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THE WEST COAST MUSIC TRADE MAGAZINE™

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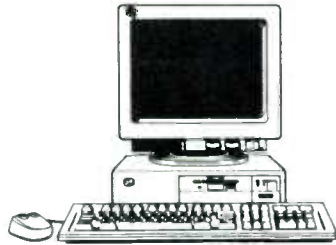
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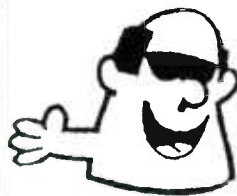
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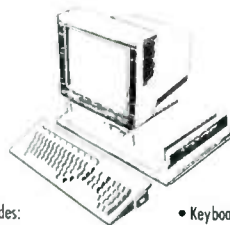
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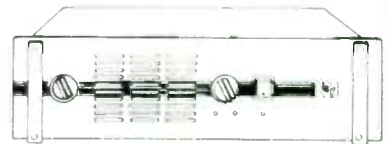
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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVI, No. 20 Sept. 28—Oct. 11, 1992

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

Modern News (310) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection (U.S.P.S. #447-830) is published bi-weekly (an every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$85/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1992 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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



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GUNS N' ROSES

L.A.'s bad boys of rock are back on top with their "November Rain" hit single and string of on-again/off-again co-headlining concerts with Metallica. Our cover illustration of Axl & Slash is a collector's item, so hang on to this issue.

By Chuck Crisafulli



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ROCK/METAL '92

With the current success of Pearl Jam, Alice In Chains, Ministry, Danzig, Ugly Kid Joe, Nirvana and Soundgarden, the state of hard rock/heavy metal is flourishing at the local record stores. But will this trend continue into the new year?

By Richard Rosenthal

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Cover Illustration: Allen Mudgett



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FEEDBACK

Just A Market

Alistair McGregor
 Studio City, CA

"It should be pretty clear by now that the biggest problem the music world has to face today, besides the economy, is the fact that 90% of the people that work in the music industry are trend followers; glorified groupies with no sense of creativity, no ability to recognize the craft of making music and performing. Today, it's in force more than ever. Take for example the pictures I see even in this magazine. Rap artists holding their multi platinum records surrounded by executives smiling like they were saying, 'It's not how creative we try to be, it's just a market, son, if you can sell dog shit you're welcome aboard. If not, just keep being a musician in your bedroom.' Sounds to me like between MTV and all the slaves to fashion that work in the music business they are eliminating all the creativity from rock & roll. So the next time you see another video from the latest rap sensation or another grungy and politically correct band from Seattle, remember when rock was an exciting, unformulated, diversified form of expression and pick up your guitar and go crazy."

More Reviews

John Franklin
 Burbank, CA

"I've been following your Demo Critique for the last year and a half, and I've noticed that you rarely have any black people in Demo Critique. I would hope that in the future, maybe you could rectify that. It would be nice to feature some of the black talent in this city."

Constructive Critic

Henry Gatlin
 Atwater Village, CA

"I would like to extend my appreciation to Harriet Kaplan for what I considered a very positive review in the August 3rd edition of *Music Connection*. However, there were some inaccuracies. My name is Henry Daniel Gatlin and not Henry David Gatlin. And, I just wanted to know how she expected me to wave my hands and gesture while I was playing the guitar and singing, being that I am the only instrument playing. I didn't see where that was possible. Also, the annoying trait of the eyes moving or being closed was merely an expression and I feel

that a lot of other performers do that, too. My niche is country music and I grew up playing country and that's what I feel most comfortable writing, so if you did not appreciate the genre, I'm sorry for that, but I am grateful for the positive review."

Have Faith

Dear MC:

Regarding the feedback letter "Industry Racism" by Lance Tamanaha (Vol. XVI, #16), if he wants to know what year it is now, I can convince him that it is definitely 1992. Should it be 1942, there would have been a chance he could be captured in a detention camp. Even a decade ago, people might have just laughed at him when he said he was a rock drummer (some people laughed when they saw a picture of Loudness when the band came out).

I'm a Japanese living in Los Angeles since 1981. And I'm a singer/guitarist who's worked with more than several local bands. I think there is not a person in the world who can know how frustrating it is to be someone like me. Lance seemed to be upset about the single incident which happened to him. As a lead singer/guitarist who's Japanese, I have met with such narrow-mindedness a thousand times.

But my assurance is that the world is changing. Galileo Galilei was sent to a dungeon because he asserted that the earth was round and moving. And he did not change his belief. It is his courage that influenced other astronomers and let the truth be known.

The more I find ugliness within today's human mentality, the more I feel the importance of the struggle and courage to make a change. To Lance, yes, it does seem to be overwhelming to face racism. But don't say you don't know. Remember the courage of the people who changed the misguided world.

Nikki Matsumoto
 Lead singer/guitarist, Northcross
 Burbank, CA

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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 Songwriters Guild Foundation has three events coming up in the near future. The Supershop series gives Guild members an opportunity to pitch their songs for upcoming recording projects and to network with industry professionals. September 30 is the date for the next Supershop, with Rodney Gordy of Avatar Publishing as the guest. Another Guild function is the Ask-A-Pro/Song Critique, which offers songwriters a chance to have an industry professional answer their questions and critique their material. The next Ask-A-Pro/Song Critique is scheduled for October 14 with Guy Manganiello of Gasoline Alley Music as the guest. And finally, another Supershop is scheduled for October 18, this time with industry professional Jim Velutatto of Famous Music sitting in. Call (213) 462-1108 for addition information on these events or for membership information.

□ "The Music Business From The Ground Up: An Inside View" is the title of a new six-session course offered by UCLA Extension, beginning Thursday, October 8, 7-10 p.m. at UCLA, 1260 Franz Hall. Topics include management, agents, touring, radio, finding and making great music, and the anatomy of a record company. Martin Schwartz, personal manager and former national promotion director of Elektra/Asylum is the instructor. Guest speakers (subject to availability) include Burt Stein of DeMann Entertainment; Larry Sollers of Scoop Marketing, Ken Komisar of Epic Records and Mike Jacobs, independent promoter/marketer. The fee is \$175 and students can earn two units of credit in Music. Also upcoming is "Film Music—Found Money: Soundtrack Administration," a comprehensive analysis of the domestic and foreign sources of income for composers and publishers of soundtrack music for film and TV with special emphasis on foreign performance societies, regulations and collection of royalties. This is a six-week course, beginning Thursday, October 8, 7-10 p.m., UCLA, 121 Dodd Hall and the fee is \$195 and students can earn two units of credit in Music. The final listing from UCLA is "The Roots Of Rock & Roll: Evenings With Billy Vera And Friends," featuring well known songwriter/musician Billy Vera, who is also host of KCRW-FM's "Rock 'n' Roll Party." The program will cover the development of rock music, including areas of influence such as the British Explosion, big band music, country music, etc., and the entertainers who helped shaped the genre. The course meets Wednesdays beginning September 30, 7-10 p.m. at UCLA, Neuropsychiatric institute Auditorium. The fee is \$250 and participants can earn four units of credit in Music. For more information on any of these courses, contact UCLA Extension, Department of

Entertainment Studies and Performing Arts, (310) 825-9064.

□ Rhythm And Politics Society (RAPS) will present the Fourth Annual "Rap Symposium," themed "Poetic Justice," October 2-4, at the Ramada Hotel and Convention Center in Compton, California. The three day conference, sponsored by ASCAP and *Rap Sheets*, the first hip hop newspaper, features eleven panels on various aspects of the music industry. For registration and further information, call (310) 288-6616.


□ Lisa Popeil presents the Voiceworks' Monthly Workshop on Sunday, September 26, 1-3 p.m. This month's topic will be "Vocal Styles," with guest Troy Jensen, celebrity make-up artist and image-maker to *En Vogue*, Vanessa Williams and Madonna, to speak on "Image Making In The Record Biz." Admission is \$5. Call (818) 906-7229 to reserve your space.

□ Monday, September 28 at 7:30 p.m., Nadine's Music in Reseda together with Roland present the only Los Angeles clinic devoted exclusively to Roland's new GR1 guitar synthesizer. Sound designer, author, composer, performer and authority on electronic musical instruments Paul Youngblood will put the GR-1 through its paces. Also from Nadine's Music, this time at the Hollywood location, is a clinic on house, rap, techno, DJ, post-production and radio, scheduled for Tuesday, September 29, 7:30 p.m., featuring the new Roland DJ-70 16 bit linear stereo sampler/workstation and will include a sneak preview of the Roland SP-700 Sample Playback module. Seating is limited, so make your reservation as soon as possible. Call Nadine's Music in Reseda at (818) 881-1411; or Nadine's Music in Hollywood, (213) 464-7550 for additional information.

□ As part of the Live At The Galaxy series, a free series of performing arts, The Young Dubliners, featuring their brand of Celtic rock, will appear at the Hollywood Galaxy Amphitheatre, 7021 Hollywood Blvd. (at Sycamore) on Sunday, October 4, 5-6:45 p.m. Live At The Galaxy is an ongoing concert series featuring a wide variety of artists throughout the fall and winter and is produced by Community Arts Resources (CARs). For more information, call (310) 315-9444 or (213) 883-0206.

Recaps

□ UCLA Center For The Performing Arts has just come out with its schedule for the 1992-93 season. This impressive lineup features works in theater, dance (both classic and modern), and a variety of musical styles including classical, jazz, world beat and various vocal works. A complete guide listing descriptions, dates, etc., may be obtained by writing Arts Quarterly, UCLA, Center For The Performing Arts, 405 Hilgard Ave., Los Angeles, CA 90024-1529.

□ Streetfest '92, a free festival of street performances will begin on Thursday, September 24 and conclude on Sunday, October 11. Call (213) 883-0206 for additional information. 

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CLOSE-UP



AZRA INTERNATIONAL RECORDS

By Karen Orsi



David Richards

Azra International is one of the nation's top manufacturers of novelty and picture records, a medium which has created its own following of devout collectors. But Azra International's founder, David Richards, is a collector for collectors. He is both an avid record collector and manufacturer, as well as a renowned hunter and gatherer of rock memorabilia. He sees as much beauty in a Bee Gees toy guitar or Guns N' Roses doormat as others may see in great architecture or fine art.

Be it good or bad, profound or shamelessly kitsch, all rock memorabilia has its place for David Richards. His collection is both enormous and legendary and spans some five decades. There is a reverent hush to his voice when speaking of life-size cutouts, celebrity dolls, lunch boxes, Donny and Marie makeup kits or a highly revered item known as the Object. The Object sits near David's desk. The Object, of course, is the very same Object you will find on the cover of Led Zeppelin's *Presence* album. But to David, every rock & roll token is an Object of sorts.

Azra began in 1980 by manufacturing the first Centaurus album, pressing the first 2,000 copies on crystal vinyl. The next 1,000 were picture records, and the album reached the Top Ten charts in the British *Melody Maker*. Azra, based locally in Maywood, also has offices in Hawaii and West Germany and distributes most of its own product. Although they were once distributed by Greenworld and Caroline, they currently prefer to distribute their own product. Because Azra's product is so collectible, it ships directly to over 400 mom and pop record stores nationally that specialize in collector's vinyl. The company has also manufactured picture records for scores of other record companies featuring artists such as Pee Wee Herman, the Police and Barnes & Barnes. Richards himself has collected over 1,000 picture and novelty discs. Most of these products that do not come from Azra are manufactured in Europe, another marketplace for Azra product.

The high level of technology involved

in most CD players does not permit much fooling around with shapes and sizes of compact discs, but David Richards has finally developed the world's first playable novelty compact disc. It is octagon-shaped, and after much troubleshooting and precision cutting, Richards has found that it will grudgingly allow itself to be played on a standard CD player. Azra has made rock history by manufacturing the world's smallest shaped record: a 6" red vinyl octagon for Nicole Delure's "Solid State"; and with the world's most unique record: an "A" shaped record on colored vinyl for the Civil Idiots with a maze on the B-side. Another Azra first: the world's first light up records. One was a Christmas tree for the Surf Raiders that lights up on the turntable, another was a car shaped record for Perfect Strangers with headlights that illuminate when the record is played. Azra is the only American manufacturer of shaped records.

There are legends in any collector's realm, and the picture record medium is no different. Elvis Costello pressed a rare one for "My Aim Is True," as did Springsteen, Pee Wee Herman, Spinal Tap, Kiss and the Rolling Stones. As with regular records, there are bootleg picture records, which Richards does not collect. But some collectors may remember a very popular Blondie bootleg picture record featuring Debbie Harry in her birthday suit. Back then, circa 1979, the record could be found for about ten dollars at the Capitol records swap meet. Now? Try \$80 to \$300.

Many up-and-coming bands have discovered novelty records as a way to make a name for themselves. Sub Pop, an independent label that discovered bands like Nirvana, L7 and Soundgarden, has been one of the strongest sellers for 7" colored vinyl from Azra. Some of the bands that got their start with novelty records from Azra include Dark Angel, now on Combat/Relativity; Overkill, now on Megaforce/ Atlantic; and Intruder, now on Metal Blade/Warner.

Azra International's address is Box 459, Maywood, CA 90270. Their phone is (213) 560-4223.




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Censorship Panel To Explore Artistic Freedom And Responsibility

By Sue Gold

LOS ANGELES—A panel on censorship in music will be offered by the Los Angeles Chapter of the Recording Academy on October 13, 1992, at A&M Records. The panel, "Censorship On Record: Warning Signs And Lyric Laws," will feature representatives from the ACLU and the Recording Industry Association of America.

Among the topics scheduled to be covered are artistic freedom, personal and corporate responsibility and the public's right to protest. According to Bob Garcia, President of the L.A. Chapter, both national

and state issues will be covered. A sheet listing things affecting the music industry in the state of California in the next year will also be handed out to the audience.

"We're talking about across-the-board attempts at restricting freedom of speech, and that's absurd," says Garcia. "Some of these things are actually getting passed around the country. I think this will be sort of a wake-up call and give an overall idea of what's going on across the country in terms of violations of First Amendment rights.

"We want to educate and en-

lighten people, to make sure they are aware that all of this is going down. It's amazing how many rock and music people are so completely in the dark about all this. If it doesn't happen here, and it doesn't affect them initially, they have no conception of what's going on in other states.

The symposium is already generating a lot of interest, especially since it's being held only weeks before the presidential election. "I'm sure we'll hear some predictions on what to expect if Bill Clinton gets into power or George Bush stays there," says Garcia. "We'll also talk about what may be coming down in 1993 and what we have to look forward to in the future."

While the first part of the evening will be panel discussions, the audience will have an opportunity to ask questions during the second half.

"We intend to bring together defenders of free speech and family values to consider the ramifications of recent legislation.

"We're going out of our way to make sure there are invited guests who probably will take opposing views. We don't want to turn it into a debate, but there will be some great discussions." Guests will include ACLU senior staff attorney Carol Sobel and RIAA Director of State Relations Michael Cover.

The panel, scheduled to start at 8:00 p.m., will be preceded by the chapter's general membership meeting at 6:00 p.m.

Tickets for the panel are \$2.00 and reservations may be made by calling the chapter office at (818) 843-8253. Los Angeles Chapter members who attend the general meeting will be admitted to the symposium free. **MC**

BMG Sets Up New Indie Distribution Network

By Sue Gold

NEW YORK—In an effort to compete with the independent labels, BMG—one of the biggest distributors in the country—has set up an independent distribution network for its labels. The new company will operate under the name BIG, which stands for BMG Distribution-Independent Group.

The network will handle the sales and distribution of product for non-mainstream acts such as those in the hip-hop and alternative markets. According to Rick Bleiweiss, Se-

nior Vice President of Marketing, these records will be brought to retailers through the new network's independent distributors and their sales reps, instead of BMG's reps.

"There is a certain group of key retail stores, most of them independent mom and pop stores, that are not serviced directly by BMG and the major distributors because they are very small, and these are the accounts that have a one-on-one relationship with independent distributors," Bleiweiss explained. "We want to give our artists the benefit of being able to get the same kind of attention and start that the independent label artists get in certain musical areas."

The first releases to be distributed by BIG will be the single "I Told Ya" by David Faustino (Bud Bundy on *Married...With Children*) and alternative band Spectrum's *Soul Kill/Glide Divine*, both scheduled for release this month. **MC**

A&R Veteran Louil Silas, Jr. Forms New Label

By Keith Bearen



MCA legal eagle Zach Horowitz, MCA Chairman Al Teller, Louil Silas, Jr., MCA Prez Richard Palmese and MCA's Ernie Singleton.

UNIVERSAL CITY—Longtime MCA A&R exec, Louil Silas, Jr., the man who helped guide Bobby Brown to platinum heights and who has shepherded the careers of many other important MCA acts, including Patti LaBelle, Pebbles, Jody Watley and the other members of the New Edition franchise, Bell Biv DeVoe and Ralph Tresvant, has formed his own label, Silas Records, to be distributed by MCA Records.

In addition to executive producing Bobby Brown's multi-platinum breakthrough album, *Don't Be Cruel*, Silas, formerly MCA's Executive VP of A&R/Artist Development, Black Music Division, served as co-executive producer on Brown's new opus, *Bobby*.

"It's been my dream to have my own label and to be able to see the artist development process through from start to finish," says Silas.

"This progression is even more meaningful because I will still be part of MCA Records, which has been my home for nearly a decade. I am looking forward to this next step in my music career."

Silas joined MCA in 1983 as a West Coast regional promotion man. In 1984, he was upped to an A&R post where he worked closely with MCA's black roster of acts and proved his platinum touch.

The label's inaugural release is the debut album of Chante Moore, with a solo album from Guy lead vocalist Aaron Hall to follow.

Summing up his new company's work ethic, Silas says, "My dream has always been to resurrect the old Motown custom of artist development. You won't see a Silas Records artist unprepared. Artist development is what has been lacking in black music for a long time." **MC**

ACLU HONORS VH-1 PRESIDENT



VH-1 Prez Ed Bennett was honored by the ACLU Foundation of SoCal at the Regent Beverly Wilshire Hotel. The Torch of Liberty Award was given to Bennett in recognition of his continued commitment to human rights/civil liberty. Pictured (L-R): ACLU's Ramona Ripston, Mayor Bradley, Danny Goldberg, Bennett and Jackson Browne.

BIG TIME

P A U L
G I L B E R T

"THEY LOCKED ME IN AN ATTIC FOR A YEAR WITH MY GUITAR,
AND IF I STOPPED PRACTICING THEY WOULD COME UP
AND BEAT ME WITH A STICK.
I THINK THEY HAVE LIGHTENED UP SINCE THEN..."

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AIDS DONATION



Queen Productions/Hollywood Records recently presented Magic Johnson with a \$300,000 check to benefit the Magic Johnson Foundation for HIV/AIDS research, education and care. The donation, a result of the profits generated by the domestic sales of the "Bohemian Rhapsody"/"The Show Music Go On" cassette single, was made in memory of late Queen singer Freddie Mercury. Pictured at the presentation, which took place at Pauley Pavilion prior to the 1992 MTV Music Video Awards, are (L-R): Hollywood Executive VP Wesley Hein, Brian May of Queen, Magic Johnson, Roger Taylor of Queen, Queen manager Jim Beach and Hollywood Records President Peter Paterno.

