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MILLI VANILLI KNEW THEY DIDN'T SING"
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By Scott Schalin



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FEEDBACK

Up With Dokken

Dear MC:

I am writing in opposition to Scott Schalin's recent review of *Up From The Ashes*, Don Dokken (Vol. XIV, No. 22).

My first question addressed to the magazine is, "How do you assign these album reviews?" Do you throw them all in a basket and then, with eyes closed, each writer draws one?

I basically enjoy the magazine or I would not be a subscriber and advertiser, but I really believe it would be more appropriate to make review assignments based on a writer's expertise or interest. Scott obviously does not like "odes of love." How unfair to the artists involved to put someone this insensitive to review that album. Hey Scott, Hallmark is the top-selling greeting card. It must mean that someone still believes in love, passion and relationships.

I agree Don Dokken is different without George Lynch, but that was supposed to be the whole point. The new musicians are top quality and given time, will fully tell the story. Don's voice is better than ever, and the songs are well written and well performed.

The only regrets Don should have about this recording is allowing them to release it with that terrible photo, and not releasing "When Love Finds A Fool" as the first single. It is a nifty move, but I think Don could have pulled it off. There are some other very good songs, such as "Give It Up," "Hunger" and "Down In Flames," that deserve merit.

In closing, what I object to most about your review is that you said this album stinks. It is totally uncalled for just because you don't like the subject matter. It makes me seriously doubt the people behind this magazine.

Barbara Kuebler
Van Nuys, CA

More on "Rape"

Dear MC:

I'd like to briefly and rationally summarize my own opinions regarding the proper use of the term "rape."

My main objection is actually to the reprehensible attitudes in Shawn West's letter, which are the most ignorant and insensitive I've read in some time. As for Ms. Lawrance's letter, my main thought at the time was that you made a bold move in

printing it, since such negative letters are not likely to be popular. However, when I saw Mr. West's letter, my immediate reaction was, "Jeez, they set that woman up just so some guy with prehistoric attitudes could knock her down." Because you ran Mr. West's statements without any kind of rebuttal or comment, my opinion is that you're helping perpetrate such attitudes.

There are two basic reasons I find Mr. West's letter particularly objectionable. First, he doesn't limit himself to discussing the issues raised by Ms. Lawrance; he personally attacks her. This strikes me as being very similar to the attitudes still encountered by actual rape victims; *she* is to blame, *she* must "prove" her innocence. Second, Mr. West in essence says rape's alright, that it's alright to say the guy "raped" his guitar because the guy was in an act of "heated passion." *Rape is not an act of "heated passion."* If the guy did indeed perform an act of "heated passion," then it absolutely was *not* rape.

That brings us to Mr. Wheeler's word choice, which started this whole thing. I'd like to clearly state why I can never agree with you that rape's alright as long as we're talking about a guitar. In general, even when the word is used to mean something other than the crime of forced sex, it describes an atrocity, that which is not permissible. Mr. Wheeler, on the other hand, used it in such a way as to leave no doubt he considered "rape," in this instance, to be a most desirable and permissible action. I think that's the crux of why we've opened such a gulf between those who see rape in some forms as permissible, and those who don't. I'm one of those who doesn't, and my reason is, we're not talking about "wording" here, we're talking about attitudes that equate the act of playing a guitar with the act of raping a woman. In my opinion, anyone who finds nothing wrong with that equation should make a serious effort to raise his consciousness on the issue.

Lyn Jensen
Los Angeles, CA

Dear MC:

Regarding Loe Lawrance's list of personal peeves: I don't remember when it became irresponsible to use a colorful analogy to animate written words, but I do remember when Judy Garland could "slay" an audience.

Darren Stone
Pasadena, 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.

Current

MC's year-end issue is coming up soon. This issue will be on the newsstands for an entire month instead of the usual two-week time period. If you have a *Calendar* event you'd like listed in the year-end issue, it must be received by November 28th.

All you blues fans listen up! *Calendar* has just come across a new blues oriented news letter (only four months old) called *Southland Blues* that specializes in (you guessed it) blues and blues only. It covers major and the not so major blues events, contests, club happenings and blues record reviews. One event *Southland Blues* advertised that *Calendar* would have loved to have advance notice was the "Battle Of The Blues Harp," (November 21st). Sounded like fun! But we're sure there will be other opportunities to whet the appetites of those hard core blues fans we know are out there. *Southland Blues* is a monthly publication published by ShowFest Productions. You can contact them by writing to ShowFest Productions, 6475 E. Pacific Coast Highway, #397, Long Beach, CA., 90803.

The Songwriters Guild of America (SGA) has just sent us their list of workshops and seminars for the month of December. Alonso Robinson, Director of Black Music at West Coast ASCAP is the host for the next Ask-A-Pro session scheduled for December 11th, 7:00 p.m. Also in December is SGA's Song Critique with Guy Manganiello, the A&R Director for Priority Records on December 18th, 7:00 p.m. Both events are free and will be held at SGA's Hollywood offices, 6430 Sunset Blvd. in Hollywood. Reservations are required, so claim your space today by calling the SGA at (213) 462-1108.

December 1st is the deadline for applications for the Lionel Richie Songwriting Scholarship Award for its certificate program in songwriting. The award, endowed by Richie, covers the candidacy fee and full tuition for all courses in the program and membership in the National Academy of Songwriters. The winner will be announced in January, 1991. For an application form and more information, call UCLA Extension's Performing and Integrated Arts division at (213) 825-9064.

Re-Caps

The "Fifth Annual Salute To The

American Songwriter" is still on for November 28th at the Wilshire Ebell Theatre. If you remember from last issue, this year's focus is on hitwriters performing their own songs. It also includes the presentation of the 1990 Lifetime Achievement Award to songwriters Norman Whitfield and Barrett Strong ("I Heard It Through The Grapevine," "Papa Was A Rolling Stone" and "I Wish It Would Rain"). Tickets range from \$35.00 to \$250.00, some tickets include a party and reception with the writers and artists. To reserve your seat, call NAS at (213) 463-7178.

There is still time to submit your entry (just barely) to The *Billboard* Magazine Annual Amateur Songwriting Contest, co-sponsored with Kentucky Fried Chicken. The contest will continue to accept entry forms until November 30th. To obtain an entry form, write to the 3rd Annual *Billboard* Song Contest, P. O. Box 35346, Tulsa, OK., 74153-0346.

Those who are interested shouldn't forget about the InterMountain Songwriting Contest, whose deadline is December 31st. First prize winners can choose between a trip to the Nashville Songwriters' Spring Symposium in March of 1991; a trip to the Los Angeles Songwriters' Expo in October of 1991; or \$500.00 in cash. For entry forms, write to the Utah Songwriters Association, P. O. Box 71325, Salt Lake City, CA., 84107.

The Los Angeles Songwriters Showcase (LASS) not only has a new location for Cassette Roulette (a session in which a publisher critiques your song), and Pitch-A-Thons (a screening session in which a producer, record company A&R rep, manager or artist screens songs for a specific project), but a new night as well. Tuesday is the new night for both of these regularly held events and the new location is the Hollywood Womens Club, 1749 N. La Brea in Hollywood. Admission for both Cassette Roulette and Pitch-A-Thon is \$7.00 for LASS members, \$10.00 for non-members. For additional information, call the LASS at (213) 654-1943.

Upcoming Events

MC's man at the wheel, Senior Editor Kenny Kerner, will be imparting some of his great music industry knowledge as he instructs a ten-week UCLA Extension course scheduled for early next year...UCLA Extension also has a slew (that means a whole bunch) of new winter quarter courses coming up in January, 1990, everything from recording engineering to electronic music to jazz in L.A. Also coming up after the New Year is the University of Arizona's (Tucson) "Festival In The Sun," the only major winter arts festival in the Southwest. Stay tuned for details!

MC

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Al Kasha and Joel Hirschhorn have certainly been scoring on all fronts since they first began composing music together some twenty-five years ago. The duo was part of the famous Brill Building songwriting team and during the Sixties, they wrote for most of the decade's top artists—from Jackie Wilson to Elvis Presley.

In addition to hit song writing, they have been involved with movie scoring and film orchestration as well as writing songs specifically for movies since their earliest days. In 1973, they won an Academy Award for "The Morning After" from the *Poseidon Adventure*, which was also a *Billboard* Number One hit for Maureen McGovern (they actually wrote the song in one day). Al and Joel also received an Oscar for the song "We May Never Love Like This Again" (also sung by McGovern) from the *Towering Inferno*, which was a Top Fifteen hit.

More recently, the duo received two Academy nominations for the score and title song of Walt Disney's animated action picture, *Pete's Dragon*. Additionally, they scored and orchestrated the films *The Closer*, *China Cry* (a twenty-million dollar epic in the *Doctor Zhivago* mold) and the animated feature *All Dogs Go To Heaven*. The pair has also underscored and orchestrated numerous television programs and specials including Dick Clark's new game show *The Challengers* (they also wrote the theme song) and several

AL KASHA AND JOEL HIRSCHHORN

By Pat Lewis



Pat Lewis

episodes of *Knot's Landing*. Presently, the writing partners are putting the finishing touches on a Latin musical entitled *The Palladium*, which they co-wrote with Lamont Dozier. ("It's about the Palladium in New York City in the Sixties," says Al. "That was the center of bands like Tito Puente and Tito Rodriguez," adds Joel. "It was sort of the heyday of Latin dance music.")

During their earlier days, competition among the songwriters was stiff as the writers were literally writing for

the same recording artists at the same time. Most of the songwriters even worked out of the same office, where they actually had cubicles next to one another. "There were three or four of the most powerful publishers involved," recalls Kasha. "We were not signed with Don Kirshner although we wrote for him. I was signed to Regent Music, which represented Jackie Wilson. They were very powerful in the blues area—Etta James, Hank Ballard.

"How the Brill Building worked was they would tell you that an artist was up on a certain date and you'd make a demo and play it directly for the singer or the A&R person. It wasn't like today where you've got to go through 95 managers. Because of the proximity of New York—where the Brill Building was on 49th Street, CBS Records was on 51st Street, MGM Records was on 47th Street—a long walk was to Atlantic Records, which I think was on 61st Street.

"It was a very good training ground," continues Al Kasha. "You would write on assignment, which meant you wrote for the image of a person. When we first started, Connie Francis was a star and everything she did was crying—'Who's Sorry Now,' 'My Heart Has A Mind Of Its Own.' The Drifters did girl songs like 'Up On The Roof.' Our very first hit was with a guy named Ronnie Dove called 'Let's Start All Over Again.'"

But how exactly does a songwriter make the transition from writing songs for recording artists to that of writing film scores and theme songs for movies? "As you cast writing for hit songs, you must learn how to write songs for movies," answers Kasha. "It's a different genre because what you are doing is fitting the philosophy of the movie [into the song,] not just writing a song for a movie. For example, 'The Way We Were' doesn't say, 'This is a relationship between a Jewish girl and a Protestant boy.' 'The Morning After' doesn't say, 'A ship is turning over,' but it's a song of hope. So, when you're writing a pop song for a movie, you must never tell

the story of the movie, but instead you must tell more of its philosophy. Also, a good song for a movie would be a song that has a universal message rather than a specific message. The other thing in scoring a movie, you are not the star, you are the underscorer."

The actual procedure that one must follow in film scoring is rather interesting and very involved. Kasha explains some of the fundamentals: "Now this is a mass generalization, but first you sit down with the director and spot the picture, which means you decide where you think the music belongs. After you spot the movie, then you try to think of the style of music—the time period that it would be done in. To be candid, you think of the influences that you would listen to who have been good in this area. You must always remember that you are the underscorer—you do not get involved with the dialog too much—not that there isn't scoring under the dialog and you will have moments to shine.

"Then after you pick a genre of music style, which depends on the style of the picture and the generation in which it took place, you have to decide on the budget of the film—what kind of budget can they afford? Do they want songs? You always have to think about that and you have to, in a way, work along side of the music supervisor.

"While you're looking at the movie, you have to take all these things into consideration. Also, I always believe in making the producer your partner—not your financial partner—but your partner. For example, if he's expecting a fifty piece orchestra and you show up with a twelve-piece orchestra, he will actually be upset even though you have saved him money. Just don't surprise him.

"As far as the nuts and bolts of scoring, I think good movie writing, now again, this is a mass generalization, has three basic themes—the theme of your protagonist, and possibly two other themes. And because God has given us the gift of a melodic mind, those three themes are played in some way crossing over each other. This picture we did, *China Cry*, has a *Dynasty* theme, a love theme and then there's a spiritual theme.

"The other thing is that we play the themes for the producer before even doing them. We have a synthesizer and we try to take the time [to put it down on tape.] So, if you've played it for them, they've taken the tape home and lived with it for awhile. Sometimes you have producers who say crazy things like get me Madonna or someone who has the Number One record in the country and that would cost more than the whole budget.

"It's also good to make the producer feel secure, so you might do the big cues and the orchestra stuff first to impress him. I can say, for both Joel and I, that every score that we've ever done for television movies has always been kept and I believe one of the main reasons is that we work very closely with the producer. It's never been like a shock to them." 

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Irreconcilable Differences Force Enigma/Capitol-EMI Music Split

By Kenny Kerner

CULVER CITY—Just weeks after major company and staff restructuring, the Enigma Entertainment Corporation is back in the news, this time the subject of rumors concerning an impending split with their distributor and fifty-percent partner, Capitol-EMI Music.

The news comes a year and a half after Capitol-EMI Music purchased their interest in the Culver City-based company, and follows a series of important company defections, which included label co-founder Wesley Hein, who exited for a post with Hollywood Records, and James Martone, who left the company several months ago under suspicious circumstances.

According to Enigma President and co-founder William Hein, "Things are still in a state of flux—but we are negotiating for an end to our joint venture with Capitol-EMI." In a phone interview with *Music Connection*, Hein went on to say that even though the reasons for the termination are "best left unstated

for now," he has hopes of wrapping up the negotiations by the end of this year. "I have several options as to where to take the company," he continued. We will be affiliated with a major label in some way, but I don't want to comment on what that affiliation may be right now."

As of November 30th, over two dozen people are expected to be laid off by Enigma, but the lay-offs will not affect any executives. According to Enigma VP of Publicity Cary Baker, "The executives are hanging in there, finishing up business on the old Enigma and laying the groundwork for the new William Hein record company. We have received assurances from Bill Hein that we are his core team and that he needs us and wants us to help him start the new regime."

In a related event, three former Enigma Vice Presidents—Adam Nimoy, former VP of Business Affairs, Steve Holmberg, former VP of Finance and Jim McCarthy, former VP of La Rana Publish-

ing—were allegedly fired for attempting to go directly to Capitol Records with a financial plan designed to resolve the problems at hand. According to another informed source, the trio took their plan to Capitol executives without the knowledge or approval of William Hein and were subsequently terminated. Though Hein and other Enigma execs all refused to issue any comment, we were also told that Enigma had the company's locks changed the next day to prevent the trio of former employees from ever entering the premises again.

With regard to the rumors that no new Enigma product will be released, Hein added that "the label is still actively working the David Cassidy and Stryper projects, and we still have acts in the studio. I think we have the hottest artist roster we've ever had, and I'm attempting to keep all of it in tact. Like every other record company currently facing a recession, we're be-

ing very careful with our expenses. We are laying off some people. One way or another, the new company will have a smaller staff."

Addressing the alleged conflict of interest charges concerning the label's promotion priorities leveled against Enigma CEO Joseph Regis, who manages Enigma recording artist David Cassidy, Hein commented: "I approve all priorities at our label. Joe was managing David Cassidy before he started working here. I fully advised Joe about the possible conflicts, and it's worked out fine so far. In fact, we're considering expanding our management activities."

Though Enigma has not yet officially notified its artists regarding their impending departure from Capitol-EMI, Hein assured us that as soon as things are finalized, everyone will be notified. "I'm not out there broadcasting the state of negotiations," he said. "As soon as arrangements are firmed up, everyone will be briefed—from the trade press to artists and managers and our own staff."

Commenting on the recent events, Joe Smith, President and CEO of Capitol-EMI Music, issued the following statement: "With regard to Enigma, we are reviewing our situation and are restructuring our joint venture." 

Milli Vanilli Singing Fraud Uncovered; Former Manager Says 'Everyone Knew'

By Kenny Kerner

LOS ANGELES—In a recent telephone interview with *Music Connection*, former Milli Vanilli manager Todd Headlee revealed that it was no secret that Rob Pilatus and Fab Morvan, the duo who comprise Arista recording act Milli Vanilli, did not sing a single note on their debut album, which sold in excess of seven million copies. Furthermore, Headlee went on to say that "anybody who worked with the group knew exactly what was going on because they had to sign confidentiality agreements promising not to reveal the secrets of the band. And for Arista to initially say that they knew nothing about this is both untrue and irresponsible."

For the past year and a half, the duo has been the subject of ridicule by industry pundits and entertainers alike, all speculating that neither Rob nor Fab performed on their album. But speculation became re-

ality last week when their record producer, Frank Farian, fired them, saying that they would not sing on the follow-up album either.

In light of this bizarre revelation, NARAS President Michael Greene announced that the recording organization must now rescind the duo's 1989 Grammy for Best New Artist. Greene issued the following statement to the press: "The Recording Academy goes totally by album recording credits presented to us by record companies. No challenge is made to the legitimacy of these credits unless a body of evidence is presented that compels the Academy to review their legitimacy. If a producer and a recording company prove to the Recording Academy that certain representations on the label credits are fraudulent or falsified, we will then take this matter to the National Awards and Nominations Committee for their consider-

ation as to the disposition of the award in question. The decision to rescind the Grammy comes as a result of admissions and revelations by Milli Vanilli's producer, record company and the two performers, Rob Pilatus and Fab Morvan, that the label credit on their album was incorrect. The group Milli Vanilli was thus not eligible to compete in the Best New Artist category. The disposition of the Grammy for the Best New Artist of 1989 is currently being reviewed by the Academy and an announcement regarding the decision of the Board of Trustees will be made in the near future.

As part of the Gallin-Morey Management team, Todd Headlee represented Milli Vanilli from August, 1989, until September, 1990, when the company added Michael Jackson to its management roster. At that point, according to Headlee, "the duo fired me and the company.



Rob Pilatus and Fab Morvan

I think they fired us because we took on Michael and also because we couldn't get their producer to budge and let them sing."

Headlee speculates that producer Frank Farian must have seen Rob and Fab dancing or modeling somewhere in Germany and invited them down to his studio to explain his idea. Headlee continues: "Frank had this song called 'Girl You Know It's True.' The rap part of that song was done by Charles Shaw and the chorus was recorded by John Davis,

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(\$1,000 PRIZE TO WINNER OF EACH CATEGORY)

ROCK • METAL • BLACK • ALTERNATIVE • POP

Winning videos will be broadcast via satellite throughout Europe and distributed in the Home Video market. Winners will also be featured in *Underground U.S.A.'s Music Connection* ad.

ATTENTION INDUSTRY PERSONNEL: All video entries will be available for viewing at our facilities.

GENERAL RULES:

1. Contest starts now and ends Jan. 31, 1991. Winners will be announced in March, 1991 issue of *Music Connection Magazine*.
2. Everyone is eligible to enter contest except employees or relatives of M.U.V. *Underground*, *Music Connection Magazine* or M.U.V.'s panel of judges.
3. All entries will be considered for M.U.V. *Underground U.S.A.* shows which are licensed for broadcast around the world and sold in Home Video markets.

DO NOT SEND VIDEO WITH THIS ENTRY FORM!

Please print clearly and mail this entry form to:

M.U.V. Underground, 7080 Hollywood Blvd., #617, Hollywood, CA 90028

BAND NAME: _____ MUSICAL STYLE: _____

CONTACT NAME: _____ PHONE: _____

ADDRESS: _____

CITY: _____ STATE _____ ZIP _____

World Radio History

THE JUDGES

KENNY KERNER

Senior Editor, *Music Connection Magazine*

RODNEY BINGENHEIMER

KROQ Radio/Request Video

TAWN MASTREY

KNAC Radio

TED MYERS

A&R, Rhino Records

RAMON WELLS

Vice President, Nasty Mix Records

PAUL EGGINTON

Head of Programming, Super Channel (Europe)

◀ **7 Milli Vanilli** who also did all of the other choruses on the album that Rob was expected to sing. Another guy named Brad Howell did all of the other raps on the album. When Rob and Fab later showed up at Farian's studio, it all must have clicked...Rob and Fab have the look and Charles, John and Brad have the voices."

Initially, Farian promised the duo a recording deal if they helped him promote the debut single by shooting the video for it. Penniless, the starving artists agreed to help. But, while they filmed the video, Farian went ahead and completed the rest of the album with other vocalists. Soon, one video led to another, and the duo got swept up in their own fabricated success.

"The problem," as Headlee went on to reveal, "was with Farian's ego. He couldn't stand that Rob and Fab were becoming international superstars while he was relatively unknown in the United States. In fact, he didn't even sign the act to Arista Records. They're signed to Farian's production company, Far Music."

Throughout the week, Arista has been denying any knowledge of any other vocalists appearing on the album. Roy Lott, Executive Vice President of Operations, said that "Frank, Rob and Fab assured us that they sang on the record."

Headlee has another perspective. "Arista is not being up front. I think it's really sad that they have decided to abandon Rob and Fab at this time. They know how upset Rob and Fab have been over the years, and they begged Clive Davis to help with their fight against Farian, who refused to allow them to sing. For them to say they didn't know about it is just bunk."



Milli Vanilli at the 1990 Soul Train Awards show.

Arista was scheduled to release the second Milli Vanilli album early next year, but that was before the cover-up was revealed. As it stands now, the LP will be released under a different name and with a different image. Arista's Roy Lott supports the current efforts of Farian, saying that "the creative genius of producer Frank Farian has my full support, and we look forward to distributing his new group."

One of the Number One singles from the album, "Blame It On The Rain," was written by Diane Warren, who told *Music Connection* that she merely brought the song into Clive Davis and let him determine which act would record it. "To be honest, I'd rather make no comment," she said. "I'm not in the recording studio with people, so I can't see who's singing what. It feels a little strange, but I'd rather not comment."

Another pertinent aspect of the Milli Vanilli scam concerns the royalty payments made to both men. Milli Vanilli was signed to Frank Farian's production company and not directly to Arista Records. Therefore, all royalty payments were automatically issued to Far Music and not to the duo. Did Frank Farian pay Pilatus and Morvan a weekly salary, or did they receive royalties based on the album's sales? And how were the album's "real" singers paid? If Milli Vanilli did receive artist recording royalties, should they be forced to return the money because they did not perform on the album?

According to Headlee, Rob and Fab are working on new material and will soon attempt to secure a new recording contract. Headlee feels that Rob and Fab were both victims of a scam perpetrated by producer Frank Farian (who, incidentally, pulled a similar prank in the Seventies with Boney M.— a recording entity that was really Farian using a fictitious name). But Headlee did admit that the act was guilty of going along with the ploy by touring and accepting awards. "Sure, superstardom went to their heads," he concluded. "But I hope they get to tell their side of the story. On many occasions they came crying and begging me to stop making them live these lies. And now they have to look like frauds in the eyes of the entire world. It's very hard to come forward with this story when you've got people like Frank Farian and Clive Davis telling you to keep quiet and work it out." **MC**

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Brute Bailey

MCA Records has announced several appointments: **Brute Bailey** has been named National Promotion Director, Rap and Alternative Music, Black Music Division; **Glen Lajeski** has been advanced to Vice President, Artist Video Administration; and **Ellen Bardfield** has assumed the position of Director, Music Video Administration.

JL Cooper Electronics, a manufacturer of automation products and MIDI peripherals, has named **Steve Cunningham** to the post of Vice President of Sales and Marketing. His duties will include shepherding the company's marketing program, sales and distribution as well as supervising the company's national representative network.

Capitol Records has announced the promotion of **Jean Riggins** to the post of Vice President, Artist Development. Riggins was formerly the company's Senior Director of Artist Development.

the Disney Group Inc. an entertainment marketing and artist management firm, has been made the company's marketing director; **Susan Coker** has been advanced to the position of Manager of Public Relations; **Michele Buc** has been named Production Assistant; and **Angela Hewitt** has been named Marketing Assistant.

Giant Records has announced the appointment of **Ray Carlton** to the head of pop promotion. Carlton has served professional stints with RCA Records as National Field Director of Promotion and with Elektra Records as Senior Director of Pop Promotion.



Tom Mehren

Windham Hill Productions, Inc. has appointed **Tom Mehren** to the post of West Coast Regional Manager. **Dana Beren** has also been named Southern Regional Marketing, and **Saul Shapiro** has been named Midwest Regional Manager.

Elektra has announced the appointment of **Ruben Rodriguez** to Senior Vice President of Urban Music. Rodriguez will also be president/CEO of an as yet unnamed label.

Epic Records has announced two new promotions: **Marc Reiter** has been named Associate Director, Marketing, West Coast, and **Al Masocco** to the post of Associate Director, Marketing, East Coast.



Tracy Hill

Arista Records has announced the appointment of **Tracy Hill** to the post of Senior Director, National Publicity. Hill was formerly Vice President of Publicity for reissuers extraordinaire Rhino Records.

In additional Arista news, **Russell Sicklick** has been promoted to the position of Director of Packaging Liner Copy and Credits, and **Dana Renert** to the post of Co-Manager, Production.

Atco Records has appointed **Mark Snider** to National Video and New Music Director. Snider will perform his duties out of the label's New York headquarters.

Reunion Records has made several changes in its employee roster: **Dennis Disney**, formerly the founder/President of



Cheryl Valentine

The **Relativity/Combat/In-Effect** group of labels has made **Cheryl Valentine** National Metal Promotion Manager. Valentine will work out of the New York office. **MC**



Janiss Garza

Vicky Hamilton

Label: Geffen Records
Title: A&R Rep
Duties: Talent acquisition
Years with company: 3 1/2

Dialogue

Expectations: "Well, three and a half years into the A&R gig, I'm just figuring out what it is everybody does. So it's been a real learning experience for me, and that's why I originally took the job. I have no problem at all finding talent; I never did. I took this job to learn about all the other facets of the record business—marketing, promotion, radio. I think that no matter how long I'm in this business, I'll never comprehend radio. Nobody seems to know why they play what they play."

The Up Side: "Obviously, the upside of A&R is signing a band, making the album and having it become a hit. That's the same for every band."

The Downside: "I guess the downside is signing a band that doesn't match your expectations saleswise. Another downside for me is that I just can't pick up a band and manage them at random. Because of my gig at Geffen, I can only manage Lostboys. I used to also manage Salty Dog, but when they signed with Geffen, the label felt there was a conflict of interest, so I had to find them new management. So, for the next two years at least, I won't be managing any other acts. Eventually, I'd like to have my own label deal through Geffen."

Locally: "From some of the promo packs I see, a lot of people are still cloning Guns N' Roses and Poison. But lately, there's a new scene of bands cloning Faith No More and Red Hot Chili Peppers. Where's the originality in doing that? I just don't see it."

Breaking: "I think it's very hard to break a new band now. There are some fifteen new record labels, and they're all trying to get the attention of the same radio and MTV people. You can only add so much new product, so it's bound to be harder for everyone. Also, with all of the new labels, a lot of bands are being signed to full-on recording deals when they should be signed to development deals like we do at Geffen. We take them through their growing process. I signed I, Napoleon two years ago, and their first record comes out in January."

Advantage L.A.: "The advantage to being a band in Los Angeles is that you're always in the record company's backyard. The advantage of staying in your hometown is that you can work on your material, your image and your presentation and not be influenced by what everyone else is doing. You can be original and play for the music. I think the problem here is that A&R people are just signing bands way too soon. I think a lot of them just get caught up in the chase. You know, bidding on bands that ten other labels want and driving up the signing price. For me, personally, if I'm after a band that's in a bidding war, I'll drop out. How can you put a price tag on these bands. If I think they need a development deal and someone else of-

fers to sign them immediately, in many ways they'd be foolish to pass on the record deal."

Manager Vs. A&R: "I think that coming from a management background has helped me be a good A&R person because I tend to view things from an artist point of view rather than a record company point of view. The two jobs overlap in that they both deal directly with the artist. Management, however, is a 24-hour a day gig. When the phone rings, you always have to answer it. A&R is really related to making the record and then working it through the company. But a good manager will do that, too. Warren Entner, for example, deserves a lot of credit for sticking with Faith No More all the years before they broke. When I managed Poison, everyone told me I was crazy; that the band had nothing. And after a while, as a manager, you start doubting yourself and your talents. I'm having that same problem now with Randy O from Lostboys. You either love his voice or you hate it, and that's something that I have to deal with as a manager. I think Doug Thaler is an amazing manager. There isn't anything he wouldn't do for Mötley Crüe. In addition, Gallin/Morey Management is great. They've been a great experience for me with I, Napoleon. I like a manager that's really involved with marketing and promotion and radio."

Censorship: "I would never tell an artist to change any of his lyrics unless maybe he was releasing a single to CHR, and I felt the use of foul language would mean losing a hit. But to just tell someone to change for no reason—absolutely not. One of the reasons I sign bands is because they have something to say; because they have an opinion. I don't want to sign mindless music."

Still Looking: "Right now, there's nothing out there on the local scene. I am signing a development deal

with this girl singer named Valerie Angel out of New York. She's a great blues singer with a six-octave range. She also plays harmonica and keyboards, but she needs a band with an amazing guitar player."

Recession Hurts: "The last batch of major A&R signings back in '88 & '89 didn't really pan out saleswise due to the current recession. If a kid has money for records and he buys Mötley Crüe or Poison, it's not likely he'll also have the money to take a chance on a newer act like Salty Dog. Too many records are coming out, and kids have less and less money to spend on them. For new bands, it's really difficult to get on radio or MTV, so you have to open up new avenues of exposure."

Team Effort: "I can never understand why a label signs an act if they don't plan on working them 100%. From now on, when I bring a band to a label, I'm first going to bring tapes in and play them for the radio, marketing and promotion people. Because if they don't like it, regardless of what they say, they can't get behind it 100% and make it happen. I'm very selective with my signings because it's too heartbreaking to deal with the failures. You're dealing with people's lives."

Image: "Image is very important—especially if the band has aspirations of getting play on MTV. You've gotta have some vibe going, something that makes you different. Image also has a lot to do with touring and magazine exposure."

Advice: "You should first concentrate on writing a batch of really good songs. You can never have enough songs. Then, put together a nice package but don't give too much information. A tape with not more than five songs, a photo and bio. I don't think it's necessary to move to Los Angeles in order to get signed. Stay at home and build a following there."



Thanks in part to some very serious MTV airplay, Elektra recording act Faster Pussycat is able to rejoice and show off their latest trophies: gold record awards for their most recent album effort, Wake Me When It's Over. Pictured above are the band members surrounded by lots of label well-wishers. Pussycat manager Warren Entner appears in the lower left corner.



On November 27th, Hollywood Records will release the debut from *W.W.I.I.I.*, a high-powered rock outfit that honed its craft right here on the streets of L.A. Comprised of founding member Mandy Lion, along with Jimmy Bain, Tracy G and Vinnie Appice, their self-titled debut was produced by Mike Slamer and took only four weeks to record and master. According to drummer Appice, "If you spend any longer, you lose the energy."

"Also, be true to yourself. Don't make any deals with record companies, managers, lawyers, agents until you are 100 per cent sure that's what you want. Exercise patience and try to be nice to everyone, because it all comes back to you.

"Last but not least, think big and be willing to work hard. No aspect of the music business is easy work. If you know in your heart of hearts that you can make it, you probably can! Be confident and tell the world."

Grapevine

Twin Stars Management is currently recruiting local bands to play venues in Arizona. Pay scale is negotiable, representation is either exclusive or non-exclusive and all musical styles are welcome. Interested applicants should send two professional press kits (photo, bio, tape) to Twin Stars Management, P.O. Box 25655, Tempe, Arizona, 85282. If you prefer calling, dial (602) 966-7727.

Innuendo will be the title of Queen's first new album for Hollywood Records. Will they tour? Will Freddie Mercury talk to the press? We'll keep ya posted.

After nine years of being distributed by CBS, Scotti Bros. Records has now entered into a P&D deal with BMG. The Santa Monica-based label, boasting record sales in excess of 32 1/2 million through CBS,

is currently undergoing major expansion in all departments.

Always a trendsetter, George Michael, coming off of his ninth Number One hit, "Praying For Time," will embark on a full-scale American tour just after the release of *Listen Without Prejudice, Vol. II*, set for release in the summer of 1991.

Roger McGuinn's first solo album in over a decade will be called *Back From Rio*. The Arista album reunites McGuinn with former Byrds David Crosby and Chris Hillman. There are also contributions from Elvis Costello, Timothy B. Schmit, Michael Penn, Dave Stewart and Tom Petty. McGuinn's solo album is scheduled for a January release, but if you just can't wait, pick up the Byrds boxed set from Columbia now at a record store near you.

On The Move

Jeff Aldrich has been named Sr. VP/A&R at RCA Records' West Coast offices. Additionally, Bennett Kaufman has been promoted to Sr. Director/A&R for the label.

Mitchell Leib joins EMI as the label's West Coast Vice President/A&R. Prior to joining EMI, Leib was Director of Music-Theatrical at Walt Disney Studios.

Former National Director of Promotion for Delicious Vinyl, Wendell Greene, has been named to the A&R staff at Giant Records. **MC**



Tim Mikus

Contact: Lori Smerilson
(407) 843-4300

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Without the benefits of a major label deal, singer-songwriter-performer Tim Mikus has already had quite a successful career having performed on shows with the likes of Ray Charles, Donny Osmond and Dionne Warwick. Mikus' three-song demo ably displays his capable vocal talents and his knack for writing dance/pop material that indeed sounds quite current. On the second track, "New Religion," Tim sounds like a George Michael double—and that's the good news! Though his talents are obvious, Mikus does need some work in the songwriting department. His songs need stronger hooks and should veer a bit more towards being original rather than repeating the flavor of the month music. All in all, though, this is a solid performer worthy of your attention. Get him to send in some more tapes, guys.



