

MUSIC CONNECTION

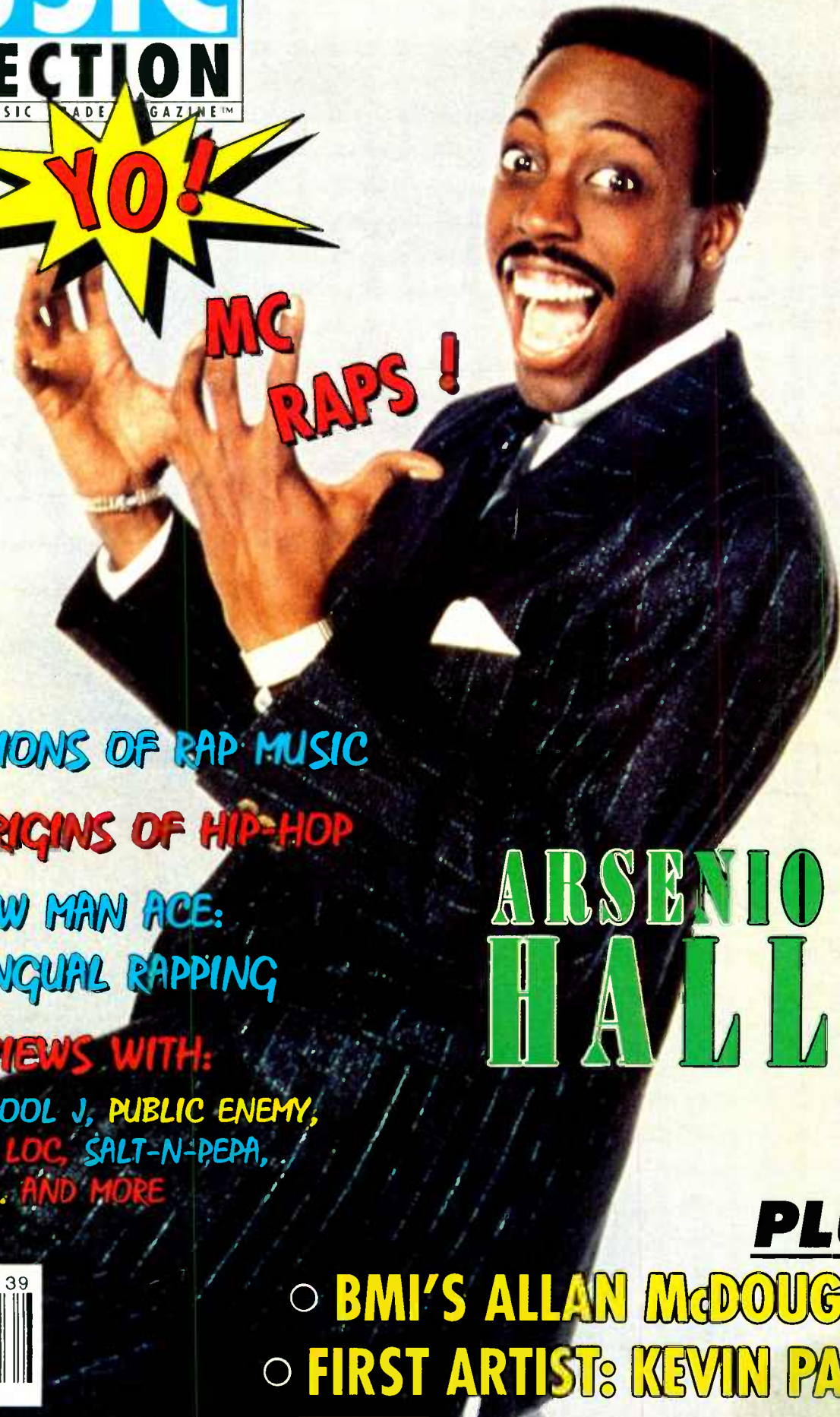
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PUBLISHERS

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

Billy Coone

ADVERTISING/PROMOTION

John Hill

CIRCULATION MANAGER

Trish Connery

PRODUCTION

Rich Wilder

ADMINISTRATIVE ASSISTANT

Mark Everett

EDITORIAL ASSISTANT

Sandi Messana

SHOW BIZ

Tom Kidd

SONGWORKS

Pat Lewis

David "Cat" Cohen

NIGHT LIFE

Rock: Eric Niles Country: Billy Block
Jazz: Scott Yanow Black Music: Lisa Posey

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Guy Aoki, John Bitzer, Bliss, Billy Block, Jennifer Clay, Tom Farrell, Sabrina Frees-Perrin, Kenneth Giles, James T. Goad, Maxine Hillary J, Lyn Jensen, Harriet Kaplan, Tom Kidd, F. Scott Kirby, Pat Lewis, John Matsumoto, Dianne Joy Moca, Eric Niles, Ace Passion, Lisa Paly, Lisa Posey, Rick Terkel, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS

Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Matheu, 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

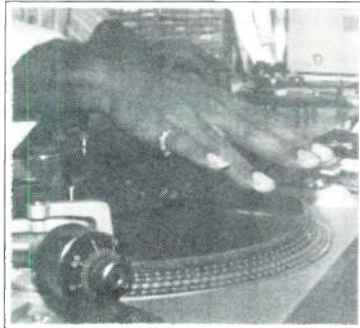


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ARSENIO HALL

Following in the footsteps of his buddy, Eddie Murphy, red-hot talk show host Arsenio Hall (under the guise of alter ego Chunky A) is recording an LP for MCA. Find out why people are "giving it up" for this late night Prince Charming.

By Michael Amicone



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HIP-HOP

Regardless of whether you call it Rap or Hip-Hop, the end results are the same: big hits and big money. Find out the difference between a DJ and an MC and why there's no end in sight to this phenomenal form of music.

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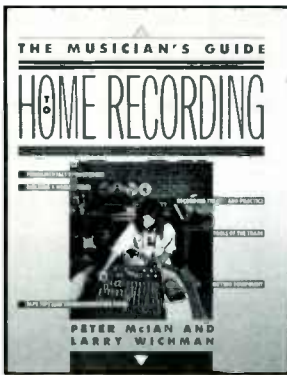


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FEEDBACK

Soundtrack?

Dear MC:

Someone needs to define the term soundtrack for Warner Brothers Records. Their latest album entitled *Batman, Motion Picture Soundtrack* is grossly misleading to the public.

The artist, Prince, is clearly hiding behind Batman's cape in order to get people to buy his music. Only two of Prince's songs were played in the movie (and even those seemed to be used for some comic relief). The rest of the songs on the album had little or nothing to do with the soundtrack of the movie.

Ripping us off even further, the record companies use a ploy to make an album look more important than it actually is. The record company (along with the mysterious cooperation of *Billboard* magazine) releases an album and manages to keep it off the charts for several weeks in order to debut the album much higher on the charts than it would have debuted in the first place. Quite often it shows up in the Number One spot on the charts because of this. This was done with the *Batman* album, as well as with Madonna and Michael Jackson's latest albums.

According to a recent article in *Billboard* magazine, (July 22, 1989 by Melinda Newman and Dave DiMartino) they reported on how well the Prince soundtrack album was doing in comparison to other soundtracks, but admitted it was selling "because it's *Batman*, not because of Prince." They also stated on the album's success: "it bodes well for Prince, particularly after the comparatively disappointing sales performance of his previous *Lovesexy* album." The article goes on to admit that if not for the *Batman* name, it would be questionable as to the album's sales.

We must let record companies know that we are not going to allow them to carry on with this kind of blatant display of false advertising. We could easily fall into the problem of buying albums in the future that are marked soundtrack and after listening to one or two cuts from the movie in question, wind up with ten cuts by a group the record label is having trouble selling to the public. If we let them get away with this, there is no telling what to expect from the record companies in the future.

Don Sweeney
Canoga Park, CA

Tuff Enough?

Dear MC:

I read a reply/letter in Vol. XIII No. 16 from Jesse Wakeman (a.k.a. Mr. Negative Vibe) where he was quoted as saying, "Tuff doesn't have any direction or maturity to make it big time."

Facts: Tuff was formed in late 1985 and moved to Hollywood in November, 1986. After six months and four gigs, they parted ways with their vocalist. I joined Tuff on July 1, 1987 and by December of 1987 Tuff was one of the major bands on the local scene. In the following year (1988), Tuff appeared in *The Metal Years (Decline of Western Civilization Part I)* and on MTV's *The Cutting Edge*, toured northern California, Arizona and Wisconsin and sold out numerous local shows to create a huge Hollywood buzz!

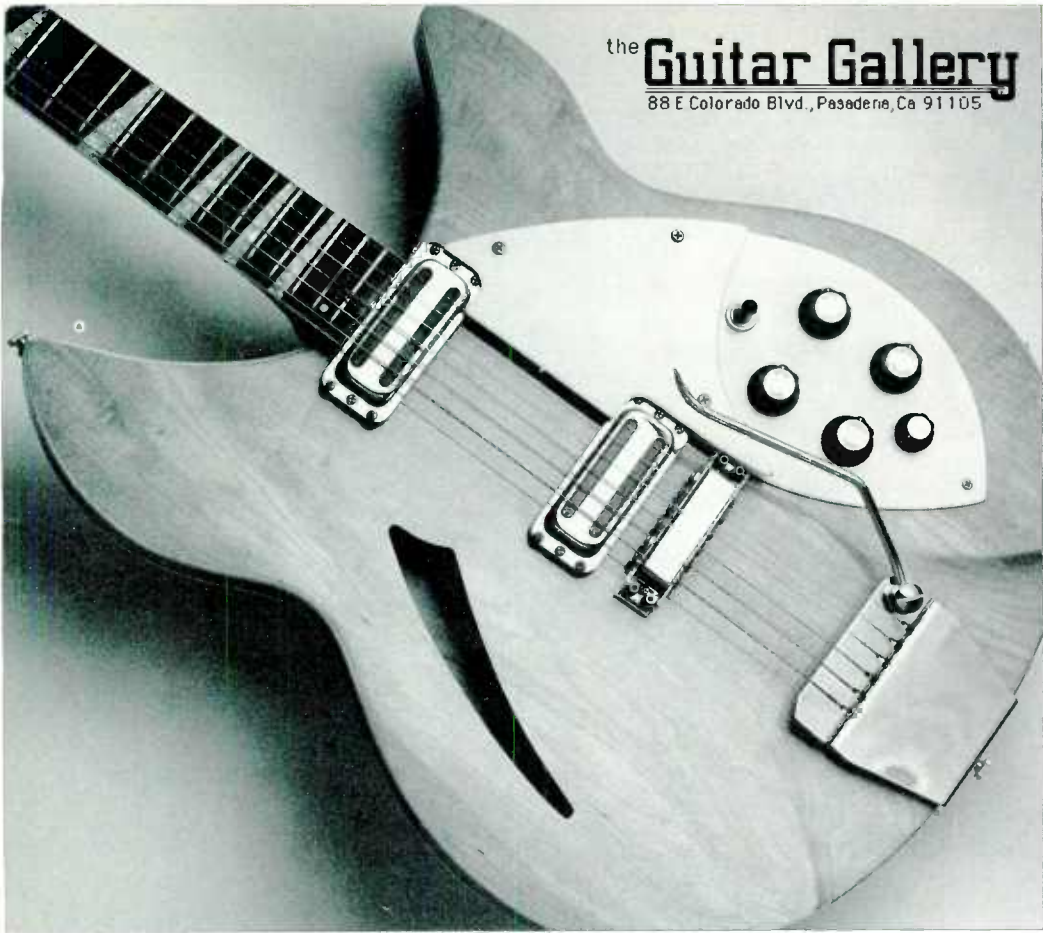
1989 brought back-to-back sold-out shows in Hollywood, an incredible performance at the Santa Monica Civic Center opening for the Bullet Boys and a summer tour that took us through California, Arizona, Colorado, Iowa, Missouri, Illinois, Minnesota and Wisconsin—reaching 10,000-12,000 new Tuff fans in the process.

In the past 60 days, Tuff has performed two huge sell-out shows in Hollywood and filmed a video for "Good Guys Wear Black" which will appear in *Thud (Heavy Metal Thunder and Mud)* a pay-per-view TV show that will air in November featuring Jessica Hahn.

So, Jesse, as you have just read, we have more direction than you can shake a road map at. If Tuff is immature, so are David Lee Roth, Mötley Crüe and Poison.

After all we have been through together, I believe our band has proven to ourselves and to our fans that we are for real. There is also a very strong bond in our band. We're 100% dedicated to our music/image and everything that surrounds our future. There are a lot of hard times & a lot of great times to come. I hope that in the future everybody can get a smile, laugh or some *positive* charge out of our shows, recordings, videos or whatever we do. It's really too bad that we have to be ridiculed by people like you, just like Mötley Crüe and Poison were in their early days. But, like they say, "He who laughs last, laughs longest," or as I always say, "Fuck you, Jesse!"

Stevie Rachelle
Lead Singer/Tuff



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By Trish Connery

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

Calendar, C/O Music Connection,
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□ ASCAP announces the 1989 West Coast Pop Music Songwriter Workshop featuring guests from all aspects of the music business. This workshop is designed to promote knowledge of the music industry and help establish professional contacts. The first of eight bi-weekly sessions begins the week of Oct. 16th at the Los Angeles ASCAP office. A tape submission containing two original songs with typed or neatly handwritten lyric sheets and a brief resume is required. Send to ASCAP Pop Music Workshop, 6430 Sunset Blvd., Hollywood, CA 90028, or call (213) 469-3434 for additional information.

□ At My Place will be the scene for the Oct. 16th Los Angeles Songwriters Showcase (LASS) Benefit. Prominent singer/songwriter Allan Rich will perform at the benefit, singing several of his hits which have been made famous by Barry Manilow, George Benson, Patti LaBelle, Natalie Cole, Gladys Knight and many others. LASS is a non-profit, networking organization whose primary purpose is to provide songwriters with an opportunity to present their material to industry professionals. All proceeds from the benefit go to support ongoing LASS services. The benefit begins at 9:00 p.m. Tickets are \$15.00. Call (213) 654-1667 for further information.

□ Acclaimed jazz group The Manhattan Transfer will be featured for the opening night of UCLA Extension's new course, "Jazz at the Gallery." This six-session jazz program begins Oct. 15th and continues every Sunday through Nov. 19th, 5:00-8:00 p.m. Other scheduled performers are the Ted Hawke Quintet (Oct. 22nd), Al "Tootie" Heath (Oct. 29th), the Andy Simpkins Trio (Nov. 12th) and many other guest artists. Verve Contemporary Arts, located at 7314 Melrose Ave., is the setting for this exciting series, hosted by Verve's owner Bill Goldberg. KKKGO's Chuck Niles will also participate as moderator for an informal exchange of ideas between the audience and the mainstream jazz artists performing each Sunday. The enrollment fee is \$250.00. For additional information call (213) 825-9046.

□ The Lis Lewis Singers' Workshop presents "Towards a Record Deal", an eight-week series specializing in discussions with music industry experts. The first session begins Oct. 10th and continues every Tuesday through Dec. 5th. Each session will feature a different guest speaker discussing his/her area of expertise. Among those tentatively scheduled are Dan Howell (publisher, Criterion Music), Dan Navarro (songwriter for Pat Benatar, the Bangles), Carey Baker (publicist, Capitol Records), Cheryl Ceretti (publicist, Rogers & Cowen) and many others. Subjects range from beginning concept to production to the record deal. The enrollment is limited and costs \$200.00. Call (213) 664-3757 or (213) 836-4873 for further information. **MC**

The Turtles And De La Soul Embroiled In Sampling Suit

By Loretta Milazzo and Steven P. Wheeler

LOS ANGELES—As rap acts hit the commercial jackpot with increased frequency these days, a burning legal question has been raised concerning the "sampling" techniques employed by these rappers. For years, rappers have used sonic snippets of classic R&B and rock songs as musical punctuation for their own compositions. Recently, this new form of musical expression has increased to the point that some rappers are using the technique as the basis for their songs (Tone Loc used a sample of an Eddie Van Halen guitar riff as the hook for his hit, "Wild Thing").

A recent example of this musical pilfering has led Mark Volman and Howard Kaylan of Sixties stalwarts, The Turtles, to file a lawsuit against rap group De La Soul. In their complaint, Volman and Kaylan (currently collectively known as Flo and Eddie) and their attorney, Evan S. Cohen, contend that De La Soul used the actual recording of The Turtles' 1968 hit, "You Showed Me," on the rap group's song, "Transmitting Live From Mars," included on De La Soul's platinum album, *3 Feet High And Rising*. The suit alleges

that De La Soul made a tape loop of the first four bars of The Turtles' recording (amounting to about twelve seconds) and continually looped that section in order to create De La Soul's one-minute-and-six-second composition. Volman and Kaylan are asking for \$1.7 million in punitive damages in order to deter similar actions in the future.

"What makes this suit different from the normal rap lawsuit—and there aren't that many of them—is that, in this case, you've got the whole song using someone else's recording," points out attorney Cohen. "There is no part of the song that does not include The Turtles. Regardless of whether it's three seconds looped thirty times or twelve seconds looped six times, it's still all Turtles. I certainly feel we're on a stronger legal footing because of that."

Also named in the lawsuit is De La Soul's label, Tommy Boy Records, and their producer, Paul Huston. Tommy Boy's general counsel, Ken Anderson, says that other artists were paid for samples of their recordings but that Volman and Kaylan were out of line

in their compensation demands. "The album is a mosaic of samples and certain payments have been made. Volman and Kaylan would have received something as well if a reasonable compromise could have been reached. They wanted a payment that was economically impractical."

Part of De La Soul's defense will be challenging Cohen's reliance on California state law rather than the Federal Copyright Act. Cohen states that De La Soul's use of The Turtles' material is in direct violation of Volman and Kaylan's exclusive ownership of that recording as provided by California Civil Code Section 980 which insures exclusive ownership of sound recordings made prior to February 15, 1972. Anderson argues that the law is inapplicable in this situation since Federal law pre-empts state law, and to the extent that it does apply, that it must contain a "fair use" provision as in Federal law. According to Anderson, "fair use" is the use of a pre-existing work which does not compete with the original work. "Nothing was done that in any way damaged Flo and Eddie's reputation or the market for The Turtles' record," says Anderson. "No one bought a De La Soul record in lieu of buying a Turtles' record."

Another likely defense is that the song falls under the protected realm of parody. "If there is any connection between the De La Soul song and The Turtles' song, it's that 'Transmitting Live From Mars' makes fun of it," offers Anderson.

Parodies are nothing new to The Turtles—they made numerous parodies during their lengthy career, particularly on their 1976 album, *Illegal, Immoral and Fattening*, which included take-offs on George Harrison's "My Sweet Lord" and The Rolling Stones' "Jumping Jack Flash." But Volman maintains that they followed the legal rules on their parody album. "It was done with the complete knowledge of ABKCO industries and we paid full royalty rights as if we'd recorded the entire song."

A decision is not likely to be rendered any time in the near future. In the meantime, future rap stars may be well-advised to be more careful when "borrowing" other tunes to supplement their own. **MC**

JACKSON AND L.A. GEAR



Tom Farrell

Superstar Michael Jackson and sports apparel giant L.A. Gear have entered into an exclusive business arrangement in which Jackson will help design a signature line of fashion sneakers to be marketed by L.A. Gear. Though the amount or length of the agreement was kept a secret during a recent press conference held at the Hollywood Palladium, the figure is reportedly almost double what Pepsi paid Jackson. Pictured shaking hands at the conference are Jackson and Sandy Saemann, L.A. Gear Executive Vice President.

NOAAHH's Fifth Annual Concert For The Homeless

By Michael Amicone



Rita Coolidge, Allen Toussaint on piano and Boz Scaggs

NEW ORLEANS—On September 13th, MJI Broadcasting in association with the New Orleans Artists Against Hunger and Homelessness (NOAAHH) co-presented the fifth annual concert for NOAAHH at the Municipal Auditorium in New Orleans. Proceeds from the event, which included performances by The Neville Brothers, Allen Toussaint, Rita Coolidge, Boz Scaggs, Dr. John, Ry Cooder and The Radiators, will be distributed to families and individuals located in New Orleans that have fallen victim to the nation's polarized economy.

Aaron Neville, NOAAHH co-founder with producer-songwriter Allen Toussaint, emphasizes the need for a similar event in every city. "A long time ago, if you'd see somebody out there, you'd say he was a bum. But now you've got families out there holding up signs saying, 'I'll work for food,'" ex-

plains Neville. "The idea was to start something in New Orleans and maybe the musicians in other towns would band together to try and help the homeless in their cities."

"I think that is gonna happen," says Toussaint of NOAAHH's hopes for a snowball effect. "Because of MJI's affiliation this year, the concert is going to reach more people at one time than ever before." (The concert was made available to radio stations across the country courtesy of MJI Broadcasting.)

Hopefully, musicians everywhere will use their star power to not only help put an end to worldwide hunger but also to help the needy right here in the purported land of plenty.

As Aaron Neville is quick to point out, "All of them can say, 'There go I but for the grace of God.'" **MC**

NARAS Sets AIDS Benefit

By Kenny Kerner

LOS ANGELES—The Los Angeles chapter of the National Academy of Recording Arts & Sciences (NARAS) will be sponsoring Music Against AIDS, a music industry reception and celebrity auction to benefit the American Foundation for AIDS Research. The event will be held in the Grand Trianon Room

of the Regent Beverly Wilshire Hotel at 6:30 p.m. on Sunday, October 15.

Among the celebrities donating personal items are Madonna, Ringo Starr, George Michael, Elton John, Herb Alpert, Prince, Eddie Murphy, Brian Wilson and Sting.

This event is the first ever of its kind for the NARAS chapter and is aimed at bringing together the many segments of the music industry to raise much needed funds and focus attention on the fight against AIDS.

Tickets can be purchased from Music Against AIDS, c/o LA/NARAS, 4444 Riverside Drive, Suite 201, Burbank, CA 91505. For further information, call (818) 843-8253. **MC**

By Michael Amicone



Danny Mundhenk

Solid State Logic, Inc. has announced the promotion of Danny Mundhenk to Eastern Region Sales Manager. In his new capacity, Mundhenk will be responsible for managing all SSL sales activities in music and film recording, post production and broadcast throughout the eastern U.S.

RCA Records has announced two new appointments: Bennett Zimmerman has been named Manager, Strategic Planning, and Tom White has been appointed Director of National Accounts for BMG Distribution.

The Chameleon Music Group has appointed Joni Solomon as Manager of Alternative Promotion. Solomon was formerly Project Coordinator for Chameleon. In more Chameleon news, Teresa Piersa has been appointed Accounting Manager for the Hawthorne-based label.

The law firm of Gold, Marks, Ring & Pepper has announced that Bernard Donnenfeld and Michael D. Koomer have become partners in the firm. Donnenfeld will continue to specialize in entertainment matters, licensing and intellectual property and Michael D. Koomer will continue to specialize in business litigation and labor matters.

Enigma Records has appointed Claire West to the post of West National Director, A/C, Jazz, NAC, Urban Promotion. West's varied background includes professional stints as Director of Sales & Marketing for Burns Media Consultants and concert sound engineer for artists such as Stanley Turrentine, Jeff Lorber, Cameo and Jaco Pastorius.

New England Digital has named Ted Pine to the position of Marketing Manager. Pine's duties include the development and management of all the company's market-

ing, advertising, direct mail and public relations programs.

News from the Tower: Capitol Records has made two new appointments: Don Dentzer has been named Vice President, Information Technology and Julie Borchard has been named Manager, National Video Promotion.

Virgin Records has promoted Donna Simmons to the post of Manager, National Tour Administration. She will continue to oversee the touring activities of the company's roster of acts and will be based at the company's Los Angeles headquarters.

Fender Musical Instruments Corp. has named Bill Schultz as Artist Relations Director. Schultz, who was formerly a guitar tech with Kenny Loggins and has served for four years in product coordination and artist relations, will help Fender implement its aggressive recruitment of hot, new players as well as maintaining the level of service to current artists.



Betsy Caffrey

Elektra Records has appointed Betsy Caffrey to the post of National Director of Video Sales & Marketing. Prior professional stints include Regional Marketing Director for Michael Nesmith's Pacific Arts Video, Western Regional Director at International Video Entertainment and Southwest Regional Sales Manager for MGM-UA.

