&R/pop & T40 band. Dani-o 818-785-7887  
 •Keyboardist wtd w/ks & att. 20-25, for local band w/maj label intr. Sampling equip a plus. 818-983-3793  
 •Michael Seven needs R&R multi/maj w/vox. 213-966-9517  
 •Pro guitar plyr w/vox wtd for wkng R&R revue band. Pics/bio to Mike Graves, 11684 Ventura Blvd. #693, Studio City, CA 91604.  
 •Top flight keyboardist wtd by top flight band. No shopping tape, showcases, studio dates end of Feb. We are ready to go! 213-465-6049  
 •Piano plyrs needed to back vocalist in casuals & lounge shows. Covers, stds, some orig. Frank 818-982-5232  
 •Keyboardist w/vox wtd for agency house band. Must know T40, classic rock, stds. 818-959-0007  
 •Keyboardist, orig rhythm rock, sax or guitar helpful. Mgmt & record intr, gigs. Roxy shows soon. 213-438-1480  
 •I need a beautiful cute girl adult to play piano by sight & by ear. Luther (ext 319) 213-623-3194  
 •Exp'd female vocalist/lyricist sks exp'd keyboardist for all girl rock band. Serious rockers only. Alexandra 818-781-1270  
 •Pro keyboardist wtd for writing & collab, recording or orig mater. Tour of Japan in April, '87. (mornings) 213-205-0506

•MAX, soon-to-be big-time pop fusion mystical band, sks keyboardist. No clubs. 805-965-8465  
 •DARLING COOL sks keyboardist, gd equip, serious. 213-874-3379  
 •Keyboardist/songwriter wtd for collab on proj. Veronica/Sonia 805-483-3946  
 •Keyboardist wtd by lead guitarist/composer to form fusion rock jazz blues band. Cream/Zep/Beck to Sanborn/Spyro Gya/McLaughlin. Gutsy plyrs. Curt 213-450-0124  
 •T40 band being formed, need keyboardist w/vocal abil, PA system helpful. Mel 818-988-1791  
 •Female keyboardist/vocalist needed for rock band going to Japan in April. No mercenaries. No drugs. Al (room 216) 818-997-6007  
 •Keyboardist/vocalist wtd, must play left-hand bass & be strong singer for casuals & club gigs. Exp'd in T40, stds, oldies & country. 213-828-8966  
 •Classy female keyboardist for hot new funk band w/mgmt. Pros only, label intr. Jay 818-908-1438  
 •Keyboardist wtd for casual agency house band, vox a plus. Sunswpt 818-509-0007  
 •Keyboardist for wkng casual band. Curt 213-642-4267  
 •Keyboardist wtd for hot hard hv sock grp. Daytime rehearsals. Kevin 213-227-9326  
 •Serious creative keyboardist wtd for co-writing & engagement w/recording artist, pop to rock. 213-274-1154  
 •OCTOPUS RIDE sks versatile keyboardist for orig music infl Pink Floyd, Doors, Muddy Waters. Vox 213-543-7284  
 •Male musicians, 20 & over. Punk, doom gloom, psych band. Lisa 213-871-9011  
 •Keyboardist w/prod skills needed to co-write w/singer/lyricist for recording proj. Gold record deal. Robert Palmer, Rick James, Brandy 213-543-7284  
 •Keyboardist needed by multi-talented gr-lng guitarist for dark moody dance rock band infl Bauhaus, Bowie, Idol. Must be pro & gr-lng. 818-768-6852  
 •Synth/guitar plyr, 22, no long hair, infl Billy Idol, Cheap Trick, David Lee Roth, Van Halen. Exp'd, dedic, hv party tunes. Pete 714-653-3533  
 •Synth/effect keyboardist to compl intense driving rock band. Innov aggres a must. 714-635-0465  
 •Multikeyboardist/vocalist for hi-energy pop band signed w/maj mgmt firm. Steady work. 50% travel. T40, oldies, rock, ongs. Ken 213-839-5622  
 •Keyboardist for commec HR band, rehearsal & salary paid, xlt equip & rock image, dead serious. 213-208-6539/714-998-7901  
 •Beer synth man, pls contact me if you're serious in mind, creative in chops, energetically easy in personality. Music w/punch, power, performance. John 213-839-5622  
 •Keyboardist wtd for already formed band. Must be pro. Mark 213-581-5581  
 •Keyboardist wtd, 3 days/wk for hv rock grp w/indie label & current college & radio airplay. Daytime rehearsals. Sara 213-227-9328  
 •Need piano plyr to play club gigs, dinner houses. I am pro vocalist, want to do duo. Must read music & play all styles. Pop music. Peter 213-876-0529  
 •Keyboardist/vocalist wtd for orig pop rock band infl Outfield, Glass Tiger, Cars. Serious only, no smoking/drugs. John 818-840-9131  
 •Keyboardist/vocalist wtd for wkng T40 band. Into ongs, must be versatile, into stds, jazz, latin, etc. 213-654-5829  
 •Etab'd wkng act lking for pro exp'd keyboardist plyr. Must hv own equip, must read. We hv books. Christina 818-343-0334  
 •Keyboardist wtd for hd-wkng orig band. Must sing to high C, no falsetto. Infl Fogerty, Georgia Satellites, Stones, Lynrd