Musicians Union Suffers \$800,000 In Damage

By S.E. Silverman

HOLLYWOOD—On Sunday, September 13, a fire raked through the first floor of the American Federation of Musicians building in Hollywood, (817 Vine Street, Local 47), causing approximately \$800,000 in damage, according to union officials.

The fire destroyed most of the first floor, which housed the national contracts, director's and membership offices.

Carmen Fanzone, a business rep

in the national contract division, said that checks for musicians were kept in a steel box on the first floor and were unharmed. The second floor of the offices were also unharmed.

The cause of the fire is still unknown, but fire officials believe it was arson.

AFM is planning to set up temporary desks in its auditorium within the next few weeks.

COLE SCHOLARSHIP WINNERS ANNOUNCED



Capitol-EMI Music has announced the recipients of its third annual Nat King Cole Memorial Scholarship. The winners of the \$10,000 scholarships, which are awarded to four graduating minority high school students who meet the criteria (a demonstrated need, acceptance to a four-year program and a minimum 3.0 grade point average), are Jessica Elizabeth Taylor of Detroit, Trevor Lawrence of Los Angeles, Nydia Noriega of Miami and Sergio Serratos of North Hollywood. Pictured at the luncheon honoring the winners are (L-R): Serratos, Lawrence, Taylor, Casey Cole (daughter of Nat King Cole), Noriega, Capitol-EMI Music President/CEO Joe Smith and Capitol-EMI Music Director of Employee Relations Charlotte Claiborne.

By Michael Amicone



Eric Thrasher

Eric Thrasher has been appointed to the post of Vice President of Black Music Promotion for Reprise Records. Thrasher, who was formerly with Motown Records, where he exited as National Promotion Director, was instrumental in developing the careers of the Boys, Johnny Gill, Another Bad Creation, Boyz II Men and Shanice.

In more Reprise news, Trupiedo A. Crump, Jr. has been named to the post of National Promotion Director of Black Music, and Dina Davis and Lynn Haze have been appointed to regional posts in the Midwest and Southwest, respectively.

Relativity has named Jim Cooperman to the post of Senior Director, Business and Legal Affairs. In his newly created position, Cooperman will oversee the legal and business matters for both Relativity Records and Relativity Entertainment Distribution (RED). Cooperman moves over to Relativity following a stint with RCA Records where he was an Associate Director of Business and Legal Affairs.



Eliot Sekuler

Veteran publicist Eliot Sekuler has been promoted to the post of Executive Vice President of Entertainment for leading public relations firm Rogers & Cowan. In his new position, Sekuler will continue to oversee the expansion of the firm's contemporary music division. Prior to joining Rogers & Cowan in 1990, Sekuler was with Solters/Roskin/Friedman.

Oregon-based label Rainforest Records has announced the opening of its Los Angeles office and the appointment of Ted Hibsman to the post of Vice President in charge of the office. Prior to his new appointment and the establishing of the new office, Hibsman worked as a field representative for Rainforest in the Los Angeles area, handling A&R, production and promotion duties. Rainforest's roster of acts includes Medicine Sunday, Young Turks, Caustic Soda

and the Refreshments.

RCA Records has announced the appointment of John Spielberg to the post of Director of Finance. Spielberg joined the label in 1988 as Manager of Financial Planning and Reporting and was, prior to his new appointment, Manager of Finance for the label.

In more RCA news, Michelle Taylor has been promoted to the post of Director, Artist Development, Black Music and Jazz. Taylor, whose resume includes stints with Capitol, EMI and PolyGram, was formerly Director of National Jazz Promotion.



Kim Jakwerth

Epic Records has announced the appointment of Kim Jakwerth to the post of Director, Television Media. Jakwerth will arrange and secure major network and cable television bookings for the label's artists. Prior to her new appointment, Jakwerth was Associate Director of National Publicity for Arista Records, where she was also responsible for television bookings and national press.

Geffen/DGC Records has announced the promotion of Jason Whittington to the post of Director of Sales. Whittington was formerly the label's National Sales Director, a post he has held since the national job was created for him in 1990.

Morgan Creek Records has named Andi Turco to the post of Manager of Mid-Central Promotion. Turco, who will be stationed in Detroit, will be responsible for promoting the label's acts to radio stations in the surrounding area. Turco was formerly a Detroit Promotion Manager for Atlantic Records.



Emiel Petrone

The DCC Group of America has nominated Emiel Petrone to the post of acting Chairman, in the wake of Chairman Michael Aguilar's recent resignation. Petrone will work to insure the success of the new, near-compact disc quality cassette format, the DCC Compact Cassette.



Randy Jackson

Company: Columbia Records
Title: VP, A&R/Staff Producer
Duties: Talent acquisition & record production
Years with company: 2 1/2 years

Dialogue

Background: "Before this A&R gig I was a session musician and songwriter/producer. As a session player, I must have done over 300-400 records. I played on records for Springsteen and Richard Marx and Frankie Beverly. I worked with Narada Michael Walden for about nine years doing a lot of the Whitney Houston stuff, and I was a member of Journey for about two years. So, it was a little different for me because I came from the other side, as they call it, the musician's standpoint."

A&R Interest: "I had always been interested in hit records and how they were made. As time went on, I just became more interested in hit songs. I grew up listening to Hendrix and Zeppelin and Motown and James Brown. As I continued to produce and meet more A&R people, I thought I'd be right for A&R in that I could bridge the gap between the artist and the record company. I understand the feelings of both sides, and I was a songwriter. I also had lots of experience as a record producer. A good friend of mine, David Kahne, got a gig at Columbia in A&R and eventually I got the bug from him. I came to Columbia as an A&R/producer. This is the first A&R gig I ever had. I think that when you work with

a band as a songwriter or producer, you're really doing part of the A&R job anyway."

Best/Worst: "I think the best part of the A&R gig is finding fresh, new talent that's both original and inspirational. That's the best part—finding something great that really works. Breaking a new artist doesn't always mean a gold record the first time out. But it's successful if people get it. And you build on that success. The

worst part of the gig is that it's a 24-hour a day job. For me, though, I'm used to three sessions a day so I was always working anyway."

Talent Ingredients: "Before signing a band they must have songs, songs and more songs. Then, originality and talent. Those are the three ingredients I look for. Hopefully, an image will emerge from the fact that they're original."

Signings: "I've signed several acts. I signed this girl named Penny Ford who used to be in a band called the Snap and also was a former Chaka Khan background singer. The second act is a male vocal group called Volume Three. They were actually discovered in church, and they're really good singers. Being both a musician and a producer, I love working with a great singer. I also signed an all-girls group called 5 A.M., and an artist called Tashan, who is the Teddy Pendergrass of the Nineties."

Unsolicited Tapes: "I prefer not getting unsolicited tapes, but when they come in, if they do get to me, I'll listen to them. I listen to all my own tapes because I feel that my vision is different from anyone else's. So I listen to everything that gets to me."

Local Scene: "I get out to the clubs pretty often. Usually it's after I've heard something on a tape that I really love. But lots of times I just venture out to see what's out there. I definitely think there's a local scene happening but from what I've seen there are too many bands out there catering to what they think A&R wants to see or to what's on MTV. The reason a place like Seattle emerged with talented acts is because the bands here lacked originality. I think you'll see some of the cities in Texas

become hot spots soon. The bands here don't seem to be listening to their own hearts enough. That's what it's really about. Because we're always out in clubs it's easy for them to access us. I look at the number of bands signed out of Los Angeles and the percentage of them that actually happened and that percentage isn't very high."

Personal Tastes: "As I said, I love songs so I wind up listening to just about everything. One of the great things about my being a musician is that I've never been just into black music or just into rock. I can go from Boyz II Men to Jodeci and then turn on Nirvana or Alice In Chains. What you can definitely say about me is that I love music—music is my life."

Advice: "First of all, don't get fooled by L.A. at all. I think the community breeds lots of things that are unwise for careers. If you're coming in from out of town, try hard to keep your own image and your own identity. Try and stay with your heart and soul and be what you feel you should be and not what you think someone else wants you to be. Don't change to try and become something more saleable. People want to see you as you really are. That's one of the things that makes it all exciting. I think if you have some great songs and some originality, no matter where you are it will happen for you sooner or later. We have great regional and national A&R staffs so someone will eventually hear about you. You'll definitely be discovered."

Development: "Part of the problem today is that many labels are more interested in the quantity of releases than the quality. Everyone expects debut albums to sell gold or platinum and that isn't always the case. Acts



Scottl Bros. executives are all smiles as they present their artist "Weird Al" Yankovic with his fourth gold album award—this one for his latest release, *Off The Deep End*. Presentation was made recently after Al's Wiltern Theatre performance. Pictured above (L-R) are Chuck Gullo (General Manager/VP Sales), Tad Dowd (Director Special Projects), Jay Levey (Al's manager), "Weird Al", and Ben Scotti, Senior VP Promotion.



Rhino Records has announced that it will be distributing Avenue Records in the United States. Upcoming releases include seven albums from War, a Funkadelic album and an LP from the Circle Jerks. First new product on Avenue to be distributed on Rhino is Rap Declares War, an album featuring eighteen tracks by rap artists who sampled from War tracks. Groups include the Beastie Boys, De La Soul, Ice-T, Kid Frost and others. Pictured above giving the War hand signal are a host of Rhino and Avenue executives including Rhino co-founder and Managing Director Harold Bronson, seated.

have to be developed and that's one of the things that makes Columbia a great label. Additionally, most groups are asking \$300,000-\$350,000 per album. Add to that the cost of marketing and promotion and videos and tour support, and you almost have to go gold just to break even. This is pretty disheartening for a beginning band. But again, if you have hit songs, you don't have to worry."

Grapevine

Word on the street is that guitarist Steve Stevens left the newly formed Vince Neil Band. We'll keep you posted.

According to the Los Angeles Times, local supergroup Guns N' Roses broke up so that Axl can pursue a career in acting. Correct me if I'm wrong, but don't these guys break up a couple of times a year?

Management firm Stiefel-Phillips reports that band House Of Lords has also called it quits. Group keyboardist Gregg Giuffria has indicated that he might be looking for a job in promotion or A&R at a label.

And while we're on the subject of breaking up, after three years on the local scene, Saddletramp has packed it in. Drummer Karl Durden is seeking new band members. Call him at (213) 465-2307.

Opera rockers Mozart have signed with ICM as their exclusive booking agency.

Skid Row lead singer Sebastian Bach recently married longtime sweetheart and friend Maria Aquiar.

Garth Brooks' management firm, Doyle-Lewis, recently issued a statement emphatically denying that the country superstar is retiring to spend more time with his family.

Former Ratt lead singer Stephen Percy has formed a new band called Arcade and will record for Epic Records. The band consists of

Fred Coury (drums), Donny Syracuse (guitar), Frank Wilsex (guitar) and Michael Andrewson bass.

Kid Rhino will be releasing its first-ever compilation record for children. Called The Cowboy Album, some of the tracks date back to the Forties and include "Home On The Range," "El Paso," "The Ballad Of Davy Crockett", "Happy Trails" and Tex Ritter's "High Noon," among others.

Columbia Records will release Soul Sacrifice, a four-song EP by "grunge/doom" rock band Cathedral as part of a special joint venture between the label and Earache Records.

On The Move

David Bowie has signed a long-term agreement with Savage Records for the United States. Bowie is with Bug Music International for the rest of the world. Bowie is currently in the studio with Nile Rodgers producing.

After 35 years of industry service, Geffen's General Manager Al Coury has announced his retirement. Coury will continue to advise the label as a consultant.

In double EMIRG appointments, Duff Marloe has been named Senior Director/A&R for Chrysalis Records and Pete Ganbarg was promoted to Director/A&R for the SBK label.

The Bobby Ball Agency has added a music department under the direction of agent Sean Hollingsworth. BBA music represents singers, musicians, groups, novelty acts and directors, among others in the field. They can be reached at (213) 964-7300.

L.L. Cool J has announced the formation of his very own Uncle Records. Artist Marilyn Dear has been signed.



Johnny Ventura

Contact: Johnny Ventura
(818) 366-4372

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Mr. V got his very first guitar when he was nine years old, and he hasn't put it down since. Now 21, Ventura has come up with a rollicking, rousing demo tape filled with pure, unadulterated rock & roll in its purest form. I must first caution you that the recording of this tape leaves a lot to be desired. In fact, technically, from a recording standpoint, it stinks. But if you can listen beyond the electronics, what you'll hear is a young, developing talent beginning to blossom. Ventura does have a knack for writing neat melodies, although he does need time to hone his songwriting abilities. These are the kinds of songs you play at parties to keep the kids dancing. Ventura might do well to put together a band so he can get out and work out the songs in a live setting. That'll give him a realistic idea about what works and what doesn't.



Rikkey

Contact: Rikkey
(213) 848-2174

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

While this professionally-produced, three-song demo from Rikkey clearly demonstrates that he has plenty of potential, there is still a good deal of room for improvement. Rikkey has a firm handle on writing catchy choruses, but he often falls flat during the verses with awkward or unnatural-sounding lyrics that don't grab the listener or move the song forward. This dance-oriented artist seems to have a lot of potential vocally, but these songs just don't seem to challenge his voice. As a result, he comes off sounding pretentious and superficial. Rikkey might consider hooking up with an established writer who could help guide him into writing more compelling lyrics, while bringing out the full potential of his pop vocal delivery. From a purely production standpoint, it appears that all three tunes were treated exactly the same, making for a boring listening session.



No Sympathy

Contact: William Blackwell
(310) 447-6181

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

If Mickey Mouse decided to put together a punk rock band he'd probably have formed No Sympathy. Here's a band that either has to start taking some testosterone on a daily basis or has to stop sucking in helium before recording sessions. I had to look at the band photo a second time to decide how many girls were in the group. Guess what? There aren't any! Mickey Mouse vocals and tons of makeup aside, apart from a nice guitar lick here and there, No Sympathy has very little to offer at this time in their young career. My advice is to put a hold on looking for a record deal and start paying more attention to the craft of songwriting and singing. The stronger they become, the easier it'll be to get signed—with or without the makeup. This tape gave me the chills—but for all the wrong reasons.

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

● THE CAGES

This southern duo was personally signed to Capitol by Hale Milgrim. They recently performed their unique blend of folk pop music at BMI's Los Angeles office. Check out their debut release *Hometown*.

● JAMIE FOXX

Embarking on his musical career with a solo release currently in production. He's also a regular cast member on Fox TV's *In Living Color*.

● FRANK FUCHS

Co-produced with Arlo Guthrie a first ever album of unreleased songs for children entitled *Woody's 20 Great Big Songs* on Warner Bros. Watch for the release of the accompanying children's book.

● GRANT LEE BUFFALO

Hot off his BMI showcase at Molly Malone's, he just signed with Slash Records.

● 1992 MTV AWARDS

Hats off to all our nominees for the MTV Awards and a special salute to the winners: Eric Clapton, Nirvana, the Red Hot Chili Peppers, En Vogue, Arrested Development and Queen.

● THE SCREAMING TREES

Their Epic release, *Sweet Oblivion* is due out this month. Check out their track on the *Singles* soundtrack.

● RALPH HAWKINS

Currently in studio with Eddie Murphy co-producing his new venture.

● NEW BMI SIGNINGS

The Pharcyde, Medicine, Drive Like Jehu, Rocket From The Crypt, Xtra Large, Swell and Sugar Tooth.

● BMI NEW MUSIC NIGHTS

This new music showcase series recently rolled into San Francisco with a slamin' hip hop R&B show and into Seattle with our 3rd annual Rock showcase to kick off The Bummer-shoot Music Festival...Look for our next Alternative/Rock showcase at Club Lingerie on Oct. 8 at 9:00p.m.

ADVERTISEMENT

SONGWORKS—PAT LEWIS



Neil Diamond was greeted backstage at Wembley Arena by members of the international staff of BMG Music—worldwide sub-publishers for Diamond—prior to one of his recent concerts on his international tour. London was the site of the BMG Music Publishing Management/A&R meetings. Pictured is Diamond surrounded by various international BMG staff members.



Los Angeles' Grinchfest caused quite a stir at a recent "L.A.'s Hardest Kept Secrets" industry showcase, which is sponsored by ASCAP and held at the Coconut Teaser in West Hollywood. This hard-core/grunge/metal/thrash band seemed to be the hit of the evening and certainly gave the moshers a run for their money!

Songwriter Activities

ASCAP's unsigned band showcases—"L.A.'s Best Kept Secrets" and "L.A.'s Hardest Kept Secrets" (which features bands that have more of a heavy bite to their sound)—have been producing some great results for numerous bands who have performed on them. At the beginning of the year, *Rage Against the Machine* signed with Epic, the *Inclined* nabbed a deal with Columbia and *Too Many Joes* signed a publishing deal with the *Steve Myor Co.* And just over the past several months, *Greta* and *Civil Defiance* have been fielding several major label offers. By the way, both bands will be performing at the next "Hardest Kept Secrets," which is slated for Sept. 30 at the Coconut Teaser. For more info, give Greta's managers *Steve Levesque* or *David Crowley* a call at (213) 653-5411 or give *Civil Defiance* a call at: (213) 221-5366. If you're a band that would like to be considered for future "Best Kept

Secrets," send a package (including a demo tape containing three songs, bio and photo) to: ASCAP "L.A.'s Best Kept Secrets," 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. But be patient, ASCAP is inundated with requests!

ASCAP is gearing up for their annual *West Coast Pop Songwriter's Workshop*, which will begin on Nov. 2. The sessions will feature prominent guests from all phases of the music business including songwriters, publishers and producers. The workshops are designed to enrich the participants' knowledge of the industry and to help establish contacts and possible collaborations. Writers interested in applying for participation are requested to submit a cassette tape containing two original songs along with typed or neatly written lyric sheets and a brief resume/bio to: ASCAP Pop Music Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. Deadline for entries is Friday, September 25, 1992.



At the Strand in Redondo Beach, BMI songwriter/recording artist *Karla Bonoff* performed for a packed house. Backed up by BMI composer/lyricist *Jon Gilutin* on keyboards and *Kenny Edwards* on guitar, *Bonoff* played both old and new songs from her extensive collection. After the show, some executives from BMI stopped by to congratulate her. Pictured (L-R) are: *Gilutin*; *Barbara Cane*, Assistant Vice President, BMI; *Doreeninger-Ross*, Senior Director, Film/TV Relations, BMI; *Bonoff*; *Edwards*; and *Rick Riccobono*, Vice President, Writer-Relations, BMI.



Another band that showcased its wares at ASCAP's recent industry showcase was *Death & Taxes*. Pictured is *Tony Martinez*, the band's guitarist/vocalist. *Death & Taxes*, a grunge/metal band based in Granada Hills, also includes bassist *Tom Shannon* and drummer *Mark Hanson*.

SONGWORKS—PAT LEWIS



Pictured is composer/producer/artist Danny Elfman from Olingo Bolingo. Elfman, a Bug Music writer, has a song in the feature film Buffy The Vampire Slayer as well as a song on the new Slouxsie & the Banshees album.

Patty Smyth has cut Jon Dee Graham's "One Moment To Another."

Marshall Chapman has the title track "Can't Ever Run From Yourself" on the new Tanya Tucker CD, *Heart On Fire*.

