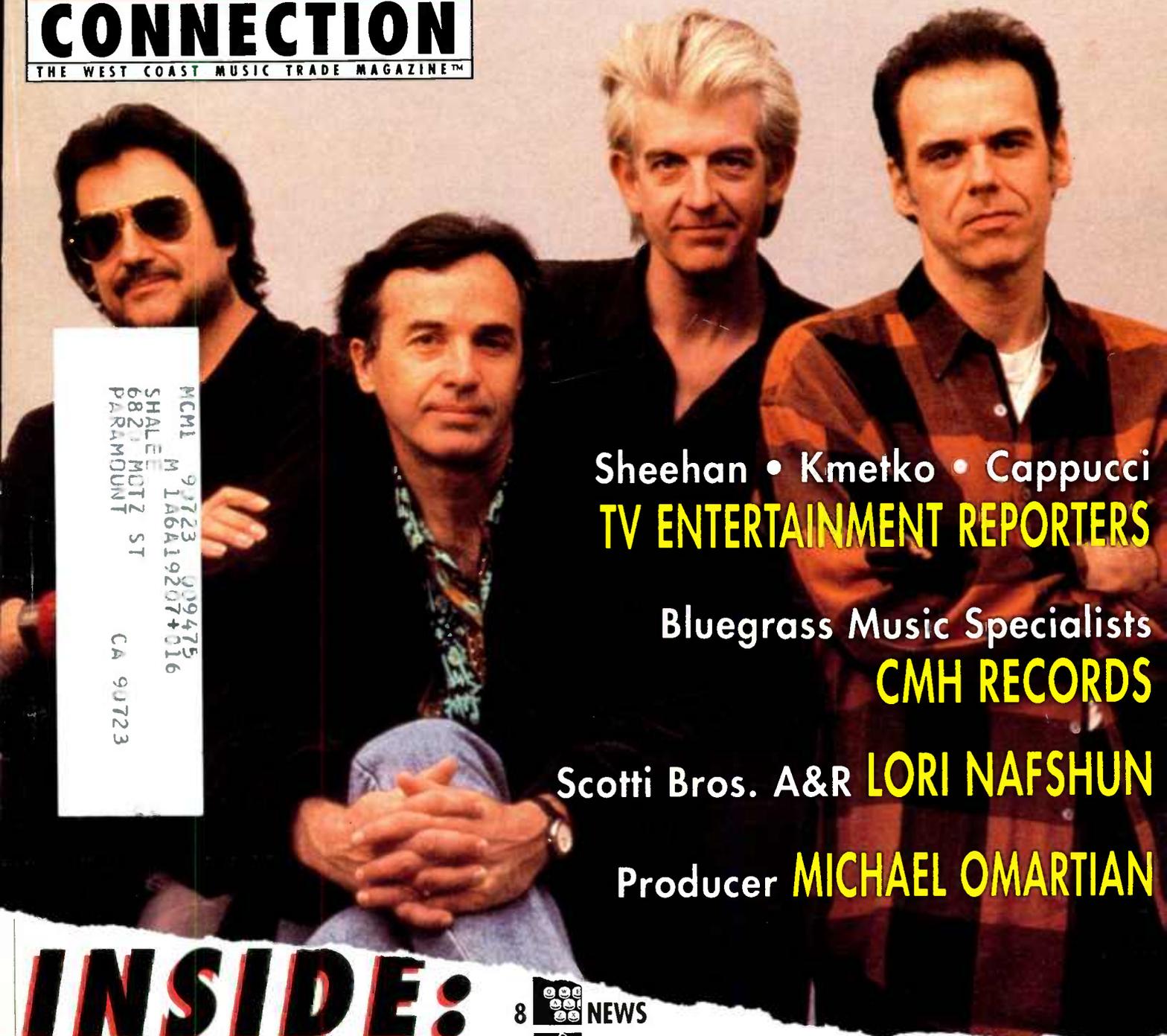


MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicone

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Billy Coane

ADVERTISING/PROMOTION

Nick Paine
David Adjian

OPERATIONS MANAGER

Trish Connery

PRODUCTION

Rich Wilder

ADMINISTRATIVE ASSISTANT

Phyllis McClellan

SHOW BIZ

Tom Kidd

SONGWORKS

Pat Lewis

NIGHT LIFE

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

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

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

PHOTOGRAPHERS

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

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MAIN OFFICES

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

FAX: (213) 462-3123

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FEATURES

David Gahr



20 LITTLE VILLAGE

Industry veterans John Hiatt, Nick Lowe, Jim Keltner and Ry Cooder combine their talents to deliver a very solid album with plenty of pop and AOR appeal. Already a critical favorite, this one will do well commercially with at least three singles to choose from.

By Steven P. Wheeler



24 TV INTERVIEWERS

Music Connection takes a behind-the-scenes look at network entertainment interviewers Francesca Cappucci, Steve Kmetko, John Corcoran, David Sheehan, Richard Procter and Kevin Sites to find out what it's like to spend your career talking with the most famous people in music and movies.

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Cover Photo: David Gahr

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FEEDBACK

Success Story

Dear MC:

Last year I had just completed my first demo and was preparing to shop for a publishing deal when I picked up a copy of your magazine.

It was the Sept. 16, 1990 issue which featured a "Close-Up" interview with the Grammy-nominated production/publishing team of Glenn Jordan and Trevor Vietch. They encouraged aspiring artists and songwriters to send them a tape and half-heartedly I did so. I never expected the unusual and exciting events that would soon follow.

About two weeks later I got a call from Jordan who was raving about my material. We set up a meeting and subsequently inked a publishing deal on one song and another that I custom wrote for the artist they placed the songs with, Clint Holmes. Within a few months Holmes performed one song on the TV show *Into The Night With Rick Dees* for which I was paid \$1,600! Holmes now has his own show on a large New York network, *NY at Night* and a major label deal is in the works.

Of course, this is only a start for me, but because of your excellent magazine, I got national TV exposure on my songs, a check for \$1,600 and the potential future benefits of a record deal, all within a few months of simply answering an ad in your magazine!

I am now interested in placing songs with other artists and/or an artist deal and I felt you might want to mention my success story in your magazine. It may serve as an inspiration to some of your other readers. I also have a number of services I'd like to offer other artists, songwriters and producers ranging from songwriting, lyrics and arranging to demo, graphics and shopping consultation. If you would like to contact me, please feel free and thanks again!

Scott Kovarik
Playa del Rey, CA

Local Focus

Stan Watson
Los Angeles, CA

"I read your magazine a lot; I buy it every two weeks. This issue with the management guide is not really catered toward unsigned musicians. Most of the management companies listed are for people with deals, so I don't see how that helps a person trying to get a deal or who is trying to get management to get to

that point. Like I said before, it's a great magazine, but I think we need a magazine that's going to give us something like the personal managers tips that's going to be for the unsigned musician trying to break through."

Showcase Success

Dear MC:

I just wanted to send you a little note to thank you for putting Bootleg in your Showcase Band advertisement on page 31. I was amazed that, even though we were used as a sample, many people responded by calling to inquire about the band.

I received calls from attorneys, agents, and several record labels including EMI Music. Again, thanks for the opportunity.

Staci Slater
Bootleg

Ripped Off

Thomas Reeseey
Pioneers
North Hollywood, CA

"We put down a deposit with a promoter in town named Tony Vesco, Jr., the son of the Tony who runs the door at the Rainbow. He started a new club at Gazzarri's and signed a contract, which I still have, for us to do a show there. We gave him a \$50.00 deposit but for some reason the club went under and never got off the ground. We have tried to contact him many times for him to pay us back and he always says he's busy. Now, the number doesn't even reach him anymore. I've got the contract and the receipt with his signature on it. I'd like to get my money back, obviously, and, I'd like to let people know the way this guy does business. I'd also like to know if there were any other bands who were burned on this same booking we were scheduled for. The contract was signed on June 13, 1991, and the show was for July 4, 1991."

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CALENDAR

By Trish Connery

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Current

□ Want to energize your live show? Explore your musical identity? Develop charisma? Then Lis Lewis' newest Performance Workshop is the ticket for you. This six-week series not only helps with all the above, but also provides hands-on experience in front of an audience of your peers. Lewis, well known for the Lis Lewis Singers' Workshop series, begins this particular Performance Workshop on April 7th, every Tuesday night in Hollywood. The cost is \$250.00 and enrollment is limited. For additional information or to reserve your seat, call (213) 957-1747.

□ Goodman Music, for the first time ever, presents the 1992 Professional Project Studio Show on Saturday and Sunday, March 28th and 29th, 11:00 a.m. to 6:00 p.m. The project studio refers to a collection of high-tech, yet affordable electronic musical instruments, recording equipment and personal computer systems used to record and edit music, film scores, commercials and video productions. This one-of-a-kind show offers exhibits and demonstrations from such companies as Apple Computer, Panasonic Pro Audio, Roland, Sony and many more. Tickets are \$7.00 in advance, \$10.00 at the door and are available at all Goodman Music locations or through Ticketmaster. Contact Eric Havrilesky at Goodman Music for additional information, (818) 760-7086.

□ California Lawyers for the Arts is a state-wide, non-profit organization which offers a wide variety of services to artists in all disciplines. Some of these services include free referrals, dispute resolutions, bi-weekly workshops and acting as a legal resource center to name a few. Their current project, Music Business Seminar, is a one-day seminar in Hollywood. Topics include "Inside A&R," "From Demo Tapes To Recording Contracts," "Copyrights and Publishing," "Artist Development," "Record Deal Negotiations" and "Resources Available For The Artist." The seminar is scheduled for April 25th at the Musicians Union, 817 N. Vine St., and will include panelists such as *Music Connection's* Senior Editor, Kenny Kerner; Bryn Bridenthal, Media & Artist Relations for Geffen; James Leach, ATV Music Publishing; Thomas Noonan, former Associate Publisher of *Billboard*, currently President of New Marketing, and many more yet to be confirmed. Advance registration by April 17th is only \$45.00; \$35.00 for LASS or California Lawyers of the Arts members and \$25.00 for students. Contact the Los Angeles office of the California Lawyers of the Arts for additional information, (213) 623-8311.

□ UCLA Extension has quite a few

interesting courses coming up in April. "Breaking Into The Music Industry: A Practical Workshop In Career Advancement" begins April 13th, and is designed for pros and aspiring pros who wish to land jobs as musicians, in production, publishing and songwriting, publicity and as agents and managers. "Entertainment Law: An Introduction To Primary Legal Issues In Film, Television And Music" provides an understanding of the legal principles and practices that govern the entertainment industry and begins April 15th. April 8th is the starting date for "American Music—Take 1: Inside Rock History With Michael Ochs And Friends." This course takes a look at rock from its beginnings up to the present. Some of the scheduled speakers include Jerry Moss, co-founder and Chairman of A&M Records, producer Peter Asher, recording artist Glenn Frey, in addition to rock music's greatest bands, solo performers, songwriters, producers and DJ's from its early years. All classes begin at 7:00 p.m. unless otherwise stated and generally run from six to ten weeks. The course fees vary from \$175.00 to \$295.00 and unit credits are available. Contact UCLA Extension at (310) 825-9064 for additional information.

□ The Electronic Music Box is offering a one-time MIDI seminar on Monday, March 30th, 7:30 p.m. In addition, The Electronic Music Box offers ongoing software user groups on the following nights: Finale software users meet every fourth Wednesday of the month, 7:30 p.m., and Vision software users meet every fourth Thursday of the month, 7:30 p.m. As with all Electronic Music Box seminars and workshops, there is no fee, which is a great thing. The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks, and information or reservations can be obtained by calling (818) 789-4250.

□ The Songwriters Guild of America (SGA) continues to sponsor Supershop, a regular series which provides SGA members an opportunity to pitch their songs for upcoming recording projects and to network with industry professionals. The April 14th Supershop will have Dave Powell, publisher with Twin Towers Company, as its guest. Another regular SGA feature is Ask-A-Pro, a song critique offering songwriters an opportunity to have an industry professional answer their questions and critique their material. The next Ask-A-Pro is scheduled for April 21st featuring Greg Knowles, President of Helion Records, as guest. For additional information or reservations, contact SGA at (213) 462-1108.

Upcoming Events

□ We have two UCLA one-day seminars coming up, "The Seth Riggs Vocal Technique: An Introduction To Speech Level Singing" (April 25th), and "Publicity In The Recording Industry" (May 2nd). Also upcoming, a singers' showcase sponsored by Vocal Power Institute (May 17th). More details on these events in the next Calendar. 



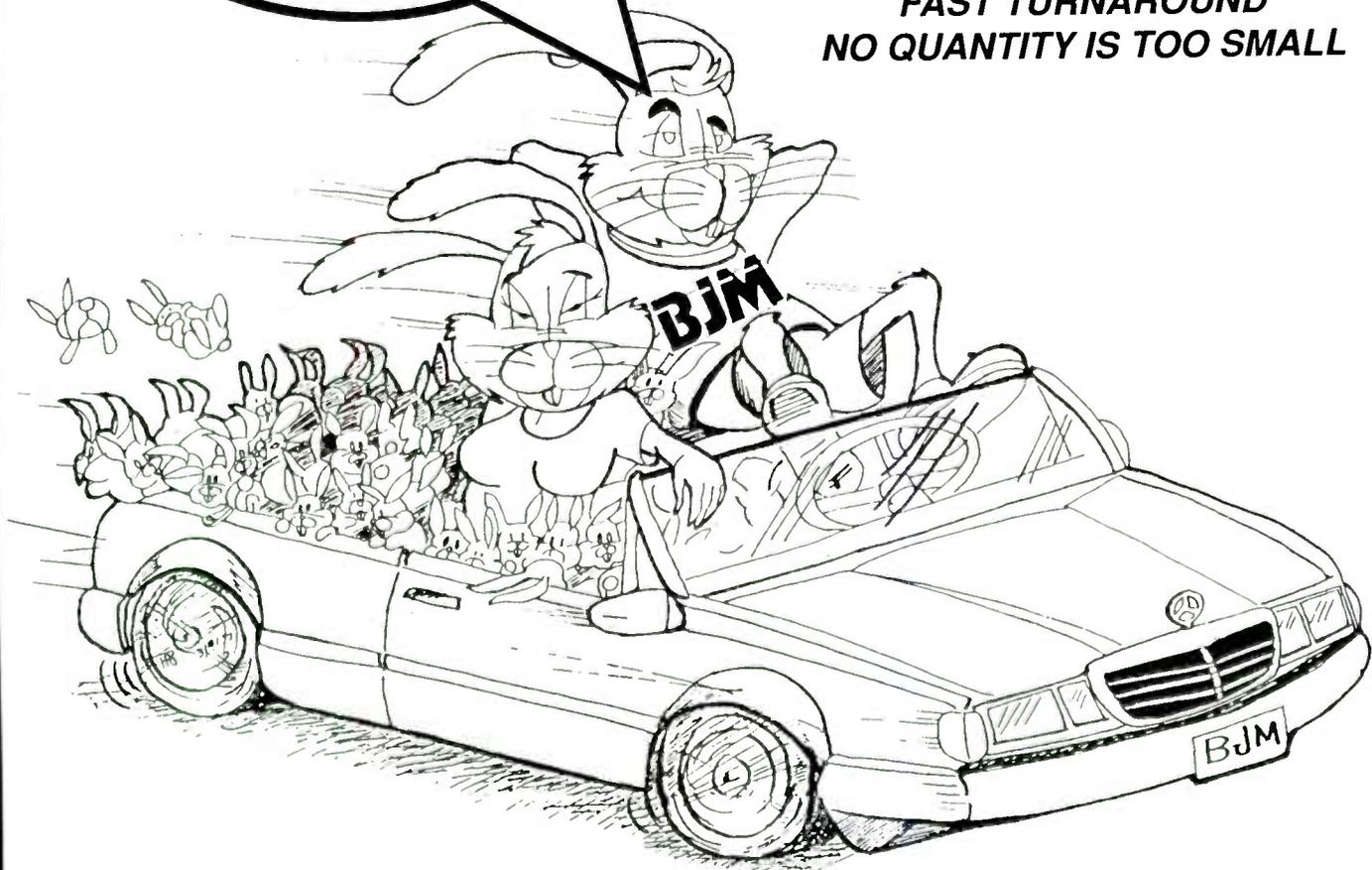
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Bands Benefit From Second-Chance Hits

By John Lappen

LOS ANGELES—In 1991, A&M rock band Extreme surprised the industry when their single, "More Than Words," reached Number One, an out-of-left-field smash culled from an album which had been in release for many months and had, seemingly, come and gone without any commercial reward.

Currently, three bands—Mr. Big, RTZ and the Williams Brothers—are benefitting from this benevolent hindsight and getting a second chance with records long considered "dead" by radio, retail and, in some cases, even the band members themselves.

Take the case of Atlantic Records artist Mr. Big. This quartet's LP, *Lean Into It*, was released in March of 1991 and had languished in the nether regions of the charts. That is, until the Number One single "To Be With You" was released and kicked the band's career into high gear.

"Basically, the song was not planned to be released," says a spokesman for Atlantic Records. "An AOR station in Lincoln, Nebraska, started playing it on their own and got such a tremendous response, with both requests and sales, that we decided to release it as a single. We weren't even thinking about 'To Be With You' as a single until the station in Lincoln helped make the decision for us."

Another case in point is the success of "Until Your Love Comes Back Around," by Giant Records

rockers RTZ, featuring former Boston lead singer Brad Delp. Giant Records owner Irving Azoff explains, "We always intended to go to AOR twice before we came back with what we thought were the two CHR cuts. We actually got more CHR play than we intended on the first single, 'Face The Music.' The positives about this project are that we intended to get the first two tracks at AOR—which we did—and the third track we'd take to CHR. That has happened. The bad news is I wrongly estimated that there was a hard-core base of Boston fans that would automatically buy the RTZ album. I thought we'd be at about twice as many albums saleswise as we are now. I'm disappointed in that, but I think the success of the current single will help this record tremendously."

"We could have released 'Until Your Love Comes Back Around' as the first single," adds RTZ guitarist Barry Goudreau, "but we didn't want to give the impression that we were a ballad band. A radio station in Baltimore started playing it and it pulled great phones. This was an AOR station, but all of the Top 40 stations started getting calls for it as well. The song went Top 20 in the Baltimore area, so the label decided to go with it across the country. The album came out last August, and by the end of the year, radio play and sales had dropped off considerably. Things looked bleak. Now things are definitely on the upswing."

Reprise artists the Williams Brothers and their single, "Can't Cry Hard Enough," from the duo's self-titled album, released in April of last year, has also finally found an audience. "Our album was dead," acknowledges Andrew Williams. "'Can't Cry Hard Enough' was initially released last year as the first single from the album. At the time, there were so many name acts that had released singles that a new act like us didn't stand a chance at radio. Warner Bros. just told us to be patient and that they would release the single again at a future date. In the meantime, we did a coffeehouse circuit tour which enabled us to create a grassroots following."

Obviously, many bands have heard their labels make the same promises, usually just before getting dropped. But Warner's faith in the band—and radio's interest—has paid off. "Several radio programmers," continues Williams, "came back to the promotion people and said that they thought 'Can't Cry Hard Enough' was a great record. Around the first of the year, the label decided it was time to work the single again. It's really incredible. Last year this album was doing almost nothing. I'm getting the feeling that radio is trying to change the strict formats that have been so prevalent. I do believe that if radio programmers hear a song that they like, they're going to try to find a slot for it."

As for Extreme's surprise success story, Rick Stone, Senior VP Promotion for A&M Records in New York, offers, "I don't think it was a case of the album being over, but that it never really began. When we first heard this album, we always had this belief about 'More Than Words'; we always had our eye on that song, it was just a question of how we were going to get to it. One of the first radio stations that indicated to us that we might have a hit on our hands was an AOR station in Baltimore. That's always a good sign when a radio station gives that kind of feedback, because that means the radio station's listeners are into it and that usually leads to another station saying the same thing. A&M got behind it, and we started to spread it to other stations. From that point, it just was a matter of setting the single up in other parts of the country. When MTV got hold of it, it went through the roof. It just goes to show what can happen when a radio programmer believes in a song."

Henley Brings Walden Woods Fight To L.A.

By Sue Gold

LOS ANGELES—Singer-songwriter Don Henley brings his fight to save Walden Woods to the Universal Amphitheatre on March 31 and April 1, 1992, with two concerts to benefit the cause. Clint Black (with guest Don Henley), the Nitty Gritty Dirt Band and Trisha Yearwood will perform on the first night, while John Fogerty, Neil Young and Roger Waters will join Henley on April 1st. Tickets range from \$35.00 to \$500.00 (available April 1st only) which includes pre- and post-concert parties.

Founded by Henley in April of 1990, the Walden Woods Project has already raised \$4 million to try and preserve the land Henry David Thoreau made famous. While most of the area was protected from developers before Henley joined the fight, several areas of Walden Woods were slated for a condominium project and office complex. The condominium site has since been saved thanks to Henley and the Walden Woods Project.

In spite of the recession, Henley has been able to raise a considerable amount of money, as well as gain national attention, for the problem. The four-time Grammy winning Henley has been an avid supporter of environmental and free-speech issues for years and is supportive of a wide variety of causes around the country. Among the causes he has recently lent his name to are the Rainforest Foundation (he just did a benefit with Sting in New York) and the Rhythm and Blues Foundation.

Henley believes people are becoming more aware of the problems facing our country, but he also says this is only the beginning of a long battle: "The next ten years are going to be extremely critical as far as the environment is concerned. If we don't start turning the environmental around before the year 2000, the damage will be irreversible."

For ticket information, call Ticketmaster at (213) 480-3232. To contribute to, or find out more about, the Walden Woods Project, contact: The Walden Woods Project, 18 Tremont Street, #630, Boston, MA 02108.

PLATINUM FRED



Brothers Richard and Fred Fairbrass of Charisma Records act Right Said Fred are pictured receiving platinum sales awards for their hit single, "I'm Too Sexy," one of the surprise hits of the year. Gathered round the brothers are various label execs, including Charisma President Phil Quartararo (front, third from right).



Thorn-EMI Acquires Virgin Music Group

By Sue Gold

NEW YORK—Thorn-EMI has announced the purchase of the Virgin Music Group, one of the last and largest independent record companies, for \$963 million. The acquisition makes EMI Music one of the largest music companies in the world.

The sale of Virgin ended months of speculation and comes only a few months after EMI acquired SBK Records. Unlike SBK and Chrysalis (which was also purchased by EMI), Virgin Records will continue to operate as an independent label, according to Chairman Richard Branson. The company will, however, utilize EMI Music's worldwide marketing, manufacturing and distribution network. Branson, who founded Virgin in the Seventies, has been given the title of President for life of Virgin.

Several companies bid on Virgin in the last few months, including MCA and BMG, both of whom withdrew their interest in the deal after not being able to agree on a price.

Virgin's roster includes such superstars as Paula Abdul, Janet Jackson and the Rolling Stones. According to Branson, the Rolling Stones could have broken their new contract with Virgin if they disapproved of a change of ownership. But Branson said Mick Jagger was

happy about the deal, saying "he was very pleased it's a British company we were selling to."

The EMI/Virgin deal comes as no surprise to industry executives who have seen many independent labels taken over by the majors in recent years. According to Rick Ross, General Manager of Delicious Vinyl Records, one of the few independents left. "I think the business has changed a lot since Island Records, Geffen and Virgin started. Back then, you stayed independent your whole life and could just use the services of a major company for distribution and you were still acknowledged as an independent. Now, companies are much more inclined to be joint ventures than really stay independent. The definition of being independent has a whole different meaning these days than it did twenty years ago because almost everybody is affiliated with a major distributor one way or another."

"It's just a fact of life," continues Ross. "It doesn't hurt the music industry, but it certainly doesn't help. The one thing it does do is, it inspires young record companies to build their catalogs. It's very exciting when you can go out in the market and expect almost a billion dollars for a company that started with nothing." MC

GLEASON MUSIC BOOK AWARDS



The winners of the 1991 Ralph J. Gleason Music Book Awards are pictured receiving their plaques at a recent New York luncheon. **Big Beat Heat: Alan Freed And The Early Days Of Rock & Roll**, by John A. Jackson, won first prize; **Dead Elvis: A Chronicle Of A Cultural Obsession**, by Greil Marcus, won second place honors; and **Lady Day: The Many Faces Of Billie Holiday**, by Robert O'Meally, nabbed third place honors. Pictured (L-R): John A. Jackson, Dean Jerrold Ross of New York University, Robert O'Meally, BMI President/CEO Frances Preston, *Rolling Stone* Founder Jann Wenner and Greil Marcus.



By Michael Amicone



Geoff Bywater

MCA Records has announced the appointment of Geoff Bywater to the post of Senior Vice President, Marketing Development. In this newly created position, Bywater will spearhead special marketing projects.

The James Phelan Company has announced the appointment of David Ehrlich to the post of Vice President. The L.A.-based management company specializes in representing recording engineers and producers.

The Guitar Center has announced the appointment of Larry Thomas to the post of President and Chief Operating Officer. Thomas began his Guitar Center career more than sixteen years ago as a salesman in the Accessory Department.

Irving Azoff's Giant Records has named Cassandra Mills to the post of President, Black Music. A twelve-year industry veteran, Mills is responsible for the label's breakthrough project, the *New Jack City* soundtrack, and the resultant success of Color Me Badd.

ent list includes Windham Hill artist Bob Sheppard and former Yellowjackets saxophonist Marc Russo.

Distribution company WEA has announced several new appointments: Jerard Orr has been named to the post of Field Marketing Rep/Black Music for the Miami office; Cathy Maesk becomes the company's Account Merchandising Rep for the Boston office; and Gary Dolick has been appointed Sales Rep in the Cleveland market.

Atco/EastWest Records has named Manny Bella to the post of Vice President of R&B Promotion. Bella will be based at the company's New York headquarters. In more Atco/EastWest news, Matt Pollack has been named Vice President of AOR Promotion. Pollack will also be based at the label's New York headquarters.



Marilyn Arthur

RCA Records has appointed Marilyn Arthur to the post of Director, West Coast Publicity. Prior to her appointment, Arthur was a publicist for Sarah McMullen Public Relations.

Charisma Records has restructured its Creative Department. As part of the restructuring, Caroline True has been named Director of Video Production, and Christopher Jarrin has been named Art Director. Both employees will work out of the label's New York offices.

Capitol Records has announced the appointment of Barbara Schwartz to the post of Regional Marketing Director, Northeast. Schwartz will work out of CEMA's Hackensack, New Jersey branch.



Billy Cataldo

JRS Records has announced the appointment of Billy Cataldo to the post of VP of Promotion. Cataldo was formerly the label's East Coast Promotion Marketing Manager.

Artist management company Borman Entertainment has announced two new appointments: Joni Fraker, who was previously associated with New York-based management firm the Mark Spector Company, has been named to the post of Director of Tour Marketing and Operations; and Mindy Glasberg has been named to the post of Director, Record Marketing. Glasberg will act as a record company liaison, overseeing the marketing and promotion of the firm's client list, which includes Boom Crash Opera, the recently reformed Chic, Michael Franks, Violent Femmes and Dwight Yoakam.

Former tour manager Mike Kelly has announced the formation of Michael Kelly Management. The fledgling company's cli-



Jay Krugman

Columbia Records has announced the promotion of Jay Krugman to the post of Vice President, Marketing. Krugman will shepherd the creation and implementation of marketing campaigns for all East Coast-based Columbia acts. MC



Lori Nafshun

Company: Scotti Bros.
Title: Director / A&R
Duties: Talent acquisition
Years with company: One

Dialogue

Background: "Until a year ago, I was with a small label called Cypress Records. While I was there, I signed two acts to the label: Vinnie James and Richard X. Heyman."

Why Scotti: "After PolyGram bought out A&M, a lot of the A&M employees saw the writing on the wall and left. That was the time that Scotti Bros. records was staffing-up. Many of the former A&M employees went over to Scotti Bros. One of the problems I had over at Cypress was getting records on the radio and Scotti Bros. is one of the best labels for doing that so I jumped at the opportunity to come over and head-up their A&R department."

Men/Women: "Being a woman in this industry sometimes means that you're type cast. There are times when I'm having a meeting with an act and their manager and the manager is thinking that I couldn't possibly be the head of A&R. I don't blame anyone in particular—I just think that people feel that A&R guys are really A&R guys. People's initial reaction is 'who is this little girl,' but once we start talking, they respect me and my position."

Why A&R: "I chose A&R because I think I have a really good sense for what draws people to music. It's not analytical, it's a gut feeling."

Ups & Downs: "The best part of the A&R gig is being in the recording studio laying down a vibe, and the worst part of the job is facing up to your executives when you don't meet your deadlines."

Unsolicited Tapes: "I accept unsolicited tapes, but I've got about three trash cans full of them in my office right now. If people send in tapes, please don't expect any kind of immediate correspondence. Also, there's no need to call me. I'll automatically call you if I like your tape. Send your demo tapes to: Lori Nafshun c/o Scotti Bros. Records, 2114 Pico Blvd., Santa Monica, CA 90405."

Signing Power: "Our A&R department has two A&R guys and one person in A&R Administration. If the two other A&R guys want to sign an act, they have to come to me first and let me hear the tapes. I, however, have signing power and can sign acts if they knock me out. I would just bring the tapes to the president of the label and tell him I think the band is great. He trusts my judgement completely. One of the things that attracted me to this label was that the few acts that were already on Scotti Bros. were there for about ten years. That meant I could come in and virtually shape the entire label's roster from the ground up. So far I've signed the Northern Pikes, May May, Mothers Finest, Tag, Carl King and Blackbird—featuring some of the guys from Rank And File doing an alternative record."

Overview: "Right now, the local scene sucks. Let me give you an example: the SXSW Convention in Austin, Texas, is so conducive to playing. In Texas, the clubs are all within walking distance of each other, and there's no pay to play. The musicians can afford to live there, and if they get a deal—great. If they don't who cares? It's a real musical city. In Los Angeles, as soon as the pay to play thing happened, it disqualified a lot of musicians who probably couldn't get it together. It also turned musicians into businessmen and accountants. Now, instead of having to concentrate on writing songs and rehearsing, they have to deal with ticket counts and bookkeeping. It's not fair to ask musicians to do that. And at the end of the day, all they know is that they got ripped off."

Talent: "I try to sign bands that are a little bit different. I want bands to be able to stand on their own two feet and not sound kinda like someone else. That's why I signed a band like Mothers Finest. They're a hard-hit-

ting rock & roll band with a female lead singer. So, I look for things that don't look or sound like anything else."

Competition: "We certainly can't compete with the major labels in terms of monetary advances. We do, however have advantages that the majors don't. For example, as a new label, there are less acts for an artist to compete with. Also, we happen to have one of the best promotion departments in the business. It's like a family here and we get emotionally attached to our artists."

Advice: "The best advice I can offer anyone is to dare to be different. Artists don't have to be researchers—if they're cutting edge and they're different, they'll shine through."

Grapevine

Blues rock group Cinderella has announced that former Shadow King drummer Kevin Valentine is joining the band replacing departed drummer Fred Coury. Band is writing for their fourth album which will be produced by Andy Johns.

Reissue label JCI Records is rumored to be going belly-up.

In an effort to keep closer ties with his legions of fans and make them aware of concert and record information, guitar hero Steve Vai has launched the *Vai News* and the *Vai News Hot Line*. Published quarterly, the newsletter will feature contests, discussions about the environment and career events. The telephone hot line, updated by Tawn Mastry, gives fans a taste of some news stories and subscription info. You can reach the hot line by calling (213) 466-3182. Vai, in the meantime, is still looking for that awesome lead singer so he can get to the task of recording his next album—which should be a killer.



With their first album, Reality Playground, scheduled for release any day (no label affiliation was mentioned in their release), the members of Lixx Array took time out after their sold out Whisky show to pose with none other than Mick Jagger. Also in attendance at the show were Rutger Hauer and Kristy Swanson. Pictured above surrounding Jagger are (L-R) Barry McGill, Blake Hastings, Jagger, Rusty Dades and Rob Swanson.



Call it what you like, the fact is that Santa Barbara band Ugly Kid Joe (they took their name after sharing a bill with L.A. glam band Pretty Boy Floyd), is riding the crest of a wave that might never come again. Who would have imagined that a simple EP release would turn into a bonafide Top Twenty national smash? Much like Skid Row, this rowdy quintet plays metal music and prides itself on getting into mischief at every turn. As Ugly As They Wanna Be—featuring such selections as "Madman," "Whiplash," "Liquor," "Too Bad," "Everything About You," "Sweet Leaf" and the seven-minute long "Funky Fresh Country Club"—is, in actuality, a take-off on 2 Live Crew. If you haven't heard this record yet, for shame!

