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FEATURES



20 JOE SATRIANI

After cranking out three LPs (and one EP), this guitar maverick found it tougher going while recording his newest opus, *The Extremist*. We spoke to Satriani about the new album's long creative road, the art of making instrumental records and his pending band project for Epic.

By Michael Amicone



24 THE COWSILLS

They were a successful hitmaking family in the Sixties, and the industry won't let them forget. Voted Best Unsigned Band in last year's L.A. Music Awards, the Cowsills are back with solid original material, but nobody cares. Find out why they won't give up.

By Richard Rosenthal

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FEEDBACK

The Teaszer Team

Dear MC:

Recently, the Teaszer celebrated its "5th Anniversary of Presenting Live Music Five Nights A Week," and *Music Connection* was kind enough to recognize our achievement in your publication. Thank you.

However, because I am the one at the club who usually speaks with the press, it seems that I am usually singled out in any praise given to the Teaszer, and this is unfair, as we have a talented staff of devoted people here who, together, make the club function as it does.

Audrey Marpol does most of the day-to-day booking here. Doreen Sanchez also books two or three nights per month, while Darvey Traylor—who is also an Assistant Manager here—books one night every four-to-six weeks. Also especially important here is our talented, loyal soundman, Brian Buster, without whose efforts we would not be able to put on any shows at all.

Since *Music Connection* is so widely read by the powers-that-be in our industry, it would only seem right that proper credit be given to Audrey and the rest of our staff, rather than having my efforts singled out, as is often the case.

Without the above-mentioned people, the Teaszer would not have survived five years as a non pay-to-play venue run by its own in-house booking staff, and credit is due to all involved.

Hoping you can find space to print this, or in some other way set the record straight.

Len Fagan
 Coconut Teaszer

Food For Thought

Dear MC:

I really enjoyed your recent issue containing the great tips on "Doing Lunch In L.A. (Vol. XVI, #16)."

I was dismayed, however, that none of my peers seem to frequent Barney's Beanery. You may be assured that I will continue to hold court (and Alka Seltzer) on those hollowed grounds.

Also, I note that Keith Bailey favors "Blackened Swordfish" at the Palm... You may also be assured that I will be reviewing his expense reports more carefully in the future.

Danny Goodwin
 Vice President of A&R
 Charisma Records

Bailey's Lunch

Dear MC:

In the A&R Report featuring Danny Goodwin (Vol XVI, #16), he discussed the "downsizing" Charisma records has gone through recently. He attributes this downsizing in part to "smarter business and as a result, Charisma is both leaner and meaner." It also has "fewer artists and less of a staff."

Such comments were not surprising or shocking. It is no secret that the record biz is suffering in these poor economic times along with most every other industry. What was surprising was that later, in the same issue of *MC*, Keith Bailey (Danny's "very loyal and trusted second in command") revealed that his favorite places to "do Lunch" included two very pricey restaurants. One can just imagine that any former Charisma employees who have lost their jobs and Charisma artists who have been dropped or given smaller budgets due to the "downsizing" must be pretty sickened and pissed off to learn that Charisma could no longer afford them. Yet Keith had such fancy meals. Sounds like this record company has its priorities mixed up. Does the president of the label know? Maybe someone should make him aware of this. What is going on over there?

David Bekin

Whamo Demo

Jeffrey Steele
 Boy Howdy

"This is in response to the Feedback column (Vol. XVI, #16). Concerning "Achy Breaky Heart," if you were any friend of mine, you would know I threw the demo tape, not the Billy Ray Cyrus tape, across the room and said I wanted to record Boy Howdy songs. No matter how bad you think my songs are, I like them and want to live out my dreams. Hopefully, one day achieving the kind of success Billy Ray has. Billy Ray is the epitome of the American music dream; you are the epitome of the American music failure."

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CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

□ The Third Annual Old Town Pasadena Summer Festival takes place August 29 from 10:00 a.m. to midnight on Colorado Blvd. in Old Town, with entertainment, food and fun. Scheduled performers include Hawaiian world pop artist Keo, ex-Doobie Brother Chet McCracken, Day One, the Mystery Band, Captain Cardiac and the Coronaries and Lowen & Novarro. The event raises funds for the Sycamores, a non-profit organization with a treatment center for emotionally disturbed boys. Contact Deena Durkin, Read Communications, (818) 578-0705, for additional information.

□ Vocal coach Roger Burnley presents "L.A.'s Finest," a music industry vocal showcase on Wednesday, September 16 from 7:00-9:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. This revue features talented, unsigned vocalists performing original material representing a variety of styles in a live setting. Industry reservations are complimentary; there is a \$10.00 cover for the general public. For additional information, contact (213) 876-9306

□ UCLA Extension announces two one-day workshops for those interested in preparing for a career in film and television or the music industry. "Preparing For A Career In Film And Television" is scheduled for August 29, 9:00-4:30 p.m. and will be moderated by Emmy nominated producer/director John Thomas Lenox (*Splash, Long Hot Summer, Laverne And Shirley*). Topics and speakers include: "Directing," presented by eight-time Academy Award winner Richard Fleischer (*Tora! Tora! Tora!, Fantastic Voyage, Doctor Doolittle*); "Acting," presented by actress Lisa Chess (*Star Trek*) and Joe Regalbutto (*Murphy Brown*); "Production," presented by Simon R. Lewis (*Look Who's Talking, Age Old Friends*); "Cinematography," presented by Woody Omens (*Harlem Nights, Coming To America*); "Editing And Post-Production," presented by Michael N. Knue, ACE (*Rocky V, Nightmare On Elm Street 4*); and "Development," presented by independent producer Ted Dodd. The music program, "Preparing For A Career In The Music Industry," will include such topics and speakers as "Film Scoring," presented by Jeremy Lubbock (*Rocky IV, A League Of Their Own, The Color Purple*), Jerry Fried (*Roots*), Bobby Etoile (*Godfather III, The Danger Zone*) and Don Ray (former music supervisor). "Recording Engineering," presented by Leslie Ann Jones, Van Webster, Michael Braunstein and Jay Lean; and "Songwriting," presented by Peter Luboff (songwriter for Patti Labelle), Gina Gomez (Sheena Easton and Color Me Badd) and Kurt Cuomo. For more information, contact the Department of Entertainment Studies and Performing Arts, UCLA Extension,

10995 Le Conte Ave., Room 437, Los Angeles, CA 90024, or call (310) 825-9064.

□ Published songwriter Jeff Saxon, will be conducting a six-week workshop, "Contemporary Pop Songwriting," at Pasadena City College. This workshop will meet Tuesday evening, September 8, and will cover topics such as song structure, components of lyric and melody writing, developing songs from ideas, the demo process, song shopping and more. The fee is \$67.00. Call (818) 585-7608 for additional information.

□ Streetfest '92, a free festival of street performances will begin on Thursday, September 24 and conclude on Sunday, October 11. This three week festival, made possible by the Community Redevelopment Agency of Hollywood, will feature the very best of street performance in Los Angeles, including musicians. Performers will be hired from an open audition at the Hollywood Galaxy, 7021 Hollywood Blvd. (at Sycamore, one block west of Mann's Chinese Theater) on Friday, September 18, 5:00 p.m. (sign up begins at 3:00 p.m.). Chosen performers will be contracted for a minimum of three concerts and inclusion in a showcase of "the best of the best of the festival" where artists and musicians will perform on stage with a sound and lighting system and media coverage. Call (213) 883-0206 for additional information.

□ Guitar Guitar presents a free acoustic guitar workshop on Monday, August 31, 7:00 p.m. Greg Bennett conducts this workshop which not only will give you all the lowdown on acoustic guitars but will also give out free Dean Markley strings to the first twenty people. Call (818) 789-1706 to make your reservation.

Recaps

□ Goodman Music is scheduled to begin a series of workshops to present digital and analog recording studio alternatives, "Project Studio Solutions." There will be two locations for each clinic, Tuesdays at Goodman Music-West Side (4204 S. Sepulveda Blvd., 310-558-5500) or Wednesdays at Goodman Music-Universal City (3501 Cahuenga Blvd. W., 213-845-1145). All workshops begin at 7:00 p.m. Call for more information.

□ The West L.A. Music 6th Annual Music Expo will be held on August 29 and 30 at the LAX Hilton. This annual show features everything from the latest products and technology, to exhibits and hands-on demonstrations; and includes every major brand of guitars, amplifiers, drums, recording equipment, sound systems, computers and music software, keyboards and accessories. Numerous celebrity appearances are scheduled, including Keith Emerson of Emerson, Lake and Palmer, Tommy Lee and Nikki Sixx of Mötley Crüe, Alan White and Trevor Rabin of Yes and many, many more. Tickets are \$6.50 in advance or \$8.00 on the day of the show and are available at West L.A. Music or any TicketMaster location. For additional information, contact West L.A. Music, (310) 477-1945. 

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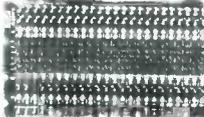
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Jackson Biographer Files \$200 Million Lawsuit Against Berry Gordy

By Tom Farrell

BEVERLY HILLS—In a press conference held on August 20th, music biographer J. Randy Taraborrelli announced that he will be filing a

\$200 million lawsuit against Motown Records founder Berry Gordy for libel and slander, stemming from remarks made by the

latter concerning passages from Taraborrelli's best-selling biography, *Michael Jackson—The Magic And The Madness*.

Gordy, who was reportedly impressed with the author's previous Motown tome, *Motown—Hot Wax, City Cool And Solid Gold*, filed a \$100 million lawsuit against the 36-year-old writer and his publisher, Carol Publishing, last summer for libel and false light invasion of privacy, citing that certain passages of the Michael Jackson biography were

"lies unleashed like unguided scud missiles, not caring who or how much they hurt."

J. Randy Taraborrelli told the press: "I waited until now to file because I had hoped that Mr. Gordy would come to his senses and dismiss his meritless lawsuit, which would have served as a retraction of his statements made about me at his press conference," adding that "Berry Gordy must be held responsible for the lies he told about me last year." **MC**

BMG, Twentieth Century Fox Form New Label

By Sue Gold

LOS ANGELES—BMG has entered into an agreement with Twentieth Century Fox and Twentieth Television to form a new label, Fox Records. The new label will be distributed by BMG worldwide and will include all future soundtracks from both companies.

According to Michael Dornemann, Chairman and CEO of BMG, "Bertelsmann Music Group is pleased to enter into a partnership with a major entertainment force like Fox. The opportunities this partnership offers BMG are great, and I

am proud to welcome the new Fox Records label to our family."

Commenting on the new partnership, Strauss Zelnick, President and Chief Operating Officer of Twentieth Century, said, "This venture will allow Twentieth Century Fox to combine our film assets and executive talent with BMG's marketing and distribution experience to enter the record music business."

BMG will also sign and distribute albums on the Fox label not associated with Twentieth Century Fox's film or television stations. **MC**

Elektra Signs Huey Lewis

By Kenny Kerner

LOS ANGELES—Elektra Entertainment has signed hitmakers Huey Lewis & the News to a long-term recording contract. The announcement was made by label Chairman Bob Krasnow. The initial release under the terms of this deal will be a solo album from Huey Lewis, due in 1993. Lewis' disc will be followed by a complete band effort.

Commenting on the signing, Lewis' manager Bob Brown said, "I couldn't be happier about joining Elektra and the WEA family."

Our reasons for leaving EMI after they were absorbed by SBK are another story, but it should be clear that serious money was offered for the band to remain on that label. The fact that we chose to go with Elektra is enough of a statement."

The band's last album, their 1991 EMI debut, *Hard At Play*, yielded the hit single "Couple Days Off." Lewis had this to say about the deal: "I'm really looking forward to a fresh start on a label I've admired from a distance over the years. Bob Krasnow's enthusiasm and creativity made this decision an obvious one for all of us." **MC**

HOLLYWOOD HONORS CHICAGO



Veteran rock group Chicago and Honorary Mayor of Hollywood Johnny Grant are pictured during the July 23rd ceremony presenting Chicago with a star on the Hollywood Walk Of Fame.

SOUNDCHECK Finals To Be Held At Spice

By Keith Bearen

HOLLYWOOD—Four of the nation's top bands will compete in this year's SOUNDCHECK, the Yamaha Rock Music Showcase, which will be held on September 15th at Spice in West Hollywood.

The four finalists—Baba Yaga (San Diego), Tribulations (Ithaca, New York), Toadies (Fort Worth) and the Selves (Newark)—were chosen from a field of thousands and will compete for \$10,000 in cash or Yamaha equipment, a demo recording helmed by a professional producer, TDK Professional Series recording tapes and career consultations with agents, managers, record company A&R representatives and public relations experts.

The winner will then receive an all-expense paid trip to Japan to represent the United States at the MusicQuest '92 World Finals, a Yamaha-sponsored international showcase for bands from 28 countries. **MC**

Anheuser-Busch Sponsors Six Southland Bands

By Sue Gold

LOS ANGELES—Six Los Angeles area bands—Highway 61, Slammin' Gladys, B.B. Chung King and the Screaming Buddha Heads, Food For Feat, Alma and Son Mayor—will receive sponsorships through Anheuser-Busch's In-Concert band support program. The sponsorships will run through the end of 1993 and were awarded to a total of 64 bands around the country.

Each band will receive support through Budweiser, Bud Light or Bud Dry. Four of the Los Angeles bands are repeat winners, having won sponsorships last year from Budweiser. Alma and B.B. Chung King and the Screaming Buddha Heads will continue being sponsored by Bud Dry, while Food For Feat and Son Mayor will stay with Bud Light. Highway 61 and Slammin' Gladys were awarded sponsorships with Bud Light and Budweiser, respectively.

All of the bands will receive equipment, tour jackets, a variety of promotional materials and possible opportunities to appear in the Budweiser brands' advertising. "The In-Concert program has been very positive for both the bands and our Budweiser brands," said Thomas R. Sharbaugh, Vice President of Budweiser brands. "This is a unique association that we hope will

help these bands gain additional exposure, both locally and regionally."

According to an Anheuser-Busch spokesperson, all of the bands are selected on the basis of their musical ability, stage presence, style and originality. In addition, groups must have a strong local following and play approximately 100 dates per year. Bands are chosen by a panel of Anheuser-Busch executives and music industry representatives.

"These bands represent some of the best local and regional groups in the entire United States. Our support for them is a reflection of the growing importance of the regional music scene and the vast amount of first-rate local talent that's out there," Sharbaugh explained.

The bands were selected from more than a thousand acts who auditioned during competitions held around the country earlier this year. Anheuser-Busch launched the In-Concert program last year, sponsoring seventeen bands from California, New York and Texas. This year the bands come from more than 25 major markets.

For more information on Anheuser-Busch's In-Concert band support program, call (314) 644-0600 (ext. 60). 

PENN DEBUTS LP AT FIRST WORLDWIDE BMG CONFERENCE



BMG recently held its first worldwide conference in the company's five-year history. One of the highlights of the five-day event, which took place in Beaver Creek, Colorado, was a performance by Michael Penn, who debuted selections from his forthcoming sophomore effort, *Free For All*. Pictured (L-R): Heinz Henn, Senior VP of A&R and Marketing for BMG International; Penn; Rudi Gassner, President/CEO of BMG International; Joe Galante, President of RCA Records; and Michael Dornemann, BMG's Chairman and CEO.

By Michael Amicone



Hale Milgrim

Hale Milgrim, the President of Capitol Records, a position he has held since 1989, has assumed additional duties as the label's Chief Executive Officer. Milgrim has led the veteran label to its highest profits in twenty years, and has been instrumental in the success of such Capitol artists as Hammer, Bonnie Raitt, Richard Marx, the Beastie Boys and Eric Johnson.

Geffen Records has announced the appointment of Kathie Reed to the post of National Metal/Alternative Promotion. Reed began her music industry career at Roadrunner Records where she worked as Director of Radio and Video Promotion. Other industry stints include tenures with Relativity Records (West Coast Metal Promotion) and Metal Blade (Product Manager).

MCA Records has named Mindy Espy to the post of Director of Marketing. Previously the label's Director of A&R Administration, Espy will be responsible for creating and implementing marketing plans for the label. Before her stint with MCA, Espy spent three years with the Fitzgerald Hartley Company and Chrysalis Records.



Heather Davis

Epic Records has announced the promotion of Heather Davis to the post of Manager, Media Relations, West Coast. Davis was formerly an assistant in the label's Media Relations department.

Sony Music has announced the appointment of Thomas R. Ryan to the post of Director of Administration, Talent & Studio Services. In this newly created position, Ryan will oversee budgeting video production, salary administration, financial forecasting and expense monitoring for the department.

In related news, Epic Records has announced the promotion of Frank Ceraolo to the post of Director, Dance/Crossover Promotion. Ceraolo will be based at the label's New York offices. And Columbia has named Sean T.P.

Sullivan to the post of Manager, Hard Rock/Metal Retail. Sullivan will supervise the maintenance of a sales tracking system and computer database for all of the label's hard rock/metal retail accounts.

Uni Distribution Corp. has announced the appointment of Michael McLeod to the post of Director, National Sales, Video Sell-Through Product. McLeod joins the label following a fifteen-year stint with Time/Warner, where he exited as Director of National Accounts.

WEA has announced several new appointments: Brigette Kohley, George Valdiviez and Stacy Zubrod have been named Sales Reps for the Los Angeles area; Jeff Gordon has been named Sales Rep for the Sacramento area; Dawn Mori becomes the company's Singles Specialist; Cindy Petill assumes the position of In-House Marketing Rep; and Diane Morris has been named Account Merchandising Rep.



Woody Moran

The Generalmusic Corporation has named Woody Moran to the post of Vice President, Professional Products Division. Moran will oversee all sales and marketing activities for the newly formed pro products group. Prior to his new appointment, Moran served a stint as International Music Company's Vice President and Director for Akai's U.S. operations.

Atlantic Records has named Dwight Bibbs to the post of West Coast Co-National Director/R&B Promotion. Bibbs began his career with MCA, where he exited as the label's West Coast Regional Promotion Director.

REN Management has announced the addition of Epic recording act The The to the company's roster of clients.



Phil Costello

Def American Recordings has named Phil Costello to the post of Vice President of Promotion. Costello, who as Senior Director of Promotion with Virgin Records, will oversee radio promotion for all formats. 



Carl Griffin

Company: GRP Records
Title: Director A&R / New York
Duties: Talent scout & acquisition
Years with company: Three

Dialogue

Background: "Although I've only been working with the label for three years, I've known Larry Rosen (label president) for about ten years. I used to be a club spinner in the late Sixties and early Seventies back in New York. One night I was driving home from playing this loud, crazy music, and I turned the radio on to station WRVR. I heard this guy singing with an incredible voice so I pulled over to the curb and called the station to find out who it was. They told me it was Jon Lucien, an RCA artist. I called my friend at RCA to get the record and he told me it was produced by two guys named Larry Rosen and Dave Grusin. I never heard of either of them. I eventually called Larry to tell him how much I loved the record.

About a year later, I was working for Jobete Music, Motown's publishing wing, and I called Larry to see if he needed any songs for Lucien. He said 'no,' but he did sign this female artist named Angela Bofill. I sent him a couple of songs for Angela and they actually cut one of them called 'Summer Days & Moonlit Nights.' I think from that point on, Larry and I kept in touch on a regular basis."

N.Y. Jazz: "I grew up in Harlem, in New York, and jazz is part of your education. I would go down to the

Village Gate and Village Vanguard and then to the Central Park concerts that were held every summer. When the dance and disco thing happened, I went to work for Jobete where I stayed for about ten years. I worked at RCA for about a year after that."

New Jazz: "Contemporary jazz today seems to be infiltrating into the demographic of the Thirties, Forties and Fifties. This jazz will be a part of the American culture forever. In the earlier days of jazz, you had to be 'in' to get to hear the artists. It was a

closed, hip, insider thing. With people like Kenny G and we have the Rippingtons, these artists make it more palatable for people to get into jazz."

Responsibilities: "What my task is at GRP is similar to the soldier in the trenches. I basically get out there in the street and talk with groups and managers and attorneys. If I happen to come across something that I feel might interest the company, then I'll go into Larry and Dave with it and lobby to get these acts signed."

Talent Ingredients: "When you look at our artist roster and you see Chick Corea and Larry Carlton and Lee Ritenour and Michael Brecker, you know what I'm saying...? So we have to be certain that each new artist has such unique talents that in two to three years he will become a major star in the music business. I have to be able to see that potential in a new artist. I'm like a baseball scout. I have to see the raw talent and then project that two to three years into the future."

The Hunt: "I get out to clubs and I listen to tapes. I'm on a constant hunt for the next new superstar. We try to keep the unsolicited tapes down to a minimum because we're already averaging about forty tapes per week. To be effective at my job—to pay attention to the forty or so artists on the label roster and the solicited tapes that come in, we really have to minimize the unsolicited tapes. On a lot of these tapes, people have a different impression of jazz and they're not really in the ballpark—they're more than two or three years away from development so I try to limit those tapes."

Traveling: "I travel a lot. In fact, I just got back from a fact-finding tour, as I call it, in Holland and London and I'm happy to say that we are now in

negotiations with five new acts."

The Numbers: "Jazz records don't sell the kinds of numbers that rock or rap or country records sell because there aren't as many jazz fans as there are rock fans, for example. But in proportion to the jazz audience, we sell very well. A good, successful jazz album would sell around 400,000 units. With radio the way it is today, with those short playlists, it's very difficult to get a jazz instrumental to break through. Right now, we have Quiet Storm type radio stations as well as the NAC stations as outlets for jazz music. If we see something starting to happen on these stations with a particular record, we'll chase it across to some of the AC stations."

Musicianship: "Jazz is all about the music. These cats are musicians; They're artists. When I try and talk to an artist about the commerciality of their music, they're more concerned with what Herbie Hancock will think of their music. It's very difficult to try and find some commerciality and still maintain the respect of your peers. It's a very thin line. It's a very hard task."

Advice: "First of all, never compare yourself to what you hear on the radio. That's a big mistake that a lot of young musicians make. They hear something on the radio and believe that they can also do that as well. The truth is that they need to do *better* than that. That's the secret. And it takes an awful lot of work. Rehearsals—really defining your compositions and making them interesting but easy for the layman to understand. Being an ex-publisher, I'm a firm believer in strong, melodic lines. Listening to it on the radio, you may not get the name of the song or artist, but I'll bet if it's strong melodically you'll be able to hum the chorus. And that's what you have to leave on the buyer's mind."



Chameleon Records' act Kyuss is pictured backstage after their sold out show at the Cathouse. Shown above from left to right are Kyuss guitarist Josh, Amanda Smith (manager, alternative radio and retail), Brant (drummer), Deejay Lorenzo (Director National Rock Promotions), E. Heather Lose (Chameleon A&R), Bob Buziak (President / C.O.O. Chameleon Entertainment and Bill Berger, President of Chameleon Records.

Tom Farrell



Progressive rock group **Yes** has signed a multi-album deal with **Victory Music**. **Yes** will begin recording in September with group member **Trevor Rabin** producing. Pictured in the front row above are **Yes** members **Trevor Rabin**, **Jon Anderson** and **Alan White**. Back row shows **Chris Squire** (**Yes**), **Alex Scott** of **East End Management**, **Tony Kaye** (**Yes**), **Phil Carson** (President, **Victory Music**), and **Tony Dimitriadis** of **East End Management**. The new album is expected to be released in the spring of 1993.

Grapevine

What's that? You say you haven't been to **Lollapalooza '92** yet? Boy are you missing out. This year's tour is bigger and better than ever and features a real circus/midway atmosphere complete with circus side-shows. In addition to the charitable gambling games, the bookstores, political & social organizations, unique arts & crafts booths, exotic foods and drinks, you also get to hear the **Red Hot Chili Peppers**, **Ministry**, **Ice Cube**, **Soundgarden**, **Jesus And Mary Chain**, **Pearl Jam** and **Lush**. Catch the tour when it comes to the **Irvine Meadows** on September 11-13. This is one event you don't want to miss.

Randy Nicklaus called from the **Impact Records** A&R department to tell me that all is well and the company is not folding. In fact, they're expecting a new smash from **Rhythm Syndicate**.

If you're into preserving endangered species, check out **Animal Republic's** incredible line of T-shirts. There are 14 shirts in all, with an Educational Collection that features photos of the grizzly bear, snow leopard, mountain gorilla, gray wolf, bengal tiger and bald eagle. The Endangered Collection features the elephant, rhinoceros, lion and zebra and the Preserve & Protect line showcases the koala bear, kangaroo, cheetah and polar bear. **Brooke Shields**, **Tom Cruise** and the **MTV VJs** are already sporting this new look. To order your shirts with a pro-wildlife statement, call (800) 783-1393. It's for a great cause and many of these varieties are now available at local zoos and department stores.

Guitarist **Steve Stevens**, bassist **Phil Sossann**, drummer **Vikki Fox** and rhythm guitarist **Robby Crane** will join **Vince Neil's** band as the former **Mötley Crüe** frontman records his debut for Warner Bros.

Former **Poison** guitarist **C.C. DeVille** is turning a lot of label heads with his new rock band comprised of

Kelly Hansen, **James Kottack** and **Tommy Hendrickson**.

Local rock act **Mesheen** is looking for a lead guitarist to join them. Interested players should contact **Bobby Tait** at (714) 890-7551.

In lieu of flowers, the family of **Jeff Porcaro** has established a memorial fund in his name to benefit the **Grant High School Music Department**. All donations should be made to: **Jeff Porcaro Memorial Fund**, 50 West Main Street, Ventura, CA 93001.

Contrary to what we reported here last issue, **Cold Gin** was not asked by **Kiss' Gene Simmons** to stop portraying the band in L.A. The members of **Cold Gin** just felt the timing was right to move on. Gene, in fact, was a major supporter of the band. Sorry for the confusion.

Chart Activity

If you haven't already heard it, pick up a copy of **Don Dada's** new Columbia album, **Super Cat**. **Dada** combines reggae and rap into a delightful, foot-thumbing mixture that is both original and mesmerizing. This one is fast becoming one of my favorites of the year.

Into the Sixties? Love the Beatles? Wait til you hear the sophomore effort from the **Rembrandts** on **Atco**. Enough said.

"People Everyday" has finally been released as the new single from **Arrested Development**. I'm predicting it goes all the way to Number One.

The **Jimmy Page/David Coverdale** album project should be out before the end of the year. Will they try their hand at a remake of Zep's "Stairway To Heaven"?

Poison will debut their new lead guitarist when they release a brand new album early in 1993.

We'd like to see: A two-CD compilation featuring the best of **Eric Burdon & the Animals** (say the word and I'll get right on that one) and a **Tom Jones** Greatest Hits package. **MC**



Joey Ortega

Contact: **Joey Ortega**
(517) 792-1643

Purpose of Submission: Seeking label and publishing deal

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

Every so often, **Demo Critique** comes across a tape that is genuinely special. Such is the case with **Joey Ortega's** five song submission. **Ortega** is a young singer-songwriter who also happened to play most of the instruments on these songs. Showing an incredibly strong knack for writing solid, radio-ready pop rock material, **Ortega** sounds like he already has a couple of hits with "Love Me Like Yesterday" and the chilling ballad "Serious Love." **Ortega's** pure pop vocals are a natural for **CHR** radio and with plenty more originals already in the can, he seems like an **A&R** dream. My recommendation is to give this kid a call right now and get a copy of this demo. If you believe in **Richard Marx** and **George Michael**—if you believe in pop and **Top Forty**, you'll believe in **Joey Ortega**. This kid's ready to become a star right now!



Say Uncle

Contact: **William Levins Mgmt.**
(818) 765-8737

Purpose of Submission: Seeking label deal

① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

Originally from **Toronto**, these five rockers eventually made their way down to **Los Angeles** in search of fame and fortune. Their demo submission, which was self-financed and took over a year to put together, highlights the band's fine vocal harmonies and together musicianship. Though all of the tunes seem to describe a unique subject matter—"Bored Of Education" and "Front Page", a song about people perceiving things as they are not—the song structure still needs some work. "Time To Remember" clearly has the strongest chorus and that is a plus. The guys need to put some extra time into the songwriting department if they really want to stand ahead of the pack. They've got the basics down pat and now it's just a question of churning out one song after another until they begin to hit.



Lucia

Contact: **Lucia**
(818) 753-7788

Purpose of Submission: Seeking label deal

① ☆ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Originally born in **Italy**, jet-setter **Lucia** comes off sounding like **Dodie Stevens** doing "Pink Shoe Laces" on the demo opener "Heartbreaker." Then, without warning, she shifts gears for the tender "Love Is Surrender" and the finale, "Don't Mean Nothin'" During her career, **Lucia** has had a variety of jobs—modeling, acting, promotion, TV hostess—you name it. The problem is that as a vocalist, she is absolutely not convincing and that will hold her career in music back considerably. Not only does she sound foreign on tape, but she almost talks rather than sings each selection. Knowing how difficult it is to make it in this industry, it would behoove **Lucia** to spend considerable time learning to become more of a polished vocalist. Then and only then can we begin to critique the songwriting. Right now, **Lucia** is a long way from happening in the music industry.

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.

BMI

♪ NOTEWORTHY ♪

I am pleased to introduce BMI's new monthly "Noteworthy Column" spotlighting some of the exciting happenings of our songwriters, artists and composers. Congratulations to all of them!

Rick Riccobono
VP, Writer/Publisher
Relations, BMI

L.A. REID, BABYFACE and DARYL SIMMONS

An unprecedented Top Two singles on both the Hot 100 and Hot R&B charts.

JULIANNA RAYE

Her debut Warner Bros. album is due out this Fall. Produced by Jeff Lynne.

SWEETWATER

Congrats to this BMI Seattle showcased band for their recent Atlantic Records signing.

DADDY-O

Just produced Giant Recording artists JUBALANI and Cold Chillin'/Warner Bros.' NUBIAN MOB.

#1 SUCCESSES

SIR MIX-A-LOT, RED HOT CHILI PEPPERS, THE BLACK CROWES, and THE B-52's.

Tune into BMI's next NEW MUSIC NIGHTS' showcase at Molly Malone's on September 21 at 8:00 p.m.

ADVERTISEMENT

SONGWORKS—PAT LEWIS



Lester Cohen

Famous Music has signed a joint venture with Thirsty Ear Communications. Pictured (from left, seated) are: Peter Gordon, President and Founder of Thirsty Ear Communications; Michelle Yules, Creative Director, Famous Music; Irwin Z. Robinson, Chairman and CEO, Famous; (second row, from left): Jerry Love, Creative Director, Famous; and Alan Bergman, Attorney.

Songwriter Activities

ASCAP's annual Film Scoring Workshop will begin in Los Angeles on Tuesday, Oct. 13, 1992. Instructor for the eight-session course is ASCAP member Fred Karlin. Fourteen composers will be selected to participate in the workshop by a committee of ASCAP members. They will be guided through the entire process of scoring a film or television project. Composers interested in applying should submit an audio cassette and resume to: The ASCAP/Fred Karlin Film Scoring Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. Attn. Jamie Richardson. Deadline for submissions is Sept. 8, 1992.