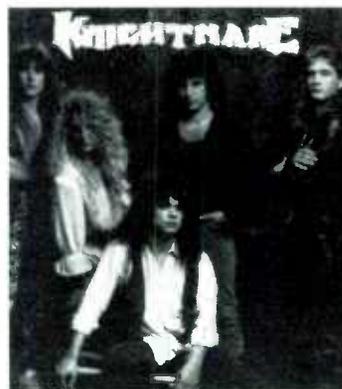
Motorpsycho

Contact: Presents Management
(818) 337-6201

Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Affectionately known as the "powerhouse quartet of beer-bellied grunge masters," this metal unit has been together for only two years and surprisingly have their image and music together. With selections like "Better Off Dead," "Drinkin' & Drivin'" and "Pukin' Up Love," the titles of the three songs on the demo pretty much sum up the band's attitude. Once again, as is common with most metal masters, the accent is on playing loud and screaming through the songs. There are virtually no melodies to be found anywhere on this demo and that alone is enough to end the group's careers. Although the band can really shread musically, if the song itself is weak, everything else seems weak also. And that's the case with Motorpsycho. There just isn't enough substance to go 'round.



Knightmare

Contact: Knightmare
(713) 977-8340

Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Knightmare is a Texas-based rock outfit that truly knows how to pump out the old guitar rhythms and licks. This five-piece submitted a four-song demo tape in hopes of landing that elusive record deal. Although this time out the tape sounds and feels a lot better than their last submission, the band still needs to develop in the songwriting department. While "Make You Mine," "Careless," "Gunslinger" and "Autumn Wind" are all well-played, it's almost impossible to remember any one of these selections by the time the end of the tape comes around. What makes Guns N' Roses and Skid Row stand head and shoulders above everyone else is their ability to create well-structured, well-crafted songs. My advice is to collaborate rather than get stuck in a writing rut. The more material you have, the better chances you make for your band.

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.



Pat Lewis

A breakfast party was held at Campanile in Los Angeles in celebration of the release of artist-songwriter Anna Marie Tumminia's debut LP, *Recipe Of Love*, on MCA. Anna Marie is Famous Music songwriter-producer Michael Jay's latest discovery. Jay, as you will recall, was responsible for discovering Martika as well as co-writing and producing her debut album, which included her hit "Toy Soldier." Jay and Anna Marie co-wrote most of the material contained on her LP. Only time will tell whether Anna Marie's success will measure up to Martika's. We're wishing her the best! Pictured (L-R): Paul Kremlin, MCA; Anna Marie; Glen Lajeski, MCA; Mary Anne Collins, MCA; and Peter Lopez, Anne Marie's lawyer/manager.

New Signings

MCA Music signed a worldwide co-publishing and exclusive writer agreement with EMI recording artist Diane Reeves.

In its first major association, **Primat** has signed composer-producer **Dennis Lambert** to an exclusive long-term writer/co-publishing venture with Primat's BMI affiliate, **Soundbeam Music**, it was announced by **Sam Trust**, President of

Primat. Lambert brings to the deal his **Rent-a-Song** and **Lease-a-Song** catalogs along with the catalogs of writers **Pam Reswick** and **Steve Werfel**.

Virgin Music signed writer agreements with writer-producers **Camus Celli** and **Andres Levin**. The duo has just completed the upcoming **Mica Paris LP** on **Island**.

MCA Music signed exclusive writer agreements with **Vertical Hold's** lead vocalist, **Angie Stone**, and a production agreement with the band.

Songwriter Showcase



Pat Lewis

Peter Case

Club Lingerie recently played host to an evening of music and politics as six local Los Angeles singer-songwriters and unsigned bands donated their time and talents to raise money for two political organizations: the Vote Yes on Proposition 128 (the "Big Green" initiative) and Vote '90. Ex-Plimsoul **Peter Case** (pictured) was among the many talented musicians who performed short twenty-minute sets for the small but receptive crowd.

The Business Side

Chip Young has been named Professional Manager for **BMG Music Publishing** in Nashville.

Diane Stout has been named Manager of Publishing and Administration for **Bahia Entertainment Company**, the recently launched contemporary music label under **BMG/RCA Records**.

In a major diversification, **BMG Music** is entering the gospel music field. The company has acquired the catalogs of the noted **Lorenz Creative Services Corp**, which contain songs by many of gospel's top songwriters, including **Steven Curtis Chapman**. Simultaneously, **BMG Music Nashville** will form a gospel music division.

Irwin Griggs has been appointed Vice-President, Finance for **NEM Entertainment**.

Virgin Music has appointed **George K. Maloian** as Manager of Film and TV Music.

MCA Music Nashville has purchased four separate country music catalogs: **Altam Music Corp.** and **Galleon Music Inc.**; **DeWalden Music** and **Hopi Sound Music**; **Harbor Music**; and **Garwin Music**. **MC**



Pat Lewis

NEM Entertainment, Inc. recently celebrated its purchase of **Fleetwood Mac Music**, a catalog rich with hits composed by **Fleetwood Mac** vocalist-keyboardist **Christine McVie** and her husband-co-writer **Eddy Quintela**. An afternoon tea at Los Angeles' **St. James's Club** was held in honor of the **McVie/Quintela** and **NEM** venture. Shown toasting are **NEM President Ira Jaffe** and **McVie**.

Publisher Pointers



Tina Snow, President, Special Rider Music and Snow Music

Publisher **Tina Snow** is certainly one busy lady these days. For the past five years, she has been responsible for running her father **Tom Snow's** publishing company (**Snow Music**). And just this past April, she became the president of yet another publishing company, **Special Rider Music**, which she set up to exploit **Bob Dylan's** extensive catalog. Interesting to note, **Snow** and her staff have gone through the **Dylan's** vast catalog and actually re-demoed the songs, giving them a fresh, contemporary sound and in many instances actually changing the genre (and gender, for that matter) of the songs. She's had great response within the recording industry and has already had several songs recorded. (**Special Rider Music** is located at 270 Canon Drive, Suite 2005, Beverly Hills, CA. 90210; phone number: 213 288-0131.)

MC: Since **Bob Dylan's** catalog is so extensive, how did you decide which songs to demo first?

TS: I spent a long time listening to his records. Everything that I have demoed so far has been previously recorded by **Bob** on past albums. I tried to pick the songs that were the most accessible to a lot of different artists—something that would hit home for lots of people. Sometimes we find albums that were bootlegs, and we listen to them and see if there's anything on them that is possibly something that we should re-demo as well. Of course, before we'd demo a song like that, we would call him to find out if it's something that he would mind being recorded. There are also some songs that I've found that he had written but they were on other artists' albums and he had actually never recorded them himself. So, those songs I'm definitely listening to and re-demoing.

MC: How much liberty has **Bob** given you to re-arrange his songs?

TS: I am very caring in a way that I wouldn't want to cut up his songs. I stay as true to the melody and lyric as I possibly can without having lyrics that people may not want to sing. Out of all of the songs that I have demoed so far, I've only taken out maybe one verse or a line that somebody may have trouble singing about. I know that since **Bob's** heard the demos, he likes them and we haven't had any problems. When we do a demo, I want to know that it's a classy demo, and that **Bob** won't ever feel bad about it. Being raised by a songwriter, I understand where songwriters are coming from. When they write a song, they're pouring their everything into it—it's their heart and their soul. So I just try to be very sensitive to where **Bob's** coming from. **MC**

SONGWRITER PROFILE

Dennis Keely



Michael Been
of the Call

V By Pat Lewis

ocalist-bassist Michael Been is the songwriter and primary creative force behind the Call. Together for nearly a decade, the Call—which also includes guitarist Tom Ferrier, keyboardist Jim Goodwin and drummer Scott Musick—has recorded seven albums, all of which were penned by Been and arranged by the entire band. Last year the Call released *Let The Day Begin*, which garnered them quite a bit of attention. The title track held the Number One position for two weeks on the AOR charts and ended the year as the sixth most played track of the year. Recently, their second effort for MCA, *Red Moon*, was released.

As early as the age of five, Michael Been could be found at the family piano plunking out original tunes or serenading the neighborhood with his old acoustic guitar. Drawing from the stimuli around him as well as from what he heard on commercial radio during the Sixties, he wrote "standard love songs and maybe a 'you broke my heart' or 'let's dance' song as well," he recalls. "Except for an occasional song, however, they were pretty much an endless string of clichés thrown up in the air and then put back together in random order. And that's what I called a new song."

He continued to write these simplistic pop songs until his late teens, at which time he was introduced to such singer-songwriters as Van Morrison, Bob Dylan, the Band and John Lennon, who inspired him to approach songwriting from a different point of view. "I wanted to write about my life and life in general," confesses the left-handed bassist, "and these songwriters showed me that you could write about your views on life in a much broader sense than just what was accepted in orthodox rock & roll, where you have to keep it rather simple and limited—they broke those boundaries. They really spoke to me about my life and feelings and about the things that maybe have a bit more impact in life. I wanted to write songs like that. I still like a good pop song, but I wasn't interested in writing them anymore."

Been is certainly one songwriter who places great importance upon lyrics. He feels an obligation to write uplifting and positive messages in each one of his songs. "I'm not real wild about romantic fantasy songs," he comments. "I think they're unhealthy emotionally because people take lyrics real seriously. We've derived a lot of our culture from music and from pop lyrics. And if you write a lyric like, 'I can't live without you' or 'I'm half a person without you,' psychologically speaking, you've got some serious, neurotic problems. Then you have people who get married in order to just fulfil themselves—they don't feel complete as an individual, so they look for completeness in a relationship. That is a very unhealthy dependency on another person. I would much rather hear a song about an actual relationship than a song about infatuation or sexual attraction. I suppose it's okay for other people to do it, but I don't like to do it."

Even though the Call's new album, *Red Moon*, lyrically follows in the tradition of its predecessor, the band has moved away from the live, harder-edged feel of *Let The Day Begin*, opting for a quieter, more reflective album. "We got tired of the sounds of modern records," explains Been. "They were all so overblown. If you were making a movie, you'd be making a special effects movie rather than a movie about relationships. I wanted to write an album that was intimate and the songs did not require a bombastic approach. I'm sure I will write songs in the future that will need a bombastic, hard-rocking approach, but these particular songs, for the most part, didn't."

"We're trying to be as legitimate as possible in an incredibly illegitimate circumstance. I mean, you have machines that play for you, so, you don't have to be a very good player to make a huge, professional sounding record. You can work on a vocal, and if you want to, you can sing it one word at a time and take a week, and eventually, through technology, you can put every word together and make it into an acceptable vocal. But for us, that's like cheating. If you can't stand up there and just do it, then you're some kind of a craftsman rather than a musician—especially being a rock & roll musician, which, to me, demands a certain immediacy."

"I remember once when we were trying to get things a little too correct and perfect in the studio and Garth Hudson from the Band told me, 'Remember, you never want to give up your amateur standing.' I'll always remember that. You've got to go in there and do it from the heart and do it quickly and don't try to make it too fancy, slick or too pro. Rock & roll has lost a lot to me because these days it's too good in a bad way." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"So Close"

WRITER: Daryl Hall/George Green
PRODUCER: Danny Kortchmar/Jon Bon Jovi

Hall & Oates

Arista

In an industry full of one-hit wonders, it is refreshing to see an act that has had hit after hit spanning three decades. Having been able to come up with intriguing lyrical concepts, catchy hook phrases and infectious grooves time and time again, Hall and Oates now add to their impressive string of successful songs with "So Close." The honesty and directness of the song's story is underscored with an effective mid-tempo track and the soulful vocal delivers its message well.

Lyric: About a failing relationship, this lyric of heartbreak is full of imagery, pathos and irony.

*They met on the dance floor in the old high school gym
Felt like a rock, she kind of liked him
And his heart beat like thunder as they moved cross
the floor
When the music was over she slipped out of his arms
and out of the door
When a man loves a woman, but he can't understand
Why she's sad when she stares at the ring on her hand
Why she sits in some club where the long shadows fall
Drop a coin in the the jukebox, not the phone on the wall*

*So close and so far away
So close and so far away
We believe in tomorrow maybe more in today
We're so close, so close, yet so far away*

Groove: A straight ahead moderate 8th-note groove with occasional overlaid 16th guitar and drum fills. BPM = 100 makes it a rocker but not a dancer. There is some syncopation in the hook, but not very much overall.

Scale: The melody is written in the major pentatonic scale with an added 4th tone - 1 2 3 4 5 6 - 8 which gives it a strong country flavor. The vocal occasionally adds a b3 tone with its R&B influenced styling.

Melody: The melody has some effective long phrases, yet the preponderance of stepwise movement renders it indistinctive. The hook is clearly defined and singable but not particularly memorable.

Harmony: Typical triadic harmony in the major diatonic system, the only outside chord being a bVII chord at the end of the verse. The progressions are solid but very predictable. The only slight surprise is the modulation at the end of the verse that precedes the third chorus.

Form: Typical commercial form - Verse Verse Chorus Verse Chorus Bridge Verse Chorus Fade

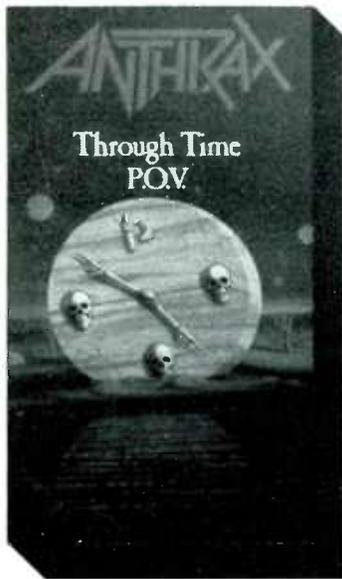
Influences: More than a little influence of the Eagles in the lyric imagery and country-rock style. Touches of the Bruce Springsteen sound are felt in the production.

Production: The production is flawless, a perfect balance between track and vocal. Its only limitation is the obvious production touches borrowed from other works.

Performance: The emotionally honest vocal performance is perhaps the most appealing element in this recording.

Summary: "So Close" takes a well crafted lyric story, adds a decent melody, solid production and a vocal full of feeling and conviction. The only thing that may keep it from becoming a classic is its being overly conventional in its musical and melodic structure. **MC**

ANTHRAX THROUGH THE LOOKING GLASS



Anthrax, New York's premier moshers, has joined the ranks of today's adventurous bands who are fed up with the hypocritical programming tendencies of MTV by releasing their own home video, Anthrax Through Time P.O.V. This entertaining collection of clips chronicles the band's career—from the early out-of-control delivery of "Metal Thrashing Mad," to their more sophisticated precision of "Antisocial" and "Got The Time." The most interesting clip is the "Who Cares Wins" video that a year ago created controversy after MTV refused to air the clip, calling the video's scenes of the homeless in New York "too depressing." It was only a few months later, however, that the video channel aired Phil Collins' "Another Day In Paradise" clip almost nonstop, which was shot similarly and featured the identical theme. Oh well, Anthrax would be the first to admit that timing is everything, and at under \$20.00, this video is a fine way to spend an hour.

—Scott Schalin

AGFA FORUM AWARD



The AGFA Forum recently presented the 1990 Audio Award for the Best Music Cassette in the pop/rock category to Atlantic Records and artist Alannah Myles for her song, "Black Velvet." Entries were judged on artistic and musical impression, mastering of the tape, tape duplication and overall impression of each song. AGFA is an international organization which manufactures and distributes a variety of audio/visual supplies, including magnetic tape and photographic equipment. "AGFA is committed to advancements in prerecorded cassettes," stated Teri Sosa, AGFA Marketing Communications Manager. "The AGFA Forum Award is our way of honoring companies and individuals who have made advancements in the art and technology of the medium." Pictured (L-R): Andrew Da Puzzo, AGFA's Director of Sales, and Tom Carolan of Atlantic Records.

—Sue Gold

ECHO SOUND RECORDING: Ice Cube and Sir Jinx, in Studio B, completing a new EP for Priority Records.
41-B STUDIOS: British group Escape Club, in tracking with engineer Paul Erickson...Guitarist David Williams (Madonna, Michael Jackson), in laying down tracks for his solo album with engineer Bob Biles.
PARAMOUNT RECORDING STUDIOS: Geffen Records artist David Peaston, in cutting vocal tracks for his new LP; engineer Clay Williams handling the sonic chores...Motown great Gladys Knight, adding her voice to a choir for Motown's 30th Anniversary television special...Arista's K-9 Posse, featuring Eddie Murphy's brother, Vernon, in cutting tracks for

a new LP; producer Trent Cumbs and engineer Michael Melnick guiding the proceedings.
SKIP SAYLOR RECORDING: Warner Bros. recording artist Gardner Cole, in mixing with engineer Brian Malouf; Pat MacDougall assisting...CBS recording artist Martika, in mixing with producer Frankie Blue, engineer John "Tokes" Potoker and assistant Liz Sroka...Interscope (producer Jimmy Iovine's new label) artist U.S. Male, in tracking with engineer Chris Puram...Producer-engineer David Kahne and ex-Bangle Susanna Hoffs, in laying down overdubs for her Columbia solo album; Liz Sroka assisted...Rodney O and Joe Cooley, re-

cording their third album for Atlantic.
AMERICAN RECORDING CO.: Producer Peter Wolf and engineer Paul Erikson, in laying down overdubs and vocals for Escape Club's new Atlantic album...Producing legend Tom Dowd, tracking with Geffen group Half Way Home; engineered by Csaba Petocz...Ed Stasium, in producing three songs for Motorhead's new CBS album; Paul Hammington engineering.
GALAXY SOUND STUDIOS: French group Passion Fodder, in mixing their new Barclay/PolyGram album; produced by Teo Hakula, with engineering duties handled by Ian O'Higgins and assistant Matt Pakukco...CBS/Solar Records act

Absolute, in putting the finishing touches on their latest opus.
THE ENTERPRISE: Beaming aboard the Enterprise, funkmeister George Clinton, completing work on the soundtrack for the upcoming HBO special *First And Ten*; engineered by Joel Iwataki...K-9 Posse, in Studio A, with producer Trent and assistant John Whynot.
ANTAEUS SOUND: DJ/remix specialist Alexx Antaeus and Sex Pistol Svengali Malcolm McLaren, in completing tracks for McLaren's new Virgin LP, *Round The Outside, Round The Outside*. Antaeus co-produced and mixed "Opera House," and added production and mixing touches to "World Tribe."

WITH A LITTLE HELP FROM 'HIS' FRIENDS



Nils Lofgren, known for his work in the band Grin and as Bruce Springsteen's guitarist, is currently in Oceanway Studios working on a new solo album for Rykodisc Records. Guest artists include Ringo Starr (returning the favor: Lofgren guested as one of the All-Stars on the ex-Beatle's tour last year), drummer Andy Newmark (Roxy Music, David Bowie, John Lennon), Bruce Springsteen, Billy Preston and Levon Helm of the Band. Kevin McCormick (Melissa Etheridge) produced and Shep Lonsdale engineered. Pictured (L-R): Ringo, Kevin McCormick and Lofgren.

IN THE STUDIO



Producer and President of Black Top Records Hammond Scott and singer/harmonica player Rod Piazza, leader of the West Coast blues group Rod Piazza and the Mighty Flyers, take a break during sessions at Track Recorders for the band's new LP, Blues In The Dark.

PRODUCER CROSSTALK



BOB CLEARMOUNTAIN

By Steven P. Wheeler

When it comes to mixing and producing, not too many people can match what Bob Clearmountain has accomplished over the years. Rock fans may not recognize the boyish-looking Clearmountain, but anybody who reads their liner notes is very familiar with this former musician.

As a producer, Clearmountain has worked extensively with Bryan Adams, Paul McCartney (*Tripping The Light Fantastic*), the Who and the Pretenders (*Get Close*). But, despite his impressive track record as a producer, Clearmountain has more or less garnered his reputation in industry circles as a mixer. In this capacity, Clearmountain's services have been retained by such notables as Bruce Springsteen, the Rolling Stones, Robbie Robertson, David Bowie, INXS, Roxy Music and Edie Brickell.

It's been a long time since Clearmountain spent his Connecticut youth as a struggling musician playing the endless game of rock & roll roulette. As a bassist, Clearmountain got his first taste of the studio atmosphere when one of his bands began recording at Media Sound in New York. "Soon after we started recording there, the band broke up. I started hanging around the studio and kept bugging someone to hire me. Finally, I convinced them to give me a job."

Things went smoothly for Clearmountain, who soon found himself engineering R&B records at Media Sound for bands like Kool & the Gang. "I got into mixing pretty quickly. I was an assistant for two or three years doing mainly jingles and movie soundtracks during the day. But at night they recorded R&B records, and once in a while, one of the jingle engineers wouldn't want to do the night sessions, and they would

ask me to do it for them. One time I kind of faked my way through a Kool & the Gang session, and they ended up using three of my mixes."

Thus began a long and profitable career for Clearmountain as the industry's leading studio mixer. As a mixer, Clearmountain says he prefers to work on projects that he hasn't produced because it helps him bring a fresh angle to the proceedings. "Usually I go in pretty cold, but once in a while, I'll hear things here and there or I'll help get sounds on basic track—but usually I come in at the end. I kind of prefer it that way, because it enables me to bring in a new approach, which is very often needed with some of the artists I work with."

Clearmountain is obviously referring to artists such as Bruce Springsteen and Robbie Robertson, who are notorious for spending years in the studio. "I think Bruce spent two years on *Born In The U.S.A.* before I got involved with it, and I know from producing albums that once you get to the mix, it's very easy to lose perspective on the project."

As for artist involvement, Clearmountain says it depends on who he's working for. "Some of the artists do, and some don't. David Bowie doesn't get involved that much, while Robbie Robertson was right over my shoulder the whole time. He would let me get a basic thing happening, and then he would have a billion ideas of things to do."

When it comes to mixing, Clearmountain seems to have his own personal way of dealing with a wide array of artists. "When I approach a mixing project, I have to forget about everything I've done before, because I really feel that a good mixer has to approach every project separately. I suggest things, but if the artist feels otherwise, I default to them because it's their record not mine."

Clearmountain gives an example of this, relating an experience he had with Tears For Fears. "That was one of those moments where I just didn't understand what the artist was after. I was asked to mix 'Sowing The Seeds Of Love,' so I spent a day and a half on it and Roland Orzabal of Tears For Fears comes in, listens to it and says, 'That's not even close. There's nothing in there that even resembles what I expected it to sound like.'" (The band eventually used another mixer for the track.)

As for the future, Clearmountain is involved with an interesting project that should be a big help to studio technicians and home studio owners (see New Toys section) and a revolutionary new mixing system.

"I used the new Q Sound system on some Janet Jackson tracks, which is what they are calling 3-D sound. It's wonderful, it's what every mixer has ever wanted. It gives you the effect of quad, only the home listener doesn't have to buy any extra stereo equipment. I can't imagine why somebody wouldn't want to use it."

Coming from someone with Bob Clearmountain's impressive background, we know the music industry will be listening. **MC**

NEW TOYS—BARRY RUDOLPH



Multiverb III from Applied Research & Technology

The new Multiverb III is a programmable multi-effect unit capable of up to four effects at a time. With 53 different effects available, there is always a new effect or effect combination waiting to be discovered.

The effects list includes: pitch transposer capable of two octaves of stretch, digital reverbs with 24 different algorithms, gated reverb, reverse reverb, arpeggiated flanging, multi-tap delays, rotating Leslie speaker effects, 21 different stereo delays, stereo echos with up to two seconds of delay time, stereo panning/imager and also sampling.

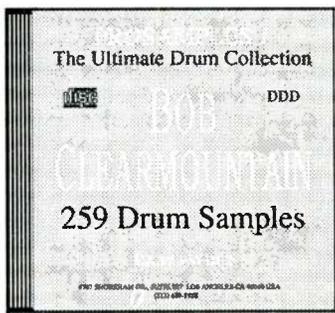
You can store your personal effect patches in the 200 space user memory and each patch can have up to four effects running at a time. Patch changes can happen via the front panel or through MIDI Program Change commands. The Multiverb is also MIDI dynamic, i.e. up to eight different parameters can be assigned to eight different

MIDI controllers. A.R.T., having accomplished this, decided to throw in a MIDI monitor function to read all MIDI data coming into the Multi so you can check the MIDI performance of any MIDI synth or device.

The Multiverb III has a signal-to-noise ratio of better than 90db which means it is very quiet in any mode. There is a bright LCD back-lit display for parameter/patch editing and a brighter yet LED display to show the patch/program number currently running.

The Multiverb III sells for \$529 retail and if you are interested in the same performance but not interested in user programmability then the Multiverb LT at \$299 is the one for you. Same great 16-bit digital processing just without parameter editing.

For more about either the Multiverb III or LT contact A.R.T. or Applied Research & Technology at (716) 436-2720 or write to: A.R.T. 215 Tremont Street, Rochester, New York 14608.



Prosamples Drum Sample Library from East West

East West of Los Angeles has just released a very special CD of drum samples recorded by well-known, double Grammy winner engineer/producer Bob Clearmountain. All the samples have been recorded especially for this collection so none of them have been lifted from any records Clearmountain has mixed.

Prosamples is a fully indexed CD that is pressed in gold and comes with a 16 page booklet which details each sample's recording process. Sort of a capsule lesson in recording engineering, the booklet tells what kind of drum was used, who owns it, what studio it was recorded in, what types of microphones used and if any equalization, pitch change or digital ambience or room sound was added. All samples were recorded direct to 16-bit DAT at 44.1Khz.

Clearmountain used Neve and SSL consoles at both Bearsville and A&M Studios A, B, and D to record these samples. Prosamples Volume 1 features 259 drum and cymbal samples. (Actually over 900 samples on the disc.)

I thought this disc was very well thought out since many options are left open to the person sampling from this CD. First of all, there are four different performances of each drum to facilitate getting a level to your sampler. I say performance because all these drums are played by real musicians so there is a slight timbre variance between these four hits. If you complain that your drum sequence sounds too machine-like, try us-

ing all four snare drum hits randomly throughout your sequence instead of the same sample over and over. Additionally, the CD is really used as two-track system because some samples are sampled in stereo with ambience recorded stereophonically while others, such as some of the toms, are recorded "dry" on the left channel with the ambience (whether it is room sound or a digital reverberator) recorded on the right channel. This allows you mix as much of the ambience into your finished drum sample to suite your track.

Prosamples Volume 1 sells for \$129 each plus shipping and handling. You may order by phone by calling (213) 659-2928. East West is located at 8787 Shoreham Drive, Suite 807, L.A., CA 90069.



Marshall's Practice Amp

The little MS-2 impressed me with its cuteness and attention to exact scale to its big brothers. The same grill cloth material, the same Marshall logo, the same Marshall "gold" front panel knobs. This little practice amp measures six by four inches and features a volume control, tone control and a switch between regular tone (whatever that is) and patented Marshall overdrive sound.

Powered by a nine-volt battery, the MS-2 has a belt clip and looks exactly like a Marshall half stack. For more about this babe, contact Marshall at 89 Frost Street, Westbury, New York 11590 Phone is (516) 333-9100. **MC**

RADIO PIX
SUNDAY, NOVEMBER 25



Abe Peristein

Robert Cray

8:00 a.m. **KLSX FM 97.1**—Off The Record With Mary Turner: Mary Turner welcomes the **Robert Cray Band** in this special one-hour interview.

12:00 noon **KNAC FM 105.5**—High Voltage: A lunch time treat featuring two hours of raw energy from some of today's hottest bands. This week hostess **Tawn Mastrey** turns the leash over to guest DJ **Rhino Bocket**.

7:00 p.m. **KXLU FM 88.9**—Brain Cookies: Host **Splat Winger** presents the decidedly underground sounds of **Constant Llama**.

8:00 p.m. **KLSX FM 97.1**—Dr. Demento: Celebrating Thanksgiving just a little bit late with a segment everyone is sure to gobble up. It's the *All Time Turkey Show*.

9:00 p.m. **XTRA FM 91.1**—Backstage Pass: The sounds of **Living Colour**.

FRIDAY, NOVEMBER 30

7:00 a.m. **KCLA FM 99**—Club Versatile: Reporter **Bob Dean** goes on the scene with **Foolish Pleasure**, **Lynzee**, **Lucrecia**, **Granmax** and **Donna Sheperk's Industrial Report**.

11:00 p.m. **KWNK AM 670**—Bootleg Radio: The wonderfully exciting sound of **Spider Baby** along with **Gallo**, **Lyric** and **Cats & Dogs**. **REPEATS:** Dec. 1, 11:00 p.m. on **KFOX 93.5 FM**.

SUNDAY, DECEMBER 2

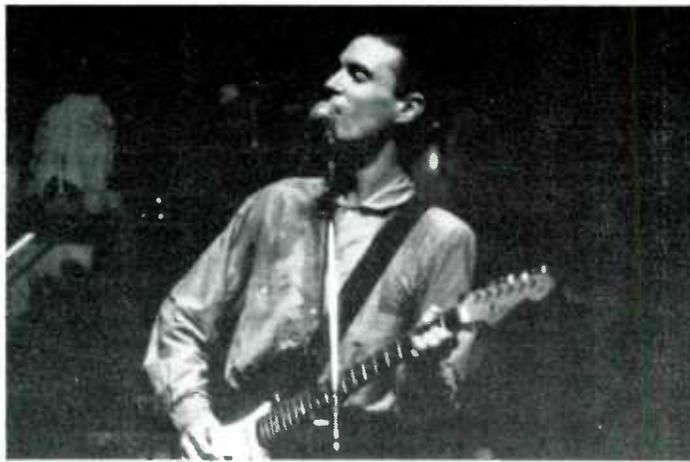
7:00 p.m. **KXLU FM 88.9**—Brain Cookies: All the best underground fans tune in to Brain Cookies to hear bands like this week's guests, **Hex**.



Heather Harris

Iggy Pop

9:00 p.m. **XTRA FM 91.1**—Backstage Pass: Host **Dwight Arnold** interviews **Iggy Pop** about his hot new album.



Pat Lewis

David Byrne

The really big news this issue is *Red, Hot And Blue*. That's a benefit concert featuring **David Byrne**, **Jody Watley** and all sorts of other concerned citizens who have donated their time and talents in order to raise money for AIDS research and relief. In case you haven't yet purchased the wonderful offering of the same name from **Chrysalis**, the aforementioned performers and many of their friends have come together to record their own version of the songs of **Cole Porter** (Byrne performs "Don't Fence Me In," while disco diva **Watley** does a remarkable supper club version of "After You, Who?"). The actual disposition of profits from both the record, televised concert and a planned video release of the latter next April will be governed by **King Cole, Inc. (KCI)** by way of a committee of representatives from each element of the project who will recommend which charities should receive the money and in what proportion. A worthy project that is very highly recommended.

Run quickly to your favorite viewing station, because on November 24, cable channel **HBO** will debut *Julio Iglesias In Concert: Starry Night*. The only artist ever to receive the **Diamond Disc Award** from the *Guinness Book Of World Records* for selling more records in more languages than anyone else, entertains with such stellar offerings as "Quijote," "Amor, Amor,"

"To All The Girls I've Loved Before" and "If You Go Away," among many other international hits. For the record, Latin superstar **Julio Iglesias** has recorded more than 60 albums during his illustrious career. His worldwide sales total more than 150 million records, with a total of 965 gold and 350 platinum records. And among his fans and friends are **Ronald Reagan**, **Anwar Sadat**, **Menachem Begin** and **King Juan Carlos of Spain**—though not necessarily at the same time and place.

Billy Joel, the 5-foot-7 rock star, has been named to the **Ten Best-Dressed Shorter Men in America** list, which is compiled by **Short Sizes, Incorporated**, a Cleveland retail and mail order clothing company. The rest of the list includes **White House Chief of Staff John Sununu** (5-foot-9), Broadway star **Robert Morse** (5-foot-7), Olympic gymnast **Bart Connor** (5-foot-6), television home handyman **Bob Vila** (5-foot-8), Cleveland Mayor **Michael White** (5-foot-7), novelist **Tom Wolfe** (5-foot-8) and actor **Tom Cruise** (5-foot-9). Two others, 5-foot-5 actor **Michael J. Fox** and 5-foot-1 actor/director **Danny DeVito** were repeat winners.

While we're discussing people that my mother would like, (No, that's a lie, mom's a big **Dead Milkmen** fan.) let's talk about **Engelbert Hum-perdink**.



Julio Iglesias

The superstar of the late 1960's and early 1970s, who scored such hits as "Release Me" and "There Goes My Everything," has signed on to play an opera singer in *Sherlock Holmes And The Leading Lady*. This mini-series, which is planned for television syndication, will star **Christopher Lee** as **Sherlock Holmes** and **Patrick MacNee** as his ever faithful sidekick, **Dr. Watson**.

Singer/entertainer and Las Vegas mainstay **Wayne Newton** has signed a two-year contract to manage a \$1.4 million Indian bingo hall that, up until the agreement, had been closed for six months. The **Wayne Newton Gaming Inc.** establishment opened its doors on November 16th and will be operated by the **Seneca-Cayuga** tribe in far northeastern Oklahoma. **Wayne Newton** also operates a bingo hall in **Santa Ynez**.

