VARIATIONS OF RAP MUSIC THE ORIGINS OF HIP-HOP MELLOW MAN ACE: BILINGUAL RAPPING

> INTERVIEWS WITH: C.L. COOL J, PUBLIC ENEMY TONE LOC, SALT-N-PEPA, N.W.A. AND MORE



# PLUS BMI'S ALLAN McDOUGALL FIRST ARTIST: KEVIN PAIGE

## ABSENIO HALL



How Do The

(autside Colifornia \$2.50) \$ 2.00

Vol. XIII, No. 20 Oct. 2-Oct. 15, 1989

5

3072



World Radio History



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 Yonow Black Music: Liso Posey

> **TECH EDITOR** Barry Rudolph

CONTRIBUTING WRITERS

Guy Aoki, John Bitzer, Bliss, Billy Block, Jennifer Clay, Tom Forrell, Sabrina Frees Perrin, Kenneth Giles, James T. Goad, Maxine Hillory J, Lyn Jensen, Harriet Kaplan, Tom Kidd, F. Scott Kirby, Pat Lewis, John Matsumato, Dianne Joy Maca, Eric Niles, Ace Possion, Liso Poly, Liso Posey, Rick Terkel, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS

Leslie Compbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Mathew, Michele Matz

#### NEWSSTAND DISTRIBUTION: Moder News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is 52.00. Subscription rates: \$30/ane year, \$55/two years. Second-doss postage poid at Los Angeles, CA and additional mailing affices. POSTAMSTER: Send address changes to Music Connection Magazine, 6640 Sunset Bird., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written excerning of real possible. In registre representation of contributing writes to this publication permission of the publicher is prohibited. The opinions of contributing writes to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1989 by J. Wichael Dalan and E. Eric Bettelli, AB rights reserved.

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





## 20 **ARSENIO HALL**

Following in the footsteps of his buddy, Eddie Murphy, redhot 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** 

## 22 **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.

By Jim Goad

- 24 THE MANY MOODS OF RAP By Jim Goad
- 26 MELLOW MAN ACE By David Nathan
- 28 **BUYING TALENT** By Bliss
- 30 ALLAN McDOUGALL By Pat Lewis

## **COLUMNS & DEPARTMENTS**

4 FEEDBACK	16 SHOW BIZ
6 CALENDAR	18 LOCAL NOTES
6 NEWS	32 FIRST ARTISTS
7 <b>SIGNINGS &amp; ASSIGNMENTS</b>	34 NIGHT LIFE
9 CLOSE-UP	36 CONCERT REVIEWS
10 A&R REPORT	38 CLUB REVIEWS
11 E DEMO CRITIQUE	42 RECORD REVIEWS
12 SONGWORKS	44 GIG GUIDE
14 AUDIO/VIDEO	45 PRO PLAYERS
<b>15 NEW TOYS</b> Cover photo courtesy of Paramount Pictures Corp.	46 FREE CLASSIFIEDS

MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989



#### "...The best practical guide to home recording I've ever seen.'

-MUSIC CONNECTION MAG. "... Everyone from Jazzoids to Death Rockers should find this book most helpful." -GUITAR PLAYER MAGAZINE

"...I would recommend the book and tapes to any musician who wants to be more proficient in the use of high tech gear." -HOME AND STUDIO RECORDING

Written by Peter Mclan (producer/engineer of such hit acts as Men At Work and Mr. Mister) with Larry Wichman.

#### Everything for the beginner thru advanced including

 Recording Basic Tracks
 EQing
 Creating Special Effects Trouble Shooting Guide
 Buyer's Guide

plus how to tailor your demo for record companies, publishers, managers.

The guide to demo success, explained in 360 pages with user-friendly diagrams and illustrations. HARDBOUND RETAIL \$24,95-OUR PRICE \$ 21.95

### **NOW ALSO AVAILABLE:** THE MUSICIAN'S GUIDE AUDIO TAPE Two 45 Min. Cass. of Tips, Tricks plus a complete step by step mixdown —ONLY \$ 17.95 TO ORDER: VISA / MASTERCARD CALL 1-800/ 234-5911. OR SEND CHECK/ MONEY ORDER TO: NOTE WORTHY PRESS, P.O. BOX 1168, STUDIO CITY, CA 91604 \*ADD \$2.50 S/H FOR ALL ORDERS. CA. RES. ADD 6% SALES TAX.



#### AFTERDARK, KROQ, and KEN FUSION

would like to congratulate the following Artists on their recent label signings:

<u>ARTIST</u>

#### LABEL

AFTERDARK/KROQ **SHOWCASE** 

MARY'S DANISH THE BIG F THE ORIGIN	ATLANTIC	SUN. MARCH 12 SUN. APRIL 2 SUN. JUNE 11

For AFTERDARK booking information contact David (818) 342-2087.

#### I 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 Civilation 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 soldout 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



### L.A.'s Premier Guitar Shop Isn't in L.A.

NEW INSTRUMENTS Alvarez • ESP • Gretsch Guild • Harner • Heritage Jerry Jones • PRS Guitars • Rickenbacker Santa Cruz Guitar Co. • Taylor

> EMG & Seymour Duncan THD Electronics

USED AND VINTAGE Danelectro · Epiphone ·Fender Gibson · Gretsch · Guild · Jackson Martin · Ovation · Rickenbacker Vox & others

(213) GUI-TARS

New • Used • Rare & Vintage Right & Left-Handed Instruments Buy • Sell • Trade • Consign • Repair



World Radio History

### 

#### 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, 6640 Sunset Blvd. Hollywood, CA 90028.

□ 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 Bivd., 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. KKGO'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 eightweek 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-MC 4873 for further information.

## **Solution NEWS** 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

JACKSON AND L.A. GEAR

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-minuteand-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

A GeaR

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," saysAnderson. "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.

L.A. Gear Executive Vice President.

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,

### Solution NEWS 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 cofounder with producer-songwriter Allen Toussiant, 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-

## 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 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.'"

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.

## SIGNINGS & ASSIGNMENTS

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 Pastorious.

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-



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 Enterlainment and Southwest Regional Sales Manager for MGM-UA.

MCA Records has promoted Andy McKaie to Vice President, Catalog Development & Special Markets A&R. In additional 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.



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.

Hotline - (714) 949 - 1101 Legal Rep: Robert Dorne (213) 478 - 0877 6 🞐

15

---

## CLOSE-UP K-FUN: Resort Television



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.



A simply wonderful new idea that adds sustain and harmonics to any guitar or bass. A FATHEAD is a thin plate of bell brass that triples the mass of the headstock thereby eliminating all "dead spots" and dramatically increasing sustain, the strings simply ring longer and louder. A FATHEAD installs in minutes with your original hardware and no modifications.

Guitar (\$25) Bass (\$30) FATHEAD Aspen & Associates P.O. Box 923353, Sylmar, CA 91392 (818) 361-4500

## SONGWRITERS! OUR ANNUAL SONGWRITER ISSUE IS HERE ONCE AGAIN!

Publication Date: Oct. 30, 1989 Ad Deadline: Oct. 18, 1989

(213) 462-5772 Don't Miss it!

## A&R REPORT-Kenny Kerner



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."

**Copycats:** "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 eachother. 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 Ste-vens...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 vourself 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 iells 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.



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.

## A&R REPOR



Oh Dio, mio: The search for a great new lead guitarist ended in England as metal star Ronnle 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 Teaszer 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 Fitz**patrick 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

"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.

## DEMO CRITIQUE

PRODUCT ANALYSIS OF UNSIGNED TALENT



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

 $(1 \ 2 \ 3 \ 4 \ \bigcirc \ 6 \ 7 \ 8 \ 9 \ 0$ 



#### James-Lasaine

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

1235567891



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

1235567891

graphical 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.

To begin with, there was no bio-

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 certa. contender for some big, middle o. 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.

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 par-ticular 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.

## SONGWORKS—PAT LEWIS



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 ac-

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-tobe-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 AS-CAP'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 internationallyknown 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.



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.

#### **Professional Pointers**



#### Donna Young, Director of Repertoire, Virgin Music

ester Cohen

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."

Bernal

Ruth

## 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 organi-zation. 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 cr published—are going to have a life of perform-ance, 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 younone 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 atmos-phere 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.



"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 succesfully.

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

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.

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

 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.

 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 unpredicatable. This is excellent song craft.

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

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

 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.

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

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

## AUDIO/VIDEO-MICHAEL AMICONE

ARRABEE 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 engi-neering 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.

ARTIŠAN 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/RA-DIO RECORDERS: R&B vocal





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 Szymcyk, 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 VinyI....The DivynIs' 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-



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 90minute 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

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

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

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.



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.



## **KEITH COHEN** By Steven P. Wheeler

wenty-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 consecutive Number One singles, but Cohen hasn't been able to enjoy the doublewhammy. "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 assis-

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."

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 selfemployed," says Cohen.

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



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-



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. 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.



#### 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 picking 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.

## SHOW BIZ-Tom Kidd

#### 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 rumbling 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 Bivd., 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 Calhoune 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 auvs 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 begun in have stranger ways.

Yoko Ono hasjust completed a docudrama 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 earring, 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. Ths 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

## SHOW BIZ



Thomas Dolby

is a **Clive Barker** horror flick starring. **David Cronenberg** Then, Elfmar will work on *The Dark Mar* which is described as a quasi horror frim starring **Liam Neeson**.

David Johansen co-stars in the current Paramount Pictures release Let It Ride. The former New York Dolls frontman plays character Jan Trotter's (Richard Dreyfuss) sidekick Looney in the tale of a man who has a chance to make it big by bet ting on a rigged horse race. Also in the cast are the ageless Teri Garr (check out her early camec in The Monkees' 1968 teature Head' and Allen Garfield Mama Michelle Phillips also appears. Let It Ride has a score by Giorgio Moroder This fum 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 jounge ilzard Buster Poindexter previously appeared as the taxi-driving Ghost of Christ mas Past Ir Paramount's Bill Murray vehicle Scrooged

A whole siew of tamous tolk have signed up to help Muppet maestrc Jim Henson with his new Ghost of Father Hall series. Different quest 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.

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 MuppetShow, 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 rew 90 m nute movie special for the Disney Charnel which uses an original musical score to tre 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 tor instance por tray Three Men in A Tub with the tub being a stylistic spinoff of their "Esminator" 33 Ford het roc Shelley Duvall is Bc Peer Jean Stapleton is Mother Goose Little Richard is Old King Cole and Paul Simon portrays Simple Simor This talent cornucopia aisc includes Debbie Harry, Garry Shandling, Teri Garr, Harry Anderson, Cyndi Lauper, Woody Harrelson. Dan Giroy. Katey Segat, Pia Zadora, Bobby Brown, Ben Vereen, Steve Kearney, Neill Gladwin, David Leisure, Elayne Boosler, Art Garfunkel and Brian Bonsall

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



David Johansen



Dinah Shore and Nancy Reagan

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

Wher officials in Winchester Tennessee offered to rename Winches ter-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 tormer Glenn Miller vocalist ("Sentimental Jour-ney") warbled "Dear Hearts and Gentle People " The proceedings were broadcast by The Nashville Network, who also carry Shore snew series A Conversation With Dinah daily at 3 00 p.m (PST) Former first lady Nancy Reagan guested or 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 Are Atternoor. This romantic comedy from Skouras Pic tures and Nec Pictures stars John M. Johnson, Dana Anderson and Yeardly Smith in the tale of a couple's com ing to terms with themselves and their imminient parent hood Songs include "Save The Child." "i Don't Trust Nobody" and "I cust Want Tc 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 oftencovered classic had originally been a hit for Bo Diddley when we were all still very young. MC

#### 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 NET-WORK—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 CHAN-NEL----Spinout: Elvis Presley stars as a musician/race car driver being pursued by three girls at the same time. Co-stars Shelly Fabares. RE-PEATS: 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 CHAN-NEL—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 NET-WORK—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. RE-PEATS: 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-Tòni R) Tennille, Carmen Dragon and Dary 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-eardrumbreaking 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 activi-

ties 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 idól: a painstakingly researched list of shows detailing every set list performed by the EStreet 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." Pic-



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.



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 restroom entrance stickers with Beastle 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 multiplatinum.



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 rereleased 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 eightweek 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, Na-tional 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 Alco Records. As The Who's principal composer, Townsend wrote the rock operas *Tommy* and *Quadraphenia* 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."



hile 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 crossover 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—

**By Michael Amicone** 



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 musicvariety 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 senario 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 character for the project called Chunky A, his 300pound 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 doning 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 sendup 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."



hen 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

## HIP HOP HITS THE TOP By Jim Goad

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 twochord 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 halfsecond 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



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. Streetlevel 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

> in the wastebasket.

Nik The Fly (that's his name), sales hombre at South Central L.A. record store, 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, mallgoing 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.



1556 North La Brea, Hollywood, CA 90028 Tel: (213) 962-8826



o 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

## THE MANY MODS OF RAP

By Jim Goad

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 peace-maker ("Stop the Violence," "Self-Destruc-tion") 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-D.M.C.

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



World Radio History

("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.



#### L.L. Cool J

"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, moistureinducing 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."



#### **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, blackon-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 CLyte, 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 31 ≻





ith 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

### Looking for a Recording Studio?

Our network of over 200 select recording and video sweetening facilities will make your work a pleasure. We eliminate the runaround, hassles and headaches involved in finding the best studio for your project.

Since 1980 Studio Referral Service has assisted thousands in getting great results for their records, films, commercials and related projects.

Next time . . . get it right from the start!

This is a free service.

818-508-8828

213-858-1140



## MELLOW MAN ACE: BILINGUAL RAPPING

By David Nathan





Salomor

*"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 "Mentirosa" 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.





MAC OWNERS!!! IN STOCK... APHEX STUDIO CLOCK ...THE ULTIMATE INTERFACE

OPCODE VISION 3.0 ALCHEMY 2.0 PERFORMER 3.2 OPCODE STUDIO 3 MAC INTERFACE CALL FOR SPECIAL OCTOBER PRICING ON ALL COMPUTER SUPPORT PRODUCTS!!!

1556 North La Brea, Hollywood, CA 90028 Tel: (213) 962-8826

## The Art of Buying Talent

ave 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 **By Bliss** 

(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 anticipated 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



The Universal Amphitheatre

BANDER CONNECTION       SUBSCRIBE NOW!         6640 Sunset Blvd., Hollywood, CA 90028       TWO YEARS \$30         0NE YEAR \$30       (25 ISSUES) SAVE \$20	Lis Lewis Proudly Presents: Discussions with Music Industry Experts Oct. 10: The Concept Oct. 17: The Song Oct. 24: The Production Nov. 28: The Publicist
(Please Print) ADDRESS: CITY:STATE:ZIP: OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR + MAKE CHECK OR MONEY ORDER PAYABLE TO: MUSIC CONNECTION MAGAZINE TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772 PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY	Nov. 7: The Image Dec. 5: The Deals 8 Tuesday Evening Classes Beginning Oct. 10 Encolment limited \$200 inclusive For more info: (213) 664.3757 or 836-4873



#### **Missy Worth**

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

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."

	INTEGRAT	ED   \  \ AUD	IO SALES
	AUDIO VIDEO		TEGRATION & SALES
	TASCAM	AMPLIFIERS CARVER	<u>Software</u> Digidesign
	УАМАНА	CREST	HYBRID ARTS
	USED MULTI-TRACKS	CROWN	MARK OF THE UNICORN
	USED MOLTETIOX KS	HAFLER	OPCODE
	CONSOLES	HILL	SONUS
	ALLEN & HEATH	OSC	VOYETRA
Also	AMEK/TAC	УАМАНА	
In-house	HILL		PRO ACCESSORIES
	TASCAM	SPEAKERS	3M
and on-site	TRIDENT	CERWIN VEGA	AKG
service	УАМАНА	RENKUS HEINZ	ATLAS
and repair		TAD	AUDIO TECHNICA
	OUTBOARD	TANNOY	BEYER
for your installation.	ALESIS	TOA	COUNTRYMAN
	APHEX	TURBOSOUND	EDIT-ALL
	BARCUS BERRY	YAMAHA	FUJI
	BROOKE SIREN SYSTEMS		JL COOPER
	DBX	MIDI	JUICE GOOSE
	DIGITECH	ALESIS	MEGAMIX
	DYNACORD	ATARI COMPUTERS	MONSTER CABLE
	ELECTROSPACE	CASIO	NADY
	EVENTIDE	EMU	NEUMANN
	FURMAN	ENSONIQ	OPTICAL MEDIA
	KLARK TEKNIK	GARFIELD	PROCO
	LEXICON	INTELLIGENT MUSIC	SAMSON
	RANE	KURZWEII	SENNHEISER
	ROLAND	ROLAND	SHURE
	STUDIO TECHNOLOGIES	YAMAHA	SIMON SYSTEMS
1556 N. LaBrea	SYMETRIX		SONY
Hollywood, CA 90028	TC ELECTRONICS	DIGITAL	SOUND IDEAS
(213) 962-8826	VALLEY PEOPLE	DAT	STEWART
FAX: (213) 962-8830	ҮАМАНА	TASCAM	X-EDIT
		A/ A B E A I E A	

YAMAHA

## Allan McDougall: A Man For All Reasons



**By Pat Lewis** 

t 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 madnesspolice 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 druggy 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 schoolalways 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 someway to get to thempersist. 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!



Allan McDougall with friends, L.A. Guns.

World Radio History

#### ✓ 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."



#### **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-cookiejar 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.



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 endear 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 armory 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





MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

## FIRST ARTISTS

#### FIRST ARTISTS DATA Kevin Paige

Label: Chrysalis Manager/contact: The Starsound Entertainment Group Address: P.O. Box 381078, Germantown, TN 38183-1078 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

wenty-two-year-old Kevin Paige has seemingly come from nowhere to the verge of chartally 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 ways 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 | 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.





Kevin Paige Kevin Paige Chrysalis ① ② ③ ④ ⑤ ⑥ 〇 ⑧ ⑨ ⑩

PRODUCER: Kevin Paige and Fred Maher.

TOP CUTS: "Anything | 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 fingerwalking 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

## DRUMMER AVAILABLE

FRY CORM

APPLY COPINIALL

## LARRY CORNWALL

Formerly OF V.V.S.I. and TARA **Recording, Touring Experience VERY STRONG SHOWMANSHIP** SABIAN ENDORSED Available for Touring, Video & Studio Situations Bands with label or financial backing only. CALL 818-309-0410



Seth Riggs' students are virtually a "who's who" of the world's top performers. Some of Seth's students include:

Madonna • Paula Abdul Michael Jackson • Luther Vandross Sylvester Stallone • Stevie Wonder Annie Lennox • Bette Midler Janet Jackson • Prince

#### LEARN THE TECHNIQUE THAT HELPED **PRODUCE 67 GRAMMY WINNERS**

Sunday, October 15th, 1989 11:00 am - 7:00 pm Pepperdine University, Malibu, Smothers Auditorium. Pre-registration fee: \$100.00 At Door: \$130.00

### Personal checks or money orders to be sent to: Beausoleil Paris Productions

860 Via De La Paz #E Pacific Palisades, CA 90272

For Visa/Amex charges, call Pepperdine University Hours: 10:00 am – 5:00 pm 213-456-4522 To reserve the limited seating available, call 213-459-4944 Fax 213-573-0084

Please note as seating is limited for this rare occasion, it is necessary to respond quickly. Seating will be on a first come basis.

١	30
	CÓ

IOHN

#### NOVELLO'S S U C C E S S -IN -MUSIC WORKSHOP

proved and ready		
AT THIS VITAL INDUSTRY WORKSHOP, DISCOVER:		
HOW TO PUT YOUR CAREER BACK INTO YOUR HANDS		
HOW TO HANDLE THE "BARRIERS" OF TIME AND MONEY		
HOW TO HANDLE THE POLITICS AND PR OF THE ENTERTAINMENT INDUSTRY		
THE 3 LAWS OF SUCCESS		
WHERE:	Celebrity Centre International	
	5930 Franklin Ave., Hollywood, CA. (Parking on Bronson)	
WHEN:	Sunday, Oct 22 1 p.m. — 6 p.m.	
TUITION:	\$75 (in advance) \$100 (at door)	
CONTACT:	(818) 506-0236	



- · 56 inputs, 24 Buss
- · Spacious 525 sq. ft. control room w/MIDI production station
- 1320 sq. ft. live room
- A/V Lockup available RECORDERS
- · MTR 90-II 24 track
- · Otari MX-80 24 track
- Otari MTR-12 1/2" 1/4" mastering
- · 48 track capability
- REVERBS Lexicon 480 Digital
- reverb/sampler
- Lexicon 224 & PCM 70 SPX 90's---REV 7's
- Live chamber
- MICS
- AKG · Sennheiser
- Shure Neumann

- Tannoy "Little Golds"
- Yamaha NS10M OUT80ARD GEAR
- Extensive array of signal processors
- Akai S900 w/ASK 90 many samples
- Drawmer dual gates (8 units)
- TC2290 digital delay sampler
- Lexicon delays, dbx & Urei limiters Nakamichi, Yamaha, Technics
- real time cassette duplication Midi Production station
- · Many Keyboards available

**BRAND NEW:** 



"The Ultimate Creative Atmosphere"



### **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-payto-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)! Expensivel 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.



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 al-bum pick this month. Candy Ler-man, 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



Lock-Up!



#### 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 preproduction 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 onstage 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.



