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THIS ISSUE

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Back Row: Ralph Tresvant and Bobby Brown



Where Is The Black Music Scene In L.A.?

FAITH NO MORE'S 'Epic' Chart Struggle

Capitol's Top Promoter Encourages Radio To Break New Records

NEWS UPDATES

Labeling Debate Heats Up • BON JOVI Breakup?

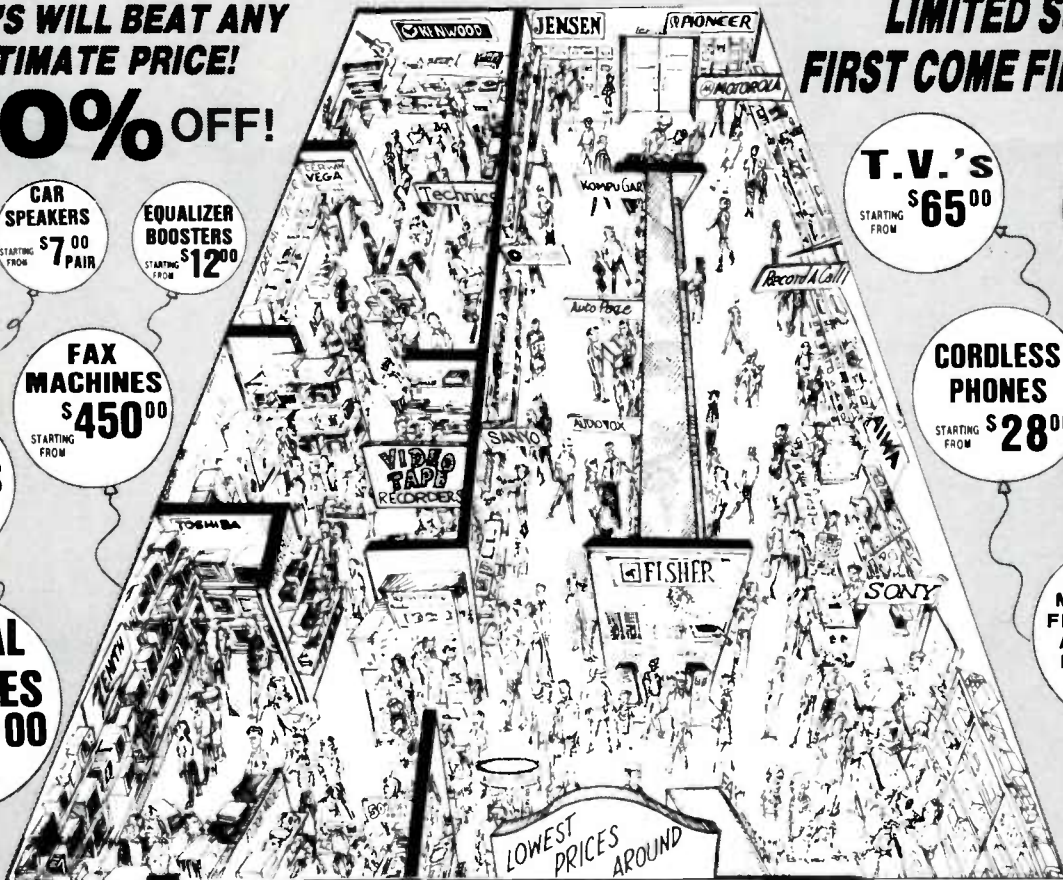


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PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Kenny Kemer

ASSOCIATE EDITOR/NEWS
Michael Amicone

ART DIRECTOR
Dave Snow

ADVERTISING/PROMOTION MANAGER
Billy Coone

ADVERTISING/PROMOTION
John Hill
Don Dodd

CIRCULATION MANAGER
Trish Connery

PRODUCTION
Rich Wilder

ADMINISTRATIVE ASSISTANT
Mark Everett

TYPOGRAPHY
Kay Higuera

SHOW BIZ
Tom Kidd

SONGWORKS
Pat Lewis
David "Cat" Cohen

NIGHT LIFE
Rock: Tom Farrell Country: Billy Block
Jazz: Scott Yanow Black Music: Wayne Edwards

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS
Guy Aoki, Maria Armoudian, Bless, Billy Block, Tom Farrell, Sue Gold, James T. Good, Maxine Hillary J., Lyn Jensen, Harriet Kaplan, Randy Karr, Tom Kidd, Pat Lewis, John Matsumoto, Rooster Mitchell, Eric Niles, Ace Passion, Scott Schalin, Rick Terkel, Steven P. Wheeler, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS
Leslie Campbell, Steve Cordova, Kristen Dohline, Tom Farrell, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Matz, Gory Nuell, Donna Santisi.

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MAIN OFFICES
6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772
FAX: (213) 462-3123
24 Hour Free Classified Hotline: (213) 462-3749

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BLACK MUSIC

Serving as guest editor, *MC Night Life* columnist and former Capitol A&R VP Wayne Edwards digs into the L.A. black music scene. He discusses how the avenues for live performing are few, and also the commercial forces that come to bear on a black artist.

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NEW EDITION

R&B act New Edition has exploded with solo efforts from ex-vocalist Bobby Brown and current members Johnny Gill and Bell Biv DeVoe. Soon, another solo LP from Ralph Tresvant will put the icing on the cake.

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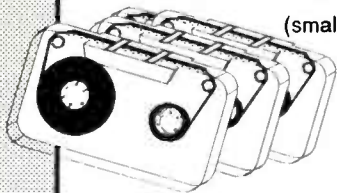
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FEEDBACK

Praising The Prophet

Dear MC:

I just finished reading the *Feedback* section of your May 28 issue. Though I have not heard of Steel Prophet, I must commend them for setting Scott Schalin straight.

I am an artist and recently released a master quality, four-song demo. So far, I have received some good reviews. All except one. It was a situation of a writer who is notorious for giving good reviews to alternative, left-field bands and bad reviews to "produced" or "commercial" sounding bands. The point is that if a writer distinctly dislikes a particular style or sound, wouldn't it make more sense to pass the tape or review on to another writer on the team who would be able to make a fair assessment of it?

Granted, not every review should be great. But when a writer starts dragging his own personal taste and insecurities into it, he/she is no longer a professional writer but a vengeful wimp lucky enough to be called a writer. In the case of my poor review, the writer didn't bother to read the credits and got names and players completely wrong. A weak review every once in a while is to be expected; it comes with the territory. But blatant irresponsibility has no place in journalism.

Thank you, Steel Prophet. And thank you *Music Connection* for recognizing an important moral issue and for helping heighten the awareness of potentially irresponsible writers by printing Steel Prophet's response to Schalin's review.

Since my demo package is at your office waiting to be reviewed, I wish to remain anonymous.

D.D.

Los Angeles, CA

More New Tribe

Dear MC:

I doubt very seriously if this letter will ever reach the pages of your magazine, and that is not its purpose. The intent here is to stimulate awareness.

The recent review in the club section of your magazine (June 25, 1990) regarding a local act by the name of New Tribe was obviously written by an individual who doesn't know the difference

between an objective review and a prejudicial, one-sided editorial, much less the difference between a group like New Tribe and a band like INXS. The article not only reflected very little musical knowledge, but possessed even less journalistic skills, which I found most disappointing.

Music Connection has a responsibility to provide competent and unbiased reporting to its readers in the highest and most professional manner possible. Maybe by spending less time on your A&R playmate centerfolds and more time on acquiring better writers, your magazine's credibility would not be teetering on the edge of extinction, which it currently is within the Los Angeles music community. This seems like a perfect time for *Music Connection* to clean up its act and become more aware of its content. For everyone's sake, I hope this happens soon.

Louis V. Aielli
North Hollywood, CA

The Price Of Fame

Dear MC:

I'm sorry that too many people recognized Bret Michaels when he went to see Roseanne Barr's show at the Improv recently. Yeah, there always will be those who recognize you, those who do not, and those who just don't give a fuck. But isn't that the case for every person on the planet regardless of their media profile or career choice?

I imagine that before Mr. Michaels hit the Strip in search of fame and fortune, there were also people back in his hometown who recognized him, others who didn't and still others who didn't give a fuck. So what's the big deal?

Maybe the people at the Improv who didn't recognize you or who just didn't care—maybe they were there for the same reason you were—to see what was happening on the stage! Maybe they would rather spend time talking with people with whom they are acquainted.

If you're confused about people's reactions toward you now that you're famous, consider the alternatives: the price of the cover charge and a return to anonymity in a city populated with faces desperate for recognition at any cost.

Janis Petrie
Hollywood, CA

CALENDAR

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.

North Carolina, here we come! Warren Wilson College, located in Swannanoa, North Carolina, is the host of The Great Smokies Song Chase II, scheduled for August 7th-12th. This is apparently a summer camp for songwriters, but instead of going on hikes and toasting marshmallows, songwriters of all levels will receive individual critiques, feedback, classes and seminars on all phases of songwriting and the music business by professionals in folk, country and gospel music. Special seminar guests will include Sheila Davis, author of *The Craft Of Lyric Writing*, and Paul Worley, A&R specialist and producer and director of Creative Services and Tree International. For more information, contact Holly Gage, Conference Director, 701 Warren Wilson Rd., Swannanoa, NC, 28778 or call (704) 298-3325.


"The Radio Survival Course" is a one-day seminar offered by veteran radio producer and air personality Steve Warren, who also has his own radio programming consulting firm, M.O.R. Media, in Hollywood. This program is precisely what its title indicates, a seminar designed for program directors, announcers, promotion people, media directors and anyone who is contemplating radio as a possible career. Topics will cover the inner workings of commercial radio stations with subjects including why today's program directors are afraid to take chances, how to get better ratings, climbing the management ladder, why some formats never make it big and the revival of music programming of AM radio. The seminar is scheduled for August 4th, from 8:45 a.m. to 3:30 p.m. at the Ma Maison Sofitel, 8555 Beverly Blvd., Los Angeles. The fee is \$90.00. For more information and reservations, contact Steve Warren, M.O.R. Media, (800) 827-1722.

Trampy Productions is putting on the first annual Summer Jam '90, a two-day hard rock fest on July 27th and 28th at the La Paloma Theatre in Encinitas, 8:00 p.m. Summer Jam '90 will play host to several Los Angeles bands such as Dirty Blonde and Young Guns and will feature such San Diego bands as Pystol Whip and Secret Society.

From UCLA Extension—Here's a quick list of some of the remaining summer courses yet to start and some of the new fall/winter courses: "The Art Of Concert Promotion: Buying And Marketing Talent," a six-week evening course taught by Tracy Buie of Bill Graham Presents, beginning

July 23rd; "Sound Check: Sound Reinforcement And Mixing For Live Performance," a one-day seminar on August 18th; "Electronic Music II: Introduction To MIDI," starting August 8th, 7:00 p.m.; "The Digital Musician: Tools For Making Music In The MIDI Era," taught by Jeff Rona, President of the MIDI Manufacturer's Association, held in the evenings beginning November 1st; "MIDI Sequencing," starting November 5th, 7:00 p.m., with composer/songwriter/producer Lee Curreri as instructor; "The Cutting Edge-The Latest Technologies For Electronic Music," taught by Scott Wilkson, editor in chief of *Home And Studio Recording* magazine, beginning November 6th; and finally "Computers For Musicians: A Hardware And Software Overview," starting November 7th and instructed by Lachlan Westfall. For complete details on these courses, call (213) 825-9064 or write UCLA Extension, The Arts, 10995 LeConte Ave, #414, Los Angeles, CA 90024.

The largest event in the country specifically for singers, Vocal Faire '90 is coming up on September 8th and 9th. Vocal Faire '90 features music industry pros conducting workshops and seminars on numerous topics and areas of interest for singers. Also featured are performance evaluations and a special Vocal Pitch. Exhibitors will also be on hand to showcase their products and services. Vocal Faire '90 will be held this year at the Holiday Inn Conference Center, 303 East Cordova Blvd., Pasadena, CA. Tickets for the two-day event are \$165 for members of the Vocal Registry, Los Angeles Songwriters Showcase, National Academy of Recording Arts and Sciences or the National Academy of Songwriters; non-member tickets are \$190. One-day-only tickets are available at the door for \$145. For further information, call (213) 856-6246 or writer to Vocal Faire, P.O. Box 65134, Los Angeles, CA 90065.

Don't forget there are still dates left in the 6th Annual Santa Monica Pier Twilight Dance Series and the Arco Concerts in the Sky 14th Annual Luncheon series. If you remember from the last *Calendar*, the dates and acts themselves are the same in both concert series, just the locations and times are different. The Santa Monica Pier Twilight Dance Series is held on Thursdays, 7:30-9:30 p.m. at the west end of the Pleasure Pier on Santa Monica Pier. Arco Concerts in the Sky take place at the Plaza Pool Deck of the Westin Bonaventure, 12:15 p.m. Here's a recap of acts yet to appear: Asleep at the Wheel (July 26th), Bo Diddley (August 2nd), Tito Puente Latin Jazz All-stars (August 9th), Beausoleil (Cajun on August 16th), Tom Kubis Big Band (big band jazz and swing on August 23rd) and the Bonedaddys (August 30th). You can contact the Santa Monica Pier Twilight Dance Series at (213) 458-8900 and the Arco Concerts in the Sky series at (213) 612-4757. 

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Southern States Attack Rock & Roll

By Steven P. Wheeler

BATON ROUGE—One month after a Florida Federal judge ruled that the 2 Live Crew's album, *As Nasty As They Wanna Be*, was legally obscene, two more states have joined the attack on rock music: In a July 10th ruling, a North Carolina District Attorney ruled that *As Nasty As They Wanna Be* is obscene and ordered the record removed from a local record store, and on July 6th, the Louisiana state Senate and House of Representatives passed a mandatory record labeling measure which can now be signed into law by Louisiana Governor Buddy Roemer.

If Roemer decides to veto the bill, and he must do so within twenty days (a period ending on July 26), a two-thirds majority of both houses could override the governor's veto. Since both legislative bodies passed the law by just such a margin, there's a distinct possibility that even if the governor vetoes the bill, it will still become law.

For now, the governor's office is keeping quiet. "It's on the governor's desk, and he said yesterday that he just doesn't know what he's going to do," says Rusty Jabour, Governor Roemer's chief spokesman. "The Governor is concerned about the constitutionality of the bill as well as the economic threats that are being leveled against the state by the recording industry and the Grammy Hall of Fame."

According to NARAS (National Academy of Recording Arts and Sciences) President Michael



The 2 Live Crew

Greene, Louisiana stands to lose millions of dollars in revenue if this bill is passed. "NARAS is setting up three museums and one of the locations was going to be New Orleans until all this came up. If Governor Roemer doesn't veto this bill, then we're out of there, and not only the museum, but all our activities." Greene hopes that Roemer realizes the economic impact of the industry threat. "I think the state of Louisiana is looking at \$100 million in lost industry participation, and being one of the poorest states in the union, I think that Governor Roemer has to look at that."

In addition to the Louisiana bill, the recording industry's worst fears were realized with the well-publicized arrest of three members of the controversial rap group the 2 Live Crew in Florida. The June 10th arrest was just one of a series of events that began unfolding after Federal Judge Jose Gonzalez ruled that the group's album was obscene. Gonzalez's controversial ruling is currently on appeal in the U.S. Court of Appeals for the Eleventh District, a legal proceeding that probably won't be decided until mid-September. Meanwhile, the county

prosecutor has not determined whether to pursue the obscenity charges against the 2 Live Crew and record retailer Charles Freeman who was arrested on June 8 for selling the controversial album.

A slew of charges and allegations ranging from racism, selective prosecution, recording industry apathy and questions of ar-

tistic freedom have echoed across the country. The man behind the Florida obscenity situation is attorney and anti-pornography crusader Jack Thompson. "The thing that has energized the situation to a substantial extent is that you can stand outside an adult video store all day and not see an eight-year-old girl walk out with *Deep Throat* under her arm," declared Thompson. "But this record has been sold in mainstream record stores to children for well over a year. The 2 Live Crew has been thumbing their noses at law enforcement officials and parents by marketing this stuff to children."

(Interestingly, the 2 Live Crew also released a censored version of the album entitled *Clean As They Wanna Be*. The uncensored version is outselling the "clean" edition by a nine-to-one ratio.)

As for California, the Sacramento District Attorney's Office decided to analyze the record for themselves. The result was a resounding vote of confidence for the 2 Live Crew and the First Amendment. "Obscenity is always a community standard issue," explains Sacramento Supervising Deputy D.A. Albert Locher. "In California, it's not just a 'community standard' but a 'statewide community standard.' You cannot break it down into counties like they did in Florida. We have to take into account how it would be viewed in L.A. and San Francisco, as well as Sacramento."

As for charges of selective prosecution, Thompson denies that he has targeted the 2 Live Crew because they are black. "I've spent seven months going after one moron from my hometown in Luther Campbell [leader of the 2 Live Crew and President of Luke Records, formerly Skywalker Records]. If I were to go after [Andrew Dice] Clay and [Sam] Kinison, I'd have to clone myself. I've listened to those guys, and in my opinion, it's not obscene. Clay is highly offensive,

Capitol Backs Retailers

By Steven P. Wheeler

HOLLYWOOD—In an unprecedented anti-censorship stand, Capitol Records has developed their own sticker in support of retailers who are threatened with fines and/or arrest for selling controversial albums in certain states.

Lou Mann, Vice-President of Sales for Capitol, stated that the record company hopes this action will counter the right-wing fundamentalists attacks on popular music. "Hopefully our sticker will give retailers the confidence to carry products that they might be concerned about carrying."

As for what that support will entail is still up in the air, according to Mann: "We have not limited it to what the involvement will be, because frankly, we don't know what will happen. We're not restricted in any way. We're simply making a statement that we think the retailers should be allowed to sell our records if they choose to. That decision should be theirs, and it should not be taken from them." MC

but it's not legally obscene in my view. There's nobody on my hit list except the next album by the 2 Live Crew which they promise will be more obscene." (Bruce Springsteen may soon qualify for Thompson's hit list since he has allowed the rap group to use the melody from his 1984 hit, "Born In The U.S.A.," on their recently released single, "Banned In The U.S.A.")

It has taken some time, but the recording industry is finally rallying against this issue. NARAS President Michael Greene declares that there are rumblings of product and performance boycotts if Louisiana Governor Roemer enacts the labeling measure. "We've had several artists and managers say they will not ship records or perform there if the bill is passed." MC

Words You Can't Say On Disc: Excerpts From The 2 Live Crew's *As Nasty As They Wanna Be*.

*It's true you were a virgin until you met me
I was the first to make you hot and wety, wety
You tell your parents that we're going out
Never to the movies, just straight to my house
You said it yourself, you like it like I do
Put your lips on my dick and suck my asshole too*
—"Me So Horny"

*You little whore, behind closed doors
You'll drink my cum and nothing more
Now spread your wings open for the flight
Let me fill you up with something milky and white*
—"The Fuck Shop"

*Little Jack Horner sat in the corner
Fuckin' this cutie pie
Stuck in his thumb, made the bitch cum
Said, "Hell of a nigger am I"*
—"Dirty Nursery Rhymes"

Martone Exits Enigma

By Keith Bearen

CULVER CITY—In a surprise announcement, James Martone has resigned as President of Enigma Entertainment. William Hein, Chairman of the Enigma Entertain-

ment Corporation, will assume the duties of President and Joseph Regis becomes the company's Chief Operating Officer. Regis and Hein are partners in Los Pictures Corporation, a film and TV development company.

Announcements of major restructuring and expansion within Enigma's marketing, promotion, sales and A&R departments will be made shortly. MC



By Maxine Hillary J

An establishment simply known as Spice is located where Hollywood Boulevard meets La Brea. This particular club attracts a rock crowd burned-out on strip bands as well as those who love to dance but don't care for cheesy dance music or rotating mirrored balls that adorn almost every disco. Patrons can always count on the Mighty Hornets, Spice's house band, as well as other players that get paid to play and only get onstage based on musical ability rather than how many tickets they can unload. One of the most unique and attractive assets that sets Spice apart from most other clubs is its twice weekly celebrity jams.

A random Thursday night proved perfect for testing the quality of these jams. Preceded by a short set from a local band crossing all musical barriers, the first major artist to appear was Steven Van Zant (formerly of Bruce Springsteen fame) currently with Little Steven and the Disciples of Soul. Plugged in and turned up, he joined Guns N' Roses' Slash,



David Bowie's Tony Sales and Randy Castillo from Ozzy Osbourne's band in a rousing version of "Maybelline." Pretty impressive to a first-timer. If this was a typical jam night at Spice, I'd hit upon a good thing. "Celebrity jams are on Wednesdays and Thursdays," says Irene Proctor, publicist for the club. "We generally have some idea about who is going to appear. The Mighty Hornets are the house band, then we'll have people come jam with them." Proc-

tor counts David Bowie, Julian Lennon, Sam Kinison, Joe Walsh, the Scorpions and Guns N' Roses as artists who have graced the stage at Spice. "Guns N' Roses are there constantly," she adds.

Proctor says that while most jams are unplanned until close to Wednesday or Thursday, some artists appear under contract. Celebrities come to Spice not only to play, but to enjoy the environment of a club known to choose its clientele as discriminately as it does its artists. Sly Stone, a Sixties favorite, often frequents Spice when allowed time away from the drug rehabilitation program, and Milli Vanilli recently managed to get themselves arrested in front of the club when they refused to move their Ferrari out of a red zone.

Established in 1987 by the former operators of Wall Street, the Bistro and Club 22, Spice was originally supposed to be the home of a live show reminiscent of the old Hollywood show days. The jams became the major attraction because where else could you find Billy Idol and Elton John together on a stage and pay only ten to fifteen dollars to get in? During its four years of existence, the club has maintained its program of live music and dancing and has also played host to functions ranging from movie wrap parties to record release parties, Hollywood Chamber of Commerce mixers and fashion shows. One such event was a party hosted by Dan Haggerty and Bill Reed. Publicized as a "Harley, Leather & Lace Affair," the early June benefit for the Spastic Children Fund, along with two other charities, attracted Don Henley, Hoyt Axton, Mickey Rourke, Bruce Willis, Gary Busey, Jan Michael Vincent, David Carradine, Peter Fonda, Tommy Lee and Dennis Hopper, to name a few. According to Proctor, literally hundreds of motorcycles adorned the pavement in front of the club as police blocked Hollywood Boulevard traffic to accommodate them.

One reason Spice attracts major

label artists and high-brow parties is its state-of-the-art sound system. From a glass enclosed control room above the dance floor, a staff engineer launches music using low distortion, high dB technology still unheard of at many local venues. Another reason for the popularity Spice enjoys is La Cave, the club's adjoining restaurant. Proctor describes the cuisine found at La Cave as "wonder, aphrodisiac, exotic and interesting." Another enticement to sampling the fare at La Cave is the guaranteed free admittance to the nightclub as diners enter free of charge. La Cave also caters the parties and benefits held at Spice.

Not just anybody gets into Spice. A bevy of bouncers carefully screen patrons and once inside, while not necessarily ostentatious about their presence, the security staff tolerates nothing in the way of obnoxious drunkenness or drug use. Constantly on the re-decorate, the powers that operate the night spot want to protect their investment and continue to attract a certain type of crowd. And while those bikers, rockers and freaks who have made a name for themselves enjoy a warm welcome, it's doubtful that the guys who line the boulevard kicking tires and comparing road scars would receive the same.

At the club, designer dresses co-exist with jeans and cowboy boots and disco-maniacs stand shoulder to shoulder with rappers and rockers. Twenty-one is the age limit, no exceptions. With centrally situated, away-from-the-strip location, a full bar and a varied clientele, Spice could be the New York style club certain Angelinos have waited for. Spice could be termed the complete night out. If you're looking for a place to do it all—dine, dance, see a live band and watch your heroes jam—Spice could be the major ingredient to your good time. Could you ask for more?

Spice is located at 7070 Hollywood Blvd. For more information, call (213) 856-9638.

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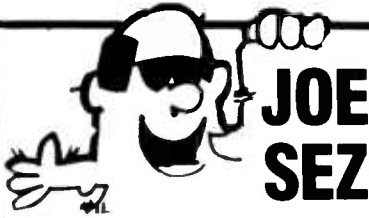
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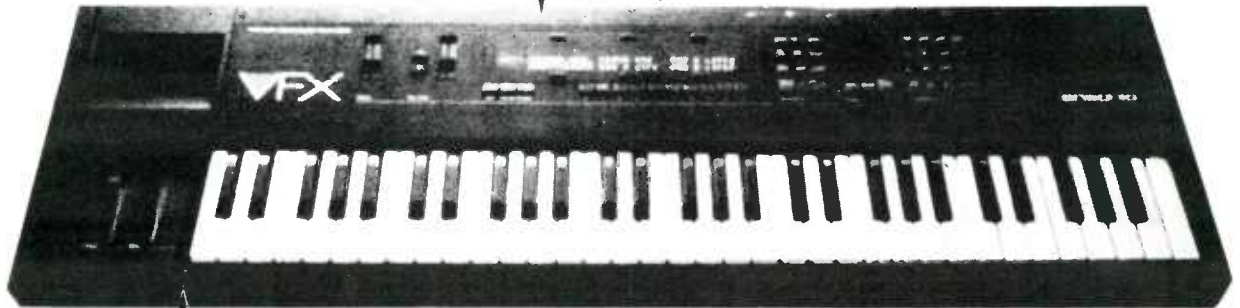


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Bon Jovi's Uncertain Future

By Kenny Kerner

HOLLYWOOD—In an exclusive telephone interview with *Music Connection*, Jon Bon Jovi admitted that, although nobody has left the band, the future of the group is uncertain.

According to Bon Jovi, "it all started with an article in *Kerrang* magazine that said Tico was leaving the band. Before I knew what was happening, we had drummers from all over the world sending us their tapes. It was okay, though, because I knew he wasn't leaving. Then we get back home and our head of security sends me a fax from London that says 'it's all O.V. for Bon Jovi.' This was a half-page story in their major newspaper. It went on to say that Richie wasn't making enough money so he was leaving. The problem is that I've had to defend our situation for so long that it's grown to this."

Rumors concerning an alleged Bon Jovi breakup have been rampant ever since the group's lead guitarist, Richie Sambora, signed a solo recording deal and Jon took time off to work on a soundtrack without the rest of the band. Although Jon told *MC* that "as far as I know, the band has not broken up," he also con-

fessed, "The innocence is lost, and unless we get that innocence back, there's no reason to want to do it. It's been seven years, and maybe because we've pushed ourselves so hard, we're tired. I just had no great desire to go in and make another Bon Jovi record. Since 1984, it's been album, tour, album, tour, album, tour."

When asked whether his latest soundtrack effort for the film *Young Guns II* qualifies as a solo Bon Jovi album, the artist was quick to answer: "This is just Jon Bon Jovi doing a soundtrack. It's not a Bon Jovi solo album even though I wrote the songs and produced it."

As far as Sambora's solo material, Bon Jovi left little hope for the inclusion of such songs in the context of a Bon Jovi concert. "I doubt it," offered Bon Jovi. "I'd like to think of these as separate pages."

With a possible Bon Jovi greatest hits album in the works, the pending solo album by Richie Sambora, a soundtrack album from Jon and plenty of future production work for Jon, the likelihood of the Bon Jovi band remaining together seems iffy at best. **MC**

MTV VIDEO AWARD NOMINATIONS



Nominations for this year's MTV Video Music Awards were announced on Tuesday, July 10, during a press conference held at restaurant Il Campanile. Madonna garnered the most nominations with eight, followed by Aeromsmith with seven and Paula Abdul with six. Nominations for Best Video of the Year include Aeromsmith's "Janie's Got A Gun," Don Henley's "The End Of The Innocence," Madonna's "Vogue" and "Sinead O'Connor's "Nothing Compares To U." The award show, to be hosted by Arsenio Hall, will be broadcast live on September 6th from the Universal Amphitheatre. Pictured announcing the nominations are: (clockwise; from top left) Arsenio Hall, Aeromsmith, M.C. Hammer and Wilson Phillips.

By Michael Amicone



Brad Hunt

Elektra Entertainment has announced the appointment of Brad Hunt to the post of Senior Vice President and General Manager. An eight-year veteran with the company, Hunt was formerly Elektra's Senior VP of Promotion, a position he has held since October, 1987.

Arista Records has named Sean Coakley to the post of Vice President, Product Development. In this new position, Coakley will coordinate and implement all of the label's marketing strategies as well as assist BMG Distribution in the marketing of Arista product.

Charisma Records has appointed Deborah Caponetta to the post of West Coast Director, Artist Development. Caponetta's duties will include coordinating all artist development and working closely with managers, booking agents and the press to gain maximum exposure for the fledgling label's expanding roster.

the position of Vice President/Senior Counsel, Nickelodeon Law and Business Affairs.

EMI has named Mark Green to the post of National Urban Marketing Manager. Working out of the company's New York headquarters, Green will be involved with all aspects of the selling and marketing of the label's urban product.

Columbia Records has announced the promotion of Renee Blumenthal to Manager, Tour Publicity. In her new position, Blumenthal will coordinate touring details and work to maximize press exposure for the label's touring acts.



Maureen O'Conner

Public Relations firm Solters/Roskin/Friedman has announced two new promotions: Maureen O'Conner and Sherrie Levy have been named Senior Vice Presidents, Music Division. Both women will continue to oversee the agency's music clients and related corporate accounts.



Step Johnson

Capitol Records has named Step Johnson to the position of Senior Vice President/General Manager, Black Music Division. A two-and-a-half year veteran with the company, Johnson also served a professional stint as Vice President of Promotion for A&M Records.

In more news from the Capitol Tower, Ricky Mintz has been made Director, Creative Advertising; Wayne Watkins has been advanced to Manager, Catalog Development; and Anne Deasey has also been advanced to the post of Manager, Video Production.

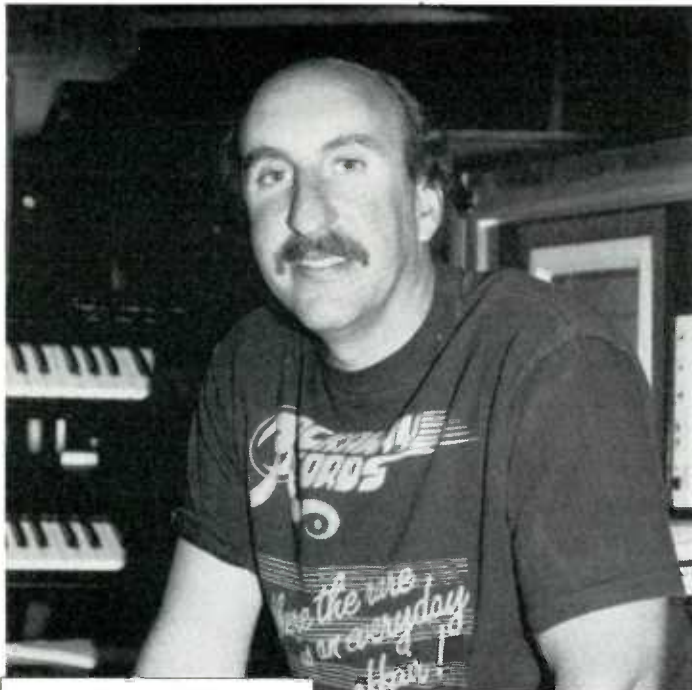
MTV Networks has announced two new appointments: Vanessa Coffey has been named Executive Producer, Animation, Nickelodeon, and Andra Shapiro assumes



Angee Jenkins

MCA Records has announced the appointment of Angee Jenkins to Manager, Publicity. Working out of the company's Universal City office, she will help design and implement media campaigns for MCA artists.

