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STEVE MEYER
DEFENDING HIS ROCK ROSTER

THE GETO BOYS
WHY THEY CAN'T BE STOPPED

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(Rhino/RNA)

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PICTURE THIS
(RCA)

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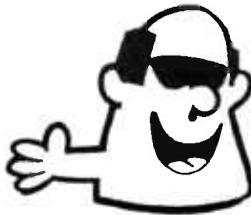
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FEATURES

Brian Aris



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Leaving his solo career behind, rock's most famous chameleon delivers his second LP with Tin Machine—the first for Victory Music. *MC* talks with Bowie and Co. about their new career on a new label.

By Michael Amicone



24 MAKING VIDEOS

How can a local, unsigned band afford to make a video without selling the house? Believe it or not, it can be done for under \$200. *MC* gives you all the ammo you need to compete with the big guys.

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Cover photo: Brian Aris

In The Beginning

Dear MC:

Thank you and Scott Schalin for the cover story on Van Halen (Vol. XV, #17).

I remember when Van Halen was known as Mammoth and the members of the band all resided in Pasadena. Scott Finnell (Snotty Scotty and the Hankies) allowed them the use of their rehearsal house.

Scott played his copy of Louis Prima's EP which featured "Just A Gigolo/I Ain't Got Nobody" for David Lee Roth, and, as they say, the rest is history. Thanks again.

Paul J. Hanson, Jr.
San Gabriel, CA

Fret Fretting

Brian Montrey
Reseda, CA

"This is a letter concerning bad work that was done at Valley Arts Music. First off, this letter is a warning to all guitarists and bassists in L.A. Do not visit Valley Arts Music for instrument repairs or anything else for that matter. I have a 1978 Les Paul Deluxe that I brought to Valley Arts because of a buzz on the high E string which caused notes to warble. I was told that the frets needed to be leveled and dressed to cure the problem. I said okay, how much? They said \$75, so I said, okay, go for it. Well, two days later they called me back and said it was done, no more buzz. I went to pick up my Les Paul and I noticed that the bridge was put on backwards. And get this—Gary, the guy who showed me my 'fixed' guitar, said 'Oh, that's good to do, it's better for intonation.' Is that why Gibson puts them on the other way at the factory? Anyhow, Randy, the guy who put it on wrong in the first place, corrected it. I went home and started playing my 'newly re-modeled' axe, but to my dismay, noticed that the high E string was now getting caught underneath the

fifth fret when pulled off the neck. I called Valley Arts and told them. They said to bring it in and they would have a look. Well, lo and behold, Manuel, the guy who dressed the frets, said this was a separate problem, and had nothing to do with the fret work they did. Pretty ironic, considering I got a fret job there, isn't it? So they tell me they have to put hot glue between the fret and the fret board which is frequently done to cure the problem and that's another \$20. So that's done now, and I'm home again with Mr. Les Paul, psyched about plugging in and getting crystal clear notes to emanate from this 're-modeled' guitar. Not so. The buzz is back and even worse now, from the twelfth to the twentieth fret this time, as opposed to the twelfth to the fifteenth as before. Needless to say, I called up this fraudulent repair department at Valley Arts to report my original problem. Well, Randy looks at it, listens to the guitar and says, "You know what you need? A new bridge saddle on your high E string." A piece of metal that costs 25¢ and \$10 to install. He said that's what was causing the buzz. I said, "Oh, really, Randy, then why did you prescribe a level and dress job? Is that just your way of milking \$75 out of us L.A. musicians, or do they teach you that in Valley Arts Repair 101?" So, I've been to this store four times and you know what? The problem still exists. You know what I say, fellow musicians? Don't let the Valley Arts store fix anything on your prize axe. Boycott this store like people boycott pay-to-play. Since that time, I've taken my guitar to a man named Toro in Reseda at L.A. Guitar Works. He is now correcting the problem."

Viva Chaka

Dear MC:

I've been reading your magazine for over a year now, and I enjoy the in depth interviews with certain artists about their new releases. I especially enjoyed the Pat Benatar and Neil Giraldo interviews (Vol XV, #11).

I would like to make a request that you do something similar with singer Chaka Khan who should release her new project before the end of this year. I've been interested in her music for several years and I'd like to get her perspective of her new project. Plus, if you didn't already know it, she's probably the most influential pop/funk/R&B

singer of the past two decades. She's a very rich and diverse artist, who has done much in the recording business.

Hope to hear something. Thanks!
Scott Dorsey
Atlanta, GA

What's A Hit?

J. B. Holloway
Studio City, CA

"What's a hit? According to the album charts, anything is possible. Whether it's heavy metal, old standards as in Natalie Cole, rap, dance, pop or contemporary Christian. It's all there in the Top Ten. The spectrum of American taste is quite impressive. The future of contemporary music sounds promising if we sift through the barrage of fast food music served to us by the record company's elite. Listening to the radio for twenty minutes reveals that anything can be a hit if it's promoted properly. Record executives may say they're looking for the Next Big Thing, but if it's staring them in the face, they close their eyes as well as their ears, if in fact they have any ears at all. Many of these fine people are afraid to take a risk on anything new, different or innovative, because they don't want to risk their much sought after positions. It's quite sad when you think of the great talent being passed up in favor of a group that sounds like someone else. The Beatles themselves were passed up by just about every Tom, Dick and Harry. I just thank God someone had the foresight to help those lads get a break. What's a hit? Ask seven people and you'll get seven different opinions. Nine people may love your music and one person won't. It's just too bad that it's the tenth one that makes the decision to sign you."

No Help

Paul Hanson
Monrovia, CA

"My opinion is, it used to be so easy to get somebody interested in your music and now it seems you need a lawyer or manager or whatever. And if you've got talent and you've got your songs legally protected, that still doesn't help. And even if you have an 8x10 glossy and you're playing somewhere, it still doesn't help. I'm a musician and several of my friends and relatives are musicians trying to get into the business. We've done everything we can and still, it seems all we get are rejection slips. So that's my opinion."

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

□ NAS has announced that the Sixth Annual Salute To The American Songwriter benefit concert will be held at the Wilshire Ebell Theatre, 4401 W. 8th St. L.A., on Thursday, December 12, 1991, at 7:00 p.m. The salute features the top songwriters of the day performing their hits and also showcases many of the stars who made the hits famous making surprise appearances in honor of the writers. For more information call, Steve Schalchlin, Managing Director, NAS (213) 463-7178.

□ The National Academy of Recording Arts and Sciences, Inc. presents "A&R Repts: What They Look For and How They Find It", on Monday, October 21 at 7:00 p.m. at the Chaplin Stage, A&M Records, 1416 N. La Brea Avenue, Hollywood. The seminar will be free of charge. For reservations, call (818) 843-8253.

□ The Lis Lewis Singers' Workshop, a training ground for singers, will be holding a one day intensive Performance Workshop. Each performance will be videoed for later critiquing. The cost for the workshop is \$75.00. Those who haven't taken Lewis' eight-week performance workshops may sign up as observers. Lis has set aside a few spaces for those who wish to audit, without participating. Auditors will be able to see how Lewis' games, performance work and discussions are used to develop spontaneity and charisma. There will be a nominal \$10.00 charge for auditing which will be deducted from the fee of any eight week performance workshop taken in the next two months. Both participants and observers must make reservations in advance. Please call (213) 957-1747 for dates of the workshop and more information.

□ The Music Forum for the month of October will be discussing The Recording Artist and the A&R Rep's Responsibilities After the Deal. The forum will be held at The Central, 8852 Sunset Blvd, West Hollywood, on Saturday, October 19th at 2:00 p.m. Admission is \$2.00. This month's speakers will be Don Grierson (A&R rep for Heart, Bad English, Joe Cocker and Megadeth) and Eddie Wenrick (currently personal manager with Tom Hulett of Warrent and the Moody Blues). For more information call, Steve Schalchlin at N.A.S. (213) 463-7178.

Re-Caps

□ Hollywood Sheet Music will host a free vocal seminar on Thursday, October 17th, 7:30 p.m.-9:30 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 label deals and TV appearances. There is limited seating so call now for reservations at (818) 895-SING. **MC**

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Motown Signs New Distribution Agreement With PGD

Hostilities Continue Between Motown and MCA

By Sue Gold

UNIVERSAL CITY—MCA is offering a fifteen percent discount to retailers on Motown product (with special payment terms) in what many believe is the first in a series of tactics to hinder Motown's new distribution deal with PolyGram Group Distribution.

Motown signed its new distribution deal with PGD, effective September 29, 1991, ending months of speculation that Motown would sever its relationship with MCA Music Entertainment Group. A spokesperson reiterated that MCA has a binding distribution agreement with Motown and any purported new contract to distribute Motown is invalid and unenforceable. MCA also said that it will pursue all legal avenues against anyone who unlawfully interferes with its rights.

In August, Motown President/CEO Jheryl Busby announced that Motown was terminating its distribution and service arrangement with MCA, Inc. and its UNI Distribution

Corp. on September 8th. The date was later postponed to September 28th. At that time, Busby said, "The action is a positive move for Motown designed to ensure the future of the company." MCA quickly responded, saying, "MCA's position is that we have a long-term agreement with Motown that extends years beyond September 8th, and we intend to vigorously enforce all of MCA's rights under that agreement."

MCA and Motown have been in dispute for months over their contract. Motown filed a lawsuit against MCA in May which alleged that MCA did not provide proper services and neglected its responsibilities to Motown. MCA then retaliated by filing a \$25 million lawsuit against Boston Ventures [co-owner of Motown] and Motown.

Motown claims its action to terminate the distribution agreement is consistent with a provision in its agreement with MCA which permits them to terminate the agree-

MCA'S AL TELLER HONORED



The City Of Hope recently honored MCA Music Entertainment Group Chairman Al Teller with its Spirit Of Life Award. The charity event, which was held on a massive soundstage at the Universal Studios lot, raised in excess of \$3 million. Pictured (L-R): MCA President Richard Palmese, Teller and longtime MCA recording artist Elton John.

CHARITY BASKETBALL GAME RAISES \$25,000



MTV joined forces recently with an all-star team of musicians, actors and NBA pros for the first annual MTV Rock N' Jock B-Ball Jam. The game, which pitted the Bricklayers against the Violators (the Bricklayers won 180-173), raised \$25,000 for the Pediatric AIDS Foundation (PAF). The game will premiere on MTV on Saturday, October 26, at 11:00 a.m. (it repeats Sunday, October 27, 2:00 p.m.). Pictured (L-R): MTV's Doug Herzog, Luke Perry from *Beverly Hills 90210*, MTV's Harriet Seidler, Magic Johnson, PAF Co-Founder Susan DeLaurentis and Donnie Wahlberg of *New Kids On The Block*.

ment after giving MCA notice and an opportunity to cure its breaches.

Motown has been enjoying its best chart success this year since 1986. Two albums have hit the

Top Ten on *Billboard's* pop album chart (by Boyz II Men and Another Bad Creation), and three reached the Top Ten on the R&B album chart. **MC**

Pollack Honored For Anti-Censorship Efforts

By Sue Gold

BEVERLY HILLS—Veteran media consultant Jeff Pollack, President of Pollack Media Group, was honored at the ACLU Foundation's Torch of Liberty Awards Gala for his work against censorship and record labeling. The event, which also honored writer/director John Singleton (*Boyz N The Hood*), was held at the Beverly Hilton Hotel on October 1st.

Musician Don Henley presented the award to Pollack, saying, "The entertainment industry produces a lot of wealthy people, but few of them give back. Jeff is one of the few."

Henley went on to mention that Pollack was one of the first people in the music industry to speak out against censorship and has been very supportive of the fight against record labeling.

David Goldberg, Chair of the ACLU Foundation of Southern

California and President of Gold Mountain Records, explained why Pollack was chosen for the award. "Pollack has shown leadership on the free speech issues, particularly in the context of the broadcasting business, where he's been the one voice arguing against the FCC expanding the indecency regulations.

"In addition, he has supported artists who are fighting against mandatory labeling legislation," Goldberg continued. "He had the title of Media Chairman for the Musical Majority, which is the ACLU ad hoc group that I put together to fight the labeling."

Pollack also received congratulatory messages via video clips from Billy Idol, Pat Benatar, Jon Bon Jovi and Yoko Ono.

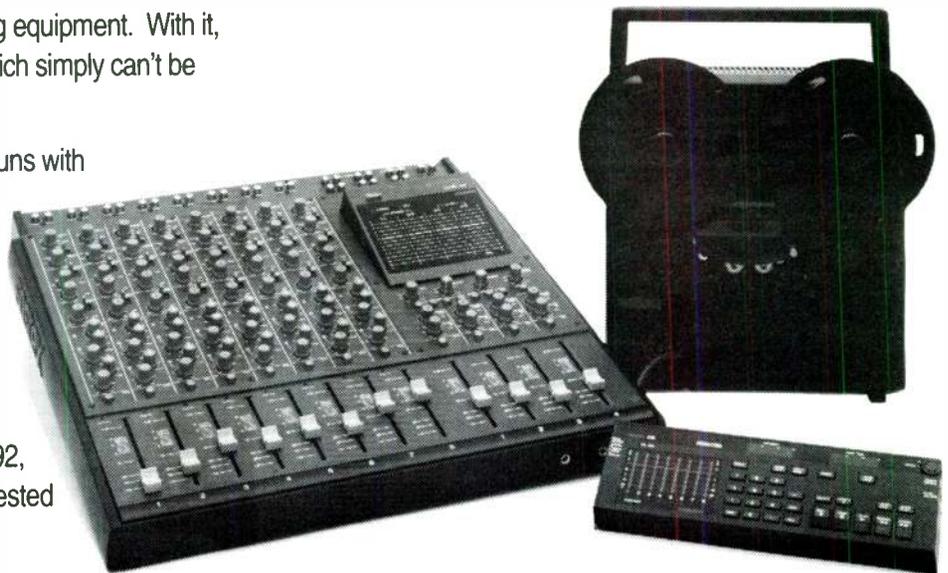
After the awards presentation, Crosby, Stills and Nash performed a private 20-minute concert for the audience. **MC**

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By Michael Amicone

**Steven R. Gordon**

Sony Music Video Enterprises has announced the appointment of **Steven R. Gordon** to the post of Director, Business Affairs/Administration. Gordon was formerly an associate with the music industry law firm of Mayer Katz Baker & Leibowitz, P.C., and prior to that served as a counsel with performing rights organization SESAC.

In more Sony Music news, Columbia Records has announced the appointment of **Joshua Sarubin** to the post of Manager, Rock/Metal Retail. In his newly created post, Sarubin will handle maintenance of a computer tracking system which monitors mom-and-pop metal retailers and will implement creative programs with these retailers in order to spotlight developing label acts. He will also act as liaison between the Metal Marketing Department and the Sony Music Distribution branch offices to insure effective distribution of label product.

**Mack Leathurby**

Mack Leathurby has joined International Music Company in the post of Eastern U.S. Digital Sales Engineer for Akai Digital and Hill Audio Products. Leathurby is a 20-year producer/engineer veteran, having worked on projects for Epic, Capitol, ABC and Flying Fish Records.

EMI Records USA has announced the appointment of **Karen Molitoris** to the post of National Promotional Coordinator. Molitoris will be based at the label's New York headquarters.

JRS Records has named **Nick Testa** to the post of National Director, CHR. Testa, who will be based at the label's Burbank headquarters, previously headed the CHR division of Alpha International. Previous career credits also include a stint as East Coast Regional Division head for Enigma Records and ten years as the Vice President of CHR for Scotti Bros.

Beverly Hills-based entertainment business management firm, **Royal & Associates, Inc.**, has announced the launching of a music division. The new music division boasts such artists as legendary bassist Stanley Clarke and noted film composer/Oingo Boingo leader Danny Elfman (*Batman*, *Edward Scissorhands*, *Dick Tracy*).

Atlantic Records has announced the promotion of **Tod Elmore** to the post of National Promotion Manager/Alternative Music Division. Elmore will be based at the company's New York headquarters. Elmore joined the label in 1989 as Southwest Marketing & Promotion Rep/Alternative Music Division and was promoted in 1991 to the post of National College Promotion Coordinator.

**Karen Johnson**

Private Music has announced the promotion of **Karen Johnson** to the post of Vice President, Publicity & Artist Relations. Johnson was formerly the label's National Director of Publicity & Artist Relations, a position she held for the last year and a half.

NARAS (National Academy of Recording Arts & Sciences) has announced the appointment of **Stephen Padgett** to the post of Publication Director. Padgett will handle editing and managing chores for the academy's publications, including *Grammy Magazine* and the *NARAS Journal*.

Capitol Records has promoted **Jeffrey Blalock** to the post of National Director, Rock Promotion. Blalock was previously the label's Local Promotion Manager in Houston, a post he held for the last two years. Blalock will perform his new duties out of the label's Hollywood headquarters.

MCA Records International has announced the appointment of **Eamon Sherlock** to the newly created post of Director of Administration. Sherlock will oversee the worldwide distribution of manufacturing parts, promotional merchandise and finished product originated in the United States.

**Jack Rovner**

Arista Records has announced the appointment of **Jack Rovner** to the post of Senior Vice President. In this newly created post, Rovner will oversee the Artist Development, Creative Services and Publicity Departments. Rovner moves to Arista direct from a ten-year stint with Columbia Records, where he recently served as Vice President of Marketing.

Jazz World Loses Innovator Miles Davis

By Scott Yanow



Ken Flansburg

(relative unknowns at the time) in 1958, that, on *Kind Of Blue*, set the stage for modal jazz of the Sixties.

Miles also recorded three special albums backed by Gil Evans arrangements and, after a few years of consolidation in the mid-Sixties, put together a new quintet with such future leaders as Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams. An important bridge between bebop and the avant-garde, this quintet would itself become very influential 20 years later; Wynton Marsalis and many other young turks borrowed directly from Davis' music and style.

SANTA MONICA—Miles Davis, one of the most important innovators in jazz history, died on September 28 at the age of 65, reportedly from pneumonia, respiratory failure and a stroke. He had entered St. Johns Hospital in Santa Monica earlier in the month. Davis' passing closes one of the most remarkable and significant chapters in the history of American music.

Born in Alton, Illinois, on May 25, 1926, Miles Dewey Davis took up the trumpet at age thirteen, attending and in 1945 dropping out of Juilliard to learn from his idols, altoist Charlie Parker and trumpeter Dizzy Gillespie, while gigging in New York clubs. By 1947, he had developed his own softer, "cooler" sound, one that fit perfectly into the intense world of bebop.

When Davis made his first recordings as a bandleader, he emphasized soft colors and advanced arrangements with an all-star nonet. These highly influential recordings, later termed the "Birth of the Cool," helped usher in West Coast jazz, an offshoot of bop that was very popular in the Fifties; but by then, typically, Miles had already moved on.

Unlike virtually all jazzmen (except for Duke Ellington and John Coltrane), Davis' career was one of constant evolution and change. He returned to harder-driving music which foreshadowed hard bop (Sonny Rollins and Jackie McLean were among his early sidemen), permanently kicked a destructive heroin habit in 1954 and led pacesetting combos, including a sextet with tenor-saxophonist John Coltrane, altoist Cannonball Adderley and pianist Bill Evans

In addition to his music, Davis had a major influence on jazzmen in his choice of clothes (which, like his music, changed drastically through the years) and in his rebellious and often outrageous behavior. Davis did not believe that entertaining or satisfying his audience was his first priority—his music should stand by itself without the need for clowning or apologies.

Miles Davis' most controversial change was when he pioneered the use of rock's rhythms, power and instruments in jazz. *Bitches Brew*, in 1969, helped to popularize fusion, which, in its heyday—unlike today's "airplay jazz"—was a fiery and adventurous music. Davis, always a talent scout of the first order, used such youngsters as Chick Corea, Joe Zawinul and John McLaughlin in these groundbreaking recordings, which, although alienating many of his older fans, helped to introduce many listeners to improvised music.

Plagued by ill health, a certain amount of boredom and a heavy cocaine habit, Miles Davis unexpectedly retired in 1975, not re-emerging until 1981. Gradually regaining his "chops," Davis was back in full form by 1983 and continued performing his melodic, pop-oriented jazz until shortly before his death. Surprisingly, one of his very last appearances was at this year's Montreux Jazz Festival, performing classic Gil Evans arrangements from the Fifties with the George Gruntz Concert Jazz Band (a recording is expected in 1992). It was one of the few times that this great (and already much-missed) innovator took time to revisit his past glories.

CLOSE-UP

Ellis Sorkin



By Maxine Hillary J.

With West Coast offices representing every major record company in the industry, the one thing you can say about Los Angeles is that there are plenty of places to record.

With that in mind, one might wonder why a business would exist solely to find studio time. Ellis Sorkin has owned and operated Studio Referral Service since 1980. Celebrating its 11th anniversary, the business has thrived to the point where it hesitates to add to its already bulging roster of over 300 studios.

From his Studio City office, Sorkin recounts the beginnings of Studio Referral Service: "I had been an engineer for a little over seven years at A&M studios. I gained a lot of contacts there, working with producers such as Phil Spector, Richard Perry, Lou Adler...I did many, many records. Then a lady who had seen an article about a company in London gave me an idea."

The English company, known as Real Time, was in the practice of buying slots of recording studio time at a discount, then selling it, thereby acting as an agent of sorts and turning a profit. Sorkin had no desire to make money by boosting prices to the final purchaser, but he began to explore the idea of acting as a time broker, so to speak, in the recording field. He continues, "We find time that is available for people when they call us and get good rates because we deal in high volume. The people who call us up are usually the producer or engineer or their managers. They will have desires as far as equipment, acoustics, price and location. We help them narrow things down by asking these questions beforehand."

And he's not kidding. Sorkin goes to great lengths to secure the best possible accommodations at the best possible rates for his clients. Before any studio can list with Studio Referral Service, it must first pass Sorkin's careful screening process. Candidates send in equipment lists as well as photos and tapes and rating charts before Sorkin actually goes to the studio to view the facilities. Recording studios contract with Sorkin to become part of his data base so there's no charge to the person inquiring about studio time. Clients range from the band producing its first demo to educational tapes to

major label artists. While Sorkin prefers a relative amount of notice when it comes to locating the perfect place to record, he doesn't always have that luxury. He elaborates, "People call us the same day for the same night. We find what they're looking for. I get calls on a Saturday afternoon for a Saturday night gig or a Saturday night for a Sunday morning gig, which is very difficult because the people we need to get in touch with are not usually in the office, although we do have home phone numbers for several people. Most professionals plan stuff well in advance, but we can accommodate just about anything."

Sorkin doesn't regret having to give up his career as an engineer to accommodate the time needed to run Studio Referral Service, but he does find some of the requests laid upon him rather challenging. "I've had people call up and say, 'We're making an album and we've got about 40 minutes of material, so it'll probably take two hours? An hour?'" He's also had artists call him at home in the middle of the night wanting him to find rooms available *right now*.

Aside from that, he claims to love the people he interacts with, the flexible schedule he works under and the fact that he performs a necessary service and gets told often that he got the best deal for a client. While Sorkin claims to have more than enough listings and referrals to work on, he is considering opening another branch of the service to deal with video. While Studio Referral Service handles audio for commercials, films, music, etc., it has yet to become involved in locating facilities for video production. He's always getting invited to sit in on sessions, a privilege he doesn't often have time for.

Though Sorkin is modest about running a list of his successful clients, if he did decide to drop names of people whose sessions he's helped locate facilities for, they would include Paula Abdul, Thomas Dolby, the Red Hot Chili Peppers, Billy Idol, Kenny Loggins and the Black Crowes, to name a few.

So, if you're not sure where to do your recording, Studio Referral Service may be able to provide the answers. They can be reached at (213) 858-1140. 

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Gary Stewart

Company: Rhino/RNA Records
Title: VP/A&R
Duties: Supervising reissues & talent acquisition
Years with company: 10

Dialogue

Beginnings: "I was working with the Rhino label almost from inception—since the label and the record store were one and the same. Even though this was something Harold Bronson & Richard Foos started, we were all in on it."

RNA: "RNA (Rhino New Artists) came about because people kept looking at Rhino as an oldies label and overlooking our new artists because of that. We just decided it was time to strike a new identity so that, in different areas such as radio and press, RNA would be looked at as a new artist entity. The change is almost cosmetic."

RNA Focus: "To be honest, there isn't really one style that could define the artists on RNA. Right now, we aren't doing any rap, country, R&B or mainstream pop, but that's only because we're not doing that now. I'm not saying we won't evolve to that in the future."

A&R Team: "Another part of my job is to run the A&R department, which includes David McLees, James Austin and Ted Myer. We're all involved in different facets and all scout talent on our free time. We're not full-fledged into talent scouting. I go out to clubs once, maybe twice a week. Yes, I could be more active, and yes, if I wanted to put more pressure on my-

self, I could. But we put out about ten records a month, and of that, only one or two are new artists. So we're very selective and a very unique company. Most companies are either all new or all old—we're a hybrid."

Making Records: "We make records for a very modest amount of money. And our artists have to be experienced enough, or be working with producers who are experienced enough to know how to cut costs; to know how to come into a studio with enough songs that are rehearsed and arranged so that there is a mini-

mum of, but not an absence of, experimentation."

Scene Overview: "I don't think the scene is very healthy because the number of clubs admitting minors has diminished. And it's been that way for quite some time. The L.A. scene is not the only game in town. Artists have come to us from all over the country. I wish the local scene was thriving like it was ten years ago, but there's nothing you can do about that. If you really want to work hard, you can find more than enough good music in this town."

If I can editorialize for a moment, I think a large amount of the fault regarding the local scene lies with the bands and musicians themselves for not getting together and deciding to perform their sets at reasonable hours. In the golden days of L.A. clubs, you'd have two bands playing every night with sets at 9:00 and 10:00 and then the show repeats with late sets at 11:00 and 12:00. This allows people to go out to clubs on a week night and still get home at a reasonable hour, and those who stay out late could attend the late shows. Nowadays, sets start at 9:30 or 10:00 and continue until 2:00 in the morning. I think the club scene has always snubbed the working class people. But these are the very people that pay to get in and support the scene. If you can't see an opening act and a headliner by 11:00, the clubs will lose a large part of their paying audience.

I put the blame with the musicians. They'll blame the club owner or promoter and say that the owner wants to sell drinks so he held up the show. But the truth is that these bands don't want to go onstage until their A&R guy or their agent shows up in the audience—so they stall and say screw the people. "

Talent: "What I look for in a band are good songs, interesting lyrics and in terms of a live presentation, some interesting personalities. Somebody up there that has a sense of command and presence. You've gotta remember that A&R is only an opinion. Somebody at a record company is paying you to hear your opinion. It's not a science!"

Down Side: "The worst part of the A&R gig is that there's always somebody wanting something from you. People are under the impression that all I do is sit around and listen to tapes and then go to clubs at night. People call expecting to set up a meeting or expecting to get me out to see their bands. They become very frustrated when I can't deliver on that. Those are the things that the more traditional A&R people do."

Social Life: "I'm only out in the clubs two nights a week, maximum. If I were a full-time A&R person with only new artists, that would change. But I'm in my thirties and I insist on having a life. I don't believe that, to be a competent A&R person, you always have to be in the clubs or in the studios. It's not that impossible to find good music."

Unsolicited Tapes: "We do accept unsolicited tapes, but don't expect anything in return except a form letter. Don't call, don't write—we don't have the time. It may seem cruel and heartless, but I just don't have the time to listen to every tape and call everyone back with my comments."

Advice: "The best advice I can give to any musician is to learn the ropes. Don't let your manager or agent handle all of your affairs. Get involved. If you get somebody bad, they'll rip you off; if you get someone



SBK recording act Mozart is pictured in the act of completing overdubs for their debut, expected to be released in February, 1992. Shown above at 41B Studios are (clockwise, from bottom left) drummer Ralf Balzer, Mozart; manager Tim Heyne, Mozart; guitarist Peter Perdichizzi, Mozart; engineer Eddie Deleana; SBK A&R Director, Seline Armbeck; singer/pianist Adam, Mozart; EMI Publishing A&R Director Michael McCarty; record producer Roy Thomas Baker; and Mozart bassist James Clare Book.



Making An Impact: Pictured above celebrating the recent signing of Kerri Anderson to the Impact label are (L-R) John Hey, Impact VP/AOR Promotion; Lisa Oxman, Impact Director/International; Frenchy Gauthier, Impact VP/Marketing; Randy Nicklaus, Impact Senior VP/A&R; Kerri Anderson; Jeff Sydney, Impact President; and Rob Nishida, Impact's Director of Product Services.

good, you'll want to speak their language. Most bands seem very content to be victims. They love to tell stories about being screwed by their manager or label. You don't have to know every detail of every contract, but there are career things that every musician should be aware of in every contract.

"The next piece of advice is to be aware of how much time you spend hustling people to get into your band. Make a good sounding inexpensive demo tape , put together a good live show, promote yourself, develop a following and then let the industry come to you. Too many bands start with the philosophy of 'we're ready for a deal—come after us.' The people you should really convince are the clubgoers. If you do that, the parade of managers and agents and A&R reps will follow."

Grapevine

Sony Music Video Enterprises has released *Don't Blame Me*, a 98-minute retrospective/documentary on the life and times of metal legend **Ozzy Osbourne**. The video covers all of Ozzy's life—from his first solo effort, *Blizzard Of Oz*, to his latest, *No More Tears*—and also includes footage of the Oz as a child, his early days with Black Sabbath and a gripping performance of "Mr. Crowley" with his first guitarist, Randy Rhoads. This is a must for all Ozzy Osbourne fans.

The Greek Theatre will host a special Jazz To End Hunger benefit concert on October 19th. Some of the talent shapes up like this: Della Reese, Count Basie Orchestra, George Duke, Tom Scott, Ronnie Laws, Ahmad Jamal and literally dozens of other legendary jazz performers. Even more impressive is the fact that all of the participating artists are donating their time and talents to the event.

Warners' *Jane's Addiction* will be taking "an unspecified amount of time" off from band activities with all of the members opting for other re-recording/film projects.

Chart Activity

To nobody's surprise, **Guns N' Roses'** double dose of *Use Your Illusion I & II* debuted on the charts in the top two slots, with *II* slightly ahead. The problem is there is more friction in the GNR camp with Izzy deciding not to tour with the band. What did he expect when he joined? We'll leave this one for Axl to work out.

Martin Fry and **Mark White**, also known as **ABC**, will make their MCA Records debut with an album entitled *Abracadabra* and single "Say It." The LP also features Roxy Music guitarist Phil Manzanera on two cuts.

On October 22nd, **Polydor** will release *Two Rooms*, celebrating the songs of **Elton John & Bernie Taupin**. The sixteen-song CD contains covers of EJB/T songs by some of the industry's top stars. Here's a sampling: "Border Song" by **Eric Clapton**; "Tonight" by **George Michael**; "Burn Down The Mission" by **Phil Collins**; "Rocket Man" by **Kate Bush**; "Crocodile Rock" by the **Beach Boys**; "Daniel" by **Wilson Phillips** and nine others.

The first single from **Tone Loc's** new *Cool Hand Local* album is a ballad called "All Through The Night" featuring backing vox from El DeBarge.

MCA is releasing a three-CD **Lynyrd Skynyrd** box, featuring some 47 songs.

Expect **EMI** to release a **Pet Shop Boys** greatest hits package in November. Entitled *Hit Music*, the set will include two new tracks.

On The Move

The Atlantic Group has created **Atco/EastWest Records**, which combines the operations of Atco Records and EastWest Records into a single company.

Lisa Vega, former West Coast Director of Publicity for Atco Records, is now looking for a similar job with a major label. You can reach her at (818) 917-1603.

Local rock band **Total Eclipse** has signed a recording deal with **Tabu Records**. 



Martin

Contact: Cherrytree Productions
(818) 956-5186

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Martin is a pop songwriter who made quite a name for himself before moving to Los Angeles to perform with his band called the Great Lakes. The three-song submission, "I Don't Wanna Go," "We Don't Have To Rock" and "My Feelings Inside" were all written by the artist himself, who displays a knack for composing short, direct pop material. The problem with this material, however, is that it isn't developed enough. When Martin gets hold of a hook, he never lets go. The chorus to "We Don't Have To Rock" is repeated so many times in so many ways that it's guaranteed to drive you crazy. The same is true of the opening selection, too. My belief is that if Martin works with another writer, this problem will disappear, leaving him a very bright future. Clearly, Martin is on the right track. A little fine tuning is all that's missing from the formula.



Concrete Rattle

Contact: Pete Falk
(313) 427-8577

Purpose of Submission: Seeking label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

I've always found it offensive when bands send in demo tapes and don't give you a single clue as to the names of the songs. Such is the case with **Concrete Rattle**. During the opening selection, the guys put on their best Jim Morrison impression but add little else to the pounding rocker. And the remainder of the tape is basically the same. The major problem with this Detroit-based band is that they aren't adding anything new to their musical genre. It's all been rehashed time and time again. Additionally, the quality of the lead singer's vocals on the cassette leaves a lot to be desired. Perhaps the vocals were mixed too low on the tape. Anyway, hard rock is a difficult genre because there are so many rock bands around. It makes newcomers try even harder to add something new and different, rather than copying something that already is. **Concrete Rattle** needs to try harder still.



Psychoboy

Contact: Jeff Henderson
(602) 921-3562

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

These Baltimore transplants, now residing in Phoenix, have a potent demo tape. Musically, this is one tight band and they've also developed some mighty nice backing vocals to offset lead singer Jeff Henderson. The songs are powerful, but unfortunately, not very memorable. That is due to lack of songwriting experience. Another negative is the name of the band, which seems to suggest something wild, thrashy, metallic. This band is neither. They are, in fact, a melodic rock band and should give serious thought to a name change. All in all, this is one band that stands a good chance of running ahead of the pack. Their musical talents and strong backing vocals should give them quite a head start. But don't stop working on your songwriting, guys. They still need some strengthening to come up with hits.

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.



All Nations Music's Steve Plunkett has signed a recording contract with Quality Records. Congratulating him are Quality Records President Russ Regan (left) and his publisher, Billy Meshel (right), from All Nations Music.

Activities

ASCAP and the Coconut Teaszer continue to showcase top-notch talent at their **Best Kept Secrets** nights. Remember, the public is invited to these showcases, and it's not only an excellent place to see up-and-coming bands around town, but it's also an excellent time to smooze with the industry folks who often frequent the place. And why not bring a few extra demo tapes and pass them out while you're at it? A band deserving special notice that has played three showcases over the last several months is **Sheer Threat**, a hard-core funk band who are recent transplants from Austin, Texas. Things seem to be heating up for the band, who often garner comparisons to the Red Hot Chili Peppers and Faith No More. However, yours truly would compare them more to Prince (especially in the vocal department) in their funk leanings. Definitely worth checking out!

BMG Music Publishing recently presented former writer/producer

Marc Tanner (who is now a staff writer/producer with Emerald Forest) with a plaque in honor of the Nelson platinum album *After The Rain*, which he co-produced and co-wrote.

Songwriter **Felton Pilate** and **M.C. Hammer** co-wrote several cuts for the upcoming Paramount film *The Addams Family*. Pilate produced and arranged the songs, including the track "The Addams Groove," which will be included in *Too Legit To Quit*, the M.C. Hammer album due out momentarily. "The Addams Groove," by the way, is based on the original television theme from the Sixties hit series composed by **Vic Mizzy**. Mizzy's original theme will be included in the new film as well, and will also appear on his new RCA album, which will feature themes from the entire TV series. Composer **Mark Shaiman** wrote the score for the movie.