**Clint Black** 



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 addi-tional 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 Clora 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 Fesitval 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



#### 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 upand-coming bassist John Leitham and drummer Laurence Marable. Other musicians participating in the bebop jam sessions were trumpeter Conte Candoli, pianist Eric Reed (an important voice of the future), veteran pianist Gerald Wiggins, bassists Red Callendar and Monty Budwig, the distinguished guitarist John Collins and, for one song, the great trumpeter Harry "Sweets"



Clora Bryant



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.

Edison. In addition to Cooper, other

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).

## 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 20year 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 threepiece, all-woman horn section. The bassist and horn section had competent replacements, but those three ladies whose horns cleverly punched at the relentless "riddum, 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 every-thing—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



Burning Spear

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'tbring in enough revenue for the restaurant owners.

Be on the lookout for **ice-T's** latest album on Sire which is called *The lce-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.



**Tory Ruffin of Civil Rite** 

## **CONCERT REVIEWS**

#### **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 Daltry 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

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



The Bee Gees: Stayin' alive on the charts.

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,

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

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.

The Who performed admirably. Daltry's voice was slightly hoarse at times, but he threw back his head like a sword swallower and punched forward; bassman Entwhistle 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*


# **GIVE YOUR MUSIC THE EXPOSURE IT DESERVES!**

The BMI-Sponsored Los Angeles Songwriters Showcase & BAM Magazine Presents



### For 12 Years, The Worlds Largest Songwriters Event

# **OCTOBER 28-29**

**PASADENA CONFERENCE CENTER** 

### PITCH YOUR DEMO

cassettes to more than 20 producers and major label a&r reps looking for all styles of acts and songs for artists on their labels. Last year alone, over 250 songs were held by our industry guests.

### INSTANT FEEDBACK

on the quality of your songs and lyrics from more than 25 publishers and hit writers. (Your name is not mentioned during critiques unless your songs are held for further consideration)

### **39 CLASSES, PANELS**

and workshops covering all aspects of the craft and business of songwriting. Also classes on performing, MIDI, film scoring and much more. All taught by hit writers and music industry pros.

### MEET THE PEOPLE

from the major songwriting and music industry organizations who can help with your career. They'll all have booths in our vendor area along with companies offering valuable products and services. With a keynote address by: Joe Smith: CEO of Capitol/EMI

Author of "Off The Record - An Oral History Of Popular Music"

Major labels represented this year: CAPITOL, COLUMBIA, MCA,ENIGMA, RCA, EMI/LIBERTY/MANHATTAN, CHRYSALIS, CBS, EPIC

PRE-REGISTRATION - LASS MEMBERS \$150 OTHERS \$175 "AT THE DOOR" \$195. ONE DAY (AT THE DOOR ONLY) \$99

For Expo registration & schedule,write: LASS, P.O. Box 93759, L.A., CA 90093 Or call (213) 654-1665



Westside Studio Photography (213) 479-8119

"affordable legal services ... exciting news for all local artists." —Randal A. Case, Music Connection, Feb. 1986

RANDAL NEAL COHEN

-music attorney

(818) 986-2233 (213) 552-2233

Reasonable hourly fee



OVER 25 DIFFERENT MAKES AND MODELS -PROFESSIONAL, HOME, AND PORTABLE DAT RECORDERS WITHOUT COPY CODE OR RECORDING RESTRICTIONS. ALL MACHINES, ACCESSORIES, AND TAPES IN STOCK NOW. WE HAVE THE MOST INFORMED DAT SALES STAFF ANYWHERE IN THE U.S. IN ADDITION TO THE LOWEST PRICES FASTEST SERVICE DEPARTMENT, AND THE LARCEST SELECTION.



FULL WRITTEN WARRANTY PLUS FREE LOANERS
 IMMEDIATE DELIVERY
 NO DEPOSITS REQUIRED

• HOME & PORTABLE D.A.T. •	
SONY DTC M100	AWA XD-999
SONY DTC-300ES 1500.	
SONY DTC-500ES 1750.	JVC XD-2700 1500.
SONY DTC-1000ES 1950.	JVC XD-Z1100 2000.
SONY TCD-D10	JVC XD-Z900 2250.
PIONEER D-900 1800.	AKAI D-9000 1800.
ALPINE 5700	AKAI D-930 1400.

PROFESSIONAL D.A.T.
 PANASONIC SV-3500 CALL SHARP SX-D100...CALL
 PANASONIC SV-250...CALL FOSTEX D-20....CALL
 SONY PCM-2500...CALL SONY PCM-2000.CALL
 the one, the only,



# **CLUB REVIEWS**



Nathalie Archangel: Aggressive & dynamic.

### Nathalie Archangel

*At My Place* Santa Monica ① ② ③ ④ ⑤ ⑥ ✿ ⑧ ⑨

□ 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 Madonnastyle 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 feedbackriddled 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

# **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

As 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 ✿ ❻ 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



Local Groups Rehearse." (818) 244-8620 Paul Norman HEAD SHOTS ! WOR BANDSHOTS TOO **17 YEARS INDUSTRY EXPERIENCE** 213 • 392 • 1421 NEW NEW S-B-S 2" 32 CH. 24 TRK. BOARD 24 TRK \$40 12 TRK \$25 Full Midi Studio. 3 Live Rooms + More! REHEARSAL \$8-\$15 4 Clean Air Conditioned Rooms P.A. Incl. Block Rates Available REC (213) 538-0209 REH (213) 324-8330

Elbee's Studios

"Where The Top

## 10th Annual Music City Song Festival Over \$250,000

in cash and prizes!

Professional, Amateur and Novice Song Professional, Amateur and Novice Lyric Amateur Vocal, Lyric Poem

### All Musical Categories

Deadlines: Song & Vocal - Nov. 30 Lyric & Lyric Poem - Nov. 15

Sponsors Include

Shure, TASCAM, Atari, Peavey, Magnavox, Smith Corona & Technics

Official Entry Form Required Write or call for info today!

MCSF P.O. Box 17999-MC Nashville, TN 37217 (615) 834-0027

#### MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989



# **CLUB REVIEWS**

### **Bobby Lyle** Grand Ave. Bar

Los Angeles 1234567291

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

Anterial: 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 Goirig Ori?" Of his 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 ballac "Lush Life " which also appears on Ivory Dreams

U Musicianship Lyle's basic tric has been around music long enough to give an edge to everything it en counters 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 soic or soprano sax was a highlight of the two sets I heard. The planist is a master at his art, attacking his acoustic instrument with verve and elar 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

U 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 -Frankie Nemko decibels



Screamin' Sirens: Rough-edged rock & roll.

## Screamin' Sirens

Coconut Teaszer West Hollywood (1 (2 (3 (4 (5 😂 (7 (8 (9 (1)

U The Players Pleasant Gehman vocais Kathryr Grimm lead guitar 8 vocals, Laura Bennett, rhythm guitar. Miiko Watanabe, bass guitar. Časey Gomez, drums.

L Material: Their songs deal with the darker side of love and life-from the turie "Voodoo," where Pleasant growls, to "Little White Lies," a song that peals 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 roughedged rock & roll.

Where the industry comes

for sound advice.

(213) 203-9979

# **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 wirey 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, Butrock & 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 T. Adam Boffi She-Wolves.

### The Woodpeckers Palomino

North Hollywood (1) (2) (3) (4) (5) (6) (5) (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 smouldering 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.

D 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 bistering 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



A&R LIST THE MOST COMPREHENSIVE

**JEFF BERKE** 

(213) 286-9466

# RECORD REVIEWS



### Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe

Anderson Bruford Wakeman Howe Arista

12345078910

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 especially 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.

D Performance: These are all accomplished, well-respected musicians, liust 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 Pa-rade). 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 3 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 numbers 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 AxI 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 com-menting 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 -Steven P. Wheeler innocence.





# RANDALNEALCOHENMusicAttorney(213) 552-2233(818) 986-2233\* Contracts - Negotiations and Drafting<br/>\* Trademarks and Copyrights<br/>\* Band Partnership Agreements

- \* Corporate Formations
- Demos Evaluations and Shopping





# **IS PROUD TO PRESENT**



# BACK FROM THEIR SUCCESSFUL U.S.S.R. TOUR TO HEADLINE THE TO HEADLINE THE DEL SATIR MORE BY LA CA 9009

FRIDAY OCTOBER 6'th 10:00 PM

# 🖏 GIG GUIDE

#### LOS ANGELES COUNTY

AL'S BAR 305 S. Hewitt St., Downtown Los Angeles, CA 90013 Contact: Jack (213) 687-9906, or the bar (213) 625-9703 after 6:00pm. Type of Music:Original, unique. Experimental only. Club Capacity: 176

Stage Capacity: 8-10 PA: Yes Plano: No Lighting: Yes Audition: "No Talent Night" every thursday and/ or send cassette, etc. Pay: percent of door. No guarantees.

#### E'OGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803 Contact: Dave Swinson (213) 594-8975 Type of Music: All original/any style, Wed. acoustic night Club Capacity: 300 Stage Capacity: 8 P.A.: Yes Lighting: Yes Plano: No 90803 Audition: Mail tape & bio to above address or call Dave. Pay: Negotiable-all are paid.

DHE AKAWAY 11970 Venice Blvd., Mar Vista, CA 90066 Contact: Jay Tinsky (213) 391-3435 Type of Music: Original acoustic material Club Capacity: 75 Stage Capacity: 4-5 PA: Yes Plane: Yes Plano: Yes Audition: Openmic Mondays & Wednesdays at 8:00 pm Pay: Negotiable

#### CENTRAL

CENTRAL 8852 Sunset Blvd., W. Hollywood, CA 90069 Contact: Lynda Knorr (213) 652-1203 Type of Music: R&B, rock, pop Club Capacity: 120 Stage CApacity: 10 PA: Yes Lighting: Yes Plano: No Audition: Send package to club: Attn. Becky Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL) 7000 Hollywood Bivd. L.A., CA 90028 Contact: Alan Eichler (213)466-7000 Type of Music: Caberet/Jazz (No hard rock) Club Capacity: 110 Stage capacity: Varible (primarily small com-bos) PA: Yes Liableau ucc

Pa: 195 Elghting: yes Plano: yes - Baldwin baby Grand Audition: Bookings limited to known attractions Pay: Negotiable

CLUB 88 11784 W. Pico, L.A., CA Contact: Wayne (213) 479-1735 Tyupe of Music: All styles of R&R, originals

Club Capacity: B250 Stage Capacity: B250 Stage Capacity: 20 PA: Yes, with operator Lighting: Limited Plano: No Audition: Audition Pay: Percentage of door

CLUB SIMI CLUB SIMI 995 Los Angeles Ave., Simi Valley, CA. Contact: Larry Kingsley. (818) 347-6276 Type Of Music: All kinds, any type. Club Capacity: 300 Stage Capacity: 12-15 PA: No (must bring your own). Lighting: Yes Plano: No Audition: Call Larry Kingsley Pay: Percentage of the door.

#### MUSICIANS

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

CLUB WITH NO NAME 836 N. Highland, Hollywood, CA 90028 Contact: Dayle Gloria, (213) 461-3221 Type Of Music: Alternative/Rock 'N' Roll. Lighting: Yes

Audition: Send tape to above address.

#### COCONUT TEASZER

8117 Sunset Blvd., Hollywood, CA 90046 Contect: Len Fagan (213) 654-4887 Type of Music: Upstairs-R&R originals, R&B/ Downstairs-Lucifer's (jazz & blues) Downstairs-Lucifer's (jazz & blues) Club Capacity: 285 Stage Capacity: 15 PA: Yes, with pro engineer Lighting System: Yes Plano: Upstairs no, downstairs yes Auditon: Call Len Fagan Pay: Neroniable Pay: Negotiable

#### COMEBACK INN

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

CONCERTS BY THE SEA 100 Fisherman's Wharf, Redondo Beach, CA 90277 Contact: Chris Regan (213) 374-7231 Type of Music: Contemporary, R&B, jazz, new

Type of wasic: Contemporary, hab. jazz, new age Club Capacity: 200 Stage Capacity: 10 PA: Yes-with engineer Lighting: Yes Plano: Yes-acoustic/electric Audition: Mail promo pkg. to above name & address &/or call. Pay: Negotiable

#### **FM STATION**

FM STATION 11700 Victory Blvd., North Hollywood, CA Contact: Jana (818) 769-2221 Type of Music: All new original music, all styles Club Capacity: 500 Stage Capacity: 12-15 PA:4-way concert system with 24-channel board with independent monitor mix system, full ef-fects, houseman Lighting: Yes Plano: No Audition: Send tape, promo pack, SASE Pay: Negotiable LADY JANE'S

LADY JANE'S 2612 Honolulu Ave., Montrose, CA 91020 Contact: Deneane, (818) 248-0899 Type Of Music: Original rock 'n roll, metal, oldies, top 40 & country. Club Capacity: 300 Stage: 6-3 PA: Yes Junte: Yes PA: 195 Lights: Yes Plano: No Audition: Call &/orsend package to :D. Steven-son, P.O. box 41371, L.A., CA 90041.

MADAME WONG'S WEST 2900 Wilshire Blvd., Santa Monica, CA 90403 Contact: Jonathan (213) 828-4444 Type of Music: R&R Club Capacity: 600 Stage Capacity: 9 PA: Yes Lighting: Yes Audition: Send tape & photos to above-mentioned

#### Pay: Percentage of door THE MUSIC MACHINE

Pay: Negotiable

Contact: Mit Wilson & Deborah Randall, (213)820-8785. Type of Music: All types Club Capacity: 400 Stage Capacity: 15 PA: Yes, w/seperate monitor mix. Lighting: Yes Piano: No. Audition: Send demo on cassette.

NATURAL FUDGE CAFE TYPE FUNCTION FOR THE STATE FOR THE STATE FOR THE STATE FOR THE STATE ST Stage Capacity: 5 PA: Yes Lighting: Yes

**MUSIC INDUSTRY EMPLOYMENT OPPORTUNITIES** (213) 462-5772

Planc: Yes Audition: Send tape & bio or call John Pay: Negotiable

#### THE PALACE

THE PALACE 1735 N. Vine St., Hollywood, CA 90028 Contact: Mark Jason (213) 462-7362 Type of Music: Original, all styles Club Capacity: 1200 Stage Capacity: 10-35 PA: Yes Lighting: Yes Plano: No Audition: Send tape & bio. No calls. Pay: Negotiable Pay: Negotiable

SPEAK NO EVIL Solution Sunset Blvd., Hollywood, CA 90028 Contact: Dayle or Billy, (213) 859-5800. Type Of Music: Best of alternative rock n' roll. Club Capacity: 1000 Stage Capacity: 15 PA: Yes Lighting: Yes Piano: No Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028. Pay: Negotiable

#### THE WATERS CLUB

THE WATERS CLUB 1331 S. Pacific Avenue, San Pedro, CA 90731 Contact: Joe Gallagher, (213) 547-4423. Type of Music: Rock & roll and all other types Club Capacity: 1200 Stage Capacity: 35 Plano: No Liphting: Yes

Lighting: Yes Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006. Pay: Negotiable

#### THE WHISKY

8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069 Contact: Louie the Lip (213)652-4202 Type of Music: All original, Heavy metal, Pop,

Club Capacity: 400 Stage Capacity: 8-10 PA: Yes

Lighting: Yes Plano: No Audition: Call or mail tape/promo pkg. to above Pay: negotioable: Pre-sale tickets.

#### MISCELLANY

Miscellany ads are free to businesses offer-Ing part- or full-time employment or intern-ships for music industry positons ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

RHINO RECORDS publicity dept. seeks intern. Hours will be tailored to your schedule. Contact Cindy Laudati at (213) 828-1980. This is not a

COMPANION/AIDE for male handicapped musician wanted. Must live-in. Great opportunity for motivated, strong, kind, intelligent person w/ drivers license. Eric (818) 762-5963.

OUTGOING MOTIVATED people only: earn extra money in your spare time. Commission + bonuses. (213) 827-7072. RECENTLY REMODLED studio in West L.A.

RECENTLY REMODLED studio in West LA. seeks engineer(s), preferably w/ following. One of a kind room. Jason. (818) 907-1331. INTERN WANTED by Dr. Dream Records for publicity, radio, booking & retail. Contact Dave Hansen. (714) 997-9387. 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, aftermoons. Call (213) 657-

mornings & early afternoons. Call (213) 657-6301

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

IN I ERN WANTED: P/T receptionist/assistant needed for top national booking agency. Excel-lent 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.

Position, Vilgin Music. Cali Colar (213) 638-8727.
MAJOR INDEPENDENT music publishing co. looking for entry-level assistant in creative dept. Responsibilities include: Tape duplication, cleri-cal, some phones. Light typing & computer experience helpful. Excellent opportunity for advancement. Cali (213) 466-5392.
INTERN WANTED by production/recording studio. Must have mid background. No engineer experience nec. Leads to paid position in 3 months. Call Noah, (213) 391-5713.
INTERN NEEDED for L.A. Songwriter Show-case & Songwriters expo. Need immediately

MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

# individuals interested in public relations. Gen-eral 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. Solder-ing skills a plus. Could lead to paying position. (213) 465-3767. PRODUCTION CO, w/ recording studio seeking PC operatoric South South Participations Sond PT 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

NUSIC MARKETING FIRM seeks mailroom person for F/T employment. Entry-level position. Bob, (213) 652-9002. CHAMELEON RECORDS accounting dept. needs interms. Call Teresa at (213) 973-8282. ENIGMA RECORDS is looking for conscien-tious interms 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 entertain-ment industry. Contact Steve @ (213) 390-9969 x223.

X223. GENERAL OFFICE/MAIL order. Heavy phones; PC word processing. Typing 50-60 WPM. Self-starter. (213) 851-1147.

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 develope benefit events to raise funds for worthy causes. Must be expe-rienced. Commission based. Call: Barbara (213) 452-632. 452-5339

THE Ded. Commission Dased. Call. Bardata (213) 452-533. THE BENEFIT NETWORK is currently recruit-ing 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 man-agement/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. Con-tact Lauren Ashlee at Total Music PR. (213) 461-3068.

BUSINESS IS BOOMINGI Need interns & paid staff for retail research. Send resume to : SRO Marketing, 373N. La Cienega, Los Angeles, CA, 90048. No calls please. INTERN/APPRENTICE WANTED: Male/Iemale

INTERN/APPRENTICE WANTED: Male/female for engineer/programmer. Learn the recording business from bottom up. (213) 936-7921. INTERN WANTED for small gowing 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 Crea-tive Service Co., 3136 Altura Ave, La Crescenta, CA 91214.

A 01214

INTERN NEEDED for management Co. No experience necessary but word processor knowl-edge helpful. Some pay. Call (213) 312-4514. CHAMELEON RECORDS is looking for interns. Interested parties please call Moose McMains at (213) 973-8282.

(213) 973-8282. INTERN NEEDED: If you want to learn rock n' roll publicity, you've come to the right placel 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. Fquipped 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 ori-ented alternative band w/ record in stores & fresh off nar1 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. (213) 960-8886

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



# **PRO PLAYERS**

### SESSION PLAYERS

ANDREW GORDON Phone: (213) 379-1568 Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland studio, D-550.

D-550. Read Music: Yes Styles: Pop. R&B, jazz, dance, new age. Qualifications:Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay includ-ing KTWV, KKGO,KACE,KULH. BMI published writer. Written music for cartoons and backround music for General Hospital. Scored music for the feature film, *If We Knew Then.*. Affiliated w/ production/management.co. w/ international w/ production/management co. w/ international

record co. contacts. Available for: Film scoring, commercials, pro-

ducing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruc-tion in all levels & areas of keyboard perform-ance, rehearsing with vocalists.

WILL RAY— COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER Phone: (818) 848-2576 Instruments: Electric & acoustic guitars, vocals Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prainte metal, heavy hilbilly, modern & traditional coun-try.

try. Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plustons of country sessions both as a musician & as a producer. Have & trk studio for great sounding demos.Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped wisting benders. Have access to the best country musicians in town for sessions & disc town for sessions & gigs. Available for: Sessions, live work, demo &

record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

#### MIKE GREENE

MIKE GREENE Phone: (213) 653-9208 Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sam-pler. Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum maachine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore. Read Music: Affirmative. Styles: R&B, dance, rap, pop. Technical Skills: Complete start to finish pro-ductions for demos or masters. Killer grooves a specialty.

Qualifications: Vanessa Williams Siedah

Qualifications: Vanessa Williams, Siedah Garret, Big Lady K, The Pink Fence, Glenn Medieros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D. Available for: Producing, playing, program-ming, and writing. Equipment rentals.

#### **BILL CONN**

HILL CONN Phone: (714) 596-7526 Instruments: Akai S1000 16 bit stereo sampler, Korg MI, Fairlight series IIX, Roland Super JX, DX7 II-FD, Korg DDD - 1 drum machine. Macintosh Plus w/ Performer 3.00 sequencer, 8 track

DX/ II-FD, Korg DDD - 1 drum machine, Macin-tosh Plus w/ Performer 3.00 sequencer. 8 track pre-production studio. Read Music: Yes Vocal range: Tenor Styles: Versatile in all styles especially rock, pop, dance, R&B, country. Technical Skills: Keyboardist, songwriter, ar-ranger, producer, musical director. Equally at home as both a player & a programmer. Qualifications: 10 yrs. extensive pro live/studio work including Bob James (Montrose), Mavrick, Billy Sheehan, Magnet (John Barruck Manage-ment), Musical Director for the show "The Best Of Bette Midler", wrote & arranged music for TV shows "Time Out For Trivia" and "Telshop". Strong rock/pop image. Classically trained, B,M. in arranging, Berklee School, "I'm very reliable & easy to work with."