Ever wonder what the songs of **Joni Mitchell** would sound like sung by somebody else? Me neither, but the thought obviously occurred to whoever put together *The Joni Mitchell Project* at the **Los Angeles Theatre Center**. This is a concert of two dozen



Heather Harris

Joni Mitchell

Mitchell songs interpreted by five different performers—**Hinton Battle**, **Noreen Henessy**, **Philip Littell**, **Lisa Harlow Stark** and **Ren Woods**. The show is reminiscent of *Jacque Brel Is Alive And Well And Living In Paris* in that it is all songs with no connecting dialogue. Featuring favorite Mitchell numbers such as "I Had A King," "Conversation," "All I Want," "Dancing Man," and the inevitable "Both Sides Now," the show features some great dancing to go along with the singing. *The Joni Mitchell Project* runs through December 16th. The Theatre is located at 514 S. Spring St. in downtown Los Angeles.

If you can't make that one, you might want to head to **Highland Grounds** on December 7. That's where **Harvey Robert Kubernik** and **BarKubCo** music will present a special evening of contributors from the Kubernik-produced *HollyWord* LP. Confirmed for the program dubbed "11 x 11" are **Linda Albertano** singing **Bessie Smith's** "Empty Bed Blues" and **Louie Lista** performing **Bob Dylan's** "Man Of Constant Sorrow."

SHOW BIZ—Tom Kidd

All proceeds from this very interesting evening of music and spoken word will be given to the Smithsonian Institute's new permanent endowment fund in honor of the late record producer/talent scout **John Hammond**. The fund will support live musical performances at the National Museum of American History in Washington D.C.

If all those upcoming occurrences are too much to remember, here's something you can enjoy anytime. Australian-born **Andrew Daddo** has joined the VJ team at MTV, where he will host the video channel's morning show *Awake On The Wild Side*. Joining hosts **Julie Brown**, **Martha Quinn** and **Daisy Fuentes**, the 23-year-old newcomer began his career as a model before landing his first television role hosting a children's program titled *Andrew Daddo's Cartoon Show*. Just prior to coming to the U.S., Daddo co-starred in the Australian film *Kink In The Picasso*.

In more MTV news, their weekly series *The Big Picture* has moved production to Los Angeles. *The Big Picture* is hosted by **Christopher Connelly**, Senior Editor of *Premiere*



Frank Micicoffa

Andrew Daddo

magazine. The show focuses on the top five box office hits each week as well as the latest upcoming film releases. To celebrate the move, MTV recently threw a boffo party at the Joan Crawford Estate in beautiful Bel Air. The party was really neat (you shoulda been there) even if MTV did renege on their promise to hand out wire hangers at the door.

Congratulations also to MTV for the launching of their new Portuguese-language network which services Brazil. This venture gives the video channel their first major presence in Latin America while giving them exposure on all six continents.

This issue of *Show Biz* has told you about all sorts of neat things you can do and/or see in the near future. Let's now turn our attention to some neat things you've probably missed. For instance, **Timbo** writes in to gloat about an article called "Rock and Ruin" from the October 29th issue of *US* magazine in which he was the main source. His first print appearance was soon followed by an interview on *Sally Jessy Raphael's* talk show. The segment



Hasbro's New Kids on the Block

called *You Want To Be A Rock Star* was, we are told, designed to discourage kids like Timbo from following their dreams west. Pictured with the snake-raising merchant of metal-death (his words) is acoustic philosopher **Abraham Cloud**, whose songs Timbo recently performed at that happening new night spot *Blak and Bloo*. Timbo's the one with the tongue.

It looks like the word is official. NBC has cancelled *Hull High*, the high school-based musical. Attempting to mix drama and music, critics took to the show but audiences didn't. According to A.C. Nielsen Co., *Hull High* ranked 85th, the lowest among Big Three network shows, with a 5.9 rating and a 10 share. All told, the series pilot and three episodes aired. The news was also bad for that other singing and dancing drama *Cop Rock*, which ABC has cancelled.

And now, for any of you who ever wanted to undress one or more of the **New Kids on the Block**, this is your chance. Pictured are Hasbro's line of NKOTB concert Dolls which, combined with the veteran toy manufacturer's strong performance in Europe, boosted Hasbro Inc.'s third quarter earnings nearly six percent to \$33.1 million. Included in this toy line are the dolls pictured, another set in their "Hangin' Loose" street clothes, a stage playset, a fashion playset, a working telephone,

cassette player, AM/FM radio, puzzles and a line of electronics. The New Kids line generated so much fan excitement that one million of the New Kids dolls sold in the first month on the shelves. So what do you want for Christmas?

What *Show Biz* wants for Christmas is a copy of the late **Ava Gardner's** juicy autobiography in which she tells of former lover **George C. Scott** drunkenly beating her and about aborting two babies fathered by her third husband **Frank Sinatra**. "MGM had all sorts of penalty clauses about their stars having babies," she writes in *Ava: My Story*. "If I had one, my salary would be cut off. So how could I make a living? Frank was absolutely broke and would probably continue to be (or so I thought) for a long time." She proceeded with the abortion without Sinatra's knowledge, though he was aware of a second abortion performed a few months later, the book said. Gardner's other husbands were band leader **Artie Shaw** and actor **Mickey Rooney**. The tome is on better book racks everywhere.

And finally, **Lawrence Lebo** will be performing some really nice jazz tunes on Dec. 9 over National Public Radio's *Weekend Edition* program. The show airs at various times over KCRW, KPCC and KLON in the L.A. area as well as nationally. MC



Timbo and Abraham Cloud

TELEVISION PIX

SUNDAY, NOVEMBER 25

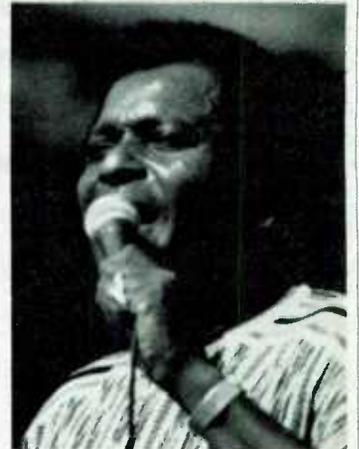
3:00 p.m. **AMERICAN MOVIE CLASSICS**—Follow *The Fleet*: Sailors on shore-leave romance a couple of singers. **Fred Astaire**, **Ginger Rogers**.

5:30 p.m. **BRAVO**—True Stories: **David Byrne's** affectionate musical send-up of the mythical town of Virgil, TX.

TUESDAY, NOVEMBER 27

7:00 p.m. **KNBC**—Entertainment Tonight: "ET" looks at the life of **Frank Sinatra** as he approaches his 75th birthday.

WEDNESDAY, NOVEMBER 28



Charley Pride

5:00 p.m. **THE NASHVILLE NETWORK—Fairs and Festivals: South Carolina State Fair**: Featuring a concert appearance by **Charley Pride**.

6:00 p.m. **BRAVO**—*La Gazza Ladra*: The Cologne Opera performs **Rossini's** most brilliant composition.

FRIDAY, NOVEMBER 30

1:00 p.m. **VH-1—VH-1 to One**: **Take 6** is spotlighted in this half-hour series.

6:00 p.m. **THE DISNEY CHANNEL**—*The Party In Concert*: Catch the excitement of **Party** as the cameras visit the group back stage during their recent tour. **REPEATS**: Dec. 8.

9:30 p.m. **KCET**—*Bernstein in East Berlin*: An international telecast of **Beethoven's** famous Ninth "Choral" Symphony.

SATURDAY, DECEMBER 1

7:30 p.m. **BRAVO**—*Hysteria*: **John Cleese**, **Tina Turner**, **Jerry Hall**, **Splitting Image**, **David Gilmour** and **Jools Holland** team-up for a concert to benefit the **Terrence Higgins Trust** for AIDS. **REPEATS**: December 2.

10:30 p.m. **KCET**—*All Star Swing Festival*: **Doc Severinson** hosts this gala concert featuring **Ella Fitzgerald**, **Duke Ellington** and **Benny Goodman**.

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

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler.

THE WINNING BAND: Local rock band Stikkitty has won this year's Band Explosion, a worldwide competition for best undiscovered band. The finals, held in Tokyo at the Budokan Hall, were co-sponsored primarily by the Yamaha Corporation, the Yamaha Music Foundation and Nestle K.K. More than 23,000 bands from 26 countries competed, with sixteen finalists eventually battling it out in front of a panel of celebrity judges and 6,200 rock fans. Stikkitty earned their way to Tokyo by first winning Soundcheck: The Yamaha Rock Music Showcase.



AND WE CAN BE HEROES, JUST FOR ONE DAY: Veteran MTV VJ Martha Quinn and MTV's Senior VP of Music and Talent, Abbey Konowitch, don Sixties garb for a recent fund-raising party at the Big Apple's Waldorf-Astoria, held to benefit the AMC Cancer Research Center. Dubbed "The Night of a Thousand Heroes"—with each guest attending as his favorite hero, hence Konowitch's Lennon outfit (pictured right)—the star-studded event raised \$1.1 million. Pictured (above): Tom Freston, Chairman and Chief Executive Officer of MTV Networks and 1990 honoree for AMC Cancer Research Center's annual entertainment campaign, and Bonnie Raitt and Paul Simon, who provided the live entertainment for the worthy event.

Larry Busacca



Bruce W. Talamon/Onyx

MOTOWN: YESTERDAY AND TODAY: Original Temptation Otis Williams and noted black filmmaker Robert Townsend are shown backstage at the October 22nd taping of Motown 30: What's Goin' On, a two-hour television special set to air on the CBS network on November 25th. Artists slated to appear include such notables from Motown's past as the Four Tops, the Temptations, Gladys Knight, Smokey Robinson and Stevie Wonder as well as such luminaries from the world of TV and film as Whoopi Goldberg and Denzel Washington.



NO BACKBONE: Charisma retro-rock act Jellyfish, who is currently making some waves on the alternative music scene, is pictured backstage with actress Brooke Shields, who stopped by during the band's Lisner Auditorium performance in Washington, DC. Pictured (L-R; top row): Charisma's Lenny Bronstein, Brooke Shields, Jellyfish's Jason Falkner; (bottom row) Andy Sturmer and Roger and Chris Manning of Jellyfish.



Donna Santisi

PARTY PALS: Noted artist-producer Kenny "Babyface" Edmonds, one half of the red-hot writing-producing team L.A. & Babyface, is pictured (far left) with Arista flagship act Whitney Houston and Motown legend Stevie Wonder at a listening party in honor of Houston's new album, I'm Your Baby Tonight, held recently at the Bel Air Hotel. Babyface and L.A. Reid produced the album's title track and current hit single.



Lisa Rose

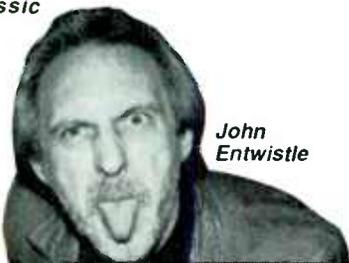
TWISTIN' THE NIGHT AWAY: The Twist King, Chubby Checker, is pictured with veteran L.A. rock club owner Esther Wong at her westside rock club, Madame Wong's West.



JAILHOUSE ROCK: I.R.S. recording act the Rebel Pebbles performed recently at the California Institution for Women (Chino Women's Prison), much to the delight of their very captive audience. The band—(L-R) Karen Blankfeld, Cheryl Bullock, Rachel Murray and Robin Fox—ran through an energetic one-hour show, which included—you guessed it—a version of the Elvis Presley/Leiber and Stoller classic "Jailhouse Rock."

WHO SAID YOU CAN'T GO HOME AGAIN:

Iain Matthews, a former member of English folk rock act Fairport Convention and Matthews' Southern Comfort, a group that scored a hit in 1971 with a soft-rock rendition of the Joni Mitchell classic, "Woodstock," has completed a brilliant new album, *Pure And Crooked*. Matthews, who began his recording career in 1967, left performing and recording behind in 1983 when he began working as an A&R rep for Island Records and Windham Hill. Reflecting on his career, Matthews states: "I've never considered myself a songwriter, I've always considered myself an interpreter. It's taken me a long, long time to accept my songs for what they are and to realize that they are pretty good songs. I always thought that my stuff was second-rate to everybody else's." Judging from the quality of his recent show at McCabe's and his new LP, *Pure And Crooked*, the worthy follow-up to his 1988 LP, *Walking A Changing Line*, this interpreter has come a long way in establishing himself as a songwriter to be reckoned with in his own right. —SW

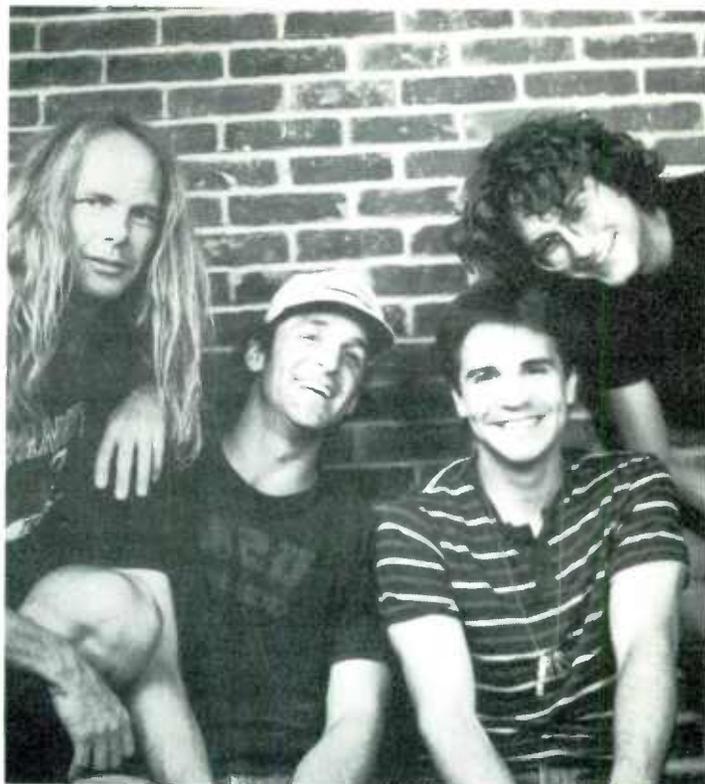


John Entwistle



Anna Fash

PARTY TIME: A great post-concert bash was held at the Tropicana—complete with female mud wrestling—following Billy Idol's recent *Great Western Forum* show. Shown at the salacious festivities are Who bassist John Entwistle (doing his best Gene Simmons) and David Lee Roth, flanked by reunited Go-Go's Jane Wiedlin and Gina Schock.



SHIFTING GEARS: Hailing from Austin—the small town of Austin, Minnesota, that is, not its more illustrious Southern counterpart, Austin, Texas—PolyGram recording act the Gear Daddies (L-R: Randy Broughten, Nick Ciola, Martin Zellar and Billy Dankert) have distinguished themselves as a hard-working alternative rock outfit who make music the old-fashioned way: with good melodies and three-dimensional lyrics that mean something. Explaining the band's down-to-earth work ethic, singer-songwriter Martin Zellar says: "We're far from your typical rebel rock guys—we weren't born to rock. To illustrate how unpretentious and fairly normal this band is, despite their bar-bred rock credentials, Zellar remembers one incident in particular: "One time we were playing at a college, and they had stocked our dressing room with a deli tray. So we decided we were gonna be the 'real rock dudes,' and we started tossing the food around and throwing stuff against the wall. After we went on and played, we got off, came back and looked around and felt so bad that we cleaned it all up." The Gear Daddies are currently touring in support of their latest PolyGram effort, Billy's Live Bait, which follows on the critically acclaimed heels of its predecessor, Let's Go Scare AI.

**MUSIC CONNECTION
Ten Years Ago...**

Tidbits from our tattered past

LOVE IN VAIN: Robert Johnson, the Delta blues man who gave early inspiration to Eric Clapton and wrote "Love In Vain," which the Stones covered, is the subject of a screenplay reportedly purchased by Mick Jagger. The unconfirmed reports have Jagger about to produce the work, named after the very song the Stones covered.

SOGGY BOSS: According to informed sources, Bruce Springsteen's new two-record set will be in stores by Thanksgiving. The record is tentatively titled *The River*.

PHONE PLAY: If you play the opening notes of Billy Joel's "Sometimes A Fantasy" on a touchtone telephone, you reach his management office in New York, according to a radio disc jockey. The word's out, though, so they're probably changing the number now.

CONCRETE BLONDE



James Mankey, Paul Thompson and Johnette Napolitano

AN ALTERNATIVE ROUTE TO SUCCESS

By Scott Schalin

It had not been a good year for Johnette Napolitano. The leader of Concrete Blonde had barely overcome the end of a romantic relationship that had “shook her to her foundations” when a very close friend was diagnosed with and then died of AIDS. If these tragic events of 1988-89 did one thing, however, it provided this enigmatic artist with a reaffirmation of life that culminated with the recording of the band’s latest and appropriately titled album, *Bloodletting*.

Easily the group’s darkest output to date, the music of *Bloodletting* juggles the themes of broken relationships, depression and sui-

cide like flaming knives—obviously not the sort of work one’d play to get a suicidal manic in off the ledge.

That much of this album was written during this emotional nadir in the life of singer-bassist Napolitano certifies art’s potential for emotional catharsis. When her close friend, artist Ron Scarselli, died, it made her reevaluate her own existence and led to the creation of one of the most spiritually invigorating albums of the year. “When Ron died of AIDS, it really made me think a lot,” she recalls. “After he was diagnosed with the disease, he started painting like a madman. He’d have like five

or six canvases going at one time, and it struck me that he should’ve been doing this all the time.” Johnette pauses, then adds, “If today was your last day, you’d have to ask yourself, ‘Did I have a good time, did I talk to the people that mattered or did I waste time on the people who don’t?’”

Bloodletting may be the least accessible of the band’s three albums, but it has proven ironically to be their biggest seller, closing in on gold status in the States while already earning the platinum seal in Canada and Australia. The album’s strong sales performance has been spurred on by the success of

"Joey," a single that has clung to the top of the charts like a leech upon a sick man's skin. But the biggest surprise has been radio's undying support of the song: despite the dour content, the track has single-handedly propelled the band from alternative status to the mainstream appeal of Top Forty radio.

This newly-acquired attention must seem odd for a band whose following has previously encompassed a small yet devout group. Longtime fans must now share Concrete Blonde with an audience that probably cares less about an artist's emotional upheaval and more about where on their wall to place this month's *Teen Beat* centerfold. "Well, if it's not me, then it'll be New Kids on the Block," says Johnette. "We might as well take up the three minutes on radio or MTV, or else it'll be some idiot band. I think there's better art than that to be seen." Is the mainstream pop audience prepared, however, for the album's darker content? "Sure," explains Johnette. "I think it'll make them think, which is something they need to learn to do."

In the past, Napolitano may not have been this confident about her music's effect on an audience, nor was she too comfortable dealing with the media. But, thanks in part to the success of the album, this deceptively demure artist now feels less pressure to "sell herself" to the press. "I still don't do interviews very much," she explains, "but I've been dealing with certain claustrophobic aspects of my personality."

The first of five children, Napolitano was born in the Queen of Angels Hospital in Hollywood—the beginning of what would be an uncomfortable adolescence. "I had a lot of problems early on that I'm only now dealing with in terms of my own personal psyche," she admits. "I had a real violent household, so I could never invite friends over because I never knew when my parents would start pulling guns on each other."

Guns?

"Yes, that's true, and I don't even want to touch on that. I haven't seen my father for a long time because he did not approve of me doing this at all," she stresses. "It was really tough when I was nineteen, because if you didn't do things his way, then you were an asshole."

In order to circumvent this strained domestic relationship, Johnette left home and hooked up with guitarist James Mankey in 1982 to form what would become the nucleus of Concrete Blonde. It took several years to secure a deal with I.R.S. Records, but when the band finally did release their self-titled debut in 1986, Napolitano found it opened a whole new Pandora's box of pressures, which stemmed in part from her previous problems at home.

"You know, it was hard for me to have this instilled into my brain, that I was a fuck-up and a failure, and then have a record out where everyone wanted to talk to me," she says. "Success is not a tangible thing. People would call me on the road and say we were number so-and-so, and it was very surreal. Then you come back home, and all of a sudden everybody treats you differently. It's very cynical, and it hurt my feelings very

badly."

Now, three albums into her career, she has finally grown tired of the industry's inherent hypocrisy—not to mention the smog and violence of her hometown—and has migrated across the Atlantic, where she finds the pace of life much more to her liking.

"I see on the news where kids are wearing bulletproof jackets to go to school here in L.A. It's a different vibe here, and it's violent, and it scares me," she stresses. "In France, you can just sit in a cafe and ponder and get ideas, and there's no rush. Here, everyone is homogenized into corporate servants. We don't even know what art is. In America, it's the art of having status, money and who knows who; it's stardom for stardom's sake. And it's very shallow, and it kills you—look at Elvis and Marilyn. It's very tragic."

"To me, the most important thing is writing and creating, so why should I spend time hanging out at parties or doing a lot of interviews? You're in charge of everything. People say you're lucky if you have a job and you get two weeks off a year—fuck work. You're not born to work, you're born to have a good time. And that's why France is so great. I don't



Daniel Tinney

want to serve anybody. This is my life, and I'll live it the way I want to."

Obviously a woman who's unafraid to speak her mind, this former Kentucky Fried Chicken slinger is particularly critical about her gender's role in what still proves to be a male-dominated world. "The conditions for women are better now than they ever were," she maintains. "But they spend so much time complaining that they don't get anything done."

"I can get real upset about the attitude of men toward women in this industry, but then I turn on the videos and see Nancy Wilson's tits pushed out to here," she says, reaching halfway across our table and nearly spilling a margarita. "And women do it to themselves. I mean, I'm at gigs, and I see how women come back and hit on guys in the band, and I'm ashamed of my own sex."

Sex, however, had nothing to do with the legal controversy Concrete Blonde stirred when they held out in a semi-famous contract dispute with I.R.S. Records that temporarily

halted the release of the band's second LP, *Free*. "We basically went on strike, and won," she recalls. "We upgraded our deal quite a bit, and now I wouldn't want to be on any other label. I mean, we're in the Top Twenty and are bigger than I ever thought we would be."

But, at the time, the incident brought into question a band's loyalty to their first-time financiers. "I'm very loyal," she purports. "That's probably not my image because I fire quite a few people, but it's only because you need to have a team of people around you that are aligned with your concept of your career. We were originally passed on by everybody, and Miles Copeland [President of I.R.S.] was the only one who heard it for what it was and understood it. You never forget when somebody gave you the shot."

"I called Miles the other day and said, 'Let's have lunch,' and he was there," she continues. "How often can you do that? I'm very happy with I.R.S."

Today's Concrete Blonde even has the musical direction that in the past may have been lacking. Napolitano pared the group down to a three-piece for the *Bloodletting*

"Here, everyone is homogenized into corporate servants. We don't even know what art is. In America, it's the art of having status, money and who knows who; it's stardom for stardom's sake. And it's very shallow, and it kills you—look at Elvis and Marilyn."

—Johnette Napolitano

album, leaving bassist Alan Bloch jobless, while also replacing the flash of drummer Harry Rushakoff with the smoother stylings of former Roxy Music skinsman Paul Thompson. "Having Paul in the band has made me reappraise the art of making music. I feel like a real musician for the first time. I don't think I was ever really 100 per cent committed before this record. Now I can start making music for music's sake," she says with relief. "I also got a lot of feelings out on this album, so it's no longer the gigantic psychological purging that it has been up until now."

Thanks, however, to the purging, Johnette Napolitano is now committed to the pursuit of life and a firm believer in a glass that's half full rather than half empty. "You're on this planet, and you should see everything that it has to offer and drink from everything that is offered you," she says, leaning forward. "It's hard to do that. But I'm here for the duration. I'm not going to die tomorrow. And you know what? It'll be too soon when I do." 

BRYN BRIDENTHAL

Geffen's Media Maven

By Maria Armoudian



Just as I suspected, I found her buried behind stacks of magazines, newspapers and other miscellaneous paperwork, with a telephone glued to her ear. Every chair, every space on the floor was occupied with print. It appears, by watching and listening, that Geffen Vice President of Media & Artist Relations, Bryn Bridenthal, lives and breathes the media. "I wake up in the morning watching news programs, and I go to sleep watching *Arsenio Hall*. Someone who doesn't love media has no place in publicity. This is not a job, it's a lifestyle," states Bridenthal.

And what a lifestyle! It appears to be without structure, order, consistency—and definitely outside the realm of control. In fact, the life of this publicist is quite chaotic—but she apparently likes it that way. "My days are never predictable, and I'm never in control of my life, because regardless of my previous plans, as soon as Slash goes on television and says, 'Fuck,' all of those plans are out the window. Instead, my life is parcelled out into the hands of managers and artists," explains Bridenthal with excitement.

Bridenthal's priority is finding the story and making an editor's job easier, so she must do a great deal of research. "Each time I begin a new project, the first thing I do is talk with everyone in the band, starting with the A&R representative who signed them, to find what makes this group unique enough to attract his or her attention. Then I talk with the managers and artists to find out who the artist really is and what he is trying to communicate."

Once the information is gathered and processed, the artist's image begins to emerge and take form. "The fallacy is that we create an image. I don't believe anyone can create an image, it's already there. We just dig to find out exactly what it is and what is newsworthy about it. Then we simply put a magnifying glass on that. I'm violently offended by publicists who rely on fiction. That, to me, is just plain laziness."

The next step is creating one of the most important tools, the word picture of the artist: the biography. "The bio should be a communication from the artist. If it's really good, it helps in obtaining stories. It should have quotes, facts, points of view, emotions and should enable someone in Kansas City to write about the artists as if he or she knows them. I don't believe in hyperbole. For a record company to say that a record is great

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is silly. Obviously, they're going to think it's great," says Bridenthal.

Sometimes Bridenthal has to put on her "den mother" hat and help her artists understand the media. "I can't teach the artists about media—it's too much for them—but I do try to guide them. We usually discuss possible questions and possible good answers, and I simply let them know that it's up to them to direct the interviews. I tell them that it's their responsibility to help the press person find the story. Then, when the time comes, I push them out on their own."

However, Bridenthal's designated "mom" role is not always pretty. "Sometimes I have to be a bad guy. For example, if I schedule an interview and the artist doesn't want to do it, maybe because he wants to see his old lady, I will make his life a living hell. I have to constantly remind artists that this business is survival of the fittest, and if they're not ready to belly up to the bar and completely focus on their careers, it's just not going to happen.

"I also have to slap them around if they take the media too seriously, when they live and die by their reviews, because then they aren't being true to themselves or their music. If the reviews give them writer's block, then they shouldn't read them."

Then there is the trouble-shooting side of publicity. "So much of publicity is putting the stories back together after they have fallen apart time and time again," explains Bridenthal. "It can be very tedious, and one has to roll with the punches. To put it bluntly, publicity is very often about eating shit gracefully. At times, I've been driven to tears.

For example, one time, after an artist had agreed to do the *Today* show and the music director had flown all the way out here from New York, the artist cancelled the interview. That was sheer embarrassment."

Thus, mastering the art of publicity means understanding the media, identifying the exciting news and understanding the artists. "The better we know the artist, the better job

"If I schedule an interview and the artist doesn't want to do it...I will make his life a living hell."

—Bryn Bridenthal

we do. Nobody can make another person interesting. Rather, we find what's interesting about him or her and show other people that. If you find that an artist is boring, you haven't done your homework. One of the deadliest things a publicist can be is boring."

Bridenthal is anything but boring. This dynamic bundle of energy radiates excitement. And it is precisely that excitement and energy that is rumored to have been the strongest

force behind the success of Guns N' Roses. "Publicity is energy," she explains. "And most publicists are hyper and insecure."

Overseeing the rosters of both Geffen Records and DGC Records would seemingly create difficulty. Still, Bridenthal tends to each artist on both labels first by delegating some of the responsibility to her staff while prioritizing according to the following two factors: the company's direction and the press angles of each artist. "I tend to concentrate where I can make the greatest impact. Some artists are better press acts than others; whereas some are so far from the front lines of press that I'm not going to make much of a difference," explains Bridenthal.

Constant revision and improvement is also a must for Bridenthal. I overheard her say, "Just maintaining is not good enough for me." Therefore, she continues to search for better ways of doing publicity and better ways of communicating. "I have a very short attention span, so I have to continually change to keep from getting bored. I figure that if I'm getting bored, the person on the other end of the pitch must be getting bored," she says.

Bridenthal can be found in the office during the evenings and on weekends. Does that leave a void regarding family life? Not exactly. She is married to Kent Housman, a well-known studio musician. "Kent gigs on the weekends, and being married to an artist actually helps me to have a better understanding of artists in general. As for children, I gave that up a long time ago when I decided to be in the business. In lieu of children, I have bands." **MC**

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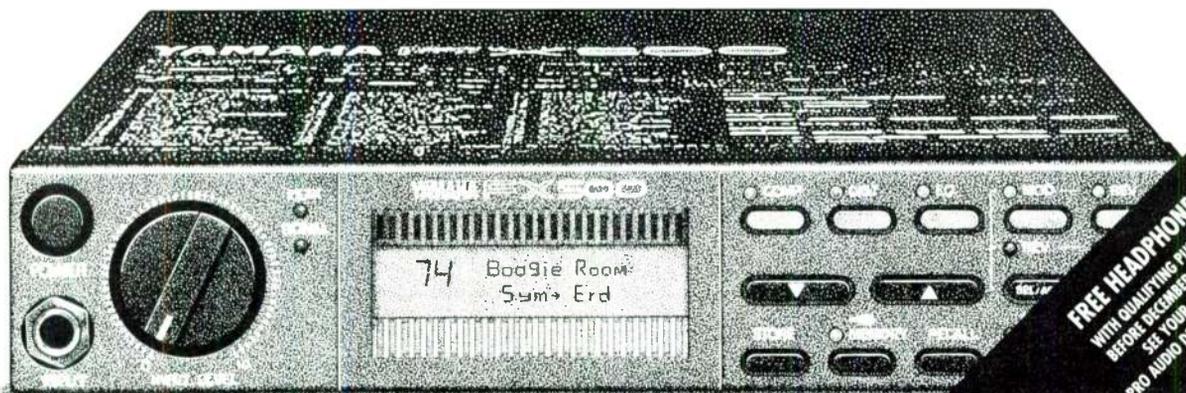
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COUNTRY ★ HOTSHOTS

Garth Brooks
Travis Tritt

Alan Jackson

By Sharyn Lane

Country music is not just for the country anymore. A recent Simmons survey reports that 33% of all adults listen to country music radio stations. This places country music in a virtual tie with Adult Contemporary as the number one format on radio. It is also appealing to a multi-generational audience with no geographical limitations—it's as widely accepted in Brooklyn as it is in Birmingham—and is breaking through once existing musical boundaries with youth, energy and exciting new sounds.

Reflecting the steady growth and the traditionalist movement in country music are three sizzling hot newcomers: Garth Brooks, Alan Jackson and Travis Tritt. Teenage girls and their mothers scream for them; their albums are going platinum; their singles routinely soar up the charts; and they are crossing-over to the pop charts with increasing regularity (with Garth Brooks currently enjoying two albums on Billboard's charts). They are making naysayers put aside once preconceived prejudices about country music and sit up and take notice.

Garth Brooks

No one is hotter than Garth Brooks. He just won the prestigious Horizon Award for career development at the Country Music Awards and the honor for Best Video for his song, "The Dance." His current album, *No Fences*, is Number One on the country charts and has just been certified platinum, as has his first album, *Garth Brooks*. And not only is *No Fences* Number One on the country charts, it's also in the Top Twenty on the pop charts. In addition, Brooks' first album is also on the pop charts, and his recent single, "I've Got Friends in Low Places," was his fourth Number One hit.

Garth Brooks grew up in Oklahoma, the youngest of six children. His mother Colleen was a 1950s country singer who recorded briefly with Capitol Records. While Garth attended Oklahoma State on a track scholarship, he studied advertising by day and did his music by night. "My parents told me that if I'd stay in college, they would be morally supportive of anything I chose to do. And I'm glad I got my degree. It gave me four years to



Beverly Parker

"I write and sing 'heart music.' It's music, not of the mouth or the ears, but rather it goes in a straight line from one heart to another."
—Garth Brooks

grow up." While in college, he also met his wife Sandy, who has figured prominently in his career. "If it hadn't been for a loving, determined wife, I would already be out of the business. Sandy is the driving force—she's as much Garth Brooks as I am." At the recent Country Music Awards, Garth insisted on bringing Sandy onstage with him as he accepted the Horizon award. He acknowledged publicly her invaluable support, and it was indeed a touching moment.

Ironically, when Garth first ventured to Nashville in 1985, he found only frustration and loneliness. At a meeting with ASCAP's Merlin Littlefield, he was told he had a choice: to starve as songwriter, or put together a band and starve with eight other people. The meeting resulted in Garth's realization that Nashville was not the place for him, and he went back home.

A few years later, in 1988, he was ready to try again. This time, he had his wife, Sandy, and his band, Santa Fe, by his side. Within ten months, he was signed with Capitol Records.

They are calling Garth Brooks a new traditionalist, but he eschews any labeling. "I write and sing 'heart music.' It's music, not of the mouth or the ears, but rather it goes in a straight line from one heart to another. It cuts through borders, languages and fences of all kinds. Everyone has a heart, and that's what my music is all about." In Garth's award-winning video, "The Dance," he illustrates his point. It mixes touching visuals of President Kennedy, Martin Luther King and the Challenger astronauts with bittersweet lyrics:

*And now I'm glad I didn't know
The way it all would end
The way it all would go
Our lives are better left to chance
I could have missed the pain
But I'd of had to miss the dance*
—"The Dance"

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But there's also a get-down, honky tonk style to Garth Brooks that makes him one of the most exciting acts in country music. "We throw guitars and scream at the audience, run into the crowd, suddenly disappear offstage and then appear somewhere standing on someone's table—we just have fun. From the very beginning, we've had a huddle before each performance to get fired up. Once you get the crowd going, it builds into total mania until it finally gets like sex: a frustration, a big buildup and finally a blowout. Then the show's over, you're back on the bus and you're wonderin' what just happened?"