Get those demos ready, the BMI sponsored Songwriters Expo 15 will hit the Pasadena Conference center November 9-10. For Expo classes,



NEM Entertainment, Inc. signed Capitol recording group XYZ to an exclusive publishing agreement. Pictured (L-R): Bob Raylove, XYZ manager; Paul Monroe of XYZ; Joyce Lapinsky, NEM; Terry Ilous, Peter Fountaine and Marc Diglio of XYZ; Ira Jaffe, NEM President; and Ronda Call, NEM.

panel schedules and registration call the **Los Angeles Songwriter Showcase** at (213) 467-7823.

More lawsuits! This time, 25 writers and publisher members of ASCAP have filed a copyright infringement action in the Federal District Court in Minneapolis, Minn., against WCCO, Inc., owner of Minneapolis radio station WCCO-AM. The copyright owners' complaint alleges willful infringement of the copyrights in nineteen songs which were performed by broadcast over WCCO without authorization.

Get those tapes ready! **Billboard** and **Kentucky Fried Chicken** are sponsoring their annual songwriter contest. The grand prize winner will receive a trip for two to the **Billboard Awards Presentation** (where the winning song will be performed), \$25,000 cash, a Technics keyboard and a Dean Markley Custom Made Guitar and amp. The grand prize winning song, along with the six other first place winners, will be submitted to

major labels for recording consideration. In addition, the six first place winners will receive \$5,000 in cash and other gifts. Contest entries are now being accepted thru November 30, 1991. Entry forms are available at participating KFC restaurants, authorized Dean Markley dealers and by sending a self-addressed stamped envelope to: **Billboard Song Contest Presented by KFC**, P.O. Box 35346, Tulsa, OK 74153-0346. For more info call (918) 627-0351. Keep in mind, there is a \$15.00 entry fee per song submitted. Good luck!

New Signings

Bug Music has signed **Louse Zagoras**, **Buddy Flett**, **Victor Carstarphen**, **Peter Gilford**, **Elissa Alford**, **Earwig Music Co** and **Gurf Morlix**.

Warren Hill signed an exclusive songwriting agreement with **Famous Music Publishing**.



Ice Cube signed a worldwide publishing agreement with **Warner/Chappell Music**. Pictured (L-R): **Les Bider**, WCM Chairman and CEO; **Ice Cube**; and **Rachelle Fields**, VP Creative, WCM.



Local Los Angeles band **East of Gideon** had a lot to celebrate during their recent visit to BMI. The band has just signed a record deal with **JRS Records** and a co-publishing deal with **Primat America**. Pictured standing (L-R): **Todd Martin**, EOG; **Kelly Horde**, BMI; **Randy Christopher** and **Dave Feeney** of EOG. Seated: **Barbara Cane**, BMI; **Paul Sinacore**, EOG; **Beth Hollander**, Director of A&R, **JRS Records**; **Tami Lester**, Director of Talent Acquisition, **Primat** and **Peter Higney**, EOG.

SONGWORKS—PAT LEWIS

Songwriter Pointers: Toad The Wet Sprocket



Vocalist Glen Phillips and guitarist Todd Nichols are the primary songwriters in Santa Barbara-based Toad The Wet Sprocket (they took the name from a Monty Python skit). Phillips, who is the band's lyricist and writes some of the music, and Nichols, who also writes the music, took some time out of their busy promotional schedule to talk with *Songworks* about their songwriting secrets. The band is excited (and with good reason!) about their third release on Columbia, Fear.

MC: How do you and Todd collaborate on songs?

GP: It has always varied so much from song to song, so it's hard to say. There are songs that have incubated for a year like "No Means" from our first album, which was just a chorus, and we kicked around all kinds of ideas and one day the lyrics just came; the song jelled and it was there. With other songs like "Walk On The Ocean," it started out as a chorus from one song three years ago, then Todd took that, re-wrote it and made it into a verse, wrote a new chorus around it, and I just kind of came in one day and wrote the lyrics and it worked. I get a lot of inspiration just sitting around and playing a guitar, and things will just sort of come out. Usually, the lyrics will attach themselves either instantaneously or shortly thereafter. And then it's usually up to the band, as a whole, to

decide whether it needs more work. If it's a complete song, we'll just play it, or otherwise, we'll all kind of kick around ideas. Todd will attach ideas that he has and we'll flush out the song.

MC: It sounds like you work as a real "team."

GP: There's not a lot of ego involved in having a song always sound a particular way. We never say, "This is my song, and I want it to go like this." When Todd or I bring songs into the band, it becomes band property, regardless of who wrote it, and decisions are made by the entire band. While Todd and I tend to come up with the raw melodic material, the entire band contributes on arrangements. And because it's a very democratic process, the songs come out better than anything either one of us could come up with alone. **MC**



Pictured is Kelly Baker (left) and George Granado (right) from unsigned local band Sheer Threat, who recently played at an ASCAP/Coconut Teaszer Best Kept Secrets showcase held at the Teaszer in West Hollywood. For info about Sheer Threat, give their manager Pat Patton a call at: (818) 761-4970.

PUBLISHER PROFILE



Ronny Vance
President,
Geffen Music

By Pat Lewis

President of Geffen Music Ronny

Vance began his career in publishing sixteen years ago at ABC Music in New York. He then went on to work for Twentieth Century Fox, ABC/Dunhill (which brought him to sunny California), Warner Bros. Music and Unicity Music. In 1987, Vance became President of Geffen Music. "When I got here, there was an existing small catalog," he recalls. "There were some Lone Justice songs, Eric Carmen songs, and the music from *Dream Girls*. So, we've had to build a company."

And build a company he has! "We signed Steven Seidman, Edie Brickell, Dave Pack (formerly of Ambrosia), Brenda Russell (who has had success with a song she wrote and performed called 'Piano In The Dark'), and Jesse Harms (who was a member of REO Speedwagon and wrote a Number One record for Eddie Money called 'Walk On Water')." Vance proudly states.

"We've taken a step out of the arena in signing bands as well. We signed Geffen act Thunder, the Freewheelers on DGC, Peter Himmelman on Epic, Dean Davidson in conjunction with MCA Music (he's the writer of all of the songs on the new Blackeyed Susan record on PolyGram). We signed House of Freaks, Maria McKee, Keedy, Raymone Carter, Fernando Saunders (a famous session player and producer from New York, who's also an artist on A&M) and we also made a deal in conjunction with MCA Music where we signed all of the music of Angelo Batalamente and David Lynch."

While Geffen Music, which began life as a "boutique-styled" publishing house, has moved into the bigger leagues, they still maintain a boutique attitude with their signings. "To try and give you an overview of where we're going," explains Vance, "I would say, we've broadened our horizons in order to stay and be competitive. We're not afraid of the more expensive deals like we were in the beginning. In terms of building a writing staff, I'm talking about the deals that could fall in the \$15 to \$40,000 range. I mean, we've stepped up to the plate in signing these bands and obviously signing a deal with David Lynch and Angelo Badalamenti—these are expensive deals."

"We're not one of the small-ish boutiques anymore. But we're still able to give the personal service to our writers because we're not swamped with writers. A lot of [songwriters] aren't expecting much more than a real administrative accounting to their work as opposed to the real creative input that we give a lot of our people. Like our staff writers, who count on us to be their partners with their songs. So, we haven't lost that element. That's a key. For instance, we have this new Rod Stewart single that we secured. We secured the Keedy deal at Arista and the new Sheena Easton single. We had the Natalie Cole record from the *Pretty Woman* soundtrack. These are things that we're responsible for and they aren't things that sort of fell in our lap or that we went out and bought. We're very aggressive."

In addition to signing co-publishing agreements with staff writers and artists and acts who already have recording contracts, Geffen Music also "develops" unsigned or unproven artist/writers, eventually securing them recording deals. New Arista artist Keedy, is a good case in point. "We signed her two years before she had her record deal," he says. "Lisa Wells, the Director of Creative Services here at Geffen Music, gets 90% of the credit for having put it all together. She found a tape in the mail that we listened to and loved. I flew her into Milwaukee (which is where Keedy is from) and she called me and she said, 'Ron you better come here and check this out.' So, I flew in and we signed her. It took close to two years before we actually secured the deal."

"The same thing applies to Ramone Carter, who was a soul singer in Los Angeles and we were able to secure a deal for him at Warner Bros. Two years later, his album's coming out. We're also developing two other artists, Charlie Mangold and Christopher, who we hope to have deals for within the next six months to a year."

Even though Vance is a publishing veteran of sorts, he still derives tremendous pleasure when he or his staff places a song with an artist or one of Geffen Music's artist/songwriters has commercial success. "The thing that gets me excited more than anything else is hearing a song that comes from our catalog on the radio," he confesses. "You know, getting a cover is still a major buzz for me. This Larry McNally song that got cut on Rod Stewart's album, I mean, that's been a song that I've had for seven years! To get that song cut by a major artist and have it become a worldwide hit is really what still blows my mind. So, if I lose that element, then I guess I lose what it is that has kept this so exciting and so interesting over the years." **MC**

A DARING MADONNA



Live Home Video has just released two new titles sure to heat up the rental and sales charts: Oliver Stone's biopic *The Doors* and the best of the two, Madonna's *Truth Or Dare*. The former has been praised for its central performance, Val Kilmer as the charismatic Jim Morrison, and criticized for its inaccuracies; while the latter, advertised at the time of its theatrical release as a no-holds-barred, behind-the-scenes-look at the "real" Madonna, is more a tantalizing glimpse at this always entertaining blonde superstar.

DISNEY CHANNEL: The Disney Channel's "Going Home" music series continues with the October showing of *Paul McCartney: Going Home*. The program features rare behind-the-scenes footage of McCartney's world tour performances in Philadelphia and Rio de Janeiro, but focuses on the ex-Beatle's triumphant return to Liverpool. There's also interview footage of McCartney reflecting on his childhood, his stardom and his ongoing affection

for his hometown. The special culminates with a stirring McCartney performance of a Lennon tribute medley ("Strawberry Fields Forever," "Help" and "Give Peace A Chance"). *Paul McCartney: Going Home* premieres October 13th (9:00 p.m.) and repeats October 19th (10:30 p.m.), 25th (10:00 p.m.), 26th (3:30 a.m.), 30th (9:00 p.m.) and 31st (4:30 a.m.).

ATTENTION FLEDGLING FILMMAKERS: Quality Records is asking col-

IN THE STUDIO



Pictured working on the soundtrack for the Sean Penn-written and directed movie Indian Runner are project coordinator Leslie Morris, score co-producer Michael Hoenig, guitarist David Lindley, composer/arranger Jack Nitzsche, co-producer Danny Bramson, Sean Penn and Capitol VP of A&R Tim Devine. The score features classic Sixties recordings (Jefferson Airplane, Janis Joplin, the Band) and an original score written by Jack Nitzsche and David Lindley.

lege filmmakers to make their own video for a new version of the rock & roll classic "Louie Louie" by Quality recording artist and former Autograph member Steve Plunkett. Prizes range from big-screens TVs to stereo systems. Entries (VHS tape) should be sent to: Quality Records, 8484 Wilshire Blvd., Suite 650, Beverly Hills, CA 90211, no later than November 30th. Winners will be announced on December 15th.

SCREAM STUDIOS: Reprise recording artist Dwight Yoakam, producer Pete Anderson and engineer David Leonard, mixing tracks for a Yoakam greatest hits package, assisted by Craig Doubet...Sony Music artist Kenny Loggins and engineer/producer Terry Nelson, mixing tracks for an upcoming VH-1 special.

THE ROCK HOUSE: Producer Larry Robinson, remixing Dave Koz's next Capitol single, Paul Arnold engineering and Tally Sherwood assisting...Robinson, also remixing Impact acts, Rythm Syndicate's new single, "Hey Donna," and Michael Learns To Rock's "My Blue Angel," with Paul Arnold engineering and Tally Sherwood assisting.

ENCORE STUDIOS: Cameo leader Larry Blackmon, producing tracks for a new Cameo album for Warner Bros., Barney Perkins engineering and Milton Chan assisting...Warner Bros. recording artist Jermaine Stewart, tracking and overdubbing with engineer Warren Woods and assistant David Betancourt...Atlantic Starr, working on tracks for Warner Bros., the Lewis Bros. producing, Paul Arnold and Jared Held engineering and Kenny Ochoa and Tina Antoine assisting...Producer Randy Jackson and engineer John Van Nest, mixing tracks for Sony Music's Phillip Bailey, David Betancourt assisting.

LION SHARE RECORDING STUDIOS: Soul music legend Smokey Robinson, finishing up recording chores on his debut SBK Records release, Robinson producing, Dan Bates engineering and Guy DeFazio and Jesse Kanner assisting...Jermaine Stewart, working on tracks for Warner Bros., Jason Hess producing, Warren Woods engineering and Michael Rodriguez assisting...Barry White, overdubbing and mixing for his new A&M album, White and J. Perry producing, Joe Schiff engineering and Michael Rodriguez assisting. **MC**

HANDY MEN



The band Ten Hands is pictured at Rumbo Recorders working on tracks for their latest project. Pictured (L-R): Steve Brand, Paul Slavens, Gary Muller and Alan Emert.

ON THE WILDSIDE



Producer Andy Johns (Van Halen, Cinderella, Ozzy Osbourne) and the band Wildside are currently in the studio working on tracks for the band's upcoming album. Pictured (L-R): Johns and Wildside guitarist Brent Woods.

PRODUCER CROSSTALK



WALTER AFANASIEFF

By Jonathan Widran

Granted, record producing in the Nineties affords the producer the luxury of synthesis and samples, but in terms of creating today's finest pop music, no electronic wizardry can replace having the finest vocal talent in the industry singing on the other side of the glass. Walter Afanasieff has been blessed this year with no less than three platinum voices, Mariah Carey, Michael Bolton and Peabo Bryson, which has surely made his job as producer easier, but also quite intimidating.

"My personal style depends on being able to find the emotional side of the singers I work with," says Afanasieff, who has also written songs for Lionel Richie, Aretha Franklin and Dionne Warwick as well as for the soundtrack of the upcoming Disney film *Beauty And The Beast*. "With this type of music, people are listening to the song and the singer, and so my production has to be equal to their vocal magic, while not covering it up in any way."

While Afanasieff is a true musician and arranger and enjoys using live players in the studio, he also enjoys "cheating a little" and insists that his more technological productions are achieved as a team effort, pitting his ears in the center between "master of sampling and sound design" Ren Klyse, Macintosh sequencer Gary Cirimelli and synth programmer Dan Shea. Using the synclavier, Afanasieff will "call out" a sound and let his team carry the ball until the desired effect is achieved. He also is sure to give credit to his longtime engineer, Dana Jon Chappelle, for helping him follow through on his creative impulses.

"We basically learned the trade together, and I've always felt that a producer can only be great if his engineer is of the finest quality. He's important no matter what type of project you're producing," Afanasieff says.

Afanasieff was born to Russian parents in Brazil and raised in a family of classical musicians. He began piano study while still in pre-school and continued his formal education upon moving to the U.S. and settling in the Bay Area (where he still makes his home) at age six. His high school days were marked by long hair, Led Zeppelin and Black Sabbath, but he also began discovering and studying the more complicated rhythmic patterns of jazz.

His proverbial struggling years included endless club and wedding dates ("playing everything from 'Feelings' to 'Hava Nagila'—playing those, you learn how to do everything, including polka!"), but a 1981 audition for Narada Michael Walden's fusion outfit, Warriors, changed all that.

Afanasieff got the gig, and when Walden's incredible career as a songwriter/producer took off, the keyboardist climbed right on board, spending five or six years in the studio with Walden as a session player, then arranger and co-producer.

"When Aretha Franklin's 'Who's Zoomin' Who' exploded, things really began to happen for him, and the industry began getting wind of my contributions as well," Afanasieff recalls. "As he got busier and was doing projects all over the place, he'd bring me ideas and allow me to develop songs, and a whole new arena opened for me as a songwriter."

Composing several of the tunes on Kenny G's breakthrough *Duotones* album led to a longstanding collaboration with Bolton (who tours with the saccharine soprano saxman regularly), which resulted in co-writing and eventually producing the soul singer's latest hit LP, *Time, Love and Tenderness*. His production of Carey's hit, "Love Takes Time," led to an exclusive production deal with Sony Music (Afanasieff also co-wrote four and produced seven tunes on her latest, *Emotions*), and he recently signed a songwriter's deal with Warner/Chappell Publishing. Upcoming projects include Gloria Estefan, New Kids on the Block and Regina Bell.

Looking back, it seems only natural that Afanasieff would emerge as a proficient producer as well as an arranger and composer. "When I was a little kid and would play army, I always wanted to be the general; I hated being told what to do," he laughs. "When I was a session player, I would get mad when the producer had an idea I didn't like. So I rebelled against those bad ideas and realized that creative control was eventually what I wanted in the studio. Still, back when I was doing clubs, I envisioned myself more as a player/composer." No surprise, then, that his one remaining goal is to do film scoring.

Despite the fact that his largest-scale successes have been with mellow, easy listening artists, Afanasieff offers the challenge that "I can produce and write anything and any style anyone sends my way." His main issue in choosing his projects is not so much style as the quality of any given song: "I have to believe in the song first, and then I study it and arrange it in my head before coming into the studio. Whether it's my own composition or an outside submission, I have to like the song before the production process begins." **MC**

NEW TOYS—BARRY RUDOLPH



MixerMixer from Mackie Designs

The MixerMixer combines the outputs of up to three 16-Channel mixers without losing any inputs, aux sends or headphone monitoring. So if you have a couple of Mackie CR-1604 mixers you can link them together and end up with 32 line inputs, twelve mic

inputs, eight stereo effects returns, sixteen direct outs and two stereo or four mono submasters (Whew! I hope I got all that right).

The MixerMixer can be used tabletop or bolted anywhere in any position. Furthermore, there is no compromise in sonics because all combining is done at unity gain so there is no loss of level or head room and no added noise. Technical specs read as: Frequency response is 20Hz to 40KHz +0db -1db; Distortion is 0.025% from 20Hz to 20KHz; hum and noise is down -94dbu; dynamic range is rated at 112db with crosstalk at -84db @ 1KHz.

With the addition of the optional RemoteFader, one single fader controls all the master outputs of all mixers plugged into the MixerMixer. This feature causes all existing master faders to become submasters. The Remote comes with a six-foot cable so you can do "your fade" from any location around the studio.

For more about the Mackie MixerMixer, contact Mackie Designs at 16130 Woodinville-Redmond Rd. NE #2, Woodinville, WA or call (206) 488-6843.



High End Classical Guitars from Washburn

Washburn has a new range of classical guitars that range in price from \$190 to \$1,900. The hand-crafted models Valencia and Sevilla both feature solid cedar tops with

rosewood back and sides. The fingerboards are made from Madagascar ebony wood. For more information, call or write Washburn International at 230 Lexington Drive, Buffalo Grove, IL 60089. (708) 541-3520 FAX to (708) 541-3616.



Drumscales from Northstar Productions

Drumscales Vol. 1 is a collection of drum tracks and drum samples on a CD from Northstar in Portland, Oregon. Northstar is one of the best suppliers of samples for all the popular digital samplers.

Drumscales is divided into two parts. First, there are thirteen different drum tracks that are structured into complete songs with intros, verses and choruses. These range in length from about two minutes for a fast "Techno Rock" to about ten minutes for a slow "Motown Snippet". There are two basic structures used for song format. Drum kit sounds are especially tailored to suit the thirteen different grooves these real drummers play. Furthermore, Northstar says these tracks are "time locked" which I take to mean that the drummers play to a click track. So

you get an R&B groove, Hip Hop/Rap, AC/Light Jazz Ballad, Medium Rock, Fast Heavy Rock, Power Ballad, Fast Shuffle, Slow Shuffle, Pop/Country Ballad, Fast Techno Rock, Medium Tempo Techno Rock, an Uptempo Funk Snippet and a Slow Motown Snippet. These drum tracks are recorded in stereo and sound great. I would recommend this CD to anybody who does not sequence or just wants a good sounding quick drum program. Obviously, if you want a different fill or number of bars in your verse, you will have to either edit these tracks or sequence your own which leads to the second half of this 65-minute CD.

The second half of Drumscales is all samples that were recorded by the same drummers with the same kits used in the drum tracks. So if you like the snare sound in say the Hip Hop/Rap groove, you got it here completely isolated and exactly as it was recorded in stereo. You could place it within the Hip Hop track groove for extra fills or changes.

All of the grooves and samples on this CD were recorded directly to a digital two-track and edited digitally. All total there are 455 drum samples and the CD comes with a complete booklet with song formats, sample times, BPMs and licensing options. Drumscales Vol. 1 sells for \$59.95 retail. For more info, call or write Northstar Productions at 13716 S.E. Ramona, Portland, OR 97236. Phones: (503) 760-7777 FAX is (503) 760-4342. **MC**



Riff with Stevie Wonder and the hosts of Friday Night Videos

Bob Vergis

Showbiz has lately become much enamored with the self-titled debut disk from *Riff*. This new product, which is based around the group's good ear for five-part harmonies, is like a mixture of gospel, soul, R&B and doo-wop. *Riff* (Kenny Kelly, Anthony Fuller, Dwayne Jones, Steven Capers Jr. and Michael Best) were discovered when the producers of *Lean On Me*, a documentary about Joe Clark's one-man attempt to raise Eastside High School's test scores, worked *Riff*'s version of the Eastside Alma Mater into the script. The five were members of the school's Boys' Glee Club at the time. In the photo, *Riff* surrounds Stevie Wonder and *Friday Night Videos* hosts Frankie Crocker and Tom Kenny. It seems that upon

leaving the NBC Studios in New York after performing their Top Ten hit, "My Heart Is Failing Me," *Riff* met Wonder and discovered that the gospel classic "Mary Don't You Weep" was a mutual favorite. They all put their voices together, and the rest is history.

Keep your ears open for Whoopi Goldberg to make her singing debut in the long-in-the-works Touchstone feature *Sister Act*. The plot follows a lounge singer who hides from the mob in a convent and winds up leading the choir to national fame. Originally written as a vehicle for Bette Midler, the movie is filming now. According to Seth Riggs, who worked with the singer/comedienne in preparation for her role, "She'll do a lot of singing in the movie—a little Motown, a little this, a little that. She's going to surprise people. You'll see."

Local rockers Freight Train Jane wrote in to tell us about their performance at the Pirate Radio-sponsored 4X4 Nationals in Pomona. We've heard it was hot, but we're not sure if our source was referring to the band's performance or simply the weather in the Inland Empire. The band also promises us they'll be on a segment of the best of KLOS' *Local Licks* show sometime in the near future. Sounds rockin'!



Peter Sorel

Whoopi Goldberg

Felton Pilate and Hammer (now sans M.C.) co-wrote several cuts for the upcoming Paramount film, *The Addams Family*. Pilate produced and arranged the songs, including the title track, "The Addams Groove," which will be included on *Too Legit To Quit*, the Hammer album due on *Bust It/Capitol*.

All you counterculture types must check out the lovely Susan Tyrrell in her play, *My Rotten Life*. The actress herself provided both book and lyrics to this pseudo-autobiographical work. In it, she plays an unnamed actress hovering in limbo, waiting for her entry into hell, recalling what and who did her in. It's 90 minutes of confessional monologues and song raps best described as campy, bluesy and trashy. If that sounds like it's up your alley, the show begins at the Cinegrill in Hollywood on October 17. See you there.

KPWR (105.9 FM) morning man Jay Thomas is said to be signed up for Hollywood Pictures' upcoming romantic comedy movie *Straight Talk* opposite Dolly Parton. The role would call for Thomas to play talk show host Zim Zimmerman. Zim wants to get to the top by exposing Parton's character flaws. She will play a former dance teacher from Arkansas who is posing as a talk show host in Chicago. Thomas was a regular on last season's *Married People*. He also picked up an Emmy for his work as a guest actor on *Murphy Brown*.

Actor James Darren was among the many notables turning out for a not-so-private party over at *Private Music*. The occasion was a solo performance by Leo Kottke in support of his brand new Private release, *Great Big Boy*. Seen among those schmoozing were

Lyle Lovett (a guest on three of the CD's tracks), John and Maggie Mayall, Carla Olson and almost all of the Private staffers grooving to songs from what is arguably Kottke's greatest album ever.

Laurence Juber is currently scoring the worldwide first-run syndication television series *Tarzan*. He's also creating, with his lyricist wife Hope Juber, the score to *Gilligan's Island: The Musical*. As a studio guitarist, Juber has been keeping himself quite busy these last few months. He's con-



Felton Pilate

tributed to the new season of television shows, including *Roseanne*, *Home Improvement*, *Those Tarkeltons* and *The Royal Family*. Juber is also heard on the opening credits of the movie *Doc Hollywood*.

"I'm the network homosexual and very proud of it," rocker-turned-actor Michael Des Barres told syndicated columnist Marilyn Beck. Des Barres (*Detective*, *Power Station*) plays Martin Mull's gay love interest on *Roseanne*. "The bot-



Freight Train Jane

Wendy Fernald

SHOW BIZ—Tom Kidd

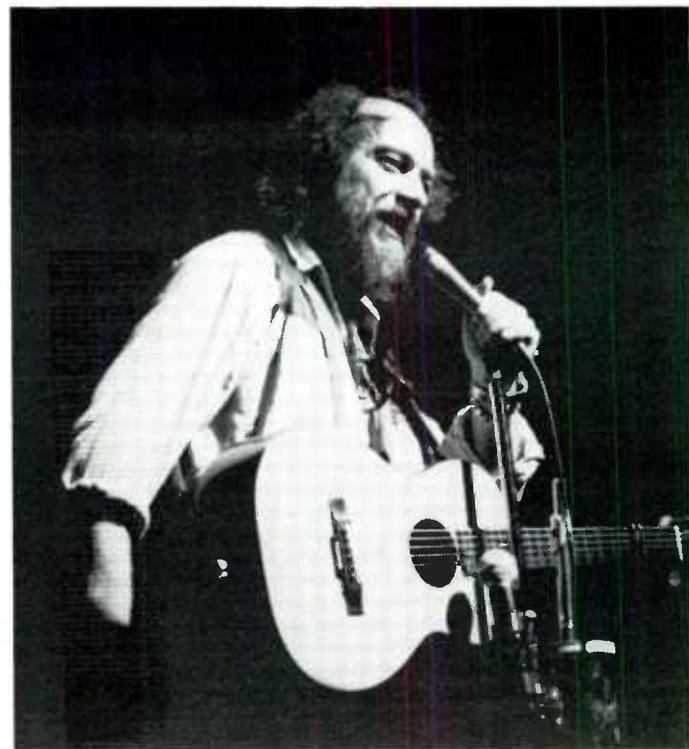
tom line is that it's work," he says. "Playing a homosexual (on *Soap*) didn't hurt Billy Crystal, who is probably America's new Bob Hope. I just hope I don't become America's new Dorothy Lamour."

Garth Brooks, Charlie Daniels, Barbara Mandrell and Kathy Mattea are among more than 50 country music stars who have recorded a song called "Let's Open Up Our Hearts." Profits from sales of the single, which encourages kids to stay in school, will be donated to Cities in Schools Inc. of

Those with a sweet tooth for both history and chocolate might want to check out **Arnold's Candies** in Peru (pronounced Pay-roo), Indiana. The city name may be familiar to Cole Porter fans, for it was there that the noted song-craftsman was born. And it was here at Arnold's that Porter kept a standing order for nine pounds of pecan-studded fudge per month. You can still order Porter's favorite fudge. It goes for a modest \$5.60 a pound, and the company will mail it to you (be advised, however, that no credit cards are accepted). Arnold's Candies is at 288 East Main St., Peru, Indiana 46970. You can call them at (317) 473-5363.

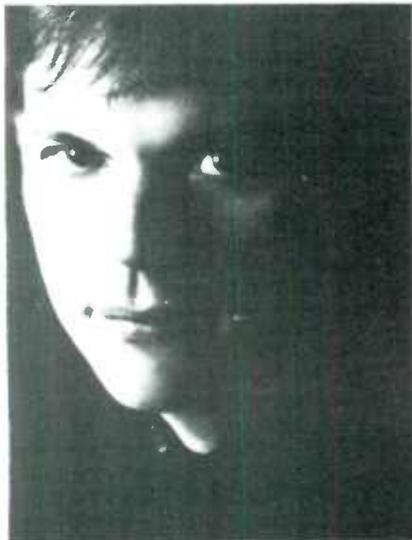
The big-screen adaptation of *Les Miserables* is underway. So far, director **Bruce Beresford** is working with writers on the script, while at the same time, he directs the **Zanuck Company's *Rich In Live***. Beresford, an Australian director best known in America for *Driving Miss Daisy*, plans a European shoot for the musical based on the hit stage musical adaptation of **Victor Hugo's** novel. **Michael Crawford (*Phantom Of The Opera*)** is being discussed as the possible lead in the film, but no plans are final. Beresford replaces **Alan Parker (*Pink Floyd's The Wall*)**, who had been attached to the Tri-Star film from 1988 until late last year. At that time, Parker had said he felt "a lack of passion" for the project.

It has been announced that **George Carlin** will take over for **Ringo Starr** as host of *Shining Time Station*. The actor-comedian, known for his stand-up routines and his role as the mentor in *Bill & Ted's Excellent Adventure*, will take over Starr's role as Mr. Con-



Jethro Tull's Ian Anderson

Pat Lewis



Leo Kottke

Tom Berthiaume

Alexandria, VA, a nationwide non-profit dropout prevention program.

What does one do in between albums and tours? If you're **Jethro Tull** leader **Ian Anderson**, you might want to spend time at **Strathaird, Ltd.**, located in the highland city of Inverness in Scotland. Anderson, a Scot by birth, has been running this salmon smoking business in the picturesque yet impoverished town since 1982, when the company's fires were lit by Prince Charles.

ductor when the popular children's series returns to **PBS** in the fall. The former Beatle drummer left the series because of scheduling difficulties.

Former **Kiss** drummer **Peter Criss** has filed suit against the *Star* tabloid, which published articles and photographs portraying him as a homeless alcoholic. Criss, who lives in Redondo Beach with his wife and ten-year-old daughter, said that, as a result of the articles, which appeared last January, he has suffered personal and professional damage. According to the rockers' attorney, **Antony Stuart**, a man portrayed as Criss in the photographs later admitted on national television that he was an impostor and was paid \$50 for talking to the tabloid. No one from the *Star* contacted Criss before the articles were published, his attorney said. The suit seeks unspecified monetary damages.

This month, be sure to watch the **Movie Channel** and you'll find **Jeff Daniels** starring as the spider-wrangling hero of *Arachnophobia*. You can also check out **Lambada** (this one must be pretty racy, showing nearly always in the wee hours). Both air at various times throughout the month. And, as if life weren't short enough, be sure to catch the season pre-

miere of *A Christmas Carol* on October 20 at midnight.

Over at **Showtime**, they have all sorts of music programming this October. There's *Rockin' In The Rockies*, *Arachnophobia*, *Pump Up The Volume*, *Without You I'm Nothing* and that wonderful series of *Orchestra!* specials. All air at different times, so be sure to check your listings.

We understand that the **Poorboys** will finally go into the studio this month to record their debut **Hollywood Records** disc. It's about time, we say, since it seems like ages ago that they first came to Showbiz's attention via the *Arachnophobia* soundtrack CD and their song "The Spider And The Fly." Best of luck, guys! **MC**



Jeff Daniels stars in *Arachnophobia* this month on Showtime and the Movie Channel



Dennis of the Poorboys

Heather Harris

Local Notes

By Michael Amicone

Contributors include Pat Lewis.



Anna "Flash"

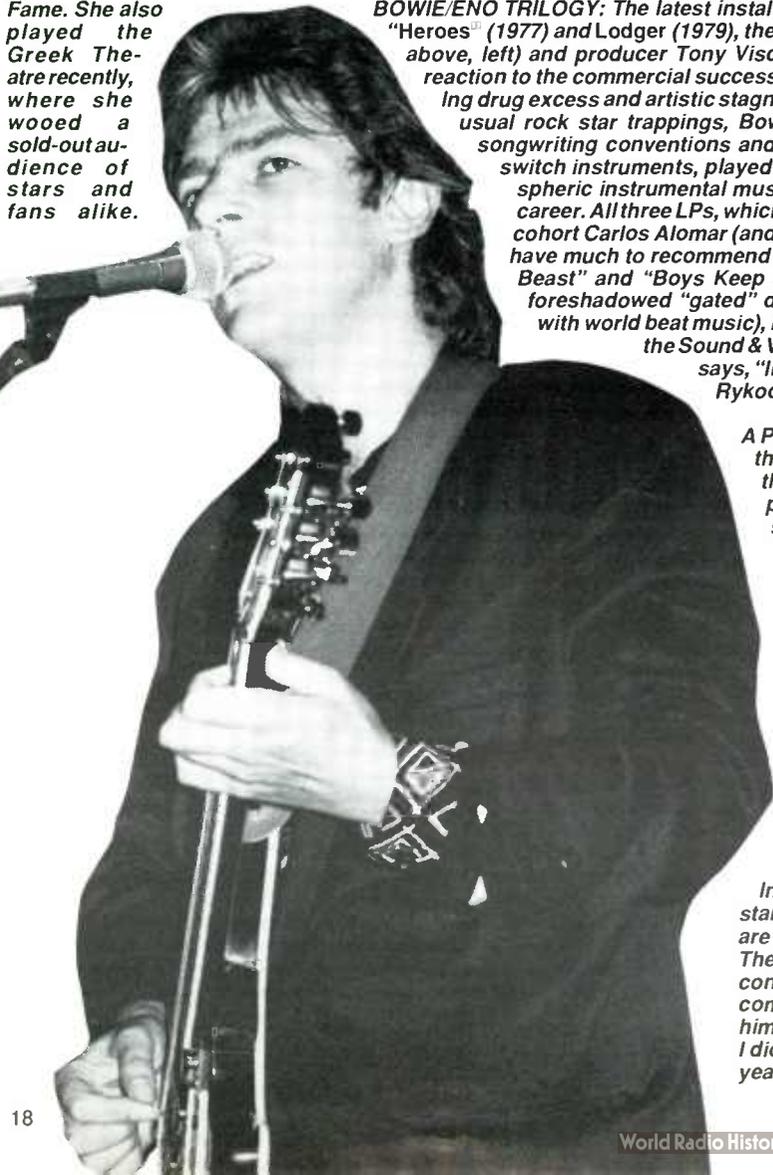
EVERYTHING'S COMING UPLIZA: Liza Minnelli, who has a new movie, *Stepping Out*, in the theatres, is pictured receiving a star on the Hollywood Walk of Fame. She also played the Greek Theatre recently, where she wooed a sold-out audience of stars and fans alike.



C. Simonpietri

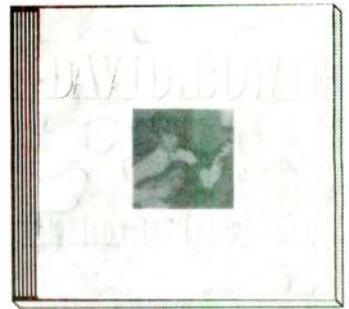
BOWIE/ENO TRILOGY: The latest installment in Rykodisc's excellent *Sound & Vision* series, *Low* (1977), "Heroes" (1977) and *Lodger* (1979), the trio of experimental albums Bowie made with Brian Eno (pictured above, left) and producer Tony Visconti, represent a creative rebirth for the Thin White Duke. As a reaction to the commercial success of Young Americans and Station To Station and the accompanying drug excess and artistic stagnation he felt, Bowie packed up and moved to Berlin. Stripped of the usual rock star trappings, Bowie forced himself to re-examine his life and art. Bowie turned songwriting conventions and standard recording procedures on their ear: He had musicians switch instruments, played chord progressions backwards, devoted major portions to atmospheric instrumental music, and in the process, recorded three of the finest albums of his career. All three LPs, which feature excellent instrumental contributions from longtime Bowie cohort Carlos Alomar (and on "Heroes" from guitarist Robert Fripp, pictured above, middle), have much to recommend them, including "Sound And Vision," "Heroes," "Beauty And The Beast" and "Boys Keep Swinging." This is music so experimental and revolutionary (it foreshadowed "gated" drum sounds, synthesizer-driven pop and the current fascination with world beat music), it bristles with excitement, creativity and purpose. Commenting on the *Sound & Vision* series, which will soon conclude with *Scary Monsters*, Bowie says, "In terms of quality and the way I would like to see my stuff preserved, Rykodisc has done an incredible job."