Available for: Any professional situation includ-ing sessions, demos, songwriting, concert tours, showcases. Reasonable rates.

#### NICK SOUTH

NICK SOUTH Phone: (213) 455-3004 Instruments: Alembic,long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted ħeck, Rickenbacker fretless w/EMG pick-ups. Ampeg SVT amp w/8x10 cab. Read Music: Yes Stulas: Al

Styles: All

# Styles: All Vocal Range: Mid-tenor backing vocals Technical Skills: Fretted, fretless & slap; spe-cializing in imaginative & melodic approach Qualifications: English musician, educated at Goldsmith College, London. Int'I touring, record-ing, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert

MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A. Available for: Pro situations; also give private laccone

STEVE ADAMS Phone: (818) 247-1698 Instruments: Valley Aris and Fender Strats, full effects rack powered by stereo Mesa/Boogie. Read Music: Chord charts only. Styles: All forms of commercial Rock, R&B, Blues, & Country. Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, comoosino/arranging.

Composing/arranging. Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and

At home on stage and in the studio. Available for: Recording, touring, demos, &

### "THE FACELIFTERS" - RHYTHM SECTION

"THE FACELIFTERS" -RHYTHM SECTION Phone: (818) 892-9745 Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger Larry Antonino: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack. Read Music: Yes

#### Read Music: Yes Vocals: Yes

Vocals: Yes Technical Skills: Give your band or session a "Facelitt." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelitting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us.

Guin sequencing. Use one, two or all three of us. Flexable image. Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metal-lica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferris Buller, Throb, Night Court. Demo and photos available.

Available for: sessions. Demos. Tours. T.V. Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

#### **RAM MILES**

HAM MILES Phone: (213) 861-7718 Instruments: Tobias 5-string fretted & fretless basses, S.W.R. Red Head amp. Fender P.J. bass, (Frettless). Gallien Krueger PB 400 Amp. E.V. 1-15<sup>-</sup> E.V. cabinet. Read Music: yes

Styles: Al Technical Skills: Fretted & Frettless. Slap & Pop. Great time. Solid grooves. Good ear. Vocals: Backing Vocals Qualifications: BERKLEE COLLEGE OF

MUSIC. Live & studio experience. Available For: Any professional situation. Private instruction.

#### BRUCE CONTE

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

lessons

LARRY SEYMOUR Phone: (818) 985-2315 Instruments: Tobias 5 string fretted & fretless, Tobias 6 string, Yamaha 4 string Custom rack w/ all state of the art power, EQ, effects, wiring, etc. Read Music: Yes

#### Vocal Range: Tenor-baritone

Styles: All

Technical Skills: Creative harmonic & rhythmic approach w/ excellent sound & feel. Highly pro-ficient at slap, improvisation, parts writing, sight reading, grooving. Qualifications: U.S. tour w/latin artist "Marisella",

"Tom Jones", Jingles for Sunkist, Pepsi-Cola, etc. Live band for TV series "Taxi", sessions for MTV, various album & 12" recordings, demos,

Available For: Any professional SESSIONS, including records, demos, jingles, TOURING, clubs, casuals, etc. Also PRIVATE INSTRUC-TION.

#### CARL HATEM

CARL HATEM Phone: (213) 874-5823 Instruments: Drum set percussion - acoustic &

Instruments: Drum set percussion - acoustic & electric. Simmons, Ludwig, Zildjian, Roland, LP. Read Muslc: Yes. Styles: Pop. rock, funk, latin, swing. Qualifications: Original music projects in the pop & dance field. National & international tour-ing. Television performance credits. Soundtrack percussion. Music & video production. Lan-guages: English & Spanish. Highlights: "The Grammy's Around The World", "Entertainment

Tonight", MTV, Artist Of The Year award winner on ABC Television series "Bravisimo". Available For: Original music, live perform-ance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

**EXPERT TALENT FOR HIRE** 

Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for

other Idioms. "Pedal Steel - it's not just for country anymore." Vocals: Lead & back-up. Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo stu-

dio. Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive stu-dio & stage experience, numerous album, com-mercial, film & demo credits with Bay Area art-ists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request. Available For: Studio & stage.

Styles: All Technical Skills: Sightread anything! Great feel

time! Amazing but tasty chops! Versatile: from brushes, ballads, to double bass. Teaches Jazz history & drums. Member: National Association of Rudimental Drummers & percussive arts so-

of Rudimental Drummers a porcession of ciety. Qualifications: BA Applied Music. Studied w/ Carmine, Bozzio, Bissonnette, Jake Hanna, Freddy Gruber, Played in symphony orchestras, big bands, shows, original pop, rock, jazz & metal; radio jingles, free lance studio (L.A., Chi-cago). Jammed w/ Brother Jack Klemmer, George Benson band, David Lee Roth Band, & Ozzy, 12 yrs. w/ '50's rocker Eddie Fontaine. Available For: Any professional situation or teaching.

Phone: (213) 222-6705 Instruments: Tobias 5-string & Modulus 5-string (fretless) electric basses; German acoustic &

Technical Skills: Team player; will create great bass lines to your changes; well developed improvisational skills; composer, producer, en-

Improvisational skills; composer, producer, en-gineer. Qualifications: 17 yrs. pro experience, includ-ing 4 yrs. composing, recording & beforming w/ Hare Silk, Peter Kater, Jessica Williams, & Firefall; performing w/ Hollis Gentry, Dave Valentin, & B.B. King. Available For: Fun pro situations.

JIM LOWNES Phone: (818) 798-2711 Instruments: Fretted, frettless, upright bass. Read Music: Yes. Technical Skills: Blues, rock, folk & funk. Also

love to play all genes of music. Vocal Range: Baritone. Qualifications: Lots of experience in studio & live shows. Also live TV (cable) & jingles. Profes-

Phone: (818) 763-2398 Instruments: Voice, Martin D-28, piano, organ,

Head Music: vocal & charts. Technical Skills: Versatile lead & background singer w/ perfect pitch. Incomparable command of harmony for any style of music. 25 yrs. expe-rience w/ acoustic guitar & keyboards (all styles). Songwriter w/ 300 song catalogue, producing & the structure of the structure of the structure of the structure structure of the structure of the structure of the structure structure of the structure of the structure of the structure structure of the structure of the structure of the structure structure of the structure of the structure of the structure of the structure structure of the structur

studio background. Vocal Range: 4 octave + Qualifications: Extensive studio, touring & club background. National spots include, Plying Ti-gers, Burger King, State of Mississippi, General Electric. Wrote & produced "Prince Of The City" for feature "Morgan Stewart". "Ready For Love", (title cut) Buddy Greco. Rick Roberts/John Manikoff project for Allantic Records. Available For: Commercial singing, studio & five. Songwriting & instrumental work.

Phone: (818) 760-7908 Instruments: Acoustic & electric drums, Midi &

Instruments: Acoustic & electric drums, Midi & triggering, Mirage board, Digital FX processing. Well studied vocalist (tenor & various ranges). Styles: Rock , jazz, funk, R&B, light country, groove-oriented, Christian music. Technical Skills: Well practiced & studied player, great ear for the right thing, clean & well organ-ized, unique style & sound. Gualifications: Toured & recorded w/ Tony Melendez, Bruce Fisher, Lorenzo Pryor, James Jamerson, Domie Williams, Nick South, Harold Bowens, Kimassee, Larry Wilkins (Sugarioal), F.S.U. Jazz Band. Availble For: Tours, records, session, video, film etc.

BRIAN BECVAR Phone: (213) 208-7074 Instruments: Yamaha DX-5, TX-802, Roland MKS-70, MKS-20, D-550, Korg M1R, Tascam M-208-8 channel mixer, Roland M160-16 mixer,

45

Phone: (213) 383-4551 Instruments: Drums, mallets, timpani.

NEXT DEADLINE: WED., OCTOBER 4, 12 NOON. (213) 462-5772

GEORGE EDWARD

Read Music: Yes

KIM STONE

Styles: Most

JIM LOWNES

DX-7

film etc.

sional attitude & solid ear. JOHN MANIKOFF

Read Music: Vocal & charts.

studio background.

MICHAEL MULHOLLAND

Merchant upright basses Read Music: Yes

#### MAJOR BLACK

Phone: (213) 838-6672 Instruments: All guitars, vocals, light keys, M.D. Read Music: Yes

Styles: Specialist in jazz/R&B, funk/rock, pop/ Technical Skills: Precise "in the pocket" rhythms

Technical Skills: Precise "in the pocket" rhythms, sensible leads, versatile & plays with the group. I create arrangements & segways that work, produce, and I'll write your charts for you. Qualifications: B.M.E. degree, 15 yrs live & studio experience. There's nothing "music" I haven't done, therefore I have a musical depth that's rare these days. Relaible, clean, no drugs or alcohol. I've got the look, the sound, the gear, the clothes and I spark on stage. Very easy to work with & concerned about your project. Guaranteed no regrets. Tape, pictures, bio upon request.

Available For: Pro tours, sessions, casuals, TV/ video.

#### **BICHARD LAWRENCE**

Phone: (213) 306-2935 Instruments: Accordion - piano - synthesizers -

vocals. Qualifications: Player, producer, writer. Played on "Crime Story", "Family Ties" & "Joan Rivers" among other TV shows. Drama-Logue awards for best written music & performance. Toured everywhere from CBGB to Polkabration to Red Rocks to the New Orleans Jazz Fest. Produced 3 albums for Rotondi. Available For: Sessions - film - video - TV.

BRAD STANFIELD Phone: (818) 345-3814 Instruments: All guitars; lead & back-up vocals, BMI songwriter. Read Music: Yes.

#### Styles: All

Vocal Range: 3 1/2 octaves. Strong & high; clear or with edge w/ total control. Sight sing; instant harmonization.

instant harmonization. Technical Skills: Quick ear, instant improvisa-tion, song-conscience. 13+ yrs. professional studio & stage experience working w/ songwrit-ers, singers & bands. Qualifications: Summer of '88 tour with Dave Mason. Guitar, bass and/or vocal sessions w/ MCA, A&M, CBS, Chappell, Peer-Southern. In & Out Burger, Global Van Lines. Have long hair, rock wardrobe, suits, tux, P.A., etc. Available For: SESSIONS, TOURS, JINGLES, & CASU-ALS.

### ED GRENGA Phone: (805) 499-0816

Instruments: Atai 1040 ST w/ Steinberg Pro 24 Ill sequencer, Akai S900 sampler, Roland D550, MKS 20, 2 DX7 s, Prophet V, 600, SP 12 drum machine Large sound library & various process-ing equipment. Read Music: Yes

Style: All styles, specializing in R&B, rock, dance,

pop. Technical Skills: Keyboardist, MIDI program-Technical Skills: Keyboardist, MIDI program-mer, songwriter, arranger, producer, film scorer. Qualifications: 12 yrs. session experience, vice-president & head composer for Handsome Bros. Music Service Inc., Boston, Ma., which special-ized in jingles, TV & film scoring, Have co-written w/Ross Vannelli, Richard Marx, Jeffery Osborne, Howard Hewitt, recorded on numerous albums including "Cal. Raisins", "One Love, One Dream" (Jeffery Osborne), "I Commit To Love" (Howard Hewett), and more. (Complete resume available upon request). Co-wrote "Stay" (Billboard Top 10 R&B single 1937). Available For: All session work including de-mos, and professional co-writing situations.

JOEY NEVOLO

Phone: CA: (818) 508-7389; Management: (201) 423-1538 Instruments: Drum set, acoustic & electric tim-

pani, Latin & related percussion. Read Music: Excellent sight reader & tran-

scriber.

Striper. Styles: Unlimited ability. Qualifications: Recently completed recording w/ Greg Howe on Howe II album. Formerly of Mahogany Rush, Benny Mardones, Good Rats, Gary Tallent, members of Bon Jovi. Extensive Manogary Hush, being the soft Bon Jovi. Extensive live & recording experience, 15 yrs. of teaching. Former member of Drummers Collective NYC teaching staff. Complete press kit available on forumet

Available For: Any professional situation, studio or live

#### NED SELFE

World Radio History

Phone; (415) 641-6207 Instruments: ZB Custom double 10 string pedal steel, IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide). Read Music: Charts.

Roland MC 500 sequencer Akai S-900, Aka Hotand MC 500 sequencer, Akal S-900, Akal MPC-60 integrated MiDI sequencer & drum sampler, Yamaha 4115 speakers (2), Roland axis-remote keyboard, Yamaha Rev 7, Korg DHV 3000 dual digital reverb, Korg SDD 2000

DHV 3000 dual oigital reverb, Korg SDD 2000 digital delay. Read Music: Yes Styles: Rock, R&B, classical, jazz. Technical Skills: Keyboardist, songwriter, pro-

Queri, arranger. Qualifications: Worldwide touring, recording & TV appearances with: John Cougar Mellencamp, Laura Branigan, Bobby Caldwell, Kitaro, 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 Phone: (213) 465-9626 Vocal Range: All Styles: All

Qualifications: We have singers of various & Qualifications: We have singlers of various & levels of experience. LAVR is the only service organization that connects singlers with produc-ers, publishers, songwriters, musicians, agents & others in the industry that are looking for singlers. There is no cost to use the referral service. Tapes, pictures & bios available on request.

We are not an agency or a union. Our mem-bers 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

Styles

Technical Skills: Instant vocal improvisation &

Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Furv/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"), Hay Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supre-mes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Dooble 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 psychedeic. Technical skills: Lead and backround vocals;

Jechnical skills: Lead and backfound vocals; 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 •Acoustic to Uessitav. • (and the set Rich, 213-850-5938 • Anvil ATA cs for Ampeg SVT head. Gd cond. Black. \$65.

213-395-1319 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 orderl). 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.

Boogle 2X12 guit cab w/ EV spkrs. Open band lop spk.
 remvbl flight cs. Srs only. \$600. Keith. 213-821-3265
 Celestlen 70w 12° spkr, in Bagend 2, ported enclosure



R&B. Rock and New Wave Artists. We'll produce suitable material. Call (818) 780-7093 or send demo to:

A.I.D.A. Management/Production Services 13609 Victory Blvd. #204 Van Nuys, CA 91401



Promotional Packages

FUTURE Recording Studio 150 Paseo De Las Delicias Redondo Beach, CA 90277

(213) 378-2846

Metal grill, Pro handles, 2 avail, Nearly new cond. \$399 obo, Jeff, 818-896-4840

- Control restrings, 2 arvant, rearry new cond, \$499 ob., Jeff, 818-896-849 - Crate bass armp, 2 15° spirs, bit-in EO & 150w biampable head, \$500 obo, Vic. 818-559-3049 - Electrovolce Pro PA spkrs, Model S-212, 12° 2-way pro PA spkrs system wi 6 allas inpods. XII cond, \$500/pr, 9-noon, 213-545-4369 - Fender Bassman head, black face. From the 60s. Sounds great, very gd cond, \$170 tims, 818-788-0610 - Callien Krueger 400B bass armp, XII 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 Hertage guit amp, 130w. Chnl switching, Lubes.

PA. \$175 ea obo. 213 e50-7564 •Peavey Herttege guit amp. 130w. Chill switching, tubes, phase set & shifting, Great sounds, great amp. Incids ft control & mnl. \$300. Major. 213-838-6672 •Peavey Mark 3 bass system. 2-chill, 6-band EQ. 400w head wit 2-15" cabs w/ spkrs. Must sell. \$300. Kelly. 213-402-2261

head w/ 1 402-226

head w/1 2-15° cabs w/ spkrs. Mustsell. \$300. Kelly, 213-402-2261 -Peavey Programics 10 guit amp. MIDI contribl. Mint cond. Great sound, \$325. Tony, 213-946-8507 -Preamp ACT. MIDI capbl w/3 k loops. 99 presets. XH cond, \$375 doo. Steve. Bit-980-7129 -Ram bass cab w/18° Gauss spkr. Great cond, \$190. Kevin 818-782-6568 -Randall RG80-1125C 80w. 1-12° Celestien, fx sends. Falotand BH-783-0610 -Roland BH-783-0610 -Roland BH-780-8610 -Roland BH-780-8610 -Roland BL-100 bass amp w/ bll-in chorus & EO. \$250. 213-390-6337 -Roland Jazz Chorus 120 w/ 2 12° JBL spkrs. Loud & Clear, Must sell, \$250. Ryo, 818-848-8230 -Shure column spkr w/6 10° spkrs & horm. \$50. MJ. 818-846-1059 -Symr Din to Senze 713/026-2671

a 46-1059 \*Symr Dncn 100w convrbl tube amp. Great cond. Must sell, \$475 obo, Sean, 213-306-2683 \*Wid: Electrovolce spir. cab. 15\* w/ horn, 2 3-way, Must be great price. Christopher. 818-359-2623 \*Wid: GK-400 RB bass amp. Will trade for pro 16-t/k recording studio time &/or cash. 818-509-7725 \*100w Marshall super lead head, circa 1976. Modified overdrive. Great sound, \$550, 818-343-9625 Carvin X-1008 100x head. Brand new. Pert cond. Must sell. Warrant uses same amps. \$475. Michael. 818-966-4697

-Carvin X-100B 100W head. Brand new, Per Cond. Must sell. Warrant uses same amps, \$475. Michael. 818-956-4697
-Detuxe reverb w/ Lee Jackson mod. EV spkr. XII cond. \$550. Convy 213-372-9702
-Fender The Twin, chni switching, new lubas, very gd cond Must sell. \$400 obo. Barry, 213-463-2453
-Contine Trueger 2004K amp for Abdrds 200w, stereo. -Callien Krueger 2004K amp for Abdrds 200w, stereo. -Callien Krueger 2004K amp for Abdrds 200w, stereo. -Xia-954-4377
-Tia-954-4377
-Callien Krueger 2004K. New tubes. \$400 obo. Keith. -Yia-954-4377

714-963-4357

714-963-4357 Hessa Boogle 12<sup>-</sup> cream & wicker ported cab w/ EV spkr. \$225 obo. 619-981-7158 -Peavey Reknown 450w, 2 chni w/ 11 selector. \$250 obo. Pele. 213-393-3694 +Power amp, CS-400, siereo 200w/chnl. Mint cond. \$300. Brad. 213-204-0565

Ramsdale custom PA monitor spkr. In house use only \$300, Heavy duty. Lots of wtg. Robert. 213-852-4762

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

-Rendell 300w bass amp. Hack mntbl. fx loop. balanced direct out, \$450, Keith, 818-780-9196 -Sunn 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 15-trk selup. MS-16 recorder, 42-B mixdown, M-520 mixing console, patchbay, stnds, cables, cords. All pert cond. 315,000. 213-782. 9915
 Sony TCD-10 portbl DAT recrdr. Never used, in box. \$1995, Sieve 818-763-8138
 Teac 3340 RTR 4-trk w/ simul-sync, recently serviced. Sounds great. W owners mnl. RCA mixdown box. \$300. Jeremy, 213-463-2453
 Fostex B-160, 30ips, new heads. All svc records avail. \$3750 obo. Mike, 213-665-5460
 Fostex B-160, 30ips, new heads. All svc records avail. \$3750 obo. Mike, 213-665-5460
 Fostex B-15-41rk, \$3530. Shap casette deck, \$125. All practically new. Barbara. 213-779-3396
 Panasonic SV-250 portb DAT recrder. List \$2700. Sell, \$1550. Brand new, never used. 213-680-9501

#### 4. MUSIC ACCESSORIES

2 Peavey MD Series horns, great cond. \$150 ea. Chris. 213-945-0640 15-spc shock mnld rack w/ casters, like new. Flight apprvd, \$500 obo. Jeff. 818-761-8823 -Anvil Ca\*s 17-W x 3\*0 x 6\*1. ATA lockable hrdwr. Unused, xit cond. 4 avail. \$200 firm. 714-650-4633 -Anvil Ca\*s 17\*W x 3\*0 x 6\*1. ATA lockable hardwr. Unused, xit cond. 2 avail. \$30, 714-650-4633 -Anvil Ca\*s 0-spc rack w/ shelf & wheels. \$4 avail. \$15. -Anvil Ca\*s 0-spc rack w/ shelf & wheels. \$250. MJ. 818-846-1059 -Carvin 66w amo. allitives type. EV patr. Gd cond. \$175

846-1059 •Carvin 60w amp, all tubes type. EV spkr. Gd cond, \$175. Steve, 818-901-1832 •Conn strobe tuner. Works pertectly, \$200. Sets perfect intronation. Breni, 213-943-1098 •DOD fxtt pdfbrd w/bl-tin AC adptrs & carrying bag, \$200. John, 213-943-1260 •DSP-128, \$250. Keth, 714-963-4357 •Filight ca. 32-1/21\_LX 1/4" WX 1'4-1/2" O. \$125 firm, 818-552-1573 •Ibanez 31\_bend 50\_4 sectors

-1573 Ibanez 31-band EQ, 1 rack spc. \$175; Firman stereo 3-way mono 5-way crossover. Perf cond. \$195, 213-395-1319

Hay more 5 way clossore in the once of the once in the once of the once in the once of the once of

•Roland rhythm composer, TR-707, like new, hardly used. \$325. Date. 213-582-4489



Sony DAT [ 213-281-1894

213-261-1694 Voyce UX-9 MIDI patch bay, 2 MIDI in, 9 MIDI out, \$150.