Alan Jackson

Alan Jackson possesses a winning combination: He sounds great and he looks great. At 6' 4" and 180 well-proportioned pounds, his sexy cowboy look rivals that of any top male model. He was nominated for three Country Music Association awards and has accumulated a gold album, three hit singles and a new baby—all within the last year.

But, not long ago, Alan was sorting mail at the Nashville Network, where he now frequently appears as a guest star. Prior to that, in his hometown of Newman, Georgia, he held a series of odd jobs but could never stick with any of them for longer than two years at a time, something he now calls "the two-year burnout."

"Growing up in a small town, there weren't a lot of opportunities except the standard kind of things like going to high school, college, getting married, having kids and working. I tried all that, but I kept getting tired of whatever I was doing. I'd always come back to the idea of music and think about how much I'd love to do that for a living—but it just seemed so out of reach."

During this period, Alan's wife Denise was a flight attendant, and she ran into Glen Campbell at the Atlanta airport. She went up to him and said, "Excuse me, my husband wants to be a singer and songwriter. What does he need to do?" In response, Glen gave her a card with the name and address of his office in Nashville. A couple of weeks later, Alan Jackson was standing in that office asking for advice. He was told to move to Nashville and get a job, and that's just what he did.

In addition to working at the Nashville

Network, Alan Jackson worked at his craft. He wrote songs, put a band together and played wherever he could throughout the country. After about a year, Glen Campbell's publishing company finally signed him on as a songwriter. They also introduced him to Barry Coburn, who is now his manager. Mr. Coburn helped in the production of a demo tape, produced by noted singer-songwriter Keith Stegall. This resulted in interest from several major labels, and Jackson decided to go with Arista Records, the highly successful dance/pop label that was just opening a country division in Nashville, headed by Tim



"Videos and TV have exposed the world to country music, and people are realizing they don't have to listen to just one sound anymore."

—Alan Jackson

Dubois.

Alan recalls: "Tim said the whole Nashville industry would probably think they were going to try to drag pop music into country, but they wanted somebody traditional like me as a statement that they were here to make country music. They've been great. I know it was the right choice."

Alan Jackson describes his sound as "real country music, rooted in the tradition of Hank Williams and George Jones. It is heartfelt lyrics sung in a soulful way." Alan is amazed by the far reaching appeal of his music and

the receptive, enthusiastic audiences that he encounters. "Everywhere, there are loyal country music fans. In Europe, we played countries where they didn't even speak English, and we did three and four encores. We also played lots of colleges where kids will have CD collections that include rap artists, Bruce Springsteen and me. It's incredible. Videos and TV have exposed the world to country music, and people are realizing they don't have to listen to just one sound anymore. Country music is real music, and it's being accepted and enjoyed everywhere by everyone."

It has been a whirlwind year for Alan Jackson, with no slowing down in sight. Another album is due out at the beginning of the year—which has Alan a little apprehensive. "You have a lifetime to write your first album and just a year to write your second. It's kind of scary." Meanwhile, sales are climbing on the first Alan Jackson album, *Here In The Real World*. Although he admits that "it's difficult being away from home so much," here in Alan Jackson's real world he is living his dream.

Travis Tritt

Travis Tritt stands at the forefront of a growing emergence of country/rock artists which includes the Kentucky Headhunters, Carlene Carter and Mary Stuart, to name just a few. It is a sound that is rooted in tradition while at the same time bursting with raw power.

"When I was a kid, I grew up listening to the records of George Jones, Merle Haggard, the Allman Bros. and Lynyrd Skynyrd. I guess it was just inevitable that I would combine the sounds of country, blues and southern rock." Although he was influenced by many artists, Travis Tritt definitely has his own style and his own voice. His music is fresh and appealing, and this is reflected by the meteoric rise of his debut Warner Bros. album, entitled *Country Club*.

Country Club has already produced four solid hits. The first single was the album's title cut, "Country Club," which Travis was initially ambivalent about. "My producer, Gregg Brown, sent me a copy of 'Country Club,' and it sounded like a hit to me, but I didn't write

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PACKAGING RADIO SPECIALS

By Sue Gold

Radio stations may have different formats, but one thing they have in common is the use of network programming. Broadcasts of concerts, interviews, anniversary specials, countdowns and holiday specials are all done by radio network companies which distribute these shows to radio stations around the country.

There are two basic types of shows: long form shows such as weekly countdowns, which have long-term contracts with radio stations, and specials such as the Who's Anniversary special or the 20th Anniversary of Jimi Hendrix's death. Radio programs distributed by radio network companies each have their own individual networks of radio stations around the country, according to Thom Ferro, Executive Vice President and General Manager of Westwood One Radio Networks. These radio stations are the affiliates for that particular show.

Ideas for shows are usually born at the radio networks. According to Denise Oliver, Vice President of Long Form Programming at Unistar Communications Group, "Many times ideas for specials are things that are topical, like Irving Berlin's 100th birthday and anniversary shows.

"With long form programming, a member of our staff will usually come up with an idea, and then we try to determine if there is a need for that type of new programming," Oliver continues. "If we think there is, we contact our affiliate relations people and try to figure out how often we would run it—either weekly, monthly, holidays. Then they tell us what they think the radio stations would be most acceptable to."

Weekly Countdown with Rick Dees
Jimi Hendrix, 20th Anniversary
AMERICAN TOP 40
Superstar Concerts: Billy Joel
the Lost Lennon Tapes
the Lost Lennon Tapes
the Lost Lennon Tapes
IN CONCERT: Heart
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Ferro says, "We do programs that the radio stations want to air and advertisers want to buy. Sometimes shows are created in-house by our own people, and sometimes an outside producer will bring something to us that we'll decide to do. If there is a show that radio demands and wants, we'll try to create a show based on that need or a need from advertisers."

Some of Westwood One's most successful shows are their concert series, *Superstar Concerts* and *In Concert*. "Radio will usually dictate which artists we record. We take a look at what's happening on radio, on the charts, which records are doing what and

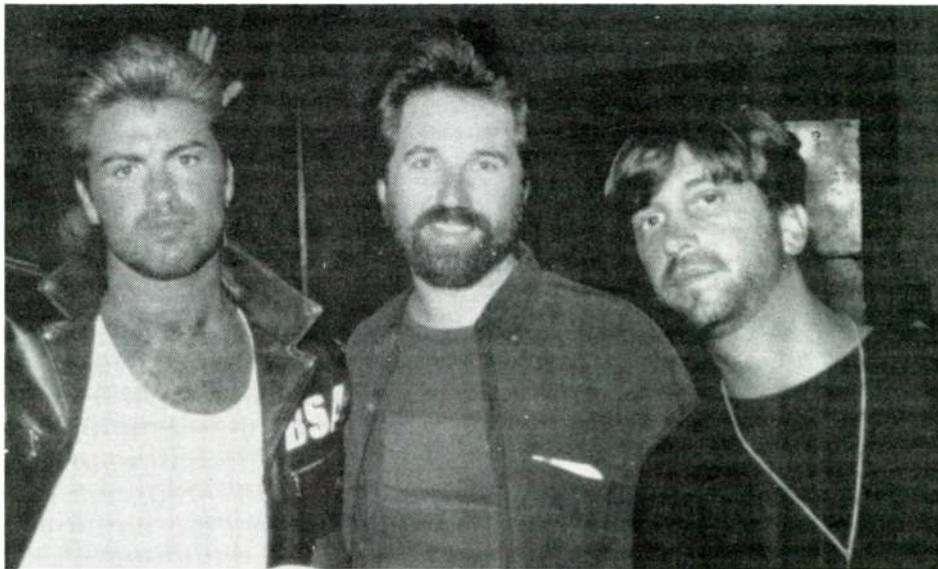
which new bands we think are getting a lot of action. We try and record the up-and-coming bands at an early time so we have a relationship with the band before they become superstars. With Guns N' Roses, we recorded them before they were nationally known, before their record was even out," Ferro explains.

Sometimes an outside producer will bring a show to a network. "Timothy White's *Rock Stars* is a show that Timothy White had the idea for, and he came to us. We then decided to produce and carry that show," Ferro says.

When an outside producer comes in with a show, the network still has control over it. "We have final say on what goes in our show because we have a responsibility to the radio stations all over the world and the national advertisers who are going to advertise during that program, so we have to make sure it's up to speed. There are exceptions, however; it depends on the contract we have with the outside producer," Ferro says.

Once a show is created, it is up to the network to decide which radio station gets the program. "Generally, the shows will dictate which radio stations to work with," Ferro says. If there are two stations in the market that want to carry it, we usually work with the station who is our affiliate and who carries other programs of ours."

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normally approach the bigger station first because it's our business to provide an audience to our advertisers who make commercials. Barring that, if one station gets back to us before another, they will usually get the show," Oliver says.

When a radio station is offered a show, they get final say over airing it. "They can refuse the program and air something else if they choose to," Oliver says. "We often get recommendations from the stations about shows, what they liked and didn't."

High Voltage, which was created in-house by Westwood One, airs on KNAC in Los Angeles. According to KNAC Program Director Pam Edwards, "Most of the programs that we run are long-term and ones that we have carried for quite a while. Occasionally, there may be some one-time specials that we may get involved with. If there was something in a show we didn't like, we'd try to have them change it or run a different show that week, but usually we don't have too many problems."

Ron Escarsega, Program Coordinator of KLSX, which runs Westwood One's *Lost Lennon Tapes* adds, "The networks call us to let us know what's coming up so we can decide if we are interested or not. If we don't like something, we just tell them."

There is no limit as to how many shows a radio station can run. "We have contracts with certain companies, and we just pick the programs we feel are the most suitable for our format," Edwards says.

While networks try to keep affiliate stations in major markets at all times, sometimes it

gets difficult. "With any national show, you may not have an affiliate in every market at every given point. Our lineup is constantly shifting with the change in format at radio stations," Ferro says.

He adds, "Some stations carry five or six programs, and some only one. It depends on

UNISTAR



Denise Oliver

what's going on in radio."

"We run several network programs," Escarsega says. "We run the *Lost Lennon Tapes* and *Off The Record With Mary Turner* among others. We do a lot of special programming on Sundays, so we're always interested in specials."

Among the most popular radio programs

are the weekly countdown shows. Unistar delivers shows featuring Dick Clark and Rick Dees, while Westwood One carries shows with Casey Kasem and Scott Shannon. "In a way, both of our countdowns are targeted for CHR radio, and they are competitive in nature. But, if you take a look at how many CHR stations are around the country, there's room for two," Ferro says.

Ferro doesn't believe that having two similar countdowns is bad. "It's better to control both of them than to have someone else out there competing with us. This way we dictate which stations they go on and try to get maximum exposure for both of them." Oliver adds, "All of the countdowns are really meant for different audiences, so the competition is really limited."

The networks are licensed to give the programs to radio stations, but if someone misses a broadcast, they can't get a copy of it. "An artist's music is legally distributed only by the record company. We're only allowed to use the material to produce the shows and promote the artist's career," Oliver says.

While they can't sell the shows, networks can get rebroadcast rights. "It depends on the agreement with the artists," Ferro says. "Generally, we work out agreements with the artists for an initial play and several replays. In some cases, we only get one play, but that's unusual."

Ferro sums up radio networks by saying, "When there are major events going on like Knebworth, people want to hear it. It's what radio wants and the station's listeners want to hear. Somebody has to provide it." MC

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Compiled by Billy Coane, John Hill & Dan Dodd

GUITAR

Iain Ashley

6533 Hollywood Blvd., #10 B
Hollywood, CA 90028
(213) 871-8796

Rates: \$35/hr

Credits: GIT instructor, Boston's Berkeley College of Music graduate.
Specialties: All styles, rock, jazz, blues, reading, theory.

Paul (Chico) Fernandez

Santa Monica Music Center
1247 Lincoln Blvd.
Santa Monica, CA 90401

Rates: Varies

Specialties: Most complete private music instruction on the west side. Housecalls.

Jamie Glaser

11339 Montgomery Ave.
Granada Hills, CA 91344
(818) 366-3116 / 973-9911

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Specialties: Improvisation, reading skills, casuals

Darren Housholder

20508 Ventura Blvd., #212
Woodland Hills, CA 91364
(818) 715-9166

Rates: \$30/hr

Specialties: Classical & jazz theory applied to rock. Hi-tech rock skills.

Philip Lee

1000 E. Ocean Blvd., #2
Long Beach, CA 90802
(213) 435-2463

Rates: \$30/hr

Specialties: Flamenco

Bill Luke

P.O. Box 621
N. Hollywood, CA 91603
(818) 764-1048

Rates: \$20/hr

Specialties: Electric blues, finger picking. Housecalls for extra charge.

Keith Lynch

512 Oakknoll #2
Pasadena, CA 91101
(818) 405-8933

Rates: \$25/hr

Credits: Black Sabbath, Ozzy Osbourne,

Jack Bruce (Cream) Bob Daisley (Ozzy's band), studio work with these people.

Not students.

Specialties: Rock, jazz, influence, chords & theory.

Colin Mandel

P.O. Box 18901
Encino, CA 91416-8901
(818) 705-4729

Rates: \$25/hr

Housecalls for extra charge.

Paul Nelson

2230 La Mesa Dr.
Santa Monica, CA 90402
(213) 393-4030/395-2867

Rates: \$25/hr

Credits: Mike Shipley (produced Def Leppard's *Hysteria*)

Specialties: Can teach any style, song writing USC music school graduate, learn whatever you want, jazz improv., classical, doing a lot of rock stuff.

Dallas Perkins

(213) 931-2097

Rates: \$25/hr

Specialties: Specialize in modern rock type techniques, picking patterns, arpeggiated scale patterns, chord theory & harmony, does clinics at GIT.

Jonathan Sachs

518 Raymond Ave., #5
Santa Monica, CA 90405
(213) 392-2154

Rates: Negotiable

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classical two handed tapping, all levels—beginners to advanced.

Craig Collins Turner

1655 McCadden Place
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(818) 890-1220

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Credits: Eric Turner (Warrant)

Specialties: Rock, hard rock styles, theory, ear training

Scott Van Zen

(213) 568-9227

Rates: \$35/hr

Specialties: Mental attitude, improvisation, songwriting, application, advanced rock techniques. Housecalls for extra charge.

Bill White-Acre

(818) 500-7464

Rates: \$28/hr

Specialties: Rock, open tuning, slide, acoustic & electric all styles.

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Vance Abeyta

8730 Rosewood Ave.
W. Hollywood, CA 90048
(213) 855-7959

Rates: \$25/hr

Specialties: Blues.

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Santa Monica Music Center
(see info under GUITAR section)

Marc Levine

10330 Bevis Ave.
Mission Hills, CA 91345
(818) 361-5034

Rates: \$25/hr

Herb Mickman

5267 B Coldwater Cyn. Ave.
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(818) 990-2328

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Barry Newton

17414 Lontelius St.
Northridge, CA 91325
(818) 886-0180

Rates: \$20/hr

Housecalls \$25/hr

Specialties: Classical, jazz & rock. Specialize in acoustic & electric.

Rana Ross

(818) 909-9384

Rates: Varies

Credits: Was part of Bill White Acre & Big Planet which won Don Kirshner's rock contest, guest artist at NAMM Shows.

Specialties: Good all-around instruction, theory, good slap & pop tech. Housecalls.

Larry Seymour

13624 Sherman Way, #261
Van Nuys, CA 91405
(818) 985-2315

Rates: \$25/hr

Specialties: Improvisation, slap, 5 & 6 string fretted and fretless, technique & theory, reading.

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 (818) 506-0236
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Specialties: Time management, practice disciplines, hands-on synthesizer (programming & playing), jazz improv., ear training, contemporary harmony, chord substitutions, technique (chops), rhythm & poly rhythm studies, arranging & composition, voicings & comping, transposition, live vs. session, multi-keyboard systems, sight reading, computers & sequencing, musical styles, commercial songwriting, career consultations, gig referrals. Housecalls.

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Specialties: Works w/lots of professional/studio people. Sight reading, finger technique, ear training.

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 (see info under GUITAR section)

Maria Martinez
 5325 Cahuenga Blvd., #B
 N. Hollywood, CA 91601
 (818) 985-8862
Rates: \$30/hr
Specialties: Drum set & reading.

Greg Priest
 7035 Laneood Dr., #303
 Los Angeles, CA 90028
 (213) 957-0588
Rates: \$15/hr
Specialties: Off time, double bass. Housecalls.

Eric Singer
 (213) 932-8276
Rates: Varies
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Specialties: Voice technique, performance. Putting acts together, confidence, breathing, vocal exercises. Housecalls for double rate.

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Specialties: Vocals rehabilitation, all styles, Seth Riggs Associate, runs Creative Kids workshop. Housecalls.

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Paul (Chico) Fernandez
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Specialties: Technique, interpretation, pop, rock, r & b, jazz, theatre, video showcases with students.

Kevin Fisher
 4931 Hesperia Street
 Encino, CA 91316
 (818) 708-3499
Rates: \$20 per 1/2 hour
Specialties: Rock, pop, classical approach to rock singing.

Susan French
 14014 Moorpark Ave., #229
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Specialties: Based on breathing, vocal pathology, how voice works, really focused.

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Specialties: Rock, R&B, Country, opera styles. Housecalls.

Lis Lewis

6150 Temple Hill Dr.
Los Angeles, CA 90068
(213) 957-1747

Rates: Varies

Credits: Rhino Bucket, Marvin Gaye, Jr., the Screaming Sirens, the Ringling Sisters.

Specialties: Technique, coaching, performance.

Victor Ralys

(213) 664-4637

Rates: \$25/hr

Credits: L.A. Opera Co., organist/choir director at St. Casimir, 12 yrs.

Specialties: General vocal training, opera, pop, etc.

Gloria Rusch

11726 La Maida
N. Hollywood, CA 91607
(818) 506-8146

Rates: \$50 per 1/2 hour, \$75/hr

Credits: Billy Sheehan, Misha Elé, Esei Morales, Kathy Lee Crosby, Priscilla Presley, Anne Archer.

Specialties: Entire voice, voice enhancement, "makes stars."

Elizabeth Sabine

11857 Addison St.
N. Hollywood, CA 91607
(818) 761-6747

Rates: Varies

Credits: Axl Rose, L.A. Guns, Dan Huff (Giant), .38 Special, Megadeth, Stryper, Love/Hate, Bad Company, Electric Boys, Keel, Bangles, Go-Go's, Darling Cruel, Leather Wolf.

Specialties: "We bring back your childhood screams." Voice maintenance (total), enables scream/sing within 6-10 lessons.

Wren Simmons

(213) 466-3722

Rates: \$30 per 1/2 hour, \$45/hr

Specialties: Strengthen range, connecting head and chest voice, giving power and freedom to sing without damage, performance and demo. Housecalls.

Jon Sinclair

4655 La Mirada Ave.
Hollywood, CA 90029
(213) 913-3842

Rates: \$30/hr (some restrictions may apply)

Credits: Gladys Knight, Annie Lennox, Bon Jovi. Trained in London with Glynne Jones and in New York with Don Lawrence. Hypnotherapy seminar studies with Michael Josephs (M.J. Lectures, London) for five years.

Specialties: Vocal hypnotherapy—specializing in a simple but unique European vocal technique which brings out and enhances the student's most natural voice, combined with image and confidence strengthening, enhancing vocal expression, delivery, relaxation and the overall confidence and performance of the student. Available for studio, home or location coaching and assistance. Beginners and advanced students welcome.

Leanne Summers

6431 Ciybourn Ave.
N. Hollywood, CA 91606
(818) 769-7260

Rates: Varies

Specialties: Speech level singing (Seth Riggs method), pop, rock, R&B, jazz, musical theatre.

Marjory Taylor

330 S. Rampart, #114
Los Angeles, CA 90057
(213) 389-2431

Rates: \$60/hr

Specialties: Teaches you to work without strain or fatigue in extended ranges. 6-8 shows a week.

Alex Varden

6824 Radford
N. Hollywood, CA 91605
(818) 503-9333

Rates: Varies

Specialties: Pop, rock, jazz, commercial style, complete technique, everything you need to know to be a good performer (i.e. nutrition, lifestyle, etc.), full prep for gigs, recording, auditions. Housecalls for extra charge.

Diane Wayne

119 N. Swall Dr., #2
Los Angeles, CA 90048
(213) 278-6962

Rates: \$30 per 1/2 hour, \$50/hr

Credits: Coasters, Mary's Danish (Julie & Gretchen), the Babys.
Specialties: Vocal technique and therapy, develops healthy voice or repairs damaged voice. Use Seth Riggs technique. Housecalls for extra charge.

Leonard Wilson

4600 Willis, #201
Sherman Oaks, CA 91403
(818) 501-8267 / 542-0287

Rates: Varies

Specialties: Pop, R&B, performance, coaching, song development. Housecalls.

Marta Woodhull

11969 Kiowa Ave., #16
Los Angeles, CA 90049
(213) 826-0018

Rates: \$50/hr (1 month minimum)

Credits: Clients signed to PolyGram, Enigma and indies.

Specialties: Vocal performance and stage presence coaching. Image/career counseling.

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Paul (Chico) Fernandez

Santa Monica Music Center
(see info under GUITAR section)

SAXOPHONE

Cheryl Graul

(818) 789-5171

Rates: Varies

TRUMPET

Steve Rentschler

9150 Tampa Ave.
Northridge, CA 91324
(818) 349-0224

Rates: \$25/hr

Credits: Played with Manhattan Transfer, James Brown, Temptations, O'Jays, Maynard Ferguson, Buddy Rich, Louie Belson, Bill Holeman, Doc Severinsen, Olivia Newton-John, Steve Allen. B.A. degree in Jazz Studies from North Texas University.

Specialties: Classical, jazz, funk, R&B, lead and commercial playing, studio work.

CHOREOGRAPHY

Erin Holt

4062 Garden Ave.
Los Angeles, CA 90039
(213) 661-7012

Specialties: Stage presence, improvisation to make movements natural and open. Free consultation. Housecalls for extra charge.

Janet Jacobson

5483 College Ave., #2
Oakland, CA 94618
(415) 654-1389

Credits: Eddie Money, Uriah Heep, Kill City Dragons, the View, ex-Journey members, Kevin Chaltant (707), Shea Roxi, DJ Burns, Prairie Prince.

Specialties: Stage, film and tape. Doesn't do image—does action. Interested in how band interacts with each other, flexibility and stamina. Housecalls. **MC**

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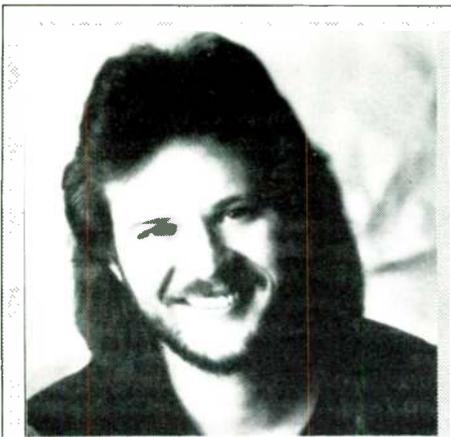
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"My parents told me I had a better chance of being struck by lightning than I had of succeeding in the music business."

—Travis Tritt

it, and I didn't have a chance to perform it live. I knew I liked the sound of it, but would my audience? It was a crapshoot—but I guess it is anytime you release a single."

This was a crapshoot that definitely paid off: "Country Club" shot into the Top Ten. The video was well-received, and more importantly, it brought Travis Tritt to the attention of world famous manager Ken Kragen.

When Ken Kragen first heard of Travis Tritt from the folks at Warner Bros. he admits he was reluctant to listen to the tape. "I had not handled a new artist or an entry level act for twenty years." Finally, he gave in and listened. "I was so impressed. I thought every song on the tape was a potential hit." The icing on the cake that closed the deal was the reaction of Kragen's wife and the other women in his office to Travis' video; Tritt combines a rugged sexuality with a Teddy Bear cuteness which makes for an unbeatable, irresistible mix. On the basis of the tape and the video, Kragen was convinced, and he signed him immediately, without even seeing Tritt perform live. Tritt was understandably elated. "That was the day I knew I went from the minors to the major leagues."

It has been an amazing journey for a Georgia country boy who grew up hiding the fact that he wanted to sing because he knew it would be unacceptable to his family. "I was supposed to go out and get a job and be like everyone else. My parents felt that if you came home at the end of the day and you didn't have dirt under your fingernails, your back didn't hurt and you weren't covered in sweat, that you really hadn't put in a good day's work. They told me I had a better chance of being struck by lightning than I had of succeeding in the music business." Add two failed marriages to parental disapproval and it's not hard to understand how difficult it must have been for Travis to overcome the emotional stress surrounding him.

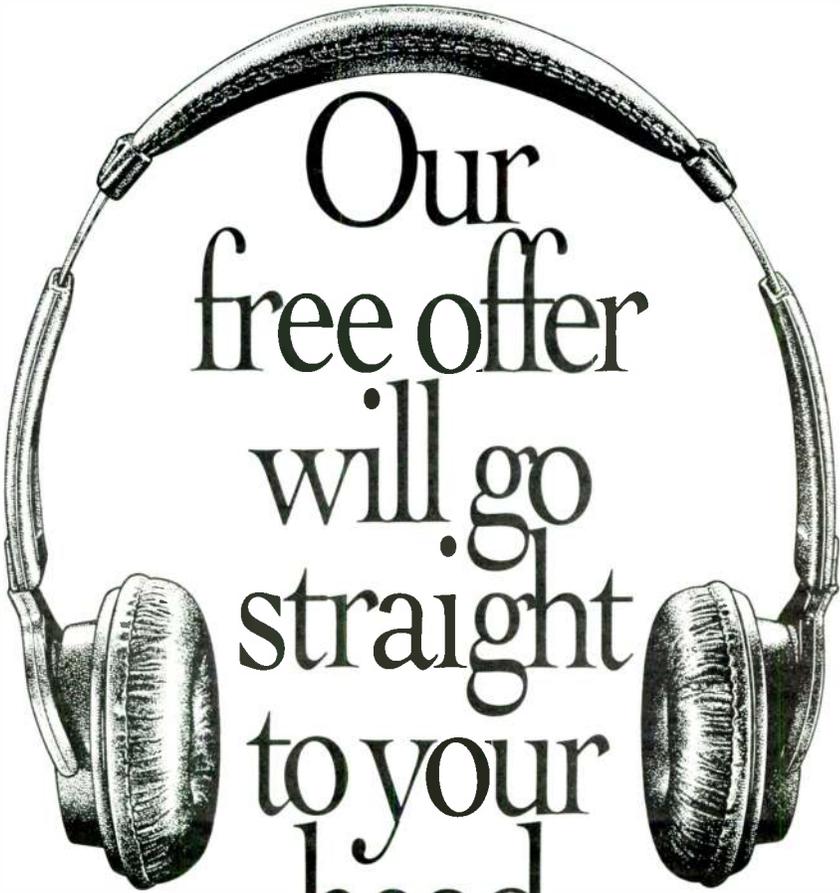
"Sometimes, when I think of all I've been through, I feel like sixty instead of twenty-seven, but it has given me a lot to write about."

Travis was writing songs and performing at any club that would have him when he came to the attention of Warner Bros. local representative Danny Davenport. An album was assembled, which took over two years to complete, and Travis Tritt was signed to Warner Bros.—the first label he was presented to. In a town where the likes of Randy Travis and Dwight Yoakam were repeatedly turned down by label after label, this was an incredible feat.

Travis is reflective about his newfound success. "My dad has a great saying: 'Dance with the one that brought you.' That's how I feel about country music. I owe it everything I am, and whatever happens, I'll never forget this is where it all started."

For a guy who was eating mayonnaise sandwiches one short year ago, Travis Tritt is now eating from a very full plate indeed, and it looks like there's plenty of room for dessert.

Garth Brooks, Alan Jackson and Travis Tritt possess a unique sound and look that is all their own. What they have in common is a love and respect for traditional country music and a youth and appeal that is transmitting that feeling to audiences everywhere. As their individual popularity grows, so grows the popularity of all of country music. With a never failing arsenal of songs that touch all of us, they are raising their cowboy boots high and kicking down the doors of musical discrimination. They are bringing to us the beauty of a lyric we can remember and a melody we can recognize and later hum. They are making us aware of America's premier short story form—country music.



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Annamaria Di Santo

Alice in Chains

Label: Columbia
Address:
Manager/Contact: Susan Silver/Kelly Curtis
Phone: (206) 623-9268
Booking: Jeff Rowland/ICM
Legal Rep: n/a
Band members: Sean Kinney, Jerry Cantrell, Layne Staley, Mike Starr
Type of Music: Heavy rock
Date Signed: July, 1989
A&R Rep: Nick Terzo

By Tom Farrell

I don't know what it is about Seattle that produces bands that are so filled with despondency; a dear friend of mine says it's because it always rains there. Hmmm....

The American Northwest, Seattle in particular, is earning a reputation as a sort of Liverpool for the early Nineties, spawning a number of bands that orbit around the "grunge rock" perimeter. That is, the earthy, basic sound being espoused by bands such as Soundgarden, Screaming Trees, Mother Love Bone and the numerous bands being cultivated in the Sub-Pop tidepool. When CBS Records plunged their drill into the well, they came up with Alice in Chains, a band who walks the thin line of being another grunge

band and commercially accessible. (The group's management team also handles a number of their Seattle musical brethren). But don't just lump these guys in: The beauty of Alice in Chains is their diversity, they're neither grunge nor commercial; yet have roots in both movements as well as the glam rock scene that hit Seattle in the mid Eighties. Yes, Alice in Chains has moved forward, trading in their hair architects for a sense of tenebrous grooviness. I hope they kept those blueprints, just in case....

Sitting in the West Coast offices of Columbia Records with all four members of the band, who are enjoying life, kicking back, munching on potato chips and amiably chatting away. The group's casual outfits, much like their stage garb, is a curious potpourri of Sixties influences, Seventies glare and... women's lingerie. All of the band members are quite amiable and have a sense of bemusement that you'd usually apply to a group that was on the privileged end of an inside joke. Head honcho Jerry Cantrell is shedding some light on the band, starting with their name. "It means nothing, it just sounds cool. We might get some flack from women's activists groups, but we just chose the name 'cause it sounds cool," he affirms, leaning back like a little kid in the roomy conference area chairs. The lead

singer, looking like he fell off a Sixties love bus, echoes his sentiment, as Cantrell explains the band's roots, "I was playing in a band in Tacoma, and I met Layne. I was in this other band with a bunch of dorks that I didn't want to play with anymore, 'cause I was a different kind of dork! [smiling] I met Sean, who was going out with Mike's sister. I was playing in a band with him a while before that, and we both got kicked out of it. Too many of the bands I was in got kicked me out 'cause I wasn't 'serious' enough. I just like to kick back every once in a while, I guess. We picked up Layne, and by the time our first gig rolled around, we only knew five tunes and didn't even have a name. We just kept adding on more songs and getting more gigs and letting things grow on their own." recalls Cantrell.

Indeed, the press buzz surrounding Alice in Chains on their home turf wasn't always a supportive one (unlike today's national press for the group, most of which is extremely favorable), probably due to the band's glam-oriented roots as opposed to the Green River movement that spawned a lot of Seattle's sub-popular bands today. The band developed a musical and mental edge that developed and forced them to be taken seriously, as the group matured and fell back on the heaviness of their musical roots. "We got into all the Seventies hard rock stuff—AC/DC, Kiss, Led Zeppelin, Rush, Iron Maiden," says Sean Kinney. Oddly enough, failing to mention Black Sabbath, who could probably be the band's closest parallel. Lyrically, the band is in a strange class of their own, probably one that no one really wants to attend. The group's hard-hitting subject matter separates them from the rest of the pack, or the rest of civilization for that matter. "I think a lot of the songs I write are just emotions, pure and unadulterated," explains Cantrell. "Emotions aren't always smart or intelligent, sometimes they're brutal and straight to the point. I just don't like things that are set or outlined. I like things that have force and hit you and take a piece of you with it. My inspirations come from everyday situations and observations. In that case, I'd hate to live in this guy's neighborhood."

Yet, Alice in Chains always maintained their own injection of style and strange humor (their publishing companies are named Butt-nugget, Phlegmbot and Jack Lord Music!). "We just kind of did our own thing," affirms Cantrell, "we had label interest in our formative days, but we didn't end up finding ourselves until about a year and a half ago. We were doing a bunch of different stuff, and it took us a while to find exactly where Alice in Chains stood; where we felt comfortable with each other. But through everything, we never thought of anything else at all, except what we wanted to do and that definitely helped to keep Alice in Chains moving forward." **MC**



Alice in Chains

Facelift

Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Dave Jerdan

□ **Top Cuts:** "Man In The Box," "Bleed The Freak," "Love, Hate, Love," "Confusion."

□ **Material:** Alice in Chains gains distinction from their Seattle grunge counterparts in a number of areas—mainly the fact that their music steers a lot more toward the darker aspects of early Seventies heavy metal bands, namely Black Sabbath. The overall feeling is a sepulchrous one—definitely not your typical beer and tits band here, folks. Another feather in the Alice cap is the sense of innovation and thought that is woven into their darkness. Lyrically, Alice in Chains is the Edgar Allen Poe of their genre, with subject matter and verses ranging from skinned bloody knees, death, blood floating in sewers, death, religious confusion, sorrow, death, excrement, death....