In more MCA news, Jonas Livingston has been named to the newly established post of Senior Vice President, Creative Affairs. He will oversee the art, advertising, merchandising and video departments. **MC**



Pat Lewis

Richie Wise

Company: Scotti Bros. Records
Title: Director, A&R
Duties: Talent acquisition & staff production
Years with company: 6 1/2

Dialogue

Making Movies: "The focus of this record company changed dramatically since I first started here about six and a half years ago. Early on, Tony Scotti laid out a general plan for the company to begin making movies. Before the Scotti's became the most successful record promoters back in the Seventies, Tony Scotti was an actor. In fact, he had a starring role in the film *Valley Of The Dolls*. The problem is that it takes a lot more money to make a film than an album. If you make a low budget record, it can cost \$50,000, but a low budget film is about \$2-\$3,000,000. And that's quite a difference. So the success of the record company in the early Eighties made it possible for his dream to become a reality. To my recollection, the company produced five films: *We did Eye Of The Tiger*, a comedy called *He's My Girl*, a Diane Lane feature called *Lady Beware*, *Iron Triangle* which starred Beau Bridges, and most recently, the sequel to *Eddie & The Cruisers*. Now the first film, the original *Eddie & The Cruisers*, was an Embassy film, it wasn't ours. What we did was acquire the soundtrack and sign the act that performed the songs, John Cafferty & The Beaver Brown Band. With singles like "On The Dark Side" and "Tender Years," the soundtrack sold over three million units."

Int'l Hits: "Tony Scotti is a very high-profile individual outside of the United States. He's married to Sylvie Vartan,

a French celebrity. Tony has always sold a lot of records in Japan and throughout the rest of Europe. So it is true that while a number of Scotti Bros. artists might not have done well in America, many of them are treated like superstars around the world and have the international hits to back it up."

Locally: "Lately, I've been doing lots of production work so I haven't been getting out as often as I used to. What I've been noticing is that with all of the new record companies opening their doors, the best of the bands are getting gobbled up almost as fast as we hear about them. Our situation is such that as a small label we're a lot more conservative when

it comes to the money aspect of signings. We just don't need to compete in the same ways as Columbia or Warner Bros. or Geffen compete with each other."

Pro Scotti: "One of the major advantages of signing as an artist with Scotti Bros. is that when an album is about to be released, everybody at the label, and I do mean everybody, is completely aware of what job has to be done to promote and break that record. Promotion, sales, marketing—everyone is clear. Also, an act on Scotti Bros. always gets the full 100% effort. It's not like you're on a release schedule with half a dozen other artists. Every act here is a priority act. From the time of its inception, Scotti Bros. has always been a promotion-oriented company. We always look for the hit record. Promotion is our backbone."

MTV: "Nobody will dispute the power of MTV. It's been said that some 25 million people watch MTV at one time or another during the week. Clearly, they are reaching more people than any radio station at any time. But let's look at what MTV is basically doing. They are basically playing the hits. They're interested in demographics and the same damn numbers as radio stations. MTV doesn't automatically jump on a new video. They check the trades and the charts and *R&R* and the labels just like all of the radio stations across the country do. Sure, they do some interesting 'fringe' programming, but basically they want the largest possible audience so they play the same hits as KIIS-FM. As far as MTV breaking acts, they don't break nearly as many new acts as people think they do."

Talent: "Obviously, you're looking for the great songs. I call it the 'hum

factor.' As people leave a club after seeing your band, you want them to be able to hum, sing or whistle your songs. You want them to be remembered. The songs have to be catchy. That's what pop radio is all about. Then you listen to the presentation of those songs. You need a singer who can sell them. Some of the singers, in fact, do have great voices and others have a salability factor that makes you like them. You also look at the singer's personality and the attitude of the entire band. Also, the focus of the band is very important. The band can't be disjointed. There has to be a common band goal. If you lose focus for a moment, that might be all it takes to not make it. When I see bands that have only one or two good songs, I feel that it's just not enough."

Advice: "For bands coming to Los Angeles or for those currently playing out on the club circuit, the phrase 'record deal' should not even exist. A band exists because of a chemistry shared between the four or five players. They have to share a chemistry and a certain musicality that binds them and bonds them together for the sake of the music itself. It has nothing to do with record companies or A&R departments. Bands should forget about the demo tapes for awhile and get out there and play their music for the people. At first there'll be only ten people. But then it'll grow to twenty and fifty and a hundred. And you play and you write and you collaborate and you learn. And as you play and learn, your confidence grows. What happens then is that you eventually let your personality seep into your music and you hopefully develop your own style and sound based on the musical influences you grew up with. "Eventually, as you continue to perform live, you will come into



Tom Farrell

Surrounded by label execs, A&R Reps and company well-wishers, the members of PolyGram's L.A. Guns collect the gold for their *Cocked And Loaded* album.



Several months ago, a court battle ensued between two bands calling themselves Madame X but spelling the word "Madame" differently. To make a long story even longer, these guys won! The correct spelling is now Madam X (without the "e"). This is the same band that gave birth to both Roxy Petrucci of Vixen and Skid Row's Sebastian Bach. Catch them at a local club here in town.

contact with business people, attorneys, managers, professionals in general. That's the time to consider making a tape because the record companies will probably be hearing about your band at the same time. But the reason to become a band is because you have to play and you have something to say. The musical excitement that the band has is then passed along to the audiences, to the fans. And it's the fans that make bands big. When they love you and all that excitement is happening, then the record companies come. And then, I believe, big success will come.

"The kids today are pretty smart. They have *Music Connection*, they read other magazines, they know everyone on the local scene. They know about group advances and who's producing who and about what microphone to put near the snare drum. But do they really know themselves? They have to know how to communicate what's inside of them. They've got to know how to bleed onstage and how to bleed on a record and how to bleed in a song. When someone can communicate all of that, then they're unstoppable."

Grapevine

Making one of their most difficult career decisions thus far, Geffen act **Guns N' Roses** has replaced former drummer **Steve Adler** with Cult skin-basher **Matt Sorum**. The band gave Adler every opportunity to straighten out, but it didn't work out. No word as to whether Sorum is a permanent member or just filling in to record the new album. And speaking of GNR, look for "Knockin' On Heaven's Door" as the new single from the *Days Of Thunder* soundtrack album. It'll follow the **Chicago** single and should tide everyone over until the new album next year.

More unrest in the **Brunette** camp as original drummer **Darek Thomas** and new lead guitarist **Dave Marshall** are no longer in the band. Although no new replacements have been named, this is the fourth personnel move in about two years for the band. With members shuffling in and out of the group, it's no wonder they haven't yet been signed.

Maze America will be releasing an album entitled *The Sweet Live At The Marquee* featuring two original **Sweet** members, **Andy Scott** and **Mick Tucker**. Though the initial single will be a remake of the Four Tops hit "Reach Out (I'll Be There)," the LP will include such **Sweet** classics as "Fox On The Run," "Ballroom Blitz," "Action" and "Love Is Like Oxygen." The package also contains several new tunes including "Shot Down In Flames," "Over My Head" and "Jump The Fence." But what ever happened to "Little Willy?"

The famous **Michael's** restaurant in Los Feliz has instituted a new policy of featuring live jazz groups in a series of six Monday nights beginning July 9th. There will be a no-cover two-drink minimum for this series. For upcoming events, call (213) 665-1181.

Capitalizing on its one-year success, **SBK Records** is launching another label that will be committed to the dance music market. Called **SBK One**, the new label is debuting with "Keep On Pumping It Up," by Little Louis Vega's **Freestyle Orchestra**.

On The Move

Michael Goldstone has resigned his A&R position at **PolyGram** but is expected to resurface shortly at another major label. Goldstone signed Seattle's **Mother Love Bone** to the label.



Matthew St. John

Contact: Matthew St. John
(818) 985-8301
Purpose of Submission: Seeking personal management.

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Boasting a four-octave vocal range, Matthew St. John is in search of the proper personal manager. He wishes to pursue a solo career but claims that he's not adverse to joining a band where solid vocals are predominant. As a songwriter, St. John is just okay. Nothing special. As a vocalist, St. John studied with instructor Brad Chapman for about a year and a half and even enclosed a letter of recommendation from Chapman in his press package. St. John's voice is powerful enough, but what's missing is some kind of personality and/or an identifying factor. Something that let's us know it's Matthew St. John singing when we hear a tune on the radio! It would also help if Matthew paid a little less attention to the technical aspects of singing and concentrated more on letting those emotions out. Now that he's got the talent, he should rely more on his feelings. When he does, managers will be calling him!



Cyndee Z

Contact: Cyndee
(213) 690-0083
Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Cyndee Z is a soloist who performs with two dancers who also happen to be her brothers, Frankie and Walter. Together, the trio has put together quite a professional act in the pop/dance/disco tradition. Unlike most newcomers, Cyndee Z already has plenty of experience performing in regional theatre musicals, dinner clubs and even in Las Vegas productions. Much like Madonna and Gloria Estefan, Cyndee can burn or cool it down with a sensuous ballad. Unfortunately, no mention was made about the songwriters on the demo tape that was provided. Did Cyndee write any of the songs? I guess we'll never know. There is no doubt, however, that her voice is silky soft and quite radio ready. Given the right batch of material and a solid producer, Cyndee has as good a chance as anyone of scoring big on the charts. But first, get rid of those Osmond smiles.



Doctor Madvibe

Contact: Doctor Madvibe
(818) 985-9427
Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

I must admit that I was completely fooled. I looked at a photo of Doctor Madvibe and then glanced over at their name, only to conclude that I was about to hear some punk or alternative music. Shame on me. The good doctor opens the tape up with a bright pop ditty that could easily be chart bound with some arrangement work. Called "Hello Again," it smacks of Sixties appeal. "Syncopated Mind" follows, and that's more appropriate for AOR play. What's puzzling here is that the name of this group is deceptive. It suggests something they are not. First and foremost, the band should change its name to something more mainstream. "Give Me A Reason," the Side One closer, is also laden with plenty of pop appeal and would make for a nice single. In short, these guys are pretty close to being label ready. One of two bonafide hits and it's all over!

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



Singer/songwriter duo Eric Lowen (standing) and Dan Navarro on Chameleon Records.

Activities

Chameleon recording artists Eric Lowen and Dan Navarro (collectively known as Lowen & Navarro) have a new album out entitled *Walking On A Wire*. Their record release party, which was held recently at club Radio, a new live showcase club in West Los Angeles (formerly Club 88), was a smashing success. Lowen & Navarro wrote Pat Benatar's Top Five hit, "We Belong." Would you believe that they actually sold 100% of the publishing on that song to EMI Music for a mere \$450? "We don't regret it for a second," says Dan about the publishing agreement. "We were just happy to have it." Well, hopefully their new release will garner this dynamite singer/songwriter duo the kind of funds and success that they so truly deserve.

A few issues back we ran a publisher pointer interview with independent song-plugger Mary Beth Roberts. She can be contacted via her company High Standards Unlimited, 163 Amsterdam Ave. Suite 325, New York, NY 10023, (212) 724-6071.

Song Connection, Inc., the

monthly industry tip sheet, has a new phone number: (818) 506-SONG. They also have a new number for their annual Independent Music Conference: (818) 980-3966.

MCA Music's Baton Rouge is kicking up a lot of dust on the old trail to rock & roll success with their debut LP on Atlantic, which features the songwriting team of Lance Bulen and Kelly Keeling. Their first single is "Walk Like A Woman."

ZZ Top's "Doubleback," which is featured in the Universal film *Back To The Future III*, is a smash hit on both pop and rock stations nationwide. The song is published by MCA Music.

"Hold On," recorded by Wilson Phillips and co-written and produced by MCA Music veteran Glen Ballard, recently hit the Number One slot on the nation's pop charts and was certified gold by the RIAA. The album, which Ballard produced and on which he co-wrote four additional cuts, was also certified gold.

MCA Music's songwriter/producer Mark Stevens will have the next Jamaica Boys single, which follows on the heels of their Top Ten single, "Shake It Up," written and produced by MCA staff writer Marcus Miller.

The new Iggy Pop album, *Brick By Brick*, released by Virgin and produced by Don Was, is set for release this month (Iggy is a Bug Music songwriter). The album contains twelve new Iggy songs including "Butt Town," "Pussy Power" and "Neon Forest." Special guests appearing on the album include John Hiatt, Kate Pierson (B-52's), Slash and David Lindley.

Bug Music songwriter/producer Dennis Walker has three songs on the forthcoming Robert Cray album due out in September.

Three Del Shannon re-issues are out this month on Bug (distributed by Rhino): *Little Town Flirt*, *Del Shannon Sings Hank Williams* and a twenty-track *Greatest Hits* package.

Cheryl Wheeler's debut Capitol LP, *Circles And Arrows*, was released this month. Ms. Wheeler is signed with Bug Music.

David Perry



MCA Music signed a worldwide co-publishing deal with Little Caesar. Their debut single, "Chain Of Fools," is a top new add on AOR radio. Caught in action at a recording session in Vancouver are (from left seated): Fidel Paniagua, Ron Young, Lauren Molinaire of Little Caesar; (standing from left): Elizabeth Anthony, MCA; Tom Morris, Little Caesar; Leeds Levy, MCA; and Apache, Little Caesar.

New Signings

MCA Music has signed a worldwide co-publishing agreement with Geffen recording act Little Caesar. Their self-titled LP is a blend of rock and soul and seems to be generating a lot of excitement at both Top Forty and AOR radio.

Sheldon Reynolds has signed an exclusive worldwide songwriters agreement with Famous Music. Reynolds wrote the title track and second single, "Man With The Right Rhythm," on the Pointer Sisters' upcoming LP, *Right Rhythm*, on Motown, as well as the upcoming third single "Wanna Be The Man" from Earth, Wind & Fire's current LP. In addition, he co-wrote the track titled "My Only Love" on the forthcoming self-titled Barbara Weathers project for Warner Bros. Reynolds is the vocalist and lead guitarist with Earth, Wind & Fire.

EMI recording artist Morris Rentie has signed a worldwide co-publish-

ing deal with Warner/Chappell Music. He is a member of the band Answered Question, whose first single, "What You Deserve," has just been released.

MCA Music has signed a worldwide co-publishing agreement with songwriters Kevin Hedge, Chris Herbert and Josh Milan who comprise the Motown recording act Blaze. Their debut LP is scheduled for release in the near future.

The Business Side

Almo/Irving Music has named Marianne Goode as their new Manager of Creative/Licensing for Television. Molly Kaye has been named Director of East Coast Operations for Almo/Irving. Karen Durant has been named Professional Manager. She will be based out of the New York offices. Candi Brown has also been named Professional Manager for Almo/Irving.

MC



Lester Cohen

At the Second Annual Los Angeles Independent Music Conference, Chameleon President Stephen Powers (right) was honored as Independent Executive of the Year and songstress Diane Warren (left) was named Independent Songwriter of the Year. Hal David (middle) was keynote speaker at the event.



Alice Ong

Bug Music's Fred Koller stopped by the L.A. offices after winning a BMI Pop Award for his song, "Angel Eyes," co-written with John Hiatt, that was a Top Five hit for the Jeff Healey Band last year. Professional Manager Dolly Pierce from Bug's Nashville office placed the song with the talented Canadian artist. Pictured from left are Dan Bourgoise, CEO, Bug; Fred Koller; and Fred Bourgoise, President, Bug.

SONGWRITER PROFILE

James Widdowson



Mark Seymour

from Hunters & Collectors

M By Pat Lewis

Mark Seymour is the lead vocalist in Australian rock band Hunters & Collectors. Since the birth of the band back in 1981, Seymour has been responsible for penning the lyrics for their half dozen albums and EPs. For the past several months, Mark and his band have been the opening act on the Midnight Oil world tour. Taking a short break from his musical duties, the wiry singer sat in the bustling offices of Atlantic Records and spoke about his band's recently released LP, *Ghost Nation*, and of course, about the art of songwriting.

Hunters & Collectors' songs, especially the material on their debut Atlantic LP, are written in a truly collaborative manner. Singer Seymour does not sit at home or in a studio like so many writers today, cook up a demo of the song with a specific market in mind and then present the tape to the band so they can in turn simply come in and lay down tracks. As a matter of fact, the only writing he does without the band's input is in his journal which is loaded with scribbles, lyrical ideas and poetry. "Keeping a journal is not unusual actually," says Seymour. And thinking back to the old Brill Building days, he's probably right. "Because of the pressure of marketing, I think what's happened in recent pop history is that marketing has become such an important part of the process that songwriters tend to retreat to studios and use technology to steer what they are doing toward the format that they need to write for. And that means basically appropriating as much of the musical limits as they can and then delivering the finished product to the other musicians. Whereas traditionally, even with soloists like Bob Dylan, who just writes notes and someone goes in and picks them up after him; he just collects words. With me, the band is like the raw material. They're also highly creative individuals who have to be satisfied. So I tend not to stand over them. I try and adapt to what the overall musical theme is at the time. I write a whole lot of stuff, so if something that I'm doing on a particular day isn't working, I can discard it and move on to the next thing."

Inspiration is a mysterious creature. What inspires one songwriter to write an intense love ballad or another to write a hard-edged rock song may inspire yet another to just yawn and hit the sack. "What inspires me to write is how I feel," says Mark. "I respond to my moods, and I go through mood changes quite dramatically. I'm acutely aware of how other people are behaving around me and how I react to them. What I write is the language that's around me and what people are saying. I'm always asking myself what does this situation mean—what is this person really saying to me? And a lot of times, I'll just invent the scenario. Sometimes I'm right, and other times I'm so far off the mark, but I end up creating a dramatic situation. I'm always interested in drama and comedy—people's behavior always interests me."

But when inspiration doesn't come, just how does one get through the dreaded dry spell? "I think the main thing is to not freak out about it when you don't have anything to say," answers Mark after a long, intense pause. "I always find that things can be going incredibly badly and there will be all this shit happening in my life and I'll be really depressed and on any given day, I just might wake up one morning and feel 'who gives a shit' and just start writing. The worst thing I can do is to think too much about it. I know it's really important to me to be able to write. It really keeps me sane."

Just because Hunters & Collectors is currently touring with Midnight Oil doesn't necessarily mean that they should be lumped in with the current wave of political pop bands. "I think that we're trying to do something that is more demanding on us as a band," stresses Seymour. "We're not a political band per se, but I'm definitely a political person. I'm acutely interested in what's going on in the world, but at the same time, I think that there's something about music that is so spiritually fundamental to people that it's too important for me to just turn around to you and say that the song is secondary to what I'm telling you. What we're dealing with is music and I think that the language of what you do should be big enough to be able to accommodate all of the drama of human experience including the way we treat our planet. Yet I don't want to sell what we do short by saying I can't wear a green arm band. I'd rather say that music is about personal truth and personal spirituality and that's why music is so important to people. And I want Hunters & Collectors to be around in a few years time and for people to say, 'we remember their love songs.'" **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Enjoy The Silence"

PRODUCER: Depeche Mode

WRITER: M. Gore

PUBLISHER: Emily Music, ASCAP

Depeche Mode

Sire

Dance music has always been a mainstay on the pop charts and 1990 sees no exception. New groove music is always sought after by dancers and listeners alike (as well as TV sports show music programmers). This year has seen the emergence of hip-hop, a sort of Afro-Caribbean update of big band swing done in a half-time shuffle. Most of these tunes are essentially rhythm tracks where chord structure is minimal, if at all. Thus it gives the music a third world sound.

Another dance music style that is currently popular is a holdover from the Eighties with a Europop techno sound. This dance style, while moving and grooving, also features harmonic progressions, and it is often innovative with their use. Depeche Mode's "Enjoy The Silence" is a classic example of this approach, as even the melody is subordinate to its unusual chord progression. The result is a refreshing new sound on top of a familiar disco-techno beat.

Lyric: This song advocates non-verbal communication, not so much for its ability to convey intimacy, but because the singer has been burned by false words.

*Words like violence break the silence
They come crashing in, into my little world
Painful to me, pierce right through me
But you understand, oh, my little girl*

*All I ever wanted, all I ever needed
Is here in my arms
Words are very unnecessary
They can only do you harm*

Groove: The track is based on a constant loping 16th groove based on a repetitive rhythmically complex monotone synth line. This bleeps over an electronic drum ostinato, which in turn is topped by a call and response between two synth overlays. The effect is spacy and hypnotic.

Scale: In contrast to most pop styles, this melody is not written in one scale, but instead riffs from one chord change to another, following the notes of each chord. This gives the song an intellectual feel, not something you'd whistle while walking down the street.

Melody: Certainly, not a very memorable melody. The range is limited to a 5th, the motion is almost entirely pedestrian and stepwise. Yet, the phrasing is hooky and catchy.

Harmony: Built entirely out of triadic major and especially dark minor chords. Harmonies are used imaginatively, full of surprises as they jump unexpectedly out of the scale and usual harmonic context. Odd combinations result such as Cm Ebm Ab and Fm Ab Cm B.

Form: Easy to follow and predictable commercial form. Signature Verse Chorus Signature Verse Chorus Solo Signature Chorus Chorus

Influences: Electronic bands such as Tangerine Dream and ELO, darker flavored pop acts like Culture Club and the Doors.

Production: The production is consistent in its electronic feel, relentless in its techno drive and true to its abstract, arty, spacy mood.

Performance: The vocal has a sultry mysterious quality reminiscent of Jim Morrison. It matches the electro-flatness and impersonality of the track.

Summary: This cool dance record is an excellent contrast to the hot tracks dominating the current charts. The one-dimensional quality of "Enjoy The Silence" adds to dimension to the pop charts and will probably be around for quite a while. **MC**

BLUESMEN



Bluesmen John Lee Hooker and Robert Cray are pictured on the set of the video shoot for the song "Baby Lee," a tune from Hooker's acclaimed Chameleon album, *The Healer*.

SCREAM STUDIOS: Recording artist Cosmic Ray was recently in remixing his album, *Love You*, mixing chores performed by John Pilla and assistant Craig Doubet.... Michael Wagener and assistant Craig Doubet recently mixed Janet Jackson's single and video for the song "Black Cat".... Warner Bros. artist Thelma Houston, in with producer Richard Perry, working on her forthcoming album, engineering handled by Paul McKenna, assistant Craig Doubet and remix specialist Randy Badazz.

OCEAN WAY: Bob Seger has finally started recording his next Capitol LP at this Los Angeles recording facility and at Digital Recording in Nashville. The Nashville sessions are being produced by Barry Beckett and the L.A. ses-

sions are being shepherded by red-hot producer Don Was, who handled the production chores on Bonnie Raitt's successful comeback LP, *Nick Of Time*.

SKIP SAYLOR RECORDING: Synclavier specialist John Barnes was in laying down tracks for artists Gerald Alston, Rebe Jackson and Chyna, with a crew of engineers—Jack Reuben, Cal Harris and Joe Shay—manning the console.... EMI recording act Second Self was in mixing tracks with ace engineer Brian Malouf and assistant Pat McDougall.... Thomas Dolby, in producing and engineering for CBS International artists Prefab Sprout, Chris Puram assisting on the sessions.... The Waters, in mixing, with Victor Flores engineering and Mike Stanger assisting.

FYI MEETS CSN



Atlantic recording artists Crosby, Stills and Nash recently completed the video for their latest single, "Live It Up," the title track from their new album. Pictured (L-R): David Crosby, video-maker Jim Yukich of FYI Productions, Graham Nash, video-maker Paul Flattery of FYI and Stephen Stills.

41-B STUDIOS: Arista recording artist Keedy was in making tracks for her debut, producer-engineer Brian Malouf and assistant Pat McDougall behind the console.... Jonathan David Brown, in working with Christian recording act the Archers.

DINO II: Bassist Steve Bailey (Joe Walsh, Larry Carlton, Dizzy Gillespie) was in cutting tracks for his first solo album. Guest musicians include drummers Greg Bissonette and Joel Taylor, keyboardist Wally Minko, percussionist Robert Thomas, Jr. and guitarist Scott Henderson. Producing: Steve Bailey; engineering: Chris Maddalone.

GRANDMASTER RECORDERS LTD.: Terry Reid, working on his new album with Russ Kunkel, Lee Miles and Clarence McDonald; produced by Trevor Horn.

SUNSET SOUND: Barry Manilow, currently working on a Christmas album with producer Eddie Arkin, engineer Don Murray and assistant Mike Kloster.... Producer Trevor Horn was in working on tracks for the Tom Cruise starring vehicle *Days Of Thunder*, Al Clay engineering and Tom Nellen assisting.... Mr. Mister, in mixing tracks with producer-engineer Paul DeVilliers and assistant Brian Soucy.

AGFA: The Agfa Corporation has introduced a full-line of accessories for audio-video duplicators and recording studios. The products include splicing tapes, leader tapes and packaged analog and digital cassettes. For more info, contact: Agfa Corporation, Magnetic Tape Business Unit, 100 Challenger Road, Ridgefield Park, NJ 07660. **MC**

VIDEO SWEAT



Elektra artist Keith Sweat is shown with director Paula Greif on the set of the video for his first single, "Make You Sweat," from his new LP, *I'll Give All My Love To You*. Pictured (L-R): assistant director Kato Wittich, director Paula Greif and Keith Sweat.

DOG DAYS



PolyGram recording act Dogs D'Amour is shown mixing their latest LP, *Straight*. Pictured at One On One Studios in North Hollywood (L-R; front row): band members Bam, Tyla and Jo Dog, (back row) Kelly Nickels of L.A. Guns and producer Ric Browde.

PRODUCER CROSSTALK



KEN SCOTT

By Steven P. Wheeler

For over twenty-five years, English-born Ken Scott has been working with the legends of rock & roll. In the Sixties and Seventies, Scott was an integral part of some of pop music's tightest and biggest-selling moments.

Scott worked with the Beatles between 1964 and 1968 on some of their more memorable projects, co-produced four of David Bowie's biggest albums including *The Rise And Fall Of Ziggy Stardust*, engineered the Elton John albums *Honky Chateau* and *Don't Shoot Me, I'm Only The Piano Player*, produced Supertramp's *Crime Of The Century* and produced and managed one of the breakthrough bands of the New Wave era, Missing Persons. Entering the Nineties, Scott is dedicating his time to an unusual band named Christine In The Attic.

Scott began his career in the music business way back in 1963 when he worked in the tape library at Abbey Road Studios. The Los Angeles resident points out that the ladder of advancement at Abbey Road was perfect for those who wished to use it: "It was probably the best training you could get; you got to do a bit of everything. I went from the tape library to second engineer or 'button-pusher' as we were known back then, to cutting playback acetates to mastering and finally to engineering."

Scott's work with the Beatles began as a second engineer when he worked on four consecutive albums, *A Hard Day's Night*, *Beatles For Sale*, *Help!* and *Rubber Soul*. It would be two years before Scott collaborated with the Beatles again, but this time he was the engineer. In fact, his first assignment as an engineer was on the LP *Magical Mystery Tour* in 1967, followed by the infamous White Album in 1968.

By this time in the Beatles' career,

Scott says producer George Martin's influence was no longer the force it was prior to *Sgt. Pepper*. "I learned more from the Beatles than I ever did from George Martin. By the time of *Magical Mystery Tour* and the White Album, they were the ones who were in control. In fact on the White Album, George was away on vacation for quite a lot of the time."

Scott also acknowledges that the stories of internal strife within the band are no exaggeration. "There was definitely a disintegration at that time. "We were putting brass on one of Paul's tracks ["Mother Nature's Son"], and John and Ringo suddenly showed up to see what was going on. It was the first time we had seen them for a couple of days, and during the period of time they were there, you could cut the atmosphere with a knife. It was a very tense period."

As for other Beatle memories, Scott says boredom is probably the most accurate adjective to use. "A lot of the time it was really boring. They usually would spend three nights trying to get a basic track down while the tape was constantly rolling, and they'd changed arrangements until they finally got it the way they wanted it. The only thing that enabled you to persevere through it was the thought of knowing how good it was going to be in the end."

After six years at Abbey Road, Scott began having conflicts with the studio management and he left for the greener pastures of Trident Studios. During this time, at the outset of the Seventies, Scott was one of three Trident engineers (Roy Thomas Baker and Robin Cable) who would eventually help the studio become an industry giant.

During the Seventies, Scott teamed up with rock's newest superstar, Elton John. When Robin Cable was seriously injured in an automobile accident in 1971, Elton's producer, Gus Dudgeon, brought in Scott to finish up *Madman Across The Water*. "I finished off that album, and it just so happened that Elton was after a change of sound for the next album [*Honky Chateau*], so I continued on from there."

Scott recalls his two-album association with Elton. "It was all very easy. I think it was a week of pre-production, two weeks of recording at the Chateau in France and then two weeks of mixing. I like particular tracks on both of those albums, but overall I'd say I like *Honky Chateau* a little better."

Unfortunately, at the time of his association with the Beatles and Elton John, two of music's biggest-selling acts, the engineers were paid minimal hourly wages. "Back in those days, you didn't get points as an engineer. That's just the way it was. In fact, George Martin didn't get points on the first couple of Beatle albums either. The producers weren't on the point system that they are on now."

Next Issue: Scott talks about his move into the producer's chair with David Bowie and Supertramp, his involvement with Missing Persons and his newest discovery, Christine In The Attic. **MC**

NEW TOYS—BARRY RUDOLPH



Ensoniq Personal Music Studio SQ-1

The SQ-1 is a keyboard workstation with voice architecture like the VFX synth. The SQ has a 16-track sequencer, very high quality sounds, mixdown facilities and up to 180 internal sounds. If this wasn't enough, Ensoniq also includes a full 24 bit digital effects processor.

The sounds are made by using Transwaves™ which are capable of various harmonic movement and complexity. The digital effector will provide reverb, chorus, flanging, delay, distortion and rotational speaker emulation. Dynamic control over many of the parameters is also possible, so adjusting the mod wheel controller will add

delay, while moving the pitch-bend controller could change or add reverb.

The sequencer works like all the Ensoniq keyboards. You may record in real time, step time or individual play on a specific beat at a certain bar. There is also non-destructive editing to try your wackiest and way out ideas without losing anything. Sounds and sequences are stored on the familiar credit card style data cards. With the optional SQX-70 kit, memory can be expanded from 9,000 notes to 58,000 notes. The SQ-1 has a 61-key, velocity sensitive keyboard that will respond to channel and polyphonic aftertouch via MIDI.

The SQ-1 sells for \$1,595 and the SQX-70 memory expansion kit (a good idea) sells for \$349. For more information, Ensoniq is located at 155 Great Valley Parkway, Malvern, PA 19355. Their phone number is (215) 647-3930. Faxers call (215) 647-8908.



Baby Blue Reference Bass System

The Baby Blue is a compact bass amp from SWR Engineering designed for either studio or small club work. Both acoustic and electric basses are accurately reproduced by this especially made combo amplifier.

The Blue uses an all-tube preamp section with a 150 watt solid state power amplifier driving two eight-inch speakers with five-inch time-aligned tweeters. There are two independent input jacks, gain and master volume controls, tuner jack, a three-band equalizer, and EQ bypass switch. Other very professional features include: an effect blend knob and bypass switch, stereo headphone jack, balanced output jack which can be switched between direct or preamp line out (there must have been a recording engineer involved here because this amp even has an XLR connector here) and an aural enhancer.

The Combo Combo measures 23 1/2 inches tall, 14 inches wide and 12 inches deep. Made from 3/4 inch five ply maple, with a 3/4 inch five ply baffle board, the Baby Blue sells for \$999 retail. More information? Call SWR Engineering at (818) 898-3355. Faxers use (818) 898-3365. That's SWR Engineering at 12823 Foothill Blvd., Unit F, Sylmar, CA 91342.