Shrapnel Records will be releasing an album called L.A. Blues Authority that will feature one of the strongest and most star-studded line-ups ever assembled. Conceptually, the album features a Nineties approach to many blues classics such as "Ramblin' On My Mind," "You Shook Me" and "Rollin' & Tumblin'" performed by the likes of George Lynch, Tony MacAlpine, Zakk Wylde, Kevin Dubrow, Fred Coury, Brad Gillis, Billy Sheehan, Glenn Hughes, Gregg Bissonette and many other notable musicians. Expect the release to appear on Shrapnel's Blues Bureau label.

Congratulations (?) to Slash on his multi-million dollar endorsement deal with Black Death Vodka. Now that's what I call setting a good example for your fans.

Word has it that Tuff has re-upped with Titanium/Atlantic while Pretty Boy Floyd's days with MCA are over.

Local rocker Cody Jarrett has fully recovered from being stabbed in downtown Los Angeles several weeks ago and is continuing to collaborate with former Autograph star Steve Plunkett, who has recently released a fine solo album on Quality Records.

Vandal, one of the top bands in the St. Louis area, is planning a major label showcase on Saturday, April 11th at the Rock-It club in Tampa. This is a very solid and worth-

while hard rock act, so if you're going to be in the neighborhood, call (314) 946-3902 for demo packages and show info. You won't be sorry.

The telephone number in last issue's Demo Critique of Daughter Judy was incorrect. The correct number is (213) 655-1741.

Try to catch local favorites Kelley's Heroes when they invade FM Station on April 8th and the Whisky on May 9th.

Flo & Eddie recently returned from the Big Apple after helping lay down some backing vocals with the Ramones. F&E are two of the very best vocalists in the business.

On The Move

China Records, Ltd. London, has announced the appointment of John Guarnieri as North American Label Manager. Guarnieri will oversee the label roster which now includes such acts as Loud, Art Of Noise, Green On Red, Cassel Web, Chuck Prophet and the Levellers. Guarnieri will actively seek local American talent as well, and can be reached at (213) 483-1061. The label is located at 1314 N. Colorado Street, Los Angeles, CA 90026.

Century Media Records (a German independent record company) has announced the signing of Cro-Mags. The band will release their label debut, *Cro-Mags III* in late spring. 



Sin To Saint

Contact: Steve Favorito
(818) 753-1671

Purpose of Submission: Seeking record producer

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩



Forty Thieves

Contact: Forty Thieves
(818) 881-2748

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩



Kajun Kelley

Contact: Ginger Warder/Publicist
(703) 522-6507

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The foundation of this power rock band is built on the ten-year relationship of guitarists Steve Favorito and Rich Ilkagla. Both were responsible for seeking out the remaining members and for honing the material month after month. What's interesting about this act is that all of the songs submitted were written entirely by lead singer Phil Powers—with no writing credit at all given to any other band member. Once again we have a case of five very talented musicians getting together and writing nice rock material that just doesn't go anywhere. The playing is top-notch, the production is solid, but the songs themselves are nothing to write home about. A little more time back at the drawing boards might strengthen this band further and make them a more viable commodity. Stronger and more developed tunes are what's called for here. You're almost there, guys.

Forty Thieves combines former members of Britton, Hawk and Surgical Steel into a tightly knit, hard-driving, ass-kicking rock band with an attitude. This is a band from Phoenix that has now relocated to Los Angeles in search of that brass ring. Singer David Fefolt clearly has a super powerful blues-tinged voice that really cuts through the tracks—especially on the mid-tempo "Heroes Ride." Once again we're faced with a band that can play with the best of 'em but falls short in the songwriting department. It's really a shame because the lead singer could be recording one hit after another with outside material; that's how strong his voice is. I would strongly suggest getting a publisher involved in the search for stronger songs. Everything else is already in place. By the way, radio loves raspy voices.

Very few guitar instrumentalists ever get signed to a record deal; Steve Vai and Joe Satriani are the lucky, talented exceptions. I have a feeling, though, that when label execs hear KAJUN KELLEY (and it might be a good idea to change your name) play, they'll wanna sign him as well. Kelley knows the guitar inside and out. He's slick, tight and extra melodic and can also impress you with his flash. Without vocals, the listener has to rely on guitar melodies to remember the songs. And in that department, Kelley scores lotsa points. I would suggest going back into the studio to record a new instrumental version of a cover tune so labels can more easily identify with it. That alone should open some doors. This might be the perfect act for Relativity or Shrapnel Records. You'll probably be hearing from Kelley in the future.

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.



Alan L. Mayor

Diamond Struck songwriters sign with BMI. Pictured (L-R) seated are: Chuck Jones, Chris Waters, Tom Shapiro and Rick Giles, Diamond Struck writers; (standing) Roger Sovine, BMI Vice President; Keith Follese, Diamond Struck writer; Chuck Howard, President, Diamond Struck; and Harry Warner, Assistant Vice President, BMI.



Ester Cohen

In the spirit of giving, the National Academy of Songwriters (NAS) has donated a portion of the earnings from the Sixth Annual Salute to the American Songwriter to the T.J. Martell Foundation. Pictured (L-R) at the annual industry fund raising celebration are: Dan Kirkpatrick, Executive Director, NAS; T.J. Martell; Frances W. Preston, BMI President and CEO and this year's T.J. Martell Humanitarian of the Year; and Arthur Hamilton, President, NAS.

Songwriter Activities

Diamond Struck, the Nashville publishing company owned by Chuck Howard, recently contributed four songs to the Top Twenty: Paulette Carlson's "I'll Start With You," co-written by Chris Waters and Tom Shapiro; Reba McEntire's "s There Life Out There," co-written by Rick Giles; Billy Dean's "Only The Wind," written by Chuck Jones and Tom Shapiro; and Patty Loveless' "Jealous Bone," co-written by Rick Giles. Recently, the staffwriters at Diamond Struck signed writer agreements with BMI in Nashville.

Dale Tedesco, independent music publisher/consultant, will be teaching a Santa Monica community college course entitled "The Business of Music Publishing." The course will comprise all the inside aspects of music publishing in the Nineties. Tedesco has been in

the publishing business for over 22 years. This informative and enlightening course meets Monday nights beginning April 27. Call (310) 452-9214 for more info.

New Songwriter Signings

Boston-based hard rockers Flesh have signed a co-publishing contract/development deal with EMI Music Publishing. Holly Greene, Vice President and General Manager of Creative Services, EMI East Coast was responsible for signing the band. Flesh, which features Paul Bettencourt (vocals), Michael Katz (drums), Markus Cheron (guitar) and Stephen Powell (bass) recently recorded a three-song demo with producer Jeff Scott Soto (Eyes, Yngwie Malmsteen) and engineer Ryan Greene.

The Business Side

The Sparrow Corp, one of the largest Christian music companies in America, and BMG Music Publishing, one of the world's leading music publishing groups, have entered into a long-term worldwide publishing partnership. The major agreement comprises BMG's acquisition of a 50 percent ownership of Sparrow's music publishing catalogs Birdwing Music, Sparrow Song, and His Eye containing more than 2,800 copyrights.

Denise Weathersby has been appointed Creative Manager, Black Music for EMI Music Publishing. Weathersby will be based at the publishing company's Los Angeles offices. In her new capacity, Weathersby will be responsible for the wide array of EMI Music's Black

artists and writers in the areas of talent acquisition, general artist development and relations, and the exploitation of new and existing song copyrights.

EMI Music Publishing has announced its extension of its sub-publishing agreement with Jobete Music for an additional four years. Also as part of the agreement, EMI's representation of the catalog will include the territories of the United Kingdom and Japan. The Jobete catalog, which contains over 15,000 songs, features such classics as "Ain't No Mountain High Enough," "I Heard It Through the Grapevine," "What's Goin' On," "Ain't Too Proud To Beg," and many others from such artists as Smokey Robinson, Stevie Wonder, Marvin Gaye, the Supremes, the Jackson Five, and the legendary writing trio Holland-



Leslie Campbell

Pictured is Dumpster, an L.A.-based thrash funk band who recently signed a publishing (and management) contract with Shankman De Blasio Melina Inc. A few issues back, we ran of photo of the lead singer of Mother and inadvertently called him the lead singer of Dumpster. We're sorry for any inconveniences this might have caused.



EMI Music Publishing and Sparrow Corporation form worldwide partnership. Pictured (L-R) are: Elwyn Raymer, General Manager, BMG Music Gospel Division; Billy Ray Hearn, Chairman and CEO, the Sparrow Corp; Richard A. Green, attorney; and Nicholas Firth, President, BMG Music Worldwide.

SONGWORKS—PAT LEWIS

Songwriter Demo Spotlight



This well-produced demo from the **Inclined** recently came our way from the Los Angeles-based band's new publisher, **Chrysalis Music**. The Inclined recently signed a co-publishing/development deal with the publishing company, which is headed up by **Tom Sturges** (who is also responsible for this particular signing). This demo, which the band is threatening to release as an independent CD entitled *Bright New Day*, is jam-packed with jazz-infused, psychedelic -flavored, funkified tunes that just knock my socks off! The arrangements (which occasionally include some amazing cello work along with loads of

inspiring guitar work) are innovative and stretch the old skull just enough to keep you coming back for more. Check out the never-ending grooves of "How Deep Is This Well," the syncopated rhythms of "Both Ways" and the intriguing lyrics in "There's A Window." Or check out any of the remaining six tracks on this demo.

Dozier-Holland.

Brian C. Roberts has been appointed Vice President of Finance for **EMI Music Publishing**. In his new capacity, Roberts will be responsible for all financial and reporting aspects relating to EMI Music in North America. He will be based at the company's New York headquarters.



EMI Music Publishing's **Denise Weathersby**



ASCAP's **Marcy Drexler** visited backstage with Polydor artists the **Wonder Stuff** following their performance at the Ritz in New York City. Pictured (L-R) are: **Martin Bell; Martin Gilks; Drexler; Malc Treece; and Paul Clifford.**

SONGWRITER PROFILE



Antonina Armato

By Pat Lewis

In her five years as a staff writer with Chrysalis Music, writer/producer Antonina Armato has been extremely successful in getting her songs cut by some of the most prestigious artists in the country. She's had a Number One hit with Glen Medeiros/Bobby Brown's "She Ain't Worth It," two Top Tens with Brenda K Starr's "I Still Believe" and Eddie Money's "I'll Get By," and she's also had hits with Sheena Easton ("What Comes Naturally") and Barbra Streisand ("What Were We Thinking Of"), among many others. Recently, Armato finished working with Oliver Leiber on three songs for the Wild Pair (Capitol); she also wrote and produced the new Atlantic Starr (Warner Bros.) album with Danny Sembello; and she has the first single from MCA debut artist John Pagano, which she wrote with Nick Munday. Armato is currently writing and producing the Safire (MCA) album with Danny Sembello.

Armato first discovered her knack for writing while she was still a student at USC. Interestingly, she wasn't studying music, but rather she was concentrating on the "arts" including acting, singing, and choreography. "I think it was my love of music that got me deeply into that," she recalls, "but I had songs in my head since I was a little kid and I just didn't know what to do with them." She began writing with a student colleague.

Her talents did not go unnoticed by the likes of Preston Glass and Narada Michael Walden, both of whom she began working with prior to finishing her studies. She wrote numerous songs with the pair, whose intentions were to make her an artist. However, Armato found that her heart just wasn't in the performing aspect of the business. "I've had lots of opportunities to be an artist," confesses Armato, "but it always comes down to the fact that it's just not the right thing for me. I'm a songwriter, that's what I want to do and that's what I'm best at."

Quite the go-getter, Armato searched out other writers to collaborate with. "I started getting a demo tape together," she recalls, "and I was writing with anybody who had studio equipment. I eventually met Alan Rider with A&M and he put me together with Jerry Knight and I started working with him. I got a tape together and I played it for a number of publishers including Tom Sturges at Chrysalis, who really believed in me."

Before she graduated from USC with a Bachelors Degree in Fine Arts, Armato landed a position with Chrysalis Music. And within only a few months of gaining employment, she got her first cut through Arista's Clive Davis, who gave "It's Been A Long Time Coming" to Patrice Rushen, who recorded it.

Even though Armato had established relationships with numerous successful writers prior to her publishing deal, she felt there was an advantage to signing with a publisher and sharing her royalties as opposed to working independently. "In the beginning of your career, it is crucial to find a publisher," she states, "because there is a networking that happens with being with a good publisher that you wouldn't have otherwise. For instance, there was a woman who was working for Chrysalis, Carla Berkowitz, who was the one who got me my first hit, 'I Still Believe.' That song was the springboard from which a lot of other things happened. She also introduced me to a man, Denny Diante, who produced the Barbra Streisand single and we also had a Number One hit with 'She Ain't Worth It.' He was at CBS at that time, but he's at MCA now. He was a dynamic and integral part of my success. It wasn't so much that Carla was holding my hand—all she did was say, 'Call Denny Diante,' but that one suggestion made for hit records."

Even though the music business has begun to open its doors to women, there are still only a select few who have broken into the field of production and Armato is one of them. "I just learned [to produce] by hanging out with the guys who do it," she explains. "It's pretty exciting. There aren't many women producing who aren't the artist themselves. It's a tough club to join, but I'm doing it."

And what is the secret to getting your foot in the door of this fairly exclusive club? "Well, the first thing is to try and get some hits," answers Armato, who just began her own production company called Tom Tom Productions. "It's the credibility aspect. Then you have the 'right' to co-produce this song. You can learn the ropes as you're doing your demos. If you do your demos as close to a record as you can, you learn the whole act of being a producer. It's a similar process. It just may not be as grandiose. When you're doing your demo, you're doing it to please a lot of people because they have to like the song and record it. And you want it to sound pretty much like the record and sometimes they'll say, 'Why don't you produce it?' because they like the demo so much. So, I would say, I would really focus in on making your demo sound like a record, so that people know what you are capable of doing."

RECORD PLANT: In Studio 1, soundtrack producer Danny Bramson and engineer Niko Bolas, tracking and mixing cuts by the Replacement's Paul Westerberg and other artists for the Warner Bros. movie project, *Singles*; Craig Brock assisting on the sessions...Guitar ace Steve Vai, working in Studio 1, producing Interscope act Big Trouble...Atlantic act 411, mixing their album debut in Studio II, 411's Vincent Brantley producing the sessions, with engineer DZB and assistant Kyle Bess manning the console.

RUMBO RECORDERS: Caliber Records singer/songwriter/producer Robert Tepper, finishing up recording and producing tracks for his debut, *Something On The Inside*.

SUNSET SOUND: Tom Petty, mixing concert footage for an upcoming long-form video release, sessions co-produced by Heartbreaker Mike Campbell, engineered by Mark Linett and assisted by Tom Nellen...Babylon A.D., tracking, overdubbing and mixing their new album for Arista, veteran producer Tom Werman shepherding the sessions, with engineer Eddie Delena and assistant Neal Avron turning the knobs...Steelheart, overdubbing and mixing for their second MCA opus, Tom Werman once again producing the sessions, with the engineering crew Eddie Delena and assistant Neal Avron supplying the sonic magic.

SAYLOR RECORDING: Mercury/Phonogram Records act Def Leppard, mixing their long-awaited next effort, Mike Shipley and Mutt Lange producing, Shipley and Pete Woodroffe engineering the sessions with assistants Chris Puram and Louie Teran...Profile Records act DJ Quick, recording and mixing his latest album, Quick producing the sessions and Louie Teran engineering...Producer/artist Vassal Benford, working on a track for the Giant Records soundtrack for the movie *Class Act*, Victor Flores manning the board and Louie Teran assisting...Ruthless Records act Penthouse Players, also tracking and mixing a song for the soundtrack to the film *Class Act*, DJ Quick producing and Louie Teran assisting...Producer/keyboardist

HIGH FLYING E



Fledgling Polydor recording artist E cycles his way through one of the setups from the video shoot for his new single, "Hello Cruel World," the opening track from E's critically lauded debut, *A Man Called E*.

Don Randi, tracking and mixing with singer Pete Willcox; Chris Puram and Louie Teran assisting.

AIRE L.A. STUDIOS: Tisha Campbell, working on a new record for Capitol, Dave Williams producing, Craig Burbidge engineering and Gregg Barrett assisting...Fellow Capitol artist Joey Diggs, mixing a new album, Chuckii Booker producing, Bob Chiarelli engineering and Rusty Richards assisting...Hollywood Records act the Party, mixing a song with producer Roy Hay, engineer Hein Hoven and assistant Gregg Barrett...In Studio A, Jimmy Jam and Terry Lewis, producing cuts for the movie *Mo Money*, vocals supplied by Luther Vandross, Ralph Tresvant and Karyn White; sessions engineered by Dave Rideau and assistant Mike Scotella...Rock Melons, mixing a new album for Mushroom, Carmen Rizzo engineering and Gregg Barrett assisting. **MC**

PARTY TIME



Hollywood Records pop act the Party, who have just released their second single, "Private Affair," gather round the console during sessions for their sophomore full-length effort, tentatively scheduled for a late summer release. Pictured (L-R): Tiffini Hale, Chase Hampton, Damon Pampolina, producer Stephen Bray, Deedee Magno and Albert Fields.

PONDERING SESSION



Eclectic Columbia act Poi Dog Pondering is pictured on the video set for "Be The One," from the group's fine album, *Volo Volo*. Pictured (L-R, top row): band members Sue Voelz and Ted Cho, director Katherine Dieckmann, band members Frank Orrall, David Crawford, Darren Hess, Bruce Hughes and Adam Sultan, (bottom) John Nelson and DJ Cass.

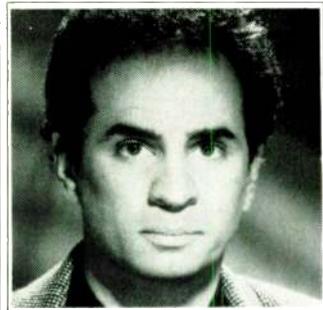
ON THE SET



Imago recording act the Rollins Band takes a break during the video shoot for the song "Low Self Opinion," from their debut album, *The End Of Silence*. Pictured (L-R): Imago's Jim Leavitt, director Bill Stobaugh, Henry Rollins, band members Sim Cain, Theo Van Rock, Andrew Weiss and Chris Haskett and Imago's Erik Filkorn and Kate Hyman.

Anna "Elasti"

PRODUCER CROSSTALK



MICHAEL OMARTIAN

By Maria Armoudian

It's been 23 years since Michael Omartian first moved to Los Angeles from a small town outside of Chicago. Since then, his career has been filled with success as a producer, an arranger, a songwriter and a musician. He has had twenty years of hit records and songs, thirteen Grammy Award nominations, three Grammy Awards, plenty of gold and platinum records and a list of credits which includes such names as Rod Stewart, Donna Summer, Christopher Cross, Amy Grant, Whitney Houston and Richard Marx.

But, tracing Omartian's history, his early years were spent in a constant struggle to secure that needed first break; in fact, it took Omartian two years simply to land his first gig.

After landing his first job, playing keyboards in a recording session, word spread of this new keyboardist and his versatility and calls began flooding his lines—everything from rock to country to R&B sessions. His playing led him into songwriting, music arranging and finally producing; Omartian even had his own recording contract, but chose not to take that route.

With the advances in computer software, Omartian's role as a producer has changed considerably through the years. Whereas, ten years ago he would find himself jamming in a roomful of musicians while arranging a song, today he often finds himself working alone with his computer and keyboards.

So, what's his preference, live or midi? "I miss the spontaneity of the live session, but I like the ability to be able to hone and fine-tune something given an infinite amount of time. When you do a live track, you can't always alter something once you've walked out of the room; whereas with the computer, you have the ability to amend things, take them

home, live with them and change them the next day."

Once he has worked out the arrangement, Omartian brings in live players for overdubs, often throwing out all the computerized music in the end. He explains, "We'll keep the drum machine as a guide for the drummer, for example. Then we'll make a decision down the road to probably burn all the synthesized drums, and I'll regenerate maybe a high hat or a cowbell. The drummer will play to that."

"I really try to get live people in here, live drummers or a horn section," he continues. "I'm tired of the computer thing; it's too perfectly metronomic."

There are a few exceptions, as Omartian elaborates, "My frustration with real string sections is that they consider the session just a gig and they're looking at the clock while they're playing their notes. There are samples, on the other hand, that are so close to sounding like a live string section, and I can play them with fire, in time and in tune."

Even with the current availability of samples and sounds, Omartian warns against spending too much time on them. "The easiest thing to get caught up in are sounds, especially as a keyboardist, because it's your bread and butter. But it's a trap, because people often think of sounds over substance."

"For awhile," continues Omartian, "there was an intimidation factor that if you didn't have the latest samples, you couldn't make great records. However, the people I respect, that challenge that premise and do so well, don't need any of that stuff."

Omartian also warns of other traps. "I don't like to get hung up on details that stop progress. I haven't always been this way, but I remember pouring out my guts for a record and waiting for people to pick up on the detail I spent hours on, and nobody even paid attention. Now, I'll even leave certain mistakes in the recording because they sound cool, maybe a sour note that nobody will know is a mistake. Or when I double vocals, I want them to beat and trash against each other. I'm not apathetic; I work hard and diligently, but spontaneity is the stuff that really connects."

His biggest concerns? "I really hope and pray that we get back to a little more honest trail of art music," says Omartian. "Now, it seems that making records and making music have nothing to do with each other. The concept of a musician today is anyone who can press some buttons in order to come out with something that grooves. What we gauge people's abilities by is a bankrupt system."

"The first thing that I'd like to see is the remix business going out of business," continues Omartian. "The remixers take what everybody does, put their stiff metronomic drum parts on it and ruin everything a record producer tries to create, redefining everything so that it fits into a tiny box made just for radio. Every project has its unique touch, and I don't believe in bulldozing artists into conforming." MC

NEW TOYS—BARRY RUDOLPH



BBE's Model 381 Guitar Pre-Amp

BBE Sound, who makes the BBE Sonic Maximizer, has a new guitar pre-amp that gets "back to basics" with good, musical qualities that become an extension of the guitar's own sound. The Model 381 incorporates the BBE Sonic Maximizer processor which gives "focus" to the overall final sound by increasing clarity and bottom end punch. All over the world the BBE Processor has been an insisted upon mainstay in guitar player's rack systems since its introduction over six years ago.

The BBE 381 is a one rack space, stereo pre-amp, with both Clean and Distortion Channels that are switched from either the front panel or by way of the included footswitch. The 381 can also be used in mono mode by just using the left channel connections only. One feature of the 381 is both a pair of stereo recording outputs and a pair of main stereo outputs for driving a stereo power amp and speakers are provided. There are also Master Volume controls that individually set the left and right output levels of both the Main and Recording outputs. For my evaluation, I used the recording outputs since I was listening directly through the recording console and did not want to consider the additional subjective sound qualities of an external power amp and speakers. These recording outputs have an active filter that simulates a speaker cabinet. So the pre-amp functions as a stand alone piece for direct studio recording or the guitar player need only to add a power amp and speakers for a complete "rig." For effects, the 381 has a stereo loop with a mono send and stereo returns.

The Clean Channel, indicated by a green LED, I found to be very musical with lots of good sustain. If you play a single note or strike a chord, you can hear it ring (decay)

out to the very end just like a loud, good guitar amp. The Clean Channel has three tone controls: Bass with a maximum boost of 10db. at 80Hz, Mids boosts frequencies centered around 500Hz up to 10db. and you can boost high frequencies starting at 6KHz up to 10db. All the controls on the Clean Channel work like a regular guitar amp in that fully counterclockwise means "flat" or no additional EQ.

The Distortion Channel, indicated by a red LED, has a Drive Control which sets the amount of distortion and sustain. There are four tone controls here: Bass is centered at 130Hz with a maximum boost of 15db; MID 1 is centered at 340Hz and can be adjusted from -5db. to +15db; MID 2 is at 750Hz with a similar -5db. to +15db. range; Treble boosts up to +18db. at frequencies around 4KHz. Finally there is a Volume control that sets the level for the Distortion Channel. The Clean Channel volume interacts with this control so it is important to achieve a good volume balance between channels for switching back and forth. The Distortion Channel sounds like no other amp and you can get as crunchy or grungy as you want. I found the two Mid range controls work well together to precisely shape your sound. The BBE Process control works on both channels and adjusts the amount of definition for a higher overall "gloss", bite and low end tightness.

The BBE Model 381 sells for \$299 retail and is the first of three new guitar/ bass pre-amps from BBE. Look for the Model 383 Bass and the Model 386 Acoustic Guitar Pre-Amps in these pages soon. For more information about any of these new pre-amps which are all available now, contact BBE Sound Inc. at 5500 Bolsa Ave., Huntington Beach, CA 92649. Phone (714) 897-6766. Fax them at (714) 895-6728.



New AKG Headset Microphones

Three new headset mics are available from AKG that are all professional in design and use. First, the K270HC is a pair of AKG K270 headphones (my favorite) fitted with a studio quality condenser element and a mic on/off switch that is operated by moving the microphone arm up or down. Also available is the K270HQ which is the same headset but with a dynamic microphone and a speech

tailored frequency response. If you don't need the phones, then the C410 is just the condenser mic element attached to a lightweight headband.

The K270HC sells for \$350, the KC270HQ is \$360 and the C410 will set you back \$225.

Contact AKG Acoustics at 1525 Alvarado St., San Leandro, CA 94577. Phone (415) 351-3500 FAX (415) 351-0500. MC



Debbie Gibson

Long Island-native **Debbie Gibson** is currently living out every East Coast schoolgirl's favorite dream. Starring on Broadway as Eponine in the monster hit **Les Miserables**, which producers are negotiating to take to London, the 21-year-old singer says this show biz stuff is all the education she needs. She doesn't plan to go to college. "If you give yourself something to fall back on," she says, contradicting every parent's advice, "you are going to fall back. For me, this is it. This is what I want to do with my life." Gibson, whose hits

include "Shake Your Love" and "Only In My Dreams," says that after her stage run ends, she wants to become a film actress. Besides writing, arranging, recording and marketing her own music, the singer, sometimes called "The Debbie Industry," has even found time to write a screenplay with her sister, Karen.

Relativity/First Night, who gave the U.S. the first **Les Miserables** soundtrack, has just released the domestic debut of a wonderful new stage musical called **Five Guys Named Moe**. This is the London cast recording of the European

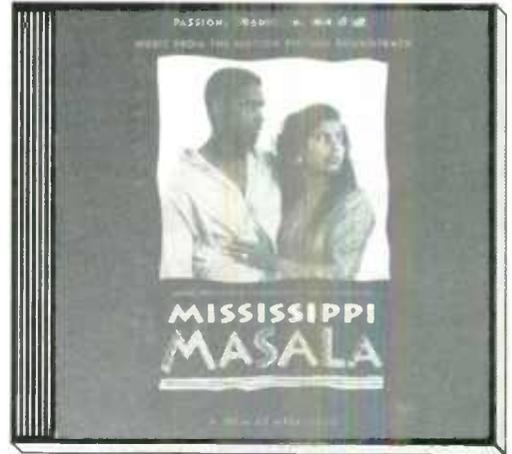
stage hit, set to open on Broadway at the **Eugene O'Neill Theatre** on April 8. Based around the great songs of the late entertainer **Louis Jordan**, the soundtrack features an ample sampling of R&B, jazz and be-bop (which, during Jordan's day, was known as "jump blues"). Though it's all pretty fabulous, the titles that stick most in mind include "I Like 'Em Fat Like That," "Messy Bessy" and "What's The Use Of Gettin' Sober." The popular British production has won two of that country's **Olivier Awards** for Outstanding Entertainment of the Year and Best Choreography.

Multi-platinum recording artists **Color Me Badd** have filmed an appearance on **Fox Broadcasting's** super-hot show, **Beverly Hills 90210**. This is the prime-time series debut of the doo-wop, hip-hop vocal quartet.

Marilyn McCoo and **Glen Campbell** have signed on as co-hosts of the **23rd Annual Dove Awards**. This 90-minute live special of gospel music's most prestigious awards, which airs April 6 at 6:00 p.m. PST on **TNN: The Nashville Network**, will feature award presentations in seven categories, including "Song of the Year," "Group of the Year" and "New Artist of the Year." Campbell, who has recorded over 40 albums, four gold singles, twelve gold albums and seven platinum albums over the years, received a Dove Award in 1986 for his inspirational opus, **No More Night**. McCoo, who received six Grammys for her work with the 5th Dimension,

son sibling is being presented as the main attraction of the 1992-93 **Moulin Rouge**, the best-known cabaret in Paris. The show, which opened March 5, will run for a year.

Actress **Leslie Ann Warren** (*Victor/Victoria*) was among the celebrities dropping in to see **Lauren Wood**



during a recent sold-out performance at **At My Place**. Wood, opening for and backed by members of the wonderful **Freeway Philharmonic**, performed a neat and nifty ten-song set. Though there was plenty of good stuff, including but not limited to two tunes co-written with **Ailee Willis** (also present), the evening climaxed with a rendition of "Fallen," the twelve-year-old song given a new life when included on the **Pretty Woman** soundtrack not so long ago, and kept in the public's mind by being prominently featured on the overhead system at places like **Ross'** and **Ralph's**. The unsigned singer's set was so successful that she's been asked back to the club on April 16. We recommend you plan to attend, and bring your favorite A&R rep.

MCA's first single from the **Fried**

has recently released her first gospel album, the Grammy-nominated **The Me Nobody Knows**.

Tune in to **Magic 94.3 FM** on Sunday, March 29, at 9:00 a.m. That's when **Dick Clark**, as host of **Countdown America**, will dedicate three full hours to the career of **Michael Jackson**. Clark will talk with this amazing performer about his early days with **Motown** and the **Jackson Five**, as well as his record-breaking solo success.

If you're in France, be sure to look up **LaToya Jackson**. The Jack-



Marilyn McCoo



Glen Campbell



Lauren Wood

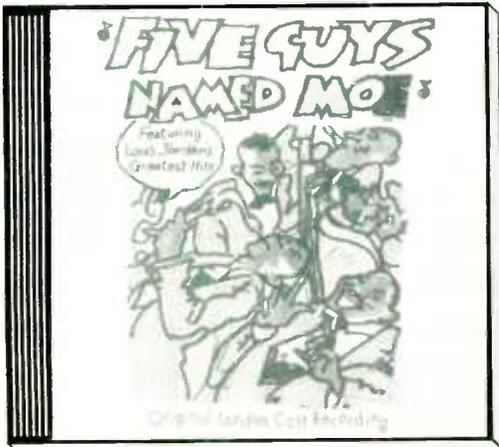
SHOW BIZ—Tom Kidd

Green Tomatoes soundtrack is Paul Young's version of "What Becomes Of The Broken Hearted." Showbiz likes the single lots, but we wonder how long the soulful singer, whose previous singles include a cover of "Oh Girl," can go on remaking Sixties classics? Someone tell

Swimming side-by-side in this gumbo are cuts by soul man Otis Redding, gospel by Marion Williams and the traditional sounds of Zaire as represented by **Papy Matolode Tex Group**. Exotic, exciting and well-worth the price of admission.

When Disney released **The Little**

Mermaid, the press kept wondering if the success of that animated film—attributed in no small part to an award-winning soundtrack—would do what **Cop Rock** couldn't and lead the way to the return of the musical as a viable art form. Though the Disney folks have been able to repeat the earlier successful formula with **Beauty And The Beast**, no one recently has had much luck when



Young it's getting old! Meanwhile, the movie from which it's taken, has tied with **Memoirs Of An Invisible Man** for second place on the film charts. When last we looked, both flicks were doing business in the \$4.5 million range. The unexpected hit of the movie release off-season, however, is the goofball comedy **Wayne's World**. The **Paramount** motion picture is doing just about twice the business of its nearest competition.

JRS Records has the soundtrack for the **Samuel Goldwyn Company** film **Mississippi Masala**. The movie is billed as a bittersweet comedy involving romance and clashing cultures in the American South. The soundtrack by L. **Subramaniam** attempts to reflect the movie's travels to Uganda and Mississippi by employing varied cultural rhythms.

the music isn't accompanied by animation. That may change, however, when Walt Disney Pictures releases **Newsies**. **Christian Bale** leads a cast of impoverished newsboys who find their livelihood threatened when the price of a daily paper is raised one-tenth-of-a-percent. The score is by **Alan Menken** (who also scored those two big cartoon hits) with lyricist **Jack Feldman**. Overall, the film seems to be a cross between **Oliver!** and the **Dead End Kids** and—you can quote us on this—will do for the musical what **Roger Rabbit** did for animation.

Private Music recording artist **Andy Summers** wants you to know that he's been named Musical Director of the **Dennis Miller Show**, which is syndicated internationally by **Tribune Entertainment**. The former Police member, whose jazz solo outings for **Private Music** won him a 1990 Grammy nomination, says his work for the show will continue in this jazz-rock direction.