MCA Records has promoted Andy McKaie to Vice President, Catalog Development & Special Markets A&R. In addition MCA news, Billy Brill has been named Senior Vice President of Field Promotion.

A&M Records has announced the promotion of Lori Holder-Anderson to the position of National Field Director. She will oversee the development and direction of the promotion field staff. **MC**



Reggae veteran Jimmy Cliff, whose 1972 soundtrack LP, *The Harder They Come*, is one of reggae's finest albums, has formed his own record label, Cliff Sounds and Film, to be distributed by Miami-based Vision Records. The first album to be shipped by the new company is, appropriately enough, Cliff's new LP, *Images*. Pictured inking the deal are (L-R) Cliff associate Noel Williams, Jimmy Cliff, Vision Records head Steve Alaimo and Cliff's manager, Victor Chambers.



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K-FUN: Resort Television

By Tom Kidd



Jacques Du Long

Bill Buxton and Charles Lohr with the K-FUN video truck.

Charles Lohr and Bill Buxton run K-FUN Resort Television Productions from an office Buxton has owned for years near the foot of the Redondo Beach Pier. K-FUN is the name given to a small television station that the two are planning to build in Reno, Nevada. While they are readying this station for its planned start up date sometime in 1990, the company has branched off into the world of remote television productions via a self-contained, high-tech monster of a video truck.

"When we started," says Lohr, "we were excited about the prospect of our television station actually having a lot of growth and room and being on the cutting edge. The television business has changed so radically in the ten years we've been doing this, with the growth of MTV and cable and a lot of things, that the television station got put pretty much on the back burner. The most exciting aspect for us right now is the video production field where we can make shows and distribute them to over-the-air television or cable."

What that means to the first-time video star, or even more established professionals out to save a buck, is that the good folks over at K-FUN are willing to deal. "We can give people more effort and devotion," explains Charles Lohr.

"In some ways most companies are trying to capitalize immediately on what they have spent," Lohr continues. "We basically are doing this for Reno. Before the station is ready we have a lot of time to learn and experiment." Their work with the video truck offers the company's managers a chance to look at projects, talk to people and generally set up deals and promises for their upcoming station's programming.

K-FUN's state-of-the-art equipment can produce a product on par with any of the more established production teams. The 1976 GMC Transmode they use was purchased from Western Video in San Diego, where it served as Western's Number One sports truck. The new owners completely gutted it, removing miles of wire and out-dated electronics and then restocked it with the best in modern video and post-production equipment.

"We have the availability of doing anything,"

states Lohr. "This truck was built for satellite transmission. We also have live microwave capability to any point in Southern California or hook up to any station direct. Of course, we can also tape anything. That's easy."

Lohr and company are particularly proud of their work because it's a first of its kind. "It's hard to make a live vehicle," Lohr states. "It's also hard to make a post production vehicle. Probably the hardest part of this whole job has been combining the two—because it hasn't been done."

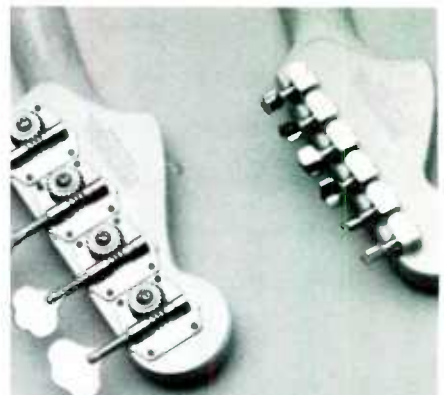
"We're the only company that we know of that can do what we call Mobile Post Production," Charles Lohr continues. "It's a theory that we built and that no one else has really wanted to concentrate on, but it's taking a whole post production facility to your doorstep. What we can do is not just shoot and produce a finished product, but we can do on-line editing there at the site. We can actually hand them the product. No one else does that."

Though the video truck has only been completely functional for a short time and the television station still looms off in the future, K-FUN already has expansion on their minds. They will shortly move into the humongous South Bay Studios in the city of Carson. This is a fifteen soundstage studio facility which K-FUN will manage. Conceived originally as a facility for making automotive videos and still shoots, the gigantic rooms at the location will give K-FUN an opportunity to do several large, full-scale productions side-by-side.

"The other day in the studio they wanted to bounce a Jeep off a gymnastics balance bar where the car would actually fly up into the air and flip over," Lohr laughs. "They were physically going to do that in the studio with a crane and a forklift. It was an incredibly expensive shoot. We do that on electronic digital equipment for a fraction of the price."

"That's what I'm saying to clients," he concludes. "If you take advantage of our equipment, we can not only give you state-of-the-art quality, but we can work with you toward something that is truly unique."

K-FUN can be reached by calling (213) 372-0820. **MC**



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Hardee St. Nicholas

The Crüe is out on the loose again with their hardest rockin' album ever. What's new this time around is a split from the Doc McGhee camp and a nice, stainless-steel nipple ring for Nikki Sixx. Incidentally, the boys are quickly running out of body parts for tattoo space. Any ideas?

Dialogue

Ron Fair: Vice President A&R/ Staff Producer, EMI Records

History: "I was the West Coast A&R Manager for RCA from 1981-1983. Then, I was with Chrysalis Records from '83-'88, working my way up to Senior Director of A&R. At that time, I had signed Go West and Armoured Saint. That took me to England quite a bit where I eventually ended up as Head of International A&R and Staff Producer for Island Records in London. I worked there for the past twenty months before being hired to create a West Coast presence in the creative community."

Responsibilities: "I am going to assist the entire EMI artist roster with song and producer selections as well as acquiring new talent and producing records. I am going to build an A&R staff and also interview several people from the street sector."

Staff Selection: "I'll be looking for people with God-given talent, actual creative originality and a good sense of playing the game."

The Formula: "When I go out and look at new bands, I first look for originality. No imitative qualities whatsoever. Image plays a part in terms of the artist's sense of self-possession."

Copcats: "In England, the tendency is for everybody to be completely wacky and off the wall. In L.A., at the moment, the tendency is for everyone to stick too

closely to the Bon Jovi/Guns N' Roses template."

The System: "I just find that the system now in Los Angeles is geared to getting a lawyer, getting a demo tape, getting a showcase and a picture and getting A&R guys to bid against each other. And that is completely counter productive towards musical development and encouraging originality. When you think of all the landmark groups and artists like The Beatles, The Rolling Stones, Cream, Jimi Hendrix, Carole King, Cat Stevens...they all sound like themselves and not like anyone else. I'm less excited with the current new wave of artists that are breaking...Skid Row, Warrant, Winger, Bullet Boys. And EMI as a label is not about to jump on a bandwagon that has been a few years in the making. We're gonna look ahead to what's next."

Talent Search: "I want to develop talent that's right here in our own back yard, but I want to do it in musical areas that are not glutted and one of those areas is soul music. One of the reasons that there is so much copying going on is that groups see their buddies doing it year after year. They see the formula as being very simple: a catchy song, a video on the big screen at MTV, REO three-part harmonies and a cute haircut. It's a very simple formula and it's working right now. There are very few artists who tend to do anything original and when they do, they tend to be in the Alternative Music category. What I would like to find is an original

artist making original pop music that isn't necessarily geared specifically to college audiences. If it starts in alternative and develops into pop, then fine. When the Eurythmics came out with "Sweet Dreams," they were very much the new face of pop music. They seem and feel and vibe Alternative Music, but at the base of it are wonderful, beautifully structured pop compositions. So my work is definitely cut out for me."

Demo Dealings: "I have done lots of demo deals in the past and I will often make demo tapes with a band by myself just to get an idea of how deep their talent runs. There's no better way than just sitting in the control room listening to what they sound like. So I will spend money and do a lot of demos over the next three years here."

A&R Producer: "Being both an A&R person and a staff producer is a tremendous resource. It's a tremendous power. It's the force from which I draw my breath of life. If there is an act for which I have a particular vision and all parties agree that I would be a good person to capture that vision, then there's nothing better than that. If you want something done right, you do it yourself. Where you can go wrong as a staff producer is when you cast yourself in the wrong production. It's a pitfall of the gig. The strength is that if I'm the person to discover and produce a band, as I walk through the hallways of the

record company, when people see me, they identify me as that band and there's no better advocate for bringing a group to fruition than having their discoverer and producer participate in marketing meetings and planning sessions and be their 100% rabbi."

Objectivity: "If you're going to A&R/produce a group, it's important that you don't do it in a vacuum. At that point, I'd confer with some of my compadres over here and get some input with regard to the mixing or whatever. Yes, you do run the risk of losing your objectivity, but they don't say that to Fellini. If you've got the vision, fuck it!"

Advice: "I think it's very important to develop a following, but you can also get bogged down with the mailing lists and the fan clubs and the glossy photos. I think the most important thing is for a band to analyze and assess what makes them good and what makes them suck and then, to maximize the strong points and minimize the weak points. If there are certain songs that work really well live and the audience always seems to enjoy them and get off, then the band should take an analytical approach and determine why those songs work. Maybe they're in a certain key where the singing sounds better. Maybe they're in a tempo that jells better. Maybe they're easier to play and the band grooves better. Bands have to have a strong sense of what makes them better and what makes them good."

THE TRAGICALLY HIP



Dennis Keeley

Affectionately known as "The Hip," MCA's group of Canadian rockers, The Tragically Hip, have debuted with a great LP entitled Up To Here. According to critics, their music will please both alternative connoisseurs as well as metal heads. And with that kind of demographic, how can you go wrong? Well worth checking out.



Oh Dio, mio: The search for a great new lead guitarist ended in England as metal star Ronnie James Dio added seventeen-year-old Rowan Robertson to the band's lineup. In case you're confused, that's Rowan on the right. Can't wait to see this kid live.

It's also the worst thing in the world to come in and say, 'Hey, we can play anything, what do you want to hear?' A band has to have a strong sense of who they are and who they're not. And from that sense of self-possession, they can direct the label by telling them what exactly they are. That direction has to come from the artist to start with—otherwise you get the promotion guy or the marketing guy telling you what they think the band should do. When the A&R guys start creating the talent, that's when you'll start getting an inferior breed."

Grapevine

After spending almost five months listening to over 225 tapes, **Mark Ferrari** has chosen 21-year-old **Rory Cathey** as the new lead singer for his band. Cathey comes from North Carolina and his flight to audition in L.A. was his first ever. Ferrari begins recording their MCA debut with **Kevin Beamish** in early November.

Keep your eyes and ears open for **Killer Mockingbird**. They combine a Sixties feel with some mighty fine pop/rock melodies and are already being eyed by the majors after only four short gigs. The band plays the **Coconut Teaser** on Oct. 5 & 8.

L.A.'s **Rings Of Saturn** recently completed a new four-song demo at Skip Saylor's studio with **John**

Henning producing. To help shop the tape, ROS has enlisted the aid of legal rep **Lindsay Feldman**.

Veteran manager **Robert Fitzpatrick** is interested in building up his client roster. Send a tape, photo, bio and brief outline of your career goals to David Evans, c/o The Robert Fitzpatrick Organization, P.O. Box 667, Sunset Beach, CA 90742.

Chart Activity

Is it my imagination or does **Mötley Crüe's** "Dr. Feelgood" single sound and feel a lot like **Aerosmith's** "Walk This Way?" "Cover Girl," the latest from those amazing **New Kids on the Block**, looks like it'll go all the way to Number One. Don't be surprised when their LP finishes up as one of the best of the year. They've earned it.

On The Move

Tony Rome has been promoted to Manager, A&R, Black Music, for **RCA Records**. Rome will continue to hunt for new talent as well as oversee the development of present and future material for RCA's Black Music roster.

BMG Music International has named **Chris Stone** Vice President, A&R Marketing, Europe. In addition to his daily chores, Stone will also act as official worldwide deputy to Heinz Henn, Senior Vice President, A&R Marketing. **MC**



Billy Z.P.

Contact: In Tune Management (213) 820-8266
Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

To begin with, there was no biographical information included with this submission, so it's anybody's guess as to where Billy is or where he wants to go. Now for the critique: The three dance/CHR-oriented songs on this demo are all treated with the same sterile, sequenced studio production. The first song, "I Want You," suffers from a lack of decent melody. The second, "Who's Gonna Stop The Tears," shows some potential but would probably sound better on an acoustic guitar instead of the expected and typical cheezy synth patches. "Miss Your Love" by far has the best of the dance grooves, but the lyrics seem to be terribly out of place. Mr. Z.P. might want to consider a more original and affecting songwriting and production approach.



James-Lasaine

Contact: James-Lasaine (818) 242-0487
Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

One of the most crucial problems with this two-man act's demo submission is that this particular style of music falls into pop's never-never land, somewhere between 1977 AOR and "Fame." It's not rock, it's not soul and it's certainly not very exciting. On the more positive side, however, the ballad "Turn It Around" sports some very gorgeous harmonies and appears to be a certain contender for some big, middle of the road artist to cover. It sounds to me as if this demo tape is the result of a couple of studio musicians taking a stab at songwriting. Maybe some more time and effort should go into another project before a second batch of songs is sent out for reviews. Maybe this duo should also take some time out to listen for the things that make a great song.



Seventh Ray

Contact: Patrick McGuire (818) 780-8180
Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

According to their bio, one rock critic said that "Seventh Ray is a band that can be exciting, sensuous and stimulating without evoking the sleaze and slime that other bands hide behind." Well, maybe that particular critic saw the band live or listened to a different demo! The one I heard was neither original nor sensuous, stimulating or exciting. In fact, it was kinda long (five songs) and drawn out. Sure, everyone's got an opinion, but in this business, you need all of the constructive criticism you can get if you're gonna move ahead. The songs aren't even close to being ready, so a label deal at this stage of your careers is probably out of the question. Some nice, meaningful vocals are the saving grace of the tape. Please, work on your songwriting craft. You'll be surprised at how much label attention you'll get when the songs are all in the pocket.

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



San Francisco-based Legal Reins recently signed a publishing deal with Virgin Music. Their debut album, *Please The Pleasure*, on Arista Records, is chockful of the kind of alternative material that will sneak up on you from behind and smack you in the head with its dark and moody ambience, intense lyrics and solid performances. Pictured (from left) are bandmembers Danny Benatar, Joe Simpson, Eden Unger and Timothy Freund.

Activities

Kenneth Gamble and Leon Huff, legendary songwriters/producers and creators of "The Sound of Philadelphia," were feted recently by BMI-New York to celebrate their song, "If You Don't Know Me By Now," which reached Number One on both the pop and Adult Contemporary charts. This particular version of their song was recorded by the British band Simply Red. In their twenty-five years

with the performing rights organization, Gamble and Huff have received twenty-three BMI Pop Awards for the most performed songs, which accounts for 19,932,973 performances on U.S. radio and television. Whew!

BMI-Nashville hosted a festive Number One party celebrating the success of "Timber I'm Falling In Love," the latest hit single by MCA artist Patty Loveless and songwriter Kostas. This was a special Number One song because it held that position on the country charts for three weeks in a row, which was the first time a female performer had achieved the honor since Dolly Parton's "9 to 5."

New York-based songwriter/artist Kario Salem rolled into town recently and made a surprise appearance at Santa Monica's night spot, At My Place. Armed with nothing more than an acoustic guitar, an arsenal of strong material and a captivating stage personality, Salem is a hard act to follow.

New Signings

Billy Meshel, President of All Nations Music, has inked a worldwide administration agreement with Henry Mancini for Mancini's music publishing companies, Northridge Music Co., Hollyweed Music and Haymarket Music Corp. Mancini's new album, *Mancini Rocks The Pops*, will be released this month on Denon/A&M Records. Meshel has also signed a worldwide co-publishing contract with Linda Thomas and her company, La Lola Baby Music.

BMG Music-New York has acquired the publishing companies of Grammy-winning writer/artist Christopher Cross. In addition to the sale of Pop 'N' Roll Music and Another Page, Cross has signed a worldwide co-publishing agreement with BMG Songs (ASCAP). Christopher Cross

is currently writing songs for his next album.

MCA Music has signed an exclusive worldwide co-publishing deal with Carole Davis. The first single from her debut LP on Warner Bros. is entitled "Serious Money." The LP was produced by Nile Rodgers. MCA has also signed a worldwide publishing deal with songwriter/producer Greg Smith (who has songs on the current Diana Ross and Carole Davis albums and has songs on soon-to-be-released albums by Hall and Oates, Philip Bailey, Will Downing and U.K. artists, The Pop Tarts) and an administration agreement with Leon Sylvers and his companies, SCS Music and Syllen Music. Sylvers' album is scheduled for a fall release on Motown. He has songs on the upcoming Evelyn "Champagne" King LP.

The Business Side

Filmtrax announced that Kevin Odegard has been appointed Director of Creative Services for the publishing firm. Odegard comes to Filmtrax from the National Academy of Songwriters.

Brendan Okrent has joined ASCAP's West Coast office as a Senior Membership Representative. Okrent comes to ASCAP from Jobete Music.

BMG Music Worldwide has acquired the World Music Publishing Group, one of the leading publishers in the Benelux. Based in Brussels, Belgium, with branches in the U.K., France and Italy, World Music has a large catalogue of internationally-known songs including "Sixteen Tons," "See You Later, Alligator" and "La Bamba." As part of the agreement, BMG Ariola Belgium N.V. has acquired all of the Palette Record Label masters, many of which are being re-released on their Ariola Express label. 

Professional Pointers




Donna Young, Director of Repertoire, Virgin Music

Donna Young oversees the entire songwriter division at Virgin Music. Her responsibilities include signing new songwriters, working on a daily basis with those writers, getting their songs covered and creating songwriting collaborations.

You call Virgin Music a "creative publisher." What exactly does that mean?

"It's someone who gets involved with their songwriters. I get involved, maybe too much sometimes, in the songwriter's life as far as making decisions about what projects they should work on and who they should write with. All those kinds of things as opposed to a publisher that gives a songwriter a check and just collects his songs. We are all very involved with what's going on—that's the philosophy at Virgin and it shows. Even Danny Goodwin [VP A&R, Virgin Music], Kaz Utsunomiya [VP A&R, Virgin Music] and Richard Griffiths [President, Virgin Music] are involved with the bands—helping to find management, making sure that the band chooses the right record company, even making sure that the mixes are right—they're very involved. Danny and Kaz are always out on the streets."

Do you accept unsolicited tapes?

"It's impossible. Our staff is too small. I will accept a tape if it comes through somebody connected with the music industry. If they are, for example, recommended by a manager or even if I get a phone call from BMI or ASCAP, I'll listen to that tape. But tapes that come in through the mail, we just don't have the time to listen to." 



To congratulate the Bee Gees on their new album, *One*, which is shooting up the album charts and has already garnered the band a Top Ten single, BMG Music presented the mega-superstars of the Seventies with their very own genuine certified chocolate records. BMG now represents the Bee Gees worldwide. Backstage at New York's Radio City Music Hall are (from left): Maurice Gibb, Robin Gibb, Nick Firth, (President of BMG Music) and Barry Gibb.

Ruth Bernal

Lester Cohen

PUBLISHER PROFILE



Rick Riccobono

Vice President,
Writer-Publisher Relations
BMI, Los Angeles

By Pat Lewis

roadcast Music, Incorporated (BMI) is one of the two major performing rights organizations in the world. (The other organization is ASCAP, which was founded in 1914.) If you are the owner of intellectual or creative properties—or in plain English—if you own the copyright to a song and that song is performed publicly for profit, you must license it with a performing rights organization. The organization, in turn and on your behalf, will collect monies that you are entitled to by the United States copyright law. Recently, *Music Connection* spent a few moments talking with Rick Riccobono, Vice President Writer-Publisher Relations for BMI, about the concepts and importance of performing rights organizations.

MC: When should a copyright owner become affiliated with BMI?

RR: "At the point where they feel that the song they own the copyright to is about to be or has been performed publicly for profit—whether it's at a concert, on the radio or all the way up to network television. However, it shouldn't stop them from contacting BMI prior to that to discuss how important it is to understand what your performing rights are all about.

"After the mechanical royalties on a hit song have gone down to practically nothing, you continue to get paid a substantial amount of money from your performance income. And when people build a catalog, they build it with the idea that these evergreens—these great songs that they've written or published—are going to have a life of performance, not necessarily a life of being re-recorded and having mechanical income. The performance income is crucial income for the copyright owner. In many cases, more than half of the income that you receive will be through performing rights."

MC: How does BMI monitor radio and television to collect these payments?

RR: "In radio, we have a sample system that is directly related to the straw poles, particularly the NBC straw poles that we all see at election times. It's based on 360,000 hours of information, which is six times greater than our competition. We usually get to radio stations across the United States twice a year and they give us a written log of what they played for a full-week period. In television, we have a complete log of every second of music that is played on network and local television."

MC: Does BMI monitor college radio as well?

RR: "We monitor college radio and we were the first to make any significant payments as far as college radio is concerned."

MC: How and when is the copyright owner paid?

RR: "They are paid quarterly. Usually, from six to nine months after the time that the performance shows up on the system, you get paid and it's on a current basis. When the money comes into BMI and it is decided that a certain amount of money is designated to you based on the performances accrued in that quarter, all of that money goes to you—none of it is held back. Usually, hit songs will go over a two, three and sometimes even a four quarter period."

MC: How many members are affiliated with BMI?

RR: "We have over 60,000 writer affiliates. The majority of them, of course, are not the big earners because we have always maintained an open door policy. We have no restrictions on people who want to have their music licensed and because of this, we're the largest performing rights organization in the world."

MC: How does the "yet-unproven" songwriter affiliate with BMI?

RR: "We're constantly in the street. Because there are two performing rights organizations, it provides for a very healthy and creative atmosphere in the music community. We have people who spend hours in the clubs at night, talking to and advising and encouraging the new young writers who may not have a publishing deal yet or may not have a manager or may not even have a record company yet. We are there in the streets for these people. So, they could come into BMI through one of our street people." MC

CORRECTION: Danny Wilson records for Virgin Records and not Chrysalis as was indicated in our last issue.

ANATOMY OF A HIT

By David "Cat" Cohen

"One"

WRITER: Barry, Robin and Maurice Gibb

PUBLISHER: Gibb Bros Music (BMI)

Bee Gees

Warner Bros.

With the return of established acts like Donna Summer, Paul McCartney, Cher, The Rolling Stones, Jefferson Airplane/Starship and this week's artists, the Bee Gees, 1989 is rapidly becoming the year of the comeback. One might explain this phenomenon as a by-product of Woodstock era nostalgia (where are The Monkees and The Turtles when we need them?). Yet, one reason for this sudden flood of yesterday's superstars is today's lack of consistently strong record acts. There is a need for seasoned professional product and the corporate powers that be must have decided that veteran performers are a safe bet these days. Most of these acts with the exception of Starship's MOS (more of the same) single, have evolved either their style or production to come out with new product reflecting current tastes.

"One" by the Bee Gees is just such a song. This recording reflects their Seventies disco/pop style, but has mellowed in their more laid-back vocal styling while being invigorated with a more aggressive rock groove on the bottom. A heavy rock drum sound holds up a more streamlined R&B-pop feel on top. Innovators of the Australian 3-section songwriting format, the Brothers Gibb once again apply this structure successfully.

Q Lyric: This song covers some new lyrical territory. Instead of people viewing each other across a dance floor, the urban romantic images here have to do with the search for a lover and the promise of reward it can bring.

*Someday baby, you and I should be one
Do it always, brighter than the eye can see
We hide the sun
The taste of love is sweeter
Like honey on the vine
Like the wind that feeds the fire
Two souls become entwined
Someday baby, you and I should be one*

Q Groove: A solid rock 8th feel with a strong quarter note accent and a heavy backbeat. Overlaid on top of this is the ubiquitous figure of one 8th note followed by two 16th notes which run almost non-stop on top, a Bee Gees trademark.

Q Scale: Written in a 7-tone major scale, not very distinct in its sound.

Q Melody: Also indistinct. The motion is almost all stepwise with hardly any leaps and the range of the song is less than an octave. Nothing to cause any excitement.

Q Harmony: Typical major triadic harmony prevails with the addition of an occasional 7th. It is not the harmonic language used that stands out here, but the harmonic rhythm or pacing of the chords which makes the chord changes unpredicable. This is excellent song craft.

Q Form: A Bee Gees signature. Verse Pre-Hook Chorus Verse Pre-Hook Chorus Bridge Chorus Chorus Fade.

Q Influences: Self-consciously influenced by themselves but with a simplicity that reflects a more contemporary sound.