SyncMan Plus from MidiMan

Syncman Plus is a universal sync box to synchronize MIDI instruments in the MIDI studio. Syncman will translate SMPTE to MIDI Time Code, Song-Pointer Sync, and direct lock for Performer software. Syncman Plus will allow direct conversion of SMPTE code to Song-Pointer so a musician can lock just about any synth or drum machine together. If you are using such popular synths such as an Alesis MMT 8 sequencer, a Roland W-30 or a Korg M1, you can sync them all together with SMPTE code. If tempo maps are a worry for you, don't worry because Syncman lets you play directly into it and then creates a tempo map automatically. You may elect to save this map on cassette or load it through System Exclusive dumps. Syncman uses an ordinary MIDI keyboard for data entry since things like SMPTE Start Time must be entered. In addition, there are editing facilities available that make the Syncman a video production sequencer. If you buy the TimeWindow unit, you can display SMPTE "Hits," store them and recall them.

Syncman Plus sells for \$299.95 and is available to existing Syncman owners as an upgrade for \$100. TimeWindow sells for \$225. MIDIMAN is located at 30 Raymond Avenue, #505, Pasadena, CA 91103, phone number: (818) 449-8838. Faxers use (818) 448-9480. **MC**

SHOW BIZ—Tom Kidd

RADIO PIX

SUNDAY, JULY 21

12:00 a.m. KNAC 105.5—**High Voltage:** The return engagement of a segment entitled *Maximum Voltage: Little Caesar*.



David Bowie

8:00 a.m. KLSX FM 97.1—**Off The Record With Mary Turner:** Exploring the early career of one of rock's most enigmatic artists in this segment called *David Bowie, Part 1*.

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Two basses, two vocalists and songs that are much more lyrical than that description would lead you to believe. Yes, it's **DOS** along with the Treacherous Jay Walkers.

8:00 p.m. KLSX FM 97.1—**Dr. Demento:** Just in time for swim suit season, it's *Dr. Demento's Demented Diet*, a.k.a. more songs about dementia and food.

FRIDAY, JULY 27

11:00 p.m. KWNC AM 670—**Bootleg Radio:** A great local show with some great local bands. This week, welcome **Rude Awakening, Bewitched, Dolomites** and **Steel Prophet**.

SATURDAY, JULY 28

7:00 p.m. KMGX FM 94.3—**Solid Gold Saturday Night:** Host **Bob Worthington** plays the hits of the **Temptations**. Includes "Ain't Too Proud To Beg," "My Girl" and "Psychedelic Shack."

SUNDAY, JULY 29

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** The wonderful world of the **Strange MF's**.

MONDAY, JULY 30

10:00 a.m. KPWR FM 105.9—**Madonna Live In Concert:** The Material Girl caps off her **Blond Ambition** tour with this two-hour concert broadcasted live from Barcelona, Spain.

FRIDAY, AUGUST 3

11:00 p.m. KWNC AM 670—**Bootleg Radio:** This week, turn on your radio to hear **Radio City, Van Ban, Driven Steel** and **Eyz**.



Barbra Streisand

The extremely talented **Barbra Streisand** has begun filming a \$25 million adaptation of *The Prince of Tides*. The 1986 bestselling novel by South Carolina native **Pat Conroy** follows lead character **Tom Wingo** (**Nick Nolte** in the role originally coveted by **Robert Redford**), a high school English teacher, as he visits New York following his twin sister **Savannah's** suicide attempt. There, he begins a relationship with his sister's psychiatrist, **Susan Lowenstein** (Streisand), that becomes a catalyst for a journey to the bitter root of his family's tangled history. The *Funny Lady* will also produce and direct the film, which stays at the Beaufort SC location through August and then moves to New York. Aside from **Nolte** and **Streisand**, the cast also includes **Melinda Dillion, Kate Nelligan, Blythe Danner** and comic **George Carlin**. The screenplay, which has reportedly been through many rewrites, was finally nailed down by the original author in tandem with the star. "Her determination is the reason this movie is getting made," said Conroy of Streisand. "She's smart as hell to take this novel of biblical length and pretension and break it down into a movie. What's interesting about her is she's not afraid of anything."

Producer **Donna Dubrow** has been trying to pin down **Cher** and **Sean Connery** for her much-delayed *Road Show*. The movie deals with a cattle drive, but the producer says the film's not as down-and-dirty as that description makes it sound. "It's more of a romantic comedy—a kind of *African Queen* on the range," says Dubrow. **Cher** came close to making this movie in 1983 when Dubrow had it under development at MGM with **Jack Nicholson** in the lead and **Cher** as his wife. At the time, as reported in **Peter Bart's** new *Fade Out* book, **Nicholson** became involved with **Debra Winger** and started pushing to have her hired instead of **Cher**. As it turned out, the entire project died. Dubrow ended up spending six years in litigation to

get the script back. 20th Century Fox is now the show's home.

Show Biz supposes everyone is wondering how the big budget and bigger hyped **Dick Tracy** is doing. In its opening weekend, *Tracy* yielded a dismal (by Disney standards) \$22.6 million, which included \$1.2 million in sales for T-shirts that served as tickets at midnight openings. By comparison, **Batman** reaped \$40.5 million in its opening weekend (without T-shirts). This disappointing news caused Disney stock to fall and Disney publicists to go on overtime. Even **Warren Beatty**, who usually does neither publicity nor sequels, has hit the interview trail to say that he is "not ruling out" the possibility of *Dick Tracy II* becoming a reality. Beatty is

also hinting that there are at least two more projects in which he hopes to team with **Madonna**. "She's wonderful," says Beatty. "She can do anything."

100% Wool recording artists **Craig and Mary Durst**, better known as **2AZZ1**, recently invited *Show Biz* to a release party for their new *Just For The Record* disc which was held at the **Hollywood Studio Museum**. (That's the lovely couple standing in front of one of the original chariots used in the classic *Ben Hur*.) In the interesting little museum located across from the Hollywood Bowl, in the building that housed the original production company of **Cecil B. DeMille**, **2AZZ1** set up amongst classic paraphernalia from the beginning days of Hollywood. Proceeds from the sale of their lyrical new R&B/jazz hybrid LP—plus its attendant T-shirts—are to be split evenly between **Aid for AIDS** and the **Museum**. Quite an event for a couple of good causes.

Speaking of charitable events, the **Spice Club** welcomed assorted motorcycle clubs in a recent biker-sponsored benefit for the **World Children's** (organ donation) **Transplant Fund**, the **Spastic Children's Fund** and **A Head With Horses** (handicapped children's horseback riding program). Headlining metal

band **She Rok** (L-R: **Pam Rudling, Lisa Lichtenstein, Mary Kay and Gerre Edinger**) found a ride astride a customized Harley hog donated for the charity raffle. The absence of the usual Hollywood poseur-biker celebrities, who no doubt were intimidated by the lineup outside the **Spice Club** of hundreds of large-cubic-inch-displacement motorcycles and their correspondingly large-displacement owners, seemed to rankle assorted media-watchers more interested in Johnny-rides-lately types than well-intentioned charities.

Roy Rogers, the King of the Cowboys, is teaming with some country music stars to record an album of songs with a western flavor. **RCA Records** said that **Rogers** has already recorded the song "Tumbling Tumbleweeds" (which he made a hit years ago) with country star **K.T. Oslin**. Other singers who have agreed to participate include **Waylon**



2AZZ1

Jennings, Emmylou Harris, Ricky Van Shelton and **Restless Heart**. **Rogers** helped organize the western singing group **Sons of the Pioneers** in 1932. He left the group in 1937 to pursue a movie career.

Local jazz/pop songstress **Gayiel Von**, one lady who carries a lot of weight on the cabaret circuit, just filmed a TV pilot for **Fox** called *Caught In The Act*. The new variety program, which she hosts, was filmed in association with **Wes Productions** at the **China Club** in Hollywood.

Former **Doors** guitarist **Robby Krieger** along with **ex-Animals** leader **Eric Burdon** were on hand at Hollywood's **Rock Shop** for a taping



She-Rok

SHOW BIZ—Tom Kidd

of VH-1's *My Generation*. The Sixties veterans re-lived the good old days while displaying the vintage collection of memorabilia for sale at the Melrose Avenue shop. The two legends also discussed current projects including their recently formed band which remains on tour through the summer.

Look for an upcoming soundtrack from **Curtis Mayfield**. The veteran of such films as *Short Eyes*, *Claudine* and *A Piece Of The Action* has composed, performed and produced several tracks on Capitol's *The Return Of Superfly*. In 1972, Mayfield wrote and recorded the original Top Ten hit "Superfly" from the film of the same name. For the sequel, he reprises the famous song in conjunction with **Ice-T**. Other artists scheduled to appear on the soundtrack are **Tone Loc**, **Eazy-E**, **Def Jef**, **Uzi Bros.**, **Mellow Man Ace**, **King Tee** and **CPO**. Track producers include **Dr. Dre** of **NWA** and **Matt Dike** and



Gianni

Michael Ross of **Delicious Vinyl**. Journalist **Hunter S. Thompson** plays a rock magazine publisher and **Angela Bowie** is a crusading First Lady in a new flick called *The Monster Tour*. According to the *Los Angeles Times*, producer/director/co-writer **Hal Pierce** is looking to sign a name band to play a fictional rock group which features a vampire for a lead singer and a werewolf for a drummer. The movie films in the Atlanta area this summer.

Show Biz had a wonderful opportunity to attend a party at the Beverly Hills Hotel in honor of Private Recording artist **Yanni**. The festivities were hosted by the beautiful actress

Linda Evans, who we are told finds much inspiration in **Yanni's** work. As **Yanni's** new *Reflections Of Passion* LP oozed from the speakers, *Show Biz's* date was inspired to buzz around the room where many celebrities, including **Evans' former co-star John Forsythe**, were spotted. "It's just like *Dynasty!*" he gushed. But where was **Alexis?**

In a subsequent interview, **Yanni** told *Show Biz* that the success of his new disc has led to several offers of soundtrack work. No titles are available just yet, but we'll keep you posted.

MTV and Chauncey Street Productions have announced a brand-new game show called *Turn It Up*. Hosted by 25-year-old newcomer **Jordan Brady**, the program is set in the confines of a rock & roll nightclub. Contestants are asked to test their knowledge of hard-core rock trivia and gossip. In the show's final round, players must try to identify hit songs, which the house band constructs live one track at a time. The fast-paced and irreverent show replaces the departing MTV game show *Remote Control*. Check your cable guide for listings.

In more MTV news, the **1990 MTV Video Music Awards** have been set for Thursday, September 6. For the third year in a row, **Arsenio Hall** will emcee the proceedings which will once again be broadcast live from the Universal Amphitheatre.

Aside from the previously mentioned *Graffiti Bridge*, **Prince** has two other movie projects in the works. Also planned are films called *The Dawn*, called a "street-oriented musical" that was originally scheduled to be the follow-up to *Under The Cherry Moon* and was even mentioned in the closing passage of the film ("May U Live To See The Dawn"), and a biography of blues legend **Robert Johnson**. By the way, **Kim Basinger** has dropped out of *Graffiti Bridge*. Rumors abound that the movie is being frantically re-edited so that the story will make sense. The first single and video from the movie, which was slated for release



Jordan Brady

last June, is a song called "Thieves In The Temple," which is said to be fairly similar to "When Doves Cry" from *Purple Rain*.

Congratulations to **SBK's Teenage Mutant Ninja Turtles** soundtrack which just earned platinum status. The record features some of today's hottest trap artists, including **Hi Tek 3** featuring **Ya Kid K** from **Technotronic**. Plans have already begun for a sequel to the runaway hit film. Who says turtles are slow?

RCA recording artist **Bruce Hornsby**—with the help from veteran Deadhead **Jerry Garcia**—recently gave a live performance at **Paramount Studios** to introduce songs from his new *A Night On The Town* LP. **Westwood One** was there to record the event for later playback on the airwaves. That's **Hornsby** in the center of the photo with **Garcia** to the left surrounded by all sorts of **Westwood One**, **RCA** and management personnel.

Morning radio man **Jay Thomas** from **Power 106 (KPWR 105.9 FM)** has landed a starring role in an upcoming sitcom. **Thomas** will star with actress **Bess Armstrong** in a half-hour comedy titled *Married People*. He will play a *TV Guide* writer who shares a Harlem home with wife and two other couples. The show is slated to air at 9:30 p.m., Wednesdays, on **ABC**, beginning this fall.

Finally, many congratulations to ageless songbird **Ella Fitzgerald** who has been awarded with France's top award for excellence in the arts. Culture Minister **Jack Lang** presented the 72-year-old singer with a bronze medal attached to a green and white striped ribbon which he placed around her neck while naming her **Commander of Arts and Letters**. "I only hope I will continue to make people happy," said **Fitzgerald**. One of her most popular songs is "I Love Paris," and **Fitzgerald** has long enjoyed immense popularity in France. The country boasts countless jazz buffs who support the country's many radio stations and small jazz clubs.

TELEVISION PIX

SUNDAY, JULY 22

9:00 p.m. **PBS**—Great Performances: **Julie Andrews**, **Liza Minnelli** and **Robert Goulet** are among the performers paying tribute to a legendary lyricist during *An Evening With Alan Jay Lerner*.

MONDAY, JULY 23

4:15 p.m. **American Movie Classics**—*Show Business*: Legendary crooner **Eddie Cantor** stars in this rags-to-riches tale of a penniless youth who makes it big in show business.

TUESDAY, JULY 24

7:00 p.m. **KNBC**—*Entertainment Tonight* (synd.): **ET** talks with **Billy Idol** about motorcycle helmet laws.

FRIDAY, JULY 27

11:30 p.m. **THE DISNEY CHANNEL**—*Auntie Mame*: **Rosalind Russell** stars as the eccentric bon vivant who believes "Life Is A Banquet" in this 1958 musical. **REPEATS**: August 18, 27.

SATURDAY, JULY 28

9:00 p.m. **PBS**—*Sentimental Swing: The Music Of Tommy Dorsey*: The late drummer **Buddy Rich** made his last television appearance in this tribute to the legendary bandleader. Other performers include **Jack Jones**, **Maureen McGovern** and the **L.A. Voices**.

11:00 p.m. **BRAVO**—*Big World: The Fine Young Cannibals*.

SUNDAY, JULY 29

9:00 p.m. **PBS**—Great Performances: A recital of *Madame Butterfly* by the **Lyric Opera of Chicago**.

MONDAY, JULY 30

5:30 p.m. **THE NASHVILLE NETWORK**—*On Stage*: A special performance by **Bobby Goldsboro**. Includes "I'm A Drifter."

11:00 p.m. **BRAVO**—*Jazz Counterpoint*: **Monty Alexander**.

TUESDAY, JULY 31



Tanya Tucker

5:00 p.m. **THE NASHVILLE NETWORK**—*Fairs And Festivals*: **Tanya Tucker** guests in this distillation of the two-week-long 1990 **Houston Livestock Show and Rodeo**. Songs include "One Love At A Time."

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



Bruce Hornsby (center) flanked by **Jerry Garcia** and various industry types.

Local Notes

By Michael Amicone



Heather Harris

ROCK HISTORY FOR SALE: The first annual Rockfest, a two-day convention celebrating rock & roll and featuring live musical performances, vintage rock clips and some very expensive rock memorabilia for viewing and for sale, was held on June 30 and July 1 at the Westin Bonaventure Hotel. Pictured signing autographs and smiling at the camera is famous groupie Pamela Des Barres (right) who, along with ex-Runaways member Cherie Currie, was one of the guests on hand for this two-day trip back in the rock time machine.



Heather Harris



Heather Harris

ON HIS OWN: David Baerwald, one half of the now-defunct David & David, a talented duo that released one critically acclaimed record, *Boomtown*, on A&M, and then unceremoniously called it quits, has just released his first solo LP, *Bedtime Stories*, again on A&M. Baerwald is shown during his recent gig at the Roxy where he played to a packed crowd of industry heavyweights and celebs, including bad boy actor Sean Penn.



Lisa Rose

SEVENTIES FLASHBACK: Keyboard legend Keith Emerson stopped by the N.Y.C. Jam at Spice on July 5th. Emerson, one-third namesake of Seventies progressive rock warhorse Emerson, Lake and Palmer, joined N.Y.C. regulars Sam Kinison and C.C. DeVille for renditions of "Ain't That A Shame" and "Wild Thing."

SINGING THE BLUES: Los Angeles blues fans were treated to a series of events spotlighting "the blues" during the week of June 4-10. Sponsored by Benson & Hedges, the event culminated with a concert at the Pacific Amphitheatre which featured Stevie Ray Vaughan, B.B. King, Joe Cocker, John Lee Hooker, Dr. John and Irma Thomas. Pictured performing at the concert are two of blues' greatest fretmen, Stevie Ray Vaughan and B.B. King.

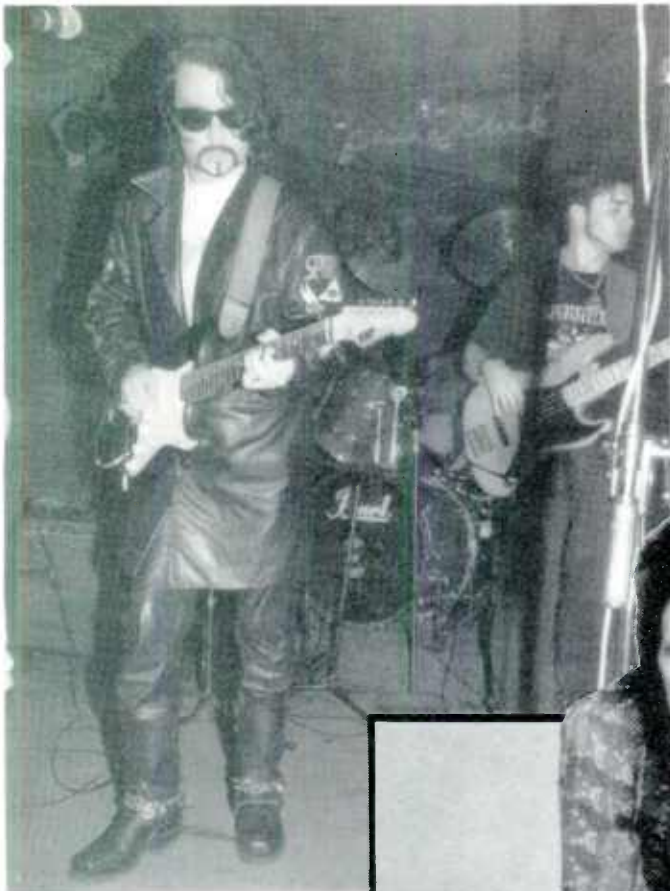


COWBOYS & INDIANS: Country rock act Cowboys & Indians recently won the unsigned "Battle of the Bands" contest, held in anticipation of Rock N' Roll's Main Event, a three-day event which will feature Jerry Lee Lewis and Fats Domino as well as what's left of the Mamas and the Papas and whoever's calling themselves the Coasters, the Platters and the Grassroots these days. The band will play on the third day of the event, to be held at the Glenn Helen Regional Park in San Bernardino on Labor Day Weekend. (L-R): Allen Waddington III, Mark Siers, Eddie Cunningham, Johnny Khula and Scott Colvez of Cowboys & Indians.



Harold Sherrick

Harold Sherrick



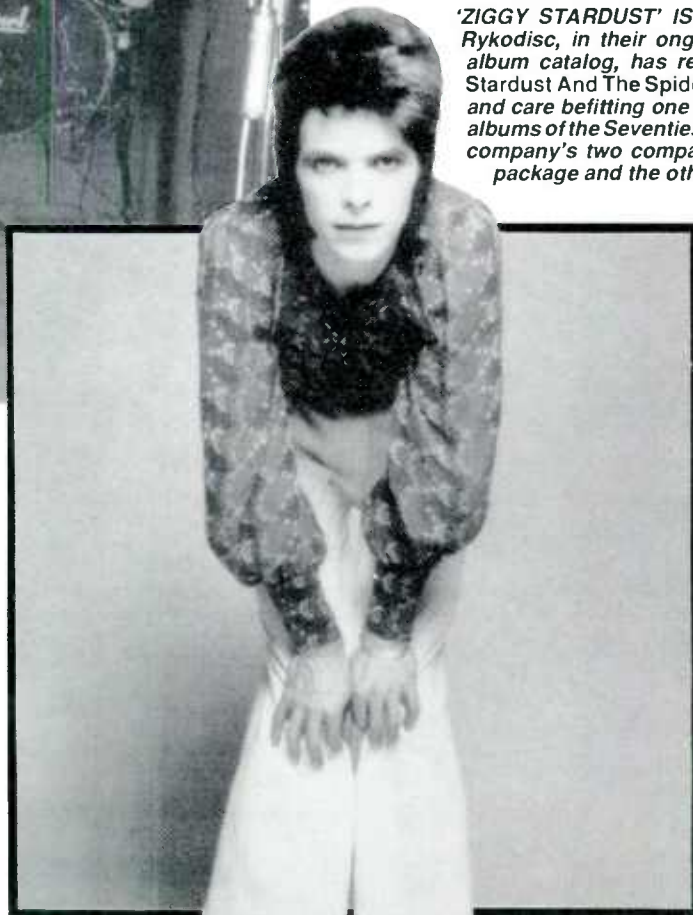
Dom Conde

SOLO TURN: Dave Stewart, the male half of musical duo the Eurythmics, is shown performing at New York's China Club. Stewart and his Spiritual Cowboys, the group of musicians who grace Stewart's upcoming Arista solo effort, stopped by the New York nightclub following the Second Annual International Rock Awards.



Tom Farrell

HOW CAN WE MISS THEM WHEN THEY WON'T GO AWAY: L.A. Guns lead singer Phil Lewis is pictured in standard clichéd rock star pose during the band's recent performance at the Irvine Meadows Amphitheatre.



CLUB WARS: Los Angeles, a trendy town that is always ready to jump on the latest bandwagon, is fast-becoming the jam night mecca of the universe. First, there was the Whisky's No Bozos Jam, the Central's ProJam and, of course, the one that put L.A. jamming on the map, China Club's Monday and Thursday night ProJams. Recently, the N.Y.C. Jam, held every Thursday night at Hollywood's Spice, has been giving the China Club a run for their money in prestige as well as attendance. Now, downtown nightclub Vertigo, Frank Stallone's new Hollywood nightclub Blak & Bloo and Club Radio (formerly Club 88) are entering the fray.



Anna "Flash"

GUITAR SLINGER: Guitar phenom Stevie Salas bends a string during a recent gig.

'ZIGGY STARDUST' IS BACK AND BETTER THAN EVER: Rykodisc, in their ongoing reissue of Bowie's entire RCA album catalog, has released *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* with the proper fanfare and care befitting one of the most influential and important albums of the Seventies. Released in all three formats, it's the company's two compact disc editions, one a standard CD package and the other a deluxe limited edition (including a 72-page booklet), which will generate the most sales and interest. All formats include five unreleased tracks, including Bowie's original demos of the title track and "Lady Stardust." Rykodisc is so sure that they've released the ultimate Ziggy Stardust package that they've announced an unprecedented campaign in order to prove it. Under this unique "CD Upgrade" program, U.S. consumers who own a copy of RCA's original compact disc issue of *Ziggy Stardust* (out of print for some time) can exchange their RCA CD for the new Rykodisc version of Bowie's classic album.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

HIGH HOPES THAT CAME TO NAUGHT: Bernie Taupin, Elton John's longtime lyricist, and manager-partner Michael Lippman have formed a film production company, Pistol Productions, and have signed a contract to produce a movie about Marie Laveau, a woman who unofficially governed New Orleans society after the Civil War. They're also planning a film based on "For The Working Girl," the title track of Melissa Manchester's new album which she co-wrote with Taupin. It's expected that she'll make her acting debut as the star of the movie.

FROM 'SATURDAY NIGHT FEVER' TO A LOT OF MECHANICAL BULL: John Travolta, whose *Urban Cowboy* film uses Mickey Gilley's Texas nightclub as a location, recently stopped by the Palomino to do some publicity stunts.

NOW THAT'S PROGRESS: Los Angeles punk rock standard bearers, X, will appear on Dick Clark's *American Bandstand* this autumn. Just goes to show how far a TV show can come in twenty-some years.

Jim Ehinger, the talented keyboard player who helped make the China Club ProJams so successful, has moved over with his band, the Nasty Survivors, to Vertigo's Monday night jam (he will continue to lead the Thursday night jam at the China Club). Taking his place and holding down the fort on Monday at the China Club is the Kal David band, a twelve-piece R&B ensemble. With all these clubs vying for the best backing bands and drawing from the same stagnant pool of "name" talent (artists who show up for their favorite jams do so with boring regularity), there's certain to be heated booking wars and some bad blood between these Los Angeles nightclubs in the coming months.



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New Edition

NEW EDITION BRANCHES OUT

By Wayne Edwards and Gary Jackson

Their story reads like a fairy tale. Once upon a time, there were five young inner city kids from Boston—Bobby Brown, Ralph Tresvant, Ricky Bell, Michael Bivins and Ronnie DeVoe—who dreamed of putting together a singing group and making hit records. Calling themselves New Edition, they practiced long and hard, perfected their dance routines and vocal styles and, just like they dreamed, secured a record deal and started pumping out the hits.

Since the early Eighties, platinum album sales have become a way of life for these young men who apparently can do no wrong. Now, in addition to their group success, all the members have branched out and are currently enjoying equally successful solo careers. Bobby Brown's success has been well-chronicled with his five-million seller, *Don't Be Cruel*, including the mega-hits "Don't Be Cruel," "My Prerogative" and "Every Little Step." Johnny Gill, who replaced Brown in the group's lineup, has a self-titled platinum LP which features the hit single "Rub You The Right Way" and its follow-up "My My My." Even Ricky Bell, Michael Bivins and Ronnie DeVoe, the three forgotten members of N.E., have scored big with their huge crossover hit, "Poison," from their platinum debut on MCA. And N.E. vocalist Ralph Tresvant will round out the solo releases with his own album due in the fall.

But there was a time when none of this seemed like it would come

to pass. First, there was a nasty legal dispute with longtime producer and original mentor Maurice Starr (Starr eventually lost the band to MCA) resulting in bad blood that still exists today. Starr, who has since helped mastermind the New Kids on the Block success story, had given New Edition the hit "Candy Girl." On top of that, producers Vincent Brantley and

*"New Edition
is not breaking up.
All these solo
projects mean that
New Edition is
gonna be large.
It means we're
gonna create
history."
—Michael Bivins*

Ricky Timas, the team responsible for early favorites "Cool It Now" and "Count Me Out" were also out of the picture. Yet another big blow came when Bobby Brown left the group to pursue a solo career amid rumors that he was forced out because possible drug problems were threatening the group's wholesome teenage image.

Brown went on to release a lack-

luster debut album, and New Edition added Johnny Gill as his replacement. That move raised some questions regarding Tresvant's ability to co-exist and share lead vocal chores with Gill, a serious crooner whose solo career was showing promise. Discovered seven years ago by singer Stacy Lattisaw in their hometown of Washington, D.C., Gill's voice was already remarkably mature. His ability to reach a tenor peak and, seconds later, bottom into a ferocious growl was inborn, fostered by intense gospel training.

His self-titled first effort proved that the hype about this "phenom" was true, but the LP lacked the hits needed to attract a wider audience. A second effort in 1984 followed the same track (no hits), and the talented vocalist sunk into a limbo that found him unceremoniously dropped from Atlantic Records in 1986. Gill searched for a new record deal but couldn't catch on.

Then New Edition called. A concerted effort was being made to bring in a singer who could appeal to a broader demographic than N.E., and Gill's name kept surfacing. "They came to me and asked me about being a part of them," explains Gill. "They wanted to go back to a five-guy lineup because the choreography is much sharper. They felt that, at the same time, a new voice would bring them to another level and pull a mature, older audience along with the kids."

Gill's arrival brought a decided sense of balance to the N.E. sound. Prior to his joining the fold, New

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The State Of BLACK MUSIC

By Wayne Edwards

There was a time not too long ago when Black Music, Rhythm & Blues, meant the joy of having sunshine—even on a cloudy day. Innovation meant dancing to the music or taking a sip of Miles' bitches brew. And the ever important lyrical spectrum ran the gamut from the tribal notion of tearing the roof off the sucker to the spiritual realm of keeping your head to the sky.

Today, however, R&B is a musical genre with no discernible meaning. It's now called urban, a name paying tribute to a radio format and not a musical style. We've entered an unprecedented era in Black Music where creation has been done in by assembly line duplication. Innovation means nothing more than getting halfway decent clones of Jimmy Jam & Terry Lewis, L.A. & Babyface or Teddy

no real live club scene for R&B music.

"That's very true," offers Robb Long, a young Los Angeles based rapper who, along with brother Ramese and Reggie Ray, has been making the rounds with their group Kold. "Other than the various showcases around town, there are very few places for us to get our live performing skills together."

"It also makes it much harder for us to get a record deal," adds Ramese. "A lot of rock groups are familiar to record companies long before they ever sign a recording contract simply because they've been making the club rounds."

Jonathan Scott, who heads up the Showtime West Coast Theatre which regularly features new black talent, points out that a shortage of clubs is not the real issue. "The only reason the powers that be would say there's no club scene is

because they don't want to come into the neighborhoods where the clubs are.

"We used to hold our shows at the Regency West [in L.A.'s predominantly black Crenshaw District] and the people in the community were very supportive of what we were doing. But we were having a real hard time getting industry V.I.P.'s to attend." Scott recently relocated to Hollywood's club Spice where, as expected, he sacrificed his core audience for industry attendance.

GRP recording artist

Carl Anderson considers himself an expert on the L.A. club scene based on ten years of performing in the market. He says, "people always get nervous when you bring up words like racism, but you have to tell it like it is. Many of these club owners still think that if they book a black act in the room, there's going to be a whole lot of shooting and looting before the night is done. But most black performers don't even appeal to that element. Besides, certain white acts bring in some of the rowdiest crowds you'll ever want to see but they can still get bookings. You gotta call it what it is."

Doug Young, Street Promoter for Priority Records, agrees with the racism charges but insists that young black artists must shoulder much of the blame. "I think a lot of these kids out here have become confused because modern technology has made it so easy to make records that it's killed their incentive to



"Many club owners still think that if they book a black act in the room, there's going to be a whole lot of shooting and looting..."

—Carl Anderson

perform. They just don't see that as a necessary part of the game, and it's definitely hurting them."

Perhaps the biggest part of the problem, as with most things, is bottom-line economics. Kold's Robb Long explains: "Black people have less money, so they're less willing to spend it on an unknown quantity. We know that from the times we've asked friends to spend ten bucks to see us at a showcase. They've got to give it careful consideration because, you know, if they save that ten, and get ten more, they can buy a Janet Jackson ticket." If Long's assertion is correct and black patronage is indeed a risky business, then club owners are less likely to consider these acts.

So is there an answer for these young black talents? Certainly not a simple one. The only thing that's certain is, if you're that fame seeking R&B performer, then coming to Los Angeles will indeed put you much closer to the powers that be. Getting them to see you,

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"...there are very few places for us to get our live performing skills together"

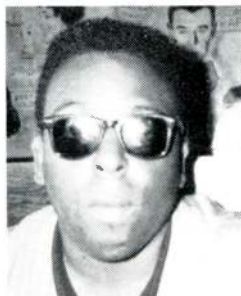
—Robb Long



Riley to produce your record when you can't afford the genuine article.

And, sad to say, that once important lyrical spectrum now runs no gamut at all. It's simply a matter of rubbing you the right way so you can be as nasty as you wanna be. Had a genius like Berry Gordy come along in this atmosphere, we may have never been blessed with the Motown sound.