Hyo, 818-88-823 and to ay. 2 MIDI in, 9 MIDI out. \$150. -Wid: Anvil cs for Marshall combo 2-12 amp. Will pay cash. Clint. 213-465-5536 -Wid: DBX-168X or 166 compositimitr. Any cond as long as it works properly. Will pay cash Major. 213-838-6672 -Wid: Moog Taunus bass poll. Atter 7pm. Raphael. 818-791-1133 -791-1133 -791-1134 -791-1135 -791-1155 -791

Atter / pm. Raphael. 818-791-1133
 Yamaha REX-50, \$200; Delta Lab Effectron 3 digital delay, \$185, DBX 150-X; 2 chnl noise reduction 3 digital \$95 or trade, 213-680-9501
 Yamaha RM-602 6-chnl mixer, Sep monitor, EO, pan, fx controls for ac chnl. Great for recrding, rehrst. Cost. \$325, Sell, \$200; Eddle, 818-995-6134
 Yamaha XPS-90 multi stree 1x unit. Great cond. \$375, Sean, 213-306-2683
 4817-5875-581, 512-322-0047

o16-287-5875 +12-chnt Kelsey, \$350, 213-324-9047 +14-spc KK Audio rack, 16\* deep w/ casters. \$225, 818-989-3246

993-3246 -88 Cramer Baretta neck, Maple, jumbo frets, 45 mm, w/ Schalter tuning, \$100, 213-664-2654 -ADA MP-1 tube preamp & MIDI controller, New in box, \$600 tim, 213-4653-1071 -Anvil rack, Holds Z Marshall amps racked at bottom. 10-spc f x rck at top, All in foam, Custom made, Cost \$1200. Sell, \$\$450, 816-792-8190 -Banes obcurrent of C-2, \$55, 818, 566, 977.

-Boss Chorus pdl, CE-2, \$35. 818-566-8787 -Boss CS-3 compressor/sustainer pdl. \$75 obo. 213-460-

4656

4656 -Gibson hrd shell elec guit cs for Explorer or star-shape body, \$90. Craig. 805-251-0498 -KK Audio 16-spc rack, xit cond. \$250. Corky. 213-372--Tag

9702 •Opcode sequencer disk for MacIntosh. New cond. Must sell. \$125 obo. Scott. 818-287-5875 •Performer Version 2.41 w/ mnis. \$175. Steve. 818-609-

evez •Ratt rck mnt distortion, 2 in 1 w/ tt swithc. \$250 firm. 213-

-Hatt rock mind discontion, 2 in 1 w/i R swithc. \$250 time. 213-453-1071
-Rocktron Hush 2-B noise reduction unit. Xit shape. \$150 006. 818-347-6580 -Rocktron Hush 2-C stereo noise reduction. xit cond. \$250. Confv; 213-372-9702 -Rotand MC-500 super software & mnl for MC-300 or 500. -Rotand MC-500 super software (r Chan w/ SMPTE hav. net

\$135, 213-936-7925 \*Sealab creator software for Otan w/ SMPTE box, perf, never used. Paid \$750. Sell, \$500 obc, 213-275-0482 \*Shure M-68 mic mixer, 4 mic inputs, 1 aux input. Hi & low impedence, \$125, John, 213-316-4551 \*TC Electronics 2290 dipital delay fx procsr w/ tcontroller, World's best unit, mint cond, \$2000 firm. Mike, 818-994-621 \*Yamaha FPX-90 w/ owners mnl. \$325. Craig, 805-251-448

\*Tamaha F PX-90 w owners mm. \$225. Craig. 805-251-0498
 \*Yamaha F TX-50D stereo fx procsr. Just like S PX-90, but w/ distortion & less noise. \$300 obe 818-347-6580
 \*Yamaha QX-7 digital sequence recrdr. \$90. Pete. 213-393-3694

#### 5. GUITARS

1977 Guild 12-string guit. Blonde w/ gold heads, mother/ peart inlay neck, hsc. Beautiful finish/tone. Orig owner, \$750 obo. Steve. 213-823-2525

Brand new Fenderstratsetup. Tremolo. Japanese vintage style. Cost. \$700 w/ molded cs. Must sell. \$450. Eddie. 818-985-6134

818-985-6134 -Collectors Item, Vincent Bell signature design elec coral sitar & cs. Mint cond, \$1100. Rick, 818-841-6081 -Cramer Baretta 87, custom Floyd Rose, airbrush spiral design, Neck scalloped above octv. Mint cond. \$1250. Phil, 213-450-0584

Phil. 213-450-0584 -Custom bit dbi neck bass, 6-string. Red flame maple top. \$575 obo. Or trade for 16-trk time or 7 Brian. 818-882-1857 -Fender Buttersocht 5-z reissue telle wit weed cs. Dncn PUs. Superb instrument. \$625. Greg. 818-985-4718 -Fender lead guit w. Symr Dncn PUs, & Kahler tremolo. Black, \$95. Steve. 818-901-1832 -Glbaon 1977 Les Paul custom. Silverburst w/ Kahler, \$700. Joey. 213-469-7807



Gibson Super 5, CES-1973. Mint cond. AOw/ong brown cs. Black finish. \$2200. Roger. 818-780-5683 ackson sgl colls. Jackson tremolo. \$825, 818-985-7140 -Larrivee, alder body, Hoperthol. 2 sgl coll, 1 humbucking. Floyd, red wiblack hrdwr. Brand new wi hsc. Cost. \$1100. Sacritice. \$425, 0818-780-6161 -Modulus Graphite bass, Quantum 4, EMG's. Never used. Paid \$1500 2 mos ago. Asking \$1200. 213-207-397 way 1-40 bass & hrd cs. All native/lived 515-

\*Peavey T-40 bass & hrd cs. All natural wood. \$250. 818-841-6081

adstar 2 pro 540 Ibanez guit. w/ Symr Dncn PUs. \$550 1973 Marshall amp head. Mint cond. \$500. 818-763-2223

2223 +Roland GR-33B synth bass w/ module. XIt cond. \$425 obo. Or trade for 16-trk time or ? Brian. 818-882-1857 +Roland GR-700 w/ Anvite & GR-707 w/ Syntr Dncn PU. \$575 obo. Scott. 213-469-2232 Westone w/ IEMGs, incredible finish & cs. Great cond. \$280. Kevin. 818-782-6568 +Vitreless gult system wid in wrkg cond. Will pay up to \$100. Victor. 213-389-9068

1949 +ESP custom Mirage, strat style. Pink & black body thru construction. 24-fret ebony neck. 1 humbucker, 2 sgl coils, Floyd type tremolo system, xit shape. \$750 obo. 818-347-ceco

construction. 2 Floyd type tree

Floyd type fremoto system, xt snape. \$750 obc. 818-347-6580 -Fender american std strat, xtl cond. 2 mos old. W cs. White wi maple neck. \$450, 213-856-9180 -Fretless bass. Coulom made wi Fender Precision style Drec PLIs, Play Great, \$300 wir new cs. 213-462-4502 -Guits, Substant, Fandard new, Played twice. Black wir active EO. Bass, md, treble controls, Jazz bass type neck. Schaller bridge, \$500, Jenor, 213-43-1098 -Rickenbacker guit, Model 480, 6-string wir nd cs. Mint cond, Neverplayed on stage, \$750, Rona, 818-955-5315 -Rickenbacker Model 360, black wir hsc, 6-string guit, -Star guit, abony fretbrd, maple body, blace metallic plaint ob. You add the hardware. Custom made by Rist, \$250

job. You add the hardware. Custom made by Rist. \$250 obo. Craig. 805-251-0498

#### 6. **KEYBOARDS**

•Grand plano. 5'8" Conover, W/ new hammers & keys. Warm beautiful tone & even action. \$3800 w/ bench. 213-462-4502

Hammond M-3, custom, bit-into portbics w/ chrome stnd. Dual keybrd. Bit-in reverb. Authentic Hammond sound. Must self. \$275 obo. John. 213-316-4551

Kimball Baby grand plano, 5', mint cond. Bench, needlepoint cover & much more. Must move. \$3250 obc. 213-552-2552

213-552-2552 •Memory Moog Plus wi MIDI & sequencer. Peri cond. \$800. Paul. 213-649-0395 •Rotand JX3P wi sind. Great cond. \$500. Kelly. 213-871-8054 •Rotand BD-300S digital piano wi Anvil ATA flight cs & sind. 6 mos old. XI cond. \$1700. John 818-840-9131 •Sound Process software for Mirage. Over 300 digital multi-limbral sounds. 4 disks wi mnl \$60. 818-937-6217 •Thommas else organ. Lesiey model 810. 300 ione cab wi bench. XII cond. \$3500. JR, 714-350-365 skrs. Est even

Mike, 818-997-6217 •Moog Prodigy synth w/ cs. Great cond. \$150. Kevin. 818-782-6568 •Oberhelm Matrix 1000 sound module. \$550. Lenny

T14-960-5087 -Totand JXBP w/ shuttle cs. Xlt cond. \$575. Scott. 213-469-2222 -Sequential Classific Conduction

469-2232 Sequential Circuits Prophet 5 synth. MIDI'd w/ Anvil cs. \$600. 805-492-4256 - Witd: Any MIDI keybor equip worth \$1400. Will trade xit 13-pc pro Rogers drums set w/ stnds & cases. Darren. 818-449-6357

818-449-6357 •Wid: Roland U-20 synth. Can pay up to \$1000 for mint cond; Wid: Alessis HR-16 & Alessis MR-16 sequencer. Can pay \$400 for pr. 818-994-6621 •Yamaha KX-76 pro. Great Keybolst. \$800 obo. Tesh. 714-645-5256 •Yamaha MC-JB patch hav. \$200 obo.

aha MC-J8 patch bay. \$200 obo. Tesh. 714-645-

#### 8. PERCUSSION

3 Yamaha tom mounts, \$10 ea.; 2 Yamaha Tom holders,
 \$25. Ash, B18-769-0794
 -5-pc black CB-700 drum set w/ hrdwr. Gd cond. Must sell now. \$550 Mike, 818-760-0382
 -5-pc white Peard drum set. Export Series w/ hrdwr. Great cond. Must sell. \$600. Mike, 818-760-0382
 +1963 Ludwig super classics 4-pc set. White peart. Great shape. wc:s, sinds, cymbals. Sacritice, \$499. Mike, 818-760-0382
 -Collector's edition. 7-nc Ludwin blave Vitatilia dri hace

914-7526 -Collector's edition.7-pc Ludwig blue, Vistalite, dbl bass drum kit wi hrdwr. \$900. 818-899-0371 -Premiere drum set, beautiful. 22° dbl bass. Speed King pdis. 12° hihat. 19° Zildijan crash, throne, hsc's. Cherry cond. \$990, Rick. 213-392-6775 -Wid: Roland Octapad at reasonable price. Prefer w/ sind. Will pay \$250. Steve. 818-609-8462 -CB-700 7-pc. Dbl bass w/ hardware & cases. \$700 obc.

Never used 20 high Chinaboys, Zikdjian, \$350, Joe, 213-99-3611 Never used 20 high Chinaboys, Zikdjian, \$350, Joe, 213-693-5024 Pro Borers 13.co. down of with the 1

633-5024 FPro Rogers 13-pc drum set w/ sinds & cases, xtl cond. FPro Rogers 13-pc drum set w/ sinds & cases, xtl cond. Was \$4000 new. Now \$1400 or trade for MIDI keybod equip. Darren, 818-449-835 - Tama 10-pc w/ hardware, xtl cond. \$2200, CJ. 213-464-5814 - Tama drums. Black, 7-pc. W/ hardware. New. \$650, Joe. 213-639-5024 - Yamaha B-pc set ol black concert toms. Like new w/ cases. Worth \$3000, Sacritice, \$1000 obo. 818-990-2910

#### 9. GUITARISTS AVAILABLE

-2 guits team w/ image, equip, tmsp, dedication, lkg to J/ FHR proj w/ style. Stuart or Rob. 818-880-0571 -Creative guit sks estab rock band. No drugs. Srs only. Intl TNT, VH, Vincent, Tommy, 818-762-0923 -Expd proguit avail for wing csi or 740 band. Demos, etc. Sing lead. Current & oldies. Personal image. PA, tux, etc. Brad. 818-345-3814

Fem gult avail for band or recording sit. Mdm sound prefd. Inft Cure, Echo, Floyd, Hendrix, No HM/HR, 213-850-0980

So-0980 S0-0980 -Guit avall, ex China White, Infls, VH, Vai, Richards, Pros only, Dan Deigan, 213-969-9559 -Guit Into Stooges, Cooper, Ramones, Ronson, May skg band, No glam, Michael, 213-956-971 each area. Srs only, HR, 433-6698 -Guit sks estab met HR/HM band. Exceptional plyr, wrfr, showman w vox, exp. Very lng hr image. Killer gear, pro att. 213-968-4074



818 • 508 • 6542 "I SEE WHAT YOU MEAN

Bass

World Radio History

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

Gult sks P/R band into Marx, Toto, etc. Jeff. 213-839

-Guit eks P/R band into Marx, Toto, etc. Jeff. 213-839-3810 -Guit, 19, sks R&R band. 18-21. Image & att a must. Infl Zep, Aero, Cuit. Rick, 213-223-3658 -19 yr old guit/voc/sngwrfr w/ 24-1rk demo kg for cmrcl prefty boy rock band. 213-466-1160 -Blues guit that also plays xit harmonica sks band. Mjr infls Johnny Winter, Aber King, Chuck Berry. Mike, 6-9 pm, 213-396-3009 -Blues nock guit, Infl SRV, Clapton, Hendrix, Page. Great equip. Van. 818-368-3447 -Silleus nocker, distinct sound/took. Fully pro, very expd. Avail for all sits, 213-876-9849 -Colorti lead guit sks band or musicians w/talent & glam image. Lks, hair, sig prisc a must. Infl Suite, KISS. Enough. Beatles, 213-876-9037 - Creatilve guit/sngwrfr.keybds/voc. Pro equip. Aggrsv like Steve Stevens, mel europ like Fiux. Paulo, 213-962-6788

oros -Fem lead guil/voc sks srs orig proj. Very expd & pro. Greatimage, Infli Schon, Lukather, Blackmore, Pros only. 818-783-0551 -GIT gread sks rock band. Infl Journey, Bank

818-783-7551 GT grad sks rock band, Infl Journey, Boston, Genesis, Vai. Dedication, att for success. srs only. Gien. 213-469-327 Guit & keybdst sk recording sk. Albums, college films, demos. Pro quality. No tee, but copy of recording. Darian or Steve. 213-676-5473

Guit & keybdst sk recording st. Albums, college films, of demos. Pro quality. No lee, but copy of recording. Darian or Steve. 213-676-5473.
 Guit avall for high energy rock band. 2 guit st. Have image, equip. John e16-766-8032.
 Guit avall Ini IV H, Rhodes, Page. Tm plyr. Srs minded only. Eddle 213-666-5706.
 Guit avall Ini IV H, Rhodes, Page. Tm plyr. Srs minded only. Eddle 213-666-5706.
 Guit Rigt of HB proj. Ala Cuit, Skid. Zep. Butlit, Aero. Dedicated strong vox. great equip. Kevin. 818-980-3794.
 Guit Rigt or HB proj. Ala Cuit, Skid. Zep. Butlit, Aero. Dedicated strong vox. great equip. Kevin. 818-980-3794.
 Guit Rigt on HB proj. Ala Cuit, Skid. Zep. Butlit, Aero. Dedicated strong vox. great equip. Kevin. 818-980-3794.
 Guit Rigt own estab cmrcl HM band. Infl Priest, Maiden. Dio. Doug. 213-391-6214.
 Guit skig to stab band wi power, spirl, groove, brains. purpose, ability. Have same. 213-650-3503.
 Guit skig stab mel HPK/HM band. Exceptional plyr/wrtr/showman wi vox. exp. very Ing hr image Killer gear, pro Caut, 213, Skis ong heavy rock band wi Soul. Infl Deck. Holdworth. Muddy Walers, Willy Dixon. Chris. 818-780.
 Guit, Skis Kicking HR band wir mcrn sound, blues feel. Galt, 7.24, Isog to form young emotional band. Infl L/R, early Cuit, 12, Cure. Matt. 818-348-4799.
 Guit, 24, Isog to form young emotional band. Infl L/R, early Cuit, 24, Isog to form young emotional band. Stab-349.8799.
 Guit, 24, Isog to form young emotional band. Infl Eck. Holdworth. Muddy Walers, Willy Dixon. Chris. 818-780.
 Guit, 24, Isog to form young emotional band. Infl L/R, early Cuit, 12, Cure. Matt. 818-348-4799.
 Guit, 24, Isog to form young Brach of the Sad-94279.
 Guit J, Galt Band, Sci To fouring recording st. Heavy buse infl. Bock with yours, Drist, Sci B-1455.
 Guit, Caut, Band, Sci To fouring recording st. Heavy buse infl

Virtuoso Berklee-trained

will assist you.

MKS-50, TX 81Z, RX-11,

Mac w/3.0 Performer.

(213) 465-6306

47

**R.C.A. Recording Artist** 

Please send resume, tape and picture (optional) to: Zeitgeist Studio 247 N. Kenter Ave. Dept: M L.A., Ca. 90049

Pedal Steel / 2nd Guitar

is seeking musicians for U.S. tour.

Drummer well versed in samples as well as acoustic.

Passport, rack/MIDI. Pros only. Dale Hauskins. 213-698-0251 -L/R guit slinger w/ ability, equip, att, desire avail for ballsy, blues rock band w/ fealing. Jim. 818-997-1926 -Lead guit, 28, sks to J/F cmrcl HR/HM band. Must be decicated. Blues inft/J.ackson. 213-474-5823 -Lead guit, 28, strat, Marshall stacks, skinny, Ing bick hr. Infl Page, VH, Beck, Hendrix, Clapton, sks pro HR band. Robby Kimpet. 818-907-1915 -Lead guit, Christian, w/ unique style & great chops, sks HR proj. Srs only. 818-307-9352 -Mel guit, 30s, inft/b gv evrybody skg to play w/ gd plyrs. Pref country, rock, blues, jazz. No glammer. David. 213-305-1719 -NY style funk guit, Infls Paul Jackson, Jr., Hiram Bultock, Nyle Rogra. Sks funky skt. Pros only. Chuck. 213-668-0873

ut /3 ...., en. ros ormy. onuck. 213-668-vero lead guit w/ equip, image, trnsp. Style Sykes, Moore. Sks pro mel HR band or singer to collab. Kerim. 213-874-3279

33/9 -FVL guit avail w/ great ks. equip. exp & own rehrst studio. Sks currently gigging rock band w/ great songs & profsim. 818-762-6663

Sks currently gigging rock band w/ great songs & profslm. 818-762-6653 -Rock blues 140 guit or bst into Travers, Zep, Adams, Hendrix, Steely Dan, etc. Also acous. Wtd to jam. No HM, no drugs. 2 yrs stage. 29. Glen. 818-357-6609 -Rock guit, sks orgi trashy grooving, non-poser proj. No Sunsel strip clones. Srs only. Intl Cutt, Aero, G&R. No beginners. Cuerton. 818-359-3081 -Star quality guit. Great stg prsnc, ks, charisma, hair, -Star quality guit. Great stg prsnc, ks, charisma, hair, -Star quality guit. Great stg prsnc, ks, charisma, hair, -World's greatest unknown hythm guit avail. Styles R&B, R&R, funk, rockabbily, reggae. Equip. Irnsp. Solos avail upon reg. Frank. 818-242-3795 -Young pro guit, very tasty. Loves R&B, plays anything. Gd att, very reisable. Call only if you are hungry for success. Co. 213-837-1152 9a-East Coast guit & drmr avail to J/F HR act. Infl

Gd aft, veny feilable. Gail onny fi you are riking; ----success. Co. 213-837-1152 9a-East Coast guit & drmr avail to J/F HR act. Infl Sabbath, Dio, Cueen, everybody. Steve. 714-639-4287 -Guit, 22, isko. Inflgrit contemp jazz pop blues band imterested in taking time to develop. Sting, Corea, Mozart, Maniacs, many more. Mark. 818-787-6425 -Guitt, 23, infls Erik Johnson, Beck, Hendrix, SR Yaughn, Vai. Have chps, xt gear, timsp. Edward. 213-851-1655 -Hot lead guit sisk HR band. Expd touring, stage, studio. Have top equip, Iks. Infl Lynch, Vai. Bilty. 818-501-0470



862-3650 •L/R and slide guit. Bckg vox. Infl Billy/Beaters, Feat, Hornsby. John, 213-390-2257

Homsby, John, 213-390-2257 -UR gutt, kia, kg for no bull, srs rock sit. Pros only, Jason. 818-343-353 -Lead gutt, Vox, image, nat'llouring, recording. Sks estab HR band. Lenny Mann. 2550 Bryant South, #106, Minneapolis, MN 55405.