The National Academy of Songwriters (NAS) announced that Stevie Wonder will be honored with the Academy's 1992 Lifetime Achievement Award at the seventh annual "Salute To The American Songwriter" concert, to be held December 3, 1992 at the Wilshire Ebell Theatre in Los Angeles. For more info, call Steve Schalchlin, Managing Director, NAS at (213) 463-7178.

There certainly are more and more places popping up for singer-songwriters to showcase their wares in Los Angeles. We've just been told of a new acoustic music showcase sponsored by the Community Arts

Resources, Inc. called "Acoustic Cabaret" which will take place at the club Hollywood Galaxy on Hollywood Blvd. beginning this fall. Those acoustic performers interested in showcasing their material, should send a tape and supporting materials to: CARS/Acoustic Cabaret, 1653 18th Street #1, Santa Monica, CA 90404.

Publisher Activities

The National Music Publishers' Association (NMPA)/Harry Fox Agency (HFA) recently held their 75th anniversary/annual meeting at the Four Seasons Hotel. During the meeting, NMPA President & CEO Edward P. Murphy addressed the current impasse in the negotiations on the European Mechanical Royalty Rate. Other keynote speakers included Irwin Z. Robinson, Chairman of NMPA/HFA and Chairman & CEO of Famous Music, Carmen Suro-Bredie, Assistant U.S. Trade Representative and Alan Shulman, Esq. of Silverman & Shulman, Counsel of HFA. Also attending the meeting were members of a visiting delegation from Russia, which included Edward Gavrillov, Deputy Director of the Intellectual Property Agency of Russia; Vladimir Prozorovsky, Director, International Relations; and Vladimir Dashkevitch and Andrei Semeynov, both music publishers.



Co-Chairpersons Linda Blum-Huntington (left) and Marla McNally (second from left) of Emerald Forest Entertainment have good reason to smile as they congratulate their writer/artist Sophie B. Hawkins (center) and her manager Peter Rudge on her Top-five single, "Damn I Wish I Was Your Lover."

The NMPA, founded in 1917, works to protect and advance the interests of the music publishing industry. With over 400 members, the NMPA represents the most important and influential music publishing firms throughout the United States. The Harry Fox Agency, a licensing subsidiary of NMPA, provides an informative source, clearing house, and monitoring service for licensing musical copyrights, and represents over 9000 music publishers.

The Business Side

Famous Music has entered into a joint venture with Thirsty Ear Communications, the respected alternative music marketing company. Under the agreement, the New York-based Thirsty Ear will sign alternative music acts which the company will develop for either its own newly-formed Id Records or other labels.

Warner/Chappell Music has acquired the rights to hit songwriter Danny Kortchmar's catalog.



Lester Cohen

BMI recently sponsored their new unsigned artist showcase series called "New Music Nights" at Molly Malone's in Los Angeles. Amongst the numerous local artists and bands were the Mourning Glories. Pictured (L-R) after their impressive set are: Mike Dunn, band member; Kelly Horde, Associate Director, BMI; Michael Barriagan, band member; Julie Gordon, Director, BMI; Paul Roessler and Max Mazursky, band members.



Pictured is Michael Packard, who is the singer/writer of local Los Angeles band Bird That Whistles. Packard and his rocking roots band really warmed things up at a recent "L.A.'s Best Kept Secrets" industry showcase held at the Coconut Teaser in West Hollywood.

SONGWORKS—PAT LEWIS



The National Music Publishers Association/Harry Fox Agency recently held its annual meeting at the Four Seasons Hotel in Los Angeles. Pictured (L-R) are keynote speakers: Irwin Z. Robinson, Chairman of NMPA/HFA and Chairman and CEO of Famous Music Corp; Edward P. Murphy, President and CEO, NMPA/HFA; Carmen Suro-Bredle, Assistant U.S. Trade Representative; and Alan Shulman, Esq. of Silverman & Shulman, Counsel of HFA.

Kortchmar's extensive catalog includes Don Henley's "All She Wants To Do is Dance," "Dirty Laundry," "Driving With Your Eyes Closed," and the classic "Sunset Grill," among others. Kortchmar also penned Jackson Browne's smash "Someday's Baby." In addition to his back catalog, WCM has entered into a worldwide co-publishing deal for Kortchmar's future songs.

Vinolla Chenault has been appointed Senior Director, Research/Film-TV Administration at BMI. Chenault will be responsible for overseeing Film/TV administration and research analysis of royalty payments. She will be based out of BMI's Los Angeles offices.

Thomas J. Valentino has been named Senior Director, Writer/Publisher Relations at BMI. Valentino joins BMI from the law firm of Grubman, Indursky, Schindler & Goldstein, P.C., where he was a legal assistant, negotiating and drafting producer, management, recording and publishing agreements for the firm's music business clients. He will be based out of BMI's New York offices.

Evan R. Medow, President of **Windswept Pacific Entertainment** has joined the Board of Directors of the **National Music Publisher's Association**. Medow, a veteran of

the music industry since 1968, has served as a private attorney with a number of firms, most recently with Fischbach, Medow & Perlstein.

BMG Music Publishing has acquired three catalogs from major songwriting team **Sharon and Bill Rice**. The Rices have also signed as exclusive songwriters with the publishing company. Contained in the Rice and Rice acquisition are **Swallowfork Music (ASCAP)**, **Shobi Music (BMI)** and **Rice and Rice Music (ASCAP)**. The Rices are considered two of country music's most important songwriters. Just a few of their hits include "I'll Think Of Something," "Y'All Come Back Sagoon" (The Oakridge Boys' first Number One hit), "Til A Tear Becomes A Rose," and "39 And Holding." Aside from the Rices, and the other top songwriters represented in the Swallowfork and Shobi catalogs are **Roger Murrah** and **Scott Anders**, who wrote the Number One Alabama hit "High Cotton."

BMG Music has also acquired three catalogs from publisher **Judy Harris—Judy Judy Music (ASCAP)**, **Four Of A Kind Music (BMI)**, and **Four Profit Music (SESAC)**. Some of the exclusive writers represented include writer/artist **Mark Collie**, **P.R. Battle** and **Stowe Dailey**. MC



Warner/Chappell Music acquired the catalog of Danny Kortchmar and signed the writer/producer to a worldwide co-publishing deal. Pictured (L-R) are: Nick Ben Meir, Business Manager; Les Bider, Chairman and CEO, WCM; Danny Kortchmar; Rick Shoemaker, Sr. VP Creative, WCM; Richard Leher, Attorney.

PUBLISHER PROFILE



Michael Sandoval

Vice President Creative
PolyGram Music Publishing Group

By Pat Lewis

Michael Sandoval is certainly no stranger to the publishing world. He spent the last twenty years with Warner/Chappell Music before recently moving over to PolyGram Music Publishing, where he holds the title of Vice President Creative. As a young music lover (or "muso," as he puts it), Sandoval roamed for a number of bands before gaining employment at WCM. He worked his way "up the ladder" from a temporary employee in the mailroom to Vice President. During his tenure, he was directly involved with hit songs recorded by Whitney Houston, Madonna, Michael Jackson, Mr. Mister, Cyndi Lauper, the Pointer Sisters, Big Daddy Kane, Biz Markie, Dwight Yoakam and the Rembrandts, among many others. He has also been involved in "developing" numerous unsigned bands and helping them attain recording contracts.

"I have tremendous loyalty to [WCM] and to those people over there," says Sandoval regarding his decision to move over to PolyGram Music. "That was my school, my home. You can't leave after twenty years and say, that was then and this is now. But I think it just got so big there. And because PolyGram pursued me so aggressively, they reminded me of how Warners was fifteen years ago. And there's no question, that was the greatest ten years of my life—the focus, the energy, the clout of the company, their vision, their understanding of music and their attitude about artists, was just in-line with mine. And I felt that if I did it once before, I'm going to do it again!"

Considering Sandoval has assumed a leadership position on the creative side at PolyGram Music, he must have numerous goals in mind for the short and long term. "I want people to know that this is a place that pays great attention to detail and I want people to also think of this company as a creative publishing company where they've got a workbench of ideas constantly coming across their table everyday or at least being tossed at them," says Sandoval.

"Additionally, the synergy between the record and film companies is fantastic! So, not only do [the writers, writer/producers, bands, etc., who are published by PolyGram] get all of the creative support, the monetary support, the mixing and matching of other writers and other acts, and all of that great stuff, but they also get the synergy between the film and record companies. And administratively, [PolyGram Music] pays great attention to detail—in making sure that the copyrights are well-protected, safe and administrated correctly."

Since Sandoval is a "hands-on" type of publisher, his new position is particularly exciting for him. "The benefit of working for a company that's not as big as some of the big majors out there, is that you have the luxury of not having a giant staff," says Sandoval. "And since you have a smaller staff, there's much more communication in creative meetings—they're much more focused, and they're much more successful. I'm very much involved creatively with the mixing and matching of writers, talent acquisition, catalog acquisition, film, etc. That is something that I've always loved to do and it's always been a part of my job. And I'm lucky enough that I still get to do it all."

Considering Sandoval has worked with a lion's share of songwriters, what advice would he offer the aspiring, young songwriter? "If you really want to actively pursue a publishing deal," he answers, "the first thing you would do is to sit down and specifically write songs for certain genres of music. If you want to write commercial pop songs for the Bobby Browns, the Mariah Careys, and the Michael Boltons of the world, then study those kinds of songs. Listen to the lyrics and understand what they are implying—what the premises of those songs are.

"If you're a young songwriter, you have to focus on understanding what you're writing about and you must be able to step outside of your own framework and say, 'This is a terrific premise for a song. Everyone has written songs about the same subjects or premises, but this is a unique approach to this idea.' or 'This hasn't been said in so long, let's just say it straight away. Let's just say it how it is and put a great hook to it.'"

"There's always room for great pop songs in America," Sandoval continues, "and if you decide that you want to become an artist later on, then you can become a little more introspective and abstract and you can get a little more in-depth with things about your own life or other people's lives in your lyrics. But if you want to get into the business, you've got to start by writing songs that people will relate to. And I don't mean, your best friends or your family. You've got to be able to play a song for somebody and they've got to say, 'That's just how I feel. That's me singing that song. How did you know that's exactly how I feel?' That's it! And of course, that's easier said than done. You'd be amazed at how few young writers actually listen to songs."

(Contact: PolyGram Music, 1416 N. La Brea Ave., Hollywood, CA 90029, phone number: 213-856-2699.) MC

DODGE CITY SOUND: This newly upgraded studio (a Neve V2 48 console with automation, a Studer 827 multi-track recorder and more out-board gear have been added) recently played host to MCA recording act Flotsam and Jetsam, Motown artists the Boys, Mitch Perry and his new project 7% Solution (working with producer/engineer Jeffers Dodge), Ruthless Records act Blood of Abraham and Chameleon's Ethyl Meatplow (working with engineer Mike Schlesinger).

AIRE L.A. STUDIOS: The Scotts, in Studios A and B, laying down vocals for an upcoming album, with engineer Anthony Jeffries and assistant Gregg Barrett manning the board... Chuckii Booker, in Studio A, producing tracks for RCA recording artist Gene Rice, with Rob Chiarelli and Anthony Jeffries adding the sonic expertise, assisted by Don Dickinson...Bernadette Cooper, in Studio B, producing MCA recording artist Safire, with engineer David Koenig and assistant Mike Scotella manning the console.

SAYLOR RECORDING: Producer/engineer Bill Price, mixing tracks for Geffen act My Little Funhouse, with Chris Puram assisting...Donna DeLory and producer/engineer Peter Arata, mixing tracks for MCA, Chris Puram assisting...Virgin Records act Immature, tracking and mixing with producers Chris Stokes and Christopher Williams, with engineers Bobby Brooks and Chris Puram manning the console and Mats Blomberg assisting.

IN THE STUDIO

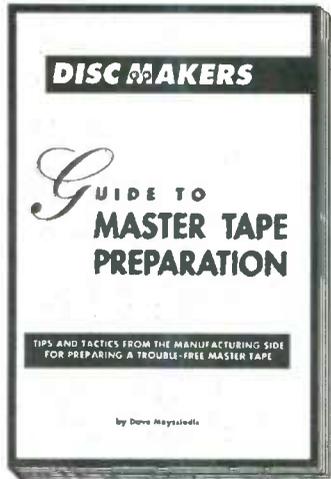


Comedy superstar **Eddie Murphy** is pictured at **Larrabee Studios** laying down tracks for his new album, scheduled for an October release. Song titles include "So Happy," "Yeah," "I Was A King," "Love's Alright," "Don't Give Up On Love," "Cuteness," "What's Up With You" (a duet with Michael Jackson) and "Bubble Hill." Pictured (L-R): producer **David Jones**, engineer **Carmen Rizzo**, **Murphy** and producer **Trenton Gums**.

PARAMOUNT RECORDING STUDIOS: Guitar hero **Steve Vai**, laying down tracks for a Disney movie score with engineer **Evren Goknar**...Soul music veteran **Ike Turner**, cutting new tracks in Paramount's Studio C...Ice Cube protege **KAM**, putting the finishing touches on his new album for **Street Knowledge Records**, engineer **Barend January** adding the sonic expertise.

DEVONSHIRE AUDIO & VIDEO STUDIOS: Elektra recording act **Mötley Crüe**, overdubbing and mixing tracks with engineer **Bill Kennedy** and assistants **Randy Long** and **Keith Kresge**...Warner Bros. artist **Ray Charles** and producer **Richard Perry**, mixing tracks for an upcoming album, with engineer **Mick Guzauski** and assistant **Jeff Graham** manning the board...PolyGram act **Kiss** and producer **Bob Ezrin**, overdubbing with engineer **Mick Guzauski** and assistant **Jeff Graham**...Arista recording diva **Whitney Houston** and producer **David Foster**, mixing tracks with engineer **Mick Guzauski** and assistant **Jeff Graham**. **MC**

DISC 'N DAT



A new, very handy publication called **Disc Makers Guide To Master Tape Preparation** has been released and should prove useful to novice musicians and seasoned pros alike. The 45-page booklet, which is available upon request from **Philadelphia-based audio manufacturer Disc Makers**, explains how to prepare a master tape for error-free mass production. All formats are covered—**analog, digital, CD, DAT** and even that old dinosaur, **vinyl**—with the booklet explaining the mastering process and listing many useful tips on how to insure that your finished product makes the transition from good-sounding master tape to good-sounding **CD, cassette or record**. For more info on **Disc Makers Guide To Master Tape Preparation** (20,000 copies of this booklet's first edition were distributed), call 1-800-468-9353.

MELON SESSION



Capitol recording act Blind Melon gather round the console during sessions for their label debut, produced by **Rick Parasher** (**Pearl Jam**, **Temple of the Dog**). Pictured (L-R, standing): band members **Rogers Stevens**, **Glen Graham**, **Shannon Hoon**, (sitting) **Brad Smith**, **Chris Thorne** and producer **Rick Parasher**.

AN EARLY XMAS



Phil Spector alumni **Ronnie Spector** and **Darlene Love** are pictured with veteran producer/label owner (**Interscope**) **Jimmy Iovine** during sessions for the upcoming charity record, **A Very Special Christmas II**, a sequel to 1987's **A Very Special Christmas**, which will once again benefit the **Special Olympics**. The vocal duo contributed a version of "Rockin' Around The Christmas Tree" to the record, which will be released on **A&M Records**. Pictured at **A&M Recording Studios** are (L-R) **Love**, **Iovine** and **Spector**.

VIDEO DIRECTOR CROSSTALK



MODRI

By Jonathan Widran

Before the dawn of MTV, young visionaries who couldn't decide on whether to pursue careers in the film or music industries were forced to make a decision down just one road. But, with the explosion of music video, behind-the-scenes creators could enjoy the best of both worlds, combining sensations eyes and ears could enjoy in synch. For Modri, a young, talented and dedicated producer/director, combining her two major passions has led not only to success in this increasingly competitive field, but to the formation earlier this year of her own video production company, Modivation Films.

Raised in a Hollywood family where her father was a well-known character actor and her mother was a film producer, Modri spent her childhood hanging around and working on movie sets. After long days of shooting, it was off to the L.A. club where she developed the wide range of musical tastes her videos would later reflect. Instead of going to film school, Modri opted for on-the-job training as an assistant to noted directors like Bill Fishman (*Tapehead*) and Penelope Spheeris (*Wayne's World*).

"After absorbing everything I could about the filmmaking process, I began doing videos on a real grass roots level," she recalls, "spending my own money to shoot short films. Through word of mouth and referrals, I was able to finally interest companies in giving me capital to do projects for them."

Over the past few years, Modri has made several short films, including *Bad Day*, a Western with Kevin Costner and Exene Cervenka, directed a play starring Manny Chevrolet of the band Two Free Stooges and videos for a diverse array of artists such as Jane's Addiction, L-7 and the Rollins Band. She also directed a well-known public service announcement with k.d. lang and a segment of *Un-*

solved Mysteries about the death of motorcyclist Lee Selwyn, to whom Little Caesar dedicated their current album.

While she has worked with everything from pop to rap, Modri's most highly touted work has come doing live shoots with alternative bands that record companies deem difficult to work with. "Those companies don't know how to handle artists that are intense, creative and want to be in charge of their own visions," Modri explains. "If a band has a mind of its own, they know they can trust me to bring out the honesty and sincerity of that group. Instead of me using the band as a vehicle for my own film ideas, they force their trip through me. I just help them express who they really are. It's just the band's voice filtered through me. I find out what they want and make sure the artist is very comfortable with the ideas I offer them."

A stint working as Senior Director for BMG Video International taught Modri much about the post-production and editing process, and led to the confidence she needed to start her own company. As head of Modivation Films, Modri hopes to further expand her scope into tour documentaries, long-form videos, then features and soundtrack work. Among the company's recent projects are the supervision of the transfer of Queen's 1986 Wembley Stadium concert, L-7's enormously popular "Pretend We're Dead" video, Queen's "Stone Cold Crazy" (combining concert footage with clips from *Encino Man*) and a Henry Rollins spoken-word performance at the Henry Fonda Theatre.

A busy schedule, but Modri has the energy and enthusiasm to see everything through. "What makes me a good producer and director is that I'm still a big music fan and I carry that fan spirit into every shoot and editing session," she says. "I have a tremendously dedicated and loyal crew helping me, and they know they're there to represent the band first."

Now comes the inevitable question every female success story must endure: Has being a member of said gender proven a help or hindrance in getting this far? While Modri admits that "if I were a man, I'd be further along," she believes that "a mother is the ultimate director" and that she, like her mentor Spheeris, add a fresh perspective to a male-dominated field. She likes to let her reels do the talking. "On the other hand, I don't spend every moment making an issue out of it. The only thing that bugs me is when a reviewer doesn't bother to check if my name is male or female, and the piece starts out, 'As a director, he...'" It's a foolish assumption."

Furthermore, Modri believes more than anything, that her simple "go for it" approach to her life and career is the single most important aspect of her success. "Kevin Costner told me the worst thing anyone can tell you is no. No one's going to kill you, or take away your family. So it's easy for me to have an independent spirit. My job is just to put the icing on the cake that a band has already created. I won't just take on any project. If the cake doesn't taste good to start with, I don't do the job." 

NEW TOYS—BARRY RUDOLPH



SWR's New SM-900 Bass Amp

The SM-900 has an all tube preamp with a solid state power amp. Featuring 900 watts in a small two rack space unit, the SM weighs just 24 lbs.

The preamp has two three band semi-parametric equalizers which are foot switchable. "Parametric" means that in addition to the exact frequency you want to boost or cut, you can adjust the width or number of frequencies around that selected frequency you are also affecting. Engineers call this factor the "Q" or quality of the equalizer. SWR's designers have thought to fix Q at a good working musical position so hence the term "semi-para-

metric". Anyway, the SM-900 has a front panel slide switch which can select EQ1 (for equalizer 1), EQ2 or both EQ1 and EQ2 together for three different tone settings.

The SM-900 can be used in either stereo or mono and additional features include: stereo effects and blend controls, aural enhancer, limiter, balanced XLR recording output with pad for the studio, ground lift, tuner jack and thermostatically controlled cooling fan.

For more information, contact SWR Engineering Inc. at 12823 Foothill Blvd., Unit F, Sylmar, CA 91342. Phone (818) 898-3355 FAX (818) 898-3365.



MIDI Time Piece II from Mark of the Unicorn

The MIDI Time Piece II adds front panel programmability and stand-alone features to the already successful MIDI Time Piece. First of all, the MTP II is an eight MIDI in and eight MIDI out processor that can provide an eight cable MIDI interface for the Macintosh with 128 discrete MIDI channels. Up to four MTPs can be connected to the same computer. Full MIDI data filtering capabilities enable you remove any un-

wanted information in the MIDI signal.

The one rack-space MTP II can be used just like the original MTP but now you may program via the four rotary front panel controls and the 16 X 2 LCD display. These knobs along with two footpedal inputs can be used to send MIDI Controller or System Exclusive data which means the MTP II can be used with or without the Mac. The on-board, battery-backed memory allows you to store all your settings (configurations) within the MTP II. If you have an MTP already, then you can network the two units for up to 16 MIDI cables and add front panel programmability and memory to the original MTP.

The MTP II has complete SMPTE functions including true adjustable freewheeling that allows the MTP II to "flywheel" through bad timecode dropouts. There is also a click-to-MIDI converter that allows you to sync up to an existing music track that has no timecode. Macintosh software comes with the MTP II and allows you to edit and store patches for all situations. The MTP II is fully compatible with Performer, Digital Performer, Mosaic and other major music software for the Mac. If you would like more information, contact Mark of the Unicorn, 222 Third Street, Cambridge, MA 02142. Phones: (617) 576-2760 FAX (617) 576-3609.



Rick Turner Model 1 Reissue Guitar

Veteran guitar designer/innovator Rick Turner has decided to start making the Turner 1 guitar again in limited numbers. If you have seen the recent Lindsey Buckingham video, you have seen the original 1979 Turner guitar which is virtually identical to this new reissue.

The Model 1 features a maple and purpleheart neck, rosewood fingerboard and an arched mahogany body with black binding on all edges. There are 15 frets to

the body with 24 frets total and a scale length of 24 3/4 inches. You get your choice (since this is a custom, handmade instrument) of either Gotoh or Schaller tuners and a "Tun-a-matic" style bridge with an all chromed brass tailpiece.

There is a single Turner designed rotating pickup with an active equalizer/pre-amp. There are many pickup and electronic options available which you can discuss with Rick if you decide on one of these beautiful guitars. For more about the entire Turner guitar line including the Baritone Acoustic/Electric contact: Rick Turner Guitars at P.O. Box 1612, Topanga, CA 90290. Phone (310) 455-2839. 



Holli Would and Jack Deeb (Gabriel Byrne) in *Cool World*

It's been a hot summer for Paramount Pictures, but can they maintain their winning streak? The entertainment giant has announced that the soundtrack to Eddie Murphy's *Boomerang* followed their *Wayne's World* effort into the Top Five. This gives the company two million-selling albums in the same year. The *Boomerang* soundtrack's debut single, "Give U My Heart," by Babyface and Toni Braxton, is currently in the Top 30 on *Billboard's* pop chart. The company's newest release is the soundtrack to *Cool World*, whose first single, "Sex On

Wheelz," by My Life With The Thrill Kill Kult, is getting play on both radio and MTV. While we think this is great, Showbiz must note that the success of both soundtracks comes despite lukewarm reviews on both films from critics and public alike.

Fans of the Pet Shop Boys will want to check their local bookstores for *Pet Shop Boys, Literally*, a first-person account of the Pet Shop Boys' first concert tour in Hong Kong, Japan and Britain. "What I [really wanted] to write," says author Chris Heath, "was a book that showed in sometimes horrible detail the kind of intimate anatomy of how a pop group exists. It's one of the great private worlds of the late 20th Century." The tour described was the prototype to the group's first North American tour in the spring of 1991. *Pet Shop Boys, Literally* is published by Da Capo Press and should be in stores about now.

Mark Watters did the tunes for Disney's latest animated short, *Petal To The Metal*. The storyline for this one follows new toon star Bonkers D. Bobcat as he races against the clock to deliver a bouquet of flow-

ers to stunning starlet Fawn Deer. Bobcat, originally conceived as a television toon, will be a recurring character in the new CBS series *Raw Toonage* and will have his own half-hour series for *The Disney Afternoon*, debuting in 1993. *Petal To The Metal* screens in theaters exclusively with *3 Ninjas*.

Elton John has offered to help pay for the college education of Ryan White's sister, Andrea. According to White's mother, AIDS activist Jeanne White, John offered to pay half the cost of educating Andrea, who hopes to become a physician.

Billy Joel joined about 30 other people in protesting regulations on stripped bass fishing in Amagansett, the eastern Long Island town where Joel lives with his wife, Christie Brinkley. The protesters, who each received a \$250 ticket, collected the fish in nets attached to pickup trucks on shore. State regulations require the fishermen to sort through the

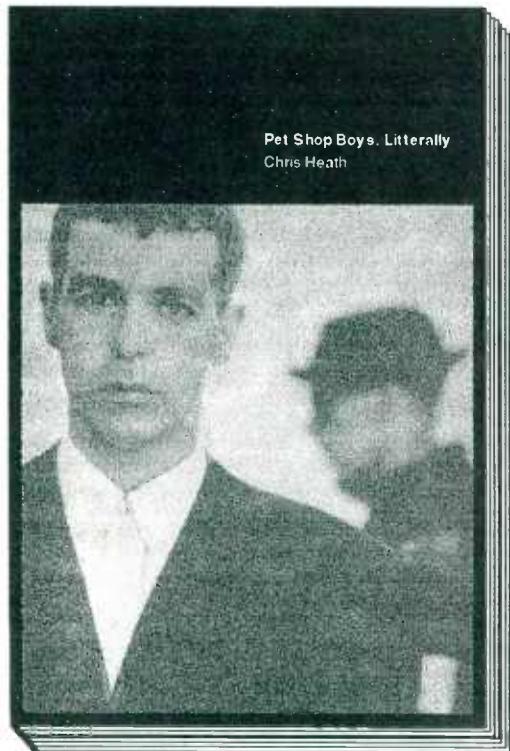


Zachary Thorne

nets and throw back the smaller bass. The protesters claim the size limits discriminate against commercial fishermen who find complying with the rules costly and time-consuming.

Actor/musician Zachary Thorne wants you to watch for him on *The Heights*, which airs Wednesdays at 8:00 p.m. on Fox. On the show, Thorne plays "Lenny," an eccentric sound engineer and keyboardist obsessed with computer sampling. You may remember Thorne from his tours with Don Henley and Susanna Hoffs or you may have seen him as "Clay," a wheelchair-stricken teen with muscular dystrophy in the ABC-TV movie-of-the-week *When You Remember Me*. Thorne may also be remembered as the character "Officer Stillman" on the still-born musical drama *Cop Rock*.

How do you remember Mike Reid? The singer-songwriter, whose country hits include the 1991 album *Walk On Faith*, is granting free admission to his concerts to the first ten people who turn in the 1971 football trading card showing him as a National Football League rookie. "I'm just taking advantage of this opportunity to see if I can re-acquire a card of my own," admits the former defensive lineman for the Cincinnati



Pet Shop Boys. Literally
Chris Heath



Bonkers has it bad for Fawn Deer in *Petal To The Metal*

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Darlene Koldenhoven

Bengals. Reid left professional football for the music world in 1975.

From out of the background comes Grammy Award-winning recording artist **Darlene Koldenhoven**. The Helion recording star served as the production vocal coach for **Sister Act**. In this position, her duties including contracting the singers (who ultimately became on-screen nuns), vocal coaching and teaching all the music and conducting the pre-recording sessions. In other words, Koldenhoven did behind-the-scenes what **Whoopi Goldberg** did on-screen. The lady's next solo album, **Keys To The World**, should be in stores now if you want a closer listen. Or look for her on screen—she's the tall nun in the back.

Dolly Parton has donated \$500,000 to the school district in her native Sevier County. "This is just great," says **Jack Parton**, Sevier County Schools Superintendent and a distant relative of the performer. "It will unlock some doors for our school-children. Previously, Parton had donated money for a 1988 "buddy program" where pairs of seventh and eighth graders helped each other get through high school. If both in each pair graduated, they received \$1,000.



Cast of 3 Ninjas

What do you get when a trio of inept kidnapers are hired to abduct three young brothers? It's **Touchstone Pictures'** new **3 Ninjas**. The three brothers, Rocky, Tum Tum and Colt (**Michael Treanor**, **Max Elliot Slade** and **Chad Power**, respectively), have been trained in martial arts by their grandfather, opening the way for all sorts of danger, adventure and comedy. Think of it as a cross between **Home Alone**, **The Karate Kid** and **Teenage Mutant Ninja Turtles**. **Rick Marvin** (*Mission: Impossible*, *The A-Team*) gave the film its music.

RCA Victor has released the new Broadway cast recording of **Guys & Dolls** with music and lyrics by **Frank Loesser** and book by **Jo Swerling** and **Abe Burrows**. Winner of four Tony Awards, including Best Revival, the hit Broadway musical stars **Peter Gallagher** as Sky Masterson, **Nathan Lane** as Nathan Detroit, **Josie de Guzman** as Sarah Brown

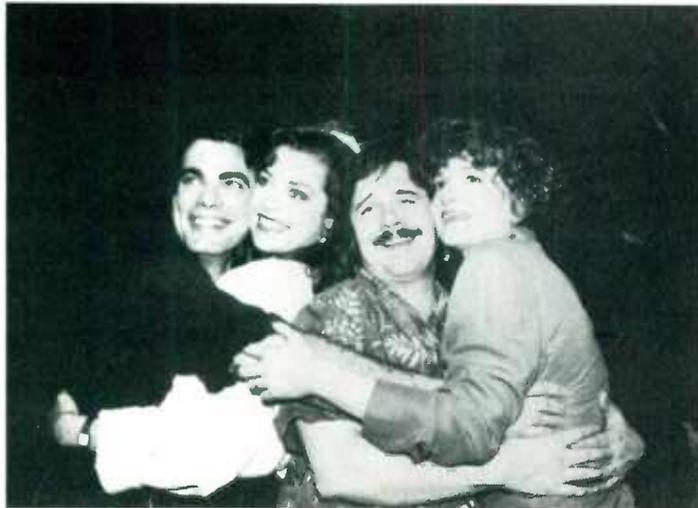
and **Faith Prince**, who won a Tony for Best Leading Actress in a Musical, for her performance as Miss Adelaide. *Guys & Dolls* opened to universal acclaim at the **Martin Beck Theatre** in New York on April 14, 1992.