Q Performance: Every hair in place. The tracks are flawless and the vocals are so perfect that they come across very impersonally. The emotion comes across more from the music than from the vocals.

Q Production: Excellent use of studio ambience to create a moist, glossy, delicately textured sound. Not for live sound fans.

Q Summary: Good enough to get them on every country's Top Ten, but without enough staying power to keep them there. It's great to dance to, but the song itself is not particularly memorable. Other cuts on the album are stronger. MC

LARRABEE STUDIOS: Ace producers L.A. and Babyface have been at Larrabee remixing Babyface's song, "Tender Lover," with David Bianco supplying the sonic twists with the assistance of Sylvia Massy.... Bob Schaper was in with producer David Paich mixing Gregg Allman's "I'll Be Holding On," a track for Michael Douglas' new motion picture, *Black Rain*.... Greg Royal recently produced a 12" mix of "Nouveau Groove" by Club Nouveau, with Liz Cluse engineering and Neal Pogue assisting.... The Calloways are in mixing their new album for Solar Records, with Keith Cohen and Taavi Mote performing their mixing magic and Reggie and Vincent Calloway producing.

ARTISAN SOUND RECORDERS: It was mastering mania at this Hollywood complex, with engineer Greg Fulginiti putting the final mastering touches on albums by jazz greats Duke Ellington, Count Basie, Art Tatum and Louis Armstrong and ex-Chess labelmates Chuck Berry, Howlin' Wolf, Bo Diddley and Muddy Waters.

SOLID STATE LOGIC: Prince's home studio, Paisley Park, has upgraded its Solid State Logic SL 6000 E Series console with G Series EQ modules. The newly-enhanced console was first utilized to record the Purple One's hit homage to the movie *Batman*.

STUDIO 56 PRODUCTIONS/RADIO RECORDERS: R&B vocal

RINGO'S BEHIND-THE-SCENES ALL-STARRS



Record Plant's Remote Division recently recorded ex-Beatle Ringo Starr's *Greek Theatre* shows. Two Sony 48-track digital machines, one from Record Plant and one courtesy of Audio Intervisual Design, were used to insure continuous 48-track digital audio. Pictured (L-R): Bill Dooley, Roger Sommers, Bill Szymczyk, Jim Nipar, Bruce Maddocks, Mark Eshelman and Gary Long.

great, Etta James, was in Radio Recorders' MIDI facility cutting backing vocals for the new band Def Jeff; the session produced by Mike Ross for Delicious Vinyl.... The Divynls' Mark McIntee and Christina Amphlett were in recording demos.... Martin Chambers, original drummer for The

Pretenders, was in the studio's MIDI facility working on original material for his publishing company and his new band.... In studio A, The Adults, sons of veteran female vocal group, The Lennon Sisters, recently recorded songs for their debut album.... Booker T. Jones III was in with co-

producer Preston Middleton working on material for The Mobo Crew, a group signed to Jones' Straight Up Production Company.... Cassandra Peterson, better known as TV's Mistress of the Dark, Elvira, recently visited Studio A to record a series of commercials touting Elvira's new pinball machine.

D.M.O. PRODUCTIONS: Enigma/Obvious recording artist Hiroko was in rehearsing and making last minute preparations for her upcoming tour; Lou Gordon overseeing the preparations.... Gavin Christopher and Gary McLaughlin were in writing and producing new material for Christopher's next album.

KINGSOUND STUDIOS: Jack Mack & The Heart Attack, a local band whose career refuses to say die, has been in Kingsound working on an upcoming album for Taj Records, with Eddie King manning the console and Chris Winter assisting.

CHEROKEE STUDIOS: Rock band Mean Streets is now recording and mixing their new demo at Cherokee Studios with Andy Chappell co-producing with the band.

JBL PROFESSIONAL: JBL has announced the installation of JBL theatre systems behind the screen at the legendary Cinerama Dome in Hollywood, a theatre noted for its wide, curved screen, excellent sound quality and dome exterior. The installation includes five 4675A2 and eight 4645 sub-woofer speaker systems. MC

WILL THE CIRCLE BE UNBROKEN



Beth Gwinn

Members of The Nitty Gritty Dirt Band (far left), singer-songwriter John Hiatt (with guitar) and Rosanne Cash are pictured in the studio during the recording of The Nitty Gritty Dirt Band's latest album, *Will The Circle Be Unbroken, Volume II*, the follow-up to their highly successful 1971 album of the same name. The sessions for the album, which includes performances from an all-star cast consisting of Bruce Hornsby, Johnny and Rosanne Cash, Emmylou Harris, John Hiatt, Chet Atkins, Roger McGuinn and Levon Helm, among others, were filmed for a 90-minute documentary which features actual studio footage as well as live concert footage culled from the "Circle II" concerts in Colorado and the Telluride Bluegrass Festival. The video is being marketed by Cabin Fever Entertainment, Inc.

LARRABEE'S 20TH



Larrabee Sound, one of the premier mixing studios in the industry, is celebrating its 20th anniversary this year. Pictured at Larrabee's 72-input SSL G Series console are studio owner Kevin Mills and producer Taavi Mote.

ENGINEER CROSSTALK



KEITH COHEN

By Steven P. Wheeler

Twenty-eight-year-old Keith Cohen has left behind his former janitorial duties to become one of the leading remix engineers in today's music industry. Cohen says his rapid rise to the top of his chosen profession began at The Record Plant over five years ago. "When I first started out, I was a janitor, then a go-for, then an assistant."

The soft-spoken Cohen says patience and hard work are a must if you hope to make a living in the studio. "It's just patience and timing and trying to get along with the most people that you can. It's a really close-knit business. People who were janitors with me at The Record Plant are now in prominent positions all over town."

Cohen says his first taste of success occurred when he was the assistant engineer on Anita Baker's multi-platinum album, *Rapture*. "I got a job at Yamaha in 1985 and they did mostly R&B music. I got to work with this engineer named Barney Perkins who does a lot of R&B and I also assisted on a lot of 12" remixes."

Keith Cohen found his niche as a remix engineer. One of his first solo remix efforts was the Bangles' "Walk Like An Egyptian"—not a bad start, but the best was yet to come.

Cohen says after he completed more and more remix projects the phone began to ring. One such call came from Jesse Johnson. "He called from Minnesota, so I went up there and did his album." Yet, this Jesse Johnson episode was far from over. "Jesse called me to mix a song that he had done on Paula Abdul's album and I mixed that. Then I was asked to mix some more things and that eventually led to a co-production with Elliott Wolf on 'Straight Up' and 'Cold Hearted.'" Two consecu-

tive Number One singles, but Cohen hasn't been able to enjoy the double-whammy. "It's nice to have a Number One song, but when you're in the studio every day and night, you don't have even a little time to sit back and enjoy it."

Cohen says that unlike some engineers and producers, he truly enjoys remixing. "Some engineers and producers hate remixing, but I look at it as helping a song get promoted in dance clubs. It's all toward the final goal of making a hit record."

It's the control of remixing that Cohen thrives on. "In remixing, we're allowed to work on the tapes by ourselves without the producers or the artists. Remixing is a good stepping stone between engineering and producing because you get to put your own input into a song that's already on tape."

As for producing, Cohen says, "It's really challenging. It's like a crap shoot. Only one out of a hundred records might do anything. Anytime you're involved in a multi-platinum album, obviously you're going to be in demand. So you have more of a choice of picking what you want to do."

Is Cohen being typecast as a mixer for R&B artists only? "I might be. I mean, if they're looking for someone to mix the next Def Leppard album, my name's not going to come up."

When did this lowly studio assistant realize that he had a special touch? "It was a weird feeling having people rave about my mixing because I didn't really know what I was doing different than anybody else," recalls Cohen. "To be successful in the music business, you have to have a certain amount of confidence in yourself and in your work." But Cohen says that not even confidence can prepare you for success. "It is a weird feeling working on an album that goes multi-platinum because you never expect something to be that big."

For any budding studio employee, Cohen believes that there is no substitute for actual hands-on experience. "You don't learn anything until you're actually on the job. It's very competitive and it's very easy to mess up. There were a number of times when I almost got fired as an assistant. You can be a top-notch assistant for years and not have anybody in town know who you are, but if you erase a vocal track, they'll know who you are really fast."

As the modest studio whiz says, success in the music business has many ingredients. "It's timing and luck. If you get to work in the right studio with the right client, you can have a ball. I've been lucky enough to work on projects that are really, really good."

Success in the entertainment universe is always only a phone call away. But as every struggling musician can tell you, "There's a fine line between unemployed and self-employed," says Cohen.

With his spectacular successes the past few years, Keith Cohen need not worry about his employment in the future. **MC**

NEW TOYS—BARRY RINNIPH



Sunn Musical Instruments New Amps SPL 7350/SPL 7250

The new power amplifiers from Sunn are called the SPL 7350 (350 watts per channel into four ohms) and the SPL 7250 (250 watts into four ohms per channel).

Designed to work well under any conditions, the Sunn Amps both feature reliable Triac crowbar action loudspeaker protection and forced air cooling system. Both amps have every type of input connector you'll ever need to get a signal in and five-

way binding post to get a signal out. On the SPL 7250, there is also a built-in peak compressor which is selectable from the front panel. On the front panels of both amps there are input gain controls, signal present LED's and peak (clip) LED's.

The SPL amps are perfect for sound reinforcement use and they sell for \$799 retail (for the SPL 7350) and \$599 retail (for the SPL 7250). For more information about these amps contact: Fender Musical Instruments Corp. at 1130 Columbia Street, Brea, CA 92621 (714) 990-0909.



AMS/Calrec M/S Microphone & Stereo Control Unit

The new AMS/Calrec ST250 makes possible true stereo recordings only previously available with very expensive microphones. The ST250 should be a very popular item due to its price and superior sound.

Designed for stereo broadcast or recording, the 250 can be used inverted or upright and maintains a correct M/S stereo image and separate L/R outputs. The control unit will remotely select variable polar patterns from full omnidirectional to Figure-of-Eights and cardioids. There is also an attenuator for high level sound sources and the stereo angle can be controlled remotely from 0 degrees to 180 degrees.

The Stereo Control Unit can be powered from 100/240 volt mains or from internal batteries or phantom powered in the studio.

If you are interested in this microphone, you can call AMS Industries Inc. in the USA at (206) 633-1956 or write to them at 3827 Stone Way North, Seattle, WA 98103.



84-40 Tube Guitar Amp from Seymour Duncan

The 84-40 guitar amp is the latest entry in the famed Seymour Duncan amplifier line up. The 84-40 is a small, portable tube amp perfect for small club work or studio sessions. Using four EL-34 power tubes, the 84-40 puts out 40 watts of juice and comes with either single twelve-inch speaker or two ten-inchers. The cabinet is acoustically tuned to maximize speaker efficiency so the 84-40 can be pretty loud for its size.

There are two footswitchable channels for immediate access to both clean and distorted sounds. There is also low, mid and treble tone controls, a pull-boost switch for two different gain structures and a bright switch. The 84-40 has a spring reverb and a balanced effects loop for quiet, external effect processing.

The 84-40 sells for \$595 retail and for more about it call Seymour Duncan at (805) 964-9610 or write to 601 Pine Avenue, Santa Barbara, CA 93117.



Rockman XPR from Scholz Research

Hey, I'm pretty excited about this one here because it is just so right!! The XPR is a rack-mount version of the Rockman XP 100 but without the speakers or power amp. The XPR lets you store 100 of your favorite settings and recall them via MIDI Program Change commands. The new Lead Leveller distortion compressor will give you incredible clipping response and note dynamics.

The XPR programmable features include: six different distortion circuits from pure clean to pure filth, a compressor/sustain

system to adjust the right amount of sustain while in either clean or dirt modes and a five band equalizer with pre-distortion EQ. Effects include: simultaneous stereo chorus and stereo echo or reverb and effects loop for adding your own effects.

The XPR has an auxiliary stereo input, master tone and volume, headphone and direct line outputs are also included. The XPR sells for \$849 retail. Write to Scholz Research & Development at 1560 Trapelo Road, Waltham, MA 02154 for info. **MC**

RADIO PIX

MONDAY, OCTOBER 2

2:45 p.m. **KCME FM 99.3 OR 99.9**—**Earth News:** Host Joel Denver spotlights the hottest personalities in music and movies, including **Aerosmith**, **Jonathan Banks** and **Tears for Fears** this week. (Continues every day through Fri., Oct. 6, at 2:45 p.m. and 11:45 p.m. on the same station)

TUESDAY, OCTOBER 3

9:00 p.m. **KUSC FM 91.5**—**The Opera Box:** Jim Svejda hosts a rumbly tribute to the century's foremost basses, entitled "Who's On First?"

THURSDAY, OCTOBER 5

9:00 p.m. **KUSC FM 91.5**—**The Record Shelf:** Jim Svejda hosts a subjective and compressed study of the career of the great composer **Beethoven** and provides a thumbnail sketch of his life. **REPEATS:** 11 a.m. Saturday, October 7, on the same station

SATURDAY, OCTOBER 7

5:00 p.m. **KCME FM 99.3 OR 99.9**—**In Concert:** Featuring **Deep Purple** from the BBC. **REPEATS:** 12:30 a.m. tonight on **KLOS FM 95.5**

SUNDAY, OCTOBER 8



7:00 a.m. **KGIL FM 94.3**—**Romancin' The Oldies:** Jeff Robins presents "The Long & Winding Road," a special tribute to **The Fab Four**.

7:00 p.m. **KUSC FM 91.5**—**Worldwide Jazz:** Gene Parrish presents **The "Jazz Inn" All Stars**—**Conte Candoli** (trumpet), **Benny Powell** (trombone), **Red Holloway** (tenor/alto sax) **John Clayton** (bass), **Ed Thigpen** (drums), **Cees Slinger** (piano) and **Al Grey** (trombone).

10:00 p.m. **KJLH FM 102.3**—**Radioscope:** Lee Bailey hosts **Janet Jackson** and **Regina Belle**.

MONDAY, OCTOBER 9

9:00 p.m. **WESTWOOD ONE**—**1989 Country Music Association Awards Show:** Live simulcast with CBS-TV followed by the **CMA Post-Awards Show** with **Lee Arnold**.

SUNDAY, OCTOBER 15

10:30 a.m. **KUSC FM 91.5**—**Saint Paul Sunday Morning:** **The Modern Jazz Quartet** performs music of **Duke Ellington** and others, hosted by **Bill McGlaughlin**.

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



Eddie Murphy, Richard Pryor, Della Reese and Redd Foxx

Paramount Pictures' **Harlem Nights** will hit the big screen on November 19 just in time to take advantage of the holiday viewing season. The film's plot centers around the fictional **Club Sugar Ray** in 1938 New York City. Bringing together some of the biggest names in entertainment, this action/comedy co-stars **Richard Pryor** as **Sugar Ray** and **Eddie Murphy** as his adopted son, **Quick**. Together they plot to foil the plans of a notorious gangster called **Bugsy Calhoun** who tries to muscle in on the family's lucrative racket. Murphy makes his directorial debut with this feature for which he also wrote the screenplay. The film's fine ensemble cast includes **Redd Foxx**, **Danny Aiello**, **Michael Lerner**, **Della Reese**, **Jasmine Guy** and **Arsenio Hall**. For historical accuracy, the cast also includes **Prince Spencer**, who is said to have performed for many years at the original **Cotton Club** in **Harlem**.

Comedian **Eddie Murphy's** serious new album, **So Happy**, is out



Lenny Kravitz

now on **Columbia**. Neither as outrageous as his first novelty hit, "Boogie in Your Butt," nor as instantly catchy as the **Rick James**-produced "Party All The Time," this new record aims straight at the mainstream.

Jasmine Guy is rumored to be preparing her first album for **Warner Bros**. She continues with her role as **Whitney Gilbert** on television's **A Different World**.

Lisa Bonet (*Cosby*, *A Different World*) has co-written two songs on an album by **Lenny Kravitz**. Titled "Fear" and "Rosemary," both are included on Kravitz' debut for **Virgin** called **Let Love Rule**. Kravitz is Bonet's longtime boyfriend (or is it true they finally got hitched?) and the father of her child.

Has **MTV VJ Downtown Julie Brown** found a new career direction? Brown tried singing backup for **Was (Not Was)** on a few concert dates during the 35-city **Club MTV** tour which recently wound down in **Los Angeles** at the **Great Western Forum**. This led to

her singing on the group's version of "Baby, I Need Your Lovin'" which the **Was** guys recorded in **Atlanta** last month for their next **Chrysalis** album. Now, **Brown** is planning to join the group on their solo tour for a few dates and is talking to **Don Was** about doing some recording for herself with **Don** producing. It's all in the talking stages right now, but careers have begun in stranger ways.

Yoko Ono has just completed a docu-drama about the plight of the U.S. homeless. It will air on **Japanese television**.

Ringo Starr and his daughter, **Lee**, appear in a new **Oldsmobile** commercial

as the latest installment of the automaker's successful "This Is Not Your Father's Oldsmobile" advertising campaign. **Ringo's** the one with the pony tail and ear-ring, while **Lee** has the purple hair.

Roger Daltry is set to star with **Dennis Waterman** in **East End Production's Father Jim**. Filming begins late October in **Chicago** for this offbeat drama.

Alan Myerson, who is former director of **Chicago's Second City**, has been signed as creative consultant on the musical/comedy series **Kandyland: The Series**. This show is based on executive producer **Robert Schnitzer's** 1987 motion picture, **Kandyland**, which combined music, comedy and drama. The series begins filming this fall in **Dallas**.

Robert Schnitzer Productions has also just signed **Paul Flattery** to produce and **Jim Yukich** to direct a new film called **Mango Shake**. The film is described as a "musical romance which will feature a top rock group in the lead." Yukich directed the last **Michael Jackson** video, "Liberian Girl," which, as **Show Biz** told you in our **Michael Jackson** extravaganza a couple of issues back, is not expected to air in the **United States**.

Next project for **The Jets** is a music video to the theme of **Chip 'N Dale's Rescue Rangers**. That's the new animated series from **Walt Disney Television** scheduled to premiere this fall.



Downtown Julie Brown

Fresh off his success with the **Batman** score, that busy sprite, **Danny Elfman**, has embroiled himself in a couple of horrifying new projects. First up for the **Oingo Boingo** leader is **Nightbreed**, which



Thomas Dolby

As a result of the recent acquisition of Henson Associates, Inc. by the Walt Disney Co., expect to see a new Muppet film attraction using 3-D technology to open next spring at the Disney-MGM Studios Theme Park in Florida. Disney will acquire Henson's film and television library (*The Muppet Show*, *Fraggle Rock*, *The Dark Crystal*). Henson's *Sesame Street* characters are not part of the Disney deal.

Shelley Duvall's Think Entertainment company is producing a new 90 minute movie special for the Disney Channel which uses an original musical score to tie together the adventures of all

your favorite nursery rhyme characters. This wild romp promises some of the most inspired casting in recent memory. **ZZ Top** for instance portray Three Men in A Tub with the tub being a stylistic spinoff of their "Eliminator." **33 Ford hot rod** **Shelley Duvall** is **Be Peep**, **Jean Stapleton** is **Mother Goose**, **Little Richard** is **Old King Cole** and **Paul Simon** portrays **Simple Simon**. This talent cornucopia also includes **Debbie Harry**, **Garry Shandling**, **Teri Garr**, **Harry Anderson**, **Cyndi Lauper**, **Woody Harrelson**, **Dan Aykroyd**, **Katey Segal**, **Pia Zadora**, **Gobby Brown**, **Ben Vereen**, **Steve Kearney**, **Neill Goadwin**, **David Leisure**, **Elayne Boosler**, **Art Garfunkel** and **Brian Bonsall**.

It is rumored that **David Bowie** will soon portray comic book hero **Mandrake the Magician** in a live action adventure for the big screen.

is a **Clive Barker** horror flick starring **David Cronenberg**. Then, **Elfmor** will work on *The Dark Man*, which is described as a quasi-horror film starring **Liam Neeson**.

David Johansen co-stars in the current Paramount Pictures release *Let It Ride*. The former **New York Dolls** frontman plays character **Jar Trotter's** (**Richard Dreyfuss**) sidekick **Looney** in the tale of a man who has a chance to make it big by betting on a rigged horse race. Also in the cast are the ageless **Teri Garr** (check out her early cameo in *The Monkees*' 1968 feature *Head*) and **Allen Garfield**. **Mama Michelle Phillips** also appears. *Let It Ride* has a score by **Giorgio Moroder**. This film marks the motion picture debut of director **Joe Pytka** who is best known for his award-winning commercials and videos for **Michael Jackson** ("The Way You Make Me Feel," "Dirty Diana"). Johansen, best known these days as lounge lizard **Buster Poindexter**, previously appeared as the taxi-driving **Ghost of Christ** in *Paris* in Paramount's **Bill Murray** vehicle *Scrooged*.

A whole slew of famous folk have signed up to help Muppet maestro **Jim Henson** with his new *Ghost of Faffner Hall* series. Different guest musicians will be called upon each installment of this thirteen-week series to illustrate a variety of musical concepts with their performances. Visiting with the all-new cast of **Muppets** will be **Bobby McFerrin**, **Joni Mitchell**, **Ry Cooder**, **Thomas Dolby** and **Beatles** producer **George Martin**, amongst others. The musical education/entertainment program had its debut September 11 and runs each Monday at 5:30 p.m. (PST) on HBO.




David Johansen



Dinah Shore and Nancy Reagan

Al Pacino has a cameo in **Dick Tracy**. **The Warren Beatty/Madonna** flick just completed principal photography at the Universal Studios lot. Look for it next summer.

When officials in Winchester, Tennessee offered to rename Winchester-Dechard Boulevard as **Dinah Shore Boulevard**, did the honored celebrity just say no? Maybe at first, but as of August 21, residents of **Dinah Shore's** birthplace have a new name for their main drag. In ceremonies at Winchester's Court House Square, the former **Glenn Miller** vocalist ("Sentimental Journey") warbled "Dear Hearts and Gentle People." The proceedings were broadcast by The Nashville Network, who also carry **Shore's** new series *A Conversation With Dinah* daily at 3:00 p.m. (PST). Former first lady **Nancy Reagan** guested on **Shore's** premier episode in her first television interview since she and **Ronnie** left the **White House**.

Blues legend Willie Dixon has done the score for a new motion picture called *Ginger Ale Afternoon*. This romantic comedy from Skouras Pictures and Nec Pictures stars **John M. Johnson**, **Dana Anderson** and **Yardley Smith** in the tale of a couple's coming to terms with their selves and their imminent parenthood. Songs include "Save The Child," "Don't Trust Nobody" and "I Just Want To Make Love To You." **Dixon** had previously contributed songs to **Martin Scorsese's** film, *The Color of Money*, and produced a new version of his song, "Who Do You Love?" for *La Bamba*. That often-covered classic had originally been a hit for **Bo Diddley** when we were all still very young. 

TELEVISION PIX

MONDAY, OCTOBER 2

8:30 a.m. **NICKELODEON**—**Eureka's Castle**: This daily program is designed to explore the changing environment and issues that preschool children face through the use of music, animation and puppetry.



Cast of The Ghost of Faffner Hall 5:00 p.m. **HBO**—*The Ghost of Faffner Hall*: "Music is More Than Technique" unites **Ry Cooder** and **Julie Fordham** with **Jim Henson's** Muppet cast.

TUESDAY, OCTOBER 3

7:30 p.m. **THE NASHVILLE NETWORK**—**USO** Celebrity tour: **Steve Wariner** and **Holly Dunn**: Two of country's hottest new stars entertain American servicemen in Alaska and Japan. **REPEATS**: October 12.

THURSDAY, OCTOBER 5

9:00 p.m. **THE DISNEY CHANNEL**—*Spinout*: **Elvis Presley** stars as a musician/race car driver being pursued by three girls at the same time. Co-stars **Shelly Fabares**. **REPEATS**: October 15, 21, 29.

SATURDAY, OCTOBER 7

3:00 a.m. **KNBC**—**Smash Hits**: **Pirate Radio** star **Scott Shannon** hosts this new late night music series offering exclusive celebrity interviews, hit music videos and viewer participation.

MONDAY, OCTOBER 9

5:00 p.m. **THE DISNEY CHANNEL**—*Videopolis Startracks*: Host **Jonathan Prince** visits with actor **Brian Robbins** on the set of *Head of the Class* and then goes backstage at a concert by songstress **Tiffany**.