A PERPLEXING HITCHCOCK: Beginning with his days as the leader of the Soft Boys, through his solo endeavors and group recordings with the Egyptians, Robyn Hitchcock has amassed a fine body of British pop, a collection of multi-layered songs mixing a keen melodic sense, a unique view of the world and a Sixties songwriting sensibility. Recently, A&M released Hitchcock's third album for the label, the excellent *Perspex Island*, featuring the jaunty ditty "So You Think You're In Love," which is currently topping Billboard's Modern Rock Tracks chart. It's an album which A&M hopes will finally break Hitchcock beyond his devoted, but rather small, audience. "The pressure is really more us onto them," states Hitchcock when asked if A&M is putting any pressure on him to improve his commercial fortunes. "It's just been a good coincidence: I had a strong, direct series of songs, the band was regenerated after a two-year layoff and we have a record company which, after having been in a quagmire last year, is really confident." Hitchcock, in town to play the Whisky recently (R.E.M.'s Peter Dinklage joined him onstage), has always written songs which defy categorization (not the best thing in a pop world where programmers want artists to fit easily recognizable molds). In fact, sometimes his songs, brilliant as they are, also defy understanding. "A song exists for its own sake," explains Robyn. "My songs are not songs that start out with a meaning and then are constructed. The point about lyrics is, They either work or they don't. I'm more concerned about making sure that the emotional drive behind a song comes through." After all these years, does he worry about repeating himself? "I repeat myself, but sometimes I manage to succeed where I didn't in the past. Now I can write the kind of song that I couldn't ten years ago. I have enough experience behind it now to get away with it."

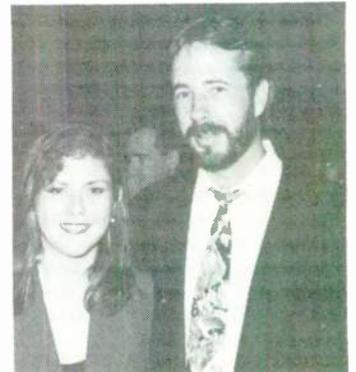




WONDERFUL STUFF: Birmingham, England-born alternative rock band the Wonder Stuff has hit the road for a string of American club dates (they will be at the Roxy on October 20 and 21) in support of their third LP for Polydor/PolyGram, *Never Loved Elvis*. Even though their latest follows in the tradition of past efforts, with its mixture of cynicism, humor, enigmatic harmonies and passionate vocals, the new album achieves a sense of cohesiveness and maturity that the band's other LPs only hinted at. Outspoken singer Miles Hunt attributes this to producer Mick Glossop: "We had gotten used to our last producer and learned everything that we could from him. So we decided to work with Mike Glossop [Van Morrison, the Waterboys]. It was good to get him, because he brought in a new perspective and made us work on the songs." Another contributing factor to the band's overall maturity was the departure of original bass player Rob Jones in 1989, something which almost caused the band's breakup. "Rob got very drunk most of the time and was a very destructive influence on the rest of the band," confesses drummer Martin Gilks, "and we were just about ready to kick him out when he left. After he left, we split up for three weeks. But Wayne Posse from the Mission rang Miles up and said, 'Grow up, get yourself a bloody bass player and get back on the road.' So we got Paul Clifford." Hunt adds: "When Rob left, we realized that there was a point to being in a band—and we can't do anything else, anyway—so we stopped complaining and started concentrating on the music." Pictured (L-R): Malcom Treece, Martin Gilkes, Miles Hunt, Martin Bell and Paul Clifford. —PL



EARLY BOWIE: Rhino has released David Bowie: *Early On* (1964-1966), a collection of recordings Bowie made in the British beat group/R&B mode with Kinks/Who producer Shel Talmy, three previously unreleased demos and early solo pop recordings made with producer Tony Hatch. These recordings, originally released under various monikers (Davie Jones with the King Bees, the Manish Boys), though derivative, are fascinating nonetheless.



ELECTRIC LADY: Charisma threw a party for Kirsty MacColl and her new LP, *Electric Landlady*, produced by Steve Lillywhite and featuring guest performances by ex-Smith guitarist Johnny Marr and members of London Beat. MacColl is pictured with KIIS Program Director Bill Richards.



IS THERE ANY CREAM CHEESE IN THE HOUSE?: DGC alternative recording act the Candy Skins recently played a well-received show at the Roxy. The Oxford-based band was in town promoting their solid debut offering, *Space 1'm In*, which contains such songwriting pleasures as "Submarine Song" and "She Blew Me Away." If you look closely, you'll notice that lead singer Nick Cope (above right; to the left is guitarist Nick Burton) has a bagel hanging from his neck (on a chain). Apparently, during this, the band's first trip to the U.S., the band was introduced to bagels for the first time. Since the band was besieged with bagels at every turn, Cope decided to make one of them his good luck charm and wears it onstage every night.



THEY FEEL GOOD: While in town for a guest appearance on the MTV Video Awards show, the Godfather of Soul, James Brown, whose new Scotti Bros. album is entitled *Love Over-Due*, stopped by radio station KIIS for an early morning chat with DJ Rick Dees.



GREENHOUSE EFFECT: Philadelphia rock band the Greenhouse won top honors at Yamaha's Fifth Annual *SOUNDCHECK*, held at Third Encore Studios in Hollywood. The band received \$10,000 in cash or in Yamaha equipment, the chance to record a demo and career consultations with industry professionals. (L-R): guitarist Douglas Kennedy, vocalist David Ringler, drummer Darren Keith and bassist Beau Bodine.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

PACIFIC PLANS: Plans are moving in the attempt to bring a 7,000 fixed-seat outdoor amphitheatre to Orange County. A groundbreaking will be held in July by the Nederlander company, which owns and operates 25 theatres/amphitheatres in the U.S. Completion is expected by the summer of 1982.

BEFORE TIN MACHINE: Hunt Sales is bringing his Big 9 and his video extravaganza back to Wong's Chinatown by popular demand. Besides top-notch music and vintage video footage of soul and rock greats, there'll be a few more surprises.

GETTING HER ACT TOGETHER: Lola Falana, one of the country's top nightclub performers, will take over the lead in *I'm Getting My Act Together And Taking It On The Road* at the Huntington Hartford Theatre. The show, now in its sixth month, has sold \$1 million in tickets.



Brian Aris

By Michael Amicone

Throughout his three-decade career, David Bowie has confounded critics and audiences (and a few record companies) by adopting a variety of characters and sonic guises. Periodic about-faces—from glam rock superstar to soul man to avant-garde musical expressionist—mark the career of this multi-talented chameleon. In many ways, Bowie, who changes directions like he changes clothes, is like certain sharks: He has to keep moving or he dies.

In keeping with the one constant in his career (change), Bowie has once again thrown the music industry—and judging from early chart returns, his audience as well—a stylistic curve with his latest incarnation, rock quartet Tin Machine: Bowie, guitarist Reeves Gabrels and veteran rhythm section Tony Sales on bass and brother Hunt Sales on drums. Whether the music contained on the band's 1989 self-titled debut and latest LP *Tin Machine II* represents a new sound that the music scene will eventually catch up to (like his brilliant late Seventies trilogy, *Low*, *Heroes* and *Lodger*), or a project (as some music industry pundits believe) that signals career suicide, remains to be seen.

It's certainly not the first time that Bowie has released an LP which cuts against the commercial grain. RCA, Bowie's faithful label of ten years, knows the routine well: Just when Bowie seems to hit commercial paydirt, he moves on—out of fear of repeating himself, or simply to challenge the art form. Just when RCA was gearing up for *Ziggy Stardust Part Two*, Bowie retired the character. When RCA was still counting the com-

mercial returns of Bowie's mid-Seventies period (*Young Americans*, *Station To Station*), he packed up, moved to Berlin and recorded the highly experimental *Low*, *Heroes* and *Lodger*.

When Bowie switched labels in the early Eighties, EMI America licked its chops over the platinum-plus returns of *Let's Dance*. Only after the half-hearted *Tonight* (1984), the over-produced *Never Let Me Down* (1987) and the aggressive debut offering by Tin Machine did they realize what RCA already knew: Bowie marches to his own drummer, sometimes at the expense of his career.

"That's always been the situation with me," explains Bowie, commenting on Tin Machine's label switch from unresponsive EMI to open-armed new label Victory Music. "At some point or other, I've fallen out with my record company, 'cause I want to move on, and they don't."

To illustrate the point, Bowie recalls RCA's reaction to the unconventional *Low* (1977), the first album he recorded in Berlin with Roxy Music alumnus Brian Eno. "When I did *Low*, RCA sent me a telegram saying, 'We've booked time at Sigma Sound in Philadelphia [the studio where Bowie recorded the bulk of *Young Americans*], and we want you to go back, forget this *Low* crap and make a *Young Americans* album.' And I knew that their days were numbered."

After the cool reception afforded Tin Machine's debut ("The six or seven people who bought it loved the shit out of it," quips Hunt Sales), EMI certainly

didn't welcome the prospect of another Tin Machine opus. "I don't think the first record was marketed properly," explains Hunt Sales, whose no-holds-barred attitude epitomizes the band's work ethic. "The company that put that record out would have preferred...."

Another *Let's Dance*?

"Yes, and there's nothing wrong with them," says Sales. "They have their business interests."

"They're a corporation," chimes in Bowie. "They're not in the business to promote art."

Recalling the climate surrounding the band's debut, guitarist Reeves Gabrels cuts to the heart of the matter: "There were various people—not to sound paranoid—who wanted to see Tin Machine fail as a project, so it wouldn't happen again."

When EMI balked, Victory Music, backed by the big money of powerful Japanese company JVC, jumped at the chance to release the record. But did the company do so on the strength of the music, or as EMI had previously done, to indulge the creative whim of main man David Bowie?

"Victory Music doesn't have me," retorts Bowie emphatically, "and they're not likely to. I'm not on the label, only Tin Machine. I'm not signed with anybody, and I have no intention of signing with anybody. I don't want to do anything else other than Tin Machine, and this is something that I had to get over to EMI, who weren't willing to understand that. They said, 'Well, when is your album—,' and I said, 'There isn't one. I'm not doing any [solo] albums, I don't want to.' And they

said, 'Well, I think we better rethink this situation,' and I said, 'We've already thought about it.'"

Early chart returns indicate that Victory Music has its work cut out for it. Despite the album's worthiness, *Tin Machine II* (as of press time) is sinking like a stone on the charts. "I think the Japanese really have courage," comments Bowie, "'cause they know that all they've got is Tin Machine, and they're behind us—which is a fairly dramatic move, to pick a band like us as their spearhead band. I mean, they could have signed something that's doing well on the charts, has a broad fan base and is MTV-friendly."

To add to the company's uphill battle, the band nearly shot itself in the foot with a cover controversy that threatened to hurt the LP's distribution. The original cover, featuring four Greek statues (known as Kouroi, found in many top museums) with fully exposed genitals, raised the ire of certain record retailers, who forewarned that, if left uncensored, they would not stock the LP. At the behest of the company, Bowie and band gave in to these puritan demands and had the offending genitalia "chiseled out" ("It looks like a bad sex change," quips Bowie).

"If we had known, we would've given them something to *really* talk about," remarks Bowie, this coming from a man who has done his fair share of audience-shocking, like feigning oral sex onstage with early cohort Mick Ronson's guitar and wearing a dress on the cover of *The Man Who Sold The World*. "I mean, that was the most innocuous...frankly, any other band would have had no problem with that kind of artwork, because it's accepted amongst what are called fringe bands. The fact that there is a certain higher profile—and it's mainly because of me—pulled it into national attention, which is not deserved."

What really rankles Bowie is the retailers' unwillingness to compromise: "That was the thing that was really simpleminded and myopic. In fact, the first time that this thing reared its ugly head—this lends itself to so many innuendos [laughing]—the label's initial reaction was, okay, we understand your problem, we'll just put a black band around the whole fuckin' area. But [the retailers] wouldn't even go for that. I mean, if it's a chick tied with ropes, no problem. Is mum gonna find that okay? There is no other country in the world that has even raised a peep about this cover." (The cover is uncensored everywhere but in the good old U.S.A.)

When I mention that America lags behind the rest of the world in its sexual mores, Bowie remarks, "Well, you had the Pilgrim fathers, and it really laid a moral base for this nation."

"The bottom line is," adds Hunt, "for us to make an issue out of this makes the packaging a bigger issue than the music, and we don't want any of this shit to get in the way of the music."

For Victory Music, it was more a case of a new label not wanting to burn any bridges. "It's their first bloody artist," explains Bowie. "The record company felt, because they have other artists that they wish these record retailers to take, they don't want to [laughs] cut off their nose to spite their face."

Though the album has found it tough going initially, the band has actually delivered a more commercial product this time around. Unlike its confrontational predecessor, *Tin Machine II* is a more fully realized effort containing radio-friendly production touches, something which is readily apparent on the

album's first single, "One Shot," a song about a marriage-gone-wrong.

"There might be some more textures," says Hunt about the new LP, "and it's less of a frantic assault."

"It's not as confrontational in that way," adds Bowie, "but I think the aggression is more in the material. I mean, the lyrics are a lot more spiteful in some areas than they were on the first one."

"But, even so, between you and me and your readership, there really isn't a single on this album," confides Bowie. "It's a song and a prayer that we're pulling out singles. You can take the LP as a whole, but to single something out, I don't know. It works in context with the album, but is it a single and does it have legs and run? I think not."

"I've never been good at picking singles."

So Bowie had no idea that "Fame" was a good choice? "I wouldn't have given it ten minutes," says Bowie, who has managed (unwittingly) to score hit records at crucial points in his career. "I had no idea. It

"I don't want to do anything else other than Tin Machine, and this is something that I had to get over to EMI, who weren't willing to understand that. They said, 'Well, when is your album—,' and I said, 'There isn't one.'"

—David Bowie

was perceptive of some guy at RCA who said that it was a great single. I said, 'Please yourself.'"

But wasn't "Let's Dance" written with an ear toward the charts? "Nile Rodgers took what was basically an interesting R&B tune and made it into a single," Bowie relates. "I just don't know how to approach singles."

Though it does not have any "singles" per se, *Tin Machine II* contains plenty of interesting material ("You Belong In Rock & Roll," "You Can't Talk," "Goodbye Mr. Ed"), a few missteps ("One Shot," "Amlapura," "Stateside") and two of Bowie's most powerful and purposeful songs in a long while: "Baby Universal" and "Shopping For Girls," both co-written with Gabels.

"Baby Universal" has a very personalized lyric," explains Bowie. "It's about what I've been going through, in terms of understanding myself and feeling happier with myself. I've been emerging from a lot of bad shit that I've been going through over a number of years, and it's left me feeling like a baby, 'cause I'm starting to grow again."

Watching his 20-year-old son, Joe, growing up has given Bowie a perspective on his own youth: "I've been looking back at me as a kid and also relating to my son,

who goes through a lot of the things that I went through when I was his age. There's a line in the song, which, for me, really started my whole life off away from my home and my parents and everything I despised, and that's the line: 'Now he's got no sense of destination, now he's running for the love of speed.' I initially ran to get away, and then I found I was running into music and running into a career, and suddenly I was so exuberant with what I'd found—which I thought was a release—that it took me over for quite a few years."

As for "Shopping For Girls," Bowie paints a disturbing picture of child prostitution in Thailand. "Reeves' wife, Sara, is a hard news journalist," explains Bowie, "and she was doing an exploitation-of-children story and was going around the world. And one of the places she went was Thailand, with Reeves. She was doing a story on the vice trade with children, and Reeves had the unsavory job of having to go into the brothels and hire the children and then take them out for Sara to interview. These kids were junked up—they were becoming addicts by nine- or ten-years-old, these absolutely nightmare situations."

On "Goodbye Mr. Ed," Bowie ruminates on the state of America (and its disintegration): "I used poor old Mr. Ed as a symbol of everything that was American and wonderful, because, in England, that's what we were getting in the early Sixties. Very strange, an entire family ruled and conditioned by what their fucking horse says."

"Again, a lot of these things come off the atmosphere of the music," comments Bowie about the group's collective songwriting process (all of the members contribute, in different configurations). "And, depending on what we've laid down as a band musically, it will trigger two or three images in my mind. Then I'll either produce a spontaneous lyric, or, like on the new album, I'll clarify it."

In contrast to the sessions for *Tin Machine II*, during which Bowie took additional time to develop his lyrics, the first album was a more catch-as-catch-can affair. "On the first album, a lot of it was just stream of consciousness," relates Bowie. "The band wouldn't let me alter much. Our premise was it goes on tape, and that's it. We allowed ourselves a little more luxury on this one—'cause we don't want to get pedantic about it, saying the only thing we ever do is... We want to have a situation where, if we want to, we can work with a 50-piece orchestra. We don't want to give ourselves any prison to work within."

On that spontaneous, let's-push-the-boundaries-of-a-rock-quartet premise, *Tin Machine* was born. For years, Bowie had been talking with the Sales brothers (offspring of comedian Soupy Sales) about playing together again after first working with the duo while producing Iggy Pop's *Lust For Life* (1977). But it wasn't until Bowie met Gabels (Sara Gabels worked on Bowie's Glass Spider tour and, seizing the opportunity, slipped him a tape of her hubbie's work) that he found the missing sonic component.

"I ran into David at a party three years ago," Tony Sales recalls, "and he told me that he had this great guitar player. He said, 'Listen, I think we should get together.' So we took off for Switzerland a week later, and we met Reeves there. Thirty-six hours later, we recorded 'Heaven's In Here.'"

The quartet eventually came up for air five-and-a-

29 ➤

Steve Meyer



MCA

Senior VP Promotion

By Oskar Scotti

"When [MCA Chairman] Al Teller came over from Columbia Records," states fire-breathing Steve Meyer, the Universal City-based label's Senior VP of Promotion, "he vowed to increase our effectiveness in breaking acts in the rock and alternative arenas, and I think he's been very successful in his agenda. The industry is beginning to realize that we are now, and always have been, a very multi-dimensional organization. Our successes in black music tell only a fraction of the story."

With this impassioned disclaimer, Meyer defended MCA's seldom recognized versatil-

ity, in spite of the company's notoriety as a veritable diamond mine of dance talent, of which Bobby Brown, Bell Biv DeVoe, New Edition and Jody Watley comprise but a few of the more dazzling nuggets in the crown. And to be sure, the walls of his office are covered with platinum and gold records heralding their triumphs. Unfortunately, the label's successes in the R&B/dance arenas have unjustly diverted attention away from bands like Steelheart and Trixter—burgeoning MCA groups who have gone gold with their debut releases and have given the label some much-needed rock credibility.

"There have only been three gold albums from debut rock groups this year, to my knowledge, and two of those have been from acts on our label—Trixter and Steelheart," he said, hoping to bury the misconception once and for all. When Meyer added the past MCA successes of R.E.M. (a band which they co-marketed with I.R.S.), Boston, Tom Petty and the Fixx to the list of 1991 laurels, it suddenly brought to light just how many accomplishments he has orchestrated in areas outside the dance idiom.

Perhaps Meyer's effectiveness as a promotion man is a bi-product of his consistency.

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The man has, in his rich 22-year career, served under two banners—Capitol and MCA—in an industry where most promotion men switch jobs with more regularity than they switch motor vehicles. Not so with Meyer. Starting in sales with Capitol in 1969, he progressed rapidly, eventually relocating to Florida at the recommendation of Al Coury, his former boss at Capitol, who now pulls the switches for Geffen Records' day-to-day operation.

Long before anyone coined the term "AOR," Meyer was visiting stations touting progressive acts with the title "Album Marketing Specialist" pinned to his lapel. The business was young, and Meyer was one of those nascent pioneers who helped chart Album Rock's luminous course. One of Meyer's most endearing traits, and he has a grab bag full, is his robust enthusiasm for music. "Anybody who gets into this business and doesn't love music is a fool," he says, stating the obvious. "But in addition to music, you also have to have a sense of adventure, which I do, and I will, if the occasion calls for it, pick up the phone and talk to programmers about releases we have out. Open communication is absolutely essential in promotion."

Meyer compares the world of promotion to the military, yet, in his woven peasant shirt and wire specs, it would be hard to envision him bayonetting an inflexible radio programmer. "Our job is to go in there under fire and take the beach," he barks, sounding like John Wayne, "while the distribution and sales guys kind of take care of the mop up action." Pausing to reflect on his manic jingoism, he

realizes he has inadvertently snubbed associates down the hall and adds, "I'm talking about new bands here, for the most part. With established acts, different marketing strategies can be equally effective."

Yet, while he's rapping in a friendly, distinctively East Coast delivery (he's originally from New York), his attention turns to the computer screen propped conveniently at his

"Top 40 must be on guard to keep their fingers on the pulse of what the public wants."

—Steve Meyer

elbow, glugged with a series of letters and numbers. Gesturing to the screen that pulsates with electric data, he offers a warning to radio people. "Top 40 must be on guard to keep their fingers on the pulse of what the public wants," he cautions. "It's fatal to become so fragmented that you lose sight of what your objective is. A good mainstream

station should be able to play Paula Abdul, Jesus Jones, Whitney Houston and Steelheart in the same set and still sound sequential."

Pointing to the top ten names with his finger, which upon closer inspection turn out to be pop groups with corresponding MTV video rotation, he punctuates his previous admonition: "What's alarming here is that of the top ten most viewed bands on MTV, CHR radio is ignoring about half of them. There are Van Halen, Mötley Crüe and Metallica at the top of the list. Last year, pop radio tried its best to ignore Paul Simon and Bonnie Raitt when their respective albums were selling millions and millions of copies. CHR has got to realize that a lot of their listeners are buying these artists, and they should keep that in mind when adding records. One of the things I enjoy is keeping radio in touch with reality," he continues. "Do that, and they'll come back and thank you for it."

Like the good marine he is, Meyer loves to take his music to the streets and in echoing the sentiments of his boss, Al Teller, will continue to help MCA keep their fingers in as many musical avenues as possible. "I can't help what other people outside these walls think about our image as this kind of label or that kind of label," he says, propping his feet up on his desk and turning from the computer. "But I think, as long as we continue to sign bands we're passionate about and keep our focus on music and not fads, we'll continue to be successful."

A sound philosophy indeed for a man who loves sounds—and not just of the dance music variety. MCA

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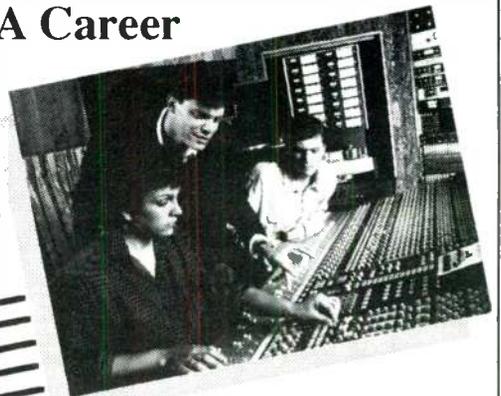
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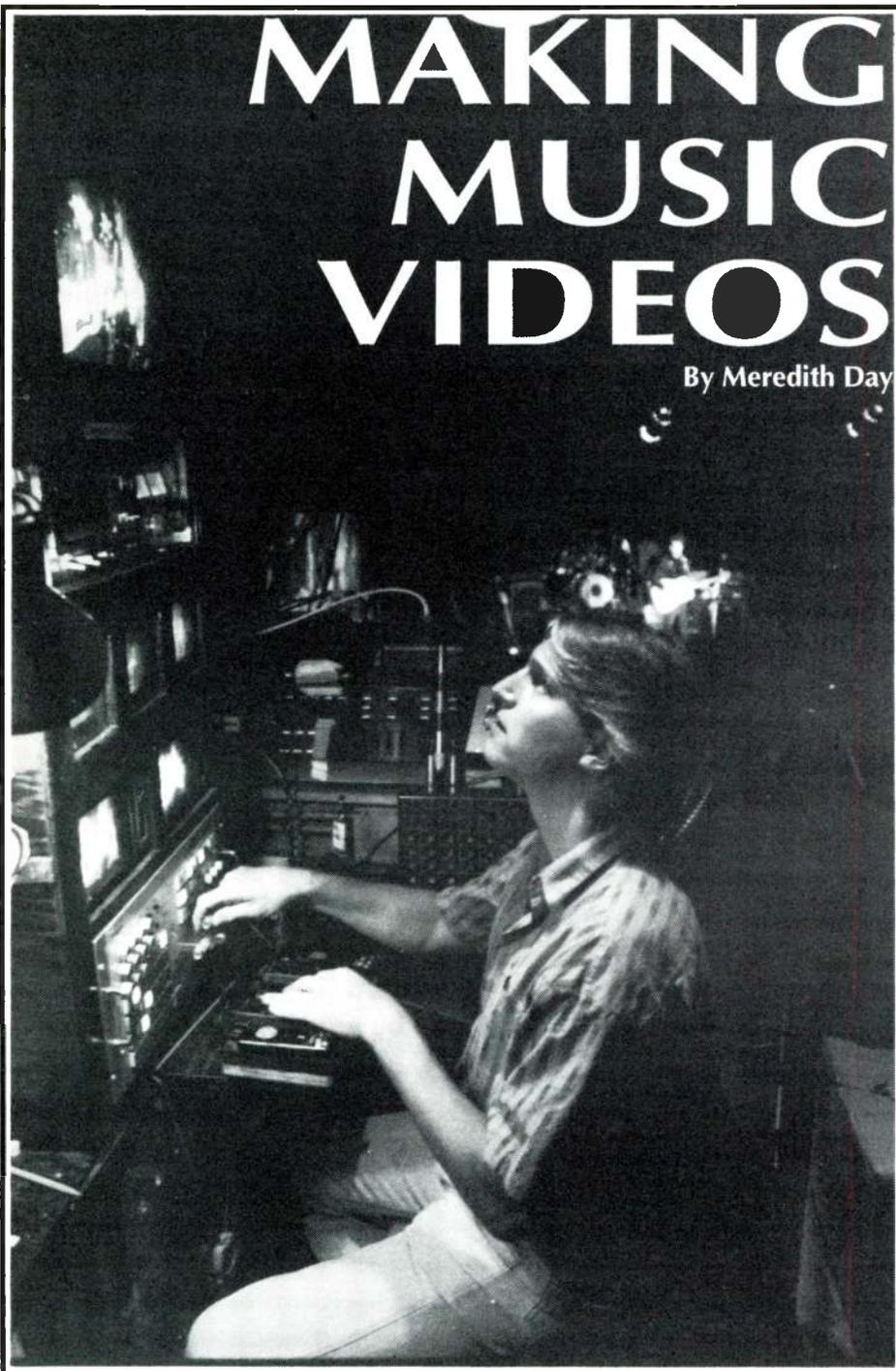


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MAKING MUSIC VIDEOS

By Meredith Day



Video Bob at Club Lingerie

It wasn't until the advent of MTV that videos became a necessity rather than a luxury in a band's career. Now, in addition to a demo tape and press package, a good live performance and top-notch manager or attorney, a good video could put your band over the top in the eyes of the industry A&R mavens.

On any given night of the week, the A&R reps are requested to see more bands than they are physically able to. Some of the requests come from their bosses, and some from lawyers and management associates. If a new band has a video to send to those reps, months of trying to get the A&R community out to a show can be saved. The rep can comfortably view the video in his office or at home. He can then decide if the music and visual image are to his liking. The A&R reps in L.A., as a whole, have great respect for the work a band puts into its video and are very conscientious about returning videos with a "yea" or "nay." As a first video project, the live performance is the most important.

THE SUB-BASEMENT VIDEO

The easiest band video shoot is one in which the band coerces a friend to shoot a performance with a hand-held VHS camera. The sound mix will not be optimum, but remember, the purpose is to show the labels your visual capabilities; your demo cassette will show off your recording capabilities. What the labels will be looking for is, are you having fun? How do you interact with the audience? Are you comfortable onstage? Does your wardrobe compliment the style of music you play? Are you and your band members a good team? Does your show flow professionally, or are there big lags between songs due to inexperience on the part of the players or inadequate road crew. And last but not least, are your guitars in tune? Don't hesitate to edit out crummy sections of the video after the fact—all you need is access to a tape-to-tape VHS machine.

For a new band in L.A., or even one that has been playing the Strip for years, the chances of getting A&R to watch your video are much greater than the chances of getting them out to your show. Even if they love your audio tape, their business commitments may keep them from coming out for months, whereas if your promo pack has a video, they will most likely plug it in. Therefore, it's imperative that you put your best visual foot forward. If a member is not as slender as he would like to be, stick to darker colors, but always wear something with some texture or shine so you won't

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look like a black hole. According to Video Bob of Club Lingerie, "The hardest bands to record on video are those that wear matt black clothing. They just don't show up."

When performing for a video be sure every member knows where his primary spotlight is. When soloing, the players should move forward into his spot, while the other players step back or away. This indicates to the cameraman and lighting person which artist to focus on. Therefore, the camera won't be on the rhythm guitar while the lead guitar player is soloing. Remember, the cameraman is a volunteer and may not be familiar with your songs; he needs all the help he can get. Staying in the light, or course, will also make a better video.

THE BASEMENT TAPE

The next level of video is the kind where the band is filmed while lip-syncing to previously recorded material. For label presentation, this is perfectly acceptable. High-budget videos are rarely made with live sound since it is extremely expensive to rent the required soundstage and the equipment. Remember, the label is looking at visual aspects of the band when watching a video. The "basement" type of video can be made cheaply by taking a ghetto blaster with a "line out" to the shoot. Make sure there is a countdown at the front of each song so the band can play in time from the beginning and not look stupid. The countdown



The crew at Nitrate Productions edits a Tom Petty shoot.

can be edited out when the final copy is made. Since you will be lip-syncing, the band can perform anywhere. Pick a location that goes with the music or make a crazy set in someone's garage. Remember, a decent VHS camera is just fine. Don't forget to connect the "line out" from the ghetto blaster to the "line in" of the VHS (it could say "mic" for microphone).

According to Bret Hartman of Spiderdog Management, White Trash is using the same inexpensive fun video they used for shopping their demo as their first video release for their upcoming Elektra album. Bret states, "Quality is not as important as the attitude and vibe, but you gotta make sure you've got a great song to start with. The video should be entertaining and invoke some kind of emotion."

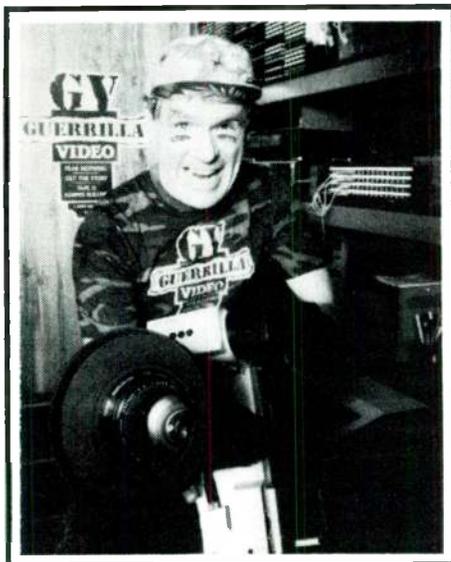
STATE-OF-THE-ART CHEAP

The best deal in town, however, is Video Bob at the Club Lingerie. For \$180, a band can walk out of the rock club at the end of their performance with a five-camera, completely edited, 3/4" music video with special effects. According to Ethlie Ann Vare, author of the United Media nationally syndicated column, Rock On, "Video Bob gets a really good, hot mix. When I'm at the Lingerie, I find myself transfixed by the video monitors, rather than watching the bands. What he does is really remarkable."

Considering the fact that Club Lingerie is not a pay-to-play club, the band can well afford to buy the video at the end of the evening. The \$180 investment will be priceless twenty years later. Just imagine having footage of Elton John at the Troubadour or the Doors playing the Whisky A-Go-Go during the Sixties. How about Van Halen at Gazzarri's or the Starwood, or even Apple Annie's in Pasadena?

According to Hanna Bolte, Director of Publicity at Zoo Entertainment, "Videos are an invaluable marketing tool that all bands, signed or unsigned, can benefit from." As a rehearsal device, the band can view the performance over and over again, find all the flaws and fix them. It's impossible, when performing, or even in rehearsal, to truly judge your own performance. A video is a great refinement tool. According to Otis Hughes of Animal Bag, "We have six or seven videos of our live performances. It's just really good for retrospective purposes, and if one day you're successful, there will be a lot of vintage footage available on the band." Tim Biggins of Nitrate Video Productions (Janet Jackson, Tom Petty, Sid Vicious) states, "A good music video can really launch the career of an unknown artist."

In designing your band's video, Ethlie Vare summed it up best: "When it comes to rock & roll, an ounce of imagination is worth a pound of money." Take that imagination, your band and a video camera and go for it!



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The following is a listing of video production companies serving the music industry in California. The prices quoted are bare bones. They do not include any extra expenses such as creative services, scripting, storyboarding, location rental, costumes, props, hair and make-up personnel, etc. Since most of the production companies have a variety of packages available, we strongly suggest you contact them for an estimate, as every job is different. Our apologies to those companies we may have inadvertently missed.