In collaboration with **ASCAP**, **Jerry Leiber** and **Mike Stoller** have established a four-year \$10,000 scholarship for music students. In Los Angeles, the first recipients of the annual prize are trombonist **Carlos Perez III** and drummer **Trevor Lawrence**, both eighteen. The New York recipients were soprano **Nkenge Simpson** and harpist-pianist **Emily Lin**, both seventeen. Leiber and Stoller, composers of the hits songs "Is That All There Is?" and "Hound Dog," hand-picked the winners with composers **Carmen Moore** and **William Bolcom**.

Warner Bros. seems quite serious about filming a biopic on the life of **Nat King Cole**. The only indecision at this point is which of several ways to go. The studio had wanted to use **Leslie Gourse's** 1991 book

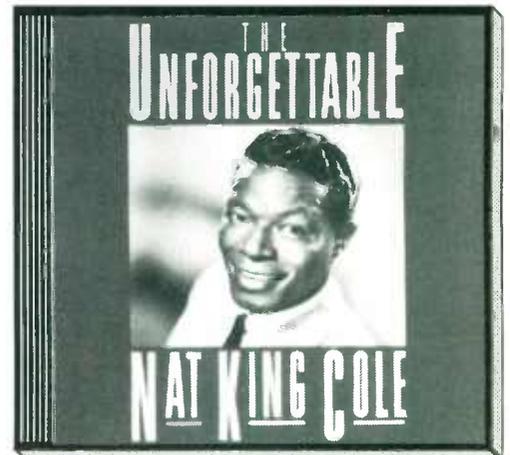
looks to be an as-yet-unfinished memoir by **Kelly Cole** and writer **David Wallace**. The 32-year-old son of the king, Cole is also an officer of **King Cole Productions**, the company that controls the Nat King Cole music library. While waiting for Warner to sort things out, we do recommend you check out **Capitol's** back library which includes the just-released disc called **The Unforgettable Nat King Cole**.

Those interested in musical theatre as an alternative music market will want to check out **Broadway on Sunset**, the musical theatre organization in Los Angeles sponsored by **The Songwriter's Guild of America** which covers craft, business and development. Broadway on Sunset's six-week basic workshop is structured for anyone interested in musicals. They emphasize libretto as dramatic structure, lyrics as an extension of character, musical dramatization and the business side of musical theatre. A new series of classes starts in October. Call (818) 508-9270 for more information. **MC**



Peter Gallagher, Josie de Guzman, Nathan Lane and Faith Prince of Guys And Dolls.

Unforgettable: The Life and Mystique Of Nat King Cole as a blueprint, but Cole's widow, **Marle**, who owns the rights to her late husband's music, disliked parts of the text. The studio was also reportedly speaking with **Natalie Cole** about helping create a script that would deal with both her and her father's lives. The most likely script source, though,



Local Notes

By Michael Amicone

Contributors include Keith Bearen, Pat Lewis and Jan McTish.

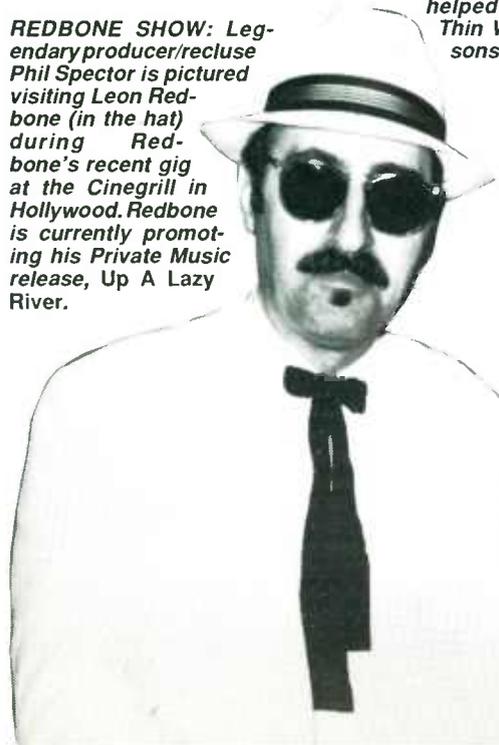
SATRIANI SIGNING SESSION: Music Connection cover boy Joe Satriani is pictured mingling with a fan during an autograph signing session held at the massive Warehouse record store on Sunset and La Brea. Satriani is currently promoting his fourth LP, *The Extremist*, Joe's hardest rocking effort since his career-breaking *Surfing With The Alien*. Hundreds of fans showed up to pay homage to the string wizard.



Pat Lewis

MURPHY AT THE GREEK: Peter Murphy's (pictured above) recent concert at the Greek Theatre looked more like the set of a low-budget vampire movie than a concert. But then again, if you're at all familiar with his solo career, or his past history as singer in the British Goth-rock outfit Bauhaus, you've probably come to expect a hefty dose of darkness, drama and gloom and doom. Murphy performed almost all of the material from his latest effort, *Holy Smoke*, and his devotees—many of whom huddled together at the foot of the stage and offered him flowers and other tokens of appreciation—seemed to enjoy new songs such as "The Sweetest Drop" and "Hit Song" just as much as older tunes like his alternative radio hit, "Cuts You Up." With his latest slicked-down, back-to-black hair style, Murphy looked even more like early David Bowie than in past incarnations. And of course, Murphy's overly dramatic song interpretations, vocal inflections, anorexic body and the way in which he prowled and pranced around the stage, only helped to heighten those *Thin White Duke* comparisons. —PL

REDBONE SHOW: Legendary producer/recluse Phil Spector is pictured visiting Leon Redbone (in the hat) during Redbone's recent gig at the Cinegrill in Hollywood. Redbone is currently promoting his Private Music release, *Up A Lazy River*.



Jeffrey Mayer

A&M PARTY: A&M hosted a barbecue celebrating the release of *Total Eclipse*'s self-titled debut on Tabu/A&M Records. The affair, which was held on the A&M lot, preceded the band's sold-out evening gig at the Roxy. *Total Eclipse* includes ex-members of the Bus Boys and Sound Barrier. Pictured (L-R): A&M VP of Album Promotion J.B. Brenner, manager Myles Mangram, band members Dre Baby, Dave Brown, Bernie K. and Victor Johnson, manager Guy Abrahams, A&M VP of Sales Bill Gilbert, Walker Baron (son of A&M publicity maven Diana Baron), manager Charles Kimball and A&M Product Manager Jill Glass.



Jules Of The Nile

SHIVERTOWN LIVE: Local rock act Shivertown recently completed a live radio interview for KFOX radio station. The band is promoting their newly released five-song EP. Pictured at KFOX radio station (L-R): producer Dino M., engineer Chris Maddalone, Stanly, Kevin and David of Shivertown, KFOX radio personality Maddog Maddox, producer Steve Celi and Tony and Steve of Shivertown. —JM



Lester Cohen

BACKSTAGE BUDDIES: Veteran Atlantic folk rock act Crosby, Stills & Nash were greeted by various friends during their recent Southland appearance at the Universal Amphitheatre, a part of CS&N's *Acoustic '92* summer concert tour. Pictured backstage (L-R): Nash, Bonnie Raitt, Marc Cohn, Crosby and Jackson Browne.

GOODMAN JUST GOT BETTER: Just months after their La Brea/Wilshire store was completely destroyed in the Los Angeles riots, Goodman Music has announced the grand opening of two regional super stores, one located in Culver City (4204 S. Sepulveda Blvd, near MGM) and the other located in Universal City (3501 Cahuenga Blvd., near Universal Studios), the latter location replacing Goodman Music's original North Hollywood location. Goodman Music, whose recent client list has included Stevie Wonder, Ray Parker, Jr., Michael Jackson, Bruce Springsteen and Herbie Hancock, is gearing both stores toward expansion into merchandising computers, software, digital recorders, DAT machines and recordable compact disc machines. And to help the consumer and Goodman Music's star clientele choose the best equipment for their needs, the stores feature separate sound rooms and even a full 24-track recording studio. As a result of the expansion, Goodman Music is looking for qualified computer/recorder/synthesizer sales personnel. Interested parties should contact Joe Goodman at (213) 845-1195. —KB

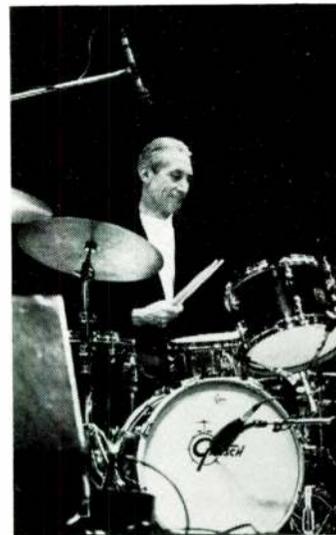


ANOTHER SLICE OF APPLE: Capitol has released the second wave of reissues from the Apple Records vaults (the label created by the Beatles). Included in the new set are George Harrison's 1968 soundtrack, *Wonderwall Music*, and two albums by *Badfinger*: *Maybe Tomorrow*, the band's debut release under their original moniker, the *Iveys* (an extremely rare LP which only saw limited overseas release; most of the material resurfaced on their second LP, *Magic Christian Music*), and their third LP, the great *No Dice*, featuring the hit "No Matter What" and the original version of "Without You," a song Nilsson recorded and took to *Number One*. Rounding out the list are R&B stylist *Doris Troy's* lone Apple opus and *Mary Hopkin's* folk-tinged LP, *Earth Song/Ocean Song*. For collectors, the gems of the lot are the *Badfinger* records, though each album contains its fair share of sonic pleasures. As with the first set of reissues, each CD (except the Harrison and Hopkin CDs) sports interesting bonus tracks and informative liner notes. Coming up next year in the third set of Apple reissues: *Badfinger's* fourth LP, and the one that most critics cite as being their best, *Straight Up*, featuring the hit "Day After Day."



John Bellisimo

SOLO STONE: Rolling Stones guitarist Ronnie Wood stopped by the Howard Stern radio show to promote his new solo venture, *Slide On This*. The noted slide player and former *Faces* guitarist brought along the album's co-writer/co-producer, Bernard Fowler (left). Wood, a notable artist in his own right, is pictured holding a signed Howard Stern art original.



Beverly Sue Laspan

CHARLIE BY CHARLIE: Veteran Rolling Stones stickman Charlie Watts, keeping himself busy between Stones projects, brought his jazz quintet to the Palace in Hollywood for a concert on July 23rd. Watts' new album, a tribute to Charlie Parker, is available on *Continuum Records*.



Chi Modu

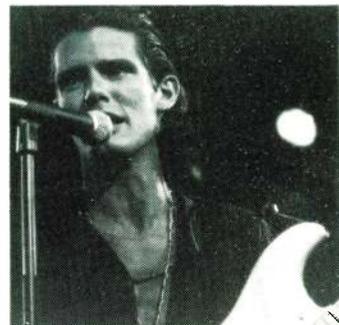
THE GANG'S ALL HERE: New Tonight Show host Jay Leno and band leader Branford Marsalis are pictured with *Chrysalis/EMI Records* Group rap act *Gang Starr*. The group guested on the show, performing "Take It Personal," from the band's latest platter, *Daily Operation*.

ROOTS N' BLUES: In late 1990, Columbia/Legacy inaugurated its Roots N' Blues series with the Grammy winning Robert Johnson two-disc set, and several other worthy blues compilations, profiling many well-known and not-so-well-known blues musicians who recorded during the Twenties and Thirties. Many more releases have subsequently made their way into the reissue marketplace, each one a treasure trove of information and classic blues performances. Now Columbia/Legacy has released an excellent four-CD Roots N' Blues compilation entitled *The Retrospective 1925-1950*, which includes 107 selections (over five hours of music), 47 of them previously unreleased. Produced by Lawrence Cohn (executive producer of the Roots N' Blues series), the set offers recordings by familiar bluesmen such as Lonnie Johnson and Charlie Patton as well as more obscure artists. As Cohn states: "Many of the artists recorded a handful of sides and were never heard from again. What is consistent throughout this set, however, is the high level of artistry." Highly recommended.



Steven Nilsson

CHOICE T-BONE: T Bone Burnett's new Columbia LP, *The Criminal Under My Own Hat*, is one of the finest records of the year, yet it (much like *Lindsey Buckingham's* new album) seems to be falling through the release cracks. For anyone familiar with T Bone's production work (*Los Lobos*, *Elvis Costello*) or his excellent back catalog of albums (especially *Truth Decay*), the quality of his new opus, from the songs (emotionally direct odes to former lovers and songs about the dark side of human nature) to the performances (great dobro work by Jerry Douglas and the always sturdy drumming of veteran Jim Keltner) to the album's production (co-helmed by T Bone and Bob Neuwirth), will come as no surprise. Every track on the album is a gem—especially the acoustic cuts "Every Little Thing," "Over You" and "It's Not Too Late" (co-written with Elvis Costello) and the electric romps "Tear This Building Down" and "I Can Explain Everything." If you haven't heard this one yet, give it a spin.



Jeff Levitt

HEAVENLY GIG: DGC recording act *Arc Angels*, featuring Charlie Sexton (pictured above) and Doyle Bramhall II, recently performed a well-received concert at the *Roxy* in West Hollywood. The band's self-titled debut features the twin vocal/guitar attack of Sexton, who formerly played lead guitar for *Joe Ely* and recorded as a solo artist for *MCA Records*, and *Bramhall II*, who toured for several years with the *Fabulous Thunderbirds*. Bassist Tommy Shannon and drummer Chris Layton, rock solid rhythm section for the late great Stevie Ray Vaughan, round out the new band. —KB

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

REMEMBRANCES OF DEPRESSIONS PAST: Forget all those dire reports about the slumping economy hurting record labels—if, that is, you're a label making physical fitness records. In 1976, Gemcom, putting out self-improvement and exercise albums, grossed about \$20,000. Projected figures for this year: \$11,000,000!

TO BOLDLY GO WHERE NO SOUNDTRACK...: The soundtrack to *Star Trek II: The Wrath of Khan* will be released this month by Atlantic. Music for the movie was composed and conducted by 28-year-old James Horner, who also produced the digitally recorded soundtrack. He enlisted an 88-piece orchestra, including four synthesizer players.

T BONE REVISITED: T Bone Burnett, whose songs have been recorded by Kris Kristofferson, Rita Coolidge, Arlo Guthrie, Robert Gordon and many others, has signed with Warner Bros. Records. He's currently preparing his debut release, *Diamonds Are A Girl's Best Friend*.

Joe Satriani

By Michael Amicone

When guitar god Joe Satriani began recording what would eventually become his fourth album, *The Extremist*, he had no idea that it would change his whole approach to the recording process. Somewhat of a maverick, Satriani has always had his own notion of what an instrumental album should sound like, and how it should be recorded, and for his tour-de-force efforts—his first album, *Not Of This Earth*, which Joe financed with his credit card, his career-making *Surfing With The Alien* and *Flying In A Blue Dream*, which featured Satriani's first singing efforts—he's been rewarded with gold and platinum albums and numerous Grammy nominations.

But this time out, things didn't go as planned. Coming off a grueling year-long tour promoting *Flying In A Blue Dream*, and after a month-long break to collect his creative thoughts, Satriani flew to the East Coast, set up shop at Bearsville Studios with longtime producing partner John Cuniberti and began recording the fifteen or so songs he had assembled for the album, only to find that his usual session methods had become too sterile to capture the energy of his new compositions. With his belief in the project shaken, Satriani changed directions and musicians, moved the sessions to the West Coast, first setting up shop in San Francisco and eventually settling in the City of Angels.

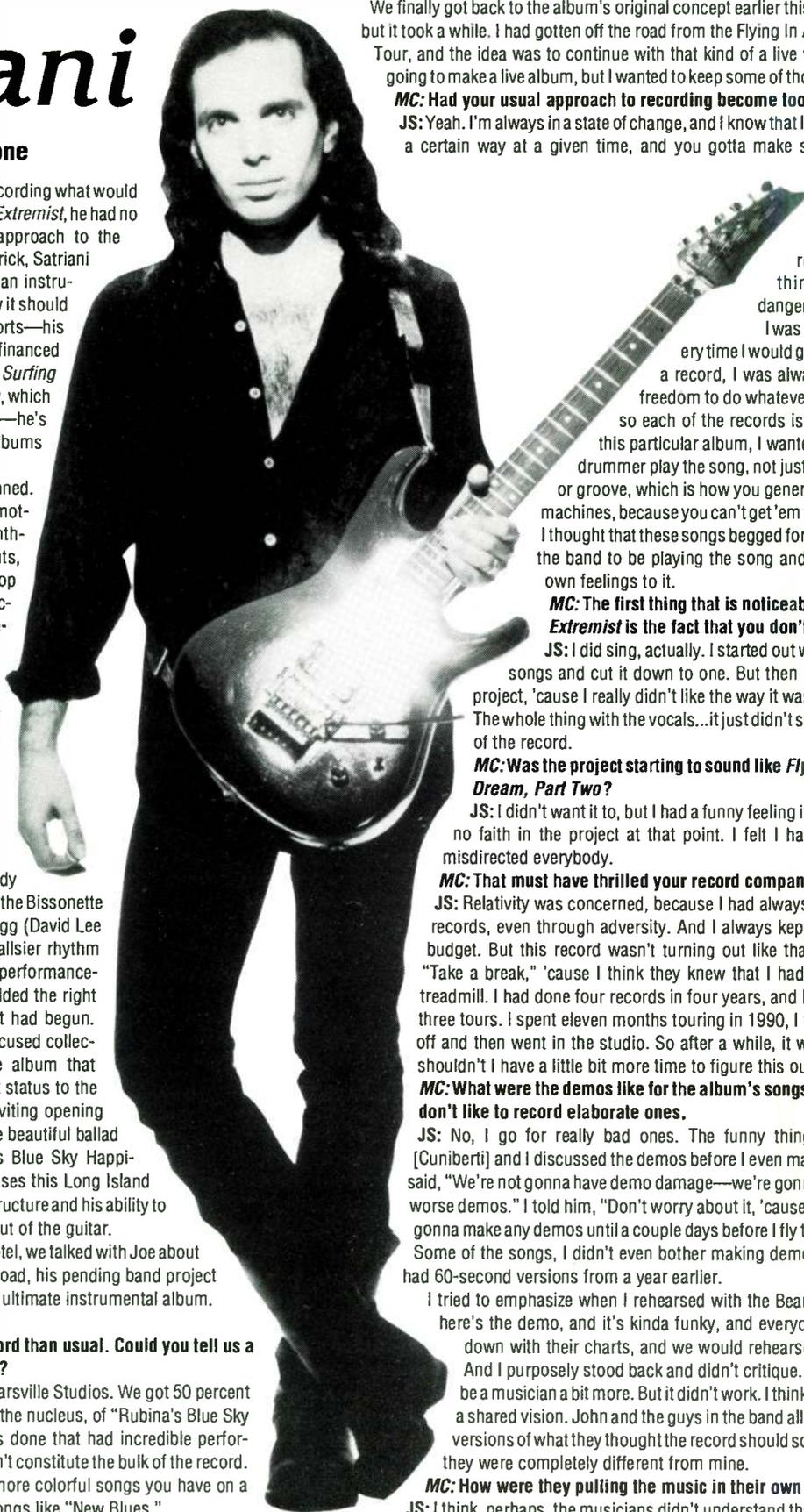
Enter veteran producer-engineer Andy Johns (Rolling Stones, Led Zeppelin) and the Bissonette brothers, bassist Matt and drummer Gregg (David Lee Roth alumni). With the help of a new, ballsier rhythm section, a new producer and a live, more performance-oriented approach, the L.A. sessions yielded the right stuff—eighteen months after the project had begun. The resulting album is Satriani's most focused collection since *Surfing With The Alien*, the album that catapulted this guitar maverick from cult status to the big leagues. With strong cuts like the inviting opening track "Friends," the harrowing "War," the beautiful ballad "Cryin'" and the folk-flavored "Rubina's Blue Sky Happiness," *The Extremist* once again showcases this Long Island native's string prowess, inventive song structure and his ability to coax a variety of sounds and emotions out of the guitar.

During his recent stay at the Le Parc Hotel, we talked with Joe about the new CD's long and winding creative road, his pending band project for Epic and his unflagging quest for the ultimate instrumental album.

MC: Your new album took longer to record than usual. Could you tell us a little about those aborted first sessions?

JS: We got a lot of work done there, at Bearsville Studios. We got 50 percent of "New Blues" and 25 percent, basically the nucleus, of "Rubina's Blue Sky Happiness." So there was stuff that was done that had incredible performances by the other musicians, but it didn't constitute the bulk of the record. They were what I consider some of the more colorful songs you have on a record to provide relief, or exploratory songs like "New Blues."

So I don't look at the sessions as being that bad. But we certainly didn't get what we wanted for a lot of the material—like "Friends," "The Extremist," "War,"



"Cryin'".... And we basically never used the tapes when we got back to San Francisco. Eventually, we tried to re-record some of them using our usual method, which was to pile up tracks against a drum machine and then bring [real] drums in later. That was the second step we took in the wrong direction.

We finally got back to the album's original concept earlier this year in L.A., but it took a while. I had gotten off the road from the Flying In A Blue Dream Tour, and the idea was to continue with that kind of a live vibe. I wasn't going to make a live album, but I wanted to keep some of those elements.

MC: Had your usual approach to recording become too sterile?

JS: Yeah. I'm always in a state of change, and I know that I can only play a certain way at a given time, and you gotta make sure the tape

recorder is rolling.

So there is no way to repeat something, and it's dangerous anyway.

I was lucky that, every time I would go in and make a record, I was always given the freedom to do whatever I wanted to, so each of the records is different. On this particular album, I wanted to hear the drummer play the song, not just play the beat or groove, which is how you generally do it with machines, because you can't get 'em to sound real. I thought that these songs begged for everybody in the band to be playing the song and adding their own feelings to it.

MC: The first thing that is noticeable about *The Extremist* is the fact that you don't sing on it.

JS: I did sing, actually. I started out with five vocal songs and cut it down to one. But then I stopped the project, 'cause I really didn't like the way it was turning out. The whole thing with the vocals...it just didn't sound like part of the record.

MC: Was the project starting to sound like *Flying In A Blue Dream, Part Two*?

JS: I didn't want it to, but I had a funny feeling it would. I had no faith in the project at that point. I felt I had completely misdirected everybody.

MC: That must have thrilled your record company.

JS: Relativity was concerned, because I had always cranked out records, even through adversity. And I always kept them under budget. But this record wasn't turning out like that. They said, "Take a break," 'cause I think they knew that I had been on the treadmill. I had done four records in four years, and I had stuck in three tours. I spent eleven months touring in 1990, I took a month off and then went in the studio. So after a while, it was like, well, shouldn't I have a little bit more time to figure this out?

MC: What were the demos like for the album's songs? I know you don't like to record elaborate ones.

JS: No, I go for really bad ones. The funny thing was, John [Cuniberti] and I discussed the demos before I even made them. We said, "We're not gonna have demo damage—we're gonna make even worse demos." I told him, "Don't worry about it, 'cause I'm not even gonna make any demos until a couple days before I fly to New York." Some of the songs, I didn't even bother making demos, because I had 60-second versions from a year earlier.

I tried to emphasize when I rehearsed with the Bearsville group, here's the demo, and it's kinda funky, and everyone would sit down with their charts, and we would rehearse for a while.

And I purposely stood back and didn't critique. I just tried to be a musician a bit more. But it didn't work. I think there wasn't a shared vision. John and the guys in the band all had different versions of what they thought the record should sound like, and they were completely different from mine.

MC: How were they pulling the music in their own direction?

JS: I think, perhaps, the musicians didn't understand that it was rock music. A lot of the players didn't really know me. I think they thought it was a fusion-type gig. It's really hard to explain. If someone has never

enjoyed AC/DC's *Back In Black*, or Rolling Stones' *Exile On Main Street*, how do you explain to them the ethic or the rules of rock & roll? Like Stu [Hamm, longtime touring bassist with Satriani] and Jonathan [Mover, drummer]. I remember one night when Mick Jagger wanted to play with us, and we decided we were gonna play "Red House" by Hendrix, and Stu and Jonathan had never heard the song. It was one of those moments where me and Mick looked at each other, and we thought, you just can't explain it.

When I'd tell the musicians, "On this song, 'Motorcycle Driver,' imagine yourself on a bike, riding down the highway"...I would give them little movies to think about: You're the motorcycle driver, there's some sort of metaphysical angst in there, there's a little bit of sadness, but then there's this intensity, freedom out on the road. And they're lookin' at me like, "Hello [impatiently] ...okay, Joe, what are the chords?" And of course, I'd just get a very stiff, wooden performance.

MC: That must have been very frustrating.

JS: It was, and it's not really their fault. Their approach to music is just different than mine. People were just sort of missing each other.

When we finally got down here to L.A., and we met with Andy Johns and Gregg and Matt Bissonette, I found people who were at least willing to embrace my strange attitude toward creating instrumentals.

MC: How did you get hooked up with Andy?

JS: I was lookin' around for a producer, and I think it was one of my managers who sort of reminded me that Andy Johns was available. And I'm thinkin' Andy Johns...Led Zeppelin, Rolling Stones, Van Halen. Why would he want to work with me?

MC: The *Extremist* is definitely the best sounding record you've made, especially the drums, something which seems to spur your guitar playing.

JS: There was such a difference in the way we did things. The first thing we did with Andy was "Friends." Andy has a funny way of working where you don't know if he's actually doing anything, because he makes everybody feel really comfortable. So we went into the studio and played a little bit, and we came back into the control room and couldn't believe how good we sounded. There we were, the three of us, Gregg, Matt and myself, with our mouths open, going, "We did that?" We started laughing, because we were so excited.

Finally, I could be a co-producer *and* a musician. We were able to record bass, drums and rhythm guitar live, all at once. We'd do a song twice or three times or however many times it took, and we'd find the most inspired performance. And we'd be done so quickly. I'd never been able to work like that.

And one of the cool things about Andy is, he never let anything technical get in the way of an inspired performance. He'd say, "Don't blow off an inspired performance just because there's a little bit of leakage here, or maybe something wasn't perfectly in tune—we can always deal with that later. But you can't throw away inspiration, 'cause it's just too precious."

MC: Did you write the songs for the new record quickly?

JS: Some of them were written quickly. Most of *The Extremist* was written on tour, backstage before a show, or at the hotel room, or on the bus. That's how I finish things up. That little month that I had after the Flying tour, before going to Bearsville, I spent getting together all the loose ends.

And there are songs that didn't come out. There was a song, "Speed Of Light," that we all loved, but for some reason, the recording never got off the ground. That was one of those songs I wrote in about a minute, about three days before I left for the Bearsville sessions. There was also a song called "Thinking Of You," a real pretty song that I started writing in 1978, but didn't get to write the second half of the song until 1990. We recorded that, and that also didn't completely explode on tape.

My audience, thank God, doesn't hear all the things that I've written that don't work [laughs]. Like "Motorcycle Driver," we recorded that song during two different sessions, with a different introduction and refrain, and it really didn't work. But I fought for it. I kept saying to myself, I know this riff is good, I know it's going to work. But it wasn't until I found a piece of tape that I had done—a 30-second recording—in a hotel room in Sydney, Australia, when I was on tour with Mick Jagger. And I heard this riff, and I thought, that's a cool riff. It's too bad I never wrote a song with that. And "Motorcycle Driver" was

out on my table, with that introduction that no one could seem to play. I thought, if I could take out that part, and take this other part from the other recording and put it in...it took about three days to change little things. I finally figured out a way to put them together, and it was perfect. Little did I know that years apart, these two parts were gonna meet and be a million times better than what I'd written originally. I almost felt really silly for forcing the earlier riff on all those other musicians who kept saying, "I don't know about this, Joe, it just doesn't feel right." But I had this tenacity, which can sometimes be a bad thing. It's strange that you can write something when you were twelve years old, and it winds up being the perfect introduction for something when you're 30 years old.

MC: So you keep all the little tidbits you've recorded over the years. The Joe Satriani archives must be extensive.

JS: Yeah. But I recently had a very important part of that stolen. Almost a year ago, someone broke into my rehearsal space—it was just at that time when I was moving from Berkeley to San Francisco and I had dropped off a bunch of stuff at my rehearsal space. Someone had gotten in there and started selling my guitars and things around town about two months later. We tracked him down, and the guy went to prison eventually. This guy or somebody else took a box of tapes that I had been collecting of me playing since I was about fourteen years old, so I've lost a huge portion.

MC: Looking back on your last record, how do you view your vocal coming out?

JS: It was the best thing I could've ever done. I was really grateful that Relativity let me do it. I get to sing "I Believe" [Satriani's manifesto from *Flying In A Blue Dream*] all over the world, and people sing along with it. During the Flying tour, when we did our last show in Phoenix, we finished that song and 15,000 people all stood up and gave us a standing ovation, for like three minutes. I couldn't even announce the band. And if I hadn't have gotten a chance to sing a song that was really close to my heart, I think I would have felt stifled.

MC: Some critics may harp that you're not singing on the new record because it was a failed experiment and you learned your lesson.

JS: You see that's so shortsighted. Because in Europe, *Flying In A Blue Dream* outsold *Surfing With The Alien* by two to one. The attitude in Europe was, "*Flying In A Blue Dream* was such an enormous success, why didn't you sing on the new album? We were expecting more vocal songs." And over here in the United States, it's, "I see that you've given up singing. Good for you. We taught you a lesson." The truth of the matter is, I recorded these vocal songs, but the subject matter was not flowing along with the instrumentals.

I had songs like "Under This Falling Sky," "Crazy," which is about mental breakup, and a song called "Cruel World." I didn't have one positive song that had lyrics. They were all about desolation and loneliness. And I didn't notice it until I took a break, and I started making lists. Very often I make tempo lists, key change lists.

You've got to arrange songs in movements sometimes, especially instrumental records, like movements in a symphony. And one of the lists I had was vocal versus instrumental tracks. And I started to notice that the instrumental list really looked kind of cool. It had a positive thing about it. Even though there were one or two dark songs, most of the record had a really cool, visceral quality to it. But the vocal songs were bumtime, you know.

I remember, I called up one of my managers and said, "Just give me a quick answer. What if I did an all-instrumental record?" And he said, "Just record the best record that you can, and it doesn't matter if it has one or two vocals songs or it has no vocal songs."

MC: You've got a record deal pending with Epic Records where you're putting a band together, and you won't be the lead singer.

JS: No, I won't be. I'm looking for a vocalist, someone who's a really special communicator—the ultimate front person. And it could be man or woman, black or white, short or tall, whatever. We've listened to maybe two or three thousand cassettes and videos and CDs, people from all around the world. What I'd like to do is get Gregg and Matt and Andy Johns and myself in the studio with a singer, or maybe go somewhere and sit down and write and see what comes naturally. Come up with coolest, the greatest rock record ever, and make it a real collaborative effort.

MC

"Relativity was concerned, because I had always cranked out records, even through adversity. And I always kept them under budget. But this one wasn't turning out like that."