Fin Daho, Lehriny Maini, 2530 Bryain Souhi, #106, Minneapolis, MN 55405. -Lead guit/snywrir kg for estab act. Infl Winger, Purple, Scorps, Pros only, Mark. 213-653-8157 -Mega hair, ultra image, lender bender sks larger than lid giam band, Linfl Hand, Polson, Crue, Razz. 818-799-3069 -Metal guit avail. Technical but not classical. Melodic but not wimpy. Infl Lynch, Brada, Satriani. Tesla , Ryche, more. No drugs, posers. Randy. 213-874-2809 -Rhythm guit avail to R&R band. Infl AC/DC, Lizzie. Michael. 818-980-9316 -Rhythm guit wi xit vox & total LA image sks orig metal band, Musical prefs (texible as long as hard & lasty. Johnny. 213-533-0833 -Versattle guit avail for gigs, Studio work, etc. Joe. 213-691-6043

691-6043

691-6043 -Versatlie guit, newly released LP, nds agent w/overseas connex. Cleancut, energetic, hrd wrkg, current passport. Ronnie. 213-662-6380 -Wilzzy, HR lead guit w/ks, licks, & gear. Infl Vai, Rhodes, VH. Sks estab band w/ mgmt & Iol int only. 213-474-1286

#### 9. GUITARISTS WANTED

•Elec/acous rhythm guit wid for unique band proj ala U2, looi, Human Drama. W/F, 25-35. Semi-dark image. Tape avail. Vincent. 818-882-2574 •Guit wid by RUDE BOY. Lbi int very heavy. Infl Aero, Cutt, Guns, AC/DC. Ontario area rehrsi. Dave. 714-350-8003.

8003 - Antelope Valley's best. DEN OF WOLVES, sks 2nd lead. BMI snownts. Pre-prod studio, mrktbl good, industry contacts, Career minded, nor goar, srs. JD. 805-264-2605 - Christian lead guil wid for promising HR proj with is ongs. We have mgmt & equip endoresements. Emotional chops & image nec. Dave: 213-434-2853



24-HOUR HOTLINE: (213) 462-3749 NEXT DEADLINE: WED., OCTOBER 4, 12 NOON -Cmrcl HR guit wid to complete all pro band w/ studio mgmt, lbl. Image, top plyrs only. 805-295-1626 -Cnunch guit ndd for 2-guit band. AC/DC & Anthrax Infls. Gd equip, Im plyr. Dave. 818-904-9631 -Dark mysterious guit wid to form hard horror comic book type R& Road. Infl Morrisson, Ramones, Lord of Ihe New Church. Michael, 714-621-1491 -Ferm guit ndd to complete tem P/R band. Bckg vox helpful. Stacey. 213-469-4053 -Ferm guit wid to form funkry rock blues band. Gd sngwring ability, image, 27 and younger. Srs only. Infl Zep, Santana, Ratit. 213-465-6344 -Ferm lead guit wid for all fem band. 18-25. Liz. 213-652-4165

T DEADLINE: WED., OCTOBER 4, 12 NOON mgmt, Ibl. Image, pro ability a must. 805-395-1626 "ChilME and PL, guit for inight HA Band. Inite Jum Carroll, Pathy Smith, Ramones, Pros only, Ned. 213-485-3537 "Do not op genitie into initi good might." Dylan Thomas. Draw and the second with the second and the second and american make second with the second and the second american make second with the second and the second american make second with the second and the second american make second with the second and the second american make second with the second and the second american make second with the second and the second american make second with the second and the second american and second and the second and the second and the second american and second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second and the second and the second and the second second and the second

4165 Fem voc skg knowldgbl dependbl guit. Duoftrio. Perform spanish, portuguese stdrds, Andean tolk. Pvt parties, artsy events, coffee houses. Marta. 213-258-7515 - Guitt for H& band. Rhythm, some lead, bckg voz, keys a plus. Steve. 213-641-3429 - Guitt wigrat sound, feel, taste, soul, att & image ndd by heavy, moody, emotional powerful band. Mission, Cure, Chameleons, Drama. Hrd wrkg pro st. 818-907-8323 - Guit wid for 705-905 style gifter rock fun time band. New forming. Any age fine. Hendrix, Stones, Jovi, Colour, SFV. Alan. 818-882-4955 - Guitt wid for fun band Intil Monkees. humor a must. No

Alan. 818-882-4955 -Gut wrd for fun band. Infl Monkees, humor a must. No HM or drugs. Sylvia. 818-782-7607 -Gut wrd for progres metal band from Dallas, TX. Mgmt. Pro att. James Marin. 214-530-7827 -Gut wrd for signed grp w/ mgmt & booking agency. Bill. 213-214-3725 -Gut wrd for wordbeat band. African, Carribean, Iatin style. Must be sn's & dedicated. West LA. Rick. 213-390-3140

4165

nave a guit & drive a car. Dino/Mitch. 818-364-9967/213-276-2403 - Guit ndd for forming mel jazz quintet, 213-829-5121 - Guit ndd for forming mel jazz quintet, 213-829-5121 - Guit ndd. Lk & sound like old Grue, LA Guns. Black hr prefd. Curt. 213-876-8484 - Guit wrd to play orig cmcl P/R. Musicianship a must. Image/vox a plus. Currently skg daal w/ abum. Live shows, industry showcases, 714-894-8119 - Guit wrd. Inito Thunders, McCoy, Ronson, Richards. Trashy R&R. Great image a must. 213-962-3792 - Guit wrd. Inito Thunders, Must want to explore galaxy w/ our own F-12 space modulator. Michael. 213-655-7190 - Guit, wd. Space onendulator. Michael. 213-655-7190 - Guit, wd. Godication, no alcohol/drugs. Preld no lobacco. 213-656-0546

Ability - dedization, no alcoho/drugs. Pretd no tobacco. 213-556-6546 -Guilt/fieldle piyr wid for gay country rock band to play benefits 6 other local gios. Mark. 213-ALL-ARTE -Guilt/liddle/mandbin atc. for down to earth fok rock band. Sngrwtr ala Prine, Newman, Jerry Jett, Demos & intimate gigs. Eddie. 818-985-6134 -Guilt/voe wid U/R. Inft Jam, U2, Smiths. Srs only. Sean. 618-763-1413 -High energy pulit dd for estab rock band w/ mgmt, Image a must. Must be reliable. Pros only. 818-980-2805 - Hitgh energy pulit ndf for estab rock band w/ mgmt, Image a must. Must be reliable. Pros only. 818-980-2805 - Hitgh energy pulit ndf of Alex. Leitson. Trevor Rabin, Neil Schon for band destined to make 8t. We have own 16-trix studio. Peters 818-780-7869 - KINGS AND CUEENS nds reliable guit for 70s groove of Stevie Ray. No glam. Chris. 213-225-5578 - Leaed guit for mga gim goo 90s rock band. Image conscious, Infl T Rexx. Johnny. 213-856-8076 - Lug for guit for meds gaim goo 90s rock band. Image conscious, Infl T Rexx. Johnny. 213-856-8076 - Lug for guit for meds gaim goo 90s rock band. Image conscious, Infl T Rexx. Johnny. 213-856-8076 - Lug for guit for bits based music. Le., Yardbirds, Bad Co. No drugs. egos wid. If srs. Pete. 818-986-4669 - Lush textural pckring. howing feedback. sparse delicate nuances. Infl Cocteaus, Largo. Cotraine, Eno. Colour. Read before calling. Ken. 818-342-4955



MUSIC CONNECTION OCTOBER 2-OCTOBER 15, 1989

S

Mjr Ibl album projšks lead guit pro w/ Page, Richards Infl. Pics, bio to AMG, 11790 Laurekcrest Drive, Studio City, CA 91604 •Pro guit rudd for HR orig band. Must be dedicated, have equip. No diakes. Style of VH. 818-981-1976 •Pro guit wid to form P/R band. Must be srs. mature w/ extnsv bckgrind & businesslike manner. George. 213-654-137

•Progrev metal band w/ connex, mgmt, ibl int sks guit. Must be able to do harmonies, switch oft leads w/ other guit. Pro att, im spirit a must. No flakes. egos, posers. 818-506-7181

guil, Pro att, Im spirit a must. No flakes.egos, posers. 818-505-7181 -Rhythm guit/bckg vox lo complete 4-pc guit band. Ready to play like. Init Stones, AC/DC, Who, Brritish Invasation, Malcolim Young style. Greg. 818-985-4718 -Scary guit for RAR band. Must be deducated, have Imsp, no drug/ego probims. 213-578-6329 or 818-884-0718 -SECOND LANGUAGE sks lead guit. Tim plyr. No glam. Init Suite, Ranger, Marx. 818-352-1573 -Sharp guit wid by classy pop band w/ an edge. Intil Heads, Smiths, new sounds, new mekodies. Thild only. Ted. 213-465-7466 -Singer/angwriter sks driving guit, Elec/acous. To form band, record, gig. Industry Int. Midingth Oli, Gabriel, U2. 213-937-9248 -Singer/angwritr, rejuvenated after hybernation from LA club scene.constructing band w/ uncompromising musical ability & integrity. Iceally skg an Edge, Summers picker. Maguire. 213-63-742

ability & integrity. Ideally skg an Edge, Summers picker. Maguire. 213:659-8742 -Singer/singwrt/Infomman forming grp. Lkg to collab w/ HR guit into early VH, Crue, Zep, Beatles. Lng hr image. Smash hit material. Drew. 213:461-2164 -Wtd: Mel HR guit with Dckg vox for proj w/ producer & ngmi. Tom. 818-789-8418 -Young guity wid. Infl heavy blues. Cult, Lub, Fetchin Bones, Hanoi. Image: Fiesh & Hanoi. Scott. 818-341-1837 -Young guity wid. Infl heavy blues. Cult, Lub, Fetchin Bones, Hanoi. Soci583-1802/818-899-0356 -Lead guit wid. Smiths. Bust be dependable & swell. Kevin/ Anthom, 805-583-1802/818-899-0356 -Lead guit wid. Smiths. Boyle and might. Mel style -Lead guit wid. Jr 21 or over. Timsp & dd equip a must. Must be dedicated & srs. Richard or Michelle. 818-963-5787 or 818-786-344 -Lead guit, Male, wid for entertaining mel HR. Intl Warrant. -Lead guit, Male, wid for entertaining mel HR. Intl Warrant. -Lead guit, Male, wid for entertaining mel HR. Intl Warrant. -Lead guit, Male, wid for entertaining mel HR. Intl Warrant. -Lead guit, Male, wid for entertaining mel HR. Intl Warrant. -Lad Guit, Date bard rocking fen 2.04 guity.oc. Tape, -MidSGLIDED alse hard rocking fen 2.04 guity.oc. Tape, -MOTEI. HELL nd slead nuit. Style Richard Perry. Image

CA 90278 •MOTEL HELL nds lead guit. Style Richard, Perry, Image Stones, Dolls, Dogs D'armere. If you don't have these, don't call. If you do, call Rex. 213-851-5749 •New Athro-funk rock pop band, DANGEROUSLY SERIOUS, Carlon, 714-594-3215 •Prograv rock ensemble alk Kansas, Yes, ELP sks 2nd guit. Must read, 25-26. Gigs & Ibl Int. Michael. 213-258-5233

5233 "T40 band w/ work nds lead guit w/ lead vox. Srs, depndbi a must. Dean. 818-846-3759 "Wtd, Guit/ voc for estab hard blues 60s punk R&R band. Intil Stones, Pistols, Hendrix, Stooges, Dollz. Ivan. 213-967-8240

#### **10. BASSISTS AVAILABLE**

•Bst & drmr sks AO HR crinct band. Intense image & equip. Infl Crue, WASP. Dean. 818-248-0625

**Private Instruction** G BASS G If you are serious about the bass I can really help ۰, you expand your playing, Over 40 recording artists have hired my students. HERB MICKMAN (213) 462-4502



MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

Aggrav pati skis pro metal band. Black leather image. Gd att & songs. Fender Precision & Ampeg stacks. Infl Crue, Danzig, Metal Church. 213-498-Bist avail for recording/org/showcasing. Pop. funk, wave. No HR. Mdm image, sounds. Steinborger, slick, key bass, voz. Pros only. Joel Pelletier: 213-578-6438 -Bat avail. Guy. 213-641-4421 -Bat kg lors & por R&R or T40 band. High vox, xit equip, Imsp. Marvin. 818-765-4905 -Bat vog est grip Rof. Infls Power Stallons to Etheridge to Dokken. You get the band, I've got the bass. J. J. 818-311-912

All-9123 941-9123 -European rhythm section avail. Bass & drums. Mel HR, pro att. Oliver, 714-736-0840 -Expd bat, 23, sks estab band. Wrtr, ready to play. Intl Curre, L&R, UZ, Bowle, PLL. Mike, 213-931-0244 -Fem bat sks to J/F folksy rock band. Intl REM, UZ, etc. Lisa. 213-851-5161 -Hot R&R bst avail. Incredibly tight w/ pro att & image. Avail for gips, studio work, refirsts, showcases, anything. Joe. 213-335-1464

Joe. 213-305-1464 -Innovative funk HR bst, prio signed Atlantic artist, hair, vox, gear. Pop & slap. Must be pro st. Jean Paul. 818-769-7667 -New bass in town. Sks wrkg HR band ala Colour, Pumple, Floyd, Rush, Police. Vox, chops. No BS artists. Jim. 818-Floyd, Rush, Police. Vox, chops. No BS artists. Jim. 818-

Floyd, Rush, Police, Vox, chops, No BS artists, Jim, 818-994-9121 - Pro bat, 39, vast exp lkg for wrkg club & csls band. Into classic rock, blues, country, tolk rock, Vox, George, 818-764-6083

764-6063 Pro gear, att, exp, k sks complete HR band, Pref w/ means, Song oriented, Pocket plyr, No glam, G&R clones, son oly, Mark, 818-709-4091 -Solid HRI-HMbst w/Inghr image & exp avail, Initioo many to name but in HR genre. Pro sits only, Michael, 818-905-1888 d mm, as Methodus publications

to name but in HR genre. Pro sits only. Michael. 818-905-0331 -Bat & drmr, ex. Meldown, avail toform high energy heavy lunk thrash rock from hell. Inll Peppers mis Rush, mis insane groove. 213-641-3312 -Bat avail for sis orig-sourcing proj. No wannabes. Inll Bad Brains, Peppers. Danzig, Doors, Jane's. Sabbath, THC, LSD. 213-466-1160 -Bat In quest of estab band into intigrit art rock. I enjoy Bowie, Boston, REM. No HR. 818-546-5434 -Bat who sings high lead & harmony vox w/ Ing hr availion demos, csis fillin T40 gies, Brad. 818-345-3814 -Bat, 24, Inld Butler, Harris & Bain. Have pro image & gear. Sks mel HM band info Scorps, Dio, Jovi. Michael. 213-934-9260 -Creative & Iuck bst avail for recording, showcasing. Many yrs exp in club & studio work. Xit gear, att. Tim plyr. -Fem bat sks lunk pop darco band. Inll Mato-334-6974 Hots, Soloisi, rwy roleased Ur, nds agent w/ overseas comesr. Cale 21, 394-9260 -Creative Bate, Jabot, 21, 749-762 Hots, Soloisi, New Yroleased Ur, nds agent w/ overseas comesr. Cale 21, 394-9260 -Hots, Soloisi, nd yr roleased Ur, nds agent w/ overseas comesr. Cale 21, 394-9260 -Pro bat, for wir ring chalfers on 213-374-9762 -Hots Jabots, Soloisi, my roleased Ur, nds agent w/ overseas comesr. Cale 21, 394-9260 -Pro bat, for wir ring chalfers on 273-374-3762 -Pro bat, for wir ring chalfers on 273-374-377.

Ronnie. 213-662-6380 - Pro bast, fem, w/ mjr credits sks wrkg tunk rock band for orig proj w/ Ibi int, Pro sits only, 213-207-3647 - Rock steady 5-string bst w/ na't louring/recording exp sks pro sit only. Resume avail on req. AJ. 213-851-7495

### **10. BASSISTS WANTED**

Antelope Vailey's best, DEN OF WOLVES, sks pro bst. BMI sngwrtrs. Pre-prod studio, mrktbl good, industry contacts, Career minded, pro gear, srs. JD. 805-264-2605 -Band sks bst extraordinaire to få into band. Non-melal mrcl RRR Hnal you can dance to. Scott. 818-509-2967





818/ 763-7400

•Bst hero ndd for ultimate metal machine. No sleeping bags or big atts. Kenny. 213-390-0105 •Bst ndd for orig gloom glam punk band. 21-25. Colored hair, bckg vox & must. Infl Pistols, Ramones, Hanoi. Dan. 213-263-1971 •Bst ndd for orig P/R band. John or Whitey. 213-274-1668 •Bst sought by band wirfem from, mgmt, gids. Infts Alice/ Wonderland, Santana, Costello, early Joe Jackson. 213-205-0670

Wonderfand, Santana, Costello, early Joë Jackson. 213-936-0679 -Bst sought by orig band wy strong orig material. Sk stylist wideas. Tastes: Costello, Dylan, Concrete Blonde, Gabriel. Ray. 466-2215 -Bst wid by bluesy HR band. Intil Aero, Tesla, Foghat, Crue. Lng hr rock image. Pros only, 213-878-6368 -Bst wid by exceptional guilysinger/sngwrf for intense orig HM power tho. Rains. 213-451-3007 -Bst wid by guit & drm to form Creative HR proj. Intl Crue, G&R, Tesla, VH. Erik/Elemay Hotline. 818-982-8160/213-936-3639

G&R, Tes 936-3638

G&R, Teslä, VH. Erik/Elemay Hottine. 818-982-8160/213-936-3638 -Bat wird by guit & dmir w/ gd equip, image, material & connex. Jovi, Halen, Whitesnake, Gigs pending. Sis only. Andy, 818-574-7295 -Bat wird by South Bay based post mdirm band. Intl Into Society, Cure, Duran, Erasure, George. 213-675-0270 -Bat wird by South Bay based post mdirm band. Intl Into Society, Cure, Duran, Erasure, George. 213-675-0270 -Bat wird by Tos-90s style gilter rock fun time band. New forming, Any age fine, Hendrix, Stones, Jovi, Colour, SFV. -Bat wird for American blues based R&R. Intl., 2Z Top, Stones, Bery, Rockin att, image. Victor. 818-285-0658 -Bat wird for band forming intls rooted in 70s British HR. Tm plyr att essential. Writing ability a plus. 213-939-3716



Hundreds of resumés, tapes & pictures on file. Check Our Low Fees! 7315 SUNSET BLVD., HOLLYWOOD 2 blocks east of Guitar Center 213-851-2333 noon-8 Mon. noon-6 Tues.-Fri.

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

Bat wild for cmrcl country band w/ unlose fem singer. Must sing, be reliable, etc. 818-506-7408 -581 wild for John Lannon/Joe Satinani mt Winger in the 90s. Jamie, 213-393-7913 -581 wild for rock band w/ funk groove. Dan Read, Power Station infls, Must have inghr image. Pro ability, pro equip. have studio, connex, 213-324-5979 -Bat wid for signed rock band on myr Ibl. Great image, att. musicianship indd. Pic, tape, bio to Bassita, 8033 Sunset Bivd, Ste. 980, Hijwd, CA 90048 -Bat wid for signed rock band on mir Ibl. Image, att.

Bivd, Ste. 980, Hlywd, CA 90046 •Bat wrd for signed rock band on mjr Ibl. Image, att, musicianship arwst. Tape bio, picto 8033 Sunset Blvd., Suite 980, Hlywd, CA 90046 •Bat wrd for unique band proj ala U2, Idol, Human Drama. M/F. 25-35. Semi-dark image. Tape avail. Vincent. 818-882-2574 •Bat wrd for young HR estab band w/ mgmt. Must have

•Bat wtd for young HR estab band w/ mgmt. Must have very strong image, Ing hr. Crue, Tesla, srs only. 818-704-9144

Bat wtd to gig & record w/ bluesy rock band. Expd only Infis Mott, Stones, Humble Pie. Dave. 213-464-4227

NOW AVAILABLE

YOUNG ROCK KEYBOARDIST VAILABLE FOR TOURING AND RECORDING. FULLY EQUIPPED WITH MIDI SYNTHESIZER SYSTEM. MAJOR TOURING EXPERIENCE. RESPONDING BANDS MUST BE SIGNED TO A RECORD DEAL. (213)654-9750/654-7193 **First Keyboard** esson FREE World Touring Credits. BA in music synthesis from Berklee College. Personalized approach to your aptitude & style. Develop your ears, finger dexterity, harmony/theory and rhythm/groove.

**Cliff Brodsky** (213) 465-6306

#### **MODERN KEYBOARD INSTRUCTION**

COMPLETE TRAINING IN ALL ASPECTS OF KEYBOARD PERFORMANCE. DEVELOP YOUR TECHNIQUE, SYNTH PROGRAMMING, HARMONY/ THEORY, EAR TRAINING, IMPROV SONGWRITING, DEMO RECORDING REPETOIRE & MUCH MORE IN A RELAXED ENVIRONMENT.