□ **Musicianship:** Alice in Chains is one of those bands that works better collectively, with each member having enough musical skill to get his job done. Their strongest points are their sense of creativity and forward thinking, namely in Cantrell's guitar work and Layne Staley's powerfully emotive vocals. Their cohesion spills over into their arrangements, which definitely support the band's musical stance.

□ **Production:** Dave (Jane's Addiction) Jerdan has woven a sense of ambience into *Facelift* which really makes this album work. The production is big enough to give Alice a sense of heaviness without the onerous values that tie too many bands down. Jerdan has helped Alice in Chains achieve that middle ground, and it definitely works to everybody's advantage.

□ **Summary:** *Facelift* is definitely a significant album, and a debut that Alice in Chains should be proud of. While the horrifyingly dark and depressing aspect that permeate this band and their music will not be everyone's cup of tea and the songwriting aspect welcomes growth, Alice in Chains has made a musical statement that is worth some attention—although I think its significance will be recognized more by an isolated cult following than John Q. Public. —Tom Farrell

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Hello Disaster

ROCK

By Tom Farrell

In case you haven't noticed, Christmas is only 34 shoplifting days away, and the first people to throw their hat into the Christmas marketing ring is...new age. That's right, the soft rock lifestyle for people with sleeping disorders has taken it a step beyond with some really classy Christmas packs. Leading the scene is GNA recording artist **Serah**, with a fantastic Christmas card/booklet/CD video set which will be as welcome at yuletide as Bing and "White Christmas." Check out **Narada** and their cool yule offering of *The Narada Nutcracker* (an updated version mixing their exceptional artists with classical instrumentation), also available in a really fab gift pack. Also look for their socially conscious *Wilderness Collection*. Now, if you'll excuse me, I'm going to let my mind imagine what kitsch the hard rock industry will be throwing at us to liven up the yuletide season.

Strip studs **Rings of Saturn** have just released a six-song cassette on **Lawless Records** (no relation to Blackie, let's hope), including some of their most popular live material. The cassette is available at Tower Records' Hollywood branch, or by

calling the Rings at (213) 466-3429. The group's legal rep, **Lindsay Feldman**, is currently shopping the tape to the majors. Check out the Rings Of Saturn at the **Whisky** on December 17th.

Rumors about the demise of the Sunset Strip clubs are running as rampant as Led Zeppelin reunion chatter. Couple these with increased police presence, pre-sale and some shortcomings in the local talent department and our L.A. music scene could wind up in a serious recession.

They're cool, they're fab, they're tomorrow's sounds from yesterday; but they're more than just adjectives. **Hello Disaster** is a Los Angeles-based five-piece with their musical roots steeped in the hard rock attack of the late Seventies (a la **Blondie** and **Sex Pistols**) but with a Nineties bit of polish. The group was supposed to open for the **Sweet** at the **Palace** (I guess they couldn't pre-sell \$80,000 worth of tickets). That postponed gig will now be on November 23rd at **Spice**. Media folks should contact Sedillia at **Total Music** (213-461-3068) or you can bother the band directly through their hotline at (213) 655-8270.

And speaking of cancelled Palace gigs, **Geffen** recording artists **Junkyard** will not reschedule their last minute cancelled Halloween gig. They'll be calling it a year and heading into the studio instead.



George DeLoache

Rings of Saturn

C&W

By Billy Block



Billy Block

Mr. and Mrs. Dean Dobbins

The **California Country Music Assoc.** held its **Silver Eagle Awards Show** at the **Silver Bullet** Nov. 5. Hosting this year's event were **Ronnie Mack**, **Jann Browne** and **Rosie Flores**. This year's awards were very well attended as the CCMA continues to grow in numbers. The major category award winners included: **Dean Dobbins**' "One, Two, Three" for Song of the Year, **Kim McAbee** for Female Vocalist of the Year; **Jeffrey Steele** for Male Vocalist of the Year; **Boy Howdy** for Vocal Group of the Year; **Pam Loe** for Female Entertainer of the Year; **Steve Louis** for Male Entertainer of the Year; and the **Dean Dobbins Band** for Band of the Year. **Cliffie Stone** was inducted into the **CCMA Hall of Fame** and was in classic form as he took pot shots at **Chuck Barnes** while accepting his award. Congrats to **Gary Murray**, **Cindy Delmore** and **Beth Bleiberg** for putting on a great show.

In other awards news, **Dave Durham** and the **Bull Durham Band** are not only pulling in the big bucks at **Disney's Neon Armadillo**, but have just won the **Tru-Value Hardware Talent Contest** for the state of Florida. Dave and the guys will ad-

vance to the regionals in Texas this December and hopefully onto the finals in Nashville.

Those who actually got into the **Pal** for **Ronnie Mack's Birthday Tribute To Gram Parsons** were treated to one of the best shows of the year. The list of performers on this show was a virtual who's-who of L.A.'s best roots musicians. The line around the Palomino was proof-positive that country rock pioneer Parsons' impact is still being felt to this day. The SRO crowd roared with approval as **Curb Records'** **Dale Watson**, **White Lightnin'**, the **Coal Porters**, the **Neon Angels**, RCA's **Lucinda Williams**, **Rosie Flores**, Warner's **Jim Lauderdale**, **James Intveld**, **Steve Hill** and **Jerry Sheffer** played a variety of their favorite Parsons' tunes. Thanks to Ronnie Mack for yet another incredible night of music, absolutely free!

More CCMA news: The L.A. chapter is sponsoring an open mic night at the **Butchers Arms** in Burbank. This is an excellent opportunity to develop new material and perform in a relaxed, non-competitive, supportive atmosphere. For more info call Stan at (818) 848-2138.

I've received some outstanding new demos recently. Most noteworthy is a three-song tape from **Wylie Gustafson and the Wild West Show**. Produced by **Will Ray**, this is Wylie's most commercial offering to date and should open a few doors for him with country labels. **Ric Kirk** got excellent assistance from **Marty Rifkin** on his new demo. Ric also made a big impression with his impressive debut at the **Bardance**.

Paul Marshall is the featured vocalist on the title track to the new **Faye Dunaway** film *Silhouette*, to air Dec. 3 and 4 on the **USA Network**.

Danny Timms is back from his tour with the **Travelling Wheelchairs**—better known as the **Highwaymen**. Look for Timms with his band **Little Whisper** and the **Rumors** at **At My Place** later this month.

Remember, keep it country.



Billy Block

Steve Louis (center) and the Nightriders



JAZZ

By Scott Yanow



Michael R. Morris

Susannah McCorkle

One of the top jazz singers of the past decade, **Susannah McCorkle**, recently made a rare L.A. appearance for a week long visit to **Catalina's**. In addition to her very appealing voice, most impressive was McCorkle's skill at reviving superior songs and her versatility. Backed by her musical director-pianist **Lee Musiker**, bassist **Dave Carpenter** and veteran drummer **Sherman Ferguson**, Susannah gave credibility and a fresh life to such songs as "Shakin' The Blues Away," a **Bessie Smith** blues, **Dave Frishberg's** "Can't Take You No-where," a beautifully understated version of **Antonio Carlos Jobim's** "Living On Dreams" (which she sang in both Portuguese and English), a slow painful reading of "Good Morning Heartache," the cooking "Red Door" ("Zoot Walks In"), a pretty version of "Carnaval," "All Of Me" (using **King Pleasure's** vocalese to recreate an **Illinois Jacquet** tenor solo) and a sexy version of "Do Nothin' Till You Hear From Me." Switching easily between styles and

moods, Susannah McCorkle sounded consistently wonderful on everything she sang. Her highly individual phrasing and sense of adventure contained the essence of jazz.

Be sure to check out the jazz mural at 1750 Vine Street. It honors scores of jazz artists who played in Hollywood during 1945-72.

A performance by the **Mike Melvoin** quartet at the **Grand Avenue Bar** gave studio great **Tom Scott** a rare chance to play his tenor in an acoustic jazz setting. With the brilliant **Brian Bromberg** (sticking to acoustic bass), Melvoin's piano and drummer **John Guerin** completing the unit, a capacity crowd (and KRON's radio audience) were treated to some top notch jazz.

Ed Mann, a percussionist best-known for his work with **Frank Zappa**, unveiled his new band **Perfect World** at **At My Place** recently. Switching between marimbas and electronic vibes, Mann led a strong unit that also featured **Bruce and Walt Fowler** on trombone and trumpet, along with a dramatic singer, **Vida Viera**. The music was generally high-powered and electronic, using repetitious riffs very effectively while often building to dense ensembles. The band should have been featured more extensively but this concept has strong potential for the future.

Upcoming: The **Grand Avenue Bar** (213-612-1537) features guitarist **Mitch Watkins** (Nov. 27) and a **Pete Rugolo** tribute by the **Paul Cacia Orchestra** (Nov. 28). **Catalina's** (213-466-2210) hosts the **Bennie Wallace** band (through Nov. 25) and the **Billy Cobham Quartet** featuring **Ernie Watts** (Nov. 27-Dec.2). Guitarist **Al DiMeola** will be at the **Coach House** (714-496-8927) on Nov. 24; **At My Place** (213-451-8596) has the steel drums of **Andy Narell** (Dec. 1); and the **Julie Kelly** trio (featuring pianist **Joanne Grauer**) returns to **Drakes** (818-246-6954) Nov. 30.

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Jon Lucien

It looks like **Luther Campbell** and his **2 Live Crew** made it to the southland pretty much without incident. They met with some resistance in Orange County for their Nov. 9 date at the **Celebrity Theatre**, but the protesters, picketing outside the concert hall, were orderly, and the show went on without interference. The protests, of course, centered around the group's explicit lyrics.

I don't think you'll see talented songwriter/producer **Angela Winbush** waiting on the corner for RTD but, according to the rumor mill, her favorite set of wheels—a Ferrari Testorosa—has been confiscated as part of her settlement with ex-recording, writing and producing partner, **Rene Moore**. Popularly known as **Rene & Angela**, Moore sued Winbush and was awarded over \$200,000 when a jury agreed that the recent run of hits Winbush has claimed sole responsibility for were, in fact, joint efforts taken from their decade of working together.

Winbush, who says the reported figure of \$200,000 was greatly exag-

gerated, plans to counter sue. She was found guilty of breaching the partnership by claiming sole songwriting and publishing credit and by producing projects without Moore. According to a press release from **Hervey & company**: "while the judgement marks a substantial victory for Moore in itself, it may also have set a precedent for a much larger federal case that is still pending."

The super sexy Caribbean flavored vocals of **Jon Lucien** are back on the scene after disappearing for most of the Eighties. After his last album of new material, 1982's *Romantic* on the independent **Precision** label, Lucien decided to take some much needed time off to get himself together "mentally and physically." The new album, *Jon Lucien 1991*, is due out on the **Polygram** label in February. He looked and sounded great at a recent taping at the **Biltmore Hotel** of **Nancy Wilson's** new variety series and says he's looking forward to playing the southland next Spring.

Opening act for the **Whispers' Dec. 22** and **23** dates at the **Universal Amphitheatre** will be **Sinbad**, the comedian who stars as **Walter** on the hit sitcom *A Different World*, and host of the weekly syndicated variety show *Showtime At The Apollo*. **Sinbad** attempted to headline at the Amphitheatre a few months back with opening act **Calloway**, but the show was cancelled due to lack of ticket sales, according to an insider at **PolyGram Records**.

The **Whispers** will play the **Celebrity Theatre** on Dec. 21, with **After 7** opening. **After 7** will also be headlining at the **Strand** around that same time. The date, possibly due to contractual considerations, has not been advertised, but you can call the club for further information. Also added to the **Strand's** schedule is **Third World** (Dec. 5), **Snap** (Dec. 6) and **Bootsy Collins & the Rubber Band** (Dec. 22).

MELLOW NOTES: There's a lot of hot shows coming to Los Angeles in December but make sure you save a few dollars for keyboardist **Bobby Lyle's** just released CD, *The Journey*, on **Atlantic Records**. **MC**



Michael R. Morris

Tom Scott and Brian Bromberg



David Roth

The Whispers



Tom Farrell

Perry Farrell of Jane's Addiction

Jane's Addiction

Henry Fonda Theater
Hollywood

Halloween would seem to be an appropriate date for a Jane's Addiction show.

While weird percussive music poured out over the PA, the curtains parted to show the Jane's Addiction stage in its full eclectic glory—resplendent with Christmas tree lights and adorned with Hispanic and Catholic religious paraphernalia. After a bit of a wait, the band's lead guru, Perry Farrell, ushered his band onto the smokey stage. Dressed in a black leather jumpsuit and a plasticine skirt, he wasted little time in setting the nebulous pace and giving the Jane's disciples their fix for the hour-plus performance.

As for the band, bassist Eric A and

drummer Stephen Perkins hung back and pushed out the rhythms that bound and careen like a rollercoaster on a moving track, while guitarist Dave Navarro's inchoate guitar sounds went hand in hand with his ethereal stage presence.

Unfortunately, whoever was doing the sound that night had Eric A and Perkins way too high in the mix, drowning out the already rather mute guitar and vocals. But, even though the poor mix put a bit of a damper on the evening, it certainly couldn't drown out the night's magic.

Live, Farrell's heterogenous stage presence is as distinctive as the band's sound, with Farrell looking like a dazed and confused marionette on the strings of a drunken puppeteer. Farrell's stage raps ("some people find me repulsive — they probably don't masturbate") were a far cry from the "Lemme hear you say yeah" slogans and tits-isms of corporate metal. All in all, Farrell displayed his hazy idiot savant personality via memorable raps and stage movements.

Trying to write about a Jane's Addiction show is difficult. All that can be said is don't miss the boat—this is one of the most significant bands of the Nineties, a group that created itself then broke the mold.

—Tom Farrell

Doro

The Whisky
West Hollywood

In a sad sort of way, it was almost appropriate that Doro Pesch and her band were playing at the Whisky. Halfway through the show, I almost wanted to run outside and check the

marquee to make sure that this wasn't Friday or Saturday night, and I was really watching Doro not another local metal band slinging Strip-metal with the anonymous perfection of a cook at McDonald's firing up another Big Mac.

The show was mostly devoted to songs from her latest release, simply titled *Doro*. Between her stint with Warlock and her solo career, Pesch has released six albums, and although she's done very well in Europe, she is relatively unknown here in the States except for a cult following of devoted fans. After this show, the reason becomes apparent.

Sure, Pesch has a strong voice, with the quickest vibrato this side of Cher, and her band was more than a match for her; the drummer was great, with a monster kit that had him surrounded like fly trapped by a spider, and the bass player and the guitarist were rock-solid. If this was a local band, they'd be very impressive with all the right moves and killer hair to boot, but this is a national—no, international act—and I expect better. The execution was great, but hell, there's a hundred bands in Hollywood just as tight; I want to hear great songs, too. As it was, the highlight of my evening was realizing that Don Dokken was standing next to me.

I really wanted to write good things about Doro Pesch. She's an energetic performer with plenty of enthusiasm, who seemed sincere and warm in her appreciative remarks to an audience that roared after every song. It's hard not to like her as a person, but since this is a music review and not a popularity poll, that doesn't carry much weight. It just seems a shame to see such genuine talent wasted on such mundane material. —Richard Rosenthal

Jellyfish

The Roxy
West Hollywood

If Dorothy and Toto had ever discovered the secret passageway to the mystical land over the rainbow, they may well have found a mad cap assortment of polychromatic loonies named Jellyfish providing the musical accompaniment upon arrival. In this age of spandex and hip-boots, their neo-psychedelic trappings provide a refreshing change of musical pace.

At the Roxy, the group stood four abreast amidst a compendium of day-glo props, including a bubble machine salvaged from the backlot of a Lawrence Welk set and a picket fence straight out of *Mary Poppins*. But disbelievers who feel that the group resorts exclusively to gimmicks and vaudevillian schtick should realign their thinking. During this gig, the group revealed a tightly meshed sound bristling with whimsy and wonder. Imagine a hormone-laden blend of vintage Partridge Family innocence laced with flawless Vienna

Choir Boy harmonies, and you begin to get a general idea of just how unique this Frisco-based entourage is.

In between originals like "The King Is Half Undressed," an invigorating assault through an *Alice In Wonderland* soundscape, and "All I Want Is Everything," where golden-tressed vocalist Andy Sturmer announced his entrance to this life as "a twinkle in my father's pants," the group interweaved a series of tongue-in-cheek-fueled covers. They even managed to outdo Styx in the always precarious ad nauseam category by injecting even more raw saccharine treacle into a hilarious rendition of the Dennis DeYoung warbled *Carry On*. In addition to harpooning Styx, Jellyfish also delivered a brisk rendition of a McDonald's burger jingle that, depending on his mood, would have either caused Golden Arches mogul Ray Krok to smirk or roll over in his crypt.

The key to Jellyfish's success can be traced to a deft understanding of the "H & H" school of success—i.e. a heavy emphasis on hooks and harmonies. All four lads sing up a storm, belting out sun-drenched harmonies as seamless and refined as Wilson Phillips. Sturmer again provides the fulcrum for the harmonic high jinks but has equally efficient support from his mates, led by keyboardist-vocalist Roger Manning, bassist Chris Manning and guitarist Jason Falkner.

If the buzz swelling from the Roxy's rafters was an accurate gauge, this quartet may have materialized at the right place at the right time. At first listen, Jellyfish may seem to be as porous and ethereal as a vat full of cotton candy, but do not let that distract you. This band has come—both from a live and a recorded aspect—a long way since haunting the patchouli-ridden curio shops in the Haight Ashbury district of San Francisco.

If you still happen to be a bit perplexed by Jellyfish, go out and buy the band's Charisma debut, *Bellybutton*, click your heels together three times and repeat after me, "There's no place like home, there's no place like home." —F. Scott Kirby



Elyse S. Clarke

Doro



Anna "Flash"

Andy Sturmer of Jellyfish

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CLUB 69

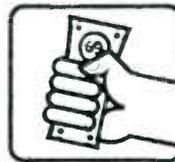
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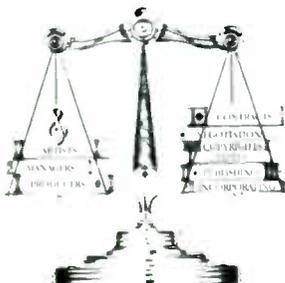
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CLUB REVIEWS

Sam Mann and Thee Apes

X'Poseur 54

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Prime Eight: (213) 665-9730

□ **The Players:** Sam Mann, vocals; "T-Man," guitar, vocals; Kirk Loud, guitar, vocals; Michael Farrell, bass vocals; Greg Ginsburg, drums.

□ **Material:** How does one respond to a song entitled "I'm A Beaver Dracula?" Consider these lyrics: "...you wonder what drives me/To that place of constant flow/Well you know I've got to eat it/When it's red it makes me grow." It was not as though we were expecting a high moment in Western culture when confronted with a band called Sam Mann and Thee Apes. Yet, poor taste *can* be proffered in a semi-artistic, semi-serious fashion (witness the Sex Pistols and the Cramps). So is this band for real? Let us answer that question in a quasi-tactful, round-about way. Many consider heavy metal itself caricaturish of rock & roll in general. Yet Sam Mann and Thee Apes come off as a caricature of heavy metal (I cannot tell if they are playing a joke or are indeed serious). Their repertoire is little more than locker-room banter thinly disguised as rock & roll. Tunefulness? Song structure? Thematic phrasing? With Sam Mann and company, you might as well toss these songwriting necessities out the window of pop culture. Instead, we are left with sonic sludge, mindless babble suitable for framing within a mind boasting a single-digit IQ.

□ **Musicianship:** Good players often can transcend insipid material. Yet one is hard-pressed to comment favorably on *anything* about Sam Mann and Thee Apes (though bassist Michael Farrell was friendly and cordial before going onstage). So what can a critic say? Thee Apes,



Sam Mann: Are these guys for real?

strictly as players, sounded neither bad nor good; they were yet another congress of Hollywood guitarists attempting to distribute their crude wares in yet another Hollywood nightclub. Always, one is wondering just how Sam Mann and his crew are trying to position themselves in the pop-music marketplace. Are they a novelty, "concept" act à la GWAR or Haunted Garage? If they are, then one can forgive their rampant mediocrity as players. Unfortunately, it appears as if Sam Mann and Thee Apes are making a bid at being regarded as guitar heroes worthy of a record deal. This, then, would appear to be Thee Apes' ultimate joke.

□ **Performance:** And now, folks, welcome to the MTV generation's ongoing devolution derby; you are witnessing an apparently ubiquitous lowering of standards typical even of popular culture as we segue into the 21st century. And X'Poseur 54, when you think about, is a perfect venue for Thee Apes and what they seem to represent: a see-and-be-seen, largely female crowd eager for nothing more than a good time, romping amidst a backdrop of bright, multi-colored lights and heavy-metal white noise. In other words, Sam Mann and Thee Apes were not anywhere near compelling enough so as to prevent one's mind from wandering listlessly, impatiently. When a *Music Connection* critic keeps asking his photographer "What time is it?" you know a severe pan is in the offing.

□ **Summary:** Lenny Bruce was vulgar yet clever, and therefore entertaining and memorable. So too were the Fugs, the Mothers, *whomever*. However, Sam Mann and Thee Apes are vulgar yet supremely *un*-clever. Further, they are boring. Conclusion? There are far many other, and at least entertaining, ways to have one's intelligence insulted.

—Jack Briggs

Young Gunns

The Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** CMG: (213) 876-2553

□ **The Players:** Drew Hannah, vocals; Brent Woods, lead guitar; Benny Rhynedance, rhythm guitar; Marc Simon, bass; Jimmy D., drums.

□ **Material:** What hath Guns N' Roses wrought? Leave it to Hollywood not to let well enough alone. To illustrate with another medium, think back to the time when George Lucas' *Star Wars* was released. As soon as it ignited and demolished all previous box-office records, Hollywood did not take this as a cue to provide more in the way of intelligent and original science-fiction films. Rather, Tinseltown moguls took the easy way out and spewed forth clone after clone, not to mention those inevitable sequels. Similarly, once a given band hits the big time with a modicum of originality, then record company execs want something just like it—not similar, but virtually identical. Ergo, the Sunset Strip is now Clone City, with one faceless imitator after another prancing across one faceless stage after another. Originality, then, has gone the long-trodden path of dinosaurs, Edsels and 89-cent-per-gallon gasoline. And in its place are... Young Gunns. Despite this deprecatory buildup, however, the band actually has enough interesting material in their repertoire to make them relatively worthwhile. Specifically, "Just Another Night" is the stuff of which heavy-metal hits are made; it starts softly with a lightly strummed guitar, and then segues into a decidedly hard-rock mode. All the while, though, it is slower-paced and harmony-laden, riddled here and there with killer riffs. The song is *that*



Young Gunns: Capitol's banking on them.

Toni C. Holiday

CLUB REVIEWS



Alice in Chains: Plenty of potential to develop.

good—and all this praise from someone who is not a metalhead. Also excellent was “Looks Like Luv,” a minor key-based rocker featuring notably good guitar work. Other pieces, however—such as “City Of Love” and “Easy As One Two Three”—tend to be indistinguishable from the run of the KNAC mill. In other words, Young Gunns are not exactly breaking new ground.

□ Musicianship: Here, our hats simply must go off in deference to the general level of musicianship among today's better heavy-metal acts: by and large, this genre is attracting the best players in rock & roll. Whereas so-called “alternative” rock is generating the best music, heavy metal is attracting the best musicians. Case in point: Brent Woods. He appears to have the capability to become a superstar guitarist; Woods' hand dances across his fretboard so quickly that it looks like an oversized tuning fork. Meanwhile, he moves across the stage in typical heavy-metal/choreographical fashion, never missing a note (how does he do it?). The other players fare nicely as well, especially Jimmy D.'s drumming. As players, Young Gunns cannot be faulted.

□ Performance: Smoke machines filled the Roxy's interior with a suffocating, noxious cloud. The house lights flooded this odious haze with a fuzzy incandescence, and Young Gunns burst onstage to thunderous applause and girlish screams. And who is that taking the mic? Axl Rose? No, it is but one of his many clones, Mr. Drew Hannah, sporting shades and apparel clearly chosen under the influence of Mr. Rose. This is where Young Gunns need to rethink their approach. The band's appearance, stage presence and even their name appear to be cast in a familiar, comfortable mold forged three years ago by Guns N' Roses. Why? Because Capitol Records wanted it that way? While it is obvious that the Friday-night Roxy crowd was enamored of Young Gunns, this band is doing little more than cashing in on a proven formula. Therefore, it is hard to imagine Young Gunns being remembered—preserved, as it were, in the annal of rock history; such honors go to those who dare to be different.

□ Summary: Good to excellent musicianship and a couple of killer songs do not a great band make. Rather, originality—or at least a nodding acknowledgement of it—is a vital ingredient in the potion of rock & roll success. Young Gunns are hot right now, but if they are to keep their flame burning so brightly, then Mr. Hannah and crew need to look within themselves instead of casting covetous eyes upon Mr. Rose and his crew.

—Jack Briggs

Alice in Chains

The Palace
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ Contact: Nick Terzo, Columbia: (213) 556-4738

□ The Players: Layne Staley, vocals; Jerry Cantrell, Guitar; Mike Starr, bass; Sean Kinney, drums.

□ Material: Sinister, dark and morose, Alice in Chains evokes a brooding, obsessive image with music that cannot in any way be described as “pleasant.” Rather, they seemingly aim to disturb, to make one lose sleep. In this set, Alice in Chains wasted no time getting down to business. Their opener, “It Ain't Like That,” is highlighted by a throbbing, almost relentless bass attack, so much so that it is virtually all one can remember about the song. By the time Alice rips into “Man In A Box,” one thinks he or she is onto something, maybe even hooked; the song is propelled by a similar, dominant, almost guttural bass line, yet is bolstered by some interesting guitar work. Layne Staley's vocals, however, are hard to ferret out of the mix—what is he saying? Is it even important? And what is this sound anyway? Decidedly “underground,” indeed, almost “KXLU-ish,” Alice in Chains ultimately is hard to pin down, presenting as they do a style that is, at best, eclectic. Here and there are hints of various influences—some metal, some thrash, some grunge. So the band is “alternative,” if anything. Yet, here's the rub: While Alice in Chains' first two songs (mentioned above) grab and absorb one's attention immediately, making one believe that this band is one hot new

act, they soon begin to wear you out, eroding at one's sensibilities the way a river carves out a canyon. In other words, all their material sounds alike, becoming almost mindnumbingly boring after such works as “Sea Of Sorrow” and “Real Thing.” And how to describe those two songs? We already have—see above.

□ Musicianship: Mike Starr's bass is central to Alice in Chains' sound; it lunges at you, almost enveloping the audience in a low-frequency shower of gloom-rock portent. At times Starr even strums his instrument, as though unwaveringly vying for top honors in some sort of intra-ensemble competition among Alice in Chains' players. But is he a good bassist? That is hard to say, as his tempo never seems to vary; Starr always plays in a staccato-like manner geared more for hypnosis than low-end musical support. Jerry Cantrell's guitar playing is fine enough, so much so as to receive notice here. Other than that, however, nothing really stands out. Staley's vocals were difficult to discern, and Sean Kinney's drumming was utilitarian at best.

□ Performance: One pretty much can tell by now how Alice in Chains' performance at the Palace went—initially fascinating but ultimately boring. Of special interest—the crowd at this show was unusually young, perhaps because local teen-throb commercial-rockers Juliet had performed just prior to Alice in Chains. As a result, whatever special appeal this band possesses missed the Friday-night Palace crowd altogether. It should be noted, however, that Alice in Chains has been gaining enough local recognition so as to be deemed worthy of a “New Faces” entry in *Rolling Stone*.

□ Summary: Interesting concept; flawed execution. Alice in Chains needs to explore variety, diversity, and Mike Starr's bass needs to be tamed about as badly as the federal budget. There are enough hints at and occasional glimpses of potential with Alice in Chains so as to leave one frustrated; the band seems to “have it,” but ultimately leaves their audience feeling as though they had just experienced a musical equivalent of *coitus interruptus*.

—Jack Briggs



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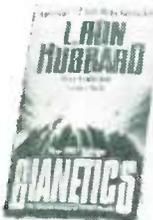
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CLUB REVIEWS

The Havalinas

Club Lingerie

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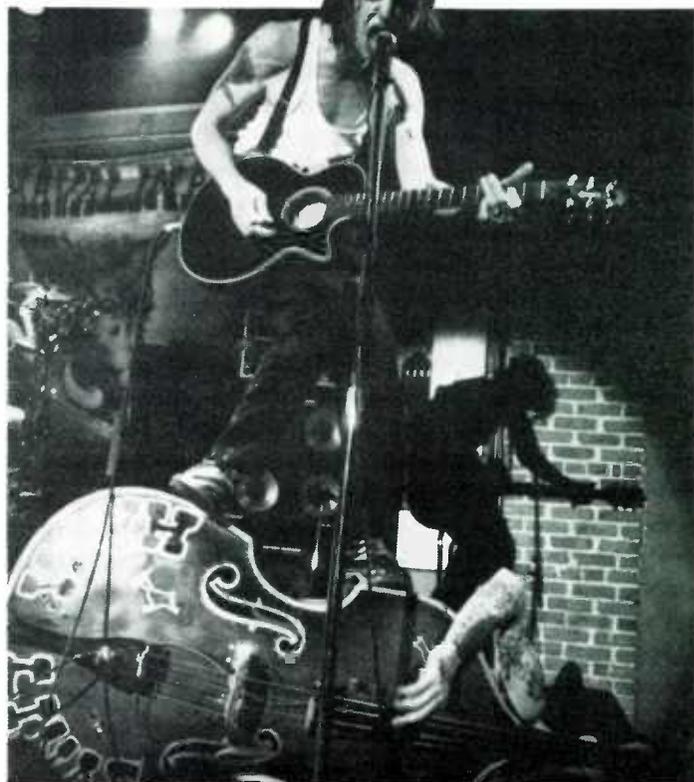
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Alice Miller
(213) 660-5542

□ **The Players:** Tim McConnell, vocals, guitar, harmonica; Smutty Smith, acoustic upright bass, electric bass, vocals; Chalo "Charlie" Quintana, drums, percussion, vocals.

□ **Material:** About two years ago, the Havalinas were born in this quaint Irish pub called Molly Malone's on Fairfax at 6th. As the band honed their distinctive sound and showcased their wares for the local pub dwellers, they quickly began to attract industry people who packed into Molly's to catch a glimpse of this wild trio. Of course, out of all that attention, the Havalinas nabbed an impressive record deal with Elektra and recorded a strong debut album. Unfortunately, the album has had a difficult time breaking through, which is a real shame because it contains some exceptional songs. The Havalinas' material is acoustic-based roots rock with emphasis on strong hooks and well-constructed, meaningful lyrics. Some of their songs like "There Was This Mother" and "Jesus And Johnny" are poignant tales about living life at below the poverty level, while other songs like "Sticks And Stones" attack bigotry. Most of the lyrics have a real cynical air about them. I am especially fond of "Butterhead," which pokes fun at the shallow trendies who parade around this city of ours.

□ **Musicianship:** Best friends for years, bassist Smutty and vocalist Tim have played in numerous bands together as well as apart. Tim also recorded several mildly successful albums as Tim Scott. Drummer Charlie, who is one of the hardest hitters around, has worked with a number of recording artists. His most recent gig was with the Cruzados. So all this experience has led to a tight band of seasoned and well-



The Havalinas: Extremely entertaining.

versed musicians.

□ **Performance:** Ah, now here's where the Havalinas really shine. Between Smutty's wild stage antics, Tim's in between-song satirical commentaries and Charlie's wonderful percussive work, I am always kept entertained. It is not uncommon for Smutty (who literally has tattoos on every inch of his arms) to throw that huge acoustic bass over his shoulders or hold it by its head stock and spin it around or play it lying down while Tim stands on its side.

□ **Summary:** It has been over four months since the Havalinas graced any stage in Los Angeles, and I certainly hope it isn't another four before we see them again. I've heard it rumored that they're getting ready to go back into the studio to record a follow-up to *The Havalinas* and also that Tim might go in a record a solo album once again as Tim Scott. These guys are definitely worth braving the clubs to see! —Pat Lewis

Warrior Soul

The Cathouse

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Renee Coursen, Total Music: (213) 461-3068

□ **The Players:** Kory Clarke, vocals; Pete McClanahan, bass; John Ricco, guitar; Mark Evans, drums.

□ **Material:** Warrior Soul's punk injected 'angry young man' music took off like a drag racer. Songs like 'Downtown' and 'Trippin On Ecstasy' are the radical, hard hitting stuff that real rock & roll nightmares are made

of. Pure, thought provoking material that separates Warrior Soul from the rest of the pack—punk rock philosophy fused with heavy metal thunder—Warrior Soul mixes them up into a volatile mixture that's deadlier than TNT.

□ **Musicianship:** Fueled by a fire that burns a lot hotter than the ignorant bliss of many of Hollywood's beer-and-tits bands, Warrior Soul laces their bent imaginations into their musicianship as well, with guitarist John Ricco coming up with imaginative timbres that were both creative and appropriate. Clarke's rough, emotive voice, while not being technically brilliant, more than adequately delivered the goods.

□ **Performance:** Frontman Kory Clarke represents the band's punk-esque driving angst with his varied styles, ranging from pained to dazed, but always introspective and charged with emotion and thought. Most of his stage motions are similarly introspective, but you can almost feel power coming from this guy! I would love to be a riot incited by Clarke!

□ **Summary:** Coming in like a lion and going out like a lamb, Warrior Soul hit the stage on two feet, yet seemed to saunter off on four. Their set makeup put all of their power into the front, while leaving most of the album's filler to drag on for the rest of the show. After the initial slam and emotional surge, Warrior Soul seemed to lose their edge, but when they were carrying the colors, Warrior Soul's cerebral metal/punk had something to say, something worth hearing and something really worth getting into while it lasted.