WEDNESDAY, OCTOBER 11

5:00 p.m. **THE NASHVILLE NETWORK**—**Fairs and Festivals**: **Erie County**: **Conway Twitty**, **Loretta Lynn** and **George Jones** are scheduled to perform at this country fair held in upstate New York. **REPEATS**: October 28.

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

Local Notes

By Michael Amicone

Contributors include Ace Passion, Tom Kidd and Kenneth B. Giles III.



DRAGON PRAISING: Distinguished composer, arranger and conductor, Carmen Dragon, recently received a star on Hollywood's Walk of Fame. Carmen, who garnered an Academy Award for his adaptation of Jerome Kern's music in the film, *Cover Girl*, is the father of Daryl Dragon, better known as the Captain of Captain & Tennille fame. Pictured (L-R) Toni Tennille, Carmen Dragon and Daryl Dragon.

EXPANDING RHINO: One of L.A.'s finest record emporiums, Rhino Records (the retail store, not the record company), is expanding its operations. Long known around town for its excellent selection of new and used records, the store, with the financial help of Rhino Records (the label, not the record store), is tripling its retail space. In addition to providing needed space for more records, music videos and music-related books, the expansion will also include two new listening booths—a throwback to record stores past. Richard Foos, who founded the store in 1973 and who subsequently sold his interest in 1979 in order to concentrate on building the Rhino label empire, is again taking an active interest in the store. The new Rhino officially opened on September 22. The store is hosting a month-long series of contests and special events reflecting the store's irreverent philosophy. Rhino is located at 1720 Westwood Blvd. in West Los Angeles. If you've never paid this store a visit, now is the time.

ONE FOR THE RECORD BOOKS: We've just heard that Rampage recording act Nitro is after a rather dubious crown. Not content to be merely the best among their peers, the Los Angeles-based hard rock group is hoping to become the loudest live band by breaking a previous record of 140 decibels set by Atlantic metal act Manowar. Nitro has yet to find a venue that will allow them to attempt this record-and-eardrum-breaking feat, even though they promise to provide earplugs at the door. More power to you, guys! We'll just listen from here, thank you.—TK

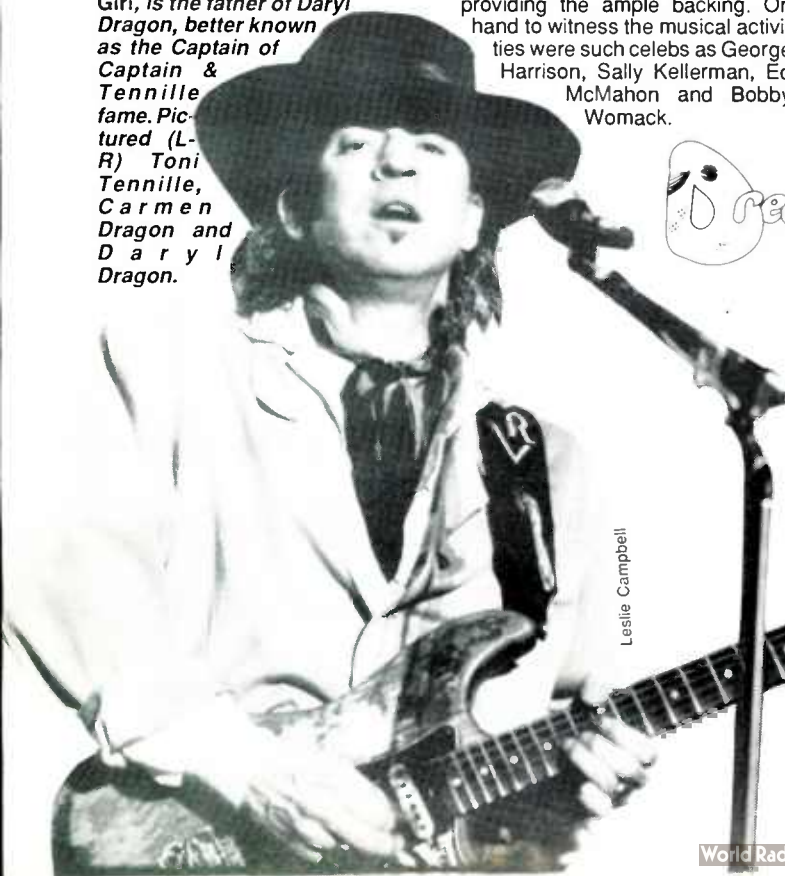
CHINA JAM: L.A.'s hot new night spot, China Club, is inaugurating a Monday Night open jam session. Recently, Ivan Neville took the stage for a 30-minute set with house band Jim Ehinger and the Nasty Survivors providing the ample backing. On hand to witness the musical activities were such celebs as George Harrison, Sally Kellerman, Ed McMahon and Bobby Womack.



BIG BOSS MAN: Backstreets, the only magazine devoted exclusively to the Boss, is releasing an exhaustive tome for hard core Springsteen fans in November. Backstreets: The Man And His Music features more than most Springsteen fans could possibly need to know about their idol: a painstakingly researched list of shows detailing every set list performed by the E Street ensemble; the first Springsteen sessionography ever published; a guide for collectors of Bruce memorabilia; and histories of not only the Bossman himself but of the E Street Band and the Jersey Shore music scene. Pictured above, one of the 150-plus photographs included in the book, showing an acne-ridden Boss, circa 1965, and his mop-topped, matching vested group, The Castilles (L-R: Frank Marziotti, Springsteen, George Theiss, Paul Popkin and Vinny Manneillo). —KG



WHOLE LOTTA ELVIS: Birdcage Records has announced the release of a new record by Dread Zeppelin, a group of musicians with an unnatural fixation for Elvis, Led Zeppelin and reggae music. Their schtick is to take a venerable Zeppelin classic, put a reggae arrangement to it and let Tortelvis, the self-proclaimed "legitimate son" of Elvis Presley, warble the tune in King fashion (definitely not for the faint of heart). Their new release, which takes a one-note joke and makes it a two-record joke, is "Whole Lotta Love," the follow-up to their first single, "Immigrant Song." Pictured is a publicity still of the band, personally autographed by the man himself, Tortelvis.



FINGERING THE BLUES: Hot-shot guitarist Stevie Ray Vaughan is pictured giving our MC photographer the snake-eye at his recent Greek Theatre performance. The concert bill, which also included legendary blues fretman B.B. King, was a guitar fan's wet dream.



Jeff Kravitz

MTV AWARDS: This year's MTV Video Awards Show recently beamed its way from the Universal Amphitheatre into the nation's cabled homes. Paula Abdul and rock group Living Colour were the big winners. Featured performers included Madonna, Paula Abdul and The Rolling Stones. Pictured backstage is Bobby Brown, this year's host Arsenio Hall and Downtown Julie Brown.

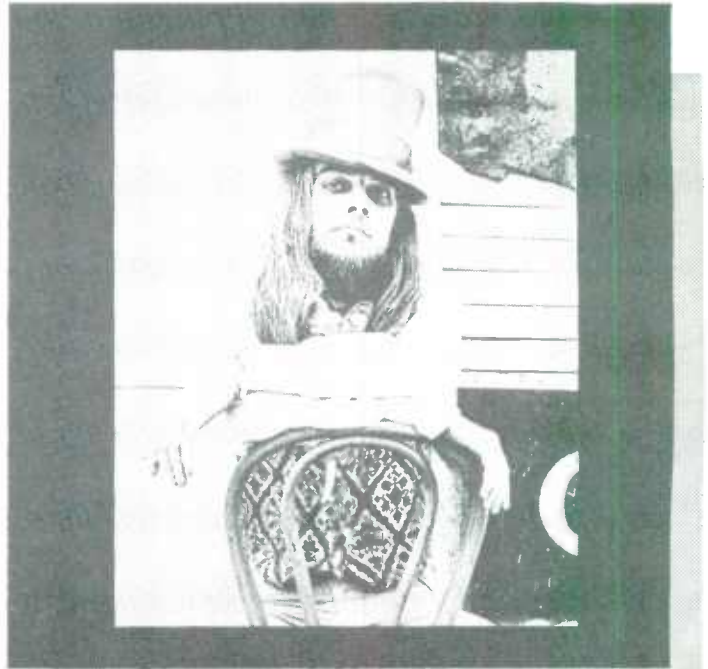
A CAPITOL IDEA: As a promotional tool for the Beastie Boys' new rap extravaganza, Paul's Boutique, Capitol Records has issued rest room entrance stickers with Beastie gender designations—Hey Ladies and Beastie Boys. A novel approach, but one that doesn't seem to be helping the album's fate; it's currently slipping down the charts, somewhat surprising considering that the Beastie Boys' last album went multi-platinum.



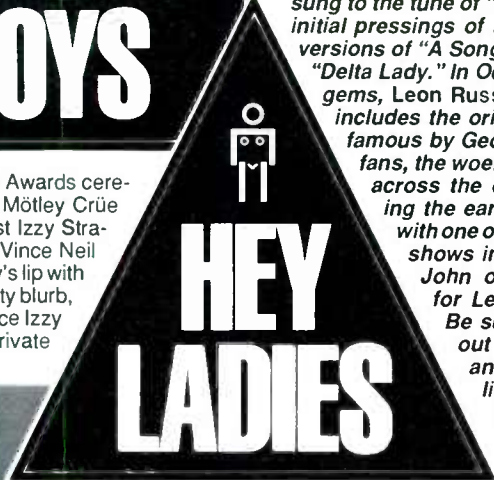
PISTOLS AT DAWN: At the recent MTV Video Awards ceremonies, a fight broke out backstage between Mötley Crüe vocalist Vince Neil and Guns N' Roses guitarist Izzy Stradlin. Actually it was more of a punch-and-run; Vince Neil reportedly sucker-punched Stradlin, cutting Izzy's lip with his rings. According to a Geffen Records publicity blurb, bad blood has existed between the two ever since Izzy had Neil's mudwrestler wife ejected from a private room at the Cathouse nightclub.



WILLIS & KRAFT: Movie star, singer and ex-Moonlighter, Bruce Willis, is pictured backstage with producer/artist Robert Kraft following Kraft's recent Wiltern Theatre performance. Kraft produced Willis' new Motown album, If It Don't Kill You, It Just Makes You Stronger, as well as Bruce's last Motown effort, The Return Of Bruno. Willis returned the professional favor by playing harmonica on Kraft's latest release, Quake City.



THE MASTER OF SPACE AND TIME: In case you've forgotten how great the music of legendary piano man Leon Russell was and still is, now you've got the chance to get reacquainted. And there's no better place to start than Russell's classic self-titled 1970 debut album just re-released on CD by DCC Compact Classics. It features "Hummingbird," "Old Masters" (a Russell performance of Bob Dylan's "Masters Of War" sung to the tune of "The Star Spangled Banner" that was included on initial pressings of the album and then deleted) and Russell's own versions of "A Song For You" and the hit he penned for Joe Cocker, "Delta Lady." In October, DCC will re-release Russell's subsequent gems, Leon Russell And The Shelter People and Carney (which includes the original version of "This Masquerade," later made famous by George Benson). Unbeknownst to younger musical fans, the woefully underrated Russell played to packed arenas across the country during the early Seventies with one of the best live shows in rock (Elton John once opened for Leon Russell). Be sure to check out this album and see Leon live when he rolls into your town. —AP



YOU'VE GOT THE TALENT, NOW ARM YOURSELF WITH THE KNOWLEDGE: The Lis Lewis Singers' Workshop is presenting an eight-week class entitled "Towards A Record Deal." The series, which runs for eight consecutive Tuesdays starting October 10th, will focus on a different topic each week (production, image, publicists, managers), offering wanna-be's valuable insight into the machinations of the record business and how to put your best foot forward while trying to secure that elusive record deal. Industry professionals on hand for the series include Dan Howell, publisher with Criterion Music (Sting, The Police), Dan Navarro, songwriter (Pat Benatar, the Bangles), Cary Baker, National Director of Publicity for Capitol Records and Cheryl Ceretti, publicist for Rogers & Cowan.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

WHO'S SOLO: Pete Townsend of The Who has signed a long-term exclusive solo contract with Atco Records. As The Who's principal composer, Townsend wrote the rock operas Tommy and Quadrophenia as well as classic hits like "My Generation" and "Magic Bus," among others. Townsend has previously released two solo albums, Who Came First and Rough Mix, a collaboration with Ronnie Lane.

FEAT FATE: Richie Haywood, drummer of the now-defunct Little Feat, was involved in a serious motorcycle accident two weeks before Feat guitarist Lowell George succumbed to a heart attack. Haywood has been hospitalized in a body cast since the accident.

A CAPTIVE AUDIENCE: In a recent benefit on Thanksgiving Day for the inmates at Chino prison, Buddy Miles sat in with local groups, The Textones and The Stepmothers. The Plimsouls and The Reactors also performed at the benefit. One of the guards purportedly remarked, "I'd like to have all these short-haired punk weirdos here permanently."

ARSENIO HALL

Late Night TV's Prince Charming

By Michael Amicone

While Johnny Carson continues to lead the race in the late night talk show wars, a new kid on the block, Arsenio Hall, is rapidly gaining ratings ground on the NBC empire. Pitted directly against a talk show institution (*The Tonight Show*), he has managed to carve out a substantial viewer niche in a time slot where no one before him had been able to make a serious ratings dent. Even more surprising, according to recent Nielsen figures, is the fact that *The Arsenio Hall Show* is beating David Letterman and Pat Sajak.

Whether or not you enjoy Hall's feel-good/"let's have a party" talk show format (and there are some who can't understand his appeal), Arsenio's boyish charm, comic smarts and infectious, widemouthed grin (all gums and teeth) have connected with a large cross-over audience of whites as well as blacks. Not only has he created a successful talk show in a field of clones such as Byron Allen and Pat "here's a little bit of Johnny, here's a little bit of David" Sajak, he has also become a bonafide movie star, co-starring in buddy Eddie Murphy's *Coming To America* and the upcoming *Harlem Nights*.

Now, he is poised to enter the music arena with an album he has recorded under the guise of his musical alter ego, Chunky A—Hall's fictitious, overweight brother with a penchant for rapping and eating chicken.

And as if to pop the cork on all of this newfound fame, a giant Arsenio Hall smiles down on passing drivers from a billboard on Sunset Boulevard—a tip of the hat from Paramount Television to *The Arsenio Hall Show's* ever increasing audience share.

"I can't describe to you what it's like to be in the business that you said you were going to be in when you were twelve," says an elated Arsenio. "And not just to be in the business. You know, people always say, 'When I was younger, I wanted to be in show business.' But I specifically wanted to have a talk show. I used to set up chairs in my basement and interview kids in my neighborhood."

That make-believe soundstage in the basement of his parent's home in Cleveland has turned into Stage 29 on the Paramount lot—



a dramatic rise in career fortune from his days as a stand-up comedian, plying his comic wares to audiences at The Comedy Store and The Improv. All those years of honing his entertainment skills—as a regular on *Thicke Of The Night*, as a co-host of the music-variety series *Solid Gold* and as an opening act for the likes of Aretha Franklin, Tom Jones and Tina Turner—reached its fruition during Hall's successful stint as a replacement for Joan Rivers on her ill-fated Fox network talk show, *The Late Show*. Hall took the professional chops and career clout he gained from that experience and parlayed it into the format of his current hit show.

"When I designed my talk show, I was very aware that people had failed in late night against the master for a reason: They always made an attempt to create the show that Carson had already created," explains Arsenio. "From Joan Rivers to Alan Thicke, they all wanted Johnny's empire."

Instead of trying to chip away at the house that Johnny built, Hall fashioned his talk show to appeal to a younger demographic, the MTV crowd. As for his main competitor in that younger demographic, David Letterman, Arsenio feels that both shows appeal to the same audience for different reasons. "David creates more of a comedy show, more of a parody of talk shows. What I've created is basically a young, hip vehicle for the Nineties, very much like what Carson did for my audience's parents. For instance, David might lead off with Richard Lewis and then Teri Garr and then go to a guy who makes screen doors in record time. I'm more like a modern-day Ed Sullivan with a talk show twist of lime."

Arsenio emphasizes the difference between his show biz maxim and Letterman's. "A successful moment in the David Letterman show was when Cher called him an asshole—because David has that certain kind of edge. When I tune in to see David do what he does best, it's that edge. It's that guy who doesn't like show business that much. I like show business. I have a ball in it. And it's not a 'sticking my tongue out at the camera' type of mentality."

Because of his love for what he does, sometimes Hall falls victim to the dreaded show business mutual admiration society—a little known disease that makes its victims heap sickeningly sweet praise on each other. That mutual admiration society and the show's good time atmosphere have made it a ratings pleaser but not a critical favorite.

"I've been criticized a lot," says Hall. "But what I tell the critics is, don't criticize me because I'm not doing the show that you want me to do or the show that the Great White Hope, David Letterman, does. Because, if I was doing that kind of show, you'd criticize me for being a rip-off like you do Pat Sajak."

"For me, it's a party," says Arsenio of his show's work ethic, "and I deal with it the way you would deal with a party at your house. You invite people to your house. I don't invite guests so I can antagonize them and I don't invite people I don't like so I can tear them apart."

Though Arsenio may not always agree with

his guests, he remains a picture of talk show decorum. Such was the case when actor Judd Nelson came to the defense of his Brat Pack buddy, Rob Lowe, concerning Lowe's sexual transgressions. "When Judd Nelson comes on my show and he starts to get on his soap box about how we're being too hard on Rob Lowe," states Hall, "I say in my mind, 'Judd, stop.' First of all, Rob's no angel. I've seen the tapes and I've heard the reference to cocaine in the tapes. I don't care how you want to justify it, it's fucked up, Judd. But I leave that for Koppel and Larry King and the people that do that."

Another recent guest, Zsa Zsa Gabor, gave a blow-by-blow scenario of her controversial run in with a Beverly Hills cop, from being frisked and handcuffed to being called every name in the book. Again, Arsenio gave her free conversational rein even though he had the same misgivings concerning the veracity of Zsa's story as did most viewers. "When I was listening to the story, I threw a couple of



Arsenio Hall as Chunky A

zingers in," says Hall. "It was like, I see a cop putting me in a choke hold, Zsa Zsa, but not you. And calling her names for no reason. Whether she's telling the truth or not, I'll leave that for the guys on *Crossfire* to get to. For me, this talk show host is really a comedian and he's not a journalist. And I see the joke, like Zsa Zsa with her hands on the hood and her ass showing and people driving by and saying, 'Look, honey, get the camera, there's Zsa Zsa's ass.'"

"A lot of time you're sitting there and you know you're getting some bullshit," continues Hall, "but the most I'll do is maybe look at the camera and smile and give the audience a [sarcastic] 'Yeh.' I don't allow it to get heavy. I've found that people don't like me heavy. My hook is that I'm having a good time. That works for my show and I try to stick with what I do best."

Everything Hall does is spiced with humor, so it comes as no surprise that his foray into the musical arena is too. Hall created a char-

acter for the project called Chunky A, his 300-pound brother from Cleveland whose style of music Hall describes as "chunk and roll," a cross between rock & roll, dance music and rap. The album and its first single, "Owww!" a hot dance track in which Arsenio mimics Larry Blackmon of Cameo, is due in late October on MCA Records (the video for the single features Larry Blackmon and Chunky A donning trademark Cameo cod pieces.)

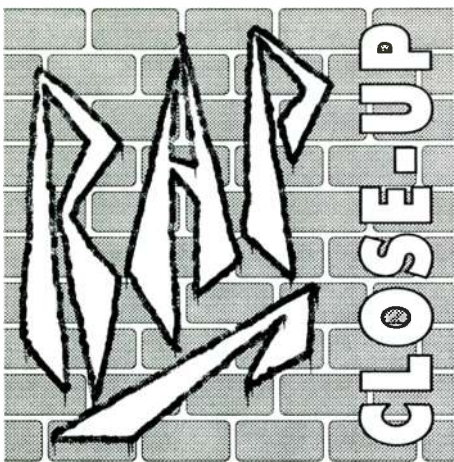
"There's one thing genetically that we have in common," says Hall of his fabricated brother, though he deliberately spoke of Chunky in the third person throughout the interview, "and that is everything we do is laced with humor. I think the biggest mistake I could ever make is to forget that I'm a comedian and take my success too seriously."

Arsenio's move into music follows friend Eddie Murphy's sidestep into the same field. "That's a different thing all together," says Hall concerning the two's motives. "Eddie is very serious about his music. He has always had visions of being a rock star. With me, everything has to have a comic foundation. For example, there's a cut that I wrote for Chunky called 'High Key' and it's really a parody of someone trying to do a Prince groove. Whereas, if Eddie did something of that nature, it would be dead serious and he'd probably get in Prince's ass."

Hall wrote or co-wrote all of the songs on the album (one with Michael Wolff, the leader of Arsenio's television band, The Posse) and also executive produced. The album, *Arsenio Presents Chunky A*, which includes several rap tracks, a sprinkling of ballads and a dose of R&B dance tracks, promises to be a send-up of black music. Some of the songs slated for inclusion (the list of songs is still being finalized) are "Large And In Charge," in which Chunky boasts about being the baddest rapper around by naming all the rappers and evaluating them, a new dance song called "The Chunk And Roll" and two ballads, "Chunky's In The Mood To Rump" and "I'm Sorry." "I'm Sorry" is a take-off on the old R&B artists who would talk a lot in their music until you thought that maybe they'd never get to the song," laughs Arsenio. "It's one of those things where, by the time he's ready to sing, the song's over."

Judging from the hard R&B punch of the first single, Hall means business on the dance floor but he also wants to make you smile while you're shaking your butt. "It's in the category with Cheech & Chong's musical efforts," describes Hall. "It's com-sic, a combination of comedy and music and it has to be fifty-fifty. Every one of the songs on this album is slammin', as they say in the studios these days, but the shit that's said in them is cute and makes you laugh."

Whether it's making music, hosting a talk show or starring in movies, Arsenio is aware of what he does best. "Being a star, in my opinion, is like being elected to an office," explains Hall. "And I think I was elected for certain reasons and I try not to allow the critics or even my own ego push me into being something different than what they elected." MC



HIP HOP HITS THE TOP

By Jim Goad

When a DJ scratches a record and disrupts its spiral path, the sky splits open, earthquakes rip buildings apart, people take notice and you wind up with long-winded essays by white guys like me.

Y'see, the scratch is hip hop's chief innovation. Other techniques which seem peculiar to rap aren't new, they're just peculiar. Jamaican toasters and *Star Trek's* William Shatner spoke over musical tracks long before rappers. Funk's as old as your uncle, and ticking, robotic beats filled pre-rap records from Donna Summer to Kraftwerk. "Found" music, the quilting of common noises, ain't no thang either (spin any John Cage record). Here's the revolutionary logic—the only way to make music harder is to damage it. Smother the song, wreck the needle, blow out the amps and punish the wax—just don't let it get boring. Deface it with a bomb of electronic graffiti. Pull the plugs. The music isn't real anymore, so kill it.

Let's get hyperbolic. Forget about "Wild Thing," "Sucker M.C.'s," "Rapper's Delight" or even "The Message." Because it contains the first scratches, *The Adventures of Grandmaster Flash on the Wheels of Steel* is rap's most important record. DJ Flash rides the wheels of steel (turntables, silly) like a chariot, squeezing blood from moldy musical turnips by Blondie, Chic, The Sugar Hill Gang, Queen and his own rappers, The Furious Five. A Milquetoast poppa tells some kids a rambling bedtime story, but scratches zip his mouth shut. Flash edits and reclaims a corny

old *Flash Gordon* voiceover, letting the Thirties square speak for the Eighties. The point? I can take what you've done and improve it by ripping it to pieces!

You're saying, "Hold it, Jimbo. Could rap music possibly be all that violent and destructive?" Of course not. It destroys music, but it also resurrects forgotten grooves, revises their form and injects them into the present. To paraphrase that kooky French b-boy Jean-Paul Sartre, "When you're dead, your identity is in everyone else's hands." Hip hop is the art of taking things out of context. Its fans and practitioners are blessed with short attention spans. They know that coming attractions are

more exciting than feature films and that two-chord riffs taste better than songs. It's like a picky eater who licks at the icing and throws away the cake. A typical jam may lift a half-second grunt from a 25-year-old James Brown single, let it ricochet off a rumbling reggae bass, punch in some nose-crushing beats and interpret the whole collage with shiny, cryptic lyrics. But if it stays typical too long, it'll get stale.