You're a young black musician and you're looking for that one big break that will lead you to stardom. That means going to New York or Los Angeles where the major record company executives are. You choose L.A. because, all things being equal, the weather gives it the edge. After you arrive, however, you quickly discover all things are not equal. Contrary to popular belief, Los Angeles has

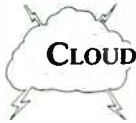


"A&R guys are usually looking for whatever the hip sound is right now, rather than looking for new and fresh stuff."

—Darryl Ross

SELECT GUIDE TO INDIE BLACK RECORD COMPANIES

Compiled By Wayne Edwards



CLOUD 9 RECORDS

Cloud 9 Records

7517 MacArthur Blvd.
Oakland, CA 94605
(415) 638-2350

A&R: Kevin

Artist Roster: K Cloud & The Crew, M.C. Valentine

Demos: Yes, but not signing too many right now.

Types: All



Grand Jury Records

c/o Warner Bros. Records
3300 Warner Blvd.
Burbank, CA 91510

A&R: Eban Kelly

Artist Roster: The West Coast Rap All-Stars, New World Mafia, Juvenile Committee, Soula, Latin Kings, M.C. Supreme, M.C. Krz, Sugar Spice & Everything Nice, South Central Posse, M.C. Superb & D.J. Pressure.



Ichiban Records

P.O. Box 724677
Atlanta, GA 30339
(404) 926-3377
FAX (404) 926-2774

A&R: John Abbey

Demos: yes

Types: all



Motown Records

6255 Sunset Blvd.
Hollywood, CA 90028
(213) 468-3500

A&R: Zak Vaz, Debbie Sandrich

Demos: Yes

Types: All



1650 Broadway Suite #1103
New York, NY 10019
(212) 541-7640

A&R: Jennifer Buermann

Artist Roster: Tony Scott, Antoinette, Ambassadors of Funk, Salt-N-Pepa, Sybil, August Wild, Poor Pocket Productions, 4 Play, Alpha & Omega, Red Alert.

Demos: Professional quality only

Types: Fresh R&B, dance and rap



Orpheus Records

231 W. 58th St.
New York, NY 10019
(212) 582-1095

A&R: Beau Huggins

Artist Roster: Alex Bugnon, Arabian Prince, Atooz, Bervine Harris, Chill, Compton's Most Wanted, Dennis Coffey, Eric Gable, Kelly Charles, Keith Robinson, Marc Nelson, Paid-n-Full, Tamika Patton, Z'Looke.

Demos: Yes

Types: Contemporary R&B, rap



Priority Records

6430 Sunset Blvd. Suite 900
Hollywood, CA 90028
(213) 467-0151

A&R: Guy Manganiello

Artist Roster: Ice-Cube, Tres, NWA, Easy-E, Big Lady K, Low Profile, KMC, Just Perfect, Rockin' Roz.

Demos: Yes

Types: Street



Sleeping Bag/Fresh Records

438 W. 37th St.
New York, NY 10018
(212) 947-9477

A&R: Nolan Baines

Artist Roster: Ice & Smooth, Tafuri, T La Rock, Ecstasy, 2 Smooth MC's, Just Ice.



Solar Records

1635 N. Cahuenga Blvd.
Hollywood, CA 90028
(213) 461-0390

A&R: Glen Davis

Artist Roster: Babyface, the Deele, Phreeze, Midnight Star, Calloway and others.



Washington Hit Makers Records

3707 Georgia Ave.
Washington D.C., 20010
(202) 291-0070

FAX: (202) 291-0324

A&R: Rick Webb

Artist Roster: Rick Webb, C.J. & the Uptown Crew, Main Event, D.C. Scorpio, Mystique, Defiant Giants, Huggie Bear, Skip Mahoney, Jr. Walker & The All-Stars.

Demos: yes

Types: all



York Records

760 Bushwick Ave.
Brooklyn, NY 11221
(718) 443-4417
FAX: (718) 574-6327

A&R: Dr. York

Artist Roster: Dr York, She, Afrika Bambaata, Prince Seville, Hot, Fatimah, Cherrelle.

Demos: Yes

Types: Rap

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◀ 22 Black Music

however, may be just as tough as when you were home.

Getting The Deal

Consider yourself one of the fortunate few. You've been blessed with a recording contract, but in your first creative meeting with the record company, you discover the responsible A&R (Artist & Repertoire) exec has already contacted anywhere from three to eight or nine producers to cut your album. Your grand creative vision has just fallen prey to the what-producers-are-in-the-Top-Ten-this-week mentality because "that's what radio wants to hear." You're soon to become just another voice on some generic tracks.

Are black artists today the benefactors of a

"I think the creative flow is being stomped on, and it's our responsibility as music people to expose the public to as much music as we can."

—John Brown



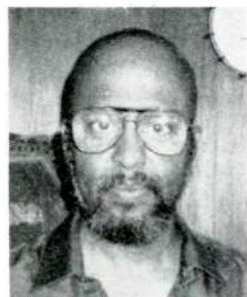
successful "hit" formula or the victims of creative genocide? Are black executives under such pressure to produce that they're willing to stifle creativity and talent thereby sabotaging long-term hit careers for the sake of short-term radio hits that more often than not do not sell? Are they at all concerned about the impact on the future of this rich cultural heritage? And what is the result on black music in its present tense?

Elektra recording artist Howard Hewett, one of today's truly gifted vocal stylists, says Black Music is "in a real bad place. The emphasis is no longer on the artists or their careers. It's like 85% of the folks out there have no talent. They can't sing, they can't perform and, to me, that's like misleading the public. Black Music is like fast food now. Burger King or McDonalds...what's the difference? It's all the same, and there's a lot of pressure to just go along with whatever is on the menu. There's no way I could do that and seriously call myself an artist."

It's a syndrome that affects everybody. Darryl Ross, an upcoming producer-songwriter best known for his Tyler Collins

"I think we have to recognize that black people, just like every other people, have a wide range of tastes."

—Len Chandler



hit, "Girls Night Out," says, "Yes, it's frustrating. Working on R&B records, there are some strenuous guidelines simply because the A&R guys are usually looking for whatever the hip sound is right now rather than looking for new and fresh stuff. I do this in part for monetary reasons so I've had to develop a tolerance for it, but it is creatively frustrating."

The question is raised as to why this mentality would persist, and the answer, according to John Brown, A&R Director for Virgin Records, is a simple one.

"Dollars. It's not the music industry, it's the record industry. When you talk about the record industry, you're talking about what kinds of sales are being generated. And that's the big difference.

"I agree with the artists. I think the creative flow is being stomped on, and it's our responsibility as music people to expose the public to as

much music as we can"

More than a few artists feel a good part of the problem lies with the current climate at radio. With the growth of "churban" stations (like L.A.'s Power 106) whose playlists include the best of both urban and Top 40/CHR radio, there has been an unspoken closing of the ranks alliance between Black Music departments and Black Radio. Although the reasoning may be justifiable to an extent, the results could be catastrophic.

Brown alluded to that issue, saying "everyone's not the same nor should they be. You can't love Billie Holiday if all you know is Karyn White. If you don't continue to make different kinds of records, how do you know what's good or bad or what people will or will not like?"

Len Chandler, Director and Co-Founder of the prestigious Los Angeles Songwriters

Showcase, spoke of how this could impact black artists who dare to try something different. "Let's look at the case of Tracy Chapman who got little or no play on Black Radio. I think, first of all, we have to recognize that black people, just like every other people, have a wide range of tastes, and I think, yes, with many of her songs,



"Music is suffering because it's become the smallest part of the business. I turn on the radio and I feel like I'm listening to the same six songs..."

—Lalah Hathaway

it would have been absolutely appropriate to play her.

"I think that maybe from the content of some of her songs alone, black programmers should have been adventurous enough to say 'this is happening. This woman is getting international attention and this is a serious black woman.' There's more than one way to sing and to sound."

Newly signed Virgin recording artist Lalah Hathaway, 21-year-old daughter of the late, great singer-songwriter Donny Hathaway, echoed similar sentiments. "When you think of tunes from the Seventies, you could take them and remake them now, ten years from now or twenty years from now. I can't think of hardly any tunes from this past decade that I'd ever want to hear again. Music is suffering because it's become the smallest part of the business."

Are radio stations guilty of these accusations? E.Z. Wiggins, evening air personality for Los Angeles radio station, KACE, has for thirteen years been one of the few constants in an ever changing market with his popular "E.Z.'s Mood For Love" late night program-



"You have to go with what works with your audience and keeps you in a position to make money."

—E.Z. Wiggins

ming. Describing current musical trends as a "cookie cutter approach," Wiggins openly admits that radio "is probably turning its back on some things it should be playing."

But he adds, "you can't really criticize a radio station for not playing certain kinds of music if their own research shows that it's not happening for them. You have to go with what works for your audience and keeps you in a position to make money."

Rhythm & Blues. What a smorgasbord this music used to be—a sumptuous buffet with a variety of tasty tidbits for everybody. Now, there's a real fear that the creative backbone of American music is being reduced to nothing more than fast food filler. Music that, for the first time in its history, is on the verge of being led instead of being in the lead. **MC**



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Photo by Kristen Dahline

FAITH



Glen Laferman

NO MORE

By Scott Schalin

If patience is a virtue then Faith No More would tell you their virtue was being taxed. Their latest album, *The Real Thing*, was released in June of 1989 to unanimous critical acclaim and yet wallowed in enough commercial obscurity to make Karl Malden proud. The album is a brilliant amalgam of rap/metal/pop and even classical stylings, but its unique sound proved to be a tough sell to a mainstream rock audience that demands simple classification. When speaking with the band after their recent Palace show, just about one year after the album's release, FNM guitarist Jim Martin admitted that his band was "pretty much doomed" commercially.

But since that conversation, the fairy godmother of album sales—MTV—has touched *The Real Thing* with her golden shaft. As further proof of the video channel's continuing control over a band's career, consider the fact that since the video of FNM's first single, "Epic," has been placed on heavy rotation, the album has skyrocketed up the *Billboard* sales charts. Now, some fourteen months after its release, FNM finally has a gold album for their wall and sales are only now beginning to flourish.

This arduous road to success seems on par for a band that, since its emergence in 1982 with the cynical anthem "We Care A Lot," has always done things differently. They made an unpopular decision among their core fans in 1988 when they replaced vitriolic lead singer Chuck Mosley with 21-year-old unknown Mike Patton to record *The Real Thing*. Once Patton proved his quirky vocal delivery would not commercialize the band's sound (which always seems to be a fan's fear), it was up to the band to prove they were a viable rock outfit that could attract more than just a few eccentrics.

The irony of their recent success in America is that overseas, particularly in England, FNM has long ago earned a reputation as the harbingers of rock's new sound. "They're less into the fuckin' categories over there than they are here," guitarist Martin asserts. "Here they try to slice everything up into pretty narrow pieces. That's why radio's so boring right now. I stopped listening to radio in the Seventies as a result."

Visit most music stores and one gets a sense of the hardship befalling a band whose sound is stubbornly unclassifiable. There are sections of music for rap, heavy metal, pop, you

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name it, but the distinctions are so broadly drawn that FNM is often erroneously placed in the heavy metal section. "There are gonna be categories, no matter what. People hear a distorted electric guitar and immediately think it's heavy metal," Martin, whose appearance conjures up a hard rocking Mephistopheles, says in a no-bullshit style. "Eventually, they'll figure out a section for us." "I think they should put us in the Lambada section," Patton says under his breath.

Before MTV and radio got hip to the FNM sound, the band had hoped to break into the mainstream by opening several Metallica shows on the *...And Justice For All* tour. Unfortunately, as history has proven time and again, nothing comes easy for this group and they sadly fell prey to the more snobbish elements of heavy metal fans who scoffed at the band's unusual delivery.

Little did those fans know that years before, Martin played with late Metallica bassist Cliff Burton in a band called E-Z Street. Burton, of course, eventually hooked up with Hetfield, Ulrich and Mustaine to create the original Metallica nucleus while Martin was putting together the foundation of Faith No More on the burgeoning San Francisco scene. "It was just a gig," Martin recalls of the recent Metallica tour experience. "There were actually a lot of folks who liked us, but there were a lot who didn't. It's a bit frustrating but you try again. We just blamed it on Mike," he smiles, nodding to his lead singer.

Kidding aside, Patton, like the words he sings, is something of an enigma. He juxtaposes a frenetic onstage delivery with an



Mike Bordin Jim Martin Mike Patton Roddy Bottum Billy Gould

Glen LaFerman

almost Harpo Marx-like demeanor in person. Soft spoken yet quietly devilish, he speaks only when the moment requires a touch of the absurd. Consider, for example, his unusual hobby of finding places other than your standard toilet to deposit last night's supper. "I hate toilets," Patton says seriously. "I can pee in 'em but I can't shit. I just don't like sitting down. So anywhere's game—buckets, closets. It's kinda like a challenge to find more interesting places to shit. That's why I like touring, because you can leave it in hotel rooms for people to find. And let me tell you, when it's not in water over a period of time, it takes on a whole different aroma."

When not vocalizing in FNM, Patton fronts a refreshingly X-rated Chili Peppers meets

Boingo hybrid called, Mr. Bungle, whose lyrical topics range from coprophilia to watching porno films. On the subject of the latter, Patton is quick to show his enthusiasm for semen-soaked celluloid. "I'd love to make pornos, and I'd love to act in one," he says proudly.

Fortunately for the conservatives, Faith No More is too busy playing music at the moment to fulfill their onscreen desires. The band has just recently released their second single from *The Real Thing* called "Falling To Pieces" which should have an easier go of it following the dogged success of its predecessor, "Epic." It just goes to prove that sometimes quality does outlast the dross. All you have to do is keep the faith. **MC**

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same message that I give my people: If you're a professional, if you have dedicated your life to a profession and amassed both knowledge and skill, you should be confident of your abilities to get the job done and to make the right decisions. I think there are too many radio programmers who are insecure; it's an insecure business. The general manager can walk in and tell you the station's been sold, or you get a book and it's down and you can be fired. But if you're a true professional and you know how to do your job and you're dedicated, then you should feel very secure. By that I mean there are too many programmers who need too much assurance that every record they play is going to be a hit. Part of being a radio programmer is knowing the music, knowing what makes a hit record, getting that reaction from the audience and going ahead with it. I think too many people watch the national trades instead of worrying about their local market and what's happening there. They're insecure and scared to add things. They're scared to be out there early and scared to be a pioneer. They're scared to break a record. Ten years ago, it was a badge of pride, and people were happy to say, "Hey, I'm the guy that broke such and such a record." Now, there's just not enough people out there who are confident of their own abilities and willing to put that confidence and pride on the line.

MC: What new artists should we be keeping an eye on?

JF: We've got a lot of great artists. There's Hugh Harris, who has some of the qualities of James Brown, Bob Marley, and oddly enough,



Greg Allair

Fagot poses with Donny Osmond

Van Morrison. He's a real deal. I think Tim Finn is going to be one of the premier singer/songwriters of the 1990's. He's a great looking guy and a great songwriter. He's really strong live. We've got a new rock & roll band called the London Quireboys. I think they can happen very big. And we've got some more mainstream acts, like Great White. I think they're going to be around for a while and will continue to make real good rock & roll records. We've got a band from Europe, MSG—the MacCauley-Shenker Group. The progression from the first album to the second album is so strong that I have a feeling that these guys

could be, like, the Journey of the Nineties; they're in that vein. Then there's M.C. Hammer. He's got a twenty-five person revue that's like nothing you've ever seen. Also the Smithereens just went past 400,000 albums sales and their new single, "Blues Before and After," will break this incredible live rock & roll band. Finally, the Nineties will see Johnny Clegg and Savuka become a household name. Too many great lyrics, too much wonderful music for them to miss.

MC: How do you deal with the failure of a record?

JF: I take it very personally when I see a record fail that I believed in, the company believed in, the staff believed in and we went out and worked like crazy. A record becomes like one of your own children. You nurture it and work it and see whether or not it was timing, the conditions at the time, what you could have done better to get the record out there, what you could have done better to promote the record, all of that. Sometimes you just have to say, "Hey, we put the record out, promoted it correctly, got it on the air and, at the time, the public just didn't get it."

MC: What is the one thing that will give you a sense of personal satisfaction in your old age?

JF: I would like to have the knowledge of how the entire record industry works, from contracts to retail, from top to bottom, so that people would tell newcomers to the business, "If you want to know about the record business, John Fagot is one of the guys you have to talk to because he really *knows* the business."
MC

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< 21 New Edition

Edition's signature was that of a lightweight teen appeal group. But as the guys grew older, they recognized that life in the teen lane can be short-lived.

The combination clicked. The first project with Gill was the Jimmy Jam & Terry Lewis produced double platinum *Heart Break* LP in 1988. But this fine collection, featuring "If It Isn't Love," "You're Not My Kind Of Girl" and "Can You Stand The Rain," was surprisingly eclipsed by Brown's second solo effort, *Don't Be Cruel*. That album, produced by L.A. & Babyface ("Rock Witcha," "Roni" and the album title track) and Teddy Riley ("My Prerogative"), was a blockbuster five-million seller.

Nobody's admitting that Brown's success fired them up but, coincidentally, all the members now have solo projects. Unlike Brown, however, they have not left the group. Bell Biv DeVoe decided to try their hand as a trio and shocked all doubters by coming up with a successful album. Shortly after BBD's "Poison" crossed-over to achieve unexpected pop success, Gill's solo project jumped on the pop charts with the hit single "Rub You The Right Way."

Unlike BBD, Gill's success was not unexpected, and it certainly didn't hurt his chances any being produced by the music industry's equivalent to Ft. Knox, the production teams of Jimmy Jam & Terry Lewis and L.A. Reid and Kenny "Babyface" Edmonds. Waiting in the wings is Ralph Tresvant, whose debut solo project is due this fall with contributions from Michael Jackson, Kyle (Al B. Sure) West, Vassall (Surface) Benford and, of course, Jam & Lewis.

The big question now is, can N.E. survive or will individual careers take priority? To the man, they insist the focus remains on the group, and in separate interviews, each spoke about the "N.E. Master Plan."

"For the umpteenth time," said BBD's Bivins, "New Edition is not breaking up. All these solo projects mean that N.E. is gonna be large. It means we're gonna create history."

"We're a franchise," explained Tresvant. "You know, like Disneyland. Everybody loves Mickey and Donald and Goofy in their own cartoons, but nothing beats seeing them all together at one time. We've learned over the years that these are the types of things you can do when you're successful."

"The key is that people expect us to come back together as New Edition," added Gill, "and that's why they're so supportive of our solo projects. This gives us the opportunity to do what no other black group in the business has done, not the Jacksons, not the Temptations, nobody."

It's all the more interesting because each project



(L-R) New Edition's Ralph Tresvant and Ronnie DeVoe, Little Anthony (of the Imperials) and N.E.'s Ricky Bell.



New Edition during an early concert appearance.

showcases the various personalities that make the groups appealing. DeVoe described the differences: "Bobby is like the gangster of funk, Johnny's the one who's gonna sing your heart out, Ralph will have the image that he's had since day one because his sound is closest to New Edition and Bell Biv DeVoe has the real street edge. We're all different, and N.E. is the place where we can pool our talents and make it work."

Perhaps New Edition will survive this platinum solo onslaught. After all, the guys have matured considerably over the years as demonstrated by their handling of the Brown/Gill transition. Said Tresvant, "Bobby's still one of the fellas and always will be. He knew what he wanted to do, and when you look at the success he's having, you certainly can't argue with him." As for Johnny, Tresvant admits: "I felt a bit of tension at first, but that really had nothing to do with him. It's just that New Edition had grown up together in Boston and now here was this guy from Washington, D.C. stepping into the family. For awhile, I felt like if it wasn't gonna be Bobby, it shouldn't be anybody. We're family now, and nobody can mess with that."

It's taken so long to get to this point," says Gill. "It's like we can appreciate what's going on. We know this success didn't just come to us; it wasn't handed to us on a silver platter. It's just like money: You know the value of a dollar when you have to go out and work for it. That's the same thing in this business. You learn to appreciate success rather than take advantage of it."

It's easy to be skeptical from the outside looking in. As well-intentioned as the "N.E. Master Plan" might be, self-serving interests are certain to present some unforeseen problems down the road. For example, New Edition has management, but all three factions have separate management for their solo careers. Will all these different management teams care about achieving a common goal when their individual act can command big dollars and not have to split the pie? If BBD's recent solo booking on the annual Budweiser Superfest Tour is any indication, the odds seem very doubtful. Add to that the fact that Gill is signed to Motown Records while all the others are signed to MCA and the potential problems increase.

The guys insist that this fairy tale will end as they all do, with all the characters living happily ever after. But will they be living together? "I guess people won't believe it until they see it," says Tresvant. "The main thing is we just have to keep promoting the master plan and that way nobody can pull us apart. New Edition's in full effect forever." MC

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By Karen Orsi

Country powerhouse Kelly Willis was sixteen when she first stepped onto the stage to sing five years ago. "When I got the opportunity to do it, I did it. I didn't have any training or anything," Kelly says. "I was really nervous." She sang along to the radio and sang in the shower before that. Her greatest influence was Wanda Jackson, who did rockabilly as well as country. "I liked her because she had an aggressive, sort of growly voice that made it sound like she was really burnin' it up when she sang," says Kelly, who still battles with stage fright. "I thought that was really neat to see a woman doing that, and I thought, 'That's what I wanna do.'"

Kelly moved around a lot as the daughter of a man in the military. She was born in Oklahoma and went to high school in Virginia. Now she lives

in Texas, and at times her debut LP *Well Travelled Love* is permeated with a boisterous Tex-Mex sound.

Kelly is soft-spoken, humble and taken totally by surprise by the band's success. When she speaks, she sounds like any other 21-year-old and is exceptionally sweet, shy and polite. She also has that Texan warmth, especially when she says, "How's it goin'?"

Kelly Willis and her band, Radio Ranch, turn out a traditional, dedicated kind of country music that, due to the high quality of its production and talent, doesn't sound dated or worn. She promenades with her band all over the well-trod red carpet laid out by liling belters Tammy Wynette and Loretta Lynn, but with a more self-assured, assertive tone than the female singers of times past. She sounds very much like a cross between these two singers and a *Livin' In The U.S.A.*-era Linda Ronstadt.

On Side One, Kelly butters you up with "My Heart's In Trouble Tonight," written by drummer Mas Palermo, and "Hole In My Heart." Kelly's mature sounding classical country voice is in great shape. With this much talent already in the palm of her hand, she may give Linda Ronstadt nightmares in a few years.

Side Two has a bit more kick and spunk, starting off with "River Of Love," a Warren Zevon-flavored track that was also written by Mas Palermo, a hot number that will most likely find itself getting covered by rock bands

as well ("Well you can test the water now it ain't no sin/Sometimes it's better just to dive right in/Into the river of love").

"I'm Just Lonely" is another gem, and its history is a curious one because it was co-written by Kelly and Mas who began the band as boyfriend and girlfriend. Now Kelly and Mas, who's 25, have been happily married for one year, and Kelly says their working relationship is great. "One thing that is hard about being a musician is that you usually have to leave your family or spouse. We get to go on the road together. It's very supportive. But we're together 24 hours a day and we always have the same stories to tell. We have this joke about waking up in the morning. 'What did you dream about?' we ask each other. Because that's the only thing we experience that's different."

"I'm Just Lonely" was written about a friend of theirs who was stuck in a bad relationship. "She kept breakin' up with this guy and saying how terrible he was," Kelly recalls, "and then she'd just go right back to him. I really felt for her."


The band's rousing version of John Hiatt's "Drive South" is good enough to call their own, and the guitar playing is superb. The steel guitar runs through as strong as a railroad, and the Texas-style picking is just as hot. Kelly's voice is made for songs like this, and this is probably one of the best driving songs of all time, provided you're not stuck in traffic at the time.

But, by far, the tour de force of this record is "Well Travelled Love," the title track which seems to be the grand finale the band had been waiting for. Kelly's voice is unsurpassable in yet another Mas Palermo tune. It barrels into your ears in a manner reminiscent of the Emmylou Harris song "Luxury Liner."

"That song is where we all get to really shine," says Kelly proudly. "We thought about using it as a single, but it's kind of long. We do it live as a show-closer."

There are a few numbers on *Well Travelled Love* that might even find their way onto MTV due to the potential young audience that could be drawn by the youthful energy of Kelly and Mas. About this potential crossover, Kelly says, "Well, if more people like us, that's great." But she emphasizes that their dedication is clearly to country. "I wouldn't want to have to change anything for that to happen," she says.

Kelly was first brought to the attention of MCA by Nancy Griffiths, who spotted her singing in a club in Austin. She called MCA and brought her to the attention of Tony Brown, producer and Executive VP of A&R. Brown, who discovered such artists as Lyle Lovett and Patty Loveless, flew to Austin later that year to see the then nineteen-year-old Kelly Willis himself.

"It doesn't really feel like we made it that quick," Kelly says. "You just work and work and hope that something is going to happen." 



Kelly Willis

Well Travelled Love

MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Tony Brown, John Guess

□ **Top Cuts:** "Hole In My Heart," "River Of Love," "I'm Just Lonely," "Drive South," "Well Travelled Love."

□ **Material:** The majority of the songwriting credits go to Kelly's husband and drummer, Mas Palermo, whose songwriting style and quality is evident. Tunes like "River Of Love," "I'm Just Lonely," which he co-wrote with Kelly, and the title cut "Well Travelled Love" indicate the kind of budding talent lurking inside this 25-year-old songwriter. All the songs on the album are worth listening to, both for the songwriting talent and Kelly's voice.

□ **Musicianship:** The guitar work on this record is superb. David Murray sounds as if he had been lying in wait to attack these songs with his guitar. At times, on "Well Travelled Love" and "Drive South," he sounds as if Link Wray and Dave Edmunds are fighting for control over his guitar by trying to outdo each other with hot riffs. The steel guitar work is colorful and modern, yet still keeping its roots in sight. Mas Palermo's drum work is steady, consistent and never dull. And as for Kelly, well, the amazing thing is that she can only get better. She has enough lilt, style and steam in her voice to peel wallpaper right off the wall. Combined with her youthful energy, a wide variety of listeners should perk up their ears at this one.

□ **Production:** Tony Brown again takes the credit for the great sound on this record, along with John Guess. There are no tricks played and yet no stops left unpulled. Everyone sounds as if they were rarin' to go on this record, and it's all put down with lots of care and mutual respect. The drum sounds are good, and the drummer gets plenty of space. Kelly's voice sounds untouched with just enough reverb to give it an almost live sound.

□ **Summary:** The more you listen to this record, the better it gets. Moreover, it's a great driving record, especially for those wide open spaces. Kelly Willis should appeal to the middle of the road country and rock-buying public alike. The future holds great things for Kelly Willis, and it will be interesting to see how fame and fortune will affect this virtually untouched, naive and totally dedicated singing prodigy from Texas. —Karen Orsi

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NIGHT LIFE



ROCK

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Tom Farrell

The Tunnelmen

And you thought you had problems because of pay to play and tough flying laws? Check this out: England's brilliant semi-alternative **Tunnelmen** headed over from the Mother Country to make it in Hollywood, but since they're "furriners," they have to vacate the premises and boogie back to Blighty by September unless something substantial comes up. Add visa problems to your list of things to go wrong. Maybe if these guys were rock & roll migrant lettuce pickers, they'd get the additional time they need and deserve. To all who have ears: Check these guys out before it's too late. You can catch their action at the **Coconut Teaszer** on July 20 at 8:00 p.m. and at **Al's Bar** on the 27th. All interested bookers, record company management types, you can reach the Tunnelmen at 213-396-3533.

Ready for this one, kids? Local oddballs **Celebrity Skin** will be playing at **Camarillo State Mental**

State Hospital, a "patients only" gig July 25. If you can't get into that one, they'll be playing for their highly neurotic fans on August 18 at the **Whisky** with the equally disturbed **Haunted Garage**.

Jailhouse is shooting their third video, this one's for "Stand Up," off their current EP release, *Alive In A Mad World*. The video will be directed by **David Bellino** who directed the band's previous videos. Check out Jailhouse August 4 at the **Roxy**.

Human Drama recorded a single for **Triple XXX Records** which will be released on September 3. The twelve-inch will include an original composition entitled "This Tangled Web" by lead man **Johnny Indovina** and a cover of **Marianne Faithful's** "Time Square." The band is currently showcasing and has garnered interest from a number of major labels. I had the pleasure of recently attending one of the band's showcases and was greatly impressed. We'll keep you updated.

Check out **Laughing Black**, they'll be playing at midnight on August 5 at **X-Poseur 54**.

Parliament Sound Series debuts on the Los Angeles music scene with a series of free outdoor concerts during July and August at the **Irvine Meadows Amphitheatre**. The concerts, produced by **Avalon** in conjunction with **John Scher's Metropolitan Entertainment**, will include **Hall & Oates** on Friday, July 27 at 7:30 p.m. and **Taylor Dayne** on Sunday, August 5, at 6:00 p.m. Interested parties should contact the Irvine Meadows Amphitheater at (714) 855-6111.

The **Georgia Satellites** will be hitting the **Strand** on the 24th. Also, check out **Little Anthony** on August 10, **Ray Charles** on August 12 and **A Flock Of Seagulls** on August 23 at the same location. For more details, call the Strand at (213) 316-6076.



Human Drama

C&W

By Billy Block



Ronnie Mack & Jim Lauderdale

The L.A. country music community gathered together to honor one of its own last week. In an unprecedented show of support, hundreds turned out on a Sunday afternoon for **Ronnie Mack Appreciation Day**. Held at the world famous **Palomino Club**, home of the immensely popular Ronnie Mack-hosted **Barndance**, the best in West Coast country music appeared to show Ronnie their gratitude.

The event was organized to help Ronnie Mack recoup his losses after he was robbed at gunpoint following a recent appearance at a Glendale nightclub and to show Ronnie how much his efforts to further the L.A. country music scene are appreciated. Ronnie's tireless efforts in producing an outstanding showcase for new talent from week to week for the last two years has gone by without so much as a thank you. **Dale Watson**, recently signed to **Curb Records** and the house guitar player on Ronnie's Barndance shows, took to the phones to enlist support for a musical tribute. Well, needless to say it didn't take much to get people to respond. In less than a weeks

time, with the help of **Linda Cauthen** and **Jan Stout**, a stellar lineup of talent had agreed to participate in this worthwhile event.

The day's festivities began with **Dale Watson** and his new touring band, former **Lonesome Stranger** **Lorne Ball** on bass, **John Lee White III** on drums and **Mike Johnstone** on pedal steel, launching into Dale's first single, "One Tear At A Time," as the **Palomino** began to fill with friends and fans. From noon 'til eight that evening the audience at the **Pal** saw **Clay Williams**, the **Mustangs**, **George Highfill**, **Eddie Dunbar**, **White Lightnin'**, **Will Ray** and **Jerry Donahue**, the **Neon Angels**, **Chris Gaffney** and **Dave Alvin**, **Eddie Reed** and the **Blue Hearts**, **W.B.'s Jim Lauderdale**, **Wade Wagoner** and the **Holly Drive Hillbillies**, **RCA's Lucinda Williams**, **Mandy Mercier**, the **Crawfish Wranglers**, **Mark Thornton** and the **Sidekicks**, the **Trailer Park Casanova's**, **James Intveld** and **Jimmie Wood**. **Ronnie Mack** and his **Barndance Band** of **Dale Watson**, **Marty Rifkin** and **Keith Rosier** closed out this wonderful tribute with a set of roaring rockabilly tunes that sent the packed house home happy. At the conclusion of the day's festivities, Ronnie was presented with a check totaling over eighteen hundred dollars. Ronnie, from all your fans and friends "Thanks for everything, We Love You!"

