

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAG



# ICE T

## TALENT OR TREND? EXCLUSIVE RAP MUSIC SURVEY

### MANAGEMENT, MUSIC & MOVIES BARRY LEVINE

### CAN THEY SUCCEED IN THE NINETIES? MOODY BLUES

### HAS ITS TIME FINALLY COME? WORLD BEAT MUSIC

A&R REPORT: **KAREN JONES** (WARNER)  
FIRST ARTISTS: **VANITY KILLS** (HOLLYWOOD)  
PUBLISHER PROFILE: **JANET THOMPSON** (SONY MUSIC)





# QUALITY CUSTOM MANUFACTURING OF CASSETTES, COMPACT DISCS & RECORDS

**ALSHIRE WILL MEET OR BEAT  
ALL ADVERTISED PRICES !**

For a limited time, we will match any other American custom manufacturer's advertised price for cassette duplication, record pressing or compact disc packages. OR, simply select one of ALSHIRE's own specials that in most cases are already lower than our competitors. ALSHIRE *only* manufactures to one standard: MAJOR LABEL quality. ALSHIRE requires a 75% deposit in cash or cashier's check to start.

## ALSHIRE SERVICES

Cassette duplication  
Dolby HX Pro  
Direct imprint & shrinkwrap  
State-of-the-art equipment  
Highly qualified engineering staff  
Complete CD packages

12" record pressing  
7" record pressing  
Mastering  
Printing  
Color separations  
Typesetting & Design

FREE LIST OF RECORD  
DISTRIBUTORS TO  
ALSHIRE CUSTOMERS



1015 Isabel Street, Burbank CA 91506  
Tel. (213) 849-4671 • (818) 843-6792  
OUT OF STATE (800) 423-2936 • Fax. (818) 569-3718

# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XV, No. 15 July 22—Aug. 4, 1991

**PUBLISHERS**

J. Michael Dolan  
E. Eric Bettelli

**GENERAL MGR./ADVERTISING DIR.**

E. Eric Bettelli

**EXECUTIVE EDITOR**

J. Michael Dolan

**SENIOR EDITOR**

Kenny Kerner

**ASSOCIATE EDITOR/NEWS**

Michael Amicone

**ART DIRECTOR**

Dave Snow

**ADVERTISING/PROMOTION MANAGER**

Billy Coane

**ADVERTISING/PROMOTION**

John Hill  
Dan Dodd

**OPERATIONS MANAGER**

Trish Connerly

**PRODUCTION**

Rich Wilder

**ADMINISTRATIVE ASSISTANT**

Christy Brand

**SHOW BIZ**

Tom Kidd

**SONGWORKS**

Pat Lewis

**NIGHT LIFE**

Rack: Tom Farrell Country: Billy Black  
Jazz: Scott Yanow Black Music: Wayne Edwards

**TECH EDITOR**

Barry Rudolph

**CONTRIBUTING WRITERS**

Maria Armoudian, Billy Black, Tom Farrell, Sue Gold, Maxine Hillary J, Harriet Kaplan, Randy Karr, Tom Kidd, Pat Lewis, John Matsumoto, Richard Rosenthal, Scott Schlein, Rick Terkel, Steven P. Wheeler, Jonathan Widran, Scott Yanow.

**PHOTOGRAPHERS**

Jessica Altman, Steve Cardova, Tom Farrell, Heather Harris, Toni C. Holiday, Blake Little, Anna "Flash" Luken, Gary Nuell, Caroline Patoky, Lisa Rose, Donna Santisi, Daniel Tinney, Helmut Werb.

FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Mader News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$35/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1991 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

**MAIN OFFICES**

6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 (213) 462-5772  
FAX: (213) 462-3123

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

Member:



# FEATURES

Blake Little



## 20 ICE-T

While his *O.G. Original Gangster LP* makes its mark on the charts, Ice-T's performance in *New Jack City* has opened many new doors. Find out what's next for this controversial performer in a no-holds-barred interview.

By Michael Amicone



## 24 WORLD BEAT MUSIC

Peter Gabriel, Paul Simon, David Byrne and Sting have been recording Third World-influenced music for years. Now, take an in-depth look at a genre of music many feel will be the wave of the future—World Beat.

By Dan Kimpel

22 **CINEMA MUSIC GROUP** By Maria Armoudian

26 **MOODY BLUES** By Jonathan Widran

28 **RAP MUSIC SURVEY** By Sue Gold

# COLUMNS & DEPARTMENTS

5 CALENDAR

6 CLOSE-UP

7 NEWS

9 SIGNINGS & ASSIGNMENTS

10 A&R REPORT

11 DEMO CRITIQUE

12 SONGWORKS

14 AUDIO/VIDEO

15 NEW TOYS

16 SHOW BIZ

18 LOCAL NOTES

30 FIRST ARTISTS

32 NIGHT LIFE

34 CONCERT REVIEWS

36 CLUB REVIEWS

40 DISC REVIEWS

42 GIG GUIDE

43 PRO PLAYERS

44 FREE CLASSIFIEDS

Cover photo: Blake Little  
Make-up: Pamela Erickson



**MULTIPLEX**

PROFESSIONAL REHEARSAL STUDIOS

Presents

# Northern California's Major Music Event



Co-Sponsored By

**BAM**

**LIVE MUSIC**

- ▽ Music Retailers
- ▽ Instrument Manufacturers
- ▽ Educational Seminars
- ▽ Services
- ▽ Demos
- ▽ Performance



**August 23**

FRI. 3 PM - 10 PM

**August 24**

SAT. 12 PM - 10 PM

**August 25**

SUN. 12 PM - 6 PM



1707 North Fourth Street  
San Jose, CA 95112  
408-452-8143

\$7 Admission  
\$15 Three Day Pass  
Kids Under 12 Free



## FEEDBACK

- **INDUSTRY GOT YOU DOWN?**
- **DID WE SAY SOMETHING THAT STRUCK A NERVE?**
- **EXCITED ABOUT SOMETHING NEW AND DIFFERENT?**

Now's your chance to voice your opinion to the industry!

**CALL MUSIC CONNECTION'S 24 HOUR**

# OPINION HOTLINE

**(818) 503-7485**

*A FREE Local Call*

**You say it and we'll print it!**

Simply call our new 24 hr. OPINION HOTLINE and follow the instructions. You'll have three minutes to state your beef, rave about something you think is cool or speak your mind on any music industry-related topic. We will print your message in *Music Connection* magazine. And it's a FREE local call!

### Read the following instructions carefully:

- 1) You will have exactly three minutes to state your message, so you MUST PREPARE BEFORE you call.
- 2) First, state your name, the city you're calling from, area code and phone number (you may be contacted to verify the authenticity of your message. *Your phone number will NOT be printed*).
- 3) Recite your message slowly and clearly.
- 4) YOU MUST COMPLETE YOUR MESSAGE IN ONE CALL.

**THAT'S IT!**

**FROM YOUR MOUTH TO THE MUSIC INDUSTRY CALL NOW!**

**(818) 503-7485**



# CALENDAR

By Christy Brand

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

□ Hollywood Sheet Music will host a free vocal seminar on Thursday, August 22nd, 7:30 p.m.-9:00 p.m. Elizabeth Howard and Howard Austin, Directors of the Vocal Power Institute and authors of *Born to Sing* Products will demonstrate the techniques that have brought vocal power singers to RCA, Geffen, MCA, *Star Search*, *Big Break*, the Grammy Awards, People's Choice Awards and many more. There is limited seating, so call now for reservations at (818) 895-SING.

□ The 1991 Twilight Dance series on Santa Monica pier presents four concerts starting on Thursday, July 18th, with appearances from Bongo-Logic, Conjunto Costazul, Bobby Matos and the Heritage Ensemble and Rojellio. Thursday, July 25th, will feature the Capp Pierce Juggernaut Big Band. Thursday, August 1st, will introduce Voudou Adjae to Southern California. The Untouchables follow on Thursday, August 8th. The concerts on the pier are free and run from 7:30 to 9:30 p.m. It's located at the end of Colorado Avenue at Ocean Avenue. There is limited parking on the pier, but additional parking is available at the beach lot just north of the pier.

□ Registration for this year's Mid Atlantic Song Contest has begun. The contest features eleven different categories including jazz/instrumental, R&B/dance, rock, folk, country, gospel/inspirational, rap/go-go, Top 40/pop, adult contemporary, novelty and alternative. Industry professionals judge the material anonymously. Each first and second place category winner qualifies for the grand prize judging round. The grand prize is \$1000 in cash and a trip to New York to meet with publishers and record companies. Deadline for entries is August 30, 1991. For more information on the contest or to obtain an entry form, call or write contest director Ginger Warden, Mid Atlantic Song Contest, P.O. Box 3427, Arlington, VA. 22203, or (202) 543-5352.

□ The 7th Annual Midsummer Bluegrass Festival starts on Labor Day weekend August 29th-September 1st in Grass Valley, California. This year the festival presents Bill Monroe, Jimmy Martin, the Osborne Brothers, Frank Wakefield and Mark O'Connor to name only a few of the artists that will be appearing that weekend. For all bluegrass pickers, the festival will offer a selection of

instrumental workshops taught by America's top bluegrass talent. They will also feature entertainment for the kids, including music workshops, clowns and a variety of entertainment. There will be a free three-hour concert on Thursday evening from 7 p.m. to 10 p.m., and all persons in the Grass Valley area are invited to attend the show. For the campers, the festival will be offering a two-day camping special for \$40.00 in advance, or \$45.00 at the gate. There will be plenty of water, electric hook-ups and concession stands. For more information or for phone purchases call (916) 455-5117 or 1-800-660-9644 (California only), between 11:00 a.m.-9:00 p.m., Monday thru Thursday, and 11:00 - 5:00 p.m. Friday thru Saturday.

## Re-Caps

□ An ongoing event is the Celebrity Centre International's open mic talent night, scheduled for every Sunday at 7:30 p.m. These evenings are open to all performers, musicians, singers, dancers, comedians, poets, bands, etc. The idea is to give the artist a chance to perform original material in front of a live audience with no performance fee. For more information, contact the Celebrity Centre International at (213) 960-3100.

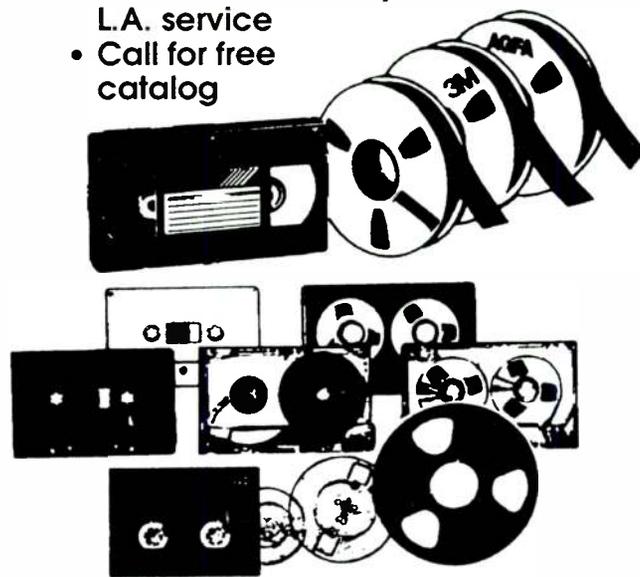
□ Elizabeth Sabine will be presenting an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, July 22nd, from 8:00 to 10:00 p.m. She will present some of the history, research and current exercises used in the training of actors, speakers, and rock singers. Members of the audience will be invited to participate in demonstrations of her techniques. Several of her students will speak of their experiences and their vocal progress. There will be a \$10.00 charge for the evening which includes a special discount on lessons taken within the next three months. Reservations will be required, so call the Sabine Voice Strengthening Institute in No. Hollywood. Call (818) 761-6747 for more details.

□ Gaylon Horton, one of the entertainment industry's independent producers and supervisors of music for film, will teach a UCLA Extension course, "Music Supervision For Film And Television." The course defines the role of the music supervisor in drawing on the resources in the film and music communities in the joint effort of marrying soundtrack to movie. Mr. Horton has supervised, produced and coordinated projects featuring such artists as Julian Lennon, Bob Dylan, the Police, Prince, Lionel Richie, Michael Jackson, Paul McCartney and Ray Parker, Jr. The class meets Thursday nights, 7-10 p.m., August 8-September 12, at UCLA, 146 Dodd Hall. Fee is \$195 and the course qualifies for two units of credit in Music. For more information call UCLA Extension at (213) 825-9064. 

# IMPERIAL TAPE Company, Inc.

## Service Quality Integrity

- Manufacturers of custom length blank audio and video cassettes
- Top quality audio and video cassette duplication
- Shipment within 24 hours, same day L.A. service
- Call for free catalog



Nation's Leading  
Authorized Distributor  
AGFA AMPEX 3M  
MAXELL TDK BASF  
1•800•736-8273  
FAX 213•396•8894

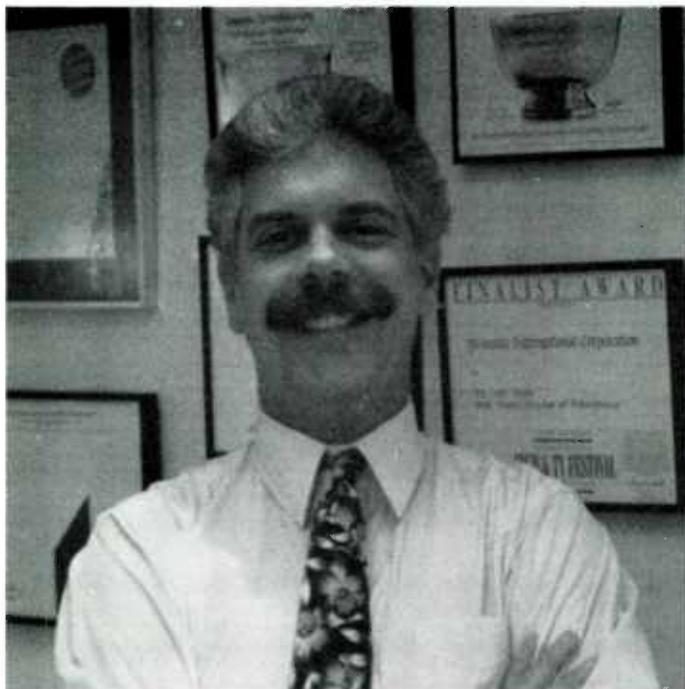
213•396•2008

1928 14th St., Santa Monica, CA 90404-4605

# PHIL MOON

## LOFT MARKETING & MARKET RESEARCH

By Maxine Hillary J.



The Eighteenth Century Chinese military philosopher Sun Tzu once told his army, "Know your enemy," and while Phil Moon of Loft Market Research and Loft Marketing isn't about to launch any battles, the advice still serves him well. A long-time music industry professional, Moon served as the marketing

manager for Yamaha for nine years as well as doing marketing stints with New York-based MXR before earning an MBA at Pepperdine and opening his own research and marketing firm designed to expressly serve the needs of the music industry.

The idea behind marketing in

music, especially in the area of new product development, is to find out if the given product has a potential buyer and how it can best be made available to that buyer. Moon works with designers of equipment ranging from synthesizers to software and hardware, aiding them in areas which include advertising, promotion, public relations, training, communication and trade show communication. His expertise also branches out into newsletters and literature concerning music products, distribution, budgeting, artist relations, dealer development and customer service. If there's a viable product on the music market, Moon can take it from the research stages all the way to the post purchase phase. Says Moon, "I've heard it said, 'If you want to catch a fish, think like a fish.' At this point in time [with a given product] you start thinking like the person who is going to use the product. How will they use it? What will they need to use it? How will they make the buying decision to get it and where would they want to go to get it? What sort of service would they want after the sale? You sort of go through this whole process to the point where the person decides they need this product and how to get there on through to after the sale to service and repeat business."

While some of Moon's clients certainly have the marketing expertise necessary to service their own products, many of them simply don't have the time to do a really thorough job. Moon's favorite clients are those who have very little experience in the area of marketing and research, but have new products that imply exciting new changes within their fields. "I'm thinking more in terms of the small new company," he offers, "they

have a new product and they're probably very emotionally attached to the idea and not being very objective about what it can be in the marketplace. They may be very good engineers and designers and they probably have very good ideas. They just need someone to round that out for the marketplace." And that's where Moon steps in with his network of public relations people, advertising consultants, artists and others adept in their individual areas to provide the support necessary to turn a great idea into a successful product. He'll work within a budget, too. One of the facades about marketing is that it isn't affordable for the fledgling company.

The Nineties contain numerous opportunities for a business such as Moon's in that product development is at an all time high, bolstered by the blossoming return to old equipment. He elaborates, "There's a lot of things that are very interesting right now and a couple of things which are throwbacks. Roland has a new synthesizer which goes back to the days of having lots of knobs and controls and that's very popular. There's also a continued revolution in bringing the price down on things. The Q110 [drum machine] from Yamaha is a wonderful product that does everything for \$400. There's also new developments in the guitar market and a continual refinement in the pro audio field. There's also a whole new huge market which combines computers and tape recorders in the workstation market."

Moon maintains that another new and rising area in music is the home recording studio. Says Moon, "The whole area of home recording is in a growth period. As digital equipment and the hardware and software become more refined and a little bit easier to use, you will see a lot more people who are maybe in their late thirties and forties who are now lawyers or accountants, etc., who used to play in bands in high school and now have this room where they could actually put their home studio together—it's come so far from what they thought they might want twenty years ago. The fact that they need to be made aware of what's out there leaves a potentially large market."

That, along with the continuing variety of music enjoying popularity right now and the various and sundry equipment necessary to play it right, will ensure a bright future both for the inventor and the consumer. Moon's opinion is that the music industry is still a bit immature when it comes to marketing. He elaborates, "There's a lot of areas where the music business needs to grow and do some things other industries do. These are marketing things. I'm hopeful that that's going to happen, because that's what I specialize in."

Loft Market Research and Loft Marketing are located at 7735 Briarglen, Suite B in Stanton, California 90680. They can be reached at (714) 373-4893. 

**Notice the Sound!**

**BEST** for all styles of acoustic guitar playing!

**BEST** for use with an acoustic guitar pickup!

**BEST** for use with a capo!

The deep color of S.I.T. Dark Royals is your guarantee of a brighter and longer lasting acoustic string. The wonderful sound you hear has been accomplished by employing electricity, to adhere the bronze cover more tightly to the core. This exclusive S.I.T. process yields a crisp string brilliance with more volume, and a sound never before possible. **With S.I.T. Dark Royals, today's advanced player can now have THE Advanced String.**

**All Gauges Available.**

S.I.T. STRING CORP. 964 Kenmore Blvd., Akron, OH 44314 216-753-8010 TELEX: 240-724 FAX: 216-753-8653

# Hit Producers Rewarded With New Labels: Latest Industry Trend?

By Wayne Edwards

LOS ANGELES—What do Maurice Starr, L.A. & Babyface and Jimmy Jam & Terry Lewis have in common? In addition to being producers of some of the biggest hit records in recent memory—ranging from

New Kids on the Block to Whitney Houston to Janet Jackson—they've all been recently rewarded with their own record labels.

This development marks the full-fledged inauguration of a trend in R&B music that sees record companies and A&R executives offering the lionshare of benefits to a select group of producers, rather than artists.

Today's benefactors reads like a who's who of hit producers: New Kids on the Block producer Maurice Starr's new label, Boston International, is distributed by Hollywood Records; Bobby Brown producing team L.A. & Babyface's LaFace Records is distributed through Arista; Janet Jackson producers Jimmy Jam & Terry Lewis' Perspective is released through A&M; and Guy producer Teddy Riley's Future Enterprises and Hank Shocklee's SOUL are released through MCA.

There are also several artist-led labels, such as Paula Abdul's Captive Records (Virgin) and New Edition member Michael Bivins' Biv Entertainment Company (Motown), although it remains to be seen how producer-driven they will be. Also in the works is a Nile Rodgers label

which, presumably, will be more pop-oriented than the others.

Why have major labels gone the route of signing producers over artists? According to Vernon Slaughter, former Vice President & General Manager of LaFace Records, what we're seeing now is a natural result of the producer-oriented hits that have topped the charts during the last five years. "I think you'd agree," he says, "that most of the records have been producer-driven—for better or for worse. And it's a way for a major label to more or less lock up the exclusive services of a hot producer, because most of these record deals carry with them an informal—if not formal—understanding that, besides working on their own artists, these producers will once in awhile work on an artist signed to the major label as well."

Slaughter also points out that we shouldn't make the mistake of thinking this is the first time such labels have been a staple in the business. "Almost twenty years ago," he explains, "you had CBS Records making deals with Gamble & Huff's Philadelphia International, you had T-Neck headed up by the Isley Brothers, you had Invictus Records

and Stax was distributed by CBS for a few years. So, no, this is not a new concept. It's just an old one on the rise again."

While Slaughter's assessment is quite accurate, the fact that those labels were known to the public for their artists rather than the producers can't be ignored. Industry insiders may have known that the O'Jays, Harold Melvin & the Blue Notes, Teddy Pendergrass, Phyllis Hyman and others carried a certain Philly International stamp, but the general public bought the records for the artist, and radio pushed the artist.

"That's true," Slaughter confirms. "But, unfortunately, it's a sign of the last few years that there really hasn't been an emphasis as a whole on true talent. It got to the point—particularly on the black music side—where everyone was sampling, and it really didn't matter if you had true talent or not.

"Fortunately," he continues, "I think there's been a definite trend in the other direction within the past year or so. It's become hip to sign artists that can truly sing and perform, a la Keith Washington, Color Me Badd, Boyz II Men and Damian Dame."

Assessing the new labels' performance so far, Biv Entertainment Company's Another Bad Creation and Boyz II Men have been very successful on the pop charts, while LaFace Records' Damian Dame and Perspective's Sounds Of Blackness have fared extremely well on the Black charts.

Maurice Starr's first signing, Rick Wes, described by Starr as "a James Dean look-alike with a deep voice and a touch of Barry White," has yet to be released, and Abdul's second signing (her *Spellbound* disc was the first), the animated cat rapper MC Skat Kat, who appeared with her in the "Opposites Attract" video, is scheduled for a summer release.

Most black executives are curious to see what kind of employment opportunities will emerge from this new wave of labels. Slaughter says, be optimistic, but not overly so. "A lot of opportunities is the wrong phrase, because most of these labels are, in a sense, mom & pop type labels. So, what they really do is create opportunities for entry level type positions, and hopefully, they can become a training ground for the next generation of record executives.

"Most labels can't really go out and hire a large staff for a couple of

## Jackson, Gill Win Top Honors At TNN Country Awards

By Billy Block

NASHVILLE—Reflecting country music's continued rise in popularity, the TNN Music City News Awards, hosted by Roy Clark and Tanya Tucker, made TNN broadcast history on Monday, June 10, garnering their highest ratings to date (a 5.3 Nielsen rating, reaching 2,850,000 households).

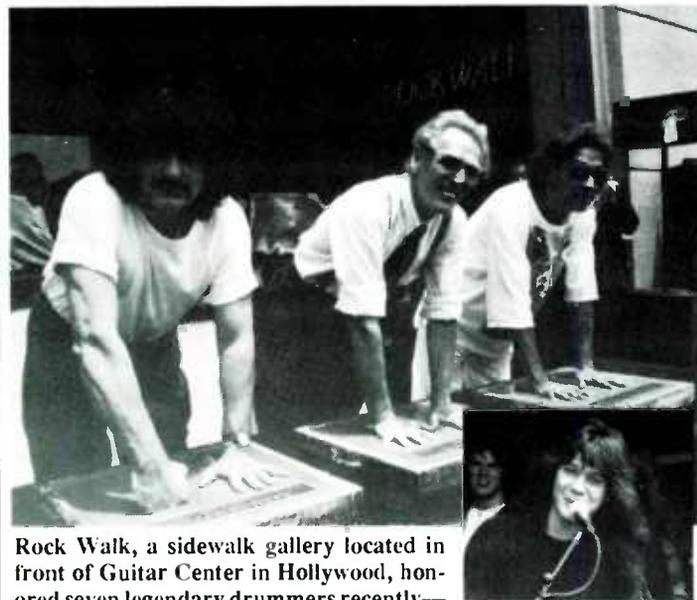
The awards are based on fans voting for their favorite country stars via ballots in *Music City News* and a 900 number broadcast on the Nashville Network. Ricky Van Shelton was a double winner, honored as Entertainer of the Year for the second consecutive year as well as Male Artist of the Year. Vince Gill was also a double winner, picking up honors for Single of the Year ("When I Call Your Name") and Instrumentalist of the Year.

Alan Jackson enjoyed two trips to the podium as he picked up Album of the Year honors for the LP *Here In The Real World* and a Star of Tomorrow award. Reba McEntire enjoyed Female Artist of the Year kudos, and the Judds maintain their hold on Vocal Duo of the Year.

Lorrie Morgan and Keith Whitley's duet of "Til A Tear Becomes A Rose" won vocal collaboration honors. The Statlers reigned supreme as Vocal Group of the Year, and the Chuck Wagon Gang won high praise as Gospel Group of the Year. Funnymen Ray Stevens took the Comedian of the Year Award and Garth Brooks won Best Video honors for "The Dance."

Tammy Wynette earned Living Legend honors and Barbara Mandrell was given the Minnie Pearl Award for her contribution to country music. 

## ROCK WALK INDUCTS DRUMMERS



Rock Walk, a sidewalk gallery located in front of Guitar Center in Hollywood, honored seven legendary drummers recently—Carmine Appice, Ginger Baker, Alex Van Halen, and posthumously, John Bonham, Gene Krupa, Keith Moon and Buddy Rich. Pictured (L-R): Appice, Baker and Van Halen; (inset) Alex's brother, guitarist Eddie Van Halen.

Pat Lewis



# CONGRATULATES THE FOLLOWING WINNERS OF THE WINTER '90 MUSIC VIDEO CONTEST

Winners have received \$1,000 in cash, will be broadcast via satellite throughout Europe, and be distributed in the home video market.



## ROCK: **Trixter**

Recently signed to MCA/Mechanic, these four New Jersey natives found success on MTV shortly after entering our contest. The boys of Trixter are wholesome enough for parents, yet have just enough long hair and rebel image to tickle the imagination of their target audience: teenage girls.

## METAL: **Lash**

These five ex-Chippendales dancers have been involved in music for years as individuals and just came together 2 years ago to form this current lineup. Lash is looking for pro management to help secure a label deal, and with their strong AOR melodies, they shouldn't have any problem.

## BLACK: **Skanksters**

Together since 1981, original members Mona Lia Ventress and Arlo Zoos ore re-emerging with a new line-up and new video, "Gotta Find A Job," directed by Robert Fusfield. Now recording at Lion Share Studios, The Skanksters are preparing for their next video, "I Feel Rude."



## ALTERNATIVE: **Babes In Toyland**

Minneapolis' Babes In Toyland gelled as a trio in 1988. They toured America a couple of times on the strength of a self-produced 7". In 1990, they released their debut Album, *Spanking Machine*, on Twin/Tone Records and a seven-song EP, *To Mother*, is set for release in May.

## POP: **The Shreib**

The Shreib (alias Josh Schreiber) has opened for such groups as De La Soul, Techtronics, Fishbone and DJ Jazzy Jeff and the Fresh Prince. "Rollover" is his second video to date, following the underground smash hit, "Stoner Village."

*Thanks to our distinguished panel of judges who participated in M.U.V.'s 1990 Contest!*

## M.U.V.'s NEW '91 MUSIC VIDEO CONTEST

### GENERAL RULES:

1. New contest starts now and ends Sept. 15, 1991. Winners will be announced in a future 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.
4. Early entries will be immediately featured in upcoming M.U.V. Underground shows.

**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 (213) 463-4699**

BAND NAME: \_\_\_\_\_ MUSICAL STYLE: \_\_\_\_\_

CONTACT NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

## THE NEW JUDGES

### J. MICHAEL DOLAN

Publisher, *Music Connection Magazine*

### BRIAN NELSEN

of Alice Cooper's Nightmare, Inc.

### SEAN FERNALD

Director of National Video Promotion, Capitol Records

### JOHN TOBIN

Vice President of Communications, Dees Entertainment, Rick Dees Show

### TROY WHITE

National Director of Promotions, Epic Records

### PAUL EGGINTON

Head of Programming, Super Channel

# Jazz Educators Establish Getz Memorial Fund

By Sue Gold

MANHATTAN, KANSAS—The International Association of Jazz Educators (IAJE) has established an endowment fund in memory of jazz saxophonist Stan Getz, who passed away on June 6, 1991.

The fund was created in association with the National Foundation for Advancement in the Arts. A&M co-founder Herb Alpert, who produced Getz's last album for A&M, *Apasionado*, created the fund with an initial contribution of \$25,000. "Herb was very close to Stan," explained Bill McFarlin, Executive Director of IAJE. "With Stan's passing, Herb was moved to create an endowment in his name. We were delighted he chose to do it and called us."

Particulars of the program are still being worked out, but McFarlin said money raised will be aimed at recognizing high school age jazz musicians. "We are in the process of designing the program in terms of how it will utilize outstanding

high school seniors who exhibit special talent. We will try to provide recognition and assistance to outstanding young musicians," he said.

Since it was established in 1968, IAJE has distributed more than \$250,000 in scholarships to young musicians around the country. It has also awarded more than 25,000 talent certificates at educational jazz festivals and provided \$100,000 in funding for live jazz performances in schools through the Musician Performance Trust Fund. IAJE is also responsible for several other endowment programs, including some created by Alpert for Charlie Parker and Clifford Brown.

Those wishing to contribute to the fund can contact: IAJE Stan Getz Endowment, c/o Herb Alpert, 1416 N. La Brea Avenue, Hollywood, CA 90028. For an application or information about the program, IAJE can be contacted at (913) 776-8744. MC

## LEIBER & STOLLER HONORED



ASCAP honored one of rock's greatest songwriting teams, Jerry Leiber and Mike Stoller (Elvis Presley, the Coasters) with the society's coveted Founders Award. The award, previously presented to Paul McCartney, Bob Dylan and Smokey Robinson, was given to Leiber and Stoller during a black tie gala at the Hollywood Palladium. Such artists as Peggy Lee, the Coasters and Dion performed renditions of Leiber and Stoller classics. Pictured (L-R): ASCAP President Morton Gould, Stoller and Leiber.

### < 7 New Labels

reasons. One, of course, is economics. Another is that it would just be a duplication of the major label's efforts to go out and hire promotion staffs. Most of these labels really need their own marketing people, because they're all so creative in scope."

Slaughter will not confirm that

his resignation from LaFace was due, at least in part, to the lack of product generated by the talented team, but he does say that "staying focused and recognizing the grand opportunities at hand" will be a requirement if these record companies are to, not only stay in business, but grow and pave the way for others. MC

By Michael Amicone



**Ann Petter**

Arista has announced the appointment of Ann Petter to the post of Art Director, Creative Services. Petter will perform her duties out of the label's New York offices.

Neve has announced two new representatives: Leader Sound Technologies, covering British Columbia, Alberta and Saskatchewan, and Soundings, covering Washington State, Oregon, Idaho, Montana and Wyoming.

Red Light Records, Inc. has named Lenny Moore to the post of Vice President and General Manager. He was formerly the label's National Promotions Director.

Trahan's duties include promoting Morgan Creek product at the modern rock and alternative radio formats.

Def American has named Cat Collins to the post of Vice President of Promotion and Field Operations. Collins will oversee all national CHR and AOR promotion efforts for the label.

Atlantic Records has promoted Lee Ann Schuler to the post of Artist Relations Manager. She will perform her duties out of the label's New York headquarters.

EMI Records USA has announced the appointment of Bruce Harris to the post of Product Manager. Harris will handle marketing and product management duties for EMI acts.



**David Konjyan**

Scotti Bros. has announced the appointment of David Konjyan to the post of National Publicity Director. Konjyan was formerly with Cypress Records where he held the post of National AC Director.

Radio Station KNAC has named Don Weiner to the post of Promotion Director. Weiner replaces Tom Maher, who left the station to join Guns N' Roses' management company, Big F.D.



**Bill Wyatt**

Bill Wyatt has been named to the post of Director of the Dick Clark Agency's newly formed Urban Contemporary Division. Wyatt will shepherd the new division and sign artists in the field of urban contemporary music.

Capitol-EMI Music has appointed Neil McCarthy to the position of Executive Vice President. McCarthy was previously Senior VP of Operations and Finance for Orion Pictures Corporation.

Hollywood Records has announced the appointment of Dessie Senegal to the newly created post of Coordinator of Urban Promotion. Prior to her appointment, Senegal worked in the label's urban A&R department.

Morgan Creek Records has appointed Sherri Trahan as head of its National Video & Alternative Promotion department. MC



**Emily Cagan**

Rhino Records has named Emily Cagan to the post of National Sales Coordinator. Cagan will perform her duties out of the label's Santa Monica offices. MC



**Karen Jones**

**Company:** Warner Bros.  
**Title:** General Manager /Associate Dir. Black Music A&R  
**Duties:** Roster administration  
**Years with company:** 5

**Dialogue**

**Background:** "I began my music industry career as an A&R secretary in 1984 at Motown Records. I was there for about a year and a half before getting laid off. From there, I got into investment banking, which was quite interesting. It was like A&R-ing money! I met Benny Medina earlier, and when I heard he came over to Warner Bros., I called to congratulate him and let him know that if he needed help coordinating some studio projects, I was available. Benny called me and asked me to help him deal with the entire department. And that's how I got over to Warner Bros."

**A&R Intrigue:** "To be honest with you, I never really tried to be in the music industry. I got into Motown just because I needed a job to get my rent paid. I had all of the secretarial skills necessary, so I just got started. The one thing I learned right away here at Warner Bros. is that A&R isn't the glamorous job everyone thinks it is. It's a lot of hard work. You spend a lot of time interacting with different people and different personalities."

**Good Points:** "Firstly, you get to interact on a personal level with artists—artists that have given you something in the past that has lifted you up. You get the chance to give something back to the artist. You're able to get in on it on a personal as

well as universal level. And that's something that's a real treasure. I'm very honored to be in this trusted position. You realize that if you make a wrong decision, you could ruin somebody's career and life.

"Another plus about A&R is that you get to listen to all of this wonderful music free of charge. Not only the music from Warner Bros., but music from all record companies. You get to experience the joy of going through all of those demo tapes and finding something that is absolutely perfect for a project. I experienced that for the first time with James Ingram—I found 'I Don't Have The Heart.' I

found it and stayed on Benny to listen to it, even though I was new here and felt out of line. I felt so strongly about it that I bugged him for about three months. Benny finally sent it to James and he loved it.

"Also, you get to interact with the songwriters who are very special people. Then, you get to go to clubs and concerts for free and get all of those other little perks of the business. All of those things are fun."

**Bad Points:** "The downside is that you're working 12-18 hours a day and you're always working more than a five-day work week. You also find that no matter where you go, if music is being played, you find yourself working. It got to the point where I started going to comedy clubs instead of regular clubs so I wouldn't have to hear music playing. You also spend most of the time on the phone and wind up having no social life."

**Black Music Live:** "I feel that there should be more open avenues for black music to be heard. There is one club now called R&B Live that is being very well-received. I still think that there has to be more clubs to expose, not just Black music, but World Music of varying kinds. The scene in general is going back to real music with real musicians playing live."

**Talent Ingredients:** "I don't have the power to sign directly, but when I do come across acts I feel Benny should pay attention to, they have to be unique and original. They'd have to be performing music that is unique and different and that has the band's own stamp on it. Most of the time I'll get into the groove of the music first and then get into what they're saying and where they're coming from. If all that makes sense to me and they have a look or vibe about them, then

I'll bring them to Benny's attention. Basically, it's doing something that's familiar, but with a new and different twist to it."

**Rap Music:** "I think that rap music exploded initially because it was so real and because a lot of people could relate to it. A lot of people didn't want to admit that they could relate to those realities of life, but they are real to everyone no matter where you come from or what you do. Life is hard. And the beat of rap music was always something that you couldn't ignore, even though there was very little musicality. As it grew and it became more musical, its success was a combination of how the story was presented and the music that accompanied it.

"Also, rapping is a cool thing to do. It's the kind of music that appeals to the little bit of rebel in all of us. It appeals to the part of us that says we're different from everyone else. It lets each of us tell our own story our own way."

**Advice:** "The first thing you have to do is make sure your craft is right. You can't be in the process of mastering your craft and trying to become an artist at the same time. If the band has the ability, it's very handy to put a couple of songs down on tape. You should also make it a point to get on some showcase shows where industry people can see and hear you perform. While I was working toward building a fan base locally, I would be calling the record companies and sending them packages or inviting them down to see the live show. Initially, it isn't necessary to have a power attorney or a heavy manager. In the long run, of course, that helps. Be open to working with others in the industry in a collaborative manner. Most importantly is that you must be prepared



The good folks at Impact Records welcome newly-signed artist Gregg Tripp to the label. Captured above (L-R) are John Lappen, Impact publicity; Randy Nicklaus, Impact A&R; Bruce Tenebaum, Senior VP/Promotion; Gregg Tripp, artist; Jeff Sydney, Impact President; John Hey, VP/AOR Promotion; Frenchy Gautier, VP/Marketing and producer/songwriter Elliot Wolff.



Morgan Creek Records has signed Mary's Danish to a long-term recording contract. Shown above are all of the band members flanked by various Morgan Creek staffers. The band's debut for the label (produced by Dave Jerden) is entitled *Circa*. Initial single is "Julie's Blanket."

for rejection and for people to say no to you. But that doesn't mean you give up. You've got to be persistent and optimistic and make your music your mistress. Be open to making changes. If you come out here expecting to be a recording artist and the industry seems to feel you're better suited as a record producer, don't fight that. Don't fight what your strength is."

**Chart Activity**

"The Real Love" will be the debut single from the long-awaited **Bob Seger** album *The Fire Inside*, due out on Capitol Records in August. Seger gets lotsa help from friends such as **Bruce Hornsby**, **Joe Walsh**, **John David Souther**, **Patty Smyth**, **Don Was** and a host of other personalities.

Expect a **Mötley Crüe** greatest hits album—*A Decade Of Decadence*—which will include at least three new tracks. Look for a September release.

If you thought last year was filled with boxed sets, you ain't seen nothin' yet. As many as 25 additional boxes are being scheduled for release between now and the holiday season. In final stages of preparation are sets from **Barbra Streisand**, **Tony Bennett**, **Ray Charles**, the **Clash**, **Yes**, **Crosby, Stills, Nash & Young**, **Aerosmith**, **Bob Marley**, the **Monkees**, the **Carpenters**, **Frank Zappa**, **Elvis Presley**, **Lou Reed**, **Judy Garland** and **Fats Domino**.

**On The Move**

**EMI Records USA** has announced the formation of **Stammin' Records** (distributed by Quark, Inc.) as their street/rap/underground label.

**Motown Records** has appointed **Steve McKeever** the company's new General Manager and VP/A&R.

**Artie Mogul**, President of the newly-formed **JRS** record company, has named **Dave Urso** VP/Promotion for the label.

**Scotti Bros. Records** has named **Ronnie Jones** to oversee its newly-created Black Music Division.

**Commentary**

Ever since I got into the music business over twenty years ago, it was drummed into my head that *Billboard* was the Bible of the industry. And few will dispute that. With its comprehensive coverage and analysis of charts—charts of every shape and kind—the trade publication has stood head and shoulders above its challengers. A couple of months ago, like the shot heard 'round the world, *Billboard* announced that it was re-vamping its charts and basing them on actual record sales. Actual sales—can you believe that? *Billboard*, after all these years, was finally going to base its charts on reality. No more games. No more favors. Just record sales—plain and simple.

Well, what initially looked like a great idea, has been slow getting out of the starting gate. Firstly, to date, only a handful of labels have subscribed to SoundScan, the company that does the tabulating of the charts. Secondly, and perhaps more importantly, the yardstick for success has changed. Unheard of before the new system, numerous acts are now debuting in the coveted Number One slot. N.W.A blew everyone's mind by entering the new charts at an unheard-of Number Two, Skid Row followed by entering at Number One, but was knocked out of the top spot when Van Halen debuted at Number One. Do I have to tell you where Guns N' Roses will debut?

The problem is, if too many albums debut at Number One, then this once-considerable feat will become meaningless. It'll become a game. What we don't want to happen is for artists to consider their records a failure if they only come on the charts at Number Two—or God forbid, somewhere in the Top Ten. Granted, artists like Madonna, Michael Jackson, Janet Jackson and Guns N' Roses will always be the exceptions to the rules. But let's not lose sight of the real value of the charts—longevity. It's not *where* the album comes on the charts, it's how long it *remains* on the charts. That was and always will be the true barometer of a chart champion. **MC**



**City Of Faith**

Contact: City Of Faith  
(818) 902-0551

Purpose of Submission: Seeking label deal and representation.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Taking one band member from three of Los Angeles' most popular Strip groups (the Storm, Lost Angels and Biloxi), this outfit had a head start before entering the studio. Their demo submission is a six-song mini album, but we're going to critique the first three songs only. Despite an interesting storyline, "Misty" is a poor choice for an opener. It's a midtempo song and a real rocker is always called for as the first selection. "Don't Stop Me," track two, follows in the tradition of Bachman-Turner Overdrive/Great White. Simplistic rock & roll with nothing new or original. On a positive note, the piano tinkling is effective as are the strong backing vocals that add dimension. "Mistakes," the final track on Side One, is acoustic-tinged for a nice change, but then blasts back into a rocker. The lead singer's voice, thin as it is, remains an acquired taste. There is some nice guitar playing and structurally, the songs seem tighter than most.



**Brickyard**

Contact: Marty Eberhardt  
(818) 761-5205

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Lead singer Mikal Japp has the distinction of having written songs with/for the likes of Paul Stanley, Michael Des Barres, John Waite, Bryan Adams and Steve Jones. The remaining bandmates have performed with everyone from Billy Joel to Frank Zappa. And it shows. Their demo submission contains eleven well-crafted songs—rockers, ballads—you name it. "Baby I'm In Love Again" is a favorite of mine. It's tight, hooky and sounds like it's pretty much radio ready. I usually don't listen to more than three or four tracks, but these were so strong that I took the tape home and listened to all eleven selections. All were consistent and well crafted. My advice is for the band to select their five strongest tunes and place those on a single cassette to make the rounds at the various labels. I'm not sure anyone will listen to eleven songs—strong though they may be!



**Driver Wild**

Contact: Wild Productions  
(818) 761-3410

Purpose of Submission: Seeking label deal.

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Mark Anthony Moraga, Randahl Pedersen, Paul Quintana and Keith Bryan comprise local band **Driver Wild**. But rest assured that there is nothing driving or wild about this act. The songs are listless, lifeless and downright boring. And I'm not even going to mention the many cliched lyrics. The group's bio claims that **Driver Wild** is "destined for stardom." Maybe in a parallel universe, but not here. First and foremost, get some strong, original material. This tape sounds like it was a mockery performed by the cast of **Spinal Tap**. Nothing about this material sounded real or from the heart. It was more a case of copying every rock scream and lick and putting them into songs you've just written. I suggest lots of song collaborating over the coming months. Don't bother with another tape until sometime next year.

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

# SONGWORKS—PAT LEWIS



Pat Lewis

Pictured is Isac Baruch, the vocalist/songwriter from local Los Angeles band Black Cactus Stampede. BCS recently signed a co-publishing/development deal with Warner/Chappell Music. The band, which also features David Pahoa, bass; Jimmy Gambone, guitar; and Adam Maples, drums, was brought to the attention of the publishing company by Jim Cardillo. This photo was taken at an ASCAP-sponsored Best Kept Secrets showcase at the Coconut Teaszer.



A blast from the Sixties past! BMI's Lonnie Sill was on hand to congratulate Arthur Lee, former member of Sixties band Love, as Lee signed a publishing deal with Trio Music, Co., Inc. Trio acquired fifty percent of Lee's Grass Root Productions catalog, which includes such songs as "She Comes In Colors," "Signed D. C." and "Seven And Seven Is." Pictured (L-R, top row) are: Nick Loft, co-manager; Lonnie Sill, Senior Director Writer/Publisher Relations, BMI; and George St. John, co-manager; (bottom row) Brian Rawlings, VP Creative Affairs, Trio Music; and Arthur Lee.



R.J. Capak

ASCAP member Pat Benatar was recently greeted by the performance rights organization following her sold-out performance at New York's Beacon Theatre. On hand to congratulate Benatar on her latest Chrysalis release, True Love, was ASCAP's Jonathan Love. Pictured (L-R): Love, Benatar and producer/guitarist Neil Giraldo.



Atlantic recording act Hurricane Alice is presently in the studio with PolyGram/Island staff writer/producer Jeff Paris working on material for the band's second record. Pictured (L-R): guitarist Danny Gill, vocalist Bruce Naumann, Jeff Paris and bassist Ian Mayo. Not pictured is drummer Jackie Ramos.