A musician is usually someone who approaches an instrument's limitless potential and builds formal compositions. Hip hop flips the technique and frees the fossilized official version. The music's the instrument. Nothing's considered too holy or perfect to strip-mine for new purposes. Rap records are endlessly being remixed, rewritten and re-released. Everything's fair game for musical regurgitation: Black Sabbath's "War Pigs" oink through Ice-T's "Rhyme Pays," Boogie Down Productions sneak a slab of Deep Purple under your



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shoe with "Ya Slippin'" and The Furious Five bounce on the Tom Tom Club in "It's Nasty."

If figures, then, that the format was born with acts of electrical piracy. Most accounts point to west-Bronx DJ Kool Herc as hip hop's originator. Around 1974, flanked by mural painters, proto-break dancers and cheerleading Masters of Ceremonies, he allegedly grafted his sound system into street power lines and rocked the wasteland. Hip hop was music by and for people who couldn't afford to hire a band. And it's portable—as long as there are new noises and topics; it mutates like radiated flesh.

So it's

crucial to be fresh, to wrap old junk in wild, twisted packages. Street-level lyrical battling emphasizes

surprising an opponent, not cutting timeless song. "The idea was that you did somethin' on your own," says Russell Simmons, owner of Def Jam recordings (Run-D.M.C., L.L. Cool J, Public Enemy, among others), "and it was a piece of art and special, not, you know, that you took a sample and it felt good. A lot of records feel good and sell a lot, but it's the approach that you took that no one ever did. Make some shit that no one has ever made before."

Eat enough weird food and that should be easy. Everyone who's able to talk can rap. Most 12-inch singles have instrumental tracks for do-it-yourself rhyming. Witness how TV's slurping it up: hip hop kids in detergent commercials, ethnic McDonald's pitches, rhyming Long Beach mechanics and Richard "The Rapping Attorney" Golub. Alas, it's easy to do, but not to do well.

An emcee blabs. If that sounds simple, try arguing with someone who can respond in rhyme. A rapper's detached from the music, standing away from the turntables, pouring poetry around the beat's contours. He has to work the crowd like a stand-up comic, using only a mike to tame a fickle mob. If an MC says something clever, or if it's said with finesse, it sticks to the brain like flypaper. Oh, yeah—according to Bill Adler, whose Rush Artist Management handles many Def Jam acts, "They don't sing."

The omniscient DJ can scatter a handful of samples over a drum track like pepperoni on a pizza. DJs are snippers, musical barbers who can't wait to yell, "Next."

So what's next? Is there an expiration date? Will Run-D.M.C. be doing the reunion circuit in 25 years? Competition has propelled rap

this far; crews who stay with one style are sitting ducks for hungry new jacks (watch out for Philly's Three Times Dope, Detroit's Awesome Dre' and Jersey's Chill Rob G). As the ducats pour in, the challenges don't change: speak (or scream) what's really on your mind, find better ways to trap noise and avoid being marketed into oblivion. Rap's intent has always been to crumple formulas and


chuck

them in the wastebasket.

Nik The Fly (that's his name), sales hombre at South Central L.A. recordstore, The Rage, says, "I think most of the hard core rappers want it to stay urban, but then make it so that everybody can listen to it and enjoy the music. The lyrical content now is in the forefront. People are taking more time to get what they want to say and make it sound hype. Make it sound dope. Heavy metaphorical content. Using similes and everything, so you can just get some flavor into what they're saying. It's whoever can come up with that new concept that's gonna help keep it alive."

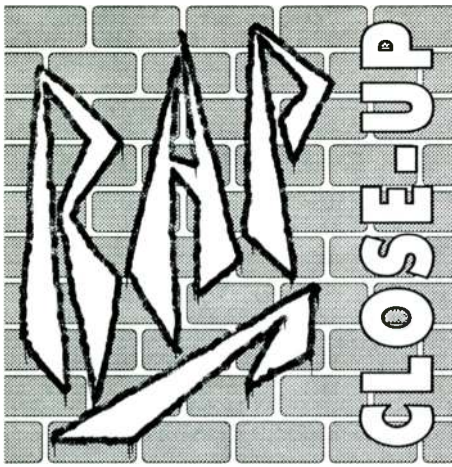
New concepts come hard in the face of bulbous sales and dangling dollars. The Bronx River has found the mainstream. A Grammy category gives rap token industry respect. Greg Mack, DJ at L.A.'s hip hop heavy KDAY, says, "They're noticing that the ones that are makin' all the money is rap. So they kinda have to accept it." Europeans, always eager to hop in the sack with trends, got hip and hopped with hip hop. Even harmless, mall-going types will admit to liking the more digestible tracks. Expect an onslaught of Christian rap and a schism between commercial and hard core similar to new wave in '81. Rap's also being absorbed by the paper towel of traditional R&B.

"Whereas the singers were saying that rappers were scavenging their music," Greg Mack explains, "you'll notice that almost every singer that's popular right now has rap in their songs. So I see it as just meshing—rappers will become more musical and musical people will become more and more like rappers."

While we all mesh, keep in mind that the rap profiles that follow in this issue aren't a best of or some poke at a Hall of Fame. Thankfully, rap isn't yet infected with the freeze-dried, creativity-snuffing "classic rock" mentality which spawns supergroups, lists of the best 100 records and A-Z retrospectives. These acts were chosen for their artistic or commercial significance, but, like hip hop, it's only a bunch of samples. Enjoy them, and wait for something else. Got it? Good. But it won't mean a thing next week. 

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THE MANY MOODS OF RAP

By Jim Goad

To get further insight into the rap phenomenon, Music Connection spoke with some of the genre's top performers. What follows are some observations and comments from the people who rock the house.



Grandmaster Flash and The Furious Five

"We talked about conquest," says Melle Mel, the most prolific and furious of the five MCs (the others were Kidd Creole, Mr. Ness, Raheim and Cowboy). "We were like the conquistadors of rap. If we would have had it our way, without all the lawsuits and without the group breaking up, we would have tried to just totally dominate music on the whole. You know, R&B music, the far-out, even rock music, we would have just tried to dominate the whole spectrum of music. That was our thing—just to conquer music and to conquer the streets." Without DJ Flash and The Five, rap may have fizzled as a novelty trend distinguished by bragging fat dudes. In 1982, after

a string of party raps, they unleashed seven minutes of Bronx suffocation called "The Message." "Right after the aftermath of all the gangs," Mel says, "the street kids were just lookin' for somethin' to do. People just didn't have too much to do except for hangin' out." At the record's end, Flash and his crew get busted for hanging out. More urban telegrams followed: "New York, New York" and, with Mel as a solo artist, "Message II (Survival)" and "Beat Street Breakdown." Rappers were suddenly teachers.



Boogie Down Productions

"I always look for the newest thing to say and the newest way to say it, which would put me on the other side of the fence," says blastmaster KRS-One, a ballistic poet and winner of the IQ sweepstakes (it stands for Knowledge Reigns Supreme Over Nearly

Everyone). Atom-smashing DJ Scott Sterling, a.k.a. Scott LaRock, was a social worker when he met homeless teenage KRS (Kris Parker). Together they conceived *Criminal Minded*, one of hip hop's hardest and tightest albums. In 1987, Scott was shot to death while trying to break up a fight. KRS, whose career began with battles ("South Bronx," "The Bridge is Over"), cast himself as a peacemaker ("Stop the Violence," "Self-Destruction") and continued deconstructing things like a chemist. BDP's new album, *Ghetto Music: The Blueprint of Hip Hop*, drafts more odd grooves and lyrical isotopes. In his spare time, KRS explodes popular concepts of reality. "What do we call violence?" he asks, conveniently illustrating my argument. "What do we perceive to be violence? Because for some reason, the more violent the movie is, the bigger the box office sales slips will be. It's like majority rules, I guess. If the majority wants it a certain way, then it's not violent anymore, it's a way of life."



Run-DMC

These fleet-footed sneaker gods invented metal rap ("Rock Box") and metronome rap



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("Sucker M.C.'s") on their 1984 debut, which was a quantum leap in volume and ferocity over all predecessors. The style—beat box overkill, finishing each other's thoughts and scrap-welding hard rock into hip hop—has been imitated zillions of times, but never with such colon-shredding gusto. Their Heckyl 'n' Jeckyl interplay, outrageous boasts and overstated album titles (*King of Rock*; *Raising Hell*; *Tougher Than Leather*) are superhumanly entertaining. Run (as in "off at the mouth") is earnestly hyper and wears only a little facial hair. Wrestling hopeful D.M.C., a battleship with eyeglasses, is bolder with the anti-razor stance. Fur-faced DJ Jam Master Jay drops beats like cannonballs. They're fashion plates, too; the gangster hats, furry parkas and pioneering insistence on gymwear influenced a b-boy generation. Still, it's a bit deflating to think that their career has been a relentless projectile from *Hard Times* to *Ghostbusters*.



Public Enemy

Just a spoonful of Flavor makes the medicine go down. Who would have guessed that show biz's greatest personality hides within the world's most militant group? While fearsome-throated "lead" rapper Chuck D expands his lyrical sphere of influence over three albums (*Yo! Bum Rush the Show*, *It Takes A Nation of Millions to Hold Us Back* and the projected *Fear of a Black Planet*), "backup" rapper Flavor-Flav reigns as the flyest, deffest, dopest b-boy ever to tilt a baseball cap. "As far as me," says Flav, "you know, I give my heart to the whole world, so the whole world gives their heart back to me." Public Enemy gets a lot of negative (and positive) press for protesting the things Bill Cosby doesn't mention—white racism, black-on-black violence, police brutality in black neighborhoods and slavery's unsettled legacy. "There's a lot of people that consider us racists, you know," says Flav, "but how could we be racists when we throw concerts and we

bring black and white people under the same roof, you know what I'm saying? Everybody is brothers and sisters under that same roof."



Salt-N-Pepa

Mmm, the high-sodium strategy. Produced by Hurby Luv Bug, these perky condiments season DJ Spinderella's pleasant hip hop gumbo. They're the biggest-selling purveyors of chick rap, but it's debatable whether they're the best. Women named Roxanne Shante, M C Lyte, Latifah, Sweet Tee, Ice Cream Tee and The Real Roxanne might wanna discuss that tip. On a dance-floor level, Salt-N-Pepa can rub doo-doo in ignorant male faces with as much joy as any of 'em. And it's gotta be a great country if two former Sears employees from Queens can grow up to be *Gong Show* judges. So score a nine for "Push It," eight for "Let the Rhythm Run" and seven for that other stuff where the go-go beat clinks like cocktail tray glasses. "The guys are sorta surprised after they see our show," says Spinderella. "They're like, 'I didn't know you could rock

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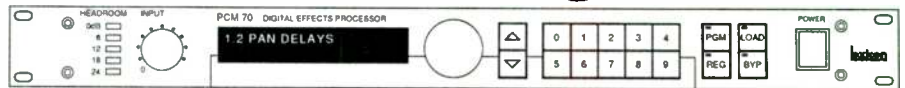


L.L. Cool J

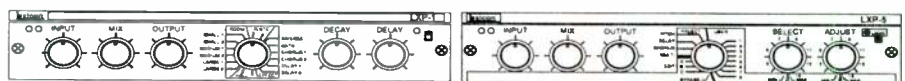
Roberto Rabanne

"I just yap. I've always been the guy who, if five of us did something, I'd be the one that'd get singled out." Persecuted king or state-of-the-art egomaniac? Rich and famous for cartoonish hard core and sappy, moisture-inducing love raps, L.L.'s apparent equal-opportunity arrogance isolates him from other rappers. He's got a nasty chainsaw buzz to his voice and can throw some awesome musical tantrums (check out the truncated metal and roller-coaster crowd noises on "Rock the Bells"), but he'll never be voted Mr. Congeniality. "You want me to be honest? I don't want no rap friends. I don't wanna be friends with the other rappers. I have no desire to be and I want them to know that—every one of 'em. Even the ones that I shake their hands and even if we go drink a Calvin Cooler together, I don't wanna be your friend. We're just cool—but I'm not your friend, you know. And I'd like to express that, you know. I'd like 'em to know that I'm worried about L.L. Cool J and what he has to do to be strong and survive."

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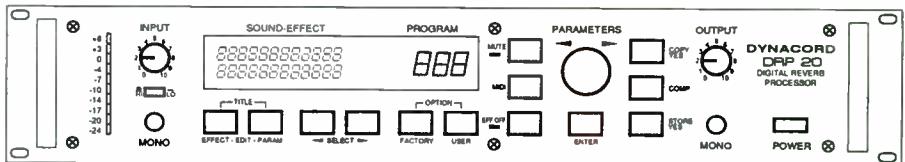
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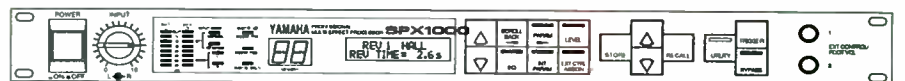
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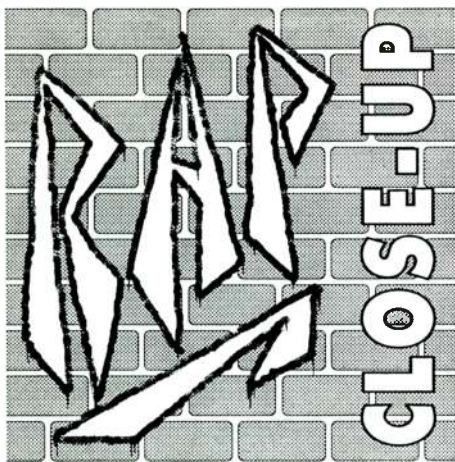


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MELLOW MAN ACE: BILINGUAL RAPPING

By David Nathan

With the immense across-the-board popularity that rap has enjoyed over the past few years, cutting (as it has) through cultural and social barriers to become a dominant force in the music of the Eighties, it was surely just a matter of time before the first bilingual rapper emerged. One might ask, indeed, why it's taken so long for a member of the Hispanic community to step forward and become the leader of the pack. At 22, Mellow Man Ace—who was born in Cuba and left the island with his family when he was four—has the answer. Recently signed with Capitol Records, Mellow Man gets straight to the point: "Hey, man, most people are too scared to be the first; they're afraid of being judged. I don't care. Once I overcame that fear, I knew it was going to be uphill, but I like to set a trend. From the start, I knew I'd be a split personality type of rapper, performing in both English and Spanish."

After what could be considered somewhat of a false start when his first 12" single, "Mas Pingon" (on Delicious Vinyl), didn't take off when released in December, 1987, Mellow Man is now on track. His first LP, the aptly-titled *Escape From Havana*, is serious, with The Dust Brothers (Matt Dike, Mike Ross) and Def Jeff (all from the Delicious Vinyl camp), Johnny Rivers (who worked with 7A3 on "Mad Mad World" in the film



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"I feel like I'm opening the door for Hispanics, like we can be known for something else besides salsa."

—M.M. Ace

Colors) and radio DJ Tony G all supporting Mellow Man Ace in his aim: to have a platinum album, the first time out.

"My family has been with me all the way; they've pushed me 100%. They love that I'm doing what I'm doing in Spanish as well as English. I feel like I'm opening the door for Hispanics, like we can be known for something else besides salsa. I started out at house parties and worked my way up from there. I began doing raps in Spanish around '85, '86. I was basically brought up around the Hispanic community," says Mellow Man, who refers to himself as a *Calikid* and who has lived in South Gate for most of his life in the U.S. "When I'd go to parties in the community and start rappin' in Spanish, everyone would go crazy. It was the first time they heard anyone do that."

Mellow Man says that, in high school, "I was more into breakdancing and poplocking than listening to rap. I heard stuff like 'Rapper's Delight' by The Sugarhill Gang when I was in the eighth grade but it didn't do much for me. It was only when breakdancing got to be too difficult for me, with all these tough moves, that I started to pay attention to it. That was '82 and I heard Run-D.M.C. doing 'Sucker M.C.'s' and I began to check it out."

Going over with a friend (Bret-E.B. of 7A3) to the Delicious Vinyl offices, he was asked if he could rap. "Yes and in Spanish, too!" he replied and next day, it was demo-time. Performing on a show with Tone Loc and T. La Rock in San Diego, Mellow Man Ace was spied by Capitol's A&R rep, Kenny Ortiz. "He said, 'Let's talk about what Capitol Records wants from you.' We started working on the LP last August."

Mellow Man says that so far, "the Hispanic stations love the album. But

there's one AM station here in L.A. that plays all rap and they ain't played my records yet, man. They don't realize that half the audience that's listening to them is Hispanic."

Using what he calls *Spanglish*, he raps in both languages on cuts like "Mentirrosa" as well as cutting up in Spanish ("Mas Pingon," "En La Casa," "Enquentren Amor") and English ("Hip Hop Creature," "Rhyme Fighter," "B-Boy In Love"). "I love doing ballads," says Ace. "The girls just faint when I do ballads in Spanish, man!"

With his record taking off in Puerto Rico, Venezuela and Mexico as well as getting action on his home turf, the man's shaping up to be a pioneer: "I didn't want to reach just one audience. This is the beginning of a whole new movement now. I'm already producing another rapper in Spanish and before you know it, there's gonna be a whole lot of people doing it."

His goals are "having a platinum album, getting more into being a producer and winning people over to The Lord (...without Him none of this could have happened"). Mellow Man Ace understandably looks at what he's doing as the fulfillment of an earlier revelation: "When I was fifteen years old, I began to think that I was put in the U.S. for a reason, to become something." The first real bilingual Hispanic rapper ain't too bad a reason. MC



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The Art of Buying Talent

By Bliss

Have you ever wondered why your favorite band plays at certain theaters and not at others? Or why Joe Megastar only comes to town every couple of years? Or who sets ticket prices?

Curious about these questions and others, *Music Connection* called on Missy Worth, Publicity and Booking Manager at Universal Amphitheatre and Moss Jacobs, General Manager at Avalon Attractions, for answers.

Missy Worth is one of three bookers at Universal. In addition to booking acts into the theater, Missy handles "all the press, written and electronic, that comes through here." Still enthusiastic in her third year there, she speaks proudly of the theater and of her office's great team. They've successfully expanded the 6,251 seat Amphitheatre's formerly staid "more MOR show roster" to include rap groups, alternative acts and rockers like Lou Reed, Keith Richards, Ziggy Marley, Elvis Costello, L.L. Cool J, Los Lobos and Buckwheat Zydeco. They've also initiated "the party pit" concept, removing orchestra seats to create a dance floor so artists "can have those kids up in their faces," something they don't always get to experience.

Typically, Missy says, acts are booked "anywhere from a year to four weeks in advance. But the norm is six months." She keeps abreast of who is available by "talking to agents on a daily basis, noting album releases and through regular contact with record company people.

Since playing at the Universal holds a certain prestige, Missy has a lot of agents soliciting her for spots on the Amphitheatre's calendar. Her criteria for choosing acts to book is "mainly a feeling." She keeps track of Top Ten records, whether those bands are available and more "cultish" groups with no hot hits but loyal followings. She also does a lot of research, asking other bookers, building managers and promotion people what size and type of crowd an act drew their last time out. Her biggest problem is not bands cancelling

(that's rare), but the competition. Even though they're all friends, "it's a constant dog fight" because promoters all seek the same acts.

Like Missy, Moss Jacobs also spends the bulk of his time on the phone. Formerly a professional drummer, he is now one of four people at Avalon Attractions who buys talent that Avalon then promotes, usually in its primary markets of Los Angeles, Orange and San Diego counties. "I'd say 70% of my work in a given day is being on the phone with agents. From all phases of the deal, though, it's not strictly just finding out who's out there." Moss balances the cumulative expense of the artist's guarantee (the basic amount of money an artist is guaranteed to receive, regardless of ticket sales), advertising and building costs against that artist's anti-

ciated worth in a particular market. If he concludes that it's a favorable equation he will "buy" that talent from an agent, the artist's representative. Then, "we put all the pieces together. First and foremost is finding the appropriate venue."

Choosing a performance site for an artist can be really complicated, according to Moss. He must consider the size of the artist's equipment, production needs, whether the music is best suited to more intimate surroundings and what kind of business can be expected in that market. Then comes the hardest part: availabilities. All major venues in the three counties are heavily used. At the Great Western Forum, potential dates for rock shows constantly conflict with Kings and Lakers games. "And in the winter when you don't have the



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sheds, [large outdoor amphitheaters like Irvine] available, then it puts all the more traffic through the indoor buildings and it becomes even more crowded. So availabilities are critical to putting a band in the market at the right time. The bands are looking at it the same way. They want to route it so it's geographically appropriate. So they have to match that up with availability. It's a real tricky little science."

Moss starts looking at availability three to five months ahead—six months for mega stars like Springsteen, The Stones or The Who, because "the bigger you get, the more complicated the in and the out will be." For example, if The Who want to play The Coliseum on Saturday and there's an NFL game there on Sunday—forget it. "It would not work because they won't be out of there by a day. There's too much production gear to take down." Expensive complications like this can contribute to the infrequency of megastar tours.

Building availability factors into ticket price. Moss explains, "the ticket price is a reflection and a result of a number of factors: the artist's guarantee, advertising and building costs. You take these numbers and you then balance that against the kind of business that is expected to be done by this artist and there comes a ticket price." Then they have to gauge the size of the public's pocket. "Let's say Joe Megastar wants to come to L.A.," continues Moss, "and wants the biggest guarantee of anyone ever in the history of music. If that means a \$50 ticket, Joe Megastar probably isn't going to play, because the public can't afford it." Avalon doesn't have set price scales, but markets have "a range." A metal show is in the \$17.50-\$18.50 range so "a metal show at Long Beach Arena with a \$25

ticket" won't work.

Universal must consider similar factors in its pricing decisions, but they usually have two basic price scales. Missy says the ticket price is not indicative of how much the artist gets paid, but of "the audience, what kind of demographic we expect." for instance, Tiffany tickets sold for \$17.50/\$16.00, the average ticket price is \$21.00/\$18.50. (Unsold tix often go to the band or, if the artist agrees, churches, charities and rehab centers.)

Demographics determine the packaging of a bill as well. Both Missy and Moss cite regional demographics as a major factor in choosing an opening act. Although 90% of the time a bill is already packaged when Missy books it into the Universal, when she does need to find someone, she chooses "by audience" (its radio station and age group). For example, Tom Petty came to Uni and she chose a blues-type act to open for him: "Tom loved it, that's where his roots are and the music is popular now." Moss considers "general musical compatibility" and whether he'll be enhancing or repeating the audience. He's also mindful of local favorites. For example, The Cult and Metallica are touring together back east but "they're individually too huge to perform together here." Oingo Boingo filled Irvine Meadows with 30,000 people over two nights last year, but plays mostly small clubs back east; Depeche Mode, "good for three or four thousand" elsewhere in the country, drew 70,000 at the Rose Bowl. Bookers have to know regional tastes.

"Booking acts is a guessing game," says

Avalon

ATTRACTIONS

Missy. "A prime example is The Monkees." Six months ago, the Uni staff thought the Sixties group might fill half the house, but they chanced it anyway. The show sold out.

Whether he's booking a new or a veteran artist into The Coliseum or The Roxy, Moss works closely with them—from booking, to coordinating the advertising and promotion, to finally paying them. "There's nothing that can compare to someone who has been on the project from beginning to end." Unlike some promoters who "buy talent and then hand it off to their advertising department to promote the show," Avalon is "more along the lines of the promoters as they were originally defined. We will come up with ideas and build a show instead of having it built and sold to us."

Despite annoyances, Moss loves his job because he can be creative and "it's all centered around the music that I love." Missy also finds her work rewarding. Watching kids dance in the party pit at an Oingo Boingo concert, she realized, "That's what it's all about. Not tolerating a bad day or competing with all the other guys in town. It's about enabling those kids to have a place to go to hear music and really get into it." **MC**

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Allan McDougall: A Man For All Reasons



Pat Lewis

By Pat Lewis

It is next to impossible to describe an afternoon spent with the chameleonic and quite personable, Allan McDougall. It is even harder to pinpoint exactly what he does for a living at any one moment in time, let alone what he will be involved with next week or next month.