Skyndr Jim 213-469-2594  
 •Multi-talented backgr keyboardist wtd by orig hi-intensity rock band ala Roxo Music, Simple Minds. Matt 213-472-6225  
 •Christian keyboardist wtd w/5 yrs exp min. J.T. (after 6pm) 818-338-6972  
 •Keyboardist wtd by rock act w/album & label. Must hv vox, touring, recording exp. Must be acquainted w/HIDI computer setup. Ron 818-764-6490  
 •Space queen sks pop R&R keyboardist/synth, male, w/backgr vox. Hv record connex. Bambo 213-460-4613  
 •Etab'd funky pop band sks young keyboardist, 18-22, w/image, very serious. Infl Blondie, Gen-X, Gene Loves Jevil, Kik 213-305-1478  
 •Talented young keyboardist wtd, M/F, w/equip for mod pop band w/guitarist & drummer. Jeremy (eves) 818-884-5592  
 •Textural keyboardist wtd for raunchy hi-intensity rock band w/irash new snd. We hv elab 16-trk studio incl Kurzweil, Mac Plus, Linn 9000, DX7, Matrix 12. 213-650-2452

**12 VOCALISTS AVAILABLE**

•Sirius Trixon, legendary Detroit rocker willing to relocate from NYC. Hottest, baddest, crudest, rudest, wildest, coolest Detroit sks singer/frontman w/image. 718-469-5052  
 •NY mid-tenor sks loud fun-loving musical family into guitar-oriented slam punk trash metal in NY Dolls; Sex Pistols trad. Hiway area. Marshall 213-460-6016  
 •Singer/songwriter/rhythm guitarist, strong on lyrics, sks partner strong on music to form duo. Wide range of infl. Ian 213-431-4139  
 •Singer/songwriter w/sex & strong maer sks intel band to do orig, eclec pop ala Beatles, Cars. Long Bch area. Michael 213-439-2264  
 •Female vocalist wts to join or form R&R blues band. Leslie (alter 4) 213-255-8309  
 •Lead vocalist sks toptouch power metal band w/irash style. No Bon Jovi wannabes. Solid foundation & gig ready. Gary 818-243-9189  
 •Female vocalist w/some kys sks musicians to form rock to T40 band. No pros, but serious & ambitious. 818-377-4589  
 •Female lead vocalist/lead guitarist sks T40 or wkng band. Serious ongs only. Amy 213-946-8256  
 •Vocalist, xlt performer, sks basic rock band w/solid dance beat, inflCCR, Skyndr, Jay Geils. David 818-997-1232  
 •Female pop/rock singer w/rep sks band doing orig & covers, live work, lking for record. Frank 818-982-5232  
 •Female Grammy-nominated jazz vocalist intr in pop & jazz skng band. Hv rep. Frank 818-982-5232  
 •Female vocalist, sks to join R&R grp as backgrd singer. Sharon 818-787-4275  
 •She's tall, she's white, she has soul. Lisa 213-256-1342  
 •Gifted amateur male vocalist sks band accomp to make tapes for agent auditions. Mick 213-469-5052  
 •Female lead vocalist, 25, lyricist, grt image, sks orig pop rock groove band w/showcasing, mgmt, recording, etc. Infl Berlin, Missing Persons. Lisa 818-792-4206  
 •714-544-8985  
 •Vocalist/keyboardist sks wknd T40/casual grp. Also plays sax & guitar. Mark 213-945-4283  
 •Male vocalist sks estab'd band, black or white, for club work. Myron demo recording. Into R&B, ballads, some jazz. Kyril (eves) 213-667-2544  
 •Hot white pro female lead vocalist, powerful voice, dynamic stage pres, promo mater, spec in rock/R&B, Motown & blues, sks pro band. Vadee 213-939-6214