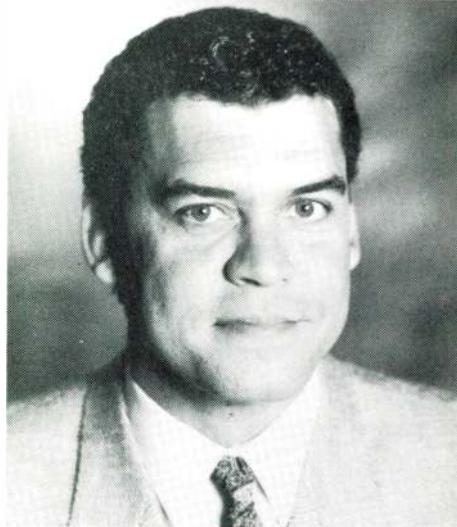
Novus Records

By Scott Yanow

RCA has had a long, if erratic, association with jazz. As the Victor label, it was the first company to record jazz, way back in 1917, with the Original Dixieland Jazz Band (those pioneering recordings are now available on *75th Anniversary*, Bluebird). From the Twenties into the late Forties, RCA was always ranked as one of the top jazz labels, but its association with improvised music became much more occasional during the next few decades. By the mid-Eighties, RCA was recording fewer new jazz records, and its Bluebird reissue series, which had concentrated on two-LP sets of major swing orchestras, had stalled.

Enter Steve Backer, who, as the creative force of the newly formed Novus label, quickly made RCA one of the powerhouses of the jazz world. He reactivated and expanded Bluebird, and at the same time signed a dozen of the top young lions of jazz, ranging from the brilliant pianist Marcus Roberts and the pop-sounding saxophones of Marian Meadows and Warren Hill to the M-Base leader Steve Coleman and new mainstream stars such as Roy Hargrove and Christopher Hollyday, among others.

Recently, I chatted separately with both Backer and Skip Miller, the Vice President of Black Music at RCA. Miller, who is best-known for his sixteen years at Motown Records (advancing from promotion and A&R to serving as the company's last president before its



Skip Miller, RCA's VP of Black Music

sale to MCA), has been at RCA for the past couple of years and oversees not only the jazz department but also RCA's rap and R&B acts. How did he happen to get interested in entering the music world? "When I was around thirteen or fourteen, my brother and I used to book concerts—gathering talent, selling tickets and, with our parent's help, renting a hall. From then on, I wanted to be around show business."

At Motown, Miller worked in many different areas. "I really thought I had died and gone to heaven when I got to work with artists such as the Jackson Five and Stevie Wonder. I was particularly proud to have worked on Marvin Gaye's *What's Going On*, a record

which still has a timeless message, and to have assisted with Lionel Richie's huge success.

"I joined RCA after the demise of Motown," continues Miller. "I was hired to shape the black music area, and two years ago I was asked to take over the jazz and Bluebird catalogs. At the time, we were rated Number Seventeen. Last year we were up to Number Fourteen, and this year we are Number Two. So we've had a great deal of success. I work closely in the marketing and promotion areas with Michelle Taylor, while Steve Backer is the creative force in charge of building up the roster. RCA has a very rich heritage as the first important record company and is now 90-years-old. At Novus, we have a small but very strong roster with lots of potential, looking toward the future and pretty much covering the span of jazz today. Roy Hargrove and Delfeayo Marsalis are our current special projects, but Marcus Roberts is, of course, a very great talent, and everyone on the label is special. My future goal is to get additional respect for RCA and Novus as major forces in jazz today and as very important influences on the music of the future."

Steve Backer has had an impact on the jazz record business since the early Seventies. After short stints with MGM/Verve and Elektra, in 1972 he joined Impulse, moving up from National Promotion Director to General Manager of the label in just six months. After revitalizing that label, in 1974 Backer moved over to Arista where, during a six-year period, he leased the avant-garde Freedom label, revived the swing and bebop catalog of Savoy and formed the original Novus label to document the advanced music of the period. His other accomplishments at other labels included building up a jazz roster for Antilles and establishing Windham Hill's jazz label (Magenta). Then, in 1987, he joined RCA.

"At that time, the job I had done at Windham Hill was pretty much completed. A new regime had taken over at RCA, and I saw it as a potentially very viable recording label for both new and reissue recordings, although it was probably the only major label that did not have a real jazz program. Since that time, we have put out 60 to 70 titles on Novus and have started the Novus 70 series of reissues, in addition to releasing half a dozen soundtracks on Novus Vision, including *Field Of Dreams*, *Radio Days* and *Let's Get Lost*. My main job



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at RCA primarily involves putting together the roster for Novus and always working on upgrading it so it will keep on being viable. I also work beyond the A&R realm by consulting on all of the aspects involved in bringing the music to the marketplace."

What qualities does Backer seek in musicians before signing them to Novus? "I look for standards of world class excellence that, in my estimation, are of the highest caliber. Balance is the key word—between young and old, inside and outside, pure and cross-over—balance with consistent excellence. We have a lot of young players on our roster, but we also have Carmen McRae, Hilton Ruiz, John Hicks and five albums by James Moody. We do not stick to just one area."

How did Steve Backer originally get involved in the music business? "My father was a tenor player in the Coleman Hawkins/Ben Webster school, and he also had a day gig in the business world. I was impressed early on that the day job was making him old while the music was keeping him young. Early on, I was a bass player, but I never got to the level that I wanted to; I was more of a journeyman. I lived in Paris for a while, working in the travel field, but I wanted to get closer to music. When I got a job at Impulse, I had an opportunity to put together a unique tour of avant-garde artists such as Pharoah Sanders, Archie Shepp, Gato Barbieri and Keith Jarrett—a national tour that ended up being immensely successful. As a result of the tour, their records really started to sell, and the powers that be were very appreciative, and I became director of the label. I helped to sign Gato Barbieri,

Sam Rivers, Marion Brown and Dewey Redman to Impulse, and that was a rewarding association. After three or four years, I moved to Arista where the top executives, who were successful in pop music, were not at all that knowledgeable about the area of jazz. They gave me carte blanche to create the type of label I believed in. First, I licensed Freedom, and then it was logical to create a jazz label that would be an actual part of the company."

"My future goal is to get additional respect for RCA and Novus as major forces in jazz today and as very important influences on the music of the future."

—Skip Miller

At Arista, Backer developed the "balanced" philosophy that he employs at RCA, signing both very adventurous (Oliver Lake, Julius Hemphill and Anthony Braxton) and more accessible (John Scofield, Larry Coryell) artists to his original Novus label.

These days, in addition to building up the Novus roster for RCA, Backer is the executive producer of the Bluebird reissue series and

has expanded its scope from its original swing era boundaries to encompass the RCA jazz recordings of the Fifties and Sixties by artists such as Sonny Rollins, Shorty Rogers and Gary Burton. "Coming up in the next batch will be sets by Artie Shaw, a classic Phineas Newborn string date from 1957, Art Blakey live in Paris, volume three of Duke Ellington's early years and the third volume of Lionel Hampton sessions of the Thirties."

When asked what were some of his favorite accomplishments on Novus and his general goals for the future, Steve Backer replied, "I love Roy Hargrove's new recording, Carmen McRae's recent albums, especially the Monk tribute, and the new Delfeayo Marsalis record, which has really superb writing. I am proud of finding artists such as Vanessa Rubin and John Pizzarelli—both of whom have lots of potential. Coming up in the near future for Novus is a John Hicks set featuring Joshua Redman, a new release by Antonio Hart and a strong crossover album from Warren Hill. We are the Number Two label in the *Downbeat* critics poll and from *Billboard's* point of view, we are Number Three. My goal for the future is, naturally, to become Number One. We started in 1987 so it's only been four years, and we have only half the number of artists on our label as the competition; we have fifteen artists. If we can continue to maintain the standards of excellence that we've achieved in a very short time, then I'll be satisfied."

Contact: Novus Records c/o RCA, 6363 Sunset Blvd., 4th Floor, Hollywood, CA 90028. Phone (213) 468-4000. **MC**

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SAGAS OF THE UNSIGNED

The Cowsills

By Richard Rosenthal

Everyone's heard of the Cowsills, but that doesn't make Bob Cowsill particularly happy. His band is working on all-new, original material, but he worries that people will include the Cowsills in that group of oldies bands that regularly play the "nostalgic circuit." At the start of the conversation, he sets things straight right off the bat.

"We're not ashamed of our past, it's just that it isn't relevant. Susan was seven years old. It's hard to relate to that. We did use our name initially to get our foot in the door, but once we played in L.A., we had to take ourselves seriously for what we are today. In the Seventies, we went by the name the Secrets, but you can't hide from who you are.

"Our name, and I'll be honest, not with radio, not with the press, and not with the people, but with the decision makers in this town, they get nervous. 'How do you market the Cowsills?' Well, how do you market Bryan Adams? How do you market Sting? How do you market the Traveling Wilburys? You get that nervousness, which I can understand, because it's a major investment for the labels. That's okay with us, because we'll overcome it."

The story of the "new" Cowsills begins about two and a half years ago. The band had gone into the studio to cut three songs that Bob had written with his wife Mary. Pleased with the results, they made the decision to treat themselves like a brand new band, a local band, and for one year they went out to the Midwest and did some shows, some television and some press to get the word out that the Cowsills were back and not going down the oldies road.

The second year was spent in the club scene in L.A., getting reviews and getting the word out locally that the Cowsills were back doing original material. "We were saying, 'Give us a break. We were young children back then, take us for what we are now,'" says Bob. "We succeeded in that goal, in terms of the club scene."

"It's gratifying that these reviews happened all during the past year, and it helps you feel valid at this stage. If they had been bad reviews, we would have had to take the stand, oh, you can't listen to critics, what do critics know. We're fortunate that they have liked us, and hopefully, the reviews do the job of informing people. Every good review serves a purpose. We have been looked at, we have been checked into, we've been rejected, we've been offered deals—not with a major label yet, but with smaller labels. Still, it's been gratifying because ultimately they concen-



trate on the fact that the Cowsills are a new band, and they talk about the new material."

Bob Cowsill is so enthusiastic and motivated, he even looks at rejections in a positive light. Atlantic turned him down without listening to a note of their music just because they are the Cowsills, but that's okay, because that means he can move on. Capitol says they're sure the band is going to be signed, just not with their label. Hey, that's progress, too.

"We don't get down about this, because we are aware of what we are involved with. We came out of that studio two years ago and said, 'Look, we're going to go for the long shot here, and we're going to do it right from scratch.' We knew we were in for a long battle."

***"Give us a break.
We were young
children back then,
take us for what
we are now."
—Bob Cowsill***

The next step for the Cowsills was to go back into the studio. Thus far, they've spent the whole summer recording new material. "The tape that we have is a good tape, but it's two years old. After that tape, that band evolved into what it is today. We're in the studio now, and we're going to finish making this project. We're going to finish making it

ourselves while we're waiting to get signed. If we get signed tomorrow, great. If we don't get signed, at least we're standing with product, and that's good."

"We're going to go in and record fifteen songs, and we also have three songs that are done. We keep writing, and the band keeps evolving, and we feel it's definitely time to go in and document where we're at right now. We're not going to limit ourselves."

When the Cowsills do get signed (it's always "when" and not "if" to Bob), they want to hit the ground running. Bob says he is in the process of assembling a team to get his band to Number One. Selling a "respectable 20,000 units" to get people's attention won't cut it with him, and he feels that with the right backing, they can have a major, major debut.

"Our audience, there are millions of us. They're the people that didn't want Fleetwood Mac to break up, the Beatles to break up. They like U2, they like Bryan Adams, they like Tom Petty. If someone says, 'Where are you going to get your music played on the radio?' Come on! These are people that are thinking about a band that had my sister Susan in it, and they're thinking of her as a seven year old. It's our job to rectify that kind of thinking, and we know that it's going to take us longer than most bands, although we also feel that most bands would trade places with us right now. We're in a good position, even though we're not signed."

They would be in a better position if they were signed, but that's what this summer's studio sessions are for. Besides, they are now to the point where they can get heard by the decision makers at a record label, which is an accomplishment in itself. "It's starting to be known that, 'Hey, these guys are serious,'" says Bob. "We're not going away."

The Cowsills can be reached at (818) 884-5368. MC

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Flame
Flame
Giant Records

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Bill Wray
□ **Top Cuts:** "Rain," "Electraglide," "Blood For Blood."

□ **Material:** What decaffeinated is to coffee, what "lite" is to beer, this is what Flame is to hard rock. All of the familiar elements are there, from the power-chord guitars to the wailing vocals; it's just that they're toned down and mellowed out. Some people do like decaf coffee and lite beer, but after I listened to the album, I found it hard to recall the melody to any one of the songs. Even after a few more plays, looking at the song titles drew a blank except for a couple of the tunes. A little more punch to the material would have made it more memorable.

□ **Musicianship:** Never having seen the band play live, it's hard to say if the four guys that make up Flame are just laid back, easy goin' dudes or if they're really roaring rockers who were kept on a short leash in the studio. (Seeing their long-haired, leather-clad, tattooed bodies in their video, and also talking to people that have seen them live, I have my suspicions.) From their work on this album, all that can be said is that they are competent players, with no outstanding instrumental strengths or obvious weaknesses.

□ **Production:** Getting to the bottom of the mystery...Flame's debut was produced by Bill Wray, who, among other things, is noted for producing the highly successful debut of Trixter. Just like musicians, producers have characteristics and idiosyncrasies, and Wray's touch is obvious on this record. Smooth, polished, easy to listen to; it almost sounds overproduced, as if every rough edge was carefully sanded down to a high-gloss finish.

□ **Summary:** Flame would be the perfect band to open for Warrant or Poison, judging from their debut disc. It's hard to gauge how much of what's on this effort is really Flame and how much of it is a baby band being told by their label, "this is the way it's going to be." The songs show the potential is there, but this debut has them stumbling, instead of sprinting, out of the starting blocks.

—Richard Rosenthal

Flame

Label: Giant
Manager/contact: ESP Management/
Michael Renault
Address: 8489 W. Third Street, Suite
1001, Los Angeles, CA 90048
Phone: (213) 653-2324
Booking: N/A
Legal Rep: Gary Wishik
Band members: Billy Harvey, Denis
Bostok, Steve Smith, Phillip Sullivan
Type of music: Rock
Date signed: October, 1990
A&R Rep: Kevin Moran

By Richard Rosenthal

All of the little guys in the music business like to believe in the old saying, "if you're good enough, people will hear about you." In theory, an unsigned band shouldn't need high-powered managers, lawyers and publicists to get a label deal. Can an unsigned band really make it without all of the above? Raise a toast to the underdogs of the world and meet Flame.

The story begins in the San Francisco Bay area, in the small East Bay town of Niles, where vocalist Phillip Sullivan and drummer Denis Bostok grew up. The two had played in earlier bands before hooking up with bassist Steve Smith. The newly formed trio started writing songs and looking for a guitar player, trying and rejecting two guitarists before finding Chicago-born Billy Harvey.

With the lineup completed, Flame started "attacking the scene," as Harvey puts it. After building a considerable following in the Bay Area, they decided to conquer L.A., and in what would become an ill-fated strat-

egy they packed up and moved to Venice.

"It worked out good, it just didn't work out with a record deal," says Harvey. "It helped us a lot as far as getting our feet wet in the real world and knowing what not to do. We had a lot of good times—maybe too many—and we had gotten a bad reputation as being an uncontrollable bunch, a reputation which I guess we did deserve. I don't think anybody wanted to manage us. We did have a couple of management deals that didn't work out, which was not entirely the fault of the managers."

Like a defeated army, the band retreated back to their hometown of Niles. Their experiences in Los Angeles made them realize they would have to buckle down and work harder for what they wanted. If no one wanted to manage them, then hell—they would manage themselves. "At the point in time when we moved back home, I think we were more concentrated on regrouping and trying to stay together and trying to press on, and at that time we didn't need a manager for the kind of things we were doing. We just ended up managing ourselves when we started rolling again. It just kind of happened."

To survive without having to work day jobs, Flame worked out a deal with a local club so they would play a set amount of gigs per month, and in lieu of being paid for the gigs the club would cover the band's overhead. Additionally, they set up a home studio and recorded, pressed and independently distributed their own CD, re-establishing a strong foothold in the local club circuit and

attracting label interest—again, without the aid of a manager.

Eventually, they signed with Giant Records, and together with producer Bill Wray, they headed off to the quiet surroundings of Mendocino County to record their debut. According to lead vocalist Phillip Sullivan, the band had more than enough material to choose from because they are always thinking of song ideas. "We may not be in front of a tape recorder every day, but the ideas are in your head all the time. You're thinking about riffs, and everything around you can spark some creative juices. I think it's constant." Sullivan says they also appreciated being sequestered away from everything, although it took them a while to appreciate it. "There's 37 people in a hundred square mile radius of where the studio was," he laughs. "I don't think we realized how much we enjoyed it until we were done. It was an awesome experience."

Both Sullivan and Harvey credit Flame's strong fan base in the Bay Area for helping them to persevere through the tough times. "We've done well from the beginning, but for our following to be this strong for so long is a really good feeling," says Sullivan. Harvey adds, "I have a lot of fond memories of different times we've played in the Bay Area and different experiences we've had."

So, six years after Flame was formed, and two-and-a-half years after they were signed, the little band that could finally has a record out. That achievement having been met, what is their next goal? According to Harvey, "We plan on touring with Aerosmith. We're not literally on the bill yet, but...."

Jeffrey Newbury

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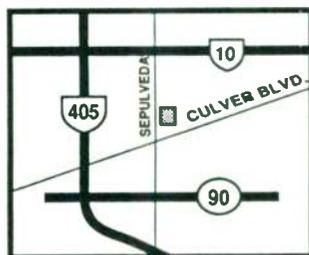
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Francesca Capasso

There's been some really significant local releases this last month: I've already told you about the **Babylon Minstrels**, which features the talents of ex-**Dear Mr. President** frontman **Julian Raymond**, on **Hollywood Records**. Well, he's joined by labelmates **Edan**, that band that features **Edan Everly** (offspring of one of the Everly Brothers) and **Frankie Avalon Jr.** Their debut, **Dead Flowers**, combines a T-Rex and Sly Stone feel. **Silent Majority**, the long-awaited **Life, Sex and Death** debut, is finally on the streets (probably lying next to frontman **Stanley**). It's great stuff in the vein of **Cheap Trick** with a raw feeling.

Shotgun Messiah, **House of Lords**, **C.C. DeVille** and **Syl Sylvain** will be among the many artists scheduled to perform in a benefit for **N.Y. Doll** bassist **Arthur Kane**, who was mugged outside his apartment in West Hollywood earlier this sum-

mer, just yards away from where **Sal Mineo** was fatally stabbed nearly two decades ago. Kane suffered severe injuries which required extensive surgery and recovery procedures, and the benefit concert will help to alleviate Kane's bills. The event will take place at the **Troubadour** on September 12th.

Local singer-songwriter **Francesca Capasso** has inked a development deal with **Columbia/Sony Records**. Capasso, a talented local artist who has turned a few heads with her diverse styles and amiable vocals, is under the guidance of Sony A&R rep **Randy Jackson**.

Guitarist **Rick Shaffer** has left **Tomorrow's Child**.

Danny Dangerous has given up his role as bassist for the **Zeros** in trade for a new, different role: father and husband. When the **Zeros** decided to hit the road, **Dangerous** decided to call it quits, dye his hair blond and devote more time to his wife and child. Ex-**Baby Doll** bassist **Toy Stacy** was selected to be the newest **Zero**.

I guess the big question these days is who *really* is the new lead singer for **Mötley Crüe**? We hear that **Scream** vocalist **John Corabi** has not finalized any agreement with the band, and that his position with the **Crüe** may be in jeopardy.

A lot of local inking going on: **X** has reunited minus **Billy Zoom** and signed with **Big Time** through **Warner**; girl-group the **Muffs** have signed with **Warner**; **Hole** has inked to **Geffen**; **Rage Against The Machine** have signed on the dotted line with **Epic**.

Local rhythm & blues outfit the **Red Devils** have released their **Def American** debut. The album, entitled **King King**, is a tribute to the local venue of the same name that played host to the band for three years. Located on the corner of 6th and La Brea, **King King** has been growing in popularity over the last year. Now that's supporting your local club scene!



Edan

Tom Farrell

WESTERN BEAT

By Billy Block



Billy Block

Randy Sharp at Western Beat

The **BBC** is coming to **Ronnie Mack's Barndance** for a special taping of Great Britain's answer to **Good Morning America**. **This Morning**, Britain's top morning show, is focusing on American Western culture and will spotlight the music and fashions at the **Barndance**, L.A.'s premier showcase for original C&W. **Ronnie Mack** has invited **Jim Lauderdale**, **Rosie Flores** and **Wylie and the Wild West Show** to appear as well as a **Rockabilly Extravaganza** with **Florida Slim**, **Russell Scott** and many more. The show starts at 8:00 p.m. sharp, so get there early for this exciting night of music, and wear your best western duds.

Thanks to all who attended the **Barndance Birthday Bash** for making it such a memorable night. Special thanks to the **L.A. Weekly's Jonny Whiteside** for the kind words and great plug.

Boy Howdy hits the road as their single, "Our Love Was Meant To Be," enters the Top 40. **Scott Saturday** is now subbing on drums for the steadily recovering **Hugh Wright**.

The **American Made Band** continues their busy summer schedule as they recently performed at the **Signal Hill Summer Concert**, along with Cajun accordion master **Joe Simien**.

Larry Dean of the **Shooters** fame is working with producer **Ron Dante**,

whose pop credentials include **Pat Benatar**, **Cher** and **Barry Manilow**. **Dean** has been hard at work writing and performing and the **Dante** connection could be the ticket for national recognition. **Larry** has also been working on the soundtrack for an upcoming movie project.

Marty Rifkin of **Marty's Country Demos** has been working with **Smokey Robinson** at his Santa Monica facility. **Marty** and **Smokey** have recently finished six tracks and are shopping the tunes as we speak.

Rick Shea will return to the airwaves as he appears on **Roz and Howard Larman's FolksScene** again on Sunday, August 23. The tape from his last stint is a real favorite of mine. It'll be great to hear some new material.

Kyle Waites and the **Confederacy** has taken to the road with a weeks worth of gigs in Denver. **Kyle** has enlisted the help of **Chad Watson** on bass to add a little more fire to his already hot show.

At **Boulevard Sound**, **Richard Barron** is producing tracks for **Jenny James**, with the **Demo Gods** providing basics. One of the tunes is being pitched for an upcoming movie project. **Jenny** also sings in the versatile new vocal group **Mama Says**.

Western Beat celebrates its first year at **Highland Grounds**, Thursday, Sept. 3rd., with a **Best of Western Beat Show** featuring many of the artists who have appeared over the last year. Scheduled to appear are **Andrew Gold**, **Karla Bonoff**, **Kenny Edwards**, **Jenny Yates**, **Randy Sharp**, **Jerry Fuller**, **Pam Dwinell**, **Jamie Houston**, along with regulars **Wendy Waldman**, **Brad Parker** and **Rick Vincent**. Open mic will begin with a 6:00 sign-in and a random drawing. Good luck!

There is a new acoustic night in Orange County on the third Monday of every month called the **Blue Beat American Music Showcase**, held at the **Blue Beet** in Newport Beach. Hosted by **Mark Wood**, their first night was a huge success, with **Richard Stekol**, **Steve McClintock**, **Nick Pyzow** and the **Plowboys' Kevin Banford** appearing. For more information, call **Mark Wood** at (714) 675-6170.



Pam Loe and Chad Watson at the Barndance

Billy Block



JAZZ

By Scott Yanow



Maceo Parker

Arco, in their *Jazz at the Bowl* series, offered a special night of blues at the **Hollywood Bowl** with four very different acts who stretch the boundaries of the idiom a bit. The great pianist/vocalist **Charles Brown** played his early Fifties variety of rhythm & blues-tinged jazz, revisiting "Driftin' Blues," "Bad Bad Whiskey" and "Save Your Love For Me" with his superb quintet which also featured tenor-saxophonist **Clifford Solomon** and the versatile guitarist **Danny Caron**. In contrast, **Etta James'** rather tired repertoire ("Feel Like Breaking Down Someone's Home," "Damn Your Eyes" and the melodramatic "I'd Rather Be A Blind Girl") was highlighted by her tasteless sexual gyrations; James' bottoms are not that appealing! Her **Roots Band** was excellent and on her final number, Etta James showed that she can still sing the blues when she wants to. **The J.B. Horns** featured **Maceo Parker's** soulful alto, trombonist **Fred Wesley's** jazz solos, lots of group singing (maybe they should be called the J.B. Voices!) and plenty of funky riffs. It was quite enjoyable despite the lack of any solos from tenorman **Pee Wee Ellis**. Closing off the night was **John Lee Hooker** who, even if he totally wasted guest **Albert Collins**, had a good time on four straight one-chord boogies; his female vocalist **Vala Cupp** was particularly talented.

Jazz Central held its fourth an-

nual tribute to the highly influential pianist **Bill Evans** at the **Musicians Union** in Hollywood. This time around, **Joyce Collins** and **Ross Tompkins** were the headliners. Collins, a fine singer, stuck exclusively to instrumentals with her trio (bassist **Andy Simpkins** and drummer **Paul Kreibich**) in her well-planned set which included versions of "You And The Night And The Music," "Sometime Ago," "But Beautiful," "Periscope" and "Just In Time" in the style of Evans. The great tenor-saxophonist **Bob Cooper** joined her unit for a beautiful "If You Could See Me Now" and "Thinking Of You." To turn a cliché around, Coop could play the phone book and still sound wonderful. Tompkins (joined by Simpkins and drummer **Frankie Capp**) was in lyrical and thoughtful form on "A Child Is Born," a medium-tempo "Love Walked In," "Emily" and "Someday My Prince Will Come" before Coop returned to join in on "Gone With The Wind" and "Speak Low." Once again, **Dan McKenna** and **Jazz Central** have put on a memorable and successful show. For information about this worthy organization, call (213) 257-2843.

Upcoming: **The L.A. Classic Jazz Festival** Sept. 4-7 (310-521-6893); **Oscar Brown Jr.** (Sept. 5), the **Bob Florence/Dave Pell Quartet** (Sept. 6) and **Meredith d'Ambrosia** (Sept. 11) at the **Jazz Bakery** (310-271-9039); **John Scofield** (through Aug. 30) at **Catalina's** (213-466-2210) and **Pedrin Music** (818-289-0241) continues to offer free jazz each Saturday afternoon.



Bob Cooper

URBAN CONTEMPORARY

By Wayne Edwards



Mary J. Blige

First of all, as I prepare to move on to life's next big adventure, a hearty "thanks" to all of you, especially the wonderful editors and staffers at *Music Connection*, for supporting both this column and myself over the past two something years.

Maze featuring **Frankie Beverly** tore up the **Strand** a few weeks ago. Maybe the intimacy of playing in a club versus a concert hall sparked the band but, whatever, Beverly (who was not in the best of voice on the first of two sold-out evenings at the Redondo Beach hotspot) led the group through a set that turned the supper nitery into a bonafide dance club.

Beverly scored points with the audience, as he has at previous concerts, when he announced that he would never go solo. "If anyone ever tells you I'm leaving these guys," he said, "they're full of —. Maze will be here forever!" The records may not get the attention they used to, but Maze featuring Frankie Beverly is tough to beat in concert. Opening the set, in the tradition of Kenny G., Curtis Stigers and other blue-eyed soulful saxmen, was newcomer **Boney James**.

In similar fashion, guitar virtuoso **Carlos Santana** brought the latest version of his internationally popular group, Santana, to the **Greek Theatre** for three sold-out concerts. Opening night was a veritable feast of latin/jazz/rock/fusion. Weaving a

tapestry of sounds under the warm night sky, Santana hit many highlights including, of course, the percussive "Black Magic Woman/Oye Como Va," the still fresh '69 **Woodstock** anthem, "Soul Sacrifice," and the avant garde jazz strains of Miles Davis' "In A Silent Way."

According to the rumor mill, **Mary J. Blige**, whose "You Remind Me" (from *Strictly Business*) was the best kept Number One secret in recent R&B chart history, may be hitting the road soon to support her debut disc on **Andre Harrell's Uptown Records**.

It's hard to believe, considering the lack of enthusiasm over the last reunion, but there are whispers that the **Time**, featuring mega-producers **Jimmy Jam** and **Terry Lewis**, may try it again. Don't know where those rumors started but consider the odds of another Time get-together to be a longshot at best. After all, with **Perspective Records** doing great business and **Janet Jackson's** next project waiting in the wings, it ain't like Jimmy and Terry need to make mo' money by resurrecting the dead.

Coming soon to the **Greek Theatre**: **Johnny Mathis** (Aug. 28 & 29), **Chaka Khan/Najee** (Sept. 25) and **Hiroshima/Bobby Caldwell** (Oct. 17). **Anaheim's Celebrity Theatre** counters with **Chaka Khan/Najee** (Sept. 27), **Smokey Robinson** (Oct. 4), the **Pointer Sisters** (Oct. 11), **Hiroshima/Bobby Caldwell** (Oct. 16), **Bill Cosby** (Oct. 24) and the **David Sanborn Group** (Oct. 31). Sanborn performs at the **Universal Amphitheatre** the previous night (Oct. 30).

The **Strand** is back in full swing, offering **Joe Williams** (Sept. 11), the **Stylistics** (Sept. 12), **Marky Mark & the Funky Bunch** (Sept. 13), **Third World** (Sept. 17), **Carl Anderson** (Sept. 18), **L.A. All-Stars** (Sept. 25), **Poncho Sanchez** (Sept. 26), **George Howard** (Oct. 2), **R. Kelley & Public Announcement** (Oct. 11) and the **Dramatics** (Oct. 23).

Hey y'all, it was fun, but I gotta run. I'm outta here. **MC**



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① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** High Street Records (415) 329-0647

□ **The Players:** Jenny Homer, guitars, vocals; Charlie Baldonado, vocals, guitar, keyboard; Nancy McCoy, bass; Rob Jacobs, drums; Salvador Garza, violin.

□ **Material:** Downy Mildew—a moody, esoteric, acoustic guitar-based, alternative troupe—is certainly one of the hardest working bands around. They have endlessly played the circuit here in L.A. and in Orange County as well. Over the past several years, they have self-released an EP and an LP and Triple X also released a seven-inch single. Recently, the band took the plunge and signed with High Street Records, which is the “vocal” label of Windham Hill.

□ **Musicianship:** Lead vocals were primarily handled by Jenny Homer, whose beautiful, flowing voice circled around the Lingerie and held me spellbound, before gently fading away. She kind of reminded me of a cross between the lead vocalists of Lush and 10,000 Maniacs. Charlie Baldonado, also a soft-voiced singer, took over the lead vocal spot here and there. He did a particularly splendid job with “Trading Jewels.” The remaining members, all excellent players, added loads of textures and moods to the material at hand.

□ **Performance:** It had been a while since I had seen this band, and making their new record, *An Oncoming Train*, has certainly seemed to have tightened them up. Vocalist Homer is still not what you’d call a mobile performer, however, her vocals carry her performance just fine. Actually, this is one of the most stationary bands around. But the whole idea here, I guess, is to set-up a sort of psychedelic mood—to lift the listener to another plane, so to speak. And they succeeded quite nicely. During their encore, Pat Fish, a.k.a. the Jazz Butcher, got up and sang a tune of his called “Girlfriend” with the band, which seemed to be an especially exciting moment for the packed house.

□ **Summary:** Considering Downy Mildew is signed to a label primarily associated with folk artists such as John Gorka and Patty Larkin, it will be interesting to see how well the label is able to “break” this innovative, moody band that probably falls in the “alternative” music category. But whatever the future may hold, Downy Mildew is one band certainly deserving of the best! —*Pat Lewis*

Vanessa Rubin
Cinegrill
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Novus Records: (212) 930-4400

□ **The Players:** Rubin, vocals; Aaron Graves, piano; Aaron Walker, drums; Tarik Shah, bass.

□ **Material:** Since Ms. Rubin has a new album out on the RCA-Novus label, several of her offerings at the Cinegrill were from that recording, including a well-crafted version of the old standard “I’ve Got The World On A String.” There was also a soul-and-heart-stirring “Tenderly,” which almost had some of us running for hankies. She has a way with ballads, to be sure, as she again demonstrated in “But Beautiful”; however, she can swing with the best, and had opened her more than hour-long set with “Music Makes The World Go Round,” the little-known Wayne Shorter tune “Black Nile” and a fast and furious version of “Summertime.”

□ **Musicianship:** This lady has learned her jazz well and scats as the genre was originally intended, as a solo instrument, instead of gratuitously. Her reading of Shorter’s composition had all the makings of an inventive jazz improviser. Rubin had chosen her allies well; she seemed completely at ease with them, and there was a lot of give and take between them all. Graves, in particular, is a lyrical, expansive pianist, offering a flowing, almost flowery contribution to “Language Of Love.” Both Walker and Shah know Rubin well and are totally simpatico at all times.

□ **Performance:** The band has been together on tour for a while now so they have had a chance to perfect their stage presence. Rubin is a

mature, confident performer, with a sense of humor that’s felt both in her singing and in her jaunty takes between songs. She looked ravishing in a hot pink satin, strapless mini-skirted dress embellished modestly with gold trim. If you don’t think clothes make the (wo)man, watch someone like Vanessa Rubin moving in that outfit, delineating even further the meaning of the lyrics.

□ **Summary:** There has been a recent upsurge in young jazz singers. Some of them have it; some don’t. Rubin definitely has it, even though at times she does try a little too hard to make something work (such as a blues medley that kind of lost its way). Overall, though, she’s one of the ones to watch in the Nineties parade of new jazz stars.

—*Frankle Nemko*

My Sister’s Machine
The Whisky
West Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Jenny Bendel: (213) 874-0702

□ **The Players:** Nick Pollock, vocals, guitar; Owen Wright, guitar; Chris Ivanovich, bass; Chris Gohde, drums.

□ **Material:** What can be said about this group’s material other than don’t expect to hear any cover songs of their stuff? The music was uninspiring, and most of their songs were indistinguishable from the next. Not to say they didn’t have good intentions, because often the songs had worthy topics, like environmental awareness, “explicit lyrics” stickers, death, etc. But subject matter alone doesn’t necessarily make a good song. And in addition to the music being banal, so were the lyrics. With lines such as “I hate you/ I wish it wasn’t so/ fuckin’ hate you/ love you/ I know what I said/ I fuckin’ love you,” it’s kind of hard to go through any sort of emotional catharsis.



Vanessa Rubin: A mature, confident performer.

CLUB REVIEWS

☐ **Musicianship:** If anything, this was the band's strong point. Pollock, at his best, sounded like a cross between Ax! Rose and David Lee Roth. At his worst, he instilled fears of a Molly Hatchet reunion. And although he didn't appear to have much of a range, he did convey a lot of energy. And the same goes for the rest of the band.

☐ **Performance:** The group appeared to be very comfortable on-stage, with Pollock introducing almost every song. Although there was a certain amount of energy emanating from the band, most of it was extinguished by its clichéd behavior. There's only so many times you can pull off the shake-your-head-make-your-hair-fly routine, and this band definitely exhausted their quota. But, Wright's falling off the stage, however clichéd, did add a nice bit of spontaneity to the show.

☐ **Summary:** My Sister's Machine needs a lot of work. Their material was bland, and their performance was stale. —Michael Kramer

The Soup Dragons

The Palace

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Mercury Records: (310) 996-7235

☐ **The Players:** Sean Dickson, vocals, guitars; Jim McCulloch, guitar, backing vocals; Sushil Dade, bass; Paul Quinn drums. Additional players, Steve Sidelynk, percussion; Val Chalmers and Emma Whittle, back-up vocals.

☐ **Material:** As the Soup Dragons opened with "Running Wild," a song taken from their new LP, *Hotwired*, it became immediately apparent that this Scottish band was able to accurately duplicate the relatively good sonic quality of its albums. And considering this performance took place at the Palace, which is one of the worst houses in L.A. for concerts, that's saying quite a lot! If the sights



Soup Dragons: Back to the Sixties.

and the sounds of the psychedelic Sixties is your cup of tea, then feast your ears on the Soup Dragons, who have managed to delicately balance that Sixties pop vibe with an updated Nineties dance sound. Which was just perfect for the KROQ-FM crowd that jammed up against the stage to sing along with the band. As expected, the band performed last year's alternative radio hit "I'm Free" at the climax of the show and the crowd went wild!

☐ **Musicianship:** The Soup Dragons are all competent players, but what gave them a huge lift in this department was the pre-recorded and/or sequenced parts that they consistently used to augment their live performance.

☐ **Performance:** Everything seemed to be going along extremely well for about the first twenty minutes—the band was sweating, the Palace was swaying and the moshers were giving the bouncers quite a run for their money. Then the P.A. went out, which stopped the entire procedure for quite some time. The crowd seemed hardly bothered by the delay and when the band finally returned to the stage (and repeated the last song since they weren't sure everyone had heard it the first time), they blazed through their set like nothing had gone wrong. Such champs!

☐ **Summary:** While I was taking photographs of the band for this review, I was pretty seriously injured by a moshers who threw himself over the barricade and landed directly on my back. Yet, the band was so invigorating, I forgot about the pain, at least for a while, anyway. Maybe I'm getting old, but doesn't anybody in this town remember how to respect one another anymore? Even vocalist Sean Dickson asked the crowd to "take it easy" and, not surprisingly, they didn't pay him much heed. Go figure! —Pat Lewis

Toledo Waltz

Club Lingerie

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** R.S.V.P. Management: (310) 392-1304

☐ **The Players:** Norman Dahlor, bass; Chaz Waltz, vocals, violin; Shawn Michael Poores, drums; Bill Latas, guitar.

☐ **Material:** The two core members of Toledo Waltz—vocalist Chaz Waltz and bassist Norman Dahlor—certainly have had their share of past successes. Waltz, who resembles actor Kevin Bacon, has recorded five major label releases, spending much of the Eighties in a Kansas City band called Shooting Star. Dahlor, prior to hooking up with Waltz in Shooting Star, cut his professional teeth with the Secrets on Euro Why-Fi label with Stan Lynch (of Tom Petty and the Heartbreakers fame) and toured with Tommy Shaw. So, as you might well imagine, To-



Toledo Waltz: They need clarity and focus.

ledo Waltz is a well-seasoned band. Additionally, they have professional attitudes (yet they are able to simultaneously cut loose and have a good ol' time on stage) and they also have a batch of tasty tunes. Waltz's heavy use of violin is probably where their slight Southern sound a la Mellencamp comes from, yet there is also a pop edge as well. At times, like during the tune "Sun Don't Shine," there's almost a Sixties quality to the material. Yet at other times, I can almost hear some early Eighties influences, like the Plimsouls. Which brings me to my major complaint and that is, because the material somewhat flip flops around stylistically, I get a tad confused as to this band's direction. However, while clarity and focus need to be addressed here, there is still plenty of potential in the songwriting department.

☐ **Musicianship:** As the term "well-seasoned" would suggest, the members of Toledo Waltz are certainly no slouches on their various instruments. Guitarist Bill Latas and Waltz on violin traded the solo spotlight, complimenting one another exquisitely.

☐ **Performance:** Waltz had an almost inexhaustible supply of hats (or was he simply turning a few inside out and wearing them upside down and around backwards?) and he was quite a charismatic front person. Even though the Lingerie audience chose to stand at the back of the dance floor, Waltz put on such an intense show that by the end, he had those folks up front. Good vibe, good attitude and good live performers.

☐ **Summary:** Give these guys a few more months to tighten up their tunes and find one, solid direction and I have more than a sneaking suspicion they will get quite a bit of industry attention. I'll certainly be back for more! —Pat Lewis

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CLUB REVIEWS



Tom Farrell

Maddhouse: Fast-paced and dazzling live.

Maddhouse

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

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

□ **The Players:** Bert Narro, vocals; Krik Loud, lead guitar; Carlos Flores, rhythm guitar; Andre Arango, bass; Marty J, drums.

□ **Material:** Maddhouse kicks out upbeat, early Van Halen-flavored hard rock with the energy of a thousand aerobicizing cheerleaders. The tunes are 90% there, but need that extra little push to get them into the major leagues.

□ **Musicianship:** I think the phrase "ass-kicking rock & roll" sums it up the most. Maddhouse could hold their own with Roxy Blue, Cold Sweat, Asphalt Ballet, etc. The band's playing style is fast-paced and dazzling and definitely above-average.

□ **Performance:** The band's strong point. Maddhouse is an all-out pyrotechnic assault that keeps the blood pumping and the sweat flowing. Of note is the groups's totally amiable attitude, which is optimistic yet still cool. A pleasure to watch, and frontman Bert Narro is one of the best I've seen in the circuit, yet could do better focusing toward the audience a bit more rather than his bandmates. Of course, you could set yourself on fire and still only get polite applause from the laid-back FM-Station clientele.

□ **Summary:** Maddhouse is a really good band with a knock-out live show that displays a sincere love of the

stage. With a bit more work on the songs, these guys could be contenders for a spot on the bill occupied by bands like Tesla. Grab a beer, let your hair down and check these guys out! —Tom Farrell

Billy Goat

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Pat Magnarella: (310) 280-4999

□ **The Players:** Mike Dillion, percussion, vocals; Earl Harvin, drums; Phil Major, guitar, vocals; Kim Pruitt, movement, prop hostess, vocals; Brandon Smith, bass, vocals; Kenny Withrow, guitars.

□ **Material:** Don't look now, it's a runaway Billy Goat! Just as Los Angelinos have their beloved Chiles, the streets of Dallas are alive with the sights and sounds of Billy Goat, a band that defies convention and celebrates sweat, energy and individuality in whatever form possible. Billy Goat's brand of sonic/tribal/p-funk/rap/shake-your-butt-or-loose-it music pulls a new rabbit out of the hat and draws the listener into a party where everyone's invited. Billy Goat is likely to become the next band everyone's talking about.

□ **Musicianship:** The key to Billy Goat's winning formula starts with frontman Mike Dillion's voracious, tribal percussion centerstage, with drummer Earl Harvin fortifying the beat into a rhythmic frenzy. Dillion's strong voice and alternative/rap

rhymes make you smile, but it's the collective charisma and energy of the entire band which gets your spirit lifted! There's a little bit of something for everyone in the music which transcends African, Indian, funk, punk and rock styles without seeming contrived. Kenny Withrow slams nasty metal riffs into the mix and the solution to the world's weighty problems is answered in the tune "Clothes Off": "No heinous travesty/Strolling in the buff/When you're naked/ Can't fight and shove."

□ **Performance:** Billy Goat comes complete with an illustrious prop mistress who sways and slithers continuously, and also provides visual representation as to what Dillion's singing about. Given the lyrical content of Billy Goat's tunes, Pruitt spent her time pelting us in the mosh pit with cornflakes and Top Ramen (which was mixed with lots of spilled beer and churned up by the moshers to result in a delightful brew), as well as parading about in exotic masks and animal skins. Images of soup cans and butt cheese dances in front of our eyes, and when Winnie The Pooh was hoisted high and paid homage, I knew I had reached Valhalla.

□ **Summary:** Billy Goat, with a backdrop of solid, listenable songs and a freeballing attitude, is destined to strike a nerve in an audience who's growing tired of untouchable rock demi-gods and hypocritical hip-hopers. Billy Goat is about the freedom to be whatever, whoever, however, without worry, inhibition, or oppression. Smoke 'em if you got 'em, boogie to that driving beat and rejoice—Billy Goat accepts you for who you are. —James Tuverson

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DISC REVIEWS



Queen
Live At Wembley '86
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Queen
 □ **Top Cuts:** "Who Wants To Live Forever?" "In The Lap Of The Gods," "Brighton Rock Solo."
 □ **Summary:** A favorable recording of the band's live excellence that captures all of the energy, imagination, well-written tunes and bravado that propelled Queen to the forefront of the Euro-market and kept them there. Notable: the late Freddie Mercury's strangely prophetic rap dismissing rumors that a Queen breakup would occur only upon the deaths of its members. "I keep wanting to be [dead], but they won't let me!" quips Mercury, six years before his untimely departure. You'll get shivers throughout the whole disc. Long may they reign. —*Tom Farrell*



Megadeth
Countdown To Extinction
Capitol

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

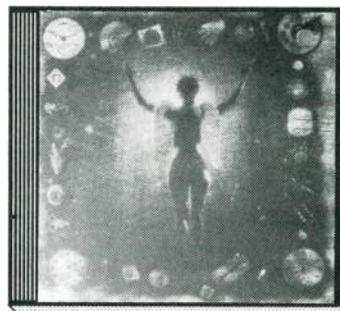
□ **Producer:** Dave Mustaine and Max Norman
 □ **Top Cuts:** "Skin O' My Teeth," "Symphony Of Destruction."
 □ **Summary:** Having maintained the same lineup for two successive albums for the first time ever, Megadeth now has the confidence and cohesion to really stretch the boundaries of the techno-speed genre. Unfortunately, *CTE* is less a revelation than *Rust In Peace* and covers too much of the same thematic territory. In addition, Mustaine has yet to qualify his vocals as the kind of instrument Heffield recently uncovered. But, the sonic clarity of the music—tighter and trickier than ever—never fails to amaze or entertain ("Psychotron" notwithstanding). —*Scott Schalin*



Various Artists
Bad Channels
Moonstone Records

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

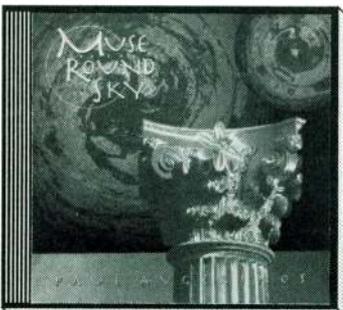
□ **Producer:** Various
 □ **Top Cuts:** "Manic Depresso," "Mr. Cool," "Power Station II."
 □ **Summary:** The soundtrack to this Grade B sci-fi comedy flick features an assortment of songs and incidental music by Blue Oyster Cult lesser known bands like Joker, Fair Game, DMT and Sykotik Sinfoney. Aside from the Mr. Bungle vibe laid down on the two tracks by Sykotik Sinfoney, the majority of the music on *Bad Channels* is rather pedestrian. Still, it does serve its purpose as a soundtrack, but with a couple exceptions, you'll wonder why you just didn't stick with the movie and leave the soundtrack in theater instead of your CD player. —*Tom Farrell*



Ministry
Psalm 69: The Way To Succeed...
Sire

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** H. Luxan and H. Pan
 □ **Top Cuts:** "Jesus Built My Hot Rod," "Psalm 69," "Scarecrow."
 □ **Summary:** Abrasive, dissonant, disturbing and plenty powerful, Ministry's latest offering may be industrial rock's crowning achievement. The team of Al Jourgensen and Paul Barker have produced a record of hellish intensity. Here lethal punk-metal guitar riffs chafe against shrapnel-like sonic fragments to create art-noise pieces of sublime dimensions. With the track "Scarecrow"—a wicked eight minute opus—the Chicago duo embarks on a scalding death march that would impress even the most jaded gloom-metal disciple. —*Jon Matsumoto*



Paul Avgerinos
Muse Of The Round Sky
Hearts of Space

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

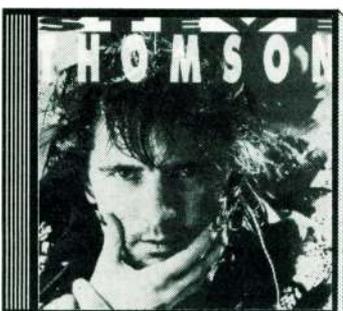
□ **Producer:** Paul Avgerinos
 □ **Top Cuts:** "Invocation," "Muse Of The Round Sky," "Well Of Souls."
 □ **Summary:** Wow! A really incredible project representing three years of thought-provoking compositions by Greek artist Paul Avgerinos, who meshes traditional and electronic instruments. The vibe is atmospheric, brooding instrumental music which shows the talented Avgerinos painting a rich, sonorous textured musical landscape, tinted with Greek and Arabic overtones drawn from a haunting, soulful palette. Check out "Invocation," it's a space music classic. Close your eyes and just listen: If this music doesn't move you, you're as shallow as a wading pool. Highly recommended. —*Tom Farrell*



Dead, White and Blue
Heads
Triple X

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** John Aguon, Barry Conley and Paul Burneko
 □ **Top Cuts:** "Peace, Luv &...," "Number One," "Come And Get It."
 □ **Summary:** Triple X records has the uncanny knack of signing some of the freshest, most exciting bands in LA. Dead, White and Blue is yet another feather in the label's head-dress, featuring tight, ornery rock & roll with just enough chunky bar-room blues to make these songs stick to the listener's ribs in the most fulfilling way. The catchy and clever songwriting may be the most commercially accessible that the adventurous label has yet to offer evidenced by the Nick Lowe cover, "Peace, Luv &..." An excellent debut. —*Scott Schalin*



Steve Thomson
Steve Thomson
CMC International

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** David Kershenbaum and Bob Marlette
 □ **Top Cuts:** "Don't Turn Me Away."
 □ **Summary:** Above-average formula hard rock in the vein of Europe, and the Scorpions doled out by Swiss rocker Steve Thomson. The tunes are kind of catchy, inoffensive and palatable. Thomson's long suit is his powerful, swooping vocals, which are miles ahead of the standard synergisms of his backup band. One bright spot is the guest appearance of Stevie Salas, whose guitar spot brings the disc to above par. Still, the songwriting needs to capture a more distinct flavor to draw away from the generic overtones that plague the better qualities of this disc. —*Kelly West*



Midi, Maxi & Efti
Midi, Maxi & Efti
Columbia

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Anders Wollbeck, Alexander Bard and Per Adebratt
 □ **Top Cuts:** "Ragga Steady," "Bad Bad Boys."
 □ **Summary:** This world beat trio—twin sisters Midi and Maxi (who were born in Ethiopia) and Efti—dish out a fair example of reggae dance pop. Certain tracks have an undefinable charm, especially "Ragga Steady" and the playful "Bad Bad Boys," which was a big hit on the Swedish charts. But, though this disc boasts some simple sonic pleasures, there's nothing here to distinguishes it from the rest of the pack—except the fact that the girls could pass for triplets. Alexander Bard of Army of Lovers fame co-helmed the project. —*Jan McTish*

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Stage Capacity: 8-10
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Lighting: No
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Pay: Percent of door. No guarantees.

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

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937, (213) 503-1085
Type Of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (213) 821-5819
Type Of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA 93065
Contact: Kevin Navis, (805) 581-4861
Type Of Music: Anything but speed metal.
Club Capacity: 400
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape or VHS to 1539 Sutter Ave. Simi Valley, CA 93065

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

FREDDY JETT'S PIED PIPER
4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type Of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, Ca 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type Of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7.00.
Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs-Fri 12-10pm.
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type Of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

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

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

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, Ca 91302.
Contact: David Hewitt, (818) 222-1155
Type Of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo, kit to David Hewitt at above address.

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

3RD STREET PUB AND GRILL
1240 3rd St. Santa Monica, Ca. 90401
Contact: John Stapleton
Type Of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.
Club Capacity: 120

Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open mic Wednesday nights starting at 8:00, or send tape to club, Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type Of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

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

ORANGE COUNTY

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

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type Of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
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.

GOODMAN MUSIC is looking for computer/recorder/synthesizer sales specialists. Contact Joe Goodman, (213) 845-1195, or fax, (213) 845-1199.

KCLA RADIO producer seeks interns/sales and telemarketing people for "new" morning show. Only those with transportation need apply. (213) 876-0818.

INTERN WANTED for alternative label/distribution company. Work flexible hours for college credit or experience. Call Heather, (818) 504-0965.

MARKETING INTERNSHIP-Secretarial support for fast growing company. Accurate typing, proof-reading, general office skills required. Non-paying, but could develop into permanent employment. Contact Kirstie, (818) 782-7818.

INTERNS WANTED for Restless Records. Positions open in radio promotion, publicity and marketing. No pay but growth opportunity. Contact Keith Moran, (213) 957-4357 X233.

KCLA RADIO producer seeks intern for Music, Marketing, and Sales Rep. positions. Pay is percentage of radio sponsors you work to bring in. Call Don, (310) 333-6568.

INTERN WANTED to assist with touring band. Coordinate with marketing, promotion, and booking depts. Typing, car required. 15 hrs. per week. Gas \$. Call Debut Records btwn. 10-4. (310) 822-2770.

INTERNS WANTED for music video production company. Could lead to paying position. Also hiring salespeople (commission), secretaries, equipment maintenance, and camera/boom operators. Fax resume to Greg, (818) 986-8230.

INTERN NEEDED: entertainment management company seeks motivated, energetic individual interested in the music industry. Fax resume, (310) 788-0358, or call (310) 788-9420.

PARTTIME SALES early mornings. \$7.00/hr. plus commission. 6:30am-1pm, M-F. Exp. with phones required. Supplies. (310) 558-3997.

MUSIC SUPERVISION firm seeks administrative assistant/film, television music area. Must be organized, knowledgeable of computers. Great opportunity for right person. 3 days per week. \$7.00/hr. P.O. Box 70, Hollywood, CA. 90078.

MUSIC PUBLIC relations firm with roster of high profile clients seeking unpaid, responsible intern. Must be organized and good on phones. Macintosh knowledge preferable. Call Jeanette 9:30-6:30, (213) 874-5943.

INTERN WANTED, bright and energetic for children's record label. College credit. Resume to: Sales/Intern, 5554 Calhoun Ave; Van Nuys, CA. 91401.

RECORDING ENGINEER and driver/assistant needed for studio in Long Beach. Full time. (310) 427-6295.

INTERN NEEDED to assist in alternative/metal marketing dept. for major distribution co. Great opportunity to work the "coolest" music out there. Call Russell, (818) 972-5729.

OUR PRO PLAYERS GET CALLS!

SEE NEXT PAGE



6640 Sunset Blvd., Hollywood, CA 90028

SIX MONTHS \$22
(13 ISSUES) SAVE \$10.50
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PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE: Wednesday, Sept. 2, 12 Noon	MUSIC STYLES						
NAME	PHONE	SESSIONS TOURING	CLUB WORK	PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
DINO MONOXELOS - Bassist	(213) 969-8110	✓	✓	✓	Recorded and toured New England in various original projects, studied w/Tim Bogert, Jim Lancelotti and Gary Willis.	Wide range of styles, easy to work with, and will work reasonably cheap!	✓	✓	✓	✓	✓
5 string Alembic, BSX Upright, 2 BC Rich Eagles, 2 Ampeg SVT stacks											Funk, dedicated to the groove
NICK PYZOW - Guitarist	(213) 660-7607	✓	✓	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓	✓	✓	✓	✓
Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.											Blues and folk
WILL RAY - Country Producer/Picker	(818) 848-2576	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuk-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands, make my guitar sound like WWIII thru a Marshall											western beat, range rock
DALE SCHALOW - Keybd/Producer	(310) 652-0378	✓	✓	✓	Music prod/prog for DavidBowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X Factor, R.C. Vetri. Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco. B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency. Help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	✓	✓	✓	✓	✓
Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio											Dance, KILLER GROOVES
NED SELFE - Guitarist	(415) 641-6207	✓	✓	✓	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.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore."	✓	✓	✓	✓	✓
Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db110 string pedal steel, IVL Steelrider MIDI converter, acoustic & electric guitar.											A rocker at heart.
LARRY SEYMOUR - Bassist	(818) 840-6700	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Marlin Chambers and the Committee U.K. Marisella. Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arsenal Hall, Taxi, various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improv, writing parts, sight reading, slap. Accepting ltd students	✓	✓	✓	✓	✓
Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Dameter studio drt box, Trace Elliot amps & spkrs, Mac IISI											versatile, all styles
"STRAITJACKET"-Violinist	(818) 359-7838	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Fast going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.											A rocker at heart.
JIM STUBBLEFIELD-Guitarist	(818) 445-3747	✓	✓	✓	Guitarist with Killian Ryan, GIT grad, extensive club/touring/studio work, demo tape and CD available, very affordable, pro/perfectionist. Have access to variety of musicians for demos.	Styles: Dominic Miller/Lukather/Landau...a player who knows exactly the right licks to play to fit the moods of each song... Music Connection.	✓	✓	✓	✓	✓
Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds.											Playing for the song!
"TAKA" TAKAYANAGI - Kybds/Prod.	(818) 906-1538	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track											Pop, R&B, ballads
GORDY TOWNSEND-Drummer	(213) 462-7364	✓	✓	✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, i.e. Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket, I'll fill it.	✓	✓	✓	✓	✓
Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit.											Rock solid groove with finesse.
RUDY WEST - Vocalist/Songwriter	(213) 878-2533	✓	✓	✓	5 years exp-local and abroad. Grove, GIT grad. Additional vocal studies with Sabine. Babyfaced, thin, long haired, tattooed image. Photogenic, drug free, hard working team player. Regular exercise and vocal practice. Good, friendly attitude, excellent stage presence.	Paid sessions/showcasing, tours-U.S., abroad. Non-paying situations must have managment backing, and be w/in 10 mi. of Hollywood	✓	✓	✓	✓	✓
Voice, lead and backup, 3 1/2 - 4 octave range, clean, soulful or nasty, ala Tate, Mercury, Dokken. Lyrics ala Jrney, Def Leppard, Grt White, Whitesnk											Commercial Hard Rock, Pop

FREE CLASSIFIEDS

TO PLACE FREE ADS

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

2. PA'S AND AMPS

•2 EV 15" PA spkrs for sale. Model 1512, 2 months old, under warranty, have invoices. \$875. Mike, 818-999-5715
•Ampeg SVT 300 watt head, \$300. SVT cab, \$300. 213-

850-8079
•Carvin bs spkr, V210 cab, 400 wts, less than 1 yr old, must sacrifice, \$200 firm. Reese, 213-656-7141
•Fender Tremolo Quad blk face '84 w/1x15 cab, Utah spkr. Big fat tone. \$390 obo. 213-656-4992
•Gallian Kruger 800RM, 4x10 cab, 1x10 cab, \$950. Carl, 805-259-2366
•JBL/Urel stereo pwr amp, SR6615, used 1 time, \$375. 818-953-9991
•Marshall 412 slant cab, no spkrs, \$200. Craig, 805-251-0498
•Marshall JCM800 100 watt head. \$400. Mike, 818-981-0745
•Marshall JCM900 4501, 1x12, 50 watt combo amp, like new, \$700 obo. Michael, 213-739-0466
•Marshall JCM900 combo, 100 wts, dual reverb, hi gain, new, \$650. 213-913-3391
•Mesa Boogie 5050 pwr amp, \$450. Juice Goose pwr supply, \$60. John, 818-762-8681
•Fender Tremolo Quad blk face '84 w/1x15 cab w/linear ft switch & cable. Grt cond w/all papers. New tubes. \$600. Doc, 818-980-4685
•Mesa Boogie Studio pre amp, \$450. Johnny, 818-762-8681
•Mesa Boogie Studio pre amp, in new cond. \$450. Lou, 818-752-2769
•Peavey Mark III 16 chnl mixer, built in road case, \$900 obo. John, 310-532-9443
•Randall RBA500 BS w/R215 BH enclosure, brnd new, \$850 for both. Gary, 310-348-8418

3. TAPE RECORDERS

•API modules, 5150's, 4 a board, brnd new, \$550. 512's similar to lunchbox, \$425. Mark, 818-772-7726
•Tascam Porta One 4 trk cassette recdr. \$250. Gary, 310-348-8418
•Tascam Porta Two Mini Studio. 6 chnl, 4 trk w/stereo fx loop. \$375. Jerry, 818-708-0341

4. MUSIC ACCESSORIES

•2 orig movie crew Spinal Tap jackets. Men's large, men's small. \$175/ea. Kathy, 310-247-1631
•Anvil 16 spc rck cs, shock mntd. \$360. Johnny, 818-762-8681
•Anvil cs's for small amps, \$60 & \$75. 818-990-2328
•Anvil cs's, 3 drn anvils for 9 pc kit. 3 Marshall 412 cs's, 1 anvil fits 4 Marshall heads. Anvil cs holds 5 bs's. \$200/4ea. 310-536-0060; 310-679-4630
•Kahler Pro dbl locking bridge w/hi tension upgrade, like new. \$95. Michael, 213-258-5233
•MXR 6 band EQ, \$40. Lou, 818-752-2769
•Opcode Studio 3 MIDI interface/SMPTE generator, xint cond, \$200. Rocktron Hush IIC3 noise reduct unit, xint cond, \$200. 818-840-9131
•Rockman X100 w/AC adaptor. All swtchs just replaced. Xint cond. \$125. Sanford, 805-251-8543

•Tubeworks distortion pedl w/pre amp, \$50. Boss EQ bs ft pedl, \$40. Boss limiter bs ft pedl, \$30. All like new. Andy, 213-874-3144
•Yamaha RX21 drm machine w/adaptor & mnl. Grt cond, \$130. Hans, 310-214-9813
•Zoom 9000 II multi fx unit. Brnd new w/adaptor, \$200. Naitan, days, 213-962-0174

5. GUITARS

•'82 Schecter Tele, tobacco sunburst, dual coil splitters, rosewood neck, mint cond, a gem, w/cs, \$600. Steve, 310-390-7903
•'76 Gibson Thunderbird, tobacco finish, gd shape. \$650. Roger, 213-856-9125
•Bass, Ibanez X Series, black, 4 string, grt shape, about 1 yr old, \$200 firm. 213-656-7141
•Carvin V220T. White w/gold hrow & Kaylor. Dblhmbckrs w/col splitters. 24 frets. Very gd cond. \$300. Doc, 818-900-4685
•Fender 1972 fretless bass, blonde/black pick guards, \$275. Jerry, 818-506-4749
•Fender Jazz bs copy, black, gd cond w/HSC, \$140 obo. 213-656-4992
•Friedl M1 jazz reissue, used, never used, sunburst color w/cs, \$650. Brian, 310-434-0110
•Gibson RD Artist bass, flame maple, rosewood fretboard, built in electronics, cherry burst finish, \$400 obo. Troy, 310-640-8255
•Ibanez Strat, dark blue, 3 single coil p/u's, non locking trem, rosewood fingerbrd, brnd new w/cs, \$225. Al, 818-984-2212
•Metallic purple Carvin LB70 bass, 1 yr old, dbl octave rosewood neck thru' body, active, black hrow w/cs. Mint cond, \$400 obo. 818-980-5956
•Rickenbacker 3000 bs, short scale, late 70's model, \$225 obo. Eddie, 818-848-4278
•Strat style guit, Warmuth neck w/rosewood fingerbrd, org chrome F. Rose, Shaler tuners, Seymourpu, extended cutaway, \$325. Rob, 818-955-8622
•Siring bs, modern German, handmade with p/u. Xint cond, \$1900. 818-990-2328

6. KEYBOARDS

•Helipnstill acous studio piano for \$1500 obo or trade for ?
•Friedl M1 sounds, \$35. Roland D50 sounds, \$25. 213-222-2545
•Korg EPS1 electric piano. 76 touch sensitive keys, strings, etc. Xint cond. \$700 w/stand, 818-990-2328
•Roland RD2505 digital piano/controlr. Xint cond, \$1100 obo. 818-840-9131
•Yamaha DX7's, very gd cond, \$375 obo. 213-913-0439
•Yamaha TX7 module, \$200. Gary, 310-348-8418

8. PERCUSSION

•Drm flsar, 8x8 ft, 24" high, carpeted 2 pc top w/aluminum wedges bs. Cost \$1200, sacrifice \$500. 310-679-4630
•Ludwig show video set, 28" bs drm, Boham style set. Custom maple shells, covered w/cowhide w/May internal mics. \$1600 obo. Brian, 310-434-0110
•Tama Cannon R pedl x 2, \$75. Ted, 213-876-0818
•Tama Octobans, set of 4 hi w/2 sinds, \$180. Jeff, 818-986-8233
•Willi trax 1984 Harley Sportster, custom paint, new engine, big tank for tour ready drm set w/24" kick, mics, flight cs's & some cash. 818-761-7454

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., SEPTEMBER 2, 12 NOON

9. GUITARISTS AVAILABLE

•100% genuine Texas hvy blues rock guit, 25. Dedicd sngrwtr w/ing hr, bell bottom image. Avail to form grp. 213-739-3726
•Acous/elec lkg for positive, srs musicians. Mandolinist, violinist, accordionist, horn section, drms, etc, to write alt/rnt, upbeat rock, Hawaii, Laini style. Pete, 310-396-6294
•Aggrav blues & rock p/hr. 20 yrs pro exp, sks pro recrdng or tour. Shawn, 805-682-3213
•Aggrav HR guit w/short hr image sks estab showcng band. 818-304-9031
•Aggrav, pissed off gut team w/industry connex, tint, att & hr. Sick of unreliable, untimed flakes. Lkg J/F band ala Skids or Sabbath. Greg, 818-761-1706
•Blues guit sks pro dual band. The best guit in town doesn't get to play. Quick learner, polite, easy, no problem. Christopher, 213-656-4992
•Blues/rock, R&R guit, sks pro sit. Infl by grts. Roy, 213-876-6347
•Creatv, well versed, agrvrs guit ply w/ions of feel, endorsements, toung exp & image, sks vtrns sit. No ego or BS. Tony, 818-988-5138
•Europe, where are you? Young, grt lkg, melcd guit w/ deal, lint, sns of humor, sks compl band w/keybrds & xint cs/s w/mt image. 818-532-5641
•Exp ld guit avail for melcd HR band. Abel, ks, dedicin, exp, tmspo. Infl Kings X, Journey, TNT or anything that's ed. 213-913-1556
•Exp, versatl guit avail for recrdng sit. Very easy to wrk with. 818-781-6721
•Fem for 140 rock act for prodr w/maj lktl & maj motion pic connex. 310-459-0359
•Full auto guit lkg for band. Novaro, Ice Cube, Cypress Hill, W. Bonnie, 213-957-2198
•Guit lkg for band. Blues, funk & HR. Rich, 818-243-7784
•Guit plyr & bs ply team lkg to J/F new band. Have sngs & lyrics comp. Infl are O'Ryche, VH, Scorp, Skids. Studio avail. 213-851-5521
•Guit plyr w/image & style sks srs R&R band. Chad, 818-888-5207
•Guit plyr w/pro exp, Aere image, toung equip, strong voc abil, for red hol R&R band w/something happening. 213-656-5227
•Guit sks orig rock act w/hrd bluesy edge. I have road & studio exp, xint equip, att, chops & short hr. 818-980-8307
•Guit, 25, 10 yrs exp, no ego, no image problems, just dedicin & musicianship. Skg voc. Infl Extreme, Mr. Big, VH, Beatles, Mania, 818-333-5162
•Guit, 26, pro exp & pro gear, sks estab hvy rock band. Infl Ozzy, VH, Lynch, Shotgun Messiah, Pls, only srs proj. Willie, 213-850-6579
•Guit, bst sk to form the most slammng rock band ever. Tons of tunes & ideas. Skg voc & drmr w/same. Roht, Eumie, Beatles, Grac, 213-851-4582
•Guit/dg voc avail for wrkg T40, classic rock or any style cover band. Dbls on keys, seqncng & bs. Mark, 213-653-8157
•Guit/sngwrtr lkg for something sorta alt/rnt, sorta rockin', sorta bluesy & occasnally flashy, always catchy. Srs only. Sks. Gary, 818-986-1208
•Here's a new twist. A virtuoso guit w/out an att who writes memorable sngs. Lkg for Leppard, Jovi, Mr Big thing. Demo avail. Jeff, 818-712-9420
•Ld guit w/image & equip sks alt/rnt rock band. Infl Pearl Jam, Love Bone, Temple of Dog, Doors. 714-645-5105



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., SEPTEMBER 2, 12 NOON

-Ld guit w/image & Les Paul, Marshall sound sks 70's style rock band 713-645-5105
-Ld guit/sngwr. Total pro, abil, klg, gear & bckgrd vocs. Maj recding & tour exp to J/F HR grp. Steve Thomas, 213-969-9095
-Name guit avail for signed HR act. No altmrv. 818-753-0618
-Pro id guit w/aggrsv. Euro, HR/HM style. Avail for pro band. Infil Michael Shanker, Gary Moore. Brian, 818-762-5445
-Pwrhouse, lastfl, meidc, blues rock guit sks pro srt only. Infil Beck, Bad Co. ZZ Top. Currently doing session wrk in LA. Pros only. 818-761-9354
-R&R guit/voc/sngwr. Allman, Richards, Page, Taylor, Gibbons, for band w/roots in southern soil. Ld/slide/tunings. Vintage gear. 310-376-2081
-Red hot id guit plyr klg for killer singr to team up with & form Zep of the 90's. Must have grt vox & star qual. Blues based like Aero, Grt White, Brad, 213-656-5227
-Reggae/jazz, rock guit, 32, xpress, flowing improv, eloquent chord vngs. Album, tour credits. X-Ras Michaels, Specs, X-Sopadilla. Avail. Dade Hauskins, 310-695-4089
-Rhythm guit klg for R&R band. Infil Keith Richards, Joe Perry, Angus Young, Rick Nelson. 213-935-6042
-Rhythm guit, hrd edgy street rock w/groove. Lng hr, boots, equip & imspo. 213-620-8776
-Screaming, creatv, HR/HM guit to J/F band. Grtsngwr, chops, image. VH, Slaughter, Paul. 213-662-7657
-Strat through Super to hook up w/mid stress blues gig w/ dates in future. Bckng & sld id vocs. Kevin, 818-767-1230
-The ultimate party guit, raw style, soullf licks, tasty grooves, R&B & funk. I've pld w/te biggies. 818-710-1292
-Verstl guit w/ro rig skg wrkg T40 band or recding sessions. Pros & paid sits only. Dave, 213-463-9413
-Verstl pro avail for paid sits, appeacms in Guitar World & Guitar Player mags. 818-705-4729
-Vary flntd id guit, id voc team, avail to J/F band in vein of Pantera to King Diamond. Paper #310-970-3682
-Weap, early Kiss type guit & dmr avail for band. Black hr & tattoos. We have rehrl spc & we're ready. 818-363-9279
-Xtra ordinary blues/rock guit avail for wrkg sits. Will travel. 213-464-8845
-Young, energetic guit w/everything lkg to J/F HR, meidc rock band. Srs only. John, 213-887-8699

-2 pro guit plyrs wid to compl band. Mgmt, atty, EP, currently in Rio area. Infil Skids, Cruie, Love/Hate. Young punk att only. 818-587-2990
-2nd guit to compl band. Integrity, dedictd & emoton a must. Atmosphrc, soullf music. Mike, 213-851-9058; 213-466-0513
-2nd guit wld. Textural, moody sound. Infil Edge, Gilmore, Stevens, SPX90's. Only the best nd inquire. 818-786-4287
-70's type guit wid for pwr metal, classic rock band. Into Sabbath, Crowes, Beatles, Metallica. So Bay area only. Alex, 310-534-1184
-90's rock band sks guit. 2 guit bluesy rock. Mgmt, labl intrst. Voc nidd. Rhythm important as id. Groove is the key. 818-503-5750
-ABSURD WORLD sks altmrv, innovatv guit w/bckgrd vocs. Progrs band, L.Colour. Difficult snrgs for meidc axemen. Commtmtn, No flakes, generics or metal heads. 5-9 pm, 818-763-5318
-Acous guit wld. Pref fem. Grt bckng vocs a must. Dark, gothic, cntry music. Crowes mt the Cure. Focused proj. Srs only. Michael, 213-851-6256
-Altmtv band w/maj labl intrst sks id &/or rhythm guit plyr, acous/elec style. Call Sam, days, 714-474-7900; eves, 213-888-1531
-Altmtv rock band skg rhythm guit plyr. Srs replies only. No drugs. 818-562-1386
-Bluesy R&R grp sks rhythm guit plyr. Hvy groove, Keith Richards type. Cool & ready. 310-215-0349
-Crunchy, tasty 2nd guit for last sing. altmrv act ala Replacemts, Material Issue, Ramones, Clash, Husker Du. Srs labl intrst. LA Rehrls. Denny, 714-841-0309
-Dance, trance, experimnt, alter natvngs. Infil Sonic Youth, Jane's, Capt Bealheart. 818-222-2463
-Drmr & guit skg gult/kybdst to do orig & T40 & to recrd. Must be avail for road wrk up to 6 months or more. Paying gig. 213-739-4083
-Drmr klg for guit plyr that plys w/style of Robin Trower or Hendrix who writes to start up band. Ferdie, 213-664-2869
-Drmr/voc skg guit/voc who dbis on keybords to form weekend gnging band. Rock, pop, R&B. Quick learning, exp only. Mike, 805-493-0707
-Estab acous trio w/bckng gigs & following sks gult/sng/ala CSN, America. Ed, 818-503-2419
-Fem guit for T40 pop/rock act/media household. Maj/labl, maj motion picture industry connex & prodcr. 310-459-0359
-Fem guit plyr nidd for all fem cntry band, SOUTHERN STAR, reforming in LA. Nadine, 310-858-1671
-Fem guit wid for altmrv, funk/pop band. Paid gigs. Infil Peppers, U2, REM, P-Funk, 213-856-8927
-Fem voc/artist wnts complete, creatv, altmrv guit w/roots & edge le Concrete Blonde. Snrgs, dmrc & connex in place. 310-285-3218
-Former 3D Picnic members skg guit. Infil Pixies, Lush, Cave Dogs, Teenage Fan Club, Carolyn, 213-957-1369
-Globe Music artist w/publishng deal & maj labl negotiations sks guit, exp in industrial music to acous/rock, funk, vocs a plus. Al, 213-850-7139

-Gothic band w/following, labl intrst & rehrl spc sks guit w/gd att, xlmf image. Infil Siouxsie, Ministry & Bauhaus. Lv msg, 310-551-9090
-Gothic guit ala Bauhaus, Queen, Zep, w/wall of sound ndd by artistic rock act w/ded, mgmt, atty, intense, orgasmic feel plyrs. Scott Forrester, 214-407-6775
-Grunge, feedback noise guit nidd for altmrv band. Infil Mud Honey, Jesus/Mary Chain, Bob Mould, Fugazi, Todd, 818-762-5657
-Guit nidd. Must be exp & lntd. Infil Camper Van Beethoven, Fishbone, John Coltrane. Brian, 818-345-4334
-Guit to form partnership w/solosng/wrtr. Acous now but wld to get plugged in. Not boring. Mary, 213-463-4146
-Guit wid by bst to jam & form raw, ambitious band. Crue, Guns, etc. Have lines, lockout, hillywd rehrl & PA. No idiol posers or typical LA flakes. 213-465-3001
-Guit wid by fem voc/colt to Nymphs, Pearl Jam, Pretenders & Hole. Let's pebble & form HR band. 310-390-2317
-Guit wid for 2 guit band. Plyng all orig snrgs. We have mgmt, imos & contacts. Just klg for the right plyr. Call for more info. 213-661-0629
-Guit wid for meidc blues band w/hvy edge. Have atty & legal showcs's pending. Must be road ready w/dedictn, taste, image, exp. Dave, 213-882-8541
-Guit wid to form srs minded, KZLA cntry. Voc/wrtr w/ matrl. Melanie, 818-993-4098
-Guit wid, 4 pc band, Keith Richards '72, Ron Woods '75 image. Either you ply & lk this way or you don't. Frank, 213-465-5259
-Guit wid, into Bluesies, Run DMC, Body Count. Versility & crunch req'd. Pds lv msg, 310-402-2261
-Hey, are you ready for the 21st century? Voc a must for this proj. id & rhythm. Alwater/Glendale area. Top qual, pls. Crash, 310-374-0413
-In srch of guit plyr, kind of 60's, 90's pop/rock. 310-839-5452
-Infil Jane's, S.Pumpkins, Sabbath. Must be sngwrtr. Tony, 818-896-7598; Mike, 310-826-5706
-J/F plyr wid to form band. Intense, versil, creatv, hvy, textural, wrtng a plus. Beatles, Rush, Floyd, Jane's, Nirvana. 310-399-1756
-Laid back id guit nidd. Ply acous & elec. Slide a must. Ala Cooder, Campbell, Richards, Garcia, Betts. Age 21-28. Must be exp. Cody, 310-915-0402
-Ld guit wid to form orig HR band. Must be ambitious, reliable & drug free. Rachel, 213-979-2030
-Ld guit wid ala Ronnie Woods, Mick Taylor, by genuine Keith Richards style, open tuning, rhythm guit/sngwrtr. Nile, 818-705-0875
-Ld guit wid by sng/sngwrtr, rhythm guit & dmr to join band. Pixies, Pearl Jam, Richards, Concrete Blonde, Replacemts. Susan, 213-460-2532
-Ld guit wid by sng/sngwrtr/acous guit for pop/rock band. Infil include REM, Michael Penn, Toad/Sprocket, Jules Shear. College orientd style. Dave, 818-848-7210
-Ld guit wid by the best Stones, Crowes type band in LA. Immed gig, labl, connex, legal rep & mgmt, 818-991-7363
-Now holding auditions for gult/kybdst for STEEL PROMISE, to compl studio wrk. Must be avail for maj toung. Jenna, 310-452-0844; John, 818-901-9797

-Old school id guit for American R&R band. Must be able to create parts, riffs, hooks. Feel over technique. Must sing bckups. 310-657-5956
-Page mts Hendrix mts Gilmore mts psychdc. You must absolutely have it all or don't call. Under 30. Tony, 213-957-1343
-Pearl Jam, Rush. Innovatv guit soloist w/bckgrd vocs for prcgrsv rock band. Difficult snrgs for meidc axeman. C/mmtmtn good. No fusion, speed demon. 4-9 pm. 818-763-5318
-POOL HALL RICHARD sks id guit ala Woods, Taylor, Perry. Image a must. 213-856-5662
-Pro act forming. Sks creatv & responsbl muscians only. R&R ala Journey, Foreigner, Genesis. Tom, 818-891-7956
-Pro guit wid for blues rock based boogie band. Vocs pref'd. Call Mike after 6, 818-892-4016
-Pro guit wid. Bluesy rock style ala Pat Thrall, Gary Moore, for studio & industry showcs wrk. Bob, 818-506-1043
-Queen. Sra muscians to form Queen cover band. We nd a Brian May, Mark, 805-496-6355
-Rhythm guit & bst sk dmr, id guit & voc for meidc HR band. Rick, 213-876-2751; Matt, 805-492-1725
-Rhythm guit nidd to compl bluesy R&R lineup. Open tune, 5 string, slide, all cool. Keith, Izzy, Rich types wid. 818-785-0471
-Rhythm guit w/bckup vocs nidd by cmrcd rock band. Prodcn deal w/maj studio. Free rehrl spc. Keybord abk a plus. Tommy, 213-960-1070
-Sax, sax & rtrf rock band sks black hr, K/A, laid back guit for old Crue, LA Guns style sleaze band. No pyrrals, GIT, yung gang yung. 818-764-2436
-SG, ill fem HR act on labl klg for fem guit. 310-288-9660
-Sng/r/guit team klg for guit, bs plyr & dbl bs dmr. O'Ryche, Maiden, Scorp, Priest infl. Pros only. Prowler, 818-908-1658; 818-988-0195
-Top notch guit avail. Xlmf lng hr R&R image. Xtensy studio & live exp. Grt equip & chops. George Allen, 310-397-6241
-Uniq guit wid by male voc to form band into grt sound, not bst noise. Infil INXS, U2, Simple Minds. Shane, 213-871-1555
-Voc/guit forming band. Lkg for hi qual, pro guit who wnts to rise above the usual. Riff, 213-469-3647
-World class guit/voc wid. Pro tint, exp, killer sound, rock image, for recding, soundtrk, toung. San Diego based proj. Studio in Escondido. Peter, 714-876-9530

9. GUITARISTS WANTED

-#1 raw rhythm guit for over the top, semi glam proj. Blonde, black straight hr. Tint, connex, mgmt, srs only. Pls. No husbands or fathers. 818-545-1232
-101% dedictd guit wid to form band. Infil Stones, Faces, tes, etc. No egomaniac guit heros. Must have young, skinny, white boy image. 213-896-6100

-2 pro guit plyrs wid to compl band. Mgmt, atty, EP, currently in Rio area. Infil Skids, Cruie, Love/Hate. Young punk att only. 818-587-2990
-2nd guit to compl band. Integrity, dedictd & emoton a must. Atmosphrc, soullf music. Mike, 213-851-9058; 213-466-0513
-2nd guit wld. Textural, moody sound. Infil Edge, Gilmore, Stevens, SPX90's. Only the best nd inquire. 818-786-4287
-70's type guit wid for pwr metal, classic rock band. Into Sabbath, Crowes, Beatles, Metallica. So Bay area only. Alex, 310-534-1184
-90's rock band sks guit. 2 guit bluesy rock. Mgmt, labl intrst. Voc nidd. Rhythm important as id. Groove is the key. 818-503-5750
-ABSURD WORLD sks altmrv, innovatv guit w/bckgrd vocs. Progrs band, L.Colour. Difficult snrgs for meidc axemen. Commtmtn, No flakes, generics or metal heads. 5-9 pm, 818-763-5318
-Acous guit wld. Pref fem. Grt bckng vocs a must. Dark, gothic, cntry music. Crowes mt the Cure. Focused proj. Srs only. Michael, 213-851-6256
-Altmtv band w/maj labl intrst sks id &/or rhythm guit plyr, acous/elec style. Call Sam, days, 714-474-7900; eves, 213-888-1531
-Altmtv rock band skg rhythm guit plyr. Srs replies only. No drugs. 818-562-1386
-Bluesy R&R grp sks rhythm guit plyr. Hvy groove, Keith Richards type. Cool & ready. 310-215-0349
-Crunchy, tasty 2nd guit for last sing. altmrv act ala Replacemts, Material Issue, Ramones, Clash, Husker Du. Srs labl intrst. LA Rehrls. Denny, 714-841-0309
-Dance, trance, experimnt, alter natvngs. Infil Sonic Youth, Jane's, Capt Bealheart. 818-222-2463
-Drmr & guit skg gult/kybdst to do orig & T40 & to recrd. Must be avail for road wrk up to 6 months or more. Paying gig. 213-739-4083
-Drmr klg for guit plyr that plys w/style of Robin Trower or Hendrix who writes to start up band. Ferdie, 213-664-2869
-Drmr/voc skg guit/voc who dbis on keybords to form weekend gnging band. Rock, pop, R&B. Quick learning, exp only. Mike, 805-493-0707
-Estab acous trio w/bckng gigs & following sks gult/sng/ala CSN, America. Ed, 818-503-2419
-Fem guit for T40 pop/rock act/media household. Maj/labl, maj motion picture industry connex & prodcr. 310-459-0359
-Fem guit plyr nidd for all fem cntry band, SOUTHERN STAR, reforming in LA. Nadine, 310-858-1671
-Fem guit wid for altmrv, funk/pop band. Paid gigs. Infil Peppers, U2, REM, P-Funk, 213-856-8927
-Fem voc/artist wnts complete, creatv, altmrv guit w/roots & edge le Concrete Blonde. Snrgs, dmrc & connex in place. 310-285-3218
-Former 3D Picnic members skg guit. Infil Pixies, Lush, Cave Dogs, Teenage Fan Club, Carolyn, 213-957-1369
-Globe Music artist w/publishng deal & maj labl negotiations sks guit, exp in industrial music to acous/rock, funk, vocs a plus. Al, 213-850-7139

10. BASSISTS AVAILABLE

-Altmtv bst sks estab band. Hrd edged, into Material Issue, Jean/Jezabel, old Cult. 818-998-7083
-Are you klg for a bs plyr in a hurry? Live performnc, studio, rehrl sits my specialty. Reasonable rates. Anthony, 818-782-9205
-Avell, bat for pro HR, groove band. Maj toung & recding exp. Xlmf chops, gear, lks & stage presnc. Pls, only srs pro nd to apply. Joseph, 818-753-7712
-Bs & dmr team, pro rhythm section avail to J/F HR/HM proj. Lng Bch based, image, equip, imspo. 310-594-6176
-Bs guit klg for wrkg T40 act. Have grt chops, image, exp. Some origz OK. 714-680-6608
-Bs man sks overseas tour. Styles Larry Graham, Stanley Clarke, Jamie Jamerson. Very strong id vocs. 213-871-8055 x 505
-Bs plyr & guit plyr team klg to J/F new band. Have snrgs, lyrics, complete studio avail. Infil O'Ryche, VH, Scorp, Skids. 213-851-5521
-Bs plyr klg for band into George Michael, ABC, Level 42, Tears, Howard Jones. Gd klg, 2 music degrees. 818-788-4684

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., SEPTEMBER 2, 12 NOON

-Bs plyr aka ltrld individuals or grp to form world class, dynamic, atmospheric, aggrv, cutting edge band. Lyrics, vision, melodies a must. Steve, 818-769-4155

-Bs plyr, reader, grt lks, xint references, avail for wrkg band w/paid gigs or recrdng. Absolutely no projis. Frank, 213-851-0608

-Bst & dmr avail. Very energic, hvy, no hang ups, no images. Have rehearsal room. Peppers to Ministry. After 4 pm. 213-660-8338

-Bst & dmr sk 2 guit for Orange Co proj. Infl Crimson Glory, Sanctuary, O'Ryche, King Diamond, Chops, image, equip, inspo. Drug free, pls. 714-774-4889

-Bst & dmr team avail w/orig, hvy monster sound beyond the 90's. Intense sngwrts only. Infl new Sabbath, Pantera, Megadeth, pwr groove. 213-876-5096

-Bst avail for paying gigs only. Blues, classic rock & cntry. Pro att, gear & image. Lots of exp. Can sing id. Contact Guenther, 818-780-7010

-Bst In Venice avail for band or to form w/guit. 11 yrs exp. Baglles, Rush, Jane's, Nirvana, Primus, Mike, 310-399-1756

-Bst aka wrkg srt, clubs, csls, recrdng. Grt feel for blues, cntry or rockabilly. Pros only. Xint equip. Steve, 818-761-1168

-Bst w/vocs avail for demos, fill ins, csls, Gd reader. Jazz, rock, R&B, etc. Graham, 818-901-9797

-Bst, 12 yrs exp, avail for wrkg srt only. No starting orig projis, pls. I'm a sideman avail today. Jeff, 310-422-5167

-Bst, guit, to form the most slammng rock band ever. Tons of tunes & ideas. Sk voc & dmr w/same. Roth, Extreme, Beatles, Craig, 213-851-4582

-Bst, just blew in from the East, sks classic rock cover band. 15 yrs exp laying down hrd & hvy. Matt, 818-753-8001

-Bst, phys all styles, prefers jazz, R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723

-Exp bst avail for aggrv, industrial, techno dance, rock band. Infl Sisters, Johnny Thunders, 9' Nails, Killing Joke, logy, Olivier, 213-871-8623

-Exp touring bst avail. Bcking vocs. All styles. Ron, 213-874-8181

-Fem bst skg srs HR/HM proj. Infl O'Ryche, Lynch Mob. Have chops, exp, lks & dedcin. 818-907-6741

-Fem bst w/vocs avail to J/F band. No MIT's or poodie heads, pls. 818-569-5559

-Guit wtd by bst to jam & form raw, ambitious band. Crue, Guns, etc. Have tunes, lockout, hlywd rehsl & PA. No ldlol posers or typical LA flakes. 213-465-3001

-Lng hr bt plyr lkg for HR band w/lks & sngs. Eric, 818-783-2821

-Male bst & fem keyboard team sk members to J/F tastef, progress rock grp. We have image, chops & gear. Infl Yes, ELP, Rush, 818-785-8069

-Skilled bst, 17 yrs exp, most styles. 4 & 5 string. Ld vocs & keys also. Grt equip. Sks any temp paying position. George, 310-640-6016

-Tail, thundering low notes animal nds pwr sound band. Priest, Wasp, Sabbath. No shrimps or wimps. Mark, 213-465-2615

-A1 bst for HH, 1 guit srt. Be verst w/time signatures, simple & complex melody rhythms. Infl by many classic styles. Billy, 818-955-9553

-AC/DC groove orientd bs plyr wtd for mldc HR band. 818-782-2592

-Acous/elec klt lkg for bst, mandolinist, violinist, accordionist, horn section, dmr, etc. to write altrmv, upbeat rock, Hawaii, African, Latin style. Pete, 310-396-6294

-Aggrv & confident bst wtd to join pro HR band w/maj mgmt & prodcr. Team plyr. Vt mts AC/DC. Connell, 310-398-6927

-Altrmv mldc bst wtd by wrkg band. Committd team plyr w/bcking vocs a must. Infl U2, Toad, M. Oil, Miles, 818-883-8750

-Altrmv rock band skg altrmv bs plyr for srs proj. No drugs, pros only, 818-562-1386

-Altrmv. Jaded but hopefl musicn wrts exp plyrs willing to begin at beginning. First priority sngs, perfmc. The industry can lend for itself. Jeff, 818-547-6636

-Amazing pro bst wtd for one of a kind hrd R&R band w/ grt sngs & vibe. Hilywd studio. Zep, Jane's, Flea, Nirvana, Who, 213-969-2445

-Are you srs about what you do? Can you do it better than any other bst in town? Infl Galt, Winger, Jovi, Paul, 213-467-5413

-AUDIO HARRASSMENT sks pr bs. Image, intl & personality req'd. Have studio, connx & most of all, grt music. Hrd groove Marshall grunge. Mike, 818-355-0543

-Band desires young, hungry J.P. Jones type for Zep mts Pearl Jam mts Floyd. Ply grt. No att. Tony, 213-957-1343

-Bing Crosby mts Faith. Xint band sks ba plyr overflowing w/profound ideas. Be muscular w/insp. Mgmt, agent, gigs, studio. Rick, 213-469-6748

-Bs plyr ndd for energy band, all orig, enthusiam priority. Over 25, pls. Jeff, 714-635-8158

-Bs plyr ndd for intense metal, crossover, punk, HR, pop, rave proj. Psychos only. No flakes. Everything from Cure to Slayer. Chris, 213-664-4987

-Bs plyr ndd for org, verstl band. No drugs. Must be srs, open minded. Call before 9 pm. Steve, 310-644-5315

-Bs plyr req'd for pwrfl, pro 2 guit HR act. Abil, lks, hr, presnc a necessity. Must be stage & studio ready. 310-285-8331

-Bs plyr w/bcking vocs & hypnotic grooving style wtd for plant jam to change the world w/guits & machines. 9' Nails, U2, Jane's, 818-901-3582

-Bs plyr w/bcking vocs to compl org, mldc R&R band. We have gigs. Nick Lowe, Willie Dixon & McCartney. 213-874-7841

-Bs plyr wtd by ldk/pop lro w/very strong matfr for coffee house circuit. Must be dedctd team plyr. Vocs a +. Bob, 310-827-3439

-Bs plyr wtd by punk/thrash band. Infl Misfits, Suicidal Tendencies. 310-559-2407

-Bs plyr wtd by punk/thrash band. Infl Misfits, Suicidal Tendencies. 310-926-6216

-Bs plyr wtd for all org rock band. Over abundance of orig. Infl too many to mention. Jim or Pete, 213-462-2691

-Bs plyr wtd for bluesy, swampy, groove orientd R&R band. No metal. Infl Zep, Crowes, Aero, GNR, AC/DC. Jeff, 213-878-0214; Gary, 213-957-0633

-Bs plyr wtd for cmrd rock band w/top prodcr/engineer. Maj tabl instrt, prate rehsl. 27-32. 818-840-9131

-Bs plyr wtd for new band forming. Keith, 213-731-9876

-Bs plyr wtd for recrdng & local tour, album in future. Pwr pop ala Joy Ride, Pearl Jam. Pros over 25, pls. Jim, 714-893-7988

-Bs plyr wtd for sng orientd, altrmv R&R band. Gd grooves & vibe. U2, REM, Roger, 213-937-1714

-Bs plyr wtd to round an all pro HR act w/maj mgmt & prodcr. AC/DC mts VH. Jay, 818-366-6559

-Bs plyr wtd, verstl, for elec/acous, altrmv type band w/tem gd. Infl King Crimson, Kate Bush. Vocs a plus. Eli, 818-505-8108

-Bs plyr. Must be funky, soufl, pro & gd lkg. Style Gap Band, Cameo & Luther Vandross. 818-503-3895

-Baman w/big, round, shocking, fully loaded rockers ndd for artistic rock act/wdeat, mgmt, infl. Charismatic feet plyrs only. Scott Forrester, 214-407-6775

-Bst & voc ndd for mldc, HR band. Must sing, trmspo, gd wrkg att. Have studio in Glendora area. Bob, 818-445-2129; Mike, 818-358-5244

-Bst ndd for estab HR/HM act. Must have pro gear, trmspo & do or die att. 818-848-5519

-Bst ndd. If you're into the sound & lks of Crue & LA Guns, call. Bob, 714-827-4550

-Bst w/vocs for hi energy band. Not like the rest. Infl, us. No metal flakes or wannabes. Slop dreaming & call. Steve, 310-390-7903

-Bst w/vocs wtd by vox of reason, HR w/acous overtones like Bad Co, Kings X, Pearl Jam. Have 24 trk demo. Mark, 310-450-6578; Mike, 818-766-4180

-Bst wtd by AXIOM, orig pwr lro w/solid plyng style. Infl Hendrix, Kings X, Eric, 310-674-4007

-Bst wtd by dmr & guit to form jazz fusion, funk & blues orientd band. Pts be able to write qual music. Under 20 pref'd. Joe, 818-769-9847

-Bst wtd by dmr, well known guit to write hvy rhythm orientd rock. Be positive, mature. Average age, 30. Small rehearsal room to start. Dino. 805-255-7488

-Bst wtd by EVIL JESUS. Thrash/speed, hvy rhythm, aggrv vocs. Own rehsl spc & recrd instrt. Must have ltrmspo, gd equip. 818-249-0012

-Bst wtd by sng/sngwr/acous guit for pop/rock band. Infl include REM, Michael Penn, Toad/Sprocket, Jules Shear. College orientd style. Dave, 818-848-7210

-Bst wtd by voc, rhythm guit & dmr. Vocs a must. Solid, steady groove w/abl to explode on desire. Susan, 213-460-2532

-Bst wtd for BARNBURNERS. Nd a swinging, simple, solid, sng orientd bs plyr for gigs & recrdng. Infl Hank Williams, Creedence, Clash, Gordon, 310-205-8816

-Bst wtd for cover, mldc rock band. Infl Benatar, Pretenders, Runaways. Vocs a plus. Full time commtmt, part time band. Gigs upcmng. Todd, 818-782-3920

-Bst wtd for Marillion. Genesis. Yes type band. Formerly w/Epic/CBS Rec. 818-783-9057

-Bst wtd for off the road, groove orientd R&B band. 213-462-7093

-Bst wtd, hrd groove rock team plyr a must. Tint, image, personality req'd. Lockout studio in Hilywd. Must be completely dedctd. No losers. Johnny, 818-357-2316

-Bst wtd. Into Beasties, Run DMC, Body Count. Pls lv msg. 310-865-6404

-Bst wtd. Loud & aggrv. Into S'Garden & Cult. 310-202-7253

-Bst wtd. Rock w/blues & folk infl. Pro att & abil. 24 trk recrdng. Last gig. At My Place. 818-547-5763

-Bst, w/keyboard abil pref'd, wtd to form progress, light/hvy blues infl rock band. Infl Zep, Floyd, Tower, Tuli. 213-655-4951

10. BASSISTS WANTED

-#1 bs plyr ndd. Band infl Foreigner, Scorpis, early Leppard. We have lockout, PA, etc. Rob, 818-955-8622

-101% dedctd bst wtd to form band. Must have simple, solid style. Infl Stones, Faces, etc. Must have young, skinny, white boy image. 213-896-8100

-A boogie woogie, honky tonk, funky, cntry/bluesy HR band, SUICIDED SAINT, nd killer bst w/drive. Fun, cool dudes from the heart. Anz, 818-509-8807

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-DAB'S CHAMBER skg bs plyr. Pro w/strong vox, young, energetic perform, aggrv sexual att. Maj mgmt, maj labl instr. Jane's, Zep, Beatles, Kelly, 213-962-6009

-Dmrr & guit skg rock ready bst w/chops, image & equip. Must be dedic'td, pro & wrk ethic. 818-287-1225; 213-651-2829

-EARTH sks hvy groove orientd bst w/strong vocs. Elements of Kings X, Sabbath & Pantera. Jeff or J.A., 818-935-6252

-Fem bst wtd for T40 pop/rock act/media household. Maj labl, maj motion picture industry connex & prodr. 310-459-0359

-Fem bst wtd for altmrv band. Must be creatv & skillful. Cindy, 818-764-8239

-Fem bst wtd. Altmrv wrkg band sks commitd team plyr w/ bckng vocs ala Smiths, Costello & Pretenders. Bckng vocs must be smart. Sean, 818-880-6371

-Gothic pop Euro/American band sks bs plyr. Gigs, labl instr, tour, 310-208-3772

-Guit & dmrr kg for bs plyr for jazz. Pat Metheny, Rippingtons, Bob, 818-342-3766

-Guit & dmrr sk bst to do orig & T40 & to recrd. Must be avail for rock wrk up to 6 months or more. 213-739-4083

-HOE is still auditing male or fem bs plyrs for srs, Euro rock band. We have 35 mm video & will be performg & recrdng this fall. Rick, 213-856-0882

-HR, cmrrcl band sks bs plyr w/bckng vocs. We have rehrl studio in Lng Bch. Pierre, 310-425-8999

-Hrd core bst wtd by ld voc, ld guit team to form band in vein of Pantera to King Diamond. Pager #310-970-3682

-Low pressure blues sks bst to ride in pocket. A few rehrls, a few gigs. Wnt no stars, no huge money. Kevin, 818-787-1230

-Now holding auditions for bs plyr for STEEL PROMISE, to comp studio wrk. Must be avail for majtourng. Jenna, 310-452-0844, John, 818-901-9797

-Pro act forming. Sks creatv & responsbl muskns only. R&R ala Journey, Foreigner, Genesis. Tom, 818-891-7956

-Pro bst wtd for blues rock based boogie band. Vocs pref'd. Call Mike after 5. 818-892-4018

-Pwr thrash band nds tastl, speed bst. Should have tmpp, gd equip, dedic'tn. Have recrd instr but nd bst. 818-249-0012

-SIMON LE GREED sks aggrv bst w/po gear, stage, studio exp, demo pref'd. Pros only. We have full time rehrl. Dave, 818-763-0553

-Spectacular voc, guit & dmrr sk verstil, adventurous bst for R&B Infr rock band. Infr 1960's R&B, Stones, Free, Kravitz. You won't be disappointed. 818-831-0149

-The Western Wasteland is ready to receive new gods. Cult, Guns, Nichi. No labls. Classic rock. Mick, 213-653-4551

-We have rehrl, recrdng, band promo facilities. All we nd is you. Bst ndd for rock orig music tro. Pros only. Michael or Tom, 818-994-8113

-Wrd, bs plyr for orig, sensual blues HR band. Purple, Zep, Doors, Robert Johnson, Scott, 310-374-2775

-Wrd, energetic, versil bs plyr. Vocs a plus. Image a must. 2nd instrument a plus. Infr Crowded Hs, Jellyfish, Police. Justin, 310-820-2024

11. KEYBOARDISTS AVAILABLE

-Euro pianist sks employmt as soloist or w/band. No accompanmt. 213-663-3999

-Fem keyboardist & male bst team sk members to J/F tastl, progress rock grp. We have image, chops & gear. Infr Yes, ELP, Rush, 818-785-8069

-Fem keyboardist, R&B, jazz, T40, comp, standards & other styles. Pro, exp plyr. Bckng vocs, some lds. Recrd, studio exp. Paid sits. 818-784-2740

-Keyboardist avail for session wrk, studio, live, tours. Own gear & tmpp. Bert, anytime, 213-957-2778

-Keyboardist, dmr program, keybd progrm, voc, avail for recrdng sits. All styles including rock, R&B, funk. Mark, 213-653-8157

-Keyboardist/accompanist avail for wrk. Pys, sight reads well. All styles. 818-509-2689

-Keyboardist & fem dmrr avail for anything that pays. Gd PA, equip & tmpp. Call for details. 805-251-4049

-Ld voc/piano plyr sks overseas tour. 100 covers, standards, jazz, T40, R&B. Dm machine. 213-871-8055 x 505

-Multi keyboardist, Bernie Worrell type, but all styles. Top gear, chops, xirt voc, avail for paid live/studio/tour sit. Have demo studio. Lv msg. Dan, 818-409-9767

-Pro keyboardist w/grt image, equip & chops kg for pro signed/mgmt band sit. Currently has solo CD out which wrote, perf'd, procd himself. 714-396-9908

-Pro rock keyboardist/wrkr skg srs pro sit. Offer chops, gear, image & matrl. Wtdk w/may signed acts. Styles from O'Ryche to Stevie Wonder. Greg, 818-761-4974

-Skg wtd into textures, space, groove, dynamics & melody. Infr Blue Nile, Cure, Lush, Siouxsie, Cocteau, Ken, 818-352-9728

11. KEYBOARDISTS WANTED

-90's rock band sks keyboardist w/grt sound & bckng vocs. Mgmt, labl instr, lockout. You must bring something to the party. 818-503-3750

-Accordian plyr for rockability Tex Mex, CONJUNTO. 213-957-0256

-Altimrv band, acous/elec w/maj labl instr, skg keyboard plyr. No att problems. Call Sam, days, 714-474-7900; evens, 213-888-1531

-American/southern rock band w/labl instr sks keyboardist. Nicky Hopkins style. Smokers, drinkers, roadhouse rattlers welcome. Lng fr image. Steve, 310-517-9818

-Are you a keyboardist? New rock band forming in Hilmyrd would love to talk to you. Robert, 213-963-9184

-B3 & Wurflizer sound. R&B band. Must be open minded. Greg Altman, Crowes style. 818-969-0843

-Black fem keyboardist who is ld singer & songwr. Dance choreography & gorgeous. Christian contmrv R&B band, nnd ASAP. Carey, Houston, Baker, Tina Marie. Gilbert, 310-884-4654

-Black male & fem keyboardist who are singers & songwr for Christian contmrv R&B band ASAP. Infr Wonder, Luther, Richie, Commission, Baker. Steve, 310-828-7077

-Black male keyboardist w/singr & veterl songwr wtd for Christian contmrv R&B band, ASAP. Infr Luther, Commission, Wonder, Richie, Richard, 818-707-0118

-Christian contmrv R&B band kg for fem keyboardist who is ld singer & veteran songwr. Infr Baker, Houston, Carey, Tina Marie. Mark, 818-780-0038

-Dmrr/voc skg keyboardist who dls on guit to form weekend gigging band. Rock, pop, R&B. Quick learning, exp only. Mike, 805-493-0707

-Fem keyboardist for T40 pop/rock act/media household. Maj labl, maj motion picture industry connex & prodr. 310-459-0359

-Fem keyboardist nnd for all fem cntry band, SOUTHERN STAR, reforming. LA. Infr, 310-858-1671

-Fem keyboardist wtd for altmrv, funk/pop band. Paid gigs. Infr Peppers, U2, REM, P-Funk, 213-856-8927

-Global Music artist w/publishng deal & maj labl negotiations sks guit, exp in industrial music to acous rock, funk, vocs a plus. Al, 213-850-7139

-Gothic pop Euro/American band sks keyboard plyr. Gigs, labl instr. 310-208-3772

-Greg Altman, Billy Preston type wtd by R&R southern, gospel, soul, R&B blues band. 310-470-7167

-Hey, are you ready for the 21st century? Vocs a plus for this proj. Alwatar/Glendale area. Top qual, pls. Sampler! Bern, 818-246-9871

-Hay, man, Americana band ala Replacements, Petty, sks rootsy, soufl, keyboard plyr for gigging pop w/mgmt & labl instr. Guit a plus. Charlie, 213-654-5856

-Instimtl fusion rock grp sks out to lunch, mad individual who's into 70's keys. Jan Hamer, George Duke, Chick Corea. To gigs, jam, recrd? Jimmy, 213-882-8239

-Jazz guit & dmrr kg for keyboard into Pat Metheny, Rippingtons. All orig music to showc. Bob, 818-342-3768

-Jazz, pop piano plyr wtd immed by fem voc for club wrk. Must read sheets. 818-781-3589

-Keyboard nnd immed to come existng Van Der Graaf Generator coverband. Intent on concert performncd Pawn Hearts. Pref Hammond, sampler. Alan, 213-660-2278

-Keyboard who can dbl on rhythm guit & sing vocs wtd for giant plan to change the world w/guits & machines. 9' Nails, U2, Jane's. 818-801-3842

-Keyboardist wtd for intensely driven music. Michael, 818-776-1038

-Keyboardist wtd for Marillion, Genesis, Yes type band. Formerly w/Epic/CBS Rec. 818-783-9057

-Keyboardist wtd for melic HR band. Flying live & showcng. Mike I have lng hr & demo. Bckng vocs impprtnt. 818-960-2472

-Keyboardist wtd for R&B grp in the rap vein. B.I. Gread, 714-525-8698

-Keyboardist wtd to ply B3, elec piano. We supply. For rock, rock/blues w/mgmt. No metal. Must be between 22-32. Chris, 213-467-1661

-Keyboardist/compar nnd for collab & band. Infr Stones, INXS, Prince, Very strong contacts. Maj prodr, etc. Call if you've got it. Mark, 213-850-7284

-Keyboard plyr wtd by altmrv type band w/labl id. Infr Crimson, Kate Bush. Vocs a +. Taryn, 818-505-8108

-Laid back keyboardist wtd. Honky tonk, rock, barrel house boogie woogle & cntry blues ballade ala Dr. John, Greg Altman, Nicky Hopkins, B-Hornsey, The Band. Age 21-28. Must be exp. Cody, 310-915-0402

-Lkg for keyboard into Bruce Hornsby, Marc Cohn, James Taylor by ASCAP wrkr/voc to write new tunes but already have some grt lones recrded. 310-854-3843

-Lkg for keyboardists who is Infr by Stevie Wonder, Greg Altman, Billy Preston, Etta James, Christopher, 310-451-0434

-Lkg for professor B3. Funky in & out groove doctor ala Billy Preston. 100% dedic'tn a must. Pay negotiable. Winnie, 310-452-3930

-Prog band sks killer keys. Infr Fates, Dream Theater, old 'nwie. Srs inquiries only. Rob, 714-856-2173

-Sociopathic, cybernetic singr ala Lemmy, Eric Burdon, skg keyboardist/DJ/w/sampler to form noise monster, industrial heaviness. Elvis, 310-478-6828

-Srs cmrrcl rock band sks monster keyboardist. Image & vocs a +. Johnny, 818-964-8882

-Studio caliber keyboardist/programmer wtd by all orig, progress pop/rock grp. Srs pros only. Sounds before chops. Bckng vocs a must. 818-998-7106

-World class multi keyboardist/voc wtd. Pro thrl, exp, image, for recrdng, soundtrk, touring. San Diego based proj. Studio in Escondido. Peter, 714-676-9530

12. VOCALISTS AVAILABLE

-22 yo voc avail to J/F hrd rocking, blues Infr, in your face band. Infr 4 Horsemen, Screem, Dangerous Toys. Tony West, 818-708-1924

-Altimrv fem voc w/grt image forming new band. 10,000 Maniacs, REM. Pros & dedic'td only. Monica, 213-653-1430

-Attractv fem voc kg for wrk, recrdngs, demos, etc. Pop, R&B, gospel, jazz, etc. Tara Word, 213-756-8418

-Attractv, pro, young male voc avail for demos & gigs. Reasonable rates. Harrison, 213-913-0439

-Awesome male ld voc for estab HR band. Mgmt, labl deal. Infr Hamer, O'Ryche, Hattori, Slaughter, etc. Many styles. No flakes. 303-287-3730

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 •Black demo singr avail, soufl, lyrics wrtr of pop, rock, gospel, dance. Stanna, 310-826-3518
 •Bluse voc w/rock infl sks wrkg band. No posers, no drugules, no egos. Just gd music. Ed, 818-503-2419
 •Exp fem pop/rock voc lkg for pro recrdng proj. Hllywd based. Kimberly, 213-461-3461
 •Exp male voc/saxophonist sks srs R&B, soul, hip hop prof. Demo avail upon request. 213-256-9683
 •Exp singr avail, always phys killer. Tastell rhythm gult. True soul & stage romp. Snge & collab. Nirvana, Morrison, Pearl Jam, Weir. 213-969-2445
 •Fearless & ready. Fem voc/poet sks HR band into Nympts, Hole, Pearl Jam, Pretenders. No lonely dudes. 310-390-2317
 •Fem Christian voc skg to J/F pop or soufl R&B band. Infl are G. Estefan, Benatar & Amy Grant. 714-778-3925
 •Fem exp male voc/singr/songwrtr sks gult collab or band. Previous solo album. Styles Chrissy Hyde, Patty Smith. Lor. 213-969-8063
 •Fem pop singr sks sngwrtrs. Has demo deal. Pop, dance style. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd Box 572, W Hllywd CA 90089
 •Fem pop/rock singr/dancer/lyricist sks band or musicians to collab for perfmnce & demos. Joan, 818-907-9050
 •Fem singr sks aggrv, alt/mv HR band. Infl by Jane's, Sonic Youth, Concrete Blonde, Lizzy, 818-985-8427
 •Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 •Fem voc w/grt pipes lkg for band. Infl by Benatar. No flakes nd apply. Heather, 818-980-0990
 •Handsome young R&B soul singr/lyricist, fantastic 3 oct vox, grt dancer, wnts to make Jam/Lewis, Prince style music. Pros only. ns. Michael, 310-285-7956

•Japanese fem singr sks band. I have demo tapes. 818-965-9427
 •Ld singr, blues/rock infl, ready for anything. Craig, 818-753-4341
 •Male R&B id voc sks overseas tour. T40, hip hop, quiet storm, showm'n, Las Vegas exp. 213-871-8055 x 505
 •Male rock voc w/ing hr image & club exp sks estab rock band. Brad, 818-347-0711
 •Male voc, 12 yrs exp, 4 oct range, maj labl credits avail for pro demo wrk. No bands. Tape & resume avail. Rory, 310-204-5682
 •Male voc, pissed off & proud. I have lks, vocs & att. Lkg for the same. Infl Roth mts Joey Ramone. Tommy, 818-752-2598
 •Male voc/lyricist sks gult/writing partner to form xprssy, college radio band. Infl U2, Sting, Elton John, Richard Thompson. Kirk, 213-969-8096
 •Orig perfmr/thinker into Love/Bone, Zep & U2, lkg for grt band. Gabriel, 818-885-7264
 •Pop/singwrtr lkg to make myths & music! exp ala Doors but very hrd & funky. Must be soufl & srs. Tony, 310-281-6837
 •Pro fem jazz, pop, R&B voc skg pr orig band w/wrk or contract. Have tour exp, gd att & am also instrmntist. 818-893-9391
 •Pro singr sks estab HR act. Zep, Scorp, AC/DC, etc. Srs inquiries only. Mark, 804-669-1864
 •Pro voc avail for pro proj. Image, chops, moves & exp. Infl Gillian, Plant, Coverdale. Anything w/emotion. No garage or weekend types. David, 310-630-2934
 •R&B tenor singr/sngwrtr avail. Lots of road & recrdng exp. Infl Cook, Hufnag, Robinson, Elmer, 310-399-4492
 •Semi glam voc avail. Infl old Slaughter & old Winger. Adam, 818-559-7384
 •Singr/sngwrtr forming band. Infl Sabbath, S'Garden, Temple of Doa, Tool, Andre. 818-761-0288

•Singr/sngwrtr/acous gult sks gult orientd pop/rock band. Infl include REM, Smotherens, Michael Penn, Jules Shear. Dave, 818-848-7210
 •Sociopathic, cybernetic singr ala Lemmy, Eric Burdon, skg keybdst/DJ/w/sampler to form noise monster, industrial heaviness. Elvis, 310-478-6626
 •Star id voc of estab recrdng & perfming HR band lkg for new pro HR sit. Betsy, 818-763-0553
 •UK baby boomer, versl voc, w/image & xtensv perfming & recrdng exp sks band or individual into contmprry rock, R&B, jazz fusion or honky tonk. Roger, 213-888-9123; 818-267-0721
 •Versatl, attractiv fem voc avail. Pop, R&B & jazz styles. Live gigs, sessions & demos. Total pro. 310-288-4118
 •Very ltrnd id voc. Id gult team avail to J/F band in vein of Pantera to King Diamond. Pager #310-970-3682
 •Voc avail for hrd edged Journey type band. Have clean vox & Perry type image. No personal problems or egos. 213-463-4505
 •Voc avail: Sks dedictd individuals to form band. Gd lkg image & ltrnt a must. Infl by everything, bluesy, mldc, hrd, grooving. Srs only. Johnny, 310-444-9804
 •Voc pro, avail for session wrk. Male, 38, maj labl credits, grt control, grt range, grt edge. A grt voc can make the difference. Scott, 805-297-2468
 •Voc, aggrv, animated, soufl, nasty, scream in your face, waist length hr, sks Bullet Boys, Scream, Love/Hate w/unk edge & very lng hr. Kevin, 818-753-9695
 •Voc, gult plyr lkg for new & upcmg band into Metallica, Danzig, Hendrix. Have cool tk. trnspo. 310-473-5752

•Voc/sngwrtr skg to J/F band. Infl Simple Minds, INXS, U2 to George Michael. 213-871-1111
 •Voc/sngwrtr sks to J/F srs, orig R&B band. No metal. I have image, studio & video exp & contacts. Alan, 310-397-0795
 •World class metal voc avail for world class band. Bkups, connex, do studio proj. Will relocate. Have passport. Only srs call, pls. 303-287-3730

12. VOCALISTS WANTED

•#1 boy wonder, lady killer voc wtd. Black, blonde straight hr. Range, wmt to succeed for thrll/kll over the top band. Connex, mgmt. 818-545-1232
 •#1 dangerous, passionate id voc/lyricist wtd for hrd, alt/mv band w/mgmt, srs labl inst. Infl Pearl Jam, Nirvana, Jane's, S'. Rasy/clean, exp. Dan, 310-285-8642
 •A #1 voc wtd by orig, HR/HM proj. Must have image & pwr. Call only if you got what it takes. Infl Slids, Kiss, Whitesnake. Glen, 714-839-8266
 •Aggrv voc wtd for very orig HR, thrash metal band. Must have lyrics. 818-752-9257
 •All types of vocs nrd, sound alikes pref'd. There is pay. Send tapes to Jeff Judd, 3175 S Hoover #152, LA CA 90007. Jeff, 818-778-3121; 310-390-9404
 •Alt/mv college radio band sks voc. We have matrl. Infl Mud Honey, Jesus/Mary Chain, Bob Mould. Todd, 818-762-5657
 •Alt/mv. Jaded but hopefl music writs exp plyrs willing to begin at beginning. First priority sngs, perfmcn. The industry can lend for itself. Jeff, 818-547-6836

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-Are you a non screaming, melodic voc/lyricist? This orig HR band w/no guit diarrhea would like speak w/you. Mgmt. 818-999-5715

-Artistic, uniq, creaty voc nodd for experimntl modern band. Have studio. 818-752-0568

-Bst nodd to form orig HR band. Must be reliable & ambitious, drug free. Sngwrting abil a plus. Rachel, 213-979-2030

-Christian HM band sks mature & dedictd fromtrm/voc. Must be pwrl & melc. We have connx. Infil Galatic Cowboys, Kings X, Metallica. 714-359-4260

-Dynamic ld singer nodd for orig blues based HR band. Zep, Floyd, Aero. 310-374-3526

-Exp male hip hop R&B. Example Janet Jackson, Shanice Wilson, for recrdng proj & proctn. No amateurs. Jeff, 213-876-2850

-Exp prof lem bckgrnd voc wtd by estab, progrsv pop/rock grp for live shows's. Pro sit w/light time commitmnt. Michael, 818-559-3355

-Fem bckup voc wtd. Must be slender w/black sound. Ready for deal. 4 shows monthly. Strong sngs, dance rock. Infil INXS, R&B. 213-655-4346

-Fem dmr prf nodd for all fem cntry band, SOUTHERN STAR, reforming in LA. Nadine, 310-858-1671

-Fem rap voc for bilingual rap for recrdng proj. 805-566-8200

-Fem singer wtd for new show touring US & overseas. Dancing skills a +. Send pics & resumes to S. Costa, 115 N. Small #4, LA CA 90048

-Fem voc nodd to be in girl grp. Must have strong voc abil. Attractv, slim, between 5'5"-5'7" w/sex appeal. Claire, 213-779-7474

-Fem voc wtd for blues/cntry rock band. 310-826-1806

-Fem voc wtd for pop, R&B, house/dance proj. 310-829-4193

-Fem voc wtd for R&B, dance, pop proj. Pros only. Tony, 818-965-7579

-Fem voc/musicon for collab, commtd partnership to make demo. I'm superb lyricist, metically gifted but not a musician. Pop, soft rock, ballads. Sean, 213-653-8782

-Flamboyant voc & sngwrtr for something different, like but not like Queen, Beatles, Zep. W/guit, dmr, sngwrtrs. No the man women haters. Video. 818-563-9585

-Food, ideal etc, groovy metal. Nd bst. Infil Jane's, Fugazi, Rollins, Miles, Hendrix, etc. Frank, 213-525-1265

-Fromtrm wtd, 21-30, ala idol, Gilmore, Bono, Morrison, Asbury. Cool spacious rock. Call machine to hear sng samples. 818-786-4287

-Guit & dmr sk voc. Have 24 hr lookout studio in Vernon. To do 140 & recrd. Must be avail for road wrk, up to 6 months or more. 213-739-4083

-Guit/sngwrtr sks male voc, 20-27, to compl cutting edge, melc HR band. Have 16 trk. Only very srs nd call. Doug, 213-466-6761

-Hey, are you ready for the 21st century? Instrmnt a plus for this proj. Atwater/Glendale area. Top qual, pls. Crash, 310-374-0413

-Hey, are you ready for the 21st century? Vox a plus for this proj. Id or harmony. Atwater/Glendale area. Top qual, pls. Bem, 818-246-9671

-HR lkg to go on the road. Must have equip, chops, dedictn, pro, hrd wrking. Eric or Jim, 818-287-1225, 213-851-2829

-Hvy & orig metal band, 6 yrs exp, sks male or fem ld voc. We are dead srs, don't call if you're not. Wes, 213-661-6003

-Guit Cocker, Ray Charles, Steve Marriot, Robert Plant, R.Stewart. Get the picture? Call now. 310-470-7167

-Ld singer wtd ala old Stewart, Tyler, Jagger w/sngwrting abil & image. Then this band can get back to what it does best. R&R, 818-981-4624

-Male ld voc for orig, sensual blues HR band. Purple, Zep, Doors, Robert Johnson. Scott, 310-374-2775

-Nd 2 fem singers to join band to do csis & clubs. Orig & cover matl. Must sing bckup as well as ld. 818-569-5619

-Orig voc nodd for newly forming all pro band ala Pearl Jam, Faith, L.Coulor. No Crue or Plant clones, pls. Avail to rehrls days. 310-217-7533

-OUTTA CONTROL is scrhrng for male ld voc. Range, style & creativy are minimum requiremtns. YNT, Hager, Vtl, Marc or Shawn, 818-705-8407

-POOL HALL RICHARD sks fromtrm ala Stewart, Jagger, Tyler, w/sngwrting abil & image. 213-462-7465

-Rhythim guit & bst sk dmr. Id guit & voc for melc HR band. Rick, 213-876-2751; Matt, 805-492-1725

-Singer wtd for hrd edged, cmrcd, bluesy band. Ronnie, eves after 6. 213-851-7810

-Sngwrtr urgently skg pop R&B, rave fem voc for proctn. Send pic, tape to 12200 Crystal Ridge Way, Northridge CA 91328

-SONS IN EXILE sks mature, charismc strng/lyricst messenger to compl very pwrl, hungry & diverse band. Wimps not nd apply. Nolan, 213-668-0700

-Star qual voc ala Gillan, Coverdale, wtd for world class, melc band w/sngs, bckng, deal pending, ready to recrd masters. Ron, 714-636-0528

-Teenage HR band w/rgt matrl & exp sks dedictn fromtrm, any age. Infil O'Ryche, Rush, Cult. Brian, 818-330-3405

-THE BRIDGE, hi harmony rock band ala Journey mts VH mts Zep, sks killer fromtrm. This is the one. Jim, 213-851-8554

-THE SIX GUNS, formerly the Cockney Mexicans, sks male voc for hrd driving, R&R sound. Pls call Juan, 818-338-7284

-Tipper Gore skg voc in the range of likes of James Hetfield, Chuck Billy, Dave Mustaine. Andy, 818-981-9050, 818-783-0405

-Tired of ads saying everything's yet offering nothing? Call us. HR that rocks w/velody is our sound. No time to waste. Andy, 818-359-9635

-Vancover B.C. HR acts sks voc. Range, image, Slaughter, Firehouse. Currently recrdng, EP on 24 trk. Shopping US deal. 604-984-2458

-Visionary guit lkg for singer/sngwrtr ala DLR, JBJ, to form HR band. Must be intellignt & drug free. Jeff, 818-712-9420

-Voc grp nds attractv, medium tall, pro fem R&B singer/dancers for club act w/rossover Christian recrd co instrt. All ethnic types. 310-288-7809

-Voc w/strng melody, abil & range, wtd to form progrsv, light/hvy blues infil rock band. Infil Zep, Floyd, Trower, Tull. 213-655-4851

-Voc wtd for psychalunkagroovadelic clan of tribal warriors w/muscl & creaty prowess of the likes of Funkadelic, Jane's, Peppers, etc. 310-863-2636; 714-536-8598

-Voc wtd for all orig proj. We have demo out right now, mgmt & contacts. 213-661-0629

-Voc wtd for lng Bch based rock band. Infil Rush, Maiden, Badlands, O'Ryche, Marillion, Adam, 310-493-6159

-Voc wtd for wrkg 140/orig band. Must be intense. Styles INXS, Crowes, contmpy music. Steadily wrkg band. 213-891-0868

-Voc wtd to form band w/bc plyr, guit plyr team. Sngs & pces wrtten. Infil are O'Ryche, VH, Scorpis, Skids. 213-851-5521

-Voc wtd, if you're into the sound & lks of Crue & LA Guns, call. Orange Co only. 714-827-4550

-Voc/fromtrm wtd for melc rock band w/orig sound & awesoms sngs. Dedictn & strong vocs a must. Garth or Kevin, 310-928-8074

-Where do you want to be, plyng your flute or to sing w/the band? We have it all, we nd the vox. Chris, 310-473-6094

-World class voc/fromtrm wtd. Pro lnt, exp, range, image. For recrdng, soundtrk, touring, San Diego based HR proj. Studio in Escondido. Peter, 714-478-9530

-Wtd, hip hop singer w/big booming vox ala Karen Wheeler, Marha Wash, etc. Tracy, 818-995-2922

-Wtd, voc. Sk creaty fromtrm/sngwrtr to form the most slammng rock band ever. Tons of ltnes & ideas. Roth, Extreme, Beatles, Craig, 213-851-4582

-You may be the best singer in the world, but w/out the right band, you're nothing. We're the right band, call & you'll know why. Keith, 818-780-2060

-Young, black voc wtd for recrdng contract & mgmt. Send photo/tape to 270 N. Canon Dr #138, Bev Hills CA 90210

13. DRUMMERS AVAILABLE

-Are there any truly unique rock bands out there where sngs are the priority? Dmr still waiting. Avail for recrdng, touring, video. 213-568-2588

-#1 screetching blonde dmr w/bst & guit sk guit & voc for ultimate success. Mgmt, connx, sngs. No lathers, husbands, fossils or has beens. Srs. 818-545-1232

-23 y/o grooving dmr skg pop/rock band. Only srs & pro att. Avail for tour, studio. Infil INXS, Roman, 818-989-3234

-Abundantly creaty grooves, pwrl, excelling style, dramatic dbts showm, Maj releases, videos, world tour exp. Proj possessing labl & bckng only. Randy, 213-962-0802

-Aggrv dmr sks musions w/similar intrst. Infil Deep Purple, Trouble, Tool & Cult. No Crue, Rait or Poison types, pls. 310-455-2628

-Bally HR dmr wtrudio & tour exp. Pro only. Lance, 818-753-5204

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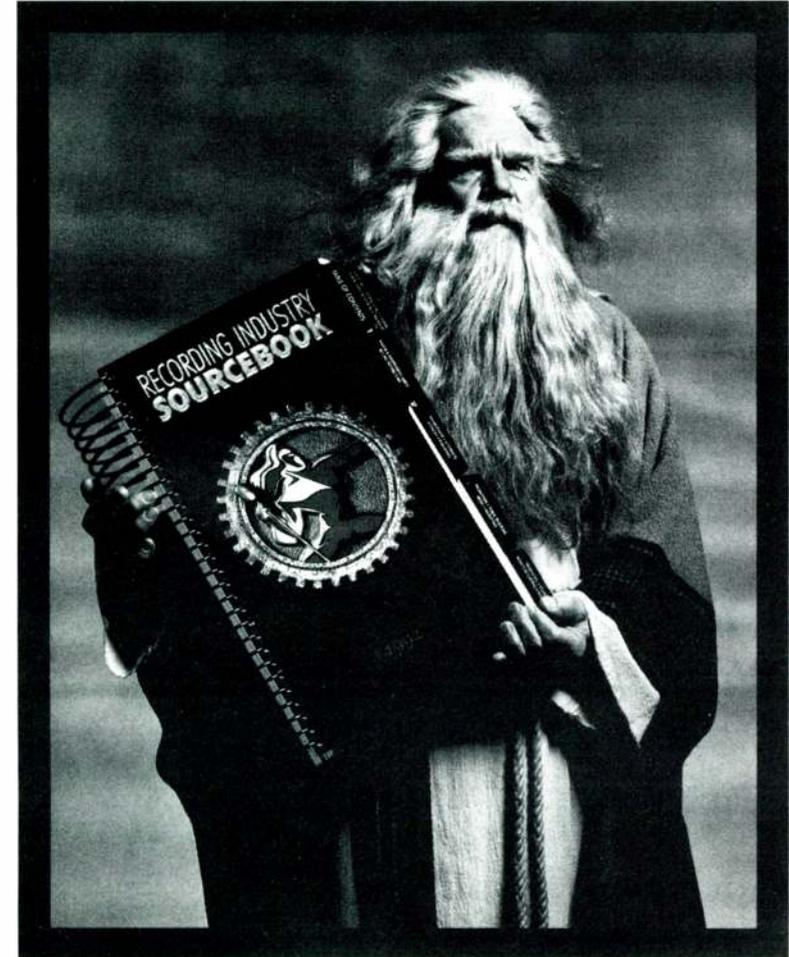
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•Berklee dmr, 22 yrs exp. Rock, blues, jazz, C&W. Lkg for wrkg band, orig proj. List of credits. Avail sessions. 310-394-8732

•Drm/bs team, pro rhythm section avail to J/F HR/HM proj. Lng bch based, image, equip, tmspo. 310-594-6176

•Drmr & bst avail. Very energetic, hvy, no hang ups, no images. Have rehst room. Peppers to Ministry. Alter 4 pm. 213-660-8388

•Drmr & bst sk 2 guit for Orange Co proj. Intl Crimson Glory, Sanctuary, O'Ryche, King Diamond. Chops, image, equip, tmspo, drug free, pls. 714-774-4889

•Drmr & bst sk 2 guit for Orange Co proj. Intl Crimson Glory, Sanctuary, O'Ryche, King Diamond. Chops, image, equip, tmspo. Drug free, pls. 714-774-4889

•Drmr & bst team avail w/orig, hvy monster sound beyond the 90's. Intense sngrwtr only. Intl new Sabbath, Pantera, Megadeth, pwr groove. 213-876-5096

•Drmr avail for touring, cover gigs, etc. Very groove oriented. Have both accous & elec kit. Style varies from funk to rock. Rick, 213-388-5285

•Drmr lkg for guit plyr that plys kind of Robin Trower or Hendrix, who wants to jam & maybe start up band. Ferdie, 213-664-2869

•Drmr sks agrsv, altimtv, dance/pop band. 310-372-7118

•Drmr sks csk/wedding band. Reads, sings, all styles. Dave, 310-549-1370

•Drmr sks musicians who are into jazz fusion, funk & blues. Be open minded & creatv. Under 20 pref'd. 818-881-7887

•Drmr sks pro band w/mgmt, possible record labl. 15 yrs exp. Intl Skid, Testa, Armoured Saint. Have rehst spc. Mike, 213-340-1556

•Drmr sks wrkg shts. R&B, T40, blues, classic rock, crnfy, jazz, 1 niters, csis, small tours, etc. I ply all styles convincingly. Jim, 213-882-8239

•Drmr w/pro att & pro gear, versil, all maj styles, lkg for srs, wrkg band. Eric G, 213-876-0818

•Drmr, 27, w/tp mid West touring grp. sks outside proj, all styles. Grt groove, grt chops, also has many endorsemnts. Resume avail. Darryn, 312-283-1208

•Drmr, 29 y/o, w/ing blonde hr. Killer time, chops, image & tube. Also sings. Pro gear & tmspo. Avail for recrdng, showcs & touring. Eddie, 818-985-8078

•Exp dmr avail for paying gigs. Studio or live. Accous & Midl. Grt vocs. Call now, don't delay. Jeff, 310-398-2190

•Exp dmr w/gd chops, gd kit, sks agrsv, career minded proj w/industry contacts. Intl by Copeland & Bonham. Dedicn a must. Dave, 310-695-4480

•Explosv dmr w/tourng exp & album credits. Lkg for band widevie to make it. Intl Peppers, Primus, Fishbone, Pantera, Kevin, 213-962-0333

•Fem dmr avail. Intl early Pretenders, C.Trick, Pistols, Jellyfish, Crowes. 213-848-9766

•Fem dmr w/gd, solid meter & time avail now to start fem HR band. Srs only. Jennifer, 213-871-2722

•Groove. Srs pro sks srs att. Band, session, touring. Have pro gear & att. If you wrt emotional dmr w/dge, call me. Alex, 818-360-0492

•Healthy dmr sks srs proj. U2, Cult, Zebebel. Pocket, meldc, groovy. Can make it happen. Dwayne, 818-768-1318

•Hrd hitting NY dmr, 8 yrs road exp, Tyrany, No Notice, Warren Zevon. Pro gear, pro att, rock to metal. Limited tmspo. Ted, 213-876-0818

•Hvy hitr w/dynmcs, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-938-5115

•Keybrd plyr & fem dmr avail for anything that pays. Gd PA, equip & tmspo. Call for details. 805-251-4049

•Klas, circa 1975 type dmr & guit avail for band w/black hr & latooes. Les Pauls, Marshalls, Pearls & full PA w/24 hr rehst. 818-363-9275

•Latin percussant, plys congas, bongos, timbals, hand percussn. All styles. Latin, Afro, pop, jazz. Also avail for studio wrk. Exp only. 17 yrs exp in plyng music. Johnny, 714-371-7238

•Music industry executive sks grooving weekend gigs. Rock, funk, R&B, shows, csis, etc. Pros only. James, 310-316-0546

•Pro dtl bs dmr avail for hvy, progrsv, groove unit. Album

& touring exp. Intl Sabbath to Pantera. Pros only. T. Roy, 818-760-7439

•Pro dmr lkg for jazz/fusion grp. Can read well, young & hungry. Jeff, 818-986-8233

•Pro dmr skg world beat band w/deal, mgmt &/or linand bckng. Some bckng vocs & lyrics. Intl collab. Craig, 310-837-0556

•Pro dmr, xplosv perfrm, 18 pc custom kit, image, recrd credits, recnt demo & video, sks HR/HM band w/maj mgmt or deal. Pete, 310-281-9995

•Pro dmr, xplosv perfrm, 18 pc custom kit, image, recrd credits, recnt demo & video, sks HR/HM band w/maj mgmt or deal. Pete, 310-281-9995

•Pro HR dmr sks reliable, responsbl musicians who ply honest, Intellgnt, agrsv music. Team plyrs only. No glam, pop or ballads. 310-455-2626

•R&B, jazz, rock funk, new jack swing, grt att, team plyr, have tmspo. Cheron Moore, 213-462-1286

•Read this. Dmr from NY area avail for gigs, sessions. Funk, reggae, rock, fusion, R&B, vocs too. Dedicd, intense, 10 yrs exp. Bobcat, 310-791-0756

•T40 dmr, any wrkg sht, subbing OK, id & bckup vocs. Pierre, 310-425-8999

•World class, rock solid, hrd hitting, dynamic dmr w/

platinum credits, nat'l tours, totally pro. Craig, 714-362-5498

•X-Berklee dmr, still lkg for non flakey band. Jazz, blues, lots of rock, C&W. Avail for session or live perfrmcs. Orig & wrkg bands welcome. 310-394-8732

•X-Piracy dmr avail. Jerry Johnson, iv msg, 818-909-0680

13. DRUMMERS WANTED

•#1 dmr ncd. Band Intl Foreigner, Scorps, early Leppard. We have lockout, PA, etc. Rob, 818-955-8622

•101% dedicd dmr wid to form band. Must have simple, solid style. Intl Stones, Faces, etc. Must have young, skinny, white boy image. 213-896-8100

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• Aggro vs pro dmr wtd for hrd R&R band. Uniq, soufl, groove, read intensity. Own studio. Bonham, Mick Heat. Moon, Jane's. 213-969-2445

• Altrmvtv band w/inoc CD sks finesse orientd dmr. Copeland, Manu Cache. Just released, top of college charts. Immed showings. Must be xnt. 619-727-6375; 714-557-4565

• Altrmvtv band w/sngs in movie soundtrk & compilation CD, sks dmr. Must like lish. 213-654-9793

• Altrmvtvs. Jaded but hopell musicn wrts exp plyrs willing to begin at beginning. First priority sngs, performc. The industry can fend for itself. Jeff, 818-547-6836

• Are you elec/acous dmr? New band forming in Hillywd. Lkg for you. Robert, 213-962-9184

• Atln dmr into hvy groove who wrnt to stoo a wad up Bozzio. 818-981-6724

• Avanti garde stand up dmr/percussnst ndd for industrial rock, Mars FM proj. Flizz, 310-450-5298

• Band from Vancouver sks dmr who plyr straight forward. Infl we nd are Lenny Kravitz, Floyd, blues & funk. 3 pc, 20 yrs old. 213-850-1492

• Blues dmr wtd. Fran Christina. Chris Layton style, by blues trio. RHYTHM LORDS. 310-887-1050

• BOSSMAN lks for dmr. Soc Dist type hrd hitng blues dmr wtd. Lenny. 310-535-0117

• Creatv dmr/percussnst ndd for orig, altrmvtv, cabaret pop band into Tom Waits, Curt Well, Costello. Into inventive sound & gd sngs. 310-433-7379

• Defying the Samson myth. Short hr band skg aggrv dmr. Infl who Echo, Camper Van Beethoven, Pixies. 818-798-9695

• Diverse dmr wtd to comp progrsv rock pwr trio in La Habra area. Infl by Rush, Zep & most progrsv rock bands. 310-691-7432

• Do you love Journey, Toto? Ages 20-25 w/vocs, image, skill & gear. Alex, 818-994-0456

• Dmr for melcd, funk, jazz, rock, rap, Latin, folk band. Infl Sade, Sly Stone, XTC. Pros w/funk. 818-403-0855

• Dmr ndd for hvy, dark, altrmvtv band. Very orig style, upcmg shows & videos. Lv msg. 818-753-4015

• Dmr ndd for orig 3 pc band, 90's altrmvtv music. No HM. Gigs soon. Nick, 310-695-3365

• Dmr ndd for orig, creatv rock band w/mgmt. Killer grooves a must. Pele, 213-465-0545; 213-850-5748

• Dmr ndd to comple altrmvtv, eclectic R&R band. Must have groove, creatvly & be of stable mind. Andy, 213-664-7649

• Dmr ndd into Beasties, Run DMC, Body Count. Pls lv msg. 310-402-2261

• Dmr wtd by bst to jam & form street band. Simple & steady. Infl GNR, Crue. Rehns 5 nites/week. Have tunes, Hllywd rehrl & PA. No flakes or posers. 213-465-3001

• Dmr wtd by dark, moody, altrmvtv band ala Floyd. Has gigs booked & intrst. 213-655-7948

• Dmr wtd for 90's techno rock/pop/proj. Ideally, electrnics, lks, showmanship. Internat'l band awaits you. Phil, 310-306-6906

• Dmr wtd for band w/gigs, demo, mgmt & 24 hr lockout studio. Must be hrd hitng & able to groove it up. 213-461-4290; lv msg, 213-827-2584

• Dmr wtd for band w/gigs, demo, mgmt, 24 hr lockout studio. Must be hrd hitng & able to groove it up. 213-962-1423

• Dmr wtd for dark, altrmvtv band. Ready for showings. Must have pro att & gd att. Infl Bauhaus, Dead Kennedys, Sabbath. Pls lv msg. Jeff, 310-306-8766

• Dmr wtd for progrsv HR pwr trio. Male/fem. Must have chops. Greg, 818-285-4671; Monty, 818-447-5274

• Dmr wtd to complete all orig rock band. Infl Rush to U2. 310-836-5596; 310-836-1206

• Dmr wtd to form band w/bsr plyr, guit plyr team. Sngs & lyrics complete. Infl are O'Ryche, VH, Scorp, Skids. 213-851-5521

• Dmr wtd to form progrsv, light/hvy blues infl rock band. Infl Zep, Floyd, Trower, Tull, Mark Laham, 213-655-4851

• Dmr wtd to kick out the jams & go space trucking w/ultra hvy band. Pro only. Roger, 213-858-9125

• Dmr wtd to kill them. Bsr/voc & guit are ready to go. Infl Bad Brains, KR51, English Beat. Steven, 213-938-1778; Mike, 213-525-1207

• Dmr wtd to rehrl for gigs, starting this fall. Infl Bowie, Floyd, Roxly Music, art rock. Judy, 310-275-4133

• Dmr wtd who wrnts to ply early 80's, late 70's punk style. Infl Clash, Vibrators, etc. No drug addicts, glam, HM d/b/s tools. 213-254-6367; 818-799-3712

• Dmr/percussnst wtd for trio. Infl Beasties, Police, Bob Marley, Nirvana. Graham, 310-399-5104

• Fem dmr wtd for altrmvtv, funk/pp band. Paid gigs. Infl Peppers, U2, REM, P-Funk, 213-856-8927

• Fem dmr wtd for cmrc'l MOR orig & cover proj by lesbian duo. Must be sensitive, versitl, goal orientd, drug & alcohol free. Vicky, 310-694-5405

• Former 3D Picnic members sk dmr. Infl Pixies, Lush, Cave Dogs, Teenage Fan Club. Carolyn, 213-957-1369

• Hey, are you ready for the 21st century? Vox a plus for this proj. Id or harmony. Awatwer/Glendale area. Top qual, pls. Crash, 310-374-0413

• Hot dmr wtd for rockabilly swing recrdng proj. 818-848-0007

• Industrial band, gothic, explore the bizarre & unknown. Infl Specimen, Dead Can Dance, Skinny Puppy, 45 Graves. Lv msg. 310-657-0185

• Infl universe, art, tribal & ethnic rhythms, techno, groove, psychid, dynamics, emotion. Altrmvtv, hvy, Zep, Jane's, Beatles, Planet Drum, U2. 213-461-5540

• J. Bonham, S. Copeland. Strong dynamic dmr wtd for R&R, southern, gospel, soul, R&B blues band. 310-470-7167

• Laid back dmr/percussnst ndd for blues, folk, rock thing ala Kellner, Watts, Gadd, Kreuztzmann, The Band. Age 21-28. Must be exp. Coody, 310-915-0402

• Melcd rock act w/inclde LP skg dmr to compl tri. Mark, 213-851-2175

• Monster dmr wtd for keybrd orientd progrsv rock outfit. Infl ELP. Yes, Rush. Must have lrg kit, chops & image. 818-785-8069

• Musicians sk dmr willing to relocate to NY area to form light rhythm section. Altrmvtv, jazz, progrsv rock infl. Lkg to experimnt. Mike, 213-851-4714

• Percussnst dmr wtd by lolpop trio w/very strong matfr for coffee house circut. Must be dedicid team plyr. Voccs a +. Bob, 310-827-3439

• Melcd rock act w/inclde LP skg dmr to compl tri. Mark, 213-851-2175

• Rhythm guit & bst sk dmr, kd guit & voc for melcd HR band. Infl, 213-876-2751; Matt, 805-492-1725

14. HORNS AVAILABLE

• Sax plyr avail. Plys any style. Avail for touring, demos, studios, jingles. Gd att, gd stage presnc. Chuckie, 310-604-0442

• Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangemts. Rick, 818-845-9318

• Trumpet plyr avail for studio wrk, tours or other gigs. Exp, all styles, jazz & popular. Brian, 213-380-4098

14. HORNS WANTED

• Fem sax plyr w/bckng vocs wtd for Commitmnts style, 60's soul band. Gig weeknds. Ted, 818-990-8365

• Hey, are you ready for the 21st century? Voc a plus for this proj. Id or harmony. Awatwer/Glendale area. Top qual, pls. Bern, 818-246-9671

• Sax ndd for 7 pc Van Der Graaf Generator cover band. Have drms, bs, keys, 2 horns. Nd 3rd/or concert performcs. Alan, 213-660-2276

• Sax plyr wtd who sings. R&B, Jazz, funk. Don't call if you are into pop/rock. This is an R&B thing. 818-886-6967

15. SPECIALITIES

• Acous/elec guit lkg for mandolinist, violinist, acous/windst, horn section, drms, etc, to write altrmvtv, upbeat rock, Hawaiian, African, Latin style. Pete, 310-396-6294

• Atln guit's. Pro guit tech avail. Compl set up, show assistance, tear down & tmspo included. Call for quality & care. Gary, 818-868-6015

• Atln, mgtrs, publishrs. Hits for next Stones, GNR, Crowes by sngwr/wcmrc'l & college airply in 4 states. 818-905-4545

• Atly/mgr wtd. Singr/sngwr/w/bnd forming, will be ready to showcs in 6 months. Can take it all the way w/your help & vision. Let's start talking now. Robert, 213-962-9184

• Booking agent wtd for tradit'l blues band that wrnts to expand for more gigs. Jay, 818-781-1661

• Calling all musicians. Publicist lkg for bands desiring strong press pkgs. No pay req'd, just people w/strong goals, commitmt & stability. 310-430-6072

• Cellist wtd for small acous grp, org music, gigs. Pls call Steve, 213-650-2851

• DJ wtd. Into Beasties, Run DMC, Body Count. Pls lv msg. 310-865-6404

• Keybrd tech wtd for pro keybdst. 818-786-9424

• Keys & drms skg 2 people to fill guit, bs, kd vocs & sngwr slots in new proj. Infl Zep, VH, Genesis. Tony, 310-943-3003

• Lkg for fem musicians that ply harp, flute, sax & flamenoo guit. I'm putting a band together. 714-474-2214

• Lkg for fems who ply sax, flute, harp & flamenoo guit. 714-474-2214

• Lkg for prodcr/keybrd plyr. Young R&B singr/lyricst, 3 oct range, wrnts to make Jam/Lewis, Prince style music. Pros only, pls. Michael, 310-285-7958

• Mj recrdng studio. Bnght, ambitious musicn will wrk for free at 24 trk or higher stud to learn more about recrdng. Already have gd exp. Bob Lazo, 818-342-8581

• Male recrdng artist/wrt sngs, hit image & maj prodcr nds investor to help compl album proj. Publishng & points negotiable. Mark, 213-850-7284

• Mgmt sought by AXIOM, org pwr trio currently showngs. Infls Stone, Kings X, Nirvana, Alice Chains. Strong matfr, stage presnc, demo avail. Eric, 310-674-4007

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 •Pro drum lkg for practice spc or rehrl spc to share. Eric G. 213-876-0818
 •Pro HR band w/mastered single & prodr w/private 24 hrk recording studio sks financil bckng for distribution & promotion. 310-474-1286
 •Radio personality/KCLA is avail to host or MC your special event. Tadd, 213-876-0818
 •Red hot fiddle, elec violin avail. State of the art equip & vocs. Call Straight Jacket, 818-359-7839
 •Rock w/the best. R&R band sks new members to replace existing band. Drms, guit, bs & keys. Band has indie deal & mgmt. 310-837-2452
 •Singr lkg for engineer to help use new equip I just bought such as keybrd, etc. in exchange for your personal use of equip. 213-661-3539
 •Valley rehrl studio to share 24 hr lockup, gd location. \$275/month. 818-908-1658; 818-988-0195
 •Violinist nidd for orig, altimv, cabaret pop band into Tom Wals, Curt Wellf, Costello & real gd sngrs. 310-433-7379
 •Wdr, pyro technician for local R&R band. Louie, 310-441-4452
 •Young cool cover band nds mgr or booking agent. Do blues, old R&B, rock, origz too. John, 818-787-4626

16. SONGWRITERS

•Are you an extraordinary sngwrtr for Christian R&B band? Must ply keys & sing. Wonder, Luther, Commission, Richie, Steve, 310-828-7077
 •Compsr wtd. Pop, dance styles similar to LA & Babyface & ballads like Diane Warren. Tom, 310-452-6232
 •Fem voc skg orig pop/rock matrl for possible album proj. Send tape to D. Jones, 3355 Nahatan Way, Las Vegas NV 89109
 •Fem voc/poet into Nymphs, Hole, Pearl Jam & Pretenders, sks sngwrtr partner. I'm the words, you're the music. 310-390-2317
 •Handsome young lyrics/soul singr, fantastic 3 oct vox, grt dancer, wrts to collab w/prodr on Jam/Lewis, Prince style music. Pros only, pls. Michael, 310-285-7956
 •Keybdst/compsr nidd for collab & band. Infl Stones, INXS, Prince. Very strong contacts. Maj prodrers, etc. Call if you've got it. Mark, 213-850-7284
 •Male voc, 12 yrs exp, 4 oct range, maj labl credits, avail for pro demo wrk. No bands. Tape & resume avail. Rory, 310-204-5662
 •Paul Joseph Hanson, sngwrtr, has crtry & pop demos. Sks bands & singrs not necessarily self contained. Also sks music publishers & mgmt. Paul, 818-358-6863
 •Rapper sks prodr & dope trks. I have my own lyrics. L.J., 818-501-2216

•Singr/sngwrtr w/strong lyrics skg ltrtd compsr/musicn for hit sngwrtrng team. Pop/rock, folk/blues, crtry. Have 8 trk studio. Chris, 818-951-4400
 •Sngwrtr avail, for R&B, dance, pop/proj. Pros only. Tony, 818-985-7579
 •Sngwrtr has sngrs avail for estab artist or act. Styles are R&B, dance, pop, also rock. Uptempo & ballads. Mark, 213-653-8157
 •Sngwrtr urgently skg pop R&B, rave fem voc for prodrn. Send pic, tape to 12200 Crystal Ridge Way, Northridge CA 91326
 •Sngwrtr w/demo sks plyrs for live sits. Infl Costello, REM, XTC, James Taylor. Cary, 213-469-1212

•Sngwrtrs wtd by fem singr, pop/dance style. Have demo deal. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd Box 572, W Hollywood CA 90069
 •Western N. Carolina sngwrtr into jazz/fusion sks artists to permir my matrl. All sngrs are sequecd. Call anytime. Tim, 704-682-2110

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Program

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- Anatomy of a Record Company
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 - What companies look for when hiring
- Key Elements of Industry Practice
 - Management, Agents, Touring
- Radio and Records: A Love/Hate Relationship
- Finding and Making Great Music
 - Discovering talent
 - What to do once you find it

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(subject to availability):

Mike Jacobs, independent promotion and marketing
Ken Komisar, Senior Director, A&R, Epic Records
Larry Solters, President, Scoop Marketing
Burt Stein, Manager, DeMann Entertainment

Thursday, 7-10 pm
 October 8-November 12
 UCLA: 1260 Franz Hall
 Fee: \$175 Reg# M8128U

Understanding the Contracts of the Music Industry

Business arrangements are the basis of all relationships in the music industry, serving the interests of executives who direct recording and music publishing companies, and recording artists, songwriters, and producers, as well as their managers.

The purpose of this course is to facilitate the understanding of how common music contracts are prepared, negotiated, and interpreted from the varying points of view of the parties involved. The course does not teach the law of contracts, but is recommended for contract administrators, attorneys unfamiliar with the music industry, paralegals and accountants, publishers, songwriters, and recording artists.

The instructors are **Jonathan Haft** and **Jeffrey Taylor Light**, attorneys, Cooper, Epstein & Hurewitz.

Wednesday, 7-10 pm
 September 23-December 9
 UCLA: 3400 Boelter Hall
 Fee: \$325 Reg# M8131U

The Music Underground: Alternative and Street Marketing

What do Nirvana, David Bowie, Bryan Ferry, The Rolling Stones, Pink Floyd, U2, and Metallica have in common? All of these major artists began their careers in the music underground.

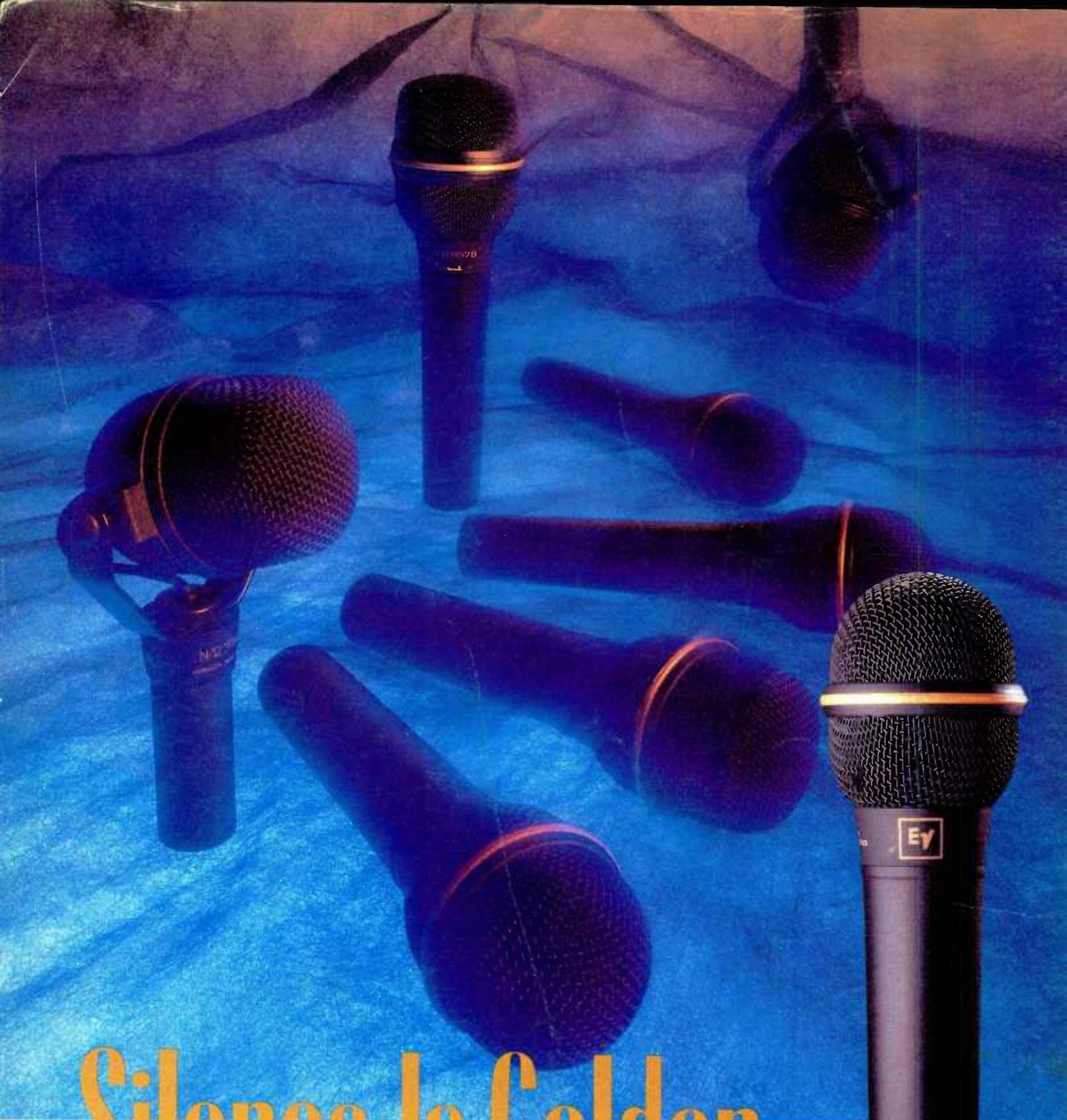
This program explores the paths by which new trends in music start in different areas of the underground—clubs, college radio, and the alternative press—resulting in top-selling artists on today's music charts. The course places its greatest emphasis on the methods for establishing a strong personal vision. It also examines maintaining the loyalty of a supportive audience to ensure a long career beyond the next hit single.

Presentations and discussion with guest speakers are coordinated by **Vince Bannon**, President and Founder of Ritual, Inc. and a concert promoter, club owner, and consultant to artists and record companies devoted to new trends in music.

Wednesday, 7-10 pm
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