McDougall has spent the last thirty years of his life waltzing his way to the top in just about every position that the music business has to offer. From journalist to publicist to promoter to producer to A&R man and back again, he has led, and certainly continues to lead, one of the richest, most star-filled lives in rock & roll. "On a recent holiday from England, my son said that he had finally figured out what I do for a living," jests McDougall. "He said I charm people." A devilish grin begins to appear on his face as he continues. "So, what color are your eyes—green?" Without a doubt, this is a case of son knows best.

From his modest beginnings as a teenage magazine journalist in Scotland during the early Sixties to his most recent stint with BMI as Director Of Writer/Publisher Relations, the piercing-eyed McDougall has made it his business to build relationships and I might add, quite personal ones, with anyone even remotely connected with the music industry. He is also a master storyteller. And what makes many of his stories so intriguing is the fact that they are glimpses into the private lives of some of rock & roll's most important and sometimes most evasive stars. Case in point: The Beatles.

"In October, 1963," says McDougall, "I

was a journalist in Scotland and I had been introduced to the chaps a couple of years earlier at The Tavern. I was very fortunate in that I met them before the 'fadness' set in and the draw bridge was raised and the port colors lowered and you could never get into their circle. So, I was cool. They were coming to Scotland to do a three-day tour and Brian Epstein called and said with his very cultured attitude, 'Would you like to do a story on the boys and drive their car for the weekend?' [McDougall says this line as if Epstein hadn't yet had his morning bowl of prunes.] So, I drove the car. It was a Ford Zephyr Zodiac. It was incredible and very exciting because Beatlemania had set in. It was about their third or fourth hit single. It was madness—police everywhere.

"In those days cinemas were converted into theaters. This one time, we were coming out of the cinema and there was a mix up with the police escort and we came out the front door expecting all the fans to be at the stage door. But when they saw all the mop tops, they just descended on us and Johnny completely lost his glasses. He was as blind as a bat. So, Mal Evans and I had to literally beat the shit out of these kids to get them off of poor Johnny. He had no idea where he was going. The power of Beatlemania was really scary."

More recently, McDougall was responsible for uniting songwriters Will Jennings and Steve Winwood, who together penned numerous Winwood hits including "Higher Love," "Back In The High Life Again," "Don't You Know What The Night Can Do?" and "Roll With It." But the task of bringing together these two tremendous talents was not an easy one for McDougall to accomplish. "Steven desperately wanted to write with Will Jennings because he had heard Will's lyrics and he was running out of ideas for lyrics for what would turn into the *Arc Of A Diver* album. Will didn't want to write with Steve because in his mind, Steve Winwood was a burnt-out druggo from the Sixties. I knew that Steve had been a gentleman farmer and clean for seven years. I was brought in as an arbitrator by Lance Freed at Irving Almo. I managed to persuade Will to meet with Steven and I said, 'Have I ever given you a bum steer before?' and Will said, 'You've never

given me any steers at all.' So, he went out to Steve's farm and he found him to be everything I said he would be. The first song they wrote was the hit 'While You See A Chance' and that is one of my proudest achievements."

While on the subject of songwriters, McDougall offers some advice to the struggling songwriter who is desperately trying to break into the shrinking and often times frustrating world of song publishing. "First of all, don't drop out of dental hygienist school—always have something to fall back on," he stresses. "The main rule about the music industry is Rule Number Six: There are no rules. You have to do whatever it takes to get to know people. To use the current cliché, you have to network—hang out at studios, find out who the writers are, find out who the producers are, find some way to get to them—persist. Never, as an aspiring songwriter, send off your tape blind. Get to know someone who has a foot in the music industry. It is getting harder and harder all the time, because there are fewer executives and more writers as technology comes around. It's persistence. Also, you have to stick to your vision. No matter what anyone says—you can get thousands of rejections. If you have a vision and you stick to it, it will probably come true."

McDougall is gearing-up for a new and, what he hopes will be, less stress-inducing adventure, since his triple-bypass heart surgery in 1980. "I'm leaving California and going back to England," he says, "but not necessarily forever. I'm going to be BMI's Northern U.K. consultant and I'm also probably going to consult for a publishing company and a management company and most likely I'll do some PR. Also, I have two books to write. I've got my own book to write (the working title is *But I'm On The List*) and also a 'How To' book that I'm writing with Bernard Rhodes who used to manage The Clash. We come from similar background—he's a Russian Jew and I'm a Scottish Protestant. He's short and pigeon-toed and I'm short and knock-kneed."

And McDougall calls this "reducing stress?" Will the real Allan McDougall please stand up! MC



Allan McDougall with friends, L.A. Guns.

◀ 25 Moods of Rap

good.' They figure, 'Oh, girls, they're okay.' Then they see our show and notice our show is kinda better than a lot of other guys. They're kinda surprised."



Chris Carroll

Tone Loc

"I scorched my voice when I was about fourteen or fifteen. I had strep throat, and I think my mom had me drink some hot tea and brandy, and just fucked it up." You got that right—it can scrub eggs off a frying pan. And

with a Number One album (*Loc-ed After Dark*) and two ultra-singles ("Wild Thing," "Funky Cold Medina") behind him, he can buy all the frying pans he wants. He's not what you'd call a visionary, but has a Yogi Bearishness, a naughty hand-in-the-cookie-jar delivery, which translated smoothly to radio and MTV. Still, some suggest sellout. "I mean, if they do say it, who really cares? I'm in this business to make money, not to please critics," says the loco one. He's larynx-deep in the green—to date, over five million have chewed on his *Delicious Vinyl*. Tone promises a new album in January. Until then, he'll be eating Fatburgers, talkin' 'bout "Cheeba, Cheeba" and doing the wild thing in bedrooms and concert halls nationwide.



Darin Pappas

N.W.A.

N.W.A.

"We talk more about the streets," says "murder" rapper Ice Cube of the group N.W.A., "'cause black kids, they don't care who the fuck's the president, they don't care who's the governor and they don't care who's the mayor. The only authority they see is the police." These self-described Niggers With Attitudes endeavor themselves to women ("A Bitch Iz a Bitch"), the N.A.A.C.P. ("Gangsta Gangsta") and the L.A.P.D. ("—tha Police"), but their drive-by music is so good that they don't have to apologize. Dangerously candid like pre-incineration Richard Pryor, they're also an army of talent: M.C. Ren's deep, dark and pissed off; DJ Yella sometimes plays drums; Dr. Dre's a one-man production company; pint-sized (make that kilo-sized) Eazy-E's got an inimitable laughing-hyena voice, startling capitalist skills and a humongous solo album; and Ice Cube, who busts rhymes with vessel-popping intensity, is a literary contender. A staggering essay in trigger happiness, their hard-hitting album, *Straight Outta Compton*, seems like a nightmare, but you better duck—it's real. And stay down, because there's another round of verbal ammunition coming with the next N.W.A. album. "Since we told about the streets, we're gonna teach you about the streets," explains the Cube, "because we got a lot more people listenin' to us now. We gonna walk 'em through it this time. On our next album, we plan to have the best, without a doubt, rap album ever made." **MC**

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Manager/contact: The Starsound Entertainment Group
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Phone: (901) 756-0944
Booking: N/A
Legal Rep: Gilbert & Milom
Type of music: R&B/pop
Date signed: November, 1988
A&R rep: Paul Burton

By Steven P. Wheeler

Twenty-two-year-old Kevin Paige has seemingly come from nowhere to the verge of chart-busting success. Nowhere is actually Memphis, Tennessee and the handsome, personable singer/songwriter/producer says despite the legacy of the Memphis musical history, the present Memphis scene is not anything like those bygone days. "Nobody remembers the Stax days and that stuff anymore. There is a lot of R&B," says Paige in his southern drawl. "Everybody that comes to Memphis says there's a funky feel to the town, which I guess is true."

The youngest of nine children, this talented musician is making quite an impression with his dance-oriented debut record. The most amazing aspect of Paige's record is that he played all the instruments, wrote nine of the ten tracks, produced six of the songs and presumably swept up after the sessions. "I wanted to do it all by myself because I knew exactly what I wanted it to sound like and I didn't have to argue with anybody."

This chapter of Paige's career began in 1986 when he left a band he had been playing drums with to pursue a solo career. Paige says he was feeling frustrated behind the skins and the unsuccessful attempts at securing a record deal for the band only made matters worse. Paige, who had never sung before, decided to venture out on his own. "I quit the band and said, 'I'm going to learn how to sing,'" laughs Paige as if singing was no big deal. He soon learned that he had a way to go as a vocalist. "When I first started singing, it was despicable, I mean, really bad." His high-pitched vocal style is

an interesting counterpoint to his natural Tennessee twang.

Signed to Chrysalis Records late last year, Paige teamed-up with producer Fred Maher (Lou Reed, Scritti Politti, Information Society) to piece together his first album. "I was looking for a real computer-whiz and Fred fit the bill. He came in and produced four songs, but he wasn't able to finish the record because of some previous commitments." As the record company was scurrying around the country trying to find another producer, Paige says he was nominating himself, a tact that eventually paid off. "They finally let me do one track on my own and it went great, so they let me do the rest of the album."

Although the airplay on the record has been encouraging, the critical comparisons to Michael Jackson and George Michael are starting to wear thin with Paige. "I hear what they're saying, but they're picking out the little that might be like someone else, rather than what's a lot like me," states Paige. Because of his style of music, Paige says record companies were hesitant to sign a white singer. "I had a lot of people telling me when I was trying to get a deal that it wasn't going to work, that I was going to have to find something that was more mainstream pop."

This prevailing industry attitude prompted Paige to pen a song that is an indictment of the recording industry's constant desire to categorize every style of music. Paige's song "Anyway I Want" expresses the dilemma of being a white artist in a predominantly black genre. The lyrics cut straight to the heart of the issue: "Just because I'm white/They say 'son you don't jam like that/your skin is too light.'" Not exactly Dylan, but it wasn't intended to be, as Paige explains the origins of that future single. "People in this industry are scared of anything different, that's why I wrote that song. I was so pissed-off one night that I woke up and ran downstairs to my studio and cut the whole song right there on the spot."

Despite the comparisons to Michael Jackson and George Michael, Paige is not hesitant to acknowledge his biggest musical influence. "Stevie Wonder is definitely my main guy. I learned how to play all his songs and really studied the chord structures he was using. The emotional feel he puts across is something I hope to be able to do in another five years or so. I'm still a young vocalist and I'm still developing."

Although the initial success of his debut album shows much promise and plans are already underway for another record next spring, the bright and level-headed Paige says there's more to his career than singing. "Producing means more to me than the hype of trying to be a star. Writing and producing is what I really want to keep doing." Judging by his debut album, the future for young Kevin Paige is a bright one indeed. **MC**



Kevin Paige

Kevin Paige
Chrysalis

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Kevin Paige and Fred Maher.

TOP CUTS: "Anything I Want," "Don't Shut Me Out," "A Touch Of Paradise."

Material: Paige wrote nine of the album's ten tracks. The lone exception is a beautiful ballad, "A Touch Of Paradise," that stands apart nicely from most of the other dance tracks. "Anything I Want" is probably the best of Paige's songs, a finger-pointing tune that chronicles his experiences with record companies and narrow-minded A&R reps. The first single, "Don't Shut Me Out," is a George Michael soundalike song, yet it is also the only one that truly sounds like the former Wham leader.

Performance: Paige played all the instruments on this album with the exception of the tasty finger-walking exercises of guitarist Angelo Earl. Nothing fancy, just danceable rhythms and doodling keyboards. The fret work of Earl is a highlight throughout, most notably on "Hypnotize" and "Anything I Want."

Production: Once again there's no ground-breaking technics involved on this project, just some shimmering and polished dance grooves with some artsy hooks and commercial sensibilities. Paige obviously knew exactly what he wanted and he no doubt accomplished what he set out to do—although a live drummer in place of the battalion of drum machines would be well advised next time around.

Summary: In the modern world of R&B, there's not much to analyze beyond the ability to shake your ass across a dance floor. In that sense, this debut album could and should be a smash. There's no reason why this talented musical entrepreneur shouldn't be riding on the charts and blaring across the airwaves for many years to come. This is merely the first Paige of a musical story that should take a long time to complete.

—Steven P. Wheeler

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NIGHT LIFE



ROCK

By Eric Niles

What happened to Mark "No pay to play" Mason during the supposed massive protest on The Strip over the Labor Day weekend? Waxing the old metal bat? According to Mason, his band, **Ampage**, had some recording to do during that weekend and couldn't attend. (Hey, who's this guy's agenda planner?) This leadership-by-proxy business is getting out of hand.

Hats off, meanwhile, to C.I.A. for promoting some legitimate non-pay-to-play gigs on The Sunset Strip recently.

You can immerse yourself in decadence every Saturday night at **Keith Cooper's** (the **Camp Hollywood** guy) new club venture: **Cabaret**. Cabaret does its damage at 6904 Hollywood Blvd.

Nina, over at the **8121 Club**, besides chastising me for not getting over to the club much, tells me that **Gregg Allman** showed up there recently to soak up some acoustic ambiance. He was so overcome, that he asked if he could sit in on a few numbers with the band **Honky**, a local all-star outfit featuring **Muddy of Burning Tree** and **Broken Homes' Craig Ross**. Allman and his newfound friends cranked out three or four blues tunes (including "Whipping Post") to a predictably thrilled audience.

My first impressions of the **China Club** (formerly the **Cathay De Grande**): Great place to see a band (it didn't hurt that **Laughing Sam's Dice** was the band)! Expensive! If the lofty weeknight covers won't kill ya', the price of a one-drink minimum will. Great fish tank, complete with live mini-sharks! A potentially

great nightspot for locals with lots of greenbacks to liberate.

Can't say I didn't warn ya', cuz I did—**Johnny Thunders** has been booked at the **2nd Coming** for October 14th. Local heavyweights **Celebrity Skin** will open. Needless to say, tickets will be rare birds, so buy early. **Thunders** also hits **The Strand** on October 16th.

Additionally, bass whiz **Stu Hamm** (could **Steve Vai** be far behind?) hams it up at the **Palomino** on Sept. 29th. **Lock-Up** does **Club Lingerie** Sept. 30; and **Rings of Saturn** return to earth for a **Whisky** gig on October 14th.

C&W

By Billy Block

Congratulations to all the nominees and winners at the CCMA awards show held Sept. 10th at **The Silverado Club**. The Los Angeles chapter of the **California Country Music Association** presented the talented **Pam Loe** with Female Entertainer of the Year honors. The Male Entertainer of the Year award was given to **Dave Durham** who continues to garner an impressive list of achievements. **The Bull Durham Band**, Daves' excellent group, was awarded Best Band with individual honors going to **Al Benhomme** for Best Guitar Player and **Curtis Tilton** for Best Bass Player. The CCMA Male Vocalist of the Year is **Dean Dobbins** who also has a *Billboard Magazine* spotlighted album pick this month. **Candy Lerman**, who plays fiddle with Dean's band, won Top Fiddle Player of the Year. **Kim McAbee** was awarded Best Female Vocalist and has a very bright future in country music.

Gary Morse, who is now with



Billy Block

Ken Bloom

Highway 101, swept the Best Steel Player category. Session ace **Skip Edwards** won Best Keyboard Player of the Year and **Pat Cloud** took Top Banjo honors. Congratulations to all the nominees and award winners.

Indian poet **John Trudell** and his **Graffiti Band** travel to Austin, Texas to perform at a benefit concert with **Willie Nelson** and family. The proceeds go to American Indian school children. Traveling with Trudell will be guitarist **Mark Shark** and Indian percussionist **Quilt-Man**.

The Southbound Band has won the Tru-Value talent contest. Sponsored by Tru-Value Hardware and KZLA, Southbound wins \$500 and will advance to the state finals. We wish Southbound band members **Dorian Michael**, **Chuck Lawson**, **Steve Maglion** and **Hal and Toni Dodd** the best of luck in the finals.

Clint Black (nominated for just about every new artist award in country music) made a special visit to the **Gene Autry Museum** to perform especially for KZLA listeners.

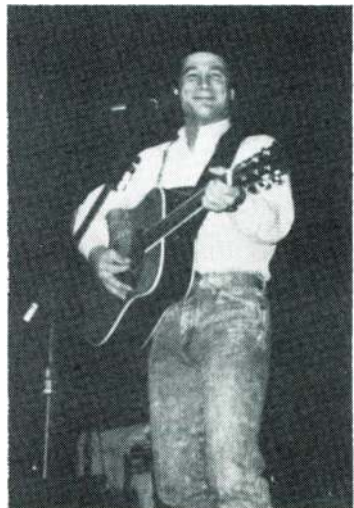
The Neon Angels hit the road, with dates in Las Vegas, Stanford University and San Francisco. The Neon Angels will then begin pre-production for upcoming recording dates.

The KCSN Barndance, hosted by **Ronnie Mack**, had several special guest appearances recently. Canadian singer/songwriter **Katy Moffat** joined the Barndance Band on-stage for several numbers and was joined by **Dave Alvin** for a spirited version of "Honky Tonk Blues." Katy has been touring as support for **The Everly Brothers** tour and Dave just completed work on the upcoming soundtrack to the **John Water's** film, *Cry Baby*. Also featured on The Barndance was **Kathy Robertson** and **Tony Gilykson**, **The Radio Ranch Straight Shooters** and an incredible zither player named **Ken**

Bloom. Ken recorded an album for **Flying Fish** a few years ago and currently performs with a progressive primitive music group called **Tunesmith**.

Cowboy clothier **Manuel** has opened up shop in Nashville, Tennessee. Manuel will divide his time between his North Hollywood location and Music City. Recent customers here in L.A. include **Steve Kolander** and his bass player, **Dave Hall**, **Ree Van Vleck** (who will travel to Nashville for the grand opening), and **Suzette Renee** and **Chris Lawrence** of **The Neon Angels**.

Jim Lauderdale is back on the scene doing great shows opening for **Foster and Lloyd**, **The Fabulous Thunderbirds** and **Restless Heart**. Jim is undoubtedly one of L.A.'s finest singer/songwriters and deserves national exposure. He has recently returned from a trip to New York with some excellent new material written with his writing partner, **Jim Levanthal**.



Billy Block

Clint Black



Lock-Up!



JAZZ

By Scott Yanow

The jazz scene has been undergoing a renaissance in Los Angeles during recent years with many special concerts and new jazz clubs. The long-awaited **Indigo Jazz Club** (111 E. Artesia Blvd., Compton) is slated to open Oct. 2 and under the guidance of veteran producer **Ozzie Cadena**, it will have a unique policy. From 5-8 p.m., on a typical night, there will be no cover charge to see performances from the opening act (a trio or quartet) and short preview set by the main group. After eight, the cover will be quite reasonable (\$6-8) to hear an additional set by the first band and a full night of music from the big name group. The accent will be on swinging jazz (the club is dedicated to Duke Ellington) and Cadena has plans for concert dancers (in the Count Basie ballroom!) and special matinees. For further info, call the Indigo Jazz Club (213-632-1234).

During the Labor Day weekend, two festivals competed for the attention of jazz fans. **The International Association of Jazz Appreciation** held their second annual two-day event; two of the three concerts were free. Among the stars performing were the colorful trumpeter **Clara Bryant**, pianist **Cedar Walton**, altoist **Charles McPherson** and singer **Bill Henderson** with an all-star big band led by **Buddy Collette**. **The Sixth Annual Classic Jazz Festival** featured dixieland and mainstream jazz at the Marriott and Hilton Hotels near the airport for four days, with hot sounds performed on eight different stages simultaneously. During the one day I was able to attend, I saw 26 different groups! Among the top players were 78-year-old trumpeter **Yank Lawson** (still sounding strong), guitar legend **Mary Osborne**, the **Golden Eagle**



Julie Pardo

Bob Cooper

Jazz Band (reviving obscure songs from the 1920s), the hilarious **Jack Sheldon** and the exciting singer **Banu Gibson** who was backed by her superb **New Orleans Hot Jazz Orchestra**. All jazz fans owe it to themselves to attend at least part of this marathon event each year.

The Los Angeles Jazz Society (under the direction of Terri Aarons) continued their worthy policy of honoring jazz musicians while they are still alive and active. For their seventh annual tribute concert, the Society celebrated Bob Cooper Day. The veteran tenorman (best-known for his recordings with **Stan Kenton** and **Shorty Rogers**) is still in his prime at 62 as he demonstrated in a swinging set with pianist **Ross Tompkins**, the up-and-coming bassist **John Leitham**, veteran pianist **Gerald Wiggins**, bassists **Red Callendar** and **Monty Budwig**, the distinguished guitarist **John Collins** and, for one song, the great trumpeter **Harry "Sweets"**



Julie Pardo

Clara Bryant

Edison. In addition to Cooper, other award winners included the immortal pianist-composer **Horace Silver**, educator **Joel Leach**, altoist **Vi Redd** and young guitarist **Steve Gregory**. For details on the L.A. Jazz Society, call 213-469-6800.

Upcoming: **Ahmad Jamal** (Sept. 26-Oct. 1) at **Catalina's** (213-466-2210); **The Buddy Collette Trio** at the **Comeback Inn** in Venice; and at **Alfonse's**, **The Bill Watrous Big Band** (Oct. 2) and **Gene Estes' Orchestra** on Oct. 9 (Call 818-761-3511).



Donna Cline

Burning Spear

BLACK MUSIC

By Lisa Posey

The night that your eyeballs were glued to the boob tube to watch Cher's belly-button on the **MTV Video Music Awards Show**, the rest of us were at the sold-out **Palace** for the **Burning Spear** (Winston Rodney) concert. Hard-core reggae fans were transfixed by the 20-year veteran reggae artist, although this night's show was far from a galvanizing experience—musically or spiritually. Gone from the show was the sense of urgency that fuels Spear's latest double album, **Burning Spear Live in Paris** (Slash). Also gone was the LP's bassist, **Devon Bradshaw**, and the three-piece, all-woman horn section. The bassist and horn section had competent replacements, but those three ladies whose horns cleverly punched at the relentless "riddim," were sorely missed.


Although Spear was a bit of a disappointment, opening acts **Man-Go-Bang** and the **Bonedaddys** were smokin'. **Man-Go-Bang** offers a sweaty good time with their sassy, sexy mix of latin and reggae beats and the **Bonedaddys** throw everything—reggae, funk, salsa—into their music including a duck call that was featured toward the end of their set.

Several acts including two **Black Rock Coalition** (BRC) member bands put on a show to benefit the **Homeless Writers Coalition**. Ironically, six of the homeless writers who were scheduled to read poetry at the concert were denied admission to the show at the **Ataman Restaurant** on Sunset because they didn't have valid ID, according to event organizer **Tom Boyd**. The show went on, though, and bands **Cartoon Saloon** and **Something**

Blue played as well as the two BRC groups, **Hello Children** and **Civil Rite**. **Civil Rite** was the band that finally helped bring some of the people onto the dance floor with their blend of melodic rock and safe, tidy funk. **Hello Children** also turned in a clean, careful set that was highlighted when rapper **Quinn Ruffin** and teenage saxophonist **Patrick Gamble** joined in for "Mr. DJ," which is the most record-worthy and radio-friendly song I have ever heard from this band.

An interesting note is that sax player Gamble, who is all of seventeen years old, had no problem at all being admitted into the benefit. Sources also say that the event made no money and that organizer Boyd had to eat some \$1900 because the bar didn't bring in enough revenue for the restaurant owners.

Be on the lookout for **Ice-T's** latest album on Sire which is called **The Ice-berg/Freedom of Speech... Just Watch What You Say**. Hmmmm... could homeboy's LP be an answer to the PMRC's tactics and philosophies? Ice's latest is now at your local record store.

Noteworthy dates: **Grace Jones** on Saturday, September 30, at the **Hollywood Palladium**; **Bonedaddys** on Sept. 29 at the **Music Machine**; **Mother's Finest** on October 5 at **The Roxy** and **The Untouchables** on Oct. 28-29 at **The Strand**. 



Robin Light

Tory Ruffin of Civil Rite

Elton John

Great Western Forum
Inglewood

Like the title of last year's album suggested, Reg is back. Gone are the outrageous outfits (although it's still obvious that Elton doesn't shop at The Gap) and the spectacular specs, but very much present is the man himself, Elton John. Last year brought Elton back to the top of the heap with his biggest hit single of the decade, "I Don't Wanna Go On With You Like That." As more evidence of his return to form, his recent stint at the Great Western Forum proved that Captain Fantastic is aging like the finest of wines.