Steel guitar player **Gary Morse** has left **Highway 101** to join **McBride and the Ride**, an exciting new group produced by **Tony Brown**. You can see Gary with his new band when they open for the **Judds** and his former bandmates, **Highway 101**, at the **Greek Theater** on Friday, August 3. Gary has played locally with **Dave Durham** and the **Doo-Wah Riders**, so don't miss him with **McBride** and the **Ride**.

Coming to the **Crazy Horse Saloon** on August 6, in a special double concert, **Asleep At The Wheel** along with **Riders in the Sky**. The **Crazy Horse** is the **Rolls Royce** of nightclubs and an excellent place to dine, dance and see country entertainment.



Chris Gaffney, Billy Swan, Angel and Dave Alvin



JAZZ

By Scott Yanow



Joyce Cooling

Julie Pado

Recently, the **Vine Street Bar and Grill** hosted the L.A. debut of the very talented guitarist-vocalist **Joyce Cooling**. Although hardly a household name at this point, Cooling performed an impressive and enthusiastic set with her **Rio Connection**, a trio that also featured the piano and synth bass of **Jay Wagner** and the drums and percussion of **Carlos Goncalves**. Backed by infectious Latin rhythms, Joyce's fluent guitar was often reminiscent of the late **Grant Green** and the early days of **George Benson**. On such tunes as Hermeto Pascoal's "Bebe," Azymuth's "Cascade Of The Seven Waterfalls," the fast bossa-nova "Weekend" and Antonio Carlos Jobim's "One Note Samba," Joyce Cooling's music was challenging yet quite accessible, rhythmic yet never predictable. At one point, Jay Wagner whistled in unison with the high notes of his piano, and when Joyce joined him by singing along with her guitar, the combination of voices and instruments sounded unique. Add to the duo the colorful percussion of Carlos Goncalves, and one has an impressive and highly individual jazz group. Remember the name Joyce Cooling. This highly appealing performer will be heard from in the future.

Los Angeles is the home of many important jazzmen, but because New York continues to be the center of jazz (according to New York writers!), a lot of our players remain greatly underpublicized, especially the legendary pianist **Horace Tapscott** and trumpeter **Oscar Brashear**. An all-star unit of some of L.A.'s finest appeared as the **Bobby Bradford Mo'tet at Catalina's**. This sextet included cornetist Bradford, tenorman **Chuck Manning**, trombonist **Thurman Green**, **Don Preston** on piano and synthesizer, bassist **Roberto Miranda** and drummer **Carl Burnett**. Their music shifted between the roots of bebop and free jazz and was filled with liberal doses of humor and personality. This inside/outside music could be called freebop or modern dixieland but those terms seem inadequate to describe its scope. Whether it was a medium-tempo blues, "Dirty Rag" (which was subtitled "Don't Ruffle My Scuffle") or "Room 408" (which could have been written by **Ornette Coleman**), the music was quite enjoyable. With Bradford's mellow but explorative cornet, Manning's powerful tenor, Green's bopish trombone, Preston's creative synth (few electric keyboardists are at his level), Burnett's subtle drumming and the amazing bass playing of Roberto Miranda (a modern day **Charles Mingus**), the music never let up.

I had the pleasure of seeing the up-and-coming electronic jazz group **Axiom at Sasch** in the Valley, a rock club that features fusion groups on Sunday nights. Led by guitarist **Peter Templer**, Axiom features strong originals, funky grooves and excellent solos from its leader, the tenor of **Alan Palmer**, keyboardist **David Hayes** and the funky electric bassist **Ellwood Downen**, who can be quite humorous. With drummer **Phil Templer** leading the rhythm, Axiom looks like it has a strong future. Cexton, one of Los Angeles' most important jazz labels, has high hopes for this band.



Julie Pado

Bobby Bradford

BLACK MUSIC

By Wayne Edwards



Kid Frost & son Elijah Blue

Keyboard wiz **George Duke** and bassist extraordinaire **Stanley Clarke** have embarked on a national tour in support of their just released **Clarke/Duke Project** album, simply titled *III*, on Epic Records. Kicking off with an unadvertised warm-up date at Santa Monica's **At My Place** and an appearance on the **Arsenio Hall Show**, the dynamic duo returned to the Los Angeles area for yet another unadvertised date at the **Strand** and will return once more in August when they'll perform at the **Hollywood Bowl** as part of the **JVC Jazz Festival**. (that concert will also feature **Grover Washington, Jr.**, **Zawinul Syndicate** and the **Meeting**).

Duke has been extremely busy lately producing forthcoming projects by **Miles Jaye**, **Phil Perry** and his own group, **101 North** (featuring vocalist **Carl Carlwell**, **Angel Rogers** and **Annette Jones** with saxophonist **Everett Hart**). Look for a 101 North tour in the near future.

Virgin Records recently hosted a listening party for its newly signed

rapper, **Kid Frost**. Fellow Latino rapper **Mellow Man Ace** was in the audience as Frost hit the stage to perform "A Hispanic Causing Panic" and other cuts from the LP. While the material was not particularly engaging, Frost did warm the crowd by opening the show with his son, **Elijah Blue**, onstage handling the beat box chores. Another nice touch was Virgin's decision to host the party far from the beaten path at **La Hacienda Real**, a downtown Mexican restaurant on the corner of Ninth and Broadway. Talk about adding a real feel.

Upcoming concerts include **Jazzie B.**'s British soul invasion when **Soul II Soul** hits the **Universal Amphitheatre** (July 20 & 21). Comedian **Sinbad** will also grace the Amphitheatre stage with his "family humor" (August 5). Joining the former **Star Search** runner-up and current star of television's **A Different World** and **Showtime At The Apollo** will be Solar recording group **Calloway**, whose "I Wanna Be Rich" turned out to be one of the biggest surprise hits thus far this year. The chief rocker, guitarist **Chuck Berry**, makes an appearance at the **Strand** (August 13) and, sure to be a sell-out, is the **2 Live Crew's** scheduled performance at Anaheim's **Celebrity Theatre** (July 27). **King Tee**, **O 6 Style** and **Poison Clan** are also on the bill.

Mellow Notes: August kicks in with more great concerts than most folks can handle and the premier dates are at the **Strand**. Scheduled to appear there the first half of the month alone are **Al Green** (August 2), **Tito Puente & Poncho Sanchez** (August 7), **Gil Scott-Heron** (August 8), **Diane Schuur** (August 9), **Howard Hewett** (August 10) and **Ray Charles** (August 12). If you've yet to catch her live, make early plans to see vocalist **Regina Belle**, also at the **Strand** (August 24 and 25). Belle's live performance has been getting much deserved rave reviews, so be prepared for the turnout to include L.A.'s finest. Do yourself a favor and get tickets now for what will undoubtedly be a hot show.

MC



George Duke (L) with 101 North.



Midnight Oil frontman Peter Garrett

Midnight Oil

Universal Amphitheatre
Universal City

I don't think I ever witnessed such a negative response to a live act. It was 1984, and Midnight Oil—a group I've long considered one of Australia's prize musical exports—had just finished a set at the Palace. Afterward, a small bunch of industry types gathered in the lobby. "They'll never make it here," said one, "too Australian," said another.

But the band endured. Their 1988 LP, *Diesel And Dust*, aided by "Beds Are Burning" and "Dead Heart," and their new LP, *Blue Sky Mining*, have made a big splash in the U.S., both critically and commercially.

Has success spoiled them? No way, mate. They're still as powerfully passionate, as socially aware and irreverent as ever, as evidenced by the band's two recent dates at the Universal Amphitheatre.

The group was in top form, performing such blistering, rhythmically insistent Oil nuggets as "Sometimes," "Kosciusko" and "Forgotten Years" with ardor and energy. Other titles included the sparkling, infectious-riffed "Blue Sky Mine," the snappy, anthem-like "Dead Heart" and fierce cover renditions of John Lennon's "Instant Karma" and Nick Lowe's "Peace, Love And Understanding."

—Randal A. Case



Chico Bouchikhi of Gipsy Kings

Concrete Blonde

Bogart's
Long Beach

Concrete Blonde's innate ability to keep people guessing certainly adds a mystery factor to their appeal. True to form, the band's latest opus, *Bloodletting*, with its darker, emotionally unsettling nature, makes for a logical sequel to last year's upbeat and accessible *Free*. So which Concrete Blonde showed up at Bogart's?

Pared down to a three-piece, Concrete Blonde circa 1990 hit the boards with hardly a trace of gloominess or emotional distance. Garbed in tight, jet-black threads and affecting black eyeliner, lead singer Johnette Napolitano was clearly chomping at the bit to give the new material a live initiation. Opening song "Bloodletting" contained a certain immediacy in the live setting that it doesn't have on vinyl. And while it was the older numbers like the gutsy "God Is A Bullet" and the thrash floor special "Still In Hollywood" that drew the most attention, it was a new number, "Tomorrow Wendy," that stole the show.

Obviously, *Bloodletting* has left a few critics and, no doubt, I.R.S. Records wondering in which direction the band is headed. With a star of the magnitude and intellect of Johnette Napolitano, any direction the band chooses to take is the right one, an opinion strengthened by this, the best live show of 1990!

—Eric Niles

Gipsy Kings

Greek Theatre
Hollywood

The Gipsy Kings grew up absorbing the sights and sounds of the nomadic Gypsy caravans. Although rooted in the musical values of the Gypsy culture and influenced by the traditional style of the flamenco, these seven acoustic guitar-totting gentlemen have developed quite a contemporary sound.

Relying heavily on material from



Phil Collins

their current LP, *Mosaïque*, the Gipsy Kings, each with his own traditional Spanish-styled guitar, presented two engaging one-hour sets. Almost the entire audience was kept on their feet as they danced to the propulsive beat of such Gipsy originals as "Caminando Por La Calle," "Bamboleo" and "Djobi Djoba" and covers of "At Mi Manera (My Way)" and "Volare."

With spiritual predecessors running back through Django Reinhardt to the ancient Moors, the Gipsy Kings will probably continue to set the world on fire just as they did so successfully at their recent "Gipsy world party" under the Hollywood skyline.

—Pat Lewis

Phil Collins

Great Western Forum
Inglewood

Phil Collins is an atypical rock star if ever there was one—balding, slightly pudgy and a casual dresser in a musical age when style and looks are everything. Luckily for the packed Forum, Collins offered a dazzling combination of the qualities he does possess—charm, charisma, distinctive vocal chops, strong musicianship and an ultra-kinetic blend of ballads and brassy, uptempo original material, qualities that have made him one of the most consistent hitmakers currently on the charts.

In a well-paced almost three-hour show, Collins bypassed his Genesis catalog, deciding instead to focus on the most crowd-pleasing selections—"Against All Odds," "Separate Lives," "Easy Lover," "One More Night" and "Another Day In Paradise"—from his four solo albums. During the show, as if to remind everyone that he's a drummer as well as a singer-songwriter, Collins smashed the skins on several numbers. His work on "In The Air Tonight" was predictably brilliant, but the five-minute drum solo midway through the set got pretty tedious.

However, finding one dull moment in a performance this involving is nitpicking. Suffice it to say, the unassuming Collins puts on one helluva live show.

—Jonathan Widran

Cowboy Junkies

Wiltern Theatre
Los Angeles

On record, the Cowboy Junkies are so reserved and contemplative that it's hard to imagine the band translating into a compelling live act. But at their recent Wiltern show, the Toronto-based band proved that, in the right hands, nuance and subtlety can be as effective as power and dynamism.

This band is definitely a shy and introverted bunch; the Junkies not only play in stationary positions but most of them play *sitting* down. Songwriter-rhythm guitarist Michael Timmins spent most of the show hunched over his guitar, his face hidden by a mop of hair, while singer Margo Timmins—the band's visual centerpiece—poked fun at her anti-rock star demeanor.

But it's the music that is the real attraction in concert. Whether you call it mesmerizing, haunting or enigmatic, the band delivers sounds that can transport the soul. And, while on record they can appear one-dimensional (everything's played at a slow speed), in the spacious atmosphere of the Wiltern, the music took on a near mystical air.

On this night, the Junkies proved that their seemingly stylistic limitations aren't really limitations at all.

—Jon Matsumoto



Cowboy Junkie Margo Timmins

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CLUB REVIEWS

Lynzee

Crawfords

Torrance

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Richard Lindsey, vocals, guitar and keyboards; Pat Park, guitar; Damian Pampena, bass, vocals; Bill Haertel, drums.

□ **Material:** While Lynzee scores high in other departments, their material is the standard rock scene with not much new to offer except to hard-core fans of arena rock. Lynzee has the formula down, but so do a million other bands. In their favor, however, is the obvious amount of hard work they have spent preparing themselves for the circuit. "Lost In America" is one of the better vocal arrangements to come out of the hard rock scene in a long time; the guitar work however is not. Power chords over lick-o-matic which sounds like most every other band on the strip. They get a well deserved "A" for effort.

□ **Musicianship:** For what their style demands, they meet the requirements as capable musicians, especially where rhythm section groove is concerned. Both bass and drums carried the songs well despite little variation. Lindsey exercised several vocal styles with a great range, not just the high-end screamer that has long since served its usefulness and should be put to rest, willing or not.

□ **Performance:** Like their demo, Lynzee comes across very strong sounding in a live setting, which



Lynzee: Good players, standard material.



Midnite Jammer: Roaring rockers.

the A&R people will no doubt appreciate. Singer Richard Lyndsey gives his all as the foursome cranked out a tight, short but sweet set in a very professional manner. The crowd seemed won over from the start and applauded their acceptance more with each song. A pity the lyrics were not clearer because Lynzee has more to say than most of the hard rock "Baby, Oh Baby" illiterates of today. Maybe the P.A. didn't agree.

□ **Summary:** Lynzee has several important factors in their favor to make themselves accessible for label interest, but as of yet, their lack of strong material clumps them with an ocean of similar sounding hard rock bands.

—Randy Karr

Midnite Jammer

Jezebels

Anaheim

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Mic "Rock" Smith, lead vocals; David Murphy, guitar; Mark Hendrix, bass; Donnie Parker, drums; Erick Von Ploennies, keyboards, guitar.

□ **Material:** Midnite Jammer plays

CLUB REVIEWS



Julie Pado

Tim Eyermann: Fresh jazz sounds.

hard edge rock that hints of Zep-
 pelin (without Robert Plant) and
 the better side of Ozzy's material
 minus the demons. MJ's original
 "Time Of Your Life," was a clear
 standout from the rest which was
 generally standard guitar "crunch"
 music. Although most everything
 had a rough edge, their style and
 tempo varied enough to keep it
 interesting. Most were real life
 stories the band had survived to
 tell. Even the equipment failure,
 "failed" to slow them down as
 they roared on through the set.

□ Musicianship: Lead vocalist/
 frontman Smith was more than
 willing to carry the whole show
 himself if need be. His clear,
 powerful voice rang out like a
 true rocker despite his curious
 straight man appearance. Good
 thing he has all that energy since
 he was rarely aided by back-
 ground vocals. The most melodic
 soloist of the evening was Von
 Ploennies who out-shinned ev-
 eryone on the keyboards. The
 guitars fired off lick after lick in
 rapid succession but were over
 distorted and very predictable,
 like a GIT practice exercise.

□ Performance: Their energetic
 antics could easily be mistaken
 for an aerobics class, while be-
 tween songs, Smith desperately

tried to communicate with the
 audience. But both the music and
 talk seemed to be unappreciated.
 The "too cool" crowd gave them
 little of the attention they de-
 served, seemingly preoccupied
 with tattoo comparisons and hair
 extension techniques. MJ didn't
 let the crowd sway their optimistic
 good time approach to music.
 The band marched on and came
 out professional with a smile
 despite the rather corny fog ma-
 chine effects that would be bet-
 ter suited during their slower
 material.

□ Summary: Not being the big-
 gest fan of hard rock in the world,
 I am very impressed when
 something shows promise in a
 situation like this. The melody
 and hook in "Time Of Your Life"
 did just that. Concentrating on
 the group's potential and adding
 a sharper image could send Midnite
 Jammer on their way.

—Randy Karr

Tim Eyermann & East Coast Offering

Bon Appetit
 Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ The Players: Eyermann, alto and
 soprano saxes, oboe, C flute, bass
 flute, piccolo, various percussion;
 Dan Reynolds, keyboards; Bill
 Foster, bass; Andy Hamburger,
 drums.

□ Material: Although Eyermann
 and company were on a promo-
 tional tour for their recently re-
 leased Mesa Bluemoon album,
Jazz On L, not all the tunes played
 at Bon Appetit were derivative. In
 fact, the very first piece was a
 lovely version of the Miles Davis
 classic "All Blues," with Eyermann
 starting out on flute then switching
 to soprano sax. There were, how-
 ever, several album hits, such as
 "Hydraplane" and "8 Miles 5 Min-
 utes." There were also reworkings
 from previous East Coast offering
 albums, among them one by Stevie
 Wonder entitled "Ribbon In The
 Sky," which prominently featured
 keyboardist Reynolds. In fact, the
 repertoire is nicely varied with a
 nod to Brazilian, on "Samba De
 Orfeu," and a quaint "Funk Monk,"
 dedicated obviously to Thelonius.

□ Musicianship: This version of
 East Coast Offering has been to-
 gether for quite a while, and it
 shows in their empathy and com-
 patibility. Individually, each is a
 soloist of the highest caliber, no-
 one outshining another. Even
 though Eyermann is nominally the
 leader, one gets the impression
 that it is the sum of its parts that
 makes things work. Drummer Andy
 Hamburger, the youngest mem-
 ber, is already displaying a unique
 voice on his instrument, and Fos-
 ter (who co-produced the album)
 exhibits some very fancy fingerwork
 on both electric and acoustic
 basses. Eyermann's facility is evi-
 dent on all his reed instruments,
 with some especially breathtaking
 solos on soprano. He seems just
 as at home, however, on the more
 difficult oboe or the poignant-
 sounding piccolo.

□ Performance: Since this aggre-
 gation has been on the road for
 several months now, they move with
 ease through sometimes demand-
 ing material. Although you know
 they've played them a dozen or more
 times before, they are capable of
 injecting freshness into every phrase.
 The week I saw them at Bon A., they
 had also appeared at the Compton
 Laizben Hotel and St Mark's in
 Venice (both places twice) and there
 was a real sense of familiarity be-
 tween them onstage here.

□ Summary: East Coast Offering,
 as its name suggests, hails from
 the eastern seaboard—mainly
 around the D. C. area, and are con-
 stantly busy there. It's a treat to
 hear in person some of the "lesser-
 known" Easterners—as opposed
 to, say, Elvin Jones, Blakey, Dizzy
 and the like who make annual so-
 journs west. Needless to say, I and
 the rest of the audience at Bon A.
 were extremely impressed with this
 first-rate Offering.

—Frankie Nemko

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CLUB REVIEWS

Lypswitch

The Roxy

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Danny Whaley, vocals; Mick O'Brien, guitar; David Love, bass; Kevin Agosta, drums.

□ **Material:** Most hard rock bands on the scene today are mere amalgamations of their predecessors. At least Lypswitch has managed to add some new twists to the requisite formats. They approach many of their angst-ridden teen anthems from atypical perspectives and occasionally achieve an original sound. Unfortunately, Lypswitch is often frightened off by their own inventiveness and run back to the security of tired clichés. This hesitation was exemplified by their choruses which were consistently repetitive and unimaginative.

□ **Musicianship:** Guitarist Mick O'Brien is an innovative player whose bizarre choices compliment the eclectic material. He and bass player David Love had some fine moments trading off discordant riffs. Danny Whaley has a powerful voice, but he lacks the control to maintain excitement in his performance. His voice rises to its zenith from the start with nothing held in reserve for dynamic impact. The material calls for a more impassioned vocal interpretation and a little more restraint on his part would tighten the entire presentation.

□ **Performance:** Like his vocal delivery, Whaley's stage antics are slightly overblown. He moves well, but his hyperactive acrobatics didn't quite gel with the mysterious tone of most of the material. The other members seem to have mastered a stage attitude that fits their style; Whaley should work to do the same.

□ **Summary:** Lypswitch has enough talent to confidently tackle the original ideas they seem nervous to explore. With a little more courage, they could evolve into an extraordinary rock outfit.

—Stephanie A. Jordan



Lypswitch: *Something old, something new.*

Gregory Gray

China Club

Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Gregory Gray, vocals; Phil Shenale, keyboards; Jef Scott, electric guitar; Nancy Hathorn, bass; Brian Hitt, drums.

□ **Material:** Most of Gray's original tunes fall into a funky-yet-folksy groove with emphasis on social commentary lyrics and a progressive edge reminiscent of U2. The upbeat nature of most of the songs seems to belie Gray's satirizing of the record industry ("Music Turns Into Money") and other rebellious

messages ("Universal Groove"), and unfortunately, sometimes the band drowned out what Gray was trying to convey. Still, Gray hit some emotional chords with "Don't Walk Away From Love" and an untitled lament for this AIDS-ridden society.

□ **Musicianship:** Solid all-around, with Scott's screaming licks on "People Are Hard" and "Music Turns Into Money" proving the most interesting solos. Shenale's funky keyboard added extra emotion to the tough "Universal Groove." Gray's guitar playing on the AIDS song was simplistic, but the song was beautiful enough to compensate for the so-so playing on it.

□ **Performance:** This Irishman has a lot of charm, wears a cowboy hat and leather like Bono, jumps around with tons of energy and packs an emotional wallop with his tunes. His voice, however, is kind of gruff, and he usually had to talking like Billy Idol or Joe Cocker to get his point across. On most of the upbeat tunes, he was able to disguise his lack of range behind the beat, but the AIDS ballad had him aiming for notes he simply couldn't reach. Still, he has a strong stage presence and a, shall we say, unique vocal style.

□ **Summary:** Gray is not a great vocalist by any stretch of the imagination, but he puts on a strong show nonetheless by focusing on solid original songs and very seductive stage moves. And in this day and age of musical copycatting, the fact that he is forging a special style all his own is worth the price of admission.

—Jonathan Widran



Gregory Gray: *Thoroughly charming.*

CLUB REVIEWS



Steve Cordova

Spiff: An electro-dance duo.

Spiff

Madame Wong's West
Santa Monica

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Spiff, lead vocals; Rayme Warren, keyboards.

□ **Material:** Electronic dance music reminiscent of Kraftwerk and Erasure. Spiff is a minor league Depeche Mode tabling in clever, synth-pop styles. Spiff's lyrical concern runs the gamut of the Beijing massacre on "China Pops" to English/Spanish language decals found on 7-Eleven store doors on "Push And Empuje."

□ **Musicianship:** Obviously, many hours went into the creation of the master tapes which were used as background. Keyboardist Warren then contributed his own human element adding color and accent to the pre-programmed arrangements.

□ **Performance:** If enthusiasm alone counts for anything, then Spiff is ahead of the game. However, great dancing technique and sheer hustle cannot camouflage a limited vocal range. Despite the band's apparent shortcomings, Spiff was able to prompt various members of the audience to spontaneously get up and dance—something which many bands with larger audiences often fail to do.

□ **Summary:** At the moment, Spiff is a competent enough duo. With more experience and refinement, this joint venture could eventually evolve into something more successful. The musical foundations have been laid, and now, the rough edges must be smoothed out. —Harriet Kaplan

Jessie Allen Cooper

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Jessie Allen Cooper, saxophones, harmonica; Tom Ponzek, Andrew D. Gordon, keyboards; Jim Donica, bass; Gary Gardner, percussion; Wayne Brown, drums.

□ **Material:** The majority of Cooper's new age/pop-jazz material ranges from the hooky lite-funk of "Santa

Monica Sunset" to the soft-spoken WAVE-ishness of "Solitude." He and his band hit the mark more often on the uptempo tunes. He varied the pace with a heartfelt reading of "Round Midnight," which featured guest vocalist Carl Anderson, and the spirited Brazilian piece "Rio Del Sol" before exploding with a bluesy harmonica number. Cooper may have tried to cover a bit too much ground but much of it proved pretty entertaining.

□ **Musicianship:** Cooper is known primarily as a soprano saxman, and while he won't make you forget Kenny G or George Howard, he is a melodic player with a frequently strong sense of improvisation. His expertise on the harmonica suggests a latent blues player underneath the new-age-ish persona he previously conveyed. His band, particularly the keyboard tandem and percussionist Gardner, kept his upbeat tunes cooking, with Gardner particularly shining on "Moment In Time."

□ **Performance:** Because of the spectrum of styles covered, Cooper's set was plagued by a sense of uneven pacing. But when he and his band jammed, the audience really got into the act, with several supporters even helping out on percussion during the groovy "Sasafrass" which closed the long set. Cooper's finest trait as a performer may just be his intense concern to involve his audience.

□ **Summary:** Cooper showed his affinity for every style under the sun and displayed a proficiency at most of these. But his show could be tightened with a little consolidation. My suggestion is, keep the Brazilian, keep the funk, add even more blues and 86 the spacey new age tunes, which slowed things down considerably. Cooper is currently shopping his *Moment In Time* release, and despite the few glitches in choice of material, he is a saxman jazz fans should keep their eyes and ears on.

—Jonathan Widran



Glen LaFermán

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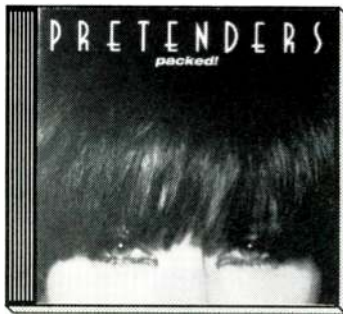
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DISC REVIEWS



Pretenders
Packed!
Sire

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Mitchell Froom
 □ **Top Cuts:** "When Will I See You," "Let's Make A Pact," "Criminal."
 □ **Summary:** After various incarnations, the Pretenders have pretty much whittled down to Chrissie Hynde, and this solid if not outstanding release is practically a solo album on her part. Hynde's smooth yet gritty and distinctive vocals are what holds the collection together. Most of Hynde's peppy rockers work well and charming ballads like "Criminal" compensate for weaker fare like "How Do I Miss You." As always, Hynde has important things to discuss, and with her guitar as perky as ever, she'll certainly please her steadfast fans.

—Jonathan Widran



Madonna
I'm Breathless
Sire

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Madonna, Patrick Leonard.
 □ **Top Cuts:** "Vogue," "Hanky Panky," "More."
 □ **Summary:** Madonna has again teamed up with Patrick Leonard and the pair have penned and produced most of the highly stylized Forties material on this album, which is one of three soundtrack albums with music from and inspired by the film *Dick Tracy*. As usual, Madonna, who plays Breathless Mahoney in the film, does her best to create lyrical controversy ("Hanky Panky"). And to add fuel to the gossip fire, she even sings a duet ("Now I'm Following You") with apparent off-screen paramour Warren Beatty.

—Pat Lewis

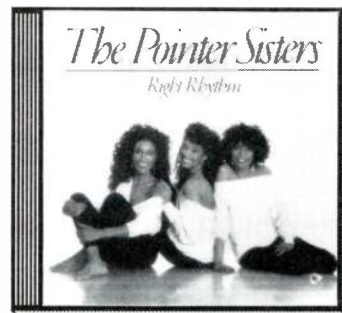


Dio
Lock Up The Wolves
Reprise

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tony Platt, Ronnie James Dio.
 □ **Top Cuts:** "Walk On Water," "Wild One."
 □ **Summary:** More of the same from Mr. Dio, with a new cast of backup musicians along for the ride, including eighteen-year-old Rowan Robertson, whose guitar work on this album could best be described as tasteful. The songs themselves are pretty much par for the course. However, the new Dio lineup is very solid, and Ronnie's vocals are the best he has done since his early days in Rainbow. Undoubtedly, many of the songs on *Lock Up The Wolves* will sound better live, as is usually the case with most of Dio's material.

—Drew Slojkoski



The Pointer Sisters
Right Rhythm
Motown

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** "After You," "What A Woman Wants."
 □ **Summary:** The sassiest sisters in soul once again show lots of charm and personality, but Levi Seacer, Jr. (who produced six of the ten cuts) tends to rely too much on studio electronic tricks at the expense of their performance, and too much of the dance material is too similar and unmemorable. It's no surprise, then, that the smooth, simpler ballads bring out the girls' best. With lesser artists, dance-floor gimmickry may seem necessary. But when you're working with the Pointers, you're messing with the best. And that's why, despite numerous flaws, it's still a worthwhile collection.

—Jonathan Widran

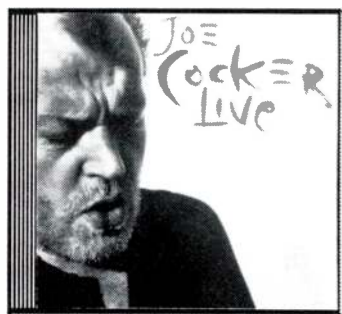


Lita Ford
Stiletto
RCA

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Mike Chapman
 □ **Top Cuts:** "Hungry," "The Ripper," "Bad Boy."
 □ **Summary:** *Stiletto* is a collection of standard fare rock/metal tunes which should fit quite comfortably into the airplay mold, as well as moving Lita Ford a small step forward musically. While not exactly redefining this genre of music, some of the material hints at innovation while others are typical, corporate rock metal anthems. Ms. Ford's cover of Alice Cooper's "Only Women Bleed" should have been left in the past, while tunes such as "The Ripper" showcase Lita Ford at her best. Overall, a slightly above average production and slightly above average songs.

—Tom Farrell



Joe Cocker
Joe Cocker Live
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Michael Lang
 □ **Top Cuts:** "Feelin' Alright," "You Can Leave Your Hat On," "The Letter."
 □ **Summary:** Successfully covering all aspects of Cocker's phenomenal career, this record features a full-blown thirteen-piece band that captures the raw appeal of Cocker's trademark rasp, but adds a full-bodied, updated shine to the classics "Feelin' Alright," "The Letter," "She Came In Through The Bathroom Window" and, of course, "With A Little Help From My Friends." Throw in "When The Night Comes," "Shelter Me," "Unchain My Heart" and "Up Where We Belong" and you've got the best compilation in recent memory.

—Steven P. Wheeler

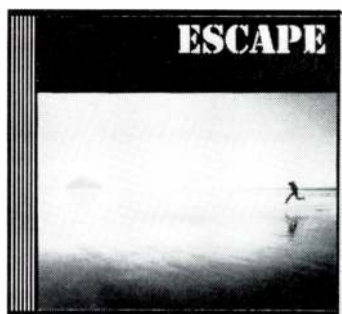


Forbidden
Tossed Away
Combat Records

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Michael Rosen
 □ **Top Cuts:** "RIP," "Tossed Away."
 □ **Summary:** The latest thrashing offering by Forbidden is neither dreadful nor spectacular. There are many bands capable of playing neck breaking thrash while tossing in an oblique reference to God or death. The playing, especially when the tempo is varied, seems more than capable. The dual guitar work of Craig Locicero and Tim Calvert is uniformly good, but too often the music is not used to accentuate the moods that the lyrics try to create. All this meaning what? They probably create an impressive thrash pit live, but on record, Forbidden is mostly forgotten.