> CALL NOW FOR A **FREE LESSON** (213) 874-3732

#### John Novello's **Contemporary Keyboardist Course** Time Management • Technique (chops!) Commercial Practice Disciplines • Rhythm/Groove Songwriting Improvisation Voicings/Comping Musical Styles · Sight Reading Ear Training · Live vs. session • Synth Programming Harmony / Theory playing · Career Consultations Gig Referrals Private study with John Novello who is the author of the best selling critically acclaimed manual "The Contemporary Keyboardist" and is considered one of the world's top keyboard educators and career consultants. "It's a no-crap, straight ahead approach."—Chick Corea

CALL NOW (818) 506-0236 FOR CONSULTATION (Mastercard/Visa) Beginners/Intermediate/Advanced

humorous, image minded Poison, etc. Srs, dedicaton, Steve & Kevin, 818-760-4170

Poison, etc. Srs. dedication, Teimorous, image minded. Steve & Kvin, 818-760-4170 - Bst., vernatlleptr. to complete 3-pc hythm section doing HR origs & modified covers. Vox a puis. Day rehrsis. Substance abusers not welcome, John/Tony, 213-827-4879/213-73-4942 - Estab HR band skp bit w/ Ing hr image & voc ability. Pros only, 818-782-1057 - Fem voc skg knowkdpid dependbil bst. Duohrio. Perform spanish, poruguese stichts, Andean Iolk. Pvt parties, artsy events, coffee houses. Marta, 213-258-7515 - Heavy in the pocket bst. Ind. Have studio, mgmt, bl. Strong image read, 805-295-1626 - Now. HR/HF bat wid for pro HR/HF band. Must be versatile, must have gd image. Pros only James 818-506-9103 - Arte you srs about playing? Nd pro blues country plyr. K. C. McCarthy, 818-993-5759 - Attin. The hottest band of the 90s nds you. Infl KISS, Aero. Skid, old VH. Gd lks prefd. Backg yox also. You must know great songs, have high energy. Jason. 213-962-558 - Auditioning bst. Org music. Mgmt, altmy Bnans Adams to Roxy Musci. In the pocket bst. grove plyr Dave 818-752-7021

The second se

\*Bst ndd for powerful aggrsv band combining metal & hardcore infls. Metallica, Motorhead, Bad Brains, Cro Mags, Slayer, Anthrax. We're dedicated. ready to be



EMOVES VOCALS FROM RECORDS THOMPSON VOCAL ELIMINATOR move most or virtually all of a lead cord and inched! Re the background untouch r voice or perform live with of rm live with the bi our voice or pe is. Used in Pr cts easily to a home con

n. ualizer! We can prove it works one. Write or call for a free demo record on the Vocal Elimithe and demo record o our full line of au dio pro

Write to: L.T. Sound. Dept. C 7980 L.T. Parkway Lithonia, GA 30058 (404) 482-4724 24 hr. demo (404) 482-2485

active. 818-760-3128 -Bst ndd to complete HR outfit in LA. You must not want to look or sound like any other band. Jeff. 213-461-3230 -Bst will mage for power poor gpn. Infl Trick, Queen, Styx. John, 714-689-2786 -Bst will ox wild for estab band. Infl Americana R&R. Ala Petty, Mellencamp, etc. Dedicated pro att. Kevin. 818-881-7344 -Bst wild for altmiv cutting edge band. Style Jezebel, Minds, Slouxsie. Have mgmt. Don. 818-763-4886 -Bst wild for blues based HR proj. No drugs, alcohol problems. No posers. Must be dedicated, expd. Veteran muscians. Big time connex. Pete. 818-986-4669 -Bst wild forestato rock band wild mgmt. Image a must Must have the groove. Must be reliable. Pros only. 818-980-2805

have the groove. Must be reliable. Pros only. 818-980-2805 -Bst wtd for europeantour Funk, R&B, reggae. Also play keybrdbass. Dance & possibly sing. 213-732-4753 -Bst wtd for forming band. Infl Stones, Petty, country rock, Blues Long Beach area. 213-809-6191 or 213-427-6017 -Bst wtd for mei HR proj ala Journey, VH, Whitesnake. Pros only pls. Jole. 213-650-6274 -Bst wtd for mei rock band w. great material. Infl House. -Phil. 213-376-1855 -Bst wtd for very infonse soulful & signable HR band w/ genuine originity. Classic mink. 816-843-7405 -Bst wtd for very infonse soulful & signable HR band w/ genuine originity. Classic mink. 816;43-7405 -Bst wtd to collab w. guivoccomyertr to form ong rock band. Infl Handrix, Zep. Kings X, Mr Big. LAX area. Erik. 213-674-4007

band. Infl Hendrix, Zep, Kings X, Mr Big. LAX area. Erik. 213-674-4007 - Bst wird to complete 4-pc grooving HR band. 21-24. Infls Coluor, G&R, 213-471-5631 - Bst wird visunessilke manner George. 213-654-1137 - Bst wird State Storge Dist. First wird State - Bst wird. StacRED COWS sk bst. MrF or others Infls - Ray Music, Heads. Curr, First, early Bowle. Musit be srs, dedicated. 213-851-7888

LEAD VOCALIST

AVAILABLE

Looking for career-minded commercial rock band w/serious label interest and good man-

agement. Strong 1st tenor w/extensive studio

and live experience; many originals. Prefer

•Bst wrid. Vox a must. For orig mainstream rock band. 100% dedication. No druggies, flakes. Gd equip. North OC. Warren. 714-969-9637 Bst/banjo byr wid for gay country rock band to play benefits & other local gigs. Mark. 213-ALL-ARTE -Creative bst wid for AO rock proj. Infl Clash, Pretenders, Doors. Rick. 818-785-6900 -Dmrr.vroce sky bst/bead guit to finish forming mdm 90s HR band. Pro att & gig srs only. Chris. 213-465-0379 -Estab band eks creative bst. Mgm, 1gs. Infl Sinead, Sugarcubes, Siouxise, Gabnel, Pretenders. 213-485-4807 Sugarcubes, Siouxise, Gabnel, Pretenders. 213-485-4807 Sugarcubes, Siouxise, Gabnel, Pretenders. 213-485-4807 -Fem bst nd for ong band. Aggrsv but no metal. No lead singers. Band comminment essential. New wave mis perm wave. 213-697-4181 -Fem bat. vd for neve mband. Please no atts, drugs.

singers. Band commitment essentiai. New wave mts perm wave. 213-637-4181 -Fem bst wild for new fem band. Please no atts, drugs, egos. Ronnue 818-955-5315 -Fem bst wild for power pop act. Must have bckg vox. Kelly. 213-463-5280 -Fem bst wild to form all fem R&R band. Srs only. This band will make it. Sandy, after 6, 714-623-5618 -Hot bst will ng hr k & great vox nd/ for festa, Scorps, VH style band. Jay. 818-446-9462 -Imagine pleyfing wil/vircal potential of Dylan, musicianship of Paul Simon & sounds of Straits. Jean Pierre. 213-221-4322

of Paul Simon & sounds of Strats. Jean Pierre. 213-221-4322 In the pocket groove plyr. Sleazy Ing hr drugged out image. Skid G&R india. Shoot. 818-753-8807 -LA Pir band, POUND THE EARTH, skg bsi Band has mgmi, publisher, gigs, mmi tbi int, Keith. 213-663-8910 -Latin style bsi wid. Must have exp. No fakers pls. Salsa infl. Leader has many Spanish connex. Tony. 213-410-9207

Loud, rude access bst. Nikki Sicc style. Billy, 213-343

-Loud, rude aggrsv bst. Nikki Sukz Style. Billy 213-343-1967.
-Mei HR bst w/ strong bckg vox & gd stg prsnc ndd immed. 818-787-5316
-Marking State Sta

818-348-6522 •Quality P/R band w/ classy sophisticated image wts rock plyr who can funk. We have mgmt, legal rep. 213-391

plyr y 7276

•R&R band w/ rhrsl studio & orig songs lkg for killer bst to complete 4-pc band. Estatan. 213-876-8242 •SADDLETRAMP sks HR'g, slinging oroove bst info

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

T DEADLINE: WED., OCTOBER 4, 12 NOON Stones, Aero, Satelliles, Country, Lng hr cowboy image. Pros oniv, 213-876-4777 -SAHARA sks bst w/ Ing hr image, exp, Ithr, Laste, stg prsc. We have very heavy euro rock metal sound, great songs, style, 818-842-6099 -SHEL SHOC rols bst. 110% dedication. Motivated, R&R Infl. AC/DC, Aero. Ready to do It. Kevin, 818-848-7462 -Skg bst. Erwik & westlern, Randy Newman mts Rockpyle. Brett 213-871-0313 -Steve Moore lkg for the baddest bst & htythm section in the world, 213-413-1884 -THE COWSKI BOYS skg tight rhythm section. Infl early VH, Zep, etc. Bues w/ mel groove. We don't have std. Image. Paul, 213-874-9455 -There must be a P/R bst out there who can rock, funk, song, make a commitment & show up when he says he will. 205-295-5166 -Unique yourn energe tic dedicated bst by the on'ty unique rockies. Randy, 818-367-0874 -Vociguit greiting bad rolling sks bst wr style, image, -gup & ride, Intils 20diac, Seahags, AC/DC, Skid, Dokken, Cutt, etc. PHI 818-573-1239 -WOLFPACK ksk dark haired bst wrebeiimage. Slapping, -Wolf, PFACK eks dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK eks dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK eks dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK ksk dark haired bst wrebeimage. Slapping, -Wolf, PFACK eks dark haired bst wrebeimage. Slapping, -Wolf, PFACK e

Curr, etc. Phil. 818-573-1239 -WOLFPACK sks darkhaired bstw/rebeiimage. Slapping, Michael Anthony type. Vox a must. Mdrn masculine HR tunk w/ groove overtones. Rich. 213-645-2216 -Young bst ndd, under 20, w/ ks, equp. bckg vox to complete the hottest young band in the world. Chuck. 714-991-7405

991-7405 •Young bat wtd. 18-25. Infl early Who, Smithereens, Pirmsouls, Smiths, Must be dependable & swell. Kevin/ Anthony. 805-583-1863/818-899-0356

Young bat wid. 18-25. Intl early Who, Smitnereens, Piimsouls, Smiths, Must be dependable & swell. Keviry Anthony. 805-583-1863/818-899-0356
 Young Creative bs had to form band. Intl L&R, Cult, Cure, Mission, Matt 818-348-8799
 HR/HM band playing circuit sks exceptional bst w exp, vox, kiter ing hr image & pro att. No flakes, drugs, egos, excuses, 213-233-367
 Mir Ibls witg to sign HR band. Bob Rock to produce. Sks solid bass monster. Vox/hot image, 604-879-6367
 Myraterious poetic sound w: cmrcl flavor. Those w or skg persona, creativity, invividuality nd call, Under 23. If you don't call, you'll never know. 995-7402
 Ordig rock band w: Artic, 2000 cassette to be released shortly skg creative versatile bst wit unky dance groove. Srs. dedicated only. Thomas or Alex. 463-3848
 Roots rock band extremely hard edge nds gd bst. Steve/ Mary, 213-875-6506/81-96-6339
 Rough hungry & musicial bst ndol for power monster act. Must be ready to nsk life. 100% only. Kenny. 213-390-105

Shot Howard sks bst w/ all the right qualifications & has the need to R&R. Joe/Howard. 818-505-9039/213-465-

4668 -Singer/angwrtrsksbet for pending live work. Vox helplul. Intl Elion, Kinks, House, No expenses, Other projs line. Fun sit. No tlakes. 818-772-0421 -Solid rock bst ndd by forming HR band ala Zep, G&R,



LEARN THE TECHNIQUE THAT HELPED PRODUCE 67 GRAMMY WINNERS

Are you a baritone that can't you a 1st or 2nd soprano or mezzo who cannot get from your chest into your head voice without a break?

(213) 657-3398

"Few voice teachers understand the bridges in the human voice. Some don't even know they exist. Matthew can teach them and sing them. That's worth a successful career." -Seth Riggs

Matt Eisenberg, Associate of Seth Riggs (818) 506-8959

### sing above an F? A tenor that can't sing above an A? Are

Give me a call. I CAN help you.



50

C

Sabine Institute

"PEOPLE" Magazine.

speech and screech. Her coaching sometimes resembles primal scream therapy, and has attracted a notable roster of clients, both belters and speakers, rockers and actors. Axl Rose sought her aid to strengthen his high voice. Alan Rachins wanted help developing a more cold blooded

**CALL FOR INFORMATION ON AFFORDABLE WORKSHOPS** AND SPECIAL RATES FOR BANDS ......(818) 761-6747

C ດງັ CT





Recently back-up for "Dirty Dancing" concert tour

ailable for pro touring and studio wor

# (818) 710-8743 / (619) 434-7862

### of Voice Strengthening

Elizabeth Sabine is the pre-eminent teacher of

voice for his role in "L.A. Law."

### ົ ξ VOCAL SECTION

### FREE CLASSIFIEDS on a must. Recording, showcasing pending. 213-650-3959

Kristen, 213-660-3959 -Guit regs keybdst to form dark, intriguing, yet contemp sound, intl kolo, Cure, Duran, TFF, Johnny, 818-773-9024 -Keybdst ndd w/ Hornsby piano style & Benmontpench B-3organ ikks forband wu upcoming album, mgmt, studio, U2, Adams, Beatles, 466-6636 -Keybdst wid for estab band, Americana R&R style. Benmontpench approach. Dedicated att. Kevin, 818-881-7344 -Keybdst wid for estab rock band w/mgmt, Image a must. Must be reliable. Pros only, 818-980-2805 -Keybdst wid for R&R Baard, Matematikation -Keybdst wid for R&B Baard, Matematikation -Keybdst wid for R

748-6654 Keybdist wtd for R&R band. Not metal. Mgmt, attrny, 24-trk deno STB shopped. 213-464-5984 -Keybdist wtd for wrkg csi band. Must play left-hand bass & sing. 818-884-8886 -Keybdist wtd. Band forming. Studio, showcasing. Ron. 818-753-385

Keybst w/ image for power pop grp. Infl Trick, Queen, Styx. John. 714-689-2786

Aero, Purple. Touring pending, great songs. Road exp & vox helpful but not nec. 818-994-9356 - 140 band wi work nds bst w/ lead vox. Srs, depndb a must, Dean. 818-846-3759 - 17HE NURS (Suicide Child) sk bst. Have record deal & shows in LA. 415-381-9094 - Tyner nds bst. Must have requip, lint image. AO HR. Intt Kings X, Colour. Eves. 213-839-6424 - Wht? Bst wieghthilter's body for band already w/ mjr bl attn. Replacing current bst. Clift. 805-388-5513

### 11. KEYBOARDISTS AVAILABLE

\$25,000 worth of pro gear, chops that will blow your mind. Pros only. Zack. 818-880-4878 r-6m keybdat sks T40 weekend wrkg band. Sings lead/ bckups also. Linda. 213-668-9295 r-Keybdat wron gear kig for projs. Intil Bill Paine, Hornsby, Jerry Lee, etc. Rockin pianist. Srs only. Tom. 818-763-3823

3823 rkeybdst, male, sks wrkg rock oriented T40 band w/ gigs in SFV/Giendale area. No startups or Miam Sound Machines pic. Mark. 818-352-1384 "Call Kevin for your keybrd needs. Weddings, rehrsis, demos, csis. Whatever. 714-969-4253 I like 4-AD music, before & after science, head on the Door, industrial clanking, strong melodies/yrics. I'm also good. Read before calling. Ken. 818-342-4955

#### Keybat wi image for power pop gp. Infl Trick, Queen, Styr. John. 714-689-2786 Keybat wrd for unique band proj ala U2, Idol, Drama. M/ F. 25-35. Sami-dark image prefd. Tape avail. Vincent. 818-882-2574 Keydbat wrd for european tour. Funk, R&B, reggae. ASAP. 732-4753 MilSGUIDED aks tem keybdstvoc. Demo, photo to 3701 Inglewood Ave., Site. #136, Redondo Beach, CA 90278 New act, UPTOWN, nds keybdst to reins for large scale prodcin demo wi horns & perc. Styles jazz, rap, dance cmicity combined. Grince. 213-850-5938 -Paid position for right male keybdst wirck image, chops, equip for upcoming industry showcase. Mei rock grp. Must sing, have dark hair. 818-845-1915 -Polythythim. Alian. 213-659-9598 -Polythythim Ckeybdst wir be avail so rock rhythm. Alian. 213-659-9598 -Paycholic rock, POUND THE EARTH, skg bst. Band has **11. KEYBOARDISTS WANTED** -American new wave artist sks keybdst for huge proj. Vox a plus. Have producer int & demo. Must learn fast. Atts OK. 714-630-1408 -Antistic Keybder and to the /14-630-1408 -Artistic keybdst wid to join band. Infl Journey, Rush, Scorps, UFO, Zep, Floyd, Yes. Rod. 818-240-1740 -Estab cmrcl rock band sks srs dedicated M/F keybst w/ rock image. Band is sludio ready w/ mjr bckg. Must be srs. 215-534-365 Gloria Bennett LEAD VOCALIST WANTED Fem keybdst ndd for cmrcl rock, pop, jazz band. Expd, rhythm. Allan. 213-659-9595 •Psycholic rock, POUND THE EARTH, skg bst. Band has Pretty Boy Floyd For Commercial Hard Rock Band Style: Jaurney, Van Halen, Zeppelin. Gaad SINGERS: TRADE SECRETS REVEALEI Attitude, Dedicatian and Shawmanship a Must. Have Management and Majar Label (213) 659-2802 Interest, Send tape & phota ta: Rock vocals demand the best strengthening methods. True Star Entertainment ★ FREE VOICE CONSULTATION 12226 Victory Blvd. #150 North Hollywood, CA 91606 **CAROLYN GLAZIER (213) 666-SING** or call (818) 763-4886 Theraputic **KATHY ELLIS UNSURPASSED** . VOCAL COACH **Vocal Technique ROCK VOCALS!** Bands/Individuals Free Consultation Technique Develop a technique that ALLLLL FACETS • heals the voice of problems Musicianship SEEKING BAND: Signed, Touring, Make your voice last a lifetime Production Deal and/or Mgmt. Personal Style . . . . . . . . . All styles LORI WILDE • Private Lessons Please call (619) 746-6250 or Laurie Sterling (818) 766-9314 (213) 874-9243 (213) 453-1950 in N. Y. call (718) 265-4350 **VOICE LESSONS** \* Anita Baker \* 65 1111111 Singers/Groups \* Bangles \* \* REO \* Low cost video demos SOLID TECHNIQUE \* Exposé \* SINGERS of your material. \* Culture Club \* Perform with total confidence ★ Broadcast ready 3/4" tape STRONG PERFORMANCE \* Berlin \* Increase range Build power and + 2 VHS Dubs control •Master ear and pitch training FREE CONSULTATION $\star$ By Industry Pros Protect your voice Develop your ★ Lip Sync/Live O.K. own style Results Guaranteed SUE FINK Produced on Location $\star$ CALL TODAY FOR A FREE CONSULTATION L.A./Orange/San Bernadino Diane Wayne 213/478-0696 Counties (213) 278-6962 (714) 870-5514 School of the Natural Poice Private study with Gloria Rusch. An international performing artist and session singer who has performed in concert with Al Jarreau, Chick Corea, B.B. King, Duke Ellington, lead singer of the Commodores J.D. Nicholas and more. ALL VOCAL PROBLEMS CORRECTED! **On-camera 6-week** A Unique Programme!! Gain confidence and control Performance Workshop A successful and exhilarating Increase and restore range Designed to improve live approach completely tailored Effortless power and strength performances and auditions to break through the vocal Improve tone and breath control 4-week Studio Workshop and mental barriers of singing Handle pitch permanently . . . and more! Includes completed demo Performance on Video Vocalises on cassette "Since studying with Gloria, Three volumes of over 50 exercises for all levels everything I sing is easier, giving of singers, ideal for the road or when you can't me more freedom as a performer next Introductory Workshop! get a lesson. Instruction booklet included. 200% improvement!" Billy Sheehan



A mgmt, publisher, gigs, mjr Ibl int. Keith. 213-663-8910 -Somewhere I swear there's a P/R keybdst wi chops & taste who can commit to a pro J for music instead of moneyl 805-296-5166 -Srs P/R band wi mgmt & legal rep wis plyr w/ chops, taste. The song is the thing. Mike. 213-391-7276 -Voc sks ared Ben Montpenche. R&B bluesy met rock style. Like more cmrcl Rait or Melissa Etheridge. No drugs or alcohol abuse. Cindy. 213-225-2740 -Wtri/reolliab wid by Iem singer/sngwrfr w/ mgmt. Dark, atmospheric attrmty. Pros only. Ssteres of Mercy, new Sioussie. Diana. 213-469-1743 -Wtd': Keybdst i or cmrcl dance funk band. Intil Duran, Foreignor, Prince. Beautiful rehrst wi full PA. Centrally located. Rich. 213-850-7093 -Atlamic recording artist kg for rock keybdst. Sampling capabits. Lus nec. 818-894-2246 -Eatab rock band wi attrmy & upcoming gigs sks slammin keybdst. 805-254-1604 -Fam keybdst/oc ofror wick onig al tem country rock band. 61-896-87-07 or 213-423-3986



a plus, Infl Winger, Lion, Great White. Adrian. 818-248-5733

a pros. Init renger, both, dreat renter. Advance of the 5733 -New world pop band, 714-594-3215 -Orig rock band w \$12,000 cassetite to be released shorthy skg multi-laceted keybdst w/ horn sample. Gd att, decication a must. Thomas or Alex. 463-3848 or 313-0566 -T40 band w/ work nds keybdst w/ lead vox. Srs, depndbi a must. Dean. 818-846-3759 -XIK musiclans w/ the desire to do something different nd diverse key person competent in all styles. Mainstream to undergnr. No limits. Ivan. 213-655-0526