•Vocalist & drummer sk others to form band. 213-271-8443  
 •Pop rock vocalist lking for strong pop rock band. 213-871-6976  
 •Female vocalist, 3-oct range, sks innov melo rock performer. Infl Cyndi Lauper, Earthyritics, Til Tuesday, Kate Bush. Cindra 213-655-7890  
 •Professionally trained attractive female singer lking to join band. I sing T40, R&B, R&R, jazz & some country. Pro att. Holly 213-593-5656/595-4372  
 •Exp'd versatile male lead vocalist w/PA system avail for casuals or wknd club dates w/wkng T40 band. Duain 818-760-7810  
 •Musicians wtd to back hi-energy female rock performer. Keyboardist/synth, bass, lead guitarist & drums. Rhral plyr, hv gigs. Torie 213-874-9529  
 •Killer singer/songwriter/arranger avail for serious band. Lots of credits. Elmer (alter 6) 213-450-5879  
 •Professionally trained attractive female singer lking to join band. I sing T40, R&B, R&R, jazz & some country. Pro att. Holly 213-593-5656/595-4372  
 •Lead singer/lyricist searching for guitar or keyboardist for collab infl Depeche Mode, Icehouse, Pet Shop Boys. Philip 213-650-9822  
 •Vocalist, willing to make it at all costs, barring of course slight head colds, minor aches & pains or interfering w/lyr sunbathing. Mark 213-935-8236  
 •Serious female vocalist/lyricist w/gd range, approx 4 att. sks to join or form commec pop rock band. Kelly 818-841-5160  
 •Pro female vocalist/guitarist/songwriter ala Benatar, Heart, Foreigner, w/sex lking for estab'd orig band or recording proj. Pat Box 842, Montrose, CA 91020. 714-540-4551  
 •Vocalist, gd frontman, lyricist, gd improv, 3 1/2 oct, 1st tenor, R&B/funk/pop/rock/class, very clean & versatile style. 7 yrs exp. Steve 213-650-8241  
 •High voice male singer, gd falsetto, lking to band. Gaylen 818-244-5551  
 •Vocalist, gd frontman, lyricist, gd improv, 3 1/2 oct, 1st tenor, R&B/funk/pop/rock/class, very clean & versatile style. 7 yrs exp. Steve 714-733-2317  
 •Anyone skng super-lng, super-singing female vocalist, infl Bangles, Missing Persons, Berlin, Yaz, call John, (weekdays, 8-5, ext 230) 818-244-5551  
 •Born-again Christian punk/post punk 16-yr old female singer lking for garage-style Christian band. Leslie 213-656-4438  
 •Looking for pro piano plyr to do nightclub for money. Pop mater only, wide range, 3 octs. Peter 213-876-0529  
 •Energetic rock, blues, country tenor w/song list, 30-ish, reliable, xlt keyboardist as well, absd no drugs, no flakes. Doug 23-829-1543  
 •Dynamic lead vocalist sks HR/HM band. Cindy (alter 7) 818-780-5578  
 •T40 vocalist avail for T40 band. 213-905-7400  
 •Female singer from France avail for band w/recording contract. 213-465-6351  
 •Say, where are those hard funk bands? I'm new in town & I'm lking for one. I've got the moves & the voice. Roy. Yo! 818-763-7061

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•Female vocalist avail for rock band. 3-act voice, inf, Heart, 213-931-7412  
Pat Benatar.

## 12 VOCALISTS WANTED

•Male vocalist wtd by multi-talented guitarist w/rtg image to form commec dance death rock band. Pro only. Inf. Iddi, Bowie, Bauhaus, Blondie, Halloween. 817-786-0852  
•Singer/songwriter/interperson to coordinate a serious energy rock band. M.F. Got what it takes? 714-825-0485  
•EX-members of Komuniti FK, Janes Addiction skt vocalist w/rtg of Iggy Pop, early David Bowie, Jazz Coleman. 213-938-7305  
•Versatile female vocalist, T40, wtd by songwriter. No money involved. You get demo copy. George181-841-3753  
•UNIVERSAL LOVE ska pro R&B female lead vocalist for post record deal. Michelle 213-640-4613  
•NEW CHRISTY MINISTERS. 1987-88 concert seasons, girls & boys. 18-25. Must play accous instr. Valerie 213-657-0370

•Vocalist who can handle hv harmonies, ranging from doo-wop to contemp & orig mater wtd for 5-pc scappella grp. Riche (after 5pm) 213-938-5564  
•Wanted: Pro male vocalist for w/rtg & commet metal act. Must hv that exceptional voice & lks that kill. Mgmt & label inf. Chris 714-580-8553  
•Vocalist wtd for internal hardcore speed metal band w/recording contract. Pro mgmt. Prof. Hietala. High style singing. Miracle writing abt a plus, gd aft. 818-509-0316  
•Singer needed to form HR blues band inf. Plant, Jagger, Stanley, Tyler. Must hv exp. Eric 818-980-0404  
•Vocalist wtd. Just in from NY, meltd R&B band w/edge, major inf. Journey, Triumph, Mr. Mister. Kevin (after 6pm) 818-896-9665