## New Signings

Songwriter/producer Michael Cruz signed a long-term publishing/administration agreement with Playhard Music, the music publishing division of Shankman De Blasio, Melina, Inc (in association with Warner/Chappell Music).

Songwriter Steve Dorff signed a co-publishing agreement with NEM Entertainment Corp. Dorff has had covers with artists such as Whitney Houston, Dionne Warwick, Eddie Rabbit and B.J. Thomas, and is the writer of Anne Murray's "I Just Fall In Love Again" and Kenny Rogers' "Through The Years," both of which have been performed over two million times.

Harry Parness and Curt Cuomo signed a long-term, worldwide co-publishing agreement with Playhard Music. The songwriters have cuts with Fiona (Geffen), Bangalore Choir (Giant), Vixen (EMI), Pretty Boy Floyd (MCA) and Aircraft (MCA/Curb), and have songs in the motion pictures Switch (Warner Bros.) and Lionheart (Universal). They are currently collaborating with John Wetton (from Asia), Ricky Phillips (from Bad English), Debby Holliday (from Stilletto) and Jimi Jamison (from Survivor).

Worlds End/Warner Chappell has signed a co-publishing/development deal with Soul, a southern-style blues rock & roll band.



Pat Lewis

Elaine Summers (pictured), who is the vocalist and songwriter of local band Treehouse, has signed a co-publishing/artist deal with Third Stone Music (a publishing firm owned by actor Michael Douglas). She recently had a song entitled "Fatal Kiss" placed in the Columbia Pictures/Stone Group Pictures movie Stone Cold starring Brian Bosworth.



**Ziggy Marley signed a new administration and co-publishing agreement with EMI Music Publishing. Marley's new LP, Jahmeyka, was recently released. Marley is currently on a world tour which started in Europe and should be here in the United States by late summer. Pictured (L-R): Charles Koppelman, Chairman and CEO, EMI; Addis Gessesse, Manager; Martin Bandier, Vice Chairman, EMI; (Front row) Rita Marley, Ziggy's mother; and Ziggy Marley.**

**The Business Side**

John Alexander has been appointed to the position of Vice President Talent Acquisition, East Coast for MCA Music Publishing. Prior to his new position, Alexander was Director of A&R for MCA Records and MCA Music Publishing in Canada.

Evan Lamberg has been appointed Creative Director for EMI Music Publishing. Lamberg will be based in New York. Prior to joining EMI, Lamberg was a Manager, Creative Services at MCA Music in New York.

Playhard Music has signed an exclusive sub-publishing agreement with Silver Angel Music to repre-

sent the Sade catalog in the United States.

Jon Bonci has been named Director of East Coast Creative Services for BMG Music Publishing. Formerly, Bonci held the position of Creative Manager for Warner/Chappell Music in New York.

Mark Fried has been promoted to the position of Senior Director, Writer/Publisher Relations at BMI.

Don Paccione has joined Warner/Chappell Music as Manager, Creative Services. Prior to joining WCM, Paccione had an eight-year tenure with Screen Gems-EMI Music serving four years as General Manager of the New York operations. **MC**



**Warner/Chappell Music's Jay Morgenstern, Executive Vice President/General Manager, and Frank Military, Senior Vice President, were recipients of the 1991 Songwriters Hall of Fame Abe Olman Publishing Award. Pictured (L-R): Jay Morgenstern, WCM Executive Vice President; Les Bider, WCM Chairman/CEO; Lucy Arnaz, host/emcee; Frank Military, WCM Senior Vice President; and Jule Styne.**



**Janet Thompson**  
Associate Director of  
Creative Affairs West Coast,  
Sony Music Publishing

**J** By Pat Lewis

Janet Thompson began her career in the music business as a music journalist/photographer and graphic designer, eventually moving into artist management (she managed a band called "the View") and club booking (she was the house booker for Madame Wong's Santa Monica and downtown Los Angeles clubs). In 1984, she landed her first job in publishing with Bug Music as a Professional Manager (song pluggler). "My experience working with my band taught me how to deal with writers and hear songs in their most formative stages," recalls Thompson. "So, I kind of knew how to cast. And my taste was real compatible with the Bug catalog—John Hiatt, Los Lobos and all kinds of cool local bands that made good or were about to."

From publishing, Thompson took a slight detour and worked for CAA, a large, Los Angeles-based booking agency ("I learned how to do eight million things at the same time, which is a great skill in publishing."). She also did a short stint in film and television before returning to publishing. She went to work as a Professional Manager for Jobete Music, where she had a good deal of success placing songs. From Jobete Music, Thompson was hired by Sony Music (which was CBS Music at the time) at the end of 1989 and became their first West Coast representative. "CBS Records had sold their publishing catalog a few years previously to SBK," says Thompson, "so we had no back catalog. Because of that, we had the luxury of creating a publishing company from the ground up. Several months into it, Deirdre O'Hara [Senior Vice President, Sony Music Publishing] came on board and it's been growing by leaps and bounds ever since." Thus far, Thompson has signed or co-signed the Warbabies, Dan Navarro (of Lowen & Navarro), Robin Le Mesurier, Phil Roy, Bobby Wooten, Social Distortion and two development/publishing deals with the Stick People and Shannon Moore.

"This gig is great because [Sony Music] encourages us to find things early, work with them and help them get to the next level," says Thompson about her position. "While my job technically is signing developing projects, established acts, writers, writer/producers and plugging songs, I tend to go for development deals because I find them the most challenging and creative. However, development deals are very time consuming, therefore you have to be very picky about who you bring on board."

But what exactly does Thompson mean by "development?" "Every situation is different," she answers. "Some people need creative development, others need songwriting help, some need to be stretched stylistically, some need to be defined. In Shannon's case, she's unbelievably talented as a writer and a singer, but she tends to be a lot of places stylistically, which is not good for her as an artist. What she needs to do is find out what's most true for her, what she feels best doing. So to that end, I've set her up with a lot of different writers—she's learning things about writing, about what she really wants to say, and how she wants to say it. And at a certain point, it's going to click and when it clicks is when she's going to get her deal and make the right record."

"The Stick People were a different story. They were pretty much there with their identity, songwriting and performance. So, my job was basically getting them heard by label people and producers. I did work a little bit with their set so their show would be the strongest representation of the band that it could be, but basically they were there. Down the line, I'll work with whatever label signs them. Publishers should act as a safety net. If everyone—the label, the producer, the manager, the band—is perfect, there's not a lot for the publisher to do at that point. However, that's rarely the case, and the publisher has to be capable of handling areas of a band's career that have nothing to do with publishing."

Many unsigned bands fear that if they sign with a publishing company prior to their record deal that they will somehow be short changed on the income that they would have received from a publisher had they waited. Thompson says those fears are unfounded. "When we sign an act that has no record deal and has no prospects of getting one in the near future, we'll give them a small amount of money which enables them to focus on writing and demoing for about a year and when things jell and they get their record deal, they get an additional sum of money. Then when they release their record, they get that much more. When we sign a band that already has a record deal, the total of the advance is a little bit higher. Part of the trade-off a band is making when they do a development deal with a publisher is while they get a little less money, they're getting the benefit of a creative team that they wouldn't have gotten otherwise. And they also are given the time to develop at a more natural pace." **MC**

**ON THE COMEBACK TRAIL**



Carl "Don't Ya Step On My Blue Suede Shoes" Perkins is currently working on his comeback album at the Edison recording studio in New York. Guest musicians for the project include Paul Shaffer, Hugh McCracken, David Spinozza and Joan Jett. Pictured (L-R, seated): Carl Perkins and producer Stan Vincent; (standing) engineer Gary Chester, bassist Greg Perkins, Platinum Records International President Rudy Maldonado and Paul Shaffer.

**LARRABEE SOUND STUDIOS:** Producer Tim Palmer, mixing Tin Machine's second opus, engineer Simon Vinestock manning the console...John Chamberlin, mixing African Unity with producer Greg Royal...Prince, tracking, mixing and producing various tracks (for other artists as well as himself) with engineers Mike Koppelman, Sylvia Massy and Keith Cohen...Paul McKenna, tracking and mixing rapper Young MC's first Capitol Records opus...Paul McKenna and John Chamberlin, mixing the new Midge Ure LP for BMG.

**CONWAY RECORDING STUDIOS:** Arista recording artist Eric Carmen, mixing in Studio B, with engineer-producer David Cole adding the sonic

magic along with assistant Brett Swain...Veteran vocal group Manhattan Transfer, working on their next album in Studio A, production chores handled by group member Tim Hauser, with Gary Lux turning the knobs and Marnie Riley assisting...MCA country act Desert Rose Band, working with producer Tony Brown, engineer Scott Macpherson and assistant Gil Morales.

**FOX RUN STUDIOS:** Michael Sembello, producing a new single for veteran diva Diana Ross, engineers Bobby Brooks and Michael Smith manning the board along with assistant Tim Andersen...Helen Baylor and producer John Bokowski, working on tracks with engineer

**SCREAM SESSION**



Veteran producer/engineer Eddie Kramer (Jimi Hendrix, Led Zeppelin) recently wrapped up recording chores on the *Scream's* Hollywood Records debut platter. Pictured at the sessions, which were held at American Studios in Woodland Hills, are (L-R, front row): Eddie Kramer, John Alderete and Bruce Bouillet of the *Scream*; (back row) Walt Woodward III of the *Scream*, *Scream* manager John Greenberg and John Corabi of the *Scream*.

**IN THE STUDIO**



Capitol recording artists BeBe & CeCe Winans recently completed chores on their third Capitol album, *Different Lifestyles*. Special guests included Whitney Houston, Mavis Staples and M.C. Hammer. Pictured (L-R): producer Rhett Laurence, (unknown photo hog) and BeBe Winans; (seated) M.C. Hammer.

Stephen Shepherd and assistant Tim Andersen...Producer George Duke, mixing Japanese artist Tomoe Sawa with engineers David Rideau and Erik Zoebler and assistant Tim Andersen.

**WESTLAKE AUDIO:** Hard-core rapper Ice Cube, working on his latest LP with producers DJ Pooh and Jinx, engineer Darryl Dobson behind the console adding the sonic magic...Ex-Beatle Ringo Starr and veteran producer Phil Ramone, working on tracks for Starr's new album, to be released by Private Music, Bill Dresher engineering and Mark Hagen assisting...In Studio A, Chaka Khan and producer Marcus Miller, working on a new album with engi-

neer Craig Burbich and assistant John Fundingsland...Oingo Boingo head man Danny Elfman, in doing pre-production on his latest score, once again for *Batman/Beetlejuice* director Tim Burton, Brad Aldredge assisting...Branford and Ellis Marsallis, mixing their latest opus with producer Delfeo Marsallis, engineer Patrick Smith and assistants Chris Fogel and Brad Aldredge.

**IGNITED PRODUCTIONS:** Warner Bros. recording act El DeBarge, finishing work on his upcoming album, with producer/Earth, Wind & Fire leader Maurice White and engineer Paul Klingberg, along with assistant engineers Jeff Welch and Fletcher Dobrocke. MC

**MAKING TRAX**



Engineer Dennis Ritchie, ASCAP's Loretta Munoz, producer/guitarist Brad Parker (standing), producer/songwriter Wendy Waldman and new artist Rick Vincent stop for a publicity shot during recording sessions at Trax Studio, Hollywood.

# STUDIO OWNER CROSSTALK



# RICK STEVENS

By Oskar Scotti

If there is anything Record Plant President Rick Stevens hates, it's complacency. After twenty years in the music business, the still youthful-looking exec has compiled a job history that reads like the Dead Sea Scrolls. Stevens has toiled at a plethora of music industry positions: from artist management at Epic Records, to song publishing, to a stint as Director of Marketing at MGM. Playing corporate musical chairs, he has always succumbed to the call of the unknown, while setting new standards of excellence at his posts.

Fortunately for Stevens' peers at the Record Plant, that vexing streak of wanderlust may be quenched at last. Since his appointment as head of the venerable facility, which closed its doors on February 28, 1991 only to re-open on June 10, Stevens has set his sights on repositioning the Plant, centrally located in the hub of the Melrose/La Brea district in Hollywood. It will likely become his greatest challenge yet, since the Southland taping trail is currently log-jammed with engineers, producers and 24-track console boards.

What would draw the veteran into such a lion's den? According to Stevens, the strategy he's designed to distance himself from the pack revolves around offering Record Plant customers unprecedented quality and an attention to detail that won the company a reputation second to none.

"There is a real responsibility to maintain the essential element of greatness and uniqueness that made the Record Plant a legend before I arrived here," stated the amicable kingpin. "For instance, right now we have Burt Bacharach working with MIDI equipment upstairs and Eddie Money laying down tracks downstairs. They could probably go anywhere in the city for a break in costs,

but they chose this place primarily because of our reputation for being the best. They came here because time is money and the one thing they can't afford is unwanted surprises—like mics that short out or speakers that hum. We do everything we can to minimize distractions, so that they can concentrate on what it is that they do best."

While running a giant like the Record Plant may sound like a nuts-and-bolts proposition, Rick claims his creative juices will be challenged more than ever. "We're only talking about maybe four studios in the entire Los Angeles area that one could really call state-of-the-art," he explains. "There's a combination of forces at play here that make this so rewarding—like knowing about the latest advancements in gear and computers and empathizing with the needs of the musician."

While Stevens readily acknowledges the stiff competition in his chosen line of work, he feels that the recording industry is "pretty much recession proof" and points to the advancement of digital technology as being one of the main factors.

Stevens vowed that the Plant would stay at the vanguard of technology by keeping an eye peeled for electronic innovations. In the same breath he vowed that "we'll never scrimp on perfection when it comes to improvements."

"One way we plan to stay on top is by allocating a certain percentage of our profits every quarter to purchasing more up-to-date equipment," he pointed out. "Obviously, we can not afford to rest on our laurels with our equipment, and it costs money to keep on top of things. Mega-successful business men don't think twice about forking out more money for accommodations like the Four Seasons as they feel it's worth it to get that extra level of quality. Similarly, musicians like Prince and Bruce Springsteen find themselves in similar situations as corporate CEOs; they've grown accustomed to a certain level of quality that only a handful of studios can offer. When they walk through these doors, they know exactly what they're getting. You could say that we're the Four Seasons of the recording industry."

The Record Plant opened in Los Angeles in late 1969 and is credited with introducing "flanging"—an out-of-phase sound employed on hundreds of records used throughout the Sixties, Seventies and Eighties. In addition, it also paved new trails in 24-track recording and in the area of comfort, creating a "home away from home" ambience for many musicians.

As for the new set up and its alterations, Stevens boasted that his first task upon taking up the prez reins was to get the place technically and acoustically ready. "There are new lounges, state-of-the-art equipment, and little, but necessary things, like refurbished carpeting," he explained. "And Studio One, our largest room, will soon have four different acoustical environments linked to one control room. There are probably not a dozen studios in the world that have that capability." 

## NEW TOYS—BARRY RUDOLPH



### New Sony Digital Reverberator

The DPS-R7 digital reverb is designed for recording studios, musicians, home recordists, broadcast, and live sound work. The R7 is one of the new "breeds" of digital technology that uses 1-bit Pulse D/A converters and 18-bit oversampling A/D conversion for superior sound quality. Architecturally, the R7 is divided into three effects stages or "blocks" in Sony parlance. Each of these blocks is comprised of a single, proprietary Sony LSI (Large Scale Integration) chip. The flexibility with which these different blocks can be combined makes the DPS-R7 a versatile reverb.

The first block is called Pre-Effects and has six algorithms: phase shifter, flanger, stereo equalizer, stereo exciter & stereo eq, mono exciter with eq, and gate. The second block is called Reverb and is divided into five mono algorithms (i.e. mono input with stereo outputs) and five stereo reverb algorithms (stereo inputs with stereo outputs). So you have hall, room, plate, gated reverbation and early reflection algorithms in both mono and stereo versions (this didn't seem important to me at first because who cares about mono when you have stereo. But after thinking about how the three blocks can be cross-connected it becomes clear that there are situations where mono is desired over stereo). The third block is called Post-Effects and consists of the same six

algorithms used in the Pre-Effects block with the addition of an Auto Pan algorithm.

There are 100 preset factory reverb "patches" in the memory of the DPS-R7 with the ability to store up to 256 additional patches in the internal RAM. Parameters and patches are recalled via a large rotary dial. One unique feature of the DPS-R7, is that all the parameters of a certain block in one patch can be loaded into the same block in another reverb patch with a single command. All function, parameter and status information is displayed on an unusually large LCD display for the Sony's single rack space size.

The R7 has both balanced and unbalanced inputs and outputs making the unit easy to use in any situation. External MIDI equipment can be interfaced to control the unit and there is an optional remote controller available. Audio specs are all up to truly professional standards with frequency response of 10Hz to 18Khz, a signal-to-noise ratio of greater than 90db (very good), and less than 0.004% total harmonic distortion (very, very good).

I don't have a price yet on this one but I hope to get a DPS-R7 to try out and report to you in an upcoming Field Test. For now if you have questions, you can call any Sony Pro Audio dealer.



### Akai MPC60 II MIDI Production Center

The new version of the MPC60 retains all the features of the original unit and adds a headphone jack for quick monitoring. The MPC60 II is packaged in a sleek, light grey case with the LCD display, stereo mix volume and contrast control all mounted on an inclined panel.

If you have been thinking about going Akai for your sequencing needs, this could be the time since the MPC60 II will sell for about \$3,500 retail which is about the current price for the original MPC60 anyway.

As with the MPC60, the new MPC60 II has a 99 track, 60,000 note capacity MIDI sequencer combined with a twelve-bit drum sampler. There are 16 velocity and pressure sensitive drum pads to pound on and a powerful step-editing software system to fix it later.

With eleven polyphonic outputs and up to 64 MIDI channels, the MPC60 II easily handles the most elaborate sequences with as many MIDI devices you can find. A true MIDI production center, the II offers seven different ways to synchronize your sequence to tape including SMPTE, FSK, click and MTC (that's MIDI Time Code).

For more information about the MPC60 II, call Akai Professional at (817) 336-5114 or write to 1316 E. Lancaster, Ft. Worth, TX 76102 FAX to (817) 870-1271.



### Heartfield Talon Guitars from Fender

Talon I, II, III, IV and V are the new double cutaway guitars from Heartfield. Pictured is the Talon V which is the most expensive at \$1,169 retail and features DiMarzio pickups and a real Floyd Rose PR0 whammy bar.

All models have three pickups: a central single coil and both a neck and bridge humbucker. There is a five-way selector switch to switch between pickups and master volume controls. The slim "U" shape neck is specially joined to the body for easy access to the highest frets. You also get a rosewood fretboard with sabre tooth fretmarkers on the Talon IV and V.

Colors include: Montego Black, Midnight Blue, Chrome Red, Frost and Mystic White. For more information and pricing contact: Fender Musical Instruments at 1130 Columbia Street, Brea, CA 92621. The phone number is: (714) 990-0909 and the FAX is (714) 990-3986. 



**Milton Berle**

**Milton Berle** is saying that he'll be the central character in a \$6 million musical targeted for a fall 1992 Broadway debut. To be called *Milton & Me*, the show is said to have book and lyrics by *Shogun* writer **John Driver** and music by *Twin Peaks* composer **Anqelo Badalamenti**. According to the legendary 82-year-old

comic, **Bea Arthur** will return to the Broadway stage as his mother, Sarah Berlinger, although the title role remains unfilled. "I don't want to sound egotistical or hammy," says Berle, "but it is a big order. He'll have to do straight acting, be a comedian, sing, dance, juggle and do acrobatics—all of which I did in my early years." The musical, should it actually come into being, will span the period from 1913 into the Fifties and will also deal with Berle's personal life during the time.

Though the critics so far have not been kind to *Robin Hood: Prince Of*

*Thieves*, that hasn't stopped moviegoers (aka "the only critics who matter") from giving the picture an estimated \$25.6 million in its premiere weekend. This is the second-best opening of a non-sequel in Hollywood history, behind the record-holding *Batman*. Having gone to the premiere, we'll have to give the movie a mixed

review, although **Billy Idol** seemed to like it. Or maybe he didn't. It was hard to tell by his expression.

**Madonna** and **Time Warner Inc.** are discussing a new contract that would place the pop singer at the reins of her own media company. It is speculated that the deal could encompass all of Time Warner's media interests, including music, film, cable, pay-per-view television and book publishing.

**Robert Berg**, who, along with **David Hughes**, makes up the popular and political gay-themed synth duo **Bachelors Anonymous**, has composed the score for *AIDS: The Musical*. This very moving new play will open at **Highways** in Santa Monica during the first week of August.

**Elton John** has announced that he will donate all United Kingdom royalties from his future singles to AIDS and HIV charities. During a visit to the gay-community-based **Body Positive Centre** in London's Earl Court, John said he will uphold the agreement for the rest of his life. In addition to *Body Positive*, record profits will fund **London Light-house**, the **Terrence Higgins Trust** and the **Jeffries Research Wing** of St. Mary's Hospital. To date, the singer has donated more than \$650,000 towards the war against AIDS.

It looks as though **Disney's** *The Rocketeer* is a hit. Set in 1938, the picture stars newcomer **Bill Campbell** as a daring young pilot who finds a rocket pack device that enables whoever straps it on to fly. It's a great big cartoon of an action film with a great period soundtrack from the likes of **Artie Shaw** and **Cole Porter**. We think you'll really like this PG-rated flick. Take the family.



**Billy Idol**

**Robby Krieger** and his band recently filmed a Public Service Announcement as part of the **House Ear Institute's "Hearing Is Priceless (HIP) Campaign."** HIP is an educational program to encourage young people to take care of their hearing. The 30-second spot features the former **Doors** guitarist, his son **Waylon**, bassist **Berry Oakley Jr.**, drummer **Dale Alexander** and funk guitarist **Wah Wah Watson**.

Look for **Take 6**, **Bebe** and **Cece Winans**, **Branford Marsalis** and **Patti Austin** to lend their voices to an August 15 **ABC** special. This concert will be a re-creation of last year's concert for the **International Special Olympics** in Minneapolis, which raised money to allow mentally handicapped athletes from Africa to compete in the Special Olympics for

the first time. Austin, the goddaughter and protege of Quincy Jones, has been a champion of the Special Olympics since her participation in last year's event.

Coming up on **Bravo** this month are many interesting programs. In particular, we'd like to recom-



**Bill Campbell is the Rocketeer**



**Elton John**

Pat Lewis



King Sunny Ade



Jimi Hendrix

mend **King Sunny Ade** on July 22. Taped live at the **Palace** in Hollywood during 1990, this special captures Ade and his eighteen-piece **African Beats** performing in their native Yoruba language. Among Bravo's other fine offerings are a salute to guitar legend **Jimi Hendrix** on the July 25 edition of *The South Bank Show*, **Minqus' Epitaph** beginning on July 26, and *Piaf: The Early Years* at various times through the end of July. Check your guide for times.

Be sure to watch **MTV** on July 24 at 10:00 p.m. (EST/PST). That's when the MTV News division will present a program called *Racism: Points Of View* which will open discussion among MTV viewers, political personalities and outspoken artists about this inflammatory issue. The special will include an examination of racism in the music business, racial stereotypes and the origins of racism.



Depeche Mode

MTV has also proudly announced that Monaco has become the 27th country in Europe to join the video channel's family of viewers. The recent arrival of cable in Monaco is said to be an environmental issue for **Prince Ranier**, who regards cable broadcasting technology as a more aesthetic alternative to a skyline of antenna.

On the Nashville Network, July 24, country legend **Eddy Arnold** talks with host **Ralph Emery** about the "debt country music owes" his idol, **Bing Crosby**. On this special, called *Eddy Arnold: An Inside Look*, the man who had his first hit in 1946 with "That's How Much I Love You," will also reminisce about his former manager, **Colonel Tom Parker**, who went on to manage someone else. Also of note, *The Texas Connection* episode on July 27 is said to feature country songwriter **Mike Reid**, a former NFL All-Pro tight-end and touring concert classical pianist. Not to be missed.

Firmly recommended is a new **Warner/Reprise Video** series called *Just Say Yes*, volumes which quite nicely match the long-running **Sire Records** sampler CD series of the same name. Volume 1 of the series features **Depeche Mode**, **My Bloody Valentine**, **k.d. lang**, **John Wesley Harding** and **Aztec Camera**. Volume 2

gets you such artists as **Danielle Dax**, the **Replacements**, **Ocean Blue**, **Royal Crescent Mob** and **Ice-T**. Only \$14.95 and worth every penny.

"The universe calls us everyday," says Italian scientist/musician **Fiorella Terenzi**. From the sound of her new **Island CD**, she's apparently calling back. Using raw data collected from a galaxy 180 million light years away, Dr. Terenzi has produced *Music From The Galaxies*, a spacey mix of music and astrophysics. "I studied the sound of the galaxy and tried to recognize the intonations of this sound," the artist says. "UGC 6697 [a radio galaxy on which she has concentrated her studies] seems to be tuned to about B-flat and D-flat. Over it, I play different synthesizers in a style that respects the sound coming from the universe." Far out!

**Magic 94.3 FM** has just added *Countdown America* as a regular monthly program. Help them celebrate by tuning in July 28 at 9:00 a.m. for a close-up on the comeback of **Styx**. And, of course, everyone's favorite oldies station still has *Solid Gold Saturday Night*, which on July 27 features a retrospective on the **Hollies**.

People have been asking Show Biz when we were going to comment on **103.1 FM**, otherwise



Dr. Fiorella Terenzi

known as **MARS Radio**. Featuring a playlist that is described by station programmer **Freddie Snakeskin** as "unique," **Mars Radio** hopes to cash in on the popularity of underground and house music. In other words, like the **KROQ** of old, they hope to capture the demographics who dig the music played in trendy nightclubs and dance clubs in the major cities. Though the station features such Show Biz faves as **Rachel Donahue** and the **Swedish Eagle**, we haven't commented on it before because we can't pick up the signal very well. From what we've heard, though, **MARS'** listeners are rabid fans. They apparently have stronger receivers than your correspondent, or perhaps live closer to the Santa Monica or Newport Beach based transmitters. We also understand that **Snakeskin** and company are really trying to remedy this little problem. As soon as we can hear it, we'll give you our opinion. **MC**



Eddy Arnold and Ralph Emery

# Local Notes

By Michael Amicone

Contributors include Tom Farrell and Keith Bearen.

**FOUR SIDES TO EVERY STORY:** The Who's second rock opera, *Quadrophenia*, originally released in 1973, is the latest installment in Mobile Fidelity Sound Lab's Ultradisc reissue series (gold-plated CDs manufactured with an exacting eye for detail). The two-CD set, which includes the original booklet (excellently reproduced) featuring photos by Ethan Russell recreating the mod/rocker scene in England which fostered the Who, is not as successful a rock opera as Townshend's earlier opus, *Tommy*. Still, it does have its moments, most notably "The Real Me," "I've Had Enough" and "Love, Reign O'er Me." Once again, MFSL has produced a CD which incorporates the best that compact disc technology has to offer (better stereo spacing and clarity), while retaining vinyl's warmth and bottom end.



Jessica Allman

**BLUES CRUISE:** Veteran bluesman Albert Collins peels off a stinging riff during his performance as part of the week-long Benson & Hedges Blues Festival. Collins, who has a new album in the stores, *Iceman*, on Charisma's Pointblank blues label, as well as a new set of vintage recordings (*The Complete Imperial Recordings*) due shortly from EMI, performed his brand of blues on board a cruise boat. —KB



Hoss Platt

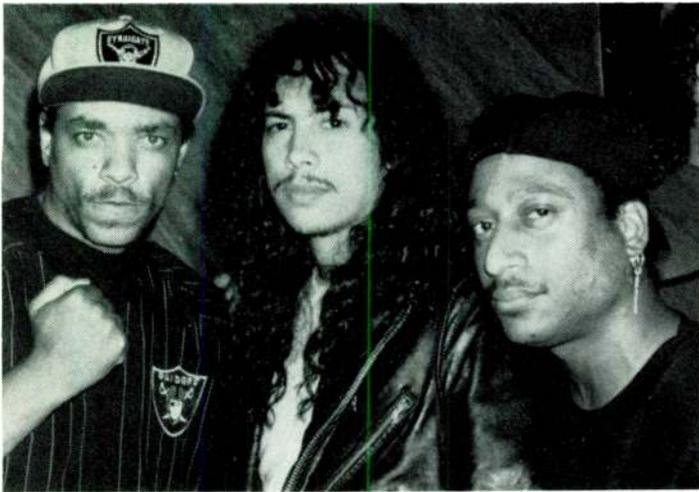
**BENEFIT CONCERT:** A benefit was held for ailing David Lee Roth guitarist Jason Becker (his licks can be heard on Roth's latest LP, *A Little Ain't Enough*) at Club Excess in Glendale on June 19th. Organized by Laurie Barker and Guitar Magazine's John Stix, the evening included an all-star jam session featuring Michael Anthony of Van Halen, Stu Hamm, Zakk Wylde, George Lynch and Steve Lukather. Pictured (L-R, top row): Bruce Kulick, Jeff Watson, Steve Lukather, Stu Hamm, George Lynch, Warren Di Martini; (middle) Steve Hunter, Laurie Barker, Jason Becker, John Stix, Mike Varney, Vivian Campbell; (in front) Thomas McRocklin.



**SPEED RAP:** Billed as the world's fastest rapper, Daddy Freddy, whose debut *Chrysalis* offering is entitled *Stress*, recently distinguished himself at the Guinness Book Of World Records exhibition in New York City. Held at the Empire State Building, this motor-mouthed rapper broke his own previous record by 21 syllables, setting a new record of 528 syllables per minute. On hand to confirm this dubious feat was speech pathologist Dr. John Haskell.



**RADIO DAYS:** Doors keyboardist Ray Manzarek and veteran radio personality Jim Ladd gather around the large-sized cover reproduction of Ladd's new book, *Radio Waves*, a candid look at the metamorphosis of FM from a revolutionary counter-culture musical force to its present state. The book launching party was held at Melrose-area restaurant/club Genghis Cohen.



Nanooki/Azzara Miller

**METAL HEADS:** Hard-core rapper Ice-T, Kirk Hammett of speed metal merchants Metallica and guitarist Ernie-C are pictured during a recent visit to the Cathouse. Ice-T, the inventor of the crime rhyme (or gangster rap, as some pundits call it), is adding to his musical arsenal by fronting a metal band of his own called (what else?) BodyCount, featuring guitarists Ernie-C and D-Rock. Ice-T will be rapping on his own as well as performing with BodyCount when the "Lollapalooza" tour hits the Southland on July 21, 23 and 24 at the Irvine Meadows Amphitheatre.



**WORLD CLASS:** Capitol recording act Johnny Clegg & Savuka and Capitol President Hale Milgrim (back row, third from left, looking over Clegg's right shoulder) pose backstage during Savuka's gig at the L.A. Coliseum opening for the Grateful Dead. Clegg & Savuka recently received "Best Selling African Artist of the Year" honors by the World Music Awards.



Tom Farrell

**THEY ONLY COME OUT AT NIGHT:** Over 1,100 people lined up outside the Hollywood Music Plus store for a midnight in-store appearance by Vertigo/PolyGram recording act L.A. Guns. The band autographed copies of their new album, Hollywood Vampires—which sports a 3-D cover and includes 3-D glasses. The Guns will soon be hitting the concert trail.

**REAL GONE CATS:** Rhino has just released Rock This Town: Rockabilly Hits, an excellent two-volume set chronicling this country/R&B hybrid which flourished in the mid-to-late Fifties. Among the classic cuts: early gems such as "Blue Suede Shoes" by Carl Perkins, "High School Confidential" by Jerry Lee Lewis and his pumping piano and "Rock The Joint" by Bill Haley with the Saddlemen (featuring the same guitar solo—note for note—as Haley's more famous record, "Rock Around The Clock," released two years later), and latter-day cuts such as "I Hear You Knocking" by Dave Edmunds and "Rock This Town" by the Stray Cats.



**BROTHERS IN ARMS:** The Doobie Brothers and various Capitol execs pose for a publicity shot backstage at the Universal Amphitheatre. The group, whose new Capitol album is entitled, appropriately enough, Brotherhood, played two sold-out Southland shows at the UA.

**APPLE REISSUES:** As part of their Apple reissue series, Capitol will be releasing the George Harrison live album *The Concert For Bangla Desh* on July 30th, two days prior to the 20th anniversary of this monumental benefit concert. The unabridged 18-track set, which will include the original booklet, features performances by Ravi Shankar, Billy Preston, Leon Russell and an excellent surprise set from Bob Dylan. In keeping with the spirit of the original concert, held on August, 1971, at Madison Square Garden, Apple Records is donating their proceeds from the LP, which won a Best Album Grammy in 1972, to UNICEF. In more Apple reissue news, six titles, representing some of the finest music that the Beatles-owned Apple label released, will be issued this fall: *Magic Christian Music* by Badfinger, featuring the hit "Come And Get It"; *Postcard* by Mary Hopkins, featuring "Those Were The Days"; *Under The Jasmin Tree* by the Modern Jazz Quartet; *Is This What You Want* by Jackie Lomax; *That's The Way God Planned It* by Billy Preston; and James Taylor's self-titled Apple debut. Most of the reissues will include bonus tracks.

## MUSIC CONNECTION Ten Years Ago...

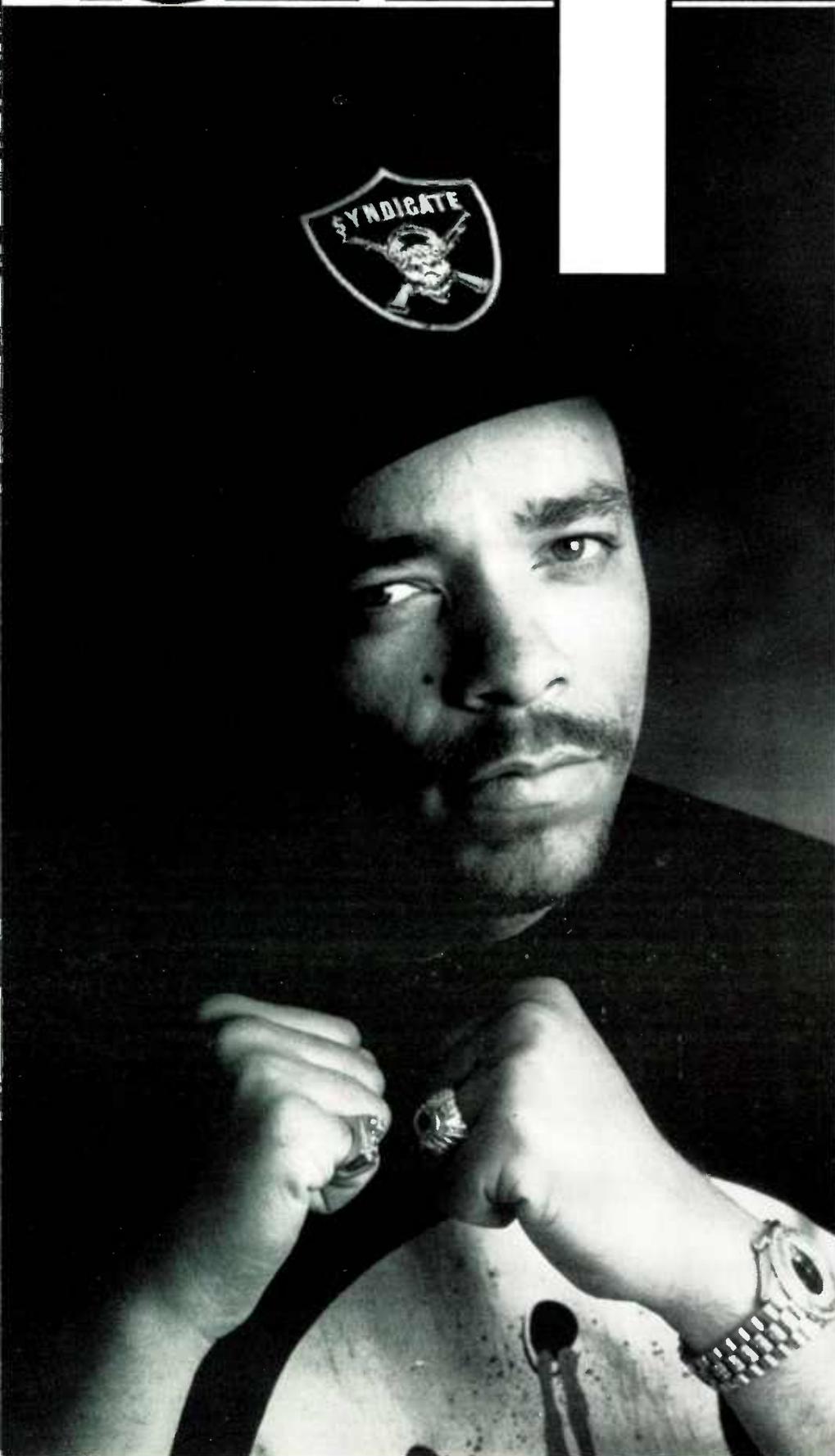
Tidbits from our tattered past

**PLEASE MR. POSTMAN:** The Mail Fraud Division of the U.S. Post Office is currently investigating a talent contest that has been advertised in L.A. area music stores. The contest, sponsored by MCA Productions of Anaheim (not affiliated with the major entertainment corporation), offered prizes of up to \$5,000 in "novice," "intermediate" and "advanced" categories. Entry fees ranged from \$7.50 to \$15, depending on the category. An inquirer discovered, though, that the phone number listed on the advertisements was disconnected and that others involved had never heard of the contest organizers. The moral: Check out contest credentials before entering.

**MAYBE IT WASN'T SUCH A GOOD IDEA:** A new cassette magazine is being launched in England. It's called S-F-X and will be a 60-minute cassette featuring music, interviews, reviews and news, plus ten minutes of advertising. It'll sell for just under a dollar.

# ICE-T

By Michael Amicone



America is criminal-minded," states Ice-T, a hard-core rapper whose brutal, unexpurgated tales of gun-toting gang members have garnered him critical acclaim and a lucrative living far removed from the mean streets of his youth, South Central, Los Angeles.

Tracy Morrow, better known as Ice-T (he adopted his unique moniker from writer Iceberg Slim), proves his point with an anecdote on the fine art of negotiation—a knack he learned in the streets, where a bad deal can not only hurt you in the pocketbook, it can get you killed: "I did a deal with a record company—a five million dollar deal—and the dude was like, 'Let me hear the records.' I said, 'I ain't gonna let you hear the records. Either you believe I can bring you some good records, or you don't. You're bettin' on me. Sign the check.'"

The record executive, resorting to standard boardroom negotiating foreplay, or perhaps fearing that Ice-T would bring him *Pat Boone Sings The Greatest Rap Songs*, questioned why he would sign a check for records he hadn't heard. "I told him, 'Look, it's just like I was sellin' grenades in an alley,'" recalls Ice-T. "I'm not gonna let you throw my fuckin' hand grenades. You either believe they're gonna go off or not. I could give you one, and it could go off, but the rest of 'em could be duds. You either trust me, or you don't."

Somewhat startled by this display of business acumen, the record exec asked, "Man, did you go to business school?" "No," replied Ice-T, "but I've sold hand grenades in an alley before."

Born in Newark, New Jersey, and later raised in Los Angeles, Ice-T learned his lessons well while growing up on the streets of South Central—or the "killing fields," as he calls them, the home of the body bag and drive-by shootings. He might have ended up in jail—or even dead—if a stroke of luck, in the form of rap music, hadn't showed him a legit, yellow brick road out of the ghetto. Already sporting a healthy bank account from his days in the hood, Ice-T turned to rhyme instead of crime, helping to legitimize West Coast rap with his albums, *Rhyme Pays* (1987), the excellent *Power* (1988) and *The Iceberg/Freedom Of Speech...Just Watch What You Say* (1989).

Something of a paradox, this one-time criminal has emerged as a street philosopher, imparting his wisdom in no-holds-barred, experience-hardened raps. And on his new opus, the sprawling 24-track *O.G. Original Gangster*, Ice-T proves that his Muhammad Ali-style wordplay is still as strong as ever (he hits everything within range of his mouth with bull's-eye accuracy, using a staggering 100,000 words to tell his tales).

Now, in addition to his rap credentials, Ice-T has distinguished himself as an actor. His role as a cop in the hit movie *New Jack City* garnered him good critical notices and, because of the film's strong box office performance, some all-important clout and several more movie offers (he's finished *Ricochet* with Denzel Washington and there'll be the inevitable sequel to *New Jack City*).

With movie studios clamoring to sign him up, concert audiences eager to see him perform (he'll play the Southland on July 21, 23 and 24 as part of the "Lollapalooza" tour), an album in the works featuring his metal band, *BodyCount* (on which he'll make his singing debut), and a successful rap album on the charts (well-passed gold status, despite no airplay or videoplay)—Ice-T has managed to carve out his own unique piece of the American Dream.

Blake Little

**MC: Tell me a little about your upbringing.**

**ICE-T:** I was born in Newark, New Jersey, and I moved to Los Angeles. My mother died when I was in the third grade, and my father died when I was in the seventh grade. I moved to L.A. to live with my aunt who was an alcoholic social worker. Imagine that: She was the one who judged whether kids should be in foster homes and she was a drunk.

**MC: How did you get into the gang scene?**

**ICE-T:** I went to Crenshaw High School, and I got hooked into the gangs. They basically said, "You're either with us or without us, and you *don't* wanna be without us."

**MC: What was it like?**

**ICE-T:** Gang membership is fun. It was the best time in my life, bein' in a gang. You can do anything you want. There wasn't as much murder as there is now.

**MC: What changed it?**

**ICE-T:** Dope. Put it like this, if you take a group of guys, give 'em a color, and they don't kill nobody, then they're a club. When you start hurtin' people, then you're a gang. Well, we were a club to me. I had an identity. I was with my friends. It was fun. But it just ends up real dirty. People were startin' to get killed.

Now it's not the thing to do. But I'm not gonna sit here and lie and say that I hated every minute of it, that it was the most terrible, most horrible experience of my life. It wasn't. That's why kids join gangs, 'cause it's fun to be in a gang. Girls love gang members, too. Basically, men do anything that women will chase.

**MC: What got you out of the gang scene?**

**ICE-T:** I'll tell you what got me out: I was rappin' to get girls. Every weekend we would go to this club downtown called the Radio and rap. It was a way to get the girls. I was rappin in this club, and the movie *Breakin'* came in there. The producers said, "You're gonna be a rapper," and I looked at the guy like he was crazy—"I'm not gonna be in your fuckin' movie." And my boys told me, "Go for it, man, you should be in this movie. You've got a chance."

Now, this was a strange word for them to use, a "chance," because at the moment I thought that we were it. What the fuck—a chance? I've got every kind of sneaker, every kind of sweatshirt. I had thirty-year-old white women tryin' to give me money from their husbands. And I'm like nineteen. What the fuck are you talkin' about? But they knew that we were gonna get caught. So, really, I was the ignorant one. They made me stay and be in that movie.

**MC: It was a way out for you.**

**ICE-T:** Yeh. 'Cause, see, crime eventually leads to murder. You end up havin' to kill somebody. My lack of wantin' to kill you is what will get me killed. You'll say, "Motherfucker Ice, fuck it, let's take him off." And I'd have to kill you. And I ain't no murderer. That wasn't part of my curriculum. I don't wanna kill nobody. I don't wanna end up in no jail for life. I can do ten [years], I can do five, standin' on my head. But I don't wanna get no life sentence.

And one by one, bam, my boys started goin' under...twenty years...eighteen years. And they were like seventeen, catchin' big cases. I would say, "What happened to so-and-so?" and they would say, "They got life. So-and-so got death." Every time I thought about doin' something wrong, that would keep me straight. And it took me six years out of the gang to get a record deal with Sire.

**MC: Did you make any records before your Sire deal?**

**ICE-T:** I made some indie records.

**MC: Did they sell?**

**ICE-T:** No. I got twenty dollars total for all three records, you know, one of those kinda things. I mean,

it sold records. But in the indie game, you're gettin' jerked. How you gonna check the man sellin' out of his trunk? At that point, I was thinkin', man, this record business is full of shit. I can go out here and in five minutes make \$20,000. I don't need this.

**MC: What would you be doing if you hadn't become a rapper?**

**ICE-T:** Time. You didn't want to meet me ten years ago. I was real bad. I was the worse.

**MC: But it sounds like you had a line you wouldn't cross.**

**ICE-T:** Yeh, I had a line, but it was basically a survival line. It's like the jungle creed: The strong must feed on any prey at hand. That's why I can write songs like "New Jack Hustler" and "Colors," because I know the mind-set of the gangbanger. I know the mind-set of the hustler. He's got the same mind-set as a CEO of a major company in America. Shell Oil: gangster—fuck everybody else, fuck the air, fuck the water.