—Scott Schalin



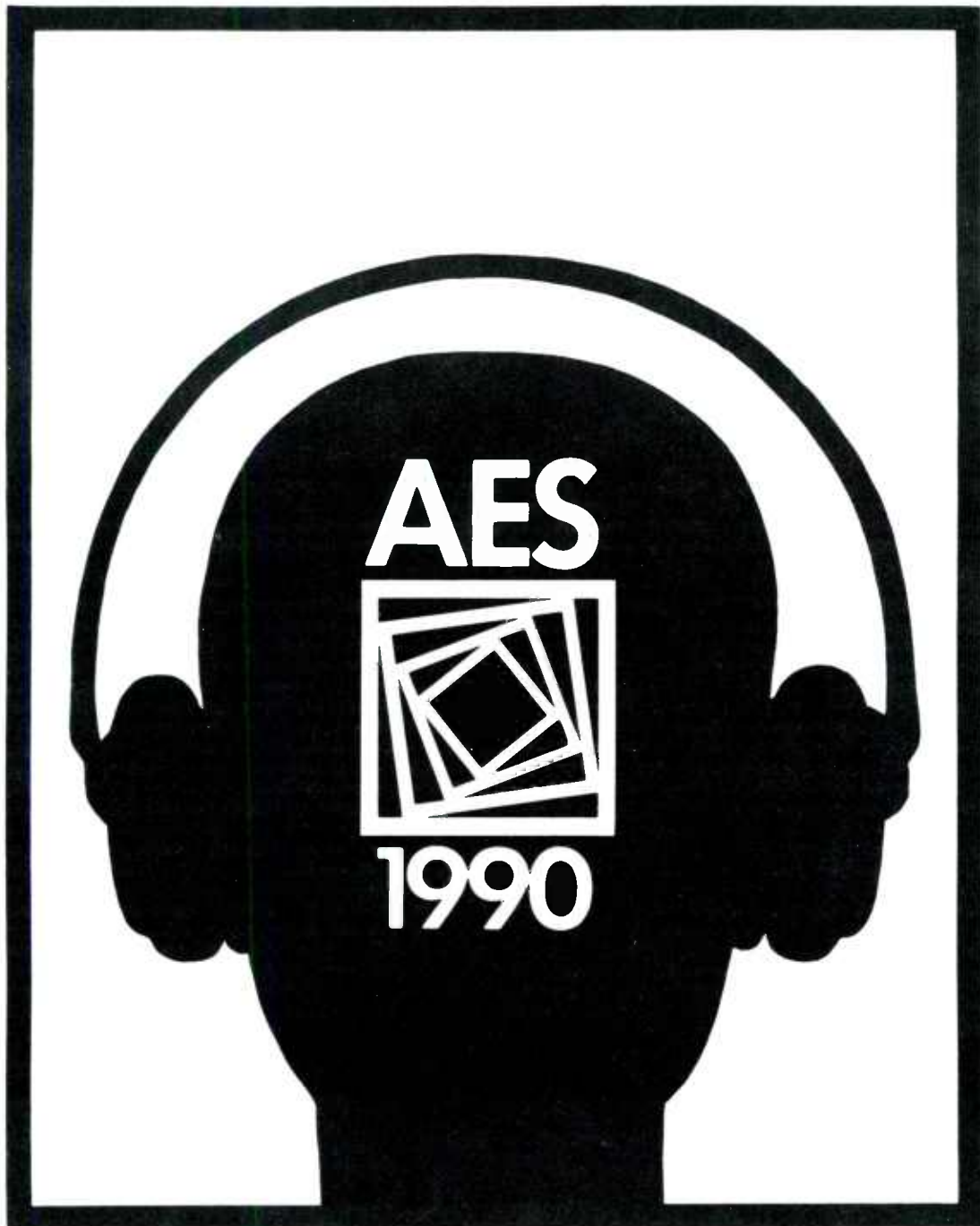
Steve Hobbs
Escape
Cexton

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Steve Hobbs, Tom Burns.
 □ **Top Cuts:** "Speedball," "Escape From Alcatraz," "Some Other Time."
 □ **Summary:** Vibraphonist Steve Hobbs, a talented player whose tone and sound fall between Gary Burton and Milt Jackson, plays a superior set of straight ahead bebop standards along with a few originals. He is accompanied by three of the top Bay Area musicians (guitarist Bruce Forman, bassist Rufus Reid and drummer Eddie Marshall) and does not sound at all overshadowed by these veteran sidemen. Forman gets a generous amount of solo space and the vibes-guitar blend is very appealing. This is one to search for!

—Scott Yanow

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6288 E. Pacific Coast Hwy., Long Beach, CA 90803
 Contact: Stephen Zepeda
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 Stage Capacity: 8
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 Lighting: Yes
 Piano: No
 Audition: Send promo package.
 Pay: Negotiable.

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995 Los Angeles Ave., Simi Valley, CA.
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 Stage Capacity: 12-15
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 Lighting: Yes
 Piano: No
 Audition: Call Larry Kingsley
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 Audition: Send tape to above address.

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 P.A.: Yes
 Lights: Yes
 Piano: No
 Audition: Call &/or send package to D. Stevenson, P.O. box 41371, L.A., CA 90041.

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 Contact: Randy Noteboom, (714) 891-1971.
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 Stage Capacity: 12
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape, bio.
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 Lighting: Yes
 Piano: No.
 Audition: Send demo on cassette.
 Pay: Negotiable

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 Stage Capacity: 6
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 Lighting: Yes
 Piano: Yamaha Baby grand.
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 Piano: No
 Audition: Send tape & bio. No calls.
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 Club Capacity: 350
 Stage Capacity: 8-10
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 Lighting: Yes
 Piano: No
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 Lighting: Yes
 Piano: No
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 Piano: Yes
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 Technical Skills: Start to finish productions in my studio. Killer grooves.
 Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
 Available for: Master & demo production, sessions, scoring.

NICK SOUTH

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

MAURICE GAINEN

Phone: (213) 662-3642
 Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., JULY 25, 12 NOON. (213) 462-5772

sequencer. Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer. AKG Mic.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, Panmunt Cigarettes, LASS Pro Member. Encore Video. Songwriting track record.
Available For: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, L.P. Atari.
Read Music: Yes.
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around the World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

MERRY STEWART
Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 116 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hix mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.
Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldriver MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quickstudy, MIDI sequencing & demo studio.
Qualifications: BMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642 / Bob Thompson: (213) 822-7720.
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuals.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerant, Tommy Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlolla.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcripts for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN
Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

LEE BROVITZ
Phone: (813) 642-0112
Instruments: Bass (electric & upright) / vocals.
Read Music: Yes
Technical Skill: Fretted, fretless; Melodic & groove oriented.
Vocal Range: Tenor (lead & back-up).
Qualifications: Toured &/or recorded w/ Cyndi Lauper & Blue Angel, The Shadows Of Knight ("Gloria"), Lynn Jones (Canadian TV star), In The Pink, Maynard Ferguson, Screamin' Jay Hawkins. Produced commercial productions for A&E network, Eastman Kodak, Bausch & Lomb, Gaslight Video. Berklee College of Music, numerous song festival awards, staff bassist w/ Musicamerica Studios.
Available For: International Touring & recording.

BOB BUDAVICH
Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 250w simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsals.
Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuals, lessons & tours.

JOSQUIN DES PRES
Phone: (213) 859-5581
Instruments: Charvel & Jackson basses.
Read Music: Yes
Styles: Mainstream rock & power pop.
Technical Skills: Fretted & fretless basses, songwriter.
Qualifications: French bass player now in L.A., recorded over 15 albums, playing or sharing credits w/ Jeff Porcaro, Steve Lukather, Billy Sheehan, Manu Katche, David Garibaldi, Jimmy Crespo... Author of "The Bass Player's Finger Exercising Handbook" (Hal Leonard publishing) Charvel/Jackson & Gibson strings endorsee, Guitar School columnist. Plenty of chops, image & stage presence. Demo & photo available upon request.
Available For: Touring, sessions or looking to join signed band.

DREW DEASCENTIS
Phone: (213) 450-2015
Instruments: Electric & acoustic guitars. Full digital stereo FX system powered by Marshall amps. K.K. audio cabinets w/ EV speakers.
Read Music: Yes
Styles: Pop, R&B, jazz, rock.
Technical Skills: Guitarist, writer, arranger, producer.
Qualifications: Berklee College graduate, studied w/ Gary Burton, Jim Ogden & Jim Kelly. Have done various video scores & numerous live & recording sessions from Boston, N.Y. & L.A. Member ASCAP.
Available For: Producing, arranging, scores, concerts, recording.

MARC LEVINE
Phone: (818) 361-5034
Instruments: Electric fretted & fretless basses, upright bass, keyboard bass, vocals.
Read Music: Yes, sight read.
Styles: All styles.
Technical Skills: Will play exactly what's needed for your music- excellent time, groove, feel, etc. Easy to work with.
Vocal Range: Baritone to low tenor.
Qualifications: Recorded &/or played live w/ Uncle Festive, Barry Manilow, Michael Damien, Bette Midler, Dionne Warwick, Johnny Rivers, Dianne Schuur, Olivia Newton-John, Ronnie Mack, The Undisputed Truth & more. Appeared on The Young & Restless, Carson, Arsenio Hall.
Available For: Studio, live, lessons.

VOCALISTS
COSMOTION
Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves

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

BRIE DAVIS
Phone: (818) 768-4933
Vocal Range: 3 1/2 octaves.
Styles: R&B, rock, funk, pop & country.
Technical Skills: Lead & background vocals w/ the ability to improvise solos & create 4-part harmonies. Fast & reliable w/ a great attitude. Simply a "must" for writers showcasing their material.
Qualifications: Numerous demos, jingles, voiceovers & "live" gigs as front & backup.
Available For: Any pro situation, studio or live. Call for demo/picture.

MARQUITA WATERS ZEVEN
Phone: (818) 890-5188
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

LANA NORLANDER
Phone: (818) 906-3956
Style: Rock/Everything.
Technical Skill: Powerful & versatile lead & harmony vocals. Incredible pitch & melodic sensibility. Super creative improvisation. Songwriter, lyricist, vocal arranger. Influence: Ann Wilson.
Range: 3 octaves.
Qualifications: RCA/BMG recording artist. Vocal & improvisations for Dione Warwick, James Ingram, Island recording artist "Vain", & David Hasselhoff. Back-up & lead for numerous L.A. club & small arena bands, various commercials & demos. Demo/photo.
Available For: Sessions, demos, jingles, club/concert dates, pro situations.

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 Read Music: Yes No
 Technical Skill: _____
 Vocal Range: _____
 Qualifications: _____
 Available For: _____



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NEXT DEADLINE: WED., JULY 25, 12 NOON

TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

- Brd new Carvin 200 wtt PB bs head for sale, \$300, must sell. Alan. 213-745-2879
- Carvin 212 slant cab, \$200, 213-498-8326
- Carvin slant, 1989 model, 100 wtt head w/EO, 2 bottoms, xint cond, \$1100, 213-316-2651
- Compl Peavey PA system, 200-400 wtt RMF, 6 chnl input, 2 columns w/12" spkrs, horn, covrs, 2 EV mics, xint cond. \$750, 213-839-3360
- Complete mono PA system w/400 wtt amp, Peavey spkrs & more, perf for band rehearsals/kybrds, \$400 system, must sell ASAP for \$485, Call Stu. 714-957-1246
- Fender Bronco tube amp, late 60's, hot sound w/vibrato. Identical to Vibra Champ. \$100, Pat. 213-667-0798
- Custom PA 60, 300 wtt PA head, 6 chnl w/reverb, 7 band EO, \$800. Call Johnny. 213-659-5648
- Marshall 4x12 bottom straight cab, grt cond, \$325. Sam. Days 714-747-7900, evns 213-888-1331
- Marshall 100 wtt head, JMP master volume model, xint cond, \$475. Al. 818-964-2212
- Marshall 100 wtt head, vintage re-issue, orig design, brnd new, the loudest 100 wtt you've ever heard, \$450 firm, Laredo, 213-285-5581
- Marshall 100 wtt super lead top, circa 1971, recovrd, lks OK but sound incredible, 2 separate chnl, 4 outputs, EL34 pwr tubes, \$525 obo. 818-761-3735
- Marshall slanted cab, 100 wtt, 4 12" Celestion spkrs, xint cond, \$325. Call Ray. 805-254-3921
- Peavey KB300 keyboard amp, brnd new, \$500 obo. Julien Muhlolland. 805-298-7892
- Peavey PA, accessories, mics, stands, monitors, fx, brd, etc. Never used, will sell separately. \$9000. John. 702-641-8355
- Peavey stereo chorus w/2 12", has reverb, ft pdl, 260 wtt, 4 months old. \$450. Dusty. 213-745-2801
- Peavey XR800C pwrtd mkr, stereo, dual monitors, 2 band EO, gd cond, \$450. Jeff. 818-989-7574
- Roland jazz chorus 12H gutt head, grt chorus, 120 wtt, super clean, \$350; 2x12 stereo cabs, \$250. Both for \$500 firm. 213-931-3992
- Sun cab w/2 12" Celestion spkrs, sounds grt w/any head, \$200 obo. Tom. 213-836-6356
- Yamaha SM15-H, 15" horn loaded stage monitor, new cond, bought for \$350, sell for \$200. Call Paul. 714-650-4633/714-458-3273
- Carvin X100B head w/ampl cs, ft switch, groove tubes, xint cond, \$300. John. 818-353-2068
- Rim audio 412 straight front gutt cab. Like new, \$375. 213-395-1319

3. TAPE RECORDERS

- Fostex 450, 8 chnl mixing brd, sounds grt, 8x8x4, xint cond, \$595. 818-848-2576
- Fostex model 80 8 trk recrdr w/remote control, rck mnts & 2 10 ft cable snakes. All in mint cond. Asking \$1350. Marly. 213-913-2737
- Sound Craft series 500, 24 chnl mixing console, xint recrdng console, mint cond, \$6000 obo. 818-781-7003
- Tascam Porta-5, mint cond, \$250 firm. Jason. 213-466-9322
- Teac Tascam 80-8 8 trk 1/2" tape recrdr, also DBX noise producn module, M35 8x4x2 audio mixer + all Teac cables. Used in home studio, xint cond. \$1995. Call John. 714-998-2600
- Akai 4 trk, ft to ft, xint cond, \$300. 818-985-5858
- Teac A3440, 4 trk ft to ft, brnd new heads, beautiful cond, \$999. Jeff. 213-312-1874

4. MUSIC ACCESSORIES

- 4 spc rck for \$60; 6 spc rck for \$70; 12 spc rck w/wheels, \$190. 818-709-2171
- Alesis 1622 mixer, new in box w/mnls & warranties, immaculate cond, never used. \$800. Naglia. 213-656-8653
- Alesis HR 16 dm mach w/mnls, like new, \$250 firm. Call Al. 213-969-1906
- Alesis Quadraverb, perf cond, still in box, never used, \$350, 818-347-3116
- Anvli AT4 custom drm cs's, 6cs's, upto 9 drms, cymbals, huge std cs. \$1000 obo. Todd. 714-989-6502
- Anvll cs for Fender Strat avail, brnd new, never been used, \$250 obo. Mark. 213-386-7000
- Aphex stereo/oral exciter type B, mint cond, in box w/mnl, \$250 obo. Peter. 818-577-8732
- Boss CS2 compressor/sustainer, new in box w/mnl & pwr supply, \$75. Chris. 818-577-8732
- Fender bs cs, full size, orig 70's, square, black w/orange insides. Xint cond, \$65 obo. Pat. 213-667-0798
- Flight cs, specially designed for Fender jazz bs or copies, room for cables & accessories, \$100 obo. Call Jeff. 213-850-1351
- Jammer tube driver, xint cond, \$100, 213-498-8326
- Pro accou foam 116, 4x4 ft sheets, factory white, 10 avail, \$75 sheet new, sell for \$30/shreet. Call Paul. 714-650-4633/714-458-3273
- Rat R2DU 2 rck mntd rats w/remote ft switch, true stereo distortions all cascade together for the meanest sound around. \$125. Ted. 213-923-2547
- Rocktron MIDI ft switch, never used w/clean warranty & mnt in orig box. Mint, sacrifice \$199. Gilbert. 213-962-6223
- Roland Dep 5 fx unit w/mnls, gd cond, \$295. 213-662-9595
- Roland pdl brd w/GE7, CE3, DS1, CS3, SD1, PSM5, mint cond, new \$275 obo. 213-274-0405
- Roland R80 drm mach, brnd new, \$600 obo. Leo Morrison. 213-850-5741
- Roland TR505 dm mach, MIDI, superb cond w/AC adaptor & mnl. Home use only. \$100, must sell immed. 213-592-2440
- RX11 Yamaha rhyth mach, \$500 obo. 213-316-2651
- Shure SM57 w/25 ft cable, new, \$100; AKG mic D1000E w/cable, \$75. Chris. 818-577-8732
- SPX 90, 2, xint cond, \$350, 818-995-4310
- Strobe tuner, xint cond w/mic, \$145. 818-788-0610
- Studio Master mixdown brd, mint cond, 16x4x8, \$2700. David. 714-720-8090
- Symmetrix parametric stereo EO, rck mntbl, \$150. 213-850-6479
- Tascam 520 mixing console, perf shape, rarely used, a steal @ \$3000. 213-459-5656
- Univox EC100 echo box in gd wrking cond, \$125 obo. Victor. 213-461-3461
- Wid-anvll 2 spc amp rck cs. Call John. 818-446-9688
- Wid-mid 70's Electric Harmonix big mult pl fuzz. Mensi. 818-995-7929
- Yamaha RX5 dm mach, \$400 obo. Roger. 818-763-8416
- Yamaha SPX90, \$300 obo. Call Carter. 213-542-9222

5. GUITARS

- 1966 Tele, refinished natrl, all orig rosewood neck, HSC, \$650; 1972 Strat, DelMarzio hmbckng, locking trem, mint cond. HSC, \$500. 818-761-9735
- 1974 Fender custom Kelly, all orig, rosewood neck, dark

- natrl finish, HSC, xint cond, \$575. 818-564-1172
- 1982 Fickenbacker 360 12 string, natrl finish, mint cond w/HSC & tuner. \$800 or trade. Jerry. 818-769-9541
- BC Rich purple aoco, 6 string, \$350 obo. 213-657-1097
- BC Rich, custom Strat, brnd new w/blue spider paint, neck thru, 24 frets, F. Rose, HSC. One of a kind. \$700. Johnny. 213-659-6548
- Dark blue ESP Horizon, 24 frets, F. Rose, \$800 obo. 805-497-8186
- Fender Strat, 1981, black w/rosewood neck, S. Duncan single coil PU, xint cond, \$300. Call Ray. 805-254-3921
- Fender USA Strat, 1972 & 77, 2 avail, rosewood necks, sunburst bodies w/trem, clean & orig w/HSC, \$650 & \$500 obo. Patrick. 213-841-8365
- Gibson Les Paul custom, cherry sunburst, gold, ebony neck, \$1200 obo. 213-392-2860
- Gibson Les Paul Deluxe, 70's model, cherry red sunburst, all stock, nice cond, HSC, \$600 obo. Pat. 213-667-0798
- Gibson Les Paul, studio model, white w/cram binding, chrome hrdrw, xint cond, like new w/HSC, \$465. 818-788-0610
- Gibson V2 Flying V, carmel wood finish, ebony fretbrd, inverted VPU's, gorgeous collectors item, worth thousands, sacrifice \$600. 213-862-1722
- Gibson Victory bs, like new, silver w/Gibson HSC, \$185. 818-783-6782
- Guit, Martin, 00-17, for sale, \$500 obo; Gretch Chet Atkins Tennessee, \$1150 obo. 213-971-2147
- Ibanez Pro Line series gutt for sale. Like new, Kaylor + cs, \$300. Bernie, lv msg. 818-508-5207
- Roland GMR70-GK1 gutt synth w/Robin Ralder gutt. Magical gutt controls 4 synths, everything included, \$1200. 213-931-3992
- Selling an 1989 brnd new Epiphone EO335 semi-hollow body, gold hrdrw, blonde finish w/cs, \$425. 213-657-7953
- String bs, modern all wood hand made bs w/adjustbl bridge, covr & PU. Big deep tone. \$2900. 818-990-2328
- Yamaha gutt, hollow body, model 335. \$450 obo. 213-16-2651
- Custom Strat, 2 oct maple neck, 7/8 size body, metal flakes, purple burst color, 1 hmbckr, F. Rose trem, Pro axe. \$750. 818-907-1915
- Tele, brown Fender body, Mighty Mght PU's, Schecker Horn Kong rosewood neck, HSC, sounds grt, \$200. Randy. 818-367-6324

6. KEYBOARDS

- Kawai K1 8 part multi-timbral synth w/killer custom patches for \$450. Call Stu. 714-957-1246
- Korg DSS1 sampler synth, xint cond w/disks, book & pdl. \$750. David. 818-357-7928
- Korg Poly 6 synth, 32 presets onbrd, 1000 sound tape library, mint cond w/snt, covr & mnis, \$200 or trade. 818-761-3735
- Korg Poly 61, 64 presets, xint cond, no MIDI. \$150. Jeff Klein. 213-312-1874
- Morusen Chicago 1920 upright piano, gd cond, \$390. 213-862-1722
- Roland Axis 1, remote MIDI keyboard, bright red w/anvil flight cs & all accessories. \$695, must sell immed. 213-592-2440
- Roland Juno 2 synth, almost new, \$350. No cs. Call Ray. 805-254-3921
- Roland JX-8P w/PB800 programr for sale, \$475. 213-936-7925
- Yamaha 52" upright piano. Gloss ebony in xint cond, \$3900 w/bench, 818-990-2328
- Korg Poly 61, 64 presets, xint cond, no MIDI, \$125. Jeff. 213-312-1874

FRANCISCO STUDIOS

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8. PERCUSSION

•16x24 Ludwig bs drm w/cs, \$200 213-306-4689
 •1585 Yamaha tour custom drm, 6 pc, deep shell, hrdwr, grt sound, \$1000. Call Chuck, 213-259-6350
 •Dynaorchad A2 drm sampler, compml w/trigger pads & sounds. New in box, \$4000 obo. Julien Mulvihill. 805-296-7862
 •Gd snare, green sparkle, \$40; gd bs pdt \$25; 1/2 Zildjian HH 14" thin, \$30. Trade all for gd HH sind & dual tom sind. 213-862-1722
 •Loud Rogers new snare drum, \$250, last Rogers new bs drm pdt, \$75. Will trade for Tabalabs bs gut, vibes or piano. 213-633-6805
 •Ludwig classics, 10, 12, 14, 16, 18, 14x14 w/cs, red cortex, dbl heads, new, \$800 or separate. Call Tom. 818-799-8451
 •Pearl FFF snare, 8x14, \$155 obo; 11x13 tom, \$55 obo; coral red hv duty sind, \$40/ea; or \$300 takes it all. Rick. 818-766-0458
 •Pearl, new, 8x14 snare, \$135 obo; 11x13 tom, \$50 obo. Both coral red, 6 1/2x14 FFF steel snare, \$95 obo. Rick. 818-982-7875
 •Piano black 6 pc Pearl GLX kit, 18x24, 10x12, 11x13, 12x14, 8x14. Hrdwr & custom cs included. 2 cymbals included, \$2500 obo. Dennis, 213-850-7391
 •Slingerland vintage 1970's maple snare, 8x14, 12 lug, deep, loud & bossy, \$200 obo. John 213-661-3775
 •Tama 7 pc set w/Zildjian & Paiste cymbals, hv duty sind, cs & many extras. Xint cond, \$1100. Tom. 213-546-7155
 •Yamaha RK5 drm mach, brnd new, \$400 obo. Roger. 818-663-8416
 •5 pc Novice drum set, Zildjian cymbals, anvil cs, \$350 obo. 714-879-8974
 •BMU Emulator drm mach avail, \$150 obo. Jason. 213-949-3955
 •Tama Text Star, 2 pads & brain, \$100 obo. Robert. 818-792-9954

9. GUITARISTS AVAILABLE

•Ace guit, L/R, guit w/70 orig HR studio hil sngs. Maj tour exp. Sks band w/maj lbl contacts only. Tim. 213-258-8779
 •Aggrsv ld guit skg pr HR proj. Image, pro equip w/F/T tech Demo avail. Gary. 213-340-0291
 •Alcohol Intl guit plyr lkg for cool lkg band into Pussycat, AC/DC, old Crue. 213-651-8546
 •Axe-man sks musicians band to J/F stage recrdng exp in vein of Montrose, Kiss, Matt. 213-653-0240
 •Berkeley grad, guit avail for paid sits, any & all styles including csis. 818-705-4729
 •Black hr white boy lkg for real rock band. No glam, no GIT, no peeks. Thin Lizzy vs CUI. Killer gear & image as usual. 818-366-5521
 •Cntry picker w/weird unusual style sks Cowboy Junkies type org band. Also sing & writes. Call Will. 818-848-2576
 •Creaty guit sks to J/F dramatic rock band. Intl Zep, Floyd, Vno, Beattles. Pro att, bckng vocs, tmprtn, srs only. Mark. 213-462-0540
 •Crunch hungry bluesy guit/sngwrtr avail for band of same or to collab w/vocs/sngwrtr. Gallant image & tmprtn a must. Jim. 818-997-1926
 •Crunching L/R guit, Zodiac, Tango, Cult. Equip, tmprtn, pros only. Tom. 213-6604
 •Exp guit w/ld & bckng vocs sks T40 or college covr band. Fun att, gd stage presence, reliable, no drugs. Amy. 213-850-1351

•I am guit avail, alrtmvt music infl, would like to find band intrsd in recrdng & prodng product. 213-462-8774
 •Firm guit lkg to form band, non-prosit. Your sngs or mine. Call Linda. 213-466-7649
 •Guit avail for funk hip hop covrs org band. Xint team att, gear, tmprtn. B.Brown, Time, Janet, L.Colour. Call 24 hrs. Scorpio. 818-955-8245
 •Guit avail for immed gogging HR band. Intl Sykes, Shanker, D Huff. 213-676-5473
 •Guit avail Intl by S.Morse, S.Lukather, J.Satriani. Avail for any proj, instrimtl & vocs. Craig. 818-892-0864
 •Guit avail w/texture & style, big mood & edge for any recrdng sits. Grt ear, quick study. 213-472-1097
 •Guit avail, L/R, blues, rock, etc. Avail for clubs, sit-ins, etc. Call between 2-5 pm. Victor. 213-461-3461
 •Guit avail, sks to form HR band w/direction ranging from blues to neo-classical. Can also ply keybrds. Srs, hrdwrkrg. Rick. 213-962-2029
 •Guit lkg to J/F controversial theatrical HR band. Music must be mel. Bernie. N msg. 818-508-5207
 •Guit ready to destroy image, att, chops to kill. No heron freaks. Pros only. Intl Crue, VH, Metallica. 818-995-4310
 •Guit sks 2 guit cmrcl HR proj. Gd chops, prf rhyth, hvy, hvs. tmprtn, xint equip. Intl Angel City, AC/DC, Zep, Santana, Mensi. 818-995-7929
 •Guit sks mel HR band w/rt image. Intl M.Ronson, S.Hunter, Richards. No tur coats or nail polish, pls. Lv msg. 213-957-1626
 •Guit sks pro HR band w/balls. Intl VH, Scorps, S.Row. Pro att, lks & gear. Pros only, pls call. 818-345-1966
 •Guit sks w/rkg band, csis &/or road wrk OK. Grit equip, dnst sound. Ask for Jim. 213-519-1630
 •Guit w/vocs avail for band w/image. Intl Mary's Danish, Smitherens. Call Toby. 818-895-1929
 •Guit, L/R plyr lkg for estab HR band or willing to form 4 pc band. Many intl, grt equip & lks. Call Gene. 213-962-0802
 •Guit/sngwrtr lkg for musicians to form ultimate K/A cmrcl HR band. Intl early Crue, Poison, S.Row. Call Chaz. 818-955-8916
 •Guit/sngwrtr w/bckng vocs sks estab HR band w/balls. Have lks, equip, tmprtn & exp. Lkg for the same. Call Ken. 818-785-5095
 •Hot Indian rock guit, Berkies, MI & Royal College, Intl Hendrix, McLaughlin. Avail for pro gigs & sessions. Nasha. 213-876-4271
 •I dig the sounds of Jane's, Stooges, Soundgarden. You dig what I dig. Edward. 818-994-2596
 •Jazz guit for wrkg sits. Igor. 818-994-6008
 •Jazz-rock guit, 31, very expressiv, allowing improv, eloquent chord voicng, rock/MIDI/passport. Album/touring credits. Pros only. Dale Hauskins. 213-725-3180/213-281-3165
 •L/R guit w/image, att & chops to kill. Pros only, no heron freaks. Intl Crue, VH, Metallica. 818-995-4310
 •L/R guit/compr lkg for band between HR & HM. Creatv, ong ideas, gd lyrics a must. 213-935-5697

•Ld guit avail to J/F HR band w/grt lks, music, singing/harmony & stage presence. Very srs & dedictd. Scott. 714-991-2990
 •Ld guit sks wrkg csis/oldies/blues/T40 band. Ld vocs as well. Have charts, equip & exp & a cheery att. 818-783-6782
 •Ld guit/sngwrtr sks musicians to form NRBO style band. Pls be versil & srs. No rock stars. Al. 818-359-5603
 •Ld guit/vocs, pwrll & mel. lks, gear & style, avail for lbl or national only, pls. Jeff. 818-347-4117
 •Lefty guit lkg for demo & studio wrk. Also to J/F band ala Toto, Giant, Eric Wickman. 213-469-7900
 •Lpstick shock, glamour pop kid sks band. Intl Hanoi, Crue, LA Guns. Call Razz. 213-882-6212
 •Pro guit, 22, kg for band or any pro sits. Can ply most styles. 213-461-5432
 •Pro ldn guit sks pro cmrcl metal band w/grt image. Intl Whitesnake, Poison, White Lion. Johnny. 818-990-4551
 •Pro ldn guit, formerly w/members of Alice Cooper, sks cmrcl HR/HM act. Must have mngt & bckng. Pros only. 213-465-6828
 •Rhythm guit w/vocs, tight plyr w/gd equip, att & lks sks estab rock band. Have tmprtn. Greg. 213-463-6413
 •Rhythm guit, 25, sks orig estab non-image orientd bluesy HR band. Info Aero, Stones, write, tmprtn. Loud plyrs only, short hr. Intl. 818-285-0027
 •Rock guit, 22, kg for band or any pro sits. Can ply most styles. LEO. 818-243-8936
 •Rock guit, L/R, very impressv, following chord inversions, vocs, team plyr. Hilywd area. 213-850-6436
 •Rock guit, versed in all styles, L/R, very impressv following chord inversions, stereo equip, dynam vocs, team plyr w/ tmprtn. Call Smarco. 213-850-6436
 •Street level guit w/image & stage presence sks crazy hi energy musicians to ply hv mel in your face R&R. 213-745-2801
 •X-Bullet guit sks happening natrl lkg band w/pro att, pro equip, pro tour, pro lbl intrst & straight forward rock. Call Bob. 818-545-7410
 •Blues rock guit avail for estab act. Intl Muddy Waters, Clapton, Richards. 818-240-6150
 •Exp guit w/xint chops & sngwrng abl, equip & lks, sks estab band w/killer vocs. Pros w/dedictn only. Tony after 6. 714-396-1173
 •Guit sks estab mel metal band, xceptnl plyr, writr, showman w/vocs. exp. very lng hr, killer gear & pro att. 213-988-4074
 •Guit sks musicians to form band w/image. Intl B.lod, Lords, Crue. 818-906-2728
 •Guit w/bckng vocs & gear sks wrkg T40 band or a org proj, pop, lunk, rock kind of thing. Bob. 805-298-7727
 •Guit/sngtr, Intl Cult, GNR, Tango, Crue. Hit top gear. 213-698-8344
 •Guit/sngwrtr, feel plyr, lkg to J/F band w/subtle blues overtones, generic music or superficial motivations. No hrspry req'd. 818-984-2132
 •Reggie Page, guit specializing in funk, funky rock, blues, jazz. 10 yrs exp, new to CA. 213-461-5953
 •Sharp guit w/vision to J/F trippy funky mean band. Slash,