Coming up on **Bravo** April 11 and 22 is the lively big-screen version of **Gilbert and Sullivan's** memorable operetta, **The Pirates Of Penzance**. This flick, adapted from **Joseph Papp's** successful Broadway musical, stars **Kevin Kline**, **Linda Ronstadt** and **Angela Lansbury** in a rollicking, swashbuckling adventure. We also highly recommend **Zoot Suit** on **Bravo** April 18 and 20. This is an unpromising screen ad-



Kevin Kline in *The Pirates Of Penzance* on *Bravo*

aptation of an acclaimed stage play based on the 1942 Sleepy Lagoon murder in Los Angeles. **Edward James Olmos** and **Tyne Daly** star in the story of a murdered boy and the 22 Chicanos who were unjustly tried and jailed for a crime they didn't commit. Check your guide for air times in your area.

Just received a package of tapes from a Michigan band called the **Hermetic Academy**. We really like the group's demo, **The Reality Show**, which—if we were pressed to describe it—sounds like an intelligent version of the **Pet Shop Boys**.

What appealed to our artistic sensibilities, however, was a solo project from lead singer **David Fidler**. Called **Invocation**, this classical-inspired tape is, in its creator's words, "an invocation to the Muse." The work was inspired, in part, by local hero **R.C. Hogart's** new translation of **The Hymns Of Orpheus** that **Fidler's** company, **Phanes Press**, just happens to publish. Showbiz thinks you'd like both tapes. Write to **Fidler** care of **Phanes Press** at P.O. Box 6114, Grand Rapids, Michigan 49516. You'll be glad you did.

MC



Andy Summers



The Hermetic Academy

Local Notes

By Michael Amicone

Contributors include Kenny Kerner and Pat Lewis.



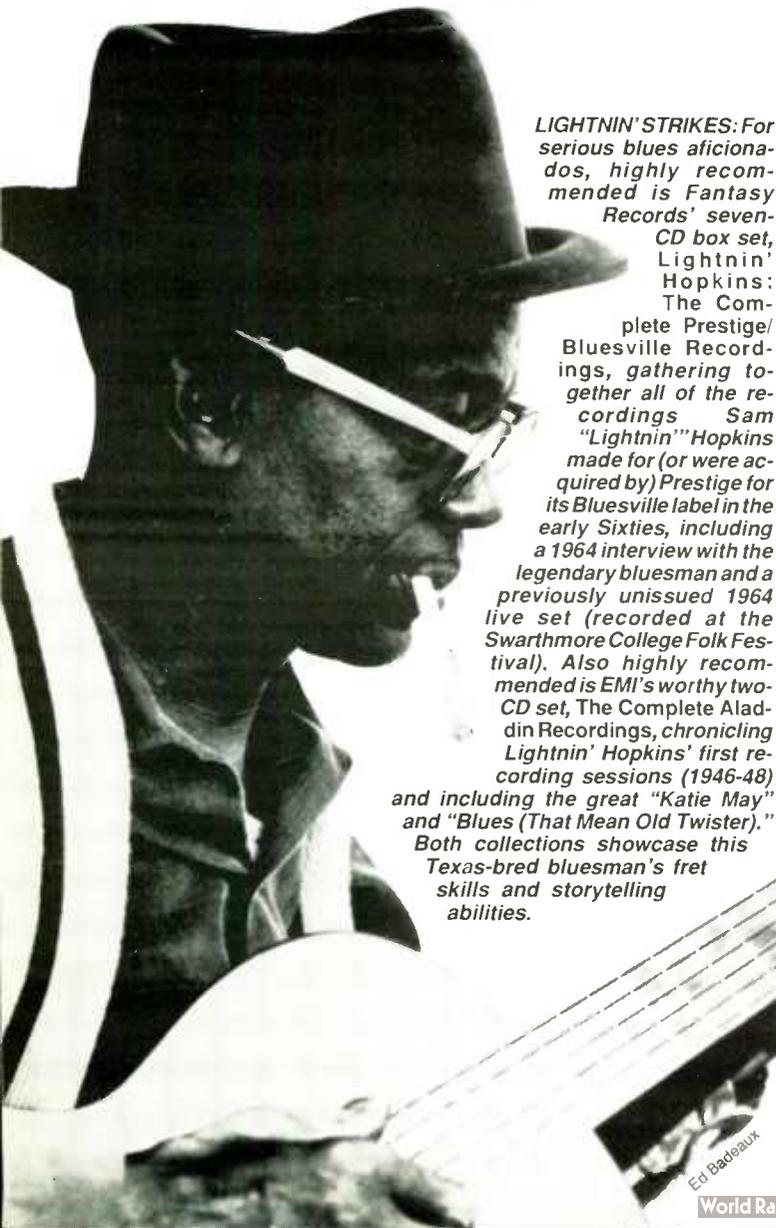
Nanook Azzara-Millet

ALL SMILES: Recent Music Connection cover boy, Tevin Campbell, smiles for the photographers during the recent Soul Train Awards ceremonies.



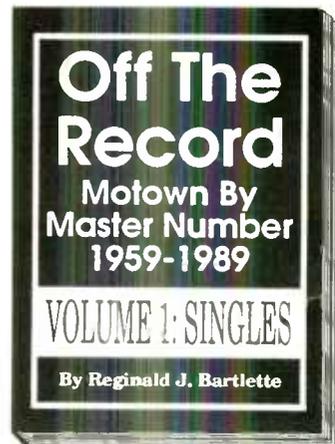
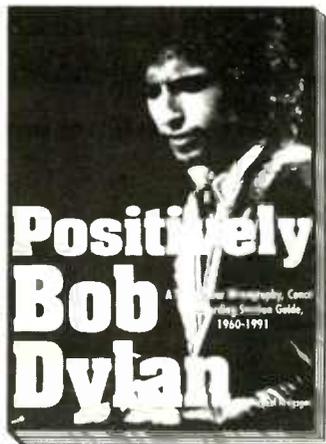
Jimmy Taylor

A GOOD RAP: Loud/Hollywood Records rapper Tung Twista is pictured performing at Marina Del Rey Junior High School during one of School Entertainment & Activities Program's JAMs (Joining Academics with Music). Through these mini-concerts, SEAP gets its point across—to stay in school—while entertaining students with up-and-coming musical talent. Tung Twista visited several schools as the JAM's featured artist and entertained over 5,000 students.



LIGHTNIN' STRIKES: For serious blues aficionados, highly recommended is Fantasy Records' seven-

CD box set, Lightnin' Hopkins: The Complete Prestige/Bluesville Recordings, gathering together all of the recordings Sam "Lightnin'" Hopkins made for (or were acquired by) Prestige for its Bluesville label in the early Sixties, including a 1964 interview with the legendary bluesman and a previously unissued 1964 live set (recorded at the Swarthmore College Folk Festival). Also highly recommended is EMI's worthy two-CD set, The Complete Aladdin Recordings, chronicling Lightnin' Hopkins' first recording sessions (1946-48) and including the great "Katie May" and "Blues (That Mean Old Twister)." Both collections showcase this Texas-bred bluesman's fret skills and storytelling abilities.



ROCK CULTURE: Popular Culture, Ink, the Ann Arbor, Michigan-based publishing company which specializes in, as they proudly proclaim, "the best rock & roll books in the world," has released two new rock reference books destined to become welcome additions to many a serious-minded record collector or music-ophile's library. Positively Bob Dylan is a 30-year discography, concert and recording session guide, including comprehensive, chronological listings of Dylan recording sessions (the date, place, songs recorded and backing musicians used) and live performances (set lists, venues and dates), as well as official and bootleg discographies. And Off The Record is a complete listing of every single released by Motown and its many label subsidiaries between the years 1959-1989. Both volumes are loaded with easy-to-use indexes and information. Though the books don't come cheap (they're not for the mildly interested fan, since the volumes sell for \$55.00 each), they will prove to be invaluable to any serious Dylan fan and Motown collector. For more information on Popular Culture, Ink's other fine music books—they have a large Beatles catalog and new volumes such as Collecting Phil Spector and A Gershwin Companion—call 1-800-678-8828, or write to Popular Culture, Ink, P.O. Box 1839, Ann Arbor, Michigan 48106.



GRAMMY PALS: Judas Priest mainman Rob Halford and fledgling recording artist Keli Raven are pictured at a post-Grammy party, held at Telly's Sports Bar and hosted by the Los Angeles chapter of the Recording Academy. Raven, who is finishing up his debut effort (Howie Rice producing), will appear at X-Poseur 54 on April 12th.



KOZ AND EFFECT: Capitol saxman Dave Koz, whose romantic instrumental "Emily" has become the love theme for two of the characters in the long-running soap opera General Hospital, is pictured with said celluloid lovebirds, actor Wallace Kurth (left) and Cheryl Richardson.



DECADE OF SLAYER: Last year, both Mötley Crüe and Ratt released albums commemorating their decade-long careers. Now, it's Slayer's turn to celebrate. Long considered the quintessential thrash metal band, Tom Araya, Kerry King, Jeff Hanneman and Dave Lombardo mark the occasion with a limited edition (only 10,000 units will be manufactured), spectacular two-CD box set repackaging of their live release, Decade Of Aggression, on Def American Records. In addition to containing all our favorite cuts—"Hell Awaits," "South Of Heaven," "Raining Blood," "Seasons In The Abyss"—this special set is packaged in a flat black metal slipcase with Slayer's logo laser-etched in silver onto a shiny black metal piece and inlaid onto the face of the CD box. Additionally, the package comes numbered with a certificate of authenticity. Suggested retail price is \$39.95, and once the 10,000 copies are sold, that's it, folks. You'll also find two previously unreleased bonus tracks—"Skeletons Of Society" and "At Dawn They Sleep"—along with a full-color, 24-page booklet. This is Slayer at their best and a collector's item for sure. —KK



BACKSTAGE JUNKIES: Various RCA execs greet recording act the Cowboy Junkies and lead singer Margo Timmons (pictured center) during the alternative band's recent Variety Arts Center performance. The band has released their latest record for the label, entitled Black-Eyed Man.



GRACEFUL FALL: Renaissance man John Mellencamp and latest girl friend, model Elaine Irwin, are pictured arriving at the premiere of Columbia's Falling From Grace, a movie marking Mellencamp's directorial and acting debut, held at the Cineplex Odeon Plaza Cinemas. Irwin is the tattooed girl who graces the cover of Mellencamp's latest album, Whenever We Wanted. Other stars in attendance were actresses Mariel Hemingway and Kay Lenz, who both star in the movie. —PL



BACKSTAGE BOYZ: Flavor Flav and Chuck D of controversial hardcore rap group Public Enemy and film director/Academy Award nominee John Singleton (Boyz n The Hood) are pictured backstage during the rap group's recent gig at the Palladium.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

STARR TIME: Ringo Starr recently flew into the City of Angels for talks about starring in the movie *Yellowbeard*, a pirate comedy written by Monty Python's Graham Chapman. Assuming the deal goes through, Ringo will replace Adam Ant in the role.

SERVING THE SOUNDTRACK INDUSTRY: The Busboys have been busy shooting scenes for Paramount Pictures film *48 Hours*, a new movie starring Nick Nolte and Eddie Murphy, at the Club Lingerie in Hollywood. They wrote four originals for the film. They returned shortly thereafter to deliver a set to an appreciative audience.

LITTLE VILLAGE

By Steven P. Wheeler



Jim Keltner

Ry Cooder

Nick Lowe

John Hiatt

It was in the mid-Sixties that sociologist Marshall McLuhan brought the term "global village" into the American lexicon, a phrase used to describe the growing technological universe and the belief that the world was becoming a smaller place through science and communication advances. However, not even McLuhan could have ever imagined that his theory would be an apt rock & roll metaphor a quarter of a century later.

Little Village is the moniker given to a four-piece band whose members are not only spread out around the globe—and who possess more than a century of rock history between them—but who also carry around reputations for doing things their own way or not at all. Veterans singer-songwriter John Hiatt, artist/producer Nick Lowe, guitarist/soundtrack maven Ry Cooder and drummer Jim Keltner have joined forces for one of the year's most eagerly anticipated, and welcome, releases—a fact given credence by the self-titled album's quick ascent on the national charts and rock radio's obsession with the cruising, bluesy feel of the album's first single, "She Runs Hot."

The fact that Lowe resides in London, Hiatt in Nashville, with Cooder and Keltner the local boys

in L.A., is just another example of why many industry insiders never believed that this project would ever come to fruition. Some critics have even dubbed them the "Travelin' Cult-burys," a not-so-subtle stab at these four musical veterans who have never really commanded the attention of the individual Wilbury members.

"There is the similarity of everybody being a songwriter and throwing in ideas," explains drummer Jim Keltner, who has played with solo Beatles during his career and is a member of both Little Village and the Wilburys.

But the differences are even more evident, according to bassist Nick Lowe, whose production work with Elvis Costello and quirky solo career have won him a cult following of admirers. "Let's face it, the members of the Wilburys are considerably more well-known than us, and I liked what they did. But I also felt that their albums were more producer-led, whereas our album was more like stumbling through the dark until we could find a sound we were all happy with."

But let's not get ahead of ourselves. The lengthy time between thought and deed and a series of misfires and false starts makes the Little Village saga a story in itself. The four musicians first

played together on Hiatt's 1986 album, *Bring The Family*, but the magical qualities of that recording could do nothing to bring these three solo artists and session guru back together during the succeeding five-year period. "Within a year of *Bring The Family*, we were all toying with the idea of trying it again," recalls Hiatt, "but it just wasn't in the cards."

In 1989, there was a serious effort to make a recording, but personal and professional commitments kept the dream from becoming a reality. Then came a savior in the guise of Warner Brothers President Lenny Waronker, who was instrumental in bringing Little Village to the rest of the world. Hiatt says that Cooder struck the initial match: "Ry kind of lit a fire under Lenny and told him that it was basically up to him to make it happen. It took somebody with Lenny's expertise and Henry Kissinger-type abilities to sort it out amongst four knuckleheads like us."

The other three members of the band found it strangely ironic that it was Cooder—a world-class slide guitarist, solo artist and soundtrack producer and a man known for his musical independence—who was the most aggressive in his pursuit of getting the musical seeds to bloom into a

project. However, Cooder doesn't find his actions so odd: "I've been with Lenny on this label for more than twenty years, and I've never once asked him for anything, but I did approach him about helping us get this thing together. It's true that I have avoided bands in the past because I don't like infighting and psycho dynamics, but I was also getting tired of leading a band and being the center of everything. As long as you don't set yourself up as the poor bastard who has to count off and lead the thing, it frees you up to do what you want and need to do."

This is not to say that the other three members didn't also have initial reservations about giving up their usual artistic control, as Hiatt, who has recorded three excellent solo albums for A&M, including *Bring The Family* and *Slow Turning*, notes, "It's hard to give up control, but it also has many benefits. I quickly realized that I had three extra bullshit meters sitting in the room with me, which is great, because if you only pay attention to your own bullshit meter, it's often faulty and

let's a lot of things get by."

Maturity, trust and respect are just a few of the descriptions that were echoed by the various members during the separate interviews, something that Cooder pointed out was the only way the Little Village project could have worked. "Criticism goes with the territory, and if you can't handle it, then you don't belong in a studio, and you certainly don't belong in this business. If the four of us were above criticism, even at this stage of our careers, I can guarantee you that this album would have never been made."

Aside from the musical aspect of the relationships, each veteran has a reputation for potential volatile behavior. But Lowe says that they soon found the secret ingredient. "I think it was very important to give each other room. We all have different lifestyles and different interests, so to make it work we have to stay out of each other's faces and not crowd each other on a personal level. That doesn't worry me, because whatever it takes to make this thing work and to make the

music sound as good as it does, I'm willing to do."

Cooder speaks for the others when he mentions that the artistic direction of the band was dictated by nothing less than a complete democracy. "The important thing to remember in a group like this is that we are all assistants. I can say now that it was really quite amazing that this album was done with a real spirit of cooperation, when it could have easily crashed and burned a number of times."

Despite the fact that there was a free-wheeling atmosphere swirling around the writing and recording sessions, Lowe admits that there was one basic rule that the various members agreed to adhere to prior to sitting down and formulating ideas. "The only unwritten rule we had going into this project was that no one was allowed to bring a finished song to the group. You can see that when you listen to the record because you can actually hear each member's hand in each of the songs." Lowe went on to say that during the initial

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Lenny Waronker: Little Village's Fifth Man

By Steven P. Wheeler

He may be the President of Warner Bros. Records, but Lenny Waronker is also the unofficial president of Little Village. Nick Lowe calls Waronker the "fifth guy in the group," and John Hiatt describes him as "the catalyst and the guiding light behind the band."

But ask the man himself, and you get quite a different response. "I'm getting a little self-conscious about doing interviews about the band," says Waronker, one of the most powerful men in the music industry. "I will take credit for my role in helping get the band together, but I don't want to confuse the issue. The band is the real story, and the album says it all."

After hearing the behind-the-scenes trials and tribulations that went on over the past three years, Mr. Waronker is far too modest in assessing his role in the building of this little musical town. After having been involved with the Traveling Wilburys' first project, the idea of bringing various solo artists together under one roof stuck with Waronker.

It was during a 1989 meeting with Nick Lowe that Waronker's wheels began to spin. "It wasn't until Nick brought it up to me in a meeting that I started thinking about it again. We ran through some names, and Ry Cooder was the first one that came up, and Keltner was the next obvious choice. But I don't think Nick was really looking at it as a real possibility. I think he thought it was more talk than anything else."

Thinking that Cooder would be the most difficult person to convince, Waronker called the veteran guitarist and was shocked to find the normally independent musician agreeable. "It amazed me that Ry really wanted to do this. It was a shocker, but he was also adamant about the band being a four-piece. He just flatly refused to be part of a trio."

That problem was solved shortly afterwards when the gossip on the industry grapevine seeped into Nashville. "Hiatt found out about it and called Nick and said, 'If you don't invite

me to be in this band, I'm gonna be pissed.'" Although the four musicians assembled for a meeting back in '89, Waronker says that problems arose at the very start. "John had to do another solo album for A&M and other things came up, and the band deteriorated and eventually fell apart."

Waronker and Cooder talked about trying the project with other people, but good sense won out, as the veteran industry executive points out, "It just didn't make sense to try to bring in other people. The spirit of the whole



thing from the beginning was that it had to be real and we couldn't force it to happen. About a year-and-a-half later, Ry and I talked about trying to get the guys together again." Fortunately, Hiatt had a window of opportunity, following the release of his *Stolen Moments* album.

What started out as a duel role of catalyst and cheerleader would change dramatically as the recording process progressed, culminating with Waronker mixing the album with the band's blessing. "What happened is that they

kind of hit a brick wall during the mixing process. Nick would have normally been able to deal with it, but I think he was so close to it and so aligned with Ry, that I think he was trying to please Ry more than anything else, and it was just not working."

Lowe admits that the turning point came during the mix of the album's first track, "Solar Sex Panel." "We decided to compromise and clean it up and make it radio-friendly. We thought Lenny would be pleased that we had toed the line and made a commercial single, but he hated it."

Waronker, who, prior to becoming the President of Warner Bros., was a top-notch producer, agrees that it was that particular moment which changed the tide and his role with the band. "Yeah, it was during the mix of 'Solar Sex Panel' where I realized that something was wrong. I think Hiatt was the most objective of the band members. He was probably the only one who knew all along that this album was not going to be mixed by the band and that someone else was going to have to do it."

Fortunately, the mixing process was a joy for Waronker, who gives credit to engineer Allen Sides. "Allen did a helluva job of capturing the band on tape. So it wasn't like we had to do massive editing or anything. Every overdub was well-planned, all the vocal parts were on the money. There really was a minimal amount of editing during the mix."

Throwing his hat into the ring of speculation as to the future of Little Village, Waronker doesn't even hesitate to voice his opinion. "This better not be a one-time thing, and I honestly don't think it will be. In my mind, this is an endless thing with a lot of other interesting possibilities, and I think that the people who are fans of this album have a lot to look forward to; there's a lot of territory that these guys didn't get a chance to touch this time out. This is truly a special group of musicians, and I was fortunate enough to be involved with them."

MC

CMH Records

By Maxine Hillary J



Twenty-five-year-old David Haerle doesn't know why his dad, the late Martin Christian Haerle, named his bluegrass label, CMH. Perhaps it was to match his initials or to stand for Country Music Heritage. Haerle thinks the H stands for "Hits," as in "Country Music Hits," then recalls, "he once said that MCA was already taken so CMH sounded good."

As a youth growing up in post-war Stuttgart, Germany, the elder Haerle first heard country music on the Armed Forces Radio Network. He began collecting records and before long knew country music as if he'd been raised in the corn belt. At 20, he took a plane to Nashville where he met the head of Starday Records who offered him a job in the mail room. At 22, he became Vice President of the label. In the late Sixties, Haerle moved to Los Angeles where he served as Director of Manufacturing at United Artists, before leaving the label in 1975 to form his own company.

David recounts the beginning of the venture. "He got together with Arthur "Guitar Boogie" Smith (Arthur wrote "Guitar Boogie," which is the first million selling instrumental country hit, and also "Dueling Banjos"). They formed this partnership with dad as the majority owner and they hit the streets with twenty albums. They recorded a five-record set called *200 Years Of American Heritage In Song*. It was the 100 most important songs of our country's rural music heritage from the 1700s to the 1900s. They went out and signed almost every major bluegrass star available and put out fourteen albums. The timing was just perfect."

In 1990, Martin Haerle passed away, leaving the label to David, who had opted to learn the music business on his own, rather than with his father (at 21, he was the youngest talent agent ever at ICM). The two had talked often about the music business and country music in particular. "I used to hate it," he confesses, "I was a rock & roller, that was it. I fell in love with country about six or seven years ago, then bluegrass. I'd always wanted to come work here with my father, but I realized that it would be better to have my own thing without him and then be able to come work with him on the same level."

The business of taking over his father's dream, along with the shock of losing him, left the younger Haerle wondering if he could handle the tasks that lay before him, but with the perseverance inherited from his father, he forged ahead in the family tradition. David recalls the first days at CMH. "We walked in and just started piecing it together like a puzzle and we'd find clues here and there as to how things were done. And we asked a lot of questions. I had fear but in a way, what else could I do but just give it my best? Here was my dad's life's work, what if I didn't pull it together and it went down the drain? That was a terrible fear."

A year and a half later, Haerle is running a business his father would be proud of. Having retained relationships with the distributors his father did business with and securing new ones on his own, David soon made sure that CMH products were available at outlets such as Music Plus and Warehouse Records. Instead of seeing bluegrass music as a genre only trailer park dwellers and older Americans from the back roads of the country could get into, Haerle and his staff saw bluegrass as something that everyone could love if they gave it a chance. Continuing with the idea of effective marketing and packaging, they've come up with new artwork for the label. The market for country music appears to be expanding as well with the onslaught of the European listener.

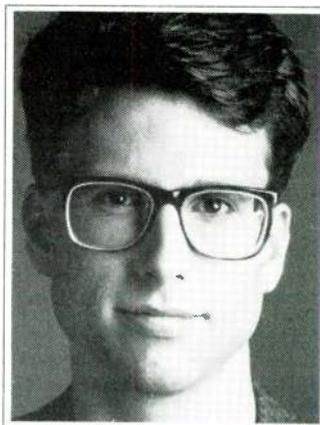
This year, according to Haerle, the company is doing well enough to consider adding to its staff as well as its catalog. He elaborates, "I'm open to pretty much any kind of music. We've started an alternative label, Overt Records, and we hope to launch that in two more quarters. Overt will encompass alternative music, industrial dance, rap, rock & roll. Anything we can enjoy and have fun with, we're willing to put it out—we're really open." Haerle also has plans to launch Serenity Records, a new age product, but this is no Shirley Maclaine schtick. "There's a whole flakiness associated with that term," he warns, "but every product we put out, we want to really have a grounded image about it. This is not hocus pocus obscure stuff. We're looking for finished products in this area but we're also looking to go into the studio and produce, too."

While David makes plans to enhance the bluegrass/country tradition his father started at the label and adds additional genres to the roster, he's also reissued *200 Years Of American Heritage In Song* on four CDs, along with the 50-page illustrated booklet written by musicologist Norm Cohen outlining the history of traditional American music. The pack-

age brings to life classic favorites such as "Shenandoah," "Green Green Grass Of Home" and "Fire On The Mountain," and while listening for the fun of it stands as one possibility, schools and libraries can use it as an educational tool as well.

Innovativeness and an understanding of what makes good music better and how it can be best brought to the consumer continue as Haerle trademarks. In times of economic crunch, listeners contend with music prices that climb as their wallets reduce, so

CMH priced their compact discs 25 percent less than the average compact disc, a formula that seems to be working, since sales are increasing. With business strategies like that, who knows, while CMH still releases the great music of the past and the present, don't be surprised if Haerle's next venture is music of the future.



Susan Maljan

David Haerle

< 21 Little Village

trial stages it became clear that the musical magic that first manifested itself during the *Bring The Family* sessions was again making itself known at Cooder's home studio in Santa Monica.

Although the project took a year to complete, the actual recording process lasted a little over two months. Again, because of solo commitments, the Little Village work was a stop-and-go evolution. Because the writing continued throughout these lengthy breaks, the "global village" theory took on a new meaning, or as Keltner jokingly said, "Thank God for FAX machines."

Hiatt agrees with Keltner as he recounts the bizarre writing process of the band, "After a couple of weeks of working together, we'd all go home to our respective corners of the world, and we'd be faxing lyrics to each other. Eventually we'd reconvene, and this song that was nothing more than a little egg before we went away would have taken on more form and was ready to be kicked around some more."

Lowe described the sessions as "extremely ungrueling." The veterans who were accustomed to late and erratic hours in the studio, instead took a business-like approach and turned Little Village into a nine-to-five job. As Hiatt sarcastically explained in his wry, sardonic way, "We worked eight- or nine-hour days, but the project was spread out over a year. Being older guys, what's left of your mind goes rather quickly, so we paced ourselves."

For one member of the band, the final mixing process was nothing short of a nightmare. Lowe laughingly recounted the misery of the band's drummer, "This was the first time that Keltner had to actually stay behind and worry about the

mixing. All the other records he's done, he has done his bit and said goodbye. This is really the first record that he's made, and I think it was a real eye-opener for him." The bearded percussionist good-naturedly pleads guilty, "It was very painful for me to stick around during the mixing process. I always wanted to leave, and they pressured me into staying. The more I was there, the more problems I caused. That whole process is just a complete tearing down of something that was a

"It was really quite amazing that this album was done with a real spirit of cooperation, when it could have easily crashed and burned a number of times."

—Ry Cooder

beautiful blend during the recording session. It's an awful practice."

Another vital difference between Little Village and the Wilburys is the fact that Little Village has taken their act on the road. After recently completing a brief European tour and a sizzling appearance at the fifth annual Farm Aid concert, the verdict is in. "During the European tour," Hiatt remembers, "I felt we were a bunch of doctors with bloody hands who were pulling out this baby

band. It's so unpredictable— but that's what makes it so special and wonderful."

Mixing the Little Village material with selected numbers from *Bring The Family* and the various solo careers has brought on a few problems onstage, as Keltner explains, "There are some areas that are a little rough and scary. There is a lot of pressure on Ry because this is a four-piece, and he's used to playing with these huge nine-piece bands."

The influential guitarist sloughed off the compliment, but agrees that there is a lot of extra work involved during the live performances. "Basically, a four-piece band is a blues group, so we're having to do the work of ten musicians onstage— but it's not only me, Keltner is playing some fifty-odd surfaces in concert. It's true that I'm running around stage like a madman, trying to keep up with the songs, and there's a little bit of juggling, but if it sounds good, I don't mind."

As for questions about future projects, the general consensus seems to be that there will be another one, but it won't be in the immediate future for fear of ruining a good thing. "I think this is something that you can't go to the well too often with," states Lowe. "This is a project that you've got to treat with real respect."

Cooder sums up the future speculation with the following comment: "None of us will do this to the exclusion of other things, but it does seem like a worthwhile thing to do. A good thing should have a life of its own, as long as you don't abuse it. I've played music for a long time now, and I know that music doesn't take kindly to overwork and abuse. There is a fine line that you have to watch out for, and the four of us do recognize the importance of not crossing that line." **MG**



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BY TOM KIDD

How do you decide who to interview?

SK: Sometimes it's decided for me—we're not kidding anyone. A lot of this has to do with promotion. The studios are promoting their product and it depends on what junkets are available. We try to use our discretion, and we try to remember the word "no." We're consumer reporters, and the marketplace dictates what we'll be doing. It's what people are interested in. It's a twofold thing: You serve the market place and also serve the viewer.

DS: It's pretty simple. It's just a matter of who you think's interesting, who has a big name and who has something going on in their career that makes them somewhat newsworthy.

KS: You have to think in terms of your audience and demographics. On the other side, to me it's much more of an emotional attachment to music. I have pretty eclectic tastes and they run across the board from Cajun music like Queen Ida to B. B. King to groups like P.M. Dawn, which is a new rap group on the scene. It depends on what makes the emotional attachment for me and how I think it will go over with our viewers. There aren't a lot of speed or thrash metal bands on at the moment; it's not the kind of wake-up call we want. We do look at a lot of jazz artists, but we're looking primarily for musicianship and people who can play their instruments. They don't have to be known faces.

FC: It depends on what's happening and who's hot. A band doesn't necessarily have to have a hit—like the Sugarcubes. They've never had a Top Forty hit, but I think their story's very interesting, and I think they're very talented, so I'll do a story on them.

JC: Sometimes it's decided for you. In other words, if somebody comes to us and they say they have a junket for a movie, that's pretty much settled. Other times, somebody might pitch me an actor who's appearing in a current production. Access to stars is very carefully controlled in many cases...It's a combination of availability, your own enterprise, what's of interest and things like that.

RP: It's a combination of things. We do have an assignment editor. This is a news show, as opposed to *Entertainment Tonight*, which is a feature show, so we need a news peg. Usually, something shows up on the wire saying this is happening and a chance for you to do so-and-so. It doesn't need much of a news peg, but it needs something.

Are you accessible to local talent?

SK: Yes. Call me. I'm not going to kid you and say we're able to follow up on every single one. But I work with three producers—John Amato and Robin Singer on the national level and Jim Mictus on the local—and there's a staff of producers who are on *Studio 22*, the syndicated show. You would be surprised at how many people we are able to get to.

DS: Not that accessible, I would say. We've probably, on the average, not done more than one or two stories on local talent a year because that's about all that merits it. Strangely enough, I think that the real problem there is that—I'm probably going to be in real trouble for saying this—most local talents just assume up front that there's no chance and they don't even call. In fact, when we do the stories about any up-and-coming unknowns, we have to go out and find them. If we can't find a hook, we might pass on it, but it's definitely an area I would like to do.

KS: We try to focus on bringing local bands in. The main difference between our program and network morning news programs is that we focus on Los Angeles. There's a real appetite for Los Angeles news. My job is to try and look and see as many local bands as I can out there and bring them in. We had a band called Royal Crown Review, which was a swing band. They had a tremendous response. We featured the Irish rock band Young Dubliners. We had another swing/ska band called Jump With Joey and a blues band called Red Devils.

FC: Unsigned is difficult. Because television is a very visual medium, you really have to back it up with a video of something. Basically, they have to have a deal, unless they're doing great stuff and there's a real buzz on them. Then we'll go down and shoot them.

JC: Part of the problem with a television station in a city of this size with a two-and-a-half minute window each night is, you don't get to cover as much up-and-coming local talent as you would like to. On any given night, there may be things happening that you have to cover. I've had this happen many times where there's an interesting story that might involve a small act and you just can't do it because you've got to cover the other thing. So major television is a difficult access situation.

RP: Local's probably better [than network] in a way. There's no kind of criteria. We run it by everybody, and if they decide it's good, they'll do it; if it's not, it'll get shot down.

Have you ever come up with a scoop of which you're proud?

SK: I don't know if I'd call it a scoop, but Meryl Streep gave me a little tidbit...she told me she had heard that Sidney Pollack didn't think that she was sexy enough to be in *Out Of Africa*. She admitted to me that she went out and bought a push-up bra and a lowcut blouse and, needless to say, she got the job. Another thing, when I was talking to Robert Redford, he did say that there had been talk with Barbra Streisand and Sidney Pollack of a sequel to *The Way We Were*, but he said there will not be.

DS: My best one lately was being the only one invited on the set of the making of Michael Jackson's video for "Black and White." That was a genuine scoop and was even called that by the media.

KS: I can't point to a piece of news information in producing here that I can say we scooped everyone. What I can say we've done



STEVE KMETKO
KCBS

"We're consumer reporters, and the marketplace dictates what we'll be doing."

with our program is to share a much broader spectrum of music with our viewing audience than they've ever been exposed to—the evolution of artists as well as the birth of artists.

FC: That Paula Abdul thing with Yvette Marine when Paula was accused of lip-synching. I got this interview with Yvette Marine and I asked her, "Were you the voice instead of Paula?" And she said, "I didn't say that. Paula did sing. I'm just saying that I sang the guide vocals." That's very different from what her boyfriend/attorney was alleging. So I got her to say that on tape. But I generally just put the artist close to the fan and vice versa. I don't try to out-scoop anybody.