**MC: Just pump the bank account.**

**ICE-T:** That's exactly what it is. And the transition for me, from there to here, is such a natural transition.

**MC: How real are your raps?**

**ICE-T:** Totally real. I couldn't say it and walk the streets of L.A. I was Ice-T before I was Ice-T the rapper. I was Ice-T with the big diamond medallion.

---

***"I think Madonna's def. She's been able to rise without sellin' out. On the pimp/ho scale, she's a ho that knows how to pimp herself, to the maximum."***

**—Ice-T**

---

Had all the girls. I was well-known. Or else I wouldn't be able to do it. People would say that Ice is lyin'—and you ain't never heard that. Because the kids from my neighborhood know that my crew was some of the worst motherfuckers to run into. My boys...I've got two on death row, another is stuck out in Vegas servin' life without parole. I was just the one that didn't go under.

**MC: Have you served time in jail?**

**ICE-T:** I've been apprehended and held on different occasions, but they never managed to hold me. I was always able to outsmart 'em.

**MC: So the song "6 'N The Mornin'," a gangster saga filled with gun battles and car chases from your first LP, is drawn from your own life?**

**ICE-T:** It's faction. It's factual occurrences lived out through the Ice-T character, in a story format. 'Cause Ice-T is really a little bit of all the homeboys in the streets. What I do is draw from other people—but I gotta know it's real. I'd say 90 percent of the shit happened to me.

**MC: That first Sire album sold very well. Why do you think it was so successful?**

**ICE-T:** Because it was different. You see, before I rapped, nobody talked about guns and street-type shit. I rapped about crime. I invented the crime rhyme. I didn't know anybody was interested in that. My

friends kept sayin', "Say the stuff about what we do." We made "6 'N The Mornin'," and it was the first of its kind. Now you've got all these groups—Above The Law, N.W.A. At least I can say I did it first.

**MC: Because of your earlier experience with indie releases, did you monitor the sales of your first Sire record more closely?**

**ICE-T:** Yeh, yeh, yeh. But then you have to have another accountant to watch your accountant. But, sooner or later, you've gotta trust people.

**MC: Do you find it hard to trust people?**

**ICE-T:** No, 'cause I've got one angle that a lot of people in the business don't have: I'm still a hoodlum.

**MC: Your latest LP is more in-line with the hard-core storytelling style of your first two records.**

**ICE-T:** It's the fourth album, so it's a full circle. The first album was me with a very street attitude. I was learnin', so you got a very straight South Central attitude. You know, masculinity is at a premium here—not lettin' anythin' weak go down. On *Power*, I started dealin' with becomin' more powerful and learnin' how things revolve around a power base. On *The Iceberg* [subtitled *Freedom Of Speech...Just Watch What You Say*], I started wavin' a few banners, and maybe I became a little preachy. But why didn't anybody say that Ice-T was dealin' with freedom of speech a year before the 2 Live Crew incident. I foresaw that stuff. I foresaw the Rodney King beatin' on my albums. This album is a vindicatin' album. Now people are sayin', "We should've been listenin' to Ice-T all along. He's the only one that steered us straight."

See, the masses wouldn't know a real hoodlum if he sat in their face. And because I can go on Arsenio and hold a conversation, people always wanna challenge my authenticity. I have people come over here and say, "You live on a hill, have a stereo and cars and you're supposed to be a gangster." Well, what the fuck do you think I was stealin' for all that time? Do you think I was stealin' to buy a '63 low-rider, you dumb motherfucker? If you went to the biggest drug dealer's house in the United States, he probably has birds and antelopes runnin' around his grounds and beautiful things. Why would you surround yourself with negative shit, when that's what you're really grabbin' to get away from?

**MC: In addition to your rap career, you're also an actor now.**

**ICE-T:** Well, they haven't asked me to play a British Lord. The roles they're givin' me are pretty close to me.

**MC: But they asked you to play a cop, which is definitely a stretch.**

**ICE-T:** Sacrilegious. I had a lot of sleepless nights about that. I was scared to death, 'cause I thought my audience was gonna look at me like, yeh, he's sold out, he's playin' the Man. But I didn't give my audience enough credit for bein' intelligent. I didn't get one response like that. I went to some of my hard-core homeboys and said, "Yo, I'm about to play a policeman," and they said, "Yeh, what's the movie." They never questioned it.

**MC: They probably saw the project as—**

**ICE-T:** An opportunity. And comin' from a background where you don't have much opportunity, they're not into turnin' their backs on it.

**MC: Is *New Jack City* realistic?**

**ICE-T:** Now, you gotta remember, Hollywood is gonna always whitewash stuff. But, even after the dilution factor of Hollywood, the movie still came off strong. We knew that the real critics of this film would not be film critics or writers, it would be people who live it.

**MC: What kind of audience did you see it with?**

29 ►

# BARRY LEVINE



Pat Lewis

# CINEMA

# MUSIC

# GROUP

By Maria Armoudian

In just one year, Barry Levine and partner Tony Lettieri took a simple idea and turned it into the Cinema Music Group, a successful music supervision and management company responsible for placing music in such hit films as *Driving Miss Daisy* and *Guilty By Suspicion*.

But that's not all. Recently, the two partners expanded the company to also include publishing as part of their operation. And considering that it only took four months to land first clients Wildside (formerly Young Gunns) a major recording contract with Capitol Records, it would seem that the partners have been at it for a long time.

The truth is, however, that CMG is only two years old, but their careers evolved in a bizarre manner. For instance, although

Levine's initial experience in the music business was as a self-taught photographer, he soon became the industry's best and began to explore other career opportunities. His career consequently evolved from photographer to creative consultant, landing Mötley Crüe as his first clients. Still looking to grow, he combined his visual expertise and understanding of music to create the Cinema Music Group, along with Lettieri, his partner and ten-year friend.

It's not unusual for Levine to take on something that he may not have prior experience with and convert it into a success. Even when he began his photographic career, he really hadn't had any previous experience. Levine explains, "When I was in England, my neighbors were in a band and asked me what I did. I told them, 'Nothing yet,' but I wanted to be a photographer. They had a camera, so I bullshitted my way through a shoot, and the shots came out."

That event was the catalyst that laid the groundwork for Levine's contribution to rock & roll photography. Soon, this self-starter

was taking photographs for Elton John, Queen, Abba and Generation X in England. He found himself moving to the United States, where he developed a reputation for his impressive sets, design and lighting to a point to where he could choose his own career route. Again, Levine's decision was an unusual one. He chose to work with only one major band per month in order to better develop his style. "I wanted to eliminate the windmill effect of churning out the same stuff and devote more time to polishing my art," says Levine.

The first group that he worked with on spec was Kiss. But Levine proved his ability and was chosen to do all of the band's merchandising, tour photography and even a couple of album covers.

## MUSIC CONNECTION

6640 Sunset Blvd., Hollywood, CA 90028

NAME: \_\_\_\_\_

(Please Print)

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_

ZIP: \_\_\_\_\_

OUTSIDE THE U.S. ADD \$25 (U.S. CURRENCY) PER YEAR • MAKE CHECK OR MONEY ORDER PAYABLE TO:

**MUSIC CONNECTION MAGAZINE**

TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5272

PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY OF FIRST ISSUE

**SUBSCRIBE NOW!**

- ONE YEAR \$35 (25 ISSUES) SAVE \$27.50
- TWO YEARS \$65 (50 ISSUES) SAVE \$60

## PARAMOUNT RECORDING

4 Studios Under 1 Roof!

- Studio 1: SSL - Midi - Tracking
- Studio 2: SSL - Automated Mixing - Tracking
- Studio 3: Neve - Live Tracking - Mixing
- Studio 4: MCI - Midi - Tracking

EQUIPMENT: Studer, AMS, TC Electronics, Lexicon, EMT, Eventide, Vintage Mics

RECENT CLIENTS: Black Crowes, Digital Underground, Charlie Sexton, Junkyard, Delicious Vinyl.

Rates from \$30-\$65/hr. (reduced block and midnight rates available)

**(213) 465-4000**



Still, that wasn't quite enough for Levine. He felt that he had much more to offer a band. After learning more about the music business from Kiss co-leader Paul Stanley, Levine chose to begin a consulting career. His primary responsibility, he felt, was to interpret a band's ideas and to make them a reality. His search for a band eventually led him to Mötley Crüe. "I saw a picture of Nikki Sixx setting himself on fire," says Levine. "And I thought, that's the man I want to work with—a man who would be that sick in order to be visual."

Still another career move occurred when Levine's personal friend, Mitchell Leib (Director of Music supervision at Touchstone and responsible for the music in films such as *Cocktail* and *Pretty Woman*), taught Levine the business of music supervision. Using the knowledge he gained from Leib, Levine soon started his new company, Cinema Music Group. Although it took Levine one year to prosper, it wasn't an easy one. He explains, "On films with big budgets such as *Driving Miss Daisy* or *Guilty By Suspicion*, the composers cost anything from \$100,000 to \$200,000, and the cues [the songs] can cost anything from \$20,000 to \$100,000. But the first films we worked on had entire budgets of \$2,000 for the cues."

After a year of low budget films, Levine and Lettieri earned their place working with some major films. Their jobs are to read and spot the scripts, identifying places to enhance the story with songs, while working closely with the directors, editors, producers, composers, and unions. This responsi-

bility, Levine says, is crucial and can help to make or break a film. He explains, "There is a rhythm to film, and the music must enhance that rhythm. It doesn't matter whether a song is a potential single if it doesn't fit the

***"I saw a picture of Nikki Sixx setting himself on fire, and I thought, that's the man I want to work with—a man who would be that sick in order to be visual."***

**—Barry Levine**

rhythm of the film. For example, the Roxette song 'It Must Have Been Love' in *Pretty Woman* worked, whereas a heavy metal song wouldn't have worked there."

Within the past year, Levine and Lettieri added yet another dimension to their al-

ready successful company. The team brought in a new partner, Melanie Meyer-Levin, and now manage three acts including hard rock band Wildside on Capitol Records, West Arkeen, a songwriter signed with Virgin Music, local rock band Five Easy Pieces and engineer/producer Ricky Delena. The primary motivation for expanding the company was to be able to make creative decisions without interference. "I used to come up with great concepts for a band, but the management wouldn't understand because they weren't conceptual. Now, I don't have some manager telling me something won't work when I know it will," says Levine. "I can create, design and make decisions that I know will be effective for my acts."

Eyebrows may have been raised at some of the decisions made at Cinema Music Group with first clients, Wildside. CMG took the act off the Strip, had them throw out most of their songs, and turned down one of the most lucrative advances offered to a new band. But Levine had good reasons, "We chose to sign with Capitol Records because we felt they understood what we were doing. Additionally, Tim Devine arranged a meeting between the president of the company and the band. Hale Milgrim [President of Capitol Records] spent over an hour discussing the band's direction, and then we toured the entire company. The commitment was there from the start and so the band signed."

Right now, Barry Levine and his CMG are in the process of expanding as they prepare to move into new, larger headquarters. **MC**

# YOU'RE INVITED

## TO "HEAR OUR GEAR" YAMAHA GUITARS OPEN HOUSE & PARTY

Yamaha welcomes all guitarists and bassists in Los Angeles to join us at the **Yamaha Guitar Open House & Party**. Come check out the hot new electrics, basses, and acoustic/electrics. Play through the new **Soldano-designed Yamaha Tube Amps!!**

**FREE DRAWING!** We'll be giving away a Pacifica 721 guitar, a QY10 Compact Music Sequencer, Yamaha guitar denim jackets and T-Shirts! Need not be present to win!

**Where:** Third Encore Rehearsal Studios  
10909 Vanowen  
North Hollywood, CA  
818/753-0148

**When:** Friday, July 26  
1pm to 7pm  
Music performances throughout the day  
**BE THERE!**



© 1991 Yamaha Corporation of America, Guitars/Amps, P.O. Box 6600, Buena Park, CA 90622-6600



\* BOMBA \* REGGAE \* NORTETENO \* ORISA \* CALYPSO \* RAI \*

# WORLD BEAT

By Dan Kimpel

\* SAMBA \* SOCA \* CUMBIA \* SALSA \* SKA \* MARIACHI \*

Writing about world beat music is sort of like writing about the world—it's a pretty scary and enormous subject. By strict definition, world music should include everything from the gamelin music of Indonesia to the eerie counterpoint harmonies of the Bulgarian Women's Choir, from bagpipes to hornpipes, the nose-singing natives of the Siberian tundra to the Moros of the southern Philippine island of Mindinao who beat on what sound like giant frying pans while doing a chicken dance.

So what does all of this have to do with rock & roll? If you've listened to Peter Gabriel, Sting (with or without the Police), Phil Collins or Robert Palmer, you've been introduced to world music—at least through its influences on the above artists. When Eric Clapton recorded Bob Marley's "I Shot The Sheriff," a whole new audience found reggae; one which probably noticed that when Marley sang the same song he sounded like he really did pull the trigger. Marley united a utopian, ganga-

infused rhythm with painfully political lyrics to create music and influence which crowned him a hero in the third world, changed the political structure of his homeland of Jamaica and created enormous piles of wealth and copyrights to be bickered over by a horde of survivors since his death from cancer in 1981.

Clapton's recording of Marley's song wasn't the first reggae tune on the *Billboard* charts—that honor belongs to Desmond Dekker & the Aces, who recorded "Israelites" in 1969, and calypso music (a distant relative) was popular in the Fifties. Hard-core reggae—exemplified by Marley, Peter Tosh and Bunny Wailer—exists pretty much unadulterated, even as Jamaican dance hall music infuses it with a new dub spirit and rap groups use samples to offer an air of exotica. British group UB40 has made a career out of a form of homogenized white-boy reggae, and Maxi Priest has topped the charts with reggae-influenced pop in recent months. With or without its political focus or religious implications, reggae is great

party music, best enjoyed with many other like-minded persons under the influence of a tropical sun and a certain herb.

Upon first listening to Paul Simon's breathtaking *Graceland* album in 1986, it seemed like the most schizophrenic coupling imaginable: tons of pounding percussion and bitter East Coast neuroses. Heady stuff indeed. For many, many listeners, Simon was the unlikely catalyst in opening the door to African music and musicians. The success of the album and the subsequent tour featured legends Miriam Makeba and Hugh Masekela and allowed them to accept the adulation that exile from their native South Africa had long denied them. The joyous choral vocals of Ladysmith Black Mambazo helped explain the roots of the black gospel church choirs, and the percolation of Simon's band, particularly guitarist Ray Phiri, and the polyrhythms of the drummers and an army of percussionists, sounded like liquid fire from the heart of Mother Africa.

Each country in the massive continent has groups and subgroups of popular music. Some of the better known are Highlife (from West Africa, Nigeria, and Ghana), Juju and Soukous (from the french word for shake), and the vocal stylings of Senegal's Youssou N'Dour, who uses Caribbean influences coupled with his African musical heritage. Rai music from Algeria incorporates Moslem scales and rhythms, and Johnny Clegg and Savuka, an interracial band from South Africa, are purveyors of yet another hybrid form: tough and relentless rock & roll.

Brazilian music is some of the most celebrated world beat music and some of the most identifiable. But the stratifications, definitions, and differences in the forms are so dizzying and complex, that it's best just to put it on and enjoy. If Brazilian music is defined as Afro-Caribbean, the music from Bahia best explains this marriage, heavily African-influenced tribal rhythms with percussive accents and polyrhythms, sung in explosive Portuguese. Samba reggae, soca, cumbia, orisa, salsa, bomba...all ingredients in the multiracial social and musical stew of Brazil. Talking Heads' David Byrne has put together compilation albums featuring Brazilian recording artists, and his album, *Rei Momo*, features songs sung in English but recorded with a Brazilian band. Paul Simon released *Rhythm Of The Saints* in 1990 and toured with a

**\$30.<sup>00</sup>**  
per hr.

INCLUDES ENGINEER

**24 TRACK**

**NEVE CONSOLE**

**STUDER RECORDER**

**818-762-8881**

SOUND IMAGE ENTERTAINMENT, INC.



**Best 16 Track/Midi Set-Up in Town**

**Beethoven Studios**

**State-of-the-art Outboard Gear**

**Large Selection of Mics & Synths**

- Huge Room • 20' Ceilings • Great Live Room! • Comfortable
- Programming Available • 16 Track 30 IPS • DAT SU 1700 Pro
- 3 Track 1/2" w/SMPTE 30 IPS • Hill 40 input Audio Console
- 48 Channel Sub Mix • Hundreds of Sounds for all Synths

**West L.A. Location**  
**\$30/HR incl. Engineer**  
**Block Time Available**

**213-397-6501**



**\*\*\* MIRIAM MAKEBA \*\*\*      \*\*\* MAXI PRIEST \*\*\*      \*\*\* HUGH MASEKELA \*\*\***

massive Brazilian-African band. Simon adapted his old catalog to his new sound, even doing a reggae version of the old warhorse "Bridge Over Troubled Water."

But both musicians' motives have come under suspicion—an East Coast journal published a cartoon depicting Paul Simon and David Byrne in explorer-style pith helmets traipsing through the jungle searching for native forms of music to exploit, presumably for their own personal gain. Simon, in particular, had already come under attack for working with South African musicians and performing in the segregated country. When asked if he would have gone to Hitler-era Germany to perform, he replied "Yes, for the Jews." Both Simon and Byrne have responded to their detractors by permitting the classically ethnocentric U.S. audiences access to great music from other places; and neither musicians nor audiences have objected.

Haitian music, Cuban Music and the frenetic styles of Puerto Rico are all products of the Afro-Caribbean wedding. Latin music in the United States saw a 70 percent increase in U.S. sales last year, and music from Mexico, in all of its vari-

ous forms, from mariachi to norteteno to the big ballads, is hugely popular on both sides of the border. The recent Rhythm Safari release, *Latino, Latina*, is a good introduction to the forms, as seen through L.A.-based Latin bands. Even better: Go to East L.A. and listen. Latin music has survived various ebbs and flows in the North American popular idiom since the Thirties; dance styles were especially popular in the big band era and Xavier Cugat used to lead a latin-society band with a Chihuahua in his tuxedo jacket. You can watch Desi Arnaz on reruns any night of the week with his big band from the early Fifties (he was very popular as a band leader before teaming up with Lucy), and any style which can survive the

singing of Arnaz will probably never be sunk, even by Gerardo.

Living in Los Angeles, the premier Pacific Rim City of North America, allows us total access to our neighbors and their music. Public radio stations KPFK and KCRW keep the music playing, the local papers list clubs, concerts and events and the city gives us the Watts Tower Festival, the Day of the Drum, the African Marketplace and the Lotus Festival. Record companies like Mango/Island, Rykodisc, Shanachie, Mesa/Blue Moon, Rhythm Safari and even Virgin and Elektra are releasing pure, unadulterated sounds, and yes, *Billboard* magazine now lists a world music chart.



**\*\*\* JOHNNY CLEGG & SAVUKA \*\*\***

Island Records is the largest distributor and manufacturer of world music today, and their view of the prevalence and expansion of it is understandably optimistic. Says Island A&R coordinator Melani Gold, "Local radio station KROQ has a reggae show now, the Wave has a world music hour and radio stations in New Mexico and Colorado are asking for material for shows there. It's absolutely a continuing and expanding trend." **MC**

**STUDIO SOUND RECORDERS**

- Three Rooms
- Neve VR console with Flying Faders
- New Trident Vector console - *The Only One In L.A.*
- Studer & Otari 24 track, Otari Digital 32 track
- Video Lock-up, 48 track Lock-up
- Large tracking room - ideal for live drums and full set-ups

**WE'VE GOT THE ROOMS, THE GEAR, AND THE STAFF... AND**

**WE WANNA DO YOUR PROJECT.**

8 1 8 5 0 6 4 4 8 7

**Looking for a Recording Studio?**

Our network of over 300 select recording and video sweetening facilities will make your work a pleasure. We eliminate the runaround, hassles and headaches involved in finding the best studio for your project

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

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

**Studio Referral Service**

*This is a free service*  
**818-508-8828**  
**213-858-1140**  
**FAX: 818-508-8077**



# THE MOODY BLUES

By Jonathan Widran



Justin Hayward    John Lodge    Graeme Edge    Ray Thomas

Gold and platinum, that's the easy part. A rock band hits it big, takes the airwaves by storm, sells out arenas worldwide and compares itself to the Beatles and Elvis. Then, faster than you can sing "Who Can It Be Now?" and "My Sharona," fads fade, styles change, egos expand and the group explodes into the oblivion of rock & roll heaven, never to be heard from again.

But not the Moody Blues. Justin Hayward, John Lodge and company just keep the music rolling, continuing to surprise a whole new generation of eager listeners nearly a quarter century after "Tuesday Afternoon," "Nights In White Satin" and their brilliant classical rock LP, *Days Of Future Passed*.

The Moodies have kept their same basic sound and lyrical conviction intact in the

ever-evolving competitive faces of disco, new wave, punk and rap, et al. And they're not anywhere close to finished yet. Case in point: their graceful foray into the Nineties, *Keys To The Kingdom*, an introduction to an incredible fourth decade of music-making and seventeenth album overall.

"There are a few bands which have always traveled a different road than anyone else," explains Lodge, the band's bassist and writer of the biographical hit "I'm Just A Singer (In A Rock And Roll Band)," during a recent L.A. press junket at the Four Seasons Hotel. "In the Sixties, we were called underground, progressive, psychedelic—everything but pop or Top 40. It may be part of our secret—we've never bowed down to the trends of the time. Listeners may respond to the safety of us as old and familiar friends, but I also think our melodies have found a way to connect with people."

Lead singer/guitarist Hayward, who wrote the Moodies' most enduring FM rock staple hits, agrees, adding that their endurance stems from the fact that, "We've expressed feelings that a lot of other people don't have a way of expressing. We obviously have shared experiences, that search for love or enlightenment or some kind of satisfaction."

The Moodies' enduring success should prove endless inspiration for budding rockers everywhere who are worried about stepping out, bucking a trend, trying something new musically or fashion/image-wise. For when the band first started, they found themselves homogenized early on with other British bands who were content to "do their twenty minutes and get off the stage," as Lodge recalls. The band was a victim of the promoters' production-line mentality, wearing silly, confining suits and doing two- or three-minute songs. And, oh yeah, getting nowhere. Til one day, they threw out those clownlike outfits and...

"The suits, and the regulations as well," Lodge remembers of the hellish times soon to end. "We told the promoters we weren't doing it anymore. We took a trip to Paris, then Belgium, and decided as a group to write our own stage show, with no boundaries, no 'singles' mentality. If it took six minutes, three chord changes, let's do it. Jeans and T-shirts? Why not?"

It wasn't easy at first, but with the college circuit opening up and pirate radio stations proliferating the coast of Great Britain, the

16 TRACK x 1" STUDIO  
OTARI TAPE MACHINES 30 & 15 i.p.s.

Jimmy Hunter's

**CAZADOR**  
— a complete MIDI facility —

Expert **Iinn 9000** Programming

2 Track (15/30 i.p.s.), 2 DATs.

Forat F-16 Sampler w/incredible drum sounds

213 • 655 • 0615



PRESENT TIME  
RECORDERS

QUALITY SOUND SINCE 1976

COME SEE OUR  
NEW LOCATION

On Burbank Blvd. in Burbank

New 24 & 16 track automated studio, Harrison 36 input with Alison automation, Yamaha C-3 piano, tube mics, etc. Mac computer w/S 1000 & MI, huge selection of pro outboard gear and much, much more.

Cash Discount Rates:

24 TRACK: \$45 per hour (reg.) \$40 per hour (5 hr. block)  
16 TRACK (2"): \$40 per hour (reg.) \$35 per hour (5 hr. block)

Professional Engineer Included

(818) 842-5506



Moodies and their three-hour extravaganzas caught on, DJs and listeners responded and voila! The psychedelic, orchestrated images caught on, and for the band, *Days Of Future Passed* began a four-year stretch as one of rock's most dominant and popular forces.

Sounds like a fairy tale so far, but let's not forget the five-year split in the mid-Seventies, brought on less by internal strife than by what Lodge terms "being victims of our own success." In 1973, the Moodies reigned as one of the world's top-selling ensembles and embarked on a world tour, chartering huge 707 planes for just the five of them (the other members include drummer Graeme Edge, flutist Ray Thomas and keyboardist Patrick Moraz). Pretty exciting so far, right?

"Not at all," Lodge says. "It got incredibly bizarre. The people working for us formed a concrete wall around us. We couldn't get out to see other people and we started to lose our identity as individuals. Was I, John Lodge, the person, or just this Moody Blue? We needed a break to make the prison walls disappear and put things in perspective. We always knew, however, that we'd come back together."

After the break, which saw Lodge and Hayward getting together with "nomadic string players from Idaho" to form "Blue Jays," the Moodies re-emerged in 1978 with a new found inner freedom and (naturally) another platinum joyride, *Octave*. "By then, we'd let our frustrations out about not playing with and for other people and we could be ourselves from then on," Lodge says.

Enter 1981 and *Long Distance Voyager*, an

unexpected smash Number One album, featuring the Top Twenty singles "Gemini Dream" and "The Voice." A new decade, a new listening populace. And the Moody Blues continued to amaze by "ignoring the tempo of everything else out there in musicland," according to Lodge. A few albums later came *The Other Side Of Life* (1986) and its single, "Your Wildest Dreams," which became their

***"I consider music a hobby, and a hobby should never have a final goal. As with a carpenter trying to make the perfect table, the enjoyment is in the making of it."***

**—John Lodge**

first trip inside the Top Ten since a re-release of "Nights In White Satin" peaked at Number Two in 1972.

True to his introspective, soul-searching songwriting persona, Hayward believes the success of that song had spiritual and emotional overtones for listeners. "I believe a lot of young people were introduced to us by

"Your Wildest Dreams," he says. "This coincided with a kind of fascination about the Sixties. There's always been a certain amount of looking backwards within our music. It's about searching and seeking some kind of enlightenment. A lot of that can be understood by knowing what's happened to you before—and laying to rest the ghosts of your past."

As for Lodge, he just cites the fact that "you can sing along with it, it's got a good melody," as the reason for its popularity.

For the band's fans, the dawning of a new decade with *Keys To The Kingdom* may be a way to mark another in a long series of musical milestones. But Lodge insists the number of the year has never mattered as much as the Moodies' overall philosophy, which has never wavered no matter how high or low they catapulted.

"I consider music a hobby, and a hobby should never have a final goal," he explains. "As with a carpenter trying to make the perfect table, the enjoyment is in the making of it. We get enjoyment and will continue to do so, being able to do what we do now. Our original goal was to play our own music, and the trick has always been to keep the excitement going."

Concluding by discussing the Moodies' ultimate legacy to rock & roll, Lodge looks back into the mostly wonderful days of future passed and sighs, "I just hope we've taken everyone who's come along with us on a journey that they've really enjoyed. As long as there are people who want to listen, we'll still be making music." **MC**

## ECHO SOUND RECORDING

**SPECIALIZING IN:**

**24 & 48 TRACK RECORDING PROJECTS  
COMPLETE WITH MOVING FADER AUTOMATION  
• RELIABLE SERVICE & COMPETITIVE RATES •**

| <b>INSTRUMENTS</b> | <b>PROCESSORS</b> | <b>RECORDERS</b> |
|--------------------|-------------------|------------------|
| LINN 9000          | LEXICON 480L      | STUDER A-827     |
| EMULATOR II        | T.C. ELECTRONICS  | SONY/MCI JH-24   |
| PERFORMER          | SAMPLERS          | OTARI MTR-12     |
| ROLAND D-50        | AMS 15-80S        | SONY APR-5003    |
| YAMAHA TX-816      | EVENTIDE          | PANASONIC DAT    |
| GRAND PIANO        | DRAWMER           | SONY BCM 2500    |

**PROFESSIONAL, EXPERIENCED RECORDING ENGINEERS.**

**SERVING THE RECORDING INDUSTRY SINCE 1980**

**STUDIOS A&B:** Large, fully-equipped 24 Track Studios offering the latest state-of-the-art technologies & engineering.

**FEATURES:** TRIDENT 80C MOVING FADER AUTOMATION  
24 or 48 Track STUDER A 827  
TRIDENT 80B  
24 Track SONY/MCI JH-24

**EXTENSIVE OUTBOARD GEAR:** API, APHEX, AMS, DBX, LEXICON 480L, T.C. ELECTRONICS, YAMAHA and much more!  
**MAC PERFORMER & LINN 9000** programming & sequencing

**MONITORS:** WESTLAKE MONITORING SYSTEMS

**LARGE MICROPHONE SELECTION • MIDI INSTRUMENTS AVAILABLE • VIDEO HOOK-UP**

**CALL FOR FREE BROCHURE & BLOCK RATES  
(213) 662-5291  
STOP BY AND CHECK IT OUT!  
2900 LOS FELIZ BLVD., LOS ANGELES**

## RAINBO RECORDS & CASSETTES

1738 BERKELEY STREET • SANTA MONICA, CA 90404  
(213) 829-0355 • (213) 829-3476 • FAX: (213) 828-8765

**THE ONE STOP CENTER FOR CD'S, CASSETTES & VINYL**

**100 - 12" VINYL**

**\$599<sup>00</sup>**

ADDITIONAL RECORDS

**.99 EA.**  
WITH INITIAL  
ORDER



**COMPLETE:**  
METAL PARTS  
LACQUER MASTER  
WHITE JACKETS W/HOLE  
WHITE INNER SLEEVE  
TWO COLOR LABELS  
TEST PRESSINGS  
SHRINK WRAP

**500  
Cassettes**

**\$585**

Complete  
(Including)

- Composite Negatives from your Camera Ready Artwork
- Cassette Running Master
- Test Cassette Label Plate
- Apex Printing on Cassette
- 1000 One-Color Inserts (500 for re-order)
- Norelco Box - Cello Wrapped
- 10-12 Working Days

**REORDER ANYTIME**

**\$385.00**

22 minutes per side maximum

**COMPACT DISC**

\* 1000 CD's \$2299  
4-COLOR COVER

**VINYL**

\* 1000 12" \$1,799  
4-COLOR JACKET

\* 1000 12" \$1,599  
1-COLOR JACKET

1000 7" \$699

500 7" \$549

**CASSETTES**

\* 1000 \$899

4-COLOR J-CARDS

**CASSETTE SINGLE**

1000 \$799.95

500 \$499.95

1-COLOR  
WRAP-AROUND CARD

\* DOES NOT INCLUDE  
COMPOSITE NEGATIVES

# **D** SURVEY: **RAP**

As evidenced by N.W.A's latest debut at Number Two on Billboard's chart, rap music is stronger than ever in the U.S.A. We recently questioned a cross-section of industry movers & shakers for their responses to some of the more burning issues of this controversial music form.

Compiled by Sue Gold

# 55%

**OF THOSE POLLED**  
FELT THAT RAP SONGS/  
ALBUMS ARE TOO  
BLATANTLY VIOLENT  
OR VULGAR.



# 75%

**OF THOSE POLLED**  
BELIEVED THAT  
RAP ARTISTS WERE  
LEGITIMATE  
RECORDING ARTISTS.



# 65%

**OF THOSE POLLED**  
FELT THAT RAP  
MUSIC IS  
MERELY A PASSING  
PHASE; A TREND.



# 70%

**OF THOSE POLLED**  
FELT THAT RAP ARTISTS  
SHOULD STOP USING  
SAMPLES IN THEIR  
SONGS.

**IF YOU WERE AN A&R PERSON WITH SIGNING POWER, WOULD YOU MOST LIKELY SIGN A:**

**ROCK  
ARTIST**

**45%**

**RAP  
ARTIST**

**20%**

**R&B  
ARTIST**

**15%**

**ALTERNATIVE  
ARTIST**

**15%**

**COUNTRY  
ARTIST**

**5%**

**ICE-T:** I saw it with an audience of gun-toting, beeper-carryin', hard-core kids, and they actually cheered when Nino [*New Jack City's* villain] died. Which was real strange, because they were really cheerin' themselves gettin' killed.

**MC:** Do you think it changed any minds?

**ICE-T:** A movie can only do so much [laughs]. I don't know, maybe, hopefully, it creates conversation. It also gives white people, who don't live that lifestyle, a bulletproof ride through the ghetto and they see what's so intriguing about dope. The movie lets you see there's a lot of glamour that goes with it. Anybody who's ever sat at home and seen that dope money stacked on TV and said, "If I just had one of them bundles, I could pay off my house," then you've become a victim of the trap of the drug game.

**MC:** The movie has a sobering message, that selling drugs is glamorous and profitable, but in the end it leads to a body bag.

**ICE-T:** That's how it is. That's what my records are about. You've gotta show the glamour, 'cause that explains what's so intoxicatin' about it. People were mad at the movie, sayin', "Well, it shows it to be very glamorous." 'Cause it is very glamorous. Half the guys pullin' up at these classy restaurants are gangsters—guys doin' all kinds of illegal shit. Let's not play ourselves. That's why people get involved. Now, the girls that end up fucked up off of it, the guys who end up dead or in prison, that's the reality of it. Very few people retire from it.

**MC:** Are movie companies banging down your door?

**ICE-T:** Yeh, I'm hot shit. Why, I don't know—I can't act. I get a lot of scripts. Touchstone, Ron Howard's film company, Imagine, Universal—all those companies are tryin' to develop a character.

**MC:** What do you think of the movie business?

**ICE-T:** A pimp gang. You can call this article: "The Music And Record Business Transformed To Street Terminology By Ice-T." The music and record companies are pimps. Their objective is to find a ho. I'm a ho. In other words, a commodity they can work.

The first thing they do is give you some money. A pimp would give the girl a rabbit coat and somethin' to work in, but they give me a budget. Then they say, "Bring me my money back, and I want double back." They don't love me.

**MC:** You're a product.

**ICE-T:** I'm a commodity. [The record company] sits back and says, "Dance Madonna, you look good," the same way that the pimp puts the girl on the corner. Now, the object is to work me 'till I'm burnt out, busted and dead. The minute I can't make anymore money,



Blake Little

*"I saw 'New Jack City' with an audience of gun-toting, hard-core kids, and they actually cheered when Nino [the film's villain] died. Which was real strange, 'cause they were really cheerin' themselves gettin' killed."*

I will not get passed the front desk of that record company or film company. There's only one profession, and it's the oldest profession for a real good reason. That's why I decided that I wanted to own my own label, 'cause I wanna be a pimp.

I understand the business. When you say that you wanna do an interview, my objective is to be a good ho for the label, so I can keep makin' my pimp money, so he'll keep me. 'Cause as soon as he throws me in the street, I have to go look for another pimp. Who's it gonna be...Capitol? 'Cause I don't have enough money to run my own game, so I'm a good ho. I'm one of Warners' best. It's better for people to get into this business understandin' that, rather than thinkin', "Ah, man, I made a record, they love me." Hold up, dude, you better keep sellin' records.

**MC:** You mentioned Madonna. What do you think of her?

**ICE-T:** I think she's def. She's been able to rise without sellin' out. On the pimp/ho scale, she's a ho that knows how to pimp herself, to the maximum. She knows how to work her own shit. I'm deep into Madonna. I dig her.

**MC:** Just like Madonna, you've battled censorship. Your single, "New Jack Hustler," was sanitized for release.

**ICE-T:** What happened was, in order to make a video, you have to take the profanity out. I don't understand the definition of profanity. I've asked ministers, and

they say it's blasphemy. How can the word shit send me to hell? What I've researched profanity to be is, slang words that slaves used that made their masters upset. There was no profanity before slavery. The only way you could be profane then was to actually condemn God by saying "God Damn." But the word fuck didn't exist before slavery. So it's some slave shit, that I have no respect for anyway. I don't understand how the word ass is gonna send me to hell. Why can't I say motherfucker? What is swearin'? I've talked to priests and rabbis. They don't know. So I changed the words, so people can see and hear it.

**MC:** Your records sell, but because of their content, they're not played on the radio, or on MTV.

**ICE-T:** Fuck the radio. Fuck MTV.

**MC:** Don't you want to reach more people?

**ICE-T:** I reach enough. I sell a million records a year. Radio is basically bullshit. It has nothin' to do with what a good record is, and my audience knows that. And I'm very fortunate. If I can come out and, in two weeks, move 600,000 records, and these records you hear everyday, that are Number One on the pop charts, ain't sellin' records, that's sayin' somethin'.

**MC:** How would you break down your audience racially?

**ICE-T:** If you're talkin' about listenin', it's 50/50. But, as far as sales, it's mostly white kids.

**MC:** Why is your buying audience predominantly white?

**ICE-T:** 'Cause white kids have always been intrigued with black formats. White kids are into rock & roll, white kids are into reggae. And rap is rock & roll. They're intelligent. Their parents' racial bullshit, that fucked their lives up, ain't happenin' in the Nineties. Kids are tryin' to merge races, because that's the only chance that we've got to exist.

**MC:** Where do you think rap music is headed?

**ICE-T:** I don't know, man. If I knew where it was goin', I'd go there and wait on it. I've got my metal group, BodyCount. Thrash metal with me singin' vocals.

**MC:** Why a metal group?

**ICE-T:** I like it. I mean, I'm a Slayer fan, I've been listening to Anthrax, Motorhead, Testament. Dave Mustaine wants to play on it. Guys from Metallica are with it. Duffy and Slash of Guns N' Roses are tryin' to produce the album. We've got songs like "Cop Killer" and "I Love My K.K.K. Bitch." You'll love that song. I fall in love with the Grand Wizard's daughter.

**MC:** One last question: Could you go back out on the streets of South Central?

**ICE-T:** I wouldn't want to, because I'd have to kill somebody. Before I would do that, I would get a job at Jack In The Box. I know too much now. I could work for ICM, or the William Morris Agency or work for your magazine doin' interviews. MC

**24 Track Otari MTR-90  
Trident Console  
Macintosh • Lexicon • Neumann  
AKG • Sony DAT**

STUDIO  
ZERO

*Great Tracking Room!  
Plus 2 Isolation Booths!*

**(818) 989-4921**

FoxFire

RECORDING

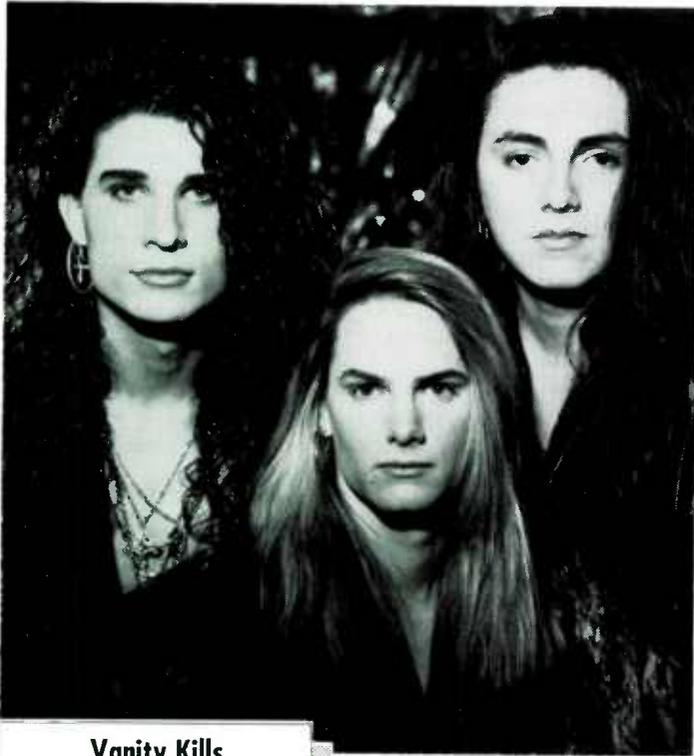
24 TRACK

TRIDENT SERIES 80OTARI MX-80

FREE STUDIO TIME  
NEW CLIENT SPECIAL WITH BOOKING

|                |            |                |            |           |
|----------------|------------|----------------|------------|-----------|
| MASTER QUALITY | PRO DESIGN | SPACIOUS ROOMS | LIVE DRUMS | LOW RATES |
|----------------|------------|----------------|------------|-----------|

**(818) 787-4843**



Bob Sebbree

## Vanity Kills

**Label:** Hollywood  
**Manager/Contact:** Laura Ziffren  
**Address:** 500 South Buena Vista Street, Burbank, CA 91521  
**Phone:** (818) 560-5590  
**Booking:** Famous Agency  
**Legal Rep:** Ken Hertz for Hampton, Jacobson and Teller  
**Band members:** Eric Daniels, Stevie Baca, Christopher Borders  
**Type of music:** Aggressive Dance Pop  
**Date signed:** August 1, 1990  
**A&R Rep:** Julian Raymond

### By Tom Kidd

Out on the streets of Los Angeles, where seemingly everyone wants to grow up to be in a rock band, and when they do, ignore projected record sales to model themselves after Metallica rather than Madonna, it's refreshing to find a band that holds pop music in as high esteem as does Vanity Kills.

The Material Girl is certainly an influence for the trio whose debut, *2 Die 4*, has just been released by Hollywood Records. Other names that get mentioned during a discussion of their music include Duran Duran, King, Roxy Music, Dead or Alive, Elton John and the Beatles. What they're all about, according to lead singer Eric Daniels and guitarist Stevie Baca, (keyboardist Christopher Borders was not present at the interview), is a return to the early-Eighties type of material that the band collectively grew up with and like, bolstered by a taste for the big band sound of Motown and current artists such as Lenny Kravitz, Living Colour and the Cult. Baca puts it best when he says Vanity Kills is "a combination of rock and dance and

groove-oriented kinds of stuff."

The trio that now comprises Vanity Kills grew from the ashes of a Los Angeles club band that everyone in the current group refuses to name. "We don't look at yesterday, we don't look at tomorrow," says Daniels, "We just deal with today and make today the best it can be." When pressed, however, they will relate that the group hit the circuit some three to four years ago, right in the midst of a glam/gloom resurgence. The pop sensibilities of Vanity Kills just did not fit in. "It was difficult for us to come out so we stopped," says Baca. Musical differences with their rhythm section led to the disbanding of the larger group.

Instead of playing live, Baca and Daniels made a conscious decision to work on their songwriting. Through the help of producer Julian Raymond, who knew the group from their days in the clubs and meanwhile had secured a job for himself with Hollywood Records doing promotion, the band submitted a two-song demo to the new label. "They knew we didn't have a band," says Daniels, "so we just gave them more material so they could hear the rest of the stuff we had. They gave us the deal and we didn't have to play."

The music that one hears on *2 Die 4* is quite different from what the label heard originally. They're not even the same songs. Instead, under the tutelage of Raymond, the group spent two months writing before going into pre-production. The group has nothing but praise for their producer. "He showed us what we are capable of doing," says Daniels "Even within a couple months time we grew tremendously." "We grew together and we learned what we

liked and what we didn't like and what we could do," adds Baca. "He opened our eyes to things we never even thought about."

Neither did the band have to think twice about coming to a fledgling label such as Hollywood Records. They liked the fact that Hollywood was a new company. "It gives us a lot of special attention that a lot of record labels wouldn't be able to do," says Daniels "We liked the fact that we were one of the only acts they had at the time and they gave us personal attention. We're really the first band that they've worked from the ground up."

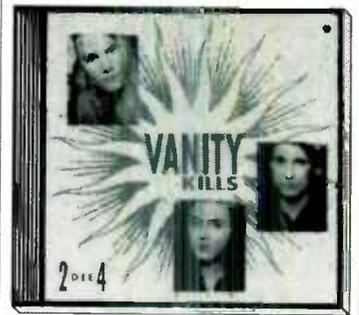
One of the most distinctive aspects of the way Vanity Kills approaches a song is that even though their music, especially the first single "Give Me Your Heart," is infinitely danceable, the effect was created without the use of artificial means such as sequencers. Every instrument on the record is played by human hands. "We're trying to convey the rock & roll side of real music, but putting a groove to it so it's fun and danceable," says Daniels. "You can enjoy it, but it's still aggressive. It's not just techno. We like dance music, but that's not what it's about."

"The early-Eighties bands like Duran Duran and all those other bands at the time were using real instruments," chimes in Baca. "We're really influenced by Motown, so we're trying to combine all that with new music. All dance music today is disco without the label. We're not really that dance-oriented; we're groove/dance-oriented. We could put that label of a dance band on us, yet you can't say we're not a rock band."

"We're trying to bridge those gaps," adds Daniels. "It's really aggressive rock & roll that's danceable, fun and exciting."

Is the world ready for a return to aggressive dance/pop? Already a re-mix of "Give Me Your Heart" is doing well in the dance clubs, according to the band members, and they are currently searching for a rhythm section that they're comfortable with in order to do some club dates. And though they concede that there is nothing like the music of Vanity Kills on the radio right now, they see no reason why they can't be at the forefront of a return to the style on CHR radio.