#### 12. VOCALISTS AVAILABLE

-Artist/wrtr, Maxwell, has voice, songs, charm, lks & above all modesty. Wis collab to make pop music that sizzles. 818-500-9269 -Attrctv few roc, eurasian, Allstyles. 20's, lkg to J/F band, Have great connex. Veronica. 213-876-3030 or 213-281-7675 -Attrctv powrful fem voc sks bluesy, HR wir mel cmrcl sounding orgs. Infls Lennox, Wilson, Nicks, Journey, DJ. 213-823-3218

213-823-3218 "Energetic (frontman ala Halford, Cooper sks high energy act, Must have iks, ballsy sound ala Metallica & songs. Strat. 818-566-6877 strat. 818-566-6877



Kanga's International School of Voice Discover Your Natural Voice (213) 665-0022

VISA

Fem voc avail for band, tvalater, 213-969-9607 Fem voc avail for band, duet, and/or demos. Infl Swing Out Sister, Full Swing, Basla, Fleetwood Mac, new age tolk, Betsy, 213-255-5944 Fem voc sky wrkg band &/or recrition sit. Voc style similar

rum, betsy. 213-255-5944 -Fem voc skg wrkg band &/or recrding sit. Voc style similar to Martika, Estatan. Maria, 818-953-4240 -Fem voc/sngwrtr w/ contrast sound of Sugarcube/G&R sks pto mdm rock band. Srs about performing, 213-461-0623

voza •Gorgeous blonde fem avail for sexy bckgmd recrdings, videos, live or all woman band. Amanda. Noon or eve. 213-656-2923

656-223 +hot fem voc w/ xlt range & image sks attractv complete HR act. Must have lng hr ala Heart, Vixon, Leta. Bunny. 818-988-6246 -Atto, Amateur fem voc skg to create successful band or join band. Blues, ballads. Open to experimenting w/ & leaming material. Lisa. 213-851-4463 -Are you ligo for a strong sra attrctv blues country voc w/ strong stg prsnc? K. C. McCanthy. 818-993-5769 -Attrctv fem voc interested in joining band. Bluesy gnove HR band. Inil Heart, Purple, Ford, Zep. Kathy. 213-466-5975

5975 •Dynamic R&B pop male lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Stevie. 818-344-3816

So to \*Expd tem voc w/ 4-1/2 octvs. Will do demos, wedding, cmrcls, voiceovers, Will work w/ trio, etc. 818-345-7527 or 818-705-2883

818-705-2883 Fem mel HR singer sks Inspired musicians to collab & Iorm band w/ higher purpose. No drugs, alcohol. Diane. 213-876-3242 Fem voc/lyricist likg for funk rock band of the 90s. No drugs, no egos. 818-700-6937 Fem voc/incist likg to collab/form/joinband. Guitoriented. Folk blues rock. Unique style. Srs only. Robin. 818-789-r878

8828

Folk blues rock. Unique style. Srs only. Robin. 818-789-8828 -Intense fem lead singer/sngwrtr w/ power vox. pro exp. image, style sks live & session work. Sean. 818-953-9309 -Jazz voc, fem w/ image availfor club work & demos. Scat, improv. sightreading ability. Pathy. 827-5976 -Male voc. 28, expd. Gd image. Infl Beatles, Gabriel, Sting. Skg like minded mdm rock proj. Srs pros only. Jim. 213-668-0913 -Male voc. 7 Trained, exprsv. smooth deep volce. Cmrcl Tock sound like Bowiel/Morrisson or softer-like Billy Joelsks studio recording. Long or short lerm. Scott. 213-974-937 -Nikkl Dean. 213-671-015 -Prof. Work with Stanger and Stanger and Stanger -Prof. Like, att. Pock. South Stanger and Stanger -Prof. Like, att. Pock. South more avail for pro grp. 213--969-4808 -Profem front/lead voc/fortop wrkg sts. Inlense explosive, expd. Like, att. Rock, southerm cok, country. Can you keep up? Lena Lance. 619-728-9422 -Singer sts attmit psycholic comrades w/ atmospheric moody style. Intl Doors, U2, Cure, Star Trek. Don. 818-573-310 - Singer sts attmic pressen prove star 213-267-2012

ST3-3130
ST3-3130
Singer sks musicians to form, Into Stones, NY Dolls, Hanoi, Ramones, Great image a musi. 213-962-3792
Singersingwrtrifrontman kgfor rock/HR, estab or nearly
estab. Dennis. 213-832-8276
Singersingwrtrifrontman virtuoso forming grp. Lkg for
stray killer musicians w/ pretty boy Ing hr image. Have smash hit material & connex. Drew. 213-461-2164
Super high energy explosive singer/sngwrtr kg for that bit. Jason. 213-962-5698

Super high energy explosive singer/sngwrtr kg for that bst. Jason. 213-962-5968 •Tall blonde male voc skg cool bluesy band w/ hair. No posers. Tommy, 714-521-3353 •Thin voc avail for demo/live work. Sounds like Estatan, Ronstadt, Slick, Joplin. HR or contemp style. Gd kg, Sylvia. 818-763-9316 •Voc avails. Jr Band, HR sound & vocalrange. Powerful. Cutt, AC/DC, Priest. Johnny Torch. 213-856-0737 •Voc avail. Recording/curing exp. Orig & powrful. Iggy, Jane's, Joke, Colour, Lkg for something different & worldclass. No rules, no limits. Richard, 213-466-3269 •Voc avail. skg estab young band w/ songs, future. Have great range, projection, lytics. Pro att & appmc. Inil Cure, L&R, U2. Srs only. Tom. 213-856-0446

Lead Vocalist

Bassist

to complete original hord rock bond

Influences: Stones, Aerosmith, Dolls.

Looks, performance & dedication a must

lv. message (213) 924-7205

WANTED:

WANTED:

52

wrtr w/ pop style in intight & heartfelt, sks partner or etc. Glenn, 213-876-2296

voc:wrtr w pop style in intign a neartieri, sks partifer of band, etc. Gienn. 213-876-2296
 NY singer/sngwrtr lkg for metal band. Full LA image w/ live/studie exp. Pros only. Johnny. 213-533-0833
 Singer, 21, sks dance band. Infl Depeche Mode, DDA. Srs only, Devin. 818-706-0681
 Singer/lyrticist lkg to form met virtuoso altmtv band. Drvin & Crying, Monks of Doom, REM. Val. Soul Asylum, Rush, Metallica. Doug. 213-938-3670
 Singer/smyttr, Intense psychdle vox, great lks, into heavy funkin groove. All instruments. Zep, Jane's, Fishbone, Hendrix. Brad. 213-204-0565
 Singer/wrtr, 30, w strong material sks intignt band to do orig, eclectic pop ala Baatles, Squeeze, House. Long Baach, Michael, 213-439-2264
 Silck, sleazy, taut & tind East Coast singer. 4 octvs, sks 716/-140.247-227

HV/HW bills of the set of the set

5856 - Voc avail. Recrding, touring exp. Orig & powrlut. Jggy, Jane's, Joke, Colour, Public Enemy, Lkg for smething diffmt & wordclass. No limits, No limits, 213-466-3269 - Voc sks intight rockers to create accessible sound that haunts through addcr woods & surrealistic almospheres. Absolutely no drugs or perfectionists. John. 818-702-0494 - Voc sksoing metrock band. Intlis Foreignor, Journey, new VH, Jovi, Lots of ong club exp. Gd image. Doug. 818-883-1169

Wrth/singer avail. Infl Tonio K, Call, Waterboys, Peter Case, Petty, Richmond, Reed, Who, Brian Wilson. Brent. 818-989-1219

•Young fem voc sks sngwrtr or band for T40. Srs only. Monica. 213-542-7205

### 12. VOCALISTS WANTED

Voc wtd. American blues based R&R. Soulful, gritty, passionate. Stones, ZZ Top. Pickett, Muddy Waters, Cougar. Rockin att, image. Victor. 818-825-658
 2 bckg vocs ndd. 90s rock blues band. Orig music. Recordings, showcase gios, Must have med high to high ranges, Jesse. 213-655-4130
 Add Eno. Cocteau Twins. Stir vigrsy & add dash of Zep. Pour over Colour mythms. Sprinkle w/ indstrial clanking. Ken, 818-342-4955
 Band aks Bonscott, Plant or Tyler. Phil, atter 5.818-287-2045

2045 -Black blues/rock singer wid by guit to form HR band. Andrew. 213-876-3970 -Crazy frontman ndd. Voc infts Metal Church, Except. Musical infls AC/DC, Metal Church, Anthrax. Must be tm pyr. Dave 818-904-9631 -Creetive fem voc wid for rock band w/ tunes. Tahni. 213--

855-7959

-creative soulful voctor orig HR funk. Must write, complete band. Full set. High energy. Vocinfi Joplin, Colour, Wonder, Tyler, 818-446-2052 - Oakr, mysterfous singer wid to form hard horror comic

Tyler: 818-446-2052 -Dark mysterious singer wid to form hard horror comic bit of the band. Infl Morrisson, Ramones. Michael. 214-2029 FAB band. Infl Morrisson, Ramones. Michael. 215-2029 FAB band. Infl Morrisson, Ramones. Michael. 215-2020 FAB band. Infl Morrisson, Ramones. Michael. 215-2020 FAB band. Infl Morrisson, Ramones. 213-876 2385 or 818-909-7075 -Frontmarkyddst ndd for mainstream rock band. Industry showcase. guit a plus. Paul. 213-649-0395 -Frontmarkyoc ndd to enhance kva R&R band. Matt. 213-854-6300 or 818-769-5640 -Heavy agorsy funk rock band w/ nm plure line for user

854-6300 or 818-769-5640 +Heavy aggrav funk rock band w/ pro plyrs lkg for voc w/ orig style, dedication, sense of humor. Gd att. Sid. 818-545-0074 +Heavy trock band lkg for voc to record. We have xit PA & our own studio. Jesse, 213-263-6533 +Lead gutWisngwrfr sks voc ala Vincent & TNT for new HR proj w/ mjr blint. Image a must. Pros only. 805-582-2722 -Lead singer wid by GASOLINE ALLEY. Infl Squire,



Vocal Coaches to: BELINDA CARLISLE. BANGLES, KNACK, STRAY CATS, DOOBIE BROS., BONNIE EPSEN, PLIMSOULS, STEVE MILLER BAND,

and many other top working pros BEGINNERS WELCOME

EBASILSUSAN French & Assoc Build Star Quality, Range, Power, Breath Control, Performance and Style rapidly and thoroughly — Avoid and repair vocal damage

PERFORMANCE WORKSHOPS • VIDEO TAPING TV & LIVE SHOWCASING • IMAGE CREATION & INDUSTRY CONTACTS

FREE Consultation & Brochure 213/874-POWR (874-7697) • (818) 509-3883

Rogers, Aero. 30-35. Male. Wrtng ability, stg prsnc, tape, bio a must. Rehrs SIR. 213-274.0405 -Lead voc/frontman witd for entertaining mei HR. Intl Warrant, Skid, Polson, etc. Srs, dedication, humorous, image minded. Steve & Kevin 818-760-4170 -Lead voc/frontman witd immed for pro sti. High energy R&R band wi direction & xit orig material. Intl Pislols, logy. Sham, 818-845-0175

R&R band w direction & thore on pro sn. https: R&R band w direction & thore material. Infl Pislois, Iggy. Sham. 818-845-0175 -Lkg for nice kg fems that dance, sing, have sex appeal for bokgmd vox. Apollo. 213-397-8263 -Male voc w db y HM band w studio. Able to do immed gigs & demo, trif Racer X. Dokken, Mega Death. Gd att, image. Ron, after 5, 213-298-3667 -Mill tbis wig to sign HR band. Bob Rock to produce. Sks bottest image fromtma entertainer. 604-879-6367 -RDXIE sks voc, ala Coverdale, Jovi w/ Mke Tramp mage. We have mir 24-trk studio, killer plyrs, greal songs. 818-953-4088 -RUDE BOY nds pro voc now. Style, image, molivation. Irtif Cutt, Aero, AC/DC, Kicks. Ontario area rehrsl, Pros only. Dave. 714-350-8003 -Singer wid. Crinctl rock band. Intl Aero, Leppard, Fncly bock. W studio, 818-349-2873 -Star quality voctroitman rdd for mel HR band w/ conner, song, direction. All ingskept confidential. Kenny. 818-787-4108 -Strap on you rrocks thoses, we're going for a ride. Nd live oriented voc to steer the way. 213-695-7544 or 818-547-6336

•U35 •Tradtional rock singer wid by bluesy HR band. Infl Aero, Tesla, Foghat. Lng hr rock image. Pros only. 213-878

6368 Voc wid by guit & drmr w/ gd equip, image, material & connex. Jovi, Halen, Whitesnake, Gigs pending, Srs only, Andy, 818-574-7295

Anticide Control of the state of the second state of the second state of the state of the second state of the state of the second state of the state of

willing to tvl. Tm oriented, srs. Gigs, lour upon completion of band 213-874-9253 image Style att. 110% everything, Don't waste our time. Imit Trick, Beatles, Ramones, B18-980-7051 -Brittsh pog pg sks fem black bckup singers. Recording album, vudeo. Luther VanDross style Molown. 818-346-3223 -Chartamatile lead voc wid by pro calibre HR band. Pros only, Frank, B18-708-0386 -Crusty lem voc wid lor orig HR band. Infl energy, att. Conviction. Gigs, recrdng, 818-509-7725 -"Do not go gentile into that good hight." Dyna Thomas, -Etaba power metal band sks intense male voc/lyricist. We sound like no otherband. Pvt studio, great image. 213-281-9995

281-9995

281-995 \*Explosive frontman.wtd for very intense soutful & signable HR band w/ genuine orignity, Classic mdrn & dynamic, Zep, Who, AC/DC, Stones, lots more, Brian. 818-843-HR t Zep, 7405

Zep, Who, AC/DC, Stones, lots more. Brian. 818-843-7405 -Fem singer ndd for harmony section w/funny acous rock act. 1 album out, another in works. PK. 213-396-2589 -Fem voc wid for steady wrkg T40 & csls band. Must be thin, attclv, current, play instrument well. Brad. 818-345-814 -Frontman wrd for heavy, dramatic, inlight, tragle, end of world type sound. Must have dramatic stip prsnc, powerful voice. dedication. John. 213-943-3204 -Frontman wrd for sleazy rock band. Inff Citadreella, Crue, Kicks. Image a must. Curl. 213-976-8144 -Frontmanvisinger wid for band of 90s. Lks, prsnc over voice. Netwisc hold. Inff Cut, REM, Doors, Smiths, Echo. Cay. 714-544-1149 -Frontmanvisinger wid for tock band. Must be dedicated, stg prsnc. Gd wring ability a must. Right att. Infl Hanoi, KISS, Ratt. Louis 818-334-696 -Hot lem voc wid lo jam. Blondie & Persons. Local jam nghts. 213-466-1160 -If you are a dynamic tem singer In nd of demo, you sing my songs & III make demo. John. 213-962-2496 **LED VIDRAULCE LIVALIEN** 

### LEAD VOCALIST WANTED



New York local band •major deal pending.

We will relocate you if needed. All expenses paid. All inquiries kept confidential. SEND PHOTO, TAPE TO: P.O. BOX 2003 LONG ISLAND CITY, NY 11102

World Radio History

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

-If you have what it takes to sell millions of records, kill the workl, phenomenal clean male voc w/ high voc style ala Watsh, Oepp, Tempest, 819-986-738 -Innovative HR band sks voc, 18-23. Wrtng ability a plus. Studio cates soon. Init Rush, Journey, Winger, Jim. 818-

-eo-4363
 -innovative HR band sks voc, 18-23. Wring ability a plus.
 Studio dates soon. Intl Rush, Journey, Winger. Jim. 818-248-383

Studio dates soon, inth hush, journey, winger, sink orse 248-333 -Lady killing crowd controller w/ Ing hr wid to sing all over our simple straight forward rock w/ hooks, & ks. Mir contacts & int. 818-996-2291 -Lead voc end by pro, stab Hilywo band. Intl early VH, Zep, AC/DC. Robert, 213-851-6512 -Lead voc wid by band. Intl Crue, Aero. Wott/Jimmy, 818-905-WOLF/818-846-2599 -Lead voc wid by hand. Intl Crue, Aero. Wott/Jimmy, 818-905-WOLF/818-846-2599 -Lead voc wid by hand and w/ mgmt, studio. Must 1818-907-5206 -Lead voc wid by ong HR band w/ mgmt, studio. Must have voice, image, dedication. Pros only, John. 213-943-1260

1260 -Lead voc/rhylhm guit w/ Image for power pop grp. Infl Trick, Queen, Slyx, John, Tri4-689-2786 -Lkg for fem voc, 18-24, into Abdul, Expose, Covergirls. Kimberly, 994-4043 -Lkg for R&B dance fem voc who can dance also. For grp sit, Style Abdul, Cherry, Expose, 213-936-7921 -Male lead voc for HR band. Min 5 yrs exp. Must sing not scream. Must have own equip & be tim plyr. Bryan, 818-882-1857 -Male lead voc dot HR band.

Science in this have own equip a contribution of #Male lead voc ndd for european intild HR metal band. Kerim: 213-874-3379 •Male voc wid. Must have voice, image, charisma to go all the way. Inff Trick, Babies, KISS. Tony. 213-322-5421 •Orig male singer wid. Have creative lyrics, prograv rock music entirely composed/produced. Must be able to sing over complex harmonies/arringmits, Dave. 213-425-9851 •Orig rock grp skg bekg voc wig d att & dedication. Thomas or Alex. 463-3848 •Otls Redding soundalike ndd for recording proj. Herb. 213-839-9610

213-839-9610 +Powerful chartsmatic man w/ soul running out of his ears wid by ballsy, bluesy guitsmowrth. Blah, Blah, Blah, You know the rest. Jim. 818-997-1926 -Pro guit/dmm auditioning male voc. Image Import, Int a must. All orgi, mel, ballsy rock. 213-949-5510 -Pro voc wid for demo. Infl Coverdale, Haggar, Roth. Paid sit. Tape to 1014 California SL, Humington Beach, CA 92648. Bob. 714-959-0737

sit. Tape to 1014 California St., Huntington Beach, CA 92648. Bob. 714-969-0737 - RAKHA avery orig progrsv HR act auditioning mate voc. Pros only. Must have demo. 818-997-4440 - Singer wild for creative tribal psycholic funky metal band. PYGMW RIOT. 213-874-0808

Pros only, Musit haive demo, 818-997-4440 - Singer wild for creative tribial psychic funky metal band. PYGMY RIGT. 213-874-0808 - Sngwtr skg voc W volce ala Journey, Starship, Air Supply, Styx. Image helpful. Mgmt, bl int, Songs are ready. I need the voice. 714-317-5279 - Steve Moore Ikg for the baddest bckgm singers in the world. 213-413-1884 - TICKLED PINK Ikg for male vocto form R&R band. Musi have ing hr. gdks. upbeat R&R sound. Joe. 213-397-3991 - TRIBAL SIGM Ikg for funky hot voc. Must have gd lks. gd stg prsnc & supple at RAS sound. Joe. 213-397-3991 - TRIBAL SIGM Ikg for funky hot voc. Must have gd lks. gd stg prsnc & supple at RAS sound. Joe. 213-397-3991 - TRIBAL SIGM Ikg for funky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd stg prsnc & supple for Junky hot voc. Must have gd lks. gd - Voc wtd for bluesy HR outfit. Bonscott, Crocus, etc. Street look S, Blues. MF, over 25. Enk, 213-674-4007 - Voc wtd for mir versaile HM band wir mgmt, bckg, showcasing, - Voc wtd for mir versaile HM band wir mgmt, bckg, recording wir name producer. Lng hr image read. Expd - Voc wtd to complete crunchy HRVHM band. Have mgmt in. No drugsor alcoholics. Extrementy dedicated only. 818-843-3316 or 818-842-8064 - Voc wtd is tom HR band. Tony. 213-475-8373 - Voc wtd. Soutil mel voice for soid groover nock band. - Nock image a must. Sis coid groover nock band. - Nock image a must. Sis coid grover cok band. - Nock image a must. Sis coid grover movir band. + Vock mid verat sngwrting skilts & decent image. Steve. 818-609-A482

voc/sagwrtr ndd for recording proj. Must be very Scritti Politi w/ great sagwrtng skills & decent image. Steve. 818-309-8462

Politii w/ great sngwring skills & décent image. Steve. 818-609-8462 •Wtd: 2 outrageous tem bckup singers. Ndd for mega giam pop 90s band for shows & rehrst. Init T Rexx, Joe Jackson, Beat. Johnny. 21-3856-8076 •Wtd: Fem bckg voc w/ dance ability for funk rock band. Dan. 818-703-6396 •YAMMER sks HR met metal singer. Must have lkg, tird,

VOICE.GUITAR

US &

EUROPEAN TOURS. MAJOR RECORDING EXP.