JC: I found out that a certain actor who was in a \$100 million movie this summer didn't work again. I checked and I found out there was a definite prejudice against this particular actor and others of the same breed. Norman the cow has never worked again since *City Slickers*. He's living on a ranch in Canyon Country. So I did a story taking that approach. Cows never work more than once. I'm not patting myself on the back, but I won a Golden Mike for it. I don't do a lot of investigative stuff. It's never been my forte, I've never been that interested and it's not what I do.

RP: What I do is not exactly scoop-oriented. The most successful pieces I do are pieces about things everybody sees but shows them off in a completely different way. For example, Zsa Zsa Gabor has a new book out. I was surprised at the lack of irony in the coverage, and I did a thing where I said, "Isn't it amazing that she can still get fifteen camera crews to show up?" Then, I did a side-bar piece called "The Good Parts" where I went through the book and said, "You don't have 22 bucks for this book. I'll give you the good stuff right now. On page 181, she sleeps with Marlon Brando. On page 182, here's a good part with Richard Burton."

What makes up a perfect interview and has it ever happened for you?

SK: A willing participant. One example of the perfect interview was Jody Foster recently for *Little Man Tate*. Jody doesn't like to discuss—and understandably so, because she had absolutely nothing to do with it—the John Hinkley incident. She was set to talk about *Little Man Tate* on the *Today* show. She had to be sitting in the green room when they ran a tape that they were going to run preceding her interview. They showed a video tape of President Reagan being shot and James Brady lying in a pool of blood on the sidewalk. She got up and walked out, and I think understandably so. But as a favor, and perhaps there was a little revenge factor in her mind, she had her publicist give us a call because we're a competing morning show. She said, "Whatever you want to do, we'll do." I said, "Okay. Let's go bike riding at Will Rogers Park." She was so on and such a willing participant. She looked great, she was relaxed and it was a perfect interview.

DS: The more personal the better. When you happen to get onto some area of discussion that really allows the audience, my audience, to learn something and to get a glimpse of somebody's inner self and true personality in a helpful way. My best one recently was Barbra Streisand. Some of the subject of the interview was *Prince of Tides*, but in the process of talking about the film,

which has to do with child abuse and dysfunctional childhood, we stumbled on the idea of how much she identified with that. I asked her if that was because she had similar problems in her childhood, and she reluctantly said she did. So it was a very personal thing, and I think it offered a lot of hope and maybe inspiration to a lot of people watching the news who suffer from the same sort of past. **KS:** Someone who can be perfectly candid about their artistry is important. That's not easy to do. Normally, in any interview situation, even if it's a major news thing, you've got three to five minutes to communicate with people. Unfortunately, it's an artificial situation where you start the interview and you have to be already in the prime of communication and what you're trying to get across. So, for us, the perfect interview would be having someone who's willing to open up almost immediately and be very candid about their artistry as to what they try to get across and what they try to communicate and then for us to flesh it out with a clip of their musical performance or a video.

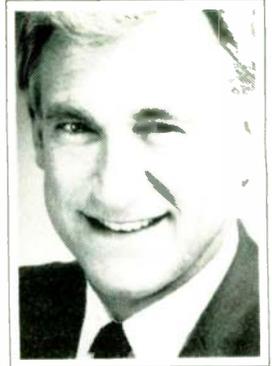
FC: Somebody who genuinely wants to be there and to talk about their music and has interesting things to say. I don't think it's just my job, it's their job, too. If they're interesting, then I'll ask interesting questions. If somebody gives you yes-and-no answers or they're not willing, then it's hard to pull things. Also, lots of people are very leery of the press because they think that you're not going to understand what they're talking about. That usually doesn't happen to me because I've interviewed people so many times over and over. I usually build a relationship with them. They think, "Oh good. It's Francesca. I don't have to worry about this one."

JC: Sometimes a perfect interview may be one I enjoyed terrifically when I was doing it and then I look at it and it doesn't give me great bytes. Somebody who says something profound, humorous, appropriate, uses the correct subject, verb, object and keeps it to a ten-, twenty- or thirty-second sound byte. That's the fact of television. You can use ellipses—the television equivalent is the cutaway shot—and shorten things, but sometimes you get somebody who is so enthusiastic about something that they start out with something incredible. Then, in the middle they may get distracted and on to something else. When they get back to their original sentence, they're in a different tense. You can't use it.

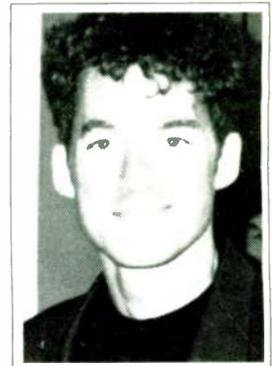
RP: A perfect interview would be someone I'm interested in. I love musical history, so Les Paul would be a wonderful interview. He's not only a great musician, but somebody who practically invented the electric guitar and is a great innovator. There are a lot of people who don't know who Les Paul is, so there's an educational element—which I like.

Who was your most memorable interview?

SK: Bette Davis. It was when *The Whales of August* was released. First of all, when you say Bette Davis is coming for an interview, that conjures up all sorts of notions because she was such a legend. And then, to have her show up prior to the time she's supposed to be here. To have so many people keep you waiting and she was early, she was prepared, she was an active participant. Then she



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preceded to tell me she was a fan of mine. For someone like Bette Davis to give me as much time as I liked, to answer anything I had to ask, that was quite an experience and one I'll cherish for the rest of my life.

DS: Marlon Brando. He's just so articulate and so grand in his way of talking about things. And the idea that he does very few interviews, so I felt somewhat privileged to be in his company.

KS: I have to tell you one of the most fun interviews we've ever done was with Ray Manzarek of the Doors. We wanted to put him in a situation that was reminiscent of Doors hangouts and try to get an idea of where he is now. We put him over at Barney's Beanery and he shot some pool while he talked directly to our anchor in the studio. We cued him and he's live, talking to a camera just like a *Nightline* interview, and he goes, "Jeff! Get out of here! The camera's on!"

FC: I don't know. That's really tough. They're all pretty good. I just interviewed Boys II Men and that was good and Color Me Badd and Another Bad Creation because they were here after the *American Music Awards* and they were all delightful. So I usually take a good memory away each time. I hope to, anyway.

JC: There's a couple that come to mind that I remember, not necessarily because they were good interviews but because of who they were. Falling into that category were Dolly Parton and Sylvester Stallone. I interviewed them at a party with a lot of PR people looking on and they turned out to be two of the nicest people you'd ever hope to meet. The same thing happened with Willie Nelson and Kris Kristofferson together. Here's these incredibly cool guys and our crew was late. I ended up running out of most of my questions before the interview started.

RP: There's a guy named Rick Reynolds. He's not a music guy, he's a comedian. He does a one-man show in town called *Only The Truth Is Funny*. It's a wonderful show with this comic who stopped doing stand-up and created this two-hour show where he kind of tells his life story...his ruminations on comedy and show business were wonderful. Also, I was able to get to him before anybody else did because of my own interest in comedy [Procter is a former member of the Groundlings]. I was able to

ask him all the questions everybody else asked him, except I was able to ask him two weeks before everybody else.

What's the best part of the job?

SK: A paycheck every week. Isn't that the best part of any job?

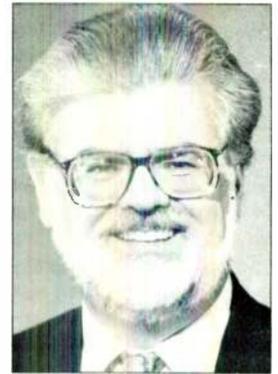
DS: The communication and combination of creative energies, the process of the viewing of the film into a cohesive and coherent review. Then, couple that with using all the video sources for the clips and construction of something in two or three minutes that gives the viewer a sense of a movie that took two hours. It's kind of a daily creative challenge.

KS: For me, it's just being able to be exposed to more and more music. Most rewarding for me is that I have a job where I can bring in new talent and share them with people is wonderful. That's a real pay-off.

FC: That I get to meet a lot of fun people. And even if I wake up one day and go, "I don't want to go to work," by the end of the day I'm usually glad I did. So it's that every day's different and that I like what I do.

JC: I don't review anymore, but when I did it was the idea of being able to see something first and then telling somebody enthusiastically about this great experience that was coming up for them. Now, for me, it's the chance to be creative. Not, obviously, to the degree of a motion picture, but it's still a very collaborative medium. When you sit down to put a piece together and you work with people and you have the time and it works, that's when it's really fun. It's the creative aspect of being able to take a slightly different approach to something and do it in a memorable way. There's people in this business for the stardom and people in it for the work. I'm in the latter category.

RP: The most fun part is being out in the field and having the unexpected happen. I love it when something happens that forces me to change or be creative on my feet. Ernie Kovacs once said, "I owe my success to the fact I can be funny ten minutes before air time." That's what it is. That's what I like. It's the ability every day to go out and try something new. **MC**



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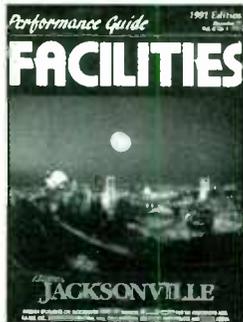
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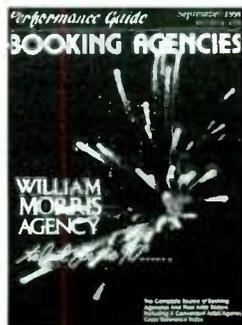
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SALT - N - PEPA



By Jonathan Widran

a joke," Denton recalls. "I remember after we recorded it, we kidded around with the other Sears employees, saying, 'Hey, we just did this big hit record.' And the next thing you know...."

Azor liked the way his project turned out and sent it out to several radio stations. A prominent New York deejay began grooving on "The Showstopper," and soon it was the station's most requested song. Listeners demanded a live performance, and James and Denton were on their way.

Well, not quite. See, local success in New York City may be all Sinatra longed for, but pushing a female hip-hop act onto the national scene proved harder than Azor expected. Pop Art Records signed them, and they secured management, but Salt-N-Pepa were young, new and, as James recalls, "got screwed at every turn." Reflecting on the dues-paying done by him and his protégés, Azor says, "We did more recording, but kept getting the runaround from the major labels, which were nervous about breaking a female act. I was about to start pressing an LP myself when....," James pauses, then continues the thought, "...we promised Next Plateau that we could do a really great album for five thousand dollars. We really went through a lot of work on the business side."

But once they broke through, Azor became a virtual behind the boards hit machine for his sassy duo. Even before *Blacks' Magic* took off, the girls hit the R&B charts with the clever rhymes of the Grammy-nominated "Push It," "My Mic Sounds Nice" and "Get Up Everybody (Get Up)." Then came 1990's *Blacks' Magic*—whose title represents James and

There are two kinds of success stories in the music business. Some performers set their goals at an early age, persist through the rejections and someday laugh at their detractors from their perch at the top of the charts. Others, like Cheryl James and Sandy Denton, work part-time at Sears, make up rhymes for fun in front of customers, help their pal Hurby Azor with a school assignment and wonder five years later just how they became Salt-N-Pepa, the only female rap act ever to have Top Forty hits and achieve platinum sales status.

While their massive popularity as the Queens of Rap was certainly not an overnight phenomenon, their transformation from Sears

employees to recording artists began as an unexpected lark. James, a.k.a. Salt, and Denton, better known as Pepa, met shortly after high school and were attending college and working nights, depressed and clueless as to their career plans, when co-worker Azor, who was attending the Center of Visual Arts in New York with the hope of becoming an audio engineer, asked them for a favor. "I'm doing a school project," he told them, "a rap song called 'The Showstopper,' in answer to a famous rapper's tune, 'The Show.' I like your personalities and think you'd do a great job as the rappers."

"Even though Salt and I were really into rap, we just sort of went along with Hurby as

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Denton's desire to rid the word "Black" of all negative connotations, i.e. blacklist, black sheep, black market—and Salt-N-Pepa were seasoning radio stations and boom boxes across the land, appealing to all races and giving teenage girls (the core of SNP's audience) something positive to identify with.

The spicy "Do You Want Me" became the first female rap song to hit *Billboard's* Top Twenty, while its follow-up, "Expression," received the publication's award for Best Rap Single of 1990. But it's their recent hit, the provocative, instantly hooky "Let's Talk About Sex," which has pushed Salt-N-Pepa into a realm of popularity on par with the big boys. Helping to fuel the song is its controversial subject matter. But James and Denton insist that "sex" shouldn't be a dirty word; that their message is only to open up the lines of communication, not suggest anything sordid.

"We're just saying it shouldn't be the no-no subject that it is," Denton explains. "If partners would talk about their feelings regarding sex with each other, they could protect themselves from potential harm." Expanding this idea, James adds, "Communication about this is a positive thing, not just between lovers, but between parents and kids, mothers and daughters specifically. Every mother should tell their daughter what she went through at the beginning and advise the teenager how to protect herself. A lot of tragic teen pregnancies and potential spreading of diseases could be avoided."

Never the type to speak (or rap) idle words, James and Denton continue their support of AIDS awareness. They participated in ABC's

recent special devoted to answering families' and young adult's questions about the disease. They performed a revised version of the song and video for "Let's Talk About Sex" on the special, which was hosted by Peter Jennings.

Aside from the uproar caused by that song, there are two other issues Salt-N-Pepa have had to address as they've scaled the heights of

"We're not trying to get too heavy, we just want to communicate an idea while inviting people to dance along."

—Sandy Denton

rap stardom. One is having to prove to both fans and the industry alike that while rap is a male-dominated genre, there's still room for women to make their mark. And the other is cries that they've sold out their urban roots by crossing over to pop success (something only selected rappers can claim).

Addressing the first problem, Denton claims, "A lot of male rappers thought we just

got lucky, and we really had to show them we had what it takes, despite our gender. Now that we've paved the way, more record companies are giving girls a chance. It goes back to the streets, where rap originated. No one ever saw girls in the parks, rapping along with the boys.

"I liked the way Hurby showed faith in us," she continues. "He wanted that first record, 'The Showstopper,' to answer a male rapper and thought it might be fun to challenge a guy using girls to get his point across. He thought folks might say, 'The nerve of those girls, doing that,' and he was right!"

Regarding the crossover element, James and Denton make it clear that their intention is just to make music people can enjoy, and that the successful marketing to pop audiences is just a lucky by-product of what they've created. Although James claims that fans have told her they'd like SNP to return to their more hard-core urban style next time out, and that the duo is pushing back towards that direction on their upcoming *Very Necessary* LP, Denton says, "We never tried to go away from urban music, it's just that we happened to reach a larger audience. We're not trying to get too heavy, we just want to communicate an idea while inviting people to dance along."

"We're not out to burden people or tell them that the world is ending, we're just trying to give something back to the black community of musicians who have inspired us in the past. If that gives us crossover success, that's great, and we're pleased that so many people can relate to us." MC

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E

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Phone: (415) 922-5305
Booking: N/A
Legal Rep: Richard Leher
Type of music: Alternative pop
Date signed: July, 1991
A&R rep: Lon Graves

By Oskar Scotti

E came to California from his native Culpepper, Virginia, in 1986 with a banjo on his back, a haversack full of hope and a lifetime of weighty emotional baggage. But his lofty musical aspirations were laced with doubt; he was—after all—a hayseed singer-songwriter three thousand miles from home. He also had something to prove to the flock of doubters back home. He would make it and roll triumphantly back home in a stretch limo, if only to rub their noses in his laurels.

Today, sitting humbly on a wicker chair at his favorite eatery in Silver Lake, E is cutting up with so many one liners. I thought for a second it was Henny Youngman in disguise. "My parents named me E because they were D and F, respectively, and wanted a child to round out the alphabet," he says. "As for my album, I played 99 percent of everything on it. I just listed those other people on the credits as favors—they're friends of mine and I like to help out the less fortunate."

The affable E, replete with mousy brown forelock and wire-rimmed specs, is, of course, putting on airs for fun. Yet, his effervescent character belies the brooding nature of the tracks on his debut LP, *A Man Called E*. For, if E has a calling card, it is

boldly embossed with this perplexing duality; he likes the idea of anonymity and wants to perpetuate this shadowy persona in his lifestyle. "I was originally going to attend the Gavin radio seminar in San Francisco to meet with the radio and press but decided at the last minute to stay at home with my girlfriend, Jocelyn," he admits. "It was Valentine's Day, after all." In truth, E's manager, John Carter, opted for a low profile for his subject, and that's fine with the spindly Virginian. "I've always been more comfortable being a behind-the-scenes guy anyway."

Four years ago, upon arriving in the land of curdled milk and rancid honey, fate found E stranded on the corner of Yucca and Vine Street longing for attention—any kind of attention. "I was totally star-struck, and I just started handing out cassettes to random passersby, thinking, 'Hey, this is Hollywood, these people might be able to sign me.' I even handed out a tape to Angie Dickinson."

E sat back, reflecting on the memory, his tone suddenly turning dour again; it may have been Tinseltown, U.S.A., but the script bore little in common with Frank Capra. "I worked at a lot of dead-end jobs and kept growing increasingly depressed," he continued. Yet, that misery triggered the creative process for E, and he reckons he wrote "a good thousand" tunes during the early years of struggle. Fortunately, he made enough cash to pay the rent and buy tapes, which he loaded up with somber reflections of life in Los Angeles.

One of these fell into the hands of Betsy Anthony of MCA Publishing, who encouraged the tunesmith and handed him a phone number of

Parthenon Huxley, a musician with the second weirdest name in L.A. "That's when things started to gel, when I met Parthenon [who co-produced the record and co-wrote three of tracks] and started collaborating on ideas," says E, who also made some important industry contacts during his two-year tenure with *Music Connection*. The E/Parthenon pairing proved fruitful, with "Hello Cruel World" and "Nowheresville" attracting the attention of Polydor head honcho Davitt Sigerson.

In Huxley, E had finally met someone who could deflect his negativity in a positive direction. "Ours is a good check and balance—he's always giving me shit about being depressed and trying to elevate my spirits," says E.

After Sigerson okayed the spartan recording budget, the pair cajoled the label head into keeping the team intact for the production duties. "We said, 'Let us keep the raw feel of the demos,'" recounts the 26-year-old Virginian. "It wasn't that hard convincing him that we could do it."

A Man Called E was recorded in the basement studio of a house owned and operated by Parthenon's neighbor. The musician turned engineer, Jim Lang, worked out of a piecemeal studio that had one key feature that E and Huxley loved: "It was next door to Parthenon's house," relates E, "and he would often show up for sessions eating a bowl of cereal in his bathrobe."

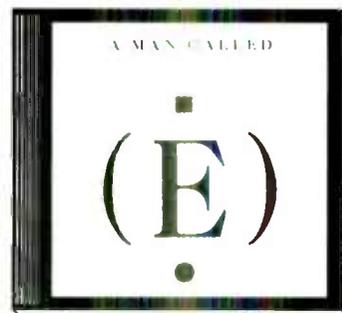
To make matters worse, E relates that it was unbearably hot in the tiny bunker as the sessions were held in mid-summer. Plus, there were other problems, like the studio's proximity to the main boulevard. To understand what E's referring to, check out "Mockingbird Franklin," a tune he wrote about his girlfriend, Jocelyn. "You can hear a truck revving its engine outside the studio on the first verse," he explains.

E played a music store's worth of stuff on the disc—Hammond Organ, synthesizer, concertina, you name it, if it could be plugged in, whipped or massaged, E dealt with it. But E concedes that he had help on "the more difficult parts of the disc" by the aforementioned minions of mayhem—Lang and Huxley.

However, the record's piece de resistance, the blazing guitar solo on the song "Fitting In With The Misfits," was handled by our perpetually unshaven misfit himself. "It's only got three notes in it, but it blazes, don't you think?" he sheepishly queries.

E's vision is an endearing, albeit sobering, look at the seedy underbelly of the human condition. Though he tends to bemoan more often than exult, his music leaves an indelible impression. "The next album is going to be even more candid," he says. "I won't disguise anything with echo and reverb like I did this time around."

The misfits of the world have cause to rejoice: They've found a champion at last.



E
A Man Called E
 Polydor

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producers:** Parthenon Huxley and E

□ **Top Cuts:** "I've Been Kicked Around," "Looking Out The Window With A Blue Hat On."

□ **Material:** There is a great deal of anguish percolating in the grooves of this disc, however, somehow, someway, E manages to leave the listener feeling almost optimistic. One problem—and it's a nice problem to have—is trying to pinpoint the standout tracks, since *A Man Called E* is chock full of gems. "I've Been Kicked Around" hums like a turbine, despite its crotchety refrain. "Pray" artfully displays a herky-jerky rhythmic structure that combines the scintillating craft of mid-period Beach Boys tethered by a Michael Penn-like sobriety. And the artist even displays a country edge at times (he is after all from ole Virginy), especially on "Nowheresville," a tune whose engaging simplicity would do Garth Brooks proud.

□ **Musicianship:** Nothing to rival the Berlin Philharmonic Orchestra here, but that may have been intentional. Some of the playing is ragtag in delivery, almost hootenannyish, but what E lacks in quality he makes up for in quantity and virtuosity.

□ **Production:** The tendency here is to let the songs do the talking—just as it should be. Huxley and E never get fancy; however, some of the eccentric touches, like on the odd ball "Symphony For Toy Piano in G Minor," are comical and provide ballast for the overwhelmingly stark textures of the songs. The pair wisely eschewed a hi-tech sound; the swirling warmth of the almost obsolete Hammond B3 runs like a filament throughout the record, providing a comfortable backbone.

□ **Summary:** This record deserves a plum spot on any pop pundit's shelf, right alongside Michael Penn's debut LP and last year's alternative breakthrough, *Doubt*, by Jesus Jones. It is, unquestionably, one of the more vibrant pop debuts of recent vintage. Heartfelt, poignant, beguiling...so many adjectives come to mind as the songs cascade from the stereo.

—Oskar Scotti

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ROCK

By Tom Farrell



Tom Farrell

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The **Tommyknockers** have released *Perception Is Reality* on New Jersey-based **Skyclad** Records. You can catch them live at the **Coconut Teaszer** on March 28th at midnight.

Recommended: **Chainsaw Kittens** bring their **Hanoi Rocks** vibe to the **English Acid** on March 25th; **Ku-De-Tah**, **Monkey Paw** and **Wooden Smoke** at the **Whisky** on March 26th.

Keli Raven is appearing at **X-Poseur 54** on April 12th, at 11 p.m. Check it out.

Gazzarri's will be closing for a couple of weeks in mid-April for renovations on their sound and light systems and decor. We also hear that the interior will be modified to increase the club's capacity.

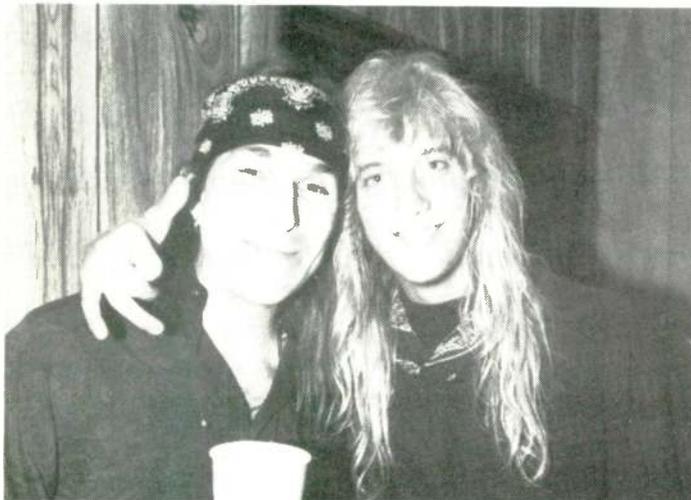
Once again, **Club With No Name** proprietor **Dayle Gloria** is teaming up with her old **Scream** partners, **Michael Stewart** and **Bruce Perdue**, to launch a new nightspot. This time it's **Hell's Kitchen**, located at

912 S. San Pedro in downtown L.A. The site of the short-lived **God Save The Queen**, Gloria asserts that despite complaints logged against the rather shoddy neighborhood, the club is cleaner than ever and more crime-free than a lot of Hollywood locales, based on reports she's received. **Hell's Kitchen** will be done in the same vein as the **Scream**, which was one of the best clubs in Hollywood's recent history.

Yet another way cool band name of the month: **Danger, Will Robinson!**, a local outfit comprised of talent from the **Musician's Institute**.

Rock nights at **Vertigo** have come to an unfortunate end, with the finger of guilt being pointed at financial problems experienced by the outside promoter responsible for the events. A spokesperson for **Pirate Radio** (who helped to present the nights) said that "things were going really well," but problems occurred when the promoter's check bounced. A spokesperson for **Vertigo** confirmed that they also "had problems with the promoter," a sentiment echoed by local bands who accused him of unprofessional conduct and broken promises. After **Bang Tango** failed to take the stage (supposedly due to a conflict between the sound company and the promoter), the nights were called off.

Meanwhile, **Pirate Radio** has been putting on some fantastic "Recession Relief" shows, presenting such acts as **McQueen Street**, **Neverland**, **Drivin' N' Cryin'**, **Black Cat Bone** and **Bangalore Choir** at local clubs. According to **Pirate** promotions honcho **Rob Tonkin**, "We set the concerts up through the bands and their labels and give the tickets away free to our listeners. It's been going great." The station even hosts an after-party for their guests. Glad to see local radio getting more involved in the local scene, and keep your eyes open for those motorcycle mamas in the **Pirate Harley Crew!**



Tom Farrell

Tigg Kettler of Bang Tango with Jani Lane of Warrant

WESTERN BEAT

By Billy Block



Billy Block

Duane Jarvis, Rosie Flores and Don Lindley in Austin

Where can you get the world's best Mexican food, tastiest BBQ and hear the best bands in the country? Why, only in Austin, Texas, at the **South by Southwest Music Conference**. I have to thank my good friends **Betsy Rice of Lighthouse Publishing** and her golf club wielding husband **Dr. Bill** for their most gracious hospitality. I must also thank little **Will Rice** for a fine day of kite flying.

L.A. was very well-represented at **SXSW** as **Mandy Mercier** was joined by **Lucinda Williams** for an exciting set at **La Zona Rosa**. **Ray Doyle** played an all-acoustic set at the **Hyatt Atrium** with **Mike Freid** and **Ed Berghoff**. **Wylie and the Wild West Show** and **Dale Watson** performed an opening night concert at the **Ritz** that was very well-received. **Mitch Cohen** who manages **Wylie and Dale** was still flying high from their successful showing in Nashville. **Bluewater Music's Brownlee Ferguson** and **Frank Lidell** presented **Re Winkler** at the **Ritz**. Accompanying **Re** was **Dan Dugmore**, **Reece Clark** and **Gurf Morlix**. **Rosie Flores** performed an inspired in-store acoustic set with **Duane Jarvis**, **Dusty Wakeman** and **Donald Lindley** at **Waterloo Records**. **KPCC** music director **Rene Engel**,

Hightone's Larry Sloven, **Katie Derryberry**, **Dave Wycoff Esq.**, **Lorne Rall** (who is now in **Steve Forbert's** band) and **Rykodisc's Jim Bradt** were all on hand to cheer **Rosie** on.

Lucinda Williams's show at the **Ritz** was **SRO** as she, **D.J.**, **Gurf Morlix**, **John Chambioti** and **Don Lindley** ripped through a set of songs that will appear on her first release for **Chameleon Records**. Backstage well-wishers included **Hamstein Music's Richard Perna**, **Rosie**, **Mike Johnstone** with his ever-present video camera, **Mandy Mercier** and **Reeva Hunter**.

Highlights of **SXSW** included the first stateside appearance of **Warner Bros.' act** and current **MC** cover boys, **Little Village**, featuring **John Hiatt**, **Nick Lowe**, **Jim Keltner** and **Ry Cooder**. Enjoying their set was **Lone Wolf's J.W. Williams**, **Ten Ten's Mike Porter**, drummer **Gary Ray** and half of Austin. Those who didn't make it this year should definitely plan ahead.

The **Nashville Entertainment Assoc.** has scheduled Thursday, April 30, 1992, for an all-day seminar entitled "**Closing The Gap Between LA and Nashville**." The event will take place at the **Universal Hilton Hotel** from 9 a.m. to 4 p.m. Prominent artist manager **Ken Krager** (**Kenny Rogers**, **Travis Tritt**) will be the keynote speaker during the seminar. Panelists will include **Harold Shedd**, **Polygram Records**; **Pam Lewis** (**Garth Brooks**); **Jonathan Stone**, **Windswept Pacific Publishing**; **Epic** recording artist **Joe Diffie** and many more. Advance registration \$85; after April 24th -\$125; the fee includes continental breakfast, lunch, acoustic writers show, reception with panelists and a **Super Barndance** to be held that night. The **Super Barndance** will present local unsigned talent and a special appearance by **Arista Records' Diamond Rio**. This will be held at **At My Place** in Santa Monica, from 8 p.m. -12 p.m. Seminar registrants admitted free; general admission \$6 at the door. To register send check or money order to the **NEA**, P.O. Box 121984, Nashville, TN 37212-1948. For further info, call **Barbara Dale** at (310) 289-6322.



Billy Block

Mike Fried, Ray Doyle and Ed Berghoff at SXSW



JAZZ

By Scott Yanow



The Max Roach Quartet

At first glance, the duo of **Bobby McFerrin** and **Chick Corea** would seem to be a highly unlikely combination. While McFerrin is a unique vocalist who is often very humorous in concert, the versatile keyboardist Corea is usually heard in one of his groups. Yet their recent duet concert at the **Wiltern Theatre** was a classic, full of hilarious moments and superb musical interplay. Chick Corea held up his end of the partnership with brilliant humor which, when combined with McFerrin's antics, often bordered on performance art. A play-by-play of their two sets is unnecessary (and impossible anyway) but included these incidents: Corea and McFerrin turning the piano into a drum by playing inside the keyboard, a high-note battle that climaxed with McFerrin whistling, Corea exploring "Round Midnight," the singer doing an expert imitation of a pipe organ, Corea beating a cymbal to death, a surprise guest appearance by **Al Jarreau** for "All Blues," McFerrin putting on a solo display that found him keeping three

voices going simultaneously, more conventional versions of "Blue Bossa" and "Spain," and McFerrin for a finale performing the "Mickey Mouse" theme song (with both male and female voices) as grand opera! Needless to say this was a show not to be missed.

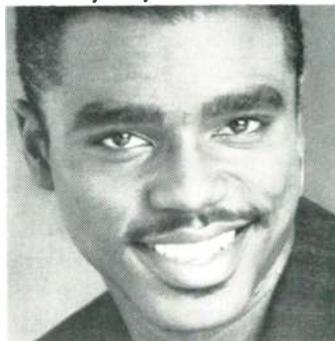
One of the top regular groups in jazz is the **Max Roach Quartet**, whose set at **Catalina's** featured the impressive talents of all four members (trumpeter **Cecil Bridge-water**, **Odeon Pope** on tenor, bassist **Tyrone Brown** and the classic drummer). At the start of a half-hour performance, Roach constructed a brilliant drum solo (often in several time signatures at once). Pope's passionate playing featured split tones and some circular breathing, Brown's solemn tone on bass did not disguise his soulfulness and Bridge-water made one realize how underrated a trumpeter he has always been. A 6/4 version of "Good Bait" and the spiritual "Calvary" were also quite enjoyable; Roach's **Bluemoon** debut *To The Max* is well worth acquiring.

Hard to believe, but it's almost time for the **Playboy Jazz Festival** again. With **B.B. King**, **Joe Williams**, the **Yellowjackets**, the **Clayton-Hamilton Orchestra**, **Grover Washington Jr.**, the **Brecker Brothers Reunion** and fourteen other groups, this fun weekend (June 13-14) promises to be sold out soon!

Upcoming: **Le Cafe** (818-986-2662) features the **Rob Mullins All-Stars** (Mar. 27-28), **Terry Trotter** (Mar. 30) and **Mark Isham** (Apr. 1). **Lunaria's** (310-282-887) hosts **Lorez Alexandria** (Apr. 2). **Catalina's** (213-466-2210) has **Charles Brown** (through Mar. 29) and the **Harper Brothers** (Mar. 31-Apr. 5) while **Pedriini Music** (818-289-0241) continues its series of free Saturday afternoon concerts with the **Pat Senatore Trio** (Mar. 28).

URBAN CONTEMPORARY

By Wayne Edwards



Stormin' Norman Brown

As usual, the **Soul Train Awards** brought a lot of major record industry execs to town, making March a very busy month. The annual Soul Train Awards Pre-Party was once held at the **Sheraton Grande Hotel** in downtown Los Angeles. This year's honorees were mega-producers **Jimmy Jam & Terry Lewis**. Live entertainment was provided by Jive recording artists **Hi-Five**.

Norman Connors, Captain of the **Quiet Storm**, performed at **All That Jazz** in the Beverly Center to rave reviews. Connors is set to begin his debut disc for **Motown Records** after completing production on guitarist **Stormin' Norman Brown**, the heir apparent to **George Benson**.

Atlatl Starr, continuing their crossover role with yet another ballad, "Masterpiece," was slated to appear at **R&B Live!... Marky Mark & the Funky Bunch** turned out the **Wiltern Theatre...** and keyboardist **Rodney Franklin** did the same at

LeCafe in Sherman Oaks.

Speaking of **LeCafe**, guitarist **Doc Powell**, best known for his longtime association with **Luther Vandross**, will be appearing at the intimate upstairs room on Friday and Saturday, April 17 & 18. Powell says it's a weekend birthday party and all kinds of surprise guests will drop by for some formal and informal jam sessions. Considering all the folks Powell has performed with, it's exciting to think about who might show up. Call (818) 986-2662 for further information on that and other upcoming concerts.

A second show, at 10:30, has been added to **Patti Labelle's** April 4 date at the **Celebrity Theatre** in Anaheim. She's also appearing the previous night at the **Universal Amphitheatre**. **Bill Cosby**, whose love of music (he's once again hosting the **Playboy Jazz Festival**) earns him an honorary mention in this column, will bring his comedy routine to the same venue on May 2nd at 7 and 9:30 p.m.

Rapper **Ice-T**, in one of the all too few rap shows to play Los Angeles proper, is appearing at the **Palace** in Hollywood (March 27). Opening for the ice-man will be special guest **Eye & I... Zulu Spear** will be at the **Roxy** April 7.

The **Hop** in Puente Hills is starting to make some noise offering **Vesta** (Apr. 5), **Nancy Wilson** (Apr. 15) and **Bobby Caldwell** (Mar. 29). Caldwell is also returning to the **Strand** in Redondo Beach on April 18. Also appearing at the niter in April: **Marilyn McCoo** (Apr. 4), **Gary Taylor** (Apr. 11) and **Regina Belle** (Apr. 24).

Looking ahead, the club offers **Gladys Knight** (May 7), the **Four Tops** (June 3), an oldies show featuring the **Manhattans**, **Harold Melvin & the Blue Notes** and **Ray, Goodman & Brown** (June 6). **Bobby Blue Bland** hits later in the month (June 26). MC



Bobby McFerrin and Chick Corea



Norman Connors



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 **CLUB REVIEWS**



Christy McCool: An adrenaline rush.

Christy McCool

Club Lingerie
Hollywood
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Brady: (213) 962-7787

□ **The Players:** Thomas Tree, vocals; Neil McAnally, bass, backing vocals, Jason D, guitar; Bobby Breton, drums.

□ **Material:** Like that piece of cinematic genius *Point Break*, Christy McCool is: (using cheesy voice-over tone) one hundred percent pure adrenaline. Unrelenting from the outset, their phrenetic, raunchy, hellbent sound illegitimately recalls Faith No More, Liquid Jesus and Superchunk, complete with fist sized chunks. The songs were bursts of energy, housed in the confines of speed funk, speedier metal and dissonant punk fluctuations that careened wildly off the walls and planted themselves like so many pieces of shrapnel in my virgin ears. There's no discriminating when the cuisine heart is on frappe, just a lot of flying crap that ends up on the walls, leaving you with art or a premeditated, dry, sticky substance.

□ **Musicianship:** Caught up in this maelstrom are a group of pretty damn good musicians. Neil McAnally's recondite bass playing was quite intriguing,

not really structuralized or free-form, its viriosity lies in its indefinable style. The lead guitar work would have made any strip rock goof re-enroll at GI; Jason D's fretwork far surpasses the average axheads' capabilities. Bobby Breton thumps gratuitously on drums, never relinquishing the spastic pace and always filling the nodes of negative sound. Leading this troupe of scary sin is Thomas Tree, complete with bullhorn and screechadelic banter; there could be no other vocal technique for this band than his blender in cheek emanations.

□ **Performance:** Tree, looking like Warren Zevon and dressed like a lost member of Funkadelic, bounced around the stage, adding a visual compliment to the schizophrenic tone. The energy element was more than provided for by the music, as the other members concentrated on their playing and did that rock & roll thing. The megaphone vocals bit could have benefitted from a little moderation; novelty loses its novelty when it's beat over your head.

□ **Summary:** I could be the umteenth scribbler to tell how they got their name story, but their name's as obscure as their music, and I'll let you figure them both out. There's no middle ground when it comes to Christy McCool's music, either you take the shot of glowing *Reanimator* liquid in the medulla oblongata, or you walk out and wonder what the hell would have happened had you stayed. To be quit honest, this really wasn't my cup of java, but the guys can wail; and their potency and uniqueness alone are enough for me to use that lame opening line about adrenaline.

—Jjet



Mother Conviction: Lacking strong songs.

Mother Conviction

The Whisky
West Hollywood
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tony Goff, (818) 377-4344

□ **The Players:** Tony Goff, lead vocals; Joey Mareno, lead guitar, backing vocals; Mike Riojas, bass, backing vocals; Joe Hite, piano, organ, backing vocals; Joe Goff, drums.

□ **Material:** Hard rock with an R&B edge that gets the feet moving as well

as the head banging. In other words, Mother Conviction caters to different tastes. There's something for everyone. M.C. delivers sheer volume and thrash to those who like their music heavy and lay down deep funky grooves for the closet dancers in the crowd. "My Song," "Kissing Tree," and "Not Afraid To Die" show a more personal and introspective side to the band.

□ **Musicianship:** M.C. plays well together and seems to be a cohesive unit. Obviously technically proficient musicians, there nevertheless seems to be no extraordinary players in this band. The rhythm section, consisting of bassist Riojas and drummer Joe Goff, provided a solid backbeat. Against this backdrop, guitarist Mareno and keyboardist Hite then added a splash to color the proceedings.

□ **Performance:** Led by frontman Tony Goff, M.C. exhibited an energetic stage presence which succeeded in getting some of the audience (mostly the women) to let go of their inhibitions, particularly when Mareno and Hite discarded their shirts and finished the evening's performance only wearing plaid flannel shorts. Unlike most hard rock bands playing on the Strip, M.C. was not above engaging in a certain amount of lighthearted, zany onstage antics which gave personality to the set. The highlight of the evening, and undoubtedly the band's strongest point, was, in honor of Freddie Mercury, renditions of Queen's "Bohemian Rhapsody" and "We Are The Champions." This medley of songs, done as an encore, allowed the band to showcase their greatest musical asset, an ability to harmonize in a complex and intricate system of a capella vocals.

□ **Summary:** The unquestioned ability to harmonize well, in and of itself, makes Mother Conviction stand out as more than just standard fare one would expect to hear coming from the Sunset Strip. In spite of this talent, M.C. seems to suffer from the most common of maladies afflicting the local club scene: a seeming inability to craft unique and out-of-the-ordinary original material. Part of this problem may be that this lineup has only been performing together for a relatively short period of time. Maybe not enough time to come up with better, more distinctive material.

—Harriet Kaplan

CLUB REVIEWS



Pressurehed: Enjoyable but redundant.

Pressurehed

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Cathy Johnston: (310) 858-8727

□ **The Players:** Len Del Rio, analog synthesizers, tape loops; Tommy Johnston, guitar, vocals; Marc Collignon, bass, vocals.

□ **Material:** Claiming sheer ignorance when it comes to bands such as Can, Hawkwind and Chrome (the group's listed influences), I ventured to form a new opinion about a style of music that seemed derivative and unique at the same time. We'll call it experimental, avant-gloom with major psychedelic undertones. Drawing on a heavy synthesized, technical vein, Pressurehed incorporates samples, drum machines, keyboards, a rigid bass, a free-flowing guitar and sterile vocals that might have harkened back to the early Devo days. The featured songs were a study in repetition; a persistently quantifying hypnosis that both mesmerized and vexed.

□ **Musicianship:** The wall of synthesized sound, skillfully mastered by Len Del Rio, was completely and ingeniously integrated to give the band a pervasive sound that was defiantly polemic but disarmingly listenable. Marc Collignon's functional bass playing added a murky element to the already bottom heavy sound. But the emancipating constituent was Tommy Johnston's lead guitar work; reacting to the cold, grounding techno sound, it allowed the group the flexibility to not come off one handed. As for the vocals, their importance seemed secondary and minimal; sort of a way to legitimize the "song" concept.

□ **Performance:** One could not speak of the Pressurehed sensory experience without commenting on the stimulating visuals. Using psychedelic permutations, old obscure cartoons and various stark imagery, the engaging backdrop fit to perfection the hypnotic vibrations that melded the auditory into the transitory. The overall effect complimented their appropriation with Sixties soundtrack music. Many groups try to produce a multi-faceted affair, failing individually as well as collec-

tively; this can't be said of Pressurehed.

□ **Summary:** It was an enjoyable set of eclectic, if at times, stifling redundant music. Boasting a crew that hails from Belfast, Brussels and Downey (as in California), this band can't help but be at odds with the mundane Los Angeles music scene. Before this gig, I thought my musical taste was somewhat diverse.... —Jjet

B.B. Chung King And The Screaming Buddah Heads

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Chris Fletcher, Coast To Coast Consulting, (818) 909-9663

□ **The Players:** B.B. Chung King (aka Alan Mirikitani), lead vocals, lead guitar; Bobby Schneck, rhythm guitar, backing vocals; Mike Stover, bass; Ray Hernandez, drums; Kellie Rucker, harmonica, backing vocals.

□ **Material:** Raucous blues with hard-rock overtones that manage to be contemporary in the vein of Stevie Ray Vaughan but owe a debt or two to the past, particularly the innovative fretwork of Jimi Hendrix. Possessing a repertoire of over two hundred songs in the musical arsenal, they obviously had time only to perform ten of these. Overall, the tunes were melodic and, for the most part, seemed catchy, but only three songs could be considered above-average fare. These numbers included two original compositions, "Little Miss Lover" and "Rayleen." The former boasted a sexy and sinewy groove that wouldn't let up, the latter possessed a gritty roadhouse style that gave clubgoers a release valve for their pent-up reservoir of kinetic energy. Most of the songs performed during this set were fast-paced and upbeat. The show's one exception was a cover of Jimi Hendrix's "Little Wing." This version, similar to the original, was done in a thoughtful, melancholy manner.

□ **Musicianship:** From the night's opening number it was readily apparent that King was an above-average guitar player, both in his blues licks

and his harder rock techniques. King's gruff, rough-hewn vocals were perfectly suited to his genre of music. The rest of the band seemed competent and proficient in their backup capacity. Besides the well-crafted guitar leads executed by King, the harmonica playing of Rucker was the highlight of the evening, adding texture and color to the various songs.

□ **Performance:** While the music was primarily high-energy in its delivery, the band displayed a cool and subdued demeanor onstage. This is not to say that they played with no emotion, but their approach live seemed to emphasize their musicianship rather than posturing or theatrics. Rucker's spunkiness succeeded in adding an element of personality to the often low-key performance by the rest of the band.

□ **Summary:** B.B. Chung King and the Screaming Buddah Heads have been together for about three years now. During this period, they have played all over town, doing as many as ten shows a month. In doing so they have attracted much critical attention and acclaim as well as many loyal fans. This was evident by the enthusiastic reception they received at this show. However, the novelty of seeing an Asian playing the blues will only go so far. Better material is definitely in order. Maybe one of the other two hundred songs could possibly be their ticket to success. Based on the ten numbers they showcased during this performance, the majority of their material seemed like fairly standard bar-room blues done by many other bands across the country. —Harriet Kaplan



B.B. et al: Need stronger material.

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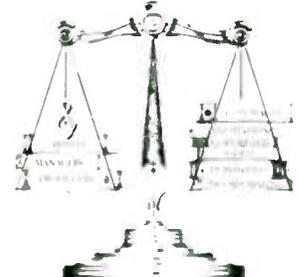
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CLUB REVIEWS

Swingin' Thing

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tom Hulett and Associates: (213) 395-5994.

□ **The Players:** Paul Bardot, singer; Chris Penketh, guitar; Sunny Phillips, guitar; Henry Kelly, bass; Michael Penketh, drums.

□ **Material:** You have to wonder how long the Mötley Crüe/Hanoi Rocks residue will linger on the club scene...Swingin' Thing is a case in point. While nothing they do is truly horrendous, and in fact they can be entertaining, still there is nothing about them that sets your sock on fire or impresses you as being novel. While "Better Left Unsaid" is a classic white-trash acoustic ballad that works well, the vibe of "Avenue Boys" is a little too close to "Mama Kin" to make you feel comfortable. And on "I Want Your Body," you wish they would just take the plunge and say "pussy" instead. Indeed, what they need is a little more danger.

□ **Musicianship:** These guys pound out some tight rhythms, that's for sure, and there is really not one of them you can take issue with, except for Bardot. He's predictable, not that strong a vocalist and sounds thin in front of such a mighty music machine.

□ **Performance:** They led into the first number with samples from the Beastie Boys and Queen, which was a great way to get the audience up and interested. Unfortunately, the payoff wasn't there. "Spontaneous" synchronized moves. Light show. Dry ice. Next case?

□ **Summary:** Swingin' Thing has wicked guitars, a great bass and drums, and vocals that need a kick in the ass. You have the feeling that the essence of a really good band is there, but some overhauling needs to be done before they go further down the road.

—Sam Dunn

Mark Curry

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rob Ladd: (213) 469-3552

□ **The Players:** Mark Curry, guitar, vocals; Paul Roessler, keyboards; Charlie Quintana, drums; Kenny Lyon,



Swingin' Thing: Predictable and safe.



Uninvited: Listenable and likeable.

bass; Aaron Abeyta, guitar.

□ **Material:** Curry makes you think of '56 Chevys, James Dean and smoke-filled bars with wood floors. Much in the same vein as Johnny Diesel and the Injectors, Curry's music pulls from blues, country, and honky-tonk rock & roll. His songwriting is soulful and moving, working best on numbers like "Lyn' On The Telephone" and "All My Suites Are Torn." Some arrangements need work, though; the songs tend to take you down and leave you there. A few more fast-tempo numbers like "Blow Me Down" would help roll his set along, too.

□ **Musicianship:** Curry has placed a good band behind him—each member contributes to the whole and not one element is overwhelming. The effortlessness of their performance is the true earmark of seasoned professionals. Curry's voice is lush, gritty, and always on key. It's a powerful instrument, and he wields it as such.

□ **Performance:** There are no fancy stage maneuvers here, but Curry's persona is in itself riveting, recalling an early Chris Isaacs. His charisma hits you like a low blow, but he can be annoying—after every single song he said, "Thanks, guys." Put a little more effort into your segues, please, or skip them altogether.

□ **Summary:** Curry is a compelling performer who offers material with wide appeal. More work on arrangements, some new songs, and an energy boost would serve him well. Ultimately, though, all the pieces are there to make him a great act; some molding and shaping is all that is needed.

—Sam Dunn

The Uninvited

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** The Uninvited: (213) 841-2342.

□ **The Players:** John Taylor, guitar, vocals; Steve Taylor, guitar, vocals; Bill Corey, bass, vocals; Bruce Logan, drums, backing vocals.

□ **Material:** This quartet delivers listenable and likable tunes that expertly combine elements of bluegrass, blues and country in a pop/rock format. At moments they can sound pretty R.E.M.-ish; at other times their sing-along hooks, powerful harmonies and

solid arrangements are reminiscent of—are you ready?—Loggins and Messina. Squeeze, too. But don't get the wrong idea—they're not another knock-off band, they're just, as is said, "accessible." Their most stellar moments came at the end of the set, after Clay Goldstein joined them on harmonica for "Kali Station," a rip-roaring rocker that had the audience dancing and cheering, and "She Talks To The Rain," a gentler ballad. Their problem, though, is that some songs can sound too much the same: "Tired Of Hangin' 'Round" and "Edge Of A Penny" sounded tired and dull.

□ **Musicianship:** These four are their own ten-piece orchestra. The Taylor brothers play banjo and mandolin, and do it well. They also pitch in on the tambourine, maracas...you name it. Corey may be a thin surfer-looking dude, but he plays bass like he's possessed with the soul of Bootsy Collins. Logan is no slouch, either. He provides a solid framework for the band and even makes time for some Tommy Lee-like swirls of his sticks.

□ **Performance:** If these guys had been a little more on top of their game during the first half of their set, they would have earned at least an eight rating. But they were sluggish and loose, especially on the first two numbers. Once they did kick into gear, though, they seemed to have a spectacular time and inspired everyone else to do the same. Onstage they're comfortable, smiling, laughing, with more bounce than Air Jordans.

□ **Summary:** Incredibly musical, laid-back and listener-friendly, the Uninvited may be getting more welcomes in the future. If they can deliver a more even set and throw out some of their weaker offering, these guys could be an extremely hot commodity. As it is, they're still a hell of a good time.

—Sam Dunn



Mark Curry: Soulful and moving.

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

ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson, (310) 449-1844.
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

CHIMNEYSWEEP LOUNGE

4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable.

CLUB M

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

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 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 ROASTER CAFE

550 Washington Blvd., Marina Del Rey, Ca. 90292
Contact: Joanna Wong (310) 821-5690
Type of Music: 2-4 piece jazz bands and solo/combo acoustic guitars.
Stage Capacity: 4
Club Capacity: 70
PA: Yes
Piano: No
Audition: Send tape & bio.
Pay: Percentage of door. No guarantees.

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.

GENGHIS (COHEN) CANTINA

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

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

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable.

NUCLEUS NUANCE

7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
Type of Music: Jazz, Blues, Monday night jam session.
Club Capacity: 150
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
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

1830 Fiske ave. Pasadena, CA 91104
Contact: Stan Scott, (818) 398-9553
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.

TRANCAS ROADHOUSE

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

THE TOWNHOUSE

52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
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.

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
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 cancelled.

MUSIC CONNECTION is looking for writers and photographers with a knowledge of the local L.A. music scene. Must be polite, responsible and professional. Send resumes and samples to: Nightlife C/O Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

INTERNS NEEDED for promotion department at major indie label. Call Wed. Thur. or Fri. after 11am. (213) 962-0620

MUSIC MANAGEMENT/publishing company is seeking intern 5 days a week to answer phones and general office work, typing required. \$100.00/week. Call (310) 399-7744.

MUSIC EDUCATIONAL publishing and MIDI software company needs experienced salesperson preferably with music background. Commission sales. Room to grow. Call (310) 675-0925.
P.R./MGMT./TV production co. Learn all facets of business. Some experience preferred but not nec. No pay. Work your own hours for college credit or experience. (818) 905-5511.

INTERN WANTED for record label, must love music and have car for running errands. General office duties, good phone skills and light typing required. Kellie (213) 655-6844 between 4-6pm.
INTERNS NEEDED immediately for an established management company. Training in all aspects of the music business. Call Jane or Kerri (310) 278-8877.

COCONUT TEASER seeks booking intern and doorgirl. Over 21 w/car and music biz experience. Quick advancement for career-minded self starter. Len (213)654-4887, Mon-Fri 3-7pm.

WANTED: INTERN for established music video marketing company. Part-time with some pay. WordPerfect experience a plus/enthusiasm a must! Call (213) 658-8766.

MUSIC VIDEO company seeks interns. Be involved in every aspect of the music industry: Record Co., management, work on film set, etc...

Lanette (213) 957-7777.

WANTED: INTERN with computer and people skills for established music management company. Low pay - flexible hours. (818) 990-1871.
PRODUCTION COMPANY and studio seeking keyboard arranger familiar with European market and 24 track studio and computer sequencing etc. (310) 456-5864.

ESTABLISHED MANAGEMENT co. needs responsible, dependable and trustworthy interns. Positions available in management, radio promotion, publicity and publishing. (213) 656-7212.
24 TRACK studio seeking intern for phone sales and office duties. Trade studio time plus commission. (310) 456-5864.

ENGINEER WANTED for 16 track studio. Working knowledge of Fostex G16 and Studio Master Pro Line 16-8-16. (818) 762-3481.

INDEPENDENT ALTERNATIVE record label seeking interns for radio promotion. Knowledge of alternative music a must. Call Keith (213) 957-4357, ext. 233.

NEED INTERNS. Must be in school. Motivated and hard working. EMI Records Group Promotion Dept. Contact Lisa, (310) 659-1700.

MUSIC MANAGEMENT company seeks immediate intern. Phones, light clerical, Macintosh experience preferred. No pay, but could lead to paying position. Call Donna, (310) 205-0901.

COMPUTER LITERATE (Mac) intern needed by music publicist. Must be reliable, organized and good on phones. Knowledge of hard rock media preferable. Call (213) 874-5943.
RECORDING STUDIO seeks full time copyright research administrator/female vocalist. Fluent English/Spanish helpful. Steady session work plus administrative duties. Unusual opportunity. (310) 518-3240.

BRANDON ENTERPRISES is seeking an assistant to do part-time work in phone publicity and office duties. Need services during weekday hours. More information given at interview. (818) 843-3154.

PHOTOGRAPHERS AND GRAPHIC artists wanted-interested in building portfolio/credits in industry. Record label will cover film/expenses in exchange for use of photos/designs. (213) 461-9001.

INTERN NEEDED for music production company. Great opportunity. Can lead to paying position. Computer experience preferred. Call David, (213) 851-9210.

INTERNS REQUIRED for rehearsal/demo studio, audio and video demos. Knowledge of studio recording equipment a plus. Some administrative duties. Reliable. Imagine, N. Hollywood, (818) 504-0625.

INTERN REQUIRED. Artist management currently shopping artist to record companies. Great opportunity to assist all aspects of artist development and promotion. TCOB Management, N. Hollywood, (818) 884-6118.

MOTIVATED INTERN wanted for entertainment company music department. Music administration and publishing. Part-time with some pay. College student preferred. (818) 972-4983.

INTERN NEEDED for fast-paced music advertising/P.R. company in Valley. Research, graphic arts, writing, local errands, 5-7 hours per week. Fun, cool environment. Call James, (818) 772-2050.

PRIME-TIME ABC-TV SPECIAL

WANTED VOCALISTS AND GROUPS

dick clark productions is looking for
Unsigned Professional Artists
Male Vocalists, Female Vocalists and Groups
to be part of the "1992 USA Music Challenge"
live from the Universal Amphitheatre in Hollywood
Must be 18 years or older

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SESSION PLAYERS

DALE SCHALOW

Phone: (310) 652-0378
 Instruments: Trident 80B console, Otari 24 trk, Fostek 16trk, Akai S1000 sampler, EMUSP1200, Emx sampler, Proteus, Roland D70, D50, Super Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.
Read Music: All clefs.
Styles: Dance, Rock, Industrial, Jazz.
Technical Skills: Killer grooves a specialty. Keyboard/Drum programming, arranging, engineering and mixing.
Qualifications: Music production for independent/major record labels, Universal, NBC, Circuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experience.
Available For: Unique demo and master productions to start and finish in my 16 & 24 track studio.

ACE BAKER

Phone: (818) 893-3959
 Instruments: Keyboards, complete MIDI studio, drum machines and 1/2" 8 track for great demos and pre-production.
Read Music: Yes.
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Like the stuff on your favorite radio station. Rock energy, blues feeling, classical chops, jazz knowledge and slamming beats.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects. I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series.

STEVE BLOM

Phone: (818) 246-3593
 Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth with EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes.
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound and stage presence. Dynamic soloist.
Qualifications: 3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faut School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatolla.
Available For: Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
 Instruments: Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up, Korg M1R, Roland R-8, Roland 106, Akai 1100 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu ProCussion, Fender bass and guitar.
Technical Skills: Musician, producer, arranger, composer, engineer, programmer.
Styles: Dance, pop, hip-hop, R&B, rap, house music and gospel.
Qualifications: Top 20 singles, Top 40 album,

B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential.
Available For: Studio session, demo work, production, programming and film scoring.

TIM BUTLER

Phone: (818) 994-9344
 Instruments: Modulus 5-string bass, Ibanez, Kramer acoustic & custom 4-string basses, SWR 400 watt stereo amp with one 2 x 10 cabinet and one 1x15 cabinet.
Read Music: Charts.
Styles: All.
Technical Skills: Strong groove player, solid time, great feel, professional and able to take direction, knowledge of theory, arranging and harmony.
Vocal Range: Backgrounds.
Qualifications: Over 10 years of studio and live performance experience. Shared stage with Flock of Seagulls, The Motels, The Producers, Dickles, Steve Marriot and The Plimsouls. Played and recorded with members of Talk Talk, Wang Chung and Millions Like Us. Graduate of Grove School of Music.
Available For: Session, video and club work. Reasonable rates.

JOHN CASEY

Phone: (213) 479-2010
 Instruments: Akai/Linn MPC-60, (sampling sequencer), simmons and Daus MIDI pads and set. MIDI kit and PM 16 MIDI controllers. Pearl acoustic drums. Roland R8M control 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. Berklee College of Music.
Available For: Drum programming (sampling), sessions, casuals and consultations.

MAURICE GAINEN

Phone: (213) 662-3642
 Instruments: Fostek G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI mixing, DAT middown, saxophones, flutes, WX-7 MIDI wind controller, Korg M1. EMU 16-bit stereo piano module, Roland D-110, Ensoniq EPS 16+ sampler, Akai S-900 with extensive library, Yamaha TXS1Z, Alesis D4 drum machine with TR-808 sounds, many outboard EFX, Atari computer with 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 with tracks available to singers. No spec deals. Pro situations only.

CESAR GARCIA

Phone: (818) 891-2645
 Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.
Read Music: Yes.
Styles: All.
Technical Skills: Songwriter.
Vocal Range: Tenor.
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo

album. No drug hang-ups. Good attitude, dependable.
Available For: Recording sessions.

PAUL GOLDBERG

Phone: (818) 902-0998
 Instruments: Recording quality Gretsch drums, "studio ready" w/rl.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, Philadelphia Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Manenthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: *Roseanne Barr*, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

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 *Bravisimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

ERIC LITMAN

Phone: (310) 445-9292
 Instruments: Saxophones, alto, tenor, baritone.
Read Music: Yes.
Vocal Range: Tenor, for backup vocals.
Technical Skills: I am 25 years old and have been playing for 20 years. I am fully schooled.
Qualifications: Performed with Neville Brothers, Billy Preston, former session player with RCA N.Y. studios.
Available For: Live paying gigs/paying sessions. No B.S. please

MICHAEL MCGREGOR

Phone (818) 982-1198
 Instruments: Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.
Technical Skills: Complete song production, arranging and programming, remixing and scoring.
Qualifications: Written and/or produced songs for Deniece Williams, Five Star, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.
Available For: Song production, remixing, sampling, programming. House and hip-hop production, arranging.

DAVE MORSE

Phone (818) 893-0258
 Instruments: Full 24 trk studio, specializing in HR/HM drums, guitar, keyboard layering and vocal sounds. Drum triggers with Roland PM-16, full computer control, Akai S-1000, various sound sources. Gibson Flying V, Roland D-50.
Read Music: Yes.
Styles: Heavy metal, hard rock.

Qualifications: Engineering and production, studio and live, playing rock for over 16 years. Worked with many of today's hottest rock stars.
Available For: Full heavy metal production, special unsigned band rates, your studio or mine. If you want it hard and heavy give me a call. Also a consultant on how to shop the record labels.

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, plustons 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.

TOM REGIS — KEYBOARDS-PRODUCTION-VOCALS

Phone (213) 462-6334
 Instruments: C-5 Grand piano, S-1000 with over 400 meg library full sequencing, D550, TX802, Proteus, Alesis SR-16, Jupiter 6, RD-250s piano, MI, full modular rack with 3 Lex reverbs and SE-50. Home demo-studio with DAT, more.
Read Music: Yes
Styles: Extremely flexible, strong grooves and ideas.
Technical Skills: Accomplished pianist, synth and sequencing programming, sampling, vocal and instrumental production, song, and jingle writing, engineering, electronic percussion and drums, vocals.
Qualifications: NEC Grad, live performance from the rock clubs of Boston to the Jazz clubs of N.Y. city to the salsa clubs of San Juan to the Brazilian clubs of L.A. Numerous studio and record credits including: Grace Jones, Tone Loc, John Barry, Hans Zimmer, Johnny Clegg, Irene Cara, Marianne Faithfull and more. Composer of numerous on air national and international commercials. Staff writer and producer - 4 years, Elias Assoc., N.Y. staff producer, composer-3 years, Rhythm Safari Records, L.A... Producer-Latino Latino... more
Available For: All the above.

NED SELFE

Phone: (415) 641-6207
 Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldrider 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.

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Use the PRO PLAYER ads to help you find studio/session and club work.
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.
 Mail correct amount and this coupon to:
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 Note: Please use this listing only if you are qualified

Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

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PROGRAMMING

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Emulator III with huge library, ADD-two, SP-12 and Classic Analog synths including Oberheim Modular, Prophet VS, Super Jupiter, MiniMoog, TR-808, and more.

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FREE CLASSIFIEDS

CLARK LEE SOUTER
Phone: (818) 788-4884
Instruments: 5-string Modulus graphite bass with SWR amplification.
Read Music: Yes.
Technical Skills: All contemporary electric bass styles.
Vocal Range: Tenor.
Qualifications: Have played with Russell Ferrante, Jeff Richman, Justo Almaro, Jamie Glaser and Chuck Loeb, and with members of the bands of Barry Manlow, Howard Hewitt, Maynard Ferguson and Marilyn McCoo. AA in commercial music, graduate of the Grove School of Music.
Available for: Tours, recording, club work.

MICHAEL STARK
Phone: (213) 876-9864
Instruments: Electric & acoustic guitars, rock effects.
Read Music: Yes.
Styles: Fusion, jazz rock, blues r&b, funk, folk, new age, classical, contemporary & big band, but prefers fusion.
Technical Skills: Exceptional improvising "in" or "out" over vamps or changes, fast learner, vast knowledge of music, great ear, songwriting and excellent technical facility.
Qualifications: Eastman School of Music, Berklee College of Music, graduate of MIT, studied with Scott Henderson, 100's of original tunes and 12 years experience.
Available For: Sessions, performances, showcases, studio work, private instruction at all levels, songwriting, touring, forming original band, any pro-situation.

TSUYOSHI "TAKA" TAKAYANAGI
Phone: (818) 906-1538
Instruments: AKAI S-900, MIF, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+K, MC-500 II.
Styles: R&B, pop, jazz, rock.
Technical Skills: Keyboards, producing, composing, arranging, programming.
Qualifications: Writer/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.
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2. PA'S AND AMPS

- 2 Digttech DSP 256's, simul-1x procsrs, \$200/ea. 213-661-7661
- 2 Marshall 4x12 straight cabs. Xint cond, \$350/ea obo. 310-542-6468
- 1966 Marshall 100 w/t Plexiglass amp. 4 inputs, 1 srs amp, \$1000 obo. 818-377-8910
- 1969 Marshall 50 w/t 1/2 stack. Xint vintage shape. All new tubes, all stock, \$1500 obo. Neil, 818-980-2472
- 1973 Marshall slant top cab w/4 25 w/t black top 12" Celestion spkrs. Grt shape & sound. \$425. 213-466-3118
- Aletris 3650 stereo comprsr, \$275. Nagia, 310-474-7774
- BBE 422A Sonic Maximizer, w/box & mnl, hrdly touched, \$200. Michael, 213-461-7231
- BBE 422A sonic maximizer, new in box w/mnl & warranty. \$220. Gilbert, 213-962-6223
- Carver PM1.5 pwr amp, 450 wts per chnl, \$575, Yamaha PM2100 pwr amp, 200 wts per chnl, \$350, 310-395-1319
- Custom made 4x12 cabs w/70 w/t Celestion spkrs, black & white w/carpets & wheels, \$359/ea obo. 213-850-8540
- Fender BXR 300 w/t combo bs amp. Xint cond, brand new, \$300. Dave, 818-948-7210
- Light console, 24x4x2, mint cond w/ATA light cs, Little Hills, gooseneck mic, selling price, \$1950. Jim, 818-766-4430
- Mackie 1604 16 chnl mixer, brand new mint cond w/ warranty, \$765. Doug, 310-306-4898
- Mesa Boogie bs cab, 15" EV, 400 wts & 8 ohms, \$250. Andrew, 310-836-1298
- Mesa Boogie bs cab, 400 wts, \$525 obo. Justin, 213-957-0393
- Metatronics MP1000 all tube head, remodified, per cond, \$500. Alex, 818-753-0618
- Mixer board, 16 chnl, Tangent, paid \$1650, sell for \$820 obo. Xint cond. Perry, 818-567-6392
- Peavey CS800 amp, \$390 obo. Acous cab, folded horn, 18" Gauss, \$190 obo. Pierre, 310-425-8999
- Peavey stereo chorus 212, xint cond, \$300. Jess, 213-464-2004
- Peavey XR600 mixer amp, 6 chnl, 210 wts, 10 band EQ, \$200 obo. Paul, 818-845-6465
- Polytone amp, 2 chnl, 1 1/2" spkr, 110 RMS pwr. Very good cond, \$375 w/cover. 818-990-2328
- Seymour Duncan bs amp, 600 w/t, bi ampable, better than GK800. \$575 obo. 310-439-5274
- Soundcraft 800B console, 24 chnl, grt cond w/road cs, \$800. Joe, 818-361-5030
- Sunn 600RMS stereo pwr amp, \$400. JBL custom 12" spkrs, \$350/pair. Andy, 818-986-9478
- Toa SM25-M stage monitor/spkr. Grl for vocs. Xint cond, \$165. Phil Springer, 310-459-6503
- Yamaha 500 w/t PA amp, gd cond, \$350. Janet, 818-440-1841

3. TAPE RECORDERS

- 4 trk Fostex 250, Dolby C, EQ built in, hi speed, pitch control, \$400 obo. Tim, 818-368-3346
- 8 trk studio, Fostex Model 80 8 trk 1/4" r/l to r/l & Studio Master 1648 mix down brd. 26 inputs at mix, 6 aux's. Both mint cond, \$3000/pair. Joe, 213-255-9201
- Ampex 440B 1/2" 4 trk r/l to r/l. Near mint, low mileage, w/ console, includes many extras. \$1100. Phillip, 213-661-7661
- Aria Studio Track Mark IV, R504 model, 4 chnl multi trk recdr. \$200 obo. Andy, 818-981-0899
- Fostex B16, xint shape, recently brought to spec. \$3500. Ray, 213-851-9399



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- Fostex model 20 2 trk mastering deck w/cntr rtk for SMPTE time code. Very low hrs, \$750. Tom, 805-584-0164. 818-989-5317
- Marantz AM/FM stereo receiver w/7 band EQ & Techniques cassette deck. Both for \$150 obo. 213-850-8540
- Clarif MTR12 w/remote, 1/2" 2 trk, 2 yrs old, \$9000. 818-361-5030
- Sansul MR6 6 trk cassette multi track. Pitch control, punch in & out. Dolby C. etc. Never used, \$550 Phil Springer, 810-459-6503
- Tascam 40-4 4 trk, grt cond, w/remote & DBX noise reduction. \$450. 818-753-9299
- Tascam 424 multi trk recdr. New in box w/mnl & warranty. \$485. Gilbert, 213-962-6223
- Tascam 424 multi trk recdr. New w/mnl & warranty. \$425. Keith, 818-780-2060
- Teac 2340SX 4 trk r/l to r/l tape recdr. 4 trc inputs, 4 line inputs. Grl cond, new heads, sounds grt. \$450. Ron, 213-650-0175
- Teac 3340S, like new, sacrifice \$375. John, 818-883-9238

4. MUSIC ACCESSORIES

- 1 Boss SV50H volume pedl, \$30. 714-495-9158
- 2 DW5000 bs drm pedls for sale, together, \$100. Gd shape, taken care of. Eric, 818-782-9019
- 3 DiMarzio p.u.'s, 2 hmbckrs, 1 single coil, pre-wired, \$25/ea or \$60/all 3. Randy, 818-753-7518
- Aletris Midiverb II, multi fx, \$150 or trade straight across for SD1000 digital delay in perf cond. Tad, 310-391-0726
- Aletris Midiverb III & Aletris XTC, avail for \$100/ea. 818-780-2060
- Aletris Quadverb for 275 Eventide H3000 ultra harmonizer, \$1790. 213-664-4987
- Aletris Quadverb, like new, w/box & mnl, \$350. Michael, 213-461-7231
- Anvil flight cs, fits Fender Concert, 23 1/2" x 10 1/2" x 18" w/hy duty carrier. Used once, \$195. Charles, 818-766-0876
- Apex Aural Excrer, Type B, \$100 obo. Paul, 818-845-6465
- Audio Logic MT66 stereo comprsr/limiter w/gate, like new, \$225. MXR 15 band stereo graphic EQ, rck mnt, black face, \$160. 310-316-4551
- E-Box, never used even once, untouched, asking \$45. Jeff, 818-906-7431
- Goodrich volume ft pedl, light contrld, noiseless for string synths, organs, etc. \$55. Phil Springer, 310-459-6503
- Graphic EQ, like new cond, SAE 1700, 10 bands per side, studio qual, \$160 obo. 310-316-4551
- Korg A2 signal procsr w/pdl brd, \$850 obo. Peavey 6060 pwr amp, \$250 obo. Gig bag, 4 spc, \$100 obo. Jonathan, 818-609-0867
- MK8 6x8 Midi patch bay & procsr, xint cond, \$225. Rocktron Hush IICX noise reduction unit, xint cond, \$225. 818-840-9131
- Randall RBAS00ES. Marshall style bs head, 300 wts, 7 band EQ, 1x loop, etc. Mint cond, sells for \$799, sacrifice. 1st \$300 takes it. Rick, 213-461-8455
- Roland TR909 drm mach, wrks grt, sounds like Mars 103.1. Midi + separate drm outputs. \$200. LV msg, J.R., 714-545-2011
- Samson Concert TD series CR2X wireless mic unit, \$700 obo. 818-845-1915
- Seymour Duncan super distortion p.u. Hotter than JB. \$25. Andrew, 310-836-1298
- Yamaha 8 chnl recdrng mixer, model RM804, \$525. Lonnie, 818-992-0745

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- 5 string bs, Ibanez X-Star, w/EMG P.U.'s & hrd cs. Pal \$1200, sell \$595. 213-850-5811 x 713

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•1956 Fender Precision bs, blue w/white pickguard, comes w/HSC, mint cond. Refinished, \$1500. 213-960-7604
 •BC Rich, TV yellow, Les Paul Jr, gd cond, P-90 pu, only 10 made, USA, \$550 obo. 213-851-5749
 •Beautif, white, prime cond Yamaha acous/elec stereo guit, APX20. \$600. 213-854-3843
 •Beautif, clear sounding Taylor 6 string acous, blonde w/ebony fretboard, like new, w/HSC, \$800 obo. Jonathan, 818-609-0867
 •Bs, Westone w/EMG PU's & killer finish. Sounds & ks grt. \$220. Kevin, 310-823-2588
 •Charvel bs 575 Deluxe, pearl black w/cs, as new, beautif, \$250. Alex, 818-753-0618
 •Custom Tele for sale, Beautif EMG PU's, Charvel neck, turquoise color body. \$700 obo. Jack, 213-969-0205
 •Early '70's black Les Paul Custom w/gold hrdwr, \$450 obo. Paul, 818-845-6485
 •ESP MI custom guit, solid, 1 pc neck thru body, bright yellow finish, \$750. Ryan, 818-248-7365
 •EST Maverick, new cond, w/cs, black, F. Rose, 1 hmbckr, 1 single, maple neck, ply like butter. 1st \$700 gets it. 818-763-8669
 •ESP MI re-issue, American made, turquoise blue Strat. All stock w/strap locks, sramic & cs, xint cond, \$700. 213-734-5180
 •Fender 64 Jazz bs w/road cs, new custom parchment finish, patina plated hrdwr, thin neck. \$900 firm. Darren, 818-906-0255
 •Fender P-90's, ESP neck, ebony fretboard, 24 frets, S. Duncan active PU's, anvil light cs. \$575 obo. Steve, 310-439-5274
 •Fender Tele, 1990, black w/gold paisley, James Barton limited edition, asking \$900 obo. 213-654-0973
 •Fretless Fender Precision bs, 1976, Jazz pu's, natr finish, grt cond, w/cs, \$525. Graham, 818-901-9797
 •Kohno classic guit, Brazilian rosewood back & sides, cedar sides, mahogany neck w/ebony inlay & ebony fingerbrd, w/cs, \$750. Seth, 310-436-7427
 •Kramer guit, made in USA, 2 single coils, 1 hmbckr, \$150 obo or trade for ? 213-682-1106
 •Las Paul gold top, 1990 model, mint cond, list for \$1800, sell for \$900. Frank, 818-338-3106
 •Reed Smith, black w/birds, early model, \$1350. Midl pu w/Roland GR50 sound module, \$1275. 213-664-4987
 •Spector bs, \$550 obo. Michelle, 818-242-0222
 •Spector bs, red stain finish w/Active Elec, only 5 months old, \$800. Keith, 213-851-2494
 •Wtd, Les Paul, standard or custom, will trade custom build BC Rich Strat. Top quality, Jackson style neck. Johnny, 818-357-2316

•Yamaha Electric bs, black lightweight body, plys grt. \$350. 818-990-2328

6. KEYBOARDS

•Casto CA401 keybrd, 4 oct, 100 sounds & rhythms, \$125. Graham, 818-901-9797
 •Korg M1 keybrd w/cs, asking \$1100. 213-664-4987
 •Korg Poly 800 programbl keybrd. Many features, w/ anvil cs. \$250. Justin, 213-957-0393
 •Rhodes pro electric piano. 73 keys w/rg amp, very gd cond, \$325 obo. Aaron, 213-465-1684
 •Roland D10 synth w/xtra INT card, soft cs, 2 tier keybrd stnd, xint cond, \$625. Jess, 213-464-2004
 •Roland JXAP w/road cs & stand & hold pedals. \$600. Jay, 213-969-0205
 •Roland RD20S digital piano w/HSC, xint cond, \$1200. Roland D70 synth, xint cond, \$1500. 818-840-9131
 •Roland S50 sampler, gd cond w/monitor, \$550 obo. Ray, 310-372-2101
 •Yamaha DX7, like new, xint cond, w/cs, \$475. John, 818-509-0740

8. PERCUSSION

•2 Gumba congas for sale w/cs's. \$350. Ray, 310-372-2101
 •11 pc electric drm set w/cs & hrdwr, all new. \$800. Abe, 818-964-3720
 •Alesis SR16 digital drm mach, in box w/clean warranty in your name & mtl too, \$320. Doug, 310-306-4898
 •Ludwig Rockers, chrome, 22" bs drms, 4 toms, Premier snare, cymbal stands, no cymbals/pedals. Cs's. \$940 obo. Pierre, 310-425-8999
 •Pearl Export 7 pc drm set, includes piccolo snare, 8, 10, 12, 13, 16" toms, most hrdwr, DW pedal & throne. \$650. Josh, 213-581-8937
 •Tama 6 1/2 x 14 metal snare drm, grt cond, grt sound, \$125. Dave, 818-705-6469
 •Yamaha 24x18 custom made bs drm, chrome finish, \$325 or trade for Ludwig 26" bs drm w/rod gear. 818-501-4757
 •Yamaha Rock Tour Custom bs drm, 18x24", new, red, w/cs. \$400. 213-962-4851
 •Zildjian Brilliant cymbals, 17, 18", medium crashes, 10, 12" splashes & 20" china. New cond, \$300. 818-768-1318

9. GUITARISTS AVAILABLE

•#1 aggrsv, melcd shredder w/pro gear sks dedictd band or limitd muscins to form one. Infil by George Lynch, Paul Gilbert. Rob, 818-994-4009
 •#1 pro guit/voc avail for session wrk. All styles, rock, pop, fusion, cntry, blues, jazz. Sante, 310-854-0291
 •2 gults w/rg snqs sks & JF band of srs team plyrs. Nrd singr, dmr & bs. Styles Aero, AC/DC, Skid, Tesla, Larry, lv msg, 213-469-1255
 •22 y/o R/L plyr w/xint vocs to J/F hv band. Infil Blue Murder, Badlands, Ozzy, Matt, 818-763-0503
 •AAA rated, burning, versitl gutt avail for pro sils. Check out my pro plyrs ad. Steve Blom, 818-246-3593
 •Accomplished rockabilly, blues, jazz guit who is hvy infil by Who, Pistols, sks studio wrk. Christian, 310-691-9954
 •Aggrsv guit for male fronted, estab rock/metal band w many snqs & lockout. Upcmng gigs a+. Pros only, don't waste my time. Tony, 213-957-1343
 •Aggrsv, pro guit sks Hillyard area HM band. Exp, intense all, gear, many org sngs, backup vocs, image. Woodie, 213-848-2997
 •Alt/rvt pop guit sks to comply w/pro. DePeche, Erasure. Modern image, synth equip. 818-780-6707
 •BMJ recrdng artist, guit/sngwrtr, avail for pro sils. Have album credits, top endorsemnts, xtensv tour exp, image, chops, feat. Only pros reply. Edward, 213-656-2245
 •British blues/rock guit stylist, vintage gear, also sngwrtr. Cream, Jeff Beck, Pro, Stones. Srs, exp artists only. Ben, 818-981-2171
 •Cntry rock guit w/strong vocs & pro equip sks wrkg, recrdng or touring band. Infil Albert Lee & James Burton. 818-343-9074
 •Direct from the mother ship, gutt grooves to suit any style. Infil Funkadelic, Fishbone, Zappa, Hendrix, Phil, 810-821-4297
 •Exp id guit w/uniq style, xint tone & unig gear lkg for estab rock or cntry ltr. Call after 6 or lv msg, 818-246-6799
 •Fem guit avail. Infil HR & traditl HM. Have decent equip & wheels & reliable, dedictd, gd lkg. Call now, 310-399-2932
 •Funk guit plyr avail for wrkg sils &/or tours. See pro plyrs section for equt styling. 818-981-0899
 •Groove & grind pro HR/HM guit who has it all, ks, chops & connex, sks same. Pros only. Doug, 310-371-0579
 •Groovy, tasty, versitl gutt avail for session wrk. Paid sils only. All styles, elec & acous, L/R. Very responsbl & pro. Jan, 818-761-5639
 •Gutt avail for pro sit. Cntrl HR, Image, lnt, equip, tmspo. Tape, photos & bio avail. Stage exp. Scott, 818-899-0083
 •Gutt avail to J/F aggrsv HR band. Have taste, melody, anger. Xint equip, image, Infil old VH, Sabbath, Alice/ Chains, Skid, Joy, 818-504-0526
 •Gutt avail to J/F emotional, xpressv HR band. Infil Aero to Zep & everyone cool in between. Chris, 213-957-2537
 •Gutt avail. Featured on Strapnel Rec, endorsed by ESP & Duncan. Appeared in Guitar Player & European mags, airpy in US & Europe, 213-463-1840
 •Gutt from the East lkg to J/F grt 5 pc HR band. Infil UFO to O'Ryche. Pro sil only. After 7 pm, 213-365-2772
 •Gutt lkg for dark & moody guit orientd band blending alt/rvt & HR. Lv msg. 818-753-4015

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•Gutt plyr sks hi energy, pro HR band. Let's go to the top. No posers. 818-786-1649
 •Gutt plyr/sngwr lkg to front all blues band, pref wrkg. Jeff, 213-318-8049
 •Gutt plyr/sngwr, 30 y/o, from Sweden, sks lntnd, open minded singr for cmrd, orig rock & HR prof. Infil, all styles. 818-761-7253
 •Gutt sks to form metal band if you think Rush was inncate & Sabbath was hvy & dark. lsten to me. 213-288-7845
 •Gutt to J/F band. Infil reggae, hrd core, Middle Eastern, Latin, etc. Texture, juca, solid, open minded. Ask for Siahvah, 213-962-7368
 •Gutt w/image, Les Paul, Marshall sound, sks HR band w/gd groove & bluesy feel. Infil 4 Horsesmen, Hanoi, GNR, Junkyard. Chris, 714-722-6782
 •Gutt w/matl sks singr to form K/A funk & roll band. Srs only. 213-389-3098
 •Gult, 19, to J/F band. Live & studio exp, equip & tmspo. Team plyr. Lean, lng hr image. Infil Metallica to Elton John. Joe, 818-241-8822
 •Gult, 21, sks muscins to form mega image, glam/rock band. Infil Crue, P.B.Floyd, Tigrtails & Poison. Ted, 818-572-0007
 •Gult, seasoned pro w/tourng & studio exp, sks orig, hrd, blues based rock band. I have xint equip, alt & chops. Jeff, 818-980-8307
 •Gult, vocs, sks exp, mature plyrs for crunch, rock, blues & 30 y/o+ pref'd. No metal or funk. Obscure covers & orig only. 818-899-5237
 •Gult/keybdst, 21, avail for somewhat cmrd, melcd rock prof. Pro art's only. Muscl, not chemical int. pls. Alan, 818-895-1531
 •Gult/keybdst/sngwrtr is lkg for voc or band. Have killer snqs, recrdng studio, creativity, ks. Styles Desmond Child, Jovi, Aero, VH, Timo, 818-982-7265
 •Gult/sngwr/sngwrtr. Fiery, soufl, bluesy, hrd edge. Infil Blacky, Crowes, GNR, Cure. Top gear, pro. 310-944-0788
 •HI drivng guit plyr lkg for muscins to J/F R&R band in style of old Leppard, old Scorpis, Tesla. PIs, srs sngwrtrs only. Grt snqs. 213-856-0664
 •HR guit ltr avail, 10 yrs touring exp. Beking vocs, xtremly lntd plyr. Exp pros only. Bob, 310-869-6791
 •I'm a guit into Floyd, Beatles, U2 & Hendrix. Skg collab to form band for orig, orchestrated rock. Mark, 213-580-2824
 •K/A guit lkg for K/A band. Infil Skid, Crue & Extreme. 818-763-2304
 •L/R Zep, VH, hvy groove master. Gear, tmspo, pro, J/F, covers/origs, contacts, studio. Ready to go, no BS people. 818-701-1370
 •Ld guit gun for hire. Recrdng or perfming. Darryl, 310-692-4384
 •Ld guit into R&B. Southern rock & funk. Very lasty & soufl plyr. Bk lkg for pros. Bob, 310-869-6791
 •Ld guit sks band for summer tour. Fem vocs pref'd. Blues to Beatles, orig & covers. Al, 818-882-9742
 •Meldc blues, HR guit/wrtr, infil Jeff Beck, Bad Co, S.R. Vaughn. Currently doing studio wrk in LA. Pro only. 818-761-5354
 •Pro cntry rock id guit avail for F/T wrk. Will travel. David, 702-438-8798
 •Pro guit/sngwrtr avail for HR/HM band. Former student of Michael Schenker & Paul Gilbert. Have image, tmspo, equip & gd alt. Mike, 213-727-0094
 •Pro id guit w/aggrsv Euro HR/HM style. Avail for pro band. Infil M.Schenker, G.Moore, Brian, 818-762-5445
 •Quality id guit from Boston. Gd lks, cool image, top equip. Bkup vocs & tmspo. Infil Mr Big & Tyketto. Sks dedictd, pro band. Brad, 213-876-1955
 •R/L guit lkg for 2 guit, real R&R band to J/F. GNR, Pistols, Berry. Dedictd, image & desire. Winston, 213-850-1290
 •R/L guit w/pro gear, image, sns of humor, sks pro rock, dance, groove band. Infil Dan Reed Netwkr, Bad English, Richard, 818-716-9659
 •Reggae/jazz, rock guit, 32, xpressv, flowing improv, eloquent chrd vngs. Album, tour credits, Rock, passport. X-Ross Michaels, Sopadilla, Specs, etc. Dais Hawkins, 310-695-4089
 •Rhythm guit, HR groove w/edgey, dark edge, gear, tmspo & image. 213-620-8776

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AUDITION AUDITION AUDITION
"CONTEMPORARY MUSIC REVUE"
April 4, 1992, Saturday
 Must be available from April thru September
 DANCERS: Male & Female 12:00 noon
 SINGERS: Male (Rock styles) 2:00
 No Accompanist provided
CALL BACKS SAME DAY
Audition held at: ALLEY KAT
1455 Gordon, Hollywood
Choreographer: Rick Sullivan
 Call YLS Productions for further information: (310) 430-2890
 (In conjunction with Six Flags Magic Mountain)

FREE CLASSIFIEDS

*Rock quit avail. Awesome riffs & rhythms. Uniq style, energy, pro vocs & snags. Nirvana, Richards, Alice, Zep. 213-285-5548
 *Rock idguit/sngwrtr/kyg musicians to write with & form band. I have melodic, shredding lds & grt snags. Total pros only. Randy. 818-753-7518
 *Showm'n, L/R quit, charisma & style. Frehley, Stradlin style, sks awesome band. 213-874-3967
 *Shrapnel style, versil monster 14 yrs exp. Pro image, equip including 21 spc grt. Plenty studio, club exp. Sks CHR 1 quit pro band. 213-625-2410
 *Top notch blues quit sks to J/F band w/altmtrntr. Mark. 213-876-3772
 *Versil pro avail for paid sts. Appears in Guitar World & Guitar Player mags. 818-705-4729
 *Xint quit avail for demos & showcs's. Style HR, pop, lunk & blues. 818-785-4042

9. GUITARISTS WANTED

*Acous guit/sngwrtr wid for collab/recrdng/perfrmng w/ fem voc. Labl intrst & mgmt. M.Ethridge, Cowboy Junkies intr. 818-505-8035
 *Aggrvs rd quit ndd for top E-Cst band just relocated. Pro gear, id to hickups & hi energy stage presnc. Maj mgmt & labls intrst. Jeff, 714-739-8062
 *Altmtv guit, 25-30, w/dly voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melodic w/d of sound. Music 1st. John, 310-836-9230
 *Altmtv pop/rock band w/labl intrst & maj rep sks intense, atmospheric, creat, dedictd quit w/bckng vocs. Jeannette, 310-833-6727. Mark, 714-525-8328
 *Altmtv, modern, vntg, atmospheric, funky, groove orientd, artistic minded quit plyr wid by newly formed band. Some infl are Janel's, Cure, Nirvana. Patrick, 310-455-1647
 *Asking for Val, Satriani, similar caliber shred sleuth for soul shuddering, miraculous, magical, musical wizardry by heart shredding, shred master, vocal monster, song craftsman. 818-763-4199
 *Band lkg for quit w/ pro abil into sounds of GNR, Pistols, Life, Sex & Death. Faido or Mick. 818-981-5290
 *Bubbly, bailey, sng wrtr for the new Tommy Thayer or Paul Stanley. Simple, sexy, big pop. Beatles, Babes & Black & Blue. Tyler, 310-390-7986
 *Bumper, bumper, bumper, bumper. Old Kiss, C-Trick, Ramones, Suite, Bumper. 818-705-0875
 *Clever, mature, strong singing partner sought by quit w/same attributes. Jojo, 310-397-2816
 *Creatv & motlv quit wid for highly innovatv & altmtrntr band. 818-776-8820
 *Fem quit ndd. Have upcoming shows & maj labl intrst. You nd equip, image & drive. 818-780-8599; 818-783-1829
 *Fem singtr/lyricst sks quit w/rlt, lks, gts, creatvity, commntm't. Inll T-Rex, Doors. 213-275-8007
 *Folk/rock band ala SmIthereens, Springstein, sks solid rhytm quit, bckng vocs, for showncng. Ld abll a+. No wrlng req'd. Timeless snags. Chuck, 818-597-9261
 *Glam quit wid. Crue, glam, leather, glam, hvy, glam, black hr, glam, makeup, glam, violent, glam, no Poison. Get the point? 213-241-7306
 *GRACE PERIOD auditing quit. Must shred, smoke, sleep, eat blues HR. Zep, Aero stuff. 213-857-1251
 *Groovy, young, smoking plyr w/alt & presnc for Brazilian pop band, RIO THING. Must know Latin styles & have gear. Mario, 818-909-7177
 *Guit in vein of Andy Summers ndd for uniq, Afro, Latin, rock band. Talking Heads & Graceland music w/Anne Wilson style vocs. 310-840-5179
 *Guit ndd for pro aggrvs rock grp w/labl intrst. Image a must. No lats, no uplies. On deadline. No flakes, srs only. Daves, 213-342-3100; eves, 213-881-5961

*Guit plyr wid, under 25. Clapton sngs in Harrison ala White Album. Sng orientd. Early Bowe, Floyd touch & vibe. 213-851-1535
 *Guit w/rlt matrl wid by fem voc w/legat rep & industry contacts to collab & recrd with. Call for info. 818-781-2747
 *Guit wid by bs plyr/sngwrtr/sngtr to form young, altmtrntr band. Dedicatn a must. Inll Johnny Marr, Ocean Blue, Cure, Danny. 213-569-7209
 *Guit wid by fem voc/sngwrtr. Must be skill. Inll M. Ethridge, Steve Nicks, U2. 310-826-5017
 *Guit wid for estab, altmtrntr, atmospric pop grp w/rlt jazz edge. Grt harmony voc a must. Inll XTC, Tom Waits, Miles, Costello. Jeff, 310-393-4633
 *Guit wid for HM/HR prp. Will be plying orig matrl. Must have HM image. Chris, 310-274-3730
 *Guit wid for orig band. Inll Pistols, AC/DC, Norwak area. Fred, 213-864-2713
 *Guit wid for slightly lunk rock band. Inll Sting, Seal, others. Rob, 310-837-3768
 *Guit wid for sloppy, hvy groove. Must own poodle. We like these bands a lot, Jesus Lizard, Helmut, but we really enjoy Nirvana. 213-484-8537
 *Guit wid for wrkg, classic rock sit. Equip, tmspo, vocs a must. D.J., 818-764-1906
 *Guit wid to compl lineup for altmtrntr, raw edged rock band w/some punk roots w/lot fem voc. Must have demo tape & tmspo. Terry, 213-285-3128
 *Guit wid, infl by 60's, 70's rock. Elec & acous quit orientd. Melodic, distinct snags & sound. Cool quit lke Roger Fisher, Jorma, Page. No clones. 213-469-5527
 *Guit wid, L/R, to form band. Vocs a+. Many infl, mostly orig matrl. 818-594-5881
 *Guit wid, blues/metal quartet. Very cool sit. If you ply melodic, memorable sngs, but w/rlttime feeling & style, this is it. Devin, 213-953-0355
 *HEROES IN LOVE is lkg for rhytm quit for recrdng only. All orig, unq HR. Bob, between 9-6. 818-843-8225
 *Jazz & blues quit w/style. Pref w/S.R. Vaughn, Hendrix style. Mature, abll, pls. Kevin, 818-922-8540
 *Killer quit ndd by voc forming band. HR/HM. Gd lks, gd att, 18-26. Westside to Hillwy area. Seth, 310-457-1726
 *L/R quit wid for jam or form cmrcl rock band. Vocs a+. Gd equip, image, tmspo. Inll Lillian Axe, Lynch Mob. 818-888-4696
 *L/R, elec & acous quit wid for orig music band w/some restyled classic covrs. Melodic pop/rock, R&B, jazz. Versil, lntd, srs & energetic only. Zada, 213-467-2646
 *L/R quit wid by dark, modern, pop band. Currently negotiating w/maj labl. Ala Steve Stevens, Billy Duffy. All calls confidential, ndd immed. Call for interview. 213-851-2445
 *Mellow plyr, gd soloist, sensitive listener, can read charts, wid by singing bst for club wrk as duo. Gd orig blues & ballads. LA/Valley. N.D., 818-906-0255
 *Orig band from New Orleans sks non flashy plyr. Have demo. Image is gothic glam. Inll early Kiss, Suite, Thin Lizzy, Ramones, Gino. 714-826-4184; wrk, 213-948-0561
 *Peppers style quit wid for lunk, altmtrntr, orig band. Groove & bckng vocs abll a must. Robert or Greg, 310-452-1003
 *Pro quit plyr w/maj labl & touring credits lkg for partner, lkg or other to co-write tunes & form new band, cmrcl HR. 310-217-7533

*Rhythm guit wid by moody, altmtrntr band. We have intrst & upcoming gigs. Writing abll & bckng vocs a+. 213-655-7948
 *Robin Zander type voc/frontm'n sks Steve Stevens/Rick Nelson type quit to form world class band. Have tunes, lks & a grt bs plyr. Pls call. 818-246-7365
 *Sngtr/publish wrtr, gnt/bvs, wid by sngtr/publish wrtr, keyboard/guit, to form band. Ultra srs, highly pro. Fun rock/pop/R&B. Jeff, 310-312-1874
 *Sngtr/sngwrtr, sell styled, lkg for versil quit. Inll Cure, J. Colour, Jack Nicholson. 213-848-8305
 *Speed metal/hrd core band sks 2nd quit for melodic & hrd core styles. 213-664-4987
 *Totally J. Page quit plyr wid. Will get signed. 818-501-4757
 *Versil quit wid by sngtr/sngwrtr/keyboard for orig prp, gts, possible tour. Latin, jazz, R&B mix. Debra, 310-391-1431
 *Versil quit wid, M/F, by unq rock act w/lem ld voc. Grt snags, bckup vocs & acous abll a must. Dan, 310-288-3562
 *Wid, guit for Christian altmtrntr band. Secular snags. Prodcn c'n bckng. Raw tube sound & image & att. Inll Dramarama, REM, Jellyfish, Teenage Fan Club. 818-999-6059
 *Wid, guit w/orig style, 18-25. Inll LA Guns & Cult. No Strats or GIT boys. Gus, 818-962-1824
 *Wid, rhytm plyr who loves his axe. For hvy aura, hi energy prp w/rync'd lks. Team plyr req'd. Jon, 818-752-9480
 *Wid. Black ld quit plyr who is into funk. 818-908-9630
 *Wid. Bs plyr for hi energy, diverse, groove band. Inll Infectious Grooves, Metallica or anything gd. Frank or Larry, 213-641-6367, 213-559-1682
 *Young quit ndd for happening, altmtrntr dance band. G.C., 818-994-6369

10. BASSISTS AVAILABLE

*18 yrs exp. Studio bs plyr avail for paid recrdng sessions. Musicl style, Jamie Jamerson, Larry Graham, Stanley Clarke, Mothers Finest. Pros only. 213-871-8055 x 505
 *Atn Dipsomaniacs. Manson's still in jail, Monroe's dead. Pro open minded bst to J/F orig band into eclectic music. Bad Brains, Rocket. Lex, 213-386-6360
 *Bs plyr sng band. Inll Thunders, Pistols, NY Dolls. Kaye, 310-393-6865
 *Bs plyr w/groove. Funk, reggae, rock, blues plyr. 818-797-8471
 *Bs soloist, new LP w/recrdng co, pro gear, maj touring exp. Overseas sits, 1 mtrns, recrdng sits, lll ins, all styles. Dbl on keys. 213-662-6380
 *Bat avail for any paying sit. Studio or live, bckng vocs. T40, csis, jazz, rock, R&B, Graham, 818-901-9797
 *Bat avail for demo sessions. Xint timing & grt sound. Any & all styles. Various techniques from Bach to punk. Vince, 818-908-4361
 *Bat avail for studio & recrdng prp. Style, Winger, Billy Sheenan, Marcus Miller, Tony Franklin. Mark, 213-653-8157

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., APR. 1, 12 NOON

*Bat avail. Lkg for estab, true, metal groove band. Lks, equip, srs att. Tape, mgmt a+. Prodcn exp. Ruik, 213-962-6740
 *Bat plyr all styles, prof jazz or R&B. Reads notes & chord symbols, have recrdng & live exp. Pros only. 619-286-5918
 *Bat w/vocs sng wrk band. Exp in rock, oldies, cntry, dance. Also plyr guit & keybrds. Easy going, dynamic plyr, will travel. Gary, 818-342-8963
 *Bat, 33 y/o, exp all styles, lkg for intrstng prp. 818-361-5034
 *Bat/voc for recrdng, live dates. Simple, pwrlt style. Skg band or quit into altmtrntr or English style lke Cure, Furs, M.Oil, etc. Hillwy area. Curtis, 213-464-0761
 *B&W bs plyr w/vocs sng band, 15 yrs studio & stage exp. Xint equip. Rod Armstrong, 310-831-8309
 *Fem bst avail, into HR & tradit'l HM. Have decent equip & wheels & reliable, dedictd, gd lkg. Call now. 310-399-2932
 *Funk/rock bst tired of auditing. Lkg for pro band. Showcs's, recrdng, sit ins & lkg for permanent band. Maj exp, grt chops, lks, att, equip, Joseph, 818-753-7712
 *Glam & bam, lipstic & leather bst sks hvy band ala early Crue, LA Guns. Must be glam & under 24. Danny, 213-883-1594
 *I wnt a band w/orig ideas, grt snags, top qual musicians. Clones, shrimps & wrmps, don't bother calling. Mark, 213-462-4234
 *Pro bst avail for mgnd & signed acts only. Lkg for O'Ryche, Rush type band. No drug habits, just gd, clean, fun rocking band that wrnts to get signed. Craig, 818-787-7885
 *Pro bst lkg for paying sts, clubs, csis, Rock, hrd or soft. Vocs, vast exp. Not young, just gd. George, 818-764-6063
 *Rhytm section avail for recrdng sts. Very tight, versil musicians w/estab band already. Nothing permanent, pls. Mike, 714-822-3898; Scott, 714-988-0926
 *Slamming b&st sks estab, gnging, metal band. Gd lk, pro gear, studio/live exp, strong vocs, wicked stage presnc, compl demo pkg. Danny, 818-547-3216
 *Sold plyr w/rlt snags sks prp sit. REM to Petty. Music over image. 714-768-1775
 *Versil exp, must bst, fretted/fretless & upright, avail for any style studio, csis or ? Prodror references. Chris, 818-889-7704
 *World class bst, state of the art gear, strong bckng vocs, grt image. Lkg for LA's best signed or paid sts. Grt groove & chops. Team plyr. Tad, 310-391-0726

10. BASSISTS WANTED

*#1 bs plyr ndd for Ino. Style, Hendrix, S.R. Vaughn, James Brown, Sly Stone. Must have pro gear & att. John, 818-783-1405
 *#1 bs plyr wid by HR band. Low slung, bad boy w/rlt to go all the way. Equip & lks a must. Richard, 213-932-6440
 *3D PICNIC sks bst. Inll Pixies, X, Theonous Monster, Tom Watts. Brandon, 818-891-3920

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 Guitarist must be:
 • Versatile (Gilmore, May, Iommi)
 Bassist must be:
 • Accomplished (Lee, Harris, Entwistle)
 • At least 6 foot
 • Image and exceptional ability to perform an absolute must.
 Send tape, bio & photos to:
 R. Wallace, 6201 Sunset Blvd., Suite #16, Hollywood, CA 90028

FREE CLASSIFIEDS

• A plugging band sbs bst. Cliff Williams, Duff McCagin, Pete Wastside. Low & monster, vocs a +. Gigs waiting. 818-955-5349

• Aggrsv, hi energy bst w/ cmrcl HR band. Gear, vocs, lks ncd. J.B., 714-595-1553

• All orig band kg for verstf bs plyr. Styles include jazz, funk, world beat & rock. Trmso & pro alt req'd. Nicholas, 310-821-4058

• Altrmv band w/maj labl intrst sbs strong plyr w/image & gd equip. Mark, 213-462-8618

• Altrmv rock trio sbs energetic, verstf bst. Infl Police, Crowded House, Costello. Vocs a +. Gigs now. Justin, 310-820-2024

• Bluesy rock band auditing bs plyr. Infl U2 & Zep. Must have trmso, equip, deductn. We have rehrl spc, labl intrst, orig sngs. Tommy, 818-766-7976

• Bb guilf wid for jam or form cmrcl rock band. Vocs a +. Gd equip, image. trmso. Infl Lillian Axe, Lynch Mob, 818-888-4696

• Bs person w/ for live LA/Orange Co shows. Fun, orig sngs. Lush, Simple Minds, XTC. Will pay. J.R., n msp, 714-545-2011

• Bs plyr ncd immed. Infl Kravitz, Beatles, Crowes, Adam, 818-581-7311

• Bs plyr ncd. Speed metal, hrd core yet melcd band. Infl vary. Chris, 213-664-4987

• Bs plyr req'd to complt orig, altrmv, melcd rock band & who is willing to wrk towards labl intrst. Cristine, 213-934-3762

• Bs plyr w/ harmony vocs for orig band into Beatles, Petty, Eagles, REM, Mike, 310-822-8860

• Bs plyr w/ hrt matrd wid by fem voc w/legal rep & industry contacts to collab & recrd w/ Call for intro. 818-781-2747

• Bs plyr wid by techno, altrmv rock band w/recently released CD. Infl Blondie, B52's. Local gigs, possible tour. 213-258-2401

• Bs plyr wid for all orig, altrmv, rootsy rock band. Band is cross between the Alarm & Petty. Must be dedicd. Jeff, 818-363-3364

• Bs plyr wid for estab metal band w/progrsv edge. Srs inquires only. 818-563-3811

• Bs plyr wid for HM/HR proj. Will be plying orig matrd. Must have HM image. Chris, 310-274-3730

• Bs plyr wid for melcd, groovy grunge. No funk meisters. Infl Nymphs, Cult, Mission UK. Andrew, 310-836-1298

• Bs plyr wid for NY blues infl rock band. Infl U2, Zep.

Under 30 y/o pref'd. Have trmso, equip, deductn. 818-766-7976

• Bs plyr wid for polished pop, funk, R&B band w/labl & mgmt intrst. Dion Estes, Bootsy, Mark Cain, Dennis Miller savvy, under 25. 818-546-3844

• Bs plyr wid to complt cmrcl rock band. We are dedicd, srs, exp, grt equip, grt sngs, connex, reliable. John, 818-718-9297. Pat, 818-376-1677

• Bs plyr wid to complt pwrfl, emotional band ala Jane's, Cult, Love Bone, S/Umpkins. Career minded & bkng vocs a +. 213-467-0427

• Bs plyr wid to form all orig, altrmv pop/rock band. Practice in Lincoln Hts. Richard, 213-222-0585

• Bs plyr wid to form band combining blues, rock, jazz & folk. Mostly orig matrd. 818-594-5881

• Bs plyr wid. Infl Peppers, U2 & ourselves. Willing to practice a lot & travel. Doing studio & video wrk now. Gd connex. Giovanni, 213-484-3409

• Bs plyr wid. Must have trnt, drive, hr, lks helpfl, vocs a +. Orig, sonic HR, Johnny, 310-435-8760

• Bs plyr wid. Strong bkgrnd vocs, for hvy aura, hi energy & lyrical band. Team plyr req'd. 213-463-5419

• Bs plyrs, attn, Lkg for Michael Anthony. Hrd rocking band, xnt matrd. Chops, lks, drive. Must sing & have ear for harmony. Infl Beatles, Queen, Zep, VH, Patrick, 714-893-0513

• Bst ndd for uniq HR band. Own studio, sngs, lks, pros. Zep, Aero, Nirvana, Jane's. 213-285-5548

• Bst ndd now for blues/rock band trying to find our style for our time. What can you ad? 213-385-8051

• Bst w/less is more att for VALENTINE'S REVENGE. Altrmv, fem id voc, 2 guit band w/mgmt, procdnt deal. Gar, 310-396-1428

• Bst wid for 3D PICNIC, pwr pop, altrmv. Infl Pixies, Blondie, Replacmnts, X, Indie deal, touring. Brandon, 213-276-8066, 818-891-3920

• Bst wid for cmrcl HR band. Old VH w/ hrd edge of Ratt. Brett, 818-882-1260; pager #818-776-4019

• Bst wid for HR band w/gd groove & ready to ply. Must want to ply & have fun. Infl GNR, 4 Horsemen, LA Guns, Chris, 714-722-6782

• Bst wid for R&B, rock, funk grp. We have rehrl spc. Upcmng gigs, some paid. Frankie, 213-461-5897

• Bst wid for slightly funky rock band. Infl Sing, Seal, others. Rob, 310-837-3768

• Bst wid for sloppy, hvy groove. Must own poodle. We like

these bands a lot, Jesus Lizard, Helmut, but we really enjoy Nirvana. Mark, 213-467-3558

• Bst wid to join guit & drmr for orig R&B rock matrd. David, 818-285-6580

• Bst wid w/incredbl rock star image ala N.Sixx for the next platinum act that's gonna take over the world. Straight hr only. pls. 818-999-2212

• Bst voc ndd for band proj ala Tears, REM, Echo, Church. Band recrdng new demo. Phil, 818-769-4059

• Bst voc, M/F, ndd to complt band ala Talking Heads, to showcase, recrd. Your input welcome. Plyrs involved are exp pros. 310-840-5179

• Christian bs plyr wid for HR cmrcl band. Infl, anything under the rainbow. Dedicd, srs musicon. Equip trmso a must. Upcmng shows. Ray, 818-342-8551

• Christian bst wid for all orig, HR cmrcl band. Infl R&R. Must have att, lks & equip, trmso. Pro att. Jason, 805-496-4580

• Clever, mature, strong singing/writing bst sought by guit w/same attributes. Jojo, 310-397-2816

• DARK BLACK sbs pro bst wait, grt image, equip & trmso. 213-659-3298

• DEALER sbs dedicd, aggrsv bst w/bkng vocs to complt verstf, HR band w/vision. Infl are O'Ryche & Skid. Gavin, 818-244-6737; Chris, 213-876-0656

• Eclectic bs plyr wid. Creativity over abil. We sample, acous, grunge or just whatever. Demos avail. Scott, 818-351-5227; Tim, 310-455-7588

• ESTAB HM band sbs hi energy bst. Killer chops, writing abil. We are currently plying all maj venues. Private studio, recent demo. Pete, 213-281-9955

• ESTAB HR band, straight forward matrd, sbs bs plyr willing to wrk for fame. We have rehrl spc in So Bay area. This means you. 310-518-2954

• Fem slngr sbs bst w/rlt, lks, guts, creativity, commtmt. Infl T-Rex, Doors. 213-275-8007

• Flea master, where are you? Psychic funk bst ndd to groove over thrash altrmv sngs. 310-836-6016

• GET EVEN sbs rocking blues bst w/style. Fast learner. Paid gigs. Cover & orig. Weekly rehrl, Westside. New demo. Eva, 310-399-8428

• Get off your butt. Estab rock band sbs ing hr bst willing to wrk for fame. We have rehrl spc, foot in the door. Rehrl in So Bay area. 310-518-2954

• Glam, makeup, 24 hr lockout, grt stage presnc a must. Infl Tuli, Poison, Zero's. 805-654-8450; 805-652-0948

• Hot, hot, hot blues bs plyr wid for R&R blues band. No metal heads. Band has labl intrst & studio spec. Damon, 818-766-0395

• HR band sbs in the pocket, hvy groove bs plyr ala Skid, O'Ryche, Tuli, image, sngwrting a must. Brian or Greg, 818-761-1706

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APR. 1, 12 NOON

• If you're a bst w/grt groove, lks & wrnt to headline the Strip, call Tony, 714-396-1173

• Indie mainstream crossover band kg for energetic, pwrfl, innovatv, orig, dedicd, stormng bs plyr. Jane's, Cure, Stones, Bowie, gd music. etc. Charlie, 213-746-9144; Dave, 213-848-9784

• Jazz & blues bst that can bounce Hitler out of his bunker. 60's & 70's style, pls. Only those that can, call. Kevin, 818-992-8540

• Lkg for bs plyr for hi energy, divers groove band. Infl Infectious Groove, Material, Metallica, gd. Larry, 213-641-6367; Frank, 213-559-1682

• Low hanging bs plyr. Cult. Zep. Boston. Dag, 818-501-4757

• Modern rock band w/mgmt sbs bst w/pro gear. Don, 818-884-2277; 818-884-3994

• Motiv'd believer for altrmv act ala Replacmnts, Birdland, Material Issue, Ramones. Srs labl intrst. Heart & energy over perfection & image. L.A. Rebel, Dentny, 714-841-0009

• Native American bst wid to form big medicine. Must have grt equip, chops & att. Have rehrl spc. Damon, 213-871-8066

• Orig & cover band sbs bst. Orig music is HR w/progrsv rock. Just. Classic rock covers pay the bills. Vocs a +. 310-376-6238

• POUND it, slap it, hammer it. Straight ahead rock band ngs god of thunder. Creativity, dedicn, strong vocs a big +. Donna, 818-781-7003

• Pro groove bs plyr wid for band w/labl intrst, mgmt intrst. Styles like Yes, Journey, Foreigner, Styx. Grt sngs, grt harmony. Must be able to sing. 818-765-4684

• Relocated DC band kg for bs plyr. Styles of O'Ryche, Fates & Rush. We are lully orig band. Srs inquires only. Greg or Bobby, 818-886-7560

• Rippling bst wid by voc forming band. HR/HM. Gd lks, gd att, 18-26. Westside to Hillywd area. Seth, 310-457-1728

• RUINED sbs srs, aggrsv bst. Very sick & hvy sound. Lots of labl intrst. Infl Ministry & Sabbath. 213-665-2614

• Self styled singr/sngwr nds bst to form HR band. Infl L Colour, VH, Warrant. Blaze, 213-848-8306

• SIDE SHOW sbs fem bst w/vocs. Lv msp. 213-467-5653

• Solid, bottomy, minimalist bst ndd for assured cover & orig blues/rock s/s. 30+ pref'd. No metal or funk heads. No drugs. 818-899-5237

• Thrld bst wid to do 8 sng demo & ply clubs. Infl Sabbath & Dimas. 213-366-0429

• Trmso, equip, deductn. We have rehrl spc in So Bay area. This means you. 310-518-2954

• Tuli, Poison, Zero's. 805-654-8450; 805-652-0948

• Hot, hot, hot blues bs plyr wid for R&R blues band. No metal heads. Band has labl intrst & studio spec. Damon, 818-766-0395

• HR band sbs in the pocket, hvy groove bs plyr ala Skid, O'Ryche, Tuli, image, sngwrting a must. Brian or Greg, 818-761-1706

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•Voc & guit sk hol, rotting, bumping, clumping, grinding bs plyr w/ks, trnspso, att. 213-855-6516
 •WILLLOW WISP sks bst. Join the disturbing, acntric, extravagant descent into utter confusion. Freak image, ltrt & desire to succeed at must. Hollow heads n'd not apply. 213-467-6360
 •Wld, Christian bst wtd for HR cmrcd band. Infl. Warrant, Nelson, Bullet Boys. Must be a groover. Srs only, dedctd, equip, trnspso, connex, shows. Dana, 213-370-8765

11. KEYBOARDISTS AVAILABLE

•Keyboardist sks emotional band into Eno, Cure, Siouxsie, 11 Shadows. Srs only, Ken, 818-352-9728
 •Keyboardist sks gd paying job. Just off na!l! touring maj arenas. Srs only, pls. 310-326-1780
 •Keyboardist w/invo pro gear sks pro proj. Midl, any style. Multi sampling capability. Lkg for overseas sits, 1 niters. 213-662-6380
 •Keyboardist/sngwrtr/voc avail to form orig R&B & pop band. Tony, 213-739-0610
 •Keyboardist/voc w/D10, D50, drm mach, 4 trk avail for paid tours. Studio, niteclub wrk, all occasions. Styles, Marvin Gaye, Isleys. Pros only, 213-871-8055 x 505
 •Keyboard plyr w/Midi setup & PA system is lkg for wrkg, F/T, 140 &/or wedding band. Ron, 714-945-5941
 •Multi keyboardist w/recent Euro tour, album, TV & video credits. Xlnt equip, grt chops & vocs. Compld Midi system. Jim, 818-781-8236
 •Multi keyboardist, Bernie Worrell type, but all styles. Top gear, chops, strong vocs, for paying, pro, live/studio sits only. Dan, 818-398-4531
 •Outrageous, over sexed keyboardist avail for sessions, studio wrk, live gigs, tours anywhere, backing vocs, lyrics, sngwrtr. Bert, 213-957-2778; booper #213-523-6992
 •Pianist sks employmnt in clubs, hotels, restaurants, etc. 213-663-3399

•Pianist/snglr/sngwrtr w/2 albums sks band w/maj labl deal or one in wrks. 818-789-9211
 •Snglr/keyboardist, R&B, jazz, gospel. Lkg for compld Midi studio for publishing or recrd contract &/or 140 or orig grp w/estab trk recrd. 818-886-6967
 •Totally pro rock keyboardist, fully equip'd w/lrg Midi lrg. Xlnt sounds, verstl plyr. Specializing in John Lord style w/ Hammond C3. Skg totally pro recrdng, shows. 818-773-5551

11. KEYBOARDISTS WANTED

•Acclaimed sax plyr skg accomplshd keyboardist collab to write sngs together for future gigs & recrdng. Paul, 818-450-9119
 •Altrntv band w/maj labl intrst sks strong keyboard plyr w/ image & gd equip. Mark, 213-462-8618
 •Altrntv pop/rock band w/labl intrst & maj rep sks atmospkr, creatv, sng orlentd keyboardist, dedcn'd a must. Bkng vocs a +. Jeannette, 310-833-6727; Mark, 714-525-8328
 •Atmosphrc and sks textural keyboardist. Only minimal keyboard parts. Must have sampler for bking vocs. Infl Idol/Stevens, Cult, Floyd. 818-994-9406
 •Bring your creativity, we want it all. Straight ahead rock band lkg for keyboardist w/strong vocs. Donna, 818-781-7003
 •Fem keyboardist w/vocs wtd for cnlry music grp. Dave, 805-379-1440
 •Fem keyboardist wtd by cmrcd, pop/rock band w/pro image. Vocs a +. Cody Lee, 818-340-7333
 •Fem keyboardist wtd by fem band. We have grt sngs. Altrntv, atmospkr sound. Vocs a big +, guit a +. 213-876-3176; 310-278-6436
 •Fem keyboardist wtd for band. Paid gigs & tours. Must be reliable. 213-856-8927
 •Fem keyboard plyr wtd for wrkg cst T40 cover band. 818-509-8255

•Hot, R&B blues keyboardist into old piano & organ sounds. Wtd by band w/labl intrst & spec studio. Damon, 818-766-0395
 •Jazz & blues pianist/organist sought w/gold fingers. Infl might be Ray Charles, Dave Brubeck. Must have style. Kevin, 818-992-8540
 •Keyboardist w/hit mairtr wtd by fem voc w/legal rep & industry contacts to collab & recrd with. Call for info. 818-781-2747
 •Keyboardist wtd by R&B, rock, funk grp. We have rehrst spc. Upcmng gigs, some paid. Frankie, 213-461-5897
 •Keyboardist wtd by VANITY KILLS. Album credits maj contacts. Infl Seal, George Michael, INXS, Simply Red. Must have pro att, image & gear. Chris, 714-898-3738
 •Keyboardist wtd for band negotiating maj mgmt & publishing deal. Cmrcd mtdc HR, Dokkan, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
 •Keyboardist wtd for instab, altrntv, atmospkr, pop grp w/rfee jazz edge. Grt harmony vox a must. Infl XTC, Tom Waits, Miles, Costello, Jeff, 310-393-4633
 •Keyboardist wtd for hi energy dance/rock band. M.Persons, Jane Child, Dead or Alive. Must have equip, sngwrng & seqncng sks. Rob, 213-876-2294
 •Keyboardist wtd for jazz, urban, contmpry proj. Must have chops. 310-831-6681
 •Keyboardist wtd for orig music band w/some re-styled classic covers. Meltd pop/rock, R&B, jazz, Versatl, Infl, srs, energetic. Proficient w/jazz on piano. Zada, 213-467-2646
 •Keyboardist wtd for xplos new sounding rock band fraught w/passionate rage & stirring mood & style. Chad, 310-375-8122
 •Keyboardist/elec percussnst. Must sing. Infl Tears, DePeche. Pros only. Image a must. No flakes. Hill Tigay, 310-392-6007
 •Keyboard for acous rock band ala B.Raitt, CSN&Y, Hammond B3 sound. Srs musicians w/grt att. Team plyrs. Mike, 818-761-2514

•Keyboard plyr for orig, modern rock grp w/grt sngs. Infl REM, Rush, Cluts & recrd deal. 310-318-9844
 •Keyboard plyr wtd by techno, altrntv rock band w/recently released CD. Infl Blondie, B52's. Local gigs, possible tour. 213-258-2401
 •Male snglr/sngwrtr/arranger w/studio finished R&B contract. Sks only R&B keybdts/arrngr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062
 •THE LIVE NUDE GIRLS sks keyboardist. 818-243-9602
 •Wtd for gigs & demo wrk in San Diego Co. Jazz progrsv, some pop. Must read. Roy, 619-633-1003
 •X-Lock Up sngl sks keybdts/sampler for soul, punk, industrial intrt band w/shows, labl intrst. Grillo, 215-482-1713

12. VOCALISTS AVAILABLE

•#1 tenor sks rock, pop, blues, jazz, cnlry. Xlnt pitch, dependbl & avail lmmrd for session wrk. Sainite, 310-854-0291
 •15 y/o voc ready to KA w/HM band. Have tons of exp, connex & access to 24 trk recrdng facility. Sheldon, 818-785-1151
 •24 y/o black fem sngl sks top music, connected, pop prodcr to put together 1st demo. No BS, no romance, just business. Tamiko, 213-751-8420
 •Absolutely heart stopping, shred master, voc monster, sng crftsman skg Val, Satriani, similar caliber shred sleuth for soul shuddering, miraculous, magical, musical wizardry phenomenon. 818-763-4199
 •Aggrsv voc/lyricist for blues, HR, psychdcl, soull, pro proj. Infl Joplin, Plant. Must have PA & lockout. Inspire me. Tony, 213-957-1343
 •Aggrsv, exp male voc, waist length hr, demo, dynmcs & pitch. Bullet Boys mts Extreme, Tyler. Pros only. Monster groove. maj hr a must. Kevin, 818-997-4156

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- Aggrv, melodic fem voc from Seattle. Infl O'Ryche, Zep, Aero. Sks band that wants to rock. Have maj prodcn deal w/maj studio. Sngwrtr & lyricst. 818-562-1386
- Attrmty gut, 25-30, wtd by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melodic wall of sound. Music 1st. John, 310-836-9230
- Arrogant frontmn w/exp sks estab band ready to gig. Infl Aero, Crowes, Laney. 310-821-2450
- Attrctv fem voc avail. Recrdngs & demo wrk. Wide range of styles & exp. Reliable & reasonable. Linda, 805-654-8450
- Australian singr avail w/dynamic, progrsv att will give fresh approach to your demos. Daniel Fabian, 213-856-9873
- Baillys, xpressv, charismatic pro lkg for solid grove roots rock. No typical Pirate radio stuff. Infl Steve Marriott, Glen Hughes, R.Plant, M.A., 818-763-8669
- Bckup voc lkg for grp. Has xtensv orchestration & arranging skills. 213-851-7592
- Cntry fem voc sks to J/F C&W band. 818-881-8081
- Exp male pop voc, 27, soull pipes, CD credits, sks collab w/sr musicans ala U2, REM, Marx. Kelly, 714-365-1014
- Fabulous male voc/sngwrtr, 25, grl image, connex, wnts to join band that has sither maj mgmt or recrdng contract. Send demo, L. Diamond, P.O. Box 1633, Hilywd CA 90078
- Fem id voc, exp, versl, attractv, dances, wrtes, sks pop pop proj for live shows, recrdng. Call machine for short sample of vocs. 310-288-9584
- Fem voc avail to do recrdng proj, lkg for studio session wrk. Tape & references upon request. Natalie, 213-939-5482
- Fem voc avail for recrdng sessions & live gigs. R&B, pop, funk styles. Paid sits only. Pro. Heather, 310-326-0601
- Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
- Fem voc avail to do recrdng proj, lkg for studio session wrk & no ego. No metal, pls. Rosanna, 818-769-4230
- Fem voc lkg to form C&W band w/rock edge. Have many infl. Andrea, 818-769-1678
- Fem voc to J/F duo or band. Pref jazz, folk, Brazilian, rock. Hope to wrk soon. Pros only. 310-438-8807
- Fem voc, pwrfl, melodic voc, yrs of exp, sks all styles band or demo session wrk. Tracy, 818-343-2498
- Fem voc, strong voc, Heart mts Ronstadt. Lkg for strong sngs, MOR & ballads, to shows, recrd & shop for mgmt. Pamela, 818-781-3901
- Frontmn/ripping gut avail. Uniq vox & style, ks.Nirvana, Lennon, XP, Winos. 213-285-5548
- Gifted male baritone voc. You must hear. Avail for studio wrk, bckgrnds, niteclubs or private entertainmt. Orig wrk & T40. Alastair, 213-969-6090
- Gospel, jazz, hip hop, R&B. Sng/sngwrtr/kybrd plyr. Lkg for Mcdi studio, prodcn, to collab on trks for publishing or recrd contract. 818-886-6967

- Hip hop, pop, funk rapper/investor w/maj labl intrst, radio airply, recrded albums, recrded videos, sks band, 40 org, 2" studio manufactured tunes. Frederico, 714-541-5226
- Hrd core singr/gut/sngwrtr skg atmrv, aggrv, no BS band. I have snags, PA, amp & lots of drive. Mark, 213-882-6267
- K/A, bluesy HR frontmn w/image, killer stage presnc, dbz on guit, sks to J/F pro sit, Brian, 213-728-6953
- Ld black male voc/lyricst avail. Band, studio, Wide, dynamic range, stage presnc, prodcn/perfctnsl. Infl Seal, L.Colour, Michael Jackson, Prince, Bruce, 213-913-0858
- Ld singr lkg for HR or HM band. Pros only, lng hr a must. Full band only. I have to have Infl VH, Skid, 818-352-2365
- Male pop singr avail for demos, jngles & session wrk. Exp, tintd, most styles covered. When you rd a real singr, call me. Steven, 213-876-3703
- Male singr/sngwrtr ala George Michael, Dino, young w/ danceability sks prodcn/wstudio for collab & labl contacts. Video & demos upon request. Darcy, 818-503-4526
- Male singr/sngwrtr/arrangr w/studio finished R&B contract. Sks only R&B keybdts/arrangr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062
- Michael Jackson type perfmrnt artist w/own matl sks rep. Styles are hip hop, R&B, pop, Gemini, 818-377-5012
- Pro id & bckgrnd voc w/4 oct range avail for studio & live shows. All styles. No flaks. 310-675-7390/310-326-0792
- R&B male voc avail for paid tours, niteclubs, studio wrk. Hip hop dancer & rapper. Voc styles, Marvin Gaye, Isleys. Pros only. 213-871-8055 x 505
- Robin Zander type voc w/grt bs plyr sks guit & drmr to form C.Trick, Cult type band. Have snags, world class att & image. Vince, 818-246-7365
- Sngtr & bst tk T40 rock band. F/T. 818-967-7772
- Sngtr slck of Sunset Strip wannabes. Into Skid, GNR, Pussycat. No glam or thrash. Riki, 818-780-9590
- Sngtr, drmr avail. Lkg for lost poodle. Answers to Jesus Lizard or Helmut. Walks bowlegged, reward, food stamps. 213-464-8537; 213-467-3558
- Sngtr, pro, sks band, hrd rocking blues. Must have keybrds. Have connex. Jerry, 818-992-5523
- Sngtr/sngwrtr, cntry rock/pop, xtraordinary voc ala Garth Brooks, Ronnie Millsap. Sterling, 818-822-7468
- Sngtr/sngwrtr/dancer. You know my name. Joseph, 808-536-0128
- Soull sngwrtr/sngtr lkg for srs minded piano plyr w/soull hands. I have tunes that may make both of us very rich. Lapoe, 213-389-9413
- Soull, highly xpressv, hi range w/pwr, lkg for R&B, soul based rock. Infl James Brown, Stevie Wonder, Wilson Pickett, Sam & Dave. Mark, 818-763-8669
- Stack quality frontmn w/ks, lng hr, passion & soul. Infl are Lynch Mob, Badlands, Mr Big, Tyketto. Sks world class band. Pros only. 213-876-1955
- Verstl, pwrfl, soull voc lkg for down to earth, real band w/optimistic att to produce positive vibes. Gerald Marino, 714-624-4573
- Voc & bst tired of swamp rock. Euro post punk angst w/ passion & flare. Chameleons, Blur, Ride, Kathryn Wheel. Skg exp guit or band. 213-464-0761

- Voc skg pianist for possible gigs at local jazz/blues clubs ala Fab Baker Bros. 213-878-2372
- Voc sks pro HR act w/sold, passionate sound, lng hr, grt lk, trained vox. srs inquiries only. Michael, 818-769-7224
- Voc w/infl ranging from S Garden to Crue sks HR/HM band to play out. Rick, 818-349-5651
- Voc/lyricst avail. Live, studio exp. Att, dedictn. Infl Sabbath, Hendrix, Rollins, Iggy, Jeff, 213-461-1306
- You had the rest, now have the best. Cmrcl, HR, metal voc/guit/instr. Star image. Estab pros only. Gary Stevens, 313-294-7929

12. VOCALISTS WANTED

- #1 HR band sks #1 frontmn. Must have killer rks & vocs ala Skid, old VH, Mr Big, Tommy, 213-876-8044
- #1 voc w/killer throat & sns of humor nbd by ld & rhythm guit plyrs to build grp for the music. Candy, 213-465-8612
- #1 voc wtd for progrsv rock grp. We have outndng studio in Orange Co. Recrdng exp pref'd. Must have music bckgrnd. Mark, 714-675-1142
- 2 fem sngrs who are beautfl & outgoing & can dance ndd for grt. Latin R&B orig proj. Debra, 310-391-1431
- A1 HR band srching for killer frontmn. Got the vox, image, att? We got the sngs, studio & drive. Call for info & demo. Troy, 213-243-5380
- AAA quality voc ndd. Intellignt, artistic, atmrv, beautfl. Only real vox's ndd apply. We've got it together, if you don't, don't bother us. Ian, 818-776-1239
- Aero, Nirvana w/a hint of rap vocs ndd for recrdng proj. Srs labl intrst. pros only. Jeff, 818-778-3121; 310-390-9404
- Aggrv frontmn wtd by cmrl band w/hrd edge. Image & sngwrtr a must. Infl Skid, Tesla, Angel, 818-764-9322; Joe, 818-881-6362
- Aggrsv, hvy edged band sks voc. Must have gd stage presnc, strong vox & originalty. Ages 20-25. Ed, 818-753-0266
- All attractv, black fem voc wtd by wrtr/keybdst for recrd labl. Age 19-25, sexy & srs. Chris, 213-756-3073
- All orig HR band sks pro minded voc w/stage exp, range, presnc, image, wrting skills. Inspoo, dedictn. No drugs. James, 714-536-1059; Nick, 714-545-4249
- Ambitious voc ndd by melodic rock guit/sngwrtr. Seasoned pro tenor w/confidence pref'd. Tint before image. I have triple A sngs, hooks, lks, equip. 818-753-8623
- Attrn voc. We have what you're lkg for. Killer matrl, pro plyrs, gigs & recrdng. Infl Giant, Night Ranger, Journey. No drugs. Scott, 714-988-0928; 714-822-3698
- Awesome voc wtd by bst, guit & drmr. Xint bckng vocs. Infl Zep, Rush, Peppers, jazz, reggae. Practice in Valley. Srs. dedictd. Rob, 714-572-6440
- Baillys, aggrsv, lks that kill voc ndd for HR band ala Skid, O'Ryche. Tint, image, sngwrtr a must. Brian or Greg, 818-761-1706
- Band sks dedictd voc ala Mother's Finest, Hendrix, Badlands, Soull voc a must. 818-848-8825
- Bckgrnd voc, trigger man, wtd. Ply some keys & guit. Tenor harmonies & has no pitch problems. Orig. arena rock proj. Sainte, 310-854-0291

- Canadian metal act poised for maj signing. Our sound is aggrsv, dark, melodic, world class. Skg strong tenor/w/same credentials. Tate, Bach, Hallford, etc. 604-421-0851
- CHASE is currently skg male voc w/stuff together. Must have tape & inspo. PA & instrmt a+. Style ala VH, Skid, Jovi. 310-694-5237
- CIRCUS sks Roth, Tyler, Rose, Johnson style w/tnr lks, moves, charisma & confidence. Maj labl deal, mgmt, ally. Send promo pkg to Box 69531, W. Hilywd CA 90069
- Cntrl rock band nds fem voc who plys bs to compl demo for big labl intrst. Must be attractv. 310-397-9991
- Cntry fem voc sks fem voc/guit to form Judas like duo. 818-881-8081
- DANGER MOUTH, LA's #1 funk cover band, sks voc. No wimps. Infl James Brown, Stones, Rick James. Jack, 818-352-9021
- Dedictd, pwr voc ndd to compl HR 4 pc. Ages 21-24. No uglies. 24 hr rehrl studio w/PA avail. Skid, GNR, 213-461-9149
- Estab band w/att, drive & image sks emotional sounding ld singr w/dynamic personality & presnc. Pro & demo a must. Infl GNR, 213-910-1020
- Estab HR 4 pc sks exp, dedictd, pro voc. No alt's. Cool image only. Studio avail. Infl GNR, Skid, Jeff, 213-654-6928
- Estab HR band in So Cal sks world class voc. Pro image & att. We have pubctst, ally & deal pending. Your best offer. 310-402-7794
- Exp frontmn/lyricst ndd for progrsv rock proj. Infl Fates, Kings X, O'Ryche, Jason, 714-631-0557
- Exp keybdst sks verstfl fem voc for weekly rehrl sessions. R&B, jazz, light rock, etc. Possibly byk as duo. Pasadena area. Steve, 818-405-1020
- Fem bckgrnd singr wtd for atmrv folk/rock band w/ connex w/sml labls. Voc infl B.Raitt, Roaches, Joplin, Rebekah, 310-453-6522
- Fem funk voc wtd, black or mulatto pref'd. Wtd for funk/diehl proj. Hendrix, Parliament, 1990 era Prince, Christopher, 310-372-3208
- Fem singr ndd. Recrd deal pending. Age 18-24. Send pic, promo to Eric Bush, 3131 Arlington Ave #31, Riverside CA 92506. 619-276-1405
- Fem singr, attractv voc ndd for recrdng sit. Steve, 310-456-5864
- Fem soprano w/rich timber to sing Laudate Dominum by Mozart & Doretta by Puccini for recrdng. No pay. Ken, 818-352-9728
- Fem voc ala Cocteau, Julie Cruse, Sugar Cubes, wtd by guit/sngwrtr for collab. Have 4 trk & matrl. Fluid creativity appreciated. Alan, 310-392-0679
- Fem voc wtd between 18-28 y/o for local TV show. R&B style. It's time for you to be noticed. 818-309-5530
- Fem voc wtd for 10 pc R&B hom band. D, iv msg, 818-353-5948
- Fem voc wtd for atmrv rock 4 pc band, Infl Pretenders, Sundays & Texas, Josh, 213-581-8997
- Fem voc wtd for hi energy dance/rock band. M.Persons, Jane Child, Blondie, Lords of Acid. Lyric wrting pref'd. image imp. Rob, 213-876-2294
- Former CBS recrdng artist lkg for strong, aggrsv male voc. Infl of traditl HM singrs. 818-763-5974; 818-762-5445