—Tom Farrell



Warrior Soul: Punk-injected rock.



Tom Farrell

Bruce Dickinson: Rock's true maiden.

Bruce Dickinson

The Whisky A-Go-Go
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kevin Kennedy/CBS Records: (213) 556-4770

□ **The Players:** Bruce Dickinson, vocals; Jannick Gers, guitars; Andy Carr, bass; Dickie Fliszar, drums.

□ **Material:** No surprises here. Bruce Dickinson's solo material sounds like a large portion of the material from recent Iron Maiden albums, yet geared more toward vocal arrangements than guitar hooks. The swooping vocals, the hard hitting chops, the bombast, all to be expected, all delivered and delivered nicely.

□ **Musicianship:** Dickinson's grandiose vocals are the foundation of his material, and his strong "air-raid siren" attack was well-executed. Dickinson's contained range, coupled with a consistently pompous delivery style make him a bit hard to take after a while and too often his elocution belongs to an overblown actor. Nonetheless, Dickinson's enivable power and control more than overshadow his faults. Jannick Gers (yes, he's Maiden's new guitarist) earns my vote for the evening - his tone, playing style and versatility were commendable. Gers earns a "well done" for his rhythm and fill playing in addition to pulling off some red hot solo work.

□ **Performance:** Heavy metal's equivalent of bad Shakespeare, Dickinson's stage posturings were the focal point of the evening. In all fairness, he's gotten a lot better since his early Maiden days, and his enthusiasm towards his material earn this guy a definite "thumbs up" when the chips are down. Dickinson's stage

raps were also noteworthy—part lion-tamer/part agitator, Dickinson aimed a well deserved tongue lashing to everything from apathy-ridden Hollywood club-goers and crooked Hollywood promoters. I think he took it a bit to far when he said our weather sucked, though. You're from England, Bruce, remember? Gers took the spotlight away from Dickinson on a number of occasions, which Dickinson gladly shared. Gers' is a veritable dynamo onstage, coming like a caged heavy metal animal. I got tired just watching this guy!

□ **Summary:** In spite of any noteworthy idiosyncrasies, Dickinson and his band were a more than enjoyable filling of heavy metal that gave the fans what they wanted. Dickinson make it clear that he takes no prisoners, no bullshit or second class anything and delivers the goods with a full unabashed warranty. The Iron Maiden encore was icing on the cake. However, it was rather lame when Dickinson and his entourage failed to return to the stage when his fans were still shouting for more for several minutes afterwards. The single encore?
—Tom Farrell

The Leonards

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rich Robinson: (213) 856-9554.

□ **The Players:** John Pozza, vocals, guitar; Lenny Grassa, lead guitar; Tom Payne, bass; Nick Ziegler, drums.

□ **Material:** In these days of high concept and metal drag queens, it's easy for the cynic to like the Leonards simply because they play refreshingly unaffected rock with memorable melodies that stick in your head

longer than the club's stench on your clothes. Much of the material is written with an honesty that underscores their midwestern upbringing and allows relationship songs such as the catchy "Disguise" to sparkle with the ring of truth too often missing by the hairspray mental midgets who feel a bad date equates to a woman unwilling to swallow. Thank God for the old-fashioned values inherent in "Romance Confusion" that's at once sweet, sincere and still angst-ridden. The brilliant simplicity of "She Said Goodbye" is about the best example of an unsigned band penning a song that KLOS would play every ten minutes if the band had a deal.

□ **Musicianship:** It's the band's aggressive live style that shades their pop sound, with the James Deanish anxiety to render the emotional turmoil valid. Lenny Grassa is a spectacularly understated guitarist whose solos are either psychotic ("Can't Change") or rhythmic ("Stardust Eyes") to complement the tone of each track. Tom Payne picks his bass like he was at the Olympics in the early Eighties and pumps life into the tracks with the skill of a CPR specialist. It's this sort of energy the band will have to capture on record to keep them distinct. The world doesn't need another bland Smithereens.

□ **Performance:** Like a (good) acid trip where every room in your house creates a different mood, each Leonard does his own thing, the personalities blending together to create something enjoyable to witness. Payne contributes the punk bass jump moves. Grassa has the clean-cut student appearance which conceals the fingers of Jack The Ripper. John Pozza is the handsome singer with the Budweiser rasp and the jerky dance moves. And Ziegler, who's probably tired of being noted as the former Mary's Danish drummer, has a serious Keith Moon fetish in both his energetic style and distorted manner.

□ **Summary:** The Leonards wear jeans, drink American beer and play high-spirited rock & roll. Now that's high concept for the Nineties.
—Scott Schalin



John Pozza

The Leonards: Talented and enjoyable.



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DISC REVIEWS



George Michael

Listen Without Prejudice, Vol. 1
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** George Michael
 □ **Top Cuts:** "Praying For Time," "Freedom '90," "Heal The Pain."
 □ **Summary:** The most eagerly awaited follow-up of the year shows the ex-Whammer all grown up and in great spirits as he eases into the adult phase of his formidable career. Happily for his past critics, he has made a 180 degree turn from his hook-filled bubblegum days, concentrating more on lyrical messages and perfecting his performance style in more simple surroundings. While his earlier work was immediately lovable, this one takes a few listens. But the rewards are mostly plentiful. We understand that *Listen Without Prejudice, Vol. II* will be released next summer. —Jonathan Widran



The Vaughan Brothers

Family Style
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Nile Rodgers
 □ **Top Cuts:** "Hard To Be," "D/FW," "Long Way From Home"
 □ **Summary:** This being his last recording before his tragic death in September of this year, you might say Stevie Ray Vaughan went out in a blaze of glory, as this happy blues fiesta with brother Jimmie is one of the most spirited, terminally hip albums of the year. Mixing a few mellow numbers into a collection of mostly fast-rockin' funkfests, the guitar work here gives new meaning to the term "sibling rivalry." As the saying goes, mourn not too long that he is gone, but rejoice forever that he was. And at least we have "Family Style." —Chas Whackington



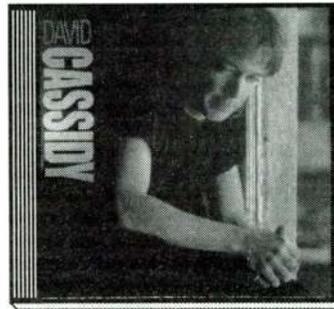
Prince

Graffiti Bridge

Paisley Park/Warner Bros.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Prince
 □ **Top Cuts:** "We Can Funk," "Thieves In The Temple," "Melody Cool," "Graffiti Bridge."
 □ **Summary:** Featuring music from his latest film of the same name, Prince's latest romp on the wild side of R&B takes some ear-catching twists and turns both compositionally and performance-wise. With seventeen songs in all, there's bound to be a few clunkers and self-indulgent pieces, but overall, it's a pretty accessible set, featuring some great funk, guest vocalists and a few numbers performed by the Time. As a Prince soundtrack, it's not *Purple Rain*, but fans of this bizarre musical genius will no doubt love it to pieces. —Jonathan Widran

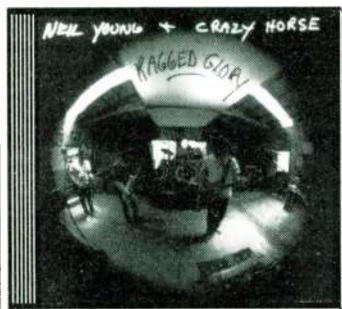


David Cassidy

David Cassidy
Enigma

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Boulevard Of Broken Dreams," "Labor Of Love," "Prisoner"
 □ **Summary:** The former Partridge's comeback alone should generate a great deal of interest for this well-balanced collection, but beneath the hype are some very impressive pop/rock grooves, catchy hooks and mostly solid songwriting. Produced by the likes of Phil Ramone, Cassidy's distinctive and smooth vocals have more substance than they had years ago, though his material was more irresistible in those days. A few clunkers aside, however, this is a pretty attractive re-emergence for Cassidy. Come on, get happy again! —Chas Whackington



Neil Young & Crazy Horse

Ragged Glory

Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** David Briggs and Neil Young
 □ **Top Cuts:** "F—in' Up," "White Line," and "Love To Burn."
 □ **Summary:** Young continues on the comeback trail with his second consecutive noteworthy album, this time reunited with Crazy Horse. As expected, this merger has produced some wildly sloppy and coarse performances. But most of the songs here are also infused with the kind of passion that's at the heart of the best rock music. Neo-hippie rockers like "Love To Burn" find the mark despite free-wheeling past the ten minute mark. Melodic and crackling with energy—even when the tempo's at half mast—*Glory* is Young's best work in ten years. —Jon Matsumoto



Dave Stewart & The Spiritual Cowboys

Dave Stewart And The Spiritual Cowboys

Arista

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Chris Thomas & Dave Stewart
 □ **Top Cuts:** "Love Shines," "Party Town," "The Devil's Been Using You"
 □ **Summary:** The instrumental half of Eurhythmics takes voice at last for an eclectic and unusual mix of hefty rockers, simple ballads and odd yet interesting statements. While his lyrics are frequently intriguing and maybe half the fourteen tunes are memorable melodically, Stewart doesn't seem able to overcome his vocal limitations, which render him a talker-singer a la Lou Reed, and a merely average one at that. While he's always had a lot to say musically (and still does here), he'd be better off letting someone else do the singing. —Jonathan Widran



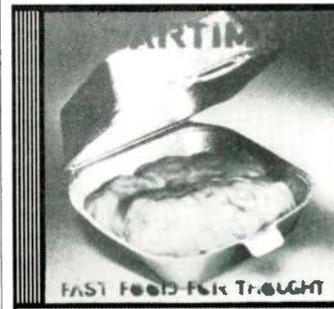
John Novello

Too Cool

ITI Records

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** John Novello
 □ **Top Cuts:** "On The Other Side," "Always"
 □ **Summary:** This is keyboardist/writer/producer Novello's show, but he is more than happy to share the spotlight with accomplished players like Eric Marienthal (sax) and Jamie Glaser (axe). Side One is mediocre faceless "jazz-fuzak" (fusion weds muzak) that has been done a million times before—and much better. Side Two fares better as Novello airs it out on an assortment of keyboards, while Glaser chips in with some biting fretwork and Novello spouse Gloria Rusch cuts loose with some powerful vocal histrionics. But, overall, this effort is a schizoid, forgettable mess. —John Lappen



Wartime

Fast Food For Thought

Chrysalis

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Andrew Weiss
 □ **Top Cuts:** "Wartime," "Right To Life."
 □ **Summary:** Wartime meshes Henry Rollins' throat and Andrew Weiss' bass to create an effective rap using the bass in lieu of needle rips. The sparseness of just the one instrument lends an air of performance art to the standard diatribes on war and anti-freedoms. Weiss displays some of the heaviest passages since the late great Cliff Burton pulled teeth on *Kill 'Em All*. The album contains only four tracks which prevent the sound from wearing thin. This music isn't as interesting as Rollins' work with his namesake's band, but it does make for an intriguing diversion. —Scott Schalin

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BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 823-8026
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Lighting: Yes
Audition: Open mic Mondays, 7:30 pm.
Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Send package to club: Attn. Becky
Pay: Negotiable

CLUB 4222

4222 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Fritz, (213) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable

COFFEE EMPORIUM

4125 Glencoe Ave, Marina Del Rey, CA 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
PA: No
Lighting: Yes
Audition: Send tape & bio.
Pay: Negotiable.

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: Suzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

FOUR STAR THEATRE

5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Audition: Call Barney Sackett.
Pay: Negotiable

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10

MUSICIANS

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

PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

MADAME WONG'S WEST 2900

2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Lisa Rose or Alan Yee, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photos to above-mentioned address. No calls.
Pay: Negotiable.

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 7-10
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcasting.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable

PALOMINO

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

PORK CHOP BROWNS

3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Debbie
Type of Music: Rock dance, alternative, original-no heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photo to above address.
Pay: Negotiable.

SAMMY'S FIRESIDE

2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SASCH

11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Percentage of door

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Audition: Send tape to above address.
Pay: Negotiable.

THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.

Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

THE WHISKY

8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE GREEN DOOR

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

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125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
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PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*
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Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
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Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
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Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Alan.
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 *Bravisimo*. Drummer on "The Paul Rodriguez Show". Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

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 Steeldier 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 your country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMMIE 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) 938-9081
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 Fault School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schles ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlolla.
Available For: Tours, local gigs, studio, rock 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, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Maniethal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Tom Warrington, Rick Zuniger, 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.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk MIDI sequencer. Yamaha recording drums, electric MIDI pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multitrack mixer, color tv & air conditioning. DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: 1 sequence, program, preproduce & perform on dozens of records- all styles. I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, hit records, programming, sampling, lunch, & dates w/ Judy Jetson look-alikes.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg MTR, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler. Studio. Specter Bass guitar, Fender guitar. Simple 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.

BOB BUDAVICH
Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 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.

TIMOTHY VON HOFMAN
Phone: (818) 344-9666
Instruments: Yamaha KX88, 16 channel mixer, RX-5, TX-81 Z, Akai ASQ 10, IBM computer w/ Texture. Kawai K3-M, Korg DS-8, DBX 160x, Alesis, Sony DAT, Roland S-550, D110, MKS-7, Kurzweil FX 1000, video editing w/ special effects.
Read Music: Yes
Style: Pop, R&B, jazz, dance, new age, classical.
Technical Skills: Full production, programming, sampling, sequencing, arranging, sound design, scoring, video editing.
Vocal Range: Lead & back-up.
Qualifications: Over 20 yrs. experience, pianist, composer, teacher, arranger, programmer, studied piano under Roger Priese of National Symphony, toured Europe, US, Africa, Soviet Union. Cable TV, radio KLSX, WSHE, WFDX jingles, commercials. Very imaginative, easy to work with, good image & stage presence.
Available For: Sound tracks, commercials, producing, programming, arranging, songwriting, demos, touring, showcases & sessions. For details call (818) 344-9666.

ACE BAKER
Phone: (818) 908-9082 (office), (818) 781-9611 (studio).
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk. 56 input recording studio in house!
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice

T. Royalty. Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

JOHN "CASEY" CASEBIER
Phone: (213) 479-2010
Instruments: Electronic drums, Simmons pads, Roland PM 16 pad controller, Pearl acoustic drums, Roland S 330 digital sampler, Roland RBM, U-220, D-110, Korg Wavestation, Kawai Q-80 sequencer, Lexicon LXP1, Alesis Midiverb III, Digital guitar processor, Fender Strat w/ EMG pickups, MX8 MIDI patchbay, Tannoy monitors, Sony 2 trk. 3 head cassette 8 channel mixer.
Technical Skills: Programming, sequencing, sampling, live drum tracks, arranging.
Read Music: Yes
Styles: All
Qualifications: 15 yrs. experience as professional drummer, percussionist. Extensive drum programming, sequencing, & direct recording of electronic drums
Available For: Pre production for demos, drum programming, studio work, sessions, casuals. Getting the killer rhythm tracks.

RICK CRAIG
Phone: (818) 988-4128
Instruments: Drums - acoustic & electronics.
Read Music: Yes, very proficient.
Styles: Pop, swing, funk, hip-hop.
Qualifications: M.A. from University of Miami. Toured with: Rare Silk; Performed with: The Bee Gees, Dinah Shore, Andy Williams, Marilyn McCoo, Maureen McGovern, Larry Storch (F Troop).
Available For: Studio & live performance.

ERIC SWANSON
Phone: (213) 654-9187
Instruments: Vintage Fender Precision Bass, Aria Pro II, Dean Markley amps & EV cabinets, Benge trumpet, Korg M1.
Read Music: Yes
Technical Skills: Rock, pop, funk & jazz; rock specialist. Fast learner & strong sight reader. Double on trumpet & keyboards.
Vocal Range: Strong tenor harmony vocals.
Qualifications: 10 yrs stage & studio experience. Have played or performed with members of Quiet Riot, Keel, Hurricane, Cold Sweat & Vixen. Berklee grad, strong songwriting & arranging skills. Tape & photo available.
Available For: Sessions, demos, tours, & live performances.

TIM MITCHELL
Phone: (818) 988-4128
Instruments: Electric & acoustic guitars. Full effects rack: Soldano, Mesa/Boogie, Eventide, T.C. 1210, DRY 3000, SPX 90 II, DBX 166 -rack designed & wired by B. Bradshaw.
Read Music: Yes
Styles: Commercial rock, pop, contemporary jazz.
Qualifications: Recently completed 14 month world tour w/ Expose-U.S., Canada, Japan, etc., guitar & musical director. Recorded w/ Expose - Tell me why. Television appearances on Pat Sajak, Showtime at Apollo, Byron Allen, American Bandstand, Soul Train, Rollegames, Dick Clark's New Years Eve, MTV-live at Palladium; Videos - Baby Never Looked Good In Blue, When I Looked At Him, -MTV, VH1. Education- 3 yrs Interlochen Arts Academy H.S., 4 yrs. University of Miami- Studio Music & Jazz/Composition. Full Scholarship. Pictures & Resume available upon request.
Available For: Sessions, tours, writing, arranging & production.

MARK C. TENEYCK
Phone: (818) 355-8838.
Instruments: Bass guitar.
Read Music: Yes, charts.

Technical Skills: Excellent.
Qualifications: Musician's Institute Grad., 1988. 2 yrs. private inst., currently teaching.
Available For: Everything in San Gabriel Valley.

DAVID RAGSDALE, ELECTRIC VIOLINIST FROM HELL
Phone: (818) 902-1369.
Instruments: Zeta violin, Kramer guitar. Effects include Korg M-1 mid'd to violin, Roland GP-8, Quadraverb, Toa mixer, etc.
Read Music: Yes
Technical Skills: Fluency in rock, jazz, fusion, & metal on both instruments. Quick learner.
Vocal Range: Approximates a minor seventh.
Qualifications: 29 yrs. on violin, 15 yrs. on guitar. Bachelor's in applied violin from University of Tulsa. Four yrs. w/ Tulsa Philharmonic. String arranger & contractor w/ Universal Music & Post (Tulsa, OK). 4 1/2 yrs. w/ Louise Mandrell Show. Spots on Tonight Show, Nashville Now, Hee Haw, & New Country. (Don't hold this against me, the money wasn't bad.)
Available For: Sessions, tours, etc. Let me make a difference for your band. Try it!

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/last/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.

MARQUITA WATERS ZEVIN
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.

JON SINCLAIR
Instruments: Lead/harm. vocals, Lead/rhythm guitar/piano/synths/computer/drum programming.
Read Music: Yes
Technical Skill: Instant vocal improvisation & harmony arrangements, songwriting/production.
Vocal Range: 3 1/2 octaves.
Styles: Pop/rock/blues ala Stewart/Waites/Bono/Adams.
Qualifications: Born & trained in London, Eric Clapton, Jeff Beck, Gary Gitter, Mathew Fischer (Procol Harum), Vocally trained by Don

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Technical Skills: Home studio design, private consultation, engineering, sequencing.
Qualifications: B.S. Degree, Electrical Engineering, Indiana University School of Music, 4+ yrs experience in Los Angeles as engineer & consultant on top projects.
Available For: Home studio consultation & private tutoring on equipment usage & sequencing.



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- 1954 Fender Deluxe, tweed, Jensen blue cap Alnico 5 spkr, orig. no mods. very gd cond, incredibl tone, \$645. 818-788-0610
- AVR 1201 pro studio 3 way monitors, \$400/ea obo, swap? Gene, 213-656-2099
- ADA MP-1 tube pre-amp, stereo chorus, EQ, 128 prgrms w/softrw update, xint cond, \$500 obo. John, 818-840-9131
- Bg, RAM bs cab w/18" Goss spkr, grt cond, \$210. Kevin, 213-876-9427
- Carvin 410 bs spkr, 1 yr old, new cond, \$300 obo. Tony, 714-562-9237
- Carvin MX 622 6 chnl 400 watt stereo pwrdr mixer w/EQ & reverb + 2 15" full range loud spkrs w/50 ft cable, \$1000. 213-516-7248
- Carvin X1000 head w/lt switch, gd cond, \$360. 818-761-9603
- Carvin X100B 100 watt head & 4 12" spkr cab, \$600. Nathan, 213-655-1844
- Full PA system, 2 Peavey Black Widows, 15" woofers w/horns, Peavey CS420 pwr amp, \$950. 818-241-3407
- Gallian Kruger 212 SCL gult amp w/2 12" spkrs, gd amp, \$200 obo. Phil, 818-769-4059
- GK gult stereo digital amp, #2100, \$750. Glen, 805-497-0325
- Marshall 50 watt 1969, 99% orig, no modifications, sounds 8 lbs grt. \$900 obo. Bob, 818-769-2142
- Marshall 50 watt combo, gd cond, \$200. Jeff, 213-874-4249
- Marshall JCM 800 50 watt lead combo, 2 12" Celestions, chnl switching & reverb, mint, \$525. 818-783-6782
- Marshall slant 412 cab, asking \$400, grt cond. 213-924-6242
- Marshall stack, mid-70's, head modified for massive gain, sounds xint, \$1000 or trade for PA. 213-876-3176
- Soldano rck mnt tube amp w/2 chnlis, sounds awesome, w/cs, \$1600 firm. Rick, 818-708-2898
- Studio Master 16x42 console w/3 band EQ, 2 aux sends, fold back oscillator, \$695 obo. Chris, 818-989-0840
- Trace Elliott AH350, 2 1x15" Hartkes, 2x10" Hartkes, \$2100 takes all. 818-986-7081
- Vintage Fender bs reflex cab w/brnd new 18" Carvin Vega spkr, \$175 obo. Kevin Plummer, 818-883-6444
- 2 Carwin Vega spkrs, xint cond, \$700. Carol, 213-839-6985
- Carwin Vega 18" woofer in folded hom cab, best bs sound around, \$250. Ted, 213-923-2547
- Fender Vibraverb 6 wts, \$100. Chris, 818-894-1208
- Lee Jackson Metaltronix gult pre amp, \$250. Jim, 213-372-5806

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- Snake, 15 chnl, 75 ft, Whirlwind, real sturdy, \$150 obo. 213-850-7564
- Snake, 50 ft, \$250. 213-850-3311
- Trace Elliott AH500K bs amp, 500 watt, 11 band EQ, mint cond, \$950. Roger, 805-286-3616
- Yamaha P2250 pwr amp, 250 wts, stereo, 500 watt mono, new, never used, \$450 obo. Paul, 818-343-1059

3. TAPE RECORDERS

- Akai MG1212 14 trk recdr mixer w/auo locate, updates, stnd, box & mnt, xint cond, home use only. \$3800. 818-843-2355
- MCI JH24 24 trk recdr w/ALC, \$19,500. 818-243-9806
- Tascam Port-24 trk, mint cond in box, \$450 obo. Michael, 818-340-1765
- Tascam Porta 05, 4 trk mini studio, brnd new recding head, service wrk done by Teac only. \$225. Sam, days 714-474-7900, evas 213-888-1531
- Tascam Porta-14 trk, mint cond, \$375. 213-874-6579
- Sansul 6 trk w/mixer & mix down deck, brnd new in box w/unfilled warranty card. \$950, never used. 818-981-2934. 818-596-2059
- Tascam 388 8 trk/mixer, perf cond, hrly used, \$2300 or trade for Atari MPC60. Paul, 213-655-4346
- Yamaha MT100 4 trk tape deck, new never used, \$350 obo. Paul, 818-343-1059

4. MUSIC ACCESSORIES

- Unidirectional mic, Aria 40DG, w/cs & cord. Used 1 time, \$45. 818-709-0665
- Alesis HR16 drm mach for sale, xint cond, \$300 obo. John, 213-851-4581
- Alesis HR16 drm mach, mint cond, in box, \$300 obo. Michael, 818-340-1765
- Anvilstor for Marshall heads, 3 of them, \$200/ea obo. Best there is. Marc, 213-556-5622
- Boss DD3 digital delay pdf, \$100. Gary, 818-986-7081
- Boss HF2 hi band filter, very gd cond, \$50. John, 213-450-2337
- Chandler tube driver, like new, sounds grt, \$65. Bob, 818-769-2142
- DOD RB31 rck mnt graphic EQ, 31 band, xint cond, \$175. 818-948-8000
- DOD rck mnt comprsr/limitor, wrks grt, \$85. 213-862-1722
- Ibanez Equalizer GE103 30 band, perf cond, sounds grt, \$150. 213-850-7564
- Kawai RS50 drm mach, xint cond, \$199. 213-866-5706
- Nady 201 true diversity wireless gult system, like new, hardly used, \$175. Doug, 213-969-0480
- Ultimate Support Apache 2 tier keybrd stnd for sale, perf, \$90. Scott, 602-754-2692
- Vision 1.1 pro seqncng softwr w/bckup disk, never used, \$350. John, 818-840-8131
- Wtd, Alesis Midiverb 2, must be in very gd cond & at resonable price. Nd two. Peter, 818-577-8732
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 •Bartolini jazz bs PU & pre-amp, \$150. Mike, 213-483-4780
 •Boss CE3 stereo chorus, brnd new in box, \$45; Korg G7E guitar or bs tuner, like new, \$40. Ted, 213-923-2547
 •Charvel maple neck, American, never used, routed for F. Rose, \$140; Sequential Circuits drm irks, MIDI separate outs, must sacrifice, \$115 firm. 818-981-2934, 818-596-2059
 •Ibanez EQ equalizer, GE3103, 30 band, OK shape, \$275. 213-851-4848
 •Mid-60's Vox Viscountes, \$450 obo or trade for Fender. Rocky, 213-656-5264
 •Tascam model 1016 in, 4 out reording console w/spare console for parts, \$600 all. Peter, 818-785-0637
 •Ultimate Support keybrd stand, xint cond, \$70. 818-784-2740
 •Yamaha MC1604 stereo mixing brd, 16XLR line inputs, 4 sub grp outputs, xint cond, must sell, \$1250 obo. Paul, 818-343-1059

5. GUITARS

•64 Gibson Thunderbird bs, vintage wood finish, orig hrdrw & cs, collectors item, \$300. Joe, 213-758-0454
 •1959 Gibson 330, xint cond w/orig cs, \$875 obo, will consider swap. 818-783-6782
 •1974 Gibson EB3 bs, wood grain, SG body, new bridge, grt cond, \$400, come pick it up. Call Roy, 213-452-5691
 •1984 Gibson Explorer, black stock w/Gibson trem, full pc, xint cond w/cs, \$325 obo; 1985 Dan Electro amp cs combo, black, 2 PU's, \$325 obo; 818-769-4059
 •BC Rich collectors item, ser #0007, American made Warlock, neck thru, single PU, Kaytor, steel blue w/cs, \$750 obo. 213-653-7118
 •Be for sale, 5 string fretless, custom made, brnd new black, 1990 model, lifetime warranty, \$1300. David, 213-874-8327
 •Carvin Strat, reverse head stock, F. Rose, includes HSC, \$550 firm, cash only. Scott, 818-762-9242
 •Collectors tie ms, prototype Gibson 5 string bs, stamped authentic, cherry red w/HSC, mint cond, \$1500. Chris, 213-862-1722
 •Fender HM Strat, 4 months old, black marble finish, \$550 obo. John, 213-851-4581
 •Fender Mustang bs, 1978, cream w/maple neck, mint cond w/HSC, \$250. Patrick, 213-841-6365
 •G&L F100 w/F. Rose trem, maple neck, single/dbl coil PU's, minor finish cracks, plys grt, \$325 obo. Chris, 818-989-0840
 •Gibson 335 copy, gorgeous, cherry sunburst w/white binding, gold hrdrw, 2 hmbckings, like new cond w/HSC, \$165 firm. 818-788-0610
 •Gibson Les Paul custom, '79 w/gold hrdrw, beautiful wood finish, grt cond, \$800 obo. Tim, 818-368-3346
 •Gibson Les Paul Deluxe, 1953, xint cond, must see to believe, \$1700 obo. Marc, 213-556-5622
 •Ibanez bs gult, 707 series, 4 string, 1-1/2 yrs old, xint cond, \$300 obo. Tony, 714-562-9237
 •Ibanez Saber for sale, been hvy modified by Tyler, red, xint cond, \$600 obo. Jamie, days 818-972-9085; eves 213-913-9607
 •Kramer Berettas, black w/maple neck & cream w/

rosewood, both have Floyds & Duncan PU. \$350/ea obo. Mario, 818-333-5162
 •Music Man 5 string bs, black w/maple neck, like new w/cs, list over \$1200, must sell, \$875. Doug, 213-969-0480
 •Ovation 88 series, collectors edition acous/elec. New, in mint cond, dark grey, black/white scrolling, absolutely beautiful. Cs & tuner incld. \$850. 213-393-3909
 •Pedulla 5 string bs, white w/acdv electrics, \$1000. Dean, 818-718-1145
 •Rickenbacker 12 string, hollow body, blonde, xint cond w/cs, \$650. Zach, 818-842-3735
 •String bs modern, all wood hand made w/adjstbl bridge, PU & covr. Big deep tone. \$2900. 818-990-2328
 •Yamaha BB2000 bs w/HSC, EMG PU's, xint cond, \$400 firm. Carlton, 213-420-2371
 •'88 Hohner G3T Steinberger trem, headless, rectangle body, white, lists for \$825, sell for \$350. 213-397-7111
 •1989 Gibson L4-CES, blonde finish gult w/cs, virtually unused & a beauty. Will sacrifice \$2000. Dick Gural, 805-945-8852, 213-672-6272
 •'1989 mint cond Gibson Epiphone, Japanese, ES335 hollow body, blonde finish, gold hrdrw w/cs, \$400 firm. 818-331-7024
 •1990 BC Rich gult, white w/cs, must sell, \$350 obo. John, 213-931-7945
 •'BC Rick Eagle bs, blonde, limited edition, neck/body 1 pc, acv electrics, hand made. DekMarz PU's, B/A bridge, HSC, xint cond, \$725 obo, 818-767-4127
 •Charvel Strat, black, model 1A, \$250. Chris, 818-894-1208
 •Fender 1962 re-issue, black Strat, \$400; Ovation 6 string acous w/PU, \$250; Giannini acous 12 string, \$200. Peter, 818-785-0637
 •Fender Tele, 62 re-issue, rosewood neck w/body binding, nice cond, plys & sounds grt w/HSC, \$400 obo. Pat, 213-667-0798
 •Gibson Les Paul custom, black, bought new in 1972, gd shape w/cs, \$300. Alan, 213-851-3494
 •1989 Les Paul custom, mint cond, new PU's & HSC, \$300 obo. Myles, 213-824-5242
 •Vox 1966 Teardrop, xint cond, \$595. Steve, 818-506-5417
 •Yamaha BB2000 bs w/HSC, EMG PU's, xint cond, \$400 firm. Carlton, 213-420-2371

6. KEYBOARDS

•Ensoniq EPS sampler, 4x memory, 10 outputs, huge library, \$1500. Jim, 213-372-5806
 •Ensoniq EPS w/2x memory expander, library of sounds & documentation. Grt cond, \$1250 firm. Scott, 602-754-2692
 •Roland A-80 keybrd contrlr, xint cond w/cs, \$1965. 714-458-3898
 •Roland MT32 synth module, \$350 obo. John, 213-451-4581
 •Yamaha 52" upnght piano, Gloss ebony in xint cond, recds like a grand. \$3800. 818-990-2328
 •Yamaha CP70 elec stage piano, gd cond, \$800. Richard, 213-478-6212
 •Yamaha PMS70 PortaTone electric keybrd, MIDI, w/cs, accessories, \$700 obo; Yamaha PSS70 PortaSound electric keybrd w/rhythm section, accessories, \$110. 818-242-0590
 •Yamaha RS70 electric keybrd, PortaTone keybrd, \$750 obo, w/cs. Dave, 818-242-0590

•Ensoniq SQ80 keybrd synth wrk station, multi-timbral, built in sequor & disk drive, mint cond, \$825 obo. 818-281-9882
 •Roland Juno 60 synth keybrd, xint cond w/ipro std, \$500. Tony, 818-982-8369
 •Voc/sngwrtr w/bs and/or reording proj. Pwrtl sngs vnx like Marsha Davis. Have strong sngs, stage presence & dedictn for success. Lisa, 213-392-8147
 •Roland Juno 106, MIDI keybrd/synth, 126 presets, 100% programabl, grt warm analog sound, built in chorus, \$775. Michael, 213-969-9140
 •Roland 5550 sampler w/monitor, mouse & library. Xint cond, \$1450 obo. 818-344-9666
 •Yamaha CP70 elec stage piano, asking \$800. Richard, 213-478-6212
 •Yamaha DX7, cs, pdls, crds, \$650. Jeff, 818-761-6898, 818-763-4966
 •Yamaha DX2T over 750 add'l sounds, compl w/all mns & computer cassette plyr. \$400. 818-448-4151

7. HORNS

•For sale, bugle, 1915, JV York & Son, Grnd Rapids, MI, USA. \$12,000. William, 213-435-2029