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9. GUITARISTS WANTED

•2nd guit w/ld for glitter trashy whiskey soaked R&R band. Intl Stones, Faces, Crowes, Dogs. No curly hr. Lv msg. 818-914-2845
 •Acous sngtr/sngwrtr sks strong acous plyr w/gd harmonies for showcsng, possibl collab. Bradley. 818-506-8065
 •Attrmtv rock band w/maj mngt sks guit plyr w/imagination & intrng image. Style, Crue, Frankie goes to Hilywd, Stevie, Bauhaus, Michael. 213-969-9140
 •Att, atmosphere for lbl orientd band, Alarm, Cure, Furs, Mission UK, Call Curtis. 213-467-0335
 •Band sks guit for rock hrd blues, Intl S.R.Vaughn, Grand Funk, Montrose. We have matrl, recrdng facilities, tree rehsl. 213-225-5578
 •Blues & classic rock band w/glgs. Call Tom. 213-856-0451
 •Bright unql thrd guit to collab in wrting imaginative sngs. Intl by metaphysics, Moody Blues & Magazine. 818-548-4320
 •Bst & voc sngwrtr team skt guit/sngwrtr w/feelng, hrd cmrcl blues style, must be very srs. Brad. 818-340-0291
 •CIRCUS nds guit tech. Must be exp, dedictd, dependbl. Big custom 4 stick rgt, custom sits w/many gadgets. Grt pay. Jeff. 213-652-8667
 •Fem elec/acous guit, inspired, solid vocs to back sngtr/sngwrtr for woman's music festival. Could id to permanent band sit, mngt. Terry. 213-372-4387
 •Fem ldn guit plyr to compl all fem P/R band. Intl B52's, Monkees, Go Go's. 213-656-8927
 •Funky guit w/ld. Call Chris. 213-258-8052
 •Glam guit w/ld, 23 or under only. We have 24 hr rehsl, financial bckng & connex. Intl Kiss, early Crue & LA Guns. Sean. 213-467-2647
 •Guit & bst sks guit w/vocs. Srs commitmt, not pro yet. Rock, ska, R&B, acous. Many orig, no metal, no image. Call Doug. 818-769-9750
 •Guit by sngtr/sngwrtr guit to start band. Lots of matrl. Pasadena area. Dedictd, srs, Pethy, Stones, Midnight Oil, Love/Rockets. Reuben. 818-798-2659
 •Guit ldn for HR/HM band. Image a must, 23 or younger only. Intl old Crue, LA Guns, AC/DC. Sean/213-467-2647, Jessie/213-487-0961
 •Guit plyr w/lks w/ld for P/R band. Intl Duran, Bowie. Must be srs. 213-250-5647
 •Guit plyr who wrtes & sings w/ld by sngtr/sngwrtr to form unstopable sngwrng team as foundation of proj, Intl old Bad Co, Queen, Jovi. Leppard. 818-277-4491

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FREE CLASSIFIEDS

•Guit plyr wtd by singr/sngwrtr to creat new sound & start altmv band. Infi DePeché Mode, Berlin, House of Love. Johnny. 818-709-5771
 •Guit plyr wtd in style of Kix, Guns, Pistols & Crue. Must have sleaze & flash. Pts lv msg. 213-865-6404
 •Guit wtd for band of 90's that will get signed. Infi Cult, Jane's, Iggy. Pro equip & att a must. Call Rick. 213-583-7686
 •Guit wtd for odd meter HR jazz fusion instrmnts trio. Intent on invention & success. Must do what others don't, isn't that the point? Frank. 213-829-3690
 •Guit wtd for progrrv rock funk band. Infi Gabriel, Sting, Steely Dan, L. Colbur. Call Jesse. 213-464-6270
 •Guit wtd to form band. Ages 18-25 w/sound comparable to Duran, Prince, B. Ferry, Japan. 213-876-4234
 •Guit wtd to form HR/HM band w/bst & singr. Sngwrtr & deditca a must. Mike. 818-753-1091
 •Guit wtd to form hrd grooving hrd dark bluesy shock act. Must be under 25, lng hr image a must. Orange Co. Call Tom. 714-631-2855
 •Guit wtd to form org rock metal band. Voc has recrdng studio. Call Mike. 818-992-9178
 •Guit, plck me up, scratch me, doing everything from rock to funk, org 40. Call me Pierre. 213-343-5986
 •Guit wtd voc wtd. Hagar, Graham, Perry, R.Marx. W/ passion, creatvity, desire, grt att, grt musicianshp. 714-592-9707/714-592-6108
 •Guit/sngwrtr wtd to write ballads, pros only. D. Fogelberg, B. Mardonis, D. Henley. Call Diana Divine. 818-787-1433
 •I have the sngs, you have the trnt, deditca & desire to ply strong mel rock. Jim. 818-353-1645
 •Insane speed metal gut wtd for death defying metal band. Must be able to kill on command. Dag. 213-469-7360
 •Jamming gut w/bckgrnd vocs wtd for male pop dance artist w/maj lbl intrs. Must be deditca, industry showcs. Craio. 818-788-7740

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 •Ld gutt for altmv rocking band. Pts have deditca, loyalty & simple kds. College radio. 120 minutes orientd. Sayne. 213-666-2234
 •Ld gutt nidd by voc/rhyth gut w/24 trk demo, 8 trk studio & rehrls spc. The sound is org hrd edged pop. 213-936-2436
 •Ld gutt nidd in forming rock band w/blues edge around exceptin fem voc. Very srs & very pro only. Lucy. 818-359-4632
 •Ld gutt plyr nidd for all girl band. Must have own equip, be able to make all rehrls, dependit, reading if possibl. Call Michael. 213-766-8532
 •Ld gutt wtd by voc/rhyth gut w/24 trk demo, personal studio & rehrls spc. Now forming hrd edged pop band ala Beatles, Clash, C. Trick, Ramones & beyond. Roll. 213-936-2436
 •Ld gutt wtd for cmrcl rock proj. Style of Europe, Haart. Must be exceptnl plyr, sngwrtr. Fem voc w/ht matrt, demo avail. 213-851-2217
 •LOCATE ZERO sks versitl gutt w/org sound ala Below. Must read charts. Infi Roxy, Gabriel, H. Harris, Bowie. Can you really ply 7 l ycs, call Bret. 213-306-4975
 •LOKETS sks 100% deditca, rnterabl vry lng hr, gd lkg, energetic, outgoing, responsbl, pro att gutt plyr. Infi Tesla, S. Row, Crue. 818-787-9055
 •LOST BOYS sks bluesy ld gutt. Lng hr, pro equip & gd att a must. James. 818-907-5913
 •Neil Finn, Harrison, M.C. Campbell style for 2nd gutt. Must sing strong hi McCartney type harmonies. Band has bl intrs & shows, music atty. 213-831-1729
 •Pro cmrcl HR band sks 2nd gutt. Infi Whitesnake, Racer X, Bad Co. Must have pro att, chops, image, gear. Call Mike. 818-986-3422
 •Pro proj new auding guits. Funk, rock, R&B. Bkld prodctn, have studio. 818-346-4045
 •Progrrv rock trio lkg for A.L.I.son gutt, must sing, write music, have day job, clean cut image, keybrd exp, Orange Co prf. Mike/714-772-6270, Merril/714-551-3371
 •PSYCHOSIS lkg for the best speed metal rnyth gutt in W.A. Must have imrpsntr, equip, gd att. 17-19 y/o, no drugs. 213-459-6332
 •Publshd sngwrtr/gutt wtd by voc/sngwrtr to collab on rock org to make demo. John. 213-836-9230
 •Rhyth gutt wtd, Infi Circus of Pwr, Thin Lizzy, 100 wtt 1/2 stck, Les Paul Indian att. Tom. 213-874-6654
 •Richards/Berry type gutt. Have developmnt deal w/recrd co for demo. Send tape/pic to 280 S Lemon #185, Walnut, CA. Frank. 714-594-6637
 •Rock gutt plyr. versitl in R&B & rock. Must have own

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 •Sngwr/sngwrtr skg org exp gutt for band. Must have gd mel sngs & gd bckups. Infi J. Cougar, David Baerwald, U2. Lng Bch area. 213-409-2376
 •Sngwr/sngwrtr sks ld gutt for new band. Infi Kiss, Jovi, R.Marx, Bad English. Michael. 213-962-6257
 •Steez gutt nidd to form srs hot new cntry grp. Call John. 213-391-2414
 •Tall & thin funk gutt, grt on ballads, gd dancer & voc, wtd by grt R&B concrt band w/grt mngrt. Babyface direction. Steve. 818-344-3816
 •Theatrical 3rd/4th shock glam image pop gutt plyr, willing to wrk w/our ideas to make it. No drugs. Call Jakk. 818-788-8794
 •To form post punk gutt/synth band. New Order, BAD, Public Image. Doug. 213-850-1492
 •Versitl gutt nidd to feel the music of free soul, Pwrfl energetic rock, mel, trippy & very groovy. 213-874-6906
 •Voc/keybdst/sngwrtr skg musics for org pop R&B proj. Must be accomplsht, deditca, have grt image & wrk well under deadlines. Audin, Clark. 818-713-1313
 •Voc/lyricst sks brillant gutt/sngwrtr to form nucleus for band &/or duo act. Dark, mel/wide range of intr. 213-655-8747
 •Wtd, gutt plyr who knows what the truth is, org musics only. Rich. 805-584-1630
 •X-Geffon musics sk raw skinny lng hr R&R gutt w/dark punky edge to comp'n new band. Hanol, Ramones, Lords. Call Christian. 213-878-2680
 •A synth gutt proj, Patty Smith mts Craft Work. 213-850-1492
 •Altmtv band preparing to gig sks gutt. Infi Replacements, Cure, Neil Young, Iggy, Ryan. 213-469-4376
 •Comedy band sks gutt, variety of styles, have grt sngs & demo. Call Ted. 818-753-8630
 •Gutt for P/R band. Call George. 213-658-1060
 •Gutt plyr wtd by singr/sngwrtr o create new sound & start altmv band. Infi DePeché Mode, Berlin, House of Love. Johnny. 818-709-5671
 •Gutt wtd by pschdeltic acid blues HR band. Starting fresh. Infi Sabbath, Guit, Zep, Doors. Undergrnd atmosphere. Exp only. Call Frank. 818-282-2208
 •MIDI gutt wtd w/bckup voc abil for modern rock Euro sound band w/connex & upcmng CD, Roxy gig & video. Young techno image prf, prf non-compr. 213-258-8059
 •Org creatv gutt wtd by boy voc to collab on sngs, eventually form band. No clones, pls. Infi U2, Alarm, Who. Dan. 213-856-9463
 •Sngtr, bat sk deditca gutt w/elevated consciousness for textual multi-dimensional sngwrtr/pertrmg collab. Maj lbl intrs. Infi Manzana, Daniel Ash, Chameleons, Cooder. Randy. 818-367-6324

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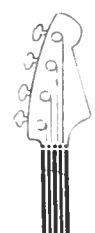
•Ace bst/voc, nat'l touring & recrdng exp sks pro recrdng & touring sit. Versitl, gd chops, reading skills. Taste, also gd image. Call Brian. 818-891-4788
 •Avail bst/voc, versitl, completel, 18 yrs exp, sks pro signed recrdng act. Call Michael. 213-664-5844
 •Bronx style funk sngwr, no one can slap as gd as me. Avail for funksters & rappers only. 213-856-2582
 •Bs plyr skg band infl by Prince, James Brown & Parliament. I have killer groove myself, let's get together. 213-477-2547
 •Bs soloist, new LP w/recrdng co, maj tour exp, lkg for overseas booking, 1 mtrrs, fill-ins, recrdng sits, all styles. 213-662-6380
 •B/sticks/keybs/tenor vocs avail for maj lbl tours, recrdng. Pop, funk, rock, no metal. Modern image, top gear. Trained. Joel Pelletier. 213-578-6438
 •Bst avail, lkg for HR, willing to form or join compl band, will consider altmv music if hot. No HM, lng hr image. Chris. 818-577-1826
 •Bst sks cmrcl metal band w/catchy sngs. Dave. 818-249-6209
 •Bst, 22, srching for altmv rock band. Infi Smiths, Church, REM. 818-955-6522
 •European bs plyr for whiskey drinking R&B band w/lk & deditca. Infi Stones, Aero, R. Stewart, horns, R&B & black music. Oliver. 213-461-8132
 •Fem bs plyr avail, grt image, phys w/fingers only. Very deditca, lkg for pro band. Rock w/edge. 714-842-9061
 •HM bst w/bckgrnd voccs, lots of exp, best of equip, black lng hr image. Signed or mnqd pros rd to call only. AC/DC, Ozzie, Tommy. 213-962-0849
 •Party R&R bst w/vocs, chops & image sks band ala C. Trick, VH, Beatles, Poison, Call Ray. 213-837-6519
 •Pro bst avail for srs musics. Gd sight reader, quick ear, bckup vocs. If your guy can't make it, I'll be there. Call Jeff. 213-850-1351
 •Sensual blonde bs plyr skg HR & whiskey drinking sex orientd arena party rock band. Drugs & alcohol req'd. Infi Ratt, Poison, Crue, Robby. 213-878-5051
 •Bs plyr w/hr, lk, image, sks total glam band. Pretty Boyd Floyd, Tyra, Babydoll, etc. 818-913-2976
 •Bst & drmr avail for pro acts only w/groove ala Queensryche, Bullet Boys, Peppers. Pro sits only. Rudy/818-352-9411, Tony/818-763-5974
 •Bst avail, pro equip, chops, lks, att. Rock only. Full band, pls. 213-258-2490

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 •Aggrsv funk bst nidd immed. You've got to know the funk. Steve. 213-969-1618
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• **B. Wyman type bs plyr.** Have developmnt deal/w/recrd co for demo. Send tape/nc to 280 S Lemon #185, Walnut, CA. Frank. 714-594-6637

• **BAD XAMPLE sks bst for raw blues funk oriend HR band.** Image & total dedictn a must. Call Bruce or Jimmy. 213-289-0952

• **Band nds bs plyr w/gd cmrcl rock sound, grt equip & lks.** Dedictn a must, no egos or drugs. Pros only. For audictal Joe after 4 pm. 213-297-3991

• **Band sng bs plyr w/harmony vocs.** Inftl Beatles, Stones, Elvis. Contact Joey. 213-322-8998

• **Band sks bst for rock hrd blues.** Inftl S.R.V. Vaughn, Grand Funk, Morktosa. We have matrl, recrdng facilities, free rehrls. 213-225-5578

• **Band w/pro mngt & lbl fles sks bst w/sngwrng/voc skills, pro att, commtmt to music/career.** XTC, Police, U2, Oils. 213-960-8996

• **Blues rock, Hillywd area, ala Humble Pie, B.Crowes.** Call Kevin. 213-661-5589

• **Bs plyr for newly forming band, lng hr, Stones, Faces, Crowes.** 818-781-8159

• **Bs plyr ndd by pro orig pop, jazz, R&B band doing local shows.** Gd sngwrng or vocs welcome. Wayne. 213-655-7781

• **Bs plyr ndd for elec & acous rock/folk band w/southern & blues inf.** 213-913-3391

• **Bs plyr ndd for FALLEN ANGEL, mel HR blues matrl ala Tango, Lion, Bullet Boys, srs connex.** Call Rich. 213-391-1132

• **Bs plyr ndd for gigging HR band, lng hr image, Inftl Sabbath, Maiden, Scorpz.** Call Jerry. 213-322-7646

• **Bs plyr wtd for almost formed HR band w/vocs, lng hr a must.** Inftl Poison, Cinderella, Crue, blonde pref'd. 818-985-8319

• **Bs plyr wtd for band of 90's.** Alt/mtv HR, Inftl Jane's, Curt, Iggy, Stogees. 24 hr rehrl facility, srs, pro att & equip req'd. 213-583-7688

• **Bs plyr wtd for orig rock proj.** Inftl Saga & Styx. We have lbl inftst & exp. Studio In Bev Hills. Pros only. Call Richard. 818-595-1108

• **Bs plyr wtd for orig solo proj.** Inftl Simple Minds, U2, INXS. 714-671-4033

• **Bs plyr wtd for pro creaty rock band.** Must sing, have lks & lnt. No flakes, pls. 818-887-9435/213-473-8636

• **Bs plyr wtd for rhyth oriend band.** Inftl Talking, Clash, Police, Specials. Contact Jay. 213-932-0680

• **Bs plyr wtd for very hvy new band.** Sngwrng & chops in style of Soundgarden, Faith, Trouble. Call Harlan. 213-876-3088

• **Bs plyr, funk me, everything from R&B to T40.** Origs included. Call me. 213-343-5988

• **Lst wtd by sng/r/sngwrng/guit to start band.** Lots of matrl. Pasadena area. Dedictd, srs. Petty, Stones, Midnight Oil, Love/Rockets. Reuben. 818-798-2659

• **Bst for orig band involvd w/future film concept in Toronto, Canada.** Blues based rock that wanders. Darren. 416-221-4779

• **Bst ndd by estab modern rock band, STRAIGHT JACKET.** All orig matrl, bckup vocs helpful, 2nd album will be released soon. Srs musicians only w/instrn. 818-359-7838

• **Bst ndd in forming rock band w/blues edge around ncpctnl lem voc.** Very srs & very pro only. Lucy. 818-459-4632

• **Bst ndd to lorm srs hot new cntry grp.** Call John. 213-391-2414

• **Bst wtd by alt/mtv rock band w/mngt.** Inftl Echo, Stones Roses. 213-461-0373

• **Bst wtd by pro HR band w/killer groove, chops & image.** Call Frank. 818-708-8386

• **Bst wtd by showbiz.** Inftl Winger, Whitesnake. Pros only. Call Dave. 213-630-2934

• **Bst wtd by voc & guit into Zep & L. Colour.** Richard. 818-243-7784

• **Bst wtd for alt/mtv pop band w/lem sng. Cross between Heart & Concrete Blonde.** No drugs. Terr. 213-399-6105, 213-399-3823

• **Bst wtd for CITY CHILD.** Pro HR band w/punk edge w/70 hit sngs. Must sing bckups, age 23+. 213-258-8779

• **Bst wtd for cmrcl HR band.** All orig, gd equip, tmsprtn a must. Lv msg. 818-347-7207

• **Bst wtd for excitng funk rock proj.** Xlnt equip, tmsprtn & vocs ndd. Pls call Steve. 213-371-6744

• **Bst wtd for odd meter HR jazz fusion instrmnts trio.** Intent on invention & success. Minimum slappage yet maximum soul. Frank. 213-829-3690

• **Bst wtd for hungry young rock band, Inftl Kiss, AC/DC, Lion Maiden.** Srs inquires only. Call Michael. 213-464-0265

• **Bst wtd for pwrfl funk rock proj.** Gd vocs, equip & tmsprtn a must. Srs only. Call Steve. 213-371-6744

• **Bst wtd for rock funk proj.** Pro sft. Have recrdng & rehrl facility. Pls call. 818-769-7670

• **Bst wtd in style of Kix, Guns, Pistols & Crue.** Must have sleaze & flash. Pls lv msg. 213-865-6404

• **Bst wtd to compl org band.** Inftl Eagles, Little Feat, J.Buffet. Scott. 213-839-9182

• **Bst wtd, exp band w/dynam id sng. hit matrl & industry contacts, ready for live showngs.** Inftl Bowie, Iggy, Idol, Social Distortion, Keith. 818-908-9035

• **Bst, 19-29, M/F, to form eclectic groove, empty genre band.** Gd vox to make grt sngs a must. Try me. Clayton. 213-559-0594

• **Bst, 20-25 y/o, ndd to compl band Inftl by Dokken, Cinderella, S.F. Row.** Image, equip & vocs. No drugs. Scott. 818-762-9242

• **Christlan bst wtd.** Must have lng hr image, ages 17-23, fun pro att. Inftl by C. Trick, Hanoi, Patridge Family. Call Tom. 213-735-8887

• **Cmrcl HR band w/killer vocs sks solid bs plyr to compl proj.** We have what it takes, do you? Mark. 818-240-1993

• **Cmrcl rock band w/hit sngs & incredbl vocs sks determined bst w/sngwrng abil to compl band.** Call for demo. Gino. 818-708-7831

• **Dmr & guit avail for mel HR/HR team oriend plyr in vein of D. Dokken, X/2, Whitesnake.** No drugs. Steve/714-920-9744, Carlos/714-980-2666

• **E Cat HR band w/grt vocs & sngs sks rockng bs plyr to compl proj.** We have studio in LA. Call Eric. 818-990-6090

• **Fern bst wtd, alt/mtv music, add guit & drms, sngwrng welcome, recrdng & live.** 213-462-8774

• **Fern bst, inspired, solid vocs to back sng/r/sngwrtr for woman's music festival.** Could id to permanent band st. mngl. Terry. 213-372-4387

• **Former members of Lunatic Fringe are auding bs plyrs.** Call Steve. 818-769-3463

• **Funky tribal groove rock proj nds bs, dnm team to form band.** Call Tim. 818-769-5338

• **Hot, hot, hot HR, wanna be a star soon, or join 4 bands a year? Stop & call now.** Pros. 22-26 w/image. 213-876-9229

• **HR band w/mngt & lbl inftst auding bst.** Solid plyr, fun att. 213-969-8272/213-656-7668

• **Hrd R&R band w/tem voc, mngt, maj indie releases, sk young bst for nat'l tour & recrdng.** Brian. 213-913-1477

• **Jamming bst w/bckgrnd vocs wtd for male pop dance artist w/maj lbl inftst.** Must be dedictd, industry shows. Craig. 818-788-7740

• **LADY DAZZLE nds bs plyr.** Mel cmrcl rock. Call Joe after 5 pm. 213-397-3991

• **Lipstick shock glamour pop pratty boy bst ndd for u & coming band.** Call Razz. 213-882-6212

• **LOCATE ZERO sks verstl bs, must read charts.** Inftl Roxy, Gabriel, H.Harris, Bowie. Can you really ply? If yes, call Bret. 213-306-4975

• **Malcom Bilas sks androgynous fem bst for hypnotic driving sound.** 213-850-0698

• **Male bst wtd for all org HM/HR band.** Exp necessary. Matt. 818-718-6710

• **Morbid bst. wtd for glitter gloom band.** Inftl Hanoi, Lords, Damned. If u got the looks & talent to make it call Ritch. 213-654-4134

• **Pro band sks bs plyr, vocs a must, keytrds a +.** We have our own private studio. We have hit sngs & lbl inftst. Pls contact Tom Parker after 5. 818-349-6367

• **Pro HR act sng highly exp hungry bst.** Image, chops & groove a must. No drugies. 818-681-0047

• **Psychdlc bst wtd, very verstl pls.** Inftl Zep, Cream, Grateful Dead, Aero. 213-462-4147

• **Pwrfl mel HR band ready to gig sng career minded proj.** Call Steve. 818-985-2761

• **Singng pickng bst for gigging orig neo-C&W proj.** Downstroke 8th notes @ 160 or better. John. 213-662-3510

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• **Sng/r/sngwrtr sks bst for new band.** Inftl Kiss, Jovi, R.Mart, Bad English, Michael. 213-962-6257

• **Sng/r/sngwrtr/keybdst nds bs plyr to shows, grt sngs, grt proj, grt connex, alt/mtv pop.** Don. 213-542-1883

• **Skg bs plyr w/solid groove & mel flow.** Inftl include The The, B.Ferry, Andy Rourke, Les Patterson. 818-769-8315

• **Sngwrtr, sng/r/keybdst & guit forming unq band for the 90's.** Pro minded only. AU/818-986-3941, Dan/818-988-3041

• **Solid bst wtd for orig roots rockabilly folk rock band.** Standup & elec pref'd. Ted/805-481-6008, Vanessa/213-466-9476

• **Solid plyr, Inftl Beatles, Beach Boys, Cure.** Call Ringo, w/krhorne. 213-688-2538/805-297-0406

• **Stop-top bst, ages 17-26, voc abil, lk no further.** P/R w/HR funk edge. We have grt sngs, grt att. 818-994-0456

• **Verstl bst wtd for newly forming band w/British HR sound.** Deep Purple, Badlands, Whitesnake, Zep. Music lk, business att, worth your time. 213-939-1731

• **Very rhyth mel bluesy HR act nds bs plyr w/grt lk.** We have a security lock-out studio. Blake. 213-620-8776/213-621-1685

• **Voc lkg for bs plyr w/R&B, rock skills.** Myron. 213-281-8502

• **Voc/keybdst/sngwrtr skg muscns for orig pop R&B proj.** Must be accomplishd, dedictd, have grt image & wrk well under deadlins. Audin, Clark. 818-713-1313

• **Wtd, bs plyr who knows what the truth is.** Orig muscns. Rich. 805-594-1630

• **Wtd-bst, blues & classic rock band w/gigs.** Call Tom. 213-856-0451

• **You're a bs plyr, you nd a killer band, you're sick of the same old, you're grt? BLACK EYES wnts you now.** Forget MTV. 209-233-8518

• **Bs plyr ndd.** Inftl Stones & Faces, cntry, blues. 213-850-5567

• **Bs plyr wtd by orig grp.** Inftl Beatles, Stones, Who, Smothers. Srs. Must be sng oriend. Today's music is a joke, don't call anyone else. 213-663-7211

• **Bst ndd immed for TOMMYKNOCKERS.** We have gigs, recrds & a European tour. Inftl MC5, early A.Cooper, Miracle Workers. Commitmt req. 213-460-4859

• **Bst w/bckng voc, abtl wtd for orig alt/mtv grp.** If you like Church, Let's Active, Sunbathe, early Bangles, then call Scott. 818-753-8353

• **Bst wtd for wrkg in town T40 rock band.** Solid wrk. Keston. 213-804-4335

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 •Intellignt pwrfl creatv voc/lyricst avail. Infil by Halford, Tale, Bowie. Lkg for hrd edged innovatv band. Aimee. 213-453-5129
 •Male slngvr avail. 21. Infil Lennon, Tyler, Rogers, Jagger. 213-463-7255
 •Male voc lkg for HR bluesy type band. Infil Plant, Coverdale, Roth. Call Mike. 209-297-3469
 •Male voc, smooth rock sound, grt deep range, similar Morrison/Bowie. Very trained, flexible, exprsv, sks P/R T40 covrs gigs. Reliable, srs. 213-978-8977
 •Newly relocated from FLA, Infil C. Trick, Enuff, A. Cooper, M. Gilder, etc. 818-508-2164
 •P/R slngvr/sngwrtr w/recrdng & toumg exp lkg for pro sfts. 213-969-4808
 •Pop jazz voc sks wrkg sfts, Infil Stevie, Luther, Benson, Rogers, outrageous connex, pros only. Sks live performc immed. Warren Wiebe. 818-241-2476
 •Pro black fem voc stylist, jazz, blues, pop, R&B, gospel, sks studio & demos only, union affiliated. Call Casey. 9-5. 213-292-5562, FAX 213-293-9557, Pager 213-704-1426
 •Pro caller id voc sks hrd edged blues/rock or HR band. No flakes, Infil over image. P. Rogers Infil Nathan. 213-437-6621
 •Pro male voc lkg for orig or T40 R&B pop band. Call Dale. 213-874-0281
 •Pro male voc/sngwrtr w/pwrfl pop/jazz/soul style & lbl Infrst avail for pro band or any pro sft. Wayne. 213-655-7781
 •Infrst fem voc/sngwrtr srching for cmrcal rock band in Heart, A. Miles style. 818-905-6960
 •Rock slngvr w/tourng & recrdng exp lkg for P/R proj. 213-969-4808
 •Seasoned pro voc, id frontman w/10 yrs live & studio exp & Capitol/EMI LP skg wrkg band & sessions. All styles. Call Michael. 818-363-3786
 •Seasoned srs id voc, multi-instrumentist sks mel HR band for showngs, recrdng. Have sngs, image, stage, studio exp. Mainstream radio, Aero, Zep, Leppard. Tommy. 213-821-1344
 •Slngvr. 37. sks plyrs for P/R covrs in the near rooms for life time pick up band. Worth more than a liquid 50 million. FAX #213-461-7391
 •Slngvr/dancer lkg for funk rock dance band. Infil James Brown, Zep, D. Bowie. Call John. 213-960-1605
 •Slngvr/lyricst to form band combining jazz, funk, punk, rap, crntry, lolk, progrsv hallucinations. Monks, REM, Jane's, Steely, Doug. 213-390-2499

•Slngvr/lyricst wrts to J/F band, atmospheric & bluesy, altrny r/ol HM. 213-829-2498
 •Slngvr/sngwrtr lkg for band. Duran, hi energy dance pop band. Gil. 213-650-6547
 •Slngvr/sngwrtr lkg for British pop band or individuals to form. Very srs. Infil Ah Ha, Ice House, Cutting Crew, Crowded House. John. 213-839-5024
 •Slngvr/sngwrtr skg orig exp band. Must have gd mel sngs & gd bckups. Infil J. Cougar, David Baerwald, U2. Lng Bch area. 213-439-2376
 •Steazy tease rock voc sks lewd, rude & crude Sixx, Mars & Lee type plyrs Entertainment or death. Motley type glamsters only. Bobby. 818-288-6453
 •Soloist, clean cut, energetic, hrd wrkg, has new LP w/recrdng co. Maj touring exp. lkg for new mngr. Overseas booking. 213-662-6380
 •Soul fem voc avail for session & showngs. Call after 6. Krystal. 818-348-3348
 •Soulful bluesy slngvr/sngwrtr sks band or musions, 24-29. my Infil are Bad Co, Jovi, Queen, Leppard. 818-377-4491
 •Voc avail to J/F band in style of In style of Kix, Guns, Pistols & Crue. Sleaze & flash a must. Pls l msp. 213-402-2261
 •Voc avail. 21 y/o. Infil Dan Reed Network, groove dance rock style. Srs only. Sean. 818-242-8167
 •Voc avail, R&B R&B band w/compl sngs & lyrics, Crows, Tesla, Stones, Faces, soulful, passionate, believable, pwrfl, dynam id slngvr. Ready today. 818-762-0674
 •Voc of many ltns avail for paid sessions, soundtrks &/or plyrs who want to form band. Bking, strong lbl Infrst, pro mngr & booking. 213-288-9660
 •Voc/lyricst lkg for slow atmospheric blues plyrs, sometimes angry. 213-829-2498
 •Voc/rhyth guit w/compl 24 trk demo, rehrl spc & B trk studio lkg to J/F band for upcmg showng. Grt sngs & image. Rofl. 213-936-2436
 •Voc/sngwrtr wrts to join band or recrdng proj. Pwrfl sexy voc like Motels, have strong sngs, stage presence & dedictn for success. Lisa. 213-392-8147
 •White male, age 22, plys elec violin, lkg for estab band. Infil Eagles, Boston, Fleetwood/Mac, No HM, no drugs. Call Jim. 818-545-3629
 •Young gd Asian/American pop slngvr/lyricst w/sensual voc sks compr/keyboard. Infil by producers Stock, Altken, Walerman & Erasur. Warren. 213-839-3595
 •Down & dirty R&B screamer avail for the perf HR band. Ages 20-25, pls. Infil AC/DC, Kiss, Crue. Call Jason. 213-949-3955
 •Male voc lkg for classic rock R&B band. Xlnt vox & ear, Infil Beatles, Who, Zep, Deep Purple. Richard. 213-465-7756
 •Pop wrtr/voc sks Cars, Beatles type band. Srs but fun.