•Vocals/songwriter wtd to collab on orig rock & R&B mater. No exp nec, inf. Hendrix, Heart, Benatar, etc. Hvy 4-act recording equip. Eric 213-674-4007  
•Christian bassist & guitarist skt vocalist to form serious heavenly metal band. Ministry-minded pros only. Michael 818-254-6991  
•CHILD SAINTS skt committed pro HM vocalist for vinyl & touring. Long hair, no glam. Rick 714-828-1991  
•Female vocalist/wtd of Anita Baker, Whitney Houston, Melba Moore. Ron 818-992-2813

•Female vocalist/dancer wtd for 20 songs ranging from Heart/Starship to Josselyn Newton/Alabama. She can sing, form first & then integrate orig music. Mike818-449-5221  
•Rock & soul male vocalist/lyricist w/rtg stage pres & power. '80s rock image, inf. Hager, Rogers, Coverdale, Stewart. Studio-ready. (after 2) 213-461-8430  
•Vocalist wtd by guitarist/songwriter w/mgmt. Pro. Highly commet. HR. If currently involved in a band, all inqs wtd be confidential. Serious only. 818-244-2238  
•Male lead funk R&B vocalist wtd to close recording deal. Exp'd pls. Blaza 213-652-0310  
•Male vocalist wtd by euro-style exp'd emol' rock band. Image, dedc, vocal range musts. Intl, U2, Cult, Dokken. 818-984-0761  
•Singer needed for orig commec rock band recording & live. Pro at & image. Jeff 818-989-7332  
•Powerful raspy hi-range vocalist needed, like Perry, Gramm, Turner. Commec HR only. W/rtg oppy. Bob 805-254-6661

•Christian singer wtd, inf. Queen/prche, Stygr. Ministry work only. Aaron 213-839-4662  
•DAY FOR NIGHT song young super-motivated male lead w/solid vocal. stage/studio exp. for new orig. Pro. Gabriel-like. Pro. Stephen 213-450-1660  
•Rock band w/maj recording commet skt lead singer. Sng. Urgently for current album. Pro. Bob 315-977-6679  
•HEROES & VILLAINS. Brian Wilson-singer. Organizing band of men & women who sng like the Beach Boys to play local clubs. 213-392-6882  
•Female vocalist wtd for all girl band inf. M5G, Aerosmith, Patt. Serious only. range. Co ara. Alessz 714-836-1364  
•Male vocalist wtd for eclectic rock band w/PA, hrst splc. mater. Ban/lan. 213-469-7004  
•M/F vocalist into R&B & pop snds for recording. Pro. Dewitt 213-236-4550

•Classy female vocalist wtd for hot new funk band. Pro only. Jay 818-908-1439  
•Lead vocalist & all backgr. Songwriter/musician forming R&B pop rock ballad band for touring/recording. Also hv mgmt. Tommy 213-234-8006  
•Blkl! shooting sct recording artist Marc Stacy, Boys Will Be Boys album, where are you? Urgent. Call me 213-537-8220  
•Female vocalist wtd, exp class presentation & image to record demo for record co & remain part of modern duo. Kate Bush, Lennox, Janet Jackson. 818-906-8367  
•Vocalist wtd by Christian guitarist to form band. Inf. Lead Zep, Deep Purple, Rainbow, Firm. 805-527-4893  
•Vocalist wtd for female prog/Classical HR band inf. Deep Purple, Rainbow, Scorpions, UFO. Serious only. Vella 818-763-3018

•OCTOPUS RIDE skt singer for orig music ala Paul Rogers, Jim Morrison, Roger Daltrey, Jack Bruce. 818-796-1439  
•Lead vocalist/rtg. Glass Tiger, Cars. Serious only. No smoking/drugs. John 818-940-9131  
•Christian vocalist/lyricist wtd by Christian keybd/songwriter. I hv rep, demo studio w/Fairlight & mater ala Howard Jones, etc. Pro only. Bill 714-596-7526  
•15-18 year-old rhythmic/lead guitarist for bluesy HR band. Aerosmith, Hancock, Stones, AC/DC. Serious but fun. ala Yermishin, Hanon, Stones, AC/DC. Serious but fun. ala Yermishin, Hanon, Stones, AC/DC. Serious but fun. 213-874-9327/650-7888

•Outrageous vocalist w/sty, charisma & looks, must want to be a part of a unit. No ego wtd. Tony 818-704-0581/Sean 818-845-8433/Danny818-848-4846  
•1st tenor needed for male vocal group. Must be high range, must be good, natural voice if poss. Inf. Philp Bailey, Michael (1-4pm, 5-8pm) 213-853-3980  
•Vocalist wtd for pro commec meloid prog rock band ala Coverdale, Dokken, Freddy Mercury. Must hv image, abil, aft. Pro only. Jim 818-703-8589  
•Singer wtd by hvly R&B band. No metal. Inf. J. Stones, Crue, NY Dolls, T Rex. True rockers w/confidence & style. 213-989-9169

•French language jazz vocalist desired, female pref. Eric 213-856-4190  
•Pro guitarist & drummer w/rtg mater, image, extreme dedc, skt male vocalist, orig meltd ballsy rock. Image important. Talent a must. 213-865-9516  
•Vocalist for commec HR band, rehearsal & salary paid. Xit equip & rock image, dead serious. 213-208-6639/714-998-7901

•Lead vocalist wtd, band inf. Night Ranger, Honeyymoon Suite, Styx, Mark 213-542-4914  
•Vocalist who dble on keys or lead guitar wtd for orig prog rock band inf. Chiff, Glass Tiger, Cars. Serious only. No smoking/drugs. John 818-940-9131  
•Christian vocalist/lyricist wtd by Christian keybd/songwriter. I hv rep, demo studio w/Fairlight & mater ala Howard Jones, etc. Pro only. Bill 714-596-7526  
•15-18 year-old rhythmic/lead guitarist for bluesy HR band. Aerosmith, Hancock, Stones, AC/DC. Serious but fun. ala Yermishin, Hanon, Stones, AC/DC. Serious but fun. 213-874-9327/650-7888

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•Singer wtd by hvly R&B band. No metal. Inf. J. Stones, Crue, NY Dolls, T Rex. True rockers w/confidence & style. 213-989-9169

•Male vocalist wtd for new pop dance gr. 213-874-6155  
•Vocalist needed for forming pro orig band. Dynamic meltd unique style of rock w/edge. John 714-822-8716  
•Vocalist wtd w/rtg voice for meloid world class HR band. Only best need apply. Ron 714-898-2320  
•Exp'd pro female pop, jazz & R&B vocalist/lyricist needed by BML publ'd keybdist w/album release for collab for Japanese publ co. Andy 213-379-1568  
•Country vocalist/interperson M/F wtd by country guitarist to form nucleus of orig band. Must write & understand shows scene. Will 818-848-2576  
•Wanted: One or more vocalists for rap & roll type. Beastie Boys, Run-D.M.C. inf. Todd 213-827-8221  
•Versatile female vocalist, T40, wtd by songwriter. No money involved. You get demo copy. George181-841-3753  
•UNIVERSAL LOVE ska pro R&B female lead vocalist for post record deal. Michelle 213-640-4613  
•NEW CHRISTY MINISTERS. 1987-88 concert seasons, girls & boys. 18-25. Must play accous instr. Valerie 213-657-0370

•Band 99 skts best drummer in L.A. inf. Police, Gabriel, Level 42. We hv songs, producer. Doug 213-822-4188  
•Christian bassist & guitarist skt drummer to form serious heavenly metal band. Ministry minded. Pro only. Michael 818-365-4095  
•Drummer wtd for proj w/mgmt inf. Cult. REM, Love & Rockets. Pro att a must. 213-261-7863  
•Star-guitar drummer wtd for hard pop rock band inf. Brock, Bonham, Tommy Lee. Hvy backing, studio & label instr. Long hair image a must, w/rtg helpful. Scott 213-337-2705  
•Female lead w/rtg aft skts dbl kick drummer. Image, gear, transports a must, must be totally devoted. 18-26. Mark/Steve 213-396-0297  
213-640-9339

•Drummer wtd for new band, orig proj. Malmsteen style. Ted 818-347-2140  
•Drummer w/rtg meter, lks, att needed for R&B band. Michael 213-645-8321  
•Drummer wtd, simple, solid & capable for dedc orig band wtdape, studio, long-term goals, inf. Costello, Beatles, Clash, Van Morrison. Steve (after 5) 213-420-2371  
•Exp'd female vocalist/lyricist skts exp'd drummer for all girl rock band. Serious rockers only. Alexander181-781-1770  
•Drummer wtd, rock singer & guitarist skng top plyr for gigging & showcases. Grt orig mater, very gd sit, call now. Kenny 818-903-0352  
•Female Christian drummer/vocalist to spread the word of love. Acoustic drum. Must be solid & infectious. lan 213-425-9273

•Drummer needed immed for Christian metal band w/album, gigs, following & recording studio. Call now. 818-646-6841  
•Drummer wtd now for the PECKINPAHS, shows pending. Hvy hitter, fast learner, serious only. Dan 818-905-7832  
•Drummer wtd by lead guitarist/composer for glam heavy jazz blues band. Cream/Zep/Bacon to Sanborn/Spyro Gyra/McLaughlin. Gutsy plyr. Curt 213-450-0124  
•Classically inf. guitarist lks for drums & bass to form rock band. Image a must. Steve 818-982-8353  
•T40 band being formed, need versatile drummer/w/rtg vocal. PA system helpful. Mel 818-988-1757  
Phil 213-836-4932

•Simply put, we need a drummer, inf. U2, Alarm, Big Country, Jam, Style Country. Gd simple beat is an affirmative. Stu/Lou 213-432-7513  
•Hard-hitting female drummer wtd for hot new funk/dance wtdape. Pro only, label instr. Jay 818-908-1439  
•Orig band w/gigs skts female drums, electronic. Dedicated only, dance rock. Eddie 213-657-4590  
•Drummer wtd by Christian guitarist to form band inf. Led Zep, Deep Purple, Rainbow, Firm. Robert Plant 818-992-3389  
•Drummer wtd for jazz fusion band. 818-891-7634  
•Wtd: Female aggress. dbl bass drummer wtd tech for prog classical HR band inf. Deep Purple, Rainbow, Scorpions, UFO/Velvia 818-763-3018

•Pro drummer & bassist wtd for meloid HR proj. Pro image & att a must, serious musicians only. 213-969-9770  
•Male musicians, 20 & over. Punk, doom gloom, psch band. Lisa 213-871-9011  
•STILL SEPTEMBER skts drummer w/rtg att, xit equip a must. (after 6pm) 714-968-1048  
•Drummer wtd, young, hard-hitting wildman. Must hv psch rock rock band. Solid merit & groove. Bonham, Keith Moon. Trans a must. Mike 213-459-5227  
•Working oldies R&B band needs drummer who sings. 818-762-1704  
Hard-working young equipped drummer sought by band w/lots of talent, goals, commitment. No material/ego. 213-223-6580

•Drummer needed for acid blues rock band. Something betw Humble Pie & Forbidden Planet. 213-461-0312  
•Rock drummer needed w/acous/elec equip, into Crimson, Joplin, Hi-energy synths. M.F. 213-878-2525  
•Drummer wtd for orig country rock band w/some blues inf. Orig club circuit. 213-823-7122  
•Drummer wtd for HR/HM band. Dedic & commt as important as talent. 213-546-1202  
•Drummer, 35-45, wtd for Janis Joplin imitation band for shows/cas, parties & concerts. Non-smokers. Mick Bendez 213-851-4363  
•Drummer wtd for HR/HM Hi-energy show band. Lots of fun. Todd/Keith 213-969-0355  
•Drummer wtd for LOST TEXANS, org meloid rock band inf. Cougar, Petty, Hilly. Pro only. Rusty 213-469-3966

•Double bass madman needed for talented Anthrax-inf speed metal band. Dedic inqs only. Bill 818-707-2718  
•Drummer needed by happening band. Strong rhythmic monster, inf. Buddy, Cure, XTC, Bonebrake. Practice 4 times/wk. Sense of humor, careens only. 213-467-4812  
•Female drummer wtd for all female HR band. Exp'd talent & stage pres must. We hv our own studio. 213-665-7949/969-0640  
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•Merry Stewart, ex-Nina Hagen keybdist, skts tribal rock drummer w/elec gear for modern psych power trio. 23-474-0758  
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•I want a damn Yankee drummer Eric, please call us. Labels pro ready you. Inf. Gen-X, Klu 213-305-1478  
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•Xtr drummer, sings lead, lks ik Rod Stewart, has Simmons, wking T40 pro only. Michael 805-268-0443  
•Powerful dbl-kick drummer lking for HR band to rock L.A. wtd. Must be dedc. Intl. Peart, Aldridge, Van Halen. P.T. grad. Mike 714-641-7408  
•Drummer from famous NY HR band avail for band w/mgmt or deal, touring/recording. Hvy killer image, chops, equip, exp. Pro only. Scott 213-467-9959  
•Michael Graves ska the ultimate rock band for capital gains. Serious only. 818-988-1757  
•Joey Soto, formerly w/L'Amour, sks estab'd outrag commec dance pop band w/polish, orig image a plus, accous/elec, gigs, recording exp. (after 5:30)818-891-9729  
•Linn drum programmer/plyr skts band. Large library of sounds. Jim 213-468-7140  
•Drummer wrlots of drive & devotoin sks orig rock band. Some lead/backgr vx. Long Bch ara. Intl. Sing, Billy Idd, INXS, Talking Heads. Pat 213-920-2952  
•Pro drummer, solid sty, groove oriented, Simmons & Yamaha accous (drum machines plus multi-faceted backgr). Jerry 213-585-7114  
•Electronic drummer lking for funk pop gr ala Starpoint. Morns Day, Jets, Janet Jackson. No ego pls. Pro only. 818-501-4310  
•Drummer & vocalist skt others for band. Edward 213-271-8443

•Vocalist/vocalist avail for club, casual, studio or concert band. Hv accous & elec kits, PA, can dbl on keys or guitar. 818-525-6661  
•Exp'd T40, stds, oldies, country. 213-828-3696  
•Exp'd drummer sks orig band into English Beat, Culture, Fine Young Cannibals, & more. Solid, creative, no HR/HM. 213-387-5311  
•Pro drummer sks casual. T40 or stds band. Randy 714-871-1160  
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•Barry Covington, rock solid team plyr, skts recording act w/mgmt. Pro image/att, lg accous kit, intl. Peart, Appice, Hayes, Aldridge 213-850-7703  
•Solid drummer skt band. Live/studio exp, all styles, read charts, inf. Cotler, Gaud, Garibaldi, Hakim, Brent213-696-3436  
•Roland drum programmer sks band. Gt. snds. 213-469-3436

•Drummer, 24, 18 yrs pro exp. toufession exp. sking estab'd band w/mgmt or maj label. Can play anything. Pros only. Clay 818-945-3681  
•Drummer & bass plyr avail w/voice & other skills. Recording, touring, wking band. 213-485-8351  
•Drummer extraordinaire avail for band signed or very close only. Hv no. 2 album in Europe. Serious pros only. 714-NE1-HEAR  
•Drummer sks exp'd emol' world-scene band. Hvy xit equip, image, has what it takes; inf. Simple Minds. 45 xit Psych Furs. Al (after 5) 818-894-4555  
•Pro drummer & guitarist w/vox lking for T40 band Weekends in town. Laurie 818-996-4537  
•Pro world class drummer w/many credits & xit equip sks very pro band. Scott 213-376-7775  
•Aggressive, unit'd drummer, 26, top accous/elec image, att, sks highly estab'd band. Ted 213-391-4861  
•Drummer sks wking T40 band. Just off the road, lead & backgr vx, xit meter, equip & image. Bud 714-970-6789  
•Drummer w/rtg chops/meter/looks sks cool band w/mgmt. Intl. Cult, U2, Smithersens, Wade (after 6) 818-980-1495  
•Drummer lking for rock T40 band ready for ply, 11-15 exp. gd equip. James 213-397-1075  
•Synsciousist, synth pop funk tech dance. Pro bands only. 213-399-6831

•Very seasoned hi-energy visual drummer, 28, sks image-conscious effort w/alb, strong direction, financial backing only. Randy 213-865-9616  
•Pro rock drummer avail w/credits, sks exp'd & well-connected band. Stronge songs a must. Top gear & image, no bad habits. 818-995-3786  
•Pro drummer/singer/songwriter, lots of exp, new equip, avail for top wking act. No punks or druggies. Keith Megadeth, Accept, Mark 818-885-9959  
•Drummer avail for jazz, fusion, contemp or funk band. Super exp w/vox, own mater, xit equip. Serious pros only. Johnny 818-718-2683

## 13 DRUMMERS WANTED

•Drummer needed for band just done recording. Ready to do shows gigs. Kathleen/Andy 818-848-0786  
•Hi-energy rock band wants hard-hitting drummer w/exp. Pro att, willing to travel, gd equip a must! Scott/Richard 818-957-2858  
•Drummer wtd to form HR blues, inf. Ward, Chris, Bonham, Mitchell. Eric 818-980-0404  
•Drum programmer wtd for mini-studio prods.213-851-6661  
•Intellectual/expressionist singer/guitar skt drummer for artistically rewarding proj. 18-24, inf. Bunnymen, any Rand, Monet, Crimson, Velvetts, Mozart. Isaac 213-430-0112/259-1717  
•Pro blood-curdling drummer wtd by new power metal band. Must hv pro att, exp, long hair image, inf. Metallica. Megadeth, Accept, Mark 714-778-1059  
•Drummer wtd by hard pop band ala Cheap Trick, XTC, Bay City Rollers. Tony 818-346-6856  
•Wanted: Articulate power drummer for orig aggres rock. No flakes. Call for details. 714-635-0465  
•RHOMBUS lking for grt rock drummer w/rtg. timing. 818-968-5672  
•Establish'd contemp rock band inf. David & David, Pretenders, Police, U2, lking for incred drummer w/rtg image. 213-662-5604  
•Seeking drummer to form rock to T40 band. No pros, but serious & ambi. 818-377-4348  
•Drummer wtd for orig commec R&B org act being formed around xit. Female, stellar w/lyricist. Serious pros only, inf. Van Halen, Heart, Steve Vai. Lwmt 818-358-9618

•Band 99 skts best drummer in L.A. inf. Police, Gabriel, Level 42. We hv songs, producer. Doug 213-822-4188  
•Christian bassist & guitarist skt drummer to form serious heavenly metal band. Ministry minded. Pro only. Michael 818-365-4095  
•Drummer wtd for proj w/mgmt inf. Cult. REM, Love & Rockets. Pro att a must. 213-261-7863  
•Star-guitar drummer wtd for hard pop rock band inf. Brock, Bonham, Tommy Lee. Hvy backing, studio & label instr. Long hair image a must, w/rtg helpful. Scott 213-337-2705  
•Female lead w/rtg aft skts dbl kick drummer. Image, gear, transports a must, must be totally devoted. 18-26. Mark/Steve 213-396-0297  
213-640-9339

•Drummer wtd for new band, orig proj. Malmsteen style. Ted 818-347-2140  
•Drummer w/rtg meter, lks, att needed for R&B band. Michael 213-645-8321  
•Drummer wtd, simple, solid & capable for dedc orig band wtdape, studio, long-term goals, inf. Costello, Beatles, Clash, Van Morrison. Steve (after 5) 213-420-2371  
•Exp'd female vocalist/lyricist skts exp'd drummer for all girl rock band. Serious rockers only. Alexander181-781-1770  
•Drummer wtd, rock singer & guitarist skng top plyr for gigging & showcases. Grt orig mater, very gd sit, call now. Kenny 818-903-0352  
•Female Christian drummer/vocalist to spread the word of love. Acoustic drum. Must be solid & infectious. lan 213-425-9273

•Drummer needed immed for Christian metal band w/album, gigs, following & recording studio. Call now. 818-646-6841  
•Drummer wtd now for the PECKINPAHS, shows pending. Hvy hitter, fast learner, serious only. Dan 818-905-7832  
•Drummer wtd by lead guitarist/composer for glam heavy jazz blues band. Cream/Zep/Bacon to Sanborn/Spyro Gyra/McLaughlin. Gutsy plyr. Curt 213-450-0124  
•Classically inf. guitarist lks for drums & bass to form rock band. Image a must. Steve 818-982-8353  
•T40 band being formed, need versatile drummer/w/rtg vocal. PA system helpful. Mel 818-988-1757  
Phil 213-836-4932

•Simply put, we need a drummer, inf. U2, Alarm, Big Country, Jam, Style Country. Gd simple beat is an affirmative. Stu/Lou 213-432-7513  
•Hard-hitting female drummer wtd for hot new funk/dance wtdape. Pro only, label instr. Jay 818-908-1439  
•Orig band w/gigs skts female drums, electronic. Dedicated only, dance rock. Eddie 213-657-4590  
•Drummer wtd by Christian guitarist to form band inf. Led Zep, Deep Purple, Rainbow, Firm. Robert Plant 818-992-3389  
•Drummer wtd for jazz fusion band. 818-891-7634  
•Wtd: Female aggress. dbl bass drummer wtd tech for prog classical HR band inf. Deep Purple, Rainbow, Scorpions, UFO/Velvia 818-763-3018

•Pro drummer & bassist wtd for meloid HR proj. Pro image & att a must, serious musicians only. 213-969-9770  
•Male musicians, 20 & over. Punk, doom gloom, psch band. Lisa 213-871-9011  
•STILL SEPTEMBER skts drummer w/rtg att, xit equip a must. (after 6pm) 714-968-1048  
•Drummer wtd, young, hard-hitting wildman. Must hv psch rock rock band. Solid merit & groove. Bonham, Keith Moon. Trans a must. Mike 213-459-5227  
•Working oldies R&B band needs drummer who sings. 818-762-1704  
Hard-working young equipped drummer sought by band w/lots of talent, goals, commitment. No material/ego. 213-223-6580

•Drummer needed for acid blues rock band. Something betw Humble Pie & Forbidden Planet. 213-461-0312  
•Rock drummer needed w/acous/elec equip, into Crimson, Joplin, Hi-energy synths. M.F. 213-878-2525  
•Drummer wtd for orig country rock band w/some blues inf. Orig club circuit. 213-823-7122  
•Drummer wtd for HR/HM band. Dedic & commt as important as talent. 213-546-1202  
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•Michael Graves ska the ultimate rock band for capital gains. Serious only. 818-988-1757  
•Joey Soto, formerly w/L'Amour, sks estab'd outrag commec dance pop



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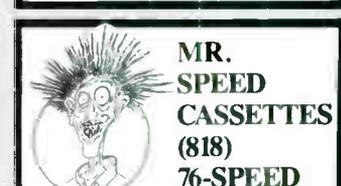
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