Compiled by Meredith Day

VIDEO BOB

2700 Cahuenga Blvd. E., #4103
Los Angeles, CA
(213) 876-1439
Contact: Bob
Rate: From \$180 per shoot.
Editing: 3/4" off-line, 15/hour with operator.
F/X: Available
Format: VHS and 3/4", 5 camera Robotic system in Club Lingerie, Hollywood, 3/4" and VHS on location.
Years of experience: 7
Demo reel available: Yes
Previous clients: Signed and unsigned, too numerous to mention
Studio or location: Club Lingerie and location

RAD PRODUCTIONS, LTD

8306 Wilshire Blvd., #972
Beverly Hills, CA 90211
(213) 487-1173
Contact: Keith Kurlander
Rate: From \$250/day
Editing: On-line 3/4", \$35/hour; off-line 3/4", \$20/hour
F/X: Computer titles, effects and animation, \$30/hour
Format: 16mm film, High 8 format and 3/4" video
Years of experience: 8
Demo reel available: Yes
Previous clients: Puppets of Mankind, Russ Tolman and the Tatem Pole Men, Sonic Youth, SPK, Chris and Casey, Universal Congress, M.U.V. Underground and more.
Studio or location: Specialty-location

JOHN DAVID HARVEY

1960 N. Vermont
Los Angeles, CA 90027
(213) 953-0405; FAX (213) 613-7022
Contact: John
Rate: From \$350/day plus equipment rental
Editing: Available
F/X: Available
Format: All formats, video and film
Years of experience: 5
Demo reel available: Yes
Previous clients: Available on request
Studio or location: Both

KENNETH STIPE

1936 Dracena Drive
Los Angeles, CA 90027
(213) 953-1355
Contact: Kenneth
Rate: From \$400/day
Editing: Available
F/X: Available
Format: All formats, film and video
Years of experience: 6
Demo reel available: Yes
Previous clients: Available on request
Studio or location: Both

DIVA PRODUCTIONS

1726 N. Kingsley Dr., #211
Los Angeles, CA 90027
(213) 669-0224
Contact: Cheryl Bedford
Rate: From \$500/day. Rate negotiable for new artists.
Editing: Included
F/X: Titles, wipes and dissolves included
Format: High 8 format and 16 mm film
Years of experience: 7
Demo reel available: Yes
Previous clients: My Generation
Studio or location: Both

ATOMIC PRODUCTIONS

2808 Naomi St.
Burbank, CA 91504
(818) 840-9119; FAX (818) 840-9167
Contact: Gloria Tarin
Rate: From \$600/day.
Editing: Full editing capabilities including Chroma Key and AB Roll, \$60/hour. Also tape duplication.
F/X: Available in post production
Format: 3/4, Beta, High 8 format, Beta SP
Years of experience: 6
Demo reel available: Yes
Previous clients: The Letterman, Grindstone, Andy and Kourous, Human Design
Studio or location: Can do music videos live or sync in studio, also location

JOHNNY CAT PRODUCTIONS

540 N. Brighton
Burbank, CA 91506
(818) 954-9450
Contact: Russ Miller
Rate: From \$600/day
Editing: On-line 3/4", \$60/hour; off-line 3/4, \$40-50/hour
F/X: Any and all available
Format: Video 8 format, Beta Cam and 16 mm film
Years of experience: 6
Demo reel available: Yes
Previous clients: Double D Nose (documentary), deal producing Shreib sola video, Sykoti Sinfoney, Bob Mustang's TV Gumbo TV show (airs Friday, Nov. 1).
Studio or location: Both

DAC

2145 De La Vino St
Santa Barbara, CA 93105
(805) 569-1337; FAX (805) 682-6282
Contact: Jack Shondroff
Rate: From \$650/day
Editing: 3/4" SP AB Roll included, DBE \$85/hour; \$600/day
F/X: Yes
Format: 3/4" SP
Years of experience: 15
Demo reel available: Yes
Previous clients: None listed
Studio or location: Both

BIOSPHERE PRODUCTIONS

2145 Taylor St.
San Francisco, CA 94133
(415) 673-6542; FAX (415) 673-5044
Contact: Patrick R. Firpo
Rate: From \$750/day
Editing: Sub contracted. Good sound mixing facilities. Full editing capabilities included. Chroma Key and AB Roll, \$25/hour.
F/X: Available in post production
Format: High 8 format and 35 mm film
Years of experience: 20
Demo reel available: Yes
Previous clients: Jimi Hendrix, Janis Joplin, Brian Auger, the Doors, Gladys Knight, Joe Cocker
Studio or location: Both, specialty live events

PASADENA PRODUCTION STUDIOS

39 E. Walnut St.
Pasadena, CA 91106
(818) 584-4090; FAX (818) 584-4099
Contact: Perry Hanson
Rate: From \$750/day
Editing: Full blown AB Roll on direct

feed from sound stage.
F/X: Yes
Format: State of the art music video sound stage with more amenities than any production facility on the face of this earth, including rooftop Jacuzzi, steam room and Heliopad.
Years of experience: 10
Demo reel available: Call for facility brochure
Previous clients: Too numerous to mention
Studio or location: N/A

GUERRILLA VIDEO

7335 Vineland Ave.
N. Hollywood, CA 91601
(818) 760-2168; FAX (818) 762-8412
Contact: Guerilla Jer
Rate: From \$800/day
Editing: 3/4 off-line, \$60/hour with operator
F/X: Same
Format: 3/4 Ikgami, Beta cam, 16 mm film
Years of experience: 20
Demo reel available: Yes
Previous clients: Corporate and music, Ricky McVicker
Studio or location: Anytime, any place, tape is rolling

BRYAN WORLD PRODUCTIONS

125 S. Wilton Pl.
Los Angeles, CA 90004
(213) 856-9256; FAX (213) 856-0855
Contact: Bob Bryan
Rate: From \$1,200/day
Editing: 3/4" SP off on on line with Grass Volley switcher. Calaway 150 edit system. 900, 950 and 920 SP system decks with dynamic tracking and GPI. Character generator multi-font.
F/X: All included
Format: 3/4, Beta or 1". Lighting package included.
Years of experience: 10
Demo reel available: Yes
Previous clients: Propaganda, A Vision, SBK Records
Studio or location: Both

1171 PRODUCTION GROUP

932 1/2 W. Third St.
Los Angeles, CA 90048
(213) 655-1171; FAX (213) 655-1135
Contact: Bruce Martin or Grant Chilar
Rate: From \$1,200/day
Editing: 3/4", \$50/hour with operator. Film to tape conversion.
F/X: Titles in-house; F/X sub-contracted
Format: Tape, Beta down to High 8 format and 35 mm film
Years of experience: 3
Demo reel available: Yes
Previous clients: Brothers Figaro/Geffen, Trial By Fire
Studio or location: Both

ADAM KANE

4181 Kling St., #52
Burbank, CA 91505
(818) 954-0912
Contact: Adam Kane
Rate: From \$1,250/day
Editing: Off-line, \$100/day
F/X: Cuts only
Format: 16 mm film, Beta cam
Years of experience: 10
Demo reel available: Yes
Previous clients: Brigitte Nielson, Procol Harum, Hip Hip Goliath
Studio or location: Both

AMERICAN VIDEOGRAM

12020 W. Pica Blvd.
Los Angeles, CA 90064
(213) 477-1535; FAX (213) 473-5299
Contact: Terry Hager
Rate: From \$1,250/day
Editing: 3/4", \$40/hour; VHS, \$25/hour; Beta, \$60/hour.
F/X: Digital effects switcher and titles.
Format: 3/4", Beta and film. Multi-comer with switcher and location production truck also available.
Years of experience: 10
Demo reel available: Yes
Previous clients: MTV, VHI and Inside Edition.
Studio or location: Live concert specialists. Studio or location.

HOLLYWOOD BOYZ

618 S. Cloverdale
Los Angeles, CA 90036
(213) 930-2584; FAX (213) 461-0929
Contact: Chris Slater
Rate: From \$2,500/day
Editing: Included
F/X: State of the art included
Format: All formats, video and film.
Years of experience: 6
Demo reel available: Yes
Previous clients: Available on request
Studio or location: Both

CARL BARTELS

4646 Los Feliz Blvd.
Los Angeles, CA 90027
(213) 662-6569
Contact: Carl
Rate: From \$2,500/day
Editing: Available
F/X: Available
Format: 16 mm film, High 8 format, black and white video.
Years of experience: 2
Demo reel available: Yes
Previous clients: Available on request
Studio or location: Both

NITRATE FILM PRODUCTIONS

6528 Sunset Blvd.
Hollywood, CA 90028
(213) 468-8000; FAX (213) 468-8050
Contact: Sherry Simpson
Rate: \$50,000 up to \$800,000
Editing: 3/4" off-line available
F/X: Available in post production
Format: 16 and 35 mm film
Years of experience: 6
Demo reel available: Yes
Previous clients: Janet Jackson, Rolling Stones, Whitney Houston, Wilson Phillips, Neil Young, Tom Petty, Little Feat
Studio or location: Both

NITRATE FILM PRODUCTIONS

6528 Sunset Blvd.
Hollywood, CA 90028
(213) 468-8000; FAX (213) 468-8050
Contact: Sherry Simpson
Rate: \$50,000 up to \$800,000
Editing: 3/4" off-line available
F/X: Available in post production
Format: 16 and 35 mm film
Years of experience: 6
Demo reel available: Yes
Previous clients: Janet Jackson, Rolling Stones, Whitney Houston, Wilson Phillips, Neil Young, Tom Petty, Little Feat
Studio or location: Both

ROCK'N LA FILMS

900 S. Kenneth Rd.
Burbank, CA 91501
(818) 955-9516
Contact: David S. Bellino or Chris Molinori
Rate: \$5,000 and up
Editing: 3/4 off line available
F/X: None
Format: 16mm and 35mm film
Years of experience: 7
Demo reel available: Yes, coll for appt.
Previous clients: MCA, BMG, Noise Intl., RCA, and more
Studio or location: Both

NOVACOM/GRFX PRODUCTIONS

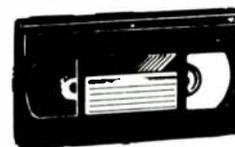
6314 Santa Monica Blvd.
Hollywood, CA 90028
(213) 461-4739; FAX (213) 462-3505
Contact: Dan Filice
Rate: Variable
Editing: Post production graphic effects service
F/X: State of the art available
Format: Pointbox, Harry (digital editor) by Quantel, Wavefront 3D animation computer. All format capabilities.
Years of experience: 11
Demo reel available: Yes
Previous clients: Arsenio Hall, Limglight commercials, Entertainment Tonight
Studio or location: In-house

CINE EXEC

3000 N. Clybourn Blvd.
Martin Exec Air Terminal
Burbank Airport
(818) 841-9337; FAX (818) 841-4054
Contact: Jim Deeth, Rob Marshall
Rate: Call for price sheet or quote
Editing: N/A
F/X: N/A
Format: Exclusive operator of the ultimate air to air or air to ground camera systems, Vector Vision and Jet Still s88.
Years of experience: 10
Demo reel available: Yes
Previous clients: Available on request
Studio or location: Both

PASADENA CAMERA RENTAL

49 E. Walnut St.
Pasadena, CA 91106
Contact: Stan McLain, Steve Kaplow
Rate: Call for price sheet or quote
Editing: N/A
F/X: N/A
Format: Rental of Wescam grio stabilized camera system used most commonly on helicopters but also available for use on boats and ground vehicles.
Years of experience: 10
Demo reel available: Yes
Previous clients: Disney (Mickey on top of Epcott), Temple Of Doom (mounted on take), Emmy and Academy Awards for technical achievement.
Studio or location: Both



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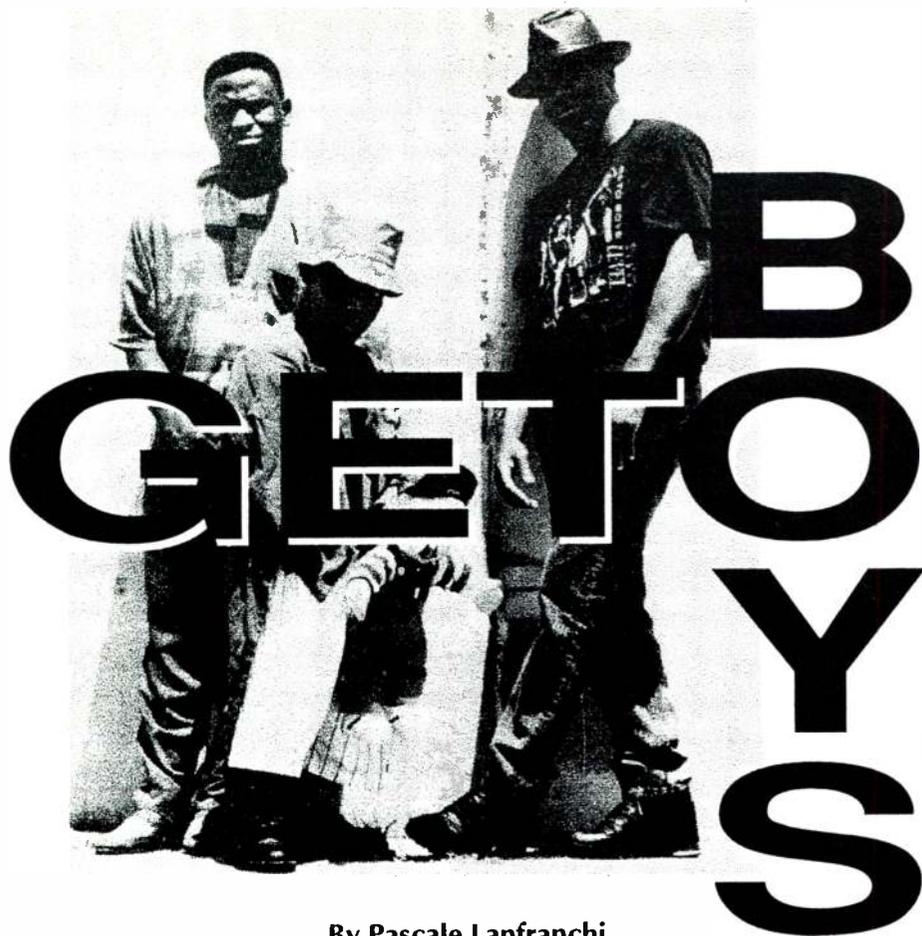
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By Pascale Lanfranchi

Despite the industry's reluctance to release their records, the *Geto Boys* are back with a new LP, *We Can't Be Stopped*. *Bushwick Bill*, *Willie D.* and *Scarface* all hail from the Fifth Ward, Houston's toughest neighborhood. This hard-core rap act, called America's most abrasive and disturbing group, intends to show the world that, even without crossover appeal, they will get their message across.

Combining production skills with true-to-life raw lyrics, the *Geto Boys* use their new LP as a platform to communicate the plight of others, touching on such controversial topics as sex, drugs, violence and life in the ghetto.

MC: Your second album is entitled *We Can't Be Stopped*. Are you really unstoppable?

BB: The three of us, with the help of God, cannot be stopped, because man can knock you, but if God is for you, who can be against you? God is giving us the strength and mentality to call it the way we see it, and the fact that we talk about what's happening in the society around us and are honest about it, instead of candy coating it, that's what makes us unstoppable. You can't stop the truth.

MC: You've been accused of promoting violence.

BB: No. We do not promote violence or tell people to go out and slash people's throats. Let's go back to Alfred Hitchcock's movie, *Psycho*. The movie was filmed from the murderer's perspective, not thinking about the victim. Nobody ever accused Alfred Hitchcock of promoting violence. Now this

movie is considered a classic, but back then it was considered abnormal. That's exactly what's happening with our group.

MC: Do you think the "explicit lyrics" stickers are a form of censorship?

WD: What we're trying to get across is to make people aware of how far the government is going to try to enforce censorship. Ten or even five years ago, we would never have dreamed that the U.S. government would start censoring music, telling you what you can and cannot hear. All our tapes have "explicit lyrics" stickers on. We are the only group in the world that has its products sold only behind the counters in certain stores. They are trying to limit our sales. If they hadn't done that, we could be double platinum.

MC: Your songs are pretty gloomy. Does it reflect your state of mind?

BB: Mel Brooks has a movie out called *Life Stinks*. That's the way we feel. Day by day, it's more impossible to cope. I feel like I'm doing drugs because there is so much being sold around me. We reflect reality through our songs. Let's face it, the world is in a state of anger and unhappiness. Also, I'm angry because there are a lot of people coming down on me like I was out there robbing and killing, when all I'm doing is just expressing the state of the world today and how it's a shame the way things are. Why are people trying to stop me from earning an honest living?

MC: What do you see as the most urgent problem in the ghetto?

BB: One of the most important is black people who go to college, get a good education, a

nice degree and then move out of the ghetto and take their practices to people who can afford it, so the people in the ghetto who weren't able to get a grant have to suffer and deal with welfare and misery. Why can't ghetto people go to college, get a good job and come back to the ghetto and let people know that you can make it in the ghetto? Then the kids could see something else besides drug dealing as the only way out.

MC: Is your anti-war song, "F--- A War," a personal message to the President?

BB: We clearly state that we don't fight for the President. President Bush doesn't care about the minorities or the under-privileged, otherwise he wouldn't have cut back on their social security. Why are you going to make the poor poorer and the rich richer and then expect me to fight for that? No way. It's hard for me to appreciate a person that's looking out only for himself. We feel like we're being used, and that's why our lyrics go: "They put us on the front line, but when it comes to getting ahead they put us way behind/I ain't getting my leg shot off while Bush's old ass is on TV playing golf."

MC: You criticize the authorities, the women and the system, but you don't suggest any solution.

WD: It is not our job to solve the social wounds of this country. That's why you got politicians, at least that's what they are supposed to be for. Now, if you want us to start solving some problems, put us in the seats, make us politicians and then you'll be able to criticize us in that manner. Until then, we are entertainers, and our job is to entertain.

MC: Do you feel it necessary to use profane language to get your message across?

BB: No, it's not necessary to curse to get your point across, but there are people out there who can't understand us if we were to come out and say, "We are upset, we can't deal with this." They'd rather hear us say, "Fuck that shit, fuck the dumb motherfucker," that sounds stronger to them. We have an audience that can relate to colorful metaphors. We did not sit down and write a book on curse words.

MC: In your song, "I Ain't With Being Broke," are you trying to justify why people are selling drugs?

BB: No. We are not necessarily saying to go out or kill somebody because you ain't with being broke. We are trying to state the reasons that push poor people to sell drugs. If your mom is working hard, struggling to put you through school, you see her trying to make ends meet and you see a pimp on your street corner or a drug dealer having a much better life than you. It trips you out, and you wonder where is the justice in this world. Survival overrides morals and principles every time, and that's what "I Ain't With Being Broke" is all about.

MC: What's next for the *Geto Boys*?

BB: I have a solo project coming out. I'm going to drop the EP soon. It's called *The Little Big Man*.

S: I got a solo album coming out called *Mr. Scarface*.

WD: I got a solo thing going on, but I can't tell you the name of the album yet. MC

◀ 21 Tin Machine

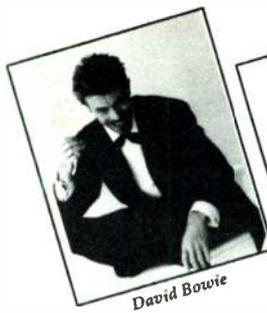
half weeks and 36 songs later. Their debut opus, *Tin Machine*, puzzled critics and the public alike. Assessing the album now (it has benefited from hindsight), the record is everything a first album by a new band finding its direction should be. The band rails for 56 minutes, and, in the process, comes up with an intriguing, powerful debut, featuring such first-rate tracks as "Heaven's In Here," "Tin Machine" and "Crack City." In fact, the album has aged so well that the new LP almost sounds like an artistic retreat in comparison.

Driving the assertive Tin Machine sound are the walking, melodic bass lines of Tony Sales and the hard-nosed, always unpredictable, drums of brother Hunt. "Hunt is a rock drummer with jazz influences, so he'll change time anywhere," explains the bass-playing Sales.

"I think that time is something that's there, if you're a good enough musician," adds Hunt. "When we play live, I get a little bit of ribbing—not from David, but from some of the others. They say, 'We need a count-off,' and I'll go, 'Why? You know how the song goes.'"

Also quite impressive is the solid guitar work of Reeves Gabrels. Bowie, who has worked with a pedigree of fine fretmen (Mick Ronson, Earl Slick, Robert Fripp, Adrian Belew, Stevie Ray Vaughan), certainly knows how to pick 'em. "When Bowie called me the first time and said, 'Let's get together,' I was really excited," recalls Gabrels. "Then I hung up the phone, and I had five minutes of absolute terror. The guitar players that David had were always my favorite rock players, and I was thinking, I'm totally derivative, and I have no style of my own. But I figured I should trust the guy. He's been right so far."

Reeves definitely adds his own unique touches to



David Bowie



Hunt Sales



Tony Sales



Reeves Gabrels

the guitar-playing canon: "I always wanted to try combining acoustic guitar with industrial textures. And I tried this thing with acoustic guitar, and my electric razor was there in my bag, so I took it out and held it over the pickup. Then I said to my guitar tech, 'Do you have a tool with a variable speed?' He said, 'Vibrators with motors.' So we went to a local sex shop and got a couple vibrators with variable speeds so I could tune to the track."

Apparently, the motto of this band is anything goes that works. "Reeves does not play supportive lines," explains Bowie, "he's playing what he wants to play. It's not a 'parts' band. The only person who actually plays anything like a part is me, and that's because of the parameters of my ability as a guitar player."

Self-deprecating remarks aside, Bowie has always been an interesting rhythm guitarist (he played the main riff on "Rebel Rebel"). "Fortunately, it's taught me a lot that I don't know the rules," offers Bowie. "I never really learned any instrument that well, so I do a lot of things that would make most musicians blush."

"I always felt uncomfortable," continues Bowie about his unconventional instrumental skills. "When I met

Eno, which was in '74, before we started working together, he was the first guy who said to me, 'It's okay, you can do that, and it's actually more interesting than what most of those other guys are doing.' At that particular time, there were only a few guys like Eno who were thinking that it's okay to make mistakes and, in fact, sometimes the mistakes are worth building on."

There's no doubt that the albums Bowie recorded with Eno (*Low*, "Heroes," *Lodger*) represent some of the finest music of his career. "*Lodger* laid a lot of groundwork for what Eno then went on to do with Talking Heads," says Bowie. "The idea of using what is now termed 'world music' is very apparent on that album—the Turkish and African influences. It was a very exciting period, because we knew we were doing something really startling."

Bowie likens that period to the creative rebirth he feels with *Tin Machine*. "For me, it's really fulfilling. It may not be seen yet, but I think, in a few years, people are gonna look back and see what we were doing."

Or as Gabrels puts it, "If we don't go away, and we're there annoying people for long enough, they'll learn to love us." MC

SINCERELY PAUL
GRIEVE

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deep dark dance

Blonde Vinyl RECORDS



This Picture

Label: Dedicated/RCA
Manager/contact: David Roberts
Address: Flat 2, 72 Radpole Rd., Fulham, London
Phone: 071-731-0258
Booking: Primary Talent/ITG
Legal Rep: Richard Bray/J.P. Kensey
Band members: Symon Bye, Robert Forrester, Austin Rowley, Duncan Forrester
Type of music: Moody rock
Date signed: July, 1990
A&R Rep: Doug Darsey and Karen Brown

By Tom Kidd

Expect This Picture to take a long time to focus in on the American marketplace, but that's the way the band wants it.

"I don't think we'll be playing stadiums in six months time," concedes the band's drummer Duncan Forrester. "We know that and don't think that we are. We have no illusions. But we don't mind plugging at it."

This young quartet from Bath, England, has just released their debut LP, *A Violent Impression*, courtesy of Dedicated/RCA. The album was recorded at Peter Gabriel's Real World studio overlooking the hills of Bath with Kevin Moloney (Sinead O'Connor) producing. The result is a beautiful, poetically lyrical offering that is bathed in swirling guitar effects. Taken as a whole, *A Violent Impression* is far from violent. It has more in common with moody countrymen such as House of Love or Echo and the Bunnymen than it does with the American record charts.

The members of This Picture are aware that the American market is less taken with the hypnotic mood songs the band favors—but that doesn't seem to bother them.

"I wouldn't say 'As Deep As This One' or 'And I You' all sounded the same," lead singer Symon Bye corrects me. "But I think [the songs] are very full-sounding. There is a considerable amount of faze, but not to the extent of House of Love. I just think it's what fits the song. For instance, 'What I Believe In' is very sparse at the beginning and grows

out and goes back to nothing. It's just really a song as an individual."

One can either blame or thank producer Kevin Moloney for the wash of sound which bathes the songs. He comes from a stable of producers who are, in Bye's words, "very guitar effects-oriented. He is, very much, someone who likes to cover the entire spectrum of sound," says the singer.

Though the band members concede that they have been compared in the past to such bands as the Bunnymen, Talk Talk and Joy Division, they stress that there are a number of elements in This Picture that may help them break through to American markets where those who came before have, for the most part, failed.

One of these elements is hard work. They are, they stress repeatedly, a live band. "We've been playing live for years and years," says Forrester. "What we had to do was to make this record sound as good as we do live, rather than the other way around. A lot of bands will create an album in the studio then have a job to create the album live."

Playing live is just what this Gloucestershire-based act has been doing for their three years of existence. Bye and Forrester, accompanied by guitarist Robert Forrester and bassist Austin Rowley, traveled as far as Scarborough and Belgium in the early days. This traveling culminated in a Radio 1 session for Liz Kershaw in the summer of 1988.

In September, 1989, they released their debut record, the *Naked Rain* EP on Rough Trade. They then toured the North of England with House of Love, returning to the recording studio to begin work with producer Chris Allison on their second British record. Dedicated Records subsequently released a four-track EP called *With You I Can Never Win*, the success of which led to their current release.

The band's business sense comes into play here. Rather than releasing this first full-length opus to the home market first and next to America, This Picture thought it important that there be a worldwide release for the

product. "The definition of the band was that this is the starting point," says Bye. "And we're not concerned about things like hype. We have a very solid contract, which lasts five albums, and we're safe for three of them. It's a long-term thing. It's a growth."

This Picture's collective business sense comes as easily to them as does their music. Bye's mother is, he tells me, a financial advisor for a large corporation. She taught him well, which was fortunate, because a bit of a bidding war erupted among the labels trying to cash in on the perceived success of the "Naked Rain" single.

RCA's Doug Darsey, Bye says, approached them eighteen months before they signed. "He said then, 'Write your own contract,'" Bye remembers. "And, of course, we just laughed."

Darsey's offer came in tandem with others from CBS and Polydor. "Contractually speaking, they were pretty poor," says the singer. "So we did. We put together our own contract. Royalty points high, freedom high....we love music, but we deserve a return if our record sells. We should make money. We've put the time and effort and the thought and feeling into this, so why should these people benefit first? It seems crazy."

The first people to benefit from this new signing are those who like concerts. There will be seven or eight dates in New York, Toronto and Los Angeles by the end of the year just to give people a taste of things before the band comes back in earnest during the new year.

Will America accept them? Will people purchase product? This Picture is not intimidated, according to their lead singer. "If you put time into something, if you really concentrate on using your record and know that at the end of the day you did everything to carry it and to get it right as you see it, then I think...it's not the success at all. As long as people can listen to the whole thing and really get a sense of something which is different, which is growth, we will be more than happy, because this isn't the first or last at all." **MC**



This Picture

A Violent Impression
Dedicated/RCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Kevin Moloney

□ **Top Cuts:** "Naked Rain"

□ **Material:** *A Violent Impression* is like a large painting in a museum collection. At first glimpse, the songs seem nothing more than wide swaths of sound thrown on the aural canvas. But, on closer inspection, one finds beautiful, ornate lyrics twirling like filigree in the detail. The songs are very proper, very intricate and very much out of the reach of anyone hearing This Picture for the first time on the radio. Even at their most readily accessible ("Breathe Deeply Now") they sound more like late-model Alarm than anything one is likely to hear on the airwaves today.

□ **Musicianship:** Lead singer Symon Bye has a seductive voice. His range, limited to whispers and moans, never demands one listen. Rather, he cajoles. It's a shame he doesn't try a bit harder to get the listener's attention, because his band members can't. Not a single bit of memorable musicianship is allowed to pull back *A Violent Impression's* great sonic blanket of sound.

□ **Production:** It's that sonic wash, more than anything else, that is likely to keep This Picture off the American charts. Kevin Moloney's production comes from the same school of thought that hinders such groups as Echo and the Bunnymen and House of Love. While artistically moody and delicate, those are attributes that seem more pleasant to Europeans, where the aforementioned bands sell lots of records, than on these shores, where they don't. I know some critics live for this sort of mushy production job, simply because it isn't in fashion here, but the record-buying public has an aversion to it. Not the way to put one's best foot forward.

□ **Summary:** I'm going to take this disc out of my car, where I usually require hard music, and put it in the bedroom where I'm used to dealing with things that are moody and delicate. As for you, I would recommend giving this disc a listen if you're a fan of British pop bands. If you're not, just wait for the next disc, which the band promises will be even more pop-oriented. That one, I believe, will have a much better chance on the American charts. —Tom Kidd

Stefan de Baiselier

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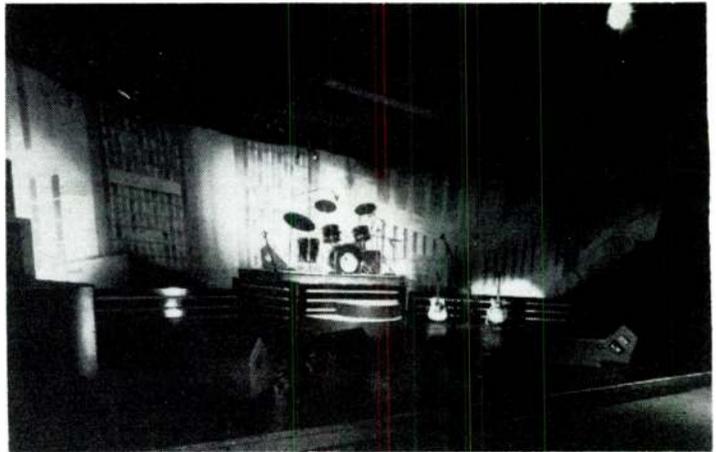
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Perry Farrell

The **Shark Club** has thrown its hat into the live music arena and is promising to become the biggest and best thing on the Los Angeles club scene. The newly opened club (located at the corner of Olympic and Grand in Downtown L.A.) will offer live music by local bands every Wednesday night, along with a free buffet, five bars with affordable drinks, a "mind-warping" light show, a multi-million dollar sound and light system, free **KNAC** and **Shark Club** giveaways and plenty of secured, well-lit parking, all for only \$5.00. For info on industry reservations, call David at Solters, Roskin and Friedman; (213) 936-7900, or you can reach the Shark Club directly at (213) 747-0999.

What a long strange trip it's been for **Jane's Addiction**, who rose from the San Fernando Valley to conquer the alternative world. JA played what they deemed their final shows in Hawaii on September 25th and 26th, playing in old WWII aircraft hangars! To beat the heat, (it was supposedly well over 100 degrees inside the hangars) drummer **Stephen Perkins** played the entire set naked and

frontman **Perry Farrell** stripped down to this birthday suit for the final four numbers. As for the future, Farrell already has films lined up; Perkins has joined forces with Epic act **Infectious Grooves** (their debut disc, *The Plague*, just hit the stores); and rumors about guitarist **Dave Navarro** are rampant—some say he's taking bassist **Eric A** with him to a new outfit signed to **Geffen Records**, others maintain that he might fill in for an ailing **Izzy Stradlin** on the **Guns N' Roses** tour. In any event, JA is officially on hiatus.

Duchess De Sade have been raising a few eyebrows and other body parts with a theatrical performance that incorporates elements of live S&M shows. Formed nine months ago by bassist **Kitten Eisenhower** and De Sade (who is betrothed to **Haunted Garage** mad-cap **Dukey Flyswatter**), the band has been packing them in at the local clubs. Check 'em out on Halloween at the Club Lingerie, opening for **Haunted Garage**.

Speaking of **Haunted Garage**, it seems that guitarist **Johnny Ho's** loss of consciousness was quite real, contrary to speculation of hype in my last column, or so says frontman **Dukey Flyswatter**. "Ho became dehydrated from the heat after the venue was over-sold by about 350 people," adds Flyswatter. "At first we thought it was bullshit, but when we started slapping him, and he didn't come to, we carried him upstairs. He started having seizures, and we called an ambulance," finishes Flyswatter. Apparently, Ho was conscious and out of danger by the time the ambulance arrived.

Ex-King **Swamp** guitarist **Nick Lashley** is seeking musicians to form or join a band. All interesting blues-based types, call Nick at (213) 392-0079.

Rumors that **Pretty Boy Floyd** are no longer with **MCA Records** are untrue, according to band manager **Eddie Wenrick** of Tom Hulett and Associates, who says, "The band is still with MCA and is currently working on new material with new producers."

C&W

By Billy Block



Billy Block

Bassist/producer Dave Hall

Congrats to all the nominees and winners of the **California Country Music Association Awards**. I was honored to be asked to co-host this year's awards with **CCMA Prez Janice Guerrero**, but, due to funeral services for my father, I was unable to attend. Many thanks to everyone for their calls of support and prayers.

And the winner is... **Ronnie Mack** took home the Male Entertainer of the Year Award, a well-deserved honor as Ronnie brings the finest in country and roots music to L.A. continuously. **Kathy Talley** can enjoy her Female Entertainer of the Year crown for the coming year. Singer-songwriter **Don McNatt** can put his Male Vocalist award on the mantel alongside his new baby pictures. Texas country/blues songstress **Mandy Mercier** was honored as Female Vocalist by her peers. The **Doo-Wah Riders** surprised themselves by winning Band of the Year. **Wylie and the Wild West Show** was no surprise as Vocal Group of the Year. In the instrumentalist cat-

egories: **Marty Rifkin** wins for **Pedal Steel**, **Will "Mighty Motu" Ray** for guitar, **Paul Marshall** for bassist, **Rick Solem** for keyboards, **Howard Yearwood** for banjo and **Byron Berline** for fiddle.

Local boy **Re Winkler** is in Nashville cutting demos for **Bluewater Music**. **Brownlee Ferguson** of **Bluewater** is very high on Re as an artist as well as a writer. The sessions are taking place at **Bill Hullett's Sweet Sixteen Studios** and include the legendary **Hargus "Pig" Robbins** on piano and the equally legendary **Buddy Spicher** on fiddle. The project is being produced by **Bluewater Music's Frank Liddell** and multi-instrumentalist **Dan Dugmore**. Winkler could easily join the ranks of L.A. country artists **Karen Tobin**, **Dale Watson**, **Jim Lauderdale** and **Jeffrey Steele** who are all currently enjoying major deals with country labels.

Speaking of **Karen Tobin**, she will do her first official showcase on Oct. 12 at **At My Place** in Santa Monica. The **Atlantic/Nashville** staff (including the lovely **Jules Wortman**) will all be on hand to watch their brilliant new star. Karen's first video is being very well-received by both **CMT** and **TNN**.

Don't miss the fabulous **Blues Babes at the Palomino Club**, Oct. 22nd at **Ronnie Mack's Barndance**. The **Blues Babes** are **Mandy Mercier**, **Jill Rocklitz**, **Robin Pearl**, **Jolene Kay** and **Sharon Marie Fisher**. You can count on an incredible night of country blues from this outstanding lineup of lovelies.

Dale Watson shot his new video of "One Tear At A Time" with **Mike Johnstone** and **Zina Ponder** behind the cameras. Johnstone has also been busy at his **Class Act Recording Studio** with **Steve Kolander** in cutting his new demos. On the **Kolander** sessions were **Ritt Henn** adding some upright bass and **Greg Leisz** on guitar and steel. Producing were **Dave Hall** and **Kolander**.



Pretty Boy Floyd



Billy Block

Re Winkler

JAZZ

By Scott Yanow



Eric Marienthal

Three different, talented alto-saxophonists recently appeared in L.A., including a veteran and two relative youngsters who have chosen different directions for their music. The former, **Phil Woods**, took his acclaimed quintet to *Catalina's*. With the personable trombonist **Hal Crook**, the harmonically advanced pianist **Jim McNeely** and the reliable team of bassist **Steve Gilmore** and drummer **Bill Goodwin**, Woods (who had his band play totally acoustic, sans microphones) avoided bop standards to focus on new and/or more obscure material. His "Quill" (which has very attractive chord changes), Al Cohn's "Pensive" and McNeely's driving "Empty House" showed that, even after 40 years of gigging, Phil Woods continues to challenge himself.



Christopher Hollyday

Eric Marienthal is best-known for his contributions to **Chick Corea's Elektric Band**, but fortunately, Corea allows his sidemen time to work on their own projects. To celebrate the release of his new GRP CD, *Oasis*, Marienthal played some of his tunes at *Le Cafe* with a quintet (none of whom were actually on the recording!) that included the soulful keyboardist **Greg Karukis**. Marienthal can still sound a bit too close to David Sanborn on the rhythm and jazz material, but his fiery tone and passionate ideas are always well worth hearing and he has developed an original sound on soprano. Chick Corea, who watched the show from the audience, sat in on a boppish blues number but, to the altoist's credit, that performance did not overshadow Marienthal's enjoyable set.

Christopher Hollyday, who a year ago appeared to be a soundalike of his idol Jackie McLean, has grown a great deal since then. Often sliding between notes, Hollyday's range of expressiveness has become very impressive while his music has remained high-powered and intense. Hollyday's quartet (pianist **Brad Mehldau**, bassist **John Webber** and drummer **Ron Savage**) were in top form at *Catalina's* during "Scorpio Rising," "This I Dig Of You," "Twilight Mist" and "The Treaty Of Jazz." The rare double bill at *Catalina's* also featured some fine music from guitarist **Mark Whitfield's** sparse trio, highlighted by long improvisations, along with some surprising vocal harmony on "Freddie Freeloader."