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•Frontm nnd immed for hi energy rock band ala old VH. Skid. Image & att a must. Pros only. pls. Mark. 714-282-8354

•Frontm/voc nnd to compl band. Eddie Veder, Chris Cornell, Paul Rogers, where are you? Eric or Mike, 818-982-8160

•Funky altrmv nnd wared up Infi Jane's, James Brown, Floyd, Rave, Taylor. 231-380-6629

•Glam voc wtd. 24 hr lookout. Must have grt stage presnc & sngrwng. Infi Poison, Tuft, Zeros. 805-654-8450; 805-652-0948

•Hot rock band sds vcs. Infi Whitesnake, Badlands, Lynch Mob, whatever. Tone & quality a must. Have srs connex. Andy. 818-888-2562

•Hot, pwrfl, hi end voc wtd for R&R blues band. Must be willing to chat sngs like a fat, black lady. Must be willing to sing backup & id. Damon, 818-766-0395

•HOUSE OF HEIP fuses pop/dance w/raidd'l jazz/swng. late 80's style. Skg wtd male voc. 17-23. Sound too unbelievable to imagine, srsly. Mark. 818-503-5506

•Jov!7 Robin Zander? Rock band w/labi intrst nds id voc/ frontm. Grt sngs, rehrl spc. 27-30. No smokers, drugs or sngrwtrs. 213-852-1715

•Killer intr hr. HR gtd w/sngs & lks that kill. Maj labl connex sks the frontm ala Martin, etc. Pros only. 310-371-0579

•Ld singr wtd to create band in early 20's w/personalities & melody for unig HR sound by 2 guys. Lv msg. 213-871-8055 x 603

•Lkg for black R&B bckgrnd singrs for former Prince music/artst. Rick Marcel, 310-423-8529

•Male voc nnd. Blues, HR, psychdc, progrsv music. Zep presnc, Floyd, No grunge, posers. Abil to compromise. Sngs 1st, band later. Tony. 213-957-1343

•Male voc w/strovg wtd by band w/strovg matr. Style comp. to School of Fish to new Metallica. Brett, 805-326-6993; Jeff. 818-845-5931

•Male voc wtd for 1 cntry demo. Must sing like Garth Brooks or have similar range. Gary. 818-342-8963

•Meldc rock band sds absolutely outstrndng superstar voc. We have the hit, mat, & drive necessary. Don't call unless you have the name. Keith. 818-780-2060

•Meldc rock band w/killer sngs sds id singr w/htn reprod for overseas tour. Infi Queen, Leppard, Jovi, White Lion, Lars. 818-340-6947

•Native American voc wtd to form big medicine. Must have grt vox & range, gd att & stage presnc. Have rehrl spc. Damion. 213-871-8066

•Premier Canadian male act, maj labl intrst, prodr, budget, sks aggrsv intr, strong in minor keys, pitch, melody, etc. World class pros only. 604-889-3021

•Pro frontm wtd for cmrcl HR band. Must be strovg vocs, range, image, dedctd, team plyr. Infi Lilliam Axe, Ratt, Stewart. 818-888-4696

•Pro, intelligent, artistic, gd physcal shape, true hit singr nnd. Infi Euro psychdc rock. We have lookout, PA, sngs, etc. Jay. 213-988-0205

•Progrsv band w/bg sound sks & pwr voc w/rlg meldc range. Voc dynamics, unig lks, to compl demo tape, front our band. 818-980-2091

•Rock voc, male, wtd to sing on demos in 24 trk studio w/ studio musicians. Bruce. 310-394-3066

•S. Tyler mks & James Brown. Young & lng hr image. Pros only. Tony. 310-841-4434

•Seasoned, meldc HR band w/B3 organ, killer harmonies & grt tunes sks exp blues/rock id singr ala Rogers, Coverdale, Dan. 818-985-7363

•SHELLY'S NIGHTMARE sks singng music to add to wrlg 3 pc sct. Equip & Imspo a must. D.J., 818-764-1906

•Sick of that sound? Sick of Hillywd? Hvy gloom arena act skg voc for the lastc demo p/c to unleash LA's most frghtning beast. 213-688-2981

•Singr nnd for English psychdc rock sound. We have allbum credits, full PA, only quality individuals nd apply. 714-621-1770

•Singr w/unbelievable vocs, highs & lows, for metal rock band. Lks a must, health lungs, lng hr. Lv msg. Eddie. 714-495-9158

•Singr wtd by gut w/matr to form K/A funk & roll band. Be srs & exp. pls. 213-308-3098

•Singr wtd. Must be pissed off w/something to say. 213-851-3661

•Singr/dancer for R&B girl grp. Maj recrd deal affil. Must be attractv, ages 22-28. Send photo, tape & resume to PO Box 11385, Marina Del Rey CA 90295

•Singr/publishd wtd. (guit, bs, wtd) by singr/publishd wtdr, keybrd/guit, to form band. Ultra srs, highly pro. Fun rock/pop/R&B. Jeff. 310-312-1874

•Singr/sngwtr wtd for killer, progrsv, metal band. Srs inquiries only. Mike. 213-982-9656

•Sngwtr sgs term singr to wrk with music, everything from pop/rock, dance, ballads but excelling & sweet music. No drugs, be srs. Freddy Odenmark. 310-923-5016

•Soufl male voc wtd for HR band w/hvy groove. Must have exp, hit & lng hr image. Team plyr only. Jeff. 213-463-1840

•Soufl singr for jazz, hip hop sound. Id/bckgrnd w/eqip by keybds/singr/sngwtr w/lots of sngs. Nd gd singr to join in 818-886-8686

•Srsly existntial hip hop funk jazz cmprsk/kybdst. sks intelligt, soufl vociferous for collab. Infi Sly, Steely Dan, Quest, Jeremy. 310-452-5962

•Speed metal band, hrd core, sks singr into both meldc & hrd core styles. 213-664-4987

•Veratl frontm w/aggrsv singng style & unig lyrics & melodies. Infi Bach, Oni, Ratt. Wtd by gtd formng band. Dave. 213-463-9413

•Voc nnd by exp, soon to be wrkg, cover rock band. PA equip helpfl. Pros only. 310-675-3713; 213-538-8421

•Voc wtd for cmrcl HR band. Infi Skid, Ratt w/gd att. Brett, 818-892-1260; pager#818-776-4019

•Voc wtd for HR band. Infi Coverdale, Gillan or Cornell. 818-508-1361

•Voc wtd for hrd edged, blues based, hvy groove prj. Infi ourselves, GNR, everything cool. No idols or amateurs. Tint & image rehrl. Johnny. 818-357-2316

•Voc wtd for intense, xperimntl rock band. Pwr & presnc a must. If you bring us a present, you can be in the band. James. 213-839-9720

•Voc wtd for meldc HR band. Infi Extreme, O'Ryche, Sntainr, Practice in W Coast area. 714-931-9277

•Voc wtd for recrdng prj, M/F. Infi Pwr 106, dance, hip hop, Color Me Badd to Karyn White. Ed. 213-874-5367

•Voc wtd for vry intense, vry orig band. Jim. 213-413-4232

•Voc wtd, baritone, male, to sing on pro demos. Jacob. 213-850-8704

•Voc wtd. Tint & image req'd. Team plyr a must. Hvy groove blues style. Infi ourselves, Aero, GNR. Only the best nd call. Circo. 818-797-1641

•Voc, full range, tenor. Boston, Zep. Pwr sngs only. 818-501-4757

•Voc, male, wtd to join gtd & bst to write sngs for demo pkg & future live stuff. Must have grt vox, projecting emotion & feel. Lv msg. 818-591-0663

•Wtd, fem singr for grp. Infi Pylon, Stooges, Replacemnts, Frank. 310-938-0984

•Young male voc nnd for xperimntl, HR, jazz, funk band. Open mind, unpredcbl, fantasy orientd creativity helpfl. Sing our fate. Your destiny waits. Markku. 818-501-5856

13. DRUMMERS WANTED

•Dan Dodd, drms, percussn, vocs. Avail for tourng, recrdng & video. 213-968-2588

•Single kick dmr sks all rock band w/ dark edge. I have the energy, ambition, experience & dedication to make it happen. Rich 213-654-4134

•A hrd hitting dmr avail for HR band. I've got the lks, chops & feel. All vrsual, have demo avail. Richard. 213-932-6440

•Aggrsv dmr lkg for trio or pop/rock band. Org prj. Infi Bad Brains, L. Colours, etc. Speak poqtuo English, racists don't call. Rueben, 818-344-0738

•Aggrsv, hrd hitting dmr w/outroing & studio exp sks estab HR act. I have the image, chops & voc abil. Skid, Love Hate, GNR. 213-893-2861

•Altrmv rock dmr w/own rehrl studio & PA lkg to J/F orig prj. Infi Love Bone, Dramarama, etc. After 5:30 weekdays. Sterling. 310-670-7154

•Avail, fem dmr to join band. Energetic, fun, hrd wrkg. No BS, no alt/rb bands, no HM or HR, Prf T40, other covers or orgs. Kristen. 213-878-5581

•Creatv, dbl bs dmr, exp w/club, concert & studio, sks pro sit only. From rock to metal, many credits, demo pkg & connex. Greg. 818-764-4688

•Dbl bs dmr in style of Scott Travis, Mickey D, sks to compl band. Brian. 310-371-5820

•Drm progrmmr w/top of line Midi gear, avail for studio wrk, demos, all styles. For specifics, call Rick. 818-246-2109

•Drmr avail for undergrnd, sleazy, goovy, street rock band that's ready to roll. Lks, timing & stage presnc is there. Kevin. 213-462-2876

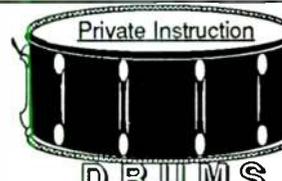
•Drmr from maj headlining band w/Int, lks, exp, equip, sks ultra cool R&R band w/soul. Pros only. Scott. 818-784-8757

•Drmr lkg for copy band. Into techno pop or HR. I have xntn rhythm & gtd backup vocs. Covers only. Full bands only. 818-352-2365

•Drmr sks bs olvr for tight breaking rhythm section ala

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•Drmr w/gtd time & gtd equip lkg to join cover band for R&B, funk or jazz. K.A. Johnson. 213-664-0355

•Drmr w/htn harmony vocs for org band into Beatles, Petty, Eagles, REM, Mike. 310-822-8860

•Drmr, hrd hitting, team plyr, exp in studio & club circuits, grt rock image. Infi Aldridge, Bonham. Pro sits only. Tom. 818-766-5714

•Etab jazz, vintage R&R dmr avail for csl, local. LA gigs. Infi include Buckingham, Steve Gadd. 818-990-4034

•Euro dmr, kcky voc, piano, sngrwtr, TV, videos, tour exp, sks maj band. Infi A to Z. Lv msg. Oliver. 213-960-3149

•Expert dmr. Pro stage/studio exp. Sks pro studio. 1 nnd etc. Passport ready, can travel world. Pros. 213-750-4482

•Featured dmr from the movie & MTV video Wayne's World sks estab, pro, cmrcl HR act w/edge. Must have mgmt, labl contract or prodrctn deal Anthony. 213-960-7825

•Fem dmr avail to form R&R band w/other fem muscians. Infi Nirvana, Sco Distortion, R&R. Anne. 714-874-1926

•Fem dmr, gd, solid, hvy beat w/bckgrnd vocs, exp, gd att & avail now. Jennifer. 213-871-2722

•Fem jazz, vintage R&R dmr sks pro act w/mgmt, labl or prodrctn deal. Single kick. Infi Bonham, Calhoun, Smith, Sonar Paiste equip, Jimmy. 818-995-6578

•Hrd hitting, skinny, jet black hr single bs dmr, 22, lkg to J/F R&R band. Infi Crowes, Aero, Pussycat. Pager #818-543-9561

•Hvy hitr w/dynamics, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick. 310-838-5115

•Lkg for compl pwr groove band w/rehrl studio. Styles of L. Jesus, Pwr Station, Pearl Jam, Zep. Trnsps + a gear & tape. Brian. 818-753-4319

•Pro dmr avail. Pros only reply. pls. Stu. 310-478-3050

•Pro dmr sgs plyng stl. Jazz/fusion/Latin. Can read, xnt time & interpretation. Young & hungry. No rock or altrmv, pls. Jeff. 818-986-8233

•Pro dmr sks wrkg band. Blues, R&R, New Orleans R&B. Jim. 818-861-4273

13. DRUMMERS WANTED

•#1 dmr nnd for punk edged rock band. Straight ahead & versil. Srsly gd music. Infi Nirvana, AC/DC, KXLS & your mamma. 213-874-3640

•100% dedctd dmr wtd for groove orientd band. Infi Stones, Aero, Faces, blues. Must have xnt timing & young, thin, white boy image. 213-969-4750

•Aggrsv, energetic, grooving dmr nnd by hvy grooving band. Infi Zep, GNR, Love Bone, Alice/Chains. Keith. 213-851-2494

•Aggrsv, punchy, in the pocket dmr wtd for bluesy HR band w/funk & jazzy intr. Srs only. Infi Zep, VH, Crue, P.urple. Amit. 818-343-5135

•Aggrsv, wild dmr wtd for unig band w/killer sngs, studio, collab. Nirvana, Aero, Planet Drum, Zep. 213-285-5548

•Artistic, solid, hvy, groove dmr nnd. Infi J. Bonham & G. Gilmore of Love Bone. Kevin. 213-467-3375

•Band lkg for dmr w/rgo abil into sounds of GNR, Pistols, Lie, Sex & Death. Falco or Mick. 818-981-5290

•Black dmr wtd for jazz, urban, contmpy prj. 310-831-6881

•Bombastic, thrashmatic, noise vision wtd. Infi Beat Mantesto, KMFBB, to form live, Midi, techno band. Mike. 818-503-8755

•BRAVE NEW WORLD sks dmr. Pros only. Danny. 818-904-0866

•Castillo, Bonham, Aldridge, Tommy Lee. Pros only. Must slam. Tony. 310-841-4434

•Christian metal guit & singr sk dmr, bst & guit, keybrd & w/ministry first alt, into orig att. Lyrics w/access to more. 310-841-6343

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•COLD SHOT, hvy, altrmv, grunge rock. Have everything but killer dmr, gd meter & abil a must. Pros only. Alice/ Chains to S. Prumplings. 818-761-3376

•Creatv dmr in style of Pearl, Bruford, Marotta, to compl all org, progrsv rock prj w/matr & direction. Tint, presnc, passion necessary. Rob. 818-963-5293

•Drmr wtd, SEIZURE SALAD sks hrd hitting, lightning fast, no BS, hrd core, punk edge dmr maniac w/eqip, Imspo & brains. 818-893-2534

•Drmr for beginning R&R band. Infi Kiss to Bad Religion. Srs minded only. Music before money a must. 18-25, Eric. 805-583-4463

•Drmr nnd for pro, aggrsv rock grp w/labi intrst. Hrd hitting, on deadline. No liakes, srs only. Dave. 213-342-3100; eves. 213-881-5961

•Drmr nnd for semi acous, altrmv pop outfit. Crowded House mts Kate Bush at McCabe's. Things are happening. 310-202-7903

•Drmr nnd to compl org, fem fronted, HR blues band for imrred recrdng prj. 213-275-8007

•Drmr nnd to compl poltically, socially aware, anti racist, anti cliché, progrsv metal, semi thrash prj. Pro att a must, absolutely. Ron. 310-674-6184

•Drmr nnd to compl poltically, socially aware, anti racist, anti cliché, metal, semi thrash prj. Pros only. Lv msg. 213-707-5939

•Drmr wtd by bs plyr/sngwtr/singr to form young, altrmv band. Dedicatn a must. Infi S. Copeland, Ocean Blue, Cure. Danny. 213-569-7209

•Drmr wtd by moody, altrmv band. We have intrst & upcmg gigs. 818-986-9311

•Drmr wtd by VANITY KILLS. Album credits maj contacts. Infi Seal, George Michael, INXS, Simply Red. Must have pro att, image & gear. Chris. 714-898-3738

•Drmr wtd by voclormng band. HR/HM. Gd lks, gd att. 18-26. Westside to hillywd area. Seth. 310-457-1726

•Drmr wtd for rock on indie labl. Infi by Beatles, Velvet Undergrd. 818-355-8617

•Drmr wtd for gigging band. Infi Pistols, AC/DC. Orig rock grp. Rod. 213-864-2313

•Drmr wtd for hi energy dance/rock band. M. Parsons, Jane Child, Dead or Alive, Elec tic, progmmng, sampling & sngrwng abil oraf'd. Rob. 213-876-2294

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•Dmrr wtd for HM R&R band. Must have lng black or blonde hr. We are the next Cnu. Randy, 818-842-3448; Winsor, 213-342-0728
 •Dmrr wtd for HM/R&R proj. Will be plyng orig matrl. Must have HM image. Chris, 310-274-3730
 •Dmrr wtd for melicd HR band. Intl Extreme, Q'Ryche, Satriani. Practice in W Covina area. 714-931-9277
 •Dmrr wtd for orig music band w/some re-styled classic covers. Melicd pop/rock, R&B, jazz. Verstil, ltrid, srs & energic only. Zada, 213-487-2646
 •Dmrr wtd for pwr, funk, rap, raunch & rollband. Eric, 213-727-0246
 •Dmrr wtd into pop/groove. Throwing Muses, Blues Aeroplanes, KTC, Hugo Largo. 213-665-4878
 •Dmrr wtd to compi melicd hvy rock band ala Brown, Rondoneil, DeGrasso. Must have xlmr meter, chops, groove, pro equip w/image. Al, 818-964-2212
 •Dmrr wtd to form all orig, altrmv pop/rock band. Practice in Lincoln Hts. Richard, 213-222-0585
 •Dmrr wtd to form band combining blues, rock, jazz & folk. Mostly orig matrl. 818-594-5881
 •Dmrr wtd. Disciple of Yeshua. Killer prjr, killer image. 818-506-0596
 •Dmrr wtd. Rhythmic, simple lmedd gigs & recrdngs. Altrmv HR, funky, bluesy w/tem vocs. Gt sngs, labl intrst, grt connx. S'Garden, Pearl Jam, Zep. 310-295-6147
 •Dmrr wtd. Solid, musicl wtdg srs of phrasing ala Keltner, Pocaró, etc. Scott, eves, 714-989-8634; days, 714-989-6993 x 353
 •Dmrr/percussnt sought for proj. Intl must include N.Pert & Buford. Nicholas, 213-464-5792
 •Fem dmrr wtd by fem band. We have grt sngs. Altrmv, atmophr rock. 213-876-3176; 310-278-6436
 •Fem dmrr wtd for band. Paid gigs & tours. Must be reliable. 213-856-8927

•Fem dmrr wtd for gnunge rock w/punk edge, 3 pc. 213-928-7460; 818-842-2423
 •Fem sng/sks dmrr w/Intl, lks, gots, creativity, commtmt. Intl T. Rex, Doors. 213-275-8007
 •GRINDSTONE ncha hvy, altrmv dmrr. dbl bs or single bs w/pepl pedl. Must be srs & ltrid. 310-531-4795
 •Groove/drving dmrr wtd for funk, altrmv, orig band. Solid pwr a must. Robert or Greg, 310-452-1003
 •Hllywd based altrmv band sks pro, dynamic, hrd hting dmrr for Euro tour & 2nd CD. Xlnt equip, lrrsps a must. 213-463-9360; 213-962-7787
 •HR dmrr wtd. Nol afraid of success. No glam, att's. Intl Aero, O'Ryche, old VH. Must have image. Like everyone else, we have contacts. 818-781-1973
 •Hrd hting dmrr wtd for gnunge rock w/punk edge. 3 pc. 213-928-7460; 818-842-2423
 •Hrd hting dmrr wtd for hvy thrash, speed metal band. Motorhead mts Hendrix mts Slayer. No wimps, no AA's. Mel, 818-752-9257
 •Hrd hting, rhythmic rock dmrr for crunchy pop/rock sound. Deep, gravelly vocs w/runchy guit. Sng orientid, mgmt, labl intrst. Harry, 213-965-9896
 •Hrd hting, tasteff dmrr for altrmv act ala Replacements, Birdland, Material Issue, Ramones. Srs labl intrst. Must be movlid & commtd. LA rehrl. Denny, 714-841-0309
 •Lng black hr, KA, glam mts metal for erole band. Dmrr, we dnt yu. Attn, dntngn poudler, groove master. Where are you? Dedicid, hungry. 818-842-3448
 •Lng black or blonde hr dmrr wtd for hvy rock, headbanging, jamming, groove, glam band. Winsor, 213-342-0728
 •Musicl dmrr who can groove w/rock, funk, slightly weird rock band. Acous guit, vcln, mandolin, bs & vocs. Have mgmt & intrst. Dug, 818-753-0935
 •Natl' recrdng act lkg for dmrr w/voc abll & lks. Send photo, demo & resume to 7002 124th Terrace N., Largo FL 34643. 813-530-9291
 •Native American dmrr wtd to form big medicine. Must have grt equip, chops & att. Have rehrl spc. Damon, 213-871-8066
 •Percussnt wtd for rhythmic, altrmv pop/rock band. Pro only. Jeanette, 310-833-6727; Mark, 714-525-8328
 •Percussnt wtd for ukay ukay world music proj w/labl intrst. Based in Ventura, Mar, 805-652-0138
 •Pop prj/sks dmrr. Intl Beatles, Crowded House, Squeeze, Creativity, dependability, Christianity a must. 818-543-7520
 •Pro C Est dmrr w/maj recrdng & toung exp sks cmrd band w/mgmt ala Ozzy, TNT, Tesla, Charlie. 818-247-9117

•Robin Zander type voc/frontrn & grt bs plyr ssk solid dmrr w/rt sks, dedidn. Must be young, between 21-26. Vince, 813-246-7365; 818-788-3738
 •Self styled sng/sngwrt/ormng HR band. Intl L. Colour, V.H, Warran, Blaze, 213-848-8306
 •SngR & guit lkg for sex groove dmrr & bst. Intl Zep, GNR, Skid. Alistair, 818-506-4621

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 •Investor wtd. Sng/sngwrt w/labl contract/maj labl distribution skg prodn financing of \$50K. Tapes/video avail for review. Lu, 608-274-6838
 •Int'l sngs, ltrid shares avail in xlmrly cool Hllywd bar opening summer by well known nctubcl entrepreneur. Huge following, successfl ltrk recrd. \$10,000 min, 213-655-6276
 •Lkg for band to share studio. Big room, a/c, heating, alarm system, \$450/mo + security dep. 818-988-1915
 •Mandolin plyr avail for studio wrk or for showcs's. Srs only. 213-913-3391
 •Money, money, money. Very srs rapper grp skg recd deal to make your money lots of money. Be smart & don't pass us by. Anthony, 505-262-0553
 •Rapper sks prodn &/or recrd deal. Raps in English & Spanish. Have over 100 sngs & a whole lot of new lke. Blade, 213-461-2061
 •Seqnc programm. Has new equip, album credits. Lkg for band. 213-662-6380
 •Stylistically verstl 140 band sks dynamic booking agent. Empower, coach, Michael Wyman. 818-764-4070
 •Promo avail, willing to travel, ready to go. Naglia, 310-474-7774
 •Where are the pro music people who have done the Forum or Michael Dolan's Network? Let's invent, declare, empower, coach, Michael Wyman. 818-764-4070
 •Wrttr/keybdist lkg for male & fem grps & soloists to recrd for recrd labl. Lvg msp. Chris, 213-756-3073
 •Wtd, guit tech for shock rock band. No pay, gd opportunity. Industry showcs's in April, May. Must be dependbl & have ltrsp. 818-548-5437
 •Wtd, prodcrs, flmmakers. I write gospel music, I'm lkg for employment. I have catalog that's different, refreshing. Lvg name & # for Perry. 310-674-1493
 •Wtd, Dancers nctd, R&B, hip hop style. Must have gd lks, between 18-25 yo for local TV show. Srs inquiries only. James, 818-308-5530
 •Wtd, E xp person/camcorder to film rock video. Brook Pierce. 213-467-5689
 •X-Lock Up sng/sks DJ/sampler for soul, punk, industrial intl band w/shows, labl intrst. Grillo, 213-482-1713

14. HORNS AVAILABLE

•Accomplshd & acclaimed alto sax plyr avail for live & studio wrk. All styles. Best sax in LA. Paul, 818-450-9119
 •Sax plyr avail. Also flute & vocs. All styles, Studio, live. Ralph, 310-923-3871
 •Sax plyr/EWI wind synth plyr avail for studio wrk, demos. All styles. Also for horn section arrangemnts. Rick, 818-845-9318
 •Tenor sax, flute, keybrds, vocs. Pros only. Tib, 818-893-8343

14. HORNS WANTED

•Horn section, sax, trumpet, trombone plyrs, ndd for grt. Latin R&B ong proj. Debra, 310-391-1431

15. SPECIALTIES

•21 y/o orig sngwrt/sng/guit plyr sks like minded young, aggrvy guys to form band w/dark side. No trendy tattoos, goatees or followers. Chris, 310-457-4505
 •Altrn A&R in L.A. If there's an A&R person intrstid in a different style of reggae music, call me. Steve, 818-904-3499 x 566
 •Atty nctd. Musich bombed by maj star in maj movie. Nds very political/abor law atty, nol afraid to subpoena evidence. Chris, 818-980-9176
 •Bands w/some following wtd for possible club bookings. No hrd hting styles. Mike, after 6, 213-662-1597
 •Bands wtd for new TV show. Live Wire, R&R, R&B, pop/rock, altrmv, new wave, punk rock. Matt, 818-843-8617
 •Bands wtd for TV cable prog. No HM. 805-581-4861
 •Cntry rock fem sng/sks pr Euro mgmt. Have finished masters, promo & distribution. Linn, 702-438-8798
 •Dr. Poet, seen on MTV, Current Altairs, CBS TV, etc. Is lkg for violin plyr for recrdng & tour. Folk, rock, cntry/rock styles. 818-846-3519
 •Dynamic T40 band sks booking agent for clubs & csts. Call for promo pkg, details, etc. Renee, 818-764-2977
 •Fem artist nds 2 dancers w/stk to ft att. Must love house music & dance very well. Over 18, pls. intrstid? 310-984-8352
 •Film student wnts band to music video. Send demo/photo. Open to all but altrmv pret'd. Apec, 380 S Euclid #309, Pasadena CA 91101. 818-577-0045
 •Former dmrr w/XYZ now perfming w/40 C's Nds dmrr tech. Pay negotiable. Joe, 310-693-3136
 •Guit/soundmtn/technncn nds wrk. Have grt sounding equip. 805-254-8511
 •HEROES IN LOVE now ready to ply & recrd. Lkg for exp soundmtn Bob, 818-843-8225

16. SONGWRITERS

•Acclaimed sax plyr sks keybdst/collab to write sngs together for future gigs & recrdng. Paul, 818-450-9119
 •ASCAP lyrstc sks to collab w/prc musics or bands. 818-536-512
 •ASCAP lyrstc sks to collab w/rkrg musics or ASCAP/BMI compsr. 818-905-2192
 •Fem artist w/maj labl intrst nds cntmpry blues matrl. Rene, 310-471-6408
 •Fem lyrstc sought by sngwrt for collab. Pop, R&B, ballads. Rob, 310-842-9412
 •Fem multi ltrid musc/arrng/voc w/matrl, ready for showcs, nds financ bkng &/or mgr. Pro only. Extremely sure thing. 818-762-8769
 •Fem voc/lystc in San Diego skg srs music compsr or arrngr. Styles are rock, blues, funk. Willing to travel to LA. Christina, 619-263-0921
 •Guit/keybdist/sngwrt lkg for voc or band. Have killer sngs, recrdng studio, creativity, lks. Styles Desmond Child, Jovi, Aero, VH. Timo, 818-982-7265
 •Lyrstc wtd by recrdng artist/pianist w/2 albums. Must have staff deal or one in wrks. 818-789-9211

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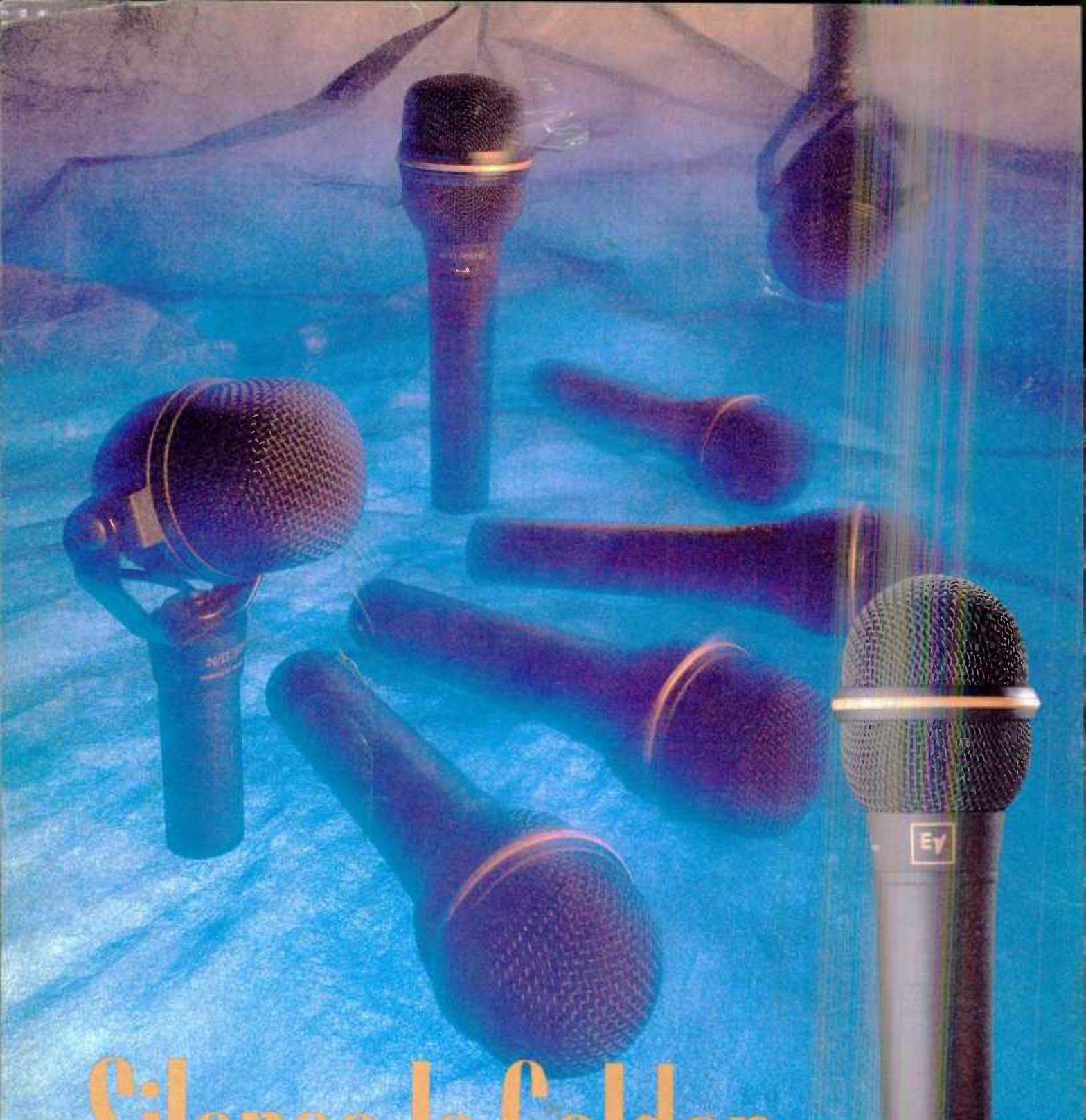
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