213-464-4207

MICHAEL

LAMPER

MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

Ino orugs. Under 24. Yorik. 818-907-9931 \*Young aggres voc. 18-22. wid inft Paul Stanley, Mark Slaughter, Brett Michael, 818-985-7140 \*Young male vocquit wid. 18-25. Inft early Who, Smithereens, Plimsouls. Smiths. Must be dependable & swell. Kevin/Anthony. 805-583-1863/818-899-0356 \*Voc wid for ong proj wi studio. Inft Steve Perry. Don Henley, Gabriel. Randy. 213-474-3196

#### **13. DRUMMERS AVAILABLE**

Ambitious solid drmr avail for recording. R&R, Funk, & T40 gigs. Have great accus & sampled elec drum rack. Sequenced material no prob. Michael. 714-949-9607
 Christian drmr wig de quip & & exp sks Christian band. Joe. 818-963-6225
 Ommr avail for wrkg band. T40 or other. Many yrs exp. Gd equip. Srs only. Maurice. 818-564-1945

Dirmi avani lor wrkg band. 14 yrs gloging, studio exp. Have own equip. Sits own.
 Dirmi kg for wrkg band. 14 yrs gloging, studio exp. Have own equip. Imiso. Atter 5, Paul. 818-503-1230.
 Dirmi kg tor wrkg band. 14 yrs gloging, studio exp. Have og unge, Infl. Crue, Tesla. AC/DC. Leo. 21: 3453-2156
 East Coast dirmi & guit avail to JF HR act. Infl Sabbahn, Dio. Queen, everybody. Steve. 714-638-487
 European rhythm section avail. Bass & dnums. Mel HR, pro att. Oliver. 714-736-0840
 Exped dirmi/perc/voc avail for pro wrkg sit only. Touring, eccordig. video, dnum programg, accusielec. MIDI equipped. All Styles. Lary. 21: 9360-7834
 First Runneup, Ludwig dnum competition. Solid groove & lime. Pro accusielec gaar. XIt program. All styles. Pref unk, tusion. Tracy. 21: 37-7880
 Groove orfented drm: Versalile Touring studie sp. -HB drmt avail w choos. Iks. pro wrkg sit. Pic. bo. tape. 818.

Head into s. reserved a second second

995-9920 HR drmr avail w/ chops, lks, pro equip. Intt i ommy Lee, Frankie Vinelli, Lkg for k/a band w/ cooi k, Richard, 213-851-8731 +K/a fem drmr kg for estab HR proj. Style ala Bonham, Lee, Brown Wimps do not call. Julie White, 213-697-1374 -Mutit hand perc sks orig band w/ vision, goals, purpose. Strong material, musicianship jb/2/12-221-7354 -My Inflis, you ask? Pearl, Rockinfled, Castronovo, Aldridge, Lee, Demy Applis, You get the picture. Lkg for something estab, concrete. No startups. Duayne, 818-909-7639 -Pro rock drmr kg for sts cmcl rock band. Will relocate. Image a must. Mike, 415-442-0385 -Pro rock drmr kg for sts cmcl rock band. Gd meter, gd atl, Indhifter, Ing hiringae, Into Bozzio, Bonham, Aldridge, Lee, Jamie, 213-485-4746 -Pro wordclass drm back from 2 yrs louring w/ mir act. Cooffers, recording, csis. Love to play. Scott, 213-328 -Rock dmir, sold grove, & big sound. Style Tommy Price, Bonham, Rick Allen. Postive atl & drive for success. Tom, 518-799-8451

Rock drmr, solid groove, big sound. Style Tommy Price, Bonham, Rick Allen, Postv att & drive for success. Tom. Bonha 818-799-8451 Studio drmr avail. Acous/elecs/programming, 213-425-

8999 •Dbl bass drmr, lks, exp, xlt equip sks HR, no geeks band.

13-473-8636
13-473-8636
1-Dedicated drmr, hrd hitting, versatile, great meter, postvat. sgl bass, no hair, no metal. Kevin. 714-777-1545
-Drmr lkg for R&R band into Cult. Bang Tango, Pistols, Hanoi. Goal oriented pro plyrs w/ strong image. Jo. 213-950-564

Handin, Sola Orented pro pyrs w storing image. 30: 213-960-5664
 Drmr sks.cmrcl HR, image conscious tindi band. Extreme Ing Ing In; Xt equip, att & image. Rob. 818-567-7330
 Drmr rimski jazz fusion band. Orig proj. Guy. 714-545-5649
 Drmr /Truskicalni kg for orig funky rock blues groove style band. Jane's feel. but orgnity. After5. Chris. 714-528-7271
 Europeen drmr, into Cache, Copeland, Pokaro sks bands, musicians w similar infls. T40, latin, ethnic bands favrd, Avail for free demos, 213-221-0322
 -Killer skin slammer avail for pro band. Killer ks, image, att, equip. Daltas. 818-377-5697
 -Multi hand perc sks orig band w/vision, goals, & purpose. Strong material pls. 213-221-7354
 -Pro worldclass drm, just back from 2 yrs touring w/ mjr act. Concents, recrding, csls. Need to play. Scotl. 213-326-9255

act. Concerts, recrding, čsls. Need to plaý. Scott. 213-328-9255 -S.O.S., disturbed heavy rock dimr in search of family. Né band wi plan. Estab or forming. Full biown att for success. No thrash. RL. 213-659-6925 -Solld groove dimr ikg for 60s infl¢ pop band. Oylan, Brown, Replacements. 213-464-5739 -Strong dimr, great feeling grooves w/ rock solid time. Extensive recording, performing exp. Click track no prob. Great equip. image. 818-996-6279 -Studo dimr avail. Acous, elecs. programming. Pierre. 213-425-8999 213-425-8999

213-425-8999 •Wham, bam, thank you ma'am R&R drmr. Have equip, ing hr image, irnsp. etc. Michael. 714-621-1491 •Young pro drmr w/ recrding, tour, video exp avail for pro sits. Steven. 213-655-0526

#### **13. DRUMMERS WANTED**

S0s R&R, Femdrmr/voc ndd. If you iove to play & sing 50s music call Wally, 213-257-0549



MUSIC CONNECTION, OCTOBER 2-OCTOBER 15, 1989

American new wave artist sks drmr for huge proj. Vox a plus Have producer int & demo. Must learn fast. Atts OK. 714-630-1408

•Audition Brian Adai 399-2950 •Cmrcl me ning drmns. Hrd hitting groove plyr. Xit time. Jams to Roxy Music. No metal. Mgmt, attrny. 213-

399-2950 •Cmrcl metal band skg pro drmr for recording & shows. Lng hr a must. Got to have att, dedication, equip, image & of course lim. 213-329-1691 •Dmmr for band wi upcoming album, mgmt, studio. Copeland, Aranof, Lynch, Beatles, U2, Brian Adams, 466-8546

Copeland, Aranol, Lynch, Beatles, UZ, Direit Auants, Tou-8536 • Ormr ndd for forming reggae rock band. Live/studio. Infl Police, Martey, UZ, Must have pro equip, Willing to rehrs. Brian, 213-471-9020 • Ormr of reforming FR band, Timing, equip, Imsp. No drugs, Infl Mr Big, Skid, Rush Jeff or Scott, 818-762-9242 • Ormr wid for european tour. Funk, R&B, reggae. Must have elec, 213-732-4753 • Ormr widt for mei HR proj ala Journey, VH, Whitesnake. Pros only pis. Joe. 213-650-6274 • Ormr widt for roigr ock band. Srs & happy, Expd, mature. REM, U2, Cougar. Doug, 213-826-7330 • Ormr widt for rock band. Infl Echo, REM. James. 463-6221

-urm with for rock band. Infl Echo, REM. James. 463-0521 -Drm with for solid groove orig rock band. Rock image a must. Srs only. Todd. 213-962-1934 -Drm with der write blues rock band at tape shopping stage. 213-467-9123 -Drm with. Ability. dedication, no atcohol/drugs. Prefd no tobacco. 213-656-0546 -Drmr with. AO band. 606.8 early 70s infl. Big Star, Stones, Beatles. Have recording/rehrsl spc. Jeff. 818-989-4921 -Drmr with. And edge PNR. Replacements, Godfathers, Stones, Cars. 213-462-1239 -Drmr with. Infl. Bad Brains, funk, Tin Machine, anything new., who wits to play just about anything. Giss, recrding upcoming 19-24. Rod. 213-931-9095 -Drmr with. G&R Infl. Shoot. 818-758-807 -Drop dead.dmr.ndL Castronova, Pearl, Portney, WeckL, Williams, Tasky porkchops. Bob/Todd. 818-508-4704/213-466-0504

Williams: Tasty portichops. Bob/Todd. 818-508-4704/213-466-0504 -Oynamic dmm: wid for exciting new band for gigs & recording. Must like Clash, Who, Jam. 213-935-4794 -Fem dmm wid for power pop act. Kelly. 213-463-5280 -Fem dmm wid Piase no artis, drugs, egos. To form new fem band. Ronnie. 818-955-5315 -High energy dmm: dolt on newly formed grp. Intil Alex VH, Peter Chris. Tommy Lee. Tape, pic, demo to 7005 Lanewood Dr. #111. Hywd, CA 99028 -High energy rock band sks dmr. Glamimage. Must have wing ability. Pro atl, image inmat. Intil Crue, KISS, Hanoi, Louis. 818-334-6968 or 818-753-3328 -High energy rock band sks dmr. Glamimage. Must have wing ability. Pro atl, image inmat. Intil Crue, KISS, Hanoi, Louis. 818-334-6968 or 818-753-3328 -High based dmr. wid. Ruddirkramer style. Glam boys don't bother. Doug. 818-753-8539 -Ndd, in moster Lunk dmr. for showcasing lunk rock band. Infl SI, Hendruk. Prince, 13-829-0065 -Newly forming band in LA nds dmr. Young, Aggrsv, qd chops, nutty persnity. Cart, 213-398-2594 or 213-390-6357

o357 •PLASTIQUE nds drmr w/ solid time, exp. tasteful. Vox helplul. Infl Verlaine, Bill Nelson, Kinks. Dave. 818-244-4182

Polymythmic drmr wtd to explore outer limits of rock hythm Allan. 213-659-9595



ABANDON, DYNAMIC AND PRO:

TO GO BEYOND WHO, ZEP, DODRS, STONES, AND SEX.

(213) 878-5504

•Powerful drmr ndd by creatively heavy & mel metal band. Must be very aggrsv, image conscious. Fav drmrs Rockinfeld, Unich 213-658-0159 •Precision drmr/elec perc regd for forming non-std proj. Lks unimport. Ability, cooperation, desire to be difmt are. Dean, 815-547-3860

•Pro drmr w(d to form P/R band. Must be srs, mature w/ extrisv bckgmd & businesslike manner. George. 213-654-1137

extrisv bokgmd & businessike manner. George. 213-654-1137 Pro hrd hitting hiphop dmrw v/ image. Infl Palmer, INXS, Bobby Brown. Mike. 818-573-0655 -R&F band w/ rehrs! studio & orig songs kg for I/va dmw to complete band. Infl Tommy Lee. Estafan. 213-876 - Brythm gut weldo rockband. Infl Echo, REM, Townsend. James. 213-463-0521 - Ringo/Watts where are you? Omr that swings wid, R&B, lockabilly. comtry. R&R, reggae. No lusion snobs or metalheads pls. Frank. 818-242-3795 - Rock steedy dmrm w sold reggae exp. chartsma, sense of humor wid by THE SKANKSTERS. Shooling video this month. Gigs pending. Vox predl. 213-936-9571 - SADDLETRAMP sks. HR'0, groove dmrv Into Stones, Aros, Statellies, Country. Ing h rocwboy image. Prosonty. 213-876-4777 - Sgi bass drmr edd for mega giam pop 90s rock bard. Infl

213-876-4777 •Sgl bass drmr ndd for mega glam pop 90s rock band. Infl T Rexx, Joe Jackson, Beat, Ramones. Johnny. 213-856-

8076 Singer/singwrtr/frontman forming grp. Lkg for flashy hrd hitting drmr into Moon, Bonham, VH, Lee. Rocking Lng hr Image. K/s att. Drew. 213-461-2164 - Steve Moore kg for the baddest drmr in the world. 213-43-1884

•THE COWSKI BOYS skg tight mythm section. Infl early VH. Zeo, etc. Blues w/ mel groove. We don't have std.

VH, Zep, etc. Blues w/ mel groove. We don't have std. image. Paul. 213-874-9495 • Top name LA HR band, FORTRESS, sks pro dbl bass dmm. Infl Maiden, Ryche, Whitesnake. Ted. 213-868-

Top name LA HB band, FORTRESS, sks pro dbl bass dmr. (rifl Maiden, Ryche, Whitesnake. Ted. 213-868-0269
 Unique orig deadly srs band. Killer songs, image, groove. Destined to make its mark. Tired of wannabes. Fem fronted. Init 2ep. Cuit, Janes. 213-476-0794
 YAMMER sks HR mei metal dmrx. Must have kg, tint, no drugs. Under 24. York. 818-907-9931
 Young dmrr, 18-23 ndd to form band. Infl L&R, Cuit, Cure, Misson. Image a must. Matt. 818-348-8799
 Singer/sngwrtr, rejuvenated after hybernation from LA club scene. constructing bandw uncompromising musical ability & integrity. Sks dmrk wt chops, meter, loyalty. Maguire. 213-659-8742
 Antin: Dmrms wt persona & class. Hunger, obscurity, raw, undergrand wt haurting exprsv lonceyrity. Boris Williams,

Maguire. 213-659-8742 •Attn: Drmns w/ persona & class. Hunger, obscurity, raw, undergrnd w/ haurting exprsv longevity. Boris Williams, Kevin Haskins, Tin Machine, Sisters/Mercy. Under 23.

broker (ginb win handling) eXpair on years, both streams, Seven Haskins, Tim Machine, SistersWerzy, Under 23, 994-0328 -Crazy drim ridd, Infl Big Black, Fall, Sonic Youth, LP out soon, Ready to make noise. Nathan, 818-895-1239 -Dimr ind for progrs vock band ala Kansas, Yes, ELP. Must read, be able to play to click, Gigs, Ibi Irri, Michael 213-258-250-39-90s style gitter rock fun time band. New -Dimr widt or 20-39-90s style gitter rock fun time band. New iomring, Any age line Hendrix, Stones, Jovi, Colour, SFV. Alan, 818-882-4955 -Dimr widt or AFTERMATH, estab band that's been doing early Stones covers, etc. & a stab band that's been doing early Stones covers, etc. & stab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or AFTERMATH, estab band that's been doing -Dimr widt or hothy band, 30s, Practice oncewk, Play out 21 lines/inton. Blues based trock. George, 818-864-427 -Dimr widt or HB band. Have solid meter & timps. Steve. -13-641-3426-encom. Widt based

213-641-3429 of bhw ar r progrsv HR band. Large kit & prev demo a



\* Complete Training \* Daily Cash Bonuses \$\$ \* Top Commission \* Flexible Hours \* No Returns/No Reserve

Call Today..... ......Work Tomorrow! Immediate Openings

Call Dave or Mike at the Hollywood/Burbank office N. Hollywood/Burbank (818) 972-2119

**ADVANCED RIBBONS & OFFICE PRODUCTS** 

World Radio History

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

must. We have rehrst studio, Promo & backing. Infl Rush, kansas, ELP. 818-843-5917 •Drmr witflor rock band wi funk groove. Dan Reed, Power Station inflis. Must have ing hr image. Pro ability, pro equip. have studio, connex. 213-324-5979 •Drmr witf to complete AO trio. Infls vary. Must be able to keep solid time as well as improv. Terry or Charlie. 818-705-2486

Offer additional and the set of a single of the term of the set of a single of the set of the set

3215

3215 •Powerful rock groove plyr. Our fav bands, early Bealles/ Stones, Yardbirds, Spinal Tap. Fav drmrs Bonham, Al Jackson, Watts, Moon, Ringo, 818-762-9594 •Singerfangwirr & guit with it material sks drmr/bst team w/ rehrsl spc to form band, 18-25. Decent image regd. Tom, atter 4. 349-6367 •Time conscious groove oriented jazz drmr who sings tead ndd for steady 5-mt in town. Stds, latin, funk, R&B, variety, Gd stg appric, depndbity must. Herb. 213-874-8160

8160

• Where's Mickey Dolenz? Drmr wtd for fun band. Of course the Monkees are my mir infl. Plus GoGos, Bangles. No drugs. Sylvia. 818-782-7607

#### 14. HORNS AVAILABLE

MIDI wind synth plyr avail for all pro sits. Chris. 818-842-

Hub wind symm pr. araa.
 1017
 Sax plyr avail for studio work, demos, all styles. Also expd in wring horn arrangements. Rick. 818-845-9318
 Trumpet, flugelhorn plyr avail for all pro sits. Chris. 818-842-1017
 Expd & versatile sax from East Coast avail. Very versatile. Reads. Lorenza. 818-362-8571

#### 14. HORNS WANTED

**15. SPECIALTIES** 

-Fem sax plyr ndd. Vox very very helpful. For R&R bar band. Karen. 213-386-3799 -Sax plyr wid for R&R band. Must dbi on keys. Mgmt, attmy, 241-tk demo STB shopped: 213-464-5984 -Srs P/R band w/ mgmt wis sax plyr who can also sing backup. Will be shopping tape soon. 213-391-276 -Versatilie horn plyr wid for wrkg sit to accompany old jazz & big band singer. Jimmy, 213-748-654 -Fem sax wid for steady Sun mi gip. All fem band. 50s-80s. Only 2 sels. Pays \$50. 714-675-655 -Sax plyr wid. Dbi on vox. Rick. 213-258-1008 -Sax/harp plyr wid for hobby. 30s. Practice once/wk. Play out 2 times/mo. Blues based rock. George. 818-846-4427 -Trumpet plyr wid. Dbi on vox. Rick. 213-258-1008

Artists, bands, musicians. Promo kits, pub pckgs avail, Improve your look. 213-876-9849
 Artin: A&R. Industry. MIDNIGT PARADISE. Listen up. You've heard of them. Promo packs avail. Victor. 213-389-rouge

You've heard of them, Promo packs avail. Victor. 213-389-9008 -Investor/producer wtd for Power pop band. Help us extend our potential. Great songs. Hungry wir Imagination wid. Robert. 213-396-4289 -KNIGHT RIOT encouraging all mgmt ings. If you wit to be part of the future of HM call for our promo pkg. Danny. 818-566-7220 -Mant end by 4.oc band withouts. It's & straibilit (privari

part of the future of HM call for our promo pkg. Danny. 818-566-7220 •Mgmt hdd by 4-pc band w/ hooks, lks, & straight forward people's music. We have mir int. 818-966-2291 •Mgmt, distribun & developmental bokg wild by singer/guit BMI sngwtr. w/ 4-song solo EP avail. Versatile, fun. The 1990s LA sound. Lany. 213-739-4824 •Music video Producerdirector & crew avail w/out pay to film. M-TV quality video for the right R&B or rap dance band. Prod costs apply. 213-372-8688 •Musicalians wtd. Science Ikcion fantasy P/R band. Semi-pros. Srs. Have rehrst spc. 213-462-1239 •Nd spare cash? Reliable keybrd roadie ndd for Hiywd gigs. 213-856-6094 •Newly formed band, JI/E ASS WHITEBOYS, nds rhythm section in LA area. Randy or Carl. 213-90-6357 or 398-2594

section in LA area. Hanoy or Can, 215-560-560-560-570-22594 2594 Partner wtd for pro 24-trk studio. Very srs only pls. Steve Mitchell. 818-609-8462

**DRUMMER AVAILABLE** 

KOD RO

Hard Rock/Metal 12 Years Experience

National Tour, Album & Studio Credits

PROS ONLY!

For Further Info

(818) 781-2747

53



# WE CAN'T MAKE YOU FAMOUS WE CAN MAKE YOU RICH

Earn up to

per hour SELLING COMPUTER SUPPLIES Guaranteed Starting Salary Earn up to \$1000 per week Realistic \$400 to \$500 per week after training ★ Complete Training ★ Daily Cash Bonuses \$\$\$ ★ Top Commission ★ Flexible Hours ★ No Returns/No Reserve

Call Today......Work Tomorrow! Immediate Openings

Call Dave or Mike at the N. Hollywood/Burbank office (818) 972-2119





# WELCOME TO THE FAST TRACK

Your music sounds better than ever. But until you get someone to listen, talent alone won't put your career on the fast track. You've got to sound good on tape,

too. Ask any talent agent or A&R person. They'll tell you, that without the right production values, its hard to make great music stand out in a world full of mediocrity.

Having the right equipment can make all the difference. Whether you're getting ready for a session or polishing your demo, the Seck 1282 and 1882 recording consoles can give you more quality, features, and canabilities than many expensive

capabilities than many expensive mixers, in a compact and very affordable package.

To succeed in this business, you have to be more than a performer. You must also be a producer and an engineer. That's why Seck consoles were designed to let you focus on your music, not the mechanics. Input channel controls are laid out logically, with offset knobs for quick adjustments. All connectors are in plain view for quick and efficient patching.

Seck consoles are right at home in your studio. These 8 buss

boards include features like three band mid-sweep EQ, in-line monitoring, solo and stereo LED meters. And, Seck consoles make mixing with effects simple. You can layer effects through 6 aux busses and 4 aux returns, plus use the pre-fader inserts to enhance individual tracks.

For eight or sixteen track recording, Seck consoles are versatile enough to make your job easy, yet are rugged enough to take on the road. Features, size and rugged construction combine to make the 12 input model 1282 and 18 input model 1882 ideal for the sophisticated home studio and double nicely for sound reinforcement.

So remember, you'll find the on-ramp to the fast track is as close as your nearest Seck dealer.

SECK

JBL Professional 8500 Balboa Boulevard Northridge, CA 91329

© 1989 JBL, Incorporated – A Harman International Company