Elton has one of the greatest catalogs of hits in the history of popular music and he gave his loyal fans a diverse and tasty blend of songs from the past and present, covering songs from such classic albums as *Tumbleweed Connection*, *Honky Chateau* and *Goodbye Yellow Brick Road*. Because of his enormous popularity in the early to mid-Seventies, a lot of John's music in the Eighties has been overlooked by critics and fans alike. But he has managed to silently slip more than ten singles into the Top 40 over the past decade (including Top Ten hits like "I Guess That's Why They Call It The Blues," "Sad Songs (Say So Much)," "Nikita" and "I Don't Wanna Go On With You Like That").

However, John realizes what his fans want and it's the music of the Seventies. He didn't disappoint them. Opening the 25-song (count 'em) set with his biggest FM hit, "Bennie and the Jets," and his 1975 single, "Island Girl," Elton's eight-piece band, led by longtime guitarist Davey Johnstone and powerhouse drummer Jonathon Moffitt, produced sparkling performances throughout the night. Demonstrating a brilliant display of versatility, the band was adept at handling the softness of two of Elton's premier ballads, "Harmony" and "Tiny Dancer," while the older material was given a fresh feel, like incorporating The Rolling Stones chorus of "Brown Sugar" into Elton's 1974 rocker, "The Bitch Is Back."

After a prolonged ovation following "Funeral For A Friend/Love Lies Bleeding," Elton sat alone at the piano for a series of solo numbers. His intimate rendition of "Daniel" reminded the audience just how beautiful this song really is, while during "Candle In The Wind," lighters glowed from every section of the arena, a fitting tribute to a song that Elton has often said is the best out of John/Taupin's formidable catalog.

Wearing his trademark glasses, the energized musical veteran returned for several encores. Elton and his band quickly ripped through two of his best rockers, "I Don't Wanna Go On With You Like That" and the hard-driving rock of "Saturday Night's Alright For Fightin'." The



The Who's Roger Daltrey and Pete Townsend: Still carrying rock's torch.

final set of encores included "I'm Still Standing" and the John/Taupin masterpiece, "Rocket Man." This classic tale of isolation and disillusionment was noticeably absent from last year's concert tour, so it was gratifying to see the Rocket Man himself take the song a step further by adding a bluesy "thank you" jam to end the evening.

This flawlessly professional show continues to prove that Elton John, at 42 years of age, is still a force to be reckoned with, both on record and on stage. Perhaps Elton said it best when he sang Bernie Taupin's most triumphant lyrics to date: "I'm still standing/Better than I ever did/Looking like a true survivor/Feeling like a little kid." —Steven P. Wheeler

Bee Gees

Universal Amphitheatre
Universal City

The Bee Gees played to a packed



The Bee Gees: Stayin' alive on the charts.

and devoted crowd at the Universal Amphitheatre in their first concert tour in ten years, performing all of their hits up to 1975 but skipping many later gems like "Fanny," "Love So Right," (and three Number Ones) "Night Fever," "Tragedy" and "Love You Inside Out." The group seemingly invented the medley gimmick back in '75 (during their first comeback), taking care of their late Sixties hits that way. Most of those were performed in full versions this time out, but with "Too Much Heaven," "Heartbreaker" and "Islands in the Stream" unfortunately thrown into the blender in too-fleeting, acoustic guitar-only run-throughs. All deserved the fuller hand treatment. Performing the latter two in that way, along with other hits the trio have written for so many artists since the late Seventies (including at least one of Andy's), could've reasserted their often unacknowledged songwriting gifts.

Maurice painted an ignored presence, tending to keyboards on the

side, as Barry and Robin got most of the attention. His minor role in the group was played for laughs to good effect when he was bumped out from joining the two in their close-mike huddle. It was great to finally see him take center stage to lead them on the aggressive "House of Shame," a new song from their current album (with an "Erotic City" inner rhythm) that could finally give him a hit of his own.

As feared from recent albums, Barry's falsetto was rusty and his voice often got caught in his throat. He was best when digging down deep on gruffer material like "Nights on Broadway."

Despite all the bullshit people gave them for *Saturday Night Fever*, the song that drew the greatest reaction was still "Stayin' Alive." The crowd went wild, dancing in their seats and giving standing ovations. The rockers who could never move in the first place, never knew what they were talking about or missing. The real fans always understood. —Guy Aoki

The Who

The Coliseum
Los Angeles

What's all this talk about rock dinosaurs? The three musicians I saw on stage at the Coliseum were no spring chickens, but they were not lumbering mammoths either. I saw, along with 60,000 others, a group of dynamic, middle-aged musicians, far from being finished and very much into their jobs.

Amid cotton candy, beach balls and a thousand points of Bic light, fans swayed with arms raised to the anthem-like strains of Townsend's rock opera, *Tommy*, which was flawlessly rendered during the shows opening 30 minutes.

The Who performed admirably. Daltrey's voice was slightly hoarse at times, but he threw back his head like a sword swallower and punched forward; bassman Entwistle looked on with the cool detachment of a technician (this fella's pure business; Bill Wyman is flashy by comparison); and Townsend's leaping and lurching forecasted the dizzying array of changes built into this music.

With a huge and highly talented ensemble behind them, they proceeded through their vast repertoire of hits old and new. Beginning with the mechanical four-note hook and whirring keyboard of "Eminence Front," they kept pounding through the classics—"Won't Get Fooled Again," "Magic Bus," "My Generation," and "I Can See For Miles."

So while many young bands sweat and crank to achieve this level of competence, The Who, with their windmills, airborne mics and flying scissors have already arrived at the place and it's home. Old rockers never really die, they just tie back their remaining hair and keep rolling.

—Robert DiStefano



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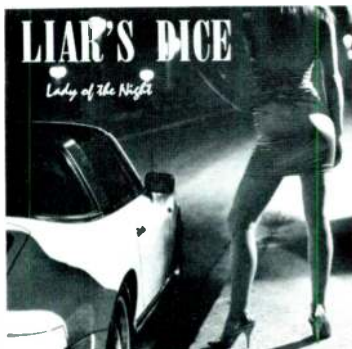
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CLUB REVIEWS



Nathalie Archangel: Aggressive & dynamic.

Nathalie Archangel

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Nathalie Archangel, lead vocals/synthesizer; Mindy Espy, Janine Simmel, backing vocals; Greg Beck, lead guitar; Eric Carter, keyboards; Frank Cogliatore, bass guitar; Andrea Carol, drums/backing vocals.

□ **Material:** Mostly new songs by Nathalie, billed as "intelligent pop/rock." Her first two songs, "Touch Me" and "Can You Give Your Heart?" qualified with a techno-pop sound, after which she moved on to more aggressive material like "Is This The Rock?" The hour-long set included "The Man Needs A Woman," a strong new song, and finished with "Oracle," to cheers and whistles.

□ **Musicianship:** Nathalie can belt out a rock lyric with the best of them, but you can still hear every word. She ranges from pensive in "La Vie Continue" to a dynamic performance of "Move You To Tears." Her band was enhanced by some personnel changes—notably Greg Beck's outstanding guitar work and additional backup singer Janine Simmel. Andrea Carol also lent her voice while doing a creditable performance on drums. They seemed to be better rehearsed and more together than in her previous show, helped by a tight bass line from Frank Cogliatore.

□ **Performance:** Nathalie's stage presence was dynamic, almost aggressive, on most of the numbers.

She came on stage in a smart black suit, shocking pink socks and black sandals, with a tinge of Madonna-style sexy lace under the suit. After the first song, she moved the synthesizer off stage and was then able to dance around and jump up and down while singing. Between songs, she talked to the audience with a good deal of wit. She really seemed to get involved with her high energy performance of "It Was Us," one of two numbers from her 1987 CBS album. The other, which she introduced as an encore in a touching tribute to a friend killed recently in a body-surfing accident, was "La Vie Continue." The show closed with a rousing cover of Smokey Robinson's "You Really Got A Hold On Me."

□ **Summary:** Watch out for Nathalie Archangel's new harder-rocking persona as this artist develops her repertoire. She has a good voice, great moves and terrific sense of humor and she's evidently building up her following. Recently signed to MCA, she is starting work on her new album. —Martin Willcocks

Valentine's Revenge

Madame Wong's
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Gabriele Morgan, vocals; John Bitzer, guitar, vocals; Gar Robertson, guitar; Dave Stolier, bass; Chris Weeldreyer, drums.

□ **Material:** The merger of three members of The Conversation and

the lead singer from Doll Congress (Valentine's Revenge) is a success—and the result is a sound that could be compared to 10,000 Maniacs. Morgan's clear vocals provide the rare opportunity for the listener to actually understand most of the lyrics, which are good enough to take the trouble to decipher. Her skilled voice easily leads the band through the cranked up "Kiss Your Baby" or the mellow "Heartbreak Town." Outstanding lyrics, backed by a fine band and delivered by an exceptional voice.

□ **Musicianship:** It is evident that the musical core has been together for some time. Newcomer Gar Robertson was a little subdued on guitar, even during the odd twangs and pops of his solos. Stolier provided a pleasant, easygoing bass and Weeldreyer's drums kept whatever pace was necessary. Bitzer is the mastermind of the whole thing and also fills in on guitar and some vocals. As for Morgan's voice, a few more adjectives that apply are professional, noteworthy, adept and really good.

□ **Performance:** A good mixture of songs before a large and attentive Wong's crowd. Despite a feedback-riddled start, the set moved toward a crescendo, which was climaxed with a slightly disappointing encore of "Bad Blood." At the peaks, Morgan's crisp, rangy crooning meshed nicely with Bitzer's scratchy vocals. This difference is even more pronounced when one considers that next to the sexy redhead, Bitzer almost resembles the guy on the cover of Jethro Tull's *Aqualung*—maybe it was the lighting or the hat he was

Martin Willcocks

CLUB REVIEWS

wearing. Anyway, this dichotomy adds to the appreciation of Morgan's presence and proficient voice without taking away any of her charm.

□ **Summary:** Valentine's Revenge has some superb material, a great singer who is also good-looking and a very capable band behind her. Members have had exposure on MTV's *Basement Tapes* and as one of *Musician* magazine's ten best unsigned bands. Robertson seemed just a little out of it, but once he hits stride with the band and they eliminate a few minor quirks in their stage show, Valentine's Revenge should continue to draw attention.

—Ken Anderson

Moris Tepper

The Gaslight

Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Moris Tepper, lead vocals, guitar, mandolin, banjo; Louis Durra, keyboard; Tom Roach, accordion, harmonica, penny whistle, vocals; Jay Mueller, bass, tuba; Brian Glacock, drums and percussion.

□ **Material:** Moris Tepper's musical signature does not fit snugly into any one genre of music. Except for his use of tuba as opposed to fiddle, Tepper at times sounds like The Waterboys with a bad case of the blues. Even his song, "Man Overboard," is a fisherman's bad luck story. Then there's the quirky side to Tepper. After playing guitar with Captain Beefheart for a number of years, that avant garde style of instrument voicing and interesting use of unlikely instrument combinations has found its way into Tepper's material.

□ **Musicianship:** It may have just been an off-night for the band, possibly due to the unartistic, cave-like sleazy Gaslight or Tepper's consis-



Moris Tepper: An intense performer.

tently out-of-tune banjo and mandolin, but the band never seemed to musically connect. At times, Tepper's whinny and nasally vocals reminded me of a young and much more musical Bob Dylan (especially during "Scratch Of Life") while at other times, he reminded me of The Waterboys' Mike Scott.

□ **Performance:** Dressed in Sixties semi-psychedelic garb, Tepper was the focal point of this band. He was an extremely intense performer—his face was flushed and his eyes bulged as he sang. The stage was terribly small and confining, especially with so many instruments, but

Tepper managed to remain a mobile frontman. I was also intrigued by Tom Roach, who sat on the side of the stage and continuously pulled all sorts of toys and gadgets from his little black bag of tricks, which he would then proceed to put in his mouth and play.

□ **Summary:** Moris Tepper has a number of interesting musical ideas, but in the music industry, where windows and labels are a way of life, he'll probably be in for an uphill battle to that ever evasive deal. However, he's a determined musician with a lot of spirit, which might be all he needs to succeed. —Pat Lewis



Valentine's Revenge: A capable band with great material.

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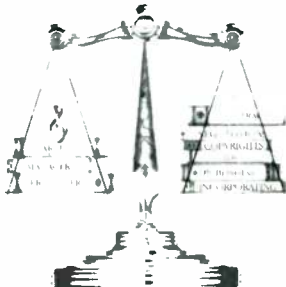


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CLUB REVIEWS

Bobby Lyle

*Grand Ave. Bar
 Los Angeles*

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

□ **The Players:** Lyle, keyboards; Kevin Brandon, bass; David "Earthquake" Baker, drums; plus special quests, Kirk Whalum, saxes; David Swanson, synthesizers; Paul Jackson, Jr., guitar.

□ **Material:** Lyle does not limit himself in his choice of material, choosing selections from his recently released Atlantic album *Ivory Dreams*, among which were dispersed some jazz classics such as John Coltrane's "Giant Steps," Duke Ellington's "Caravan," as well as a couple of distinctly pop hits, including Marvin Gaye's "What's Going On?" Of his originals, he chose to feature an earlier recorded effort "Night Breeze," as well as "Tropicale" from the new album. One of the most compelling works though was Lyle's solo rendition of the incredibly beautiful Ellington-Strayhorn ballad "Lush Life" which also appears on *Ivory Dreams*.

□ **Musicianship** Lyle's basic tric has been around music long enough to give an edge to everything it encounters. Brandon, playing a hot red bass, was wailing especially on "Caravan" and a very bluesy version of "Since I Fell For You." The latter was also a superb workout for guest and recording artist in his own right Kirk Whalum whose solo on soprano sax was a highlight of the two sets I heard. The pianist is a master at his art, attacking his acoustic instrument with verve and flair, sometimes reminiscent of Bud Powell, then again McCoy Tyner and even Erroll Garner, but always shining through with his very own style and sound.

□ **Performance** The ambience at



Bobby Lyle: A master at his art.

the Grand Ave. Bar is such that no matter who is on that bandstand, a good time is had by all. As a consequence, the musicians this night were as affected by the mood of the audience as much as the audience was turned on by the music. However, the level of entertainment was high and each and every one onstage presented himself in the best possible way. The interplay and camaraderie between the musicians made for a greater sense of cohesiveness.

□ **Summary:** My only quibble with this first-class presentation was the volume. Although the Grand Ave Bar has an excellent soundman, nevertheless the only time softness reigned was during "Lush Life." The room is fairly long and narrow with low ceilings and I'm sure this contributes to the sound problem. Both Whalum's saxophone (soprano and tenor) and Lyle's acoustic keyboard could have been as effective at lower decibels.

—Frankie Nemko



Screamin' Sirens: Rough-edged rock & roll.

Screamin' Sirens

Coconut Teaser

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Pleasant Gehman, vocals; Kathryn Grimm, lead guitar & vocals; Laura Bennett, rhythm guitar; Miiko Watanabe, bass guitar; Casey Gomez, drums.

□ **Material:** Their songs deal with the darker side of love and life—from the tune "Voodoo," where Pleasant growls, to "Little White Lies," a song that peels away the facade of a female friend or rival. They wrap it all in lots of distorted guitar chords and melodic but gritty vocals to form their own brand of country-tinged raunch & roll. On tape, it's a nice blend of sweet n' sassy choral harmonies, and aggressive and driving rough-edged rock & roll.

Margot Reyes

CLUB REVIEWS



The Woodpeckers: Ready for a label deal.

□ Musicianship: Live, they are all relatively adept at the instruments they play, with Casey a solid hard hittin' mamma on drums and Kathryn's lead work, laconic and sharp as it sneaks in and out of each tune like a hungry coyote snatchin' chickens in the night. Pleasant's vocals were extremely rough and seemed to lack the necessary punch to rise above the frequently muddy sound created when both guitars were kickin' outrhythm chords. They do as an ensemble possess a good deal of energy and are definitely not afraid to burn.

□ Performance: They all seem to enjoy what they're doin' and it's infectious with the audience—many of whom seemed to be loyal followers. Kathryn possess a wiry sort of sex appeal and Pleasant is very personable and interjects a constant flurry of self-effacing comic bits between each song.

□ Summary: I think there's a place for their female Rolling Stone dirty sound, but it still needs to be cleaned up a little to accent the vocals and lead work. They're not pretty girls, and as yet, not serious enough to carve out a niche' like Siouxsie or Chrissie Hynde. But rock & roll could use a little variety in it's approach to girl bands and the Sirens might just have the needed sass. Bottom line: They might not be Sirens, but they definitely know how to scream with the howlin' savagery of a pack of She-Wolves.

—T. Adam Boffi

The Woodpeckers

Palomino

North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ The Players: BeBe Bardot, guitar, vocals; Jeff Stacy, lead vocals, percussion; Jerry Skol, bass; Ben Fisher, guitar, vocals; Brian 'Rocky' G., drums, vocals.

□ Material: BeBe Bardot, out of the Mick Ralphs/Jimmy McCarty school of rock & roll blues power, is one of L.A.'s best kept songwriting secrets. Songs like "I Buy My Women" and "Wind The Little Boys Up" echo the commercial essence of Van Halen, while the impeccable beauty of the chorus on "No Love Like New Love" is every bit as addictive as Poison's smash, "Every Rose Has Its Thorn." This is not to suggest that Bardot doesn't have raw blues instincts, just listen to the smoldering fire of "Try It" and "Why Wait."

□ Musicianship: If Bardot is the heart of The Woodpeckers, vocalist Jeff Stacy is definitely the soul. Blessed with a raw, aggressive growl, Stacy is a commanding presence on stage. While Bardot and Stacy are the lifeblood of the band, bassist Jerry Skol grooves through some hypnotic bass lines on songs like the bluesy "I Quit" and the powerful "Try It." Bardot and guitarist Ben Fisher exchanged some tasty licks throughout the evening, while drummer Brian

G. kept time with a crashing vengeance.

□ Performance: There can be no argument as to who the stars of The Woodpeckers are. Without the songwriting ability of Bardot or the unique vocal style of Stacy, The Woodpeckers would be just another blues band slugging it out in the bars of America. But that's what makes The Woodpeckers so commercially viable, they rock without being pretentious and with all ten feet planted firmly on the ground. No makeup or leotards, no fancy lights and no bombastic excesses associated with the assembly line of clone bands currently in vogue on the streets of L.A. Just some down home bluesy rock with a good-time lyrical approach backed by one helluva rock band. The few rehearsed stage moves were too enjoyable to be annoying and the blistering cover of the rock & roll classic, "Rockin' Robin," had the dance floor packed as The Woodpeckers seemed to enjoy themselves as much as the dancing crowd.

□ Summary: Although their performance at The Palomino showed some good rock & roll instincts, the truth and future of The Woodpeckers lies within the brilliance of their demo tapes. In their sixth year, The Woodpeckers are more than ready for their moment in the sun and judging by their live act and their recorded material, that moment should be coming very soon.

—Steven P. Wheeler

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RECORD REVIEWS



Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe

*Anderson Bruford
Wakeman Howe*
Arista

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

PRODUCER: Chris Kimsey and Jon Anderson.

TOP CUTS: "Fist Of Fire," "Brother Of Mine."

□ **Material:** Although this is not a standout reunion album for one time or another members of Yes, Asia, GTR, King Crimson and various other incarnations and solo ventures, it does come close in style and musical approach to the classic Yes material of the Seventies. "Brother Of Mine," for example, is over ten minutes in length and encompasses three movements and numerous tempo and mood changes. Other exceptional cuts are "The Meeting," which is a tranquil piano and vocals lullaby, and the uptempo "Fist Of Fire," which is probably the strongest commercial song on the album. Lyrics continue in the tradition of past Yes music—they are quite introspective and spiritual—a lot of time traveling and dreaming going on here. Vocalist Jon Anderson, a member of Beyond War, also manages to work anti-war sentiment throughout this LP, which is espe-

cially apparent in "Birthright," a song that blatantly attacks England for dropping her first Atom bomb. The primary problem here is that all four musicians come from the same sort of musical mold—consequently, one musician does not challenge the other—there are just not enough sparks and not nearly enough aggression. Add the fact that both Anderson and Bill Bruford have quite a flair for composing New Age, ethereal sounding songs and you could be in for some yawning and dosing off.

□ **Performance:** These are all accomplished, well-respected musicians. I just wish Steve Howe wouldn't be so stingy with his guitar solos and that Rick Wakeman would retire those two synthesizer patches that he's relied on so heavily in the past (one sounds like a harpsichord being played in a helium balloon and the other reminds me of an acid trip at Disneyland during The Electric Parade). Also, both Wakeman and Howe play it far too safe, relying on those same ol' tired bombastic licks that they've been hammering into the ground since the inception of Yes. They could take a few lessons from drummer Bruford in the innovation department.

□ **Production:** The production is multi-dimensional and multi-textural, with each track bringing out each musician's hidden charms. Jon Anderson, who has one of the most soothing, compelling and listenable voices in rock, is never over-powered by the instruments, which, given his unusually high vocal range, would be an easy error to make.

□ **Summary:** A Yes album without Chris Squire (who originally founded Yes with Anderson) is a difficult concept for a hard-core Yes fan like yours truly to fathom. However, *Anderson Bruford Wakeman Howe* is very close in a number of ways to the real thing. Yet, given the number of members that Yes has gone through over its twenty some odd years, it's hard to tell what "the real thing" is suppose to be. And therein lies the challenge and the beauty of this band of veteran musicians. Yes, indeed.—*Pat Lewis and Jacques Du Long*



Don Henley

The End Of The Innocence
Geffen Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Don Henley, Danny Kortchmar and various others.

TOP CUTS: "The End Of The Innocence," "The Last Worthless Evening," "If Dirt Were Dollars," "Gimme What You Got."

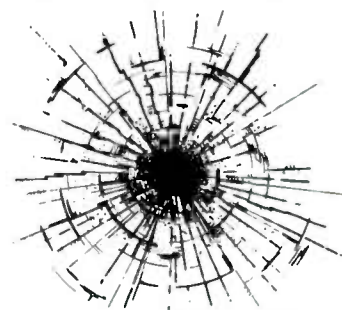
□ **Material:** It's been five years since Don Henley "built the perfect beast" and watched it soar up the charts on the strength of a string of FM monsters ("The Boys of Summer," "Sunset Grill," "Not Enough Love in the World"). So it was intriguing to see what Henley would do on his third solo release. The results are mixed but positive. The songs on this album are a more diversified collection than either of his previous two solo albums and more adventurous. From the stunning beauty of the title cut to the reggae-tinged "Little Tin God," Henley has experimented with a variety of styles and made them his own. Lyrically, Henley's contempt for hypocritical lawyers and politicians is still evident on the pumping "Gimme What You Got." Ollie North even makes an unwitting appearance in the cynically electric "If Dirt Were Dollars." This is not to suggest that Henley has abandoned the touching ballads made famous during his days with The Eagles. "The Last Worthless Evening," "The Heart of the Matter" and "New York Minute" are particularly striking num-

bers that rival anything The Eagles ever produced.

□ **Performance:** With a stellar cast of superstar musicians contributing to this project, the sound and performances are as clean as a rushing mountain stream. From Bruce Hornsby's trademark piano on the title cut to guest vocalists like Axl Rose, Belinda Carlisle and Edie Brickell, the playing and singing are obviously first-rate. Heartbreakers Mike Campbell and Stan Lynch make notable contributions as does longtime Henley cohort Danny Kortchmar.

□ **Production:** The sound is similar to Henley's previous solo efforts, no surprise considering the nucleus of Henley and Kortchmar is still intact. While numerous other production credits are given to individual tracks, Henley and Kortchmar are truly the skippers of this musical ship. A thoroughly polished and intricate collection that also gets down with some rumbling rock & roll.

□ **Summary:** The true artistic songwriters are nothing more than eloquent sponges who absorb all that goes on around them before wringing themselves out and showering us with music. Ever since The Eagles exposed the hedonistic L.A. jet set on their classic 1976 album, *Hotel California*, Henley has been commenting on the faceless people swarming around him. Henley gives them an identity and sometimes reflects their images back at the listener. Although this album may not match the solid brilliance of *Building The Perfect Beast*, that should not take away from the artistry of a man who has truly reached the end of the innocence. —*Steven P. Wheeler*



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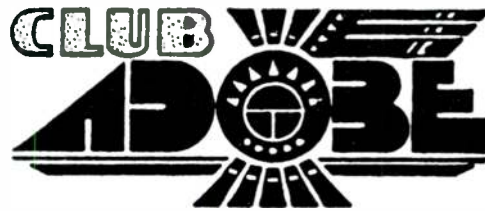
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Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Auction: Upstairs no, downstairs yes
Auction: Call Len Fagan
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Lighting: Yes

Plano: Yes
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Contact: Mark Jason (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Auction: Send tape & bio. No calls.
Pay: Negotiable

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Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Auction: Send tape to: P.O. Box 101-161, Hollywood, CA 90028.
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NEW TALENT show, very fast growing radio show seeks person for executive position. Must have strong background in sales & marketing. Call (213) 876-3414.