Upcoming: The **Jim Walker/Mike Garson** duo is at *Le Cafe* (818-986-2662) Oct. 12; **Kate McGarry** sings at the *Grand Avenue Bar* Oct. 22-23; and *Catalina's* (213-466-2210) hosts **McCoy Tyner** (through Oct. 13) and **Bobby Hutcherson** (Oct. 15-20).

BLACK MUSIC

By Wayne Edwards



Oaktown's 3.5.7

Harrison Funk

Stringfellow's in Beverly Hills hosted a party honoring former *Time* members **Morris Day** and **Jerome Benton**. The two have a new sitcom, *Hotel Dicks*, in which they play house detectives. Seven episodes have been picked up as a fall replacement on the dare-to-be-different **Fox** network. Congrats to Day and Benton, who have managed to forge ahead in their acting careers after stealing the thunder from their mentor **Prince** in the highly-acclaimed *Purple Rain*.

Is it true that **Terrible T** and **Sweet L.D.**, a.k.a. **Hammer** protégés **Oaktown's 3.5.7**, are going out on tour next month with **N.W.A**? On their new disc, *Fully Loaded*, the pretty ladies push the boundaries a little bit, but overall, their image is still comparatively clean when held up next to other rappers. If the rumor mill is correct, it'll be interesting to see the two groups pull the opposite

ends of the spectrum together on one show.

Speaking of **N.W.A**, are its members really about to go their separate ways? It's no secret that when **Dr. Dre** (**Andre Young**), the group's platinum-plus producer, sought a more lucrative contract; **Eazy-E** (**Eric Wright**), group leader and president of the band's label (**Ruthless Records**), responded by filing suit in Los Angeles Superior Court. In a recent *L.A. Times* interview, Eazy-E put the matter to rest saying, "The suit will be settled soon. [It's] just about business. **N.W.A** is still together, and everybody's getting along fine."

Ziggy Marley turned out the **Greek Theatre**. I'm embarrassed to admit that the early start time of 7:00 p.m. forced me to miss opening acts **Crystal Waters** and **Queen Latifah**, whose sets were ridiculously short. For Waters, that's understandable considering her show, at this point, is basically a one-song affair, but the Queen deserves more play. Marley, who reportedly cancelled the first of two nights due to fatigue, started a bit slowly, but his three female background vocalists kept hope alive with their rousing aerobic style dance steps. Being the true pro that he is, it didn't take Marley long to work up to speed. Not running away from who he is, Ziggy's showstopper was a percussion-heavy version of late father **Bob's** "Get Up, Stand Up." By song's end, not one of the 6,000 fans in the house was sitting down.

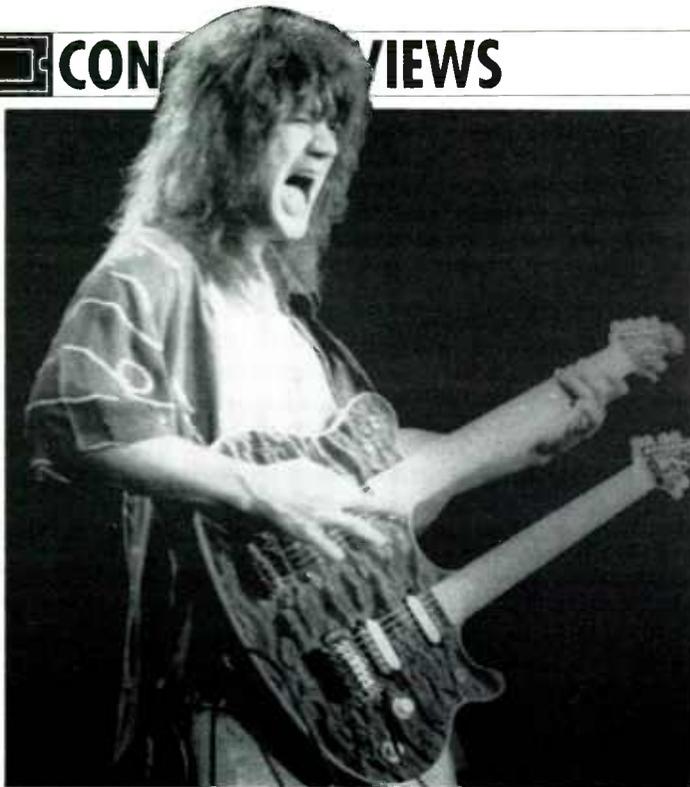
All's quiet on the western concert front. One great bit of news is that dates have finally been announced for **Luther Vandross'** long-awaited "Power Of Love Tour." The show, which features **Lisa Fischer**, **Sinbad** and **Sounds Of Blackness**, rolls into the **L.A. Sports Arena** on Tuesday, October 29 and Thursday, October 31.

Mellow Notes: You know things have slowed down when even **The Strand** is quiet. L.A.'s hottest nightspot so far lists only **Will Downing** (Oct. 25) and the **Dramatics & Blue Magic** (Nov. 15 & 16). **MC**



Morris Day (center) with wife Judy and Jerome Benton. En the background is Warners' Benny Medina.

Wayne Edwards



Eddie Van Halen

Van Halen
Pacific Amphitheater
Costa Mesa

Even with Edward Van Halen's eight Marshall stacks, bassist Michael Anthony's twelve bass amp cabinets and a slew of amplification, it was next to impossible to hear the band from my seat in God's country. Nevertheless, when I could catch a guitar lick here or a drum fill there (which was next to impossible between the entire crowd's sing-along mood coupled with the muffled mix), Van Halen sounded like they were having a rather good and sloppy of time onstage. Since this was the second of their two sold-out nights at the Pacific Amphitheater, the band did its best to outdo the prior night's performance. And from all indications, they just may have achieved their goal.

The band opened with the first single "Poundcake" from their latest album, *F.U.C.K.*, and then proceeded to perform most of the material from that effort before moving onto material from earlier LPs. As fans of Van Halen now expect, each member took a lengthy amount of time for soloing (Edward's solo, for example, clocked in at over ten minutes!). And as usual, many audience members seized the opportunity to venture out to the concession stands, which should be a signal to Van Halen that they probably would be doing themselves a big favor if they would cut out a good percentage of that wanking-off in public stuff.

During their two-hour-plus show, Van Halen all too predictably performed classic tunes like "Why Can't This Be Love," "Jump," "Finish What Ya Started" and "Panama." But they managed to throw in a surprise here

and there, like the acoustic ballad "Where Eagles Fly" from vocalist Sammy Hagar's last solo album. This is a band that encouraged a party-til-you-drop atmosphere (Hagar repeatedly admitted that the band, excluding drummer Alex Van Halen, was sloshed onstage). And while most of their fans followed suit and seemed to have a perfectly jolly time in the process, I would've much preferred sitting at home watching (and consequently being able to hear and see) Van Halen videos. —Pat Lewis

Material Issue
Eleven

Bogarts
Long Beach

Opening with "International Pop Overthrow," the title track from their debut Mercury LP, Material Issue barreled through at least 20 three-minute power pop gems without so much as a breath in between. Even though this Chicago-based trio is



Pat Lewis
Jim Ellison of Material Issue

guilty of sloppy musicianship, writing simplistic tunes that all center around the same worn-out topic (girls, girls and more girls) and butchering classic songs like "The Boxer," "So You Wanna Be A Rock & Roll Star" and "Ballroom Blitz," they need not apologize because what they do, they do with so much dedication and honesty that you just get caught up in the moment, and their faults...well, oddly enough, become charming attributes.

Vocalist/guitarist Jim Ellison, a wonderfully cocky and comfortable performer, was always the center of attention as he played off and to every last member of the packed house. Highlights included a new tune entitled "The Loneliest Heart That Beats," which was very reminiscent of early Cheap Trick, and "Diane," a tune about an unattainable woman.

The "warm-up" slot was left in the capable hands of Eleven, a trio composed of former members of both the Red Hot Chili Peppers and Walk The Moon. Although their bluesy, funky, psychedelic, melodic rock was an odd pairing with Material Issue's sticky-sweet pop, they nevertheless were well-received by the audience.

More than making up for their lack of mobility with awe-inspiring musicianship, Eleven performed most of the material from their debut album, *Awake In A Dream*, with letter-perfect attention. Most notable were the heavy, Led Zep-ish rocker "Break The Spell" and "Before Your Eyes," a Sixties pop-infused, mid-tempo grinder. Led by guitarist/vocalist Alain Johannes and rounded out by keyboardist/vocalist Natasha Shneider and skin-basher Jack Irons, Eleven will probably prove a healthy signing for new label Morgan Creek. —Pat Lewis

Stuart Hamm

The Roxy
West Hollywood

With two strikes already against him, Stuart Hamm was still able to walk up to the batter's box and blast a home run, which testifies to his unique talent as both a musician and a performer.



Pat Lewis
Eleven's Alain Johannes



Jessica Altman
Stuart Hamm

Strike one: Instrumental artists are a tough sell. Since most artists that do instrumental LPs are virtuosos, the songs are self-indulgent solo jams with a token chorus tacked on to the beginning and end. Such an approach may give fellow musicians plenty to ooh and aah at, but it can leave the general audience cold.

Strike two: When one thinks of artists that do instrumental albums, the instrument of choice is usually the guitar or keyboards. In many people's minds, the bass is strictly for rhythm playing.

Hamm used several strategies to avoid these pitfalls. The songs that he performed, many of which were from his latest album *The Urge*, are true songs with melodies, not just roundabout jams that go nowhere. Also, Hamm doesn't become infatuated with only one type of sound. Some of the songs were rockers, some were ballads and there were liberal doses of jazz/fusion and funk. Sure, there was plenty of time for solos, but they were so well incorporated into the tunes that they never became boring or seemed too long.

Hamm is also smart enough to realize the limitations of the bass as a solo instrument, having hired Testament guitarist Alex Skolnick for the tour.

Most of the material worked, but there were a few duds. In general, the harder rocking tunes came across better than the ballads, and the one song with vocals, sung by Hamm, fell flat. Not that Hamm can't sing—he blows the pants off Joe Satriano's vocal efforts—but the vehicle for his vocal efforts, a light, Top 40-ish pop tune, was weak and vapid.

Such low points were more than made up for by the overall strength of the show, and by Hamm's maturity and sense of humor. Midway in a particularly impressive fingerpicked bass solo, he paused and said to the audience "Not bad, eh?" And although his tapping and harmonics techniques left many wide-eyed and slack-jawed, he put it into perspective by saying "All of you people that have been watching my fingers all night, music's not about chops or licks or scales, but emotion."

Couldn't have said it better myself, Stu. —Richard Rosenthal



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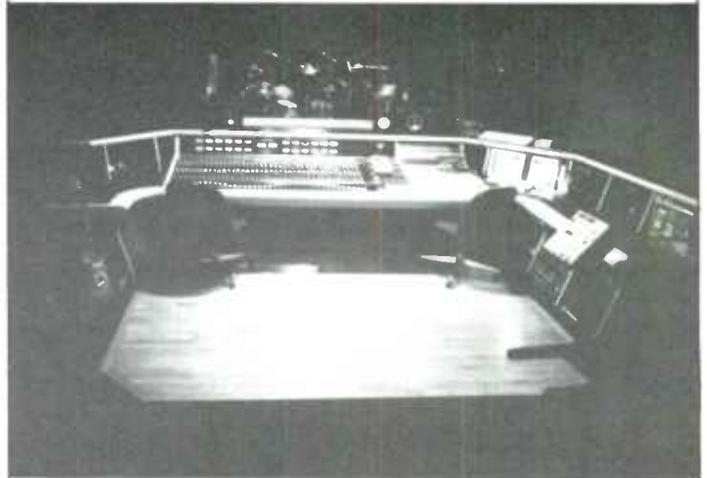
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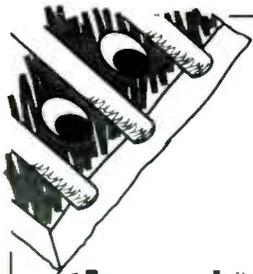
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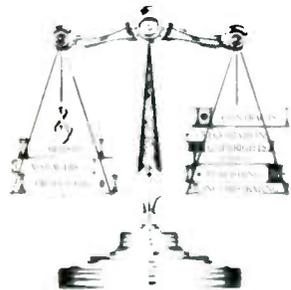
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CLUB REVIEWS

Push

Club Lingerie
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

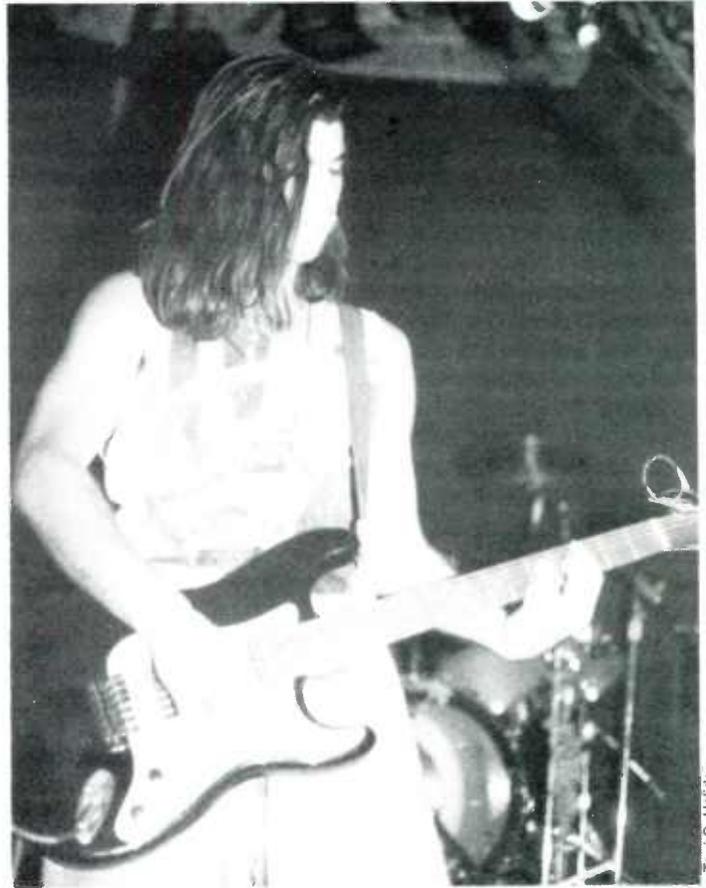
□ **Contact:** Alan Harris: (818) 782-5766

□ **The Players:** Eric Barricklow, bass, lead and backing vocals; Lenny Dietsch, guitar, lead and backing vocals; Kenton Hulme, guitar, backing vocals; Melle Steagall, drums, percussion.

□ **Material:** Except for a few minor deviations, it sounded as though there was one long jam session/song being played throughout the evening. Albeit said song did have some nice attributes: catchy melodies, pleasant harmonies, narcotic drumming and finely meshed layered guitars. The band's extreme, retro-psychedelic sound (larger than life flower on the back wall an obvious religious symbol), worked well at times but seemed to be limiting, with creative spontaneity becoming a dead issue long ago. Two of the cuts that did stand out in the redundant set were "Jahad" and "Anette Z" but they were both eventually reduced to the all encompassing, groovy sameness.

□ **Musicianship:** Talent-wise, Push has no apparent weak spots. All members are deft musicians who adroitly handled their responsibilities both individually and collectively. Drummer Nelle Steagall was particularly impressive, tenderizing the skins with flavor and zeal. The guitar work was accomplished; the three other members sounded efficient in their blending of the harsh and the melodious. Eric Barricklow's vocals were often lost in the mix and when distinguishable, were droning and somewhat banal. The ever-present harmonizing vocals were adequate, but were a major component of the derivative, one-long-song problem.

□ **Performance:** It wasn't so much the lack of presence, but the deficiency of passion that rendered this performance lackadaisical. I noticed that I was not the only member of the



Toni C. Holiday

Push: They need to grow.

crowd checking my watch periodically. There were moments of accessibility and flair but they were few and far between. When the band would launch into a new song there were feelings of anticipation that would quickly turn into boredom; familiarity does breed contempt.

□ **Summary:** Creating any kind of art is such a tenuous concept that when one level of proficiency, or certain immediate goals are attained, a labyrinth of new demands unfold themselves endlessly. In trying to build themselves a niche in an already saturated music scene, Push

has become complacent. Their readiness to display themselves as a one-dimensional, we-have-our-act-down-pat-outfit shows me that the band has ceased the process of evolution and is ready to rest on their laurels. That may get them further than most bands around today, but making a career out of playing one song over and over is an arduous task that only groups of substantial depth and integrity such as the Ramones can pull off. —Jjet

LGB

Coconut Teaszer
West Hollywood

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Purna Steinitz: (602) 778-4895

□ **The Players:** Mr. Lee, vocals; Stan Hitson, guitars, vocals; Steve Ball, keyboards; Peter Cohen, drums; Doug Fulker, guitar, vocals; Matthew Flies, bass.

□ **Material:** Arizona-based LGB's (that's, Living God Blues) material falls in the Southern rock category. Their songs need some serious editing, stumble all over the musical map and don't really say much of anything for the effort. I'm sure that this band spent a lot of time, energy and money getting to Los Angeles for this gig. And I would imagine, they also spent a lot of time, energy and money promoting this gig in the



Pat Lewis

LGB: Material needs to be focused.

CLUB REVIEWS



Photo: Ryan Barnett

Mary Chapin Carpenter: A country treat!

first place. After all, the package they sent me was extremely elaborate and even included a color poster of the band and an independently released, full-length CD. They've probably also invested a lot in all of the CD's and tapes they've made throughout their career (at least five albums worth), which were also for sale at this gig. But LGB is putting its energies in the wrong places. They'd be doing themselves a big favor if they'd spend even half of that time, energy and money learning the fundamentals of good songwriting, learning how to play their instruments properly and learning (probably by doing) how to perform in a live situation.

❑ **Musicianship:** It was hard to believe that the same musicians who played on *Lilith* (that's the CD the band sent me) were the same musicians who were present on the night in question. Although the playing on the CD didn't knock me over, it still sounded like professional players, whereas, the guys on the Teaszer stage hadn't even passed the beginning level on most of their instruments. Another amateurish quality about this band was the fact that they had three lead vocalists who traded off the lead spot, yet there was never any more than one voice singing throughout an entire song. Haven't these guys ever heard of vocal harmonies? If you've got musicians who are willing to sing, use them!

❑ **Performance:** All of the members, excluding guitarist/vocalist Stan Hitson, were reserved and looked rather uncomfortable. I certainly got a kick out of Mr. Lee's striking resemblance to Ringo and Hitson's resemblance to Willie Nelson, however.

❑ **Summary:** Every so often a band comes along that really has no business playing a showcase club and inviting criticism of this nature. I'm sure LGB is a bunch of decent fellows whose aspirations are to be good musicians and perhaps even to make professional recordings someday. However, they need to spend a lot more time preparing for this type of an undertaking, because, quite frankly, trying to get into the running too early can prove disastrous. —Pat Lewis

Mary Chapin Carpenter

The Strand
Redondo Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **Contact:** Tom Carrico: (301) 891-0700

❑ **The Players:** Mary Chapin Carpenter, guitar, vocals; Pete Kennedy, guitar, vocals; Robbie Magruder, drums; Jon Carroll, keyboards, vocals; Denny Dadmun-Bixby, bass,

vocals.

❑ **Material:** Carpenter is a rare artist who has both the voice and writing talent to authoritatively span rock, country and introspective acoustic ballads without ever seeming out of her element. In an encore, even a rousing take on the Supremes standard "Back In My Arms Again" worked for her. She mixed songs from her three Sony/CBS albums, *Hometown Girl*, *State Of The Heart* and *Shooting Straight In The Dark*, with strong new songs including country rocker "I Take My Chances" and the sarcastic "Young, Dumb And Innocent." Though the set was delivered with a minimum of patter, her powerful material spoke for her, running the gamut of subjects, emotions and attitudes, from the vulnerable "Something Of A Dreamer," to the rage and despair of her hit, "You Win Again," to the hilarious "Opening Act" that brought down the house at the 1990 CMA Awards show and included a few verses unfit for TV. She writes memorable melodies and has a way with a lyric that puts her in a class by herself.

❑ **Musicianship:** The band was tasty and tight. But the focus here wasn't the band, so the arrangements were clearly built to enhance the songs and offered little opportunity for soloing except on the uptempo rock and country tunes where guitarist Pete Kennedy and keyboardist Jon Carroll got a chance to burn. The major strength of this group was their versatility and credibility in a stylistic range that includes rock, acoustic ballads, Cajun and country. Carpenter kept it simple on both acoustic and electric guitars and focused on her vocals.

❑ **Performance:** This was Carpenter's last West Coast appearance before returning home to Maryland. The club was sold out to a demographic comprised of college-age to 50-year-old men and women. And judging from the applause preceding songs that had not seen singles chart action, it was also filled with enthusiastic album-buyers. The crowd was not disappointed in the hour-and-a-half, well-paced set that lagged only once, during the third-ballad in a row, five songs into the set, when there was a noticeable amount of chatter in the peanut gallery. After the band kicked it into gear with the current country hit, Cajun rocker "Down At The Twist And Shout," Carpenter never lost them again throughout another hour and a quarter, including two standing ovation encores. For someone whose hits are in country music, it was also refreshing to see a performer with no fringe, no hat, no boots, no nudies glitter, no heavy make-up, no gimmicks, just a natural and attractive lady with a great voice and superb songs who obviously has a wonderful time performing.

❑ **Summary:** Carpenter is an artist who can deliver live every bit as well as she delivers on record. She'll be around for a long time.

—John Braheny



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CLUB REVIEWS

Celebrity Skin

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Bruce Duffat Triple XXX Records: (213) 221-2204

□ **The Players:** Gary Jacoby, lead vocals; Robert Vincent Haas, guitars, backing vocals; Jason Shapiro, guitars, backing vocals; Tim Ferris, bass, backing vocals; Jason Giorsetti, drums, backing vocals.

□ **Material:** To paraphrase Frank Zappa, "writing about music is like dancing about architecture." In that case, I'll take the Pogo, Frug and Tango, please! Celebrity Skin is a refreshing, irreverent pop music smorgasbord laced with quirkiness, glitz and more hooks than an all-day fishing trip. Their whirlpool of good-time fun is music for everyone that has thrown away the well-trodden map of today's complacency and replaced it with a sound that is unique. And these guys have the tunes to back it up, highlighted by a well-received cover of Abba's "S.O.S."

□ **Musicianship:** You'd think that a band as oddball and visually-oriented as Celebrity Skin would be using theatrics as makeup for a bad case of no-talent. Wrong. Aside from being able to deliver the goods as well as (if not better than) their competition, CS sports some incredible backing vocals and over-the-top drumming from Jimmy "I'm really Don Bolles" Giorsetti.

□ **Performance:** Sporting costumes covering a vast array of "celebrity" personalities (*Wizard Of Oz* cast members, Zorro, glam rockers, cheerleaders, Rocketeer, Chipendale dancers and even the Invisible Man!), CS is definitely a league apart from the jeans-and-T-shirts rockers of the day. With a stage show that breaks down the barriers between audience and performer, the Skin's energetic stage presentation is unique and highly memorable. Bassist Tim Ferris often upstages Jacoby in a strange and subtle way that makes him one of the most watchable rockers on the nightclub stage today.

□ **Summary:** It's easy to see why



Celebrity Skin: Refreshing and entertaining.

Celebrity Skin placed first and second in this magazine's year-end local musician's poll for best local rock bands in '88 and '89, and why they're one of the largest draws on our nightclub circuit. Celebrity Skin is to live performance/rock music what *The Rocky Horror Picture Show* is to midnight-movie-going. Whatever the case, theirs is definitely one of the best local live performances I have ever seen.

—Tom Farrell

Faith And Desire

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Susan Butler, Esq.: (818) 784-5559

□ **The Players:** Gary Gillespire, lead vocals; Ian Cameron, guitar, violin, keys, backing vocals; Tom Christensen, bass, keys, background vocals; Billy Hicks, drums, backing vocals.

□ **Material:** Faith And Desire's material is very similar to what has become known as Sunset Strip Hard Rock. However, some of their songs rhythmically verge on funk, which somewhat sets them apart from the pack. Also, the fact that F.A.D. aren't

even from L.A. to begin with (they're from Vancouver, Canada, to be exact), helps lessen the label thing. Their material is well-constructed and slick and seems to have all of the elements necessary to appeal to hard rock fans who listen to bands in the Poison or Warrant vein. Lyrically, you've got your anthem rock songs, your she-done-me-wrong songs and your let's-party songs, most of which adhere strictly to what has become your typical hard-rock fodder. So, prepubescent males should eat this stuff up!

□ **Musicianship:** Tight and well-rehearsed, Faith And Desire had things down pat in this department. I especially enjoyed their performance of "Standin' Alone" because Ian Cameron pulled out this little electric violin and just made the thing scream. Again, because this band falls within the confines of an incredibly restrictive genre of music, Cameron played your typical million-notes-a-minute guitar solos, which proved beyond a shadow of a doubt that the guy has studied his instrument well. However, he lacked the soul and heartfelt playing that really grabs you and makes you say, "Yeah, this guy means what he's playing." And then there's vocalist Gary Gillespire, who had a pleasant enough voice, but seemed to be doing everything in his power to sound like every other hard rock vocalist on MTV.

□ **Performance:** Again, this band scores high here. Each member was a mobile performer and did his best to excite the audience.

□ **Summary:** Considering that more than half of the signings that happen in Los Angeles are bands that fall into this genre of music, Faith And Desire will probably get a lot of attention here. They've got the looks, the vibe, the sound, the songs and the staging down to a science. And even though they may not toot my personal horn, I have more than a sneaking suspicion they're just about perfect for the hard rock machinery installed at most all of the major labels.

—Pat Lewis



Faith and Desire: Tight and well-rehearsed.

CLUB REVIEWS



Tom Farrell

Shonen Knife: Pop specialists.

Shonen Knife

The Roxy
West Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Gasatanka/Rockville Records: (516) 764-7938

□ **The Players:** Naoko Yamano, guitars, vocals; Michie Nakataki, bass, vocals; Atsuko Yamano, drums, vocals.

□ **Material:** The all-girl Japanese trio kicks out cutesy, power pop, a la the Ramones, with a dash of psychedelia. The tunes are quaint and memorable, but not particularly overwhelming. The girls' broken English made the lyrics a bit indecipherable, sounding like they were doled out by an oriental Chipmunks.

□ **Musicianship:** Huh? Naoko and Michie skate by with the bare minimum, while drummer Atsuko hammered out a pretty decent beat. Vocally, Naoko was par for the course for this type of music.

□ **Performance:** These girls really managed to whip the crowd into a frenzy via a performance that was utterly non-pretentious. From the very start, the show was fraught with technical difficulties, which the girls shrugged off with charming naivete, much to the delight of the audience. The girls exude a shy demeanor, which helps to sell their material.

□ **Summary:** Your average music fan would probably consider Shonen Knife either a novelty or an abomination, but considering what the average music fan buys these days...they're either the type of band that you get into, or you don't. Their "Donny and Marie" cuteness coupled with their trite tunes make them a "no-frills" package that a ton of American bands swear by. I can see why.

—Tom Farrell

Follow For Now

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** Jeff Wagner, Chrysalis Records: (213) 281-8713

□ **The Players:** David Ryan Harris, lead vocals and guitar; Chris Tinsley, lead vocals and guitar; Billy Fields, keyboards; Jamie Adams, bass; Enrique, drums.

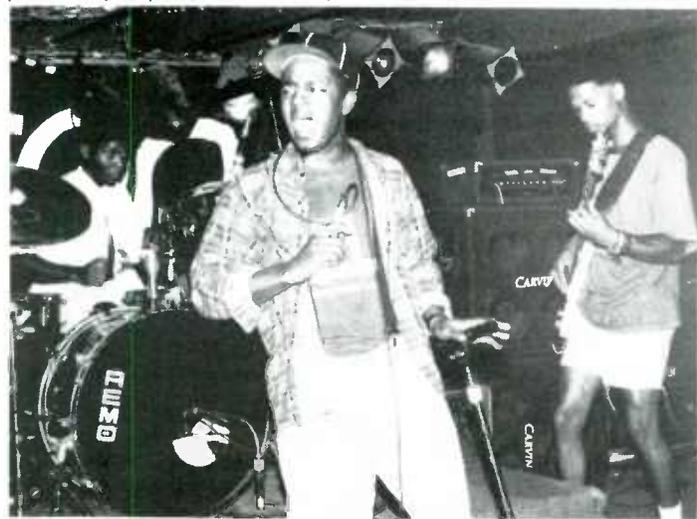
□ **Material:** A veritable potpourri of funk, rap, metal, soul, R&B, rock and blues. The integration of many different styles allowed the group to simultaneously show its creativity and pay homage to their many influences. The songs that incorporated rap were done in a very non-conventional manner and the soulful, R&B-influenced numbers toward the end of the set were particularly impressive. The very

Fishbone sounding "Milkbone" (seemingly a tribute) and the angry "White Hood" stood out in a performance filled with diverse and finely crafted tunes.

□ **Musicianship:** There was no doubt that all members of this quintet could play, and play well. The only instruments that were somewhat obscured in sound were the keyboards; they were hard to discern over the crunching guitar riffs and compulsory drums. Guitarist and vocalist Chris Tinsley was excellent and drummer Enrique more than held up his end of the bargain. Sharing the vocal chores was David Ryan Harris, whose mature, spirited voice was a perfect compliment to Tinsley's more youthful, raw projections. For a band that has only been in its current incarnation since early '89, these guys were tight and proficient; no slackers in this outfit.

□ **Performance:** I could only speculate as to the reasons (the late time slot, unhappiness with the venue, rigors of touring, etc.), but there was an obvious sense of malcontent with the band. At times they seemed apathetic and they hastily exited after only five or six songs, coming back to play out the set with a little more passion than before. That's not to say the gig was completely listless, even with subdued attitudes, Follow For Now put on an entertaining show. But it was apparent that these young men had the capacity for more and were holding back.

□ **Summary:** With an album just released on Chrysalis Records, this band is just starting to make noise. Their press packet had more hype than a Don King production, but after seeing them live I could understand why: this band makes great music. The only foreseeable problem would be finding a niche on radio for their eclectic sound. They're too good/smart for pop radio, too diverse for alternative radio (oxymoron not withstanding), and maybe too dissimilar for AOR. It seems like the best music is often the hardest to pigeonhole. Although I consider myself an autonomous individual, Follow For Now sounded great to me. —Jjet



Kristin McInney

Follow For Now: Good music, good record.



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DISC REVIEWS



Gladys Knight
Good Woman
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

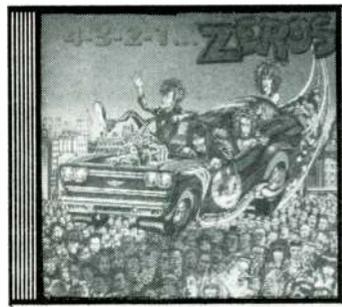
□ **Producer:** Various
 □ **Top Cuts:** "Superwoman," "Where Would I Be," "In This Life."
 □ **Summary:** Gladys sans the Pips lacks a little of the classic edge, but not enough to make most of this "solo" effort any less than enjoyable. Her few attempts to join the house-mix generation nosedive, but most of the ballads (especially the L.A. and Babyface-penned, vocal trio with Dionne Warwick and Patti Labelle) are poignant and often powerful. Then again, the Peabo Bryson-like overreliance on romance gets a little tedious, but only a little. There's always room on the racks for a soul legend, and it's a bonus when, after 20 years, she's in tip-top vocal shape.
 —Nicole DeYoung



Marc Cohn
Marc Cohn
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

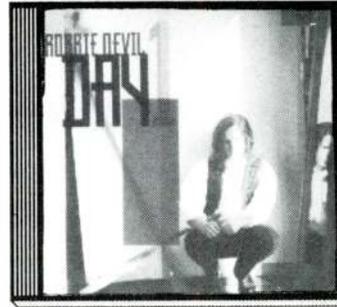
□ **Producer:** Marc Cohn and Ben Wisch
 □ **Top Cuts:** "Walking In Memphis," "29 Ways," "Saving The Best For Last."
 □ **Summary:** Though he is a pianist, this year's top folk-rock find is bound to conjure images of Springsteen as he tackles image-laden matters of the heart and spirit. Then again, his sweet acoustic piano may remind you of Bruce Hornsby. Yet while he borrows stylistically, Cohn has created one of the most thought-provoking, melodic collections in some time due to the conviction and honesty in his songs, his tough yet tender voice and the appealing Southern-fried, bluesy passion reflected here.
 —Jonathan Widran



The Zeros
4-3-2-1...The Zeros
Restless

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ron Goudie
 □ **Top Cuts:** "Love's Not Fair," "Zero To Mom."
 □ **Summary:** One of L.A.'s most enduring bands has turned in a cliché-ridden debut album. The Zeros deliver a Beatle-esque set of trite melodies and standard chord changes that would delight only the Saturday morning cartoon gang. Shallow production (sounds like a demo), cutesy lyrics, standard song structure, all played by middle-aged men with purple hair. Too lite for AOR and too weak for CHR, the only way the Zeros will add up to anything is if Restless plops down a million bucks to make it happen. What do ya say, guys, do you feel lucky?
 —Ross Newmark



Robbie Nevil
Day 1
EMI

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Robbie Nevil
 □ **Top Cuts:** "Temptation," "Tell Me Something Good," "Partners In Crime."
 □ **Summary:** Nevil proves he's more than a pop/dance writer, though the upbeat gems here form the core of this diverse and likeable disc. His voice wavers in pitch, but the grooves and hooks don't miss a beat with the Rufus cover proving the most energizing. Experiments with blues and Bobby McFerrin vocal gymnastics are interesting as well, and Nevil proves himself a producer to be reckoned with. His lyrics tend to get silly, but he compensates with some solid guitar and the sideman contributions of bassists Neil Stubenhaus and Jimmy Johnson.
 —Nicole DeYoung



Chick Corea Elektric Band
Beneath The Mask
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

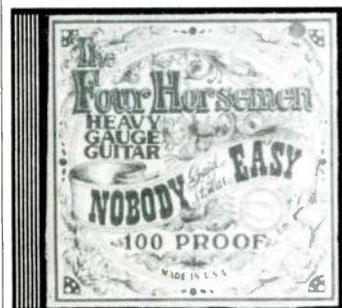
□ **Producer:** Chick Corea
 □ **Top Cuts:** "One Of Us Is Over 40," "Beneath The Mask."
 □ **Summary:** Finally, the all-star Elektric band figures out a way to be adventurous but still accessible to ears desiring melody and crispy coolness. Drummer Dave Weckl and bassmaster John Patitucci contribute to the writing and producing, with funky edges and glorious spontaneity. Guitarist Frank Gambale's guitar gets pretty intense, but Eric Marienthal's smooth sax provides perfect balance. As for the Chickster, his keyboards expertly blend artsy fusion with pop strains and smooth, commercial considerations. Easily, his electric unit's best outing to date.
 —Jonathan Widran



Celebrity Skin
Good Clean Fun
Triple X

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Geza X and Celebrity Skin
 □ **Top Cuts:** "Introduction," "Rat Fink," "Be A Star."
 □ **Summary:** Celebrity Skin delivers a solid offering to the Nineties underground. The lyrically barbed material is as fun and diverse as they are live. Sometimes silly but always different, the tunes are catchy without being the hook laden overkill we've come to expect out of Hollywood. The production and backing vocals are especially notable. This non-abrasive album would be a refreshing addition to college or commercial radio. Do yourself a favor and take a listen. Because it *is* just good clean fun. Even your mom would like it.
 —Ritch Wilder



The Four Horsemen
Nobody Said It Was Easy
Def American

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Rick Rubin
 □ **Top Cuts:** "Wanted Man," "Let It Rock," "Lookin' 4 Trouble."
 □ **Summary:** The Four Horsemen's identifiable Jack Daniels snortin', fast car drivin', tattoo-riddled cowboy rock is by-the-book and audaciously predictable. Every cliché associated with the genre is laid out on this disc (just check out the cover), but somehow that seems to take a back seat in light of a sense of honesty. The Four Horsemen don't put on their visual and aural duds for a musical or visual fashion statement, they chew and spit their chaw like it's first nature. But what really saves the Horsemen from entering the Apocalypse is that they genuinely have some good tunes. Yee-hah.
 —Tom Farrell



A Childhood Remembered
Narada Artists
Narada

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Eric Lindert
 □ **Top Cuts:** "The Cello's Song," "Tree In The Storm," "...Said The Emperor."
 □ **Summary:** The concept-happy new age mecca goes the "sampler as musical event" route again, calling on their best artists to draw music from their reminiscences of childhood tales by such authors as Hans Christian Andersen. Much of this is pretty (Lanz & Speer, Ralf Illenberger), some is sleepy harmonic wallpaper (Carol Nethen), but it's the best way to expose yourself to the genre—in small doses. The packaging is magnificent, but as a listen, it doesn't approach the artistry of *The Narada Nutcracker* or *Wilderness Collection*.
 —Jonathan Widran

you should've been there.

Anthony and Flea (and friend) of the Red Hot Chili Peppers at CMJ Music Marathon, 1984.



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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

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 4222

4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz. (213) 821-5819
Type of Music: Original, all styles.

Club Capacity: 150
Stage Capacity: 10
PA: Yes

Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type of Music: All kinds, any type.

Club Capacity: 300
Stage Capacity: 12-15
PA: No (must bring your own).

Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-B121 Club (acoustic sets).

Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer

Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

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.

FAME OF HOLLYWOOD

6633 Hollywood Blvd, Hollywood, CA 90028
Contact: Steve Gamer (213) 877-1937 X 444
Type of Music: Original rock, pop & classic rock.

Club Capacity: 150
Stage Capacity: 6
PA: No

Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: Suzzette, (818) 769-2221

Type of Music: All new, original music. All styles.

Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

THE GREENHOUSE COFFEEBAR

(Acoustic & Electric Showcase)
4801-138th Street, Hawthorne, Ca 90250
Contact: Joleen Deatherage (213) 301-8162

Type of Music: Anything original!
Club Capacity: 100
Stage Capacity: 6

PA: Yes
Piano: Yes
Lighting: Yes
Audition: Open Mic on Monday nights or send tape to Mooncheek Music, P.O. Box 11084, Marina del Rey, Ca. 90295
Pay: Negotiable

TONY LONGVAL'S COUNTRY CLUB

18415 Sherman Way, Reseda, CA. 91335

Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+

PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

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

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcasing.

Club Capacity: 60
Stage Capacity: 5
PA: Yes

Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

POSITIVELY 4th STREET

1215 4th St. Santa Monica, Ca 90401

Contact: George
Type of Music: Jazz, blues, folk.
Club Capacity: 30
Stage Capacity: 1-3 players

PA: No
Audition: Send tape, promo pack.

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402

Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8

PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069

Contact: Lance, John or Gina, (213) 276-1158,
Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8

PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA. 91602

Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes

Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

ORANGE COUNTY

GOODIES

1641 Placentia Ave., Fullerton, CA 92631

Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 367

Stage Capacity: 8

PA: Yes
Lighting: Yes
Piano: No

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.

INTERN WANTED for management office of major rock bands seeks intern. Contact Steve at (213) 851-8800.

INTERNEEDED by music company, light typing/phone work/publicity. No exp necessary. No pay but will lead to paying position. Call Jaye (213) 466-2618.

IMPACT RECORDS is seeking interns (non-paying) to help assist in accounting and marketing departments. Duties include filing, phones, and correspondence. Please contact Gina C. at (213) 982-5511.

MUSIC COMPANY needs dynamic, dedicated intern to help desperately overworked president. Call between 10:00 and noon, Tuesday and Thursdays only to set up personal interview. Ask for Donald at (213) 654-7787.

MAJOR LABEL looking for interns. Get your foot in the door, gain great experience. Couple days a week in promotion department. Sharon Weisberg (213) 288-5312.

MANAGEMENT/P.R./TV prod. needs help. Flexible schedule. Learn all facets of business. Typing/phone personality a plus. Follow through a must. Please call (818) 905-5511.

SALES PEOPLE needed, experienced or inexperienced, to sell spots for local FM radio show. Excellent commission and experience. Please call (213) 655-7781.

CENTERSTAGE PUBLICITY (specializing in concert promotion/publicity seeks college interns to assist in office duties. No pay but many benefits. Contact Gary (213) 468-9624. Communication/entertainment background requested.

POSITION AVAILABLE for record promotion/marketing. Call (818) 985-7707.

CORE RECORDS seeks career minded interns for marketing, distribution, promotion and A&R administration responsibilities. Valley location. College credit o.k. Call (818) 883-1413.

AM & LP productions is searching for interns that wish to gain knowledge and hands on experience with music production, showcases, and artist development. Call (213) 252-3556.

INTERN WANTED for 24 track recording studio. No pay to start. Can lead to a full time/paid position. Contact Rex at (818) 344-2425.

CREATIVE DEPARTMENT of major music publisher requires interns (school credits only) for 14 or more hours per week. Contact Penny or Danny B. at (818) 843-4046.

INTERN/ASSISTANT needed by music publicity firm with both established and new clients. No pay, but excellent experience and eventually may lead to paying position. Call Amber at (213) 574-3918.

PINK TORPEDO productions seeks intern for phone publicity of our midi production company in exchange for commissions or free studio time. Serious inquiries only. (213) 962-6223.

CORE RECORDS wants you! We guarantee our interns hands-on experience in radio, retail, distribution and administration. Groom yourself here for the world out there. Call (818) 883-1413.

RECORDING STUDIO equipment company needs a full time multi-purpose paying job. Technical experience helpful. Valid drivers license required. (818) 843-6320 ask for Steve.

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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, KJLH, 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.

BUTCH AZEVEDO

Phone: (213) 439-7757
Instruments: Pearl drums, (recording quality).
Read Music: Drum charts.

Technical Skills: Recording, programming, versatile drum styles and vocals.

Styles: All.
Qualifications: Performed and/or recorded with Ike and Tina Turner, L.T.D., Donald Byrd, Stargard, Lonnie Jordan, Smokey Robinson, Pleasure, Undisputed Truth, Norman Whitfield, Cyndi Grecco, Movie Soundtrack for Cheech & Chong, *Next Movie*, and Richard Pryors *Bustin Loose* and *Which Way is Up*.
Available For: Any pro situation.

ACE BAKER

Phone: (818) 893-3959
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, insbee.

Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Flame, Iron Butterfly, Ice T, Royalty, Production & writing w/Jeff Silber, 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.

THEO BISHOP

Phone: (714) 645-7722
Instruments: Yamaha pf 85 piano +, Ensoniq EP5 16 bit sampler with library, Roland Juno 1, Yamaha TX7, Yamaha TX812.

Read Music: Yes, some sight reading and charts.
Technical Skills: Keyboardist, producer, composer, songwriter, arranger, vocals.
Styles: Pop, blues, dance pop, gospel, mor, country, or rock.

Qualifications: B.A. in piano and composing. Many recent album credits playing, writing, singing, arranging, and producing. Musical director for Gary Puchett, Peter Noone and Terry Gregory (CBS). Worked with Flo & Eddy, Quiet Riot, and many others. Extensive studio and road experience, also was recently on *Into the Night*.
Available For: Keyboards, arranging, producing, songwriting, scoring, demo work, or live performances.

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.

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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 Greene, Henry Robinette, the Faust School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On the Wings of Love"), John Novello, Jamie Faust, Gloria Rusch, Nicky Hopkins, Glen Zatlala.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

ROB CASSELL
 Phone: (818) 243-0706
Instruments: 1958 Juzek sting bass w/ fishman preamp, Tobias 6-string, custom 4 string with EMG electronics, SWR amplification.
Read Music: Yes
Vocal Range: 3 1/2 octaves

Styles: All
Technical Skills: Experienced in all electric and string bass techniques, doubles on rhythm and lead guitar, keys, vocals, vocal arranging, music copying and producing.
Qualifications: Extensive training on basses, voice, piano, organ, classical and jazz theory and improvisation. Toured in the U.S., Canada, and Europe. Currently working with several local bands and doing pre-production work for CBS records.
Available For: Studio work, live situations, demos, tours, production and arrangements, lessons.

JOHN CASEY
 Phone: (213) 479-2010
Instruments: Akai Linn MPC-60, (sampling sequencer), simmons and Daux MIDI pads and set, MIDI kit and PM 16 MIDI controllers, Pearl acoustic drums, Roland RBM sound module, Rainstick.
Technical Skills: Drum programming. Sampling acoustic and/or electronic drums.
Read Music: Yes
Styles: All
Qualifications: Large library of quality samples. Film and TV, casuals, sessions, shows. Berkeley College of Music.
Available For: Drum programming (sampling), sessions, casuals and consultations.

MAURICE GAINEN
 Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, 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/extensive library, Yamaha TX81-z, Alesis SR16 drum machine 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. Original songs available to singers. No spec deals. Pro situations only.

PAUL GOLDBERG
 Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.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, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Rosanne Barr, *Wise Guys*, *Let's Talk*, Asian Media Awards, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CHRIS GROSS
 Phone: (213) 876-0274
Instruments: Drums
Read Music: Yes
Technical Skills: Producing audio and video, vocals, great sounding kit, play in the pocket, lessons.
Qualifications: Recorded over 40 records-rock, country, gospel, fusion, film sound tracks.
Available For: Playing or producing, sessions and live gigs.

CARLOS HATEM
 Phone: (213) 874-5823
Instruments: Percussion and drum set. Drums-shakers, bells and whistles.
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. 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 acoustic, Mesa Boogie Mark 111, SPX-90, Quadtravert, Switch 11-L.
Read Music: Charts
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's, 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.

KAMAAL
 Phone (213) 962-9145
Styles: Funk.
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR<Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

NICK LASHLEY
 Phone: (213) 392-0079
Instruments: Fender elite statocaster, Ovation acoustic, Mesa boogie, various effects.
Styles: Contemporary rock, pop, blues, alternative rock.
Qualifications: Originally from London, England. Toured and recorded with Virgin Records group King Swamp. Recorded albums with producer Bob Clearmountain. Performed live dates with the Pretenders. Various session work in London (Mark Shaw, Zodiac Mindwarp, Neil Arthur).
Technical Skills: Exciting creative guitar parts to suit the song. Strong melodic lead player and slide guitarist.
Available For: Touring, recording, videos, television, etc.

GILBERT LEVY
 Phone: (213) 851-7860
Instruments: Drums and percussion. Acoustic and MIDI/real-time or sequenced. Drum Kat, Korg M1, Roland RBM, Alesis SR16, Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
 Phone: (818) 752-9378 or (818) 752-0124
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, EMU 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: Programming, 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, slammin' 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 PNO, 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-TX 802, 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.

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.

MITCH ROSS
 Phone: (213) 962-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octapad and R-5, Alesis effects, Peavy amplification.
Read Music: Yes
Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong odd time player. Good knowledge of Midi. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue. T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.

Available For: Sessions, programming, live performance, videos, tours, lessons.

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

DANIEL WEST- VOCALS/BASSIST
 Phone: (213) 933-5061
Instruments: 1967 Fender jazz bass, Fender telecaster, Sound City 120 amp, Sound City touring cabinets with 4x12" heavy duty hi-watt speakers, 15" Sound City bass reflex cabinet.
Read Music: Charts.
Styles: All, prefer sophisticated hard rock.
Qualifications: 15 years experience. Have produced, toured and done national television programs with many label acts and established popular rock bands. I also had my own record deal. Also worked on film soundtracks. All information available upon request.
Available For: Sessions, tours, live performances, videos. I am open to any interesting pro situations.

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

COSMOTION
Ramona Wright & Gael MacGregor
 Phone: Gael (213) 659-3877 / Ramona (818) 368-4162.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack

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

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Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, David Foster, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

EDDIE CUNNINGHAM

Phone: (714) 944-5282
Instruments: Voice
Technical Skills: Lead and background vocals, vocal arrangement and songwriting.
Vocal Range: Tenor (clean and gainy), very versatile and fast.

Qualifications: Worked with Garth Brooks writers at Major Bob in Nashville and in Hollywood. Many demo sessions and solo recording projects. Also recorded two albums with the band Cowboys and Indians, worked with Mickey Newbury, Gary Morris, Arnon Tippan, Cal Chapin, Carpenter, Pam Tillis and more, Cal country. Star Search champion 1989 and Battle of the Bands winner 1990. Performed at Blue Bird, Stockyard, Palmino and many more.
Available For: Country and pop recording session, demos, jingles, commercials, live performances. Demo and press kit available upon request.

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2. PA'S AND AMPS

- Marshall JCM900 50/100 switchbl head. Dual reverb, high gain. Mint cond. Less than 50 hrs on amp. \$695 obo. 818-763-2103
- 2 412' spkr Marshall cabs for sale, \$1000/set, full stack. 213-865-7959
- 2 new Marshall JCM800 412 straight black cabs, \$400/ea; \$750 both. Steven, 805-497-0107
- 15" spkr cab, carpeted & covered, w/horn & PAS 15" spkr. Xint for bs or keyboards, \$100 Burt, 818-889-2109
- Ampeg bs cabs. 4-10, \$250/ea. Richard, 213-663-5966
- Ampeg SVT 300 wnt head w/8 1"0 cab, owned & toured w/ Paul Simonon/Clash, w/Calzone road cs's, xint cond, \$1500 firm. Mick, 818-765-1802
- BBE 422A sonic maximizer, new in box, w/mnl & warranty, \$230. Gilbert, 213-962-6223
- Carver PMC100 stereo amp w/150 wts per side, in box w/clean warranty in your name & mnl too, \$485. Naglia, 213-650-7911
- Carvin 12 chnl PA, built in pwr amp, w/light cs, 2 15" spkrs w/horns, \$2000 obo. Lou, 818-506-8068
- Carvin 100 wnt tube gnt amp, xint cond, \$275. Roger, 818-361-2224
- Fender BXR400 1/2 cab bs stack, rkt mnt head, 4x12 & 1x15 cabs, 1 yr old, sell for \$700. 213-221-4337
- Fender Champ amp, practice amp, \$75 obo. Miller McMillan, 213-828-6878
- Fender Spectrum bs cab, 1 1/2" & 2 1/2" spkrs per cab. Mint cond, \$300 ea obo. Tony, 714-562-9237
- Fostex 450 recrdng mixer, 8 ltrk, immaculate cond. & EV BK 832 stereo mixer, immaculate cond. both for \$900. 818-792-9037; Pager #818-309-3016
- Marshall 4x12 slant cab, empty, \$145 firm. 818-788-0610
- Marshall 50 wnt combo, chnl switching, lx loop, perf cond, \$375 Steve, 213-465-3294
- Marshall 100 head, JCM800 series, \$400. Mike, 818-981-0745
- Marshall 100 wnt head, metal head, gain & lx loop, modification, \$475 obo. 818-449-7375
- Mesa Boogie Mark III rkt mnt head, mint cond, \$800. Barry, 818-609-7934
- Mesa Boogie Studio 22 combo tube amp, small but loud, \$500. Eves, 818-763-8669
- Peavey MC-8 stereo mixer/combo, \$250. Peavey CS400 amp, 200 wts per chnl, \$200. Lem, 213-399-4251
- Randall 215 bs cab, xint cond, w/casters, \$200 818-377-5841
- Randall 412 cab w/Altec spkrs, very punchy, grt crunch, \$200 Jonathan, 818-609-7934
- Randall 412 cab w/Jaguar spkrs, \$350 firm, cash only. Scott, 818-762-9242
- Randall RG100ES head, chnl switching, xint cond. Must sell, \$375 obo. Dave, 213-456-0112
- Randall Switch Master 150, grt cond, 2 chnls. Paid \$550, sell \$200 firm. 818-346-2115
- Roland Jazz Chorus JC120 head w/Peavey spkr cab, 2 1/2" spkrs wired for stereo use. \$425. Michael, 213-484-1886
- Roland Jazz Chorus, JC120 amp w/anvil cs, \$350. 805-373-9895
- SWR bs amp, model SM400, avail, 7 months left on warranty, \$725 Mike, 213-452-2663
- Vox 212 cab w/orig spkrs, \$300. Mark, 805-949-2587

3. TAPE RECORDERS

- Fostex X26 4 trk, 4 months old, hardly used, \$355. 818-509-5838
- Oriental MX5050 1/2" 8 trk recrdg, grt cond, \$1000 obo. Nick, 213-461-2626

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- Studer/Revox PR99 MXII, 1/4" 2 trk, like new, low hrs, xint cond w/calibration tape, \$1800 obo. Peter G, 818-761-9081
- Tascam 8 trk recrd & mixing console, model 388, little use, accessories, \$2499 FOB Seattle. Richard, 206-364-7891
- Tascam 38 8 trk 1/2", xint cond, \$1200 obo. 818-449-7375
- Tascam 40-4, 4 chnl, 1/4" recrd, 7 1/2 & 15 IPS. Lrg or small reels. W/DBX & anvilcs. \$850. Billy Martin, 213-578-5740
- Tascam 388 8 trk recrd & mixer, built in EQ, xint cond, \$1800. 818-506-2697
- Tascam M30 mixingbrd, 8 in, 4 out, 3 band paramtrc EQ, lx sends, xint cond, \$600 obo. 714-898-0090
- Tascam model 424, multi ltrk recrd, new in box w/mnl & warranty, \$465. Gilbert, 213-962-6223
- Teac A-3440 4 trk 1/10 rtrcdr, \$400. Lem, 213-399-4251
- Yamaha MT2X 4 trk Porta-Studio w/6 input mixer & lx send, pitch control, \$325 obo 213-663-0767; 213-957-4760

4. MUSIC ACCESSORIES

- Ibanez AD80 vintage analog delay, \$35 obo. 818-763-2103
- '67 Fender Tele Rhythm PU, \$75. Xint cond. Lou, 213-962-1433
- Alesis HR16, brnd new, w/warranty, \$250. 213-419-0748
- Alesis Quadraverb Plus, new in box w/mnl & warranty, \$375 Gilbert, 213-962-6223
- Anvill road cs, 2 1/2 Marshall 412 bottoms, \$250 obo. Mike, 818-981-0745
- Art SGE stereo gnt lx, 7 at once, delay, reverb, harmonizing, chorus, etc. Brnd new, paid \$550, sell \$350 firm. 213-962-7274
- Boss DD2 digital delay, DM2 analog delay; TSM-5 pwr supply; Ibanez CS9 stereo chorus; CP9 compressor; SM9 Super Metal. All xint cond, wrkg perfectly, \$30-100. 213-667-0798
- Boss Dr Rhythm DR220A drum mach, xint cond w/mnl & cs, many drum sounds avail. \$100 213-878-5560
- Digital music MX-8 Midi patch bay/processor. Programmbl, \$145 obo. 818-509-3961
- Eventide H3000S, xint cond, \$1800 firm. 818-995-6266; 818-907-5445
- Korg Triplet digital delay & Rockman Midi pdl, \$500 obo. Reuben, 213-223-4916
- Nady 201 VHS True Diversity wireless mic system, bmd new, never used, \$400. 213-452-4472
- Oberheim DX mixing drn mach w/blue anvilcs, willing to sell for \$700 obo. 818-845-2222
- Portable Midi studio. Roland DS keyboard, 32 ltrk sequncr, 4 trk recrd, cords, mic, Gd for demos, \$600. Chris, 213-756-3073
- Quadraverb, \$325 obo; Pro Hush, \$400 obo; DBX noise gate, \$110 obo. Nady 201 wireless, \$300 obo. George, 714-898-0030
- Rockman X100 w/chorus & away comes w/AC adaptor, \$95 obo. 213-663-0767, 213-957-4760
- Roland A80 Midi keybrd contrlr, \$2000; Roland MC500 Mark II micro composer \$1000, 360 Systems AM 16's audio cross point swtchr, \$700 Joe, 818-898-3830
- Roland M-160 mixer, xint cond, \$500 obo. John, 818-80-9131
- Sennheiser wireless mic, top of the line, mint cond, model 4031, must sell, Incanl hrdship, \$1895 obo. Kip, 213-823-6256
- Solid Support, 23 spc, metal rck, black, \$75. 818-763-3742
- Symetrix 501 comprsr, \$200. Jim, 213-372-3782

5. GUITARS

- 1959 Gibson Melody Maker, \$625; 1963 Fender Dual Sonic, \$525. Troy, 818-353-3635
- 1962 Fender Strat, all orig, sunburst, w/orig HSC, \$4200. 213-539-6347
- 1966 Fender Strat, sunburst, orig PU's, head stock altered, No collectors, pls. Very sweet tone, plys like a dream, w/HSC, \$1285 818-788-0610
- 1980 Gibson Les Paul custom w/Yamaha pegs & DMazio PU's, \$495. 818-799-6754
- 1987 black Gibson Les Paul custom w/70's PAS PU's. Grt cond, \$500 firm. Mark, 805-949-2587

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- BC Rich Gunslinger, American made, black lacquer fretbrd, reverse head stock, truly awesome, \$750. Captain, 213-920-2475
- BC Rich 513 bs, American made, translucent, pink, cs, \$300 obo. 213-221-4337
- B3 gut, xint cond, redstar burst w/blackened chrome. Solid body, classic 1967 model, Japanese make, \$150 obo. Alan Shaw, 213-827-7556
- Carvin 5 string bs gut, custom paint, EMG's, sharp lkg & plyng, \$575 obo. Tony, 714-562-9237
- Carvin V220, Kahler, EMG's, 24 frets, killer action, never goes out of tune, \$1200 new, will sacrifice, \$600 obo. 714-898-0090
- Classical gut, Greg Brandt model #50, 1989, \$2500 new, sell for \$1500 obo. 818-509-8725
- Dean Armstrong clear gut, rare, gd cond, \$800 obo. Greg, 213-318-8049
- Destroyer Star, black w/bld hrdr, blonde Chandler neck, F. Rose trem, Jackson PU's, w/cs. Lks, plys & sounds grt. \$250 obo. Glen, 213-834-8958
- Epiphone elec gut, 2hrnking PU's, trembar, xint cond. HS-1 \$100. Lou, 213-933-1433
- ESP Mirage custom, black, 3 PU's w/F. Rose. Perf cond, \$800 obo. Dave, 213-456-0112
- ESP Strat w/cs, brnd new, 1 Hmbckr, 1 single coil, F. Rose, \$600. Eves, 818-763-8669
- Fender American Strat, standard model, candy apple red w/white PU gut, maple neck, g/g bag included. \$400. 213-306-3884
- Fender Tele, 1973, rare black w/maple neck. All orig, grt cond, \$850 obo; 78 Tele, sunburst w/maple neck, mntl, obo. Both w/orig cs, 213-841-6914
- Gibson 335 style copy elec gut, grt cond w/small practice amp, \$135. 818-783-6782
- Gibson ES-175D, 1965, F-holes, 2 Hmbckng PU's, parallelagram inlays, zigzag tail pc, beautifl sunburst. Xtra fine cond w/orig cs, \$1250 obo, 213-878-5560
- Gibson Explorer, xint cond, black, Kahler trem, comes w/HSC, g/g bag, leather strap, stand. Lks & plys grt. \$400. Lv msg. Jeff, 213-466-9745
- Gibson Les Pauls from 70's. Custom black & sunburst, standrd & pro w/90 PU's. All xint cond, no modifications, w/cs, \$600-800. 213-867-0798
- Ibanez 540 Radius, maple fretbrd, black, \$400. Jim, 213-465-9218
- Ibanez 540HS gut, brilliant yellow, w/cs, used once, xint cond, \$500. John, 818-840-9131
- Ibanez RG530, tan finish, all black hrdr, F. Rose, maple unfinished neck, perf cond w/HSC, \$350 213-439-3737
- Ovation acous gut, 23 y/o, grt cond, \$350. Jack, 213-969-0126
- Rickenbacker 3000 bs, short scale, lale 70's, w/cs, \$400. Eddie, 818-848-4278
- Takaramine classict gut w/HSC, \$250. Mike, 818-247-7100
- Tele neck w/les Paul feel, handmade, rosewood fingerbrd, Jumbo frets, \$100. Lou, 213-473-8132
- Tobias bs gut, xint cond, black, handmade, \$1100 obo. 213-349-0604
- Valley Arts gut, F. Rose, 3 EMG's, bmd new, \$1100 new, sacrifice, \$850 obo. 818-449-7375
- Yamaha acous/elec gut w/HSC, brnd new, \$400. Ron, 213-455-3936
- Yamaha Elec bs, black body, Plys grt, \$350; Ibanez elec bs, cream body, ebony neck, Active Elec, \$450. 818-990-2328

6. KEYBOARDS

- 1 Memory Moog Plus, mint cond, still in box, never used w/anvil light cs on wheels, 300 wnt mixer amp, all for \$3000. Joe, 213-969-8337
- Casio CZ101, multi timbral, w/mnl, \$125. 818-509-3961
- Classic Hammond B3 organ w/killer sound & 2 Leslie spkrs, \$1500 obo. John, 213-931-7945
- Emu Proteus 1 synth module, in box w/clean warranty in your name & mnl too, \$720. Naglia, 213-650-7911
- Korg EP51 elec piano w/strings, 76 touch sensitive keys, transposes, xint cond, \$700 w/pedal, 818-990-2328
- Korg M1, immaculate cond, \$1200 obo. 818-792-9037; Pager #818-309-3016
- Korg M1, like new, \$1200 obo. Mark, 213-829-6308
- Kurzweil K1000, \$695. Richard, 213-663-5966
- Roland D50, \$650. David, 213-840-5119
- Roland JD800 synth, 1 month old, under warranty, xint cond. Includes cs & 7 Sound Source library cards, \$2500. John, 818-840-9131
- Roland Juno 60 w/MD8 Midi interface & DP11 pdl. Perf cond, a classic, \$350. 818-763-3742
- Roland PG300 synth programr for Juno 1 & Juno 2. New, never used, still in box, \$80. Howard, 714-776-1026
- Yamaha DX7 w/cs, gd cond, xint sounds, \$650. Burt, 818-889-2109

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8. PERCUSSION

•Alesis HR16 drm mach. \$200 obo 818-509-3961
•DW drms. 9x10, 10x12, 14x14, 18x22, w/Rim systems, black sparkle lacquer finish, still in boxes. \$1800. Roger, 818-547-9998
•Ludwig Pro Line classic drm set w/modular hrdwr. 14", 15", 18" toms, 2 24" bs drms, 8x14" snare, anvill toer cs, \$2000. Gavin, 818-567-1085
•Rodgers 8" deep snare maple shell, \$75. 818-994-8841
•Sablant 20" V8 ride cymbal, gd cond, \$60 obo. Tim, 213-838-6468
•Tama drms, jet black, dbl bs kit, 2 22" bs drms, 12 & 13" toms, 2 16" floor toms, 14" snare. Grt sound & cond. \$1200. Steve, 818-501-4204
•Wtd. Cow bells. Must be in gd cond, will pay cash. \$5-15. 818-361-3765

9. GUITARISTS AVAILABLE

•Ambitious guit/vocs sks studio wrk & estab. pro act. No pay to ply. Uniq style, grt 90's tone, verst. Pros only, pls. Keith, 818-405-8933
•Attn. Pro guit, 24, avail to J/F party rock, groove orientd metal band. Have gd image, srngs, orig & bckng vocs. Donny, 213-696-3333
•Avail, black, HR progrs guit. Sks open minded band w/ gd srngs. My infl. Steve Morse, Neil Schon, Jason Becker. Oscar, 818-508-0052
•Avail. Guit to J/F orig. metal band. Have chops, equip, tmosp, lng hr image. Infl Q'zy, Maiden, Dio, Q'Ryche. Pts hr msg. Jeff, 213-466-9745
•Black fem blues guit/sngr worlg matrl, skg bs plyr & percussnt to start doing cafe & club wrk. Danika, 213-759-4579
•Blues based HR guit avail. Vocs, image, deditcn, exp, vintage gear, gd att. Beck, Clapton, Page, Hendrix. 213-343-0850
•Blues Infl rock guit w/vocs, lkg for band. True exp, stage & studio. Zep, Beck, Aero, Clapton. I'm your missing link. Call anytime. 213-343-0850
•Blues rock guit avail for pro grp w/gigs or recding sit. Pros only. 818-761-9354
•E Cat guit lkg for pro sit only. Style include Extreme, Firehouse, Lynch Mob, Ozzy. Band must have image, equip & att. Will relocate. Demos a must. Mika St James, 809-482-2679

•Eclectc Id guit/vocs sks tour, studio sits ala Hornsby, Neville's, S. Colvin, Queen Ida. Berklee grad, modern gear & image. Gemy, 213-444-7181
•Euro guit w/voc w/ro image, lds, rthm & 12 string guit. Infl Tesla, Badlands, Paid. Lkg for HR band. Harry, 1-7 pm, 714-675-4114
•Exp, pro guit avail for paid sits. Any & all styles. Dependbl, reliable. 818-705-4729
•Exp, pro guit avail. Steady, tastef, melcd. Jazz, blues, cntry, Brazilian, hybrids, fusion. Jerry Lee to Jr to Joao to Joni. Matt, 213-829-9779
•Explosive HR w/dynams & real creativity, pwrl srng & writr. exp. Metallica, Jane's, Richards, Zep. Weir, 213-285-5548
•Fem id guit plyr lkg for altrmv band. Infl Dinasaer Jr, etc. Melissa, 213-460-6487
•Fem rock guit from England is avail for immed tour & session wrk. etc. Has abill, image & deditcn. Nory, London, 011-44-71-4855229
•Fem rock guit w/2 internat'l albums, tour exp, avail immed to retrn to USA, worldwide w/ro mgtd, signed band. References, lks, pubshd wrt. 818-349-4874
•Guit avail for altrmv band. Infl Violent Femmes, Dead Kennedys. Fred, 818-982-3206
•Guit avail for hrd edged, altrmv band. Infl 9' Nails, Jane's, Guit, Joe. 818-342-1118
•Guit avail for proj or jams. Grooving, shreding, singing, sngrwr, clown philosopher. Into Primus, Anthrax, Crimston & Floyd. Ken, 818-957-8134
•Guit avail to J/F melcd, HR, metal act in vein of Rainbow, Sabbath, Rising Force. Have chops, image, gear & demo. Christopher, 213-876-0656; 213-556-8900
•Guit avail to join band. Rock, funk, R&B, Sty, Ethridge, Prince, S.R.Vaughn. Rick, 213-202-0895
•Guit avail, Funky chops, urban contmpy music only. Infl EW&F, S. Wonder, Al Jarreau, Prince. Johnny, 213-831-6881
•Guit avail. Pys elec & acous 12 string, also slide. Rock, HR, blues, funk to HM. Xint equip & image. Srs only. John Androtti, 818-893-2781
•Guit avail. VH, Shanker, Scorps. Image, pro gear, xint demos & press. Joey, 213-869-1000
•Guit into band & recding proj. Infl Beck, Lukather, Gary Moore. Mark, 213-653-8157
•Guit lkg for muscins to write & form progrs band. Rush, Kings X, Zep. 213-465-9484
•Guit lkg to J/F straight ahead, raw, pwrl, sleazy, grooving, K/A band w/ro image to rock the world. Chris, 818-994-4782
•Guit lkg to join band. Emphasis on taste, qual, orig, style. Bluesy, Claptonesque, Little Feat, Steely Dan sort of thing. Lyle, 818-763-7427
•Guit lkg to write ala Rainbow, Rush, Kings X, BOC. Only Boy George, Tony ioml lk alike will be considered. 213-465-9484
•Guit aka band, HR or blues style. Infl 3 chords, a little

booze, a little blues & tattoos. Chris, 714-843-2035
•Guit sks estab HR band. Infl Skid, early Q'ryche. Much recding, live exp. Have vocs, pro gear, demo, studio access. 818-846-6057
•Guit sks estab, melcd, metal band. Xceptnl plyr, writr, showm w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
•Guit sks estab, melcd, metal band. Xceptnl plyr, writr, showm w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
•Guit w/ro chops. Infl Satriani, Hendrix, Clapton, sks band doing classic rock covers, T40 or orig w/mngt. Have pro gear, exp. Image, 714-827-8095
•Guit, 20 y/o. Bad Brains, Sonic Youth, Nirvana. Texture, juice, flavor. Solid exp w/srs tones. No metal, no cheese, no ties. Justin, 213-883-0709
•Guit, 27, sks cmrcl rock sit. Grt plyr w/top notch equip. Ideas, lks, desire & bckng vocs. Skg pro minded band, muscins. J. J., 213-464-4371
•Guit, L/R, 23. Berklee grad. Funk, blues, rock, jazz infl. Grt equip. Sks studio, GB or orig band, gigs. Steve, 213-657-3930
•Guit, L/R, slide, sks to J/F blues based rock band. Infl Stones, Crowes, Little Feat, Allman Bros. Ira, 213-659-1951
•Guit, L/R, totally pro equip, image & att. w/d qual vocs, sks melcd, cmrcl HR band w/supreme vocl/rtrmn. August, 818-762-5745
•Guit, seasoned pro, sks all orig rock act. I am infl by Satriani, Vai, Shenker & Lukather. Have xint equip & att. Jeff, 818-980-8307
•Guit/sngrwr, 35, lkg for band or collab. HR & altrmv. Infl Stones, Bowie, Iggy, Floyd. Dave, 213-469-2637
•HM guit sks band. Have pro gear & will travel. Infl Dokken, Q'ryche, Dio, Whitley & more. Yrs exp, Chris, 213-479-4814
•Ld guit extraordinare, avail to singr or band w/sngr. Have matrl & grt tone. Lynch Mob, Dokken, early VH. Al, 818-964-2212
•Ld guit, 20 y/o, sks band into Zep, Aero & the blues. Cool, lng hr image, have tmosp. 213-478-6846
•Ld guit, 29, w/image, gear, chops, exp, matrl & vision.

Skg pro, cmrcl HR/HM band. VH, Vai, Lynch style. Brian, 213-865-3535
•Ld guit/voc sks cntry rock grp. Infl James Burdon & Albert Lee. All pro equip. 818-343-9074
•Lkg to J/F HM band. Have pro gear & tmosp. 29 y/o. Srs inquires only. Infl Q'ryche, Priest, R.Rhodes, G.Lynch. 818-767-5406
•Old dog guit w/voc sks band &/or muscins to form one. Marshall equip, hr, tmosp. Our music or theirs. 818-240-0274
•Outstndng blues, jump blues guit, very exp. Roots orientd, contmpy intensity w/40's, 50's image. Sks band w/same. Rod, 818-501-0377
•Pro guit avail for 5 pc, progrs, metal band. Pretty boy k, Maiden music. Huge guit rig, over an album of matrl. Sean, 213-258-6599
•Pro guit avail for metal proj w/recd deal or maj mngt. Have image, recd releases & deditcd to the max. 818-506-6423
•Pro guit sks cmrcl HR band. Grt sngrwrng a must. Bckup vocs. Infl VH, Bad English, Winger. Troy, 818-448-4151
•Pro guit w/mtl, lks, deditcn & xint srngs, sks estab band or muscins to form top metal band. Infl Extreme, Skid, Aero. Mark, 213-498-8326
•Pro Id guit w/mtl of feel & style avail for HR/HM band. Infl Michael Shenker, Gary Moore, Brian, 818-762-5445
•Progrs 22 y/o HR guit avail to J/F band. Have lks & tint. No flakes, only srs call. Brian, 818-985-8217
•Psychidc guit does id, slide, etc. Infl Hendrix, Gilmore, Garcia. Sks the cool, jam scene. Ld & bckup vocs, BMI sngrwr. Larry, 213-739-4824
•P'rhous, tastef, melcd, blues rock guit sks pro sit. Infl Bad Co, Aero, S.R.Vaughn. Currently doing session wrk. Pros only. 818-761-9354
•R/L guit sks band or collab. Eclectc, gd musicianship, pro equip & att. Michael, 213-484-1886

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•Reggae, jazz, rock, funk, 32, very expressive, flowing improvs, elegant chord voicings. Album, tour credits. Passport. Dale Hauskins, 213-695-4089

•Rhythmic guitar. Singing & harmony. Writes. Sks musicians for collab for fun, rock, pop w/loads of harmonies. No hobbyists. Only problem solvers. Jeff, 213-312-1874

•Rhythmic guitar/voc & bs guitar. J/F Crue, Poison, VH sound R&R band. Paul, 714-276-9912; Troy, 714-877-1433

•Rhythmic guitar/songwrtr. Infl by everything w/punk edge. Sam, 714-990-6847

•Rhythmic guitar/songwrtr/strong vocals. J/F HR band w/hvy groove ala Skid, Cinderella, Guns. 23, have exp & image. No BS. Francis, 213-850-1745

•Road dog guitar/voc, 35, sks wrk. Pop rock w/blues, soul infl ala Commitmtns, R. Stewart, Neville's, H.Lewis. Modern gear & image. Gerry, 213-444-7181

•Rock solid guitar sks hi energy HR band that gigs fairly regularly. 213 side of hill pref'd. Infl old Aero, Cult, Zep, Tom, 213-285-9636

•Soulful, tasty guitar, very bluesy & funky. Ikg for the right tight rhyth section. Pros only. pls. Sharky, 818-710-1292

•Unschool'd, old school. Tele Les Paul pyr avail. Blues, boogie, swamp, R&R, HR, bottleneck, open tunings. Johnny, 213-850-1476

•Versatil, pro guitar avail for paid sits. Appears in Guitar World & Guitar Roster mags. 818-705-4729

9. GUITARISTS WANTED

•1 exp ld voc sks fiery guitar to J/F melodic, cmrd, mainstream, radio, trendy, HR grp. Showings, recording. Aero, VH, Crowes, Zep, Tommy, 213-836-3713

•2 guitar pny ndd. Ld & rhyth. Must have xnt image. Pussycat, Aero, Alice/Chains Infl. HOLLYWOOD DAWGS, 818-559-2279

•2nd guitar wtd for very uniq, ong pop band. Like the Beatles of the 90's. Xint sngs. Must have musicianship to match. 213-454-5708

•2nd ld guitar ndd for prog/ps metal band, not thrash. Sngwrting abil & knowv of theory necessary. Image, equip, tmspo & exp also req'd. Sean, 213-258-6599

•Acous guitar side person wtd for coffee house gigs w/ promising, young singer/songwrtr. No pay. Mngt. 213-470-8720

•Acous guitar to backup & collab w/ltnd voc/wrtr. Folkish rock music from the heart. When I get paid, you'll get paid. Angela, 213-280-9916

•Acous guitar wtd by fem singer/songwrtr. Infl k.d.lang, M.Ehrhage, 10,000 Maniacs. Has dates booked. Elena, 818-508-9651

•Acous lovers. New organization forming to unite pyr/s w/ compatible skill levels for acous parties & pro sits. No cost. No strings attached. Lisa, 818-569-5691

•Alt/rmtv band skg M/F who can share both voc & guitar duties. Humor & personality essential. Infl Nirvana, Mary's Danish, Sonic Youth. 213-661-7517

•Alt/rmtv band sks guitar for band w/hypnotic sound, gd tribal beat. Infl Joy Div, Cure, Richard, 818-914-1591

•Alt/rmtv guitar, 25-30, wtd by voc/sngwrtr, for cmrd rock tunes w/own style. Exp sngwrts only. Form band soon offer. No metal. John, 213-836-9230

•Alt/rmtv rock act w/marketable skg hvy edged pyr w/ psychic feel & stage presnc. Writing abils & backup vocs a +. Must be srs minded. Jennifer, 213-508-7045

•Architect guitar wtd by recording artist w/maj mngt. Infl Zep, Stones, Smiths. John, 818-509-1883

•Blues guitar wtd by fem voc to collab on sngs & start band. Infl include B.Raitt, R.Cray, Indigo Girls. Debbie, 213-829-4337

•Christian rock, metal guitar wtd to form band. Strong faith & gd sns of humor a must. Lv msa. Dan, 714-563-2150

•Guitar wtd by 3 1/2 oct singer/guitar for hi energy, HR band. Must have tm, sns of humor. 213-962-3260

•Guitar wtd by bst & dmrr for band in tradition of Zep, Stones. R&R image, 19-22 only. Jack, 213-649-5271

•Guitar wtd by parit, artistic, modern, psychotic, groove oriented band. Guitar wise, P. Furs, Adrian Blue, Gang of 4, Love/Rockets. 213-957-9974

•Guitar wtd for alt/rmtv band. Infl Peter Murphy, Sisters, Nick Cave, Image, alt & dedicatn a must. 818-994-9325

•Guitar wtd for alt/rmtv, modern act w/rbl intrst & atty. Must sing. Must have pro gear & imspo, 818-716-0825

•Guitar wtd for prog/ps rock grp. We have studio, surplus of verstl malf. Mark, 714-661-9651

•Guitar wtd w/passionate, soullful rock style. From Aero, Zep to Floyd & old Queen. Kelly, 213-342-9520

•Guitar wtd. 5th member. Plyng acous, elec rhyth & 2nd on violin, backup vocs or organ for no synth rock band. Rachel, 213-392-8147

•Guitar wtd. CAPTAIN BLACK sks rhyth guitar w/backup vocs & ing hr. Come headline w/the big boys. Infl Ozzy, O'Ryche. No wimps. Captain, 213-920-2475

•Guitar wtd. Infl by Cougar, B.Adams, CS&N. Have maj mngt, maj agent, possible deal. Putting band together. Must sing harmony. Christopher, 213-471-5387

•Guitar/bestimator sought for alt/rmtv grp. Infl XTC, Hackett, C.Mayfield, Zappa, Jim, 213-223-7734

•Guitar/songwrtr for pro 2 guitar. HR band w/many solid contacts. Voc & ing hr image a must. O'Ryche mts Journey. Greg, 818-780-5588

•Guitar/songwrtr sks writing partner. True artists for real music w/no boundaries. Psychld soul, R&R, pop, L.Kravitz, Frampton, Lennon. 818-764-6554

•Industrial, new wave, techno rock guitar position avail for live showings & recording proj. Mldl & voc a +. No att's. Jordan, 818-973-2209

•Intense ld guitar wtd for prog/ps, metal, medieval band. Infl Dream Theater, Fates, Warlord. Absolutely no drugs. Alex, 213-408-6482

•L/R guitar wtd for bluesy & funk Infl HR band w/fem singer. 213-851-4316

•Ld & rhyth guitar pyr wtd immed for blues rock band. Ala Crowes, Faces, Stones, Nile. 818-705-0875

•Ld guitar ndd for prog/ps, dual guitar, speed metal band. All orig. Equip & tmspo a must. Infl Metallica, Megadeth. Positive att. 818-840-2717; 818-981-8618

•Ld guitar wtd for melodic rock act w/album credits. Must be team pyr, dedicatd. Bckng vocs a +, image a must. Pros only. 805-252-2485

•Ld guitar wtd for orig, melodic, alt/rmtv band w/fem voc. Gigs, demos, video. Infl Ride, Lush, REM, Smith. Srs only. 213-864-2641

•Ld guitar wtd to bck solo artist. Infl Foreigner, Billy Squire, Jefferson Starship, Marc, 805-286-9129

•Ld guitar wtd. Must have tape. Our sympathies lie along the lines of Johnny Marr, Honeyman Scott, Will Sargent. Sngwrting a big +. 818-289-1565

•Ld guitar/songwrtr ndd by cmrd HR band w/mngt, indie deal, show dates upcmg. 818-503-5561

•Ld singer & bs ply sk ld guitar w/bluesy style for orig HR band. Paul, 818-780-8754

•Ld rhyth & side pyr wtd for 2 guitar band. Open tunings a +. Ala Stones, Faces, Aero, Outrboys. 213-462-7465

•Lks & att guitar wtd to write sngs & form funky rock band w/ witty voc w/connex. Infl Sly Stone, Pwr Station, Steve Stevens, Prince. 818-845-9119

•Lng hr, rag-o-muffin guitar ndd. Chris, 818-980-9178

•Monster ld riper. Have full set & connex but nd new lds. Infl Val, Lynch. Must have hr. Chris, 818-761-5107

•Nat'l recording act, street glam style. Ikg for ld guitar. Send photo, demo & resume to 11400 4th St No, #806, St Petersburg FL 33716

•Pro guitar for estab, prog/ps, rock band. Showings for record co's. Infl Saga, Yes, Queen. Must sing & read music. Roger, 213-395-6428

•Prog/ps rock ensemble infl by ELP, Saga & Yes, sks 2nd ld guitar, 28-38. Must read & be able to sing backup. We have demo & gigs. Michael, 213-258-5233

•Rhyth guitar ndd, vocs essential, infl Red, Zappa, Doors, Dali. Recording 1st, then gigs. Gd karma, humor a must. John, 213-384-9107

•Rhyth guitar pyr wtd by estab R&R band. Gd image, tour minded. Ages 18-23. Infl early Sabbath, Zep, Rick, 213-223-3658

•Rhyth guitar/keyboard/bckng voc wtd for name local band. Cult, early Ozzy. Lng hr image a must. Jeff, 213-841-2554

•Rolling Thunder's rocking nephew nds lightning guitar. Elks Thunder, 818-841-3356

•Sirius Trixon, legendary Detroit rocker nds Beck, Richards, Wood, Perry type guitar/songwrting partner w/cool image, vintage gear. No drugs, booze. 213-960-9408

•Srs pop rock band w/rgt sngs sks creatv, melodic, ld guitar pyr ala Concrete Blonde, Pretenders, Terri, 213-848-9258

•Tender/guitar ndd for orig, acous, harmony trio. Age 20-30 y/o. Infl Beatles, CSNY, Hollies, Byrds, Roney, 213-876-4479

•Tintd guitar wtd w/strong bckng vocs ndd to compl ong rock band currently recording. C.D. Rehrl & lockout in Bev Hills. Must be reliable. David, 818-789-8968

•Top guitar ndd for nearly signed, top pop band. This will be the last call you'll ever nd to make. John, eves, 818-348-9377

•Vintage Strat wah wah plyng blues rock guitar sks raw sounding guitar w/soul. Infl Zep, Temple of Dog, Aero, Kevin, 213-306-5460

•Voc. Ikg for guitar to write w/on acous, then form HR blues band w/les Paul, Marshall sound. Direction between Zep & Love Bone, Seattle sound. 213-461-6801

•Voc sks inspired, bluesy guitar pyr to form ultimate, acous/elec extravaganza. Bckng vocs a +. Infl River Dogs, Bad Co & Tesla. Chris, 818-992-7502

•Warner Bros act sks guitar tech for local shows. Must have own tmspo. Decent pay. Mike Graves, 818-980-5850

•We writ the funk, gotta have that funk. No wah wah, no ply. Commit the funky crime, can you dig? Jamie, 818-772-1160

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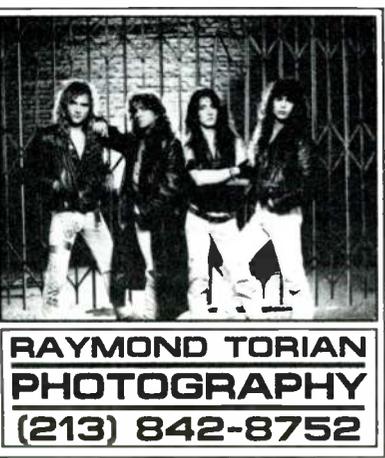
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*Wild, energetic, orig. Euro voc sks 24-30 yo dead srs/guit/sngwrtr to form/KABand, Scorps vein, Carmello, 213-301-3546
*Xint rock & blues guit plyr ndd to form a band Sngwrtr/singing abil. Dedicd, gd att, no drugs Daniel, 213-465-3546
*Young gnt w/blazing lids & grt kss ndd for bichin' HR band w/maj bl instr. LA's hottest only, pls. 213-969-9221

10. BASSISTS AVAILABLE

*Altrntv bst kg for band, Gene/Jezebel, Flesh/Lulu, Jane's type. Srs only. Kevin, 213-662-8344
*Altrntv bst, youthfl, thin & flashy. Finger pick, slap & pop plyr. Have pro gear, stage & studio exp. Infrt Boston, Skid, orig. Infrtly. Chris, 818-337-8026
*Avalil, pro bst for pro rock band. Maj touring & recrdng exp. Pro gear, chops, k&at. Full estab band is a must. Joseph, 818-753-7712
*Bs plyr avail. I've played w/Nina Hagen for the last few yrs & I've done the Nina Hagen albums. Lkg for paying sits. Srs musics only, pls. 213-652-7198
*Bs plyr lkg for srs club band. Into meck rock, soft rock, crtry rock or oldies. Ld & bckgnd vocs. Not young, thin or flashy, just gd. George, 818-764-6063
*Bs plyr srs reggae band or T40 rock band. Tommy, 818-753-3375
*Bst & lg guit avail. HR. Adam St James, Michael Stewart, 818-763-3538
*Bst skg funk rock band. Infrt Flea, J.P. Jones. Have exp, gd equip & trmpo. Must be open minded. 213-255-0791
*Bst sks wrk in LA. All styles, but pref jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-286-5918
*Bst soloist, new LP w/recrdng co, pro gear, maj touring exp. Lkg for overseas sits, 1 nites, fill ins, recrdng sits. All styles. Dbls on keys, 213-662-6380
*Bst w/bckup vocs sks wrkg or soon to be wrkg classic rock, T40 band. Steve, 818-780-7010
*Bst w/strong ld vocs, 4 oct range, sks wrkg band. No metal or HR. 818-579-6792
*Bst, 29 sks band in AC/DC, Cult, Masters or Danzig vein. No glam. Non cmrcl matrl pref'd. Joe, 818-781-0959
*Bst, 38 yo. Elec & acous. Can read & can sing. Pref jazz & blues. Wrkg sits only. Pete, 714-530-0425
*Bst. Singls ld + harmony. Writes Sks musics for collab for fun, rock, pop w/loads of harmonies. No hobbyists. Only problem solvers. Jeff, 213-312-1874
*Bst/ld voc lkg for wrkg T40, cover or csis band. Current rock, dance, R&B, oldies, classic rock. Singing around 40 sngs. 3-6 nites/week minimum. Mark, 213-653-8157
*HRd core bst & hrd core voc team lkg to JF dot ld hrd core, speed metal band. Pro metal heads only. Maiden, Testament, Slayer, Megadeth. 213-464-1532
*Pro bs plyr sks wrkg sits. Many styles. Pro gear, trmpo. Veikko Lepisto, 213-392-5964
*Pro bst for hire. Srs, pro srs w/srs pros. Avail for perfrmnc & studio. Have xint equip, xint reader. 213-285-7824
*Pro rthm section, over 30 albums recrd'd, world tours, etc. Lkg for signed or bckd skl. 818-545-4550
*Pro, top of the line bst avail. Has xint equip, reads, also plys keyboard. Lkg for wrk in studio or perfrmnc. Pros only. 213-285-7824
*Rock bst w/studio, stage, lng hr & pro gear. sks estab

band w/groove & studio. Infrt Kiss, Boston, Chris, 818-337-8028

10. BASSISTS WANTED

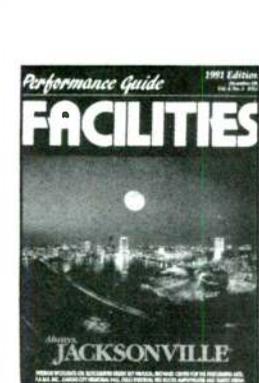
*#1 bs plyr wtd for hrd groove, blues rock band. Infrt Crowes, Cult. Image, exp, equip & att a must. Terry, 818-789-8933
*#1 exp ld voc sks fastly bs to JF melcd, cmrcl, mainstream, radio frndly, HR grp. Showcsg, recrdng. Aero, VH, Crowes, Zep. Tommy, 213-836-3713
*#1 K/A bs plyr wtd by HR band, straight forward, low skng, sleaze plyr/wtd. Richard, 213-851-8781
*1 funky R&B, jazz bst wtd. Infrt Marcus Miller. Bret, 818-994-8841
*A bs plyr wtd for orig. jazz, funk, rock by drmr, 29, & guit, 26. Pros & srs only. 213-697-8952
*Acous stand up bst wtd for folk/adicd recrdng, giggering Srs. Srs only. Greg or Cheryl, 213-962-1369
*Aggrv, super creatv, pro bst w/wild energy wtd for innovatv HR band w/lock out, grt sngs & ltrf. Jane's, Zep, Guns, Tesla. 213-285-5548
*All pro HR band w/killer sngs, image, alt, studio, skg HR bst w/top of the line chops, image, gear. alt. Bruce, 213-851-1372
*Altrntv band sks bs plyr. Infrt Lords, Johnny Thunders, Andy McCoy. Formerly 55 Stoli Rocks. El, 714-624-1969; Mike, 714-626-4789
*Altrntv giggering band lkg for bs plyr. Infrt from Replacemnts to Fugazi, Soul Asylum to Police. Jay, 213-932-0680
*Altrntv rock act w/danceably sks groove plyr w/hvy edgng, psychld feel & stage perfrmnc. Keys a +. Srs minded only. Infrt EMF, Jesus Jones, Jennifer, 213-508-7045
*Altrntv, melcd, speed & acous, spanning all moods. Bst wtd w/gothic infrt image. We have direction, we are dead srs & ready. Dave, 818-957-2475
*Arena ready, well estab, compl HR grp sks pro bst w/all the essentials. If you don't have it all, don't call. 818-564-8076
*Band sks bs plyr. Srs calls only. Progrsv rock. Ron, 818-840-8549; Chris, 213-396-6505
*Black fem blues guit/sing/worng matrl, sks bs plyr to start doing cale & club wrk. Danita, 213-759-4579
*Bluesy, funky bst wtd. Forming blues band d Lee, 213-878-2542
*Bs guit wtd to bck solo artist. Infrt Foreigner, Billy Squire, Jefferson Starship, Marc, 805-286-9129
*Bs plyr nll by Cougar, B. Adams, CS&N. Have maj mngt, maj agent, possible deal. Putting band together. Must sing harmony. Christopher, 213-471-5387
*Bs plyr ndd immed for HR, cmrcl band. Vocs a must. Image, 18-23 pref'd. Steve, 213-969-0180
*Bs plyr ndd to form band w/guit/sing/sngwrtr w/ehrsfl spc. Infrt Rock Pile, S.R. Vaughn, Smithereens, Ben, 818-985-7827
*Bs plyr that has xint ltrf, lng hr a must & grt personality. Band w/3 albums sks bs plyr. 818-341-5019
*Bs plyr w/voc abil, for funky, bluesy, HR band, Zep, Prince, Maggie's Dream. LA based. 213-851-3337
*Bs plyr w/voc, creatv live wire, for 5 pc rock band. Gear, chops, dedciv. We want it all. Pros only. Dee, 818-781-7003
*Bs plyr wtd for blues, rock grp. GASOLINE ALLEY. Must be 30 yrs or older, have equip & trmpo. 818-785-8671
*Bs plyr wtd for drmr, keybdst & guit worg musc. Infrt Steel Pulse, Yes, C. Corea, Jeff Berlin, Pat, Jeanne &

Todd, 213-391-2653
*Bs plyr wtd for HR band in Pasadena w/gigs. Must have equip, trmpo, gd kss & style. Infrt Whitesnake, Ozzy, Zep. Bob, 818-246-0465; 818-577-9770
*Bs plyr wtd for melcd, HR band. Must have gd equip, kss & pro chops. Have BMI in house mngt. Leon, 818-248-3008; Dave, 818-955-8825
*Bs plyr wtd for pro sit, Jones, Bootsy, Redding, Hamilton. Bckup vocs a +. R&R image a +. 213-876-9898
*Bs plyr wtd for soon to be wrkg 50's, 60's, 70's R&R R&B band. Craig, 818-763-1665
*Bs plyr wtd to compl line up in Stones. Faces style rock band. We're ready to gig, are you? Nile, 818-705-0875
*Bs plyr wtd who can ply for lucratv proj. Mohi, 213-390-7431
*Bs plyr wtd. Pop, money, fama, kss, chops, young, IO. Mngt, legal, bl instr. Spence, 818-441-6256
*Bs plyr/keybd plyr wtd to compl alt org band. Infrt J.P. Jones & Getty Lee. Charlie or Jonathan, 818-705-2486
*Bst for orig rock band. Jesus Jones, Duran, Idol. 21-25 yo. 818-505-1272
*Bst ndd for hvy, altrntv, metal band. Very image orientd. Must have rthm stylt & open mind. Pros only. 213-871-8054 x 527
*Bst ndd for nearly signed, top pro band. This will be the last call you'll ever need to make. John, evns, 818-348-9377
*Bst ndd for orig sng orientd, HR band. Vocs mandatory. We've got lones, equip, image, att & connex. Jess, 818-345-4465
*Bst ndd for pro HR proj. Hrd wrkg & dedciv. Infrt Dokken, Badlands, Tesla. Rehrs in Lng Bch area. Lv msg. Glen, 714-236-2242
*Bst to compl 4 pc band nll by Dokken & Skid. Equip, trmpo, lng hr image. No drugs. Scott, 818-762-9242
*Bst w/lnfrt & sngs of humor wtd for eclectc, roots rock proj. We have mngt, studio & 24 hrk demo in progress. 213-820-2140
*Bst wtd by 3 1/2 oct singr/guit for hi energy, HR band. Must have ltrf, sngs of humor. 213-962-3260
*Bst wtd for band proj Infrt Rush, U2, Police. Under 25. Dan, 818-753-4179
*Bst wtd for band w/Smashing Pumpkins vibe. Dylan, Doors undergrmd lyrics, Stones groove & crunch. 213-605-9706
*Bst wtd for dark, orig, progrsv, metal band. Vocs a +. Lng hr, sweat test. Must have demo. Infrt O'Ryche, Sabbath, Primus, Alice/Chains, Michael, 213-644-1539
*Bst wtd for hvy, altrntv band, 18-24. No drugs. SHOCKWOK, 213-380-7148
*Bst wtd for hvy, undergrmd rock band. Infrt Nirvana, Mud Honey & Soundgarden. Tony, 818-786-0929
*Bst wtd for melcd rock act w/album credits. Must be a team plyr, dedciv. Bckng vocs a +, image a must. Pros only. 805-252-2485
*Bst wtd for org, pro grp. Strong sngs. Maj mngt. Infrt INXS, Simple Minds. Paul, 213-655-4546
*Bst wtd now. Energy of Dumpstir, lk like Peppers, punk edged rock. Pistols mt & L. Colour. 213-874-3640
*Bst wtd, 21-25, by guit & drmr. Infrt Ozzy, Whitesnake, Blue Murder. We have matrl. Richard, days, 818-360-3744; Eric, nites, 818-380-1560
*Bst wtd, 21-25, by guit plyr & drmr. Infrt Ozzy, Whitesnake, Blue Murder. We have org matrl. Richard, days, 818-360-3744; nites, 818-360-1560
*Bst, madman wtd for ultimate, pwrhouse, 70's pop, punk, glam style R&R band. 213-669-0144
*Bst, slnr, drmr wtd. Infrt Extreme, O'Ryche, Beatles,

Floyd, etc. 213-874-9176
*Christian bst wtd to jam & have fun w/bnd new, creatv rock. 213-88895
*Christian rock, melcd bs plyr wtd to form band. Strong faith & gd sngs of humor a must. Lv msg. Dan, 714-563-2150
*CODE BLUE sks bst w/chops, image, for aggrsv, hi energy, melcd metal w/melcd ballads. No self conscious people or non musics. 213-326-9446
*DALL DAGGER sks pro bs plyr w/kss & chops. We have cool lones, rehrl spc, gigs. We sk world domination. 818-753-9164
*Dynam fem voc & drmr w/sngs. lkg to form band w/energy, capable musics who are willing to wrk. Infrt Concrete, Jane, Cowboy Junkies. No flakes. Erin, 213-661-3468
*Exp, ltrf, dedciv team plyr, over 26, wtd by voc/sngwrtr for pop, rock, dance, crossover, 90's sound. Image orientd band. J.R., 213-452-3948
*Explosive, young bst wtd. Lynch Mob, VH, Ratt, Winger. Hi energy, gd kss, pro equip necessary. Have many sngs, rehrl spc, pro equip. 818-763-3894
*Fem bs plyr wtd for orig rock band. Recrdng, showcsg, video, bl instrt, private rehrl spc. Al, 818-982-5252
*Fem bst for strght ahead, alt fem R&R band, 4 pc. Currently being shipped by atly. Showc's, upcmng gigs. 213-351-1789
*Fem singr/keybdst/wrtr & guit/wrtr lkg for bst to form org band. Infrt include Blondie, Rox y Music, New Order. Teresa, 213-935-0881
*Fusion bs plyr ndd for ongoing recrdng proj & live gigs. Infrt in jazz & progrsv instrmtl rock. Real book reading helpul. Roger, 818-361-2224
*GHOST SPIRIT SOCIETY sks pro bst. Have bckng, mngt, bl instrt. Phil, 818-706-7348
*Groove bst wtd. Blues, HR, gut level band. Srs, motvtd, no drugs. Infrt Cult, Aero. Zep. No bald, lat, old, ugly lones. 213-273-2559
*Grooving bs plyr who can sing. Pasadena area. 818-794-6322
*Guit & voc skg 1 K/A white boy to ply some bs. Les, 213-920-1775
*Guit, voc & drmr sk bs plyr w/strong bckng vocs for immed gigs & showcsg. Kelly, 818-341-9590; Doug, 818-886-6514
*Guit/voc skg 23-29 fem bst. Bckng vocs a must. Infrt My Bloody Valentine, altrntv, Jeff, after 6 pm, 213-935-1596
*HIGH ANXIETY now auding bs plyrs. Andy, 213-462-7753
*Hvy plyng bst wtd for estab band. Must be dedciv, responsbl w/trmpo & killer equip. No flakes & gd att. Saini, 213-735-3028
*Industrial, new wave, techno rock bst position avail for live showcsg & recrdng proj. Mxdl & voc a +. No alt's. Jordan, 818-973-2209
*JUMBO DELIK, bckd by Dr. J, lkg for funky, pop slapping, groove bst for funk, metal, rap band. Must be srs, have trmpo, must have equip. Dr. J, 818-991-3451
*Keybd plyr & drmr ndd bs plyr for jazz & contmryrnp. Lkg to ply local clubs. Keith Johnson, after 6 pm 213-664-0355
*MUSIQUE & DANCES lkg for M/F bs plyr. Ethnic R&R, cultural tones, hvy to soft rthms. Michael Fox, 213-465-2482
*Natl act w/bckng & instrpno deal, sks young, hot bst. Must have vocs, equip, trmpo & total dedciv. Infrt Crisp, Skid, 213-876-3489
*NATIVE CORP, funk rock band w/bl instrt, lkg for org, groove master bst. Infrt Rufus, Twr of Pwr, Loose Ends, James Brown, Darryl, 213-202-9032

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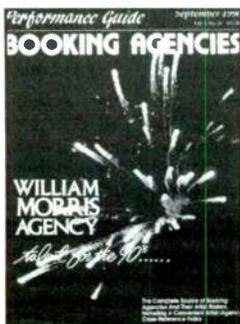
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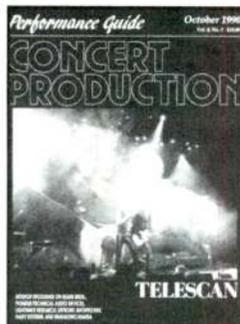
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•Allen Los Angeles, voc maniac, sks rocking band. Creativ Intl, creatv art. LA bands only. 213-969-8595
•Altmtrv guit, 25-30, wid by voc/sngwrtr for crml rock lures w/ownr style. Exp sngwrtrs only. Form band soon free. No metal. John, 213-836-9230
•American native voc/lute plyr, sks adventurous rock band. Intl Bowie, Redding, Morrison. 818-506-8660
•Avalit, voc, R&B, contmpy jazz. Johnny, 213-831-6881
•Bckup singr kg for estab T40 band. 3 oct range. No flakes, no drugs. Srs, 213-479-1406
•Bckup voc avail. Any style except HR. Reads music, hrd wrkg. Tell me what you wnt & I'll sing it. Julie, 213-301-6940
•Bckup voc, male, avail for toung bands. Styles from pop, rock & soul. 15 yrs exp. Also wrtr & percussnt. Drug free. J.J., 714-848-1639
•Black fem voc, 25, gospel bckgrnd, R&B feel, kg for recrdng, bckup wrk, for session & demo wrk. Angie, 213-285-3215
•Boomer, big vocs, crunch, pro training, exp & att, image, guit, lyrics, snrgs, demo, 24, Skids Scoops, Guns, Zep, 213-390-4169
•Dedictd, mthvtd frntmn w/ks, vox & exp kg for hungry, mega band. Must have it together. Intl Hanot, Zep, Beatles, R. Stewart, 213-288-2549
•Demo singr avail. Pro. Have wrkd w/Bros. Johnson, Billy Preston, Natalie Cole. For hire. 213-962-6194; 213-857-1727
•Euro fem voc avail. Grt vox ala Morrison. 818-243-2858
•Exp frntmn kg for classic rock band. Intl Who, Boston, Zep, Jim, 818-545-3629
•Exp singr kg for band into Bowie, Michael Hutchins, Steve Tyler. Keith, 213-461-1306
•Exp, charismtic voc sks unq, artistic mindd proj, forming or formed. Into Jane's, Siouxsie, U2, Cure vibe. Patrick, 213-455-1647

•Exp, male voc, 27, R&B Intl, CD credits, sks estab, pro sit. Pop, altmtrv ala Tony Hadley, Black, Mick Hucknall, Kelly, 714-347-0171
•Extremely creatv, pwrlf singr/wrtr, sks pro seasoned musics, 28 & older. San Gabriel Valley. Intl Q'Ryche, Priest. 818-955-5307; 818-912-2378
•Fem bckgrnd voc w/3 1/2 oct range, sks wrkg projs only. 213-326-0792; 213-675-7390
•Fem pro voc, wide range, verstl styles, Euro, pro dance. Pro sits only. 818-986-3732
•Fem rock singr, pwrlf vox, exp & contacts, everything but the band. Keys, drms, bs & guit wid. No drugs. 213-288-6638
•Fem singr kg for musics to perfom tok, blues &/or jazz snrgs. Call if intrsd. Janet, 213-931-8541
•Fem voc avail for demos & sessions & bckgrnds for showcs's. Tape avail. Jennifer, 818-769-7198
•Fem voc avail, ld & bckgrnd, to do recrdng projs. Hrd wrkr & no ego. No metal, pls. Rosanna, 818-769-4230
•Fem voc extraordinary, xtremly bally, soul, verstl. Exp. Rock, blues, funk, soul. Lks, charisma, recrdng showcsng, GB, etc. Pro att, ego in check. Jessica, 213-850-1580
•Fem voc skg guit to collab on snrgs & form contmpy blues band. Intl include B.Raitt, R.Cray, Indigo Girls, Debbie, 213-829-4337
•Fem voc sks HR musics or band for recrdng & toung. Intl Extreme, O'Ryche, Tesla, Studio & road exp. Srs inquires. Tanya, 818-506-8437
•Fem voc sks rock recrdng act, frnt or bckup vocs. Studio & road exp. Must be srs wrkg grp. 213-656-7212
•Fem voc, blonde, blue eyes, sks orig band. R&B rock to HR. Intl Aretha to early Zep. 213-456-6739
•Fem voc, exp stage & studio, grt vox & verstility. Sks T40 or cntry band or session, demo wrk. 818-343-2498
•Fem voc/sngwrtr/dancer kg for a band ready for success. Pop, rock & a touch of everything music. I've got the snrgs. Lashette, 213-470-4510

•Gung ho fem voc/dancer skg demo, recrdng proj & Top 40 bands & ballads. Nd orig. Tracy, 714-846-0454
•Hot fem voc in developmnt w/ld sks session wrk to help keep vox wrkd out. I will sell your sng. Robyn, 818-509-8354
•Hrd core voc & bs plyr team kg to J/F dbl ld hrd core, speed metal band. Pro metal heads only. Intl early Maiden, Testament, Slayer, Megadeth. 213-464-1532
•Industrial rock, voc/keybstd sks musics &/or band. Have compl set of orig matr. Arthur, 818-304-9031
•Ld voc sks rock band w/ht snrgs & star image for recrdng & toung. 818-760-7311
•Ld voc/rhytm guit & bs guit kg to J/F Crue, Poison, VH sound R&R band. Paul, 714-276-9912; Troy, 714-877-1433
•Male pop singr avail for demos, jingles & session wrk. Exp, Intl, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
•Male voc avail for R&B, dance or pop demo sessions &/ or bckgrnd sessions. Christopher Todd, 213-257-2751
•Male voc/lyrcst, 29, w/PA & dynam range. Intl Roxy Music, Tears, U2, P.Gabriel, Craig, 818-353-2826
•No blues. Singr w/album credits, image, amazing range, sks mgnd proj, Leatherwolf, Dokken, O'Ryche, TNT. Srs only. Real singr for real band. Jason, 213-962-5228
•Orig rapper from Philly who is Prince Intl'd & prodcd own rap music & orig sounds, kg for prodcr or mngr. 213-278-7352
•Pretty boy, 6 ft blonde frntmn, sks band w/image or guit

to form. Intl Skid, GNR, Tango, Aero, Crue, Stacy, 818-782-5815
•Pro male voc/sax plyr for R&B, jazz, rock & pop music. Sks band or intrsd musics to perfom with. Steve, 714-996-5261
•Pro voc avail for metal proj w/recrd deal or maj mgnt. Have image, recrd releases & dedictd to the max. 818-506-5423
•Pro voc avail to do demo wrk, bckgrnd sessions & also studio sessions. Syley Anita Baker, Angela Winbush, Phyllis Hyman, Alisha, 818-786-2737
•Pro voc w/maj album & tour exp ala Mickey Thomas, Coverdale, sks pro rock act w/deal & mngr. 213-323-4787
•Pwrlf fem voc/sngwrtr/keybstd sks musics. Avail for demos, sessions, ld & bckgrnd. Grt range & grt chops. Patil, 213-273-7584
•Rock, blues singr/sngwrtr, medium range, sks orig band. No luzz box, speed heads or blonde, curly hr show off. The real thing, pls. Chris, 213-856-0152
•Singr avail for altmtrv band. Fred, 818-982-3206
•Singr, 22, kg to J/F aggrv & vicious sreal level band. Intl Pistols, Crue, Guns, alcohol. No posers or bubblegum rockers. 213-856-6186
•Singr/lyrcst sks unq, HR band. Chains mts Face. I'm a cross between Axl, Mike Patton & Davy Vain. Gavin, 818-244-6737
•Singr/lyrcst w/mid range vox sks unq, HR band. I'm a cross between Axl, Mike Patton & Davy Vain. Gavin, 818-244-6737

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 •Solo, uniq pop artist sks band. Keys, guit, bs, drms. I've got the sngrs. Mark. 213-871-8055 x 573
 •Soul singer, maniac, 25. Album, MTV credits. Grt range, tone, image. Infi Aretha, Araya, Anthony, Abba. Sks exp, gifted freaks. No GIT. 818-907-3977
 •Srs, attractv, pro trained fem sks R&B, pop, jazz projis. Infi, anything from Whitney Houston to Billie Holiday. Tara. 213-827-5731
 •The best rock voc is now avail. Ala Aero, Pussycat, Cooper. Image, no posers. Sks band w/mngt or financl bckng only. 213-856-4734

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12. VOCALISTS WANTED

•#1 arena rock grp sks new fem voc. Ballads to bluesy hr rockers. Exp not as import as tint & desire. Your sngrs welcome. Tom, 213-288-3562
 •#1 voc wtd by K/AHR band. Lks & all a must. Infi LA Guns, Skid, AC/DC. Richard, 213-851-8781; Razy, 213-655-6516
 •2 or 3 fem bckup singers ndd immed for shows & recrdng for HOLLYWOOD DAWGS. Lv msg. 213-856-4734
 •2nd tenor ndd for vocal grp. Must be able to sing hr range in natrl voc. Must have hr range in falsetto. Must be able to sing in soprano area. Michael, 213-766-9275
 •Altrntv, no govt band, semi estab, kg for new fem singer. Determined, energetic, fun. Own 24 studio & rehrl spc in Hilywd. Mary's Danish. 213-772-5851
 •Band sks pwrfl voc w/grt range. Pros only. Must have tmppo & pro att. Infi Alcatraz, MSG, Whitesnake. Jerry, 818-769-3736
 •Band w/3 albums sks male voc. Lng hr a must. 818-594-0389
 •Bckup singer wtd. Slender, black fem for orig, pro grp. Strong sngrs. Maj mngt. Infi INXS, Simple Minds. Paul, 213-655-4346
 •Black male voc w/image wtd for pro, funk, jazz, T40 band. Srs calls only. 818-792-9037; Pager 818-309-3016
 •Bluesy, HM w/lots of orig matrl, sks tintd male voc w/gd image & grt range. Jeff or Stan, 818-988-2345
 •Call machine, hear sngrs. U2, idol, Stevens, Floyd. Must have pwrfl, pro vox. Only the best. Alex, 818-994-9486
 •Christian rock, metal voc wtd to form band. Strong lath & gd snrs of humor a must. Lv msg. Dan, 714-563-2150
 •Dtrm & gnt skt voc to form HR cmrd grp. Brett, 213-832-2898
 •Dynam, tintd voc/frontmn wtd for pro, cmrd, rock act. Infi Winger, House of Lords, Lynch Mob. Frank, 818-905-8059

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•Estab HR band w/studio, legal rep, skg frontmn w/ ultimate presnc & vox. Image, imagination & maj exp a must. 818-768-7488; 818-780-8596
 •Estab rock act sks pwrfl voc. Image & strong stage presnc a must. Infi old VH, Klux, Aero. Srs only. Lee, 818-766-7169
 •Estab rock sks pwrfl voc. Image & strong stage presnc a must. Infi old VH, Klux, Aero. Srs only. 818-766-7169
 •EXCEPTION sks voc. Meldr HR, pro sit w/mngt. Orange Co based. 714-772-7911; 714-840-4486
 •Fem bckup singers wtd for R&R band. Gospel, blues &/or R&R inl rd. Willie, 818-508-3188
 •Fem bckup voc wtd. You are hot, thin, black & very soul. You are avail for showng for pop act w/legal, mngt & lbl intrst. Spence, 818-441-6256
 •Fem ld singer ndd for internat'l dance music band. We have local gigs that pay well. Must be able to sing in languages other than English. 213-344-9441
 •Fem rapper/singer wtd for upcoming prj. Srs inquires only. Wendell, 818-769-1045
 •Fem rock singer wtd. Album proj. Infi Heart, Skid, Whitesnake, Vixen. Glamour, sks, range, pwr, nd only apply. 818-349-4874
 •Fem singer w/insprng vox & persona. for neo baroque, gothic, folk band w/maj publishing deal. Magical thinking a +. Scott Lawrence, 818-986-3686
 •Fem singer wtd for R&B dance vocal grp. Under 27. Recrd deal is set. Srs only. Dale, 818-763-8530
 •Fem singer wtd to do 60's covers & also maybe some orig. Alex, 213-487-4014
 •Fem voc w/heart, soul & an ear for harmony, wtd for recrdng artist, pop, funk, altrntv band. Justin, 818-501-6990
 •Fem voc, all styles, wtd for multiple projis by hot, young sngwr w/rlk recrd, pro studio. Also especially encouraged. Marshall, 213-204-7912
 •Fem voc w/instrmtl/sf cover by pro fem voc/guit, to form week nite wrkg duo, soug & orig. Pros only. Doreen, 213-479-0131
 •Frotrmn wtd for orig groove rock band w/grt matrl & gigs.

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Infi Zep, VH & Extreme, etc. Steve, 213-874-9950; Paul, 818-902-0998
 •Groove-o-rama grunge act sks voodoo sexualists/lyrics/poet to form ultra cult grp. Smashing Pumpkins, Jane's Cure, Killing Joke. Pros only, exp pref'd. Page 213-658-0218; 213-394-3635
 •Guit & dnmr sks voc to ultimately form band. Les, 213-920-1775
 •Guit ptyr w/rehrl spc sks voc to form Zep, Beatles, Crowes type band. Lng hr image, under 26. 213-478-6846
 •Guit/sngwr sks wrting partner. True artists for real music w/no boundries. Psychotic soul, R&R, pop. L. Kravitz, Frampton, Lennon. 818-764-6554
 •HIGH ANXIETY now auding vocs. Andy, 213-462-7753
 •Hip hop, funk, R&B singer/dancer/rapper, who is youthfl, sexy, hungry to go platinum, to join grp. Alexio, 714-780-9324
 •Ld voc wtd for orig groove band w/grt matrl & gigs. Infi Zep, VH, Extreme, Yes, Jimmy, 818-783-9023
 •Ld voc wtd to compl hvy rock band. Pro qual vox & image necessary. Style of Lynch Mob, Dokken, early VH. AI, 818-964-2212
 •Ld voc wtd to compl metal, semi thrash band w/mayn origs & free rehrl spc. Must have dedictn, PA, image & pro att. Ron, 213-674-6889
 •Ld voc wtd. Must have mega image & vox & tint by cmrd HR/HM band. Rob, 213-594-6176
 •Lkg for ethnic fem singers. 18 & older. In state of Cal, LA or Orange Co area. 213-281-8542
 •LOST BREED sks male voc. Infi Sabbath, Maiden, Purple, UFO, Eric, after 6, 818-907-8629; Winnie, 818-787-9353
 •Male & fem voc ndd by keyboardist/arrngr for demo work on spec. J. Osbourne, W. Houston style. Contmpy R&B only. Aasron, 213-465-1684
 •Male ld voc ndd for pro HR proj. Hrd wrkg & dedictd. Infi Dokken, Badlands & Tesla. Rehrls in Lng Bch area. Lv msg. Glen, 714-236-2242
 •Male ld voc ndd to compl wrkg, HR, orig band. Infi YNT, Hagar, Scorpis. Pros & srs only, pls. Shawn or Marc, 818-705-8407
 •Male, melcd voc/frontmn wtd. Journey, Jovi, Whitesnake style. Team ptyr. Pros only. No drugs. Only srs nk call. Scott, 714-988-0926
 •Melcd metal band w/grt sngrs, real tint, direction & rock image, sks same in male voc. Pro vox, pro att. Sam, 818-907-9264
 •Melcd rock band w/killer sngrs & lbl intrst sks ld singer w/ tenor range. Infi Leppard, Jovi, Queen, White Lion, Mike, 818-848-8357
 •MISGUIDED, all fem band, sks pro male voc for replacemnt. 213-851-2175
 •Muscn/arrngr/compr kg for artist to collab with. Have own studio, style, R&B or rap music. Possible recrd deal. Louis Lee, 818-818-8890
 •MUSIQUE & DANCES is lkg for fem voc. Ethnic R&B, passionate rhythms, tribal dnm beats. Explore into a different category of your mind. Michael Fox, 213-465-2482

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 •NINJA skg metal voc for upcoming paid gigs & Cabo Wabo Catina gig. Mike. 213-727-0094
 •Phenom! male voc w/td for band negotiating maj mgnt & publishing deal. Cmcrl, melc: HR. Soto, Tate, Hammell. Must have grt range & image. 818-980-2472
 •Pro band w/1990's HR sound skg tntd voc. Eric Martin, Dan Huff. Call for details. Frank. 213-397-3212
 •Pro HR band nds singr. Gd pipes & pro att. Coverdale mts Hallford mts. No gools. Charlie. alter 6. 818-781-8998
 •Pro male voc w/td to join very srs, emotional, dynam R&B band. Must have grt tone, lks & desire to succeed. Lv msg. 818-591-0663; 714-394-9717
 •Pro voc w/td for cmcrl metal band. Have blntstr. Recrdng proj. Must have range, showmanship, team plyr. J.R.. 213-864-7567
 •Pro voc w/td. Must have xnt image, vox & tnt for cmcrl, HR/HM band. Rob. 213-594-6176
 •Pwrrl, aggrsv ld voc ndd to compl all orig, progrsv, speed metal band. Pro att & trnspo a must. 818-840-2717; 818-981-8618
 •Rapper/sng'r w/td. If you can picture Public Enemy mixed w/EMF, call me. Lou. 213-657-7319
 •SEXSY SINN from No Cal, sks frontmn. Infil LA Guns, GNR, etc. Mngt, bkng, rehrl spc, studio access, killer gigs. John. 209-434-5406
 •STORMY WEATHER sks the one in a trillion, needle in haystack, for crying out loud, a man who can sing his buns off. 213-289-8784
 •Studio caliber voc/wrtr sought by eclectic, progrsv, pop rock grp. In vein of Mr Mr, Toy Matinee, Genesis, etc. Exp pros only. Michael. 818-559-3355
 •Studio exp'd, hl tenor voc w/td by guit to shop demo as team for maj lbl deal. Infil Coverdale, L.Gramm, Mickey Thomas, M. Bolton, Mark Gordon. 213-653-8157
 •Tenor ndd for accous, harmony trio. Age 20-30 y/o. Infil Beatles, CSNY, Hollies, Byrds. Randy. 213-876-4479
 •THE MEANIES, relocated from Detroit, sk aggrsv frontmn w/clean, strong vox, att, for intense, altrmv infil HR band w/punk energy. Atty. Bl intrst. 213-467-4556
 •Tntd voc w/td to compl orig pop band. Xnt matrl. Must have vox to match. Srs only. 213-454-5708
 •Triple A voc/sngwrtr sought by guit w/srong ideas. Nd cmrcly minded collab w/gd range, guit xtrme +. Melodies makes sngs. J.J.. 213-464-4371

•Uniq voc w/ing hr image ndd for very hvy, yet melcd, metal band. John. 714-670-8576
 •Uniq voc w/range w/td to compl aggrsv, pwr metal band. Music between Maiden & Megadeth. 100% dedicin. Have lockout studio. Brian. 213-371-5820
 •Uniq voc w/range w/td to compl aggrsv, pwr metal band. Music between Maiden & Megadeth. 100% dedicin. Have lockout studio. John. 714-671-8576
 •Verstl, open minded young male singr ndd for moody, mystic, xperimntl, HR jazz proj. Spirituality, dedicin, pipes appreciated. Your destiny awaits. David & Michelle. 818-240-5595
 •Voc for estab, HR band in So Cal, sks top voc in So Cal. Pro image, trnspo & the will to rock. We have publcist & atty. 213-402-7794
 •Voc ndd for xperimntl, modern, bizarre band w/infil industrial, dance, hvy groove & soul. Infil Cure, Prince, 9 Nails & Slayer. 18-23. Roman. 818-753-9025
 •Voc sought by hot, new, up & cmng, LA band w/own studio & pubshr. Must be srs, dedictd & responsbl. Image a +. 213-634-1584
 •Voc w/td by dual guit HR band currently writing 1st EP. Infil O'Ryche, Maiden, Fates. Steve. 818-883-1961
 •Voc w/td for 24 trk master recrdng. We have maj mgnt & prodr. You nd image & dedicin. Michael. 818-989-5447
 •Voc w/td for band proj. Very creatv, progrsv, plus gd sngwrng. No one over 25, pls. Infil Rush, U2, Jane's, Dan. 818-753-4179
 •Voc w/td for hrd hting, rock band. Must have an aft. 714-547-4767
 •Voc w/td for hvy, progrsv, metal band. Must have range & pwr. Music Fates, King Diamond. Have rehrl studio. Darren. 818-762-7905
 •Voc w/td for loud & aggrsv, hvy, xperimntl band w/altrmv rock infl. Must have sns of melody. No metal or rookies. 213-960-4489
 •Voc w/td for progrsv rock grp. We have studio, surplus of verstl matrl. Mark. 714-661-9651
 •Voc w/td for x-members of Friction Addiction, for recrdng. 818-240-1801
 •Voc w/td, 21-25, by guit & dmr. Infil Ozzy, Whitesnake, Blue Murder. We have matrl. Richard, days. 818-360-3744. Eric, nites. 818-360-1560
 •Voc w/td, 21-25, by guit & dmr. Infil Ozzy, Whitesnake, Blue Murder. We have orig matrl. Richard, days. 818-360-3744. nites, 818-360-1560
 •Voc, bs dvr dmr w/rt Infil Extreme, O'Ryche, Aero,

Beatles, etc. 213-874-9176
 •Voc, lks, att & vox for HR act. Let's swap promos. Infil Plant, Hallford, Extreme, Slaughter. 303-287-3730
 •VON SKELETOR sks ld singr. Guit plyng pref'd. Hvy sound. Zep, Metallica, Kings X, Megadeth. John. 818-509-6979
 •We already have S.Tyler, we already have S.Hagar. What we want is the next one. 818-344-6648
 •Wrd. Ld voc w/emotion, originality & balls for xtrmly hrd rocking, blues infl, estab band in Mid-West. 708-766-9920

13. DRUMMERS AVAILABLE

•16 y/o dedictd dmr avail for hi energy rock band w/ing hr image ala Skid, Warrant. Eric. 818-243-3020
 •A hrd hting, groove slammng, HR dmr lkg for creatv, HR band w/studio, gigs, srs future. Exp, grt contacts. Bkup vocs. Jeff. 213-477-5016
 •Aggrsv dmr, 13 yrs exp, grt meter, chops, vocs & lks. Desperately nds stimulating challenge. Rush, Heart, Zep, Loud Sugar. 213-913-1603
 •Aggrsv, soufl dmr sks very srs sit w/progs proj. SOA kit. Nd mgnt or bkng. Very dedictd. Infil Gabriel, INXS. Dave. 213-895-4460
 •Avail, Fem dmr to join already formed band. Dedictd, hrd wrkg & energic & fun. LKg for the same. No HM. 213-820-7279
 •Brutal dmr w/toung, recrdng, video exp, lng hr & stage presnc sks HR band w/maj mgnt, lbl deal or paying sit. 213-575-3801
 •Chicago R&B dmr, 25, avail for gigs or to join the right proj. Bret. 818-994-8841
 •Dependbl dmr w/gd ears, avail to sub. T40, hip hop, rock, funk, swing, cntry. Dina. 213-257-1806
 •Dmr avail. Big sound for HR/HM band. Jim. 213-478-1981
 •Dmr sks band or muskns. Infil White Lion, Dokken, Crue, VH. 818-753-1631
 •Dmr sks cmcrl rock band. Srs plyrs only. 818-753-1631
 •Dmr sks HR band. Infil Tesla. Pro gear, pro att. 818-888-6130
 •Dmr sks HR Hllywd band. Infil Pussycat, Poison, Crue, GNR. Call for more info. Alan. 818-752-0879
 •Dmr sks modern rock band infl by Jane's, Faith, 9 Nails. Toung & recrdng exp, gd equip & trnspo. 213-863-0256
 •Dmr w/12 yrs pro stage exp, sks T40 &/or csls. Solid,

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dependbl, some bkng vocs. 213-393-8625
 •Dmr, 17 yrs exp, dbl bs, pro equip, Tmspo, vocs & lyrics. Sks aggrsv, progrsv, altrmv metal band. Sabotage, Metal Church, O'Ryche, Ozzy, Mark. 213-787-1839
 •Dmr, 26, w/live & studio exp, straight ahead style, top image & equip, sks ggngng sit ala Lynch Mob, Skid, Brad. 818-563-9677
 •Dmr, fem, sks all orig rock grp. 10 yrs exp, stage, studio & garage. Infil Zep, Crowes, Rush, Steisand, Business sns & gigs a must. Sabina. 213-925-2398
 •Dmr, hrd hting, single kick, xnt credits, endorsementts & image. Dedictd. Skg band w/mngt, studio & future. Infil Petty, Cougar, Trick, Eagles, Rick. 213-296-2654
 •Energic, altrmv rock dmr w/creatv, grooving beats, lkg for energetic, all orig band. Infil Ride, Echo, Sonic Youth. Call if srs. 213-881-9411
 •Exp dmr/lyricst/voc, skg session wrk or wrkg band. Not into image, into tnt & abil. Srs calls only. 213-548-6869
 •Have dtrms, will travel. Lkg for band that is going on the road or is wrkg steady in town. Ply most styles. Maury. 213-641-8232
 •HR dmr sks real muskns or band into music 1st & icing 2nd. John. 213-521-9809
 •HR, hrd hting dmr avail. Top chops, killer lks, grt gear. Skg maj lbl, hrd roots rock grp w/same for recrdng & toung. Chris. 619-295-5372

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- Hrd hting solid dmr wait, image & album credits, sxs estab HR act along lines of, Image, LA Guns, Lynch Mob, etc. Timmy, 805-252-2485
- Hvy htm w/dynams lead & pocket avail now. Gd act, lks, chops & pro gear. Rick, 714-965-0510
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- Keith Cronin, x-Pat Travers, avail for recding, tours. 213-858-8132
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- Pro blues dmr avail. Much road & studio exp. Albert King, BB Kings, SRV, Hooker. Strong, smooth, 6/8, shuffle. 213-478-1851
- Pro dbr bls dmr sks cmrl HR, proj, studio, tour. Ana Black. Massive lng hr, pro gear, click trk, stage, studio, tour exp. 818-567-7330
- Pro dmr avail for bluesy, funky, HR band. Infi Cult, Kings X, Bill, 213-874-7118
- Pro dmr w/exp. equip, xtreme dcdctd, sxs wrkg or soon to be wrk T40 band, rock or pop, even weddings. Mark, 213-945-5522
- Pro dmr wrk recrd avail for csts, demos & T40, etc. 1 sing kl & ply all styles. Paul, 818-902-0998
- Pro dmr, in the pocket plyr, grt feel & meter, gd act. All styles. Avail to join & fill in w/wrkg grp. Sorry, paid sxs only. Mark, 213-306-4898
- Pro E Cst dmr w/maj recding & touring exp sxs cmrl band w/mngt ala TNT, VH, Steelhead. 818-247-9117
- Pro tem dmr sks srs org band. Funk, rock, R&B. 10 yrs exp. Live, video & touring. Melanie, 213-951-4544
- Pro percussnnt avail for studio wrk. Pitato, 818-763-3577
- Pwhouse, solid dmr lkg for raw, intense, HR groove band. Infi Alice/Chains, Love/Hate, Cult. Exp studio & club circuit. Rock image. Pro sxs. Wolf, 818-905-9653
- Sledge hammer groove, dbl kick plyr. Total pkg, full promo avail. Xtremly pro sngwrts only. pis. T.C., 213-275-5979
- Soull, groove monster w/rlnt time & chops, sks soull R&B inrl rock band w/gtr sngs. Infi Pocarro, Garabaldi. 818-780-0859
- Timball, conga & bongos plyr. Has xlnf chops, image & scuo. Srs only. John Androtti, 818-893-2781

- Totally pro dmr, exp, bntklee grad. Just comp'd nat'l tour. Infi Smiths, Blisstonee, Young MTV k. Avail for wrkg, pro sxs. Roei, 818-508-6806
- Triple AAA dmr avail, pro. Studied plyr. All styles. Lds, chops & groove. Studio & stage exp. Ld & backup vocs. Kevin Crabb, 818-340-6588
- Hell's Kitchen avail. Very agrsv, loud, dbl be showmn. No trash or thrash. Xtensv live, studio exp. Pro HR/HM sxs only. Cozy, 213-395-3963

13. DRUMMERS WANTED

- #1 HR dmr nnd for orig, hvy rock band. Must be able to ply w/click for recding & must have gd grooves, light fills. Greg, 818-794-5992
- #1 voc/strmn & guit team w/pro abil, act & image, sk dmr w/same to compli HR band. 818-377-8347
- 4 pc, showncng, danceable, orig, rock band w/CD & airply, nds pro dmr w/funky feel. Octipads a+. Dave, 213-470-1465
- Acid groove bands sks solid dmr w/soul to compli our very cool proj. Infi Love Bone, Jane's, Alice/Chains, Smashing Pumpkins, Trip, 213-876-1842
- Acous pop pr w/deal sks solid, exp dmr. 818-994-7171
- Aggrsv, dbl kick dmr nnd for pwr metal band. Infi by Anthrax, Pantera, etc. Bruce, 818-881-9906
- Aggrsv, hlp pop, funk metal band w/mngl & lbr intrst now audlting dmr. Faith, Nails, Public Enemy. Lng hr image. Varnes rehrsl. Sam, 818-57-8447
- All orig band lkg for dmr w/soid meter. Funk, jazz & world beat is our style. Srs only. Mickey, 213-821-4058
- Altmtv band sks dmr. Infi Lords, Johnny Thunders, Andy McCoy. Formerly 55 Stoll Rocks. El, 714-624-1969; Mike, 714-626-4789
- Band sks dmr. Infi 70's funk, Bad Brains, Perkins, Brutord. Must be willing to travel. 24 trk demo, gigs upcoming. Rod, 213-931-9095
- Black fem blues guit/sing w/orig matr, skg percussnt to start doing cale & club wrk. Danita, 213-759-4579
- Bluesy, funky dmr w/d. Forming blues band. Lee, 213-878-2542
- Christian dmr w/d to jam & have fun w/bnd new, creatv rock. 213-318-8895
- Cmrl HR band sks dbl bs monster. Troy, 213-862-3650
- Cmrl rock band w/fem voc sks dmr. Heart mts Rush, Robert, 213-973-7212
- DAL DAGGER sks pro dmr w/lks & chops. We have cool tunes, rehrsl spc, gigs. We sk world domination. 818-753-9164
- Dbl bs dmr w/d by unqk metal band. We have legal rep & killer demo. Brian, 818-765-7976
- Dmr for 60's/70's inrl rock band. Zap, Doors, Floyd. Solid meter & rock image essential. Carl, 818-509-1439
- Dmr nnd for band. Simple, hrd htr. Infi Beatles, Pretenders. Rehrsl spc in downtown LA. Tim, 213-874-6768; Pat, 213-547-4264
- Dmr nnd for innovatv, pro HR band w/real sngs, dynam.

- kcocki studio, Wild & soufl. Zep, Jane's, Metallica, Moon. 213-285-5548
- Dmr nnd for nearly signed, top pro band. This will be the last call you'll ever need to make. John, 818-348-9377
- Dmr nnd to orm band w/guit/sing/sngwr/wrhl spc. Inrl Rock Pile, S.R.Vaughn, Smithereens. Ben, 818-985-7827
- Dmr nnd. Must have too much hr, too many drms, too much lint, too much gd lks. Ndd immed. 818-988-7452; 818-983-6103
- Dmr to backup & collab w/rlnt vcd/wrtr. Folkish rock music from the heart. When I get paid, you'll get paid. Angela, 213-280-9916
- Dmr w/steady meter & versitlity, w/d to ply w/band. 213-326-0792
- Dmr w/rlnt & sns of humor w/d for eclectc, roots rock proj. We have mngl, studio & 24 trk demo in progress. 213-826-2140
- Dmr w/d by 3 1/2 oct singr/guit for hl energy, HR band. Must have lint, sns of humor. 213-962-3260
- Dmr w/d by bst & guit team forming metal, semi thrash grp w/free rehrsl spc & org sngs. Must have pro act, image, pro gear & own trnsp. Ron, 213-674-6889
- Dmr w/d by guit & singr. Cd meter. Groove orientd band. Marco or Pete, 213-465-7002
- Dmr w/d by pro HR/HM band w/arena, stage exp & album credits. Brian, 818-782-5445
- Dmr w/d for a blues & funk inrl HR band w/fem singr. 213-851-4179
- Dmr w/d for altmtv style band. Infl include REM, Replacemnts, loek music & HR. No gigs yet, but srs. Kirk, 213-655-7356
- Dmr w/d for band proj. Very creatv, progrsv, plus gd sngwrng. No one over 25. pls. Inrl Rush, U2, Jane's, Dan, 818-753-4179
- Dmr w/d for band w/Smashing Pumpkins vibe. Dylan, Doors undergrnd lyrics, Stones groove & crunch. 213-650-9706
- Dmr w/d for gp. Infl Hendrix, Al Bundy, LSD. Must practice naked, gd gigs. Cory, 818-360-2499
- Dmr w/d for innovatv, straight ahead, street sounding rock band w/groove. Must be responsible & motlvd. No act. Terry, 213-285-3128
- Dmr w/d for jazz demo recding session. No pay. Hector, 818-339-6371
- Dmr w/d for majd proj. We nd gd lint, 20-30, soft & hrd R&R. Kevin, 818-518-4924
- Dmr w/d for mealt, orig band w/fem voc. Have gd prd, versnt, responsbl, motlvd. Infl 10,000, Peltv, Stevie Nicks. 213-826-8017
- Dmr w/d for pro sit, pef w/mnt of acous/elec kit ala Bonham, Prince, Kramer, VH. Groove, yet style. 213-876-9938
- Dmr w/d inrl by Cougar, B.Adams, CS&N. Have maj mngt, maj agent, possible deal. Putting band together. Must sing harmony. Christopher, 213-471-5387
- Dmr w/d for comp 4 pc. SC based HR band. Infi Kiss, Crue, Zep. Dave, 213-745-2943
- Dmr w/d to compli all orig, progrsv, HR band. Infi Neil Pert & J Bonham, Charlie or Jonathan, 818-705-2486
- Dmr w/d to help form party band doing cover tunes for money. 818-545-9027
- Dmr w/d. 19-24, for groove orientd HR band w/maj lbr intrst. Sngs & image. Infi Cult, Skid, Prince. Pro sxs only. Scott, 818-505-1609

- Dmr, bst, singr/wrnt. Infi Extreme, O'Ryche, Aero, Beatles. etc. 213-874-9176
- Dmr, madman, w/d for ultimate, pwhouse, 70's pop, punk, glam style R&B band. 213-669-0144
- Dmr, not lattered. Gd lks, physical sngs, endurance. No metal peaks. Don't get anytime. Altmtr w/HR. 1992, not 1972. Jack, 213-969-0128
- Dynam dmr w/hvy beats & his heart falling for pop, rock & blues nnd to form band. Dcdctd, no drugs. Daniel, 213-465-3546
- Dynam, pro dmr for estab, progrsv, rock band showncng for recrd co's. Infi Saga, Yes, Queen. Must read music, exp w/click trk. Roger, 213-395-6428
- Estab band sks creatv dmr w/trnsp. Infi Jane's, 9 Nails, Smashing Pumpkins. Randy, 213-680-0893
- EXCPTIION sks dmr. Meild HR, pro sit w/mngt. Orange Co based. 714-772-7911; 714-840-4488
- Explosive, young dmr w/d. Lynch Mob, VH, Ratt, Winger. Hl energy, gd lks, pro equip necessary. Have many sngs, rehrsl spc. pro equip. 818-763-3894
- Fem dmr by pro HR/HM band w/arena, stage exp & album credits, ala Tommy Lee, Roxy, Tint, lks & showmndrnt nnd only. 818-349-4874
- Fem singr/keys/drtr/wrtr & guit/wrtr lkg for dmr to form org band. Infl include Blondie, Roxy Music, New Order. Teresa, 213-935-0891
- Funk, rock band w/weekly TV show & many gigs, mngt & bckng, sks strong w/rlnt time, fast learner, outrageous style. Time Generation, 818-907-3183
- Groove god showm w/d yesterday for headline, flashy, VH vibe band. Massive dbl connex. Wild, lng hr gods only. 818-988-7452
- Guit plyr w/rlnt spc sks dmr to form Zep, Beatles, Crowes type band. Lng hr image, under 26. 213-478-8846
- Guit sks pwrfl dmr w/dplr who can rock, hip hop & reggae w/syncopation & swing to form hot, progrsv band. Clay, 818-562-3175
- HR, metal dmr w/d immed for name local band. Cult, Danzig, Thin Lizzy. Voccs a definite +. Lng hr image a must. Jeff, 213-874-2553
- Guit sks pwrfl dmr w/dplr who can rock, hip hop & reggae w/syncopation & swing to form hot, progrsv band. Clay, 818-562-3175
- HR, metal dmr w/d immed for name local band. Cult, Danzig, Thin Lizzy. Voccs a definite +. Lng hr image a must. Jeff, 213-874-2553
- Hrd hting dmr w/bckng voccs, image, positive act, w/d by band w/24 hr lockout. mngl. Style. Lynch Mob, early VH, Aero, Warrent. 818-506-1415
- Hrd wrkg rock lkg for dmr ready for lng haul to top. Nds dcdctd, humor & burning love of music. Tara, 818-846-1212
- Hrd wrkg, determined band sks enthusiastic dmr avail to go above & beyond the call of duty. Cult, U2, Jane's. 800-244-9269
- Industrial, new wave, techno rock dmr position avail for live showncng & recding proj. Midl & voc a+. No act's. Jordan, 818-973-2209
- Lng hr, rag-o-matic dmr nnd. Chris, 818-980-9176
- Nat'l w/d & distribution deal, sxs young, hot dmr. Must have voccs, equip, trnsp & total dcdctd. Infi Crue, Skid, 213-366-3489
- Our slw recipe. Bowie's ballads, Fishbone's funk, Santana's gut, 90's crunch, Dylan, lunky, pound dmr w/d. 60's & 5 lvy sngs. Dny, 213-868-7117
- Pro blues gut w/orig slide, blues, funk, acous, dance music orig, sks innovatv dmr w/elec progrmmng knowldg. Chris, 213-396-2824
- Progrsv rock ensemble, GOOD THUNDER, sks dmr, 26-38. Must read & be comfortable w/click. We have demo & eq. Infi E. Van, Yes & Saga. Michael, 213-258-2533
- Pwr mad, dbl bs monster w/d. Infi Aldridge, Rockefield, Bonham, for proj w/ull set & connex. David or Chris, 818-768-5089; 818-761-5107
- Pwrfl & skilled dmr nnd for pro HR band w/mny solid credts. Lng hr image. Q/Ryche mts Journey. Greg, 818-994-3245
- Rock solid dmr w/d. Meter, chops. For 5 pc, straight ahead rock band. Srs inquires only. Dee, 818-781-7003
- Singr/guit plyr lkg for dmr to form band that plys hrd edged pop sngs. Infi Bowie, Crowes, Replacemnts. Larry or Andy, 213-929-2927
- Solid, hrd hting dmr w/d, age 20-24, for Hlwd sngwrng team, lkg to compli band. Steve, 213-850-6824; Jason, 818-752-2278
- Speed metal dmr ala Lombardo or Olrick. Tourng soon, album out. Recrd deal in negotiation. Total pro sit. John, 213-933-7293
- Spritlual dmr. Inspired by U2, Rush. 213-396-6099
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- Vsrstl dmr w/d for intellngt, mysticall, altmtv band. Infi Jane's, Cure, U2, Ron, 213-455-3936
- Warner Bros act sks dmr tech w/own trnsp for local shows. Decent pay, no flaks. Mike Graves, 818-980-5850
- Wlced, dread head singr/sngwrtr sks dmr to form lolk, rock, blues, grp, compli orig. Infl by U2, 60's Motown, Crowded House, 24 Dinner. Troy, 213-739-2896

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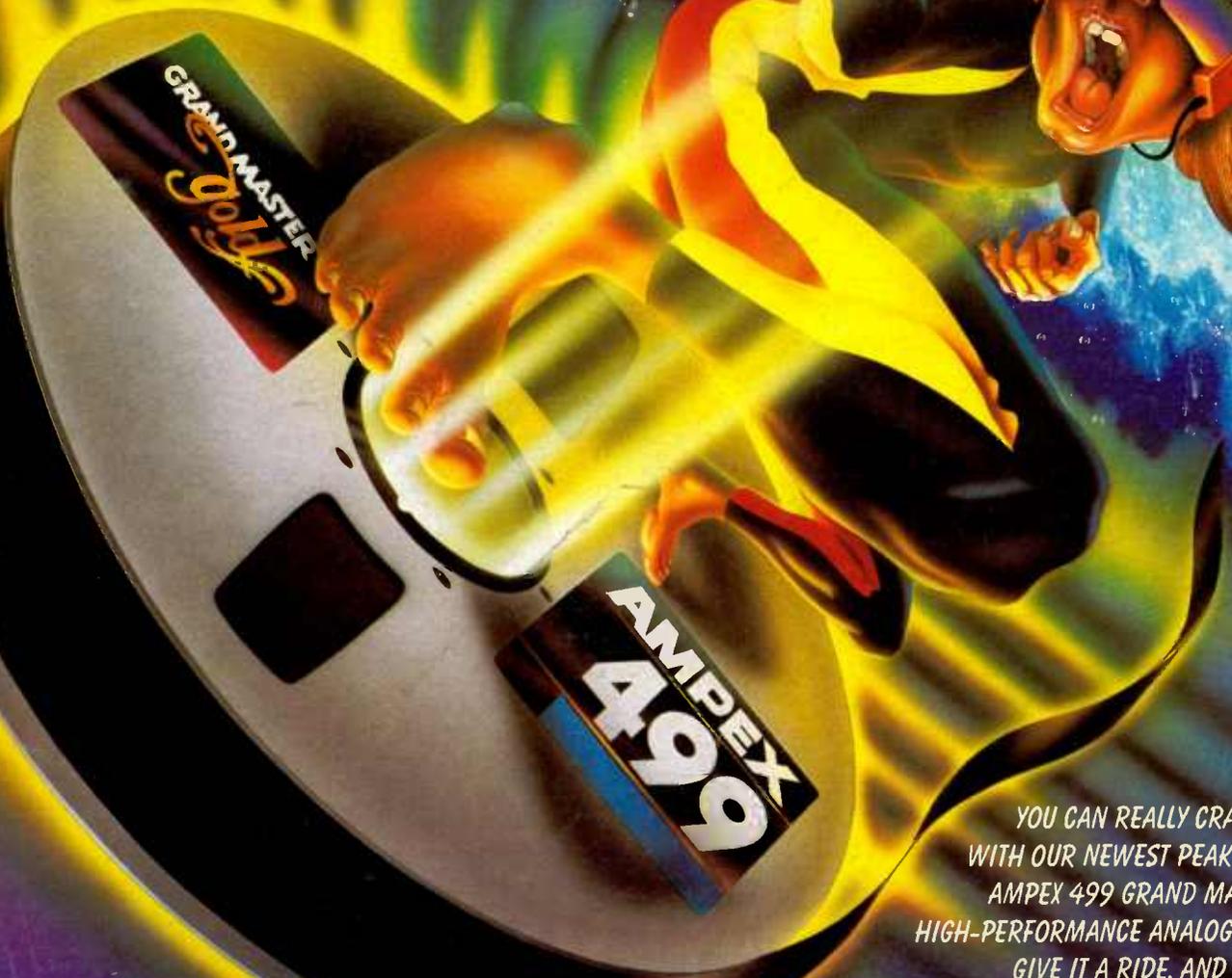
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