Danny Elfman's "We Close Our Eyes" is the closing theme of the film, *Buffy The Vampire Slayer*, sung by Susanna Hoffs.

Vince Gill is taking John Barlow Jarvis' "I Still Believe In You" to Number One on the country charts.

New Songwriter Signings

Green Jello, the world's first "video only" band, has signed an exclusive publishing deal with **Chrysalis Music**. The Los Angeles-based band is currently reworking itself for the release of its self-produced "video album" entitled *Cereal*

Killer, which will be distributed through Zoo Entertainment.

The Business Side

Alison Smith has been promoted to Senior Director, Performing Rights at **BMI**, New York. **David Moro** has been promoted to Director, International Administration at **BMI**, New York. **Steven Blinn** has been named Director of Media Relations/Licensing at **BMI**, New York.

BMG Music has entered into a new partnership with **Killer Tracks**, one of the leading film and production music companies. The partnership is called **BMG Library Ventures**. **Killer Tracks** is headed by music publishing veteran **Sam Trust**.

BMG Music has entered into worldwide representation agreements with three motion picture and television companies—**Miramax Films**, **Viacom Pictures** and **Bagdasarian Productions**. **MC**



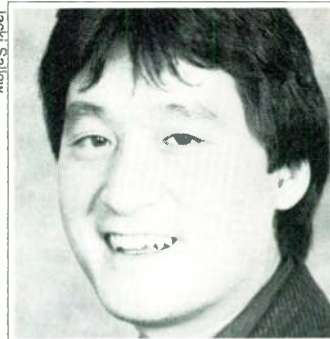
BMI Nashville held a shindig to honor the Joe Diffie single "Ships That Don't Come In," which recently hit the top of the country charts. The song was written by BMI's Dave Gibson and Paul Nelson. Pictured (L-R) are Kevin Lamb, Maypop Music; Tim Wipperman, Warner/Chappell Music; Paul Nelson; Dave Gibson; Joe Diffie, Epic recording artist; and Harry Warner, BMI.

PUBLISHER PROFILE

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Beverly Hills, CA 90211-1906

By Pat Lewis



Dale Kawashima, who now heads-up the newly-formed publishing wing of Giant Records, began climbing the music business ladder eleven years ago after graduating from UCLA. He started out as a freelance rock critic, writing music-related articles for a variety of publications including the *Los Angeles Times* and *Cash Box*. Eventually, he was offered a position as a professional manager ("song plugger") at Jobete Music, where he worked for two-and-a-half years. From Jobete, Kawashima struck out on his own as an independent song agent/plugger. His clients included Prince, Bruce Springsteen, Bob Dylan, Burt Bacharach and Carole Bayer Sager, Ray Parker Jr. and Billy Steinberg and Tom Kelly. During his six years as an independent publisher, Kawashima got numerous cuts for the above mentioned writers, including a Prince cut on a Chaka Khan album entitled "I Feel For You," which garnered Grammy awards for both Best R&B Vocal By A Female and Best R&B Song of the Year. "It made me feel good to take an obscure song that Prince didn't even feel was fit to put out as a single from his album and years later it won him a Grammy," recalls Kawashima.

His tremendous song-placement talents certainly didn't go unnoticed by superstar Michael Jackson, who offered Kawashima the position of president at his publishing firm, **ATV Music**. "I was thrilled to get the opportunity to work for **ATV**," recalls Kawashima, "because Michael Jackson had just bought the Beatles catalog and he also owns the Sly & the Family Stone catalog, the Little Richard catalog and classic songs by Barry Mann and Cynthia Weil, as well as his own impressive catalog which includes 'Bad' and 'Billie Jean.' It was exciting running **ATV Music**."

But while overseeing a rather impressive-sized publishing company with an almost self-perpetuating catalog was exciting for Kawashima, **Giant Records'** music mogul Irving Azoff offered him the opportunity to start up **Giant Music Publishing**, where the focus would be signing established R&B writer/producers as well as developing young writer/producers. Kawashima jumped at the chance!

"I was thrilled to get this opportunity, and I like it because my strength is writer/producers," says Kawashima, regarding his new position at **Giant**. "I used to work with Springsteen and Steinberg and Kelly, so I feel I can also do pop and rock to a certain degree effectively, but it's really because of the way the business has gone in terms of a song plugger like me, that R&B is really the place where I can have the most success. I mean, I grew up listening to the Clash, the Beatles, the Who and the Stones, and Motown. But it's been a natural gravitation going more into R&B. Which works out great because **Giant Records'** main success so far has been R&B."

Kawashima's first goal was to bring on board "the best and most prominent R&B writer/producers that were available to sign." Thus far, **Giant Music** has signed Atlantic recording artist Chuckii Booker, Terry Coffey and Jon Nettlesbey, who are the leaders of Interscope recording act the Truth Inc., Alton "Wokie" Stewart, Tony Haynes, and Terry Steele. "I work closely with Cassandra Mills," comments Kawashima, "who is the President of **Black Music** at this label. The R&B writer/producers that I recently signed at **Giant** can work closely on projects for **Cassandra**, plus work on many other projects on any other given label."

While Kawashima is not adverse to signing rock and pop bands, he believes there is still more mileage a publisher can get from an R&B writer/producer. "If you sign a writer/producer like Chuckii Booker," he stresses, "not only do you get the ten songs on his album, but additionally, you have the opportunity for maybe another dozen cuts in the coming year on other projects. My goal as a plugger, would be to get him to produce bigger and bigger names."

While signing rock and pop bands may not be on the immediate horizon for Kawashima, he is looking to sign writer/producers in these genres. "We are looking for a couple prominent pop and rock writer/producers on the same level as the five I've already signed because I definitely want to keep a balance," says Kawashima.

From all indications, **Giant Music**, which only began life as a publishing firm six months ago, is off to a great start. "We're building the foundation here with some of the more prominent writer/producers around, and four of the five of them are artists as well," concludes Kawashima. "I want to try and get this company off to a good start. And we can already say that we've got part of the publishing on three songs on the triple-platinum *Color Me Badd* album, one song of which is a hit called 'Thinkin' Back.' We also have a Keith Sweat single, a very hot upcoming Chuckii Booker album, and a Whitney Houston/Dionne Warwick cut, among others." **MC**

QUALITY SESSION



Fledgling Quality Records artist Joshua Path is pictured at Two Guys From The Valley Recording Studios. He's completing tracks for his debut opus, *Headrush*, due this fall. Pictured (L-R): Producer/engineer John "Tokes" Potoker and Joshua Path.

ON THE SET



The Cure recently shot their latest video, for the song "Letter To Elise," the third single from *Wish* and the first video of the band to be filmed in the United States, at the Palace of Auburn Hills in Detroit. The video was directed by Aubrey Powell.

MUSIC GRINDER STUDIOS: Jamaican artist Carlene Davis, recording several tracks for Island Records offshoot Gee Street Records, with producer Handel Tucker overseeing the sessions and sonic expertise supplied by engineer Lawrence Ethan and assistant James Ross... Australian act Euphoria, laying down vocals for EMI Music Australia, with producer/engineer Mark Dearnley and assistant James Ross adding the sonic magic... Alice Cooper, recording his next project with producers Ian Richardson and Nick Coler, assisted by Casey McMackin... Virgin Records artist John Wetton, recording tracks for his upcoming album, with producer Bob Marlette and Brian Reeves and assistant Lawrence Ethan manning the board; guest musicians include drummer Simon Phillips and gentleman guitarist Rob-

ert Fripp...Guitarist Paul Jackson, Jr., producing and engineering his solo project, assisted by Lawrence Ethan; guest musicians include Stanley Clarke, George Duke and Gerald Albright.

DIGITAL MONSTERS: Michael "Doc" Dosco and partner Russ Bishop have announced the opening of Digital Monsters, an 8-track Pro Tools digital editing suite. Dosco, whose clients have included Stevie Wonder, Chuckii Booker, Jerry Goldsmith, Giorgio Moroder, Hans Zimmer and James Newton Howard, will specialize in digital remixing and editing, along with sound design and scoring for commercials and film. Digital Monsters is located at the Post Complex (formerly Music Animals), 3575 Cahuenga Blvd. West, Suite 520, Los Angeles, CA 90068; (213) 874-6626 ext. 520.

OLIVE STREET DIGITAL POST RECORDING STUDIO: This new Valley facility, designed by studio architect Jack Edwards, recently opened its doors. Equipment includes Trident TSM-40 Mixer, Protocols direct to disk Digital 4-track, Otari MTR-90 II 24-track, Lexicon 300, Sony 9850 3/4" video (all a part of the standard rate), with optional equipment including a Mitsubishi Digital 32-track. Olive Street Digital Post Recording Studio is located at 2311 West Olive Ave., Burbank, CA 91506. For more information, call (818) 559-1417.

LARRABEE SOUND STUDIOS: Prince, mixing his new album for Warner Bros., with Keith Cohen and Bobby Brookes engineering...Keith Cohen, also mixing Paisley Park's artist Carmen, with Prince producing the project...Capitol act New

Version of Soul, mixing their debut opus with engineer David Pensado and producer Phillip Jones...Producer Andre Simone and engineer Alan Meyerson, mixing "Heaven" for Jody Watley.

CLEAR LAKE AUDIO: This North Hollywood facility recently played host to the band the Mystrals. The band is recording their second effort, with producer Guy Marshall and engineer Colin Mitchell at the console.

STUDIO MASTERS: In Studio A, Paula Abdul and producer Elliot Wolf, recording vocals for the hit Fox Network show *Beverly Hills 90210*, with engineer Greg Laney and assistant Thomas Mahn manning the boards...In Studio B, producer Jorge Fonseca, mixing tracks for Sony Discos act Que Pasa, with engineer expertise supplied by Michael Schlesinger.

IN THE STUDIO



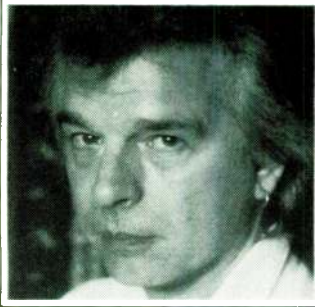
Los Angeles-based artist/producer Mark Etienne (right) is completing tracks with his band *Destiny* at Sound Chamber Studios in North Hollywood. Pictured at the console with Etienne is Mikey Davis, who recently completed tracks for a new W.A.S.P. album due on EMI Records.

SASSY SET



Impact artist Sassy Jordan is pictured on the set of the video for her latest single, "You Don't Have To Remind Me," the second offering from her *Impact* debut. Shown (L-R): Impact Records' Rob Nishida, video director Chris Painter, Jordan, Lisa Janzen of Camel-Z Management and album producer Rick Neiger.

PRODUCER CROSSTALK



May Pang

TONY VISCONTI

By John Lappen

Superstar producer Tony Visconti has worked in the studio with so many legendary acts that it's difficult not to accord the softspoken Brooklyn native the same status.

But the one legend whose career almost never got off the ground because of their production collaboration remains one of Visconti's most vivid memories. "Actually, it's a funny story," begins Visconti. "I first heard of David Bowie in 1968. A friend of mine played me some of Bowie's first demos that were taken from his first album on Deram Records. I liked some of the songs, but others were just absurdly funny. The label wasn't sure what to do with him either because they felt each song was totally different. Of course, this was just Bowie already revealing the chameleon-like side of his musical nature. I later met him and found we had lots in common. I began to work with him as his producer and eventually as his bassist for a while. We made two tracks together—'Karma Man' and 'Let Me Sleep Beside You'—which the label hated. The label decided to boot him off it and fire me, but we begged for another chance. We made a few more songs, and they hated those, too, so we both got the sack. So, even though the story has had a happy ending for both of us, I guess I'll always be known as the producer who got David Bowie fired from his first record company."

The story has indeed been a happy one. Since starting as a "producer on loan" to British producer and record mogul Denny Cordell in 1967, Visconti has gone on to forge one of the most impressive production careers in rock history, having worked with such acts as Paul McCartney, T. Rex, the Moody Blues, Thin Lizzy, and, of course, Bowie.

"I certainly feel like I've contributed a lot to rock music over the

years," he says. "I was really at the right place at the right time for the work I chose and certainly feel honored for being in that position. I also feel proud of the fact that I rose to the occasion when called upon."

Being able to do the job and do it amazingly well has enabled Visconti to claim production credit for numerous hallmark rock albums—eleven Bowie albums including the classic trilogy of *Low*, *Heroes* and *Lodger*; thirteen T. Rex albums including *Electric Warrior*; three Moody Blues LPs; and a trio of Thin Lizzy albums (*Black Rose*, *Bad Reputation* and *Live And Dangerous*).

Says Visconti proudly, "U2, with whom I've also worked, has told me that Lizzy's *Live And Dangerous* record was the textbook for them regarding the formation of their overall sound and live show. Knowing that simply blows me away. What's ironic is, that record is not really a true live record. Every part on the record, aside from the drums, was re-recorded and remixed. The audience is real and the song segues are arranged like a live performance so the illusion of a powerful live record is intact."

His added abilities as a musician and songwriter have enabled Visconti to earn the reputation as an individual with a keen ear for talent—he discovered a fledgling T. Rex, then a folk duo called Tyrannosaurus Rex, in a small London club. He also possesses an uncanny ability to tap into the resources of that talent when working in the studio. "I suppose I was more empathetic towards the varied needs of musicians in the studio because I started my career at age thirteen as a guitarist. I eventually became a jazz bassist and learned to arrange music while also developing my songwriting skills."

Visconti rose quickly through the studio ranks. After working with Cordell, arranging orchestral parts for Procol Harum, the Move and Joe Cocker, he spent two years learning the craft of engineering before moving into production.

Visconti describes his production style as making the most out of very little. "I have the ability to make a band sound really big without a lot of overdubs. I don't record too densely. I try to concentrate on layers of sound that only manifest themselves after repeated listenings."

An admitted technology freak, Visconti says he tries to blend both his instincts and the latest hi-tech gadgets. "I love technology—that's part of what has helped to keep me going all of these years. Now, I'm making the transition into hard-disk recording. The main thing we have to do as studio professionals is get music on tape. If one medium can do it better than another, then use it."

These days, Visconti, who is married to May Pang, a former assistant to John Lennon, and has two children, is still traveling globally to produce cutting edge acts, and is currently working on an autobiography.

"I'd like to be remembered," says Visconti, "as a sensitive producer who worked with talented, sensitive artists who were capable of changing the face of music history." **MC**

NEW TOYS—BARRY RUDOLPH



MIDI-CYMS Electronic Percussion

MIDI-CYMS is an electronic drum/percussion system that consists of the CP-16 Controller, any number of the MIDI-CYMS drum pads, MIDI cymbals and the 12MHH MIDI hi-hat. The MIDI-CYMS company has made this a totally open-ended system that allows you to "build" a drum kit exactly to suit your own playing style and technique. You can start out by adding some components to your existing acoustic set or go totally electronic using all the MIDI-CYMS percussion products.

Starting with the CP-16 Controller, the MIDI-CYMS controller system has eight conventional cymbal/pad inputs and eight Choke Circuit inputs. The Choke inputs are for switch closure type triggering (whereas the pad triggers inputs are for piezoelectric transducers). The Choke inputs are used to tell the CP-16 that you want to further modulate or modify the just previous trigger input signal received. So depending on how you have set up the CP-16, you may "choke" or mute off the sound, pitch bend, change velocity or polyphonically trigger sounds through touch activation. Some of the programmable features of the CP-16 are: selectable MIDI Note Number, MIDI Channel, four different MIDI Velocity curves, Velocity type (layer or switch), Pitch Bend by Velocity with selectable Point, Rate and Range, Program select & Save menus, Auto-Sense which "learns" your own particular drum playing dynamic range and then automatically sets the optimum trigger level for each individual pad or cymbal. This greatly eliminates false cross-triggering. All of these features (and there are many more) and capabilities make playing an elec-

tronic kit much more expressive...closer to real acoustic drums. The CP-16 can be used with any other manufacturer's pads and pedals and comes complete with default programs that work with most of the popular drum machines and keyboards. However, if you want to really use the CP-16 to the designed limits, then you will need the to use the whole line of MIDI-CYMS pads, cymbals and hi-hat.

The M.C. 12S is the snare drum pad that actually has three trigger outputs: the center and two rims. So if you play rim shots, side-stick clicks or in the center of the head, you're covered. For tomtoms, the single trigger M.C.12 pad will work great. The M.C. 18 BD is for bass drum and two beaters can be used. All the of these pads are made with shock-mounted heads that feel just like real drum heads. The 12 MHH is really the first hi-hat I've seen that works mostly like a real hat. Using three trigger outputs, the 12 MHH takes full advantage of the CP-16. You can play an open hat, then closed it and then strike the bell just like a real hi-hat player. MIDI-CYMS makes a variety of cymbals in 12, 16 and 18 inch sizes. These cymbals have either a single trigger output, in the case of a simple crash cymbal or dual trigger outputs for ride cymbals where you can play the "bell" or just "ride" along. All of these cymbal pads also have the choke capability that opens up many possibilities with regard to how the cymbal sounds, plays and reacts within the context of your music. For more info and current pricing, contact MIDI-CYMS at 840 W. Valley Blvd. Alhambra, CA. 91803. Phones are (800) 568-8523 FAX (818) 282-6242.



RM50 Rhythm Sound Module from Yamaha

The RM50 comes from the same family as the popular RY30 Rhythm Programmer. The RM has 1,100 voices and 128 kits. You can also import sounds from other sources such as the same wave cards used for the RY30, SY77 and SY55 synths. There are a total of four slots for wave cards and an optional memory expansion board will store even more samples and allow samples to be dumped into the RM50. The RM50's internal memory holds 500 presets, 500 editable variations of those voices and

100 fully editable user voices.

All the percussion sounds are full 16-bit Advanced Wave Memory (AWM) waves that can be processed with programmable digital filters. A new twist is a built-in audio-to-MIDI converter with six audio triggers. This makes the RM50 great for interfacing with drum pads, drum contact mics or trigger from audio tape recorders. For more info, contact Yamaha, Digital Musical Instruments, P.O. Box 6600, Buena Park, CA 90622. Phones: (714) 522-9011. **MC**



Expect a call from **Patti LaBelle**. The sultry songstress is phoning for favors from all her famous friends hoping they will guest on her new **NBC** series, *Up All Night*. The Grammy-award winning singer, who plays the owner of a nightclub on the sitcom, says, "I'm calling on all my buddies to come on and do something. We're going to have a lot of music, and it's going to be a lot of fun." At least some people seem to think so. At press time, **Luther Vandross** had already signed to appear. Chances are LaBelle buddies **Elton John** and **Dionne Warwick** are also series shoe-ins. They'll return the favor because that's what friends are for.

Like the pilot his new novel tells about, **Jimmy Buffett** flew into Portland, OR aboard a seaplane, where he landed on the Willamette River.

The novel, *Where Is Joe Merchant?*, is about a pilot in his middle Forties who agrees to help an old girlfriend find her brother. The songwriter, best known for his hit, "Margaritaville," followed his flying stunt with a signing party at a local bookstore, though the tome should be on shelves nationally by now.

Look for **Dire Straits** to perform in a major U.S. pay-per-view TV special on September 29 at 9:00 p.m. EST. **World Concert Network** tells us that the setting for this event is the Arenes de Nimes, an ancient, 14,000 capacity Roman amphitheater built in the heart of Provence in the south of France. Titled *Dire Straits Live: Rendezvous With The Sultans Of*



Patti LaBelle

Swing, the program will be available to cable subscribers on **Request TV** and **Viewer's Choice**. The **Cable Video Store** will distribute the show, priced at a suggested \$19.95, to the cable systems. An immediate replay of the concert is scheduled to follow at midnight.

It has been announced that the acclaimed *Cirque du Soleil* will return to Santa Monica this October with a new show called *Saltimbanco*. The popular program, whose title loosely translates as "skilled street performers," will for the first time feature a singer among their 38 performing artists. **Franco Dragone** will direct. In January, the show will then travel to Costa Mesa. Tickets

for both engagements are on sale now at all **Ticketmaster** outlets.

Pato Banton is one of many legendary I.R.S. artists whose work you can sample the next time you buy shoes. All you have to do is drop by your local **Vans** dealer and for the price of a pair—usually around \$40—you too can hear some of the label's hottest new sounds. Banton is known for his positive reggae music which seeks to entertain, involve and educate audiences. The current *Universal Love* is his fifth release. Vans is known for their cross and counter-cultural color schemes (Rasta Vans are our favorites). They are available at fine malls everywhere.

Soul singer **Lou Rawls** recently raised the hackles of the Little League in Williamsport, PA, when he dropped in a line from a **Budweiser** commercial during a concert benefit for the pint-sized ballplayers. The line, "When you say Budweiser," surprised Little League Vice President **Steve Keener**, who called the plug inappropriate. In attendance were more than 15,000 participants and supporters of the previous week's *Little League World Series*. Little League bans alcohol from its property and supports strong programs against alcohol, drugs and tobacco. **Anheuser-Busch** is a major corporate sponsor of Rawls' *Parade Of Stars* telethon, which has raised nearly \$100 million for the United Negro College Fund over more than a decade. Said publicist **David Brokaw**, the singer mentions the products "because of his pride in



Pato Banton

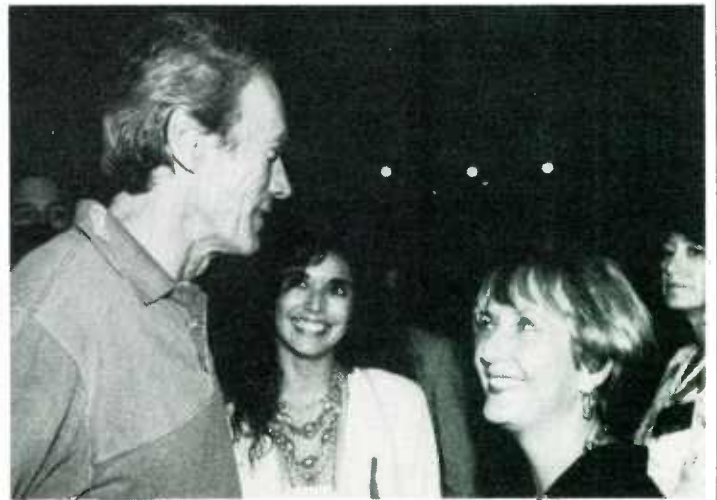
what the brewery has done for the students."

ASCAP's Loretta Munoz (center in photo) and **Nancy Knutsen** got to schmooze with ASCAP member **Clint Eastwood** at the West Coast premiere of his current release, *Unforgiven*, held recently at the **Mann Bruin Theater** in Westwood. Eastwood composed "Claudia's Theme," which is featured throughout the motion picture. The rugged actor previously supplied music for his films *Pale Rider* and *Tightrope*.

Knowing you'd want something special for Halloween, **New Line Home Video** has released a pack of sci-fi and horror flicks. For a measly



Dire Straits



Clint Eastwood, Loretta Munoz and Nancy Knutsen



Producer Rodney Hooks with rapper Steffon

\$19.95, you can now have *Critters 4*. (*Critters 1, 2 and 3* are available at \$14.95). Other scary releases include the first release of *Prom Night* with Jamie Lee Curtis, *Alone In The Dark* with Jack Palance and *Xtro 2: The Second Encounter* with Jan Michael Vincent. Listed separately, so apparently not considered scary, is *Sunset Heat*. The film stars Dennis Hopper (*Easy Rider*) and Michael Pare (*Eddie And The Cruisers*) and is available in both rated and unrated versions.

Rapper Steffon took advantage of a photo opportunity when he dropped by a private screening of the short film *Fond Little Memory*.

There he ran into the triple-threat director/writer/producer of the film, Rodney Hooks, and congratulated him on receiving an Honorable Mention at the Black American Cinema Society Awards. This new comedy reportedly boasts a stellar cast including Reginald Vel Johnson (*Family Matters*), Teddy Wilson (*Life Stinks*), Barbara Montgomery (*Amen*) and Paul Boland (*American Me*).

If you thought *Buffy, The Vampire Slayer* would finally drive a stake through the fortunes of future vampire flicks, you've spent too much time in the sun. Other movies in that vein that will soon see the light of day

include *Reluctant Vampire* with Adam Ant as a bloodsucker who tries to please the woman in his life by reforming and becoming a yuppie. There's also *Red Sleep* where a group of mostly black musicians makes a strange discovery in Las Vegas. Then there's *Innocent Blood* with Anne Parillaud and Don Rickles, and the movie adaptation of everyone's favorite vampire book, *Interview With The Vampire*.

Westwood One and Lonn Friend want you to keep it on Pirate Radio 100.3 FM. That's the only place you'll hear five hours of rock & roll called, appropriately enough, *Pirate Radio Saturday Night with Lonn Friend*. Guests so far lined up for the series include well-known names such as Aerosmith, Metallica, Skid Row and Def Leppard. You may know Friend as execu-



Lonn Friend



Fuji TV filming at Leo Fender's G&L Factory

tive editor of *RIP* magazine, as columnist for *HITS* or as host of the weekly *Friend At Large* segment of MTV's *Headbanger's Ball*.

K-LITE 101.9 FM wants everyone to know their new programming director. The man is Scott O'Neil who, according to the station, "is doing something with the format that is quite unique." What he's done is program a K-LITE Top 20 of "Lite Hits" such as Elton John's "The One," Annie Lennox's "Why" and Jennifer Warnes' "Rock You Gently." Sort of reminds one of the old KNX-FM format from our high school days. That long-lost station was perfect for heavy petting.

Fuji TV, one of Japan's major networks, recently visited the late Leo Fender's G&L Factory in Fullerton to film a segment of their series, *American Guitar*. The five-man crew filmed interviews with a host of bigwigs including G&L honorary chairman Phyllis Fender. They also committed to film Leo Fender's workshop, which has been kept locked and undisturbed since his death. The hand-crafted American-made instruments, all constructed in the historic factory on Fender Avenue, are popular in Japan where they are valued not only as musical instruments, but for their charm and mystique as well.

On a fifteen-city national tour to promote the arts, actor David Ogden Stiers dropped into Michigan where he conducted the Grand Rapids Symphony Orchestra. The star, best remembered as snooty Charles Winchester on *M*A*S*H*, peppered his performance with quips and appeals for more government support of the arts. Of his musical prowess, Stiers told the crowd, "Every musician onstage knows that I have no idea what I'm doing up here."

Linda Ronstadt and her brother Peter, the former police chief of Tuscon, AZ, have filmed a set of public service announcements appealing to Hispanics to donate bone marrow. Filmed in English and Spanish and slated to air nationwide, the announcements say that, if a brother or sister is unavailable for donation, bone marrow transplants are most successful within one's own ethnic group. **MC**



Scott O'Neil

Local Notes

By Michael Amicone

Contributors include James Tuverson

TWOROYAL BOXSETS: Two noteworthy new box sets to look for in the coming weeks: Island/Tuff Gong's *Songs Of Freedom*, a four-CD set profiling the King of the Blues, B.B. King. The Marley set, a numbered, limited edition (not that limited, since one million copies will be pressed), includes all his great tracks and the requisite unreleased material (78 tracks in all), and the King set, *The King Of The Blues*, includes 77 recordings culled from B.B.'s 45-year career, including the sides he cut with the Bullet, RPM, Kent, ABC and MCA labels.



BROWN PARTY: MCA threw a glitzy party in celebration of the release of Bobby Brown's long-awaited new LP, *Bobby*, an album that MCA is banking on to duplicate (and perhaps surpass) the performance of Brown's previous multi-platinum LP, *Don't Be Cruel*. Brown's new LP, produced (in part) by red-hot producing team L.A. & Babyface and (in large part) by New Jack Sound King Teddy Riley and shepherded by MCA veteran Louil Silas, Jr., is one of the best dance records of the year, with, in addition to his current smash single, "Humpin' Around," many solid tracks, including "Something In Common" (Brown's duet with new wife Whitney Houston, who attended the party), "Get Away" and "That's The Way Love Is." In addition to celebrating the album's release, the party, which was held on the Universal Studios lot, featured the first satellite radio broadcast from a Digital Compact Cassette (DCC) source (seven songs from Bobby were premiered during the live radio show, hosted by comedian Sinbad); In fact, Bobby is one of the first software titles that MCA will release this year on the new DCC format. Pictured (L-R): Matsushita exec Andy Nelkin, MCA's David Weitzner, MCA Chairman Al Teller, Houston, Brown, MCA Inc. President Sid Sheinberg, MCA Records President Richard Palmese and MCA's Ernie Singleton and Louil Silas, Jr.



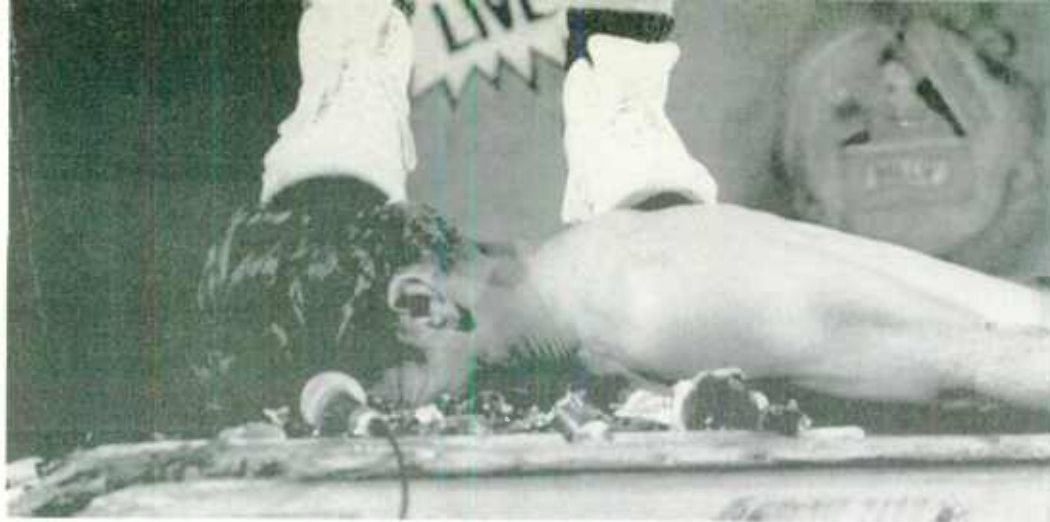
WALK ON THE WILDSIDE: Capitol act Wildside recently invaded the studios of KNAC to talk about their latest album, *Under The Influence*, and single, "How Many Lies." Pictured (L-R): Capitol Promotion Manager Susan Epstein, DJ Dangerous Darren, Brent Woods and Beeny Rhyndance of Wildside, KNAC Program Director Gregg Steele and Wildside's Drew Hannah and Marc Simon.

MOVING ON: Sony Music Entertainment Inc. has moved its West Coast headquarters from its cramped Century City offices to spacious new digs (78,400 square feet) in Santa Monica. The new Sony Music Complex, which houses the Columbia, Epic and Epic/Associated labels, Sony Music International, Sony Music Publishing and a recording studio, was designed by Steven Ehrlich, with the complex's high-tech interior design (all curves and angles) by Cosimo Pizzulli. (Photo: Tom Bonner)



PARTY ALL NIGHT LONG: In a rare show of cooperation between rival labels, Motown and Mercury Records recently co-hosted a party celebrating the career of Lionel Richie. The veteran tunesmith, a longtime mainstay of Motown Records, has recently jumped ship to sign a new deal with Mercury Records. Richie, flanked by actor Cuba Gooding Jr. and artist/producer George Duke, was presented with a triple-platinum plaque for his greatest hits platter, *Back To Front*.





NOW THAT'S ENTERTAINMENT! One of the more memorable (and crazy) attractions at the Lollapalooza extravaganza was the Jim Rose Circus Sideshow. While the headliners performed their musical sets on the main stage, the Rose troupe gamely entertained the crowd with feats of physical daring on an alternate stage, including Rose lying face down in a bed of broken glass while someone stood on his head!



Jessica Altman

Harold Sherman

IN THE 'BETTER LATE THAN NEVER' DEPARTMENT: Lead singer Christopher Barron of the Spin Doctors is pictured during the band's recent Henry Fonda Theatre performance. The band's solid debut, *Pocket Full Of Kryptonite*, which took a long time (one year!) to take off commercially, is finally making some well-deserved chart noise, currently hovering in the Forties on the Billboard album chart. In addition, the band recently scored a high-charting Album Rock single with the song "Little Miss Can't Be Wrong." Epic, which is just kicking its Spin Doctors promotion campaign into high gear, has another great track ready for release from the album, the mid-tempo ballad, "How Could You Want Him (When You Know You Could Have Me?)."



James D. Toverison

SITTING IN: Sometimes the biggest stars can appear in the most unlikely places. Recently, Guns N' Roses guitarists Slash and Gilby Clarke found themselves in a local bowling alley lounge, where they both took to the tiny stage and entertained the 30 or so lucky patrons with some raunchy blues. —JT



N. Azarova-Villet

GOOD VIBES: Quincy Jones Entertainment and Time Publishing Ventures threw a party to celebrate the launch of the new Quincy Jones-founded magazine for and about the hip-hop generation, *Vibe*. The new magazine, which, judging from its premiere issue, boasts well-written, intriguing articles (especially the article about white people who wish they were black) and an interesting, though too artsy at times, look, is a joint venture between Jones and Time Warner Enterprises. Pictured at the party, held at Spice on September 10th, are Jones and writer/producer Orion Moore.

MUSIC CONNECTION Ten Years Ago... Tidbits from our tattered past

GRAMMY SNAFU: Jack Douglas, who produced John Lennon/Yoko Ono's *Double Fantasy* album, was not allowed onstage at the Grammys to receive his award when it was named Album of the Year. Since the show, he has received an apology from the show's producer, Ken Erlich, who called the situation "unforgivable," and has been told that NARAS President Bill Ivey will investigate the situation. "All I wanted to do was tell everyone how happy John would have been to receive the award," said Douglas. "Having his music accepted by the people meant everything to him, and I wanted everyone to know that's how John felt."

SECOND THOUGHTS: *Urgh! A Music War*, the new wave musical starring the Police, Go-Go's and Devo, was pulled just before its scheduled L.A. opening recently so that Filmways Pictures, the distributor, could re-evaluate the marketing strategy. A spokesman for the company says they're thinking of showing it at a first-run theatre for a few weeks before putting it on the weekend, midnight movie circuit.

RIDING THE WILD TURF: Edgar "White Trash" Winter is pictured performing during the recent First Annual Beach Ride '92 and Beach Party festivities. The 100-mile pledge ride along Pacific Coast Highway, which benefitted the Exceptional Children's Foundation, a non-profit organization helping children and adults with developmental disabilities, included an event-ending barbecue and concert.

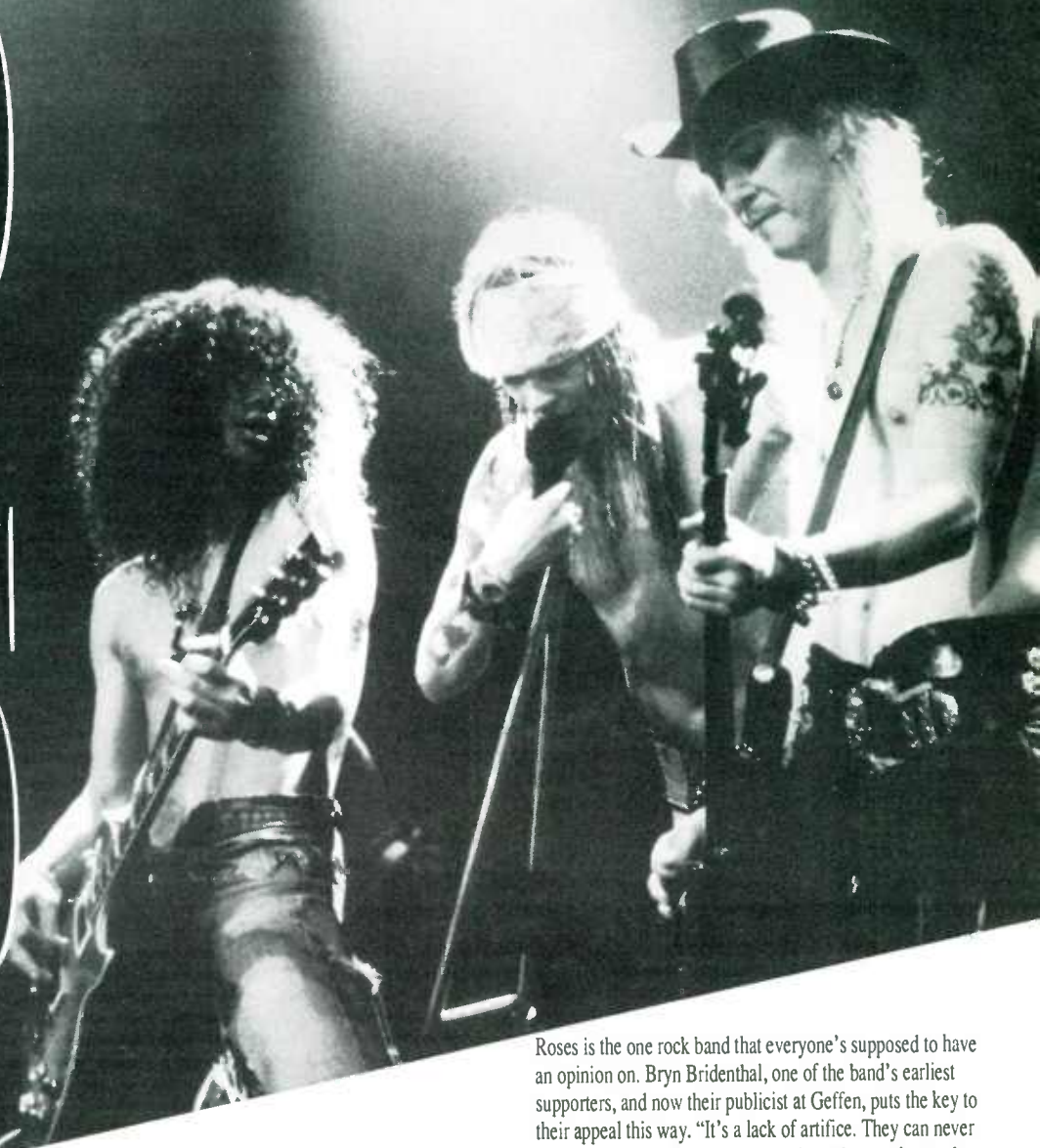


Scott Downie

AT THE CIRCUS: Virgin kiddie act Immature flank veteran Bette Midler at the recent opening of the Peking Circus at the Great Western Forum. Romeo, Half Pint and Batman, whose Virgin debut, *On Our Worst Behavior*, has just been released, can also be heard on the soundtrack to the animated film *BeBe's Kids*. The *Divine Miss M* could also be seen checking out one of newcomer Sophie B. Hawkins' recent performances at the Roxy.

GUNS N' ROSES

By Chuck Crisafulli



They're brilliant, and they're horrible, and the rock world would be dead without them.

Whether you love Axl for his fierce charisma, or hate him for his leather chaps, isn't really very important. The point is, Mr. Rose and Co. take the musical form that Elvis started with a shake of the hips and make it vital again. They make music that, one way or another, has to be considered.

Imagine, in these jaded times, being so excited about a new record that you line up at a record store hours before its release. Imagine being so angry about something a lead singer said that you can't concentrate on your day job. If you expect sex, drugs and violence from your rock heroes, Guns N' Roses gives us all that, in addition to some gut-whomping music.

The band the critics hate to love has conquered the world

in seven head-spinning years. In that time, they've made the jump from being a fire-breathing, self-destructive Sunset Strip band, to the most formidable of musical juggernauts. Right now, their co-headlining tour with Metallica continues to test the endurance of audiences across North America, and the combined sales of their *Use Your Illusion* discs are headed toward the 20 million mark.

The buzz around town in the band's club days was that they'd be huge if they lived long enough, with the smart money betting that they definitely wouldn't. The band beat the odds. Although their rise to the top has been anything but smooth, they are survivors.

And lightning rods. This band has attracted torrents of scorn as well as effusive praise. They've sampled every flavor of controversy and have been painted with every hue of hype. And though it seems that every day there's a new hyphenated genre of music sprouting up, and the tastes of rock fans are growing more and more fragmented, Guns N'

Roses is the one rock band that everyone's supposed to have an opinion on. Bryn Bridenthal, one of the band's earliest supporters, and now their publicist at Geffen, puts the key to their appeal this way. "It's a lack of artifice. They can never be arranged or manipulated—sometimes they can't even be advised. They do everything their own unique way. There's spontaneity in their music and in their personalities. There was a need for truth in the music world, and they came along and filled that need. They say exactly what they think and let the consequences fall where they may. That makes some people happy, and some people very unhappy."

Bridenthal first saw Guns N' Roses in 1986, playing a set at the Whisky. She checked them out on a tip from Tom Zutaut, the A&R man who eventually signed the band. Did she have any inkling then that she was looking at rock superstars-to-be? "Absolutely," she answers without hesitation. "The first time I saw them, I thought they glowed in the dark. And I assumed they would achieve world domination. It hasn't been a surprise."

Maybe not to Bridenthal, but she also says that it wasn't too long ago that lead guitarist Slash told her he was completely surprised at how big the band had gotten. He

“I assumed they would achieve world domination.”

**—Geffen Publicist
Bryn Bridenthal**



“Sweet Child O’ Mine” on the soundtrack of Clint Eastwood’s rather pedestrian *Dead Pool* in 1988, the band graduated when they were asked to let “You Could Be Mine” scream over the end credits of boffo-blockbuster *Terminator 2*. Like Schwarzenegger’s robotic death machine, the band may be seen as either hero or villain, but in either case, they appear to be unstoppable.

The biggest and most important changes in the band have been physical. There have been the much discussed personnel changes. And in true Nineties style, the band that once looked like the next in a series of rock casualties has become physically fit. There was a time when the most important people in the band’s entourage were the ones who could score the best dope for them. Now, the band tours with a chiropractor. Slash says he has been clean of heroin for three years, although his endorsement by Black Death vodka doesn’t exactly make him the voice of moderation. Still, his trademark gravity-defying leaps in concert are definitely not the work of a sickly waste-case. Axl seems to have lost interest in most narcotic indulgences and would rather spend time discussing the training table dietary habits he keeps on tour. Part of his pre-show regimen includes having his ankles taped like a cross-country runner, and anyone attending the 1989 Los Angeles shows—when Guns opened for the Stones—got an amazing display of Axl’s stamina and lung power when he ran around the Coliseum track and never missed a note.

It all seems a little backwards. Early pioneers of rock excess started their careers with—for lack of a better word—innocence, and then, keeping pace with their record sales, climbed to higher and higher levels of debauchery. GNR have done it the other way around. They lived demented, almost cartoonish rock star lives when they were on the bottom of the heap, and gradually, as they gained success, have become more clear-headed (some might add pig-headed and hot-headed). The band had to decide very early on whether they wanted their career to support their lifestyle, or their lifestyle to support their career. And from the way things have turned out for the original lineup, it looks like the band had a hard time coming to an agreement.

Looking back at reviews of a 1987 Perkins Palace show, the band was taking a lot of lumps musically at that point for being an ugly bastard child of punk rock and heavy metal blooze. Of course, they already had an army of devoted fans and were pretty much review-proof. But that gig, which was fairly important for the band at the time, also stands out because Steven Adler didn’t play that night. The band announced that Adler had hurt his hand, and he was

replaced that evening by Fred Coury (ex-Cinderella). In light of what has been revealed by the band about their drug problems, and Adler’s in particular, this may have been the kind of incident that led to his being fired by the group. Changing from Hollywood sleaze-rockers into the biggest band in the world in one record is a hell of an adjustment to make, and Adler apparently wasn’t up to it. And, of course, Axl—the ultimate raging child—saw the future of his band in peril, and at a certain point, was no longer interested in showing fraternal sympathy to a struggling junkie drummer. It didn’t help when Adler allegedly shot up Erin Everly, Rose’s “Sweet Child”-era wife, with a near-overdose speedball as a cure for her depression.

Axl has also discussed the fury he felt toward former mate Izzy Stradlin’s work habits. Stradlin, rhythm guitarist and a key songwriting contributor, reportedly grew more and more distant from the band during the recording of the *Illusion* discs (several of the tracks don’t feature him at all). The public first learned of this further dissent when Izzy announced in September of 1991 that he was no longer interested in touring with the band. A short while later he was made an official ex-member. It didn’t seem to make a difference that each of the *Illusion* discs was passing the 2.5 million mark in sales—the band just couldn’t keep it together.

Adler hasn’t fared well since his dismissal and is reportedly having trouble keeping any kind of gig, let alone one with even a fraction of GNR’s clout. Stradlin, on the other hand, has his own deal with Geffen now, and is managed by Gun N’ Roses’ former—and not fondly remembered—manager Alan Niven. Advance word is that his upcoming solo record is a strong piece of work on par with some of his Guns N’ Roses material.

As more and more members are added, or become replaceable, it seems that any lineup with Axl in front of it and Slash taking the solos, will from now on be considered

Guns N’ Roses (although there are probably a fair number of Duff loyalists out there, too). Axl has said in recent interviews that the

business of the band is run by Slash and himself.

Beyond that, he considers them, plus Duff and manager Doug Goldstein, to be the heart of the band.

Drummer Matt Sorum, keyboardist Dizzy Reed and Izzy replacement Gilby Clarke (a buddy from the band’s earliest days) all get to hang out in the GNR treehouse, but it’s Axl’s tree.

Bad boys have always needed rock & roll, and rock & roll has always needed its bad boys. As Elvis grew tame, there was always Gene Vincent, Jerry Lee Lewis and Little Richard inspiring the kids to think horizontally. While the Beatles wanted to hold your hand, the Stones wanted to spend the night. Hendrix made a near-holy spectacle out of humping his guitar, and the Sex Pistols



explained that because the band had always been touring and “doing their thing,” they didn’t really notice the effect they were having. All of a sudden they woke up to find themselves the biggest band in the world.

Guns N’ Roses’ success, and the changes it has wrought, can be measured in many different ways. The band has gone from being a harsh, archetypal rock quintet, to this tour’s twelve-piece roadshow extravaganza, traveling with seven tons of equipment. They’ve gone from sharing a single, low-rent apartment, to buying stately homes in the Hollywood Hills. The band that once threw a bottle of booze through the windows at Geffen has now sold 37 million records for that company. The out-of-control rockers who once vomited in the midst of an early radio interview are now big enough that they can demand journalists to sign a contract before conducting an interview with them.

And their status has been recognized throughout the entertainment industry. The *Los Angeles Times* gave Axl his due when they named him a “Tastemaker of 1988.” The band made the biggest splash at the American Music Awards of 1989, upstaging heavyweights like Michael Jackson and George Michael, by arriving late to the ceremony and heavily salting their televised acceptance of the Pop/Rock Single Award with obscenities (Slash later said that just being at those awards was like “giving everybody the finger”). From having to work hard to place

David Mimran

OWNER/PRESIDENT



R E C O R D S

By Clark Benson



Top 40. When we started releasing records in the States, I decided to move to New York City.

MC: This was in 1990?

DM: Yes, after two and a half years in En-

gland, I felt it was time for a change. I prefer the States, where it is easier to find someone to give a chance to young individuals and young companies. I decided to concentrate on breaking Savage over here. At this point, we were licensed to Atco/EastWest, but were in discussions for a label deal.

MC: And you soon signed with MCA?

DM: Yes, I entered into a licensing deal with MCA, and it ended up a total fiasco. MCA handled the promotion and marketing, and we didn't have much of a say. We had to do this in the beginning because we didn't have the people to handle it all ourselves. It was supposed to revert to a P&D (pressing and distribution) deal, but we didn't get along with the people over there. So I decided to end the relationship and start with a fresh P&D deal, where I just needed a company to manufacture my records and act as my handling agent.

MC: This turned out to be BMG, who you signed with recently.

DM: Yes, it is a distribution deal, and also a joint venture. We also severed our overseas ties with Sony.

MC: Are you now with BMG worldwide?

DM: Everywhere but Japan and Southeast Asia, where we're with TDK, who are expanding their music division. They have a pretty good roster of Japanese acts, and we will be their source of A&R outside of the Pacific.

MC: So you're now handling your own promotion and marketing domestically. What about A&R?

DM: We do all our own A&R, both here and in London. Our London office is basically just an A&R office.

MC: Are you looking just to London as far as signing acts?

DM: No, not at all. English, American, Canadian—there's a lot of talent out there.

MC: What is your label's policy on unsolicited tapes?

DM: I listen to everything personally and consult every week with my A&R team.

It's easy to get confused between the plethora of relatively new labels, and certainly Savage Records is no exception to this. But while the jury may still be out on the yet-unproven label, one thing that does set it apart from the pack is owner/president David Mimran. For one thing, Mimran is only 25 years old. For another, Mimran is a truly international label head, having been born in France and spending his formative years in international money center Geneva, Switzerland. And lastly, there's Mimran's recent signing of superstar David Bowie.

Hearing that the guy at 25 was owning an operation that was obviously a bit higher up the record label food chain than the average shoestring-budget indie, I was expecting Mimran to be some sort of clueless, arrogant dilettante who thought it would be cool to make records. But I was pleasantly surprised by Mimran's obvious work ethic and self-effacing demeanor. He may not be the most savvy label chief, especially when it comes to the American market, but he certainly possesses the energy and perseverance to get past this. With the glut of labels now competing for the same dollar, Savage obviously has its work cut out for it. But Mimran just may have the youthful drive to pull it off.

Less than a month after the ink was dry on Savage's new distribution deal with BMG International, *Music Connection* conducted this interview with Mimran:

MC: Tell us a little about the history of the label.

DM: I started the company in London in 1988. Originally it was a small production company. I had financial resources to start recordings and sign artists, but no contacts. It took a good year to start having good people around me and find the right setup over there to start production. We initially had some club success, but they didn't really translate to a lot of sales, although eventually we got Silver Bullet and Soho into the British Top Ten. Our focus at this point was dance and

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MC: So if someone has a tape they are trying to get signed, they can send it to you personally?

DM: Absolutely. They can send it to my A&R people or they can send it directly to me.

MC: What types of music does Savage release or plan to release?

DM: Basically rock and R&B. I would love to be able to do stuff like jazz and classical, but a label like this needs a focus. We are basically trying to put out good product. My philosophy is that a good record will always find a way, especially in this time when things are getting pretty boring.

MC: Any intentions of opening up a West Coast branch?

DM: Absolutely. There's already been talk of that; maybe by the second quarter of '93. We are also expanding our regional promotional reps, with five now spread out across the country and nine by the end of the year at the major BMG branches.

MC: To change the subject a bit, the label is owned by you personally?

DM: Yes . . . when I first started looking into the business I had some family money, and through working at a bank in Geneva for a year and a half I made some good deals which gave me the resources to really start Savage up the way it needed. I also have personal interests in other businesses, such as real estate and sugar/flour exports, which are obviously bringing in most of my income now, until the label takes off.

MC: You are in charge of a label and you're only 25. Do you find such a young age to be an advantage or a disadvantage when deal-

ing with other people in the industry?


DM: Well, at first it was harder. But once you meet people and show them that you are not just a young, stupid guy who has money, but rather someone with longevity and potential who knows what he's talking about, I think it works in your favor.

MC: There are some powerful industry ties behind Savage—former CBS honcho Dick Asher as a consultant and Frank Dileo as Co-President.

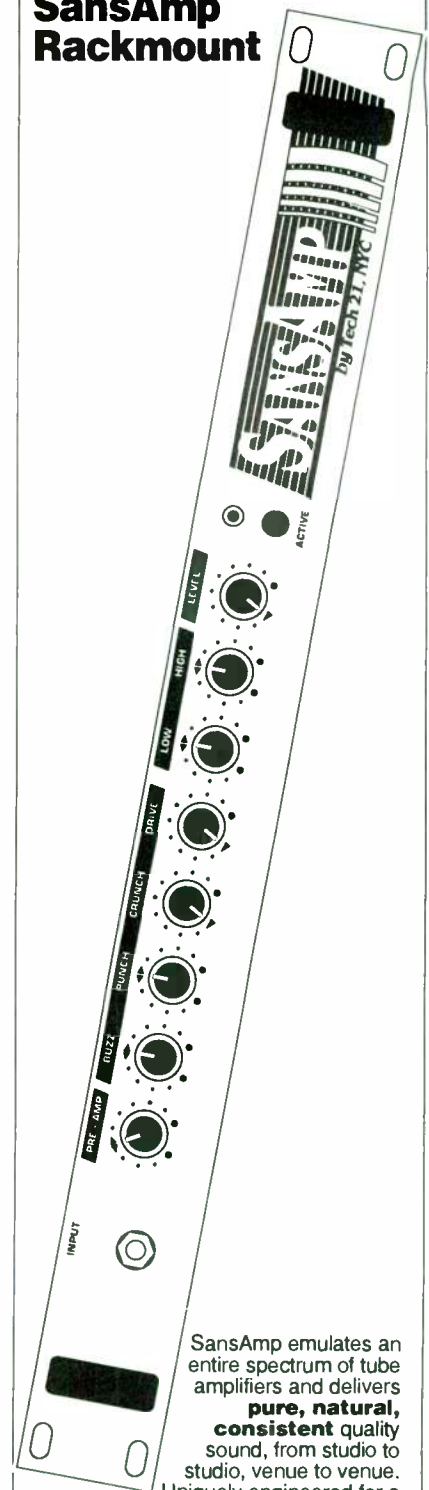
DM: Yes, I am a co-partner in Frank Dileo Management, and Frank is the head of promotion for Savage records. He divides his time about 50/50 between the label and the management company.

MC: Why the name Savage? To me it sounds like a metal label, but you handle all sorts of acts.

DM: We do a lot of rock and hard rock. In the future we may use a different division for the R&B/dance acts, but for now we feel it is best to establish one name. But in answer to your question, it's a funny story. When I was first starting it up, I was looking for a name that would sound aggressive enough, and my girlfriend mentioned the name Savage, feeling it related to me and my personality. She actually came up with a few other things that I'm not going to tell, but she stuck with Savage because she thought I was pretty savage [laughter]. But, yeah, I think the name can work for rock or pop.

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By Richard Rosenthal

For as long as there have been bands playing hard rock and heavy metal, there have been critics eager to dismiss the music as not worthy of serious artistic merit. For years, radio shunned the genre, and bands had to rely on touring and word of mouth to generate record sales. But, despite the dearth of airplay and the constant negative reviews, hard rock and metal continue to survive, thanks to the fresh sounds of bands like Nirvana and Ministry or the old reliables like Ozzy, Van Halen and Skid Row.

This year has seen a dramatic development: the explosion in popularity of bands from Seattle. Not since the San Francisco psychedelic scene of the late Sixties or the L.A. metal scene of the late Seventies/early Eighties has a city been so strongly identified with not just a form of music, but an attitude and an appearance. To get a feel for the state



RIKI RACHTMAN

"For a while, everyone wanted to be Poison, Guns N' Roses and Warrant and make millions of dollars, too, rather than just make music."

of the art, MC spoke to various industry sources to get their opinions. Depending on what end of the business they are in, the Seattle scene can be viewed as a breath of life or a nail in the coffin of a business already weakened by recession.

Dayle Gloria, Proprietor, Club With No Name: "I've been in the club business for six years with my own clubs, and I've been working in clubs for twelve years, and I've never seen it as bad as it is right now. It's to the point where I have nights that I only charge a dollar admission, and people are still bitching. A lot of clubs that were rock clubs are not sticking to what they were doing and getting into territories that I do, splitting up the scene even more. I have seen a few new bands that I think are up-and-coming, which keeps me hanging on. The recession and the riots really hurt. As for the Seattle scene, I've seen everybody get rid of the cowboy boots and stretch jeans and poodle haircuts, and the same people are now wearing Doc Martens and shorts and the flannel shirts. I really like that look, so whether they're copying that look or not, so what? Everyone's so judgmental. 'Oh, they sound just like Alice In Chains.' So what? Who did Alice In Chains sound like? How new can you really sound after 30 years? As long as it's not a total rip-off, as long as they have some talent, it's OK."

Riki Rachtman, Proprietor, Cathouse and Bordello nightclubs and Host, MTV Headbanger's Ball: "In my opinion, as far as the street level scene, there really isn't a street level scene any more. The best and the worst thing that could have happened was that bands like Poison and

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Guns N' Roses and Warrant made millions of dollars. For a while, everyone wanted to be Poison, Guns N' Roses and Warrant and make millions of dollars, too, rather than just make music. As far as the Seattle scene goes, I think that it's already made its mark. Maybe Seattle had a couple of bands that were really

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where there are a bunch of young kids and a bunch of bands that have been playing for years, and they're going to snatch up all those bands, and then everyone's going to say, 'Oh wow. Look at the great Biloxi scene,' just because there's always been great bands that have always been playing there.

"What I see happening is, the punk scene coming back in a big way, a very big way. I'm glad, because that's where I started in the Seventies. I'm starting to book those shows in the Cathouse. I see the heavier stuff definitely dominating the scene.

Metallica used to be one of the heaviest bands around, and not that they're mainstream in a sense, that's going to make bands like Ministry, which to me is the heaviest music out, more acceptable to people. I think we're going to have a big industrial-punk-underground scene that's going to dominate. As for the recession, to say that people don't have money, well back in the days when Guns and Poison and Pussycat were playing in the clubs, most of those people didn't have money. We used to all gather up enough change when we could, or find a way to get on the guest list or something. So the economy hurts in general, but I think it just takes more to get people out of their house. I always like to be optimistic, especially being in the club business."

ceived notions of hard rock have softened, and that's obvious by the acceptance of those bands. Plus, you've got bands that are alternative bands that are crossing over, where as in the past they weren't as readily accepted to hard rock fans. Mother Love Bone put out a great record two years ago and nobody cared. Now you see Pearl Jam, which is a softer version of Mother Love Bone getting a wider fan base and the record company is re-releasing Mother Love Bone, which I bet does huge business.

We have a local show that's pretty respected, so we try to keep up with the local scene, too. A lot of bands that play the Strip are very stereotypical of what metal became just after Guns N' Roses. A lot of bands went for that look and sound, and it just continued to make for more copycat bands. There are a handful of bands on the Strip that are really talented, but you've got to go to Raji's and the Coconut Teaszer and different clubs to find expressive, innovative hard rock bands."



GREGG STEELE

"You've got to go to Raji's and the Coconut Teaszer and different clubs to find expressive, innovative hard rock bands."

great bands, but that doesn't mean that everyone in Seattle is great. Every one of those Seattle bands played the Cathouse a long time ago; all of those bands that made it. We all said, 'These bands are great,' not 'these are great bands because they're from Seattle.' Someone's going to go into another market

Gregg Steele, Program Director, KNAC: "I kind of think that metal and hard rock are growing because of the large acceptance that they've gotten in the last few years as Metallica, Mötley Crüe and Guns N' Roses have been embraced by such a large cross section of America. A lot of people's pre-con-



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Kevin Moran, A&R Rep, Giant Records: As far as the local scene, it's stagnant in a sense that there's no bands drawing huge numbers anymore for the simple fact that the record companies are signing the bands way too fast. I remember seeing Mötley Crüe before 600 screaming kids and pressing their own record and putting it out before they got picked up by Elektra. There's no band like that here now, and that's why some of the clubs have had to turn to pay-to-play. That 'hip' factor is not here anymore, and it's sad to say. When a band gets a big buzz, they're signed, whether it be for a million dollars or \$25,000 dollars. All the buzz bands are automatically signed, and that's why there's no scene. The Northwest is the happening spot right now, but that's even getting picked clean. I think what the Seattle scene did was to open the doors to an alternative lifestyle and make it mainstream. Just notice how many goatees are floating around. I've seen a couple of local bands that have gone on the road and traveled around, and they come back and all have goatees. It's going to go through different waves, but if you ask me, is Alice In Chains a metal band, yeah; is Nirvana a metal band, yeah; is Pearl Jam a metal band, in its own form, yeah. They're calling it alternative, and if that's the new name for it, then, yeah, but it's basically grass roots hard rock. It's got the attitude, it's got the style, the power. I think the days of the big hair have passed us. No one's really worried what they look like, which is great. The days of hairspray are over. Everyone can throw his hair drier away, which is kind of cool. As far as being optimistic, I'm more than optimistic. Hopefully, it's going to light some fires locally, you know, and it will bring about a different form of hard rock that we don't know about yet. It seems to me that most of the doors are open."

Joe Gallagher, Booking Agent/Manager, Gazzarri's: "Business is way down. The riots didn't help, the earthquakes didn't help and the recession has really hurt. I've noticed a big drop in tourists, especially the Japanese. We get some good bands coming through, but, yeah, a lot of them are alike, the same old thing. The Seattle thing I definitely see coming through a lot more. I don't know if 'imitate' is the right word, but the influence is there. I even do a lot of bands from Seattle that come down. They get a real good reception from the local crowd. It's what's

going on, I guess. Unfortunately, those bands are doing the later night slots, because obviously they don't have a following, and they're trying to get one, and they don't have a lot of money, so I usually give them a break. I've had some pretty good bands come through."

Toy Domenique, Booking Secretary, FM Station: "Attendance is declining. It's a combination of the economy and a lack of creativity at this point. Nobody knows exactly which direction to go. I've noticed the Seattle influence a little bit. Everybody's grasping for something at this point; everybody knows it's time for a change, so a few bands are trying some new things, and they're doing well. The other ones are staying pretty stagnant. They just keep circulating. I'm constantly going to different clubs and seeing different bands and getting promo packs from just about everywhere. We get a lot of San Diego bands, also a lot from San Francisco. They're pretty much the same, but a lot of

time they'll bring busses here, and the different crowds will mix well and the locals can see what's happening outside the area. I think that things will turn around, it will just take a little time."

Christine Wolf and Stacy Allen, Sales Clerks, Tower Records on Sunset: "The Seattle bands are selling really well. As far as glam and hard rock, it's pretty dead. Most of the stuff we're selling, even the harder stuff, could be called alternative. I think there's been a drastic drop in the sales for conventional hard rock. The new Warrant album came out a couple of days ago, and I've only seen two copies sold. The Seattle scene's still selling, but regular hard rock is dropping off."

Allison Shifske, Manager, Tower Records Hollywood: "These days, there's a huge rush toward the Seattle-type bands and sort of a drifting away from the other kinds just because it's the trend. Led Zeppelin still sells more than most pop bands, and people might call Zeppelin heavy metal. Look at Guns N' Roses and Metallica. Even though the Seattle sound is hot, these two metal bands are outselling the Seattle bands. Harder bands like Ministry sell very well also. I'm right in the middle of Hollywood so I don't know how they might do elsewhere. Every year it's different and what's hot today may be dead next year."


Mike Williams, Record Sales Manager, Tower Records Anaheim: "I find that bands from Seattle are selling much better than the old hard rock bands. For example, Warrant and Faster Pussycat both have new albums out that are doing okay. A few years ago, when Warrant had 'Cherry Pie' and Poison was around, it seemed that was all that was happening. Now those kinds of bands are passe. The Seattle bands seem to have some longevity. Nirvana and Pearl Jam have been selling for a year. I think it's more than just a flash in the pan. Industrial bands like Ministry are doing quite well, too."

Rob, Manager, Vinyl Solution Huntington Beach: "There are so many aspects to the idea of metal. Punk rock on a thrash side that leans toward the metal edge sells really well. Stuff like Guns N' Roses and Extreme hardly sell at all. There are a lot of good bands coming out of Seattle and a lot of people are into that kind of music. Our biggest seller is straight-edged punk music." MC



KEVIN MORAN

"I think the days of the big hair have passed us. No one's really worried what they look like, which is great."



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UGLY KID JOE

By Richard Rosenthal



Richard E. Aaron/Thunderthumbs

Mark Davies

Cordell Crockett

Whitfield Crane

Klaus Eichstadt

Roger Lahr

It was the day the Ugly Kid Joe EP went platinum last spring, and if there were ever doubts as to the popularity of the band, they were dispelled upon stepping out of the elevator on the 15th floor offices of Mercury Records in Burbank. Taped to the front door, impossible to miss, was a memo from Michael Idris, National Director of AOR Promotion. The memo said, "Ugly Kid Joe is platinum. It's an ugly world, this is only the beginning."

Formed in 1989, the guys in Ugly Kid Joe cared little about the Hollywood scene. They took their name when they were scheduled to play with glam rockers Pretty Boy Floyd and wanted a name that would contrast well in advertisements for the gig. The show was cancelled, but the name stuck.

Ugly Kid Joe began to draw a regular following in Santa Barbara, and eventually they were brought to the attention of music attorney Dennis Rider, who led them to their deal with Mercury. In order to get an immediate buzz going, an EP was recorded in nine days and released on Mercury's Stardog subsidiary, with the intention of following shortly with a full LP on the parent label. Then everything broke loose, thanks to the single and video to "Everything About You."

"We started off wanting to sell 20,000 copies of the EP," says UKJ vocalist Whitfield Crane, who prefers to go by "Whit." "We made a cheesy video and prayed it would end up on *Headbanger's Ball*, and we didn't kiss anyone's ass or suck anyone's dick to get on MTV." Bass player Cordell Crockett interjects: "That's not true. I think it's good to see what a couple of thousand dollars and a few key blow jobs can do. It's proof that the system works," he laughs.

Crockett can afford to laugh because, as the beer commercial says, "It just don't get any better than this." In addition to their

"We made a cheesy video and prayed it would end up on *Headbanger's Ball*..."

—Whitfield Crane

platinum EP, these lifelong Ozzy Osbourne fans had the opportunity to open for Osbourne on his tour earlier this year. When Crane talks about it, he gets so excited he can't sit still.


"There's a dude in the hierarchy of Mercury in New York named Larry Stessel who worked with Ozzy and his wife Sharon for many, many years. We were kicking back at the label offices one day, and we're talking about Ozzy this, Ozzy that, and someone said to us, 'You know, Larry worked with Ozzy for seventeen years,' and me and Klaus [Eichstadt, guitarist] barged into his office and said, 'Tell us some Ozzy stories.' As a nice gesture, he called up Sharon and asked if Ozzy would take a picture in an Ugly Kid Joe T-shirt, and Sharon said, 'No problem, just send me the shirt.' Well, a couple of days later, she called from England and said, 'I'll better you one, how about if they open the show,' and we just hit the floor when we heard that. If you look at his history, he loves to take young bands out to help them."

Crockett continues, "I remember seeing Ozzy with Randy Rhoads at the Cow Palace in San Francisco a long time ago. I drove my car three hours just to see him, by myself, and that was a really inspirational concert. I used to see all my concerts at the Cow Palace, and

when I found out the tour was going to take us through there, it gave me chills just thinking about it."

One of the songs on the EP is titled, "Whiplash Liquor," which pretty much sums up the subject matter. Proving he knows what he writes about, Crane relates a story. "We were in Florida for MTV's Spring Break, and we got a free bar tab so we just got lit. We drank after the gig that night, then woke up and started drinking right away, so by two a.m. I could barely walk or talk or move, and I was sitting at the bar with this big shit-eating grin. One of the bellhop guys came up to me and said, 'Are you OK?' and I whispered to him, 'A shot of Jaeger and a wheelchair,' and the bartender gave me the Jaegermeister. I sat there drinking, and then the wheelchair dude came out and picked me up like a big baby, stuck me in the wheelchair and wheeled me away, and everyone was pointing at me and laughing. So he wheeled me to my room, which I don't remember, opened the door, pushed the wheelchair to the edge of the bed and flipped me onto the bed, and I woke up later folded up like a jackknife," he laughs.

So what if it's politically incorrect these days to brag about drinking yourself into a stupor? This is rock & roll, after all, not politics. Besides, no one can ever accuse Ugly Kid Joe of being posers.

Now the group's long-awaited LP, *America's Least Wanted*, has finally been released. Crockett says the LP is more diverse. "The album is true to what we did on the EP, but goes outside of that as well. There are some heavier songs, some grungier tunes and some humorous stuff, too. For us, we really didn't want to categorize ourselves, or hold ourselves back. Everyone's going for the Seattle Sound, wait until you hear the Santa Barbara Sound." 



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(MC Vol. XVI, No. 3 Feb. 3—Feb. 16, 1992)

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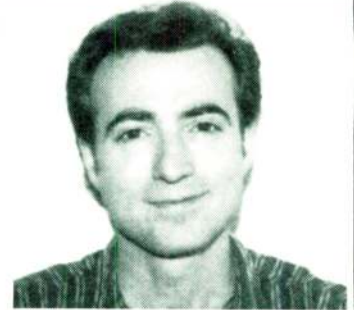
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Joe Lisuzzo

listing and identification number for each artist. There is absolutely no hype here—a refreshing change for anyone working in the music business.

At the end of the demo, the rep is given the artist's contact number so they can call and find out about live shows or get more information.

The fidelity of the music, even long distance, is surprisingly good.

By all indications, it would seem that Demo Line is a concept whose time has come. Joe does warn however, to beware of high priced imitators on the market that offer one half the service at twice the cost.

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◀ 21 Guns N' Roses

chewed up the whole idea of being rock stars and spit it back in our face. Now Guns N' Roses sets the standards for what it takes to be an inflammatory, ear-twisting, tantrum-throwing rock group.

Slash and Axl make a perfectly matched set of rock icons. They're a "good cop/bad cop" tag-team. Slash could be everybody's goofy, mischievous cousin, while Axl is everybody's troubled, hyperactive little brother. They are the ultimate pop-metal Rorschach test. Axl has been called "an ignorant racist" by Arsenio Hall, while Sinead O'Connor said she wanted to "bring him home and give him

a bowl of soup." Nirvana wouldn't play at his 30th birthday party. Bryn Bridenthal calls him "walking truth serum." Whining, bullying, always compelling—Axl gives full value all the time. As for Slash, he's jammed with such disparate souls as Carole King, Iggy Pop, Michael Jackson and Spinal Tap. Reportedly, he has been seen having sex in a New York bar, but an impending wedding may temper that kind of behavior.

When a band gets as big as Guns N' Roses, people get itchy to put them in historical perspective; to figure out how long and how important the band's chapter in the rock history books will be. So comparisons are made. The most

tempting one to make with GNR has always been to those original baddest of bad boys, the Rolling Stones. Who's nastier? Louder? A bigger threat to public decency? But there's something a little shaky, almost silly, about those kinds of comparisons. Like saying that George Bush is the new Harry Truman, or Wayne and Garth are the new Abbott and Costello. Popular music—like politics or comedy—is primarily of the moment and for the moment. The Stones can start thinking about the history books, but Guns N' Roses is happening now.

Guns N' Roses doesn't really stand for anything except being Guns N' Roses. When Axl takes on larger topics in

AN INCOMPLETE CHRONOLOGY OF THE LIFE AND TIMES OF GUNS N' ROSES

• 1985 •		• APRIL, 1986 •		• AUGUST, 1986 •		• OCTOBER, 1986 •		• AUGUST, 1987 •	
Members of L.A. Guns and Hollywood Rose become Guns N' Roses.	<i>Music Connection</i> is the first magazine to put Guns N' Roses on its cover	Geffen A&R Exec. Tom Zutaut takes a gamble and signs Guns N' Roses.	<i>Live Like A Suicide</i> released. The band's behavior is already raising eyebrows. Top-flight managers and promoters avoid them.	<i>Appetite For Destruction</i> released. Robt. Williams does the cover art, which features a sexy vixen being ravaged by a mechanical monster. Axl says the artwork symbolizes the planet being raped by the industrial system, but to no avail. Many record stores won't carry the album. MTV won't play the band's videos and radio ignores their singles. After Geffen sends sales printouts to the MTV offices, "Welcome To The Jungle" is added to the <i>Headbanger's Ball</i> .					
• JANUARY, 1988 •		• JULY, 1988 •		• SEPTEMBER, 1988 •		• FEBRUARY 1989 •			
"Sweet Child O' Mine" is a Top 40 hit.	<i>Appetite For Destruction</i> has been on the charts for 50 weeks, despite airplay difficulty and controversy over the lyrics.	In a homecoming of sorts, GNR opens for Aerosmith at the Pacific Amphitheatre. Axl tells the crowd that music is more important than looks, but that doesn't stop him from wearing leather chaps and Mickey Mouse shorts. He shows flashes of temper at several points in the show. <i>Appetite For Destruction</i> is in the Top 5, alongside Van Halen's <i>OU812</i> , Def Leppard's <i>Hysteria</i> , George Michael's <i>Faith</i> and the soundtrack to <i>Dirty Dancing</i> .				GNR performs "Patience" at the American Music Awards. Duff and Slash give the network censors a workout as they pick up the Pop-Rock Single Award for "Sweet Child O' Mine."			
• OCTOBER, 1989 •		• JULY 1990 •		• OCTOBER, 1990 •					
GNR opens for the Stones. On the first night, Axl falls off the stage and later angrily threatens that it may be the last Guns N' Roses show if some members' drug use didn't get under control. The next night the band takes the stage without Axl. Slash, wearing a Betty Ford Clinic T-shirt, insists the band will not fall apart, and Axl finally joins them. Furor swirls around the perceived racism and homophobia of "One In A Million." The Simon Weisenthal Center asks the music industry to "take a firm stand against the spread of hatred and bigotry." Axl makes no apologies.				Drummer Steven Adler is fired by the band.		Axl is arrested for assault with a deadly weapon after allegedly clubbing his condo neighbor on the head with an empty wine bottle.			
• NOVEMBER, 1990 •		• CHRISTMAS, 1990 •		• MARCH, 1991 •		• JULY 2, 1991 •		• JULY 2, 1991 •	
Axl buys a house in the Hollywood Hills and begins renovations.	Axl is living in the Record Plant studios, where the <i>Illusion</i> discs are being recorded.	Journalists are told they must sign a contract in order to conduct an interview with the band.		At a concert outside St. Louis, Axl, infuriated by a fan's camera, dives into the crowd to confiscate it. He then calls the show off, and a riot erupts. Sixty people are injured and there are \$200,000 in damages. The band's July 4 show is cancelled. On July 5, Axl blames an inexperienced security staff for the melee.				Axl storms off the stage of the Pacific Amphitheatre mid-encore. No riot ensues.	
• SEPTEMBER 17, 1991 •		• NOVEMBER 1991 •		• DECEMBER, 1991 •		• JANUARY, 1992 •		• APRIL, 1992 •	
The <i>Illusion</i> discs are released. Thousands of fans line up at record stores before midnight of the release date in order to get the first copies. The two albums debut as #1 and #2 on the <i>Billboard</i> charts.		Izzy announces he may no longer tour with the band. He is replaced by Gilby Clarke.		At a Madison Square Garden show, Axl, upset about a review of the previous show, asks the reviewer to come up onstage and face off with him.		In what is now well-established form, the band is starting concerts 3-4 hours late, often playing until 3 a.m.		ACT UP protests Guns N' Roses' participation at the Freddie Mercury tribute at Wembley Stadium. Axl sings "Bohemian Rhapsody" with Elton John and leads the crowd through "We Will Rock You."	
• MAY, 1992 •		• JULY 1992 •		• AUGUST 8, 1992 •		• AUGUST 14, 1992 •			
The prestigious Four Seasons hotel chain lifts its nationwide ban on Guns N' Roses staying at any of its properties.		Guns N' Roses and Metallica become co-headliners for 24 stadium dates.		At a concert in Montreal's Olympic Stadium, James Hetfield is bummed by a flashpot. Fifty-Five minutes into the GNR set, Axl complains of voice problems and abruptly ends the show. A week's worth of shows is cancelled, scrapping most of the plans for appearances by charities and activist groups at the tour sites.		A disgruntled Montreal fan files a class-action lawsuit seeking reimbursement for two-thirds of her \$35 ticket to the Aug. 8th show. The Olympic Installations Board announces that it has banned GNR from playing the Olympic Stadium again. To be continued....			

GNR



GILBY
Photo: Gene Kirkland



SLASH
Photo: Robert John



AXL
Photo: Greg Freeman



DUFF
Photo: Robert John



MATT
Photo: Robert John

the band's songs, like in "Civil War," the results are clunky, and not as satisfying as when he's simply putting down an ex-lover, pissing off an ex-friend or wishing he could crush the heads of the antagonizing "motherfuckers" of the press. GNR's music is all about being insecure and furious at the same time. Despite the stink raised over some ill-chosen lyrics in "One In A Million" (from the *GNR Lies* record), Guns N' Roses' music doesn't stand up to much deep-reading. When Axl's Sweet Child finally gets told to "Back Off, Bitch," it's best just to let it go at that and enjoy the fireworks. The heavy duty angst that Axl works through becomes a riveting, rock & roll spectacle for his audience.

And even if the music doesn't grab you, Guns N' Roses gives good spectacle. It's amazing to see a band as big as they are still having the kinds of problems that most bigtime performers have worked out long before they're playing

football arenas. If Bruce Springsteen began to angrily rant onstage, cursing out ex-drummers and various members of the media, it would be shocking. But the unexpected has become the norm for Axl. This current tour, which some might have predicted to be less rancorous than usual, began with typical GNR twists. Axl was served a warrant in New York for his part in the riot at a St. Louis concert last July 2nd, and a few shows into the tour, in Montreal, James Hetfield was burned by a flashpot and Axl came down with inflamed vocal cords. Extensive rescheduling meant that the two heavyweight bands would not have available the charities and activists that had planned to be part of the tour.

Applying a psychotherapeutic magnifying glass to every

one of Axl's outbursts doesn't seem to get anyone closer to understanding what makes him tick. But Guns N' Roses doesn't have to make sense. The fans understand, and the angry detractors can at least be thankful for having their pulses quickened by the band's antics. Guns N' Roses is a pop-culture train wreck: No matter how much you hate to look, you can't keep your eyes off of it.

The rock & roll animal can use all the help he can get. Listen to "Welcome To The Jungle." Listen to "Shot Gun Blues" and "November Rain." Guns N' Roses is incendiary and arrogant, stubbornly dopey and completely electrifying. They are as maddening, threatening and sustaining as any tattooed, long-haired guitar band could ever hope to be. The rock & roll animal may be weary, shambling and bloodied, but Guns N' Roses gives the damned beast a reason for living.

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MUSICIANS & CHARITIES

By Sue Gold

Whether it's for the environment or a deadly disease, rock stars are getting involved. Some artists are so involved in certain organizations that it's hard to separate one from the other, (i.e. Sting/Rainforests, Peter Gabriel/Amnesty International).

Recently, Music Connection asked artists to pick one organization they strongly support and explain how and why they got involved. Since many of the artists are involved in more than one, we've listed some of the other causes they lend their name to, although in some instances, like Dan Fogelberg, it would take several pages to name all the organizations he has supported and, therefore, only a few are mentioned. Also, many artists donate money to a variety of organizations rather than put on benefits or fund-raisers. These organizations, for the most part, are not listed.



**KEVIN CRONIN
(REO SPEEDWAGON)**

Organization: T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.

Comments: "Being an artist on Epic and having Tony Martell as one of the Vice Presidents, it seemed like the Martell Foundation was something always close to us. Tony was the guy we saw when we went up to the record company.

"They make it kind of easy for people to get involved because you can play baseball, go bowling and do all of these fun activities and then you kind of start realizing you're also raising money for these really good causes. I've put my name to the golf, tennis and softball games, so I'm involved in the whole thing. It's a lot of fun."

Other charities: Musicians for UNICEF, Greenpeace, Opportunities For The Blind.



DAN FOGELBERG

Organization: Wilderness Society

Comments: "I've been involved in many organizations for a long time, just through my own natural concern for the continuing protection of our planet and my admiration to those people who have dedicated their time and resources to try to save it.

"Part of my whole tour, which promoted my album, *The Wild Places*, went to the Wilderness Society. The whole album was dedicated to environmental concerns. The Wilderness Society also came along and handed out a lot of pamphlets and information. So we were disseminating a lot of information and signing up new members at the same time. Every time I do interviews for a musical purpose, I somehow manage to steer it around to the environmental to try and get the message across and the importance of it

and educate people."

Other charities: Greenpeace, World Wildlife Federation, League of Conservation Voters, the Sierra Club, benefits for Native Americans and numerous environmental organizations.



GLENN FREY

Organization: T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.

Comments: "Irving Azoff was being honored by the Foundation several years ago at its annual dinner banquet. While I was at the dinner, Irving talked about it, and then Tony Martell gave a tremendous speech about the Foundation. Right after that, there was the golf tournament, and I've been involved ever since.

"I've also given them money and received the first "From The Heart" award in 1990. I try not to draw attention to myself, though. I'm really shy when it comes to these things, but I'm very honored to get that award. It's a great charity because 95% of the money raised goes directly to the cause."

Other charities: A Grassroots Aspen Experience



**PAUL GEARY
(EXTREME)**

Organization: "A Concert For Life"—A Tribute to Freddie Mercury for AIDS

Comments: "Nuno had met Brian May [Queen's guitarist] when they did a guitar interview a while ago and has since developed a relationship with him. When we were over in London, they were constructing the idea to do this show, and they invited us to play. We were one of the first to be asked. As you know, this show directly benefited the problem. The concert wasn't really about a cure for AIDS, it was about health care for the

currently infected, so the money is not going to AIDS research of any kind.

"I think Freddie Mercury's death carried a much bigger presence in London than it did here. I noticed it on back pages of the paper in the U.S., while in London it was the hugest thing. When something bad happens everybody responds to it, but in my opinion, AIDS awareness in the music industry is just a passing thing."

Other charities: Did a fund-raiser for a fan who needed a lung transplant.



GERARDO

Organization: "Heartstrings"—AIDS

Comments: "There's a play we put on called *Heartstrings*, in Los Angeles, to raise money to fight AIDS. All the money goes to research for AIDS. One of the reasons I wanted to do *Heartstrings* was because a friend of mine just contracted AIDS, so I thought it would be the right thing to do. The play goes state to state, city to city, so when they come back to Los Angeles, I'll get involved again. Their goal is to raise \$5 million.

Other charities: AmFar



DON HENLEY

Organization: The Walden Woods Project

Comments: "I was an English major in college, and Thoreau and Emerson had a profound effect on my life. A couple of years ago, I was watching CNN, and I saw a little sound bite which consisted of these two men standing in Walden Woods talking about the development that was threatening the woods. They actually started this battle, but they were losing badly.

"When I first started the Walden Woods Project, we had two concerts in Massachu-

sets which gave us enough to start the office and hire staff. This past October, we did three concerts at Madison Square Garden which made \$1.7 million. We received grants from various foundations, and we had the concerts at Universal. We also have a book out, *Heaven Is Under Our Feet*, and part of the proceeds from that go toward it, so I'm really involved in this. This is the cradle of the environmental movement that we're talking about."

Other charities: Farm-Aid, The Rhythm & Blues Foundation, The Rainforest Foundation and numerous environmental organizations.



**ROBBIE KRIEGER
(THE DOORS)**

Organization: Musicians for UNICEF

Comments: "Some friends of mine were doing these shows, and a guy who works for me mentioned they were trying to get people to participate. He told me all about it, and then I met Eddie Tuduri [Director of Musicians For UNICEF], and I went down and joined up. It seemed like a lot of my friends who were musicians were doing it, and I thought it would be fun.

"It's a good cause because most of the money goes to kids who are five and under. I have kids so I guess that kind of hit home with

me. I did my first show last year, and it went great. I was looking forward to this year's show."

Other charities: Welcome Home Veterans, T.J. Martell Foundation, Love Ride for Muscular Dystrophy.



MICHAEL McDONALD

Organization: Center For International Environmental Law (CIEL)

Comments: "A friend of mine mentioned it, and they sent information to me. I was really impressed because it's like a major piece of the puzzle that no one has really thought of. The CIEL is a bunch of lawyers from around the world who are seeking to come up with a fundamental and theoretical basis for international environmental law, that will allow organizations like the World Wildlife Fund and Greenpeace to come together and work a little more in sync. They will be covered by an umbrella of environmental law that will allow each of these organizations to unify on a basis of law all around the world. We have to make a basis for environmental law that should be enforced by the UN.

"I plan to do some benefits for them. We're going to try and organize some stuff in

Europe. It's a brand new organization so they're kind of busy developing their own approach as to how they will do things and how they will operate. At that point, I'll be able to do things and help out in any way I can."

Other charities: Surfrider Foundation, The Rhythm & Blues Foundation, several other environmental organizations.



**JIMMY PANKOW
(CHICAGO)**

Organization: Musicians For UNICEF

Comments: "Drummer Eddie Tuduri called me a few years ago to participate, and I've been involved ever since, although I couldn't make last year's show. UNICEF is a marvelous cause, and anything that benefits kids is great. I have two of my own. This is a way to play music and have fun.

"The concert's priority is more of an R&B type scenario so there's more of the established veterans here. The younger guys are more into heavy metal. We have a five-piece horn section. There's not a weak player in this band. It may not be a big deal in the scope of things but all the little increments add up. It's a great opportunity to play with other people and also expand your horizons."

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WHAT THE CHARITIES SAY

Okay, we now know what the stars say they do for these organizations, but what do the organizations say? How much support do these stars really give in the big picture? We contacted as many of the organizations as possible to get their side of the story.



**ANN WILSON
(HEART)**

Organization: Benefit for Puget Sound

Comments: "Heart played a show last year where all the proceeds went for Puget Sound [a body of water around Seattle]. We raised about \$150,000 to clean up the Puget Sound and to benefit various environmental groups around the area and the northwest. The Puget Sound stretches all the way from Canada to Oregon. All these groups are trying to clean it up and control the wildlife preserve around the area.

"I think benefits are the in-thing to do now, but that's because the issue has become so pressing. It's just out of need. People are seeing how bad things are. We're doing little things on our next record like the packaging is in recycled paper, printing environmental messages on the package itself and not using the long boxes for the CD. Those things that make a little bit of difference."

Other charities: Pediatric AIDS Foundation, World Wildlife Fund



Kevin Cronin—President of the T.J. Martell Foundation, Tony Martell, says Cronin has been active in the organization since they began holding the T.J. Martell Weekends in Los Angeles. He has also contributed money privately to the organization.

Dan Fogelberg—According to the Wilderness Society, the organization has gone on tour with him several times and his statements during his concerts have motivated fans to make generous donations and sign up as new members. Last year, they distributed more than 75,000 brochures to fans attending his shows.

Glenn Frey—Tony Martell says Frey has been one of their biggest supporters, not only by donating money, but by playing in golf games around the country for the organization.

Paul Geary—Organizers say that Extreme has had a close relationship with Queen and played a part in the show's success. They were one of the first bands to sign on to the show.

Gerardo—Reps for the show say that Gerardo was very helpful in making the show a suc-

cess and has already said he would like to be involved in future productions. He has also been involved with AmFar and projects for Spanish kids who don't have money to attend school.

Don Henley—According to the Walden Woods Project, the organization has raised more than \$4 million and purchased more than 50 acres of land, thus protecting it from developers. Henley has been at the forefront of this fight since he found the Walden Woods Project in April, 1991.

Robbie Krieger and Jimmy Pankow—Eddie Tuduri, Director of Musicians for UNICEF, says both Krieger and Pankow have helped to lend credibility to the organization, don't come in with big egos and learn the parts they are assigned. Krieger has done the last two shows, while Pankow has participated in two of the last three.

Michael McDonald—No information was available from the CIEL.

Ann Wilson—All the money raised by Heart at the benefit show went directly to helping the Puget Sound. MC

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AES '92

93RD AUDIO ENGINEERING SOCIETY CONVENTION
October 1-4, 1992 • San Francisco, California

By Barry Rudolph

The Moscone Convention Center, San Francisco, will be the site of the 93rd annual Audio Engineering Society (AES) convention on Oct. 1-4. This will be the first time the convention will be held in San Francisco and convention planners hope to draw a larger number of music people because of the city's unique place in pop music history. This fact, coupled with the bay area's proximity to Silicon Valley and companies like Apple Computer and Ampex (who first commercially produced the tape recorder), will make this an entirely fresh experience different from conventions held in New York or Los Angeles. The AES is the leading association of scientists, engineers and practicing professionals involved in audio, music and sound. There are just two worldwide conventions annually, one here in the U.S. and one in Europe. Fifteen thousand audio professionals are expected to attend....twice the number who came last Spring at the 92nd AES Convention in Vienna, Austria.

There will be 294 manufacturers exhibiting on three levels of the Center with a total of 675 booths, cover-

ing 166,000 square feet. There will be a record number of 53 new companies scheduled to display their products. Exhibit hours start at 10:00 a.m. Thursday through Sunday and end at 6:00 p.m. except Saturday and Sunday ending at 5:00 p.m. and 4:00 p.m. respectively. Admission for non-members is \$35 for all four days of exhibits.


Some of the more noteworthy and much anticipated products to look for will be: Alesis' new ADAT eight-track digital tape recorder that utilizes a standard S-VHS tape, Studer's Dyaxis Second Generation Digital Workstation system that is divided into individual eight-track processors with complete DSP mixing, EQ, cross-fade and digital level control with the ability to stack up to six of these processors for a total of 48 tracks of simultaneous digital audio all of which then can be stored directly to the optical disk drive, the new SSL Ultimatum Automated Mixing Console with moving faders, Sony's new lower cost 3324S 24-track digital tape recorder as well as the DPS-M7, R7, D7 and F7 line of digital signal pro-

cessors, Dolby's Spectral Processor Equalizer, Spectral Synthesis' Digital Studio, Eventide's new H3500 Dynamic UltraHarmonizer, Yamaha's Pro Compact Disc Recorder, the new SansAmp Rackmount tube guitar amp simulator, the Behringer DeNoiser Single Ended Noise Reduction System, the whole line of Genelec Studio Monitor Speakers and the Fostex PD-2 portable Pro DAT recorder with SMPTE time code.

In addition to viewing the exhibits, you can also attend technical paper sessions, all-day seminars, workshops, technical field tours and the awards banquet and ceremonies. Schedules for all of these activities will be available in the registration area. To be included in the tech tours, you must sign in at the special desk as space is limited.

Some of the subjects for the 133 technical papers are: psychoacoustics, digital audio processing, auralization, multichannel sound, loudspeakers, architectural acoustics, active control of sound fields, microphones and digital innovations in audio, digital music and audio measurements.

Seminar topics include: "Silicon in Audio", "Computers in Audio" and "Loudspeaker Measurements." There will be Workshops in: MIDI Machine Control (MMC) and MIDI Synch, Data Compression Techniques and Pitfalls, The Future of Women in a Man's Field (This is and will be a continuing program from Convention to Convention), Digital System Controllers for P.A. Systems, Fiber Optic Technologies as applied to audio, Education Workshop, Concert Rigging, MADI (this is the Multitrack Digital Interface Standard), Hard Disks in the Studio and Concert AC Power Distribution. Technical Tours will take people by bus to: Silicon Graphics, Dolby Laboratories, the Plant Studios, Fantasy Studios, Saul Zaentz Company Film Center, Charles M. Salter Associates, Ultrasound, Center for New Music and Technology at University of California, Berkeley.

Finally, the awards banquet will commence Saturday evening and will highlight the Society's prestigious awards to those outstanding contributions to the field of audio in general and the AES in particular merit by their peers. 

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Hank Benson

Zulu Spear

Label: Liberty
Manager/contact: Ron Terry/Major League Management
Address: 2121 Ave. of the Stars, 6th Fl., Los Angeles, CA 90067
Phone: (213) 551-6552
Booking: N/A
Legal rep: Barry Simon
Band members: Sechaba Mokoena, Gideon Bendile, Motome Somo, Babatunde Garaya, Paajoe Amissah, Jerome Leonard, Matthew Lacques, Ron Van Leeuwarde
Type of music: Global Afro-pop
Date signed: October, 1991
A&R Rep: Charlie Lico

By Dan Kimpel

Zulu Spear plays music to dance to. In fact, the rhythms are so intoxicating that it's a shock to listen to the lyrics and suddenly discover that you've been gyrating to the tale of a fourteen-year-old boy slain by South African police. The band members are strong believers in the powers of positivity, and their seven-year search for a label has been offset by the powerful local impact they've had on audiences in their adopted homeland, the San Francisco Bay area.

The Zulu Spear saga began in the late Eighties when Sechaba Mokoena, a native of Soweto, Johannesburg, came to the U.S. with the Zulu musical *Ipi Tombi*. Mokoena stayed in San Francisco to form an aggregation which reflected his global vision and to live in an environment free of the racism which is synonymous with his country. Zulu Spear became regional favorites by melding African township rhythms with American rock & roll.

Mokoena grew up listening to all types of western pop and cites the O'Jays and Uriah Heep among his diverse influences. In addition to lead singer/composer/dancer Mokoena, other band members include Gideon Bendile on bass vocals and vocalist/percussionist Motome Somo, both from South Africa, keyboardist/voc-

alist Babatunde Garaya from Nigeria, bassist Paajoe Amissah from Ghana, guitarist/vocalist Ron Van Leeuwarde from Surinam, South America, and drummer Jerome Leonard and guitarist Matthew Lacques, both native Californians.

On the morning before their most recent L.A. performance since their signing, the band is holding court in a Best Western Hotel in Koreatown. As soon as I exit the elevator, I'm drawn in the right direction by laughter emanating from two rooms in which the band is hanging out, doors wide open. Clearly excited by what they see as their ticket to wider audiences, they are very interested in my perception of their music and how I choose to classify it. They feel the term "world beat" is too limiting and tell me about a record store owner who, unable to figure out where to put their album, simply put one copy each in the reggae, rock, ethnic and African sections.

"Our music combines African Township with rock & roll. Bass and drum know each other long time, bass and drum big-headed," says bandleader Mokoena. "They say without us it won't happen...I make you to dance. Our keyboard player is from Nigeria so he comes in with the horns, brings a sound like Fela. When you hear Zulu Spear, you hear West Africa and Nigeria, you hear South African Zulu guitars and township, you hear American rock & roll, you listen to funk from Oakland, you listen to country...that's the style we want to establish. We may be together for the next 20 years, and I hope I don't die before I make money!" he laughs. "The colleges jump for this stuff."

"The music has to change," adds drummer Leonard. "We all know the negatives, but it's time for some new history, and having some new music and positive energy you can grow on will uplift you to new ideas and new things, and uplift kids...you don't have to have a gun and fight each other. That's something the band is really

focusing on."

Guitarist Matthew Lacques is responsible for writing many of the band's strongest songs. A member of a family whose name is synonymous with California world music, (brother Paul is a founding member of the Bonedaddys, currently playing with the Underthings, brother John occupies the drummer's throne for Hawaiian world-pop artist Keo), Matthew has distilled and learned South African music and instills it with an integrity and a blues-based sensibility. His adaptation of a traditional South African children's chorus for the song "Masilo" creates one of the band's most powerful musical statements. His stateside counterpart, drummer Leonard, grew up on black church music and R&B, both forms wholly in keeping with the African musical tradition. A large, soft-spoken man, Leonard's drum sound is the thundering pile-driver behind the spear.

The Roxy is thronged with well-wishers on a Tuesday night, and the band performs with passion—as Sechaba Mokoena had explained earlier, "No matter what happens to the band, we know that we can go onstage every night and burn." Live, as on record, the choral harmonies are astounding—bass singer Gideon Bendile's low vocals hold the sound together and their choral resonance is in perfect harmony with the polyrhythmic percussion and bell-like guitars. The strongest songs on their *Welcome To The U.S.A.* CD, "Mona Lisa" (not the Nat King Cole chestnut), "Back To The Bay" and an appropriation of the Temptations "I Wish It Would Rain" have the crowd up and grooving from the downbeat. An encore of the venerable soul classic "Papa Was A Rollin' Stone" moved effortlessly from skanky grooving to thrashing rock & roll music. As fun to watch as to listen to, Zulu Spear is a force to be reckoned with as they map out a non-geographic global community where everyone is indeed welcome.



Zulu Spear

Welcome To The U.S.A.
Liberty

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Ron Terry and Zulu Spear

□ **Top Cuts:** "Mona Lisa," "Masilo."

□ **Material:** The band cuts a wide swath through a variety of styles, but the centerpieces of the album are two songs which feature traditional vocal harmonies: "Sudla" and "Hbaba." The singability and rhythmic spirit of all the songs on this record allow the listener an undeniable physical response. Although the pop-oriented songs are probably more accessible to a wider audience, it's Zulu Spear's African heart, blended vocals, tribal percussion, bubbling guitars and rock solid bass and drums that make this record so successful and unique.

□ **Musicianship:** Great and enormous choral harmonies. Lead singer Mokoena has a rough and ready African field-holler vocal tone which cuts through the mix like a machete through tall brush. Crystalline West African rapid fire single-note guitar and a variety of keyboard sounds, including accordion and organ samples, are used for non-obtrusive orchestration. A killer bass and drum marriage unites all tracks with counterpoint percussion including congas and cowbells. The two guitarists are easily identified in the mix, Ron Van Leeuwarde provides the ethnic guitar licks, while Matthew Lacques' stinging rock and blues guitar is an alternative touchstone to the more exotic sounds offered up throughout the tracks.

□ **Production:** Nothing too fancy or distracting, the overall sound is pretty comparable to the band's fat live mix. Dub style delay on the snare is used to good effect in some places and the layering and overdubbing of the harmonies adds depth. The vocals, as the band's most obvious trademark, are hot in the mix.

□ **Summary:** I understand that college radio is giving Zulu Spear a big push, and that's good news as evidenced by *Billboard* magazine's recent World Music charts. Zulu Spear's fusion of global identification and the energy and commitment evident in their passionate approach to this music should help them find an enlightened audience.

—Dan Kimpel

There's Only One...

o·rig·i·nal (ə-rīj'ə-nəl) *adj.* 1. Preceding all others in time. 2. New and unusual. 3. Inventive. —*n.* 1. A 1st form from which varieties arise or imitations are made. 2. An authentic work of art as opposed to an imitation or reproduction.

KNAC PURE
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Steve Summers of Pretty Boy Floyd

A few more local breakups: After three albums, a few tours and more personnel changes than Spinal Tap, **House of Lords** has called it quits after not getting the recognition that a lot of people felt they deserved; girl-group **Hardly Dangerous** is hanging it up, and from what we hear, this time it's for real. The band survived five years on the local club scene, a myriad of female musicians (including **Althea Lee**, sister of **Mötley Crüe** drummer **Tommy Lee**) and two development deals that never got off the ground.

One band that is bucking the industry and hanging in there is **Pretty Boy Floyd**, who've been performing a monthly ritual of back-to-back sell-outs at the **Roxy** in pursuit of their second major label signing, which, according to frontman **Steve Summers**, is very close. You can catch **Pretty Boy Floyd** at the **Roxy** on October 23rd and 24th.



Tom Farrell

Poorboys

Nearly two years after being inked to **Hollywood Records**, the **Poorboys** have released their debut disc, **Pardon Me**. According to the band, they were signed and encouraged to take their time and come up with the right stuff for the album, and if you've heard it, it seems like that was a wise decision. In the meantime, the Inland Empire-based **Poorboys** gigged a lot at the **Cocunut Teaszer** and improved their Hollywood following, as well as attracting a bit of media attention. Beats sitting around in the studio.

Nearly \$4,000 was raised at the recent benefit for former **New York Doll** bassist **Arthur Kane**, who is recovering from injuries and huge medical bills recently sustained during a mugging outside of his West Hollywood apartment. Playing to the nearly sold-out crowd were **Paul Rodgers**, members of **Bonham**, **Mitch Perry**, **Sean McNab**, **Motorcycle Boy**, fellow ex-Doll **Sylvain**, **Dramarama**, **Ten Inch Men** and the **Betrayed**. Hats off to the **Troubadour**, which hosted the benefit, and all involved.

Victory recording act **Ten Inch Men** have just finished recording their debut outing with **Neil Dorffman** (**Song**, **Dire Straits**) producing and engineering. **Simon Hanhart** (**Yngwie Malmsteen**, **Marillion**, **Waysted**) mixed the album, which is due out in January.

L.A.'s current top drawing bands on the club circuit: **Pretty Boy Floyd**, **Big Bang Babies** and **Sykotik Sinfoney**, the latter of which doesn't do pre-sale.

This Great Religion has re-emerged with their guitarist now handling the vocal chores.

Eleven has parted ways with **Morgan Creek** records.

Yes, that was **Lemmy** you've seen hanging about the club scene, looking fit and tan. Looks like the **Motörhead** frontman decided to soak up some of that warm California sun before hitting the road with **Ozzy** in support of their way-cool new album, **March Or Die**.

WESTERN BEAT

By Billy Block



Billy Block

Jenny Yates at Western Beat

The **Western Beat American Music Showcase** celebrated its one year anniversary with an outstanding lineup of talent. Every act was a headliner, as hundreds of acoustic music lovers flocked to **Highland Grounds** in Hollywood. Among the artists contributing to the night's festivities were the **Bum Steers**, **Steve Kolander**, **Karen Tobin**, **Alan Whitney**, **Lisa Harlow Stark**, **Steve Hill**, **Jenny Yates**, **Greg Prestopino**, **Andrew Gold**, **Kenny Edwards**, **Karla Bonoff**, **Wendy Waldman**, **Brad Parker**, **Rick Vincent**, **Duane Jarvis**, **Rick Shea**, **Margie Gibson**, **Chad Watson** and **Pam Loe**, **Steve McClintock**, **David Fertitta**, **Tammy Hylar**, **Pam Dwinell**, **Bare Bones**, special guests **Joyce Woodson**, **Lois Blaisch** and **Randy Sharp**. Each artist played two songs as the program lasted into the wee hours. The crowd was full of industry folks including **Producers Group** prez **Len Fico**, **NAS'** **Phil Goldberg** and **Tricia Flannick**, **LASS's** **John Braheny**, music biz attorney **Wofford Denius**, singer-

songwriters **John Ford Coley** (who will appear in Oct.) and **Billie Hughes**, drummer **Tony Braunagle**, guitar **God Dale Garret**, **Curb's** **Dick Whitehouse**, **Jonathan Stone** from **Windswept Pacific**, producers **Marty Rifkin** and **Reggie Fisher**, **Epic's** **Bob Mitchell**, **Southern Cow Music Publishing's** **Steve Bloch**, **Tim** (I'll find the next **Elvis**) **James of George Tobin Prod.**, **Nancy Block** of **Angelus Entertainment**, just to name a few. Extra special thanks to **Barry Korkin** for service above and beyond the call. The next **Western Beat** will take place on Oct. 8th, as we venture to Nashville for the **CMA Awards**.

Looking for a great sound engineer who actually cares about how your sound and what the audience hears? **Mike Fried** of **MDF Sound Services** is gaining a rep as the guy to call for acoustic-based music in smaller venues. Whether on his studio grade gear or in-house equipment, **Fried** provides knowledgeable, hands-on experience at a reasonable fee. Call **Mike's MDF Sound** at (310) 372-0312, you won't regret it.

Ray Doyle, who hosts the **CCMA Songwriters Spotlight** at the **Holiday Inn** in Torrance, featured Nashville songwriting sensation **Jan Buckingham**. **Jan** shared a co-write on **Pam Tillis'** last hit "Blue Rose." Also appearing were **Leslie Knickrehm**, **Stanley T.**, **Joyce Woodsn**, **Ken Mills Roy Heinrich**, **Wylie Gustafson** and **Doyle's Reach For The Sky**. This showcase takes place the first Sunday of every month. Please support our songwriters.

The **Santa Monica Street Musicians** are facing opposition from a minority of local merchants and special interest politicians who want to impose unrealistic restrictions upon them. Please support the musicians who are at the heart of our street culture. **Jerry Rubin** and street performer **Lee Zimmerman** belong to a coalition of street artists that are fighting for their rights to entertain on the Promenade. For more info call **Rubin** at 310-399-1000.



Billy Block

Kenny Edwards and Andrew Gold



JAZZ

By Scott Yanow



Donald Dean

Banu Gibson

No true jazz fan, writer or collector should ever miss the L.A. Classic Jazz Festival. The 9th edition, held over the Labor Day weekend, offered four days of rewarding music with as many as eleven venues in the Airport Marriott and Hilton hotels operating simultaneously. Those nay-sayers who skip this marathon because they think all it offers is amateur dixieland bands (as if that's bad!) miss the point, for this is really a pre-bop festival with the emphasis on small group swing, standards, hot ensembles and distinctive soloists. And with eleven groups playing at the same time (in 75-minute sets), there are always three or four must-see events every set.

So who were the stars this year? Banu Gibson is easily the top singer today in trad jazz, reviving obscurities from the Thirties and, rather than merely recreating the past, reinventing it with her own ideas and charm. Her New Orleans Hot Jazz Band is well rehearsed, quite tal-

ented and got plenty of opportunities to stretch out. Johnny Crawford successfully revived the music of early Bing Crosby (even if his backup band was very erratic); he has a great future if he can keep at it. Richard Halpern did an enthusiastic job of bringing back the days of Tin Pan Alley (coming close at times to Eddie Cantor) while Angela Carole Brown actually played Josephine Baker during her tributes. And among the regular New Orleans-style local groups, the Golden Eagle Jazz Band (featuring the delightful singer Chris Norris and the hot trombone of Glenn Calkins) is consistently one of the most rewarding.

A wide variety of all-stars performed together in many groupings. There was an exciting clarinet summit with Ken Peplowski, Abe Most and Chuck Hedges, a guitar set featuring George Van Eps, Barry Zweig and Doug MacDonald, and a soprano blowout with George Probert, Rick Fay and Jim Galloway, in addition to trumpeter/comedian Jack Sheldon, 81-year-old trumpeter Yank Lawson (still in excellent form), the Most Brothers and countless others. Special highlights were appearances by Marty Grosz's Orphan Newsboys (with trumpeter Peter Ecklund). Grosz, the last of the great chordal acoustic guitarists, is also one of jazz's premiere wits; he and Jack Sheldon should trade off sometime! For information on the 10th L.A. Classic Jazz Festival, write to P.O. Box 2091, Winnetka, CA 91306.

Upcoming: The Jazz Bakery (310-271-9039) celebrates its first anniversary with legendary pianist Walter Norris (Sept. 25-26), Catalina's (213-466-2210) hosts Arturo Sandoval (through Sept. 27) and Geri Allen's Trio (Sept. 29-Oct. 4), Eric Marienthal (Sept. 29) drops by Le Cafe (818-986-2662) and Pedrini Music (818-289-0241) continues its free Saturday afternoon concerts.

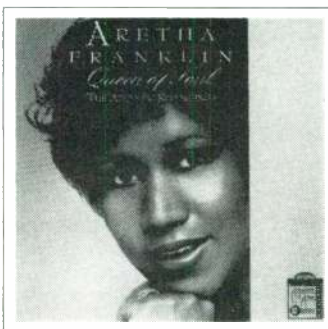


Donald Dean

Marty Grosz

URBAN CONTEMPORARY

By Gary Jackson



It's been quite some time since I've seen as powerful a movie as *South Central*. Starring up-and-coming actor Glenn Plummer as a young gangster with a near lifetime of jail experience, *South Central* veers from other "hip" and "contemporary" black movies because of its intention not to glorify the trappings of gangs. It is a story of the rise of gangs in L.A., based on *Crips*, a book written by Donald Bakeer about the rise of the two largest gangs in Los Angeles, the Bloods and Crips. You won't find *House Party* meets *Boyz N The Hood* nor any such accompanying soundtrack. Instead, Plummer, along with other fine actors Bryon Keith Minns, Carl Lumby, and especially LaRita Shelby as the junked-out girlfriend/mother, works an ensemble piece that is must-viewing for every Los Angeleno.

What also makes this movie so interesting is that Bakeer was worried about the integrity of the film's presentation. He had a lot of big

name offers to produce the film, but was leery of anybody doing the "Hollywood thing" and bastardizing its artistic and social message. In stepped writer/director Steve Anderson who had done a short 1990 film, *Hearts Of Stone*, about two young gang members who settle their differences through a game of Russian Roulette. On the basis of that short, Bakeer, despite offers of hundreds of thousands of dollars from others, sold the rights to Anderson for \$1. Incidentally, the movie is executive-produced by Oscar winning director, Oliver Stone.

Back to the music: Rhino Records goes overboard again, and the public is the beneficiary. A box set titled *Aretha Franklin: Queen Of Soul-The Atlantic Recordings* will be released September 25. Aretha, widely considered to be the most influential soul singer of all time, recorded her very best material during her time at Atlantic. To list the songs would fill this mag. Suffice it to say, your collection will not be complete without this amazing compilation.

Never did get the scoop on why Boo-Yaa T.R.I.B.E. left Island Records last year, but they've resurfaced on Hollywood BASIC Records, and have a powerful song, "Rumors Of A Dead Man," featured in the aforementioned *South Central* movie. Look for a full-length album in early 1993.

Rappers and samplers: check out the newest issue of *AARA*, the African American Recording Artists magazine. It highlights the legal ramifications of the dreaded "S" word. Yes, sampling. Topics include briefs on songwriter consent, types of quotes, negotiating licenses with the owner(s) of publishing copyrights, cash payments and more. This is the second of a two part series. For back issues (\$4.00) and more information, write to: AARA, P.O. Box 40677, Cincinnati, OH 45240-0677. MC



Mike Miller

Boo-Yaa T.R.I.B.E.

CONCERT REVIEWS

LOLLAPALOOZA '92

Photos by Jessica Altman

It seemed incomprehensible somehow that *Music Connection* would be interested in this mutant gathering of the tribes. *Field And Stream*, perhaps, or maybe even *High Times*—that I could more readily understand. To the bewildered inductees who stumbled blindly into Lollapalooza '92, the whole affair seemed more akin to a Golden Gate Park Love-In circa 1968 than a rock & roll concert at the dawn of the second millennium.

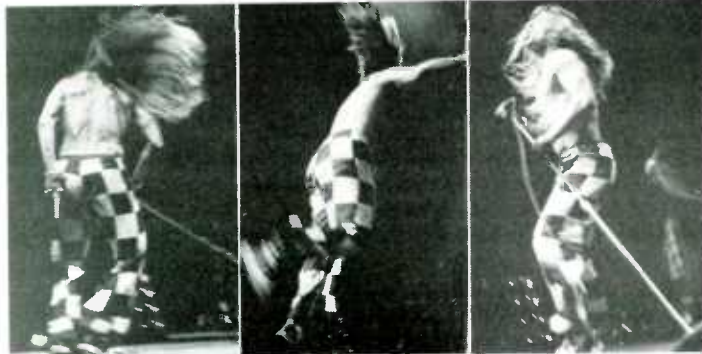
Immediately upon entering, vendors gathered like flies, hawking wares on virtually every square inch of the ground—everything from ceramic hash pipes to vegetarian falafels to LSD simulators. Girls, scantily clad and dreamy eyed, ogled the more comely specimens of the opposite sex, while freak shows nearby featured loons dangling steam irons from their nipples. 'Twas truly a Circus of the Bizarre!

And more than your run of the mill music fest, Lollapalooza '92 packs politics into the recipe as well. So much so, in fact, that, at times, it seemed more a matter of votes than notes; it was hard to escape the wrath of the left wing extremists as their eager minions hustled about with note pads trying to enlist dumb struck concert-goers to their various causes. Held in the Irvine Meadows Amphitheatre—appropriately a stones throw from Wild Kingdom Animal Park—the concert (?) often seemed more Moroccan than American.

Fortunately, there was a bit of mental restoration at the end of this trek through the valley of mayhem and mercantilism. That came in the arena itself in the form of Pearl Jam, Soundgarden, Ice Cube, the Red Hot Chili Peppers and, to a lesser degree, their impaired U.K. 'Palooza Pals, Jesus and Mary Chain and Lush. Mind you, making the mental adjustment from consumer land to pop venue can make for a jarring modulation. Suffice it to say, it took both time and liquid fortification before I hit that happy plateau where things like amplified music began assimilating smoothly again. But, after chatting with a nice lady to my left from Tower Records and slipping off my two-tones, I was ready to rock.



Eddie Vedder of Pearl Jam



Anthony Kiedis of the Red Hot Chili Peppers

The outfit Lush opened the shindig, and they were anything but plush. In fact, the Limesuckers sounded sour. They've got two girl singer/quasi-guitarists leading things, and the lassies really need seasoning—at least onstage. Apparently, playing one's instrument capably in Britannia is not of key importance, for these birds invariably exude ineptitude. Fortunately, the pain was brief—possibly because most of the audience languished in yawnsville throughout their set. Being sensible Brits, they detected the apathy and wisely bailed.

Next up was Pearl Jam and friends, and they JAMMED! While the Mariners and Seahawks may be going nowhere in 1992, Seattle rock is healthy as Cindy Crawford's complexion! The P.J.'s were led by a transient looking character named Eddie Vedder who looks like he just crawled out from underneath a Greyhound terminal bench, stinking, perhaps, of cheap gin. But, in a decade awash with pre-fab pop and rife with flaccid posers, this guy comes across as the second coming of Bono. Mr. Vedder is anything but a one-man show, however, and his effervescent cohorts played the tightest, most listener-friendly riffs this side of early Def Leppard.

The cockroach in the cold cream, however, was their place on the bill. Why the event organizers scheduled Pearl Jam, easily the cream of Lollapalooza '92, second on the agenda, sandwiched between Lush and Jesus and Mary Chain, is a sphinx-like enigma. That's like battling Babe Ruth last. Maybe it was because the first and third acts were so lame.

For Jesus and Mary Chain who followed Pearl Jam are truly bush league stuff. The Reid Brothers have been saying in interviews that they haven't been enjoying the tour, and no wonder: The crowds haven't been enjoying them. Mediocrity begets indifference; it's a real simple equation.

Ice Cube followed and sounded real good, but a farting camel would have sounded good after the Mary Chain, who utilized smoke machines in the broad daylight (dumb!) and couldn't even begin a tune together in sync. Ice Cube's dance beats pleased the guitar pummeled gathering, and he managed to incorporate the expletive "motherfucker" 74

times during his 45-minute show. *Guinness Book of Records* statisticians take note.

If Pearl Jam was the Babe Ruth of the festival, then Soundgarden comprise a formidable Lou Gehrig counterpart. Packing sledgehammer impetus with dentist drill intensity, S.G. wailed, hurled and blew major league

chunks. