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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicone

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Steve Katz

ADVERTISING/CREATIVE PROMOTION

Nick Paine

ADVERTISING/PROMOTION

Billy Coane

CIRCULATION MANAGER

Katy Saylor

PRODUCTION

Ron Fritcher

RECEPTION

Mark Everett

AIRWAVES

Radio: F. Scott Kirby Television: Douglas Raskoff

SONGWORKS

Pat Lewis
David "Cat" Cohen

NIGHT LIFE

Rock: Eric Niles Jazz: Frankie Nemko Country: Billy Block

TECH EDITOR

Barry Rudolph

EDITORIAL INTERN

Sharon Edelson

CONTRIBUTING WRITERS

Guy Aoki, John Bitzer, Tom Cheyney, Jennifer Clay, Carol Corryell, Tom Farrell, Don Fredman, Sabrina Frees-Perrin, James Goad, Lawrence Henry, Lyn Jensen, Tom Kidd, F. Scott Kirby, Steve Kozak, Susan Lee, John Motsumoto, Doryll Morden, V.F. Nodsady, Chuck Philips, Eugene Pidgeon, Lisa Poly, Rick Terkel, Sol Treppiedi, John Trubee, Scott Yanow

PHOTOGRAPHERS

Leslie Campbell, Kristen Dohline, Tom Farrell, Sabrina Frees-Perrin, Robert Morhieu, Michele Matz

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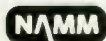
MAIN OFFICES

6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772

FAX: (213) 462-3123

24 Hour Free Classified Hotline: (213) 462-3749

Member:



FEATURES



16 BOBBY BROWN

Over the last 12 months, he has watched his second solo album sell almost three million copies and soar to Number One on the national charts. With three hit singles firmly entrenched on the pop, R&B, and dance charts, Bobby has clearly become MCA's crossover champ.

By Tom Kidd



18 SHEENA EASTON

Sheena Easton's career has been one of peaks and valleys. But recently, her smash hit, "The Lover In Me," has established her as a serious pop/R&B crossover artist. Find out what this sultry, Scottish songbird has to say about Prince, Don Johnson, and more.

By Michael Amicone

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Cover photos: Bobby Brown, Todd Grey; Sheena Easton, Randee St. Nicholas

SOME
LOVE
THE FACT
THAT OUR
NEW
SA AUDIO
CASSETTES
FEATURE
ULTRA-FINE
SUPER AVILYN
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THAT CLEARLY
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OF DIGITAL
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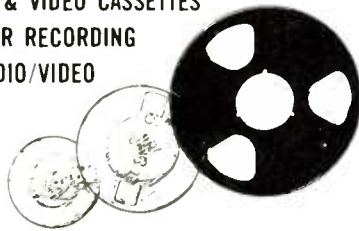


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FEEDBACK

Bravo!

Dear MC:

Congratulations on your "new" magazine! As an avid reader for over a decade I hope your readership grows more and more as the years pass. I realize how much competition you have since I am a musician and must keep up with the "trades." Keep up the good work!

Also, I wonder how many of your readers realized Ginger Baker was listed in your "Pro Players" category? He did get work—backing Sam Kinison on New Year's Eve!

Paul J. Hanson, Jr.
San Gabriel, CA

New Look

Dear MC:

The new look of *Music Connection* is great! It seems to get better each issue, so keep up the great work!

Randy A. Sills
Los Angeles, CA

Demo Thanks

Dear MC:

I would like to thank you for the demo analysis of my tape, published in the January 9th issue of *Music Connection*.

The service that this column provides, as well as the rest of your magazine, is invaluable to unsigned artists. The response has been most encouraging.

J. Michael Chandler
Phoenix, AZ

Critique Kudos

Dear MC:

On behalf of all the guys in the Uninvited, I just wanted to say 'thank you very much' for your fair and honest critique of the band's demo package in the recent issue of *Music Connection* (Vol. 13, Number 2). Not only did it stoke the band in a major way, but we've been getting some great phone calls from some actual industry people (and not just the sharks).

Objective feedback from informed sources is crucial for a band's development. Your critique honestly pointed out some of the major strengths and weaknesses of the band, and has given us some new focus. There is nothing more important to us than music, and it's great to see that the hard work is paying off.

The Uninvited,
Los Angeles, CA

New Haven Fan

Dear MC:

I buy your magazine every week because I believed you were on top of things. I read my latest copy last night and paid special attention to the article on promotion. How can anyone in L.A. write about promotion without "featuring" New Haven? They are everywhere: poles, underpasses, trees, on any construction that goes up. It would seem that the police would have stopped them by now, but no such luck.

This letter is just to ask how you can talk about promotion without talking to them?

Karen Dalzen
No. Hollywood, CA

X Marks The Madam (e)?

Dear MC:

It blows me away that all this name stealing is happening with national acts! Don't these bands that rip off names do trademark searches? What's happening is that they are ripping off the record buyers. It's like buying a bootleg—or even worse because you're not getting the group you wanted to buy.

I recently bought the Madam X tape. It was a self-titled album with no picture on it. I wanted the rock group called Madam X—not the R&B group with the same name.

I work hard for my money. The record companies should never let this happen. How are we, the consumers, supposed to know what's going on? I hope the real band sues the shit out of the imposters.

Danielle Lightle
Van Nuys, CA

More Madam (e) X

Dear MC:

The Name Game article in the "Local Notes" column really pissed me off. It's hard to imagine that a band could lose their name after nine years of hard work and a major record label deal. This certainly isn't fair, and it makes the record business seem a lot darker than I thought!

Francine Martinez
Altadena, CA.

Following is a listing that was inadvertently omitted from last issue's Guide to Music Attorneys.
Steven R. Lowy
8444 Wilshire Blvd., 8th Floor,
Beverly Hills, CA 90211
(213) 653-8444.

NEWS

Billboard Song Contest

By Pat Lewis

BEVERLY HILLS—*Billboard* magazine will award over \$100,000 in cash and equipment to unknown songwriters in its Second Annual Song Contest. In addition to the monetary rewards, winning songwriters in four of the contest's seven categories (Latin, Jazz, R&B, and Country) will have their songs recorded and released by Capitol Records, and will be given the option of signing a publishing contract.

The contest, which will cost the participants a fee of \$15.00 per song entered, is open to anyone who earns less than an average of \$5,000 per year from songwriting. "The fee will help cover clerical, handling, and bookkeeping costs," stresses Lee Zhito, v.p. and executive editorial director of *Billboard*. "This is not a sweepstakes. It's a serious endeavor to find good song material."

After a series of preliminary lis-

tening screenings, finalists will be judged by a top drawer industry panel chaired by Quincy Jones and including David Foster, Roy Clark, Julio Iglesias, Deniece Williams, and Tammy Wynette. A cash prize of \$5,000 will be presented to the writers of the top songs in seven categories: Country, Jazz, Gospel, Latin, Pop, Rhythm & Blues, and Rock, and a \$25,000 grand prize will be awarded to the best overall song.

"What we're trying to do," says Lee Zhito, "is bring talented, unknown songwriters to the fore who, because of the way the system works, are unable to get the necessary exposure. It's an impossible field to crack, because the record companies don't want to accept unsolicited material."

Inquires for entry forms should be addressed to Contest Processing Center, P.O. Box 35346, Tulsa, Oklahoma, 74153-0346. **MC**

DIXON'S BLUES SEMINAR:



Veteran blues songwriter and current Grammy nominee, Willie Dixon, will make a rare appearance at a National Academy of Songwriters (NAS) seminar to be held on Monday night, February 13th, at At My Place. The man responsible for such blues classics as "Hoochie Coochie Man," "Spoonful," and "Little Red Rooster," will discuss the history and meaning of the blues, as well as answer audience questions.

SIGNINGS & ASSIGNMENTS/MICHAEL AMICONE



Lester Cohen

Eddie Lambert

Eddie Lambert, formerly a casting consultant for the television program *Star Search*, has been named to the newly formed position of director of music licensing, film and television, for Capitol Special Markets, a division of CEMA distribution. Lambert will oversee the licensing of masters owned by Capitol-EMI Music, Inc. for use in movies, television, and advertisements.

Al Coury, formerly head of promotion for Geffen Records, has been appointed general manager of the label. A 30-year veteran of the music industry, Coury served a long stint as senior vice president of A&P/promotion for Capitol Records, and was also a co-founder and president of RSO Records from 1975 to 1980. During his tenure at RSO Records, Coury was responsible for breaking the mega-platinum soundtrack successes, *Saturday Night Fever*, *Grease*, and *Fame*.

In more Geffen news, Michael Rowley has accepted the position of Northwest promotion representative for the label. Formerly the national director of promotion for DeMann Entertainment, Rowley's varied experience in the promotional field spans 20 years and several labels, including Columbia, Elektra, RSO, Motown, and A&M.

Michael Dorham has announced the formation of No Pretense, a record label specializing in the signing of underground metal, hardcore, and alternative rock artists. Dorham, a former employee of EMI Records and the Nashville Broadcasting Company, will assume the post of company general manager and president for the label. Jeff Bailey and Roger Fienwald, owners of Century Recorders in Canoga Park, California, will assume vice presidential duties, while Chris Walker will oversee the label's publicity. **MC**

The Nederlander Organization—operators of the noted concert venues, the Greek Theatre in Los Angeles and the Pacific Amphitheatre in Costa Mesa—has named Susan Rosenbluth as general manager of the Pacific Amphitheatre. Rosenbluth will continue to serve as general manager for the Greek Theatre, a post she has held for five years.

T Lavitz, a respected keyboard player who has played with the Dixie Dregs, the Bluesbusters, and Little Feat's Paul Barrere, has signed with Intima Records, a division of noted independent label, Enigma. His new album, *T Lavitz And The Bad Habit*, is set for a March 22nd release.

Tania McMasters has been named vice president of publicity for Total Music Public Relations. McMasters—who will handle several key accounts, including the PR firm's latest signing of Atlantic Records recording artists Manowar—comes to Total Music direct from a public relations stint with the Creative Service Company, and an earlier position serving as associate director of market research for radio station, Power 106 FM.

The Stamford, Connecticut-based company Digital Music Products has announced the appointment of audio industry veteran Lou Dollenger to director of marketing. Dollenger's career has included successful stints at PBS, the Mitsubishi Pro Audio Group, and as an independent marketing consultant.

In WEA family news, Karen Colamussi has been promoted to the post of director of merchandising for Atlantic Records. Colamussi will be based at the company's New York headquarters and will be responsible for developing national and regional merchandising campaigns for Atlantic and associated label product.

Virgin Records has announced two new appointments. Simone Seydoux has been promoted to the post of manager, video services. She will continue her work in video productions while also expanding into video promotion and long-form video production. Paule Micallef has been advanced to international manager. She will serve as liaison between Virgin America and other Virgin operations around the world, shepherding the flow of information, product, releases, and promotion. Both women will be working out of the company's Los Angeles headquarters. **MC**



Singer/songwriter/producer Evan Rogers, who has written and produced tracks for artists such as Karyn White, Gavin Christopher, Jeff Lorber, Jennifer Holiday, Stephanie Mills, and Evelyn King, recently inked a new deal with Capitol Records. His current single, "Until Forever," a duet with Deitra Hicks, is included on the *Everybody's All-American* soundtrack. Rogers' new album is slated for late March. Shown here congratulating Rogers on his new contract are: (left to right) Kevin Harewood, Rogers' manager; Joe Smith, president & CEO, Capitol-EMI Music, Inc.; Evan Rogers; and David Berman, president, Capitol Records.



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AIRWAVES: RADIO

By F. Scott Kirby



Michael Shalett

Contrary to popular opinion, "Research" is not an ugly word. One man who seems to understand that premise is New Englander Michael Shalett whose company Street Pulse has honed once primitive industry research methods into a useful science, currently employed by dozens of America's largest corporations.

Shalett got sidetracked on the way to a career as an aerospace research technician by being abducted by his colleague's radio station for possessing a massive record collection and a smooth vocal register. In a matter of months, it was "good-bye John Glenn, hello Ted Nugent." After a stint at New York station WLIR, Shalett answered the call to fill the ever increasing demand for corporate information on artists' marketing clout, and Street Pulse was born.

From the company's L.A. office we talked to the man about his ongoing obsession to fuse science and art together for commercial rewards.

MC: What kind of research does Street Pulse use?

MS: Our primary technique is detail-oriented outcall phone solicitation. At random, we called 2400 people and compiled their purchasing habits into a panel called "Sound Data." We find out how many people living in a household are over the age of twelve, and we note their sex. Next, we ask if they have purchased (in the past six months) three records, tapes, or compact discs and who the artists are. We also question them about what movies they've attended, what videos they've rented or purchased, and what concerts they've attended. Once every three months, we'll call them personally and ask them some more questions just to get some personal feedback.

MC: You really go for the full picture with these people. What's in it for them?

MS: We find that most people like to be considered tastemakers. Also,

we sweeten the pot by throwing in gifts and prizes. Most people are happy to participate in the surveys. **MC: What interesting and enlightening things are you discovering in your research?**

MS: One of the most surprising things is how well Elton John is still being accepted. In the past three months, no artist of any kind has been received as warmly as he has. Two-thirds of our responses are very positive, there are few negatives. People either seem to like him or not have much of an opinion.


MC: You mentioned that people are misinformed about who yields the most buying clout in the U.S.A. Could you expand on that?

MS: Absolutely. People think that because of the popularity of artists like Tiffany and Debbie Gibson, that youngsters buy the majority of popular music. But we've found that just isn't true. People who were born from 1945 to 1960, buy far more music than younger demographics. Look at the fast-rising success of Tracy Chapman, Edie Brickell, and Basia and you know the people who launched these artists are not going to show up at a Poison concert. They're the baby boomers—or as I call them, the Big Generation.

MC: Who employs your Sound Data sheets?

MS: To name a few, Coca Cola, Michelob, Miller, the tobacco industry, HBO, and MTV. The reason being that when Michelob brings an artist like Stevie Winwood up on screen at that exorbitant cost, they want to make sure he's appealing to the right demo group. With the information we supply, they can see it all in black and white. They know Winwood's reaching their target audience.

MC: What are your goals for the Nineties?

MS: Well, we know that all it takes to make a platinum album is for 1.73 out of a hundred music buyers to purchase an artist's product. I'd really like to find out what makes that person tick and why he buys what he does. And when you consider there are 73 million people in this country who buy music on a regular basis, I think we owe it to music as an art form to find out why people buy what they buy. After all, the more we know about people, the more we understand about their inherent need for music. And that's a good thing. 

TELEVISION

By Douglas Raskoff



Randy Travis and Patty Loveless star in a special USO Celebrity Tour program on TNN. The show will be telecast on Thursday, Feb. 9th at 7 p.m. and again on Friday at 6:30.

THURSDAY, FEBRUARY 2

5:00 p.m. **KDOC—Video Request:** Match the face to the well-known raspy radio voice when KMPC FM's Raechel Donahue goes on-camera to host this video show on Thursday, Friday, and Saturday.

4:10 a.m. **CINEMAX—Krush Groove:** Music biz film romance set at an independent record label and starring the not-yet-legendary actors Kurtis Blow and Sheila E.

FRIDAY, FEBRUARY 3

10:00 p.m. **BRAVO—Anita O'Day Live at Ronnie Scott's:** A comeback performance in London by one of the great jazz singers of the Fifties. **REPEATS:** Feb. 18, 11:00 p.m.

SATURDAY, FEBRUARY 4

3:30 p.m. **NBC—Dick Clark's Golden Greats:** The ageless host of the defunct American Bandstand returns with a new weekly music program featuring excerpts from what is described as Clark's "library of over 20,000 performances—and still growing."

10:00 p.m. **SHOWTIME—The Best of Coast to Coast:** Memorable moments from the cable network's long-running concert series with Herbie Hancock hosting. Includes performances by Paul Simon, Bobby McFerrin, Stevie Ray Vaughan, Sting, Pat Metheny, and others. **REPEATS:** Feb. 9, 12:55 a.m. & Feb. 15, 10:15 p.m.

SUNDAY, FEBRUARY 5

8:30 p.m. **PLAYBOY CHANNEL—Swing It Again 1:** An unusual live concert featuring Count Basie and his orchestra, Tony Bennett, and Elvis Costello doing Forties swing era standards. **REPEATS:** Feb. 16, 9:30 p.m. & 2:30 a.m. **Part 2** airs on Feb. 23, 9:30 p.m. & 2:30 a.m. & Feb. 26, 8:00 p.m. & 1:00 a.m.

MONDAY, FEBRUARY 6

1:10 a.m. **CINEMAX—Sign "O" The Times:** Prince's 1987 concert tour which never made it to the States, but was captured on film during its European leg. Includes his usual cast of characters: Sheila E., "Cat," and Sheena Easton. **REPEATS:** Feb. 9, 6:00 p.m.

TUESDAY, FEBRUARY 7

11:30 a.m. **CINEMAX—B.B. King & Friends:** A powerhouse lineup of 

Eric Clapton, Stevie Ray Vaughan, Dr. John, Albert King, and Paul Butterfield (in his last performance). **REPEATS:** Feb. 13, 8:30 a.m.

11:00 p.m. **KCOP (synd.)—The Arsenio Hall Show:** Musical Guest: David Crosby.

WEDNESDAY, FEBRUARY 8

8:00 p.m. **THE NASHVILLE NETWORK—New Country: Marie Osmond.** If you're curious as to what she can do these days, tune in for this live concert program. **REPEATS:** Feb. 9, 6:30 p.m.

THURSDAY, FEBRUARY 9

8:00 p.m. **THE NASHVILLE NETWORK—USO Celebrity Tour.** Country singers Randy Travis and Patty Loveless take a Bob Hope-style show tour of distant U.S. military bases in Alaska, Japan, and Korea. **REPEATS:** Feb. 10, 6:30 p.m. & Feb. 11, 11:00 a.m., 3 & 6:00 p.m.

11:00 p.m. **KCOP (synd.)—The Arsenio Hall Show:** Musical Guests: the O'Jays.

FRIDAY, FEBRUARY 10

11:00 p.m. **KCOP (synd.)—The Arsenio Hall Show:** Musical Guest: Sheena Easton.

11:30 p.m. **NBC—The Tonight Show:** With competition fierce between late-night talk shows, look for bigger-than-usual names to grace these programs. Johnny Carson's musical guest tonight: Anita Baker.

SATURDAY, FEBRUARY 11

12:00 mid. **PBS—Austin City Limits:** K.T. Olsin is the featured country performer. Simulcast in stereo on KZLA FM, 93.9.

MONDAY, FEBRUARY 13

7:30 & 11:00 p.m. **THE NASHVILLE NETWORK—New Country: The Sweethearts of the Rodeo** perform tunes from their current *One Time/One Night* LP. **REPEATS:** Feb. 14, 10:00 a.m. & 3:30 p.m.

WEDNESDAY, FEBRUARY 15

6:00 p.m. **THE MOVIE CHANNEL—Playing For Keeps:** A comedy about three teen entrepreneurs who take over a run-down hotel and turn it into a rock & roll palace. Original soundtrack features Phil Collins, Julian Lennon, and Pete Townshend. **REPEATS:** Feb. 19, 9:00 a.m.

NOTE: All times PST. 

A&R REPORT *KENNY KERNER*



Brian Williams

Tone Loc: Under the heading of "hits come from the strangest places", we focus in on "Wild Thing" by Tone Loc—which, incidentally is short for loco. Tone's cousin (now his manager) brought the artist to Delicious Vinyl and the rest is chart history. Loc's first-ever bonafide crossover hit has a great shot at going all the way to Number One. It's already gold!

Dialogue:

Wesley Hein: president, Enigma Records

The Non-A&R Department:

"The decision to not have a formal A&R department wasn't a deliberate decision as much as it was a part of the process for building the label. We felt that we had the talent within ourselves to be able to find and develop bands. It wasn't a question of us saying 'let's never have an A&R department.' It was a decision to either bring in an outside person to look for new bands, or bring in someone to work on the bands that we already had signed. For us, the greatest need has always been the marketing and promotion of our bands. I do think that we're probably nearing the time when we'll be looking at hiring an A&R person who does nothing but looks for talent. It's conceivable that sometime this year we'll take that step. I think it would be a crime to keep going out signing new bands without putting in time and money to promote and market the acts we already have."

A&R By Committee:

"Everyone here is always looking, and we've even encouraged that in people. The reality, though, is that there are about six people who either feel confident enough or who desire to go out and work at finding bands. You can't just sit back and expect new bands to just fall into your lap. You have to work at finding them. Ultimately, when someone is interested in a band, the decision is up to me and Bill (William Hein) as to whether this is something we want to pursue."

Unsolicited Tapes:

"The answer to the question of whether or not we listen to unsolicited tapes is both yes and no. The fact of the matter is that no matter how big an A&R staff a label has, you just can't give all of these unsolicited tapes the amount of listening time they deserve. One of the unsolicited tapes that came into our office ended up in a signing to our label. The Smithereens sent in a tape that one of our staff members listened to. We later signed them and had success. But this is not the way to go about getting signed to a record label. You can't just drop ten cassettes into the mail to ten labels and hope to get a deal."

Be Professional:

"Although we do listen to unsolicited tapes, it does take lots of time

to go through them. But I'll tell you what...the packages we get that look like they were written in crayon with the cassettes that have white-out all over them...those are the ones we may never get to. The theory on that is—no matter how great the music is—if this is representative of the development of the act, are they really going to have the wherewithal to get a manager or to tour or to deal with the realities of being a band? If someone sends in a real sleezy package, it's hard to get enthusiastic about it. I know it's very difficult and competitive out there, but it's almost impossible to get signed to a label just by sending in a tape. You really need to get something going, and the way to do that is to get a lawyer, a manager, a string of live shows...and then build a following in a number of cities. Anyone that went to see a Poison show before they got signed knew that the band had something. I'm not suggesting that A&R should just be about going down to see who's playing at Gazzarri's...it should be much, much, more."

Signing Acts:

"When a label signs a band, they're not signing a tape or a live show...they're signing an act. And the more facets a band can excel in, the more desirable they become to that label. A record label is a busi-



Skid Row is the latest band to throw their hat into the Hard Rock arena. Their debut album for Atlantic (produced by Michael Wagener) is nothing short of brilliant. These New Yorkers can really kick out the jams, so watch them as the opening act for Bon Jovi. Looks like Skid Row is going to have one helluva year.

A&R REPORT (Cont'd)



Frederich Cantor

Jane's Addiction: This L.A.-based quartet has experienced critical acclaim for an album that's seen only limited commercial success thus far. To top it all off, the Warner Bros. act received a Grammy nomination in the category of Best Hard Rock/Metal Performance, Vocal or Instrumental.

ness, and if you put together a string of losers, you're out of business! But the nice thing about this business is that there's still the underdog factor... the tape that comes in from somewhere in Oklahoma City and everyone goes crazy for it. That's what keeps this business from becoming completely stale and completely programmed. There's still that element of pop-culture. It's something that just happens and you can't explain it. But pop-culture isn't something bands should count on. What they should count on is that this is very competitive and just because they make a good tape—big deal! A lot of people can make a good tape. A lot of people can write a good song. You've gotta be able to *show* people that you can do it."

Grapevine:

Mark Slaughter and Dana Strum have completed the search for musicians. The duo has added drummer Blas Elias and guitarist Tim Kelly to their lineup. According to Kelly, the band, as yet unnamed, has a four-album deal with Chrysalis that allows bassist Strum to produce. More to come.

Japanese rock band Loudness is looking for a new lead singer so they can begin recording their fourth album for Atco Records. If you're interested in auditioning, send your tape and photo to: A&R, Atco Records, 9255 Sunset Blvd., Suite 1122, Los Angeles, CA 90069.

Vain, San Francisco's top rock

band, has signed with Island Records. The band played several L.A. dates last year.

Curtis Grant, formerly with San Francisco's Touch Me Hooker, has been added to Black Cherry replacing guitarist Josh Blake.

Chart Action:

Guns N' Roses becomes the first band in six years to place two albums in the Top Ten simultaneously. The feat was last accomplished by Men At Work (remember them?) when they scored big with *Business As Usual* and *Cargo*.

Watch out for the debut album from Enya on Geffen Records. It's like international new age music with lyrics. While the single is already charting, the album is picking up plenty of alternative radio airplay. This could turn out to be one of the sleeper records of the year.

On The Move:

Claudia Stanten has been appointed manager, A&R for Capitol Records in New York. Stanten was formerly an A&R rep for the label.

Terry Gladstone has been appointed manager, A&R for Jerry Greenberg's WTG label. For the past two years, Gladstone was an on-air personality at KNX-FM.

Steve Gett is now heading up Atco Records' newly created artist development department as well as handling daily A&R chores.

Acclaimed film-maker Penelope Spheeris has been named A&R consultant for MCA Records. **MC**

DEMO CRITIQUE Product Analysis of Unsigned Talent



Peter Fosso

Contact: Peter Fosso
(206) 782-4852

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Fosso is a singer/songwriter from the Seattle area who is seeking both a management and recording deal by virtue of his three-song demo. All songs were arranged, written, produced, and performed by Fosso himself on his home 12-track studio. The songs span many different musical genres, but all are performed with conviction. My problem is that there doesn't seem to be a serious focus on any particular direction. And that alone is enough to confuse A&R people and potential fans. Though instrumentally the tracks are tight and valid, the material needs focus in order for real professionals to get involved. Here's a case where variety is not the spice of life!



Scott Van Zen

Contact: Scott Van Zen
(213) 568-9227

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Apparently, Scott Van Zen has been awarded a certificate of merit by *Guitar Player* magazine for this five-minute demo entitled *Fretborn Odyssey*. The problem is that *Guitar Player* magazine doesn't issue recording contracts! When you consider how difficult it is to get a deal, you can truly appreciate the struggling in store for Van Zen because his music is totally instrumental! True, Van Zen's playing is amazing. He rocks & socks his way through the tunes displaying every kind of virtuosity known to man. He picks, chords, hammers—you name it. The songs are even melodic and have neat, trim arrangements—but it's more difficult without vocals. The feeling is that Van Zen should put together a live band and knock 'em dead.



Snyder

Contact: Jo Anne Schram,
manager
(213) 421-2942

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

From the opening a capella vocal strains of "You Don't Love Me," one could easily be fooled into thinking that this will be a spectacular tape. The problem is that as soon as all of the instruments kick in, the clarity, separation, and distinction of instruments is lost. The vocals also weave in and out so they're not real audible. This is all too bad because the songs and performances seem to be very strong. My suggestion is for Snyder to save up more money and record a new demo that better illustrates their strong pop/rock talents. I'm afraid this tape just won't do it. The tape quality is way too poor. And remember, the last thing you wanna do is circulate a mediocre-sounding tape. You may not get a second chance.

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

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SESSION PLAYERS: *Cracking the Clique*

By Pat Lewis

Becoming an established, highly-sought-after session player is one of the most difficult undertakings for a musician to accomplish in the music industry today. As a result, the competition is fierce among session players, with a majority of the heavy-weight calls consistently going to a small, rather elite group of musicians.

I managed to catch up with six session

of A&M Records, asked the producer "What do I have to do to get you to use me on a record? Put a gun to your head?" and Quincy said "I'm going to be at your house at ten o'clock on Saturday morning and the gun is going to be at your head."

Most of the players joined top-notch bands before falling into session work. Bassist Stubenhaus began working with Larry Carlton,

scale and the accommodations for roadwork have improved over the years, most of the session players say they would take a major tour if the ideal set of circumstances arose. Of course there are exceptions. Percussionist Luis Conte, whose most recent work can be heard on the upcoming Madonna and Julian Lennon albums and his own recently released LP, and guitarist Lukather have stretched out by recording solo albums. Both musicians seem willing to make compromises in comfort and will put up with less than ideal situations to promote their solo projects.

Lukather, who regularly tours with his band Toto, was recently spotted playing at a number of local L.A. clubs and is currently in the studio working on material for his upcoming debut solo album due out in April. Lukather has won *Guitar Player's* Readers Poll for Best Studio Guitarist over the past four consecutive years and is a special case in point. Luke does session work these days only on rare occasions. "I've been doing this since 1977," says the good-humored guitarist. "At one point, I was doing so much of it that I started hating music. I developed an attitude and was becoming self-destructive. I was doing twenty sessions a week for a couple of years straight and doing Toto on top of that. I was kind of burnt—a little crispy around the edges. About 25% of session work is really good stuff, and the rest of it makes you wonder how these fucking people got record deals. Then there's all these people who listen to the Top Ten and say, 'Give me something that sounds like that,' or 'Give me the guys that played on that.' They think that will make their shit sound better—and a lot of times it does. We

"It's not enough to be just a good player. You've got to have knowledge of the other records that are out there..."
—Michael Boddicker



Marc Carter

players, most of whom are considered by their peers to be in the top echelon of their field. Although each musician's success story is unique, I noticed a number of parallels.

Most of the musicians came to Los Angeles without any preconceived notions about becoming session players, "I don't think a musician picks exactly what he's going to do," says bassist Neil Stubenhaus. "If something comes along, he takes it." An example is synthesist Michael Boddicker, who came to Los Angeles as a songwriter and, at a chance meeting with Quincy Jones in the parking lot

while drummers Vinnie Colaiuta and Mark Craney beat skins for Frank Zappa and Jean Luc Ponty, respectively. Even guitar-legend Steve Lukather began Toto and toured with Boz Scaggs prior to his success as a session player.

A majority of the musicians agree that session work is preferable to roadwork, not because it is more prestigious, but because, as Stubenhaus stresses, "I feel like a normal person being able to sleep in the same bed and do the same things that normal people do who live in a community." Because the pay

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get hired to bail out bullshit music. A lot of times if you work for a really hip artist—Lionel Richie, Quincy Jones, Michael Jackson, or Pink Floyd—you really want to have your name on the album. It's prestigious. They're superstars and their music is good. Those are the worthwhile experiences."

The variety that goes along with session work is another important reason that these top players choose session work over touring with a band. "I get to play a variety of music and it kind of spoils you," confesses synthesist/composer/arranger/producer Bod-dicker. "Some people would say that's being a whore because you play for whoever pays you. It's really about taking advantage of a God-given gift of being able to play a lot of different styles of music." Drummer Colaiuta picks up from here: "I like the variety of playing different kinds of music, even though being a free-lance musician isn't a secure gig in the same way that being hired by a corporation is. But once you've established yourself, you can comfort yourself in the fact that if you're really versatile, and you can't get one kind of gig, you'll get another."

Drummer Craney is the only exception in that he prefers to join a band, tour and record with that band, and in between, pick up session work. "I was never really content unless I had four or five things going on at once," says the quiet drummer. "That's about the only way to cover yourself. There isn't much security for the straight session player. Even if he's doing double dates all day, he might only be booked-up for the next month or two. Then what? That's why I like being in a band. If you get a record out, you can have

Pat Lewis



"Reading does not only have to do with just reading notes, it has to do with interpretation—that's the key...listen like a bloodhound smells."

—Vinnie Coliuta

a piece of that record, and if you're really lucky, that record keeps selling for many years."

The musicians strongly agree that breaking into session work is a difficult task. "There's a lot of guys and only so much work," confesses Conte. "Studios cost a lot of money. Time is a very big factor in these kinds of jobs. Why trust somebody's word about a new guy, when you know this established cat's going to work because he already has a reputation. There's no time for experimentation, and that's what they're afraid of." Drummer Colaiuta, who has worked with such artists as Allan Holdsworth, Joni Mitchell, Tom Scott, and Billy Joel, found it difficult to break into session work because he was being pigeonholed into a particular playing style. "I had a cookie stamp as a fusion player," says the inspirational drummer, "somebody who played too much—a jazzier. People would say, 'I've heard of him, but can he do this?'"

That's a really hard thing to shake—the perennial paranoid thing. It's like credit; you gotta have it, to get it."

So, just how does the new-guy-in-town break into session work? "Well, he can pray," asserts Stubenhaus. "He has to know somebody really well who tells people he's incredible. I've been doing this for ten years now and a lot of the guys who I was doing it with ten years ago are still here doing it. Guitar players might have the biggest turnover because most of them go off to be stars. Basically, the turnover is small because nobody gets exposure through demos anymore. A guy buys an 8-track studio and he can completely write songs and do demos at home."

Conte offers a more encouraging synopsis which is a fairly accurate picture of how most of the top players broke into session work. "The new guy has to follow the road that everybody else did," explains Conte. "If you come to town, you start playing wherever—at a wedding, even a gig at a club where you pass the hat at the end of the night. You must be just as well-prepared and on-time for that gig as if it was a Madonna record. Maybe six months from now, the guitarist gets a gig with George Michael and says to George, 'I remember this cat, why don't you call him?' You get that gig, and now you're meeting some big guys. The tour is over, and maybe there's another tour or a record that the keyboard player is producing. It starts rolling from there. You can't pass up stuff or say 'no' to gigs. You've got to get out there."

There is no sure-fire road to becoming a successful session player, although, a little

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"About 25% of session work is really good stuff, and the rest of it makes you wonder how these people got record deals."

—Steve Lukather



Tom Farrington



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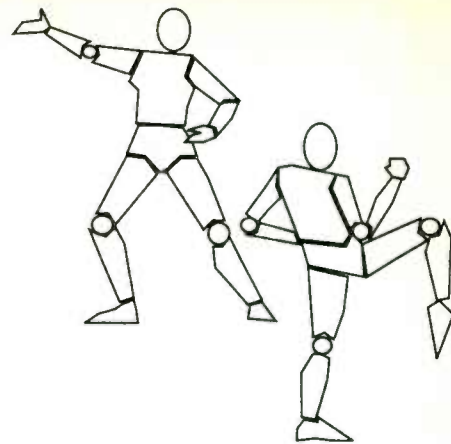
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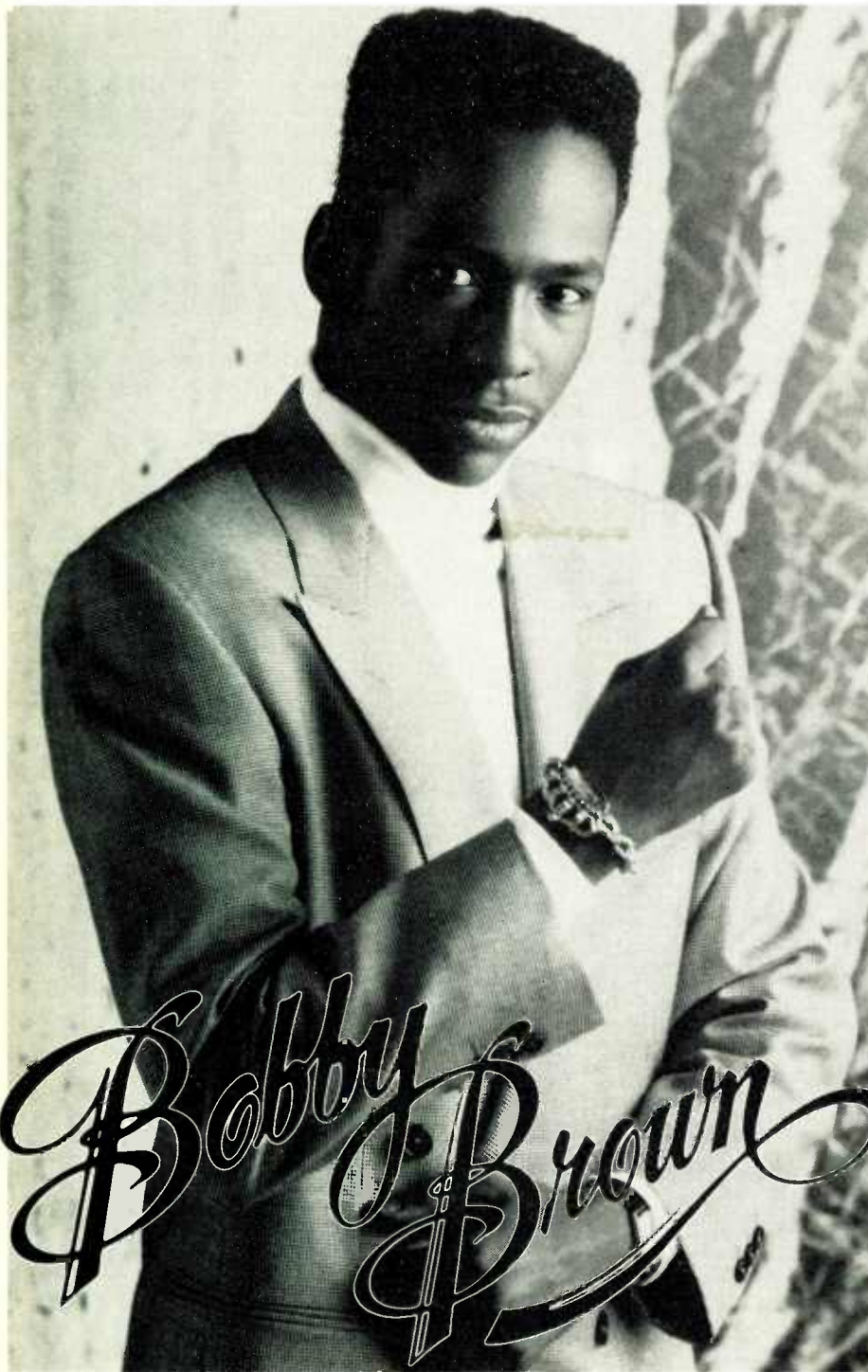
FREE PARKING

GETTING DOWN

With



By Tom Kidd



The first weeks of the new year found Bobby Brown's *Don't Be Cruel* LP at Number One on *Billboard's* pop album charts. "My Prerogative," the second single taken from the LP, was hanging tough at Number Four (down from Number One), and "Roni," the album's third hit, is already on its way to the Top Ten. Helped by the success of the title track, the *Don't Be Cruel* LP has topped 2.5 million in sales and has spent four weeks at Number One on the Black album charts. Simply put, Bobby Brown (who celebrates his twentieth birthday in early February), is the hottest commodity in the music industry today!

As a member of the recording group New Edition, Brown and company first hit with "Candy Girl", and were immediately hailed by many as the next Jackson Five. In fact, it was that group's version of a J-5 medley that first brought them to the attention of Arthur Baker and his Streetwise Records, an indie New York-based label.

Even though Brown was a founding member of New Edition, he knew just as surely as Michael Jackson that his future did not lie in being part of a band. "Before New Edition started, I was performing solo," says Brown. "I was doing shows around the community by myself."

The early New Edition included basketball-playing buddy Mike Bivens, Ricky Bell, Ralph Tresvant, and Ronnie DeVoe. DeVoe's uncle Brook Payne served as New Edition's choreographer. The group had been together a year before they released their first product. Bobby Brown was twelve years old at the time.

In 1985, at the ripe old age of sixteen, Brown was already considering a career move. After one indie release and three for MCA (the third, *All For Love*, went platinum), Brown left the group to pursue a solo career. "I've always had the desire to go it alone," he admits, "but I chose a point where I could make the change."

Two years later, Brown was setting the stage for the album that would eventually bring him his current success. His first solo outing, *King of Stage*, featured the Number One R&B hit "Girlfriend," but didn't fare as well as a crossover record.

According to Brown, "one of the problems I had with *King of Stage* was that it lacked a musical focus. I had eight producers that the record company set up for me (Larry White, Larry Blackmon, Michael Lovesmith, John Luongo, Robert Brookins, Louil Silas, Jr., Tony Haynes, and Paul M. Jackson, Jr.). We tried a lot of different things so that the album would have it all, but the packaging wasn't right." Although the album eventually went gold, Bobby Brown had a much bigger vision.

By the time Brown had assembled his crew to record the all-important follow-up album, he was more prepared. "I didn't have as many producers and we were able to concentrate on where we wanted to go." With fewer producers to deal with, the record maintains a greater degree of consistency. This time around, the producers chosen to work with Brown included L.A. & Babyface, Gene Griffin, and Larry White. Brown did mention to us that he co-produced the "My Prerogative" track but was not credited on the album.

When asked about the varying production styles and techniques, Brown had these comments: "Larry White, who also plays in my band, tends to favor ballads. L.A. & Babyface, on the other hand, have a good track record for producing more pop-crossover type records. We still tried to provide a variety of things on the album."

At the time of this interview, Brown was in the Bahamas recovering from a bout with exhaustion brought on by a fifty-city tour as the opening act for his buddies, New Edition. Both Brown and his old bandmates have



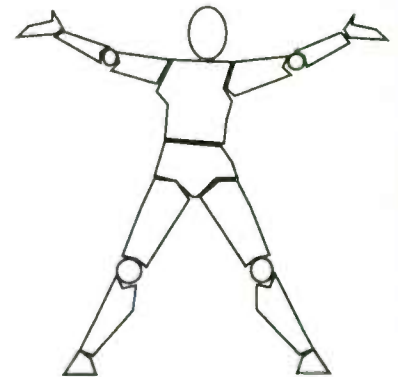
repeatedly assured the press that there is no animosity between them. However, despite the fact that their new album is selling well, New Edition still has a long way to go to eclipse the sales figures of their former singer. The situation is kinda reminiscent of Michael Jackson opening for his siblings.

If there is one problem that Brown must still overcome, it's that of his live performance. You see, his rapid rise to fame has dictated that he become a headlining act. We'll let Bobby tell you in his own words: "My set runs between twenty and forty minutes. But when I headline, I usually have to stretch those same songs into an hour or an hour and a half. I've had no time to prepare."

If it sounds as if all the fame and fortune came as a surprise to Mr. Brown, you're right. "It's still a big shock to realize that my album is Number One and has sold almost three million copies. I've been overwhelmed."

After he returns from holiday, Brown plans to continue on the final leg of the New Edition tour. Following that, there's a solo tour in the works and then preparations begin for Brown's follow-up to *Don't Be Cruel*. Bobby puts it this way: "I made sure that my second album had a lot of me in it. People have ideas and concepts about how they can mold you and make you into something. To me, Bobby Brown is a natural person."

With three hit singles and a triple-platinum Number One album, it's unlikely that Bobby Brown will open for anyone—ever again. And do you know what—with this kind of success, it's his prerogative! **MC**



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SHARONA EASTON

SASSY, SEXY, & SUCCESSFUL

By Michael Amicone

Sheena Easton has a lot to be happy about these days. After an early Eighties string of pop/dance hits came to an abrupt mid-Eighties halt, the sultry Scottish singer rebounded in 1987 with the Prince-penned "U Got The Look," a powerful vocal duet with the Purpled One that not only put her name back on the charts, but also earned her a Grammy nomination for Best R&B Vocal, Duo or Group. Hot on the heels of that success, Easton garnered additional notoriety in a completely different arena when she made a five-show appearance on the television series *Miami Vice* as the woman who wooed Don Johnson to the altar. Now, with a new record label behind her and a hit single, "The Lover In Me," storming up *Billboard's* Hot 100, the shapely Scot's career is hotter than ever.

Easton's love life is also "hotter than ever," if you believe certain publications. Alleged romantic entanglements with famous cohorts such as Prince and Don Johnson have made perfect rumor fodder for stateside as well and British tabloids. "For years, they've tried to put me and Prince in the same bed," says Easton. "At one point, when 'U Got The Look' was on the charts and the *Miami Vice* show was coming out, the tabloids ran a story that Prince and I had a big falling out, and I had fled from his arms to my new lover, Don Johnson."

A recent story romantically linking Easton with the former other-half of Wham, Andrew Ridgeley, has been cropping up in the British press. Tales of their torrid affair were inspired by an innocent photo snapped of the twosome at an after-concert party for Wham-leader-turned-solo-star George Michael. "I was having my picture taken with a lot of celebrities," relates Easton of the usual publicity photo gauntlet that occurs at such star-studded she-bangs. "You know, stand next to this one and have your picture taken. And Andrew Ridgeley came up to me and said, 'Nice to see you'—picture, smile, out of it. I didn't even give him a second thought after that. But the British papers took that picture of Andrew and me together and made up this whole story of how we're lovers, and how Prince, her "ex-lover," is very jealous because they're shacking up in his Paris mansion. That's ridiculous. I can understand why they would make up a story



Randee St. Nicholas

about me and Prince, because we're seen working together a lot. Even the Don Johnson thing—they're doing love scenes on television, so they must be lovers. But a person who you bump into at a party; that you don't even know. I had my picture taken with Paula Abdul at the same party. God knows," quips Sheena, "if their imagination had been going in *another* direction..."

A native of Bellshill, Scotland, Sheena Shirley Orr (the Easton name was the result of a failed, eight-month first marriage to Sandy Easton) began her career in the early Eighties as a pretty purveyor of effervescent pop. She scored some heady success for a newcomer with her first two releases: "Morning Train (Nine To Five)" and "Modern Girl," which reached Number One and Number 18, respectively. A third hit, "For Your Eyes Only," the theme from the James Bond movie of the same name, reached Number Four. Three releases: three hits. A heady plateau for a young artist to reach right out of the box.

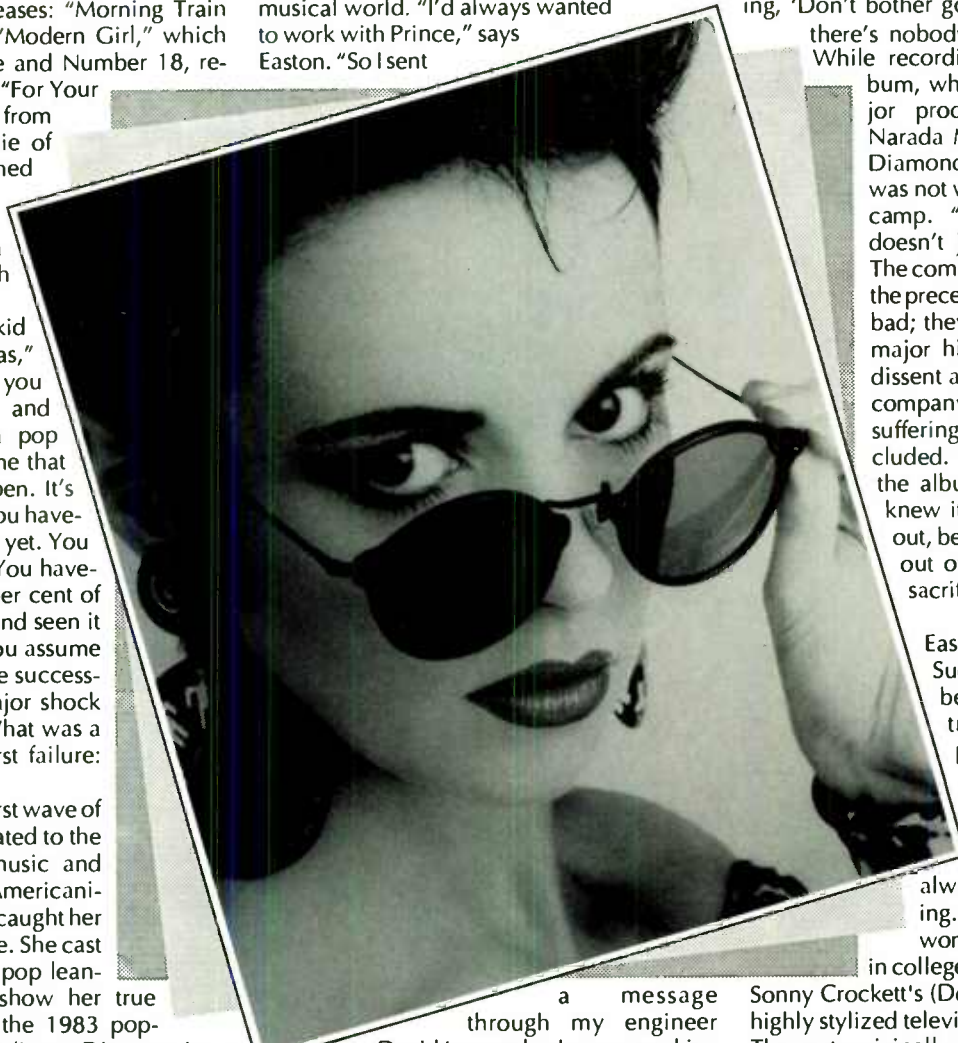
"When you're a kid and in college like I was," recalls Easton, "and you have those dreams and fantasies of being a pop singer, you just assume that they're going to happen. It's the start of your life. You haven't been disappointed yet. You haven't had failures. You haven't given a hundred per cent of yourself to a project and seen it go down the toilet. You assume that you're going to be successful. So it wasn't a major shock when it happened. What was a big shock was the first failure: my third album."

In the wake of her first wave of success, Easton relocated to the Colonies, and her music and image underwent an Americanization that must have caught her former fans by surprise. She cast off her earlier British pop leanings and began to show her true musical colors with the 1983 pop-dance hit, "Telefone (Long Distance Love Affair)." Her 1984 album, *A Private Heaven*, which included the hits, "Strut" and "Sugar Walls," further distanced her from that early pop style. All of a sudden Sheena Easton wasn't just a pretty British pop fave, she was a sassy sex kitten with an attitude who had something more salacious on her mind than being a modern girl dutifully waiting for her man to come home on the morning train.

This new-look Easton not only gave her career a needed shot-in-the arm, it also gave Easton her first taste of controversy. "Sugar Walls," a sexually charged song written for her by erotic funkmaster Prince, was singled out by the PMRC, a glorified PTA intent on cleaning up America's record stores and airwaves, as being unfit for the youthful ears of

America. "Me and a lot of other artists took exception to a self-appointed committee going, 'Hey, we've decided that this isn't morally fit for our kids,'" Easton snaps in her slightly Colonized Scottish brogue. "They were saying, 'We don't think that Madonna should sing 'Like A Virgin'; we don't think that Sheena Easton should sing 'Sugar Walls.' They had a list of things that kids shouldn't listen to. To me, the song's lyrics are very sensual and sexual, but they're not explicit. You know, there's a difference between a love scene in a film and pornography."

"Sugar Walls" and the controversy it sparked were Easton's first connection with Prince's musical world. "I'd always wanted to work with Prince," says Easton. "So I sent



a message through my engineer David Leonard, who was working with Prince at the time, saying that 'I'm a big fan, and I'd love to work with you.' But I didn't really expect any acknowledgement. I sent word expecting him to say, 'Yeh, sure, take a number. The world wants a song from me.'"

But instead of the no-dice reply that Easton expected, David came back with a demo of "Sugar Walls." Two days later, Sheena and the Crown Prince of Rock were in the studio recording her vocal for the track. That initial recording session began a lasting friendship and a series of collaborations between Easton and the Minneapolis genius. In addition to "Sugar Walls" and their duet on "U Got The Look," Prince and the Lady Scot have co-written two songs, "La, La La, He, He, Hee" (released as the flipside of Prince's "Sign 'O'

The Times" single), and "Love '89," a composition that will hopefully surface on a new Patti Labelle album.

Easton's recent resurgence follows a difficult, transitional time in her musical career. In addition to her second marriage breaking up, an all-ballad album fell between the cracks when her former record company EMI America was swallowed up and restructured into EMI Manhattan. "What happened was, while I was recording the album, EMI America was going out of business," explains Easton. "From the president on down to the janitor, they were all fired. And Manhattan took over the label. We got a phone call saying, 'Don't bother going near the building, there's nobody in it; they're gone.'"

While recording the unreleased album, which featured some major producing talent (Prince, Narada Michael Walden, Keith Diamond), Easton sensed that all was not well in the EMI America camp. "That kind of change doesn't just happen overnight. The company's track record over the preceding few years had been bad; they hadn't really had any major hits. There was a lot of dissent among the people in the company and all the artists were suffering, myself very much included. So I felt that recording the album was a lost cause. I knew it wasn't going to come out, because I was trying to get out of my contract. It was a sacrifice that had to be made."

This label upheaval left Easton in recording limbo. Suddenly, after years of being on the rock star treadmill—recording, promoting, touring, recording, promoting, touring—she had enough time to try something she had always wanted to do: acting. Easton auditioned and won (she studied drama back

in college) the sought-after part of

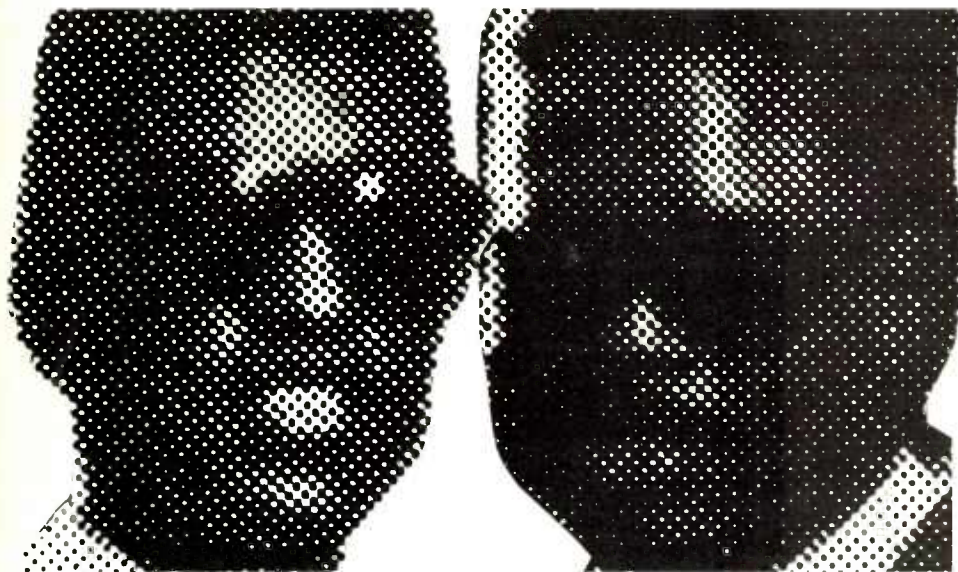
Sonny Crockett's (Don Johnson) wife on the highly stylized television series, *Miami Vice*. The part, originally offered to Carly Simon, has given Easton the desire to do more acting. "The part gave me recognition within the Hollywood community. They watched and said, 'She's not bad—she ain't gonna give Meryl Streep any nightmares'—but nobody cringed. The only problem is, by the time the shows were aired, I was entrenched in the recording process again. So my agent gets frustrated because she keeps getting phone calls and she keeps having to say 'no.' And I get frustrated because, now that I've gotten the bug for it, I want to be able to do it."

Easton's label frustrations were soon solved when she inked a new contract with MCA Records. But before she settled down with MCA, Easton had some fun playing the label

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L.A. & Babyface: A Winning Combination

By Michael Amicone



Most writers and producers can only dream of the kind of crossover platinum success that chart Svengalis L.A. & Babyface are currently enjoying. The producing team has become a virtual hit factory, writing and producing the hits, "Don't Be Cruel" and "Roni" for Bobby Brown, "The Way You Love Me" and "Superwoman" for Karyn White, "Girlfriend" by Pebbles, "Dial My Heart" by the Boys, and Sheena Easton's latest smash, "The Lover In Me." In addition to their phenomenal chart success, they've recently received two Grammy nominations: Rhythm & Blues Song of the Year ("Don't Be Cruel") and the prestigious Producer of the Year. Their stellar production skills also guided Pepples and Karyn White to nominations in the Best Rhythm & Blues Vocal, Female category. With this year shaping up as more of the same, L.A. & Babyface are making a chart run that rivals producers Terry Lewis and Jimmy Jam's 1986

chart dominance, and that of superstars Michael Jackson and George Michael.

Hailing from Cincinnati and Indianapolis, respectively, L.A. (real name: Antonio Reid) and Babyface (Kenny Edmonds) migrated to Los Angeles in 1985 as performing members of the R&B group, the Deele. Reid and Edmonds eventually stepped away from the performing spotlight to become behind-the-scenes masterminds when Dick Griffey of Solar Records offered them a chance to produce some of the artists on the label's roster. A Top Ten hit for the Whispers, "Rock Steady," and L.A. and Babyface's producing career was off and running.

Recently, we talked to Reid (drums, percussion) and Edmonds (keyboards, guitars, vocals) about their production technique, their plans for the future, and the artists that they've propelled to platinum heights.

MC: How did you hook up with Bobby Brown?

L.A.: We hooked up with Bobby Brown through MCA A&R executive, Louil Silas, Jr. He called and asked us if we wanted to produce a couple of different artists and Bobby was one of the artists that he mentioned.

MC: "Don't Be Cruel" mixes rap with a standard melodic R&B structure. That's an unusual combination.

B: We knew that Bobby Brown had a rap style. And he was the one guy that we felt could do a combination of a rap and a regular R&B groove, and make it happen. And he did that, indeed!

MC: Did you give Bobby Brown an assortment of songs to choose from?

L.A.: We gave Bobby some demo tapes a couple a months before he was ready to go in the studio. One of the songs was "Roni," the current single. Another song that we originally intended to give him, "Every Little Step," we decided to keep for a future Babyface solo record. But they kept begging and begging, so we finally let Bobby have that song. For the third song, "Don't Be Cruel," we didn't give them a demo at all. We didn't let anybody know we were doing it. We just went in and cut it. So that was a surprise record for them. They didn't know they had that one coming.

MC: Bobby's vocal/rap on the song perfectly complements what was already a great backing track.

L.A.: That's Bobby's record. It wouldn't have been the same with anybody else singing it. It's almost like when Janet Jackson did "What Have You Done For Me Lately?" Yeh, somebody else might have made it a hit, too, but the electricity that Janet brought to that record is what made it really special. That's what made "Don't Be Cruel" and "My Prerogative," which we didn't produce, so special—the attitude that Bobby brought to the record. Bobby had the good producers, but he also had the "goods" himself.

MC: You also produced Sheena Easton's latest hit single, "The Lover In Me." It was a Top Five hit on the Black charts, but it took a while to gain some chart steam on the pop charts?

B: Yeh, we didn't know what was going to happen with that record. Right before it came out, we were scared to death because we thought it was too black for her. We didn't think the timing was right. We started think-

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ing that we might have made a wrong move. But Sheena has definitely proved us wrong.
MC: You've worked with a sex symbol and you've also produced a bunch of kids, the Boys. What was it like working with them in the studio?

B: They're very serious about their profession, and when they worked, they worked hard. But they're kids—and we had to remember that. They were antsy when they weren't working. The ones who weren't working at the time would be out in the halls playing and making noise (laughs). But they're actually very professional kids.

MC: When you get in the studio, how do you divide the production duties?

B: We both do a little bit of everything. The only thing where there is a separation is when it's time to mix the record. L.A. does the mixing. I'll come in and give him my opinion, but it's gotten to the point now that I don't even have to do that—because the craft has gotten so perfected.

MC: You're known for your state-of-the-art dance grooves, but you've also demonstrated a nice melodic touch with ballads such as "Superwoman" by Karyn White and "Follow My Rainbow" from Sheena Easton's new LP. Do you have a preference?

B: We would really like to do more ballads, and be known for that as well. We haven't had a chance to work on that real hard, but that's something that we'd like to be known for in the future.

MC: You guys must get a massive amount of requests from artists who want you to pro-

duce them.

L.A.: Yeh, it's probably one a day.

MC: Who would you really like to work with?

B: There is only one person that we would die to make a record with, and that's Michael Jackson.

L.A.: That would be our dream record.



Antonio Reid & Kenny Edmonds

MC: What do you think of Prince, who has also produced Sheena Easton?

B: We think that Prince is still the best. To us, he's a genius. But I imagine, in his day, even Mozart went through a slump. I think that it won't be long before you see Prince come back in an even bigger way.

MC: Regardless of its artistic merit, his re-

cent output has not hit the same commercial nerve with the record-buying public as your work has? You seem more "plugged in" with the public. Does a producer get hot and then they can do no wrong?

B: I think a producer or a producing team gets hot—that's a big part of it. But the public doesn't necessarily look to see who's producing these records when they decide whether they're going to buy it or not. At this particular time, we happen to be "plugged in." As to how long it will last, we don't know. We can only hope that we can keep writing stuff that people want to hear and like to dance to. But history keeps telling us that everybody goes through slumps and some of them make it out of it, and some don't. We can only hope that we'll be one of those that can make it out of the slump when it comes.

MC: The phenomenal success that you've enjoyed in 1988 and are currently enjoying is comparable to producers Terry Lewis and Jimmy Jam's streak of success in 1986, when they scored hits with Janet Jackson, the Human League, and Robert Palmer. They also seem to be going through a bit of a slump these days?

B: You can't be hot and on top the whole time. For instance, Michael Jackson only got nominated for one Grammy this year. You can only be hot for so long until people decide 'we're tired of you.' It's really good for them to have backed off like they have so that they can make another chart run. Actually we plan to go through a back-off period at some point—

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Reading music, the session players unanimously agree, is of the utmost importance. "Reading does not only have to do with just reading notes," says Colaiuta. "It has to do with interpretation—that's the key. So, what do I do? I'm going to jump in. I'm going to play the downbeat and from that downbeat on, my ears are going to elongate about six feet. I'm going to listen like a bloodhound smells."

According to Luke, a musician's "ability to fit into any situation" plays a key role in whether or not the musician will continue to get the gigs. "There is a certain element of personality that goes along with session work. It's not just how well you play, it's how well you fit into what's going on and how well you work with other people—That's why we get hired. Somebody gave me a break. Once I got that break, I made something of that opportunity and they called me back. I've seen situations where a guy comes in, and he's got an attitude. He may play great but if he comes on with an attitude like 'Hey man, I'm a pretty bitchin' guy,' or he brown-noses too much, he's history." Drummer Craney agrees: "There's a certain amount of just hanging out with people—going places. Some people may scoff at that, but this is the business that we're in and a lot of it is out there in night clubs. You just have to go out and bump into people.

"The important thing is to have a good demo when you're first starting out," Craney stresses. "Get into a group that's making their own demos and is looking for a record deal. That's the most advantageous thing about

Martin Cohen



**"Why trust somebody's word about a new guy, when you know this established cat's going to work because he already has a reputation."
—Luis Conte**

doing a spec band. You'll have a tape in your hands and you can use it as a resume tape."

Is it mandatory for the session player to keep up with technology and own the latest gear? "Nowadays," says Craney, "you have to have a double-door refrigerator rack with all your effects." Colaiuta agrees: "That's the other ugliness. It's the psychology of who has the biggest rig. It visually affirms an insecurity. The producer or artist might think: 'He's got so much stuff, he's bound to give me what I want.'" Luke also agrees: "It's a lot more intense than it used to be. You've pretty much got to bring all your effects with you, and they have to be really high quality. People expect you to have the gear. The days of 'we'll fix it in the mix' are over." Bassists seem to be the last holdout in the technology war. "The important thing about your gear," says Stubenhaus, "is it has to sound strong, unique, and up-to-date. It doesn't matter how you do it. Bass players are the last guys who need

equipment. A bass player can get away with having one incredibly good-sounding bass. The only time I need other basses is when somebody wants a fatter sounding type of 5-string or a fretless. So, I carry six basses."

Michael Boddicker has worked on virtually every heavyweight album to date including those of Michael Jackson and Lionel Richie. He has composed four major film scores, and arranged and composed an almost endless array of television commercials. The intense musician offers some invaluable advice given to him by two well-qualified teachers: "Quincy [Jones] taught me to look at *Billboard* and listen to the Top 40—study, learn, and grow. It's not enough to be just a good player. You've got to have knowledge of the other records that are out there so if somebody says, 'Well, you know Erasure's new record, the synth sound—not the lead sound but the little one that's tucked behind it—that's what I'm hearing.' Ray Parker taught me that if the producer or artist asks for something, and you know it's in bad taste, don't do it. Give him something that makes it better than what he's asking for. The key is being able to give more than what's required."

The fact that these six fine session players consistently give more than what they're asked for is probably the one key element that sets them apart and above from the pack. And as Boddicker concludes, "The important thing is not just how to get started but how to keep doing what you're doing. It's a challenge. How do you keep doing the same job for 15 years and make it fresh and vital? That's one of the beauties of studio work. It's so varied, you learn something new every day." **MC**

**"...how does the new-guy-in-town break into session work? ...he has to know somebody really well who tells people he's incredible."
—Neil Stubenhaus**



Pat Lewis

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◀ 19 Easton

field. "When word got out that I was getting out of my deal, the lunches began," relates Easton on her search for a new label home. "When I noticed what was available to me—the kind of enthusiasm and input—I felt like a kid in a candy store." To insure that she made the right choice, Easton queried every A&R representative with the same question. "I had a little quiz for everybody. I would ask, 'Of all the records that you've released over the past two years, which ones would you have seen me doing?' I wanted to know if they saw me as a frustrated Pat Benatar or a frustrated jazz singer or as Tiffany's older sister."

"And from the first meeting with MCA, I knew that was where I should be. You see, when I hear something on the radio that I like, I write it down and check out who produced it and who wrote it for future reference. If a writer's name keeps cropping up, then I know this guy can write or produce. And MCA was in perfect sync with the kind of people I wanted to work with and the kind of music I wanted to do."

Two names that must have kept "cropping up" on Sheena's hit list were L.A. and Babyface, one of today's hottest writer-producer teams. The dynamic duo contributed five songs to Sheena's latest platter, *The Lover In Me*, including the great title track, a propulsive dance song that has already taken the Black charts by storm and is currently doing the same on *Billboard's* Hot 100, and the album's centerpiece ballad, "Follow My Rainbow." "They're very focused and they work fast," says Easton of their studio work habits. "I love working with producers like that. I can't stand the time-wasting mentality, you know, 'Let's cut it four different ways and whichever one we like, we'll use.'" Rounding out the album's producer credits are Prince ("101," "Cool Love"), Angela L. Winbush ("Without You," "Fire And Rain"), and Jellybean ("If It's Meant To Last").

In addition to the album's state-of-the-art dance production, Easton is doing the best and most aggressive singing of her career—a far cry from the bubbly pop pulp of her first few hits. "Every producer on that album is a vocalist in his or her own right. They also write the songs, so they know how to write for a singer. Also, I'm 29 now, instead of 19 when I started. I like a voice as it matures," explains Easton. "I listen to my earlier stuff and I think [feigning an adolescent pitch] 'Uh huh, a little bit chirpy and whiney at times.' But I was a kid and I sang the best I could. And hopefully, in ten years time, I'll look back on today's singing, and say, 'Yeh, I got better.'" **MC**

◀ 21 L.A. & Babyface

just as soon as we can get through with the projects that we've been obligated to do. We want to take a break and rest; we want our sound to rest. And with all the releases that we have coming out this year, it's already getting to be too much.

MC: Coincidentally, you produced ex-New Edition member Bobby Brown, and Terry Lewis and Jimmy Jam produced New Edition's latest album. How do you compare the two records?.

B: Well, we like the Bobby Brown one better (laughs). I love the sound of the New Edition record; we love Jimmy and Terry's productions. To us, they're the best in terms of the sound of their production. I think songwise, it wasn't as strong as I've seen them come.

MC: Has your success surprised you?

B: The fact that we've had the kind of success that we've had is a surprise. You don't expect that everyone you work with will be successful. Our batting average is pretty good, and that's kind of scary in a sense. You know somewhere you're going to strike out. We're just hoping that it doesn't happen anytime soon.

MC: You've recently received two Grammy nominations, one for Producer of the Year. Does getting recognition from your peers mean a lot to you?

L.A.: Of course. When you're nominated, you'd like to win. To say that you don't care whether you win or not is playing it safe. Yeh, we'd like to win. But we didn't get into this to win awards. We didn't think that we would be nominated. We were shocked when we found out that we were nominated this year.

MC: What do you guys have coming out that we should be on the look out for?

L.A.: There'll be a Babyface solo record. L.A. is a producer; Babyface is an artist and producer. We're working on it right now and we feel real good about it. We're giving that record everything we have to give. The Deele will have a record, but it won't have L.A. and Babyface as artists. We'll be a part of the production of the record and we'll oversee the project. We also did a song for the Jackson's next record, which I think is going to be their first single. In the future, we'll be working again with Pebbles, and we're discussing doing some work with Keith Sweat. Also, we'll do a repeat with Karyn White and Bobby Brown.

MC: How did you get your nicknames?

L.A.: We were doing sessions with Bootsie Collins, the P-Funk bass player, and Kenny came in the studio, and Bootsie looked up and said, "Babyface." And Kenny kind of frowned up at him, and we laughed because we knew that Kenny didn't like it. But the nickname stuck because it fit so well.

B: When L.A. was a little kid, he used to collect ant farms—and his mother hated that. L.A.'s mother would tell him, "Get those little ants out of here." So she started calling him "little ant."

MC: And you don't mind going through life known as L.A. and Babyface?

B: Yeh, everywhere except at the bank. **MC**

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Lester Cohen

Pictured (L-R) are: Page Sober, Steve Hill, Chris Hillman, and Rick Riccobono.

ACTIVITIES

BMI saluted MCA/Curb's Chris Hillman & the Desert Rose Band for their six consecutive country Top 40 hits over the past two years, three of which hit Number One. Hillman's (originally from the Sixties rock band, the Byrds) current single "I Still Believe In You" is rapidly climbing the country Top 20 with a bullet. Pictured in the above photo are (L-R): Page Sober, senior director, writer/publisher relations, BMI; Steve Hill, songwriter; Chris Hillman, Desert Rose Band; and Rick Riccobono, vice president, West Coast, BMI.

MCA Music exclusive songwriter Judson Spence, a rock & roller from Memphis, has just had his new LP released on Atlantic. Artist/songwriter Tonio K is in the studio working on his upcoming album. CBS recording artist Parthenon Huxley, an artist who was developed by MCA Music and is an exclusive songwriter with the publisher, is also in the studio. Staff writer Brock Walsh (who currently has four cuts on Robbie Nevil's latest EMI release and five cuts on Brazilian composer Ivan Lins' LP) is co-writing with Stuart Schoffman the song score for Walt Disney Pictures' full-length animated picture, *Rapunzel*, slated for a 1991 release. MCA Music has released the next Was (Not Was) single, "Walk The Dinosaur."

Exclusive Chrysalis Music songwriter, Simon Climie, and Dennis Morgan's composition, "My Heart Can't Tell Me No," has entered the charts with a bullet. Climie, Morgan, and Rob Fisher also have a song in the motion picture, *My Stepmother Is An Alien*, entitled "Room To Move," recorded by An- imotion, which will also be included on their upcoming PolyGram release.

Virgin Music has certainly started off the year with a bang as they have both the Number One single (Bobby Brown's "My Prerogative" written by staff writer Gene Griffin) and the Number One Album (Anita Baker's *Giving You The Best That I've Got*) which contains "Good Love," penned by Gary Taylor, an exclusive songwriter with the publisher. Virgin Music's new band signing, Kill For Thrills, is working with producer Ric Browde (Polson, Faster Pussycat, and Joan Jett) on their new MCA release; Geffen recording artists Junkyard are also waiting away in the studio; and Roxx Gang just finished up work on their new Virgin Record's LP. New bands that are rapidly climbing the charts are Winger and RCA Record's Circus Of Power, a hard rock band out of New York City. Could this be Virgin Music's answer to Guns N' Roses? Speaking of those devils, Guns N' Roses are co-writing songs for their upcoming LP with West Arkeen, exclusive songwriter with Virgin Music.

ASCAP will be celebrating their 75th anniversary in February with a Diamond Jubilee at the Shubert Theater in Los Angeles. ASCAP announced the winners of the 21st annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music for 1987. Among the winners were Executive Producer Jac Venza for the PBS series *Great Performances*, and Ann Santon of WGUC-FM in Cincinnati, in recognition for innovative musical programming and imaginative radio broadcasts.

Peer Music artist/songwriter Miki Howard has recorded an album for Atlantic Records. The Church has a song in the film *Tequila Sunrise* entitled "Unsubstantiated," which will also be on the Capitol Records soundtrack. Artist/songwriter Dono-

van has re-recorded "Catch The Wind" and "To Susan On The West Coast Waiting" for an independent movie, *84 Charlie MoPic*. The "Mellow Yellow" man of the Sixties is also co-producing the soundtrack with Peer Music's Steven Rosen.

THE BUSINESS SIDE

BMG has a new VP/General Manager, Danny Strick, who came from MCA Music and Records. BMG is gearing up for intense artist development that will continue throughout 1989.

MCA Music has absorbed Unicity Music.

Chrysalis Music Professional Manager Russell Ziecker has been named creative director and will relocate to the East Coast.

Geffen Music has promoted Lisa Wells to director of creative services.

Chuck Kaye and Joel Sill, principals of Windswept Pacific, have

announced the appointment of Jonathan Stone (who was vice-president of Quincy Jones' Quest Music Group) to the position of general manager. In his position, Stone will focus on the signing and development of house writers, as well as attending to the administrative structure of the company.

Billy Meshel, who recently exited his position as president of Arista Music, has announced the formation of All Nations Music. Meshel's partner will be the Pritzker family of Chicago. Music publisher, talent scout, and Grammy award winning producer Jim Malloy has been appointed vice president and general manager of Nashville operations.

Peer Music has begun construction of a 16-Track recording studio for artist development. Completion is slated for mid-February.

NEW SIGNINGS

BUG has signed publishing administrative deals with Atlanta-based DB Records (distributed by Capitol Records), country artist/songwriter Rosie Flores, and the roots R&B artist/songwriting team of Terry Evans and Bobby King.

MCA Music has entered into a worldwide co-publishing agreement with songwriter Tom Deluca (Molly Hatchet, Loverboy, Joe Perry). He is currently working with REO Speedwagon in Nashville. The publisher has also executed a deal with songwriter Allan Rich to administer his publishing company, Nelana Music, which includes songs recorded by Natalie Cole, Patti Labelle, George Benson, and Gladys Knight. Rich will have a cut on the forthcoming James Ingram LP. MCA has inked a co-publishing deal with producer Nick Martinelli (Stephanie Mills, Five Star, Dionne Warwick, and Kool and the Gang) for songs written or acquired by Martinelli for his companies, All My Children Music and Vera Songs Inc. MC



Circus of Power: Virgin Music's tattoo crew.

SONGWRITER PROFILE



Franne Golde

By Pat Lewis

Franne Golde's songwriter success story is the stuff that dreams are made of. In the late Seventies, while she was rehearsing on a piano in a deserted conference room of a hotel in Los Angeles, Golde was discovered by Steve Tyrell, who just happened to be passing by at the time. He called her a "young Carole King" and wanted her to meet his close friends, Barry Mann and Cynthia Weil. It was a meeting that turned into a long, rich, and enlightening relationship for the threesome, as Golde was taken under their wing. But it's also the story of a recording artist who put aside her own personal career in the limelight to pursue the career of a behind-the-scenes songwriter, which at times may have caused the artist/songwriter to feel creatively unfulfilled. Lastly, Golde's story is one of personal achievement, public recognition, and finding the creative balance between the internal artist screaming to get out and the comfortable, successful songwriter.

Just why did Golde leave performing behind? "I ask myself that quite often," she confesses. "It was just a series of events. Songwriting seemed to be a way to work every day, keep my writing chops up, and enable me to make a living. I guess the further I got into writing, the more I kind of ignored the artist thing. Then, all of a sudden, you're 'just a writer,' singing occasionally at a party where everybody's saying 'God, you sing great. Why aren't you doing a record?'" (To set the record straight, Golde has been working on her own album for the past two years and hopes to have it completed shortly.)

Golde doesn't have a set ritual in preparation for songwriting but does her best songwriting when "there's some electricity between myself and whoever I'm working with. Other people can be very inspiring—someone who's talented and has a good groove going or is singing this great melody. Sometimes, even a chord can inspire me. I'll sit down, play a chord, and say, 'Oh, I like that,' and then go searching for the next few chords that go with it. But I don't go through any rituals. I'm not that disciplined—like Tom Kelly and Billy Steinberg—they write everyday. I might as well get a regular job."

The key to becoming a successful songwriter is "persistence, perseverance, confidence, and talent," says Golde. "Unfortunately, it's kind of a Catch-22, because until you've got the success, you don't have the confidence. A lot of this business is rejection. You have to be able to deal with it. Nine out of ten times, in the beginning, you're going to play these songs that you think are fabulous, for somebody who might be in a bad mood, and they'll say, 'Oh that's a piece of shit.' Since most writers are very moody, whatever somebody says affects them for the rest of the day or maybe a week or even a month. It's really just keeping at it and believing in yourself, no matter what anybody else says."

Golde, who has songs on upcoming albums by Natalie Cole, Johnny Hates Jazz, and Jody Watley, will write both with artists and for artists. "I like working with an artist," she asserts, "when they're really focused and know what they want to do. Of course, it's terrific because you're writing something that they like and odds are it will get on their album. But on the other hand, it's nice to be creative and imaginative and just sit down with somebody and say, 'Boy, this song would be great for so-and-so,' and then see if you're right."

When Golde writes for artists, she usually doesn't have a specific one in mind. "The only exception is when I work with Dennis Lambert," says Golde. "For the past few years, he has been my main partner or home base, so to speak. In working with Dennis, he usually knows what productions are going to be coming up because he's also a producer. It's kind of like working with the artist in a sense. You're kind of in this nest between working with the artist and working for them—a middle ground."

A recurring question that songwriters ask today is: how important is the quality of a demo recording? "Critical," insists Golde. "If a songwriter is serious and wants to get in the same league with everyone else, unless it's a ballad or simple song that can get by with a great vocal, keyboards, and string synthesizer, you need a full-on demo. Because ninety percent of the time, the producer takes what you've done, note for note, and does the record based on that arrangement."

"A great thing for young songwriters," concludes Golde, "is to buy the album *Number One With A Bullet* to hear what other successful writers have done with their demos when presenting their songs to artists and producers. They will hear the naked song."



ANATOMY OF A HIT

By David "Cat" Cohen

"Don't Rush Me" Taylor Dayne

Arista

Taylor Dayne's *Tell It To My Heart* album has been high on the pop charts for over a year. This is quite a feat for dance-oriented product in a market where dance styles change quickly. There are several reasons for this phenomenon. The first is Dayne's talent. Whatever her notorious reputation may be (those "Prove It All Night" stories may or may not be true), there's no denying that the girl's got pipes. What's more, she knows how to use them—with feeling and with conviction. Secondly, in Ric Wake, she's got a producer who knows how to balance the dance, vocal, and musical elements so that her songs reward the listener on all levels. Even more importantly, the selection of material is excellent; well-written and well-structured songs that give Dayne a vehicle for expressive performance. Here is a case of a producer who didn't need to write or co-write the songs. In fact, he assembled the album's material from a variety of sources, as each song is written by a different set of writers.

"Don't Rush Me", the album's third single, has all the elements of a hit song: an infectious groove, a catchy hook, and a meaningful concept. Add to this a straightforward arrangement/production that highlights Dayne's passionate voice, and the effect is as strong as Donna Summer's best stuff in the Seventies.

Lyric: A direct statement from a girl who's looking for more than a good time to a guy who necessarily isn't. The imagery is as strong as it is universal.

Verse: *Red roses, temptation,
You make the most of an iffy situation.
I've waited, my decision,
Who's to say if it's love or if it isn't.*

Chorus: *Don't rush me
I've made that mistake before
Don't rush me
This love could be so much more
It's well worth waiting for*

Groove: A relentless 8th note groove at about 136 BPM. A fast dance track. The intensity builds without a break which helps drive the laid-back vocals.

Scale: Written in a 7-tone natural minor scale [1 2 b3 4 5 b6 b7 8], the melody captures the sultry, sexy flavor of the lyric concept.

Melody: More riff-like than melodic, the repetitive phrases build in range and intensity up to the peak in the hook lines in the chorus. The song extends to a range of an octave and a fifth which excellently showcases Dayne's vocal abilities.

Harmony: The standard harmonies of the minor diatonic scale are used [i, iv, V, bVI, bVII] with different combinations constructed in each of the song's three sections. Particularly effective is that many of these chords are not played completely, but are outlined instead by the bass line and the various overlaid riffs. This is a common practice in dance-oriented music. Too much harmony and it sounds too legit; too much like a ballad.

Form: A three-part form with an instrumental signature before the first and second verses. This is common in Top 40, especially in dance music, so that dancers and listeners immediately can recognize what song is coming up next: Signature—Verse—Pre-Hook—Chorus—Signature—Verse—Pre-Hook—Chorus—Chorus—Bridge—Solo—Chorus—Chorus—Jam—Fade.

Summary: While this cut obviously owes much to the disco-pop recordings of the Seventies, its sound and production is contemporary and its message is relevant to the late Eighties. Taylor's voice is commanding and classic in its pop appeal. Let's hope she can take the success of this debut album and develop her talent even further in the future. If she does so, she will be unstoppable. With three hits in a row, it's no wonder that she has been able to "Prove It All Year."





By Michael Amicone

PREFERRED SOUND: Randy California of Spirit fame has just finished tracking a new album in this Valley recording spot, with Scott Campbell flexing his sonic skills....Female metal band, Sherok, is recording an EP at the studio with Motley Crue guitarist Mick Mars producing the project, engineering help supplied by Matthew Spindel, assisted by Scott Campbell.

SMOKETREE PRODUCTIONS: The material girl with a Marilyn Monroe complex, Madonna, who has had her fair share of matrimonial problems recently, is in the studio mixing her new LP with Pat Leonard producing, Bill Bottrell mixing, and Robert Salcedo assisting.

3RD WAVE RECORDING: Cruz recording artists Chemical People were in working on a second LP, James Mansfield and Rich Andrews helming the boards....Castle Bravo continued production on their new record with producer/engineer Brian Leshon....New Motown artist Kenny Lee was in laying tracks for two new songs at the Torrance studio....Delicious Vinyl, the band not the Island-distributed rap label, is in tracking songs with engineer James Mansfield behind the boards....Canadian rockers, the Dough Boys, have completed a new album for Restless Records....Three Car Pile-up were in availing themselves of the new digital audio technology with an all-live DAT recording, David Mansfield manning the controls.

COMET COMING



Megaforce/Atlantic recording artists Frehley's Comet will soon be streaking across your favorite video store with their new home video package, Live...+4, set for a mid-February release. Filmed before a sell-out audience at London's Hammersmith Odeon, the video includes live renditions of the Frehley favorites, "Into The Night" and "Rock Soldiers," as well as recent additions to the Frehley canon, "Insane" and "It's Over Now." For Kiss fans, leader Ace Frehley plays two songs from his old band's repertoire, "Rocket Ride" and "Shock Me." Also, for the first time on home video, Live...+4 captures Frehley's patented smoking guitar solo, a trademark that has influenced many a metal/hard rock fretbanger.

JUST GOT RE-MIXED



Larrabee Sound recently played host to Columbia recording artist Johnny Kemp of "Just Got Paid" fame. Engineer Keith Cohen (left), producer Rhet Lawrence (center) and Johnny Kemp are pictured here putting the final sonic touches on the song "Birthday Suit," which is slated to appear on the CBS soundtrack for the upcoming Tri Star film, Sing.

HOLLYWOOD SOUND RECORDERS: Songwriter deluxe Smokey Robinson is laying down his smooth soul sounds for an upcoming album in Studio B, with Iris Gordy and Smokey producing, and reedman Kenny G in for an overdub or two; Steve MacMillan on the boards....Sax player Michael Paulo of Al Jarreau fame is in overdubbing for a new solo album to be released on MCA Records, Robert Kraft producing the platter and Dave McNair manning the sonic controls.

LARRABEE SOUND: Speaking of vocal master Al Jarreau, his song "All Of My Love" received the remix treatment by producers Steve Beltran and Taavi Mote, with Mote engineering and assistance supplied by Andy Batwinas....In the new toys added department: the hot-off-the-presses 72-input SSL G-series console is plugged in and ready to go in the facility's Studio A.

REALTIME FAIRLIGHT STUDIOS: This new MIDI pre-production and scoring facility, located at Salty Dog Recording in Van Nuys, is currently playing host to veteran jazz producer Esmond Edwards (George Benson, Dionne Warwick, B.B. King). Craig Aloisio and Michael Dosco, operators of the production facility, are working with Edwards on a new album project for Smokey Robinson saxman David Li....Aloisio and Dosco are also working with the buxom babe of rock & roll, Angelyne, on some new dance tracks.

THE TOY SPECIALISTS: This New York-based company is now in its fifth year as the leading musical computer and pro audio rental company for the New York metropolitan area. An A-list client base that includes producers Gary Katz (Steely Dan), Shep Pettibone, and Foreigner, recording companies such as Atlantic and Polygram, and many leading recording studios—Right Track Recording, Quadrasonic Sound, Atlantic Recording Studio, and Soundtrack employ the com-

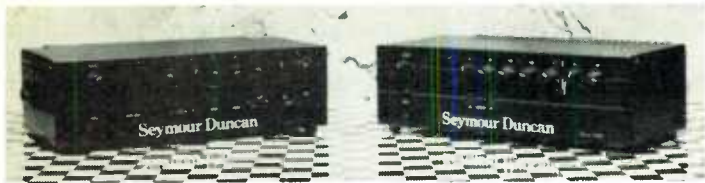
pany's services. Everything from MIDI keyboards and synthesizers to top-notch gear such as the Fairlight Series III, the Emulator III, Mitsubishi X-850 32-track digital tape recorder, the Neve Prism series, and the Lexicon 480L digital effects system are available. For more information on the Toy Specialists, contact: Bill Tesar, the Toy Specialists, 333 W. 52nd St., New York, NY 10019 or call (212) 262-4095.

OCEAN WAY RECORDING STUDIOS: Marty and David Paich have completed production duties on two songs, "My Heart Has A Mind Of Its Own" and "What Are You Waiting For?," for singer Sally Moore's Songtree Records debut, with engineering duties handled by Alan Sides. A stellar crew of session players and Toto bandmembers were on hand to lend their expertise: David Paich and Steve Porcaro on keyboards, skinman extraordinaire Jeff Porcaro on drums, Dean Parks and Dan Huff on guitar, Abe Laboriel on bass, and Mike Fisher on percussion.

MOTHER SHIP STUDIO: The band Western Vacation is currently laying down demos at hotshot guitarlinger Steve Vai's (David Lee Roth) 32-track digital studio.

PACIFIC SOUND: Producer Ritchie Zito is at this Chatsworth recording facility producing demos for a still-unnamed band that includes ex-Baby John Waite (remember his big hit, "Missing You"), and ex-Journeymen Neil Schon and Jonathan Cain; engineering chores handled by Phil Kaffel with assistance from Leon Johnson....Japanese artist Sonoko Kawai recently completed overdubs for her upcoming digital release, Todd Yvega handling production duties and Synclavier programming....Elektra recording artists and glam-metal poseurs, Faster Pussycat, are in doing some pre-production on a second album, Matthew Spindel engineering and Scott Campbell assisting. 

NEW TOYS / BARRY RUDOLPH



Seymour Duncan's Bass 4000 and Biamp 8000

The Bass 4000 and Biamp 8000 are redesigns of the Bass amp line of solid state bass amplifiers. Increased dynamic range, absence of RF noise, and zero hum are some of the improvements. The use of better components and tighter manufacturer tolerances make for a quieter and more consist-

tent product line.

The amp tops are also more roadworthy and feature a new front panel look. The Bass 4000 sells for \$830 while the Biamp 8000 sells for \$1,150. Check it out. Seymour Duncan, 601 Pine Avenue, Santa Barbara, CA 93117. (805) 964-9610.



Digital Delay Pedal from Gibson

The EP-DD-90 is the model number for Gibson's Epiphone G.A.S. Digital Delay Effect Pedal. As with all G.A.S. Pedals (that's Guitar-Audio-System), this pedal is constructed from tough A.B.S. plastic with a steel baseplate and rubber anti-slip pad.

The EP-DD-90 has four ribbed control knobs (oh boy!—I get to talk about knobs again; I just love those knobs). Let's see.

They are: delay level, feedback, time, and range. An LED indicator shows when the effect is on and when the battery is about to poop out. You can get from 20 milliseconds all the way to 400 milliseconds of delay and the unit has stereo outputs (although I am unaware of the electrical difference between the two outputs, i.e. separate delays or direct out on one jack and delay output on the other—so go check it out in the store and write me if you want to).

The EP-DD-90 sells for \$179.95 and for more about it call or write: Gibson Strings & Accessories Dept., EGAS, 1725 Fleetwood Drive, Elgin, IL 60123. (312) 741-7315.



ADA Splitstack

The standard Splitstack is an eight ohm, 100 watt cabinet with two, twelve-inch Celestions. Available in either slant or straight face, Splitstacks can be set up in the traditional full stack configuration or split into true stereo pairs.

The Split weighs 48 pounds and offers an alternative when four speakers are a little too much. All Splits come with Ozite covering and custom metal grills. Handles and stacking hardware are also standard items. For more information call or write ADA Signal Processors, Inc., 7303D Edgewater Drive, Oakland, CA 94621. (800) 241-8888.



Fuzz Wah Volume from Morley

The CFW pedal has five effects, will fit in the palm of your hand, but really should be under your foot. You get fuzz, wah-wah, volume, fuzz and wah combined, and volume and fuzz combined.

The pedal is made out of steel with non skid feet and a black, epoxy finish. Weighing in at 36 ounces, the pedal can be AC or battery powered. Controls include variable fuzz intensity and separate on/off switches for wah and fuzz.

With a one-year warranty, the CFW pedal sells for \$169.95. Call Morley at (818) 764-9000 or write P.O. Box 16116, North Hollywood, CA 91516-6116. 

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NIGHT LIFE



ROCK

By Eric Niles



Manowar: catch them at the Roxy on Feb 11th along with Wasted Youth

Anti Inflammatory Itch: Despite rumors to the contrary, the **Anti-Club** is still shaking plaster from its ceilings. Anyone in need of evidence shoulda been at the recent sold-out punk fest featuring seminal L.A. paint-peelers, the **Adolescents**, and PMRC darlings **Scared Straight**. Bodies were flying through the air like it was 1981 all over again. Heck, by the time Rick Agnew and Co. launched into the classic gems, "No Way" and "Rip It Up", even I found myself shoving a bod or two airborne. And how did I get into this sold-out soirree? Well, a few quick name drops, a wink or two, and presto...I had to wait in line and shell out eight clams like everybody else.

On A Different Note...the power struggle between longtime (now-ex) Anti-Club booker **Russell Jessum** and club proprietor **Helen** has led to legal action between the two parties. Helen explains that, "Yes, there is a lawsuit pending, but as we are currently in litigation, it would be in our best interest not to get into it. After March, we'll talk about it. Our shows will go on as always," she explains. "I run this place and nothing as far as shows or policies has changed." A court date has been set for early March. More information as it transpires.

Add Hardcore: A resurgence in the hardcore scene seems to be taking place lately. Punk gigs have resurfaced at the **Country Club**, with a recent **Dickies/Mallethead** slam-fest, and things are heating up as well at the **Balboa Theater** on Vermont (8713 Vermont Avenue) where a February 4th show will feature the excellent **Wasted Youth** and the ex-**Suicidal Tendencies**-manned **Uncle Slam**.

On The Road Again: Following on the heels of **Jack Kerouac** and **Neal Cassady**, the **Zombie Zoo** is broke and homeless again. A valuable outlet for the gothically inclined, the Zoo has succumbed to the

dreaded club disease: lack of venues. This is nothing new for the club though, as it has had more location changes in the past year than a **Robert De Niro** flick. The club is currently searching for a new location, one, they say, that "won't make us go broke again." Hang in there guys! By the way, the folks at the **Zombie Zoo** put out a slick little fanzine called, appropriately enough, the **Zombie Zoo Magazine**, which acts as a critically sharp mouthpiece for the horror-inspired musical community. It's free and available at a variety of Hollywood record stores.

Exuding Success: Congrats are in order for club vets **Exude**, who recently took top honors on MTV's **Basement Tapes**. Perhaps best known for their infamous cult classic "Boys Just Wanna Have Sex" (a retaliatory stab at Cyndi Lauper's "Girls Just Wanna Have Fun"), **Exude** beat out over 80 other bands en route to victory. The victorious vid was "Safe With You" a tune about Aids awareness. For winning the competition, the Anaheim-based **Exude** had their video placed on regular rotation on MTV for the month of January.

Acoustic Happy Hour: Over the past month, the **Coconut Teaszer** has played host to several informal acoustic get-togethers in their back bar. Occurring between 6:30 p.m. and 8:00 p.m. on Friday and Saturday evenings, the gigs (recently featuring the acoustic talents of **Burning Tree's Marc Ford**, among others) act as a great primer for a night out on the town. Crowds for these shows have been either hit or miss, says **Nina** at the Teaszer, "but you never know who might show up at these jams." **Slim Whitman** maybe? Please! Valentine's night at the Teaszer will feature the return of the **Love Razors**, the **Sheilas**, and **Franklin & Wilcox's** favorite balcony sitters: **Motorcycle Boy**.



No yawning allowed at a Motorcycle Boy show.

Great Gig: I recommend mandatory attendance at the **Musicians Hall**, aka **Lhasaland** (815 N. Vine, Hollywood) on Saturday, February 11th. Headlining will be the dreadfully underpublicized **Caterwaul**, whose debut EP on **IRS Records** is one of the hottest platters around. Also on the bill are the underrated

Nymphs. Led by the seductive **Inger Lorre**, the band has riveted a generation of underground scenesters' hearts to the floors of many seedy clubs for over a year now (mine included), and are on the verge of being snapped up by **Geffen**.

Inland Empire? A couple of issues back, in good conscience, I referred to the **Green Door** in Montclair as an Orange County venue. And while the prefix on their phone number (714) would lead one to think Orange County—think again. I'm told that "Montclair is Inland Empire country, bub, and don't you forget it." I won't. Look for a first-hand report on this Inland Empire venue in an upcoming issue. Meanwhile, the **Marquee** (which I neglected to mention in my club survey) is an Orange County club which books a large number of cutting-edge Hollywood bands. The club is rumored to pay bands quite nicely as well. The **Marquee** opens its doors way down yonder in Westminster (714) 981-1430.

Saturday Night Scream Over 21 Only: To alleviate problems associated with liquor regulation, the brass at the downtown (Saturday only) **Scream** has decided to close its doors to the under-21 crowd. Rest assured, though, that the Monday/Friday version of the club will remain open to those 18 and up.

Additional Gigs: **Cheap & Nasty**, featuring ex-**Hanoi-Rocks** posing **Nasty Suicide** plays the **Green Door**, February 4th. **Junkyard**, along with **Burning Tree**, play the **Music Machine**, February 10th. **New Haven** at the **Marquee**, February 11th; the **Dead Milkmen** at the **Roxy**, February 13th; and guitar great **Robin Trower** at the **Strand**, February 17th and 18th. See ya next time.

C&W

By Billy Block

There is a new country nightclub opening in Canyon Lake called **The Golden Bit** (31504 Railroad Canyon Road, 714-244-4400). **Bill Erickson** their new entertainment coordinator tells **MC** they will have live country music seven nights a week. Some of the groups scheduled to appear are the **Purple Sky Band**, **Rick Glen** and the **Texas Aliens**, and **Duke Davis** and **Buckshot**, just to mention a few. From all we've heard, this is going to be a really nice club and will soon present national acts. We'll keep ya'll posted.

A few good bands have nailed down steady work with house gigs at

some local clubs: **Dale Watson** and the **Texaholics** can be heard regularly at the **Blue Bayou** (15919 Lake wood Blvd., Bellflower, 213-630-9948). **Dale** is known around town as "the little man with the big voice." He hails from Pasadena, Texas, home of **Gilley's** famous nightclub, and he sings and plays in the traditional Texas country style. His band includes **Keith Rosier**, **John Lee White III**, and **Ed Black**. They play five nights, Wednesday through Sunday.



Chad Watson: The Billy Sheehan of Country Bass.

The **Chad Watson Band** is the new house band at **Champions Nightclub** in Huntington Beach. Located two blocks north of Beach Blvd. on Edinger, this C&W dance club also doubles as a sports bar. You can dance to the **Chad Watson Band** Thursday, Friday, and Saturday nights and also see your favorite sporting events on big screen TV, when they happen. It's an interesting concept that works really well there. **Chad** has played with **Ronnie Milsap**, **Charlie Rich**, the **Burrito Bros.**, and most recently with singer/songwriter **Janis Ian**. He now fronts his own group with **Lonnie Allen** on drums and vocals, and **Dave Loe** on guitar and vocals. They play a lot of original music as well as country dance favorites. If you've never seen a country bass player play outrageous solos, check this guy out. He even plays slide bass! **Chad** is "the Billy Sheehan of country music."

At the **Mares End** (313 East Carson Blvd., Carson, 213-835-9811), the **Killer Duck Band** plays Wednesday through Sunday nights, with Sunday being jam night from 6-11 p.m. on Thursday nights the **Mares End** offers free country dance lessons from 7:30-9 p.m. Now I haven't seen **Killer Duck** yet, but I dig the name and I hear the band's real good. I have been to the club, though, and the place is real nice with a good-size dance floor.

Blondie's (12215 East Slauson in Santa Fe Springs) is now featur-



ing Country Sunday. This restaurant/club with a "famous blonds" theme (Marilyn Monroe, etc.) features Cajun specialties on their menu and L.A.'s finest country bands on Sunday night. It's a friendly local spot that is hoping country will catch on in their location. So far, they've had success with the **Tim Sullivan Band** and the **Doo Wah Riders**. For booking information contact **Dale** at 213-945-2232.

At the Tuesday Night jam at **Pelicans Retreat** in Calabasas, we caught **Dean Dobbins Band** bassist and producer **Colin Cameron** jamming with Fleetwood Mac's **Billy Burnette** and members of **Bruce Willis'** former backing band, the **Heaters**, on some rockabilly gems.

KZLA radio 93.9 FM (a *Billboard*, *Gavin*, and *R&R* reporting station) announced that it has placed "In My Car" (Pearl Records), by **Dave Durham** and the **Bull Durham Band**, in regular play rotation. This is almost unheard of on corporately programmed radio, and is a big breakthrough for an independent record. Except for **KFOX** and **KCSN**, which are smaller community stations, there isn't much opportunity for local airplay of locally produced independent product. Bravo to **KZLA** for recognizing and playing local product, and congrats to the **Durham Band** for producing it.



Elvis' birthday bash at the Music Machine: John Jorgensen, James Intveld, and Dwight Yoakam

The **Zydeco Party Band** had a successful debut performance at the **KCSN Barndance**, January 10th at the Palomino. Noted bassist **Freebo** sat in for **Kelth Rosler** this night with regular Zydeco party animals **Mark Shark**, **Doug Lacy**, fiddle legend **Byron Berline**, and **Jim Unfried** on rubboard. The Palomino was packed with players **Gurf Morelix** (Lucinda Williams' producer), **Suzie Spring** of the **Mustangs**, rotund rascal **Dave Pearlman**, drummer **Michael Bannister**, **Dorian** of the **Bearcats**, harmonica heavyweight **Dave McElvey** and **Bill Bruson** of the **Desert Rose Band**. Also on the show were rockabilly pioneer **Ray Campi**, the **Comstock Jug Band**, and **Calvin Davidson** and **Dark Horse** (who have some of the best original tunes around). The crowds continue to get bigger and bigger at this weekly event.

Looking for a good spot to celebrate Valentine's day? San Fernando Valley's sweetheart **Pam Loe** will be at the **Longhorn Saloon** (on Sherman Way, east of Canoga in Canoga Park), with her band **Hipshot** on Valentine's night. Pam is a beautiful lady with a beautiful voice. **Hipshot** is **Dave Loe**, **Bob Metzger**, **Jeff Steele**, and **Brad Swanson**. The Longhorn is one of the most popular C&W clubs in the Valley with a huge dance floor and lots of two steppin'.

JAZZ

By Ms. Frankie Nemko

We had some incorrect facts in our last column concerning the disposition of the North Hollywood club, **Donte's**, and their new record label. **David Robert Silvert**, who is the new owner, and who also holds title to the **Donte's** name tells us that recordings will be made and released in the U.S., Europe, and Japan. Drummer **John Guerin** is involved as both player and producer and, in fact, his first project for the **Donte's** label will be yet another dedication to **Charlie Parker**. In order to help support the soundtrack of the movie *Bird*, the album will be entitled *The Charlie 'Bird' Parker Memorial Quintet*, and will feature **Guerin** on drums, **Charles McPherson** on saxophone, **Jon Faddis** on trumpet, **Brian Bromberg** on bass, and **Pete Jolly** on piano. The club, which has been dormant since last April, is now set for a late March opening, with the above-mentioned group in first—"plus several special surprise guests," says **Silvert**. Watch this column for news as it breaks.

I'd also like to mention that the interestingly moody photo of **Milcho Leviev** that appeared in the last column was taken by **Paula Ross**, and is part of her "Jazz Images" collection.

BigWorld, a three-member group comprising **Bill Plake**, tenor and alto saxes and flutes, **Rick Helzer**, piano, and **Jeanette Wrate**, drums, percussion, and vocals, will appear in concert at Harbor College on Saturday, February 4th. All three are composers, and are also known for their loving dedications to the great forebearers in the Afro American tradition, such as **Duke Ellington**, **Thelonious Monk**, and **Ornette Coleman**. On the bill with **BigWorld** will be multi-reedman **Vinny Golia** in a duo performance with bassist **Ken Filiano**. **Golia** is currently preparing for a prestigious European tour with world famous composer and bandleader **George Grunz**, who makes his home in Switzerland. The

16-piece band will visit France, Switzerland, Italy, England, Germany, and Denmark, starting in early April.

I caught drummer **Dick Berk** at a gig accompanying altoist **Richie Cole** while the latter was in town playing at **Vine St. Bar & Grill**. **Berk** reports that his **Jazz Adoption Agency** will be appearing next Sunday, February 5 at the **Wadsworth Theatre**. The concert is free and is sponsored by the **Musicians Union** and **KKGO**, who broadcast the first hour live.

Speaking of the **Vine St. Bar**, owner **Ron Bernstein** is thrilled about his new project: recording an album with singer **Joe Williams** duetting with **Marlena Shaw** and **Shirley Horn**. Kicking in their contribution is the sax section from **Supersax**. Some exciting talent is coming up in the months ahead at the club, including a two-week stopover by perennial favorite, **Mose Allison**. February sees **Mark Murphy**, **Emily Remler**, **Szachi**, and **Bill Henderson** taking the stand. The latter, by the way, made his first appearance on **KKGO's Live From the Biltmore** this past Tuesday.

The Coffee Emporium in **Marina del Rey**, which has had a steady menu of jazz every weekend for at least seven years, was taking a break during January. However, this month heralds a return to music, with a pre-Valentine's party on Friday, February 10 featuring pianist **Freddie Redd**. Another Valentine is offered Tuesday, February 14 at **Le Cafe** in **Sherman Oaks**, by owner **Lois Boileau**, singing "Songs for Lovers."



Joanne Grauer

Pianist **Joanne Grauer** is currently filling early evening slots at the **Rose Tattoo** on **N. Robertson** in **Hollywood**. Wednesdays and Sundays she can be found there between 7:30 p.m. and 10:30 p.m. Friday she's at her grand piano from 8 to 11 p.m. I understand the food and atmosphere are worth checking out, too. Saturdays showcase the near-legendary singer **Hadda Brooks**, who has been held over indefinitely.

Checked out the remodeled **Catalina's** on the same night I heard **Richie Cole**. Incidentally it is possible to club-hop here in Hollywood. Filling the room to capacity was the

Brazilian jazz group called **Samb'In**, led by guitarist **Taquinho**. A small space had been cleared right in front of the bandstand, and samba was prevalent. Vocalist-songwriter **Mary Ann Randl** sat in and sounded good. She's scheduled for her own set at **Catalina's** February 21, accompanied by, among others, **Taquinho**.



Stacy & Jimmy Rowles

The delightful father-and-daughter team of **Jimmy and Stacy Rowles** continues to entertain diners and a coterie of jazz aficionados, who sit in comfortable couches and armchairs around the piano at **Linda's** on **Melrose**. **Stacy**, an accomplished trumpeter and flugelhornist, tends to play muted most of the time; dad is mellow at the acoustic piano, and upright bassist **Eric Von Essen** completes this tasty threesome, who are here every Thursday TFFN.

The Grand Ave. Bar, which continues to host the *creme de la creme* of jazz, recently had a burning group co-led by pianist **Rob Mullins**, who has been shaking L.A. stages since he arrived from Colorado, and homeboy sax player **Brandon Fields**. With them were the exquisite bassist **Brian Bromberg** and a young drummer to watch, **Joel Taylor**.

Canada's **Rob McConnell** of **Boss Brass** fame, is taking his trombone in to the **Grand Ave. Bar** on February 16, along with pianist **Bob Florence**, who also may be better known as a big band leader. Completing their quartet are drummer **Peter McDonald** and bassist **Tom Warrington**. The hotel announced plans for extending its concert series in the **Biltmore Bowl**, starting out 1989 with Latin-jazz/salsa performances by internationally famous **Tito Puente**, and reknown conga player **Poncho Sanchez**, Friday, February 3, from 8 p.m. to 12:30 a.m.

Other good bets for the coming week or so are **Muhai Richard Abrams Quartet** at **Catalina's**, January 31 through February 5; **Brandon Fields** at **Le Cafe** Friday and Saturday 3rd & 4th; the Brazilian group **Velas** at **Grand Ave. Bar**, Wednesday the 8th; what looks to be a wonderful evening with one of the earliest "modern" jazz singers, **Billy Eckstine**, at **Vine St.**, February 14-19.

MC

Reviews

Concerts



Leslie Campbell

Information Society: techno-pop funksters.

Information Society
The Roxy
 West Hollywood

The Minnesota-based quartet of techno-pop funksters stormed Los Angeles with two sold-out shows, leaving a wake of converts and satisfied customers in what had to be one of the best concerts I've seen in a long time. For those of you whose radios have been on the fritz and who haven't heard the news, Information Society is the latest in the genre of bands that have found their roots in the quirky yet intoxicating sounds of bands like Human League.

In concert, the group comes off quite nicely, with lead vocalist/synthesist/mad scientist Kurt Valaqua handling the vocal chores as well as he does the operation of his computer banks. Synthesist/jack-of-all-trades Paul Robb and bassist James Cassidy fulfilled their duties while supplying most of the onstage motion. But the real treat was stand-in tour percussionist Sally Venue Berg, who, fresh from Robert Palmer's "Addicted To Love" stint, absolutely kicked ass. Her hip-rockin', sure-shockin' rhythms held the band together. Berg's nicely-crafted beats were truly enchanting, and it was a definite pleasure to see her jam.

On a down note: James Cassidy's parody of Gene Simmons' bass solo should have been left backstage, and, although Berg's use of a flashing message display screen was considered cool, she ruined it by sending a message to her audience telling them to suck her dick, then reminding them that she doesn't have one. Sophomoric displays such as this put the Information Society into the same category as the Beastie Boys—and it really didn't have to be that way at all.

—Tom Farrell

Bobby Brown
Celebrity Theatre
 Anaheim

After spending the previous week suffering from a combination of bronchitis and exhaustion, this concert seemed like a touchy proposition. Not helping the mood was the fact that the Celebrity Theatre, a small venue with seating in the round and a revolving stage, was hardly a suitable setting for Brown's mixture of funk, rap, and ballads. After all, it takes a special sound man to get a good mix in a place like that, and this must have been his night off.

None of these problems were insurmountable. Indeed, Brown seemed in fine voice and displayed more than enough energy while bounding around the stage. The big problem for the shirtless singer is that Brown is currently trying to extend his set from twenty minutes to the concert lengths his new-found fame demands. With two solo albums under his belt, Brown is certainly not lacking for material. However, he has yet to work up live versions of more than six or seven songs. By extending the existing numbers, Brown gave himself plenty of time to dance with lucky audience members, showcase his band and dancers, and rap with the fans. This worked out just fine on his funkier numbers, such as the chart-topping "My Prerogative" and "Don't Be Cruel," but only incurable romantics would want to sit through twenty-minute-long ballads. I can be as much into James Brown-isms as the next white boy, but as a record buyer I'd like to be presented with less show and more songs. If Bobby Brown wants to put his showmanship before his material, that is certainly his prerogative. If I want to demand more from a top-selling artist, that's mine.

—Tom Kidd

Devo
The Palace
 Hollywood

Devo has always walked a thin line between experimentation and commerciality. And true to form, the band tries to placate both sides of this schizophrenic mind-set with its current set. To the casual observer, however, this comes off as nothing more than artistic confusion.

The show was prefaced by a full hour of instrumental reworkings of Devo classics. Devo as muzak is certainly an amusing idea, although the joke was lost on the rowdy collegiate crowd that has always been the mainstay of the band's audience. By the time the prerequisite fifteen minutes of classic Devo video rolled, the natives were extremely restless. When the curtain was finally raised, Devo launched into an abbreviated pseudo-acoustic set featuring warped versions of numbers such as "Going Under." Acoustic Devo? Instrumental Devo? Very subversive ideas that need more development to be palatable.

The rest of the short, hour-long set was chiefly a greatest hits package. It included "Girl You Want," "Whip It," and "Uncontrollable Urge." The fans got most of what they wanted, including the encore appearance of Booji Boy, the group's mascot, singing "It's A Beautiful World." Except for Devo's anarchic version of the Stone's "Satisfaction," however, the songs from their earliest and most ground-breaking LPs were basically omitted. In contrast, the new album, *Total Devo*, was both well-represented and well-received.

After a three-year hibernation, it seems that Devo has yet to wake up and smell the coffee. While they aren't comfortable being just an oldies act, their new experiments, just don't seem up to snuff. It doesn't seem unfair to expect more from a band that was once a major influence. Whether in art or commerce, it doesn't pay to be half-hearted.

—Tom Kidd

Caterwaul
Club Lingerie
 Hollywood

There is no other band in Los Angeles quite like Caterwaul. For this reason, they inspire a very mixed bag of reactions, from religious devotion to utter revulsion, and everything in between. To illustrate this, when they came onstage, the club was packed, but by the end of their set, it was only half full—not necessarily because it was a poor performance, but because they are so difficult to swallow on the first listen. Those who remained, however, were mostly in a state of reverie, mouths agape.

The first thing you notice about Caterwaul is singer Betsy Martin's witch-like howl. It's a voice straight out of the stratosphere, a sort of cackly meow, which seems to funnel itself directly out of the band's atmospheric instrumentation. Martin's stage presence, meanwhile, is just as intriguing: she twists and spins in a compact radius when she's not singing (a la Natalie Merchant), and aims her eyes straight at you when she is.

Then there's the industrial-hum rhythm section, whose parts of the whole seem more vital in the creation of the Caterwaul sound than those of their conventional band counterparts. Most bassists play steady quarter-notes to their drummer's driving eighth-notes. Caterwaul likes to reverse this, with bassist Fred Cross driving the beat and drummer Kevin Pinnt accentuating every other note in different patterns. The result sounds like a Chevy V8 engine high-revving in low gear. Guitarist Mark Schafer then colors and shades each song with echoey, stream-of-consciousness, melodic lines like arpeggios.

Put it all together, and it's an almost frightening collision of sound, but one that somehow manages to gel. Caterwaul may not be for everyone's tastes, but they will definitely creep under your skin.

—John Bitzer



Leslie Campbell

Caterwaul: a collision of sound.

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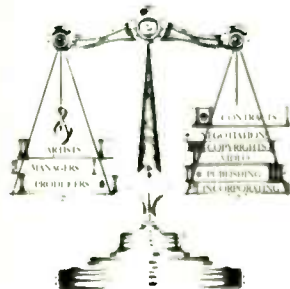
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Reviews

Clubs

Tex & the Horseheads

Raji's
Hollywood

□ **The Players:** Texacala Jones, vocals; Dave Catching, guitar; Pat Mack, bass; Louie Dufay, drums.

□ **Material:** Drawing from a diverse repertoire of material (some coming from two previously released indie LP's) Tex & the Horseheads transmute their batch of countrified punk with a healthy dose of raw-boned blues. The resulting mix is raw and sometimes out of control, but that's what this quartet is all about. There's nothing safe material-wise. Each cut is an ambitious, uncensored slice of life, and the results aren't pretty, candy-coated pop.

□ **Musicianship:** What enables the band to come across so convincingly is their ability to deliver the goods musically. Drummer Dufay quarterback things prodigiously from behind his constantly shaking kit, while bassist Mack keeps the others in line with some solid four-string plucking. The real pearl, though, is guitarist Catching, whose feel for both rock numbers and blues passages is equally impressive. Technique freaks may scoff at his style, but not his feel for the instrument. Emotion, which Catching's playing just oozes with, is an ingredient that is in short supply among today's mimic prone guitar progeny.

□ **Performance:** The cornerstone of Tex & the Horseheads reputation is based on their great live showings. In a predictably raucous mood this evening as well, the band proceeded to transform an already spirited crowd into a collective riotous mob. Texacala Jones did the damage vocally with slow, heartfelt vocals on the bluesier tunes and rivet-



Tex & the Horseheads: Raw and out of control.

ing howls on the slam-bang speed punk numbers. Besides, her constantly zany facial expressions, wild gestures, and pell-mell sprints across the stage made for a sweat-drenching, beer-swilling good time.

□ **Summary:** Okay, so the band can deliver some great cowboy blues in a live setting—they always could. So what's next, another record deal, fortune, fame, a seat on MTV's comfy interview couch? Sadly, it seems as if the destiny of the whole cowpunk movement—once bursting with enthusiasm—is to be swept quietly from the underground consciousness and into oblivion. Tex & the Horseheads are doing their damndest not to let that happen.

—Eric Niles

Asylum Suite

Gazzarri's
West Hollywood

□ **The Players:** Bobby Leigh, guitar; Michael Thomas Fiore, vocals; Paul Everett, bass; Lee Partain, drums.

□ **Material:** It's no coincidence that Asylum Suite's strong repertoire of material bears a resemblance to Van Halen's. After all, erstwhile Gazzarri's stage hound/Van Halen bassist Michael Anthony is the brother of guitarist Bobby Leigh. This is not to say, though, that the band just apes Van Halen note-for-note. Merely, that Asylum Suite has gestated the lofty Van Halen influence, ran it through the bloodstream, and have come up with a decidedly original package of their own. The band's lite-metal compositions were not hastily penned on



Asylum Suite: Dedicated rockers.

J.D. Black

napkins at a local Denny's. You can sense the band's dedication to their craft, and accordingly, their live set was a solid affair from start to finish.

□ **Musicianship:** Guitarist Leigh impressed me, strangely enough, not for his talent and technique (though he had an ample supply of both), but for his ability to work around mistakes. During his mid-set extended solo, Leigh hit a couple of rough spots. But instead of getting pissed-off and stopping, he kept chugging along and proceeded to thread together a fairly novel solo. His rhythm chops were also top-notch. Drummer Partain kept up admirably with his double kit (no easy task), whilst Everett was granite solid on the four-string.

□ **Performance:** Like Van Halen, Asylum Suite's recipe includes one part musical prowess, and one part frontman appeal. Singer Michael Fiore, who after a standoffish start, showed an uncanny amount of poise as the show wore on. He used the stage well, and thankfully, failed to resort to the cliched sex raps that so many singers of the hard rock ilk fall into. The band's use of vocal harmonies was also an effective tool in spicing up a few of the slower tunes.

□ **Summary:** In a market swamped with bands, Asylum Suite merely needs an angle. Vocalist Fiore kicks the stuffings out of the Poison/Guns N' Roses clones, and the band would do well to emphasize his presence more. Musically, the quartet has the ability to grab you by the intestines and rock you hard, but also the foresight to know that subtlety in songs is just as effective. No reason why this bunch won't garner heaps of label attention soon.

—Eric Niles



Eric Niles

Haunted Garage: Not just another pretty face!

Haunted Garage

The Palomino
North Hollywood

□ **The Players:** Dukey Flyswatter, vocals; Johnny Ho, rhythm guitar; Gaby Godhead, lead guitar; King Dinosaur, bass; Jonie Hell, drums.

□ **Material:** If you're looking for kitschy love ballads and sickly Top Forty pop from Haunted Garage, forget it. Try these song titles on for size: "Party In The Graveyard," "Dead and Gone," and "Brain In A Jar." Get the idea? Early Black Sabbath-esque acid rock orchestrations fuel the band's musical fire, but the accompanying vibe is hardly the heavy-handed gloom you might associate with such music. Haunted Garage pepper their over-the-top numbers with a tongue-in-cheek lightness, and when mixed with a smorgasbord of horror theatrics, makes for a bleeding good time.

□ **Musicianship:** Initially, one might construe Haunted Garage as a purely visual phenomenon. Surprisingly enough, though, the band's musical adeptness allowed them to get away with their visual shenanigans. Guitarist Godhead makes heavy use of feedback in his playing, and conse-

quently, his parts contained a variety of eerie, stroke-of-midnight tones. Ho adds the beef on rhythm guitar, and along with bassist Dinosaur, layed down a red-carpet backdrop for Godhead to splatter licks upon. The best musician of the quintet may be J. Hell, whose blasting-cap drumming style whipped the boys into a frenzy time and again.

□ **Performance:** Try and visualize the goriest, bloodiest, B-slash flick you've ever seen. Now, just juxtapose that movie onto a stage, and you've got Haunted Garage. Commandeered by Dukey Flyswatter, Haunted Garage never ceased to amaze. Flyswatter was a man possessed: one moment wielding a sizable python, the next, drenching himself in gallons of blood. Finally, he engaged himself in a chainsaw murder—enacted onstage in all its flesh-slashing, blood-spattering glory. Adding to the spectacle as well, Dukey's cohorts were hardly a generic looking bunch—Godhead was garbed in a cheerleader's outfit, his hair pig-tailed in all directions. Dinosaur looked like a refugee from a Lynyrd Skynyrd concert. Hell continually flashed a ghastly smile from behind his kit, while Ho was almost the odd man out, being the only one looking remotely normal.

□ **Summary:** Granted, Haunted Garage may not appeal to your average Barry Manilow fan, but they don't want to. This band is about fun. Their methods are a tad unorthodox (it's not everyday you witness someone eating a gooey, squirming brain out of a jar), but that's what makes this band so novel. If you've never seen this band live, you can't say you've seen it all. But be warned, there are consequences. —*Eric Niles*

Quartet West

Bon Appetit
Westwood

□ **The Players:** Charlie Haden, bass; Alan Broadbent, piano; Ernie Watts, tenor saxophone; Larance Marable, drums.

□ **Material:** Haden (the nominal leader of Quartet West) announced the list of tunes at the beginning of the set and then proceeded to lead the group through a set of classic jazz originals by Charlie Parker, Ornette Coleman, Miles Davis, Pat Metheny, and Haden himself. All of these players are familiar with this kind of material, having literally grown up with the aforementioned jazzmen. Each tune was given its full due in terms of group cohesiveness, interpretation (both individually and collectively), and their obvious love of music.

□ **Musicianship:** These are all thoroughly professional musicians who never miss a beat. The most important aspect of a group like this is the empathy that exists between them and their profound sense of time and space. Each component complements the other, whether in quartet or trio or duos. This was particularly noticeable whenever Marable would subtly undercurrent, say, a solo by Broadbent, or provide tasty fills whenever Broadbent or Haden would be working out with him.

□ **Performance:** The Bon Appetit Cafe has an admirable ambience for this kind of jazz, so the musicians and audience seemed most comfortable, thus affording a smooth and flawless performance. Hayden, out front with his upright bass, is a commanding presence indeed. Broadbent plays with consummate ease, making one vow to go home and practice, practice, practice. Watt's tenor is sometimes muted and romantic, as on the Miles Davis tune "Blue 'n' Green," and sometimes extroverted and exploratory as in Ornette Coleman's darkly intense "Lonely Woman."

□ **Summary:** Quartet West is a dedicated group of jazz musicians who believe in the kind of music they make, even though they may not always get the exposure or appreciation they deserve. They had just returned from a nationwide tour and were "hot to trot," as they say, playing for almost an hour and a half on the set I caught. —*Frankie Nemko*

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Reviews

Albums



Crosby, Stills, Nash & Young

American Dream
Atlantic

PRODUCER: Niko Bolas, Crosby, Stills, Nash & Young, assisted by Tim Mulligan.

TOP CUTS: "This Old House"

□ **Material:** From synth-rock to acoustic, the first C,S,N&Y studio reunion in 18 years is a varied assortment. Neil Young, always a reluctant participant and the first one to drop out of previous C,S,N&Y reunion efforts, seems to be the guiding force this time around. He turns in the album's best song, the lopsided, tear-jerking country ballad "This Old House", and one of the album's worst songs, "Name Of Love." Young also contributes the almost-effective title track, a tale of evangelical corruption drawn from today's headlines. David Crosby, back on track following a long, self-imposed drug exile, waxes philosophical on the well-intentioned but heavy-handed, "Compass." Graham Nash turns to familiar ballad terrain on "Don't Say Goodbye," and proudly displays his political-awareness credentials on a trio of crusade songs: "Soldiers Of Peace," "Clear Blue Skies" (which reads like an Environmental Protection Agency pamphlet), and "Shadowland." Stephen Stills'

uninspired contributions, "Got It Made," "Drivin' Thunder," and the abysmal "That Girl," are particularly disappointing, especially considering that he penned the band's tour de force, "Suite: Judy Blue Eyes."

□ **Performance:** As for those trademark voices: Nash's vocals ring clear; Crosby's performances are tenaciously strong; Stills' voice sounds rough around the edges; and Young sings in his usual, slightly askew on-key way. Instrumentally, Young, currently the most musically active of the foursome, acquires himself the best, playing all the instruments on "This Old House," the album's best-realized arrangement. Stills, whose guitar skills virtually carried the trio/quartet's first two albums, sounds reserved.

□ **Production:** Simple, understated, and thin; they could have used a strong outside producer on the project. Slick techno-pop textures are mixed in with the band's usual country rock flavors, and the marriage sounds forced.

□ **Summary:** Considering the giant shadow that these four men cast over the early Seventies, post-Beatles musical landscape, history will surely place them—combined and apart—in good stead. But the four elements that sparked so vibrantly on 1970's *Deja Vu* sound disconnected on this effort.—**Michael Amicone and Robert DiStefano**



Tiffany

Hold An Old Friend's Hand
MCA

PRODUCER: George E. Tobin

TOP CUTS: "It's The Lover (Not The Love)"

□ **Material:** This latest offering from 17-year-old Tiffany should appeal to a pre-teen or early-teen female audience. The fact that it probably will be bought by a much wider age group made up of both sexes clearly demonstrates the brilliant marketing and promotional skills of Tiffany's apparent creator, George Tobin and MCA Records. Lyrics, on the whole, are mundane and mindless, and primarily deal with adolescent love relationships. "Radio Romance," for example, is about a girl in love with her best friend's boyfriend, while "We're Both Thinking Of Her" deals with the pain of losing a boyfriend to one's best friend.

□ **Performance:** Pretentious. Tiffany attempts to imitate the scratchy vocals of Stevie Nicks on more than half of the tracks and then does a 180 degree turnaround as she tries her hand at duplicating the pure, pop style of Whitney Houston. Tiffany does, however, show some emotion and maybe even a tad of talent on "It's the Lover (Not the Love)." Instrumentally, all of the songs are sequenced on electronic keyboards and drum machines, giving them a rigid, sterile feel that is ideal for disco clubs.

□ **Production:** This is a typical dance track album with vocals hot in the mix. Some of the arrangements sound like Tobin and company sat in the studio with a stack of chart-busting pop hits and copped just enough of the licks to make Tiffany's songs sound like the hits while avoiding lawsuits. "Drop That Bomb," for example, begins with a Whitney Houston riff from "I Wanna Dance With Somebody (Who Loves Me)" and then breaks into a riff that is similar to Deniece Williams' "Let's Hear It For The Boy."

□ **Summary:** Although this album will probably bring Tiffany continued success and monetary gains in the short run, I believe over the long run, her reputation as a "made to order" star will destroy her chances of longevity in the music industry. The shame of it all is that there just might be some genuine talent under all Tiffany's guises. —**Pat Lewis**



Living Colour

Vivid
Epic

PRODUCER: Ed Stasium and Mick Jagger

TOP CUTS: "Cult of Personality," "Glamour Boys."

□ **Material:** Living Colour's debut album has earned them a rather unique, yet broad following, and their musical style(s) are the reason. They've yet to really reach the mainstream, thanks to their originality and definition, but the band has tunes which can be heard on KROQ as well as KNAC.

□ **Performance:** The band has a very memorable sound: pop-rock laced with funk, accented by the guitar sound that made early metal, particularly Led Zeppelin, famous. Overall, Living Colour comes off well in this department, relying on thought and originality rather than technical brilliance.

□ **Production:** Mick Jagger produced "Which Way To America?" and "Glamour Boys", the latter of which is a rather poor attempt to score some commercial airplay. Overall, Ed Stasium's production is good. He doesn't entirely go in for formula-production, but rather gives in to Living Colour's flair for musical creativity.

□ **Summary:** Living Colour is a good band, and the album proves that, though I don't think they can live up to their overrated press releases. *Vivid* is a great debut album which should help these guys carve their niche. —**Tom Farrell**

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Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
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Contact: Wayne Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
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11784 W. Pico, L.A., CA
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Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Audition
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8117 Sunset Blvd., Hollywood, CA 90046
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Type of Music: Upstairs-R&R originals, R&B/Downstairs-Lucifer's (jazz & blues)
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Lighting System: Yes
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Lighting: Yes
Piano: No
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Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
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PA: Yes
Lighting: Yes
Piano: Yes
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Materials returned if S.A.S.E. included.
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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 & bio
Pay: Negotiable

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Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
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Stage Capacity: 35
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006.
Pay: Negotiable

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Type of Music: All original, Heavy metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: negotiable: Pre-sale tickets.

ORANGE COUNTY

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

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

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

MISCELLANY

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

PERSON FRIDAY needed for production/recording facility. Entry level with real growth. FT or PT. Pay & long hrs. Heavy phones, typing, sales, errands to start. Must think fast; stay cool under high pressure. Must work well very independently & also work well with the public. Songwriter or copywriter a plus. Please leave message for Francis at (213) 395-3557.

RECORDING CO. WITH STUDIO seeks interns for varied responsibilities. Great way to learn record business. Can lead to paid position for right person. Hrs. flexible. Call Maurice (213) 486-5605.

VICE PRESIDENT/EQUITY POSITION/recorded music. College grad. and/or extensive exper. in record marketing, promo, merch./sales. Should have related exp. in music publishing and artist mgmt. Submit resume to: P.O. Box 8442, Univ. city, CA 91602

VOCALISTS WANTED! By established ad agency for commercial prod. Should have hit sounding commercial vocal qualities. Must have pro attitude and recording exp. Readers preferred, but good ear O.K. Pros only. Call Bruce (818)845-6293.

RHIO RECORDS is looking for intern who is not afraid of phones. No salary, short hours. Call Julie R. (213)828-1980.

NEW RECORDING STUDIO seeks intern eng. No pay, but great exp. Hours flexible. Call Joe (213)578-0071 or John (213)371-0124.

INTERN WANTED for alternative marketing dept. Need someone not afraid of phone for college/retail promotions. Not a gopher position. Will gain quality exp./chance for advance. No pay to start. Contact Vicki (213)390-9969 Ext.111.

WANTED: MUSICIAN to make top 40 sound alike tracks. Must be able to play keyboards & create tunes that sound like the original. Will pay per song. Contact Vicki (818)789-5452.
VOLUNTEERS NEEDED for 1ST International

New Age Music Conference to take place in Feb. Conference admission in exchange for administrative duties. Contact Suzanne (213)935-7866.
INTERNATIONAL NEW AGE music conference needs volunteers Feb 15-17 call Ray (818)788-8759.

MUSIC PUBLICIST needed to handle all types of music at small agency. Great opportunity for entry level publicist. Earn and learn. Full time. Good phone personality & office skills required. Send resume to office manager: The Creative Service Company, 3136 Altura Ave., La Crescenta, CA 91214.

SALES REP. PART-TIME for rapidly growing pop/R&B indie. Record label. Seeking exp. sales person to interact with indie. Dist., radio personnel, and club D.J.'s. If you have strong salesmanship we want to hear from you. Send resume/cover letter to: SGP, 6000 Sunset Blvd. #206, Hollywood, CA 90028.

KULTURE KRASH MAIL ORDER SERVICE is seeking graphic arts intern to help assemble music catalogue. No pay. Creativity, imagination, definite love for music a must! Contact Steve (818)994-1146.

MUSIC MARKETING FIRM is seeking highly energetic person for retail promotion. Full time entry level position for self-motivated individual with excellent phone skills. Retail or label experience preferred. No sales. Contact Dave (213)652-9002.

REPAIR & MAINTENANCE TECH wanted, full or part time for Hollywood 24-track recording studio. Very pleasant, many benefits, no drugs, equal opportunity. Leave message of Larry (213)465-3457.

EXPERIENCED RECORDING AND MIDI ENGINEER wanted. Must be fast with Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene at (213)395-3557.

INTERNATIONAL NEW AGE MUSIC CONFERENCE needs volunteers Feb 15-17. Call Ray (818)788-8759.

CULTURE KRASH mail order service seeks graphic arts intern to help assemble music catalogue. NO pay. Creativity, imagination, definite love for music. A music must. Contact Steve (818)994-1146.

MUSIC PUBLICIST needed to handle all types of music small agency. Great opportunity for entry level publicist. Earn & learn. Full time. Good phone personality & office skills required. Send resume ro office manager: The Creative Service Company, 3136 Altura Ave., La Crescenta, CA 91214.

RECEPTIONIST wanted. Front office appearance. Major recording studio. Call Brenda (818)980-0880.

INDEPENDENT MUSIC PRODUCTION CO. has intern position available for motivated person with interest in music publishing and/or artist management. Contact Harmonium Music (213)466-5934.

SALES REP part time rapidly growing Pop/R&B Ind. record label seeks experienced sales person to interact with Ind. Dist. radio personnel, & club D.J.'s. If you have strong salesmanship we want to hear from you. Send resume w/cover letter to: SGP, 6000 Sunset Blvd. #206, Hollywood, CA 90028.

MUSIC MARKETING FIRM is seeking highly energetic person for retail promotion. Full time entry level position for self-motivated individual with excellent phone skills. Retail or label experience preferred. No Sales. Contact Dave (213)652-9002.

INTERN WANTED for Management/Production Company. Learn the music business from the ground up. We pay expenses & some pay. Contact Future Star (213)556-2405, or (213)393-2931.

ASSISTANT NEEDED for film composer/producer. Must be dependable and have good phone skills. Phone sales or film experience preferred. Part time hours. Paid by commission and fringe benefits. (818)780-3390 (afternoons).

PRO PLAYERS

NEXT PRO PLAYER DEADLINE WED., FEBRUARY 8; 12 NOON
SEE PRO PLAYERS COUPON ON NEXT PAGE

SESSION PLAYERS

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

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for General Hospital. Scored music for the feature film, "It We Knew Then". Affiliated w/

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

production/management co. w/ international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

RON KOMIE
 Phone: (213) 398-8639
Instruments: Guitar powered by the ultimate studio quality rack system.
Read Music: Yes
Styles: All
Technical Skills: Creative grooves with a stress on innovation. My goal is to invent a signature part that really works with a song.
Qualifications: Recording &/or live performances w/Smokej Robinson, Dionne Warwick, Ronnie Laws, Penn, Carl Anderson, Fallen Angel, Susan Anton, Tavi Mote, Michael O'Connor. TV & film: *Caddyshack II* and *Funny Farm* trailers, *KCBS* news theme, *Top Secret*, *J.J. Starbuck*, *Hunter*, & *The Fashion Channel*. Jingles: Coors, Colt 45, Armor All, Holiday Health Spa, Kaiser Permanente. Publishing & song demos w/ Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Ray Bunch, Ken Hirsch, Ace Baker.
Available for: Any pro situation

ACE BAKER
 Phone: (818) 761-1977
Instruments: Korg DSS-1 12 bit sampling w/ large library. Linn 9000 drum machine, w/SMPTE, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.
Read Music: Yes
Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.
Available For: Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix..

WILL RAY—RED HOT COUNTRY PICKER & PRODUCER
 Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

BURLEIGH DRUMMOND
 Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.
Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All
Qualifications: Ambrosia 15 yrs., Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (Tommy, Tonio K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available for: Sessions, production, tours, casual work.

MIKE GREENE
 Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, SuperJupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard. E-mu SP-1200 sampling drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/effects & 40 input mixer.
Read Music: Yes
Styles: Dance, rap, R&B, pop
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Played &/or written for Siedah Garrett, Robbie Neville, the Pink Fence, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & TV networks.

Available for: Producing, playing & writing for sessions, demos & other paying projects. Equipment rentals.

BILL CONN
 Phone: (714) 596-7526
Instruments: Fairlight series IIX, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos.
Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director the for show *The Best of Bette Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."
Available for: Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates.

YALE BEEBEE
 Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midiboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7. TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, video libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

GEOFF GRACE
 Phone: (818) 346-3717
Instruments: Kurzweil K1000, Kurzweil GX, Roland MC-500 MK II sequencer, Oberheim OB-8, Roland D-50, Ensoniq Mirage, Roland R-8 drum machine, 1/2" 8 track pre-production facility with dbx noise reduction and outboard gear, including the Yamaha SPX 90 & SPX 50D.
Read Music: Yes
Vocal Range: 2nd tenor / baritone
Styles: Experienced in all styles.
Technical Skills: Keyboardist, composer/arranger, producer, vocalist.
Qualifications: B.M. Composition from Az. State Univ., playing keyboards since 1965, 12 yrs. session experience in Phoenix & L.A. 5 yrs. touring Western U.S., composed & recorded music for several documentaries. Currently working on new documentaries. Toured with Jerry Riopelle. Composed & conducted my own symphony. Easy to work with. Reasonable rates
Available for: Anything pro. Sorry no showcases.

NICK SOUTH
 Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marnott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

MAURY GAINEN
 Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production.

(MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.
Available for: Sessions, concerts, touring, writing, arranging, producing, demo production in my home studio. Any pro situation.

STEVE ADAMS
 Phone: (818) 247-1698
Instruments: Valley Arts and Fender Strats, full effects rack powered by stereo Mesa/Boogie.
Read Music: Chord charts only.
Styles: All forms of commercial Rock, R&B, Blues, & Country.
Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.
Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and L.A. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION
 Phone: (818) 892-9745
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger
 Larry Antonio: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocal: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff. T.V. & Film: Robocop, Ferris Butler, Throb, Night Court. Demo and photos available.
Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

RAM MILES
 Phone: (213) 861-7718
Instruments: 5-string bass. (Tobias) Fender P.J. bass, (Fretless). Gallien Krueger PB 400 Amp. E.V. 1-15" E.V. cabinet.
Read Music: yes
Styles: All
Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.
Vocal: Backing Vocals
Qualifications: BERKLEE COLLEGE OF MUSIC. Live & studio experience.
Available For: Any professional situation. Private instruction.

MIKE Mc KNIGHT
 Phone: (213) 803-3216
Instruments: keyboardist with extensive top of the line Midi gear with full computer set up.
Read Music: yes
Styles: All
Technical Skills: Synthesizer Programmer, keyboardist, MIDI consultant, computer specialist, keyboard tech., tour set-up and support. "The best sounds for your project quickly."
Qualifications: Studio work, touring, programming and/or performance with Earth, Wind & Fire, Bo Tomlyn, David Foster, Humberto Gatica, Stevie Wonder, Julio Iglesias, Barbara Mandrell, L.R.B., David Lawerence. T.V. Show: "Duet", Key Clique, Inc., Oberheim and others.
Available For: Sessions, custom programming, films, TV, tour setup and support. Anything PRO.

TIM ROOT
 Phone: (805) 499-8897
Instruments: Acoustic drums, Simmons SDX 16-bit sampling workstation (complete drum, cymbal, percussion, and keyboard library) (64-track SMPTE sequencer) Macintosh, Portakit Trixer, Electronic Mallets.
Read Music: Yes
Styles: All
Technical Skills: Nations top SDX EXPERT - Unbelievable sounds - great drum feel - Hot player and programmer - Lots of energy - excellent attitude.
Qualifications: Played or programmed for: Eurythmics, Dr. John, Garth Hudson - Rick Danko (The Band), Joe Zawinul, Van Halen, Stevie Wonder, Chester Thompson, Ed Mann, Anita Bryant, Emmitt Chapman. Performed electronic clinics in over 150 cities throughout North America as "Texas" Tim. Endorsed by Simmons Electronics, Sonor Drums, Sabien Cymbals, Pro-Mark Drumsticks. Very dependable, positive, and professional.
Available For: records, sessions, Tours, Live gigs, Demos, Jingles, Film, TV, Programming, Casuals, and Instruction.

DAVID SCHEFFLER & LARRY WASHINGTON
 Phone: (818) 955-8476
Instruments: COMPUTER: Atan 1040 st, Steinberg pro 24 version 3.0 24 track sequencer w/ SMPTE. TOA 20 channel mixer w/MIDI. 2 D-50's, D550, AKAI F900 & Mirage sampler, DX7, Yugo 106, Oberheim XK MIDI controller, CZ101, Synergy digital keyboard. Alesis, Yamaha, Sequential Circuits drum machines. Simmons, Roland, Pad 8, Acoustic drums & percussion available. Thousands of keyboard & drum sounds. SPX 90, SPX 90II, FRV 2000, SDE 1000, Alesis Midverb, DBX compressor. Pro monitoring & microphones.
Qualifications: Extensive professional performing & recording experience. Have had songs & productions picked up by MCA, Capitol, EMI, Warner Brothers, Narada, Larry Shayne Music, Darwall Music; Creative Entertainment, Humble Heart Music. Berklee College of music graduate.
Available for: Song arranging, sequencing & production; demos, pre-production, film scoring, commercials, live performances. No windows.

STEVEN MITCHELL
 Phone: (818) 377-5201
Instruments: Emulator II+, DX-7, Jupiter 6, Lexicon PCM-70 Digital FX, Mac Plus, Dat-alframe 40 megabyte hard disk, Mark of the Unicorn Performer 2.31 sequencer, Seck-18x8x2 mixer, Rockman Sustainor & Chorus Rockmodules, Rocktron Hush IIC, Crown Macrotech 600, two TOA 380 SE speakers, J.L. Cooper MIDI patch bay, Sony 501ES Digital Processor Sound Ideas Library, Gibson Explorer, Fender Concert w/EV-5, Marshall half stack, 1000 Ell disks, 6000 DX-7 patches, Digidesign Sound Editing software includes: Sound Designer, Turbosynth, & Solsynth. Extra Keyboards available!!!
Read Music: Yes
Technical Skills: Keyboards/Guitars/Film Scores, Synth & Computer Programming.
Qualifications: "Aliens" trailer, Extensive recording experience, MIDI Magician.
Available For: Sessions, MIDI consulting, sampling, programming pro situations.

BRUCE CONTE
 Phone: (818) 772-2735
Instruments: Gibson & Fender guitars/vocals.
Read Music: Chord charts
Styles: R&B, Jazz, Rock, Country, etc.
Qualifications: I played & recorded with Tower of Power for 6 yrs. and 6 albums, Tower of Power, Back To Oakland, Urban Renewal, Live and In Living Color, Drop It In The Slot, Ain't Nothin' Stoping Us Now, We Came To Play, also recorded with Papa John Creach, Gavin Christopher, Lots of touring, production, band leading, songwriting.
Available For: Any pro work, private guitar lessons.

VOCALISTS

L.A. VOCAL REGISTRY
 Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request. We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTON
 Ramona Wright & Gael MacGregor
 Phone: Gael (213) 659-3877 / Ramona (818) 896-9603
Vocal Range: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also perform additional singer(s) as needed. Fun, fast & clam-free... have worked together for 6 yrs.
Instruments: Synths, percussion
Qualifications: Have shared studio &/or stage with: Aretha Franklin, Michael Finera (Blues Image), BusBoys, Henry Mancini, Ray Charles, Binding Tears, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Del-tones, numerous club bands. References/demos video.
Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

ARLENE MORHAUSER
 Phone: (213) 557-8050, 473-7353
Instruments: VOICE, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes

PRO PLAYERS

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON • GET CONNECTED! 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON

Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

CHRIS LONDON
Phone: (818)762-1542
Vocal Range: Tenor

Instrument: Voice, Synth, Guitar
Styles: Modern Melodics, Rock, Pop, Ballads
Technical Skills: Lead and backing vocals, Improvisation, Songwriting, and Arranging.
Qualifications: Extensive studio experience, including vocals on #1 dance hits "Dancing in Heaven" and "Heroes Never Die" by band "Q-Feel". Have sung on demos for hit songwriters Brian Fairweather and Martin Page. 12 years stage and touring with numerous bands singing lead and backing vocals also playing synth and guitar. Quick ear, easy to work with, dependable. PRO. References, demo, photo, resume upon request.
Available For: All types of sessions, club dates, touring.

DEANA COLE
Phone: (818)342-5294
Vocal Range: 3 Octaves
Style: Pop, Ballads, Blues, Country
Technical Skills: Instant harmony, lead and/or background vocals. Powerful songstress with soulful & distinctive sound/songwriting.
Qualifications: Experience on stage and in studio, excellent ear. Numerous club dates as soloist and with various bands. Unending energy and optimism. References & demos.
Available for: All types of sessions, demos, jingles, club dates etc.

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 yrs. in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.)
Available for: Demos, record projects, song consultation, master recordings. Call for references & details.

DAVE HAMPTON
Phone: (818)347-1697
Technical Skills: Keyboard Tech., Programmer, specialize in pre-production & custom keyboard setups for touring, custom synthesizer modifications, digital sampling.
Qualifications: Eight (8) years of extensive studio & touring experience. Resume available upon request.
Available For: Demos, record projects, TV, films, tour setup and support.

CONLEY ABRAMS
Phone: (818) 782-4898
Technical Skills: Recording engineer, producer, specializing in 24 & 48 Trk. analog & 32 Trk. digital. Access to many rooms around town, depending on your budget.
Qualifications: 10 years experience in engi-

neering & production, worked at most major studios in LA including: Amigo, Amerycan, Larabee, Westlake, Lion Share, Rumbo, Soundcastle, Producers 1&2, Paramount, Michael Jackson's MJ Studio, Etc. Artists, Labels, and Producers recently worked for: Randy Hall, Garry Glenn, Cornelius Mims, Ray Parker, Roger, Tajia Seville, The Fuzztones, "17" Motown, MCA, Gelfen, Warner Bros., ATV Music, SBK Music, WB Music, Etc.
Available for: Demos, record projects, film scores, Etc. Will consider any budgeted project. Call for references / details.

TO PLACE FREE ADS

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

NEXT CLASSIFIED DEADLINE
WED., FEBRUARY 8; 12 NOON

STUDIO EQUIPMENT FOR SALE

Studer A-80 Mk IV 24-track	\$28,500
Kurzweil 250 Expander, loaded	\$ 7,500
Sound Ideas FX Library on CDs	\$ 950
Roland SBX-80 Smpte/MIDI box	\$ 550
MXR-01 digital reverb	\$ 450
Fostex LS-3 Monitors	\$ 2,500

All in excellent condition - Major credit cards ok
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2 PA'S AND AMPS

JV Band 65 200w, guit amp \$200. 818-577-8156
Mezz Boogie Mark III head, xlt cond. \$1000 obo. Steve. 818-247-1698
Stereomaster studio power mixer 4-trk, 4-chnl. Tape in/out. Plus 2 Peavey PA system. \$300. 818-577-8156
2 15" EV spkrs. \$200 pr; Peavey MR 7-chnl stereo mixer w/reverb. \$295; Yamaha T-2250 stereo 250w amp, \$400. Jeff. 818-348-3177
Carvin CP-600 powered mixer, 6-chnl, graphic EQ, cannon & phone plugs. \$300. Chuck. 818-784-1830
Eastern Acoustics spkrs enclosure. 9 cu. ft. w/ 1 18" spkr, 2 7" spkrs & 2 tweeters. Internal crossover. Xlt for elec bass or kick drum reinforcement. \$450. 818-508-0690
Electrovoice horns No HR-9040, w/ drivers No. DH-1012A, 1 pr. \$650 obo. After 6pm, Michael. 818-994-4833
EV PL-20 mic. Xlt cond. \$200 or trade for 3 Shure SM-57s. John. 213-532-9443
JBL Control-5 studio monitor spkrs for home & studio use. Xlt cond. \$200. Carter. 213-477-0397
Lee Jackson program, 1 rck spc. Killer sound. Cost \$600. Sell. \$500 obo. 213-454-2653
Marshall JCM-800 50w head. Brand new. \$450 firm. Eves. Jim. 818-781-7881
Metatronics Preamp by Lee Jackson. Rack mount, all tube. Will deliver. \$350. After 6pm, 714-244-0811
PA for \$300. Tom. 818-982-5878
CAS spkr cab w/ 15" PAS full range spkr & 60w horn. Carpet covered. Xlt cond. \$200 obo. Burt. 818-889-2109
Pignose 150R crossmix. 75 rms. 1x12. Reverb, clean & dirty chnls. fx loops. Cover & I/t switch. \$275 firm. 818-788-0610
Two spkr cabs 2 good 12" spkrs ea. 1 Pr. Best offer. After 6pm, Michael. 818-994-4833
Yamaha PB-1 bass preamp. Yamaha P-2200 power amp w/ meters. 5-spck KK audio rack. Xlt bass system \$900 obo. Don. 663-0383
Yamaha spkrs 5115-HT. Pair Infinity Kappa 6's. \$1600/both. \$1000/pr. Noel. 818-505-8889
2 JBL mid-range cabs for bass or PA. 2x12" 300w/ea. \$250 ea. obo. Scott. 213-532-4200
3 Monitor spkrs 12", 2-way. Floor monitors. \$325 for all three. John. 213-532-9443
50w Marshall combo, JCM-800 Series. Dual chnl switching, reverb, fan. Like new. List. \$1350. Sell. \$500. 213-969-0821
Acoustic 370 bass amp. Lvl of power, 5-band graphic. Killer HR or metal amp. w/ travel cs. \$225. Ted. 213-923-2547
Carvin 3000 B bass reflex bin. 400w electrovoice 18" spkr w/ wheels. 6 mos old. \$300. Scott. 213-851-4200
Fender Pro reverb, super clean amp. \$300. Tim. 818-787-8971
Hawai head tube amp. \$350. Stephanie. 466-8122
Marshall mini-stack, 2550 Series. Silver. 50w head. 2x12 cabs. Lid edition. \$1200 obo. Steve. 213-851-2309
Metatronics Preamp by Lee Jackson. Rack mnt, new cond. \$350 obo. 213-734-5180
PA system. 750w. Tangent 2x12, Crown & JBL. Includes floor monitors & full cableing. \$4200. John. 818-713-1569 or 818-989-0474
Peavy 6-chnl head. 300w. 2 15" throw cabs w/ horns. Great cond. \$650 obo. 213-465-5236
RAM bass cab w/ 18" gauss spkr. \$210. Kevin. 818-782-6568
Spkr cab for 1-15, 2-10s and horn \$19 obo. Erik. 213-462-0808
SWR bass systems. SM-400 bass head plus SWR glass cab. Brand new w/ full warranty. \$1650 obo. Alexander. 818-449-6732
Traynor cab w/ 4 1/2" spkrs \$150. Kevin. 818-782-6568

Baldwin gts. Rectangle shape. For collectors only. \$60. 818-783-6782
Carvin obi neck guit & bass. custom made. Natural wood. Xlt cond. Mtl see to apprec. \$650 obo. Before 4pm. Randy. 213-376-9166
Charvel 6, beautiful cond. \$400. Todd. 818-989-7645
Charvel elec bass w/ EMG PUs & flight cs. \$400 obo. Steve. 714-993-0924
Cramer elec bass, 1979 issue, natural wood, aluminum neck. Plays/sounds great. Must see. \$350 obo. Before 4pm. Randy. 213-376-9166
Epiphone w/ Gibson. Sheraton model like 335. Brand new reissue w/ Gibson PAFs, perf cond. Gold hardware. Inlay. Gorgeous w/ brand new hsc. \$465 firm. 818-788-0610
ESP traditional strat. Candy apple red. Xlt cond. Schaller tuners w/ hsc. \$300 obo. Scott. 818-244-3950
Fender strat. customized by John Carruthers w/ Symr Dnrc & Toni Anderson PUs. Floyd Rose & cs. Xlt cond. \$395. Carter. 213-477-0397
Gibson Les Paul dlp. outaway. Explorer headstock. '84. Rare. Bill Lawrence PUs. Coil splits, fine tuners, cherry sunburst. Mint cond w/ hsc. \$550 firm. 818-783-6782
ibanez 540 Sabre guit w/ Floyd Rose & Dimarzio PUs. New. \$500. Fred. 213-477-0397
ibanez Roadstar, black w/ pink Symr Dnrc PUs. Like new. \$225. 818-340-1765
ibanez RS-1300BK guit. Locking tremolo system w/ Symr Dnrc PUs & hsc. \$350 obo. Scott. 818-244-3950
One of a kind, custom blt, mezzatone for George Lynch w/ Anvil flight cs. \$195. Stu. before 6. 818-763-9682
Peavy T-40 elec bass, natural body, maple neck & fingerbrd. Dbl to sgl coil capability. Mint cond w/ hsc. \$260 firm. 818-788-0610
Roland G-77B bass guit controller w/ cs. Roland GM-70 MIDI converter. 360 Systems, pro MIDI bass w/ 1 sound chips. Xlt cond. \$1100. Don. 663-0383
Transparent Renaissance bass. Active EQ, killer sound. Fantastic neck. Beautiful, rare instrument in Xlt orig cond. \$650. Elaine. 213-836-1143
Carvin LB-75 5-string stereo bass. Dark blue finish w/ hsc. \$375. John. 818-577-8459
Carvin strat, red w/ reverse headstock. Floyd Rose, hsc. 4 mos old. Must sell. \$550. Scott. 818-762-9242
Charvel 3-D bass, dark purple. Rosewood fretbrd. Preamps, 3 pos switch. Sep bass, treble & vol knobs. Xlt cond. Paid. \$950 w/ cs. \$650 obo. Jeff. 213-865-9382
Fender Precision bass. Sunburst color. Badass bridge. Aluminum pckgrd. Charvel fretless neck w/ wory nut & rosewood fingerbrd. \$300. Randy. 818-763-3535
Fender Squire strat. Black w/ tremolo. 3 mos. old. Must sell. \$250 obo. Sue. 213-278-4177
Hamer Explorer custom black paint job. Dimarzio, locking tremolo, new cond. hsc. \$525 or trade. 818-761-3735
Jackson Randy Rhodes model. All white w/ black hrdwr. Floyd Rose tremolo, Symr Dnrc PUs, Anvil flight cs. \$1000 obo. 818-897-3754
Rickenbacker bass. cream, black pckquard, xlt cond.

3 TAPE RECORDERS

8-trk Fostex RTR & 8-trk brd \$1600. Noel. 818-505-8889
Tascam 388 Porta-8, great cond. Just aligned. low head use. Xlt demo machine. \$2500 obo. Brad. 213-451-3453
Teac 3440 4-trk recording machine. \$600 obo. Kevin. 213-852-4939

4 MUSIC ACCESSORIES

1 Macintosh 512 enhanced computer w/ 800K internal drive & 400K external drive. Fantastic cond w/ MIDI part, sequencing, software, more. \$975. Brad. 213-451-3453
2 12" Gauss guit spkrs \$100. Harry. 213-674-4337
AMS DMX 15 80S digital delay. Xlt cond. \$6500. Torre. 818-577-8459
Anvil trap cs. 32x15x29. \$100. Craig. 818-766-6651

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 -Tobias Basic 4/6s, black. \$1300 obo. Alexander. 818-449-6732
 -Westone w/ EMGs & cs. Great cond. \$320. Kevin. 818-782-6568
 -Yamaha BB-2000, fretless bass. xlt cond. \$450. Roger. 818-769-1525

6 KEYBOARDS

-Ensoniq sample grand piano module. Does piano, bass, clavichord, elec piano, more. Xlt cond. \$500 obo. Burt. 818-889-2109
 -Fender Chroma Polaris w/ manual & 2 sound cassettes. Bit-in sequencer. Multi-timbral, touch sensitive & more. Perf cond. List. \$1495. Sell. \$495. 213-680-9501
 -Kawai K-5 synth. Brand new, never used. \$1300. Susan. 213-823-6411
 -Mirage Ensoniq sampler w/ sound disk & mnl. \$695 or trade for DX-7. 213-680-9501
 -Mirage rack mount sampler w/ manual & very extensive library. \$600. Jeff. 818-346-3717
 -Roland D-550 trade for D-50 plus cash. Mark. 818-783-1260
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 -Yamaha CP-70 elec grand piano w/ flight cs. Gd cond. Real piano action. Great sound. \$1000 obo. Burt. 818-889-2109
 -Yamaha DX-7 w/ pdts. 2 cartridge, hard cs. \$700 obo. Steve. 714-993-0924
 -Briggs 57" upright. Gd cond. \$800 obo. 818-458-7636
 -Crumar DP-80 elec piano w/ synth fx w/ stand, bit-in cs. 16 presets. \$300. 461-5135
 -Fender Rhodes stage model w/ matching spkr cab & amp. \$200 obo. Must sell. TB. 818-893-8343
 -JXBP synth w/ Anvil cs, cartridge & PG-800 programmer. \$600. Don. 461-5135
 -Oberheim Matrix 6R progmtrl rkt mnt sound module. Cost. \$1200. Sell. \$600. Very gd cond. Ken. 818-780-3390
 -Rhodes 73 in gold fiberglass cs. Must see to believe. \$165 obo. Wuritzer elec piano, 1955 vintage, \$50 obo. Erik. 213-462-0808
 -Roland Piano Plus 300. 45 key elec piano. MIDI compatible. \$700. 818-445-6621
 -Sequential Circuits Pro 1 synth w/ flight cs. Great for synthesis. \$125. 213-669-8139

8 PERCUSSION

-Wtd: Linn 9000 drum machine. Will trade pro 24-trk studio time for free use of Linn 9000. Vince. 213-329-7199
 -Complete MIDI drum system w/ fx, mixing & amp. \$3200 obo. Too much to list. Matt. 213-594-5774
 -Tama 9-pc dbl bass set, xlt cond. W/ hwrdr & cases. 7 Zildjian cymbals. Huge Anvil trap cs. Must sell immed. \$3800. Ron. 818-710-9486
 -CB-700 5-pc drum set. Xlt hardware, xlt cond. \$300. Carl. 818-982-2246
 -Ludwig 11-pc dbl bass set. Black, complete w/ hardware, cases, trap & cymbal stands. Xlt cond. \$900. 818-339-3858
 -Ludwig 14x14 power tom, red cortex. Dbl headed. \$100 obo. Tom. 818-799-8451
 -Pearl DRX-16-chnl analog brain & MX-1 trigger unit. \$400. 818-763-4196
 -Simmons SDS-1000 5-pc dr w/ stands. \$700. Like new. Tom. 818-799-8451
 -Swap 2 sgl unit Syn drums for MIDI drum machine. 213-399-6831
 -Wtd: Gretsch toms. 10-14". Vintage 1960-68 w/ round Medallions, gd hwrdr. Any exterior OK, I will re-cover. Radford Bidans. 213-225-4248
 -Zildjian 20" ping ride. New cond. \$60 obo. Jim. 213-392-4783

9 GUITARISTS AVAILABLE

-Dmr w/ mjr studio & stage exp sks band w/ lib Intl or strong mgmt. Promo pack avail on req. David Vorse. 702-457-6295

-Expd gult/sngwrtr avail to complete HR/HM band. Srs only pls. Debbie. 818-999-0897
 -Gult w/ great ing hr HR image sks estab band. Intl Cinderella, Stones, KISS, Prince. 10 yrs exp. Jason. 805-497-8186
 -Gult. Powerful lead gult avail for pro sft. Infil Lukather, Ford, Stevens, Beck. Currently doing demo & showcase work. Skg estab pro band only. Steve. 818-247-1698
 -Blues beat gult, traditional, acous/elec. Sks people. Intl Muddy Waters, Hubert Sunland, Robert Johnson. David, et al. 5. 818-772-1413
 -Gult fun to metal. Infil Hendrix, Beck, Holdsworth, VH, Santana, Stern, Benson. Louis. 213-281-8983
 -Country picker w/ unusual style sks unusual projs. Also sing, write, have connex. Will. 818-848-2576
 -Eak-Law gult sks top notch orig HR pr. Bckg, mgmt, most of all Intl a must. No flakes. John. 818-440-9717
 -Expd gult w/ LA sound ala Lukather, Landau avail for pro P/R srs. Rich. 818-905-7488
 -Fem gult avail to complete band. Very creative. Mdrn sounding band prefd. No HM or HR. 213-850-9900
 -Fem gult lkg to join band. Non-pro but srs. Infil Stones, Pretenders, Edie Brickell. Linda. 213-666-3391
 -Gult avail for casl, T40, recording & wrkg srs. Bckg vox & some lead. Mdrn image & sound. Xlt equip, tv OK. Ron. 818-766-7046
 -Gult lkg for band or to start band. Pro equip, att, image. Intl Lynch, Fraley, DeMartini, Ratt, Hanol, KISS. Louis. 818-763-4886 or 334-6969
 -Gult lkg to J/F band. Pro equip, att, image. Must be dedicated, outgoing. Intl early Fraley, DeMartini, Lynch. Style Ratt, Poison, Kiss, Hanol. Louis. 818-334-6968 or 763-4886
 -Gult sks estab HR band. Have stage, recording exp. Killer sound, lks, drive. Pros only pls. Tony. 714-961-0241
 -Gult sks wrkg band. Great equip, pro credits. James Moody. 213-519-1630
 -Gult w/ demo, photo, resume, avail for recording projs & select live gigs. Anything but C&W. Pref non-committal sfts. Michael. 818-340-1765
 -Gult w/ vox, 25, sks pro band ala Journey, Night Ranger, Jovi. Have trmp & equip. Brad. 714-956-8809
 -Gult/singer/sngwrtr sks pro sft. Gult Intl Lukather, Stevens, Grant. Song Intl Idol, Tll Tuesday, Kershaw, D/Vinyls. Barry. 213-505-0249
 -Jazz/rock gult, 30. Ex-namcs. NAM Show 88/89. Very exprsv. Flowing Improvs. eloquent chordal vocals, touring exp. Passport/track/MIDI. LP credits. Dale Hauskins. 213-942-7944
 -Gult w/ demo, pro equip, image, att, sks band w/ same. Intl Whitesnake, Tesla, Winger, Richard. 818-716-9659
 -LR, vry expsv, flowing Improvs, chord Inversions, stereo fx, dynamic vox, studio/tour exp. Pro pack. Tmlyrr. Hwyrd area. Erik. 213-850-6436
 -Lead gult/voc sks wrkg T40 dance rock band. Current. Also knowledge of oldies, classic rock. Gd equip, gd RL plyr. Mdrn image. Also dbis bass. Mark. 213-653-8157
 -Lead gult/voc, 32, sks pro career minded R&R cover band. EXP & EQ. Intl Heads, U2, Bruce. Dan. 714-952-3805
 -Raunchy gult, 24, 2 yrs exp, sks to J/F sharp edged band. Infil Lords, Slouxsie, Replacements, Bauhaus. Kelly. 213-874-4299
 -Sexy, sleazy pinup star glam rocker sks band. Has lks, ligs, equip. Intl Hanoi, Poison, Val, Razz. 818-799-3069
 -Smoking gult w/ rompin' bst sk singer and/or dmr. Phil or Shetty. 818-704-1985
 -Tasteful mlr HR gult, powered by Marshalls. Stg prnc. 15 yrs exp. Intl Bad Co., 38 Special, Aerosmith. Sks wrkg or recording pr. Pros only. 213-274-0408
 -24-yr-old lead gult sks pro HM/HR band. Intl Hatfield, Val, Vlt, Lynch, Perry. West LA area. 213-559-8494
 -Country gult avail. Have played w/ numerous Nashville recording artists. Rich. 818-905-7488
 -Diverse, expd lead gult w/ album credits sks srs pro progrv rock band. Ronnie. 714-993-5087
 -Expd pro gult avail for work. Into jazz, lunky rock, blues, country, etc. Ala Orleans, Seals, Ricky Lee Jones, Michael Franks, Scofield, Burton, Bicket. 818-829-9779
 -GOLDEN TOUCH lkg for gult better than Prince, better than Times, better than Jesse Johnson. Steve. 213-484-0851
 -Gult sks expd heavy HR pro sft. No flakes. Pro equip, att & songs. Jason. 818-981-6469
 -Gult w/ strong vox. Skg band. Chrome, Bauhaus, Banhshe, Psychic TV, Leather Nun, Sisters of Mercy, Patti Smith, Johnny Thunders. Bob. 213-656-5162
 -Gult, 23, avail for sessions, demos. Versatile elec stylis/nylon string virtuoso. UCLA music grad. Xlt reader. Marcus. 213-699-3920
 -Gult, 26, sks pro sit. Vox, equip, stg prnc. T40, csis, demos. 213-733-1446

-Gult, Intl XTC, Gabriel, Church, sks musicians. Randy. 213-474-3196
 -Killer gult/sngwrtr/singer, 22, 4 yrs in the scene. Lkg for J/F srs R&R sft. Miss. 213-950-6133
 -LR gult w/ pro att, image, equip sks pro band w/ Intl. Intl Jovi, Whitesnake, Tesla. Richard. 818-716-9659
 -Lead gult & lead voc sk dmr & bst. Style of Dokken, Scorp. Rehrs SGV. Al. 818-964-2212
 -Lead gult sks pro mel HR band. No kids or druggies. Have lng hr image, dbl Marshall stacks, great ong songs. Tmp. 818-761-3735
 -Lead gult sks srs rock band. Intl Dokken, Whitesnake, Lion Scorps. Vic Eden. 818-848-0446
 -Lead gult, mel metal/HR, sngwrtr, equipped, trnsp. lks, hooks, Tastly licks. Tons of exp & ideas. Pros only pls. 818-761-2853
 -Lead gult/keybdst avail for pro T40 band. Equip, lks, persnly exp. 213-969-0821
 -Lead gult/keybdst lkg for rock band. Mike. 818-772-8247
 -Lead, dbis on bass. Have MC-500 MIDI setup. Keybrds & drum machine. Any style music. Returning from tour. Sks wrkg band only. Harry. 714-798-1244
 -Lkg to J/F bluesy rock band. Intl VH, Aerosmith, Hendrix, Clapton. Pro equip. John. 213-969-8804
 -Mel HR blues gult/wrtr, powered by Marshalls. Stg prnc. Intl Bad Co., Aerosmith, Lovetroy. Sks wrkg or recording pr. Pros only. 213-274-0408
 -Mr. Fingers, the world's greatest psychdc blues rock gult alive. Srat, Paul, SG, Fender amp. Avail for recording, song collab, marathn, burgers, consolation. 213-933-2251
 -Rockin gult sks groovin' bst & dmr to form 3-man band. Let's rock. Mike. 818-763-8795

9 GUITARISTS WANTED

-Gult wtd for orig lunk R&B band w/ horn section, great projs, great att & sense of humor. David. 213-473-3120
 -Lead gult wtd to form voc-oriented gr. Persnly, dedication a must. No models pls. Scott. 213-876-3131
 -SHOOT SHOOT, Mel bluesy, sexy HR band w/ gigs sks lude, apotitical, bad boy gult. Image, chops, calhouse at a must. 818-765-6236
 -9w BAD STREET nds gult. Funk rock prf. Have demo. Infil Dear Mr. President, Simply Red, Bone Daddies, INXS. Exp prldr. Jerry. 818-365-1540
 -2nd gult nbd by CULT OF ONE. Infil Expensive Winos, New Barbarians, Kinks, Richard. 213-827-0173
 -Alice, KISS, Aerosmith, UFO, Suite, Bowie, Trick, Stars, Foghat, Pia, Mott, Bad Finger, Queen, Slade, Winters, Tesla, Pistols, Stones, Zep, Babies, AC/DC, Mtrn, Stevens. 818-761-3864
 -Estab well-known HR band w/ mgmt playing live scene sks rhythm gult w/ killer equip, image. 508-9855
 -Fem Steven Tyler type sks Joe Perry type to form the next big thing. Gd tunes, connex, att, Lynn. 818-985-9288
 -Gigging band w/ lib Intl auditioning gult w/ chordal funk metal & jazz chops. Expd, humor, Stg prnc a must. Scott. 213-829-2792
 -Gult nbd for orig band. Must enjoy creating innovative music & have open mind. Steve after 4pm. 818-985-8022

-Gult w/ hypnotic/textural style invited by socially conscious rock band w/ rehrsl & recording studios. Versatile, gifted only. 213-668-1765
 -Gult wtd for collab w/ singer/sngwrtr, 25. Intl XTC, REM, Gabriel, Bunnyman. 60s psychdc, Amnesty Internl. Must be innovative, intlgnt, socially conscious. Jeff. 213-306-4909
 -Gult wtd for orig rock band. Infil Costello, Parker, Joe Jackson. Currently recording. Have booking agent. Pro equip & bckg vox a must. Scott. 213-675-1360
 -Gult wtd to complete act. Intl Les Paul, Twin reverb, Beck, Ray, Ramone. 213-969-0609
 -Gult wtd w/ cool image & equip. Intl Pistols, Hanol, Iggy, Dead Boys. Riff. 213-480-3258
 -Gult wtd. Career minded w/ outrageous image, equip. Infil Ramones, Iggy, Pistols, Hanol. Under 26 prfd. 213-469-7114
 -Gult, 21-30, w/ HM image nbd to join voc & dmr w/ pro demo to form theatrical HM band. Intl WASP. Bruce. 213-461-3127
 -Gult, 21-30, w/ HM image nbd to join voc & dmr w/ pro demo to form theatrical HM band. Intl WASP. Bruce. 213-461-3127
 -Is music your life? Call me before you die. Mel power groove psych rock. Cliff. 213-477-2350
 -Is there anyone out there? Power folk rock band ala Waterboys, Alarm, Chris Isaac. sks acous/elec gult. Bckg vox only. Tm pry. 213-466-0666
 -KILLING FL ODR, orig hard blues rock gr, nds rhythm gult immed. Shows already booked. 2-week tour in works. Expd rhythm plyrs only. 818-766-1185
 -Lead gult/voc wtd by fem sngwrtr/voc. Infil Beatles, Zep. Must also play acous wtd. 213-453-2300
 -Lead gult/voc wtd for energetic HR act. Lng hr, image & chops a must. Style Prince, VH, Living Color. 818-407-0977 or 818-703-6396
 -Lead gult/voc wtd for estab 60s/70s/80s dance rock band w/ ongs. Keys helpful. Srs only. Danny. 818-969-7168 or 818-919-1687
 -Nd a lead, w/ power & speed. Have hair, be rude, no posers Dude. Write you can, let's for the band. Paula. 818-985-9288
 -Now auditioning Les Paul rhythm gult. Bold, agrvrs, lng black hr. Strong wrtr, arranger. 25-30. Juvenile street att. Page, Richards, Perry, Vinnie. 818-769-1945
 -Pro gult wtd for pop band now forming to showcase. Must be srs & mature w/ extensive background & businesslike manner. George. 213-656-1825
 -Progrv psychdc, but have a hr wtd by mjr Intl recording artist. Tape & photo to KING OF KINGS, 9120 Sunset Blvd, LA, CA.
 -Roxy Music mts Sade mts Sling mts Simply Red. Interested? J.P. 213-221-4322

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-Singer/rhythm guit, 20, sks inventive lead guit to collab & form band. Infl Xymox, Shop Assistance, Julian Cope. Cathy. 213-378-6898

-THE SKANKSTERS are back on the scene & are lkg to recruit rock steady guit w/ reggae exp & mdrn sounds. Ario. 926-9571

-TONGUE DANCE lkg for hot, bad dmr & guit for KROQ style R&R band w/ mjr crossover appeal. Justin. 213-461-9131

-Wtd; guit sailed w/ Joie de vivre. Must be groove meister for org ethnic progrs band. Paul. 213-380-6601

-2nd guit wtd for pop HR band w/ backer & producer. 213-386-7000

-Acous guit ndd for lck act. Greg. 818-894-3452

-Christian band nds guit. Conemp P/R 60s/early 70s style. Greg, aft 9-10:30pm. 818-579-6732

-Christian guit/sngwrtr for pop rock grp. Acous/elec. Infl Amy Grant, Phil Keaggy, Fleetwood Mac, Eagles. Forrest. 818-458-0270

-DEMON FETUS is death metal. Speed thrash. Nd 1 or 2 fast pocs. Wild Bill. 213-374-1210

-Fem guit wtd to collab w/ voc/keybdst. Ideas over exp. Infl Pretenders, Ricky Lee Jones, 10,000 Maniacs, Waits, Bush, Linn. 213-933-4159

-Fem guit/singer ndd for lck rock pop duo. Paying gigs, csts, restaurants, etc. 213-466-8636

-Fem singer/rhythmist sks guit/sngwrtr to collab & form band. Srs, dedicated, range of mths. Susan. 213-278-4177

-Guit Infl Hendrix, pure rock, wtd to join recording/touring pros w/ big bucks. Vox too. Cash McWilliam or Akem Padulla. 818-996-HUGE.

-Guit ndd by band playing everywhere. Acous & elec. Clean, sparse to heavy, powerful. Jane's, Smack, Mission, Stones, etc. Hrd wrk w/ great att. No HM. 818-378-0632

-Guit w/ dark textural feel & hard edge mel intensely wtd for estab proj w/ lnt. Wendy/John. 818-506-6518/213-930-2541

-Guit wtd by fem voc for HR wrngng/forming sht. Brains, lnt recd. Lks, lcks, wts helpful. Dedication a must. Benatar/Heart Infl. 818-981-4370

-Guit wtd for hardcore band. Follow directions & master plan. Noxious Michael. 818-988-0585

-Guit wtd for metal band. Infl Slayer, King Diamond, Metallica. Must be great. Jeff. 818-787-7830

-Guit wtd for rock synth band. Infl Cocteau's, Kate Bush. Have mgmt, producer. Chris. 213-874-9466

-Guit wtd for unique P/R band. Lkg for someone w/ their own style & sound. Kirk. 213-645-3719

-Guit wtd for visual, industrial band. Infl Teebone Death, Marilyn Disco, Skinny Puppy. PIs read ad before calling. Srs only. George. 213-467-7015

-Heavy, weird degenerate rhythm guit/wrtr for underground acid-drenched 2-guit sound. Stoooges, Nymphs, Sea Hags, Velvet Underground. 213-465-4498

-Nashville based org band sks lead guit, bckg vox. Ramones, Dolls, Stones. Lots of lnt. Lbi lnt. Mgmt. nationwide contract. No drugs. 818-383-6428

-SEVENTH GRADE sks 2nd guit. HR image. Solid plyr w/ Les Paul/Marshall sound. 213-693-2207

-Top L.A. OR currently showcasing. Soliciting mjr lths. Pro mgmt. flncly backed. Must be worldclass Lukather, Schon. Tape recd. 805-254-0506

-Voc & keybdst skg versatile guit willing to integrate, collab & dedicate. Mdrn rock sound. Clean w/ edge. Robby or Rockie. 818-367-6014

-Voc/rhythm guit wtd by band for moody, dark, pop ala Smiths, Lets Active, Might Lemondrops. Steven. 461-7438

-Xlt guit wtd. Creative & passionate. To write music w/ singer/rhythmist for org lck blues funk proj. Acous, elec & raw. Shayne. 213-821-9607

10 BASSISTS AVAILABLE

-Bst, 28, pro image, killer gear, lots of stg & recording exp sks worthwhile, nature, Christian prg w/ extremely mdrn sound. Bill. 818-307-5331

-Bst, 36, sks estab HR or pop band w/ recording deal & mgmt. Competent, srs, lng hr, also dbl on keys. Jimmy. 818-982-3155

-Cutting edge bst avail for gigs, rehrrs, demos. Fretted/fretless. HR to groove. No thrash. Pro sht only. Russ. 818-895-1161

-Pro bst w/ vox & great stg prnc avail for wrkg shts. Well rounded w/ lunk & R&B speciality. Xlt equip. Infl choreography. Mike. 818-503-0048

-Scott Free, formerly of Electric Eyes, sks pro sht w/ more power & insight. 14 yrs exp. Strong lvr/prnc. Solid plyr. Nice guy. 213-458-1908

-Bst avail for all types recording. Pop, lunk, wave, rock. Quick study. Also stck, keys, vox. Pros only. Joel Pellerier. 213-578-6438

-Bst avail for gigs, recording, sessions, eclectic proj. Quick ears, gd eyes, great feel. Paul. 213-380-6601

-Bst avail skg wrkg band. Csis or 3-4 niters. Sing lead. xlt equip. 818-569-5445

-Bst avail w/ lks & exp. Infl Ozzy, Testa, VH, Zep, Glen. 818-955-8319

-Bst avail. Best in the West. Chops, image, equip to spare. Lkg for srs HR band. Prefd w/ mgmt and/or bckg. 213-969-0480

-Bst w/ killer guit lkg for srs sht. If you're dedicated to R&R call Phil. 818-704-1985

-Bst, 25, w/ former recording band. Have great equip, lks, vox, stg/studio/TV exp. Skg band ready to be signed. Srs only. 818-784-7119

-Bst, 35, sks pro band. Plays country & Thunderbirds type

music. Expert reader/transcriber. I don't sing. Chuck. 818-784-1830

-Bst, 36, out of practice, out of shape. Lkg for people to jam w/ on weekends for fun. Days. 818-846-4427

-Bst, early 30s, sks HR or metal band. Tm plyr. No glam geeks or posers pls. Brian. 818-882-1857

-Bst, jazz, fusion, stds. Lkg for pro sht. George. 818-791-2703

-Bst, just returned from recording in Paris, lkg for band planning to record/tour in Europe. All styles. No beginners. 213-653-4844

-Bst/lead voc sks wrkg T40 dance rock band. Current. Also knowledge of oldies, classic rock. Gd equip, heavy lunk/slap plyr. Mdrn image. Also obls guit. Mark. 213-653-8157

-NY bst avail lmmrd for gigs, recording or estab band. Fretted, fretless, 5 string. Have equip, tmpr. Rick. 818-760-1640

-Armstear bst wrg to jam. Have tmpr, equip, dedicated. Infl Leppard. Zep. Fyche. James. 213-318-6118

-Bass & drums avail. Tight & in the pocket rockin' rhythm section. Lkg for touring/wrkg rock band. Only pros pls. 213-851-9566

-Bst w/ bckg vox & ability to read sks wrkg grp. Infl Miles Davis to Tower of Power. 818-509-6747

-Bst w/ lead & bckg vox lkg for fun rock metal or dance band. Don. 213-208-0898

-Bst, 27, blues & 60s R&B sound. Low, smooth, no stepping or popping. Xlt voc. Darren. 213-651-3455

-Bst, speed metal, big rig sound plus PA. 11 yrs exp. Cool lng hr. Devastating bass technique. Hardcore only. Wild Bill. 213-374-1210

-Bst/lead voc sks wrkg club or cstl band. Versatile w/ much exp. 818-763-7827

-Bst/lead voc/wrtr w/ all essentials. Lkg for already formed mdrn pr sht only. No HM. Larry. 818-989-3838

-Bst/singer avail for subs, temp fillins, T40, oldies, orig. Expt. gd image, gd att. 213-669-8139

-Dynamic bst avail for HR band. Have chops, equip, exp, persnty, drive. Write songs, sing backup. Eddie. 818-242-5062

-I'm the one. Let my throbbing bass unite & drive your rockin' band to the frnt ltk. Todd. 818-843-7405

-Pro bst, fretted/fretless, lkg for estab srs rock band w/ bckg. Have top notch equip, bckg vox. Some keys. Also avail for recording. Larry. 714-626-6374

10 BASSISTS WANTED

-Bst wtd for HR/HM band. Under 25 pref. Lng hr image. Mel style ala Butler, Harris, Squire. Hugh or Pete. 213-962-8182

-Bst wtd to form voc-oriented grp. Persnty, dedication a must. No models pls. Scott. 213-876-3131

-Bst wtd w/ vox. Midwest 80s pop ltr. Beatles, Romantics. Thin, hairspray image. No hdblls. Estab proj. Xlt pay. Get out of L.A. Dave. 308-234-5360

-Cmrrl rock pop band lkg for bst to complete band. Mgmt int. Darren. 818-899-0371

-Ndd: A smoking bst for R&B band. Sidney. 731-9943

-SHOOT SHOOT. Mel bluesy, sexy HR band w/ gigs sks rude, epistolical, bad boy bst. Image, chops, calhouse att a must. 818-765-6236

-BAD STREET nds bst. Funk rock proj. Have demo. Infls Dead Mr. President, Simply Red, Bone Daddies, INXS. Exp pref. Jerry. 818-365-1540

-Bst for paid showcases/retar sound. Pros only. Plc, bo, tape w/ solo section. B.H., P.O. Box 2127, Venice, CA 90294

-Bst ndd for HR outfit in Hlywd in early stages. Lkg to gig & develop own sound. Jeff. 213-481-3230

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•**Bst wtd** by forming blues based HR band. Alt & equip a must. Bkcg voc a plus. Joe Ego nd not apply. Ferns welcome. Bonnie 818-981-4370

•**Bst wtd** by versatile HR high energy 3-pc band. No image, just killer music. Studio in Venice. 213-519-9014

•**Bst wtd** for band. M/F. Vox, writing ability a plus. Infil Damned, Beales, Replacements, L&R, Neil Young. Upcoming shows/LP. 213-667-2385

•**Bst wtd** for cmrcl HR band. Style of Dokken, Scorpis. Rehrs SGV. Al. 818-964-2212

•**Bst wtd** for Dokken mts Lion & run into Poison band. 18-25. Lng hr. Gd lks. Must sing great. We have hit songs & equip. DOWN BOYS. 213-469-4383

•**Bst wtd** for hr driving bluesy rock band. Image, bckg voc a must. South Bay area. Infil Cunderella, Ratt. AC/DC. Sean. 213-533-8723

•**Bst wtd** for metal band. Infil Slayer King Diamond. Metallica. Must do it all. Jeff. 818-787-7830

•**Bst wtd** for orig lunk prj. Must have fresh lks, great chops, gd equip. De Marin. 818-407-1415

•**Bst wtd** for powerful heavy synth rock grp. Infil Zep, Duran, EL.P. Keith or Vic. 213-399-6941

•**Bst wtd** for R&R band w/ demo tape & pro gigs. Must have equip. Srs only. Phil. 818-954-3796

•**Bst wtd** to be a part of the next big thing. Sensitive to contemp music. XTC & Paul McCartney Infil. Mark. 714-661-9651

•**Bst wtd** to complete mel HR band w/ ltl int. Infil UFO, Whitesnake, Europe. Bkcg voc & rock image a must. 213-461-8430

•**Bst wtd**. Infil Metallica, Maiden, Anthrax. Must have equip. Imps. Hugh. 818-360-2744

•**Bst pr**, nnd for orig band w/ fem voc. Tight music. Eddie Brickell, 10,000 Maniacs, Replacements, Doors. 213-500-1209

•**DANCER** lkg for bst. Incredibly rad image. Infil Crue, Poison. We rd chops, hair, dedication. No shrimps, blimps, wimps. Jamie. 818-363-6229

•**EXQUISITE PACT** are auditioning M/F bst. Confidence a must. Sammy. 213-278-7645

•**Fem bst wtd** to form all fem authentic blues band. Albert Collins, B. B. King, Willie Dixon. Terry. 578-2137

•**Groove-oriented** bst wtd to complete band Infil Trick, INXS, Adams. Must have strong image, studio exp, xlt meter. Have mgmt & studio. 213-324-5979

•**Polyrhythmic bst wtd**, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9955

•**Pro gu!**rdm auditioning male bst. Image import, lntl a must. All orig, mel, bally rock. 213-949-5510

•**Pro HR act** w/ EP sks exceptional bst w/ killer lng hr image. Dokken, Lion, TNT, Ratt Infil. No flakes, egos drugs. 213-323-3687

•**THE ROAD**, orig rock, nks bst. We wnt to bid our following, calling fratemies & asking if we can play for their parties. 818-980-9176

•**THE SCRAPES** sks bluesy bst. Bkcg vox helpful. Infil Stones, Petty. We have mgmt int & gigs. Steve. 213-659-1815

•**THIRD RAIL** sks bst. Very heavy music. Similar to Maiden, Malinsteen. Avg age 21. Very org. Horatio. 818-810-2582

•**Wtd; Bst** for progrs R&R. Collab. Willing to work & experiment. Vox a plus. Infil Rush, Yes, VH, Triumph, etc. Don, after 4pm. 213-221-7240

11 KEYBOARDISTS AVAILABLE

•**Keybdst** voc sks estab mel HR band w/ killer vox & mgmt. Tm plyr w/ Hamond B3, Oberheim, sampler, image, car. Dan. 818-980-9376

•**Keybdst** voc sks wrkg T40 R&R band. Have exp, equip & willing to tvl. Dave. 818-713-8418

•**Keybdst** voc arranger/composer avail for wrkg ssts. Have complete MIDI studio for pre-prod. Brian. 818-985-3120

•**Keybdst** avail for demo/studio work. Reads, writes, arranges charts, tunes, parts. All styles. Groove mistress. Jill. 213-380-6601

•**Keybdst** w/ great equip, exp lks, songs, lkg for band w/ future. Infil Trick, Suite. 714-528-3778

•**Keybdst** producer/composer/sngwr/sound designer w/ name credits avail for pre-recording prj. Kent, 11am-7pm. 818-780-3390

•**Keybdst** voc sks pastoral musicians to form performance art rock band. Infil 10,000 Maniacs, REM, Laune Anderson. Karl. 213-820-2917

11 KEYBOARDISTS WANTED

•**Keybdst wtd** to form voc-oriented grp. Personality, dedication a must. Scott. 213-876-3131

•**Keybdst/accordianist** wtd for lolk act. Greg. 818-894-3492

•**Christian band nnds keybdst**. Contemp P/R 60s/early 70s style. Greg. after 9-10:30pm. 818-579-6732

•**Creative keybdst wtd** for orig rock/fusion band w/ gigs. Pros only. Paul. 213-393-4030

•**Fem keybdst/pianist** wtd to form all fem authentic blues band. Albert Collins, B. B. King, Willie Dixon. Terry. 578-2137

•**Fem keybdst/singer/guit** nnd for lolk rock pop duo. Paying gigs, cels, restaurants, etc. 213-466-8636

•**Fem keybdst** voc wtd for wrkg classic rock band. 818-762-7074

•**Keybdst nnd** to join band of old pals preparing to record & perform orig songs plus some dusty old covers. The Captain. 1-800-877-7774, ext. 101

•**Keybdst wtd** for AO HR groove band. Infil Power Station, Cars, Dokken, Palmer. Top connex. 8-1rk studio w/ D-50. Dave. 818-446-2052

•**Keybdst wtd** for unique P/R band w/ 2 keybdst plyrs. Lkg for someone w/ their own style. Kirk. 213-645-3719

•**Keybdst wtd** for visual, industrial band. Infil Techno Death, Military Disco, Skinny Puppy. Pls read ad before calling. Srs only. George. 213-467-7015

•**Keybdst/lead** voc nnd for wrkg club/csl band. 2-4 nts. Tom. 818-763-7627

•**Keybdst** voc nnd for wrkg R&R rock cover band. Must be versatile, free to tvl. Pros only. 818-509-6747

•**Keybdst** synth nnd to complete org P/R band. Ba image conscious & srs. Cars, Police, INXS type music. No limped pay. Bill. 818-700-1980

•**Part tme** blues grp sks keybdst. Evas. 818-896-0081

•**Polyrhythmic keybdst** synth wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9955

•**Rehrs! accomp** nnd for singer. Must be able to play all styles & improv. Will work at your piano at least 1/wk. \$20/ hr ned. Steve. 213-439-7629

•**Roland D-20** owner w/ MIDI studio wtd for sessions. Will pay or trade for 718-956-1370

•**Synth plyr** nnd for loud tribal gothic band w/ upcoming LP. Gd equip, imp. nec. 818-763-1846

•**TALIESIN** sks srs expd keybdst for org rock band. Infil Doors, Iodl, Pretenders, etc. Karen. 818-980-4667

•**A synth** producer/color, atmosphere, environment, depth, texture, rhythm. Can you? John. 213-839-5622

•**BAD STREET** nds keybdst. Funk rock prj. Must have chops, equip including sampler. Infil Dear Mr. President, Simply Red, Bone Daddies, INXS. Exp pref. Jerry. 818-365-1540

•**Black P/R** band skg keybdst for recding prj & college tour. Srs connex. Pros only. Keith. 818-893-7487

•**Keybdst nnd** for wrkg band. No lounge lizards. No metal. 213-657-4683

•**Keybdst** w/ vox wtd for P/R prj w/ mgmt. Behind fem lead. Must have lks & be totally pro. 213-464-3120

•**Keybdst wtd** for org band w/ rehrs! spc. Must have sense of humor. Infil Steve Niev & Jerry Lee Lewis. Chris. 213-459-2993

•**Keybdst wtd** for HR band immed. Great alt. writing ability & hard wrkg a must. Vox a plus. 213-850-0970

•**Keybdst wtd** for org band w/ mgmt. Infil Boston, Kansas, Yes. Rehrs LA area. 714-992-2066

•**Keybdst wtd** to co-write alternative songs w/ singer/sngwr w/ publishing int & college airplay. Ala Patti Smith, Minds, Diana. 213-469-1743

•**Keybdst** for paid showcases. Benatar sound. Pros only. Pic, bio, tape w/ solo section. B.H., P. O. Box 2127, Venice, CA 90234

•**Moody Blues** in-fil keybdst/sngwr wtd by singer/sngwr for orig prj. Create uplifting, haunting, deeply moving, non-wimpy music. 213-470-0752

•**Only good** srs musicians call for good org HR. Jesse. 213-268-6089

•**Roots rock** reggae band sks dynamic keybdst. We have bit int. Gary. 213-871-2024

12 VOCALISTS AVAILABLE

•**Artistic** voc sks Bowie/Prince/Duran type band. Writing & instrument ability. Gd movement. Srs only. 213-960-5228

•**ASCAP** wrtr w/ track record sks a wrkg band. Pref country rock. Eddie. 714-980-5432

•**Charismatic & determined** fem voc sks English sounding pschdo pop ensemble. Infil Maryjane, Chocolate Watchband, Pimitives, Ginger. 818-981-9072

•**Christian singer/sngwr** w/ tenor voice sks prob and/or musicians for mel HR band w/ progms edge. Infil Journey, Rush, Yes, Russell. 213-371-9439

•**Country** fem voc sks country band. 818-841-8665

•**Electric** lem voc, 25, sks truly unique innovative band for collab. Infil XTC, REM, Gabriel, Bunnyman, 60s psychida, Amnesty Intem'l. Pls be Intelligent. Jeff. 213-306-4909

•**Fem** rock voc sks prob minded band or collab to form band. I have sig & recording exp. Keys, guit, writing lnt. Renee. 818-893-7780

•**Fem trendy** P/R voc avail to join happening band, especially w/ gigs or recording deal. Great stg image. 213-653-5736

•**Fem** rock voc avail for studio work. Leads, background, Sightread, Perfect pitch. Expd, pro. Tape avail on req. Jennifer. 818-769-7198

•**Fem** voc avail. Powerful voice. Rock, soft rock, ballads, country. Demos, recording, etc. 213-876-1574

•**Got** the blues. No band. Awesome singer. Write. I can. Like Axl? Love me. Lots of hair. I'm a sho. Paula. 818-985-9288

•**Lead** voc 15 yrs exp. David Coverdale vein. Toured, recorded w/ the best. 4 octv range. All the lks, tint. Estab bands only. Gary. 818-908-0978

•**Male** lead voc, extremely versatile, sks wrkg P/R band to do cels or clubs. Have equip & dib on connex. Brian. 213-305-7942

•**Male** voc w/ voice & image sks HR/HRM prob band. Kevin. 213-852-4939

•**Male** voc, dbis on keys & guit, sks band or forming to combine & collab showcase material. No punk, rap or metal. Fun image. No area restriction. Clint. 213-378-2160

•**Male** voc/guit/sngwr, 25, sks srs-minded cmrcl rock band. No ego-maniacs or drugs. For studio or live. John. 818-508-9423

•**Male**, 24, sks to J/F band. Infil REM, Neil Young, Doors. Richard. 213-930-2183

•**P/R** voc w/ touring/recording exp lkg for prob band. Pros only. Srs minded. 213-989-4609

•**Pro** male lead voc. Wide range w/ powerful passionate R&R voice. Sngwring, recding, ptimg exp. Lkg for studio proj, live work, etc. Will tvl. Jim. 818-956-0202, ext. 734

•**Voc** sks prob and/or musicians to form. Into Aerosmith, Stones, Dolls, Hanoi, Cooper, Kix, Pistols. Total image a must. 213-858-9692

•**Yeah!** I'm a git. So what! I sing better, rock harder & look better in black leather. Check it out. Lynn. 818-985-9288

•**Black** clad, black haired white mid-tenor sks band into post punk loud party music. Human fratiles & drug habits OK. Bath recd. Marshall. 213-460-6016

•**Blues** singer, male, 27. Down home & authentic. Darren. 213-651-3455

•**Dedicated** lead voc w/ xlr range, image, equip sks estab mel HR band. Infil Winger, Heart, TNT. No fem bands. Susan. 818-765-7465

•**Explosive** male voc/guit w/ mel HR orgs & 3-1/2 octv range, from Fla., lkg for band or pros to put together ultimate prj. Josh or Trish. 818-842-4135

•**Fem** voc avail. Arty, yet mainstream. Infil Costello, Bush, Gabriel, House, Molets. Dyane. 939-7228

•**Fem** voc avail. Pro. Have done orgs. Rock & blues. Norjon. 213-438-1480

•**Fem** voc into heavy dark 2-guit underground sound. Infil Stooges, Velvet Underground, Sinead O'Connor, Nymphs. 213-465-4498

•**Fem** voc into Patsy Cline, Roy Orbison, Stevie Ray Vaughn, lkg to start up w/ R&B rockabilly band, Theresa.

213-876-0858

•**Male** voc lkg for powerful sassy HR band to front. Style Leppard, Aerosmith. Pro alt, career oriented. Material, mgmt prof. Dave. 213-464-3708

•**Multi-dynamic** singer/sngwr sks hrd wrkg tasty, versatile, mature rock band. Pros only Infil Bono, Plat, Coverdale, Halford, Gramm. 818-569-5452

•**Singer/sngwr** folk rock ongs sks same to harmonize & co-write w/ duo or trio of 4-part. Personal simlanes: CSN, Jackson Browne, Cat Stevens, Bruce Coburn. Aaron Hart. 971-57-7975

•**Slamming** male voc avail for sessions, demos, etc. Ala George Michaels to Alexander O'Neil. Pro sfts. Fast, reasonable. Evas. Sean. 213-259-9009

•**Versatile** expd fem voc wts to J/F T40 cover band. Srs only pls. Maril. 818-505-0862

•**Voc** w/ Stills, Crosby, Van Morrison, Seger, Altmanns voice lkg for band w/ acoustic mandolin rock sound. Have platinum credits. Jack. 227-4079

•**Voc/guit** skg band. Chrome, Bauhaus, Banshees, Psychic TV, Leather Nun, Sisters of Mercy, Patti Smith, Johnny Thunders. Bob. 213-656-5162

•**12a-Timid** sassy sng singer avail. I can hang w/ the boys wtd letting you forget I'm a git. Randeel. 213-654-7881

12 VOCALISTS WANTED

•**2nd** tenor nnd for male vocal grp. High range, natural voice, falsetto. Infil Olivia Woodson. Michael James. 6:30-9pm. 213-733-0852

•**BMI** wrtr sks attract fem voc w/ no ego. Dance ability. Free imotion. Demo prod, possible record deal. 818-892-2813

•**Chris** Markov from Fresno, please contact Michael Lawrence. 818-506-0477

•**CHROME** PONYX sks frontman for groove oriented blues HR band. Killer rock image, dedication a must. Infil Zodiacs, Zep, Ramones, Jimmy. 213-657-5813

•**Dynamic** male voc sought by reggae band, ZEBULON. Lenny or Gary. 213-871-2024

•**ENTICE** sks male voc ala Michael Sweet. Must have great voice, lks, moves. We have image, equip, mgmt, gigs. Pat. 818-339-8152

•**Estab** HR band w/ pvt studio, european airply. Currently playing clubs. Sks energetic frontman/lyricist. Lks, at a must. 213-281-9995

•**Fem** voc for pop R&B vocal grp. Srs only. Lbl int. 21-24. 5-6'6". Any race. Must sing & dance well. Letty. 213-204-6366

•**Fem** voc/creative stylist wtd for mdm folk rock band w/ edge. We have impact songs, intriguing ideas, nat'l rep. Dave. 213-396-5066

•**Frontman** wtd for new committed LA mel rock band. 22-24. American strength, european style, universal charisma. Gd alt. Tm plyr. Julian. 881-6294

•**Guit** & bst skg prj singer. Must live to write R&R music. Phil. 818-704-1995

•**Heavy** rock grp w/ groove sks prob lead voc. Lng hr rock image. Infil Aerosmith, Scorpis, Living Color. Kevin. 213-464-6782

•**Image** singing for Roxy Music or Sade or Simply Red or Sting. M/F voc nnd. J.P. 213-221-4322

•**Indie** producer/sngwr sks (m voc) for collab & recording. About possible. P/R. 213-466-8636

•**Is there** a fem voc who can handle a 2-month tour of Orient/w/out wimping out? R&R covers, orig. Al. 818-357-7667

•**Male** lead voc nnd for mel sounding HR band. Infil Whitesnake, MSG. Pros only. Kerim. 213-874-3379

•**Male** voc nnd immed for mel metal act. Very aggrsv powerful music. Not afraid to be different. 213-281-9995

•**Singer**, soft to hard to blazing, for versatile org 3-pc band. Expd & pro alt. Anonymous image OK, tm plyr. Mitch. 213-390-6592

•**Speed** metal band sks singer, 18-21. Should have wide vocal range & sing fast. Infil Slayer, Mega Death. 213-558-0044

•**They killed the piggle**. We nd a new singer ala Mustane, Gabriel, early Alice to front progrs trash band. Dana. 213-257-8088

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Info w/ mgmt & prod deal. Lng hr image. Mark. 818-765-4136
 -Dmrr for paid showcases. Banatar sound. Pros only. Pic, blo, tape w/ solo section. B.H., P.O. Box 2127, Venice, CA 90294
 -Dmrr nedd. 18-24. w/ rehrls studio/placing to practice. For cmrr P/R Proj. 818-509-1329
 -Dmrr nedd. Must be open minded. Hard hitting, funky. Intl Peppers. Echo. 213-874-8487
 -Dmrr sought for psych/tribal/acous elec band w/ mgmt & gigs. Intl L&R. Cocteauus. Joke. Must have gd att, ability. Image. Scoot/Dotie. 213-392-2524/213-851-5763
 -Dmrr w/ vox wtd for T40 dance band. Must be willing to lyl. Jose. 818-708-1982
 -Dmrr wtd by exceptional gnt/singer/sngwrtr for intense orig HM power trio. Jim Rains. 213-451-3007
 -Dmrr wtd by roots rock reggae band. Must have 1 drop. Gary. 213-871-2024
 -Dmrr wtd for band. Intl Damned, Dream Syndicate, Go Between. Concrete Blonde. Carolyn. 818-249-7716
 -Dmrr wtd for cmrrl HR band. Must have gd att, lng hr, gd equip, tmsp. Intl Vh. Journey. No drugs. Under 25. Mark. 714-671-0442
 -Dmrr wtd for mel HR band. 18-22. Gd lks a must. No egos a must. Must have ability, dynamics. 818-509-0749
 -Dmrr wtd. Cozy Powell sound. For INNOCENT BYSTANDERS. 818-907-5652
 -Dmrr wtd. Intl VH. Bissenette. No glam, drugs, att. Hair optional. Tape, bio, pic to DFK. 15333 Sherman Way, Suite 371, Van Nuys, CA 91406
 -Dmrr wtd. ka, sgl bass, hard hitting monster. Intl Pistols, Hanoi, Iggy, Dead Boys. Career minded w/ image only. Rat. 213-480-3258
 -Estab HR band, SNYPFR, sks pro dedicated dmr. Have rehrls studio In La Mirada. Must have equip, tmsp. Intl MSG. Soopns. Joann. 213-421-2942
 -Estab wrkg post punk quasi psych/tribal trio sks strong dmr. Sex, race, age unimportant. Elaine. 213-836-1143
 -Fam dmr wtd for all fem band w/ great material. Upcoming gigs. Mdmr intls. 213-854-0780 or 213-850-0980
 -Is there anyone out there? Power folk rock band ala Waterboys, Alarm, Chris Isaacs, sks dmr/perc. Bkcg vox ptd. Tm pyr. 213-466-0666
 -Orig P/R w/ groove. Vox a plus. Not afraid to input ideas. No metal pts. Barry Bradley. 818-762-4420/818-906-7522
 -Play African/Brazilian style. Can learn OK. Jack. 213-259-8567
 -Pro dmr wtd for pop band now forming to showcase. Must be srs & mature w/ extensive background & businesslike manner. George. 213-656-1825
 -Pro sgl kck dmr nedd now by BOX TOWN BANDITS. Intls Circus of Power, Kix, Bonham. No wimps, junkies, proheads. Band is rolling. 818-711-0877
 -Rock star, Crue-image dmr w/ chops & dedication nedd immed for upcoming showcases. Have mgmt, producer, attmy, srs lyl lnt. 818-845-0429
 -Sold HR dmr w/ bld sounding kit nedd to complete mel HR band. Intl Whitesnake, UFO. Rock image. Pro stf. 660-

2731 or 461-8430
 -THE SKANKSTERS are back on the scene & are lkg to recruit rock steady dmr w/ reggae exp & mdrn ideas. Arlo. 936-9571
 -A smoking dmr w/ elec set for new hot R&B band. Sidney. 735-8943
 -Dmrr wtd for maximum metal band. Dbl kck, speed, timing, dedication, tmsp, gd equip a must. Studio soon. Demo coming. Ace213-281-7671
 -Rock star, Crue-image dmr w/ chops & dedication nedd immed for upcoming showcases. Have mgmt, producer, attmy & srs lyl int. 818-845-0429
 -SHOOT SHOOT. Mel licker. Stry HR band w/ gigs sks rude, egotistical, bad boy dmr, image, chops, cal/house att a must. 818-765-6236
 -THE ROAD, orig rock, nds dmr. We wtd to bid for their parties. 818-980-9176
 -Heavy hitting dmr wtd for forming blues HR proj. Fem w/ image & gnt welcome. Joe Ego nd not apply. Bonnie. 818-981-4370
 -Acid rock volume-oriented 70s grp lkg to busly style dmr. On inde lyl. 213-969-9032
 -All synth band w/ strong visuals nds electronic dmr/perc. Jeff. 818-787-7830
 -Attn: Dmrrs. Auditioning/ka dmr w/ dedication, dynamics & creative mind. Intls Y&T, Scorps. Pros only. Shawn or Marc. 818-609-7925
 -Dbl bass dmr lor speed metal band. Intl Slayer, King Diamond, Nuclear Assault. Must be able to have meter & chops. Jeff. 818-787-7830
 -Dmrr nedd to complete AO HR band ala VH, Aerosmith, Rush. Pros only. Vince. 818-785-7990
 -Dmrr w/ gd reggae shuffle feel wtd by new band. Voc harmonies helpful. John. 818-713-1569
 -Dmrr w/ head on shoulders, hands on feet for alternative band w/ songs not all in D' Intls Stones, Kemper Van Beethovens dmr, Copeland. 213-876-8471
 -Dmrr wtd by orig rock band w/ rehrls spc. Intl Smiths, Bowie, Iggy, Roxy Music. 665-7143
 -Dmrr wtd for cmrrl HR band. Style of Dokken, Scorps. Rehrls SGV. Al. 818-964-2212
 -Dmrr wtd lor orig band recordings/shows. Intl Church, Robin Hitchcock, Kinks, VU, Stones, Replacements. Gavin. 213-393-2812
 -Dmrr wtd for orig eclectic alternative grp. Intl Blondie, Husker Du, Concrete Blonde, Neil Young. 213-461-5135
 -Dmrr wtd for orig funk proj. Must have fresh lkl, great chps, gd equip. De Martin. 818-407-1415
 -Dmrr wtd for orig W/F funky R&B band. Wtd to gnt soon. 818-892-9322
 -Dmrr wtd to collab w/ gnt & bst for new exciting alternative quartet. Intls Firehose, Joe Jackson, Elvis Costello. Robby/Robert. 818-843-5858/818-842-2275
 -Dmrr wtd to complete pro hard edge band. Intl Lord. Curt. Intl. Pret big drums & small kit. Image, hard hitter, commitment a must. Steve. 818-994-9325
 -Dmrr wtd w/ great groove & lng hr image for mel HR band. Vox, gd att & no drugs a must. Rehrls Whittier area. Lance. 213-691-6350

-Dmrr/perc wtd. Intls Stones, Gun Club, House of Freaks, Skip James, Matt. 818-708-7475
 -EXQUISITE PACT are auditioning W/F dmr. Confidence a must. Sammy. 213-276-7845
 -Groove dmr w/ heavy sound wtd for pop HR band w/ backer & producer. 213-386-7000
 -Groove-oriented dmr wtd to complete band. Intl Trick, INXS, Adams. Must have strong image, studio exp, xtr meter. Have mgmt & studio. 213-324-5979
 -HR lghning blues band sgd dmr. Young, ambitious, image conscious. Intl Cutt, Aerosmith, Dolls, Ramones. Don't dream it, be it. Tony. 213-728-2311
 -Part-time blues band nds sgl dmr w/ steady weekday job. 818-896-0081
 -Phil Rudd/Alex Van Halen style pckel dmr. Tm pyr w/ taste. Dave. 213-461-9801
 -Polyrhythmic dmr wtd. Into cross-rhythmic improv, for radical new dimension in spacey R&F. Allan. 213-659-9595
 -Pro dmr nedd by internly known progrsv metal thrash punk speed band MOFO HOMEBOYS. Must be dedicated & down to earth. Tom. 818-712-0117
 -Wtd: Dmrr for progrsv R&R. Collab. Willing to work & experiment. Vox a plus. Intl Rush, Yes, VH, Triumph, etc. Don, after 4pm. 213-221-7240

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 -Gult tech nedd by RATED X. Must have exp, dedication. Dave. 818-782-7944
 -If your band has the perseverance to succeed & you're lkg for someone to help you kick down the doors, call me. 213-436-6072
 -Investor or spec time sought by THE WAY HOME. Have top musicians, accnt, lawyer, producer, mgmt. Industry contacts. Sting, Uroge, Gabriel style. 213-578-6438
 -KILLING FLOOR, orig hard blues rock grp, nds pro tour mgr lmmcd. Must have track record. 818-766-1185
 -Lyricist/wrtr sks rock collab/key/bjt. Styles Bowie, Eton, Doors, Beatles. Srs only. 213-950-5228
 -RATED X skg qualified bass tech. Must have club exp. Shane. 818-782-7944
 -Sound & recording engineer avail for SFV work. Studio or live. Expd & pro. Also stage tech. Outbrds, MIDI, keys. S. Fuller. 818-999-9114
 -Voclist, expd & versatile w/ jazz specialty, avail for clubs, recording, videos. Gd equip w/ elec & accous. David. 213-666-1398
 -Wtd: Odd rod stickers or color artwork by Big Daddy Ed Roth. Will pay top dollar. 818-781-4745
 -Anyone w/ info re whereabouts of Nadia Bell, formerly of Edoardo Recording call Steve. 818-247-1698
 -15 Rapper wtd. M/F. For proj. 213-854-5118
 -100 odd copies of Music Connection. Swap for 7 or MIDI drum machine plus money. 213-399-8831
 -Accordion pyr wtd to play on one song I'm recording. Will pay \$25 & give cassette copy. John. 818-713-1569
 -Dmrr lkg to j/gf Spinal Tap/Comedy-type band doing cliché HM. Srs only pls. Jim. 645-9490
 -Engineer avail for consulting & free 24-trk recording or live sound. Bob. 818-763-8771
 -Expd ASCAP singer/sngwrtr/sax pyr sks personal mgr, publisher and/or rap. Pete. 818-772-8247
 -FIRE IN THE SKY. Sks gnt tech/wmd. Be ready for enough electronics to launch yourself into space. 818-SUN-HATS
 -Gult techs wtd. Must understand Floyd Rose systems & elects. Band w/ record deal. 818-342-5922
 -Inde producer w/ estab european artist w/ EP already distrib in Japan/Canada sks investor for promo & record prod. Steve Easter. 818-904-3499
 -Investors, small stage, big profit. 1 time investment. Heavy duty vinyl. 1 shot deal. We've got the songs, plan & the band. Tim Johnny. 818-989-7246/818-996-HUGE
 -Mr LA rock act, currently skg extremely large warehouse to shoot video. Must be several thousand sq ft. 818-988-6738

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 -ASCAP singer/sngwrtr/sax pyr sks bluesy R&R band. Have own material & exp. Pete. 772-8247

14 HORNS WANTED

-Orig eclectic rock band sks groovin' hom pyr. 213-657-4683
 -Fem harmonic pyr wtd to form all fem authentic blues band. Albert Collins, B. B. King, Willie Dixon, Terry. 578-2137
 -Trumpet pyr & sax pyr wtd. THE COLUMN. 818-908-1793

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 -Dmrr wtd for mgmt nedd in exchange for 16-trk time. Jeff. 818-985-0441

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 • Person wtd interested in joint venture to form music publishing co or to add new partner to existing publishing co. Khan. 213-395-3557
 • Phenomenal HR band, SKY HIGH, sks mgmt & investors. Jimmy. 818-846-2599
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 • Violinist, expd & versatile w/ jazz specialty, avail for clubs, recordings, videos. Gd equip. Elec/acous. David. 213-666-1398

• Pro poet/lyricist/playwrite lkg for working sit. Kevin. 818-766-4058
 • Recording artist w/ mjr lbl contract sks hit funk material. Ben. 619-274-8233
 • Singer/lyricist. Orig C&W material avail. Mike. 213-641-2660
 • Skg imaginative musicians/composers to collab on poetry album. 818-501-2948
 • Sngwr lkg to collab w/ other sngwrts. Published Pros only. Connex w/ A&M & CBS. Jack. 818-892-8228
 • Star Search voc w/ lbl int sks hot dance music & ballads for demo. Craig. 213-255-9300
 • Vocal arranger/sngwr sks srs great ltrt in R&B & dance. 818-956-1370
 • work & mjr lbl int. Must have image, ltrt & victory or death att. Chris. 213-274-1379
 • Mgmt sought by pro HR guit/sngwr. Hit material. Xt lks, princ. Ready for success. Keith. 818-718-7311
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