213-876-2296

12. VOCALISTS WANTED

•2 fem voc/dancers w/d now. Must dance. Abdul, Hammer, Prince. Must be pro, exp & sexy. Funk band now showngs. Maj deal involved. Call Vincent. 818-568-8256
 •70's sleazy skiny sexy & soulful English type rock star w/d. Young cool image a must. Infil Rogers, Frampton, Stewart, Winwood. 213-850-1207
 •ATTIC BOYS sk voc, Infil Roth, Tyler, Jagger, Idol. Image, personality, dedictn, sngwrting capability, Inprnt & equip. Billy. 805-498-4711
 •Attn slngvr! What do S. Row, B. Jovi, Poison, Danger Danger have in common? Grt lkg guys & hit sngs. We do too. 818-289-8464
 •Attractv young pro fem bckup voc ndd for band w/mngr for live shows. Infil T. Petty, L. Reed, Stones. 213-931-4576
 •Bl-lingual fem slngvr w/rtvl vox. Must sing w/feelng. Betty Whalen. 213-560-3741
 •BLACK EYES currently sks voc/frontman. All orig metal/rock act. No posers. Equip + att +. Start dialng. 209-233-8518
 •Dynam id slngvr/frontman w/wide rangng abil to perform rap, R&B, blues & metal or proj w/maj mngr & deadr srs. Call Sam. 818-282-8330
 •Estab act sks pwrfl passionate believable voc ala Bono, Asbury, Idol, Qual, unlc, dark edged sound, hear recrded samples. 818-379-2663/818-786-4287
 •Estab band sks soulful slngvr. Lk, Hancock, Dogs D'Amour, Sound, Humble Pkg. Bad Co. 818-995-2617
 •Estab LA headngng HR band sks immed replacement of voc. Must have xceptnl Ingr h image & killer vox. 213-957-5964
 •Estab rock band w/demo sks voc. Must have lone, strong mid range & qual. Image & team plyr a must. Infil J. Tate, D. Coverdale, Dio. 818-996-1259
 •Fem bckup voc w/d for band w/Infrst, showngs, Beatles, Petty, Smithereens, World Party. 213-466-8636
 •Fem voc w/d by signed recrdng proj. Atmospheric rock w/ soul Infil, no hvry rock, R&B or jngle sngs, pls. 213-285-9273
 •Fem voc w/d for dance R&B pop proj w/mngr & maj lbl Infrst. 18-25, charisma, cmrcal l & vibe a must. Call Steven. 213-829-4193
 •Fem voc w/d for pd bckup wrk w/altmntv Inltelgnt 90's dance band. Tmtd, attractv. 213-465-7466
 •Flashy Image orientd grp, ages 23-25 w/Infrst & current MTV & album credits sks star qual voc, 18-25. Infil hit orientd HR. 818-289-8464
 •Frontman w/d for pro band, CITY CHILD. Pro HR band

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 NEXT DEADLINE: WED., JULY 25, 12 NOON

w/punk edge w/d hit sngs. Must sing bckups, age 23+. 213-258-8779
 •Frontman w/d, dynam presence, range rap, soul, funk, rock, slam grp w/mngr deal. Stable, creatv, dedict, exp only. Mike. 213-874-3746
 •GREGORIAN PONKS, techno-speed/pwr/easy listening metal skg strong clean creatv responsbl voc. Call Dave! 213-828-8561, James 714-894-1531
 •Guit sks collab w/lyricst/voc for wrtng & to form rock band. Skg someone w/artistic Inltngty & Infil. Rick. 213-962-2029
 •Guit virtuosoo/sngwrtr lkg for male slngvr. many pop sngs Infrst. If you're srs, call. Sting, Gabriel, have mngr, can shop now. 818-782-9790
 •HI energy, Rush like, lvy mel HR band nds voc. Strong upper range similar to Lee, Anderson, Bennett. Currently plyng Strip. 818-763-3128
 •Hillywd lpsltck glam band sks sleazy voc w/big att & image. No Dokken or 714's. Infil Enuff, Jezebel, Pistols. 23 or younger. 213-856-4700
 •I have the sngs, you have the Infil, dedictn & desire to ply strong mel rock. Jim. 818-353-1645
 •Jagger/Tyler type slngvr. Have developmnt deal w/recrd co for demo. Send tape/pic to 280 S Lemon #185, Walnut, CA. Frank. 714-594-6637
 •Maj lbl band lkg for voc/frontman in bluesy metal groove. Must be exp. Send tape/dio to JB. 11225 Morrison St #104, N Hollywood CA 91610
 •Male slngvr ndd for hrd driving progrsv rock band. Infil Rush, Whitesnake, Iron Maiden. Call Dave. 818-841-5518
 •Male slngvr/dancers w/d, ages 14-19, to compl teen pop grp ala Wham, New Kids, Jacksons, maj lbl release 213-285-3300
 •Male voc w/d by P/R band w/Infrst & mngr Infrst. Infil Babies, Outfield, Jovi. 25-30, no smoking or drugs. Call John. 818-840-9131
 •Male voc/frontman w/d w/pwrfl, thoraty, masculine vox. I. Gillan, G. Hughes, for band w/BHSH HR sound. Music lk, all business att. 818-885-6937
 •Male voc/lyricst w/d by creatv guit to collab on sngs to form core of band. Infil Zep, Floyd, Who, Beatles. Pro act, Infrst, srs only. Mark. 213-462-0540
 •Mel HR band sks outrageous grt lkg frontman w/grt vox ala Dokken, Roth, Stewart, Coverdale. 818-341-2584
 •Metal act a/maj lbl Infrst sks agrsv world class voc/lyricst in Tale/Halford tradition. Signng Infrment. 604-736-1930
 •Outrageous lpsltck glam star qual voc, 23 or younger, ndd for anthem orientd pop band. Infil Enuff, Gilder, Poison, Suite. 213-856-4700
 •Pro cmrcal HR band sks voc. Infil Bad English, Racer X, Bad Co. Must have pro att & quality vox. Call Mike. 818-986-3422
 •Pro HR band lkg for frontman that knows his stuff. Lks.

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balls, alt, tone, exp a must. Maj connex. 816-766-8819
-Pro singer/lyricist/frontman/wr for Phoenix based pwr trio. Must have xtensv stage/wtdio exp. For further Ron Ray. 602-249-3651
-Pro voc for srs dedictd cmrcl HR act w/sngs. Direction, lk, instr, credits & a new concept for LA. Let's rock. 213-876-4424
-Pro Vocalist into HR and new age needed for recently forming band seeking rec. deal. Must be ready to rehearse. (213) 285-3585
-Prograss metal band lkg for singer. Responsbl. We are under mngt, free studio time, ready to gig all over NY state. Lbl instr. Kevin. 203-338-3368
-Pwrll moody believable voc wtd by estab band w/16 trk studio. Dark edictd dynam new rock ala U2, Cult, Idol. 818-379-2663
-Richard Black nds Ian Asbury type voc/sngwr, wtd by guit/sngwr. Hvy crunchy bluesy. Tint, image & tmprsn a must. Jim. 818-997-1928
-Rock band named SYNAPSE sks ld vocala D.Coverdale, K.Main. Srs pros only. Send tape/bio pic to PO 1651, Huntington Bch CA 92647
-Singer nnd. Infil Stones & Faces, G.Parsons. 213-850-5567
-Singer wtd by estab band that took a Pit, ate some Peppers, put on the latest Furs & went to Mission. Rick. 213-667-2329
-Singer/frontman wtd, Belushi/Meatloaf image w/clean & pure vocs. Infil Beatles, Beach Boys, Cure. Call Ringo, wrk/home. 213-688-2336/905-297-0406
-Singer/lyricist wtd for HR met metal band. We have alot of matrl & desire. 100% dedictd. Call Mike. 818-753-1472
-Srs top performing ld voc wtd for recrdng & performing rock band. Att, image, lyrics a must, pros only. Have lbl instr. 818-248-5733/818-986-0161
-THE DARK sks ld voc. 213-654-9793
-Totally pro world class rock act will pay the right voc. We are lkg for somebody who sounds like singer for Survivor, Kansas, Boston, etc. 818-718-2948
-Ultra hvy band sks male voc, many infl, wide range, brass to ballads, will do immed gigs & demo. Pro sits. Ron. 213-674-4028
-Voc for orig band involved w/future film concept in Toronto, Canada. Blues based rock that wanders. Darren. 416-221-4779
-Voc nnd for band w/grt sngs & grt image. Ages 20-24. Jovi, K.Winger. Once in a lifetime chance. Call Han. 213-337-1164
-Voc w/personality & exp nnd by band infl by 70's pwr ltrk. Srs only. Call Chris. 213-476-8890
-Voc wtd for band w/R&B pop groove. 213-650-6507
-Voc wtd for hvy blues band. Infil Plant, Rogers, Gillan. Must have image & pro att. 213-957-9792
-Voc wtd for pro rock act. Must have stage presence, image & sngwrng abl. Pros only. Call Ricky. 213-214-1197
-Voc wtd for very hvy new band. Sngwrng & chops in style of Soundgarden, Faith, Troubles. Call Harian. 213-876-3088
-Voc wtd. Paid position avail. HUNTER currently skg male ld voc w/phenomenal hl clean tenor vox ala Survivor, Kansas, Europe. No Tates or Coverdale. 818-718-2948
-Voc wtd. Rock, blues, jewish, soul band w/mngt, E.Cst tour. Infil Cocker, Petty, Grateful Dead. Pls call Jerry. 213-957-1959
-Voc/frontman wtd by estab HR band w/studio in LA. Image & pro att amust. Ken. 714-821-8323
-Voc/musicn wtd to compl tlntd HMHR trio. Equip, time nnd. Many infl, all orig. Call Paul. 818-287-5983
-Where's my closet singer ala P.Rogers, Gramm, Dattry,

who doesn't write for my band ala Bryan Adams? zero egos & drugs. Dave. 213-556-4856
-World class voc/entertainer wtd to conquer Earth. Must be unig & responsbl. Daryl. 818-507-5649
-Wrttr sks exotc type tem voc to collab jazz pop orgs ala Sade. 714-738-4547
-Wtd, voc ala Jagger, Stewart, harmonica, lng hr, charisma a must. Some guit a +. 818-781-8159
-Young male voc wtd for estab blues rock band, Muddy Waters to Stones, no Whitesnakes. Have mngt, gigs, demos. Kay/213-388-3953, Frank/213-874-9327
-Wtd, rock rap guit pwr ltrk for a rap thrat. Let's do it new & different. Call T.Dea. 213-466-0504
-Charismatic voc/lyricist who can write about social irony & love. Infil include XTC, The The, P.Gabriel, i.McCullough. 818-769-8315
-Fem voc wtd to sing lds & harmonies for semi-acous orig matrl, rockabilly, cntry, folk rock grp w/grt sngs. Call Ted/805-481-6008, Vanessa/213-466-9476
-Guit req image concious male voc w/wision to collab on dark emotionally intriguing yet cntropy sound. Cure, Mission, Jerry. Johnny. 818-773-9024
-HR act w/fresh matrl sks voc ala Bad English, Giant, Queensryche. Have fully equipd 16 trk studio & demo. We need tmprsn. Contact Jason. 513-751-7777
-Hungry male voc w/soul wtd for orig rock proj. No flakes. Call Cur. 818-783-3077
-Kansas, Rush, Queen, Styx infl band, no keys, replacing voc. All orig matrl, natl airplay, shows. Contact Mark. 812-888-0423
-LOCAL HEROES now auditing male singer/sngwr w/ cmrcl HR metal image & entertaining stage presence. 213-461-8771
-Pro voc nnd immed for shows & recrdng. Infil Perry, DaSoto, Tate. Must have training, equip, tmprsn, demo, p&B, resume. LV msg. 714-871-3085
-R&B pop ltrk voc, 18-25, who wnts to be a star. Srs only. 213-874-5609
-Religious rock act nds singers for studio wrk, grps OK, some pay. 213-473-6775
-Skg MPF voc into R&B sound for recrdng contract w/maj oc. 213-298-4550
-SONIC 13 sks male voc/lyricist. Circus of Pwr, Cult, AC/DC vein. 213-467-6202
-Voc nnd for estab HR band for recrdng & shows proj. Infil Dokken, Badlands, Tesla. Have mngt, lv msg. Call Glen. 714-236-2242
-Voc wtd for funk infl wtd by sngwr/musicns, x-Groove student, to collab & form band ala Prince mts Aero, Uniq, dedictd only. 818-989-0840
-Voc wtd, must have sngs mentality, grt lks, presence & pro att. We have full PA & lock out. 213-468-1093
-World class act sks dynam voc/frontman w/writing abl w/dynam personality to match. Infil Aero, CCR, ZZ Top, VH. For more info, pls call Dan. 818-246-9339

13. DRUMMERS AVAILABLE

-AAA dmr avail, pro, steady plyr, all styles, reads, chops & groove, studio & stage exp, id & bkcup vocs. Call Kevin Crabb. 818-786-3776
-Blues dmr from Memphis, TN, lkg for barroom blues bnd. Call Jack D. 213-856-0451
-Christian dmr & guit plyr avail to J/F met HR/HM band. Infil Winger, TNT, Stryper, Queensryche. Mark. 818-908-1978
-Dmr & guit avail for mel HR/HM team orientd voc in vein of Dio, Dokken, X.Y.Z., Whitesnake. No drugs. Steve/714-920-9744, Carlos/714-980-2666

-DBI kick dmr lkg for speed metal band. Aeon. 213-456-3880
-Don't call this ad unless your band nds a 16 yr pr dmr, specializing in HR, metal & new cntry. Must be over 25. R.R. 213-874-1128
-Dmr & dmr program avail for recrdng sessions. Xlnt cond, ply all styles. Call Bill. 213-874-7118
-Dmr avil for bally rebel rock band. Infil Tommy Lee, J.Bonham. 213-463-6638
-Dmr sks band for odd meter HR jazz fusion insmtrmts trio or quartet. Xlnt listener, wrts success, gigs ASAP. Frank. 213-829-3690
-Dmr sks blues based HR band w/groove. Band must be compl, dedictd & srs. Infil Bullet Boys, AC/DC, Tesla. Call Scott. 818-907-5286
-Dmr wtd for atmtr band infl by Waterboys, Bunneyman, Lloyd Cole, Wirs. Call Eric. 213-484-6007
-Dmr, have plyd wtd artists, all styles, avail for csis, recrdngs, gigs, videos. Can pick up by ear easily. 213-633-6805
-Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image. Infil Aldridge, Bonham. Pro sits only. Tom. 818-766-5714
-Eddie Cross, dmr/voc, formerly of Autograph, avail for signed or almost signed innovatv, hvy rock band. Lng blonde hr, xtensv touring & recrdng exp. 818-840-0737
-HR dbl bs dmr w/grt image, pro equip, recrdng/tourng exp, avail for estab act w/mngt. Infil Crue, VH. Sep. 213-462-840/516-447-5631
-HR hting dmr, showman, team plyr, lkg for estab HR act. Have resume. Straight forward R&R, pls. Mark. 213-328-3867
-Dmr exp dbl bs dmr lkg for HR band. Pro equip, pro att, no thrash. Call Jack Harner. 818-765-3563
-Lkg to J/F tempo jazz or traditional to avant garde grp. Lots of pro exp. Guy. 714-545-5649
-Pro dmr w/studio exp & image sks giging band ala Dokken, Great White. Brad. 818-894-4479
-Pro dmr, 16 yrs exp, sks wrk T40 & all styles. Wrkg bands only. Roland of Jill. 213-851-2334/213-654-8499
-E.Cst dmr w/mngt recrdng & touring, sks cmrcl band w/mngt ala Stryper, TNT, Tesla. Charlie. 818-247-9117
-Pro groove dmr avail, 10 yrs exp w/acous, MIDI, vocs, lkg for short term gigs, recrdng or subbing. Infil Thompson, Copeland. Paul. 213-656-3946
-Pro world class dmr, just back from tour w/maj act, avail. Pros only, pls. Scott. 213-328-9255
-Solid groove orientd, grt hands. Sks lks, equip & hi end vocs. Strong sngwrns w/dynam vocs only, pls. Craig. 213-275-5979
-Thunderous dmr w/overized dms, sound, dynams, taste & creativity nnd hvy nasty woodoo funksters to turn spontaneous combustion into lame & fortune. Mark. 213-396-3792
-Dmr & bst avail for pro sits ala Queensryche, Bullet Boys, Peppers. Pro sits only. Rudy/818-352-8411, Tony/818-763-5974
-Dmr lkg for wrkg classic voc band. Have got equip, tmprsn & outgoing personality...I can ply. Ask for Dave. 818-715-5363
-Dmr w/freshe sks estab band w/mngt & gigs. Infil Castillo, Singer, Brown, Lee. Bruce. 213-850-7391
-Dmr, acous/elec, avail for T40, cntry, wrkg sts & sessions. Grt sound & time, will travel. Call Robert. 818-792-8954
-Intellgrt dmr/singer/sngwr, 23, w/exp w/orig matrl, sks to J/F compatible band. Infil include Beatles, Costello, Eagles, Squeeze. Call Steve. 213-820-9421
-Pro groove dmr avail, 10 yrs exp w/acous, MIDI, vocs, lkg for short term gigs, recrdng or subbing. Infil Copeland, Thompson. Paul. 213-656-3946
-Qual dmr w/10 yrs exp including Japan avail for recrdng, gigs & touring. Xlnt groove & equip. Jim. 805-986-4741

13. DRUMMERS WANTED

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- *Guit p/lyr & voc, Grove School grad, we have strong orig matrl, nd pwrfl dmr w/rock image, career minded rock act. Infl Zep. VH. 818-908-9466
- *Guit p/lyr & voc, Grove School grads w/stroing orig matrl sks pwrfl dmr & bsp w/rock image for srs career minded rock band. Infl Zep, VH, Mr Big. Contact Tony of Chester. 818-908-9466
- *HI energy dmr wtd for P/R band into Duran Duran. Send picture to Diamond Rose, PO Box 461119, LA CA 90046
- *HI energy Rush like mel HR band nds dmr w/creativity & abil of Rush & Dream Theater. Currently plyng out. Dennis. 818-763-3128
- *I have the sngs, you have the Intl, dedican & desire to ply strong mel rock. Jim. 818-353-1645
- *Musically competent non-image, srs dmr wtd for proj. Contact Rob. 213-913-2575
- *Percussant ndd w/unusual rhyths for new age rock band. Must have techniqnch & be rock solid. Something different. 213-668-1623
- *Pro HR act sks pro aggrsv ballys K/A solid dmr. 818-341-2584
- *Rock band into blues, progrsv, new age, acous & mixtures thereof sks create soulful dmr w/gt groove for demos/album. Lance or Phil. 818-831-9389
- *Rock in Spanish band nds srs, commtd rock. Rock image a must. Ages 19-26. Call Tony. 213-410-9207
- *Signed band k/g for dmr. Black hr ala T.Lee, T.Bozko. Call Scott. 213-876-8214
- *Sng/r wtd r/sks oblied dmr w/vocs & grt percussn. Infl Kiss, Jovi, R.Marx, Bad English, Michael. 213-962-6257
- *Sng/r wtd r/sks oblied dmr to shows, grt sngs, grt proj, grt comx, altmty pop. Don. 213-542-1893
- *Sng k/g dmr/percussant for band. Infl include Larry Mullen Jr, Pete Dinklage, The Who, S.Copeland. 818-769-8315
- *Solid dmr wtd for all orig 4 pc, or style is progrsv rock w/moe intrinstg time changes. Call Charie. 818-705-2246
- *Strong rock solid dmr ndd for straight ahead rock. Must ply w/dynams. Bad Co, Scandal, Benatar, Babies. Call Vance. 213-855-7959
- *THE CHARM SCHOOL DROPOUTS nd a dmr. Basic rhytm R&R band ala Joan Jet, Johnny Thunders, Sex Pistols, No J.Bonham, pls. Randy. 213-467-6774
- *Tight & aggrsv drms bt team ndd for tribal beat & boogie rock band. Call Tim. 818-769-5338
- *Tight dmr ndd for all orig modern band. Must like/be heavy w/drmg style of Smith's M.Joyce. Srs only. SM area. Jules. 213-962-5114
- *Very rhytm mel blues HR act nds solid dmr w/grt k. We have a lock-out, security studio. Blake Bogdanovich. 213-620-8776
- *Violent speed metal dmr wtd. Must fear nothing, must be hrd hting & grooving. No Metallica clones, pls. Dag. 213-469-7350
- *Wtd, funky dmr & keybdst for smoking image oriented funk band. Infl Prince, Time, Guy. Call Gary Coco. 213-829-0323
- *Wtd-vissual time keepe, explosv hrd hting in vein of Chris, Lee. Srs inquires only. Call Jake. 213-971-0457
- *Dmr wtd to compl a pc R&R band w/mage. Dmr style similar to P.Chris, C.Berke, M.Tumar. 818-906-2728
- *Band sng k/g for altmty R&R band. Infl Stones, Lords, Durans. El. 714-624-4969
- *DDSI sks dmr w/solid hvy groove, sks, showmshp, pro equip & pro att. Vocs a +. 213-850-6088/818-563-6565
- *Dmr for P/R band. Call George. 213-658-1060
- *Dmr wtd by psychid acid blues HR band. Startng fresh. Infl Sabbath, Cult, Zep, Doors. Undergrd atmosphere. Exp only. Call Frank. 818-282-2208
- *Dmr wtd by sngwrtng muscn, guit/voc, ages 20-25, pls. Infl Crue, VH, Kiss, Call Jason. 213-949-3955
- *Dmr wtd for comedy band. Be funny, have matrl. Call Ted. 818-753-8630
- *Dmr wtd for HR gut blowout band. Into Zep, AC/DC, Pie, Clawhammer. Must be loud & pwrfl. James. 213-913-9028
- *Dmr wtd to compl orig K/A hi energy R&R band w/punk edge & att. Infl Pistols, Iggy Pop. 818-848-7605
- *Dmr wtd, non-pro 2pm-exp dmr wtd to showcng & demo wrk. Hrd & hvy 3 chord sngs a must. Call Harve. 818-982-8037
- *Dmr wtd, progrsv rock, shopping our. Must sing, fem id. Tiane. 213-460-6848
- *Guit p/lyr sks dmr to collab w/lor fusion proj. Infl Holdsworth, Colyer, Dean. 213-876-7391
- *Guit/sngwrt, fler plyr, k/g to JF band w/subtle blues overtones. No generic music or superficial motivations. No hrsray req'd. 818-984-2132
- *Sng/r, bst sk dediced percussnt w/elavated consciousness for textural multi-dimensional sngwrtng/perfrmng collab. Maj lbl instnt Infl Gabriel, Childs, Bush, Randy. 818-367-6324
- *World's most amazing rock guit god sks black dmr w/big dreads & profound techncl abil who can funk & syncopate like god. 213-285-5581

14. HORNS AVAILABLE

- *Hot tenor sax! Exp pro open for club dates, recrdng. Mark. 213-962-5841
- *Sax plyr avail for wrkg band, pref jazz. Call Darryl. 818-980-8545
- *Sax/keys/vocs/harmonica avail for gigs & sessions of any kind. Call Ron. 818-765-3179

15. SPECIALTIES

- *Altmtty pop sng/sngwrtng w/mngt, recrd co instnt, sks creatv admturvous keybdst w/drm progmmng/sequencing skills. Possbl lng term involvment, some pay. 213-829-3287
- *Artist k/g for personal artist assistnt to do various assistnt mngt duties. 818-992-7240
- *Attr A&R exec SUN GODDESS is shining new rays out. 213-288-9660
- *Attr-A&R industry, wake up for MIDNIGHT PARADISE. You've heard of them, now see them live. Orig LA rock. Believe It. 213-461-3461
- *Chrogrph wtd for altmty sngs sks financ bckng for demo pkg developmnt. Have prodcr, sngs, top muscn, mngt. 818-981-2171
- *Choreographer wtd for teen/pop proj w/pro mngt & maj lbl distribution w/music video, concert exp ala New Kids, Jets, Wham. 213-960-5114
- *Choreographer/stager ndd for fem voc to help stage act. 213-289-3607
- *CIRCUS nds guit tech. Must be exp, dediced & familiar w/ big rig set-ups on custom gits. Grt pay. 213-652-8667
- *Dancer/choreographer wtd, to work w/teen pop grp ala Wham. New Kids, Jackson; prod mngt w/maj lbl release. 213-285-3190
- *Exp sound man ndd by estab progrsv rock band currently showcng. Nd 5th member to grow w/grp. Gd ears & reliable a must. 818-998-7106
- *Harp plyr sks wrkg blues band, ld vocs & guit as well. All pro vntage gear & yrs of exp. 818-788-0610
- *Hot vlncln & tenor sax, rock, onty, blues, verstl, inventv, pro open for club dates, recrdng. Mark. 213-962-5841
- *Investor wtd for outstanding cosmic spiritual crossover pop music proj & esoteric science fiction dance opera. Jon. 213-394-7900
- *Jam X guit plyr from Cats & Boots nds help w/mage for new proj. Pls call. 818-769-5458
- *Lk/g for beautiful sngwr who also ply piano to wrk w/ accompnst sngwrt who's had ltnes recrded by famous recrdng artists. LaPoe. 213-464-8381
- *Mature responsibl band sks same to share 24 hr lock out rchrl studio. 213-876-4814
- *Mngt ndd to develop American career for famous new age avant garde German pop star from Berlin. Call Mikal. 213-395-2587
- *Music director/leader for teen/pop proj w/pro mngt & maj lbl distribution w/concns, studio, sngwrtng exp ala New Kids, Jets, Wham. 213-960-5114
- *Phenomenal super grp of 90's w/incredbl vocs, xlt harmonies, grt musicianshp & incredbl sngwrtng currently prodcr w/24 or 16 trk studio for spec deal. 818-988-6738
- *Pop soul artist sks demo recrdng time. 8, 16 or 24 trk. Pre-prodnt compl, can offer bs, sticks, keybrds, vocs for recrdng in excitng. 213-578-6438
- *Pro arranger/orchestrator avail. Arrangemnts & orchestrations for all instrmnts & voc's. Ld sheets, some music, demos, club ltnes from tapes, any style. Call Jeff. 213-850-1351
- *Pro fem voc wrkg w/prodcr w/maj credits sks investors. Call after 6. Kyrstal. 818-448-1349
- *Quality blue eyed soul R&B, jazz & pop male sngwr sks help in putting together demo pkg. P.J. 818-789-8570
- *Rapper k/g for keybdst/prodcr w/own studio. 213-581-9370
- *Road crew ndd for natl band, upcmg recrdng/tour. Hvy commtmt from both us & you. Weakness nnd not bother. 213-856-6177
- *Road crew wtd for band. REBEL REBEL. Electric set-up. Ted Flores. 714-875-9521
- *Sng & prodctns wtd for 14 y/o fem sng. 805-566-8200
- *Sngwrt avail, strong matrl, all levels, all styles. Contact St. John. 213-297-1021
- *Sound person wtd to be part of the new artistic rock classcnl new age band w/lbl instnt. Infl Gabriel, Bush, Floyd, Queensryche. 213-876-4814
- *Soundman wtd, HR specialist ndd by FOOLISH PLEASURE. Send send tape/resume to FOOLISH PLEASURE, 8033 Sunset Blvd #720, Hilywd CA 90046
- *The band to end lng sluggles. Young, hungry, ltnd, hot & sexy. Jovi mts Cult. New proj sng prodcr, mngt w/financ bckng. 213-876-9229
- *The next Deborah Harry has sngs, k/g & vox. Nd either a

- mngt, investor or prodcr. Srs inquires only. Lucia. 818-753-7788
- *Totally pro rock act currently prodcr w/studio for spec deal. We have incredbl vocs, xlt musicianshp & phenomenal sngs. Guaranteed success. 818-718-2948
- *TSOL is currently reforming & is in nd of pro mngt. Call Mike. 213-466-4554
- *Violntist ndd by altmty rockng & popping band. Pls have dedicnt, loyalty & no love for cmrcslsm. College radio. 120 minutes on air. Sams. 213-466-2224
- *Violntist/elec/acous for new age rock band. Must be a groove plyr w/solo abil. 213-668-1823
- *World class band sks mngt to wrk as team plyr. Mitt. 818-507-5649
- *Wtd-a band's music for a student's film. Free studio time involved. Conrad. 213-655-7385
- *Wtd-engineers, muscn, studio techs for upcmg audio/video demo for hi energy dance rock & blues ballad. Pls call for interview. Charly Lu. 213-650-37464
- *Relgious rock act, R&B infl, sks postv people to fill positons in grp. Matrl avail but will consider new sngs, sngrs, dancers & muscn. 213-473-6775
- *Videos dealng w/social/political or envrnmntl awareness ndd for exhibition for LA Arts Festival. Call John. 213-285-3780

16. SONGWRITERS

- *Aspirng lyrct wtd for album proj. Lyrics should be thoughtful yet catchy. 818-377-4041
- *Fem voc k/g for co-wrtng/music for collab. Infl Everything but the Girl, Basia, Kennedy Rose, Betsy. 213-255-5944
- *Fem wrt/lyrct sng muscn or srs sngwrt for collab for ballads & C&W music w/grt ideas. Denise. 818-762-4925
- *Hot pop/R&B & P/R matrl avail for qual sngrs. Jamming uptempo & soulful ballads. 213-935-6214
- *Instrmntal/sng/r/sngwrt k/g for same to collab on one conscious human music. Gd connex. Gene. 213-465-4955
- *Keybdst/arranger into hip-hop & R&B sought by sngwrt/ muscn w/rock infl to collab & market music/possibl gigs. Chris. 818-989-0840
- *Male blue eyed soul R&B, jazz & pop male singer can sng your sngs in exchange for demo Infl Halday, Hathaway, Bryson, Osborne, P.J. 818-789-8570
- *P/R sng/r/sngwrt w/recrdng & tourng exp k/g for pro snts. No matrl. 213-969-4808
- *Pubshng wtd w/contract sng wtd by voc/sngwrt to collab on rock orig to make demo. John. 213-836-9230
- *Sng/r/sngwrt sks keybdst or guit plyr to creat new sound & start altmty band. Infl DePêche Mode, Berlin, House of Love, Johnny. 818-709-5771
- *Sng/r/sngwrt/lyrct k/g for someone srs to collab on demong sngs. Infl Bowie, Prince. Duran. 213-650-6547
- *Sngwrt k/g for lyrct/voc w/P/R R&B exp. Call Dave. 818-888-7218
- *Sngwrters w/pop sngs for teen/pop proj w/pro mngt & maj lbl distribution w/concns, studio, sngwrtng exp ala New Kids, Jets, Wham. 213-960-5114
- *Pubshng wtd w/contract sng wtd by voc/sngwrt k/g for keybdst to collab in wrng sngs. Infl by metaphyscs, Moody Blues, Magazine & World Party. Edgar. 818-548-4320
- *Verstl pro lyrct avail, all styles, 12 yrs exp, 65 copyrghts, 100 more sngs & wrng daily. Music also. Financ ventres only. pls. 213-876-9229
- *Voc/lyrct, fem, rock, k/g for collab. Have mngt, pendng recrd contract & tour contract for lbl. HR sngs for lbl. 213-288-9660
- *Wtd-sngwrters to collab w/lyrct & sngr. Infl hi energy dance rock blues ballads for audio/video demo. Infl Clapton,

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