HELP WANTED: P/T sales/drivers needed for mornings & early afternoons. Call (213) 657-6301

INTERN WANTED for 24 track recording facility. Growth potential for dedicated individual. General office duties, full or part time. Call Janet (818) 955-8030.

INTERN WANTED: P/T receptionist/assistant needed for top national booking agency. Excellent learning opportunity. No pay but many fringe benefits. Karen (213) 475-9900.

FULL TIME receptionist wanted, word perfect, excellent communication skills essential. Paid position. Virgin Music. Call Coral (213) 858-8727.

MAJOR INDEPENDENT music publishing co. looking for entry-level assistant in creative dept. Responsibilities include: Tape duplication, clerical, some phones. Light typing & computer experience helpful. Excellent opportunity for advancement. Call (213) 466-5392.

INTERN WANTED by production/recording studio. Must have midi background. No engineer experience nec. Leads to paid position in 3 months. Call Noah, (213) 391-5713.

INTERN NEEDED for L.A. Songwriter Showcase & Songwriters expo. Need immediately

individuals interested in public relations. General office help. Hours can be used towards expo admission and/or LASS membership. Call Stephanie (213) 654-1665.

INTERN WANTED by established Hollywood recording studio. Office skills essential. Soldering skills a plus. Could lead to paying position. (213) 465-3767.

PRODUCTION CO. w/ recording studio seeking P/T engineer/assistant. Southbay location. Send resume to: Primal Productions Inc., 4725 W. 163rd St, Lawndale, CA 90260. (213) 214-0370.

MUSIC MARKETING FIRM seeks mailroom person for F/T employment. Entry-level position. Bob, (213) 652-9002.

CHAMELEON RECORDS accounting dept. needs interns. Call Teresa at (213) 973-8282.

ENIGMA RECORDS is looking for conscientious interns who are goal oriented to assist Director/Manager of Publicity dept. No pay to start but qualified individuals will gain valuable experience toward employment in the entertainment industry. Contact Steve @ (213) 390-9969 x223.

GENERAL OFFICE/MAIL order. Heavy phones; PC word processing. Typing 50-60 WPM. Self-starter. (213) 851-1147.

ACCOUNTS RECEIVABLE/Accounts payable/Publishing. PC word processing. Typing 50-60 WPM. Phones. (213) 851-1147.

THE BENEFIT NETWORK seeks independent producers/promoters to develop benefit events to raise funds for worthy causes. Must be experienced. Commission based. Call: Barbara (213) 452-5339.

THE BENEFIT NETWORK is currently recruiting volunteers for work on benefit events, as follows: Security, event coordination, clean-up, etc. Experience not necessary. Commitment essential. Call Barbara (213) 452-5339.

INTERN NEEDED for management co. Learn from the pro's. (818) 901-9250.

INTERNS WANTED: For growing music management/merchandising co. Office experience preferred. Dependable car. (213) 393-5955.

INTERN WANTED part time for music PR company. Serious career oriented individuals only. Great opportunity for advancement. Contact Lauren Ashlee at Total Music PR. (213) 461-3068.

BUSINESS IS BOOMING! Need interns & paid staff for retail research. Send resume to : SRO Marketing, 373 N. La Cienega, Los Angeles, CA, 90048. No calls please.

INTERN/APPRENTICE WANTED: Male/female for engineer/programmer. Learn the recording business from bottom up. (213) 936-7921.

INTERN WANTED for small growing music co. (Personal management, publicity, & record co.). Only outgoing, articulate, w/ drive to succeed, yet w/ humor need apply. Call (213) 312-4514 or 650-5992.

MUSIC PUBLICIST for rock, jazz & new age; good on phone, learn while you earn, The Creative Service Co., 3136 Altura Ave, La Crescenta, CA 91214.

INTERN NEEDED for management Co. No experience necessary but word processor/knowledge helpful. Some pay. Call (213) 312-4514.

CHAMELEON RECORDS is looking for interns. Interested parties please call Moose McMains at (213) 973-8282.

INTERN NEEDED: If you want to learn rock 'n' roll publicity, you've come to the right place! Outgoing intern needed, P/T, to assist w/ Nat'l & local band coverage. Contact Debra, (818) 980-9931.

FIRST ENGINEER wanted for 24 track studio. Equipped w/ extensive MIDI set up. Experience in both MIDI & audio/video synchronization necessary. Jon Ross/Wildcat Studio (213) 931-3411.

16 TRACK MIDI studio seeks intern engineer. Call Mike, Tuesdays only. (213) 463-0056.

INTERN WANTED to help promote college oriented alternative band w/ record in stores & fresh off nat'l tour. Equity position for right person, preferably on west side of L.A. (213) 824-7180.

EXPERIENCED RECORDING & MIDI engineer wanted. Must be fast w/ Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene @ (213) 960-8886.

INTERN WANTED: to help run sound at L.A.'s best open mike. 650-0847.

WANTED:
ADVERTISING/SALESPERSON
FOR
MUSIC
CONNECTION

Applicant must have prior sales experience, be highly motivated, and have exceptional organizational abilities.

Call (213) 462-5772



FREE CLASSIFIEDS

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NEXT DEADLINE: WED., OCTOBER 4, 12 NOON

Roland MC 500 sequencer, Akai S-900, Akai MPC-60 integrated MIDI sequencer & drum sampler, Yamaha 4115 speakers (2), Roland axis-remote keyboard, Yamaha Rev 7, Korg DRV 3000 dual digital reverb, Korg SDD 2000 digital delay.

Read Music: Yes
Styles: Rock, R&B, classical, jazz.
Technical Skills: Keyboardist, songwriter, producer, arranger.
Qualifications: Worldwide touring, recording & TV appearances with: John Cougar Mellencamp, Laura Branigan, Bobby Caldwell, Kitano, Roberta Flack, Cheryl Lynn, Wild Cherry. Songs recorded by: John Cougar Mellencamp, Laura Branigan, Roberta Flack, Cheryl Lynn. 7 year recording contract as solo artist for Narada/MCA Records. Available For: Recording sessions, producing, arranging, concert touring.

VOCALISTS

L.A. VOCAL REGISTRY
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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, show-cases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION

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

Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blindling Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doozie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

CARRIE JACOBSON

Phone: (213) 450-7084
Vocal Range: 3 octaves
Instruments: Yamaha p170, DX100.
Styles: Blues, HR, ballads, dark psychedelic.
Technical skills: Lead and background vocals; quick ear; instant harmony; songwriter; lyricist; vocal arrangements.
Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.
Available for: All types of sessions, demos, jingles, recording projects, pro situations.

2. PA'S AND AMPS

*Acoustic 18" bass cab. Virtually new, 6 mos old. Worth \$500. Must sell for \$200. Rich. 213-850-7093
*Acoustic 18" bass cab. Worth, \$500. Selling, \$200. Must see. Rich. 213-850-5938
*Anvil ATA cs for Ampag SVT head. Gd cond. Black. \$65. 213-395-1319
*Bass cab. Empty. Traynor. Holds 18" & 2 10" spkrs. Includes crossover. \$95; Altec monitor w/ 12" spkr & Altec horn. \$150. 213-395-1319

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 **Miscellany** ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

*Boogie 2X12 guitar cab w/ EV spkrs. Open band top spkr & removl flight cs. Srs only. \$600. Keith. 213-821-3265
*Celestion 70w 12" spkr, in bagend 2, ported enclosure

Metal grill. Pro handles. 2 avail. Nearly new cond. \$399 obo. Jeff. 818-896-4848
*Crate bass amp. 215" spkrs, bl-in EQ & 150w biampable head. \$500 obo. Vic. 818-569-3049
*Electrovoice Pro PA spkrs, Model S-212, 12" 2-way pro PA spkrs system w/ 6' atlas triposts. Xtl cond. \$500/pr. 9-noon. 213-545-4369
*Fender Bassman head, black face. From the 60s. Sounds great, very gd cond. \$170 firm. 818-788-0610
*Gallien Krueger 400B bass amp. Xtl cond. \$300 obo. 818-509-7725
*PA bass bins. EV cs w/ 15" JBL spkrs. Will complete any PA. \$175 ea obo. 213-850-7564
*Peavey Heritage guitar amp. 130w. Chnl switching, tubes, phase set & shifling. Great sounds, great amp. Incldts ft control & mnl. \$300. Major. 213-838-6672
*Peavey Mark 3 bass system. 2-chnl, 6-band EQ. 400w head w/ 12-15" cabs w/ spkrs. Must sell. \$300. Kelly. 213-402-2261
*Peavey Programics 10 guitar amp. MIDI contrbl. Mint cond. Great sound. \$525. Tony. 213-946-8507
*Preamp ACT. MIDI cabl w/ 3 fx loops. 99 presets. Xtl cond. \$375 obo. Steve. 818-980-7129
*Ram base cab w/ 18" Gauss spkr. Great cond. \$190. Kevin. 818-782-6568
*Randall RG90-1125C B0w. 1-12" Celestion. fx sands. Reverb. ft switch. cover. Brand new model. Perf cond. \$400 firm. 818-788-0610
*Roland BN-100 bass amp w/ bl-in chorus & EQ. \$250. 213-390-6357
*Roland Jazz Chorus 120 w/ 2 12" JBL spkrs. Loud & Clear. Must sell. \$500. Ryo. 818-848-8230
*Roland PG-1000 programmer for D-50. In box. Mint cond. Must sell. \$250. Ryo. 818-848-8230
*Shure column spkr w/ 6 10" spkrs & horn. \$50. MJ. 818-846-1059
*Symr Dncn 100w convrtbl tube amp. Great cond. Must sell. \$475 obo. Sean. 213-306-2883
*Wtd. Electrovoice spkr cab. 15" w/ horn. 2-3-way. Must be great price. Christopher. 818-359-2662
*Wtd. GK-800 RB bass amp. Will trade for pro 16-trk recording studio time &/or cash. 818-509-7725
*100w Marshall super lead head, circa 1976. Modified overdrive. Great sound. \$525. 818-343-9825
*Carvin X-100B 100w head. Brand new. Perf cond. Must sell. Warrant uses same amps. \$475. Michael. 818-966-4697
*Deluxe reverb w/ Lee Jackson mod. EV spkr. Xtl cond. \$550. Corky. 213-372-9702
*Fender The Twin. chnl switching, new tubes, very gd cond. Must sell. \$400 obo. Barry. 213-463-2453
*Gallien Krueger 200RK amp for keybrds. 200w, stereo. \$300. Xtl cond. In house use only. Robert. 213-852-4762
*Marshall 50w 2-12 combo. New tubes. \$400 obo. Keith. 714-963-4357
*Mesa Boogie 12" cream & wicker ported cab w/ EV spkr. \$325 obo. 818-981-7158
*Peavey Reknown 450w, 2 chnl w/ ft selector. \$250 obo. Pete. 213-393-3694
*Poweramp, CS-400, stereo 200w/chnl. Mint cond. \$300. Brad. 213-204-0565
*Ramsdale custom PA monitor spkr. In house use only. \$300. Heavy duty. Lots of wfg. Robert. 213-852-4762

*Randall 300w bass amp. Hack mntbl. fx loop. balanced direct out. \$450. Keith. 818-760-8119
*Sunb B-215 bass cab only. Big sound. \$100. Ted. 818-704-8176

3. TAPE RECORDERS

*Aria 504 4-trk cassette. \$400. Alan. 213-434-3599
*Complete Tascam 16-trk setup. MS-16 recorder, 42-B mixdown, M-520 mixing console, patch bay, slnds, cables, cords. All perf cond. \$15,000. 213-782-9915
*Sony TCD-10 portbl DAT recdr. Never used, in box. \$1995. Steve. 818-763-8318
*Teac 3340 RTR 4-trk w/ simul-snc, recently serviced. Sounds great. W/ owners mnl. RCA mixdown box. \$300. Jeremy. 213-463-2453
*Fostex B-16D, 30ips, new heads. All svc records avail. \$3750 obo. Mike. 213-865-5480
*Fostex X-15 4-trk, \$350. Sharp cassette deck, \$125. All practically new. Barbara. 213-793-3396
*Panasonic SV-250 portbl DAT recdr. List \$2700. Sell, \$1950. Brand new, never used. 213-680-9501

4. MUSIC ACCESSORIES

*2 Peavey MD Series horns, great cond. \$150 ea. Chris. 213-946-8840
*15-spc shock mntd rack w/ casters, like new. Flight apprd. \$500 obo. Jeff. 818-761-8823
*Anvil 7-spc shock mount racks. ATA lockable hrdwr. Unused, xtl cond. 4 avail. \$200 firm. 714-650-4633
*Anvil ca's 17"W x 3"O x 6"H. ATA lockable hrdwr. Unused, xtl cond. Perf for mics & wireless. 4 avail. \$15. 714-650-4633
*Anvil ca's 17"W x 13"O x 6"H. ATA lockable hrdwr. Unused, xtl cond. 3 avail. \$30. 714-650-4633
*Anvil ca. 20-spc rack w/ shelf & wheels. \$250. MJ. 818-846-1059
*Carvin 60w amp. all tubes type. EV spkr. Gd cond. \$175. Steve. 818-901-1832
*Conn strobe tuner. Works perfectly. \$200. Sets perfect intonation. Bob. 818-938-1098
*DDD ft pdlbrd w/ bl-in AC adptrs & carrying bag. \$200. John. 213-943-1260
*DSP-128. \$250. Keith. 714-963-4357
*Flight ca. 32-1/2" L x 14" W x 14-1/2" O. \$125 firm. 818-352-1573
*Roland 31-band EQ, 1 rack spc. \$175; Firman stereo 3-way mono 5-way crossover. Perf cond. \$195. 213-395-1319
*Linn drum w/ MIDI to sync converter cable. Xtl cond. Cost. \$2000 new. Sell. \$395. Chris. 818-988-4804
*MXR fx unit. Rck mntbl. w/ fx loop, ft contrl. Great for guit. \$250. John. 213-943-1260
*Ovation guit cs. \$35. MJ. 818-846-1059
*Peavey Mark 2, 16-chnl stereo mixing brd. Great cond. Must sacrifice. \$400. Chris. 213-946-0840
*Roland MSQ-700 sequencer, xtl cond w/ shuttle cs. \$325. Scott. 213-469-2232
*Roland mtrbrc. cs. comp. TR-707, like new, hardly used. \$325. Dale. 213-582-4489

ARTISTS

ROBERT DORNE

Music Lawyer

(213) 478-0877
FAX (213) 208-4329

A.I.D.A. Management/Production Services

We're looking to manage a few good artists.

R&B, Rock and New Wave Artists. We'll produce suitable material. Call (818) 780-7093 or send demo to:
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Singer/Songwriter seeks young, enthusiastic band to record basic tracks. Will Pay!
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Rates Include Lockups
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5 brand new soundproof rooms.
1 pro showcase studio.
Loud, clean monitors & PAs.
2 huge stages, AC, 16' ceilings, parking & storage.
Great Burbank location.
Rates \$12-\$45 per hr.
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FREE CLASSIFIEDS

improvs, eloquent chord voicings, Session/touring exp. Passport, rack/MIDI. Pros only. Dale Hauskins. 213-698-0251

- L/R guitar sling w/ ability, equip, att. desire avail for ballsy, blues rock band w/ feeling. Jim. 818-997-1926
- Lead guitar, 28, sks to J/F cmrci HR/HM band. Must be dedicated. Blues infit. Jackson. 213-474-5823
- Lead guitar, 28, str. Marshall stacks, skinny, lng bck hr. Infrl Page, VH, Beck, Hendrix, Clapton, sks pr HR band. Robby Kimpel. 818-907-1915
- Lead guitar, Christian, w/ unique style & great chops, sks HR proj. Srs only. 818-307-9352
- Mell guitar, 30s, inhd by everybody skg to play w/ gd plyrs. Prof country, rock, blues, jazz. No glammer. David. 213-305-1719
- NY style funk guitar. Infrls Paul Jackson, Jr., Hiram Bullock, Nyle Rogers. Sks funky sit. Pros only. Chuck. 213-668-0673
- Pro lead guitar w/ equip, image, trnsp. Style Sykes, Moore. Sks pr mel HR band or singer to collab. Kerim. 213-874-3379
- R/L guitar avail w/ great kks, equip, exp & own rehrl studio. Sks currently gigging rock band w/ great songs & profslim. 818-762-6663
- Rock blues T40 guitar or bst into Travers, Zep, Adams, Hendrix, Steely Dan, etc. Also accus. Wtd to jam. No HM, no drugs. 2 yrs stage. 29. Glen. 818-357-6669
- Rock guitar, sks orig trashy grooving, non-poser proj. No Sunset strip clones. Srs only. Infrl Cuit, Aero, G&R. No beginners. Quenton. 818-355-3081
- Star quality guit. Great sig prsnk, lks, charisma, hair, bckg vox. Sks band for the 90s. Must have unique sound/ image combination. 213-657-9037
- World's greatest unknown rhythm guit avail. Styles R&B, R&R, funk, rockabilly, reggae. Equip, trnsp. Solos avail upon req. Frank. 818-242-3795
- Young pro guit, very tasty. Loves R&B, plays anything. Gd att. very reliable. Call only if you are hungry for success. Co. 213-837-1152
- 9a-East Coast guit & dmr avail to J/F HR act. Infrl Sabbath, Dio, Queen, everybody. Steve. 714-639-4287
- Guit, 22, sks inlrgt contemp jazz pop blues band interested in taking time to develop. Sling, Correa, Mozant, Maniacs, many more. Mark. 818-787-6425
- Guit, 23, infrl Eric Johnson, Beck, Hendrix, SR Vaughn, VH. Have chops, xtr gear, trnsp. Edward. 213-851-1655
- Hot lead guit sks HR band. Expt touring, stage, studio. Have top equip, lks. Infrl Lynch, Val. Billy. 818-501-0470

- HR/HM guit avail. Infrl Shenker, Hammond, Blackmore, Malmsteen. Srs only. Chris. 213-638-8333
- Killer lead guit kg for killer HR band. Have image, pro gear, album/film credits. Many endorsements. Troy. 213-862-3650
- L/R and slide guit. Bckg vox. Infrl Billy/Beaters, Feat. Hornsby. John. 213-390-2257
- L/R guit, k/a, kg for no bull, srs rock sit. Pros only. Jason. 818-343-5338
- Lead guit. Vox, image, nat'l touring, recording. Sks estab HR band. Lenny Mann. 2550 Bryant South, #106, Minneapolis, MN 55405.
- Lead guitar/sngwrtr kg for estab act, Infrl Winger, Purple, Scorp. Pros only. Mark. 213-653-8157
- Mega hair, ultra image, tender bender sks larger than life glam band. Infrl Hanoi, Poison, Cruel. Razz. 818-799-3069
- Metal guit avail. Technical but not classical. Melodic but not wimpy. Infrl Lynch, Brada, Satriani, Tesla, R. Ryche, more. No drugs, posers. Randy. 213-874-2809
- Rhythm guit avail for R&B band. Infrl AC/DC, Lizzie. Michael. 818-980-9316
- Rhythm guit w/ xtr vox & total LA image sks orig metal band. Musical prfs flexible as long as hard & tasty. Johnny. 213-533-0833
- Versatile guit avail for gigs, Studio work, etc. Joe. 213-691-6043
- Versatile guit, newly released LP, nds agent w/overseas connx. Cleancut, energetic, hrd wrkg, current passport. Ronnie. 213-662-6380
- Wizy, HR lead guit w/ lks, licks, & gear. Infrl Val, Rhodes, VH. Sks estab band w/ mgmt & lbl int only. 213-474-1286

9. GUITARISTS WANTED

- Elec/acous rhythm guit wtd for unique band proj ala U2, Idol, Human Drama, M/F. 25-35. Semi-dark image. Tape avail. Vincent. 818-882-2574
- Guit wtd by RUDE BOY. Lbl int very heavy. Infrl Aero, Cuit, Guns, AC/DC. Ontario area rehrl. Dave. 714-350-8003
- Antelope Valley's best. DEN OF WOLVES, sks 2nd lead. Bml sngwrts. Pre-prod studio, mrktng good, industry contacts. Career minded, pro gear, srs. Jd. 805-284-2605
- Christian lead guit wtd for promising HR proj w/ hit songs. We have mgmt & equip endorsements. Emotional chops & image neg. Dave. 213-434-2853

- Cmrci HR guit wtd to complete all pro band w/ studio mgmt, lbl, image, top plyrs only. 805-295-1626
- Crunch guit ndd for 2 guit band. AC/DC & Anthrax infis. Gd equip, lm plyr. Dave. 818-904-9631
- Dark mysterious guit wtd to form hard horror comic book type R&R band. Infrl Morrison, Ramones, Lord of the New Church. Michael. 714-621-1491
- Fem guit ndd to complete fem P/R band. Bckg vox helpful. Stacy. 213-469-4053
- Fem guit wtd to form fem funky rock blues band. Gd sngwrtp image, 27 and younger. Srs only. Infrl Zep, Santana. Raitt. 213-463-6344
- Fem lead guit wtd for all fem band. 18-25. Liz. 213-652-4165
- Fem voc skg knowldg dependbl guit. Duo/trio. Perform spanish, portuguese sldrs, Andean folk. Pvt parties, artsy events, coffee houses. Maria. 213-258-7515
- Guit for HR band. Rhythm, some lead, bckg vox, keys a plus. Steve. 213-641-3429
- Guit w/ great sound, feel, taste, soul, att & image ndd by heavy, moody, emotional powerful band. Mission, Cure, Charleneons, Drama. Hrd wrkg pr sit. 818-907-8323
- Guit wtd for 70s-90s style glitter rock fun time band. New forming. Any age line. Hendrix, Stones, Jovi, Colour. SFV. Alan. 818-882-4955
- Guit wtd for fun band. Infrl Monkees, humor a must. No HM or drugs. Sylvia. 818-782-7607
- Guit wtd for proggy metal band from Dallas, TX. Mgmt. Pro att. James Martin. 214-530-7827
- Guit wtd for signed grp w/ mgmt & booking agency. Bill. 213-214-3725
- Guit wtd for worldbeat band. African, Caribbean, latin style. Must be srs & dedicated. West LA. Rick. 213-390-3140
- Guit wtd to play festival in Berlin similar to Comrades, Smiths, Joy Division. 213-487-1307
- Hot dmrn pop band nds sharp plyr w/ persnlty & chips. Music ala Heads, Costello, etc. Ted. 213-465-7466
- Lead guit nds. Sks. Must sing high harmonies. Weekends when ready. Rhesz 2wk. Greg. 6pm. 818-579-6732
- 59 SLAM. Nds HR guit. Let's have phun. 818-507-5649
- Adrian Ballew, where are you? Dmrn sks guit/singer w/ ambition, patience & equip to start unique band for the 90s. Infrl Crimson. John. 818-781-8369
- American new wave artist sks guit for huge proj. Vox a plus. Have producer int & demo. Must learn fast. Aits OK. 714-630-1408
- Are you srs about playing? Ndr pro blues country plyr. K. C. McCarthy. 818-993-5769
- Cmrci HR guit wtd to complete all pro band w/ studio,

24 HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., OCTOBER 4, 12 NOON

- mgmt, lbl, image, pro ability a must. 805-295-1626
- CRIME nds R/L guit for inlrgt HR band. Infrls Jim Carroll, Patty Smith, Ramones. Pros only. Ned. 213-465-3537
- "Do not go gentle into that good night." Dylan Thomas. Dmrn & bst desperately digging for life in the corpse of american music. Jeremy. 818-761-4307
- Drmn voc skg bested guit to finish forming dmrn 90s HR band. Pro att & gig srs only. Chris. 213-465-0379
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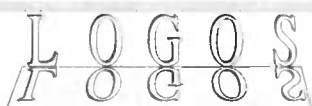
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