And even though being a pop group on the Los Angeles club circuit didn't, in retrospect, seem like such a good idea, the group doesn't look for that label to slow down their acceptance in the world at large. "I don't see any reason why a pop band can't be taken seriously," says Daniels. "We're serious artists. I bet we're more serious about our songwriting than a lot of acts. We want to be as true to our art as possible, but yet it's not like we're selling out. We listen to pop music. This is what we like. If you look underneath the facade of the image and the marketing ploys, you'll see that there's music. That's what comes first with us."



## Vanity Kills

*2 Die 4*

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producer:** Julian Raymond

**Top Cuts:** "Give Me Your Heart," "So Afraid," "Lies."

**Material:** *2 Die 4* is everything a good dance record should be. You don't have to think too hard to enjoy it, but lyrics such as "Fashion" and "So Afraid" do provide gist for the mental processes of those so inclined. Though the Vanity boys are nowhere near as intellectual as Erasure, neither are their tunes as mindless as those of most of their dance brethren. Color these good pop songs with a beat.

**Musicianship:** Like most dance records, and most current pop discs, ensemble playing is the order of the day here. Except for various horn blasts, an uncredited female voice on "Fashion" and some nice acoustic guitar on "So Afraid," there isn't much stand-out musicianship to talk about. We can, however, discuss Eric Daniels voice which exhibits a better-than-average range (nice falsetto) when he's not aggressively powering the tunes right into pop territory. It's not a character voice, however, and that may hold back Vanity Kills if they indeed intend to go up against chart-topping personalities such as George Michael and Madonna.

**Production:** My favorite R&B animals have always been those with big horns, and here the disc does not disappoint. Producer Julian Raymond gives us nice splashes of sound over a consistently driving back beat, all the while keeping the vocal up front. That's a pretty dangerous tightrope to walk; a mixture of the accepted elements of both pop and dance co-existing peacefully. Separation remains good and arrangements are clean regardless of how many disparate elements the record throws our way.

**Summary:** I've been bouncing around the living room ever since I first put this disc in the changer, and after nearly a decade in show biz it takes a special kind of disc to make me want to wear a hole in my carpet. *2 Die 4* has all the elements that I like, but I think record buyers probably want a little more soul with their dance these days. I could be wrong, and I hope that I am. This is a really good record.

—Tom Kidd

When it comes to recording...

# WE SUCK.

| The other guys   | Two Guys   |
|--|--|
| 1. 24 TRK STUDIO ON A 60 FT. YACHT.                            | 1. 24 TRK STUDIO LOCATED IN THE WORST SECTION OF NORTH HOLLYWOOD.      |
| 2. 5' 10" VOLUPTUOUS BLONDE RECEPTIONIST.                      | 2. MIDDLE OF THE LINE PANASONIC ANSWERING MACHINE.                     |
| 3. RED CARPETED LOUNGE WITH WET BAR.                           | 3. UNCARPETED HALL WITH ARROWHEAD WATER COOLER.                        |
| 4. SOUND STAGE THE SIZE OF A JET AIRCRAFT HANGER.              | 4. WIRE COAT HANGERS AVAILABLE FOR LOCKED KEYS IN CAR (NO CHARGE).     |
| 5. ALL THE CLASSIC ALBUMS FROM THE 60'S & 70'S RECORDED THERE. | 5. OUR "CLASSIC" ENGINEERS WERE ONLY BREAST FEEDING IN THE 60'S & 70'S |
| 6. \$150-\$300 PER HOUR.                                       | 6. \$5-\$50 PER HOUR (NEGOTIABLE).                                     |

**Two Guys From the Valley**  
NORTH HOLLYWOOD (818) 985-2114

# 24 TRACK RECORDING

RECORD WITHOUT DISTRACTIONS!!!

• 32 Track • 24 Track • Major client credits • 25 minutes south of Hollywood • 2,000 sq. ft. • 18 ft. ceiling (huge drum sound) • Records • Film • TV • Demos •

**NEW ADDITIONS!!**

- NEVE 1073 Modules
- Panasonic SV3700 Pro DAT
- Sony MCI
- Urei 813 Monitor System



DINO M.

**GET THAT BIG FAT MIX WITH OUR NEW TOYS!**



MARC DROUBEY

- AMEK MATCHLESS •
- OTARI • DAT •
- LEXICON •
- EVENTIDE • NEUMANN •
- SENNHEIZER •
- DRAWMER •
- SAMPLER •
- BABY GRAND PIANO •
- D-50 •
- MUCH MORE!!



GREG BISSONETTE

## Dino M II Recording Facility

"Built by musicians for musicians."

LOW, LOW RATES FOR UNSIGNED BANDS



(213) 782-0915



# REHEARSE!

Have your rehearsal studio listed in our ANNUAL GUIDE TO REHEARSAL STUDIOS.

It's the most complete listing anywhere!

Publication Date: Aug. 19, 1991  
Rehearsal Listing Deadline: Aug. 2, 1991  
Display Ad Deadline: Aug. 8, 1991

**(213) 462-5772**

**Don't Miss it!**

# NON STOP Music

24 trk Studio & Production

ANNIVERSARY CELEBRATION SALE  
SPECIAL MUSIC DISCOUNT

**\$15/hr!** monthly block  
**\$20/hr!** weekly block  
**\$25!** hourly rate

MCI Room, Lexicon, AKG, T.C., Yamaha, Sampling, Video Lockup, Automation, Atari, IBM, Midi, & More

Full Production, Pro Engineers, midi-Programmers, rentals, & 24hr emergency service

**(818) 891-1030**

Pager: (818) 420-1022

# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

### Dancer

Vixen bassist Share Pedersen has teamed up with Dogs D'Amour drummer Bam Bam to form **Stinky Fingers**, a cover band which formed for the pure sake of getting out there and having a good time playing rock music. The Fingers round out their lineup with ex-L.A. Gun guitarist **Robert Stoddard** and former **Andy Taylor** bandmate **Gary Shaw**.

Some noteworthy demos: **Rx** is just what the doctor ordered for hard-hitting lyrics and sounds in a street vibe similar to **BodyCount** meets **Living Colour**; **Sunset Strip** rock band **Mirror** has a good tape and a very good package; good stuff from **Jimmy Rockne** and U.K. transplants **Big Time Small Time**.

**Little Gods** have inked a production deal with veteran producer **Eddie Kramer** (**Jimi Hendrix**, **Kiss**, **Angel**).

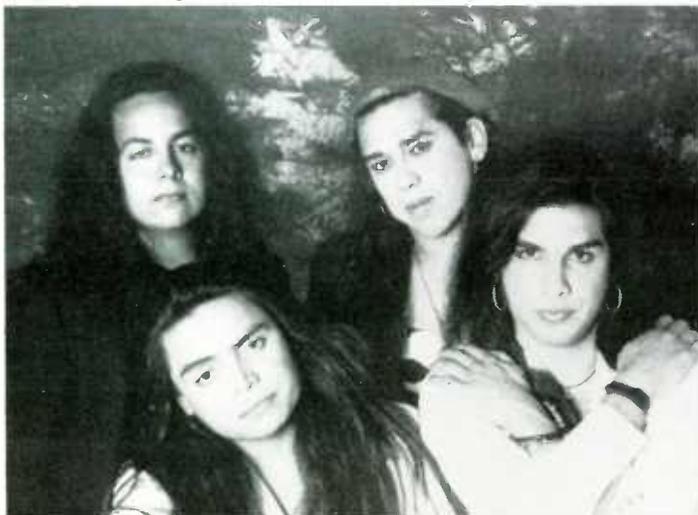
Tribute bands are rising in popularity, giving those who couldn't see the original thing a chance to catch the next best thing. **Rain** leads the

pack with their stunning **Beatles** tribute; **Blue Zoo** pays homage to the mighty **Led Zeppelin**, in addition to doing their own thing; **Wild Child** does a well-timed tribute to the **Doors**, with a frontman who earns points in both the look and sound categories; the **Sounds Of The Sixties** group revives the **Motown/early R&B** days with tributes to everyone from **Martha and the Vandellas** to the **Shirelles**. Catch their nostalgia/musical history ride at a nightclub near you.

In the musical chairs band name game: **Horse** is now going by **June Bug**; **Capitol** recording act **Young Gunns** is now known as **Wildside**, to avoid confusion with the movies of the same name; and it looks like this town is only big enough for one **Flying Tigers**, the one without the female vocalist is now called **Mad Major**.

"Now that **Life, Sex and Death** is signed, is **Stanley** going to bathe? I asked band manager **Greg Kooch** of the group's colorful and malodorous frontman. "Your guess is as good as mine!" he replied. Just in case, bring noseplugs and get there early for their upcoming club dates: **July 23rd**, 10:30 p.m. at the **China Club**; **July 27th**, 11:00 p.m. at the **Whisky**; **August 1st**, 10:15 p.m. at the **KNAC Thunderdome Thursdays** at the **Florentine Gardens** and returning to the **Sunset Strip** **August 4th**, 11:00 p.m. at the **Roxy**. This will be your last chance to come out and smell the excitement before **LSD** goes into to start their debut disc for **Warner Bros**.

Count on **July 27th** to be one of the hottest nights on the **Sunset Strip** this year: **Dancer** is sure to have another record breaking sell-out show at **Gazzarri's**; **Ana Black** will be going for another shot at the brass ring, packing 'em in at the **Roxy**; and **Warner** recording act **Life, Sex and Death** hits the **Whisky**. The fun starts at 11:00 p.m.



Tom Farrell

Little Gods

## C&W

By Billy Block



Billy Block

Dale Saunders

The big **Dale Watson Benefit** was a huge success as friends and fans raised just over \$1,300 to offset Dale's medical expenses. Performing at the benefit were **James Intveld**, **George Highfill**, **Chris Gaffney**, **Pam Loe**, **Mandy Mercier**, **LesLee Anderson**, **Paxton St.** and **Reeva Hunter**. Dale and his band, along with **Ronnie Mack** and the **Barndance Band**, wish to thank you.

In more **Barndance** news, **Judy Lee** subbed for **Jeffrey Steele** on bass and added her special country magic to the evening. Newcomer **Jody Walker** was a pleasant surprise as she and her band fired up the **Pal** crowd. **John "Groover" McDuffy** was particularly on for this night as he wailed on guitar, helping **Jody Walker** earn a well-deserved encore her first time out. **Dave Saunders** also displayed a fine band and great leadership as he generously shared the spotlight with his **Country Music Show**. Dave's set was highlighted by his song "Five O'Clock Train." **ACM** Award-winning drummer **Archie Francis** came out from behind the set to play guitar, sing a lead with a great group that included **Candy Lerman** on fiddle

and **Ron Fin** on guitar. Later, **Archie** sat in on drums and showed everyone how a shuffle is supposed to be played. The **Silver Spurs** dressed all in black showed the stuff that got them to the finals in the **Marlboro** contest.

**Leo LeBlanc**, one of the most proficient steel guitar players in town, has been very busy of late. Leo made it to the **Marlboro** finals with **Southland Express**, a hard working country outfit. Playing with Leo in **Southland Express** are **Marilyn Mack**, **Jay Laskowsky**, **Terry Gillespie** and **John Swisshelm**.

Leo is busy producing acts, too, like **Ken Hudleston's** latest project and blues group **Sky Blue**. You can also hear Leo performing around town with **Ric Kirk** and the **Sidewinders** and songwriter **Don McNatt**.

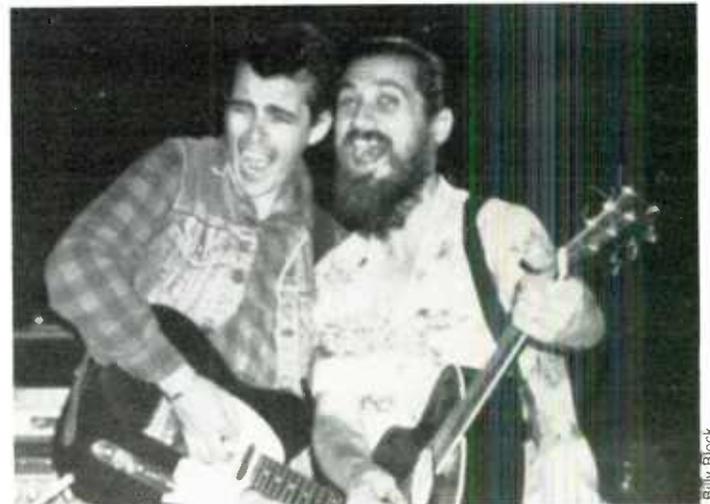
**Steve Cochran** of **Blue Healers** fame is now playing concert dates with **Juice Newton**. Steve has been so busy he missed the wedding of his manager and best buddy, **Joey Averbach**. Congrats **Joey**.

**Jay Tinsky** is now booking **Molly Malones** on **Fairfax**. The last two times I played there he asked me not to play so loud. Thanks, **Jay**. **Jay** has already improved the sound system there and you can expect only the best in original music.

**P.M. Howard** and **Jenny Jensen** of the **Purple Sky Band** finished up a big week at the **Crazy Horse Saloon**. **P.M.** tells us the band is focusing on writing more and will be back in the studio this summer to record new material.

**Curb** country head honcho **Dick Whitehouse** made it out to the **Pal** to check out **Liza Jane Edwards**. **Liza** called him the day before the show to tell him to get out there and see her before somebody else signs her. **Liza** made sure she played early, way before **D.W.'s** bedtime.

'Til next time, be sure to keep it country.



Billy Block

Dale Watson and James Intveld



# JAZZ

By Scott Yanow



Joyce Collins

There are many talented jazz artists who, because they live in Los Angeles, tend to be underrated or overlooked by East Coast critics. One is pianist-vocalist **Joyce Collins**, a veteran performer whose youthful approach and enthusiasm, along with her obvious musicianship, makes her all-too-rare public appearances well worth catching. At **Vine Street**, in addition to selections from her recent Audiophile CD, *Sweet Madness*, she performed such tunes as "Bouncing With Bud," a thoughtful "Some Other Time," a cooking "Alone Together" and an obscure **Mildred Bailey**-associated standard called "You Really Started Something." Ably assisted by bassist **Bob Maize** and drummer **Harold Mason**, Joyce Collins' heartfelt vocals and boppish piano solos received a strong ovation from the appreciative crowd.



Benny Carter

The word "ageless" could have been coined for **Benny Carter**. A veteran of **Fletcher Henderson's** 1928 orchestra, the 83-year-old alto-saxophonist (who still has a remarkably busy schedule as an arranger-composer) played a typically delightful set at **Catalina's**. Carter, who has now been in his musical prime for at least 63 years (!), was introduced and, as his excellent rhythm section (pianist **Larry Nash**, bassist **Larry Gales** and drummer **Sherman Ferguson**) vamped on "Green Dolphin Street," Benny entered with a familiar phrase and then stopped suddenly, realizing that his sidemen were in the wrong key! The place broke up, especially when the trio suddenly switched the vamp to the correct key! After finishing the song, Carter said this about the next piece: "Now I'd like to play a song I wish I'd written, **Erroll Garner's** 'Misty,' in E flat!"

**Toshiko Akiyoshi's** brilliant jazz orchestra had a difficult time getting the audience's attention at the **Playboy Jazz Festival**, but 24 hours later (on a Monday night) they literally packed **Catalina's**. Whether it be "Tales Of A Courtesan," "A Feast In Milano" or "Fading Beauty," the crowd loved Akiyoshi's arrangements and the band's power. It was enjoyable observing the dramatic shifts in tone colors (and the use of occasionally unusual instrumentation) closeup. With tenor great **Lew Tabackin**, altoists **Frank Wess** and **Jerry Dodgion** and trombonist **Bruce Fowler**, among others, adding their solo voices, this was a memorable set.

**Upcoming: Catalina's** (213-466-2210) has **Milt Jackson** through July 21 and **George Robert's** quartet (with guest **Clark Terry**) July 23-28, **Lunaria's** (213-282-8870) hosts the **Cunninghams** (July 23), **Papa John Creech** (July 25) and **Ernie Andrews** (July 26-27), **Julie Kelly** will be at the **Grand Avenue Bar** on July 31 and **Gaston Rene & Mazatlan** appear at **At My Place** on July 25.

# BLACK MUSIC

By Wayne Edwards



YoYo

*Boyz N The Hood*, the stunning tale of three friends growing up together in South Central Los Angeles could turn out to be the surprise movie hit of the summer. Despite the presence of rapper **Ice Cube**, who makes an impressive acting debut, and a music score by **Stanley Clarke**, the focus in this film is writer/director **John Singleton's** solid script. One complaint about **Spike Lee's** *Jungle Fever* was the often obtrusive **Stevie Wonder** soundtrack. No such problems with *Boyz*, which also has Ice Cube protégé **YoYo** as one of the girls in a terrific backyard barbecue scene. Don't take your eyes off the screen though, or you will miss her.

**Motown Records** is making some strong moves these days primarily behind the success of the label's association with **BBD's** **Michael Bivins**. Just as recently as two years ago, Bivins was considered the joke in **New Edition**. Oftentimes, groups have that one member who is there basically because he's one of the guys. Bivins was supposedly that guy in **New Edition**. So who would have guessed that Bivins would help turn **BBD** into a bonafide hit act—on record, at least—and develop into an entrepreneur to be reckoned with. Biv's **Another Bad Creation** and **Boyz II Men** have both become pleasant surprise crossover acts for Motown. **Boyz II Men** says they are planning to tour in the very near future.

A few weeks ago, this column wondered if **Nia Peeples** has put

her own recording career on hold. **Word is, no way.** In between tapings of *Party Machine*, the fab-looking host is in the studio working on her new disc.

You can't help but like **Ziggy Marley**, son of the late legendary reggae king **Bob Marley** and leader of his own very talented group, the **Melody Makers**. The younger Marley keeps getting dragged into a bitter lawsuit over who gets control of the mega-million dollar estate his father left behind. Marley's response when asked about it? "Me tired of hearing about this money all the time. Let them work it out. That was me father's money, not mine. Me go on and make me own money." Ziggy's latest Virgin release, "Jahmekya," is a true work of art and shows, once again, that the apple didn't fall far from the tree. Marley says that yes, as always, the **Melody Makers** will tour in support of the new disc. No dates on the Southland's calendar yet.

Congratulations to **Natalie Cole**, whose Top Ten pop debut Elektra album, *Unforgettable*, proves that there are some folks who still appreciate the power of a killer song. The record features Natalie singing father Nat's greatest hits. Another diva, the inimitable **Diana Ross**, finally comes to Los Angeles at the **Universal Amphitheatre** (July 25-28). The Amphitheatre also lists the **Night On The Town Quiet Storm Concert** (August 22). Hopefully, they'll be kind enough to tell us who's on the bill long before the date rolls around. Presumably, it's the same **Night On The Town** concert featuring **James Ingram** and **Patti Austin** that hits **Anaheim's** **Celebrity Theatre** the following night.

**Mellow Notes:** Does the redesigned **Strand** in Redondo Beach have a lock on L.A.'s mellower moments? Coming through the club within the next few weeks are **Richie Havens** (July 25), **Alexander O'Neal** (July 26), **Howard Hewett** (August 2), **Chaka Khan** (August 3), **Freddie Jackson** (August 10 & 11) and the **Stylistics** (August 17). Call 213-316-1700 for further information. **MC**



Ziggy Marley

# CONCERT REVIEWS

## AC/DC L.A. Guns

Los Angeles Sports Arena  
Los Angeles

To every negative there exists an equal positive. Sure, it cost eight bucks to park five blocks away from an arena in an area where assaults outnumber 7-Elevens, but on the bright side, we missed half of the L.A. Guns set.

Although the Guns sounded raucier than their videos might suggest, the band suffered from a yawning lack of personality, especially glaring in singer Phil Lewis' awkward stage moves and off-key vocalization. "Never Enough" from *Cocked & Loaded*, sounded strong enough, but the band was not only dwarfed by their surroundings, but also lacked enough memorable tunes to wake up a lethargic crowd.

Unlike their young challengers, AC/DC is like a 40-year-old hooker who's a little worn out, but still services the listener with consummate professionalism. There's not a lot of guesswork that goes into an AC/DC performance; twenty years of roadwork has established a scientific, crowd-pleasing approach that's generally foolproof.

Angus Young, the naughty forty-year-old schoolboy, still plays guitar with an epileptic's frenzy, while the genuine enthusiasm of singer Brian Johnson was overshadowed by a voice that is (not surprisingly) shot. New drummer Chris Slade seemed to lack the power of his predecessors, especially Phil Rudd. But actually, the entire bottom end, including bassist Cliff Williams, suffered from a surprisingly low sound mix.

Since the band forgoes cheap theatrics—save for a giant bell to augment "Hell's Bells" and the falling money to highlight "Money Talks"—they have to rely on the sheer sonic assault of their sound to propel them. And, although I never thought I'd say this about an AC/DC show, the sound just wasn't loud enough.

Admittedly, after a two-hour set comprised of basically the same song, the walk back to the car was rather refreshing. But, in retrospect, any show that includes one of the all-time great rock & roll tracks, "Whole Lotta Rosie," is alright with me.

—Scott Schalin

## Benson & Hedges Blues Festival '91

Pacific Amphitheatre  
Costa Mesa

The blues has always had a unique, paradoxical effect on its listeners—a sure cure for real-life woes.

The finale which closed the Benson & Hedges blues week encompassed various styles within the blues world. Acoustic guitarist John Campbell opened the proceedings



Angus Young of AC/DC

simply, with some slow and simmering sliding riffs and a distinctive plucking style. The Willie Dixon Dream Band followed with some fancy and funky down home southern cooking. Each member got a chance to sparkle—vocalist/harmonica man Carabell Harrington conjured up images of porchswings and lemonade, pianist Mose Allison turned up the groove on "I Just Want To Make Love To You," Joe Louis Walker amazed with his electric riffs and bassist Rob Wasserman (late of the Grateful Dead) took a bouncy solo turn, delighting the many Deadheads in attendance.

Etta James, the legend whose vocal range is as wide as her body, made some ultra-sensual moves while leading her Roots Band through

lovelorn gems like "I'd Rather Be A Blind Girl." Guitarist Johnny Winter followed, and his fans went wild. But his screeching "bluesion" was a bit too much to take without the softening effect of horns or keyboard.

Then came the closer everyone was waiting for—B.B. King and Gregg Allman. The seamless duets with B.B. on guitar and Allman singing his earthy best are what the blues is all about. They don't call B.B. the "King" for nothing. He customarily drew the crowd in with his edgy voice and silky stroking of "Lucille" (his guitar), and had the sassy support of a small but spunky horn section. On a day with many highlights, this performance soared to blues heaven.

—Jonathan Widran



Simple Mind Jim Kerr

## The La's

Henry Fonda Theatre  
Hollywood

Despite their haughty attitude and obvious disenchantment with the Henry Fonda theatre sound system, Liverpool's the La's managed to disclose a sprightly set that meshed a dash of British skiffle beat (remember Lonnie Donegan's "Rock Island Line"?) with a Buddy Holly rag-tag elasticity. The result was fresh and upbeat (they transcended the plant-by-the-numbers parameters set by their post-modern brethren), especially considering the quartet's icy distance that manifested itself the moment the houselights dimmed.

Sporting the lowest brow Sunset Blvd. wino apparel imaginable, the band shunned the audience like a ward full of lepers on a sightseeing tour. Fancying himself as a brash iconoclast, lead singer Mavers never uttered a word to his faithful, instead choosing to bark commands to his roadies in the wings regarding his disgust with sound levels. Even with good material, it's hard to really appreciate a band when they act like they're doing you a favor by showing up on time.

When the group takes what they're doing more seriously and remembers who's paying their salaries, they'll take the next step up the ladder. Their own lack of humility may keep them rooted on ground zero, while lesser talents pass them by.

—Oskar Scotti

## Simple Minds

Universal Amphitheatre  
Universal City

An unmistakable feeling of apprehension welled as I approached the turnstiles of the Universal Amphitheatre. A few feet away, silk-screened T-shirts draped the walls of the vendor's booths clearly imprinted with the words "Real Life Tour '91"—truly a portent of doom.

It appeared that Simple Minds was hell-bent on focusing on their current throwaway platter, *Real Life*, and the reality knotted in my stomach like fetid cheese.

To their credit, however, Jim Kerr and company elevated the mediocre material of their last two albums to new heights, while reinventing earlier nuggets. Roaming the stage like a mountain goat, Kerr wrenched emotion from every lyric while immersing himself unpretentiously in the crowd's adulation. On old classics like "Don't You (Forget About Me)," the band sizzled. Granted, the group should have left some of the current dogs, like the flea-ridden "Traveling Man," in the kennel, and substituted other, still relevant classics. But on this night Kerr's adrenaline was ripping through his veins like a greyhound and his sincerity pulled the half-baked tracks along majestically.

—Oskar Scotti

Joey Palmeri of THE STORM , Tony Radford from BILOXI ,  
John Michael Knowles and Mason Wright of LOST ANGLES.  
In October, 1990, they constructed:

# CITY OF Faith

Now seeking representation with vision to help build the CITY OF FAITH.

**"VERY IMPRESSIVE MUSIC,  
GREAT HARMONIES!"**

-Joe Benson/KLOS

**"DEFINITELY A BAND TO  
CHECK OUT."**

-Bradford Daniel/SCREAMER MAGAZINE

**"THREE THUMBS UP!"**

-Stewart "Stew" Herrera/KNAC

**"CHARISMATIC,  
RAGING WITH PASSION."**

-Barbara O'Rourke/ROCK CITY NEWS

**"HEART-WARMING, INSPIRING AND CAPTIVATING."**

-Ruben Blue/Editor-in-Chief, Publisher of ROCK CITY NEWS

**Saturday • July 27  
Spice • 9:00**

7070 Hollywood Blvd.  
21 and over • Call for  
advance tickets.

**Saturday • August 3  
FM Station • 11:00**

11700 Victory Blvd.  
N. Hollywood, CA.  
21 and over.

**Friday • August 9  
Coconut Teaszer • 9:00**

8117 Sunset Blvd.  
Hollywood, CA.  
21 and over.

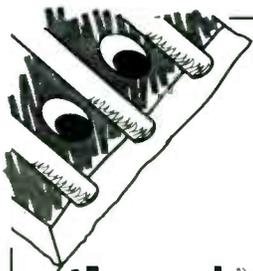
**Tuesday • August 13  
Troubadour • 10:00**

9081 Santa Monica Blvd.  
W. Hollywood, CA.  
No age limit.  
Acoustic Set!

**Friday • August 23  
Fame Cafe • 10:00**

6633 Hollywood Blvd.  
Hollywood, CA.  
No age limit.  
Acoustic Set!

14656 Leadwell St. • Van Nuys, California 91405 • 818.902.0551 - 213.640.3692



Twenty Four Track

**RECORDING**  
& Production

Twenty Four Hour

**REHEARSAL**  
also by the hour w/ P.A. & Storage  
SPECIAL Drum Rooms

213 / 221-5006

**CELL & PRODUCTIONS**

*Michael R. Gardner*  
Entertainment Attorney

(714) 449-3312

**SCREAM**  
**\$5**  
**T-SHIRTS**  
**CUSTOM**  
**SILKSCREENED**  
**WITH**  
**YOUR LOGO!**  
818-888-6322

**GRAND**  
**OPENING**  
**SPECIAL**  
**RAVEN'S NEST STUDIO**

**1st Session**  
(Up To 10 Hours)  
**\$10/HR** Engineer  
Included  
\$15 HR Regular Price

8-Track w/Full Computerized Midi Sync  
Digital Mixdown to DAT  
Excellent Microphone Selection  
Great Outboard Gear  
Assorted Fine Old Tube Amps  
Roland Keyboards  
Separate Live Room  
And More!

Santa Monica, California  
**(213) 396-5250**

## CLUB REVIEWS

### Five Easy Pieces

The China Club  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

□ **Contact:** Cinema Music Group:  
(213) 876-2553

□ **The Players:** John Gregory, vocals; Josh Fields, guitar; Mike McLeod, Bass; Michael Bedik, keyboards; Mike "Kidido" Orr, drums.

□ **Material:** Pumping out good old straightforward rock, Five Easy Pieces is the Black Crowes tinged with Seventies glam tunage, a la Sweet and Faces. Straight out of San Francisco and other points north, the Pieces play a clean-sounding melodic set, with emphasis on ragged guitar licks and deep, dirty drums. Freshly different from the usual long-hairs singing in the dark on the Strip, you leave their show with a kind of renewed hope in the human rock condition. The band could use a little tempo change now and again, but they do have the healthiest batch of original standouts I've heard in quite some time. Pop cut "Every Drop Of Rain" got the audience up on its weekend feet. My definite favorites were the heavily innuendoed "Bye Bye Love," waking up slow and cat-like, then pouncing into the evening's hardest rocker, and "Half Of Me," with its heavy R&B bass line. Most of their tunes are aptly fit for a ride on the charts.

□ **Musicianship:** This relationship works. This band's fortune is in their seemingly innate ability to amalgamate their five pieces into a solid unit. So tight and well-rehearsed, it's surprising that they've only been together eight months. The Pieces are a mixed bag technically, however,



Jon Part

*Five Easy Pieces: Ready to be signed.*

but musical expertise doesn't seem to matter much as far as their show goes. While virtuoso keyboardist Michael Bedik holds down the band with meat and potatoes melodies, the four other easier-pieces pair off. Their strong suit lies in their bottom end; the play-with-conviction drumming of Mike Orr and how his infectious rhythms complemented bad (meaning good) bassist Mike McLeod. The other coupling was more chaotic—as sustain-crazy guitarist Josh Fields battled harmonically with John Gregory's loud, sweet 'n' gruff vocals. A bit on the rare side,

Gregory has potential to be the perfect vehicle for this band's healthy and hearty material. This particular union works well together, and the band that works together rocks together.

□ **Performance:** These guys bank on the "what you see is what you get" formula; their approach is more visceral than visual and they deliver the goods. Overcoming the China Club's logistically bad-for-bands disco set up (with a huge bar right in the middle of the floor), Five Easy Pieces had no problem animating an otherwise ambivalent audience. These guys are meant to play together, and it's a lot of fun to check them out, as you'll be tempted to look, listen and cram onto the dance floor to get a healthier dose. The only glitch was in the closed-eyes approach of vocalist John Gregory. Was he doing a Jim Morrison—or just a bit nervous? If only he'd look at us, he'd translate better the simple nuances of the lineup. And as for that drummer, well, Mike Orr can play. Though seated upstage himself, he seems at times to upstage the others. His control over his instrument conveys steady rhythms that at times become hypnotic. He is powerful and very, very watchable. As for the mechanical smoke-around-the-drummer ploy, this might be better off forgotten. Why obscure an asset?

□ **Summary:** Provocative and exciting, Five Easy Pieces is a band to check out again and again. Find them, it's well worth your time, 'cause they're new, fresh, fun and armed with a catchy, headshaking lineup. Easily, the Pieces' show made me glad to delve into the busy realm of Friday night Hollywood, scout awhile for a place to park and be back in the nightlife again.

—Heidi Matz



Tom C. Holiday

*Gaelabout: Work on the live show, guys.*

# CLUB REVIEWS



Taj Mahal: An American institution.

## Taj Mahal

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Karen Johnson, Private Music: (213) 859-9200

□ **The Players:** Taj Mahal, vocals, guitar, keyboards; Eric Bazilian, guitar, mandolin, vocals; Rudy Costa, saxophone, Sheryl Crow, background vocals; Marc Jay Goodman, synthesizers; Doug Grigsby, bass; Mark T. Jordan, keyboards & musical director; Andy Kravitz, drums; Bill Summers, percussion; Eric Williams, guitar, mandolin, vocals.

□ **Material:** While the foundations of his music are the blues, Taj really isn't a traditional blues musician. He uses the music not as an anchor to tie him down, but as a launching pad to expand beyond the standard blues melodies and structures. Elements of jazz, reggae, Latin music and soul are all present in various quantities, giving Taj's songs the aural equivalent of the brilliant, multi-colored hat and jacket he was wearing.

□ **Musicianship:** The show started out with Taj singing and playing his electro-acoustic guitar alone onstage. The capacity crowd at the Roxy was breathless, hanging on each note he sang, and for good reason. With a voice as sweet as chocolate silk pie, Taj had the whole room in the palm of his hand. After a few songs solo, his band filled the stage, literally. At times there were up to fourteen people onstage, yet they never stepped on each other musically. Such is the caliber of the

musicians that Taj played with.

□ **Performance:** Some of the highlights of the concert were provided by the guest musicians. The four-man vocal group Flawless proved their name by doing an incredible, devastating a capella version of "The Lord's Prayer." June and Anita Pointer joined Taj later in the show for some inspired singing on "Scattered." About the only downer of the night was that several of the songs turned into excessively long jam sessions, which was probably unavoidable given the number of musicians, each wanting his turn in the spotlight.

□ **Summary:** Taj Mahal has been around so long that he's almost an American institution. Everyone from longhairs in baggy shorts and backwards baseball caps to executive-types in suits were present in the audience, which was a true melting pot, not unlike the musical melting pot that Taj draws from in his songs. In an era where flash and style have become valued over substance, it's nice to know that someone is still keeping the faith.

—Richard Rosenthal

## Gaelabout

At My Place  
Santa Monica

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sean Falls: (213) 250-3163

□ **The Players:** Sean Fall, vocals, guitar; Valerie Keith, violin, vocals; Jonathan Golove, violoncello; Robert Hull, contrabass; John Yoakam,

oboe/english horn, flute, soprano sax, clarinet; Friso Hermans, viola, mandolin; Scott Callison, drums, congas.

□ **Material:** Pronounced Gaelabout, the band offers romantic acoustic-driven songs within a classical, celtic, world music vein. The songs contain intelligent, thought-provoking lyrics with hero-inspired themes prevalent: "How I Wish That I Were Superman" and "Marlon Brando's Last Tango." The set included some well-crafted, looming songs that stay with you, most notably "In The Aire." Fall's songwriting talent is quite evident.

□ **Musicianship:** Gaelabout's main core of Falls and Keith cuts a bond more than sufficient musically and harmonially. However, the changing ensemble of players doesn't allow Gaelabout to be as engaging as it could be. A crowded stage of stiff, pick-up musicians reading from charts can be distracting. It also takes away from the cohesiveness of the performance. I'd be surprised if they really knew each other. A steady, tight band that is really into the material could prove quite beneficial.

□ **Performance:** Gaelabout lacks presence, verve, energy. There was absolutely no sense of comradery among band members. Sure the music speaks for itself, but not if you lose your audience. Live performance is important and something that Gaelabout needs to work on.

□ **Summary:** Falls is a talent to be reckoned with and seems an amiable enough guy. He could best utilize his gift by connecting more with his audience. This is obviously his show.

—Karen Sundell

I'll capture the feeling of your music

Ask about our "struggling artist" discount rates  
**BRIGITTE STELZER**  
PHOTOGRAPHY  
(818) 760-7009

**DEMO SHOPPING**

**ROBERT DORNE**  
MUSIC LAWYER  
(213) 478-0877

**BLUE PATRICK DENNY**  
PHOTOGRAPHY  
(818) 753-1035

Jessica Altman

LICENSED—INSURED—BONDED

**RECORD INDUSTRY REPRESENTATIVE**  
(30 years experience)  
Awarded 64 Gold / Platinum Records

**EXPERT ASSISTANCE IN:**

- ★ Obtaining a major record deal
- ★ Quality demo presentation
- ★ Obtaining a major distribution deal
- ★ Developing your new record label
- ★ Record promotion-marketing-distribution

**213 / 461-0757**  
Not A Talent Agency Operation.

FOR

**REAL TIME**  
AUDIO/VIDEO  
**CASSETTE**  
DUPLICATION

BRING YOUR NEXT DEMO TO THE EXPERTS

**AUDIOPHILE QUALITY**  
ANY QUANTITY

KABA • SONY • MCI • APHEX  
YAMAHA DIGITAL REVERB  
DIGITAL & 30 IPS MASTER PLAYBACK  
MASTERING • DUPLICATION  
REAL TIME • HIGH SPEED  
LABELING • PACKAGING

**Abbey Tape**  
**Duplicators, Inc.**  
9525 Vassar Ave., Chatsworth, CA 91311  
(818) 882-5210  
• CASSETTE SPECIALISTS SINCE 1968 •

## BANDS, HEADSHOTS FROM \$49.95

SEE PROOFS SAME DAY  
36 EXP. B&W + PROOFS • 3-8x10's  
**PATRICK J. DONAHUE**  
**PHOTOGRAPHY**  
1153 N. HIGHLAND AVENUE  
HOLLYWOOD, CALIFORNIA 90038  
ONE BLOCK N. OF SANTA MONICA BL.  
**(213) 463-4166**  
(M/C & VISA ACCEPTED)

## PHOTO SESSION FREE!

20 yrs • Licensed • 7 Days  
BANDS and HEADSHOTS  
**(213) 871-1606**  
**(818) 792-3075**



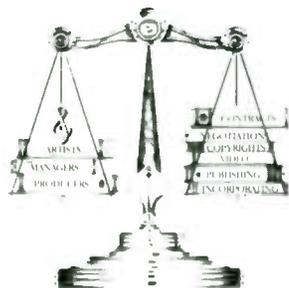
**BIG SHOTS**  
by  
**Meredith Day**

Photo reproduction for in store and exterior display.  
KraViz photo by James Calderaro  
Duratrans. Color Glossies. Color Separations - Mega quantity prices. Complete photographic services.  
8 1 8 • 5 0 6 • 7 4 6 6

## WANTED: ADVERTISING/SALESPERSON FOR MUSIC CONNECTION

Applicant must have prior sales experience, be highly motivated, and have exceptional organizational abilities.  
Call (213) 462-5772

## THE MOST POWERFUL SCALES IN THE INDUSTRY



**Entertainment Attorney**  
**Robert S. Greenstein**  
Where the industry comes  
for sound advice.  
(213) 203-9979

## CLUB REVIEWS

### Circle of Soul

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

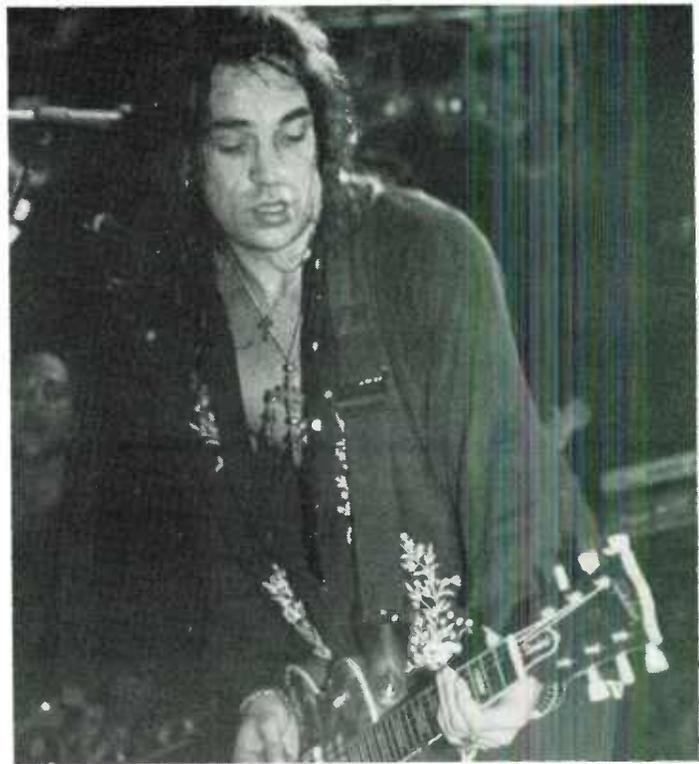
□ **Contact:** Kathy Acquaviva, Hollywood Records: (818) 560-5670

□ **The Players:** Joie Mastrokalos, lead guitar, vocals; Granville "Granny" Cleveland, vocals, guitar; Brian Spangenberg, bass; Aaron Brooks, drums; Newt Cole, percussion, backing vocals.

□ **Material:** Circle of Soul plays a brand of music that is funky enough to make you dance, raw enough to make you wince and heavy enough to make me love it. Its diversity will enable them to attract a wide cross section of music lovers. The combination of both drummer and percussionist makes all of the songs really powerful; add to that mix some great harmonies and a rock solid groove and you have what Circle of Soul is all about. From the opening tune "War," I knew that this show was going to be one of the best I've seen in a long while. I can actually sing the chorus to "Stone In My Shoe" two whole days after the show. Memorable songwriting like that is quite a rarity on the L.A. club circuit these days.

□ **Musicianship:** Both Mastrokalos and Cleveland have strong, soulful voices, and they compliment each other perfectly. Instrumentally, although everyone was excellent, no individual stood head and shoulders above all of the other band members. That is one of the keys to Circle of Soul's magic: They are a single entity. A band working together as one convergent, dynamic force. I daresay that in this case—as with many other great bands such as the Beatles and Led Zeppelin—the whole is greater than the sum of its parts (But I truly have not seen anyone beat a better bongo than Newt Cole since Ricky Ricardo).

□ **Performance:** In one word: extraordinary. Circle of Soul possess the kind of chemistry that turns the entire club into one big party. I had



Toth C. Holiday

**COS: Close to perfect!**

never seen the band before, nor had I heard any of their material. Yet they had complete command of my attention from the first song to the last. Each member of the band has an easy rapport with the audience, and charisma to spare. The exuberant, aerobic performance of Newt Cole was especially fun to watch. But more than just watching, you became a part of the entire experience, which is really what makes live music so powerful. On any given night a band can be entertaining or interesting; seldom are they both. But when it happens, you know it. And that's what keeps you going back for more.

□ **Summary:** Simple: Circle of Soul gives everything. They are all that live rock & roll should be: raucous... fun...infectious...moving...dangerous...spontaneous...groovin'...and real.

—Daria DeBuono

### Susan J. Paul

*At My Place*  
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Paul Kaminsky: (212) 925-5944

□ **The Players:** Susan J. Paul, vocals; Grant Geissman, guitar; Emil Palame, keyboards; Lloyd Moffit, bass; Tom Morgan, sax; Dave Cooper, drums; Olivia Foster, Davi Gayle, backing vocals.

□ **Material:** Melodically, Paul is a top-notch pop/folk/rock songwriter in the Rickie Lee Jones vein; lyrically, clichéd titles like "One More Time," "Save Me" and "Don't Fade Away" (from her *Human Factor* LP) are pretty tried and true. But I can't argue with her hooks, the overall

attractiveness of her perky tunes and the way she mixed the originals with standout versions of the blues standard "Stormy Monday" (which allowed Geissman to screech away) and a coffeehouse nod to "Stand By Me."

□ **Musicianship:** Paul has been performing pretty regularly with most of these musicians (paired up with Geissman, a solo sensation in his own right), and the tightness of her backing players was apparent and a marvel to behold. Most of these guys are well-trained jazz players, and so even the solos that went on too long (like Palame's on "Human Factor") were lots of fun. The band really started jamming on the world beat of "River Of Hope," which featured the backing vocalists in fine form.

□ **Performance:** Paul has clearly paid her dues onstage, but she has a tendency to stand a little still and act slightly stiff up there. Voice-wise, I like the way she can modulate from wispy and angelic one minute ("Tie A String") to dirty and raw the next (the blues number and "Jericho"). Her desire to blend so many attractive styles is what gives Paul the edge over many other vocalists, and she does it with style.

□ **Summary:** A great deal of hype has gone into promoting Paul as the perfect NAC radio goddess, and she mostly lives up to the billing, if this nicely paced show was any indication. There was a noticeable improvement in overall showmanship from her previous *At My Place* gig, and that's a good sign that Paul is willing to work on her act and be the best performer possible. Her infectiousness is hard to deny.

—Jonathan Widran



**Susan J. Paul: Infectious.**

# CLUB REVIEWS



Tom C. Holiday

Sam Glaser: He needs to loosen up a bit.

## Sam Glaser

The China Club  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Skyline Promotions: (213) 306-3165

□ **The Players:** Sam Glaser, lead vocals, keyboards; Freddie "Boom Boom" Flewellen, bass; George Kruschke, guitar; Dave Hooper, drums; Mark Lennon, backing vocals.

□ **Material:** It's a tip-off to the clarity of Glaser's artistic vision that the press sheet he sends out to get the media writing and talking about his music quotes Frank Zappa: "Talking about music is like dancing about architecture." Not that his music has anything to do with World Beat—as the press sheet suggests I lump it into by default. Actually, he plays adult pop: nice and melodic, not too funky, not too sensual—just right for the background of a candle-lit dinner scene in a medium-budget Hollywood relationship movie.

□ **Musicianship:** All of the players in his Thursday Night band are excellent. (They're probably the studio musicians on the recordings of the many bands that land record deals in L.A.). With ease they traversed many styles—from latin and funk to

straight pop. Yet, with all of the obvious instrumental potential, the conservative arrangements kept their creativity unchallenged. They were never allowed to explore anything other than strictly safe harmonic ideas. The soulful, improvised-sounding backing vocals added an earthy dimension to some of the solo sections, but in the end, mostly served to keep the music straddling a pop/jazz fence.

□ **Performance:** All of the men seemed comfortable playing in front of a live audience, but (with the exception of the backing vocalist and bassist) the band seemed to harbor the attitude "we're musicians, not entertainers." Additionally, Glaser's monolithic wall of keyboards severely limited his movement as a frontman.

□ **Summary:** Handsome Glaser writes coherent, well-constructed songs. If he and his Thursday Night Band would just cut loose a bit, the show would be a lot more stimulating for the audience, and probably more enjoyable for his band, too.

—J. Charroux

## Joey Bitchin

Red Light District  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Matt: (818) 752-9964

□ **The Players:** Joey Kressin, lead vocals, trumpet; Nathaniel Alexander III, guitar, vocals; Sean McDonough, guitar, vocals; Barry Sinclair, bass, keyboards, vocals; Matt Morrison, drums.

□ **Material:** Joey Bitchin draws from a disjointed bag of miscellaneous tunes that sash back and forth from dirty, bluesy vibes, to Def Leppard heavy but sweet flourishes, to a Gothic love ballad and many points in between. Variety is, of course, one of the grand spices of life, and surely one can appreciate what they're trying to do up to a certain point, but the overall lack of noteworthiness in the songs wins out well before the end.

□ **Musicianship:** Other than vocalist Joey Kressin, strong pipes and a mighty trumpet in tow, the songs don't provide much of an opportunity for the band to prove themselves as more than adequately competent, or hint at exactly how far they're capable of going.

□ **Performance:** Perhaps the one real saving grace. Kressin keeps moving, always busy, and usually proves worth the attention he draws to himself, while the other three that share the front line with him suffice as a solid (visual) supporting cast—and who's gonna knock a rabid trumpet in a hard rock band anyway?

□ **Summary:** Monicker aside, a bit here and a few trumpet runs there don't make a good band...or even a good act. We all know how many bands there are on the circuit, and without at least a clever twist on a borrowed notion to start from, things would tend to get hazy very fast. The band has related to me that Paul Sabu has been enlisted to handle the production chores on their next effort. Hopefully, he'll help the band concentrate and harness their ideas into something closer to free-standing entities with more substance than skin-deep variety and a swell novelty.

—Carlos Loera



Lee S. Clarke

Who says Joey is Bitchin?

**BAND & HEADSHOTS**  
Paul Norman  
213-392-1421

## YOUR DEMOS

IGM Music Publishing Co. seeks Adult Contemporary & Pop Rock acts for Japanese production co.

Send tape, lyrics & bio to:

IGM

P.O. Box 947, Arleta, CA 91334

**Audio Cassette Duplication**  
—WORLD CLASS DUPLICATION—

- Real-Time Duplication
- Superior Quality & Service
- All Work Guaranteed
- Appointments Accepted
- Fast Turnaround Time
- Credit Cards Accepted
- DAT Format
- 1 4" & 1 2" Analog
- Sony PCM 1630
- Sony PCM F-1
- Cassette Master
- Labeling

12426 1/2 Ventura Boulevard  
Studio City, California 91604  
(818) 762-ACDC

## PHOTOGRAPHY

Group or Soloist  
Priced from \$75

Hair and  
Make up  
included

213 666-4250

# DISC REVIEWS



**Paula Abdul**  
*Spellbound*  
Virgin

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

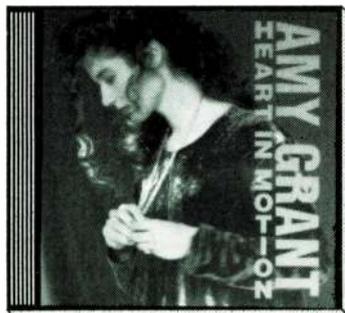
□ **Producer:** Various  
 □ **Top Cuts:** "Alright Tonight," "Rush Rush."  
 □ **Summary:** Abdul should at least be commended for trying to stretch vocally on the two above-average ballads here, but once again, most of the high-tech production doesn't give her much vocal opportunity. The thinness of her voice is less the issue here than the mediocre, unmemorable dance tunes in the bunch (especially the insipid "Vibeology") which are far weaker than those on *Forever Your Girl*. Prince's contribution doesn't help, but the Caribbean-flavored "Alright Tonight" at least shows Abdul's willingness to expand her scope. A mixed bag, indeed.  
 —Jonathan Widran



**Eurythmics**  
*Greatest Hits*  
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

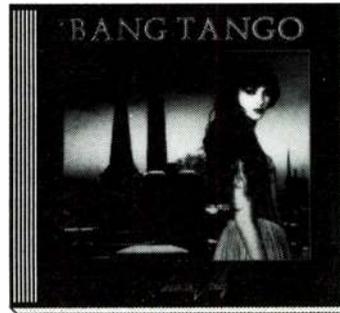
□ **Producer:** David A. Stewart  
 □ **Top Cuts:** "When Tomorrow Comes," "Here Comes The Rain Again."  
 □ **Summary:** It's always amusing when a once-top act has more than five "greatest hits" no one ever heard of, but most of the duo's lesser-known "hits" are on par with their early Eighties' gems. Despite a few less-than-savory exercises, this must-have collection emphasizes the wonderfully imaginative synth structures of Stewart and how Lennox's powerful, distinctive voice can pierce the heart and soul. As a tandem, they once were hard to match. Since Stewart's solo effort was a dud, here's hoping the dual magic continues.  
 —Nicole DeYoung



**Amy Grant**  
*Heart in Motion*  
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

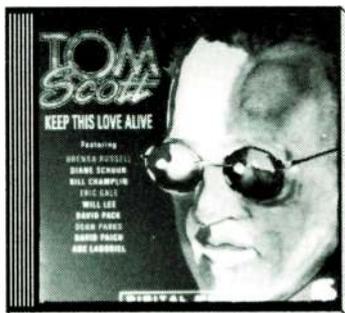
□ **Producer:** Various  
 □ **Top Cuts:** "Good For Me," "That's What Love Is For," "You're Not Alone"  
 □ **Summary:** There's a lot to admire on this totally unreligious, completely engaging effort by the popular Christian rock queen. Though her voice is certainly above average, the real star is the songwriting (Grant had a hand in most of the cuts) and the production (primarily by Michael Omartian and Brown Bannister). With a few exceptions, each tune has a hook you can hum, and lightweight sentiments like "Baby Baby" are balanced by more challenging ideas like the clever "Hats." Grant has made believers out of everyone, and it's certainly easy to see why.  
 —Chas Whackington



**Bang Tango**  
*Dancing On Coals*  
Mechanic

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

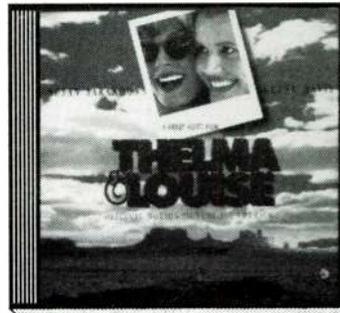
□ **Producer:** John Jansen  
 □ **Top Cuts:** "Dancing On Coals."  
 □ **Summary:** Why are so many people hyping Bang Tango? The musicianship lacks cohesion, which proves especially glaring when the band makes attempts at funk and ends up losing drummer Tigg Ketler along the way. In addition, singer/sex symbol Joe LeSte' hasn't the voice to enliven these limp lyrical odes to love that must've been written on his drive to the studio. Sample line from, ugh, "Cactus Juice": "Sunshine mama, she done stole my heart, she did/She took me to the other side, jack/Tried to take me apart, oh no." Oh yes! It's the end of the world as we know it.  
 —Scott Schalin



**Tom Scott**  
*Keep This Love Alive*  
GRP

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

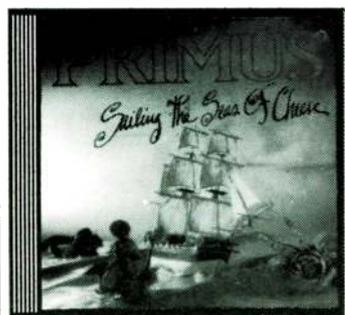
□ **Producer:** Tom Scott  
 □ **Top Cuts:** "Miz Thang," "Givin' Our Best," "Reason for the Rain."  
 □ **Summary:** The legendary jazz/funk saxman mixes it up here, vacillating between short but sweet interludes on pure pop vocal tunes (as he did in his heyday of the Seventies) and full scale explosions on rhythmic pop-jazz instrumental originals. The non-vocal tunes, which give Scott a masterful chance to wail away, are the most enjoyable here. None of the vocals is brilliant, but David Pack, Diane Schuur and Bill Champlin make the most of their cameos. An intensely commercial effort, this one shows the thin veil which currently exists between pop and jazz.  
 —Nicole DeYoung



**Various Artists**  
*Thelma & Louise Original Soundtrack*  
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

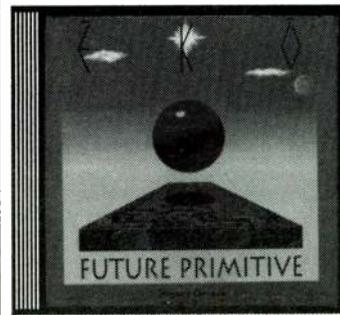
□ **Producer:** Various  
 □ **Top Cuts:** "Part of You, Part of Me," "Better Not Look Down," "Wild Night."  
 □ **Summary:** The bluesy, country, free-road feeling of many of these down home tunes provides a perfect complement to the story of two unwitting outlaws, and they stand up well sans Ridley Scott's Western imagery as well. Where other all-star soundtracks (like *Top Gun*) are disjointed hit machines, these well-chosen tracks by Glenn Frey, B.B. King, Charlie Sexton, Kelly Willis et al fit the movie perfectly. On the other hand, Hans Zimmer's score was pretty dandy and deserves more than a mere bonus cut on the soundtrack.  
 —Chas Whackington



**Primus**  
*Sailing The Seas Of Cheese*  
Interscope

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Primus  
 □ **Top Cuts:** All  
 □ **Summary:** This San Francisco-based act has songs about seas of cheese, guys who wonder if they "pull the pudd too much," and felines bragging about their sexual adventures (Tom Waits provides the gruff voice here of Tommy the Cat). What can you say about an act that reportedly introduces itself to audiences by saying, "Hi, we're Primus and we suck," and has song titles like "Here Come The Bastards"? How do you explain bandmember Les Claypool's maniacal bass string snaps and oddball singing? This stuff is weird and rather wonderful. But if you're a Julio Iglesias fan, I suggest you avoid this one.  
 —Randal A. Case



**EKO**  
*Future Primitive*  
Higher Octave

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** John O'Connor  
 □ **Top Cuts:** "Horse Latitudes," "Future Primitive," "Footprints."  
 □ **Summary:** Like a lot of the current electronic new age music, lengthy listening becomes slightly repetitive, but these earthy musicians bring nice sprinklings of energy to guitarist/leader O'Connor's compositions. The album title is appropriate, as several of the cuts feature a folkloric, even medieval quality textured amidst futuristic and imaginative synthesizer arrangements. Geraint Watkins adds some spicy touches with an accordion solo here and there, and the title track is the only new age track I ever heard with a reggae beat.  
 —Jonathan Widran

# TOMI KITA



LOREDANA PHOTOGRAPHY

CONTACT: BOB NALBANDIAN (213) 465-3755

World Radio History

## MUSICIANS

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

## LOS ANGELES COUNTY

**AL'S BAR**  
305 S. Hewitt St., Downtown Los Angeles, CA 90013  
Contact: Lizzy, (213) 687-3558.  
Type of Music: Original, unique. Experimental only.  
Club Capacity: 176  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: "No Talent Night" every Thursday and/or send cassette, etc.  
Pay: Percent of door. No guarantees.

**BOURBON SQUARE/THE CAVE**  
15322 Victory Blvd., Van Nuys, CA 91411.  
Contact: Mona McElroy, (818) 996-1857 or (818) 997-8562.  
Type of Music: Top 40/All original rock.  
Club Capacity: 200  
Stage Capacity: 5  
PA: No/Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo pack to club c/o Mona and/or call.  
Pay: Negotiable.

**CHIMNEYSWEEP LOUNGE**  
4354 Woodman Ave., Sherman Oaks, CA 91423.  
Contact: Hal, (818) 787-7944.  
Type of Music: Acoustic material, both covers & originals.  
Club Capacity: 49  
Stage Capacity: 3 or 4  
PA: Yes  
Lighting: Partial  
Piano: Yes  
Audition: Call for information or come in Sunday night & see Hal Cohen.  
Pay: Negotiable.

**CLUB M**  
20923 Roscoe Blvd., Canoga Park, CA.  
Contact: Jimmy D (818) 893-6915  
Type of Music: Original rock, all styles.  
Club Capacity: 300  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send demo to Jimmy D 9141 Aque-duct St., Sepulveda, Ca. 91343  
Pay: Negotiable.

**CLUB WITH NO NAME**  
836 N. Highland, Hollywood, CA 90028  
Contact: Dayle Gloria, (213) 461-3221  
Type of Music: Alternative/Rock & Roll.  
Club Capacity: 500  
Stage Capacity: 15  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.

**COFFEE JUNCTION**  
19221 Ventura Blvd. Tarzana, Ca. 91356  
Contact: Sharon (818) 342-3405  
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.  
Club Capacity: 40  
Stage Capacity: 3  
PA: Yes  
Piano: Yes  
Audition: Send tape to above address.  
Pay: Tips and drinks.

**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  
Piano: No  
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335.  
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  
Piano: No  
Audition: Call Barney Sackett.  
Pay: Negotiable.

**GENGHIS (COHEN) CANTINA**  
740 N. Fairfax Ave., Hollywood, CA 90046.  
Contact: Jay Tinsky (213) 392-1966.  
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.  
Club Capacity: 75  
Stage Capacity: 5  
PA: Yes  
Lighting: Partial  
Audition: Send promo package to Jay care of club.  
Pay: Negotiable.

**LA VE LEE RESTAURANT**  
12514 Ventura Blvd., Studio City, Ca 91604.  
Contact: Susan, (213) 652-6821.  
Type of Music: Jazz & blues. Tuesday night jam sessions.  
Club Capacity: 90  
Stage Capacity: 7 piece  
PA: Yes, full  
Piano: No  
Pay: Negotiable.  
Audition: Just come down on Tuesdays & see Billy Mitchell.

**MOLLY MALONES**  
575 Fairfax ave. Los Angeles, Ca. 90036  
Contact: Jay Tinsky (213) 392-1966  
Type of Music: original, no heavy metal or loud rock bands.  
Capacity: 100  
Stage Capacity: 4-6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package.  
Pay: Negotiable

**NITE ROCK CLUB CAFE**  
7179 Foothill Blvd., Tujunga, CA 91042  
Contact: Brent Hunsaker, (818) 896-6495.  
Type of Music: All styles.  
Club Capacity: 440  
Stage Capacity: 15  
PA: Yes -house soundman.  
Lighting: Yes  
Audition: Call Brent &/or send promo to above address.  
Pay: Negotiable.

**RADIO NIGHTCLUB AND LOUNGE**  
11784 W. Pico Blvd. W. Los Angeles. Ca 90064  
Contact: Ray Jarvis & Danny Z (213) 444-9694  
Type of Music: All types  
Club Capacity: 350  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send demo, Att: Ray J.  
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.

**SPEAK NO EVIL**  
5610 W. Sunset Blvd., Hollywood, CA 90028  
Contact: Dayle or Billy, (213) 859-5800.  
Type of Music: Best of alternative rock & roll.  
Club Capacity: 1000  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.  
Pay: Negotiable.

**TRANCAS ROADHOUSE**  
30765 Pacific Coast Hiway, Malibu, Ca.  
Contact: Mark Friedman (213) 271-7892  
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.  
Club Capacity: 700  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape-promo pkg. to above address.  
Pay: Negotiable.

## ORANGE COUNTY

**THE COACH HOUSE**  
33157 Camino Capistrano, San Juan Capistrano, CA 92675  
Contact: Ken Phebus (714) 496-8927  
Club Capacity: 350  
Stage Capacity: 8-15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call for info.  
Pay: Negotiable.

**THE GREEN DOOR**  
9191 Central, Montclair, CA (Inland Empire)  
Contact: Elisa (714) 982-8712 after 1pm.  
Type of Music: All-original only.  
Club Capacity: 300  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info.  
Pay: Negotiable.

## MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad - mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be canceled.

**COCONUT TEASER** seeks reliable doorgirl, 2-3nights perweek. Over 21, w/car and knowledge of local bands/music scene. (213) 654-4887, Tue-Fri, 2-7 pm, Pay \$5.00 per hour.  
**MAILROOM CLERK** for independent record label. Paid position. Shipping and receiving, ordering and stocking supplies, doing errands. Contact Tom (213) 658-6796.  
**INDEPENDENT RECORD** label seeks summer intern. Assist all departments. Computer experience helpful. Contact Tom at (213) 658-6796.  
**ELEKTRA RECORDS** is seeking interns for the west coast radio promotion department. Must be currently attending college. Contact Scott at (213) 288-3855.

**INTERN FOR P.R.**, personal mgmt., tv production co. Great experience, from being a runner to research and development, press releases, follow-up. Flexible schedule. (818) 905-5511.  
**INTERN/ASST.** mgr. wanted for recording studio and management co. Handle promotion, band management and general business. Good experience, opportunity, studio time, 10 hrs/wk. (818) 988-4924.

**STAGE CREW** interns needed immediately for Bombs Away. Experienced or apprentice considered. Require transportation, reliability, enthusiasm. Unique opportunity. Eric Hall Artist Management (818) 760-4328.

**NORTHERN CALIFORNIA** record co. seeks interns for Southern Ca. area. Marketing and publicity. R&B, hip-hop, rap/jazz. OverGroove Recordings. Call (415) 653-0863.  
**IMPACT RECORDS** in Hollywood is seeking interns for various depts. to assist with phones and correspondence. Computer experience helpful. Please contact Gina C. at (213) 962-5511.  
**IMPACT RECORDS** needs interns (non paying) for the publicity, and marketing departments. We are looking for outgoing and energetic people. Office is in Hollywood area. Please contact Christine at (213) 962-5511.

**ARTIST MANAGEMENT** seeks reliable intern. Assist with phone research, promotions, shows and varied duties. Excellent experience. No pay. Must have own transportation. GRS management. (213) 558-3269.  
**GIRL FRIDAY** to assist in busy concert and video production office. Part-time, 30 hours, low pay for hard work and good contacts. Call 11:00-12:00. (213) 466-3417.

**PRODUCTION/SOUND** assistant wanted for alternative rock band. Enthusiasm over experience. Must have transportation, good attitude, interest in all phases of sound support. David (818) 357-9030.

## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Fully automated 24 trk, digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.  
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, KULH, BMI

published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

**ACE BAKER**  
Phone: (818) 908-9082  
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.  
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, InSteez.  
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.

### CURTIS BALMER

Phone: (818) 548-4695  
Instruments: Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and Ibanez).  
Styles: Rock, hard rock, pop, R&B and funk.  
Read Music: Charts.  
Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.  
Qualifications: Extensive stage and studio experience. Numerous demos and small album projects. National TV spots: CBS Sports, CBS made for TV movie, MTV, PBS series. Reliable, fast, easy to work with.  
Available For: Sessions, demos, club or concert dates, showcases and tours.

### FUNKY JIMMY BLUE

Phone: (213) 936-7925  
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite 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.

### 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 at CSUS, jazz study w/Ted Green, Henry Robinette, the Faut School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua.  
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

### CRAIG CALDWELL

Phone: (213) 296-6124  
Instruments: 4 and 5 string music man basses (stock). Powered by SWR.  
Read Music: Yes  
Styles: R&B, fusion, dance grooves.  
Qualifications: I've been a bassist for 13 yrs. Played professional with many Top 40 acts such as: Island recording artist, Laguan, Capitol recording artist, Koll Skool. Have done numerous tour dates with Rose Royce. Will send demo upon request.  
Technical Skills: Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fit" the song.  
Available For: Tours, demos, sessions.

### MAURICE GAINEN

Phone: (213) 662-3642  
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muling, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extended library, Yamaha TX81-z, Alesis SR16 drum machine

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., JULY 24, 12 NOON. (213) 462-5772

with TR-808 sounds, many outboard EFX, Atari computer w/cubase.  
**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).  
**Qualifications:** Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.  
**Available for:** Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. No spec deals. Pro situations only.

**PAUL GOLDBERG**  
 Phone: (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/RLM.S system. Akai-Linn MPC-60 sampling drum machine/sequencer (all 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/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Brian Shore, Diane O'Connell, Biff Hannon, Dinah Bromberg, Danny Thomas, Blackstone, Lee Jackson, 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!

**MIKE GREENE**  
 Phone: (213) 653-9208  
**Instruments:** Yamaha DX7IIFD, TX802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, MiniMoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/SMPTe-track, Fostex 16-track and 3M 24 track studio.  
**Read Music:** Affirmative.  
**Styles:** R&B, pop, hip-hop, rap.  
**Technical Skills:** Start to finish productions in my studio. Killer grooves.  
**Qualifications:** Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.  
**Available for:** Master & demo production, sessions, scoring.

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

**J. HANZ IVES**  
 Phone: (818) 761-8823  
**Instruments:** Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadraverb, Switch 11-L.  
**Read Music:** Chords  
**Vocal Range:** Lead, background, 3 octaves.  
**Styles:** Rock, pop, R&B, funk, folk.  
**Technical Skills:** Tasteful, melodic, burning leads. In the pocket rhythms.  
**Qualifications:** 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases. (12", E.P.'s). Movie soundtrack *Space Case* (foreign release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue *Rocky Horror Picture Show. Tour.* Regional bank jingle.  
**Available for:** Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

**DAVID LEWIS**  
 Phone: (213) 394-3373  
**Instruments:** Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E1, TX7s, Roland Axis. Sound library.  
**Read Music:** Yes.  
**Qualifications:** Grammy Award Winner: 1988 with Shadowfax, Ambrosia: 1977-1981, Shadowfax: 1984-1990. Four albums, major contributor in songwriting, extensive touring,

BFA in music from Cal Arts, other: Jane Fonda's videos, Tonyo K., Demos.  
**Technical Skill:** Rock, new age, jazz, funk, pop. Player, composer, arranger, scoring, transcribing, pre-production with midi sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music. Parts/Scoring. Transcribe from tape.  
**Available For:** Sessions (professional/demos), touring, casuals, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music.) Film/Video scoring.

**AL LOHMAN**  
 Phone: (818) 700-1348  
**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, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track 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:** I sequence, program, preproduce & perform on dozens of records- all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.  
**Available For:** Studio work, programming, sampling, & producing hit records.

**MICHAEL MCGREGOR**  
 Phone: (818) 982-1198  
**Instruments:** Complete midi pre-production facilities including Akai S-1000, Roland S 330, Roland 808, Yamaha DX, Korg M1, pro sequencing software, Atari 1040, Dat, two track, and eight track.  
**Styles:** Pop-rock, R&B, hip hop and house.  
**Technical Skills:** Arranging, producing, programming, slamm'n' tracks and killer vocals.  
**Qualifications:** Written/produced songs for Denice Williams, Five Star, Mona Lisa, Taylor-made. Keyboards and programming on Color Me Badd's second single "All For Love" remix. Produced many songs for films. Songs on CBS, Giant, Epic and Quality records.  
**Available For:** Producing/writing for your project, programming or sweetening your tracks, remix production.

**ROGER MIELKE**  
 Phone: (818) 795-8037  
**Instruments:** Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PAM, Roland R8, Lync LN4.  
**Midi Rack:** Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX802, Emu Proteas, Roland D550, MKS-80.  
**Qualifications:** Many film & record credits.  
**Read Music:** Yes  
**Technical Skills:** Keyboardist, composing, arranging, orchestration, musical direction, MIDI.  
**Available for:** Composing, arranging, producing, recording, tours, TV and film scores.

**CRAIG NEWTON**  
 Phone: (805) 582-1677  
**Instruments:** Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.  
**Read Music:** Yes.  
**Technical Skills:** Adept at acoustic-rock, country-rock, blues, pop, whatever. Finger or flat picking, slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.  
**Vocal Range:** Tenor  
**Qualifications:** Twenty years of performing experience. Studied music at USC, plus three years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.  
**Available For:** Interesting acoustic-rock projects, sessions, live dates, or lessons.

**CHRIS NOVICKI**  
 Phone: (213) 969-8500  
**Instruments:** Drums and percussions.

**Read Music:** Yes.  
**Technical Skills:** Versatile drummer.  
**Styles:** Rock, jazz fusion, country, R&B.  
**Qualifications:** Have been playing for 13 years. Three years Berklee College of Music. Played for Berklee clinics with faculty. Extensive 24 track recording experience plus extensive experience on student projects. Record for Sequence One Productions, New York.  
**Available For:** Session work, demos, live performances, jingles, lessons.

**WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER**  
 Phone: (818) 848-2576  
**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.  
**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.  
**Available for:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

**NED SELFE**  
 Phone: (415) 641-6207  
**Instruments:** Sierra S-12 Universal, ZB Custom D-10 strig pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelerider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Chords.  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very 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.

**JAY STOLMACK**  
 Phone: (213) 353-9803  
**Instruments:** Alto, tenor, soprano saxophones, flute, alto flute, oboe, english horn, clarinet.  
**Technical Skills:** Down-right soulful improviser. Classically trained (USC masters degree), as well.  
**Read Music:** Yes  
**Vocal Range:** Baritone crooner.  
**Styles:** R&B, funk, blues, rock, jazz, classical.  
**Qualifications:** Fifteen years performing professionally, including concerts with Natalie Cole, Spinners, Four Tops, Tubes, Sylvester, Cleo Laine, Earl "Fatha" Hines, Kenny Burrell, Cal Tjader, Doty West, Steve Allen, Andy Kaufman, Bobby Vinton, Johnny Ray and others. Bay Area Music Awards ("Bammies") house band. Session work includes jingles and recording with many S.F. Bay artists including Fantasy artist Sylvester. *Love Boat* showband, film sideling and mucho pit orchestra experience as well. Billions and billions of casuals.  
**Available For:** Pro situations, recording or live. Call me. I'll be the icing on your musical cake!

**BILL WHITE ACRE- Guitar Specialist**  
 Phone: (818) 500-7464  
**Instruments:** Custom Laskin and Frierson steel string, classical guitars, 12 string/Nashville strung guitar. ElectroAcoustic statocaster with Duncan livewire, vantage s.g., Fender amps, 5 string banjo. Tascam 8-track midi studio, Korg DW 8000. +Processing.  
**Vocals:** 31/2 octaves.  
**Skills:** Rock, blues, delta blues, heavywood pyrotechnics, new age, funk, country, bottleneck, ect. Songwriting, production.  
**Qualifications:** BAM's Southern California Guitarist of the Year. Wesword's "Best Solo Performer." Winner of "Don Kirshner's Tanqueray Rock's National Talent Contest." Extensive professional recording, performing. Have supported/played with Robben Ford, Suzanne Vega, Bobby McFerrin, Al DiMeola, David Bromberg, John Prine, Roy Buchanan.  
**Available For:** Sessions, consultations, film scoring, private instruction, pre-production & studio preparation, pro situations only.

**RICK ZAHARIADES**  
 Phone: (818) 246-4042  
**Instruments:** Electric and acoustic 6-12 string guitars, doubles, guitar synthesizer, full rack (Soldano-Bogner preamps, various midi controlled effects, VHT amplification).  
**Read Music:** Yes.  
**Technical Skills:** Extensive musical education, all styles, read music amazingly, arranging, strong groove and solo skills.  
**Vocal Range:** Tenor.  
**Qualifications:** Recorded/performed with Bobby McFerrin, Brandon Fields, Herman Rarebell (Scorpions), Eddie Daniels, Brian Bromberg, Ladd McIntosh, Tony Guerrero, Steve Reid, Eddie King, Soundtracks: "Dead Men don't Die", Royal Viking Cruises.  
**Available For:** Studio sessions, jingles, tours, live work.

**VOCALISTS**  
**BOBBY GLEN**  
 Phone: (818) 377-9572  
**Instruments:** Vocal singer  
**Read Music:** Yes  
**Vocal Range:** 1st and 2nd tenor, 2 octave soprano, good falset.  
**Technical Skills:** Vocal arranger.  
**Qualification:** Back-up & lead vocalist for Diana Ross for 12 years, Madonna video "Like a Prayer", TV: *Throb, Brothers, Motown 25, Mr. Olympia '88*, *Diana Central Park, Diana World Tour '89*(HBO).  
**Available For:** Large or small private parties with band, studio sessions, TV, commercials, gigs.

**VENNETTE GLOUD**  
 Phone (818) 397-1791 or (818) 792-5967  
**Instruments:** Voice, piano.  
**Read Music:** Yes  
**Vocal Range:** 4 octaves  
**Styles:** All  
**Technical Skills:** Lead/background vocals, in-stant arrangements, songwriting, production, voice overs.  
**Qualifications:** Studio, stage, TV and soundtrack work with: George Benson ("Turn Your Love Around"), Al Jarreau ("Boogie Down"), Dionne Warwick ("*Friends In Love*" LP), Elton John, Diane Shurr, Brenda Russel, Olivia Newton-John, Bob Wier, Donny Osmond, Producers: Jay Graydon, Burt Bacharach, Humberto Galica, David Foster, Bob Keane, Brooks Arthur, Paul Anka, Herb Albert. Foreign languages: Spanish/Japanese jingles, French soundtracks, Portuguese record (Gilberto Gil), NARAS nominee in 1985. Co-founder of vocal registry, workshop/seminar leader.  
**Available For:** Lead/back-up vocals, jingles, records, tours, demos, soundtracks, clubs, voice-

## MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.  
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:  
**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**  
 Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Instruments: \_\_\_\_\_

Read Music:  Yes  No

Technical Skill: \_\_\_\_\_

Vocal Range: \_\_\_\_\_

Qualifications: \_\_\_\_\_

Available For: \_\_\_\_\_

# FREE CLASSIFIEDS

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

overs, coaching, counseling, co-writing, arranging, seminars etc. Pros only.

## ARLENE MORHAUSER

Phone: (213) 557-8095, 473-7353  
Instruments: Voice, piano  
Technical Skill: Vocalist, instrumentalist, write charts, songwriter  
Read Music: Yes  
Styles: Pop, ballads, country, blues, R&B, classical  
Vocal Range: 3 octaves (soprano)  
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.  
Available for: Jingles, session work, demos, casuals, weddings.

## MARQUITA WATERS ZEVIN

Phone: (818) 890-0644  
Styles: Rock, funk, r&b, jazz, pop.  
Sight Read: Yes.  
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 *The Tonight Show*, *Merv Griffin Show*, & 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.

## TO PLACE FREE ADS

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

## 2. PA'S AND AMPS

- 24x4 Studio Master mixing console w/ampl cs for studio & live, \$1200 obo. 818-706-1043
- 1960 Fender Concert, brown, 4x10, not mint but not bad, grt tone, \$575; Fender Bassman head, late 60's, grt blues tone, \$145, 818-786-0610
- Ampeg SVT 400 T bs amp, brnd new, mint cond, sounds xlt, \$750, Justin, 213-957-0564
- BBE 422A Sonic Maximizer, new in box w/mnl & warranty, \$225, Gilbert, 213-962-6223
- Brnd new Fender Bassman, '59 re-issue, tweed combo, amazing tone, \$650 obo, 213-850-1476
- Carver PT1250 stereo amp, 625 wts per side, 11 lbs total weight, \$1000, Pauline, 213-665-3374
- Carvin X100B head, brnd new w/Metalhead modification & pdl, \$500 or trade for bs cabs, Mike, 213-398-2856
- Crown pwr base II, in box, very low hours w/warranty, \$650 obo, Will trade: Custom III monitor amp, mono, 130 wts, \$130, Bryan, 818-882-1857
- Custom 2x18 bs enclosures, 2x15 mid enclosures, 2x2 horns & enclosures, all EV, \$1500-2000, Steve, 818-349-2363
- Fender Bassman amp, A1 cond, 1969, silver face, \$240, John, 213-852-0784
- Fender Twln reverb, xlt cond, \$495, 213-848-9002
- Fender Vibra Champ, silver face, 70's model, all tube, hot sound, xlt cond, \$100, 213-841-6914

- Ibanez GX100 guit amp w/distortion chnl, fx loop & reverb, \$165, 805-296-5166
- Kaaha II, top of line, 2 pre amp, 3 chnl, incredbl sound w/lt swtch, grt cond, in box, \$595, Peter, 213-434-8619
- Lee Jackson Perfect Connection stereo pwr amp, 100 wts per chnl, rck mntbl, \$325 obo, Steve, 818-895-5550
- Marshall Master Model Mark II 50 wtt ld head, 1978, xlt cond, all stock, \$425, Marshall Style 4x12 straight cab, wheels, black, \$185, 818-783-6782
- Marshall silver Jubilee 100 wtt head w/chnl swtch, \$500, Joe, 213-826-8017
- Mesa Boogie 50 caliber, 1 1/2" combo, EV spkr, reverb, graphic EQ, xlt cond, \$650 obo, 213-878-5560
- Peavey 1516bs cab, xlt cond w/wheels, \$285, 213-874-7089
- Peavey CS800, recently serviced & spec'd out, \$450, grt shape w/90 day warranty, Johnny, 213-962-6080
- Randall 412 slant cabs w/Celestion spkrs, \$400 obo/ea, Brian, 213-836-9023
- Randall Switch Master 150, 1 1/2" combo, 120 wtt w/orig Celestion spkr, chnl swtching, lt swtch & reverb, brnd new cond, lantastic sound, \$250 obo, 213-667-0798
- Raney Pro bs head, 150 wts, xlt cond, \$200, 213-463-3623
- Riland Jazz Chorus, JC77, \$275, 714-595-9781
- Roland Stereo Chorus bs combo, 115, active EQ, wheels, super clean sound, \$300 or trade for pwrfl head, Chance, 714-965-2105
- S.Duncan convertible 100 wtt combo amp, classic vintage tube sound, Michael, 213-484-1886

**REHEARSAL STUDIO**  
-Rent Monthly-  
16' Ceilings  
Your own studio • Top Security  
5 Valley locations • No utilities  
Brand New Facilities  
**(818) 762-6663**

**SILENT PARTNER SOUND REHEARSAL**  
As low as  
**\$7/HR** (Days)  
**\$11/HR** (weeknights)  
Includes: A/C, stage, bi-amped P.A., microphones, lights, mirrors.  
Low weekend rates.  
**(213) 479-3818**

**DOWNTOWN REHEARSAL**  
• MONTH TO MONTH REHEARSAL  
• 24 HOUR ACCESS/SECURITY CARD SYST.  
• COMPETITIVE RATES/FREE UTILITIES  
• CARPET, WINDOWS AND CEILING FANS  
• PHONE JACKS/11"-13" CEILINGS  
(213) 627-TUNE (8863)  
*We love it LOUD!*

**SPACES FOR LEASE**  
Would make great rehearsal, recording or production facilities.  
Prime Central Valley locations.  
**(818) 902-9822**

**ROCKIT REHEARSAL**  
(818) 843-4494  
• Acoustically designed studios • Superior & clean for the pro • New P.A.'s • A/C • Storage • NOT A WAREHOUSE  
2109 W. Burbank, Burbank, CA

**STUDIO EQUIPMENT WANTED**  
Trident Console Series 80 (up to \$36,000)  
2" 24 Track Machine (up to \$16,000)  
All Cash / Needed Immediately  
**(818) 843-2186**

**HALFNOTE STREET REHEARSAL STUDIOS**  
P.A., STAGE, LIGHTS  
CENTRAL A/C  
LOW RATES  
**(818) 765-8402**

**Nightingale Rehearsal Studios**  
New facility • Air Conditioned  
Free Storage • Low Day/Night  
Hourly & Lockout Rates  
New P.A.'s Available. MUST SEE!  
**(818) 562-6660**  
333 Front St., Burbank

**NO DAY GIG!?**  
WHY NOT REHEARSE AT OUR **LOWEST RATES?...** DURING THE DAY!  
CALL NOW WHILE TIME IS STILL AVAILABLE  
*Frostfire Studios*  
"Finally, a place to tune up your entire act"  
**(818) 994-5890**

**JAMMIN TIMES REHEARSAL STUDIO**  
★ P.A. ★ Stage Lighting  
★ Storage ★ Rentals  
★ Air Conditioned  
8912 Venice Blvd. (At Robertson)  
Los Angeles  
**(213) 204-0988**

**West LA STUDIO SERVICES**  
**(213) 478-7917**  
Rehearsal Studios: Seven extra clean rehearsal rooms  
Air Conditioned • PA • Equipment Rentals  
Equipment Repair: ★ Amps ★ Keyboards ★ Accessories ★ Etc.  
**TUBE AMP SPECIALISTS**  
2033 Pontius Ave. • L.A., CA 90025 • VISA/MC/Checks Accepted

ANNOUNCING THE OPENING OF  
**ROCK WORKS**  
Rehearsal • Storage • Cartage • Production Services Available  
• all new acoustically designed rooms  
• huge air-conditioned rooms  
• state-of-the-art PA's • drum risers in each room  
• large storage rooms • full security system  
**We're New! We're Hungry! We're MAKING DEALS!**  
SUPER-LOW GRAND OPENING RATES!  
Ask about our FREE REHEARSAL and FREE CARTAGE!  
PH. (818) 782-5096 • FAX: (818) 782-5098 • 7801 Noble Ave., Van Nuys, CA 91405



# FREE CLASSIFIEDS

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

•Sunn 1968 vintage 100 w/t tube bs head Pwrl. clean, may also be used as slave amp for guit set ups. \$180 obo. Todd, 818-768-7488  
•Trace Elliott combo bs amp, model 1110, 4 10" spkrs, 90 wts into 8 ohms. \$700. 213-715-1580  
•Yamaha NS10M studio reference monitors, mint cond, \$275. Nagila, 213-650-7911  
•Yamaha P-2200 pwr amp, pro rck mnt, xint cond, \$450. Mike, 213-662-5291

### 3. TAPE RECORDERS

•2 Trk Sony digital tape deck, PCM10, \$475 obo. Mike, 818-706-1043  
•Fostex X15, \$175, xint cond. 213-865-6440  
•Seck recrdng console by JBL, warm English sound, clean, quiet, 12x8x2, 6 ins. new in box w/warranty. \$1600. 213-466-8636  
•Tascam 4 trk recrd. Tascam 246, \$800, xint cond. 213-463-5252  
•Tascam 38 8 trk, 1/2" tape, \$1400 obo. David, 81-906-2809  
•Tascam 424 multi trk recrd, new in box w/mnt & warranty, \$465. Gilbert, 213-962-6223  
•Yamaha MT3X 4 trk tape recrd, 1 yr old, hrdly used, xint cond, must sell, \$500. Adrian, 213-726-6741

### 4. MUSIC ACCESSORIES

•1 Aleis Mini Verb II multi fx unit, \$175 obo. Steve, 818-895-5550  
•1/2" tape, Ampex & Scotch, used once, \$20/reel, many reels avail. 213-465-3787  
•4 Boss pdts, DD-2, \$100; HM-2, \$40; PSM-5, \$75; CS2, \$35; rck distortion pdl, \$35; black anvil cs for Strat, \$125; Furman paramtrc EQ, \$75. Paul, 818-358-8600  
•4 spc rck, carpeted, brnd new, never used, \$40. Bill, 213-623-9231  
•110-220 pwr lmsr/fmr, Euro to American, \$15. DOD delay pdl, \$35. Michael, 213-969-9140  
•Aleis Quadraverb Plus, new in box w/mnt & warranty, \$375. Gilbert, 213-962-6223  
•Ampex 456 2" tapes for sale, \$40/ea. 818-845-1915  
•Anvil Hlght cs, s, rg, 3 avail, \$350, \$250, \$150, xint cond. 818-341-8127

•Art SGE multi fx. \$375; Art Pro Verb digital reverb, \$200; BBE 802 sonic enhancer, \$200; DOD digital delay rck mnt, \$125. Richard, 213-837-9002  
•Boss Doctor Rhythm DR-220A drm mach, xint cond w/ cs & mnt, wide variety of drm sounds avail, \$100. 213-878-5580  
•Boss ME5 multi multi fx procssr, \$275 obo. Mike, 213-452-2663  
•Boss pdts, DD-2 digital delay, \$100; DM-3 analog delay, \$60; both in xint cond 213-667-0798  
•Chapman Stick, ironwood, compl custom job by Chapman, \$650 or trade for 5 string bs or amp. Chance, 714-965-2105  
•DBX 166 stereo comprsr, limiter w/noise gate, in box w/clean warranty in your name & mnt lco. \$445. Nagila, 213-650-7911  
•Digitech GSP5, rck mnt, fx procssr, in box w/mnt, \$200. Joe, 213-826-8017  
•Digitech HM4 rck mnt harmony mach, \$200 firm, cash only. Scott, 818-762-9242  
•Hughes & Kettner cream mach all tube pre amp, killer Marshall sound, direct or live, \$175. John, 213-852-0784  
•Korg AG w/FC6 Midi foot contrlr, brnd new, asking \$750. Shiro, 818-333-5081  
•Lexicon LXP5, \$400 obo. Mint cond, absolutely beautfl, grt sound. 818-752-9963  
•Lexicon PCM70 digital fx procssr w/3.01 upgrade, barely used, \$1300. James, 818-761-4375  
•Mesa Boogie 14 spc shock mntd rck for sale, \$225. Pete, 213-660-5738  
•Nady 1200 wireless for guit, top of line in xint cond, \$850. Pete, 213-850-6973  
•Rocktron Hush IICX stereo noise reduction, in box, \$315. Pauline, 213-665-3374  
•Rocktron RX20 stereo rck hsh w/enhancer, \$300 or will trade for Yamaha REX50 or possibly decent guit. Rich, 213-542-2703  
•Samson State 22 true diversity guit wireless, new in box w/rck mnt, \$300 obo, Digitech Mdl graphic EQ, new, \$500 obo; Roland DEP5, \$300 obo. Brian, 213-836-9023  
•Shure SM57 mic, \$50. 818-788-0610  
•Tangent 1202 12x2 mixer, 3 band EQ, 2 fx sends, hi & low Z inputs, \$300. Josh, 213-498-6440  
•Toa D-4E mixer, 4 spc rck mnt, 10 chns w/treble & bs, 2 fx sends, 1 Midi, 8 Midi out, much much more, \$350. 213-755-6942

•Wild Boss trem pdl or other similar trem pdl. Scott, 213-392-2524  
•Yamaha R-1000 digital reverb unit w/paramtrc EQ, pro rck mnt, xint cond, \$195. Mike, 213-662-5291

### 5. GUITARS

•2 super hot unig 4 string bs's. Trade 1 or both for 5 &/or 8 string bs's or sale, \$450, \$900. Chance, 714-965-2105  
•1957 Fender Tele, very gd cond, Fender factory neck refinished, rest orig, \$2800; 1966 Epiphone Century, xint orig cond, single P90, \$485. 818-783-6782  
•1989 Gibson Les Paul Deluxe, burgundy color, stock, \$500 obo. 818-353-1180  
•'8C Rich Eagle bs, blonde, limited edition, neck/body 1 pc, Active Elec, handmade, DeMarzio PU's, BJA bridge, Grover pegs, HSC, xint cond, \$625 obo. 818-767-4127  
•Carvin BC200, red, gold hrdwr, Duncans & Kaylor trems, \$350. Joe, 213-826-8017  
•Carvin DC, flame blue maple top, neck thru. F. Rose, 24 frets, Active Elec, ebony fretbrd, \$600. 213-656-5531  
•Charvel bs, neck thru body, Jackson PU's, red finish, black hrdwr, rosewood neck w/HSC, \$375. Chris, 213-374-2252  
•Charvel guit, single PU, F. Rose trem, plys grt, \$300 or trade for bs cabs. Mike, 213-398-2856  
•Custom built dbl neck, bs & 6 string, red flame maple top,

xint hrdwr, no cs, unused cond, \$575 obo. Will trade. Must get out of house now. 818-882-1857  
•Fender Jazz bs, 1975, black w/bound inlaid rosewood neck, compl orig, grt cond w/cs, \$650 obo. 213-878-5560  
•Fender Strat, brnd new, American Standard, \$400 w/cs. Steve, 818-781-5806  
•Fender Tele s, 1973, black/wmaple neck & 1978 sunburst w/maple neck, both all orig, xint cond w/cs, \$650-850. 213-841-6914  
•Fodera custom Explorer bs, neck thru, 24 fret, EMG's, exotic woods, must see, \$1200 obo or trade for ? Jason, 213-871-2028  
•Gibson Les Paul custom, 1982, special anniversary gold issue. Gold hrdwr, gold finish, #24, only 50 made, like new cond w/HSC, \$800. 213-755-6942  
•Gibson Les Paul custom, 1970's model, 1 black beauty & 1 cherry sunburst w/gold hrdwr. Both all orig, xint cond w/cs, \$700-800. 213-667-0798  
•Gretsch Sal Salvador, late 50's, F-holes, head stock repair, single D'Armand, \$600, 1967 Gretsch thin hollow body, F-holes, single h/w low iron, \$485. 818-788-0610  
•Hammer Tele w/rose, custom built by factory in 1989, Xint cond, not in prodcn anymore. Black w/cream binding. Sacrifice, \$1700. 213-850-1476  
•Ibanez Road Star IIX series, candy apple red, HSC, brnd new, must sell, \$350. Darren, 818-888-2396  
•Ibanez sound gear bs, brnd new, black w/cs, \$500. Eddie, 818-648-4278

**FULLY EQUIPPED REHEARSAL STUDIO FOR SALE**  
Showcase Quality.  
Established clientele. Prime North Hollywood Location.  
For details, call:  
**(818) 505-8487**

**YO STUDIO REHEARSAL**  
4 RMS W/FULL PA & MONITORS  
A/C, EQUIP. RENTAL, STORAGE.  
**818-753-9033**

**HOLLYWOOD REHEARSAL/SOUNDSTAGE**  
\$8/HR & UP  
10 Rooms/Full Serve Equip./A/C/Parking  
**FORTRESS STUDIOS** (213) 467-0456

**WE HELPED MAKE A MOUNTAIN OUT OF WINDHAM HILL**



Back when William Ackerman and Anne Robinson went shopping for a company to press their first records, their vision and passion for perfection were evident. Will and Anne must have recognized the same in us. That was 15 years and 60 releases ago. The rest is history. If you want to make history, call.

**(805) 484-2747**

**RTI RECORD TECHNOLOGY INCORPORATED**

Quality Cassette and CD Duplication • Vinyl Record Pressing  
GRAPHIC DESIGN SERVICE

Call for our free brochure.  
+86 Dawson Drive, Camarillo, California 93012-8090  
Fax 805/987-0508

**REHEARSAL STUDIOS**  
Monthly Rehearsal Studio  
24-hr Lockout/Private Studio  
Acoustically Designed Rooms • Very Secure • Free Utilities  
Mirrors • Carpets • Soundproofing • Ample Parking  
**NEW FREIGHT ELEVATOR!**  
**FRANCISCO STUDIOS (213) 589-7028**

**REHEARSE!**

Have your rehearsal studio listed in our ANNUAL GUIDE TO REHEARSAL STUDIOS.  
It's the most complete listing anywhere!

Publication Date: **Aug. 19, 1991**  
Rehearsal Listing Deadline: **Aug. 2, 1991**  
Display Ad Deadline: **Aug. 8, 1991**

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



# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JULY 24, 1990

•Kramer American Tele guit, black, F.Rose, S.Duncans, \$350. Pete, 213-850-6973  
•Kramer ST600, black, F.Rose, Jackson hmbcr, 2 single coil PU's, beautif cond, \$450. Eddie, 818-761-7253  
•Pedia 5 string fretless bs, white w/active EQ, \$1000. Dean, 818-718-1145  
•String bs, modern, handmade, all wood w/PU & cover. Big deep clear tone. \$2900. 818-990-2328  
•Tom Anderson guit, 1 of a kind, finest qual, spectacular natrl quilted maple body, incredibl sound, handmade especially for NAMM show. \$1595. Peter, 213-434-8619  
•Wild, Vintage Sral, baby blue, \$500. 213-871-8601  
•Yamaha MB11 bs guit, very hot pink, xntl cond, must sell, \$250 obo. 213-954-8420  
•Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckngs, 1 single coil PU, locking trem, brnd new, won in contest, \$400. 213-466-3807

## 6. KEYBOARDS

•Emu Proteus 1, in box w/clean warranty in your name & mnl too, \$720. Naglia, 213-650-7911  
•Korg EPS-1 elec piano. 76 touch sensitive keys, strings, transpar, xntl cond, \$700. 818-990-2328  
•Sequential Circuits 6 trk synth keybrd avail, \$200 obo. In gd cond, grt for bs & string patches. 818-960-6659  
•Yamaha DX7 w/E systems update, HSC & cartridges, \$650. 818-985-8557  
•Yamaha DX100, grt cond, miniature, Midi keybrd, \$200 obo. 213-939-9693

## 8. PERCUSSION

•Pearl SC-40 electric drm brain. Midi capable, cassette memory. Xntl cond, \$1200 new, sell for \$700. 818-709-0665  
•Atiles HR16 16 bit digital drm mach, perf cond, \$200. 213-755-6942

•Drm riser, very portable, easy assembly, 6ftx6ft, \$150. Lance, 213-788-9647  
•Imperial Star 8 pc drm set, includes 2 24x16 bs drms, 13, 14, 15" pwr toms, 18 & 20" floor toms, 6" chrome snare, includes hrdwr & cs's, no cymbals, \$1500. Ernie, 818-962-1673  
•Pearl new 9 pc BLX w/cymbals, stnds, cs's, mint cond, must sell, \$2800 obo; Tama cage w/boom stnds, \$875. 818-341-8127  
•Remo 7 pc custom set, all concert toms, 8x10, 9x12, 10x13, 13x14, 16x16, 20x24 w/cs & extra heads, \$550 firm w/drm hrdwr. Doug, 818-765-4580  
•Roland DDR30 elec drm kit, compl w/5 pads, bs drm pad, chord & progmmbl Midi brain. Orig owner, gd cond, must sell, \$900 obo. 213-939-9693  
•Sabian 20" medium ride cymbal, \$70 obo; Remo 5 pc practice pad kit, \$100 obo. Tim, 213-838-6468  
•Tama Art Star II, 24x18", white bs drm, xntl cond, must see, \$425 obo. David, 818-765-8358  
•Zildjian 22" rock ride, very big, grt for HR, brnd new, \$120 obo. Drew, 213-823-8984

## 9. GUITARISTS AVAILABLE

•2 reliable, thnd, shredding killer voc/guit w/showmnpshp & platinum alt's. sks pro cmcl HR band, No sleaze, addictions or BS. Steve, 818-764-4070  
•AAA rated burning verstl guit avail for pro sfts. Check out my pro plyrs ad. Steve Blom, 818-246-3593  
•Afro American guit avail for HR sit. Have gd equip, yrs of exp, touring, stage, recrdng, 6 ft tall, 27 y/o. Infi Ozzy, R.Rhodes, Zep, G.Lynch. 818-578-0073  
•Amateur guit sks band or partners for industrial techno new prj. Anything but R&R, Infi Ministry, 9"Nails, Wolfgang Prass, Andrew, 213-466-8625  
•Berklee grad guit avail for paid sfts, any & all styles. Appearances in Guitar Player & Guitar World mags. 818-705-4729  
•Big hairy balls to the wall guit avail. Have exp, equip.

trnspo & dragging testicles. 818-753-8669  
•Blues guit rdd to compl 7 pc band. Infi SPV & J.Reed are your inlf & you're relatble w/out att, call Jay, 818-761-1661  
•Blues rock guit plyr avail. No image, no att, no posing. Just chops. 213-462-2954  
•Bluesy guit w/gd guit tone, bockng vocs & image, sks R&R/HR band w/grt snags & direction. Infi Aero, Thin Lizzy, J.Cougar Mellencamp, old Queen, Kevin, 818-981-1714  
•Bluesy Tele L/R plyr avail ala Faces, Dogs, Quireboys, w/image. 213-434-7692  
•CBS recrdng artist, HR blues guit/sngwrtr, avail for pro sit, 25, image, feel, chops, image, vocs. Jason, 213-871-2028  
•Christian guit lkg for classy prj/w/kybrds. Infi, Journey, Grant, Toto & R&B. Tasty, phr, values, sngwrng. Shiro, 818-333-5081  
•Cmrci sngwrtr guit plyr to J/F sng oriend rock band. Lng hr, grt gear. Jovi, Lynch Mob, S.Row, Hillyard area. Johnny, 213-876-3485  
•Craig Beck sks HR band or singr. Have album credits, internatl press, top endorsemnts, touring & recrdng exp. 213-460-7080  
•Do you realize all the possibilities of 2 shredding guit w/vocs, snags, reliability & platinum HR atts in one band? Brian, 818-908-1978  
•Exp pro guit avail for paid sfts. Any & all styles. Always muscl & always reliable. 818-705-4729  
•Fem guit sks band or other muskns w/similar intrsts & muscl style. Robert Smith, Salvador Dali, Carl Jung, 213-876-3176  
•Fem guit sks to jmb in style of Lynch Mob, Ratt, VH. Exp, pro gear, insp, lng hr, srs, dedictd. 818-509-7725  
•Grooving, funkng & rockng L/R & vocs, exp & ready to go. Infi Jane's, Kings X, Queen & Rush. Russell, 213-463-7175  
•Guit avail, 24, for HR, not glam, metal edgd, not thrash, busy, not boring, band w/balls or members writing to K/A make it 213-871-6801  
•Guit from Athens, GA, writs to form eclectic R&R, R&B band. Infi Beatles, Stones, others. Rob, 213-663-1423  
•Guit intrecrdng prj. Infi J.Beck, S.Lukather, G.Moore. Mark, 213-653-8157  
•Guit lkg to J/F straight ahead, raw, pwrfl, sleazy, grooving R/A band w/grt image to rock the world. Chris, 818-994-4782  
•Guit plyr w/grt studio gear & chops avail for demos, showcs's or ? Very verstl. Joe, 818-954-0742  
•Guit plyr/sngwrtr from Sweden. 30 w/o w/mann vrs exp.

sks very thnd or pro muskns for radio orientd R&R HR prj. Eddie, 818-761-7253  
•Guit sks band. Infi Scoops, UFO, VH. Image, gear, xntl demo & press. Pro team plyrs only. Joeey, 213-869-1000  
•Guit sks estab medl metal band. Xceptnl plyr, writr, showm'n w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3681  
•Guit, 25, grt equip, killer grooves, avail for demos, gigs, showcs's, Mike, 213-919-6450  
•Guit, 30, sks fem voc. Gabriel, XTC, Enya. Yes. 213-474-3196  
•Guit, hrd edgd, verstl, punk energy, sks band, altrntv core, acid, reggae, Sub Humans, Husker, Minute Men. Have matl, demos, matl. LA/VLA area. 818-905-7003  
•Guit/keybstd, BA from UCLA, composition specialization, Midi, computer, avail for demo prjs. Programng, custom keybrd sounds, solid grooves. Funk, rock, jazz, fusion. Matt, 818-981-4816  
•Guit/sng/sngwrtr, fiery, bluesy, soufl hr edgd. Infi Crou. Soc Distortion, Jane's, Crowes. Top gear. 818-990-7138  
•Hot id guit lkg for pro HR band. Have top equip, studio & road exp. Must be srs w/mnng. Billy, 818-501-0470  
•Hot passionate id, team plyr/wrtr w/image & exp, sks estab HR band w/matle voc. Infi old Aero, Zep, AC/DC. Tom, 213-285-9636  
•Intrstng, Integrity ala Lyle Lovett, Cream, Sly & Family Stone, Michael, 213-202-0895  
•L/R guit w/strong image, id & bockng vocs. Vox AC 30 amp, custom close for signed band or bbl intrst, mnng, following. No metal. 213-466-8636  
•L/R guit/sngwrtr sks to J/F anything that sounds gd goes band. Verstl inlf, rock, boogie, pop, blues, etc. Jeff, 818-348-6671  
•Ld guit avail, 30 yrs young, have grt equip, exp & stage & studio. Pret T40 or blues oriend orig. 714-827-8095  
•Ld guit skg medcl metal band. Fast but medcl, slow but sweet. Have lks & equip. Rudy, 213-329-7525  
•Ld guit skg medcl metal band. Fast but medcl, slow but sweet. Have lks & equip. Rudy, 213-329-7525  
•Ld guit w/Inlf, image & att sks classically inlf HR act &/or star qual voc. Chris, 714-962-2841  
•Ld guit, formerly of band Adam Sllm, sks id voc to compl hvy rock band. Infi Lynch Mob, early VH, 818-964-2212  
•Ld guit, modern pro equip & lks sks orig hot Latin pop grp w/mf sng. Deane, 714-537-7321  
•Ld guit/sngwrtr/id voc w/grt orig, xntl blues style guit, sks wrkg band. Pret Venice area. Chris, 213-285-6771  
•Ld guit, formerly of band Adam Sllm, sks id voc to compl hvy rock band. Infi Lynch Mob, early VH, 818-964-2212  
•Ld guit, modern pro equip & lks sks orig hot Latin pop grp w/mf sng. Deane, 714-537-7321  
•Ld guit/sngwrtr/id voc w/grt orig, xntl blues style guit, sks wrkg band. Pret Venice area. Chris, 213-285-6771  
•Ld guit/sks HR band writngs happening. I have killer chops, image, equip, snags & maj connex. Tape & bio avail. Pros only. Doug, 213-371-0579  
•Pwr house, tastefl, medcl blues rock guit sks pro sit only. Infi Bad Co, S.R. Vaughn, Damn Yankees. Currently doing session wrk in LA. Pros only. 818-761-3554  
•Rhydh guit avail. Straight forward raw HR chops w/hvy groove edge, image, equip, trnsps. 213-620-8776  
•Star qual guit/wrtr avail for pwrfl grooving rock band. Stage, studio, liim credits. Very lng hr, cool image, killer gear. 818-769-6897

## ROCK BANDS ONLY

Producer/Mixer/Engineer needs "THE BEST" unsigned bands in Hollywood for demo production/development  
**Eddie (818) 509-7921**

## ATTENTION RECORD DEAL SEEKERS!!

Save yourself hours of research and endless phone calls. Mailing list of major record labels with addresses, phone numbers and contact names. Send check or money order for \$199<sup>95</sup> hard copy or \$299<sup>95</sup> diskette (specify Mac or IBM)  
M.G. Associates  
3960 Laurel Cyn. Blvd., Ste. #188,  
Studio City, CA 91604

## Management Company Seeks Label-Ready Artists/Bands

Send promo packages to:  
1554 Cahuenga Blvd., Ste. #312  
Hollywood, CA 90028

## \*SINGERS & MUSICIANS\* NEEDED IMMEDIATELY FOR WORK

on commercials, TV shows, radio jingles, etc. Music reading not necessary but must have good ear. Earn \$50-\$400 an hour. Send tape, name & phone # along with a check or money order for a \$10 evaluation fee to:  
C.D. Music  
11012 Ventura Blvd., Ste. 1256  
Studio City, CA 91604  
Any questions, call  
**(818) 506-8930**

## Record Company Connection

A complete list of all Record Companies. Names, addresses, phone numbers & contacts.  
Or we'll shop your demo for you  
**\$50.00 & up**  
**(213) 291-7377**  
We also have a complete demo service

## Private Instruction with STEVE LYNCH

Guitarist, formerly with Autograph, now with Network 23, is now teaching privately until Sep. 1st  
**(818) 995-3335**

## GUITAR LESSONS STUDY WITH Jimmy Crespo

former lead guitarist with Aerosmith and Billy Squier, now taking a limited number of students.  
Capture the real rock feel.  
**(213) 837-8920**

## MGMT. COMPANY

Accepting demos from Pop, R&B & Rap acts. Must have quality demo. Sorry, no calls until material has been reviewed.  
Mail packages to:  
**Accurate Management**  
5410 Wilshire Blvd., Ste. 211  
L.A., CA 90036

## WANT MONEY, INTERNATIONAL CONCERTS, TOURING, LIVE RADIO & T.V. BROADCASTING?

TIRED OF NOT BEING SIGNED?  
LET ME FIX IT  
CALL: (213) 859-5797  
OR MAIL TO: DIGITAL 40  
9348 Civic Center Dr., Suite #101  
Beverly Hills, CA 90210

## Melodic Hard Rock Band in vein of Whitesnake meets Foreigner seeks LEAD/RHYTHM GUITARIST

(26+) Strong backup vocals are absolute must. Keyboard ability a plus. Goal oriented team players only.  
Call Dave.  
**(818) 895-1744**

## ROCK GUITARISTS

Study with L.A.'s most reputable guitar instructor  
**SCOTT VAN ZEN**  
Featured in *Guitar Player Magazine*.  
Top Electric Guitarist—So. Cal Guitar Competition.  
**(213) 654-2610**

## COMPLETE GUITAR INSTRUCTION WITH DARREN HOUSHOLDER

Instructor from Berklee and M.I. as featured in *Guitar Player/G.F.P.M.* From Groovin', Sweepin' & Tappin' to applying scales, arpeggios and the metronome.  
**(818) 905-8480**

## MASTER LUTHIER Roger Giffin

Guitars built for: CLAPTON, VAN HALEN, J. WALSH, D. GILMOUR, A. SUMMERS, TOWNSHEND, & many more.  
All Repairs and custom instruments.  
Warranty Center  
**GIBSON WEST COAST CUSTOM SHOP**  
**(818) 503-0175**

## CREATIVE GUITAR A MUSICAL APPROACH FOR SONGWRITERS & MUSICIANS

CHORD/INTERVAL/MELODY IDEAS FOR STRONG HOOKS, FILLS & RHYTHM FEELS  
SOLOING, THEORY & SONGWRITING  
8-TRACK STUDIO FOR DEMOING & DEVELOPING YOUR SONGS  
FREE INITIAL CONSULTATION  
JONATHAN SACHS  
213/392-2154

## GUITAR PLAYER WANTED

DAY ONE seeking guitar player a la James Honeyman Scott (Pretenders), Dave Stewart (Eurythmics), Carlos Alomar (David Bowie), Neil Finn (Crowded House), Mike Campbell (Heartbreakers). We are a contemporary alternative rock band with strong songs, major label interest and legal representation.  
We need guitar player with style. Definitely not the "L.A." sound.  
Call Tim at **818/506-3938**



# FREE CLASSIFIEDS

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

\*Top pro guit/sngwrt/wrtns/vouing exp sks estab band. Strong image, trnspos, studio gear. Ken, 5-9pm. 818-358-7432  
\*Totally deditcd top ultimate imaged guit sks fully formed pgr. Sleazy hlywd image a must. Ages 20-23. No tats or browns. 213-651-2825  
\*What if VH, GNR & S.R. Vaughn got together & occasionally wrote w/Holdsworth & Metheny. Only one way to find out. David, 818-506-6243

## 9. GUITARISTS WANTED

#1 exp ld voc sks xplosy pwr to J/F mldc, cmrl, mainstreamp, radio friendly HR grp. Shows & recding. Aero, V.H., Crowes, Zep. Tommy, 213-836-3713  
\*2nd L/R guit nnd rcd cmrl rock band. Gd chops, gd att, gd gear a must. Mike, 213-823-4514  
\*4 pc band sks alrtmvt lid guit w/feel. Pref young w/no att's. pls. Dave, 818-996-2418  
\*Aggrav fem rd or rhytm guit. Must have trnspos & equip. Orig rock formed w/dmo album. Ready to roll. 818-362-8207

\*Alttrmv band, THE CUSTOMERS, sks lid pvt lyr. Intl Replacemts, Iggy, REM, N. Young, Ryan, 213-463-4376  
\*Alttrmv guit nnd. Riff orient. Intl by Iggy, Keith, Replacemts, Godathers. Have xirt snrgs & connex. Reliable pros only. 213-461-1168  
\*Alttrmv pop band sks creatv taste/fig, L/R, w/dckup voc abtl. Have snrg, industry connex. Derek, 213-227-7790  
\*Alttrmv to speed to acous w/vision & determination. Gothic overtones & image conscious. Chris, 818-545-1581  
\*Alttrmv undrgmnd guit wid in style of Joy Div, Nick Cave, Siouxsie, Bauhaus. We have audnt'd over 100 people. Richard Munlo, 714-593-0717  
\*Ambitious rock band sks guit/sngwrt. We have snrgs, image, connex, whrstr. You have chops, vocs, image. Intl Bad English, reinstr. Jovi, Paul, 213-913-1784  
\*ATOMIC JUNGLE sks balsty, B/A voc/lyrcst w/character, deditcd & personality. No glam. Derek or Chris, 213-637-4729  
\*Alttr, grt, guit nnd, age 18-27. Classic & etc for HR proj. Pics & tapes req'd. Voc/sngwrt w/many connex & equip. Michael, 213-871-6918  
\*BELIEF writa guit for mldc, speed, alttrmv, acous w/gothic int'l black image. We have direction. We are dead sr's & ready. 18-25 pref'd. Dave, 818-957-2475  
\*Bst/sing/sngwrt lkg to compl R&R band. Emphasis on snrgs. Intl Beatles, G. Sateilles, Stones. Ron, 818-441-2715  
\*DR WHISKEY sks ksbds/guit w/boogie bck beat, slide abtl, vocs & sngwring a+. Stewart, 213-851-6981  
\*Dmr sks srs sng onemid guit pvt to form R&R band. Intl Stooges, Stones, Jane's, Hypnotics, Fat Marshall sound. Image, imspo a must. Westside area. 213-394-2547  
\*Funky young guit wid. Intl by P-Funk, to recrd album for maj. lib. Lonnie, 213-752-1526  
\*Guit nnd. Intl Jesus Chns, Pixies, Church, Rain Parade. Daavov, 818-769-4059  
\*Guit or guit team nnd for the formation of new band. SAVAGE UK. Gd pvt, gd att, ing hr image. Metal sound w/intelng. Srs inquires only. Skully, 818-357-2654  
\*Guit wizard wid for mldc metal act ala Blackmore, Rhoades, Uli Roth, Michael Shenker, Kay Black, 5523 Denny Ave #7, N Hollywood CA 91601, 818-760-7356  
\*Guit wid by estab pop folk 3 pc w/spec deat, prod'r & mgnt. Skg 2nd RL pvt to augment sound. Intl Beatles, Jellyfish, Johnny, 818-505-0128  
\*Guit wid for dark alttrmv proj. Have demo. No flakes, posers or beginners. Joe, 818-342-9118  
\*Guit wid for estab artistic band. Intl Gilmore, Partridge. Curt, 213-837-4933

\*Guit wid for non cmrl, mldc, hvy, bluesy HR/HRM band. Must be pwrfl, deditcd & energetic. No egos, flakes or glam. Varied infl. Scott, 818-909-0874  
\*Guit wid for SUN GODDESS, rhyt & lds to ply w/another lid pvt, 2 guit band. 818-846-8124  
\*Guit wid to form 4 pc punk rock band. Intl Bad Brains, L Colour, Jane's. Must be sober. English, 213-965-0321  
\*Guit wid to form cmrl rock band. Lkg to ply real R&R. Nothing hrd. Intl REM, P. Collins, Crowes. Bob, 818-769-2210  
\*Guit wid to form sng onrd band. You must absolutely love grt lks. Intl Pussy Cat, LA Guns, Billy, 818-548-4322  
\*Guit wid. Funk based rock grp sks seasoned vers'l pvt w/ro gear, image conscious, positive att. 213-399-0105  
\*Guit wid. Must have pro att & image. Intl Tracy Gunns, Nick Mars. 714-495-7152  
\*Guit, street, agrsv, metal, bluesy, cmrl, image, chops, equip. Must write, ready to rock now. Touring pending, connex. Ronnie, 818-785-2785  
\*Guit, voc, bst, dmr nnd. Intl from Metallica to Zep & blues. Ages 14-18. Lonnie or Wayne, 818-992-7447  
\*HOLLYWOOD DAWGS sks guit, low hung only ala Angus, A.D. Frehley, Ld only. 818-563-4953  
\*HR band sks team pvt equally gd at rhyt & ld. Grt bking vocs, grt lks, grt stage presnc, slide guit p+. Mark, 818-911-1063  
\*HR cmrl bnd nds guit w/image. Lkg for someone who is vers'l & can ply rhyt & ld. Joe, 818-242-2825; Matt, 818-241-4150  
\*Hvy R&R rock band sks seasoned guit pvt w/classic lid feel & strong percussv rhyt. Black or white, coolness a must. Bobby, 213-460-4186  
\*I don't care what kind of infl'd you are, as long as you can hold your own. Album compl, work on 2nd proj. No drugs, pls. John, 818-362-8207  
\*If you're intrigued by dark haunting music, obsessive lyrics, tribal rhyths, space & sounds, call. DIAL M FOR MURDER, Michael Rosin, 213-969-9140  
\*LA DOLLS sks M/F guit/sngwrt to compl fem fronted org HR bluesy edged band. We have gigs, recding, etc. 818-377-5622  
\*Ld guit nnd to compl rock band. You must be a org rockr. 714-847-6760  
\*Ld guit or fiddle pvt wid for org cntry band. 818-887-5943  
\*Ld guit pvt w/muscular body nnd for grp w/voc. Currently talking deat w/Warner Bros. Cliff, 213-840-2737  
\*Ld guit w/grt feel for rhyt, elec & acous pvt, bckup vocs gd. Straight ahead American sound. Intl Petcy, Smitherens, Stones, Springsteen, Harry, 213-965-9886  
\*Ld guit wid for REDD KROSS. Should be familiar w/band & music. Tape/photo to REDD KROSS Auditions, 3575 Cauhuenga W., #450, LA CA 90068  
\*Ld guit wid w/image. Intl David Gilmore. For rock band w/tem singr. No drugs, srs only. Ldv msg. 213-330-4440  
\*Lks, lks, got them? I do. Voc/sngwrt sks guit/sngwrt to form band. You must lk cool. Intl Jovi, S. Row, Billy, 213-965-5186  
\*LONDON AFTER MIDNIGHT sks guit w/image, gd att. We have huge internat'l following, lib/intsr & financal bckg. Intl Siouxsie, Ministry, Bauhaus. Ldv msg. 213-551-9034  
\*MAMMÓN is currently holding audnts for innovatv lid fig. Writing & voc abtl are a must. Pro att & lks also. If this sounds like you, then call. Tony, 805-582-2399  
\*NYC's #1 pretty boy glam band sks guit & voc along lines of P.B. Floyd, Poison, Tiger Tails, Enuff. Send tape, pic & bio to PO Box 060843, Staten Island, NY 10306  
\*PIGMY RIOT sks guit pvt. Post punk, psychidc trblal HR. Libl ready snrgs already writin. No substance abuses. 213-465-3845; 213-651-9300  
\*Pro band w/killer image lkg for pwrfl guit w/grt image & grt

sngwrtg abtl. Intl S. Row, Crue. Geeks, pls don't call. 818-989-2562; 818-782-3735  
\*Pro guit pvt wid for vcrv cmrl HR/HRM band. Must have it all. Image, equip & tm. Band rhrsl in Lng Bch. Rob, 213-594-6176  
\*Pro guit pvt wid for vcrv cmrl HR/HRM band. Must have xirt image, equip, deditcd. Band rhrsl in Lng Bch. Rob, 213-594-6176  
\*Pro guit wid by fem voc to collab on sngwrtg, then form killer HR band. I have pwrfl passionate south vocs. Kathy, 714-761-1035  
\*Pro guit wid to help form band. Must be deditcd, possess xrtvs bckgrnd & be willing to take part in proj development. George, 213-658-1060  
\*Pro HR dmr, fem voc sngwrtg team sk guit/sngwrt. Groove driven crunch, bluesy, funky edge. Aero, Love/Hate, Lynch, Skld. Deditcd essential. 818-781-5607  
\*Pro male voc sks guit pvt. Must have recding exp & gd gear. Like B. Ferry, David Gilmore. Sam, 213-668-2991  
\*Raw horror band sks guit &/or multiinstrmtlst. Demented bst srs. Sabbath, Misfits, Alice. Not for the squeamish. Lawrence, 213-957-9969  
\*Rhytm guit w/voc mld. Thin, ing hr, tattoos a+, Aero, AC/DC, Stones, Crowes. No blondes, no metal, no kids. Shows pending. 213-289-8485  
\*Rhytm guit wid for progrsv metal band. Solid, deditcd, dependbl pro w/qal equip. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6329  
\*Srluuv, legendary Detroit rockr nds Beck, Richards, Wood, Perry type guit/sngwrtg partner w/ocul image, vntage gear. No drugs/booze. 213-960-9408  
\*Skrg pro agrsv hungry metal guit. Must be able to shred. Int'l Pantera, Megadeth, Metallica, Fates. James, 818-506-1622  
\*Sleazy & hvy R&R band w/xirt image & xirt snrgs raunchy 2nd guit. Int'l LA Guns, GNR, Junkyard & Seahags. Tony West, 213-447-1096  
\*TECHNO PRIML sks guit pvt w/unq funky groove. The jungle mts technology. Int'l 9 Nails to John Coltrane. 818-997-2828  
\*THE HATE BREEDERS sks alrtmv minded guit w/dark image. Int'l Damned, NIN, Motorhead, Mike, 818-753-8548  
\*Visionary guit wid for org progrsv band. Int'l Gilmore, Eno, Gabriel, Orange Co area. Bob, 714-821-6825  
\*Voc/frontmn w/killer snrgs sks guit w/same to form 4 pc Warrant, Crue. Lng hr, young, 1000% deditcd. Hillywd, srs only. Chris, 213-652-2272  
\*VON SKELETOR sks guit pvt that can sing some ld or strong bkgnd vocs. Singing a must. HM/HR sound. John, 818-509-6197  
\*We nd a guit for oldies/classic rock wrkg band, 2-3 gigs/week, average \$50/person per nite. Vocs helpul but not req'd. 213-651-5636

## 10. BASSISTS AVAILABLE

\*Bs avall. Straight forward raw HR chops w/hvy groove edge. image, equip, imspo. 213-620-8776  
\*Bs plyr in early 30's sks 2 guit HR band ala Scors & Priest. Team pvt, no projs or dynasties. 818-882-1857  
\*Bs plyr into Priest & Maiden, lkg for band w/pro att. Gd equip, no ego, simple but agrsv style. Page Mark, 213-707-3953  
\*Bs plyr lkg for wrkg club band into classic rock, cntry rock, soft rock or oldies. Ld & bkgnd vocs. Not young, thin or flashy, just gd. George, 818-764-6063  
\*Bs plyr w/xirt image lkg for simplistic band. Int'l School of Fish, INXS, 213-256-4689  
\*Bs plyr, 24, grt lks, all styles. exp w/maj lbt acts, relocating to LA area. Staned or mndd bands only. 503-775-7286

\*Bs plyr, pro att, lks & chops. Plyng styles of Tom Peterson, Lux Williams, Squire. Skg forward motion band. Aaron Clair, 213-858-7772  
\*Bs solist, new LP w/recding co. Pro gear, maj touing exp. Bk gr overseas sit, 1 mltrs, fill ins, recding sits. All styles, dbl on keys. 213-662-6080  
\*Bst avall for cmrl metal band w/poished sound & hi energy show. Grt vocs, image, equip & att. Greg, 818-994-3245  
\*Bst avall for pro band sit. All styles of music. Maj recding & touing exp. Grt chops, lks & att. Joseph, 818-753-7712  
\*Bst avall, groove, rock, read, solo, plng. No punk, metal or cntry. Have not learned to ply thos yet. 2 music degrees. Clark, 818-788-4884  
\*Bst, 24, hot pvt, sngwrt, w/killer vocs. Only the best for the best. 818-703-6427  
\*Bst, 34, burn out. There's still a little flame in my heart. I'm intsrtd in loud, hi energy hit matl. Richard, 213-715-1580  
\*Bst/kybstd/wrttr sks to J/F sophisticated pop rock grg ala Toy Matinee, Mike & Mechanicks, Trevor Hayburn. Srs, exp only. Scott, 818-998-7106  
\*Bst/ld voc lkg for estab wrkg cover band, 3-6 nites/week minimum. Current rock, T40, R&B, dance, also jazz & oldies classic rock. Mark, 213-653-8157  
\*Fem R&R bst avall to J/F band. Tour & recding & mgnt a+. 213-960-7604  
\*HR bst w/strong ing hr image, stage presnc & plyng abtl sks next up & cmng band w/mngt. Pro offers only. 213-659-0995  
\*Hrd core bs plyr & voc team lkg to J/F dbl ld, hrd core, speed metal band. Pro metal heads only. Int'l early Maiden, Testament, Slayer, Megadeth. 213-464-1532  
\*Pro fem bst avail for estab cmrl HR band w/strong matr. Gd bckng vocs, chops, image & gear. 213-653-5753  
\*Pro fem bst w/image & exp sks wrkg band. Pop, funk, rock. Christian pref'd. Leah, 818-883-7965  
\*Pro fem bst. Aren't there any bands out there that can shred, shock, cause pain, start riots & make millions? Then call me. 213-839-3360  
\*Strong funk rock bst avall. Styles Louis Johnson, Larry Grahams, Stanley Clarke, a little Al Johnson. Give me a call. 818-980-6859  
\*Whiskey drinking, fire spitting, weight lifting fem bst w/identity crisis sks signed rock band. No drugs, no losers. Lulu, 619-769-2676

## 10. BASSISTS WANTED

\*Bst wid by Pwr Station type fun, sex, rock band. Feel & groove the priority. STRANGE BEHAVIOUR req'd. 818-709-0995  
\*1 billion light years away. Theatrd guit, 22, sks musics to form, no follow. Hendrix, Yardbirds, Brian Jones, Gilmore. Image, touing exp. Dru, 213-461-9564  
\*2ND WIND nds bs plyrvoc for light wrkg band. Black or white. Only requirements, tmrt & hi energy. Int'l REM, Crowded House, 213-939-9993  
\*A positive minded bs pvt wid. Int'l Mars FM. Call for more info. David, 213-927-7576  
\*Alttrmv bst nnd. Slap, mldc pvt. Int'l by Keith, Iggy, Replacemts, Godathers. Have xirt snrgs & connex. Pros only. 213-461-1168  
\*Alttrmv estab band w/mngt & lbt intrst sks agrsv mldc pvt. 818-762-3686  
\*Alttrmv to speed to acous w/vision & determination. Gothic overtones & image conscious. Chns, 818-545-1581

## BASSIST WANTED

For established hard rock act. Image, chops & soul a must!

(818) 708-0386  
(818) 881-0047

## Private Instruction BASS

If you are serious about the bass, I can really help you expand your playing. Over 40 recording artists have hired my students.

**HERB MICKMAN**  
(818) 990-2328

## The BMI - Sponsored Los Angeles Songwriters Showcase and Positive Side Productions present

# ENCORE

### A Variety Talent Showcase

Sponsored by Music Connection Magazine

## 8 PM • Wednesday • July 24

Women's Club of Hollywood, 1749 N. La Brea  
(between Hollywood Blvd. & Franklin on the west side of the street)

Featuring:

- \*Danny Peck (Writer/Artist)
- \*A.G. Shy (Male Vocalist)
- \*Marva Smith (Female Vocalist)
- \*Angela McWright (Writer/Artist)
- \*Francesca (Writer/Artist)
- \*Lou Adams (Comedian)
- \*Black Note (Jazz Group)
- \*Sweet C. Supreme & The Captain Flirt Dancers (Rappers)
- \*Tommy Reeves & Michael Krieger (Writer/Artists)
- \*Drake Frye & the Encore Band
- \*M.C. Dan Kimpel and more!!

Tickets \$8 In-Advance (through LASS) \$10 At-The-Door  
Doors Open: 7 p.m.

For more information call (213) 960-5565 or (213) 467-7823

## X F II Photography

1957 N. Cauhuenga Bl.  
Hollywood  
213/464-8559  
10-6 M-St

DARREN L. K.A. Dahline © LAGE

## BANDS AND ACOUSTIC PLAYERS WANTED:

Club 88 IS NOW ACCEPTING CASSETTE TAPES FOR JULY AND LATER GIGS AT 1602 CAHUENGA BLVD., HOLLYWOOD 90028. SPECIFICATIONS ARE AS FOLLOWS:

- MUSIC: ORIGINAL ONLY. NO COVERS, STANDARDS, OR O DIES PERMITTED.
- STYLE: MAINSTREAM ROCK, POP ROCK, R. & B., BLUES, COUNTRY, AVANT GARDE, PROGRESSIVE (i.e. MOST STYLES EXCEPT PUNK OR METAL)
- VOLUME: LOW TO MEDIUM (I SWEAT) (THE ROOM IS F'ED TO MAKE YOU SOUND GOOD AT MODEST VOLUME) IF YOU ARE OVER 90 DB, I FORGET IT!
- TAPE: MINIMUM 3 SONGS/45 MIN. TAPE QUALITY IS NOT IMPORTANT. IF YOU DO NOT HAVE A STUDIO DEMO, A LIVE PERFORMANCE TAPE OR A HOME MADE GUITED-BLASTER TAPE WILL DO THE JOB. NO VIDEOS. MAIL OR DROP IN MAIL SLOT AT THE CLUB. INCLUDE PHONE NO.
- NOTE: WE ARE NOT A PAY TO PLAY CLUB AND THOUGH WE ARE BASICALLY A SHOWCASE CLUB, YOU MAY EVEN MAKE A FEW Bucks AT THE DOOR, BASED ON HI-ACCOUNT. NO MINIMUM AGE. REMEMBER, ORIGINALS ONLY



# FREE CLASSIFIEDS

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

•Are you it? Band w/pro sit sks bs plyr ala Eric Avery, J.P.Jones, Adam Clayton, Norwood. Intensity, integrity, less is more. Page, 213-658-0218  
 •Armani Arena, Billboard, billboard, Fortune 500 lurk, models, megomania, awaits 1st young pop hound. P.S., bl instr. Spence, 818-441-6256  
 •ATOMIC JUNGLE sks B/A creatv bs plyr w/character, dedictn & att. No glam. Derek or Chris, 213-657-4729  
 •Attractv male groove bst, 28-32, w/d by estab HR band. Infrl Bad Co, Whitesnake. Lng hr image, vocs a+. Pro team plyrs only, 818-972-2148  
 •AZ YOU ARE, pop rock band, sks male bs plyr, rock image, over 21, responsbl, gd equip, Todd, 213-473-9094  
 •Band sks hi energy bs plyr w/right lk, groove & att. Infrl AC/DC, Dokken, Skid. Make it happen. Jeff, 213-462-0929  
 •Band still nds bst. Up & crna qigs & plyna qigs. Skg solid

team plyr, explicit lyrics. Stay home if you're scared. 818-765-4580  
 •BELIEF sks bst for melic speed altmvt acous w/gothic infl image. We have direction. We're dead srs & ready. 18-25 pref'd. Dave, 818-957-2475  
 •Blues rock band lkg for groove orientd bs plyr. Adrian, 213-462-2954  
 •Bs plyr for Patrick Tanner & The Titanic Love Boats wtd. Exp. versatility, dedictn a must. No metal heads or fortune hunting hot shots for hire nd apply. Patrick, 818-766-5502  
 •Bs plyr nnd for orig sng orientd folk rock band. Must be srs, dedictd & positive. No rock stars. Steve, 818-781-5806  
 •Bs plyr nnd right away for band, Infrl Jane's, Faith, Zep. Recording proj financed. Studio City area. Fran, 818-508-8878  
 •Bs plyr nnd to compl world class rock band. We just nd someone to keep a steady groove. Infrl Journey, Starship, Guit, U2, Rich, 213-837-9002  
 •Bs plyr who obs on key/bds wtd to form orig progrsv band. Infrl Gilmore, Eno, Gabriel, Orange Co area. Hivly connected artist. Bob, 714-821-6825  
 •Bs plyr wtd by HR band to recrd demo, then gip. 818-504-2670; 818-985-3076

•Bs plyr wtd by K/A band. Infrl Whitesnake, Thin Lizzy, Lks, vocs a must. Bobby, 213-656-9105  
 •Bs plyr wtd for hip young band. Infrl B.Raitt, Steely Dan, Etorn. Cntry pop w/rock edge. Dedictd only. Jen, 213-207-6553  
 •Bs plyr wtd for INSECT SURFERS. Infrl Ventures, Link Ray, Garage, Verlane. Have album & gigs. David, 213-391-7035  
 •Bs plyr wtd for orig rootsy bluesy R&R band. Bckng vocs helpul. We have upcngn gigs. Bealtes, Chris Isaacs, Elvis, Blue Rodeo, 213-874-7841  
 •Bs plyr wtd for orig only band. Infrl Zep, CCR, Ralders. No egos. Sean, 213-666-6684  
 •Bs plyr wtd for rehrl band sit. Rock to jazz, reading helpul. Responsbl plyr only, pls. Let's have fun. Joe, 818-954-0742  
 •Bs plyr wtd. Band Infrl are Killing Joke, Fear, Soundgarden, Bad Brains & industrial. Srs inquires only. Lv msg, 213-256-7261  
 •Bs plyr wtd. Lng hr image, tint & lape. Don't call if you don't have the above, 213-874-7094  
 •Bst nnd. Infrl Jesus Jones, Pixies, Church, Rain Parade. Daevor, 818-769-4059  
 •Bst nnd. Solid, simple plyr. Must be committd. Infrl J.P.Jones, McCartney, Bealtes, Zep, N.Young. Mngt. Shane, 818-769-2703  
 •Bst sought by pro rock act. Infrl Winger, Dokken, TNT. Mngt & ltr pending your committm. Must sing killer bckups. Rehrls in Anaheim, 714-848-1639  
 •Bst wtd by aggrsv 2 guit pwr metal band w/lockout studio. Metal Church, Maiden. No thrash. Srs & dedictd. Brian, 213-371-5820  
 •Bst wtd by drrm & guit team forming progrsv metal semi thrash band. Must have image & bckng voc abil. We have rehrl spc & matr. Pros only. Ron, 213-674-4028  
 •Bst wtd by estab rock pop band w/upcngn shows. Must

have tint, image, tmppo & gd att. Todd, 213-473-9094  
 •Bst wtd by voc/guit, hi energy HR. Must have tint, lks, sns of humor. Not overly pro, gd vocs. 18-26, 213-962-3260  
 •Bst wtd for blues, R&B & classic rock band. Gd musicianship & pro att a must. Srs only. John, 213-473-6042  
 •Bst wtd for estab HR band w/rpt snqs, maj ltr instrt & connex. Image a must. 818-783-8625  
 •Bst wtd for forming band. Infrl by Skid, Lynch Mob, Crue. Equip, image, tmppo. No drugs, no flakes. Sid, after 7 pm, 213-256-6143  
 •Bst wtd for funky, bluesy, altmvt HR band w/tem voc. Infrl Alice/Chains, Cult, Soundgarden, Masters. Have studio, snqs, connex & gigs in August. 213-285-8147  
 •Bst wtd for progrsv metal band. Solid, dedictd, dependl pro w/qual equip. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328  
 •Bst wtd for syncopated, polyrhythmic slide guit band ala Feet, Allmans w/Raga rock world beat mixed in. Maj prodr connex. Randy, 213-455-2395; Peter, 213-455-3594  
 •Bst wtd for T40 grp. Must sing bckup for overseas sit. Robert, 818-792-8954  
 •Bst wtd for ultra shock image band. Lng black or colorul hr. Infrl Crue, Sister, Ramones, Jane's. Gd musicn. 818-831-9129  
 •Bst wtd to compl band. Infrl Jane's, Church, REM, Smitherens. Already gigging. Wade, 818-441-8347  
 •Bst/harmony vocs wtd for intrng altmvt rock band. Infrl Tom Waits, Dylan, Miles Davis, Brian Eno. M/F. Willie, 213-655-4909  
 •CAPTAIN BLACK sks dbl bs drrm. You must shred. No Maybeline makeup queens nd apply. Captain, 213-920-2475  
 •Dance rock band w/sngs, connex, mngt, sks bst w/SOA gear, gd lks, chops ala Level 42, Duran, Sting, INXS. Pat, 818-339-8152

**KEYBOARDIST AVAILABLE**  
 FOR HIRE OR TO JOIN  
 EXTREMELY CREATIVE PROJECT.

- COMPOSING • SEQUENCING
- PROGRAMMING • SAMPLING • GUITAR
- VOCALS • LIVE OR STUDIO

**STEVE WEISS**  
**(818) 786-1901**

**PIANO ACCOMPANIST WANTED**  
 For extensive live in-town gigs.  
 Must have style & be able to read music.  
 -NO DRUGS-  
**(818) 889-7164**

**Private Piano Lessons**  
 with Professor-European  
 Concert Pianist, winner of  
 international piano  
 competition.  
 Harmony + Theory  
 + Video Recording  
 Now only \$50/hr  
**213-456-0241**

**MAC MIDI CONSULTATION**  
 We'll help you to understand & utilize ANY MIDI set up to its maximum potential!  
 Specializing in:  
 \*Personal & Group instruction \*Programming  
 \*Pro & Home MIDI Studio design  
 Clients include members of:  
 \*Chicago \*Robert Palmer \*The Gap Band  
 \*Missing Persons \*Other Major Label Credits  
**24 HOUR HOTLINE**  
**(818) 503-5506**

**John Novello's Contemporary Keyboardist Course**  
 Private study with international recording artist John Novello — keyboardist/composer, author of the critically acclaimed manual "The Contemporary Keyboardist" considered to be the bible of contemporary keyboard playing. John has worked with such notables as Chick Corea, Mark Isham, Edgar Winter, Manhattan Transfer, Richie Cole, Donna Summer and Ramsey Lewis.  
 "It's a no-crap, straight ahead approach." — Chick Corea  
 "The Contemporary Keyboardist should be near the top of every method book list." — Keyboard Magazine  
 My organized approach to contemporary keyboard playing covers everything you'll need to be an active working professional. You name it, it's covered — styles, technique, improvisation, harmony, voicings, rhythm, songwriting, career advice!  
 — John Novello  
 Call now for more info on lessons, career consultations, and introductory seminars. 10% off first lesson with this ad!  
**818-506-0236**  
 MasterCard/Visa  
 Beginners/Intermediate/Advanced

**THE ROCK N' ROLL TEACHER**  
**Gloria Bennett**  
 Voice Teacher of  
 EXENE • AXL ROSE  
 Motley Crue • Pretty Boy Floyd  
 Jailhouse • Loud Sugar  
 Red Hot Chili Peppers  
**(213) 851-3626 (213) 659-2802**

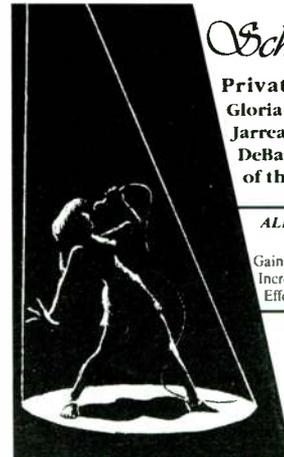
**Voiceworks by Lisa Popeil**  
 M.F.A. CalArts—Zappa alumni  
 Member Nat'l Assoc. Teachers of singing  
 Reasonable rates: private & group  
 "Studio Singing" classes  
 in 24-trk studio!  
 \* Free introductory lesson  
**1-800-BEL-VOCE**  
 "The Miracle Worker"

**SETH RIGGS METHOD**  
 "Matthew teaches what 76 Grammy winners already know. That's worth a successful career." — Seth Riggs  
**MATTHEW EISENBERG**  
**(818) 506-8959**  
 Seth Riggs Associate

**VOICE LESSONS SOLID TECHNIQUE**  
**STRONG PERFORMANCE**  
**FREE CONSULTATION**  
**SUE FINK**  
**213/478-0696**

**Mike Campbell's VOCAL PERFORMANCE WORKSHOP**  
 Wanted:  
**Serious Singers!**  
 For auditions and info, call  
**(818) 505-1029**

**VOICE LESSONS**  
 No famous names—No hype  
 Just great results at reasonable rates!  
 The DANTE PAVONE METHOD increases range, resonance, power, stamina and eliminates vocal stress through proper breathing and vocal technique.  
**KAREN JENNINGS • (213) 668-0873**  
 GRADUATE OF BERKLEE COLLEGE  
 CERTIFIED TEACHER OF PAVONE METHOD



**School of the Natural Voice**  
 Private Study with Int. Recording Artist  
 Gloria Rusch who has performed in concert with Al Jarreau, Chick Corea, John Novello, Rick James, El DeBarge, Mark Hudson, J.D. Nicholas lead singer of the Commodores, BB King & more.

**ALL VOCAL PROBLEMS CORRECTED!**  
 Gain confidence and control.  
 Increase and restore range.  
 Effortless power and strength.

"Since studying with Gloria, everything I sing is easier, giving me more freedom as a performer. 200% improvement!"  
 Billy Sheehan

**INTRODUCTORY LECTURES  
 VOCAL EXERCISES ON CASSETTE  
 VIDEO TAPED STAGE PRESENCE WORKSHOP  
 RECORDING STUDIO WORKSHOP**

**CALL NOW!**  
**(818) 506-8146**  
 For Simply, THE BEST.

**Sabine Institute**  
 of Voice Strengthening  
 Guns N' Roses Bad Co.  
 Love/Hate Giant  
 .38 Special Megadeth  
 Stryper Electric Boys  
 Salty Dog Keel  
 Lizzy Borden Malice

**WE BRING BACK YOUR CHILDHOOD SCREAMS  
 TOTAL VOICE MAINTENANCE**

Call for information on affordable workshops and special rates for bands .....(818) 761-6747

• **DIRTY DREAMS** nds you. If you're a bs w/whops ala J.P. Jones, Who, Zap, Winger, then call. 213-578-0073  
• **Estab HR band** sks bst w/bckups, gear, tmspo & image. Infil VH, Journey, Whitesnake. 213-271-6033  
• **Ethnicity Infy** bs plyr that sleeps w/bos for nasty funk w/ rnk. Impettable lining, James Brown, Fishbone, Jane's. Robby. 213-661-7590  
• **Fem bs plyr** nnd immed for hvy progvsy band. Pro ait, image & dedictn only. Infil Fates, O'Ryche, Megadeth. 818-377-8636  
• **Fem bs plyr** wd to join band. Pref aitrmv, groovy, creatv. 213-851-9389  
• **Fem bst w/strong bckup vocs** wd to compli pop rock band. 818-901-8036  
• **Fem bst wd to compli fem proj** w/mngt. Altmv infil. Private rehrsl spc, grt snqs, live recording & video. 213-876-3178; 818-348-9375  
• **Folk, rock & soul** bst wd to compli proj. Singing a +. Must groove, must feel. Committed. Lbl intrst. 213-960-8960  
• **Funk rock bst nnd for dance rock band.** Must be able to slap & hold down hvy groove. Image must be above average. 818-709-0665  
• **Funky pwr** bs wd for xcpinl artistic progvs rock band. Music comes 1st. Have ggs, lbt intrst. Infil Gabriel, Bush, Yes, O'Ryche. 213-876-4814  
• **GHOST SHIRT SOCIETY** rks bst for 90's HR band. Have mngt, bcking, lbt intrst. Pro only. Phil, 818-706-7348  
• **Guil & sngr** nds plyr to form proj, R&R, Infil varies. Jack. 818-969-0126  
• **Guil & sngr** wd rks bs or bs & dm crowd. Forming new sng oriented cmrd rock band. Jovi, Skid, Lynch. Srs only. Hillyard area. John, 213-876-3485  
• **Guil & sngr** wd rks bst to start orig Christian from the bottom up. Infil Bruce Coburn, Shasta Kovach, beginners welcome. Ted, 213-874-7942  
• **Gutter sleaze ultra** imaged Hlywd HR grp sks bst. No brown, fats or uglies. Aged 19-23. Infil S.Row, Pussycat. 213-851-2825  
• **HR grp** lg for bs plyr, 18-22, many infil. Must be verstl & have groove. Danny, 213-859-8302  
• **Hrd edged altmv band.** Kill LING FLOOR, is lg for the bs plyr to compli their post punk/diegetic gothic sound. Santl, 818-957-8521  
• **HUNTER,** signed by Capitol, skg phenomnl bst to replace bozo. Must be able to ply. 818-441-6256  
• **Hvy duty HR band** sks monstsr bs plyr, 20-25, must be loud. Pete, 213-851-1490  
• **INTIMATE ACTS,** recently relocatd from Fla, sks bst. Band has equip endorsement, industry contacts. Skg 5'11"+, gd lks, lng hr, bcking vocs. Extreme, Whitesnake. 818-340-7687  
• **Jamming** bs plyr who can actually ply, not just ride the E, for straight ahead American band. Infil Petty, Smithereens, Stones, Springsteen. Harry, 213-965-9886  
• **M-F HR** bs plyr w/grooving chops. Must have demo, equip, tmspo. No beginners. Infil Scorps, Racer X, UFO, Mary. 818-769-3736; Les, 818-567-2007  
• **MISS VICIOUS** sks killer bs man to compli hrd driven, foot stomping rock band w/att & drive to make it. 213-851-2677  
• **Pro bs plyr** wd for bluesy funky HR band. Infil Alice/Chains, Cult, Kings X, Bill, 213-874-7118  
• **Pro bst wd for cmrd metal proj** w/drge. Must have chops, lks & dependbl ait. Don't waste my time. 818-506-6423  
• **Pro bst wd to help form band.** Must be dedicated, possess xtensv bckdgm & be willing to take part in proj developmnt. George, 213-653-1060  
• **Pro HR dmr,** fem voc sngwrntg team sk bst/sngwrntg. Groove driven crunch, bluesy, funky edge. Aero, Love/Hate, Lynch, Skid. Dedicatn essential. 818-781-5607  
• **Progvsr HR band** w/styl, lnt, image & sound sks bst to compli. Together & ready people only, pls. Andy, 818-359-9635  
• **Punk** bst wd. Infil Black Flag, Circle Jerks, Dead Kennedys. Must have punk image & ply w/rick. No funk punk. Dog, 213-874-7665  
• **Sleazy & hvy R&R band** w/xint image & xint snqs sks low hung bst. Infil LA Guns, GNR, Junkyard & Seahags. DD Caine, 213-851-8904  
• **Sleazy & hvy R&R band** w/xint image & xint snqs sks low hung bst. Infil LA Guns, GNR, Junkyard & Seahags. Tony West, 213-467-1096

• **Sng oriented melcd** HR band w/connx sks team plyng w/ groove, creativity, image & pro ait. Music 1st. Sam, 818-907-9264  
• **Sold agrv** bst wd for srs 4 pc HR light groove band. Dedicatd pros only. Ala old VH, Extreme, Mr Big, Bruce. 213-851-1372  
• **Sold flashy** young bst wd for HR band. Dokken, Tesla, Scorps, Skid. Have many snqs, pro equip, rehrsl spc, gd lks. No drugs. 818-783-3894; 818-341-2584  
• **STRANGE BEHAVIOUR** is a must if you're to enter the groove of our sexual Rock of Gibraltar. Bs plyng a +. 213-468-7900  
• **Strong vocs,** mid 20's, gd appear, ait & personality. Pros only. Solid business team rep. 818-901-0787  
• **SUN GODDESS** skg bs plyr. Hrd melcd rock. No drugs or blues. Under mngt, almost ready for lbt deal. 818-846-8124  
• **THE DEZIREs,** R&R reording act, sk bs plyr, age 23-33. Infil 60's pop, rock, Chicago blues, R&B. Robert, 213-281-6138  
• **THE GREAT BEYOND** nds a pro pop bs plyr for reording & showimg. All sngs grt atmosphere. Xint opportunity for third person. Chad, 213-957-1598  
• **THE HATE BREEDERS** sks altmv minded bst w/dark image. Infil Dammed, NIN, Motorhead, Mike, 818-753-8548  
• **Trash, metal, hrd core.** Infil Maiden, Megadeth, Metallica, VH. 213-664-4987  
• **Tired of lame bands?** We've got the lk, the snqs, the connex, lbt intrst. This is the last call you'll ever have to make. 818-787-2069  
• **Top pro** gnt sks bs plyr for orig proj. Must be free to tour. Ken, 5-9 pm, 818-358-7432  
• **Versitl** bs plyr w/alt blues tone wd for band w/strong material, studio, mngt. 213-484-1886  
• **Voc, guil/telem** nds bst w/grt vocs, pro funk, jazz, rock, rlp. Sngwrntg big +. Must be open minded, ready to gig. 818-768-5518; 213-662-4312  
• **Voc/telemtrm** w/killer snqs sks bst w/same to form 4 pc Warrant, Crue. Lng hr, young, 100% dedictn, Hlywd, vocs a +. Srs only. Chris, 213-652-2272  
• **VON SKELETOR** sks id singing bs plyr. HMMH sound. No wimps. John, 818-509-6797  
• **Wtd,** 1 K/A bst w/all the necessities. HR cmrd w/hvy groove. Les, 213-925-1157  
• **X-Jaded** Lady voc & quik sk male bs plyr to compli new proj. Infil Lynch Mob, MSG, 818-508-6230; 213-538-5816  
• **Xint** gnt w/mass of matrl sks creatv bs plyr, dmr & dedicatd musics only. 212-07-2412  
• **Funk rock** bst nnd for dance rock band. Must be able to slap & hold down hvy groove. Image must be above average. 213-469-7900

• **Pro HR multi** keyboard specializing in hvy R&R & metal. Gregg, 818-794-5992

**11. KEYBOARDISTS WANTED**

• **Aggrav.** Jellyfish, Jesus Jones, Queen. Vocs, guit, humor big +. Star qual only, pls. Michael, 213-935-0541  
• **Attn, keyboard wtd.** Infil Duran, Ah-Ha, ABC, Spandau. Strong snqs, maj connex, some KROQ airply. Michael, 213-833-7335  
• **Aweosome keyboard/sngwrntg partner** wd to wrk w/ aweosome sngs/rngwrntg for club perform & more. Must have sampler & grt ear. Kyle, 213-822-9497  
• **CAPTAIN BLACK** sks awesome keyboard into Ozzy & O'Ryche. Captain, 213-920-2475  
• **Createy keyboard wtd** by blues rock band. Adrian, 213-482-2954  
• **Dance rock band** w/snqs, connex. mngt, sks dmr w/SOA gear, seqncr, sampler, gd lks. Infil Phil Collins, Madonna, Miami, Pat, 818-339-8152  
• **Don't be a faceless,** off stage, amp hidden sideman. Melcd rock band nds FFT keyboard whops & current gear. Infil Bad English, Winger, Jovi, Paul, 213-913-1784  
• **Fem voc** sks musid director/accompanist for srs jazz cabaret act. Helen, 818-568-1294  
• **Guil/sngwrntg** sks keyboard to start orig Christian band from bottom up. Infil Bruce Coburn, Shasta Kovach, beginners welcome. Ted, 213-874-7942  
• **Hip young band** sks keyboard. Infil B.Raitt, Steely Dan, Eron. Cntry pop w/rock edge. Dedicatd only. Jen, 213-207-6553  
• **Hvy R&B rock band** nds percussv keyboard w/piano, clav, organ style. Black or white, your vice no problem. Tim or Bobby, 213-460-4186  
• **Industry format.** Bs oriented keyboard, must have snqs of rhythl, harmony, Orientation, Puppy, Young Gods, A.Sex Fiend. John, 213-892-0025  
• **Keyboard wtd for orig proj.** This band has potential. Infil Concrete Blonde, Janis, Cowboy Junkies. Aaron, 213-661-3468  
• **Keyboard wtd for pop rock band.** Industry connex & mngt intrst. Ready to showcs when you are. 818-752-9335  
• **Keyboard wtd for T40 cover band.** Henry, 818-249-4171  
• **Keyboard wtd for T40 prm.** Must sng bckup for overseas sit. Robert, 818-792-9954  
• **Keyboard plyr nnd for LAURIE MELAN BAND** for upcoming showcs's. Mark, 818-548-8738  
• **Matrl** w/strong musicianship wd by different rock grp. drums, voics & Chapman stick. All orig. Other instrmnts or voics a +. Immed bookings. K.J., 818-882-5027  
• **Phenomni keyboard wtd for band** negotiating maj mngt & publishing deal. Melcd HR. Must have equip & image. Neil, 818-980-2472  
• **Piano plyr** infil by Leon Russell. Horry Long Hair, Scott Joplin & Billy Paine wd for band. Few rehrsls, paid ggs. Bill, 213-461-2575  
• **Pro keyboard/compr** sought by fem voc to collab on sngwrntg, then form rock band. I have pwrfl passionate soulful voics. Kathy, 714-761-1035  
• **Singr,** 22, sks keyboard, 20-24. Must have grt lks, ait, no drugs. Infil Jovi, Danger Danger, Journey. I have studio. Alan, 213-939-8357  
• **Sng oriented melcd** HR band w/connx sks keyboard w/ lnt, creativity, image & pro ait. Sam, 818-907-9264  
• **SOLO DANCER,** estab groove rock band skg keyboard for upcoming ggs. Have mngt, 8 lik studio. Ray Dancer, 213-858-7700 x 310. M-F, 9-5; Joe Solo, 213-285-6643  
• **Srs fem** voc lkg for srs pro keyboard/sngwrntg for orig proj & wrk sil. Vocs a +. C.J., 805-252-9680  
• **THE PARK** are taking it out live & are lkg for a keyboard. Technic abil & soul, unik & orig. Mike of Jake, 213-654-5333  
• **Voc wtd** for non cmrd, melcd, hvy, blues HR/HM band. Must be pwrfl, dedictd & energetic. No egos, flakes or glam. Varied infl. Scott, 818-909-0874

**11. KEYBOARDISTS AVAILABLE**

• **Absolute** pro HR keyboard w/equip & lks skg xint HR act. Pros only. Greg, 818-794-5992  
• **Exp** keyboard skg orig band infil by Rhodes, Wakeman, God & Salan. Sean, 714-593-1283  
• **Keyboard** skg 3-6 niter w/rkfrg band, pros only. SOA equip, tmspo, styles hip hop, funk, R&B. Home demo studio. 818-980-6859  
• **Keyboard** w/new equip, pro gear, sks pro proj. Midi, any styles, multl sampling abil. Lkg for overseas sit, 1 niters, fill ins. 213-682-8380  
• **Keyboard/guit,** BA from UCLA, composition specialization, Midi, computer, avail for demo projcs. Programming, custom keybrd sounds, solid grooves. Funk, rock, jazz, fusion. Matt, 818-981-4816  
• **Keyboard** plyr avail. Equip. Yamaha DX7, Proteus & Alesis seqncr. 818-566-1828  
• **Keyboard** w/song & sampling equip avail for wrk sil. Rvan, 714-337-7655

**LEANNE SUMMERS**  
**Vocal Coach**

*"SPEECH LEVEL SINGING"  
A solid foundation to take you through the heavy demands of R&B, Theater, Pop & Rock.*

**YOU CAN BE IN CONTROL OF YOUR VOICE!**

**(818) 769-7260**  
SETH RIGGS ASSOCIATE  
State-of-the-art MIDI Studio.

**MUSICIANS CONTACT SERVICE**  
Established 21 years in Hollywood  
\$15 or \$20 for Bands needing Players.  
\$25 for Original Players seeking Bands.  
\$45 to call 24 hours for paying jobs.  
Hundreds of Resumes, Tapes, & Pictures on File.  
7315 SUNSET BLVD., HOLLYWOOD  
213-851-2333  
NOON-8 MON. NOON-6 TUES.-FRI.

**NO B.S.**  
**Learn more in ONE VOICE LESSON than most voice instructors teach you in six months (if ever)!!**

*Jeffrey Allen*  
Vocal Studio  
**(818) 782-4332**

**SUSAN FRENCH IS BACK** SETH RIGGS ASSOCIATE

• Director of L.A. School of Natural Vocal Production and Vocal Dept. at the National Academy of Performing Arts.  
• Coach to: Belinda Carlisle, the Bangles, Peter Case, the Knack, members of "Cats," "Little Shop Of Horrors" and others.

**VOCAL SEMINAR FILLING UP FAST**  
*Learn the internationally acclaimed technique of Seth Riggs that assisted 76+ Grammy Winners and other artists to the top.*

**Intro Workshop/Seminar \$20 (BEGINNERS WELCOME)**  
**VIDEOED: Performance Workshops • Classes • Seminars**

**CALL FOR DETAILS & FREE BROCHURE (818) 990-POWER (213) 288-NOTE**

**VOCALIST**  
seeks a "Beatles meet Mötley Crüe" type band w/label or major management. Live, recording & video experience. No substance abuse.

**Alan Thompson**  
714/347-9114



# FREE CLASSIFIEDS

• **Estab exp voc sks** open minded new proj, forming or formed. Intl Jane's, School of Fish, U2, Doors. 213-455-1647  
 • **Fem voc avail** for sessions & gigs, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198  
 • **Fem voc avail** for srs jazz/cabaret act. Sks musical director/accompanist. Helen, 818-566-1294  
 • **Fem voc w/wrtr** passionate bluesy vox sks dedictd HR band. 714-761-1035  
 • **Fem voc/sngwr** wrts to wrk. Bckup vocs, orig prgs, grt harmonies. Shawna, 714-960-9095  
 • **Hip fem sng/sngwr** & lntd perfrm srs srs ambitious band to perform & record. Intl Divinys, Bohemians, Cure. Enthusiastic. Amy, 213-575-9633  
 • **HR sngwr wrts** band or guit plyr to plyr aggrsv music. Intl Dirty Harry, Charles Bronson, Josie, 213-466-2035  
 • **Hrd core voc & bsr plyr** team lkg to J/F dtd ld, hrd core, speed metal band. Pro metal heads only. Intl early Maiden, Testament, Slayer, Megadeth. 213-464-1532  
 • **Killer fem voc sks** HR band w/srs mngt & lng hr image. 20-27 y/o. Jennifer, 714-523-4366  
 • **Ld throat w/pwr**, intensity & style sks pro HR act that nds the vox. Attrmv OK. Dana, 213-656-3127  
 • **Male pop sng** avail for demos & session wrk. Exp. Intl, versil, most styles covered. When you nd a real singer, call me. Steven, 213-876-3703  
 • **Male R&B voc** avail for 3-5 niter w/wrkng band. Styles, hip hop, R&B, funk. Voc styles, Guild, Osbourne. 818-980-6859  
 • **Male rock voc w/ing** hr image & 6 yrs club exp sks estab rock band. 818-347-2671  
 • **Male sng/sngwr/rangr**, finished R&B contract, sks only estab R&B band in Hollywood area. Intl Babyface & Stevie Wonder. Jim, 213-851-5062  
 • **Male voc sks** bluesy, funky, jazzy, R&B, fusion band or proj. Intl Bolton, Jarreau, Vaughn Bros, Twr of Pwr. John, 213-675-5440

• **Male voc/lyricst** sks compsr. Intl T. Rundgren, Fleetwood Mac, Sting. David, 213-260-3193  
 • **Melodic fem voc/lyricst** to collab w/pro band, musician or artist. Versil to adapt to styles. D. Morrison, 818-352-1854  
 • **Pro fem black ld** & bckgrnd voc stylist. R&B, jazz, blues, pop & gospel. Sks studio & demo. Union atril. Page K.C., 213-704-1426  
 • **Pro fem HR voc/sngwr**, pwrl, bluesy vox, sks hrd grooving lunk edged band. Estab or forming. Pro, very srs only. Aero. Skid. 818-781-5607  
 • **Pro ld voc ala Tery**, Graham, Rogers, w/maj album & tour credits, sks classic rock act w/feel & mngt. No glam wankers. 213-323-4787  
 • **Pro male rock voc sks** band on lbl. Journey, Boston, Styx. Kansas type vox. 818-880-2121  
 • **Pro male voc/wrtr/lyricst**, 3 oct, avail for procdn deals, vox overs, jingles, cmrcs, sessions, etc. 100% team plyr, reasonable. Exp. 818-765-4684  
 • **Pwrl, soufl & xperimtl** male voc intrsd in collab w/ dedictd & pro keybdst &/or guit. Intl me. AAD, 808, Steve, Bowie, etc. Robby, 213-467-2678  
 • **Rad lkg voc/frontmn/sngwr** avail to J/F sng orientd band. Intl S. Row, Jovi, Billy. 213-960-5186  
 • **Singer** avail. Blues, Muddy Waters to Soup Dragons. John, 213-971-2378  
 • **Singer**, 22, sks musics, 20-24. Intl Jovi, Danger Danger, Journey. Must have grt lks, atl, no drugs, 1 have studio. Alan, 213-939-8357  
 • **Sirlus Trixon**, legendary Detroit rockar, Jagger, Mitch Ryder type sngwr, ncs guit, keybdst, bst, dnmr, w/cool image, vintage gear. No drugs/booze. 213-960-9408  
 • **Soufl R&B rock voc**, style of R. Palmer, George Michael & Fixx, avail for wrkg sit. Scott, 213-667-3394  
 • **Soufl voc lkg** for dynam melodic HR blues band. Les Paul, Marshall guit, progstime keeper, lunky plunkng tons. Zep, Love Bone, Seattle Sound. 213-461-6801  
 • **Studio sng** for demos, etc. All styles. Journey, Styx, Boston, Toto type vox. Jerome, 818-880-2121  
 • **Voc avail** for paid shts only. Have gd lrk record. 213-288-9660; 818-846-8124

• **Voc sks** funky melodic blues feel band to J/F. This town nds a change. If you understand, give me a call. Chris, 213-854-3019  
 • **Voc/frontmn** w/killer sngs sks musicians to form 4 pc Warrant, Cru. Lng hr, young, 100% dedictn, Hillywd, vocs a +. Srs only. Chris, 213-652-2272  
 • **Voc/frontmn/sngwr** avail to J/F sng orientd band. Grt lks, grt hooks. Intl Skid, Pussycat, LA Guns. Billy, 818-548-4322  
 • **Voc/guit sks dnmr** & bst. Hi energy HR. Must have lnt, lks, sns of humor, not overly professional melion TV posers. 18-26. 213-962-3260

## 12. VOCALISTS WANTED

• **41 voc ndd**. Styles. G.Allman, Plant, Sam & Dave, Hendrix. Klensv stage exp is necessary. John, 818-994-2357  
 • **1 aggrsv lntd M/F ld** front person/voc &/or rapper w/ dance abil & hot lkr for new grp ala C+C Music Factory. Snap. James, 213-960-5114  
 • **1 billion** lght years away. Theatrl guit, 22, sks pro spiritual singer for supergrp. Hendrix, Yardbirds, Brian Jones, Gilmore, Image, touring exp. Dru, 213-461-9564  
 • **Acce voc wtd** by sngwr for demos, etc. Some pap. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886  
 • **Aggrsv nippke** voc guru w/presnc & charisma wid. Into Smashing Pumpkins, Nirvana, Tad, etc. This is srs. Brian Ray, 213-935-4456  
 • **Are there any male sngrs** under 25 w/the image & balls to front the next maj HR blues band? 818-282-5944  
 • **Attractv fem voc** for orig band. Recording & possbl tour. C.Hynde type vox. Beatles to blues infl. Srs only. Ariane, 818-718-2927  
 • **Auditing sngrs & rappers** for recrdng grp. Dorian, 213-467-3833  
 • **Band sks** voc in style of Axl, Bach, Elliott, Tyler. 18-25. Have gigs. Srs minded only. Music before money a must. Eric, 605-593-4463  
 • **Blues rock voc w/strong image & writing** abil wtd to collab w/guit on new proj. I have maj credits, matrl & connex. Pros only. Jason, 213-871-2028  
 • **Blues sng** wtd by grp. BLACK CAT MOAN. Over 30, must know blues sngs from 50's as well as current ZZ Top, Robin Trower, S.R.Vaughn. Have gigs & rehral studio. 213-483-4780

## MALE VOCALIST FOR HIRE

Journey, Kansas, Styx, Boston type voice. Great range, easy to work with. Available for studio sessions, demos etc.  
**(818) 880-2121**

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

• **CITY LIGHTS** nds fem sngwr for melodic, cmrc rock band. Doing demo for BMG lbl intrst. Must be very pretty & must sing well. Joe, 213-397-3991  
 • **DIRTY DREAMS** nds you. If you've got a R.Plant to Joe Cocker type range & aren't locked into one type of music but believe in the synthesis ala Beatles. Zep. 213-578-0073  
 • **Engineer & publishd compsr** w/studio lkg for lntd sngrs & rappers. Must be lntd. 213-417-8380  
 • **ESSENCE** lkg for sngwr for melodic HR band. Intl Journey, Rush, Whitesnake. Srs only. Auditts held Mon & Wed evns. Clayton, 818-999-1893  
 • **Estab band sks** pro fem voc. Private rehral spc, mngt. 213-653-5753; 714-540-8526  
 • **Experimental voc ndd** for bzarre unig band, industrial dance, jazz, xperimtl. Hvy intl, 18-23, 9" Nails, Slayer, Prince, Ministry. Roman, 818-753-9025  
 • **Fem bckng voc wtd** by orig hvy rock band. Intl Hendrix, L.Colour. Eric, 213-674-4007  
 • **Fem sng/dancer wtd** for R&B dance voc grp. Under 25, xint harmony & dance req'd. Recrd deal. Srs only. Del, 818-905-2122  
 • **Fem voc** for recrdng & Orient tour. Origs & covers. Must be versil, attractv & pro. Blues to Beatles infl. Al, 818-882-9742  
 • **Fem voc wtd** for fem cmrc HR band. Intl Dokken, Scorp, Tesla. Srs & career minded only. Helen, 818-571-2006  
 • **Fem voc wtd**. Attractv, for film. Must have tape. Richard Sudborough, 818-995-1194  
 • **Former dnmr** of The Dogs, Channel 3, sng ld voc & 2 ld guit plyrs. Intl Motorhead, MC5, Zodiac Mindwarp, Iggy. Must be at least 25. 213-732-7476  
 • **Frontmn wtd** for xplos band. Chemistry, exp a must. Send tape, bio to J.B., 1140 Chandler Blvd #1700, N Hillywd CA 91601  
 • **Funky young voc** Intl by P-Funk wtd to recrd album for maj lbl. Lonnie, 213-752-1526  
 • **Groove orientd rock band sks** voc/frontmn for showcsg & recrdng. Maj lbl intrst. Must have range, pwr & presnc. Call ASAP. 213-851-6843  
 • **Groove-a-rama grunge** act sks voodoo post, sensualist frontmn to form muscl cult. Blues, Zep, Jane's, Chains, Love Bone, us. Exp, tapes pref'd. Seth, 213-394-3635  
 • **Grt band sks** male voc w/own style. Must have gd range & down to earth att. Lots of killer hi energy progrsv music. Jeff, anytime, 818-988-2345

## CBS Recording Act

seekes powerful hard rock  
**MALE VOCALIST**  
 for album and touring.  
 Send promo pack.  
 P.O. Box 6023  
 Playa del Rey, CA 90296

## FEMALE ROCK VOCALIST NEEDED NOW

for polished, melodic, hook-oriented, mainstream rock group (a la Heart, Journey, Pat Benatar).

Group has top L.A. legal representation, total financial backing, production company with own studio and pro management.

Qualified vocalist will receive full-time weekly living wages and will work daily on writing, rehearsing, recording and performing.

Must look between the ages of 18 and 25 years old and relocate to Albuquerque, NM (we will cover expenses to relocate).

Send cassette demo (with 3-4 songs) and photo. Cassette should include at least one ballad.

Send Information to:

• **VOCALIST** •

8200 Montgomery Blvd. N.E.  
 Albuquerque, NM 87109

# SING, SING, SING, SING, SING, SING, SING, SING, SING, SING, SING, SING,

**IN LONDON,  
HOLLAND &  
GERMANY.**  
 If you have drop dead good looks, a tenor voice, and are at least six feet tall, we just may be able to launch your career as a singer in our Broadway caliber theatrical production. Send photo and tape to:  
 Chippendales,  
 c/o Images Perfecto  
 P.O. Box 64310  
 L.A., CA 90064

## VOICE POWER

LESSONS & COACHING  
 BY **ALEX VARDEN, M.A.**  
 ★ 20 YEARS TEACHING (EUROPE & U.S.)  
 ★ ALL STYLES & LEVELS  
 ★ PROBLEM AREAS CORRECTED  
 ★ PREPARE FOR AUDITIONS, GIGS & RECORDING  
 ★ SIMPLE, EFFECTIVE, AFFORDABLE  
**(818) 503-9333**

*Carnival of Souls*  
 SEEKING EXPERIENCED  
**MALE VOCALIST**  
 Powerful, emotional, progressive hard rock. Looking for image-conscious, creative, committed professional. Send tape & bio:  
 8306 Wilshire Bl., Ste 434  
 Beverly Hills, CA 90211  
**(213) 653-9433 (818) 842-7825**

**WANTED:**  
**MALE LEAD VOCALIST**  
 for pro rock situation w/top players & excellent material.  
 Influences: Foreigner, Kansas, Journey, Damn Yankees.  
 Must have dedication, image, range & experience.  
**(818) 769-1525**

**VOCALIST WANTED**  
 Original hard rock band searching for career oriented, creative, out-going singer. Demo available. We're young, professionally trained musicians who want a singer with the drive to take control!  
 Jules **(805) 685-2618**

# FREE CLASSIFIEDS

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

**\*Guit/sngwrtr** nds hi energy frontmn w/gd range. Forming new sng oriented cmrcr rock band. Jovi, Skid, Lynch. Hillwyd area. John, 213-876-3495  
**\*Guit/sngwrtr** nds young hi energy frontmn w/gd range. Forming new sng oriented band ala Jovi, S. Row, Lynch. Hillwyd area. Johnny, 213-876-3485  
**\*Hi energy frontmn** wtd by guit & drmr to comp band. Gd vocs & lyric abil a must. Under 25. Roth, Coverdale range. Les, 213-925-1157  
**\*HOLLYWOOD DAWGDS** sk voc ala Nazareth, Pussycat. MTV, album, lockout studio. Must be thin w/cool image. 818-563-4953  
**\*Kamikaze frontmn**, monster chops, wtd by killer guit, drmr team from NY w/maj LP & tour credits. S.Hagar, AC/DC, Tyler, Eric Martin. 213-656-5531  
**\*Keyboard/vrtrng** sks male voc for demo wrk on spec. J. Osborne style. Contmpy R&B only. Aaron, 213-465-1684  
**\*LA's own** all girl comedy theatrcal singing grp. CHERRY COKE'S, are auditioning for hot soprano &/or bs singer. Exp. grt. Friends of Sappho. Pam, 213-391-8870  
**\*Ld voc nnd** for band doing cover rock. Must have hi range vocs & image. M/F. 714-827-8095  
**\*Ld voc wtd** for estab orig rock band. Infl by Coverdale, Winger, Bad Co. Jeff, 818-980-8307  
**\*Ld voc wtd** to comp hvy rock band. Must have image, range & dynam frontmn skills. Infl Lynch Mob, early VH. Al, 818-964-2212  
**\*Ld voc wtd**, groove rock, no metal edge. No Power 106 or KISS FM, no ID crisis. Jim, 818-716-0105; Craig, 818-998-1419  
**\*Lkg** for ld singer for grp. 5'6" to 5'8", ages 17-23, model type, black or multiato only. Grp has ldl instrt. 213-778-5476  
**\*Lkg** for Michael Sweet mts Boy George. We're the coolest lkg, hottest plying glam band ever. We have the catchiest melodies & fastest licks. 818-785-3013  
**\*Local orig** altmvt roots rock band sks ld singer. Infl early Stones, Byrds, REM. We have mngt & gigs upcmng. Percussn abil helpul. 818-562-3348  
**\*M/F** bckup singers nnd for Orange Co based proj. Music is ethnic pop. Must have superior harmony skills for difficult voc arrangements. Anhe, 714-948-8197  
**\*Male voc** for forming band. Infl by S. Row, Lynch Mob. Image. Inrspo, no drugs. We have studio & PA. Scott, 818-762-9242

**\*Male voc nnd** immed. Have mngr, ldl instrt & hottest progrv mldc rock of 90's. Pros only. Craig, 818-787-7885  
**\*Male voc wtd** by HR band to recrd demo, then gig. 818-504-2670; 818-985-3076  
**\*Male voc wtd** for acous/elec organic altmvt rock. Infl Steely Dan, World Party, E. Costello, Hall & Oates. Scott, 714-944-0141  
**\*Male voc wtd** to comp recrdng for well connected proj. Infl ala Lion, Whitesnake, Sabotage. Srs pro att, exp & demo rec'd. 213-323-3687  
**\*Male voc wtd** to comp/form cmrcr HR band. Goal, recrdng, gig proj. Create marketable brand. Orange Co area. Rehns in Whittier. Pete, 213-692-8656  
**\*Male voc wtd**. Band w/3 albums sks voc for cmrcr HR band. Must have image. 818-594-0389  
**\*Meldc voc wtd** for progrv metal band. Dedicd, dependbl pro. Keybrds &/or rthm guit a+. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328  
**\*Movie minded** orchestrated rock. Identical twins sks voc & mngt. Infl Q Rychc, MSG, GNR, Jethro Tull. Sean or Lon, 213-731-0440  
**\*Operatic pwrfl** voc wtd to comp the only rock metal act worth listng to. Q Rychc, Metallica, Maiden. Pro att, srs, dedicd wtrsp. Mike, 818-505-1346  
**\*Orig ld voc wtd** for all orig band in So Bay. Strong voc & image a must. Sound like Joe Cocker, Alice/Chains, Ray Charles. Srs only. Mike, 213-868-7117  
**\*Phenomnl male voc wtd** for band negotiating maj mngt & publishing deal. Meldc HR. Tale. Soto, Harmell. Must have grt range & image. Neil, 818-980-2472  
**\*Plant, Glover, Lennon** wtd for pro band w/grt sngs, abundant connex. 213-463-9722  
**\*Pop rock voc**, male, wtd to sing on demos in 24 trk studio w/studio musicians. Bruce Shafter, 213-394-3066  
**\*Pro caliber wrkg** blues rock band sks fem voc. Must be pro, dedicd, tmspo. Nathan, 213-437-6621  
**\*Pro rock band**, RAKHIA, sks hi perfmce frontmn/lyricst. We have PA, private rehnl spc, killer demo. Lots of comp'd sngs. Must have demo. Blade, 818-700-8944  
**\*Pro voc w/sngwrting** abil nnd by very rocking, hlt matr only, band. Infl Stones, Crowes, Aero. Bill, 213-594-0315; Buck, 714-945-1089  
**\*Pro voc wtd** by cmrcr metal band. Must have image, team plgr, gd range, dedicd. No drugs. Have ldl instrt & investor instrt. J.R., 213-864-7567

**\*PUSH** la srching for charismc intense versfl voc w/xt wrting abil. Zep, Stones, Peppers & beyond. No flakes or half hearted wannabes. Steve, 818-340-4534  
**\*Rappers** nnd immed for grp ready to recrd. Personality & srs of humor a must. Sieve, lv msg, 213-285-5057  
**\*RARE TOUCH** is sks dedicd energetic male voc w/gd image, range & presnc. We have mngt & industry instrt. 818-348-2362  
**\*Set new standards** for rock in LA. Srs orig band nds hlt ld voc. Dan, 213-306-8117  
**\*Sngwr wtd** by non pro sngwr for collab. Infl Wire, Heaven 17, OMD, Julien Cope. Orange Co area. No drugs. Vince, 714-476-6936  
**\*Sngwr/guit plgr** sks drmr. Infl R&R, HR. Jack, 213-989-0126  
**\*Sng oriented mldc HR band** w/connex sks worldfy courageous male voc w/xt voc, creativity, image & pro att. Sam, 818-907-9264  
**\*Spanish speaking** voc for sng for OTI festival. 805-296-5185  
**\*TECHNO PRIMAL** sks man w/words. Infl 9" Nails to John Coltrane. 818-997-2828  
**\*Tenorguit nnd** for acous harmony trio. Age 20-30. Infl Beatles, Byrds, CSNY, Hollies. Rob, 213-397-7901  
**\*THE BRIDGE**, giging hi harmony classic rock band sks male singer for 4 part harmonies. Jim, 213-951-8554  
**\*THE GREAT BEYOND** nds 2 fem bckng vocs for recrdng & showngs. Hlt sngs, grt atmospere. Xint opportunity. Chad, 213-957-1598  
**\*THE MEANIES**, relocated from Detroit, sk aggrsv frontmn w/clean strong voc, alt, for intense, altmvt infl HR band w/ punk energy. Atty, ldl instrt. 213-467-4556  
**\*THE PARK** are taking it out live & are lkg for 2 fem bckng singers. Sould, Motown & eclectic. Mike or Jake, 213-654-5333  
**\*Tmtd ambitious** dependbl singer partner/muscn sought by similarly llnid aspiring sngwr/entrtainer to duet. T40, jazz, cntny or orig matr. 213-457-8328  
**\*Totally dedicd**, untimate imaged voc nnd for 4 pc sleazy Hillwyd grp. No brows, curls, tats or att's. Infl Crue,

Roses, 213-851-2825  
**\*Voc wtd** by aggrsv 2 guit pwr metal band w/lockout studio. Metal Church, Maiden. No thrash. Srs & dedicd. Brian, 213-371-5820  
**\*Voc wtd** by altmvt band. Infl Joy Div, Peter Murphy, Clash. No drugs, no metal. Emphasis on orig matr. Bill, 213-623-9231  
**\*Voc wtd** by MATA HARI. Skg ld voc, pro att & appearance. Recrdng demo & have mngt. Dave, 213-882-6541; Jimmy, 805-584-3172  
**\*Voc wtd** all orig band. Strong image, orig style, hi range, boogie to qnunge, lyrics, writing abil, dedicd a must. Infl Zep, Aero, GNR, Val, 213-876-4803  
**\*Voc wtd** for to comp blues R&B infl band. Soul & chansma a must. Dblng on instrmnt a+. 213-878-2283  
**\*Voc wtd** w/mrcdibly gd vox. Pwrfl dreamy vox. Makeup & hr, image a must. Infl Sisters, Love Rockets, Jane's, Idol, 818-831-9129  
**\*Voc wtd**. Band infl are Killing Joke, Fear, Soundgarden, Bad Brains & industrial. Srs inquires only. Lv msg. Sean, 213-256-7261  
**\*Voc wtd**. Call machine, hear matr. U2, Idol, Cult vein. Sngs w/space, mood, echo. You must have killer chops, emotion, conviction. Age 21-29. 818-994-9486  
**\*Voc wtd**. Must be versfl. Into progrv groovy odd meter metal style. Must have Inrspo & equip. Les, 818-567-2007  
**\*Voc wtd**. Must have pro att & image. PA a+. Infl Vince Neil, Brett Michaels, Irmen Percy, 714-495-7152  
**\*Voc, guit, bst, drmr nnd**. Infl from Metallica to Zep & blues. Ages 14-18. Lonnie or Wayne, 818-992-7447  
**\*Voc/frontmn wtd** by orig HR band from Boston in vein of Aero, Extreme, Must possess killer vocs, image, emotion, creativity. Andy, 818-752-0899  
**\*Voc/sngwr wtd** to front funky HR band. Must have hi range, att, kss, tmspo. No pseudos. L. Colour, Kings X, Hendix, Todd, 818-768-7488  
**\*Vocwrtr/frontmn wtd** for estab progrv pop rock grp. Infl include Toy Maltino, Yes, Kansas, etc. Exp only, no egos. Michael, 213-223-9400

**Study VOICE With MICHAEL BONDON**  
 AGE: 65 VOICE: 25 WHY?  
**PERFECT VOCAL TECHNIQUE**  
 38 Years Teaching All Levels & Styles  
 N.Y. City Opera, Musicals, Top Niteclubs  
**FULL PREP:**  
 Voice, Acting, Musicianship  
**(213) 277-7012**

**WANTED: LEAD SINGER/FROTMAN**  
 for original hard rock band from Boston. Extravagant vocal style and persona. Creativity, image and dedication a must. We're a heavy backbeat/groove oriented style a la Aerosmith and Extreme with the musical freedom of Zeppelin.  
 Call Andy (818) 752-0699

**MUSIC PRODUCER WANTED**  
 Direct composition, development & production of film, television & record projects for U.S. Affiliate of British composition/production co. Minimum 4 years hands-on production experience, including specific experience entailing responsibility for both arrangement & technical production aspects of both film/television soundtrack & album projects. Demonstrated knowledge of artist & production resources in both U.S. & U.K. markets. Demonstrated abilities in project budgeting & quality control; in creative production, including composition, arrangement & stylistic development techniques; & in use of computer-based production & music programming systems.  
 Salary: \$75,000.00. Send resumé to: Jane Tani, Do Not Erase Productions, Inc., 10960 Wilshire Blvd., #938, Los Angeles, CA 90024

**The Lis Lewis Singers' Workshop**  
**POWER CONTROL CONFIDENCE**  
 Lessons • Workshops  
**(213) 957-1747**

# TOOLS OF THE TRADE

**PERFORMANCE GUIDES ARE THE #1 RESOURCE DIRECTORIES TO THE LIVE ENTERTAINMENT**

**PROMOTERS/CLUBS**  
 Talent buyers throughout the United States. Producers of concerts, fairs, festivals and corporate events. Plus, listings for showcase clubs. \$35

**BOOKING AGENCIES**  
 The musicians resource for talent agencies in North America. Cross referenced by the acts they represent. A great benefit for finding an agency and perfect resource for talent buyers. \$35

**FACILITIES**  
 Every major stadium, auditorium, arena, theater and amphitheater can be found in this directory. Detailed description of facility with key contact people at each venue. \$35

**JACKSONVILLE**

**WILLIAM MORRIS AGENCY**

**TALENT/PERSONAL MANAGER RECORD LABELS/MEDIA**  
 Two directories in one! A complete listing of personal management companies and the acts they represent. PLUS, a comprehensive guide to all major and independent record labels. Contains the complete roster of label personnel including A&R contacts. EXTRA: LISTINGS FOR THE MUSIC PRESS THROUGHOUT THE U.S. \$35

**CONCERT PRODUCTION**  
 The bible for concert production. The total resource for sound, lighting and staging companies. Additional listings for backline equipment rental, equipment manufacturers, two-way communications, case companies, set construction, video projection and trucking. \$35

**ORDER NOW**  
 Make check or money order for \$35 plus \$3 postage and handling to:  
 Music Connection, 6640 Sunset Blvd., Hollywood CA 90028

YES, please send me:  Talent/Personal Manager / Record Labels  
 Booking Agencies  Promoters/Clubs  Concert Production  
 Facilities  Variety/Corporate Entertainment

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please charge to: Visa  Mastercard

Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_



# FREE CLASSIFIEDS

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

**VON SKELETON** sks ld voc. Guit, bs or keybrd abil a +. HM/HR sound. John, 818-509-6797  
**Where are all the real singers?** Meldc voc lines, grt vox & image a must. Cmrcr rock, grt snags. Mick or Jay, 818-998-7755  
**World class rock act**, currently ready for signing. We have everything it takes to sell millions of records. Must be totally dedicd, music is your life. 818-773-0551

## 13. DRUMMERS AVAILABLE

**A+** dmrr, solid, responsbl w/grt equip. Studio & touring exp. Wnts hi energy entry or similar band. Pros only. 25-40. Doug, 818-567-6448  
**Aggrv grooving HR dmrr** sks estab band w/goals & direction. Crowes to LA Guns. I have mega bckup vocs & image. 213-281-9685  
**Blues dmrr** avail. lkg for smooth rthm oriented band. Shuffle, 6/8 grooves, rock, S.R. Vaughn, BB King, Stones, Hooker. Andy, 213-478-1651  
**Christian dmrr w/pro equip & att skp orig wrkg rock band.** Infil Grand Funk, Kansas, Journey. Srs pros only nrd respond. Billy, 805-499-9452  
**Creatv dntl bs showm, maj lbi & video releases, world tour exp.** fully endorsed. Sks rockers w/lbi & full finand support only. Randy, 213-962-0802  
**Dmrr avail for wrk on demo projs.** Pro, PIT grad w/honors, very srs. Peter, 213-475-2985  
**Dmrr lkg for srs musics into HM/HR.** I have steady beat & xnt imspo. 818-352-2365  
**Dmrr skg HR band.** Infil by Calhoun, Humphrey, Aldridge. Solid meter, lks, PIT, Sonar. Plenty of time to kill, let's hook. Chris, 213-822-0389  
**Dmrr sks modern rock band** infil by Jane's, Faith, 9' Nails, etc. Gd equip & imspo. Recording & touring exp. 213-857-5830  
**Dmrr sks rock band w/ideal or pending.** Have staage &

studio exp, nr, chops, big sound, grt kit. Grant, 213-377-6459  
**Dmrr, tight, creatv, sks classic cover band,** 60's thru' 80's. Srs only, no flakes. Steve, 818-909-9945  
**Dmrr/programm w/stage & studio exp in all styles.** strong groove & chops, top of line acous & elec equip. Pro sit only. Ron, 818-989-2945  
**Dynam dmrr avail to join or fill in w/ lkg grp.** Jazz, fusion, funk, rock or T40. Al, 818-447-4228  
**Exp dmrr w/credits sks quat pop rock band w/mngt & or lbi** ala Joe Jackson, Crowded House, Pretenders. Jim, 213-951-2367  
**Hot R&R dmrr w/maj touring & recrdng exp.** avail for cmrcr wrkg prj wgd vocs. 213-969-4808  
**Hrd hting dbl bs dmrr w/vocs, gd image & pro gear,** sks estab HR/HM band w/balls. Mike, 818-753-9833  
**Hrd hting HR/HM dmrr avail.** I have chops, lks, pro gear & att. Lkg for cmpl band who has it together. Richard, 213-851-3781  
**K/A fem dmrr avail for studio, showcs's, tours, etc.** Killer sound. Also skg agent. 818-880-4839  
**Ld voc dmrr, 38. sks steady 2-4 nite.** Cntry, T40, classic rock, oldies or R&B band. Srs, pls. Jay, 818-994-5002  
**Ld voc dmrr, 38. sks steady 2-4 nite.** T40, classic rock, oldies or R&B band. Srs pls. Jay, 818-994-5002  
**Lkg for cmrcr HR band.** Srs only, pls. Koji, 213-268-7198  
**Pat Travers dmrr avail.** Paid only. Keith, 818-769-7501  
**Pro dmrr avail for bluesy funky HR band.** Infil Alice/Chains, Cult, Kings X. Bill, 213-874-7118  
**Pro dmrr, 22. sks betop jazz prj.** Music school degree & 10 yrs exp. Very srs only. Infil Miles, Coltrane, Corea, Metheny, Loren, 213-836-9729  
**Pro dmrr, 33. sks paying sit.** All styles, sings ld & bckup. Lng Bch rehrst spc & PA avail. Lee, 213-427-5952  
**Solid dmrr sks allrntv band.** Infil Go Betweens, Goddards, Prefab Sprout, Waterboys. Steve, 213-393-6087  
**Solid flashy dmrr lkg to cmpl straight ahead 2 guit band.** Into Enuff, Vein, Junkyard, etc. etc. Todd, 818-766-7798  
**Straight forward dmrr lkg to J/R grp w/emphasis on snags,** not lks, ala Alice/Chains, Temple & Dogs. 213-663-6643  
**Versitl dmrr lkg for cmpl band.** Bluesy HR or funk. Pro sit only, ready to go. Bob, 213-658-1063

**A dare to be different.** Signed indie band nds quick, solid dmrr. Infil Knack, Eggplant, Plimsouls. Hr, image, not necessary. No HM, Brian, 213-832-1962  
**A positive minded dmrr w/ld.** Infil Mars FM. Call for more info. David, 213-927-7576  
**A signed band, sily unconventioal surf pop, hr not rec'd.** Cant count on big bucks. M/F. Must have gd lills & meter. Brian, 213-832-1962  
**A young thn dmrr wtd for groove orientd hrd hting rock band.** Infil Aero, DoIs, Stones, etc. Must have image & total dedicn. Matt, 213-969-4750  
**Aggrv dmrr nrd for orig band currently plyr.** Infil Soul Asylum, Husku Du, Byrds. Dylan, 213-463-1439  
**Aggrsv funky dmrr nrd for pro prj.** Too much going on for us to lit in the ad. Michael, 818-982-8440  
**Aggrsv R&R band sks dmrr pro gear & pro image.** If you cant make it dance, don't call. Mike, 714-562-9237; Phil, 714-562-0948  
**Altrntv band w/ldemo circulating sks intense dmrr** ala Clem Burke & Keith Moon. Stamina & commnt to one band req'd. Aron, 213-656-3057  
**Altrntv dmrr nrd.** Infil by Iggy, Keith, Replacemnts, Godfathers. Have xnt snags & connex. Reliable pros only. 213-461-1168  
**Dance rock band w/snags, connex, mngt, sks dmrr w/SOA gear,** gd lks, chops ala Copeland, Hakim, Sheila E. Phil Collins. Pat, 818-339-8152  
**Dedicatd dmrr wtd by P/T musicn/sngwr for recrdng & showngs.** New sounding rock. No HM. Infil Who, Cars, Police, King. Phil, 213-358-8799  
**Dmrr nrd.** Infil Jesus-Jones, Pixies, Church, Rain Parade. Daerov, 818-769-4059  
**Dmrr wtd by K/A band.** Infil Whitesnake, Thin Lizzy. Lks, vocs a must. Bobby, 213-656-9105  
**Dmrr wtd by keybrd orientd band w/2 keybdst, bst & vocs.** Keybrds will be used in place of guit. Infil Kansas, ELP, Rush, 818-785-8069  
**Dmrr wtd for pro HR/HM band w/arena, stage exp & album credits.** Mngt pending. Brian, 818-762-5445; Tony, 818-763-5974  
**Dmrr wtd for band.** Pretenders, Blondie, No Rush plyrs. Have grt snags, dynams, no drugs, if you wnt to do something different, call. Rachel, 213-392-8147  
**Dmrr wtd for blues R&B classic rock band.** Must have gd musicianship & pro att. Srs only. John, 213-473-6042  
**Dmrr wtd for cmrcr HR band.** Must have lng hr & grt lks & imspo. Infil Skt, old VH, old Crue. 818-793-3524; 818-449-9515  
**Dmrr wtd for estab, orig, straight ahead, meldc rock act.** Gd meter a must. AC/DC, Who, Bad Co, Leppard. Demo req'd. 818-988-1571  
**Dmrr wtd for funky, bluesy, altrntv HR band w/rfm voc.** Infil Alice/Chains, Cult, Soundgarden, Masters. Have studio, snags, connex & gigs in August. 213-285-8147  
**Dmrr wtd for orig HR band.** Rehrs in Orange Co. 30 y/o + is OK. Csl fun. Richard, 213-715-1580  
**Dmrr wtd for orgt rootsy bluesy R&R band.** Must have steady tempo. We have upcmg gigs. Arnoff, Charlie Watts, Jim Kennner. 213-874-7841  
**Dmrr wtd for rehrst band sit.** Rock to jazz, reading ahead. Responsbl plyr only. pls. Let's have fun. Joe, 818-954-0742  
**Dmrr wtd for rock band ala Trick, Jovi, Nelson.** Grt snags & connex. Private rehrst studio, 26-30, vocs a +. No smoking or drugs. Lv msg. 213-739-7849  
**Dmrr wtd for syncopated, polyrhythmic slide guit band** ala Feet, Allmans w/Raga rock world beat mixed in. Maj prodn connex. Randy, 213-455-2395; Peter, 213-455-3594  
**Dmrr wtd for TV TVS, corporate hrd core pop act** sks

socially conscious short hr'd god head for Sept tour of US. 213-413-6363  
**Dmrr wtd to cmpl rock band w/grt snags.** Infil Sisters, Skinny Puppy, Zodiac Mind Warp. Mikey, 818-846-5969  
**Dmrr wtd to form 4 pc rock band.** Infil Bad Brains, L, Colour, Jane's. Must be sober. English, 213-965-0321  
**Dmrr wtd w/skil & energy for sonic carnival of multi shock dream eruptions** where Sub Pop rnts creation in Revolucere accessibility. Sean, 213-683-4801  
**Estab band sks pro M/F dmrr.** Private rehrst spc, mngt. 213-653-5753; 714-540-7676  
**Estab fun pop R&R band sks skinny short hr dmrr** ala Mars, Burke, Eddie, 818-848-4278  
**Faces, Stones, Crowes, lng hr R&R band sk dmrr** like Charlie Watts. Must have image, ages, 23-26. 213-413-8558  
**FULL MODN sks dmrr w/desire, dedicn, gd att & chops** w/plying style ala Steve Smith, Alex VH, John Denmore, S. Copeland, to cmpl orig rock band. Conrad, 213-255-7562  
**GHOST SHIRT SOCIETY sks pwr dmrr for 90's HR band.** Have mngt, bckng, liblnti, rntos only. 818-706-7348  
**Guit/sngwr w/percussnts to start org Christian band** from bottom up. Infil Bruce Coburn, Shasta Kovlich, beginners welcome. Ted, 213-874-7942  
**HOLLYWOOD DAWGS sig for dmrr.** Must be hrd htr, have xnt time, straight simple style, single kick, Sonars a +. Thin lng hr image. M/TV, album, lockout studio. 818-563-4953  
**HR band ala AC/DC, Zodiac w/vinyl history & real lbi intrst,** sks grooving hrd hting dmrr ala Rudd, Bonham, Calhoun, Aldridge. Brian, 213-836-9023  
**HR band ala old Kiss, AC/DC, Zodiac w/vinyl history & real lbi intrst,** sks hrd hting groove orientd plyr ala Rudd, Bonham, Calhoun, Brian, 213-836-9023  
**HR band wh/vy edge sks dmrr w/pro att, pro gear & no ego problems.** We have rep & some finand bking. 818-569-3022  
**Industrial format.** Dmrr nrd to ply w/triggers, machines. Orientalan, Pappy, Young Gods, A. Sex. Friend. John, 213-892-0025  
**LONDON AFTER MIDNIGHT sks elec/acous dmrr w/ image & gd att.** We have huge internat'l following, lbi intrst & finand bking. Infil Siouxie, Ministry, Bauhaus. Lv msg. 213-551-9034  
**M/F dbl bs dmrr w/grooving chops.** Must have demo, equip, imspo. No beginners. Infil Scorps, Racer X, UFO, Mary, 818-769-3736; Les, 818-567-2007  
**MOLLIN ROUGE wnts you.** Dmrr wtd for cmrcr HR prj. Steady meter & team plyr. Todd, 213-376-4619  
**PIGMY PILOT sks dnam hvy pounding.** Lbi ready snags already writn. No substance abuses. 213-465-3845  
**Pro dmrr wtd for cmrcr metal band.** Must have chops, dedicn, team plyr. Image import, lnti a must. J.R., 213-864-7567  
**Pro dmrr wtd to help form band.** Must be dedictd, possess stens bckgrnd & be willing to take part in proj developmnt. George, 213-658-1060  
**Pro HR/HM band w/studio, demo & lbi intrst sks pwr/l fully equip'd dmrr for upcmg gigs & showcs's.** 213-664-8654  
**Simple solid dmrr sought by passionate, intense, dynam driving band w/hrd acous edge.** Infil Cult, U2, Jezzbel, Oil. Team plyr a must. Lex, 818-501-8402  
**Sleazy & hvy R&R band w/xnt image & xnt snags sks savage dmrr master.** Infil LA Guns, GN'R, Junkyard & Seahags. Tony West, 213-467-1096  
**Solid aggrsv dmrr wtd for srs 4 pc HR tight groove band.** Dedictd pros only. Ala old VH, Extreme, Mr Big, Bruce, 213-851-1372  
**Solid band w/grt snags, direction, dedicn & mngt sks hvy pounding dmrr in style of Megadeth, Anthrax, J. Bonham, w/ino hr imago.** 213-288-5705

## VIDEO DEMOS

FROM \$75

"We put you in the picture."  
(Special FX or Background Scene)

LIVE

Titles ★ Editing ★ Dubs  
(213) 466-6756 (by appt.)

RANDAL  
NEAL  
COHEN

Music  
Attorney

(818)  
990-3410

## HAVE YOU HAD ENOUGH.....

of being held down?

Then do something about it.  
Buy and read

# DIANETICS

Send \$24.95 each, hardback, or \$5.95 paperback to:  
THE HUBBARD DIANETICS FOUNDATION  
Dept. 16A, 5930 Franklin Ave., Hollywood, CA 90028

Copyright ©1991 CSI. All Rights Reserved. Dianetics is a trademark and service mark owned by RTC and is used with its permission. 8-91

## 13. DRUMMERS WANTED

**#1 exp ldr voc sks xplosv tasty dmrr to J/R meldc, cmrcr,** mainstream, radio friendly HR gp. Shows & recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713  
**\*1 billion light years away.** Theatrcal guit, 22, sks musics to form, not follow. Hendrix, Yardbirds, Brian Jones, Gilmore. Image, tourng exp. Dru, 213-461-9564

# MASTER QUALITY DEMOS

Specializing in R&B/Pop  
Full Productions or MIDI Pre-Production  
DLP (818) 901-0700

# DRUM LESSONS

Learn exciting new ideas  
and expand your playing!

All styles: Heavy Metal to Jazz.

Now accepting students.

RICK STEEL

(as seen in Modern Drummer  
and "Drumst6" TV show)  
(213) 392-7499

## NEED TAPE?

- 1x Ampex 456 2" \$59
  - 1x Scotch 226 1/2" \$9
  - C20 Chrome Cassettes .97¢
  - Real Time Chrome Cassette Copies \$1.95
  - 24 Trk Recording from \$39/hr
- Charles Laurence Studio  
(818) 368-4962 VISA/MC/AE

## 8 TRK \$10/HR

LIVE DRUMS / FULL MIDI  
No band? No problem! Fully equipped studio w/producer.  
Block rates available

POWERGLIDE PRODUCTIONS  
(213) 663-6940

## 24 Track AUTOMATED TRIDENT 80B

\$25/HR

NEW CLIENT SPECIAL  
(First 2 Hours Only)  
Reg. Rates \$65/hr Block Rates Available  
DAT • Drums • Midi • Yamaha Grand  
Call Now: (818) 340-3146

## CASSETTE DUPLICATION

C<sub>R</sub>O<sub>2</sub> Tape • Labels  
Shrinkwrap • Boxes  
Call Marc  
(714) 432-1745

## JR PRODUCTIONS

Dance, R&B, Rap & Pop  
24 Trk. Production  
DAT Rental Available  
(818) 985-9508  
(818) 566-9463

## Master Quality Demos

A Complete Demo Service  
including arrangement, engineer,  
session guitarist, 16-track/30 i.p.s.,  
Mac II CX with Vision, pro synths,  
samplers, effects. Sound tools digital  
editing, DAT or analogue mix.  
(213) 372-5806



# FREE CLASSIFIEDS

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

•Sold flashly young drrm wid for HR band. Dokken, Tesla. Skops, Skid. Have many snps, pro equip, rehrls spc, gd kcs. No drugs. 818-763-3894, 818-341-2584

•SPOILED ROTTEN sks god drrm for showncng lbs. Wild image pop w/massive hr only nd apply. 818-988-7452

•Srs drrm w/groove & image wid for cntrl HR band. Very legitimate contacts. Loc. 818-243-8936

•Straight ahead drrm wid for srs rock band. Team plyr, no drugs, pls. Intl AC/DC, Thin Lizzy, C.Truck. Dave for details. 818-772-6277

•THE BRIDGE, gigging hi harmony classic rock style band sks xint drrm so our drrm can become our ironmtn. Vox +. Jim. 213-851-8554

•THE DARK sks drrm. Our infl include Siouxsie, Cure, Sinead. Reliable & srs only. 213-854-9793; 818-240-1592

•THE DEZIRES, R&R recrdng act, sks drrm, age 23-33. Intl 60's pop, rock, Chicago blues, R&B. Robert. 213-281-6138

•THE GREAT BEYOND nds a pop drrm for recrdng & showncng. Hit snps, grt atmosphere. Xint opportunity for Intl person. Chad. 213-957-1598

•Wnt to set new standards for rock in LA? Srs org band nds drrm. Dan. 213-308-8117

•X-Jaded Lady voc & guit male d/b/s drrm to comol new proj. Intl Lynch Mob, MSG. 818-508-8230, 213-538-5816

•Attn. Investor wid for grt roots rock band. Grt snps, lks & lyrics. Local. Bill. 213-461-2575

•Bands/sngwrtrs. Get your snps plyd on FM radio, new show featuring local Intl. Pop, R&B, jazz, soft rock. No HR or metal. 213-655-7781

•Blind gentleman, music lover, would like friends to donate grt music on tape, cassette or LP, of music of 30's, 40's & 50's. Richard. 213-938-5347

•DJ nnd for intense rap proj. Free recrdng studio. Intl Ice T mts S.Bach. Jay. 213-839-8034

•Driven, attractv, accomplshd fem sng/sngwrtr, promo pkg ready, skg rep, mngt, indies, to shop for developmt or recrd & provide career guidance. Dana. 213-455-1841

•Estab rock bands/roadies. Expr'ed but not necessary. Will pay. Mike. 818-508-5910

•Financi bckr wid for pro keybdst/sngwrtr. Demo avail upon req. Greg. 818-794-5952

•Lkg for 5 male dancers to bckup voc. 714-723-1126

•Mandolin plyr avail for recrdng & live gigs. 213-913-3391

•Midl progrmmr w/new equip, has album credits, lkg for overseas band or overseas sits. 213-662-6380

•Midl system nds room in pro 24 trk studio. Includes Fairlight, S770 Wave Station, etc. Call between 9-6. Richard. 818-986-3889

•Mngr wid for cntry rock sng/sngwrtr w/wrk band. I have awards, recrd deal & nat'l exp. Tony Ryan, 213-257-7896

•Muscn sks paying job in music or entertnmnt field. Have sales, marketing & Mac computer bckgnd. Intelgnt, motivd & entrepreneurial. Howard. 714-775-1026

•Muscn's netwrk, wrkg prs connect w/wrkng pros. Steve. 818-246-3593

•Outside plyrs of all instrmnts & vocs wid. Randy. 213-455-2395

•Pro estab rock act sks mngt &/or bckng. Have hit snps, team plyrs & most marketable band name in the world. J.J., 714-848-1639

•Pro guit tech avail for studio wrk or touring. Tons of exp. 818-753-8689

•Pro muscn/compr. rap, R&B, hip hop. Writes, perfrms, sing & publs all snps & all parts. 9 yrs of college. 10 mngts. 714-541-5226

•Rap posse w/unlimited style & tnt will make ultimate

weapon for any recrd co. Intrst? Blada. 213-461-2061

•Sirius Trixon, legendary Detroit rocker, nds guit, keybdst, bst, drrm/wcol image, vintage gear. No drugs, booze. Stones, Detroit Wheels type band. 213-960-9408

•Toml Klta sks lem road crew & guit techs for nat'l tour. Pay negotiable. 213-465-3755

•Urgently skg dancers. 21-25, M/F. Call for audtn, lv msg. Chris. 213-495-0684 x 2009

•World class rock act currently skg pro mngt/law firm to set up maj lbl showcs's. We're creating a stir among the industry. 818-773-0551

pop, dance, R&B orig's. P-wrl singr lkg for pwrfl snps. Atta. 818-982-0725

•Lyrcist wid by recrdng artist/keybdst w/2 albums. Must have xint contacts or deal in wrks. 818-344-8657

•Male sng/sngwrtr/arrngr, fnshd R&B contract, sks only estab R&B band in Hlywd area. Intl Babylace & Stevie Wonder. Jim. 213-851-5062

•Old school Tele Les Paul plyr avail for sessions. Johnny. 213-850-1476

•Publshd lyricst avail to comprty frks. Maj pubshng for grt snps. All styles. Michael. 818-881-2380

•Sngtr lkg for org pop or bluesy snps to recrd Japanese recrdng connex. Ken Tanaka. 213-461-6208

•Sng plugger wid. P/T. Pay depending on qualifications + percentage & commission. Lv msg for Ms Williams. 213-960-8866

•Wld, groovy little band w/lousy snps & no direction. 213-289-0108

## 14. HORNS AVAILABLE

•I'm avall. Trumpet, valve trombone, flugel horn, pocket trumpet. Avail for recrdng, big bands, rock, Latin. Xint sight reader. Joey. 818-362-9282

•Pro sax plyr skg wrk, niteclubs, studio, T40, R&B. Lkg for wrk immcd in wrkg bands only. Calvin. 213-382-5095

•Sax plyr EV/wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrngmnts. Rick. 818-845-9318

•Sax/keybrd plyr avail for tour, studio wrk & T40. All styles, all saxes. Much exp. Call for pkg. Michael. 213-476-0511

•Total pro Bassoon plyr avail. Moscow Conservatory grad. Avail for studio & live wrk. Strong reader, exp from classical to R&R. 213-473-9937

•Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard. 714-776-1026

•Trumpet plyr avail for studio wrk, tours & other gigs. Exp, all styles. Bruce. 213-222-9348

•Trumpet/wind synth plyr avail for recrdng, gigs & tours. 213-390-7439

## 15. SPECIALTIES

•Attn, Investor nnd to finance distribution & manufacturing for hit snps. Steve. 213-733-9829

•Attn, mngt/prodn co. I'm lkg for F/T position. I have exp in A&R at maj lbl & produce music videos. Steve. 619-321-4177

### STUDIO OWNERS/ENGINEERS

• Studio Wiring • Design & Breakdown • Creating Cables & Connectors • Equipment Installation • 2nd Engineering

**White Noise Engineering**  
**(213) 545-2762**

### Independent RECORD LABEL

Is looking for **dance, soul, funk, house, hip-hop,** and **r&b** music for immediate release. Send demo tapes, photos, and bio with phone number to:

**Free Man Records, Inc.**  
8026 1/2 W. Third St.  
Los Angeles, Ca. 90048  
FOX 213.653.8271

### AWARD WINNING Producer/Songwriter

Looking to discover attractive, hot new female singer to record Rock/Dance music for production.

Send tape & photo to:  
**Anna Stout**  
1326 San Ysidro Dr.  
Beverly Hills, CA 90210

### GUESS RECORDING

16 TRACK STUDIO

- ▲ ALBUM PRODUCTION
- ▲ MASTER QUALITY RECORDING
- ▲ BROADCAST QUALITY DEMOS ON A BUDGET
- ▲ TASCAM 1/2" DBX 16 TRACK/DAT
- ▲ EVENTIDE ULTRA-HARMONIZER
- ▲ GREAT LIVE DRUM SOUNDS

Call for more info:  
**818/769-9569**

### DEMO TAPES

Produced and recorded by industry experts in our studios

**Global Music Productions**  
**(818) 752-8387**

### SINGERS! SONGWRITERS! MUSICIANS!

Do you need to get your act together?  
We can accelerate your career.

### VINCENZO MUSIC SERVICES

Demos ▲ Masters ▲ Pre-production ▲ Staging  
Arrangements ▲ Charts ▲ Lead Sheets ▲ Sequencing  
Instruction ▲ Packaging ▲ Management  
Career Counselling and more!

Let us put our vast experience at your disposal.

**For free consultation, call 818-848-3111**

## 16. SONGWRITERS

•Action packed snps w/elements of dance, funk, hip hop & rock music nnd for grp ala C+C Music Factory, Snap, James. 213-960-9114

•Bands/sngwrtrs. Get your snps plyd on FM radio, new show featuring local Intl. Pop, R&B, jazz, soft rock. No HR or metal. 213-655-7781

•Cntry, pop, R&B sngwrtr. I'll sing your demo. You'll get grt vocs & my chops stay warm while my deal develops. Maj credits. Melinda. 714-645-7545

•Co-wrtr nnd, possibl recrd deal. Send sng to David Cavarocchi, 6741 W Bodega, Las Vegas NV 89103, or call 702-368-2883

•Compr sks lyricst for musicl comedy collab. Ross. 213-344-9441

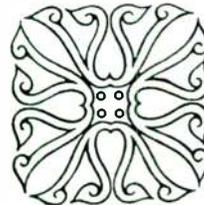
•Dmrr/lyrcist lkg for wrting partner to start band in rock vein. 213-663-6643

•Engineer & lem voc sk sngwrtr/muscn for collab on upcmg proj. Rock blues orient. Xint opportunity. maj contacts. Robert. 818-768-0090

•Fem lyricst is skg male & fem muscn to form band calld BLACK LACE. Must have rock image, ambition & gd att. No drugs. Intl Nelson, Hear, Trixter, Tammy. 213-351-1532

•Fem lyricst sks muscn/compr for collab, pop rock ballads, etc. Plenty of matrl. Belinda. 213-397-4600

•Fem sngtr lkg for strong melid ballads as well as strong



### SONGWRITERS SINGERS & LYRICISTS

**PRO DEMOS from \$95 PER SONG**

Credits: MCA, RCA, CBS, A&M, WB, Famous Music...

- All Styles • MIDI or LIVE • 8 or 24 Track
- Arranging, Composing & Production
- Pro Studio Musicians & Vocalists

Call and find out why our demos get results!

**HUMAN TOUCH PRODUCTIONS**  
**(818) 343-SONG (7864)**

18653 Ventura Bl. Ste. 439, Tarzana, CA 91356-4147  
For sample tape & info - Send \$5 & SASE

### SONGSTERS' DEE-LITE!

We program your songs with you  
MIDI PRE-PRODUCTION/8-TRK DEMOS

Akai MPC60 - Roland D70, DX7  
DAT - 1200 trntble - Tascam 38  
\$600/song Call: (213) 452-5339

### ATTN:SONGWRITERS

#### SONGS WANTED

POP/ROCK - R&B  
DANCE - COUNTRY

FIND OUT WHICH ARTISTS ARE LOOKING FOR SONGS AND WHERE TO SEND YOUR SONGS!  
Call 1-(900)-446-4-MEI

\$1.50/Minute  
For questions and comments call (818) 788-9495

### 16 TRACK RECORDING

\$100/DAY W/ENGINEER

TC 2290 fully loaded, Panasonic 3700 DAT, R-8 and midi drums w/sequencer, S-50 and D-50 keyboards, AKG, Neumann, EV, Shure mic's and more.

Song Production available.

**(818) 509-3962**

### Hey, Songwriters!!!

Need a place to work out your tunes and record them cheap? Then come to "The Living Room" midi pre-production recording & sequencing facility.

You get: • 24hr recording (Tascam 24 trk 1 inch w/Dolby S) • Macintosh SE 30  
• Korg M-1 • Yamaha DX-7 • Emu Proteus 1 XR • Akai S 1000 H.D. Sampler  
• Octapads • Effects Rack (SPX 1000, 90's, Lexicon PCM 70, Zoom 9002, DAT, etc.)

Plus much more for only **\$20/HR** (engineer included).

For more info, call Paul at **(213) 859-1341** (9am-5pm)

### ANDY CAHAN'S DEMO SERVICE

(Former member of the Turtles, Producer from Rhino Records, as seen in MC Close-Up Vol. XV #5)

Andy has now relocated to Sherman Oaks, and is running his studio 24 hours a day. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

- FLAT FEE PER SONG \$100 (per day)
- Full Sequencing (32 TK), Sampling and Effects
- Complete Library of over 5000 Sampled Sounds (ALL instruments included)
- We do Mail-In Demos (Vocals Incl.)
- Why pay hourly time or musicians?

**(818) 377-8967**

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

**PUBLIC RECORDING**  
**24 TRACK**  
**4 SONGS \$375**  
 INCLUDES 2" TAPE, DAT, 20 CASS.  
 (714) 622-7089

**24 TRACK LIVE RECORDING**  
**2 TRUCKS**  
 Truck 1: \$1200/day  
 Truck 2: (former Tim Pinch Truck) \$2000/day  
 Truck 3: (former Record Plant truck) \$3000/day  
 Truck 4: (larger former Record Plant truck) \$3500/day  
**John (818) 243-6165**

**QUALITY CASSETTE COPIES**  
 Why Pay More?  
 • Best selection of tapes • Best decks • Open weekends • Fast turnaround • Best label type selection • Nice lounge & refreshments  
 Call anytime **(213) 837-3574**  
 Also, record your live performance on DAT. Ask me!

**DAILEY PLANET REHEARSAL RECORDING**  
 Large room, Big stage  
 2000 w stereo PA, Storage, AC, block rates  
 16 TK 1/2" 30 i.p.s. Big Room, great live recording or state of the art MIDI  
**(818) 761-1301**

**\$22/HR 24-TK 465-4000**  
 VISA MC AX

★ **GERVASI RECORDING** ★  
**\$10/HR 1/2" 8 TRACK**  
 Includes producer, engineer, drum programming, song consultation, guitar, basses, D-50, digital delay, DAT, digital reverb, DBX stereo compressor, Sennheiser mic, Tascam mixer/recorder, Comfortable environment.  
 Call for professional demos.  
**213-655-4346**

**XS STUDIO**  
 ALL RATES NEGOTIABLE  
 16 TK 1" Midi & Live Room  
 Lexicon • DBX • JBL  
 M-1 • Yamaha  
 DAT • Live Drums  
 Rehearsal Space Also Available  
**(818) 769-7670**

**MUSIC OPPORTUNITY RECORD CONTRACT**  
 We will present your demo tape to major record executives. Service Free if not accepted.  
 Over 25 years experience in the industry.  
 For details: S.A.S.E. MILESTONE MEDIA  
 P.O. Box 869 Dept. MC, Venice, CA 90291

**STUDIO DEE**  
**1/2" 16 & 8 TRACK STUDIO**  
**\$20-\$25 per hr, ENG. INCL.**  
 2 DAT's, Neumann U87, YAMAHA SPX-1000, LIVE DRUMS, D-50, Otari 1040, Urei, LEXICON, DBX, APHEX, BBE, NS 10's, JBL'S AND MORE.  
 CALL FOR INFO **(213) 662-9595**  
 RELAXED AND CREATIVE ATMOSPHERE

**Pro Recording**  
**2" 16 Trk Ampex**  
 5 DBX • AKG 414 • SPX • Quadverb  
 AKAI Sampling • Mirage • Live Piano  
 Otari • DAT • Sony PCM 2500  
 2" Ampex 456 almost new \$100<sup>00</sup>  
**\$15/HR (818) 342-8753**

**Caravan Production's**  
**16 Track 1" Format**  
 Soundcraft console w/40 inputs, full midi, Mac Plus, Akai sampler, DAT, Lexicon PCM 70, keyboards and modules.  
 Excellence is our standard!  
**(818) 981-4150**

**8 TRK 1/2"**  
**\$12/HR**  
 INCLUDES EVERYTHING  
**(818) 990-5131**

**Quality Real Time Duplication**  
 • Full Digital/Analog Capability  
 • Nakamichi/Otari Equipment  
 • High Bias Super Chrome Cassettes  
 SV-3500 Professional DAT Rentals  
**ProSound Audio Labs**  
**(818) 972-2427**

**SUNBEAT SOUND**  
 PA Rentals with Engineer  
 When the show MUST go on  
**(213) 532-9443**

**SOUND SYSTEM RENTALS**  
 • PA Systems w/Engineer • Rehearsal Space  
 • DJ Systems w/Free Delivery & Set Up  
**Porta-Sound Systems**  
**(213) 676-4702 / Near LAX**

**24TK \$18**  
 2" Otari, engineer incl + keys.  
 Also avail 48TK  
 w/automated Neve V.  
**(818) 980-7541/ (213) 371-5793**

**1" 16 TRACK STUDIO**  
**\$20/HR** Block Rate Available  
 SMPTE/MIDI/MAC with PERFORMER.  
 Plenty of KEYS, SOUNDS, OUTBOARD GEAR.  
 Live Room For DRUMS, GUITARS, VOCALS. Also COMPLETE SONGWRITER DEMO PRODUCTION  
 Call to Discuss Your Project  
**ALISO CREEK STUDIOS**  
**818-787-3203**

**DYNAMIC SOUND**  
**RECORDERS**  
 PRO 24-TRACK  
 From \$30/HR  
**(818) 767-4744**

**PRO P.A. FOR HIRE**  
**213/827-3540**

**24 TRACK \$18/HR**  
 New client special (1st 2 hrs)  
 Many major client credits.  
 Top engineer & equip.  
 MIDI, sampling (vocal flies), 2 sony DATs  
 Live drums our specialty • Unsigned band discounts  
**(818) 893-0258**

**DOG LITE STUDIO**  
**\$10 HR / 8 TRK**  
**DAT MIXDOWN**  
 RADIO, FILM & ALBUM CREDITS  
 AVAIL FOR PRODUCING & COMPOSING  
 RAPPERS TO ROCKERS  
**(213) 874-4249**

**CREATIVE WRITER/PRODUCER**  
 with MIDI STUDIO  
 MASTER QUALITY DEMOS  
 MIXED TO DAT  
 Jack-Swing/Hip-Hop/Rap/R&B/Pop  
**David (818) 980-1675**

**MAKE YOUR BROADCAST QUALITY MUSIC VIDEOS ON 1/2" OR 3/4" TAPE**  
 600 sq. ft. stage available • Digital FX • Animation  
 • Very Affordable Rates • Location Shooting  
 • Hair & Make-Up Available  
**VLADIMIR STUDIOS (213) 656-3333**

**WESTWORLD**  
**24 TRACK**  
**BEST VALUE**  
**HIGHEST QUALITY**  
**(818) 782-8449**

**RAP PRODUCER**  
 ORIGINAL HIP-HOP & R&B MUSIC  
 DEMOS MADE  
**(213) 399-3428**

**CASSETTE COPIES**  
 • Realtime Chromium Tape  
 • Same Day Turnaround  
 • Open Weekends  
 • 100% Guarantee  
**STRAIGHT COPY CASSETTE DUPLICATION**  
**(818) 509-6774**

**A D F STUDIOS**  
**16 TRACK RECORDING**  
**\$13/HR**  
 1/2" Tascam MSR 16, Yamaha Board, Synthesizer/Keys, Midi, total effects. Engineering, production & arranging included. Freeway-close in Granada Hills.  
**(818) 891-1036**

**Real Time Cassette Copies**  
**75¢** FROM REEL OR CASSETTE MASTER (INCLUDING 30 I.P.S.)  
**\$1** FROM DAT MASTER  
**\$10** DAT to DAT (15 MIN. PROGRAM)  
 BASF CHROME C.30-60c  
 NAKAMICHI DECKS  
**213-559-9095**

**RENT-A-RECORDER**  
**16 TRACK \$175/wk**  
 DAT (Tascam DA 30) \$45/1st day, \$15/2nd day  
 DAT (Casio DA2) \$35/1st day, \$10/2nd day  
 DAT or 30 I.P.S. 2 tk \$45/2 days or \$90/wk  
 6 tk + mixer + 2 tk cassette \$65/wk  
 Neumann U89 + mic preamp, de-esser, compressor, EQ plus exciter \$50/2 days  
 FX, EQ's compressors & other good stuff  
**1-800-287-2257**

**Row House Studios**  
**24 TK/DAT! (818) 993-4778**

**8-TRK/MIDI/LIVE**  
**3 ISO ROOMS**  
**GRAND PIANO**  
 Excellent equipment & sound  
**Creative Production Studios**  
**(818) 993-4643**

**8 TRACK 1/2 IN. = \$12/HR**  
 GREAT DEMO WITHOUT A BAND  
 Producer/Composer/Arranger with radio, film, TV, and album credits will turn your idea into hot music! Top equipment & great sound for a small price!  
**818-841-3316**

**PETER & CRISS & BILL DOOLEY NOW PRODUCING**  
 SEND TAPES, PHOTO, ETC. TO:  
**CRYSTALLINE PRODUCTIONS**  
 P.O. BOX 931719, HOLLYWOOD, CA 90093-1719

**Sleep Is It!**  
 Red on White Quality Bumpersticker \$2/ea  
 Includes membership in the "SLEEP FAN CLUB"  
 Wilson Prod.  
 P.O. Box 6061-228, Sherman Oaks, CA 91423

**BLANK CASSETTES**  
 BASF CHROME CLEAR SHELLS  
**800-321-KSET**  
 MC/VISA 24HR SHIPPING  
 Money Back Guarantee!...Since 1981

**PARAMOUNT NEVE / STUDER SSL/DAT/MIDI**  
 24- and 48-track recording  
 Visa, Amex, MC **(213) 465-4000**

**CASSETTE DUPLICATION**  
 HIGHEST QUALITY  
 REAL TIME DUPLICATING  
 LASER PRINTED LABELS  
 QUALITY CLONES 213-464-5853

**16 TRK/\$16HR**  
 (in 5 hr blocks)  
 • From demo tapes to post production.  
 • CD quality • Piles of Midi gear  
**SOUND CHOICE**  
**(213) 462-8121**

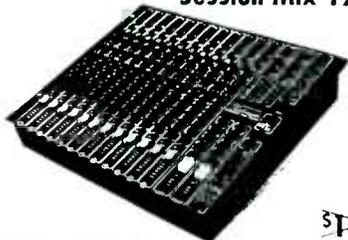
**JAMLANE STUDIOS**  
**24 TRK RECORDING**  
 Call for Discount Rates  
**(818) 361-2224**

**MR. SPEED CASSETTES**  
**(818) 76-SPEED**

# GOODMAN MUSIC BEST FOR LESS!!

*Studiomaster*

Session Mix 12 x 2



~~\$1450~~

- 12 X1R and 1/4" inputs
- 3-band English EQ
- 4 auxiliary sends
- Clean and quiet

**\$699!**

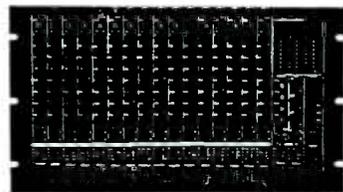
## HILL MULTIMIX

16 x 2 or 12 x 4 x 2 Stereo rack mixer. The mixer of choice for live and recording musicians by Hill Audio. 3-band EQ and 2 effects sends, MUTE and PFL.

~~\$2400~~

**\$999!**

## 16-CHANNEL RACK



PROFESSIONAL STUDIO MIXER

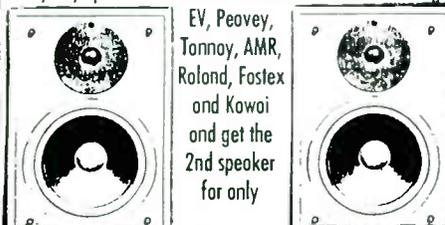
~~\$1600~~

- X1R and 1/4" inputs
- 3-band semi-parametric EQ
- 3 auxiliary sends
- Channel MUTE and SOLO

**\$699!**

## \$99 SPEAKER SALE!

Buy any speaker or monitor on selected models including

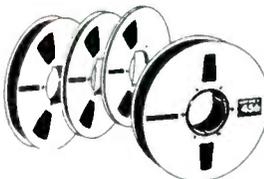


EV, Peavey, Tonnoy, AMR, Roland, Fostex and Kawai and get the 2nd speaker for only

**\$99!**

## AMPEX

We are an authorized distributor of Ampex tape. Dealers and end-users welcome.



**WE SELL TO THE PUBLIC!**

## KAWAI DEALS!



~~\$600~~

PH50 SYNTHESIZER

**\$199!**



~~\$800~~

R100 DRUM MACHINE

**\$199!**

## Mac is here!

And now includes a FREE (\$250 value) Roland MIDI keyboard controller



As an authorized Apple Macintosh dealer, Goodman Music, North Hollywood can offer the full line of Macintosh computers. Buy one now and get a FREE (\$250 value) Roland MIDI Keyboard controller! Examples:

**Mac Classic \$888** Includes FREE Roland Keyboard  
1 meg RAM

**Mac LC \$1888** Includes FREE Roland Keyboard  
Color! Modular!

**digidesign**  
SOUNDTOOLS IN STOCK  
and on display at Goodman Music, North Hollywood



Authorized Dealer

## ATARI 1040 STE Roland Keyboard MIDI PACKAGE



**SAVE \$350!**



| MC<br>Visa<br>AX<br>Optima<br>Instant<br>Credit | LONG BEACH<br>4145 Viking Way<br>(Near intersection of<br>Bellflower & Carson)<br>(213) 429-9795 | LA BREA/WILSHIRE<br>780 S. LaBrea Ave.<br>(1/4 Block S. of<br>Wilshire)<br>(213) 937-2177 | NORTH HOLLYWOOD<br>4227 N. Lankershim Blvd.<br>(1 Block N. of<br>Universal Studios)<br>(818) 760-4430 | WEST COVINA<br>544 W. Azusa Ave.<br>(1 Block N. of the<br>10 Freeway)<br>(818) 967-5767 | SHERMAN OAKS<br>4631 Von Nuyss Blvd.<br>(2 Blocks N. of<br>Ventura Blvd.)<br>(818) 784-6900 | New Location<br>ANAHEIM<br>1676 W. Lincoln Ave.<br>(Corner of Lincoln<br>and Euclid)<br>(714) 520-4500 |
|---|--|---|---|---|---|--|
|---|--|---|---|---|---|--|

# Small Wonder



**Incomparable Performance**

**Unmatched Versatility**

**Incredible Value**

**No other small speaker in the world can match the new Electro-Voice S-40 compact monitor.**

**In fact, no one comes close.**

We like to say that the S-40 "breathes freely." Unlike our competitors, we gave it independent woofer and tweeter protection, which activates only when the speaker is overdriven, never before. EV's exclusive PRO™ circuit protection guarantees 160 watts of long-term power capacity.

And to further prevent failure, the tweeter is ferro-fluid cooled and uses flexible tinsel lead wires. Smooth and accurate throughout the entire frequency range, the S-40 features high-quality components with an optimized crossover. The rugged polystyrene cabinet is optimally vented for extended low-frequency response ( - 3 dB at 85 Hz).

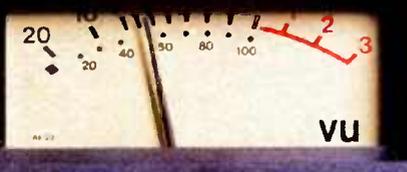
Low-flux-leakage magnetic design means the speaker can be placed close to video monitors without interference. Optional enclosure mounting points are conveniently spaced so that a wide range of hardware can be used for stand or wall mounting. A special mounting bracket is also available.

Available in black and white, the S-40's sharp styling will enhance the look of your studio, and offers numerous options for a live set.

The Electro-Voice S-40 — a small wonder. Proof that good things sometimes do come in small packages.



**Electro-Voice®**  
a MARK IV company



Electro-Voice, Inc., 600 Cecil St. Buchanan, MI 49107, 616-695-6831 Mark IV Audio Canada, Inc. 345 Herbert St., Gananoque, ON K7G2V1, 613-382-2141

3