8. PERCUSSION

•Pearl SC-40 electric drm kit, Pearl cymbals, Tama drm pads. All hrdrw includ. Xint cond, \$950. 818-709-0665
 •2 padded amvl fiber bs drm cs's, xint cond, black, both for \$100. 213-620-8776
 •4 pc drm set, 26" bs oversized tom, xint cond, some hrdrw, \$300. Zach, 818-842-3735
 •5 pc drm set, gd cond, Tama toms, CD700 snare, Zildjian & Paiste cymbals w/hrdrw includ, \$400 obo. Frank, 213-629-3630
 •5 pc Remo drm set, asking \$200. Gd cond, blue. Rick, 213-478-6212
 •11 pc Tama Imperial Star drms w/dbl bs, Zildjian cymbals & Tama hrdrw. Xint cond, \$1200. Carl, 818-798-8872
 •LP timbells for sale, brnd new, 13" & 14". \$1250 firm. 602-754-2692
 •Ludwig mid-1950's black Diamond pearl snare, 5x14, orig nickel lugs, sweet, \$175 firm. John, 213-661-3775
 •Pearl 5 pc drms only, 13, 14, 16, 22 & 14" snare. Xint cond, sell, \$550. Julie, 818-761-7448
 •Tama 18" Imperial Star floor tom, ks & sounds grt, \$75. 818-709-0665
 •Pearl 7 pc drm kit, model DLX, maple & pwr shells, xtra hrdrw, cymbals, immac cond, brnd new, must sell, \$1999. 213-221-7354
 •Flemo 24" Pinstripe, used once in studio. Very gd cond, \$20. John, 213-450-2337
 •Snare, Greensparkle Mercury, gd cond, \$35. Chris, 213-862-1722

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9. GUITARISTS AVAILABLE

•Atmospheric textural L/R gult, 31, avail for dynam psychic band. Hendrix-Floyd, Rush, early U2. Enjoy jamming. Frank, 818-506-0751
 •Chaotic rhytm gult w/keys potential as lnd trnd crzy hi energy muscians to W.A. Dirty, hvy, mel. Dusty, 213-463-4226
 •Exp pro gult avail for paid sits, any & all styles. Always muscl & reliable. 818-705-4702
 •Explosive gult/sngwrtr avail w/uniq dynam creatv style & all essentials. Zep, Hendrix, Weir, Jane's, 818-843-7405
 •Fern gult sks band or others w/similar infl for band or sngwrting team. Cure, Bauhaus, Echo. 213-876-3176
 •Fern L/R gult plyr kg for orig band. Must be srs, dedictd for mngt & bt. Call for Judy, 213-460-8389
 •Gult avail for nearly anything R&R. Infl Zep, Stones, Jane's, Soundgarden, Call Lance, 818-336-0282
 •Gult avail w/style ala Warrant, Crue, but can actually ply. Avail for band w/gd sngbr. Bobby, 818-508-5229
 •Gult avail, kg for the perf chemistry. Style is in the darker side of metal. Must be estab band. 818-788-1953
 •Gult plyr skg band members w/exp to ply circuit soon. John, 213-781-9151
 •Gult plyr w/grt studio gear & chops avail for demos, shows or ? Very versil. Joe, 818-954-0742
 •Gult skg to jam w/all muscians in LA area. I ply anything, try anything once, except crny. David, 213-296-4873
 •Gult sks to J/F all blues band. Exp, srs only. 213-876-7527
 •Gult, age 20, sks glam rock band or muscians to form band. Infl Crue, LA Guns, Pretty Boy Floyd, Poison. Srs only. Ted, 818-572-0007
 •Gult, album, session & perfmcn credits, xint in all styles, equip, inspo. Skg pr paying gigs. Kelly, 213-874-2298
 •Gult, sngbr, BMI sngwrtr, avail for collab, co-conspiracy, jam sessions w/poets, sngbrs, bands. Also avail for lunch, day or nite. Larry Last, 213-739-8824
 •Gult/sngwrtr sks w/exp to form eclectic & innovatv band. Infl Gang of 4, Belew, Bowie, Who, Chad, 714-673-1427
 •Gult/sngwrtr w/rock & funk infl sks pro collab/band w/

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Prince like grooves & Crowded House qual lyrics. Chris, 818-989-0840

- Jazz guitar for wrkg sfts. Igor, 818-994-6008
- L/R guit, sns of humor, grt snags, pro gear, image & att, sks cmrcd rock proj. Richard, 818-718-8659
- Ld guit sks in town wrkg sfts, odies, blues band. Ld vocs as well. Have charts, equip, exp & a cheery att. 818-783-6782
- Ld guit/voc avail for wrkg T40 or csls band. All styles, rock, T40, odies, classic, jazz, R&B. Call Mark, 213-653-1157
- Loud guit plyr w/snags, image & style avail to form rock band. Chris, 213-466-4457
- Modern style guit w/bckup vocs sks orig HR band. Must be creativ. Tony, 818-992-0403
- Old man guit plyr, 40 y/o, lgt for senior citizen R&B blues band. Berry, Diddley, Stones, etc. 30 yrs exp, not expecting any miracles. Fidel, 213-465-1081
- Pale black dressing tattooed rhythms, some ld guit nds hvy grinding slamming undgrmd funky cmrcd HR band w/ energy & charisma. Dusty, 213-462-226
- Pro entry rock ld guit avail for FT wrk. Artist exp, will travel, demos avail. David, 702-438-8798
- Psychotic image punk guit sks band. Infi Misfits, Ramones, to J/F. Rustee, 213-982-3124
- R/L guit, sns of humor, grt snags, pro gear, image & att, sks cmrcd rock proj. Call Richard, 818-718-8659
- Rhythmic guit, HR to J/F, edgy groove act, lng hr, Gibson & Marshall, trmpco, bk, Blake, 213-620-8776
- Totally ripping ultra image mega hr glitter shock guit sks pro image conscious band. No uglies. Infi Crue, Vai, Hanoi, 213-851-4040
- Triple A rated burning verstl guit w/maj credits avail for sessions & gigs. Check me out in the pro slys section. Steve Blom, 818-246-3593
- Ace atmtrv guit, pro gear, pro att. Infi Mission UK, Jane's, P.Furs, Wonderstuf. San Fern Valley area only. Bruce, 805-499-2681

- Blues based hvy rock L/R guit, have maj indie releases, nat'l touring exp, xint image, snags & gear. 213-225-4681
- Blues rock guit plyr, Infi Clapton, Page, Vaughn, avail for band, estab or otherwise. Call Bruce, 818-240-6150
- Exp guit w/trng chops, equip & lks sks estab band w/killer voc. Pros w/eductn only. Tony, after 6, 714-396-1173
- Guit avail for any sft, writing, collab, live gigs & studio wrk. Call Walt, 714-985-2203
- Guit avail to join estab metal act. Have equip & trmpco. Infi Metallica, Queensryche, Forbidden, Watchtower. Keith, 818-788-7580
- Guit avail, lgt for 4 pc band. Infi old VH, Dokken, White Lion, S.How, etc. Own equip. Call Dan, 213-874-1233
- Guit lgt for pro sfts, stage, studio, also avail for touring & paid showings. R&B, funk, jazz, jazz rock & rock. Fred, 213-882-8353
- Guit plyr from Sweden, 30 y/o w/18 yrs exp lgt for srs intellctil muscians. To create orig cmrcd HR proj. Infi Foreigner, Bad English, etc. 818-781-9603
- Guit plyr in LA lgt to J/F rock outfit. Motorcycle Boy, Celebrity Skin, Pigmy Love Circus. Billy, 213-487-6933
- Guit, 24, sks HR/HM band, explosive energy. Infi Kings X, Xtreme. Pros only. No bull. 818-345-1966
- Guit/voc sks muscians to form orig progrsv HR grp. Infi Rush, Kings X, Queensryche, Michael, 213-962-0333
- HR guit w/taste & soul sks qual band wrngng. I'm srs about my career, you must be too. George, 213-862-4537
- Jazz, rock, reggae guit, 31, very xpressv, flowing rhythms, eloquent chord voings. Album, four credits. Rock, passport, avail. Dale Hauskins, 213-728-5568
- L/R guit avail to J/F HR blues band w/90's feel. 213-416-8790
- Ld guit, 6.5", sks diverse HR proj. Orig matrx, xint hooks, team plyr, ready for anything. 818-347-3116
- Pro guit avail. Strong bckng vocs. Thin, no tattoos. Slide. Sks pro sft. Infi old Bad Co, Foghat, Firm. Have top gear, top att. Kyle, 818-576-0285
- Rock guit, sks pro sfts, blues orientd. Tony, 818-346-3378
- Strong rthym plyr, acous/elec, w/grt vocs ala Henley, Costello, Collins, avail to J/F duo, trio or band. Scott, 213-820-0663
- Triple A young guit team, fresh from Detroit, w/loads of matrx, album credits, lks, sks highly motived band &/or plyrs to compl HR line up. 818-341-2584
- Very cmrcd guit plyr avail, grt wrngng & singing abtl. Young & extremely deditd. No flakes, fathers, posers, crybabies. Infi Kiss, Poison, Johnny, 818-367-8769

- British bluesy feel. We have mngt, atty. 818-981-21/1
- 2nd guit wtd for undgrmd rock band. Infi Lou Reed, Cooper, Ramones. Pros only. 213-688-0323
- Band ate C.Trick, Beatles, VH, Poison, sks guit w/vocs. Call Ray, 213-837-6519
- Bubble gum that will burn your tongue out R&B bands sks hrd edged guit. Vocs & lntt a must. Call Ray, 213-837-6519
- FARRAHANE is reforming in LA deditd guit w/ing hr image. Infi Kiss, Cinderella, Poison. Crue, 818-782-7403
- Fam acous guit plyr w/vocs wtd by top LA girl band w/maj mngt & upcmng recrdng. 213-829-1508
- Fem rthym guit ndd by BLIND PET, into Ramones, Stray Cats, Stones, Bluesy R&B w/punk edge. 213-960-7604
- Glam to the max & screaming for attn, poppy 4 chord kid willing to wrk w/theatrics. Call Jakk, 818-788-8794
- Guit ndd immed for estab HR band, pros only, pls. 818-447-5133
- Guit ndd to compl line-up. Must be diverse, agrsv & have strong swnging abil. Infi Jane's, Bad Brains, VU, Jigg, 213-856-4292 or 213-466-3269
- Guit ndd to compl orig modern rock band for recrdng & live gigs. Must be creativ, verstl, able to solo & ply slide. 818-507-6554
- Guit plyr wtd for orig proj & possbl wrkg sft. Infi P.Collins, Mike & Mechanics w/rndr R&B feel. Srs plyrs only. Call John, 818-985-5153
- Guit w/stylo & brains wtd for R&B band. Doors, Dead Boys, Ramones, Iggy, Mike, 213-828-3186
- Guit wtd by singr/swngwr to form unstoppable swngwr team as basis of proj. Infi old Bad Co, Queen, Leppard, Jovi, 818-377-4491
- Guit wtd for estab LA band w/upcmng shows. Infi M.Oil, P.Murphy. Call Phil, 213-378-1865
- Guit wtd for mel beat music. Infi Alan Parsons, Big Cntry, Tears, Textural plyr, bckup & ld vocs. Srs only. 213-821-3501
- Guit wtd to help compl progrsv cmrcd HR/HM act w/ former lem Havoc voc & male dmmr. Bckups, desire. Ala Queensryche. S.Row. 818-772-6495
- Guit wtd, grt rthym stylo, writing abtl. 16 snags compl, solid voc lines. Lng hr, cmrcd rock, lour pendng, plenty conhd. No volume hogs. 818-344-1743
- Guit wtd, sing orientd, gd @ atmosphere. L/R, thoughts of plyng out. Infi Smithereens, Church, REM, George, 818-989-2823
- Guit, L/R ndd ASAP for all orig band. Infi Lone Justice, B.Raitt, Hornsby, Little Feat. Have own rehrls studio. Steve, 818-994-1146
- Killer guit plyr wtd for band w/album, hit #2 in Euro. Must have killer equip, vocs, lng hr image. Let's go to the top. Jeff, 714-NE HERE
- King Crimson fanatic for band w/hrd edge. Must sing, write & ply L/R guit. Into electric future sound. No substitutions. John, 213-462-5895; Mike, 818-247-7134
- L/R guit plyr wtd. Infi Queensryche, Sabotage. Gd att & willing to wrk hrd. Srs only. 818-772-6495
- Ld guit wtd for electric local band. We have snags, gigs & some beer. Intellng, humor, desire a must. No republicans. John, 213-839-9558
- Ld guit wtd for unig pwr metal band. Gd techng w/strong fill. Have lng hr but not lng hr image. Brian, 818-765-7976; Jeff, 714-NE HERE
- Ld guit/strong bckng vocs to join groovy atmtrv guit based band. Evolves from Hendrix, N.Young era. 20-26. Immed gigs & intrst. Noah Kempler, 213-654-2782
- Maj lft rock recrdng artist sks LA based plyr fluent in keybds & guit to join band now. Dina, 305-925-1273
- MISGUIDED sks lem rthym guit/voc for upcmng EP tour. Craig, 213-818-6934
- Nd a hvy shredder for metal mk up. Hvy atmtrv music infused w/sampling. Megadeth mts Jane's. Dana, 213-654-0453
- Orig cntry rock grp sks guit w/stylo, ideas & posiv att. Contact Jeannie, 818-693-5618

- Rhythmic guit who dbls on keys wtd for cmrcd HR band w/ mngt, financ bckng & industry contacts. Pros only. 213-739-0140, 213-379-1875
- Rhythmic guit wtd for Aero, Guns, Bad Co type fame. Bluesy soul a must. No posers, pls. 213-479-8498
- Ripping ld guit ndd for R&B band. Call Mike, 213-666-0620
- SCARY MARY sks lem guit w/stylo & att. Some Ramones Infi, no techno solo plyrs. Julie or Jody, 818-761-7448
- SMOKE STACK LIGHTENING nds guit plyr. It wtd to help if they dbt on piano. Kind of stuff we're doing is Chuck Berry mix Stray Cats mts Ramones. 213-960-7604
- Spitfire lem HR singr/swngwr sks pro male swngwr/singr for hi energy groove orientd proj. Tesla, Little Caesar srs Love/Hate, Pussycat. 818-781-5607
- THE GOONS sks guit. Must be into pwr pop. Infi Zeros, Ramones. C.Trick. Srs only apply. 213-463-0406
- Tired of the stagnant 1000 notes per minute music scene. OOLIMITES nd guit into rhythms. Infi Police, Talking Heads, Clash, etc. Max, 213-208-5039
- Tntd creativ guit w/16, L/R, for atmtrv srs proj. Cocteau Twins. Vaval Undgrmd, Some Youth, Sundays. Lisa, 213-461-9337
- Voc sks guit to collab on writing new matrx. Singing a +. Infi M.Botton, James Ingram, Billy Joel. Pete, 213-876-7362
- Wtd, guit god of 90's by estab metal band for showings & Jan US tour. P.Gilbert, G.Lynch stylo. Must sing & have xtra equip. 818-717-9556
- Young guit wtd, 18-25, to start band w/dmmr. Must be deditd & energetic. Must be into Stone Roses, Fall, Charlatan, Jesus/Mary Chain, Call Kevin, 805-583-1862
- Zap mts Metallica mts Cure? L/R guit wtd. Nd not be pro but srs & image conscious. Dave, 818-957-2475
- Attn guit plyr, do you have what it takes to stand out from the rest? Cmrcl HR stylo lgt for dmmr srs about his future. Mark, 818-508-6310
- Band fresh out of studio sks decadent low life unhuman scum that will abide to our biddng. Infi old VH, GNR, G.Lynch, Poison, Dick, 714-578-7818
- Band sks 2nd grt, rthym chop, one consciousness & commitment to ply. Xint orig matrx/subtle blues overtones. No hr spray req'd. Lyle, 818-984-2132
- BANGKOK SHOCK sks 2 guit for hvy pop groove rock. No guit heros, srs only nd apply. Infi Junkyard, early Poison. Call John, 213-851-4040; Brock, 818-710-9127
- BEAUTIFUL GREEN SKELETONS is a unik mel creaty band sks guit to weave melodic & create atmosphere. Emphasis is on emotion & expression. Nichole, 818-986-3813
- Black guit & swngwr ndd to form srs atmtrv band. Must love the music, have the right, att & equip. Paris, 213-265-7897
- Christian metal band w/bl sks ld guit/swngwr. Must be strong Christian, swngwr, soloist w/image, vocs & equip. Infi Dokken, Racer X, Phil, 818-308-0894
- Evl guit wtd. Raw psycholic grunge metal. Gut wrenchng, skull splting intensity nnd. Also pro gear & tribal convictions. 213-957-9669
- Fem ld plyr, grt plyr w/med lks & stage presence wtd for cmrcd rock girl band, BOMBHELL. Grt snags, prodtr & gigs. Susie, 213-658-6580; 818-509-7914
- Guit ndd immed for cmrcd pop metal band w/bl intrst. Must have lks & pro att. Vocs a must. 18-21 pref'd. Steve, 213-745-1405
- Guit sought, hvy energy 2 guit sound. Tango, R.Plant, Guns, Cult. Exp writing, humor, abil to show up. 818-776-0107
- Guit wtd for reformng top LA hrd blues rock band. Infi Aero, AC/DC, ZZ Top. Must be strong wrng & plyrs. Pros only, pls. 818-882-2664
- Guit ndd in style of Guns, Crue, Pussycat, Pistols. Sleaze & flash a must. Pts lv msg. 213-865-6404
- Guit wtd to join existng band. Rock, dance, T40, covrs & orig. Call Rick, 805-462-1769
- Guit/voc ndd for 50's R&B band. Don't call if you can't ply in E.Hat, Wally, 213-257-0549
- Guits wtd, steel, ld, dobro, fiddle, for orig cntry & cowpunk band. Must be very creaty & have grt att. Taki, 619-868-2140
- HM dbl ld guit team wtd to J/F hrd core HM band. Infi early Maiden, Anthrax, Metallica, GBH. Srs minded people only. Call Jim or Charlie, 213-464-1532

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Hollywood, CA 90028
or, for more info, call
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9. GUITARISTS WANTED

-2nd guit wtd for showcsng, recrdng. Cmrcl P/R w/hrd

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-Ld &/or myth guit plyr wtd. Intl Queensryche, Sabotage. Gd att & willing to wrk hrd. Srs only. 818-772-6496
 -Ld guit wtd for punk R&R band. Intl Saints, Avengers, Creamers. Replacements. Must have gd equip, own/inspo, dedicat & responsl att. Lv msg. Ramona, 818-753-0901
 -Lkg for guit to wrk w/rfm voc, pref acous, no egos. 213-658-4351
 -Hd term guit plyr or dmr for pro band for recrdngs, shows & videos. Pls call. 818-889-8997, 818-706-3767
 -Rookie lyrical/voc w/bkies swing intl sks guit w/classic & thrash intl to form HR band. Srs only. Call Tony, 818-341-5377
 -Skg guit w/knowledge of Est Euro music, voc a +, to ply New Yrs Eve for \$300. 818-841-3753
 -Srs guit w/brains wtd for long R&R band. J.Thunders, Bad Boys, Iggy, Ramones. Apps, 213-461-3461
 -Young & crazy rock id guit wtd for way cool swinging combo. No lng hr, pls, Jim, 213-934-2685
 -Zep guit for 2 ep am band. Must be able to read & ply by the book. GEAR. No lead heros & burnouts, pls. Rehrsls. 818-907-0527
 -Zep mts Metallica mts Cure? Guit wtd, nd not be pro but srs, image conscious. Call Dave, 818-957-2475

10. BASSISTS AVAILABLE

-All around tind, slap to Entwistle, ld/bckgnd, top equip, grt lks, dbis on keys, hrd wrkr, pro att, make your proj happen. Pete Best, 818-776-0649
 -Bs plyr avail in LA, all styles, gd equip. 213-954-1562
 -Bs plyr lkg for orig R&R band w/60's & punk intl. Listen to Iggy, Ramones, Dolls, Clash, Sunny, 714-598-6751
 -Bs soloist, new LP w/recrdng co, maj touring exp, lkg for overseas booking, 1 miter, fill ins, recrdng sits, all styles. Dols on keys. 213-662-6380
 -Bst lkg for near signed or pro grp into metal. 818-505-1385
 -Bst, reads & plys all styles avail for studio, csis & other plying gigs. Pros only. Eric, 818-780-3688
 -Euro HR/HRM bst w/wmjal btd recrdng & touring exp skg pro st. Chris, 213-876-1458
 -Fem bst lkg for aggrsv sexy pwrfl HR band. Image aware & pro. 818-708-2570
 -Fretless bs plyr w/12 yrs exp sks unlk dynam & orig band. Chris, 213-850-7570
 -Groove orientd pro bst/voc sks wrk. F.T, fill ins, sessions, etc. Have grt att & equip. 213-874-7088
 -HM bs plyr lkg for the right proj, intl anything that's crunchy. 818-782-1009
 -I've got the soul, dedicat, equip, skill & lks. You've got a signed or very close to signed band that has the same. Call Cord, 201-536-7854
 -Pro bst avail w/lks & vocs. Sks estab band ala Mr Big, Malmsteen. Will relocate. Eric, 602-966-6232
 -Tired of the Hillywd rock scene. Srs bs plyr & sngwr lkg for dedicat muscns w/att & brains. Into pwrfl groovy R&R. Emanuel, 818-787-3644
 -Avail, bst voc, versit, competent, 16 yrs exp, sks paid

wrk sits. Call Michael, 213-664-5844
 -Bs guit avail. Intl C. Trick, Darned, Dolls. Call Phillip, 213-658-6598
 -Bs plyr avail for HR band. Intl Jane's, Zep & myself. Call Christian, 818-584-9935
 -Bs plyr sks band into bubblegum punk. Intl Ramones, Sweet Pain, Zeros. If not glam, pls don't call. John, 213-463-0406
 -Bs plyr for pro HR band, maj toung & recrdng exp. Grt stage presence, chops & lks. Pro bands only. Joseph, 213-265-6592
 -Bst avail for pro rock band, grt lks, pro att, studio & road exp, have gear & inspo for signed or very close act. Kenny, 213-465-5754
 -Bst avail, style post modern. Eric, 213-941-3892
 -Bst lkg for qual rock band. Intl Journey & Alan Parsons. In Valley area. Roger, 805-266-3616
 -Bst wrts band w/songs, hooks, riffs, vocs, groove, gear, goals, gigs. Formed & ready to go. No alt, no HM. Tom in Venice, 213-305-8269
 -Bst/voc avail to front band or to form new one. I have lots of sngs ready to go. Srs only. Mark, 818-508-6310
 -Bst/voc avail. Intl Bowie, Stones, Iggy, Modern k, pro equip. No junkies, dreamers or idiots. Call Scott, 213-850-8897
 -Bst/voc sks P/T T40 or csis band. 818-767-4127
 -HM bst, HM voc lkg to J/F hrd core HM band. Intl early Maiden, Anthrax, Metallica, GBH. Srs minded people only. Call Jim or Charlie, 213-464-1532
 -HM/HR bst sks estab pro band. Have image, exp, 100% dedicat. Finger pick, slap. Love/Hate, Danzig, XYZ. Srs pros nd to call. Tommy, 213-962-0849
 -No HM/HR. Mike, 213-487-4780
 -Pro bst avail, all styles, lkg for wrk sits, will consider proj.
 -Progrrv rock bst, keybrd & bckup vocs ndd to compl band. Keybrds & vocs not a must but would be nice. Intl U2, Yes, Gabriel, Genesis. Rodney, 213-399-5954
 -Rock bst, formerly w/Dirty Dogs, gd plyr, image, equip, sks pro band. Must have grt sngs/frontman sng. Intl Aero, ZZ Top, AC/DC. Fred, 818-882-2644

10. BASSISTS WANTED

-AGENT ORANGE, estab alt/mv rock act w/out dates & upcmg recrd release, sk bs plyr w/pro att, equip & voc abil. Dawnn, 213-873-1888
 -Aggrsv bst wtd for wild HR band w/creatv edge. Zep, Jane's, Cult, Guns, etc. Exp plyrs only. 818-843-7405
 -Alt/mv-ish band sks groove orientd bs plyr. Intl Iggy, Smiths, K.Bush. Have rehrsl studio & image. David, 818-765-4421
 -Are you able to handle new orig HR/HM on bs? ARMEGEDDON sks bs plyr to compl 4 pc line up. No babies. Call Kenny, 213-850-0322
 -BOB MARSE BAND wrts light & aggrsv bs plyr. Intl Saltini, Travlers, G.Moore. For orig insmitl & pwr pop. Call Bob, 818-769-2142
 -Bs plyr desparately ndd by guit duo w/orig, lng hr image, dedicat. 818-705-0675

-Bs plyr ndd. Main intl yourself. Fugazzi, Rollins Band, Dumpster. Pref ugly person w/lack of fashion srs. John, 213-484-5466
 -Bs plyr to join proj w/maj lnt intrst & mngrt. Versitly & dependability a must. Srs muscns nd only apply. No metal. Patrick, 818-766-5502
 -Bs plyr wtd bckups who enjoys VH, Prince, L.Couleur, Jane's, ndd for band that sounds nothing like the above w/ top prodr. 818-282-5944
 -Bs plyr wtd for orig proj & possbl wrkg snt. Intl P. Collins, Mike & Mechanics w/HR R&B feel. Srs plyrs only. Call John, 818-985-5153
 -Bs plyr wtd, hvy funk rocker to form band w/sngtr & dmr signed to indie deal. Jamie, 818-398-1482
 -Bs plyr wtd. Fender Precision, Ampex man. Must sing, no amateurs. Gary, 818-986-7081
 -Bs plyr/voc for entry orig band. 213-430-5838
 -Bst avail, bst sks pro band, lng black hr, psychdc image, will ply anything from Kiss, Crue to Cult, Jane's. Brian, 818-988-7868
 -Bst ndd by funky new band w/orig sound. Hvy knowledge of funk & jazz intl by M.Miller, J.Patalucci, D.Wimbish. Call Brent, 213-390-8406
 -Bst ndd for cmrl mal rock band. Must be dedicat, gd lkg & have gd equip. Must want to make it or don't call. Call Joe for audin, 213-397-3991
 -Bst ndd for dynam orig band. Intl Soul Asylum, Replacemnt, Stones, early Petty, 213-463-1439
 -Bst ndd for for band w/grt plyrs, sngs, ala Journey, Toto. Under 25. Jeff, 213-398-2190; Alex, 818-994-0456
 -Bst wtd by srs guit & dmr for 4 pc metal band. Intl Crue, Ozzie, VH, Extreme. Bckgrnd vocs necessary, 17-22. Call Bo, 213-472-4624
 -Bst wtd for 3 pc rock band. Intl L. Reed, ZZ Top, Hendrix, John L.Hooker. Hillywd area, Allan, 213-851-3494
 -Bst wtd for estab LA band w/upcmg shows. Intl M.Oil, P.Murphy. Call Phil, 213-376-1865

-Bst wtd to help compl progrsv cmrl HR/HM act w/former fem Havoc voc & male dmr. Bckups, desire. Ala Queensryche, S.Row. 818-765-3310
 -Bst wtd, young & ambitious, pro qual, demonic att ala Butler, Burton. We have mngr, recrd deal, studio. Must be hvy or don't call. 714-661-1813, 714-539-3923
 -Bst wtd, Intl Spit Ends, Little River Band, Count Basie, Onig rock, estab & performng regularly. So Bay rehrsl. You'd better be srs. Mike, 213-542-5141
 -Creatv bst ndd to develop unlk rock nucleus, sngs now, band later. Intl Pretenders, Doors, Beatles, Rick, 818-785-6900
 -Dark Hillywd band sks bs plyr to compl post Zep sounding band. Have sngs & rehrsl spc. 213-653-6786
 -Estab band w/unq somber psychdc sound sks bst. Voc abtl a +. Early Floyd, King Crimson, The Band, Bryna, 213-438-9537
 -Estab HR band nds bs plyr. Exp, chops, gd lks, responsl att req'd. Call Brian, 818-762-8466
 -FARRAHLANE is reforming in LA dedicat bst w/ing hr image. Intl KISS, Cinderella, Poison, Crue. 818-762-7403
 -Forming metal band sks bst w/abl to ply wide range of styles from thrash to funk. Must have lks, gear, pro att. 213-674-0228
 -Grooving jamming bst ndd for up & cmng proj. Intl by L.Couleur, Faith, Peppers. 213-384-7167
 -HARD CANDY sks dedicat lng hr bst w/loads of tint. We have sngs, image & direction. Hrd & hvy groove ala Lynch Mob, Lou, 818-882-8882
 -Hf bst wtd to J/F band w/fem guit & drms. Intl Bauhaus, Cure, Peppers. 213-876-3176
 -Maj rock act sks pro singing bs plyr for recrdng & toung. Lng hr rock image a must. 818-989-9887
 -Mbi bs plyr wtd for young psychdc acous band, Beatles, XTC, Jellyfish, Jane's. Vocs ndd, demo done, change the world. Call Spooky, 213-960-3913

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-Mel bst, vocs a +, wtd for cmrd rock act skg lbl. 24 hr rehrl spc, grt hooks & contacts. Fem guit/voc. 818-766-0458
-NEVER NEVER sks bst. Must ply grt. Must k grt, must have killer stage moves & finand respnsblty. Call Frank, 818-955-5717
-Pro bst wtd for orig band for shows & recrdng. Infr R. Stewart, Faces, Qureboys, Jelt Beck. 818-981-2171
-Pro bst wtd for wrkg covr/orig band. 4 nites/week starting 12/31. Everything from salsa to rock reading a+. 213-410-9207
-Rock bst wtd w/ll the right stuff to compl new pwr grp. Cali after 8 pm. Ray, 213-225-6094
-ROMANECER sks pr limit bs plyr for orig progrvs HR band w/contacts. Decdn a must for open minded band. No flakes. Tim, 818-388-3346
-Self styled HR band skg bst into multi styles. Contact Steve, 213-654-9350
-Simon Galkup type bst, image, att, aggrvs plyr, ala P. Furs, Jezabel, Cure, Curtis, 213-467-0335
-Srs rock solid w/ wgt/voc & bkup vocs wtd by cmrd HR prj. Leo, 818-243-8936
-You're a bs plyr, you nd a band, you're hot. Sick of the same old jam? We wnt you now. HR metal, 213-233-8518
-A bst/voc wtd for cmrd HR band. Pros only, no sleaze, flakez or drugs. Joly, Leppard, Scors, Slaughter style. Decid only. Randy, 818-308-1976
-BAD EXAMPLE sks bally bluesy bst. Call Bruce, 213-289-0952
-Band sks bs plyr, Infr Tango, Cult, old Crue. Call Dennis, 213-943-5289
-Black bst & sngwrts nnd to form srs altrmv band. Must love the music, have the right, att & equip. Paris, 213-285-7897
-Bluesy bs plyr wtd for 2ep jam ban. able to read & ply by the book. Gear. No 5 strings & burnouts, pls. Rehrls, 818-907-0527
-Bs plyr nnd to compl 4 pc band. Orig rock, some reggae feel. Gigs lined up. 213-933-3282
-Bs plyr wtd by estab band w/mngt. Srs musicians only. Infr Coteau Twins, Furs, Echo. 818-763-4886
-Bs plyr wtd for csis plyng snts, real book type, Latin, jazz, funk, must be able to practice at least 1x/week. Matt, 818-345-6479
-Bs plyr wtd for R&R band. Infr early Bowie. Floyd, 213-653-6141
-Bs plyr wtd to compl band, Cult mts Zep, have snags & rehrl spc. 213-651-5824
-Bst nnd for estab band, lng hr image, pro equip & pro att. Maj connex & maj lbl intrst. Don't delay, call today. 818-783-8625
-Bst wtd by band w/infr lbl intrst. ages 20-26, sngwrting

welcome, lng hr rock image, strong vocs, So stay residence prof'd. 213-376-6238
-Bst wtd for altrmv post wave band. Diverse musicl Infr, Missing Persons, Tim Mach, Bill Nelson, Stever Morse. We have fem voc. 213-668-3628
-Bst wtd for classically Infr HR, Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-994-2404
-Bst wtd for collab w/fem voc & male id guit plyr w/matr for SOA R&R org band. Infr Heart, Giant, Bad English, Berlin. 213-372-3113
-Bst wtd for orig crnty & cowpunk band. Must be very creatv & have grt att. Tki, 619-868-2140
-Bst wtd for orig matrt, into VH, White Lion, Zep, Gd equip & trmpo a must. Under 25. Mike, 213-541-2263
-Bst wtd for rock band. John, 213-933-3925
-Bst wtd in style of Guns, Crue, Pussycat, Pistols. Sleaze & flash a must. Pls lv msg. 213-665-8404
-Bst wtd to compl 90's thrash band. Let's shred. Be able to ply fast & totally mel. If you're bad, don't waste your time. 213-876-3486
-Bst wtd to compl pwrtrt crunchy funky thrashy & trashy metal band w/24 ltr demo & lbl intrst. Brad, 714-538-1259
-Bst wtd to JF HR org band. Infr Aero, Ratt, S. Row. So Bay area. Dan, 213-371-3358; Jim, 213-787-0615
-Christian metal bst sought for recrdng & performng, 5 yrs min exp req. 213-964-3649
-CLOUD 9 auditing bs plyr to shows upcoming CD release. Must be in the pocket groove master. Infr from Beatles to blues. Pls call Myles, 213-824-5242
-Forming a uniq rock band of 90's. Keybdts/sngtr & guit skg pr minded individual only. We are sngwrts, team plyrs. El, 818-986-3941; Dan, 818-988-3945
-Guit & dmvr skg bs plyr, bluesy cmrd rock, tmppo a must. Call Brian, 213-851-0107
-Intense bst sought by exp guit & drms to form orig band. Zep, Jane's, Crazy Horse, L. Colour. Texans a+. Michael after 6:30, 213-954-1859
-MYSTERY CITY lkg for bs plyr, HR, lng hr image a must, pro gear. Infr AC/DC, Whitesnake. Call Brad, 818-244-8620
-Pro bst wtd for hot Christian rock proj ala Benatar, Margaret Becker. Pls call Lisa, 213-398-1459
-Pro fusion dmvr sks similar bst to jam win Van Nuys. Kevin Crab, 818-786-3776
-RISK lkg for bs plyr. If you wnt to be part of the biggest thing since sliced bread, give us a call. 818-787-2089
-S. Vicious mts Pete Way for god like grt band. 818-377-2743
-Stnd up bst for new jack rockabilly combo. Must slap & upright. Richard, 213-485-3767
-Two former Klt members & voc skg bst w/voc abil. 213-878-0654

-Zep mts Metallica mts Cure? Bst wtd, nd not be pro but srs, image conscious. Call Dave, 818-957-2475

11. KEYBOARDISTS AVAILABLE

-11 Shadowz keybdst sks grp. Infr 4 AD, Eno, Cure, Cocteau Twins. No pop, metal, progrvs blues. Minimal arrangmnts groove essential. Ken, 818-352-9728
-Hot chops, MIDI master, gd equip, kd & bckgrmd voc abil, plys all styles music, avail for sessions, tours, etc. 818-767-8145
-Keybdst w/new equip, pro gear, sks pro proj. MIDI, any styles. 213-662-6380
-Pianist w/11 yrs training nds recrdng exp. 818-789-2436
-Totally pro rock keybdst, fully equip'd w/M1, D50, DSS1 sampler, etc. currently skg pro recrdng & showcsng acts only. 818-718-2948
-Classically trained fem keybdst/sngwrtr w/pro gear & lks sks all grt band. 818-997-3655
-Fem keybdst, exp plyr, T40, R&B, jazz, pop & more, bckgrmd & some id vocs. Studio. Sks wrkg snts only, pros only. 818-784-2740
-Keybdst will arrange your snags on computer w/O-base. John, 818-787-5889
-Keybdst/voc avai w/equip, tmppo & exp. Call Bert, 818-889-2109
-Performng & recrdng keybdst, light chops, grt feel, strong bkup vocs, synth programming, full MIDI expertise. Lvmsg. J.C., 818-781-8236

11. KEYBOARDISTS WANTED

-Accomplshd keybdst nnd by fresh, new mel proj. Early 70's mts early 80's for early 90's feel & emotion. Pref fem. Michael, 818-286-7025
-KELLY'S EYE sks pro keybdst for showcsng & recrdng. Cmrd PR w/rd British bluesy feel, Stones, Faces, Qureboys, Beatles. 818-981-2171
-Keybdst for semi altrmv band. Pelly, Beatles, World Parly. Have music atty, maj lbl intrst. Must sing bkup vocs. 213-466-8636
-Keybdst nnd ASAP for all org band. Infr Lene Justice, B.Ratt, Hornsby, Little Feat. Have own rehrl studio. Steve, 818-994-1146
-Keybdst nnd for band w/grt plyrs, snags, ala Journey, Toto. Under 25. Jeff, 213-398-2190; Alex, 818-994-0456
-Keybdst wtd for band w/album, hit #2 in Euro. Must have killer equip, vocs, lng hr image. Let's go to the top. Jeff, 714-NE1HERE
-Keybdst wtd for cmrd HR band w/mngt, finand bckng & industry contacts. Pros only. 213-739-0140, 213-379-1875
-Keybdst wtd to compl orig rock band. Infr Zep, Eagles, Who, Rush. Have rehrl spc, srs only. Nd clean piano & synth. Teri, 213-964-3740
-Keybdst wtd. Infr Splt Ends. Little River Band. Choin.

Org rock, estab & performng regularly. So Bay rehrl. You'd better be srs. Mike, 213-542-5141
-Keybdst/organ grinder. 18-25, to start band w/dmtr. Infr Fall, Charlatan, Spiral Carpets, Costello. Must have equip & 60's sounding organ. Call Kevin, 805-583-1862
-Maj lbl rock recrdng artist sks LA based plyr fluent in keybdts & guit to join band now. Dina, 305-925-1273
-MIRROR sks keybdst for cmrd HR band, vocs helpfl, gd image necessary, team plyr. Have solid connex. Carl, 818-841-6160 or 818-765-2626
-Multi-keybdst nnd for pro showcs proj. We're ready to go. Eric, 213-738-0744
-Organist wtd for R&B pop band w/Intrst. Grt plyrs, grt snags, srs only. Crash, 213-962-3310
-PROBLEM CHILD nds keybdst for orig metal funk band. Our matrt is ready, rehrls in Reseda. Infr Crue, L. Colour. Call Paul, 213-962-2855
-R&R band lkg for keybdst. Call Mike, 213-666-0620
-T40 rock band wrkg every week nds grt keybdst/plyr. Vocs a+. George, 213-653-5215
-BEAUTIFUL GREEN SKELETONS is a uniq mel creatv band skg keybdst to weave melody & create atmospre. Emphasiz is on emotion & expression. Nichol, 818-986-3813
-Christian rock band sks exp keybdst/synth plyr, pro att, own equip & tmppo. Rehrls WLA, 213-396-9641
-Fem keybdst nnd for groove orientd pop band. Bckgrmd vocs a+. Rehrls in No Orange Co. Jolyn, 213-944-7107
-Keybdst wtd for classically Infr HR, Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-894-2404
-Keybdst wtd for collab w/fem voc & male id guit plyr w/ matr for SOA R&R org band. Infr Heart, Giant, Bad English, Berlin. 213-372-3119
-Bst wtd for 213-372-3119
-Non-white non-black ethnic keybdst plyr wtd for urban dance recrd deal proj. Sounds & equip a must. 818-506-1454
-Pro keybdst wtd for hot Christian rock proj ala Benatar, Margaret Becker. Pls call Lisa, 213-398-1459
-Rock keybdst wtd for cmrd rock band in style of Europe, Heart, Hit matrt, strong tem voc, demk pock avail. Must have pro equip & rock image. 213-851-2217

12. VOCALISTS AVAILABLE

-40 y/o singr w/voc, rock, blues, cntry, world class. Triplet plyng, diaper clad ndn1 call. Don, 213-938-8130
-Aggrvs voc sks out of hand HR metal band w/atrmtr edge. Gutsy image & a few loose screws. Dana, 213-654-0453
-Altrmv voc lkg for grt band. Infr Mission UK, Red Lorie, Yellow Lorie, Sisters, Francis X. Dbls on guit, bs & some keys. 213-465-1277
-Ambers Chance Monroe is auding for hot new Hillywd debut. Guit, drms, bs, Prince, Poison, Pussycat. No ego, no trnt, no lipslick, don't call. 213-465-1443
-Bst HR band in So CA sks top voc in So CA. Pro image,

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- Dynam black singr/sks musicl prodcr/person w/equip for rap, R&B, pop or jazz demo. 213-938-9957
- Dynam pwrtr infersa voc lkg to join w/already formed band. Srs offers only. Jeff, 213-288-1147
- Exp male ld voc/sngwrtr, captivating stage persona, lkg to join srs minded progrsv rock band. Infil U2, Cure, Smithereens, REM, Smiths, Michael, 213-655-0934
- Fem ld voc/sngwrtr lkg to join org mainstream P/R band. No HM. 818-905-6960
- Fem singr/sk M/F muscians to form band. Infil Siouxie, Cure, Sonic Youth, etc. 213-540-1930
- Fem voc w/image & edge sks hi energy org HR band lkg to make it. Suzanne, 213-258-8751
- Fem voc w/sngs into undgrnd pop atmospheric band, sks ltnid creatv muscians only. Infil Cocteau Twins, old Nymphs, Velvet Underground, Sonic Youth. Lisa, 213-461-9337
- Fem voc, 19 yrs, avail to J/F HR band. Infil S.Row, Crue, Warrant, Dangerous Toys, Rena, 213-850-5859
- Fem voc/lyricl lkg for funk rock dance band of 90's. No drugs, no egos. 818-709-8726
- Frontman vocs, grt image, xlt vox, infil Darling Cruel, Cult, Crue, K.Bush, Matthew, 213-969-1976
- HM voc lkg for the right proj. Infil Testament, Megadeth, Metallica, Cugenryche, 818-762-1009
- Hot Euro tem voc avail for org gigs. 818-243-2858
- Ld singr/frontman lkg to J/F band. Like to cross R&R w/ R&B. Srs inquires only, pls. Bob, 818-769-2210
- Male singr/sngwrtr/arranger, finished R&B contract, sks estab pro R&B band in Hilywd area. Infil S.Wonder, Babyface, Jim, 213-5062
- Male voc sks HR/HM cmrcl type sit. Only pros. Image a must. New Jersey based, will relocate for right sit. 201-972-7386
- New cntry rock fem voc/rhyth guitar avail for F/T wrk. Demos avail. Linn, 702-438-8739
- Pro callibr male ld voc sks HR band, vox like P.Rogers, image like R.Halford, Nathn, 213-437-6621
- Pwrtra oriend fem blues based singr/sngwrtr sks HR groove versnt pro male band, hi energy, lng hr, street image. 818-781-5607
- Rock diva lkg for ambitus, cool & mltivld band to write, gig, party & become famous with. 213-271-1758
- Singr/guit, L/R, sides on harmonica & keys, sks flashy rock band. Infil Kiss, Prince, Stones, Hendrix, Danny, 818-997-4049
- Singr/guit, sides on keys & harmonica, sks flashy rock band. Infil Kiss, Hendrix, Prince, Stones, No HM. Call Danny, 818-997-4049
- Soulful bluesy singr/sngwrtr sks very pro sng oriend sit. Infil old Bad Co, Queen, Lppard, Jovi, 818-377-4491
- Voc &/or bs guitar avail to start B.Idol, Police, INXS type grp or join estab band. 818-761-9760
- Voc avail. Infil Bow Wow Wow, Throbbing Gristle, Etta James, Muddy Waters. 213-465-8415

- Voc w/everything, clear 5 oct range, pro att, gd lks, compl & total dedictr, sks signed to close to it act. No BS. Don, 714-632-7279
- Voc, 20, lkg for grooving type HR band. Grt range, lks & connex for success. Infil Tesla, Cult, Tango. Pros only. Ask for Joe, 818-892-0028
- Voc, beginner but darn gd. No drugs. All styles. Sng muscians to wrk with. No pros but pro att. Rebecca, 213-476-5337
- Voc/poet lkg to J/F the outer limits of prmal noise. Mud Honey rts King Crimson & both do Jane's in the garden. Call Jason, 818-352-8450
- Wrd, orig cmrcl rock blues band w/mnng who sks fem Roth for perfming, recrdng & tourng. 213-275-6615
- #1 exp innovativ ld voc/multi-instrmntlist sks mel mainstream HR grp. Have sngs, lks, pwr. No bikers, lunks, kids, glam. Tommy, 213-821-1344
- 22 y/o black fem singr/lyricst avail for collab, bckups, club wrtr, prog music videos. Infil Vanna T, Apollonia, Sheila E, Tamiko, 213-750-5337
- 70's Infil singr sks lng hr band. Muscily dvrse, lyricly substantial, image variable but not dictating music & music not dictating image. Kyl, 213-460-6932
- Black fem voc sks dedictr muscians/sngwrtrs. Infil INXS, Prince, Idol. Don't you wrt success? Get off your chair & do it. 213-779-3396
- Charismatic voc/sngwrtr/muscian sks pro contmpy progrsv rock proj. Infil Gabriel, Schulman, Nektar, Yes, etc. 818-767-4127
- Exp fem voc lkg for blues based HR band. Phys acous guit & keys. Srs pros only. Lisa, 818-466-9462
- Fem pro voc w/grt image, sngs + vox, sks to J/F superdynam cmrcl rock band. Infil Plant, Etheridge, Lisa, 213-874-8052
- Fem singr/sngwrtr lkg for rock band, mainly intrsd in cmrcl rock but also lke HR & folk rock. Christy, 213-874-1709
- Fem voc avail for sessions & recrdng proj. Lds & bckgrnds, pop, rock & ballads. Wide range. Tape avail upon req. Gina, 805-499-8185
- Fem voc avail for T40 & csls. Lds & bckgrnds, grt att. Tape & references avail. Jennifer, 818-769-7198
- Fem voc w/pr exp lkg for T40 duo, trio or band w/gigs. Gd image & vox, ala styles. 818-281-9882
- Henley mta Collins & Costello. Exp pro w/3 1/2 oct vox, dbl on rhyth guitar & keys, writes. Lkg to J/F pro proj. Tape avail. Scott, 213-820-0663
- HM voc & HM bst lkg to J/F hr core HM band. Infil early Maiden, Anthrax, Metallica, GBH, Srs minded people only. Call Jim or Charlie, 213-464-1532
- I'm skg 5 pc metal cmrcl band that wrts to use the name Reactor as a band name. Image, abil a must. Greg, 818-997-1814
- K/A metal singing lkg for the right proj. Infil anything that's crunchy. Eric, 213-762-1009
- NYC/LA P/R voc/wrtr w/lks, range, maj tol intrst sks pro band sit, 25+. Cindy Janson, 213-462-6565
- Pro fem voc w/pwr avail vox sks keybdst or band to do csls. Lisa, 213-398-1459

- Singr & stage acrobat lkg for band. Infil Fishbone, Funkadelic, Hendrix. 213-595-8833
- Singr avail for estab band into Stones, Crowes, Quireboys, Faces. Srs only w/strong image. 818-995-7616
- Singr lkg for a band that combines a mixture of rock, funk, reggae, hrd core & total creativity in their music. 213-595-6833
- Srs fem voc lkg to J/F HR band w/it of Southern edge. Infil S.Nicks, J.Walsh to Ragging Slab, Nickle, 818-447-6437
- Srs sexy black fem singr/lyricst avail for collab & bckup vocs. Pls call Tamiko, 213-750-5337
- The best real singr srching intrsd inventv band. Extremely soulful 3 oct range, 70s mts 90s. No modern glam metal. Weekdays, 818-763-2028 x4081
- Voc w/d w/cricl skills in xchange for demo. Contract avail. 213-463-8395
- Verstl singr, many styles, wide soprano range, avail for sessions. Lots of perfmg exp, can read & harmonize. Will wrk for tape. 213-829-3287
- Voc avail to J/F band in style of Guns, Crue, Pussycat, Pistols. Sleaze & lsh a must. Pls lv msg. 213-402-2261
- Voc lkg for band, Metallica mts VH, 213-466-9388
- Voc sks open minded altrntv muscians to write music with. Infil Tears, Eurythmics, M.Oil, B52's, etc. Steve, 213-962-1702
- White boy perfrm avail for studio & ld voc wrk. No HM types. Pls. Infil Al Green, Marcie, Teena Marie, Sly Stone. 213-465-8415
- Young gd lkg Asian American pop singr/lyricst w/sensual vox sks compsr/keybdst. Infil by Spandal Ballet, DePeche, Erasure, Warren. 213-839-3595

12. VOCALISTS WANTED

- AAA MOTOR CONTROL, an industrial body music proj, rds male voc. Must sing the way we write. 12" & gigs, no tools. John, 213-722-8311
- Aggrsv & ltnid young singrs wtd, male ages 16-20, for teen pop grp ala Wham, New Kids, The Boys. 213-874-3586

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- Black male bckgrnd vocs w/Babyface & Luther vibe & a strong falsetto wtd by R&B conctrd band w/grt mnng. Steve, 818-344-3816
- Boston rock band, EROTICA, now living in Hilywd, sks K/A voc to join K/A raunchy metal band ala Aero, old Priest, Cooper, Malden, Nasty Nick, 213-469-5906
- Call only if you have totally pro chops, airy yet pwrfl sound ala U2 w/rdr edge, early Cult, Bonnam, Floyd. 818-994-9486
- Estab HR/HM rock band lkg for ld voc/frontman w/image & min of 2-3 oct range. Must be reliable, responsbl. 818-887-0526
- Fem voc wtd by dmrtr to collab on 2nd proj. Simple feeling & emotion like Dead Can Dance w/middle Eastern Euro essence. John, 213-450-2337
- Fem voc wtd for pop dance band. 5 pc girl band. Infil Veneer, Cover Girls, Sweet Sensation, New Kids, Call Rena, 213-850-5859
- Forming metal band sks voc w/orig style & gd range. Able to sing from thrash to funk. Must have sks, stage presence, pro att. 213-674-4028
- Frontman wtd immed, blues rock band w/maj lbl intrst. Must kick M.Monroe. Lks & vox, perthich necessary. 213-876-6753
- GIRL TROUBLE sks new ld voc for theatric HR band w/ glam image. We have mnng, connex, studio & sngs. All you rd is star qual & vox. Ace, 213-654-7657
- Got what it takes to rise above this city of filth to become the HR god of 90's? Us too. 18-23 only. 714-952-4859
- Guit sks singr that can sing as gd or better than Janie Lane in same style as Warrant or Crue. Bobby, 818-508-5229
- Hi energy pwr groove rock band w/mnng, sks amazing frontman w/srtnl for recrdng & showcsng. Bort, 818-989-4956
- HR blues voc/frontman add for all pro rock band. HR sngwrtr abil. Infil Whitesnake, Aero, Gri While, S.Row. Image a must. Mickey, 714-542-1974, 714-898-4007
- HR/HM band in srch of premier ld voc of LA. Must have lng hr image, responsbl, reliable. Call for more info. 213-

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 -Ling hr image, harmonica a +, old Stewart, 70's Jaggers, ndd immed by gut team. Dedicatd. 818-705-0875
 -Male voc ndd for band w/grt plyrs, snags, ala Journey, Toto, Under 25. Jeff, 213-398-2190; Alex, 818-994-0456
 -Male voc wtd by P/R band w/rl & mngr instrnt. Intl Babies, Nelson, C.Trick. No smoking or drugs. John, 818-840-9131
 -Male voc/trk ndd by aggrv/sngwrtr to form innovatv & xplosv band. Intl Gary of 4, Gabriel, Bowie, Jane's. Chad, 714-673-1427
 -New band sks hrd wrkg tem voc, tmspo a must, upcmg pros. 714-594-3215
 -Orig. exp R&R band sks voc. Must be crazy, creatv & openminded. Most of all, srs. Band Intl Succidal Tendencies, Iron Maiden, Sabbath, Rush, Stan or Jack, 818-343-8045
 -Pop-be-top rock w/crazy lng hr glam image nds young trntd singer w/golden voc. Mass harmonies, grt tunes. music 1st. 818-344-6645
 -SCARY RAY's male voc for tem band. Att & org a must. Some Ramones infl. If you know your oct range, don't call. Julie or Jody, 818-761-7448
 -Singer wtd for estab hvy rock band. Intl Zep, Kings X, Badlands, Queensryche, 213-850-5094
 -Singer/wngwrtr, intl Beatles, Dylan, Chapman, Simon, sks pwrfl male singer w/ing range. 20-25, ie Lennon, Fogarty, Plant, Fairclark. Cd image. Ken, 213-933-2207
 -Trntd frontman wtd by pro rock band. Intl Zep, Tull, Yes, VH. Call Steve, 213-874-9950; Paul, 818-902-0998
 -Trntd aggrvng team sks totally pro male voc for org LA based prog. Intl Steely Dan, Toto, Gabriel, Sting. Sound like you? Scott Elliott, 213-393-7967
 -Uniq comparv vocs creatv singer/lyricist for org rock nucleus. Intl Pretenders, Doors, Succidal Tendencies, Beatles, Rick, 818-785-6900
 -UNITED SNAKES currently auditing/srchng for ld voc to front this outstndng band. Do you want to change your life? 818-506-1839
 -Voc ndd for mature untrendy creatv as the 70's rock band w/gut harmonies & industry bckng. 818-282-5944
 -Voc sought by R&R band, soultf R&B voc desired. Cliche maybe, never the less lots to offer to right person. 213-934-0624
 -Voc wtd by thrash funk reggae punk band. We sk a voc that is creatv, trntd & open minded. Pts call Adam, 213-412-9521
 -Voc wtd to join uniq mainstream HR band. Intl Queensryche, Marillion, Foreigner, Ray, 213-842-8752
 -Voc wtd, world class rock act skg dynam chansmatic male ld voc. Xlnt, gd lkg, lng hr image & phenom w/c. 818-718-2948
 -Voc wtd. Energetic to compling & pwrfl rock band. Gary

O'Keefe, 213-463-2370
 -Voc/frntn person w/uniq style to compl very org P/R band. Very srs only. No collab. No actors. Bieddie, Beatles, Smiths, Ramones. 213-454-5708
 -Voc/frntman wtd for org HR band. Must be dedicatd, exp & have rock image. Steve, 818-766-4180
 -Wtd, exp tem voc, hotel house gja 6 miles/week, T40, Monterey resort area. 408-372-4798
 -Wtd, fem bckgrnd singer for org prog. Intl A.Baker, Basta, Orange Co area. Pis call Serena, 714-548-3568
 -69 SLAM sks male HR voc. No bozos, egos, druggies, llaikes. Intl Sinatra, Halford, Roth, Morrison. Reliability a +. Call or die. 818-507-5649
 -Ballsy voc wtd by aggrv R&R band. Gd lks & lng hr, ages 20-23. Call Rick, 213-223-3658
 -Band sks voc w/range of styles, versity & commitmt to sing xlnt org matrl w/subtle blues overtones. No hr spray req'd. Lyle, 818-984-2132
 -Bckup vocs wtd for org cntry & cowpunk band. Must have grt att, instrmt or percussn big +. Tki, 619-868-2140
 -Black musicn/sngwrtr ndd to form srs atmtd band. Must love the music, have the right, att & equip. Paris, 213-285-7359
 -BLOOD BROTHER sks K/A frontman immed. Roxy gig 12/7, image, exp, dedicatd a must. S.Row, Tango. Call anytime, iv msg. Steve, 213-828-9309
 -Bluesy voc w/pwr vox for Zep jam band, able to sing it by the book. Gear. No lead heroes or burmouts, pls. Valley rtrists. 818-907-0527
 -Bat wtd for recrdng & some showngs by R&R band ala Survivor, Jovi, Mitch, 213-390-6592; Jesse, 213-656-7668
 -Confident, intellgnt, intermg pro front person wtd for hrd mel org rock band. Tim, 818-367-4353
 -Dedicatd exp singer w/wide tenor range wtd by progrsv HR act w/upcmg shows. Call Ron, 213-891-7432
 -Estab hl anergy cmrcl rock band sks voc. Sngwrng abil & image a must. Call Hans, 213-337-1164
 -Estab Hllywd band w/intrt & gigs sks frontman w/exp & image. Tango, S.Row, Jane's. Call anytime, iv msg. Randy, 213-461-8053
 -Fem ld & bckup for 50's R&R band. Call Wally, 213-257-0549
 -Fem voc wtd for atmospheric rock band. Fairport convention mts Cocleau T.wins, 213-285-9273
 -Former nat'l act musicn kg for male voc for maj prog. Recrdng, plyng, etc. Must be positv & hrd wrkr, bio, tape a must. Dave, 714-841-3769
 -Frontman wtd for funk rap rock band. Must be srs, have trspno. Intl Peppers, Faith. Must be able to sing & rap. 818-894-9167
 -Grooving 60's intl HR band sks versil voc, young male w/ exp. Stones, Hendrix, Crowes, Muddy. Gigs, demos, mngr, Carrie, 213-388-3953
 -Hot tem voc wtd for demo prog. Styles includ W.Houston, P.Abul, J.Jackson. Pros only. Tee, 213-735-2024
 -Lyricist wtd to form singing grp. Must be articulate & very literate. Send demo of vox to Craig, UCLA, 302 Mens Gym, LA, CA 90024
 -Male voc ndd by keybdst/arranger for demo wrk on spec. Bonnie Hathaway, J.Osbourne style. Aerial, 213-465-1684
 -Metal band sks voc. No glam, no thrash. 818-907-8629
 -Partner wtd to form core of permng/recrdng act. Must have grt vocs, instrmt, write. Mature pro into Henley, Costello, Gabriel, Scott, 213-820-0663

-Pro voc ndd to compl cmrcl rock band. If you have the hooks & ks, we have the snags. Bad English, Whitesnake, Mick Jay, 818-998-7755
 -Pro voc ndd to compl cmrcl rock band. If you have the hooks & ks, we have the snags. Bad English, Whitesnake, Randy Darryl, 818-700-0558
 -Rock voc/bluesy, in vein of R.Stewart, R.Plant, P.Rogers, for pro st w/mngt & deals pending. Anthony, 818-346-3376
 -Singer wtd for estab hvy rock band. Intl Zep, Kings X, Badlands, Queensryche. Ellis, 213-850-5094
 -Singer wtd for org matrl, into VH, White Lion, Zep. Must be showman, save the ego for stage. Under 25. 213-541-2263
 -Voc Infl by early VH ndd for full band. No band or MTV regcls. 818-763-2028 x4081
 -Voc ndd for blues edged HR band. Must be under 23, raspy & passionate voc. No tems. Gd mel & range & ks. Tom, 818-761-9539
 -Voc wtd for estab HR band. Dedicatd a must. Image, lks, att, stage presence. 714-827-6678
 -Voc wtd for estab HR band. Lks, image, style a must. Srs people only. Dennis, 213-522-1037
 -Voc wtd for K/A HR band. Intl Warrart, LA Guns, VH, Tesla. Srs only. Hank, 213-923-7349
 -Voc wtd for R&R band w/gd image. Must be young, hungry & pretty w/K/A pwrfl & lng hr image. 213-387-3980
 -Voc wtd to compl pwrfl crunchy funky thrashy & trashy metal band w/24 lnt demo & bl instrt. Brad, 714-538-1258
 -Voc ndd for K/A HR band. No compromises, no llaikes, no chicks, lks & tmspo a must. Audins every nite. Wayne, 818-761-9539
 -Voc/frntman wtd for HR act. Just call. Fritz, 818-982-4771
 -Voc/frntman wtd, pro gr range, TNT, S.Row, MSG, for HR band recrdng song. Star image & mind for success. D.J. Mark, 213-328-3867

13. DRUMMERS AVAILABLE

-20 yrs exp plyng drms. Only srs minded people. Lks are secondary. 818-240-1599
 -Aggrv oblbs dmr kg for any metal htpc band, no thrash or punk. Ziz, 213-532-6158
 -Altrntz but very hvy dmr avail in Bellflower, skg occasionally fast & crunchy but mostly tasty grooves. Time, equip, phrasing. Under 24, pls. Scott, 213-804-1009
 -Dmr avail for ball, hvy yet cmrcl HR band ala S.Row, Aero, Ratt. 213-463-6838
 -Dmr avail, hrd hitng, grooving, teamplyr, sngwrtr, lng hr, straight lks, skg cmrcl rock. Srs only. Chris, 213-466-4473
 -Dmr avail. Former dmr of Terrf, now avail. Lkl for ltr. Call Tim, 818-347-5155
 -Dmr for hire. Intl K.M.Pern, Sid Straw, Victoria Williams. D.J., 818-765-6458
 -Dmr kg for band. Intl Mother Love Bone, Cult, Tesla, Crowes, 213-465-2700
 -Dmr kg for J/F the outer limits of primal noise. Mud Honey mts King Crimson & both do Jane's in the garden. Call T.C., 818-352-8460
 -Dmr sks groove orientd rock band w/vision, 23 y/o, pref mngr & bl instrt. Have studio, touring exp, recrd credits. John, 714-786-3754
 -Dmr w/ks, Intl, image, sks nat'l act or maj bl atmtr or rock band. 213-313-8636
 -Dmr wnts to start 2nd prog. Making music w/simple feeling & emotion like Dead Can Dance. Non cmrcl w/honesty a must. John, 213-450-2337
 -Dmr, 17, kg for funk metal rap band ala L.Colour, Fishbone, Peppers, 27 Syps. Sings bckups, has studio, writes also. Situat, 805-523-8290
 -Hd rockng horky tonking dmr w/reiro style. Kenny, 805-296-1386
 -Multi-percussnt sks org band w/vision, goats & purpose. Octipad, congas & timbals. 213-221-7354
 -Pro dbl bs dmr w/exp & exp sks HR mel band. Image import, lnt a must. Mark, 213-949-5287
 -Pro dmr avail for atmtr rock band. Intl Ice House, Frozen Ghost. Call Bill, 213-874-7118
 -Pro dmr, 14 yrs exp, ld & bckgmd vocs, sks pro stt. Call Bruce, 213-668-0450

24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., NOVEMBER 28, 12 NOON

-Pro E Cst dmr w/maj bl recrdng & touring exp sks cmrcl band w/mngt ala Sny England, TNT, Testa, Charlie, 818-247-9117
 -Pro rock dmr, 18 yrs exp, sks blues based progrsv rock outfit. Versity & dynam & gd att are essntl. Call Russ, 818-508-0717
 -Pro rock dmr, solid, straight ahead, lkg for same in band w/mngt & together. Mike, 415-442-0385
 -Ricky Lee, formerly of Broken Ruler, skg band w/mngt, studio, future. Solid meter, teamplyr. Intl Bonham, Crowes, Mol, 805-296-2594
 -X-dmr from Seagull's Fluid Drive lkg for R&B T40 steady wrk in So Bay g, Maury, 213-641-8232
 -Young dmr, 22, avail to J/F band. Must be energetic, dedicatd. Intl Stone Roses, Fall, Charlatan, Jesus/Mary Chain. Have gd equip & tmspo. Call Kevin, 805-583-1862
 -Blues dmr, just arrived in town, lkg for gig. Buddy, 213-393-8625
 -Drm progrmmg avail, better than the real thing, exp w/all mach. 213-465-3767
 -Drmr avail for bs plyr for ARMAGEDDON. Call Kenny, 213-850-0322
 -Dmr avail w/17 yrs exp, lkg for live & org recrdng pros. Intl Smitherens, Replacemnts. Call Phil, 213-378-1865
 -Dmr avail, 21 y/o slammer into Bad Brains, Tango, AC/DC, Colour. Pref estab LA band. If you don't eat, sleep, breath music, don't call. John, 714-774-5357
 -Dmr sks band w/maynly Intl from Doors to Soul Asylum to Gabriel & Bush. Aero, 213-850-8715
 -Dmr, 10 yrs stage, road, recrdng exp. Solid meter, hrd wrkg, grt equip, will travel. Intl by everyone, HR to cntry. Pros only. Doug, 213-813-5234
 -Former dmr of Terrf now avail, lkg for pro stt. Pref cmrcl or hr. Call Tim, 818-347-5155
 -Groove slammng dmr lkg for srs wrkg T40 band. Top equip, top tmspo. Rock, funk, R&B, everything. Some weekend OK. Randy, 213-854-2707, 805-274-0417
 -Multi-percussnt, Octipad, drm mach, congas, timbals, sks org band w/vision, goats & purpose. Strong matrl pls. 213-221-7354
 -Pro dmr avail for atmtr P/R band. Xlnt plyr, xlnt equip. Call Bill, 213-874-7118
 -Pro dmr sks wrkg band, live & studio exp, lnt accous & MIDI elec set up & tmspo. Solid pocket, reggae, funk & R&B. Jazz. Call P.C., 714-544-8694
 -Dmr dmr w/pwr att & gear sks ogging band. Intl Whitesnake, Dokken, Badlands. Bruce, 213-850-7391
 -Pro solid dmr avail for prog w/credentials in recrdng or live. Have all skills & qualifications ndd to be xtra hot. Give Louie a call, 818-830-9249
 -Silver dmr, med hr, hvy foot, snappy snare, Stones, Beatles, Motown, Aero, 213-392-0555
 -Single kick dmr sks estab funk orientd HR band. Must be estab. Pros only. Rudy, 818-352-8411
 -T40 band wtd, dmr wrts to join T40 band gigng LA area. 213-425-8999

13. DRUMMERS WANTED

-Aggrv dmr wtd immed to compl all org 70's British style punk band. Pro gear, att a must. 213-784-7665
 -Band w/3 albums sks hrd dmr for straight ahead cmrcl rock band. Dale, 818-882-9658
 -Boston raunchy metal band, EROTICA, sks K/A dbl bs dmr w/club exp, lks & dedicatd. Intl Bonham. Call Nasty Nick, 213-469-5906
 -Creatv dmr wtd for young psychdc acous band. Beatles, XTi, Jellyfish, Jane's. Change the world. Call Spookys, 213-960-3913
 -Creatv dynam dmr wtd for org semi atmtr band. M.Oil, Kenny Aronoff, World Party, Stones. Must sing bckup vocs. 213-465-8636
 -Dmr ndd by singer, guit & keybdst for estab band. Progrsv mel rock, intl ala Bad English, Yes, R.Plant. So Bay area pref. 213-376-6238
 -Dmr ndd for dynam org band. Intl Soul Asylum, Replacemnt, Graham Parsons, Stones. 213-463-1439
 -Dmr ndd immed for TOMMYKNOCKERS, gigs, indie recds, Euro tour. Must love music more than money. Intl MC5, A.Cooper, Iggy, Hendrix, Rich, 213-460-4859
 -Dmr w/bckup voc wtd to compl org rootsy bluesy R&B band. Elvis, J.Lennon, Mellancamp, Chris Isaac, blues. 213-874-7841
 -Dmr w/incredibl stick control & dbl bs ndd for career minded speed metal band. Equip, tmspo, dedicatd & pro att. No drugs. Kragen, 213-824-0215
 -Dmr wtd by gut team. 213-240-6150
 -Dmr wtd for 3 pc rock band. Intl L.Reed, ZZ Top, Hendrix, John L.Hooker. Hllywd area. Allan, 213-851-3494
 -Dmr wtd for beautiful wld educated psychdc band. Must have lots of drms, ave & energy. Intl Sverve Driver, Telescopes, Skinyard, KXLU. 213-392-2524

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- **The Marriage of Radio and Records: Making Today's Hits**, *Mike Schaefer*, News Editor, *Radio & Records*
- **Negotiating Agreements in the Music Industry**, *Jill Berliner*, music lawyer, Mitchell, Silberberg and Knupp
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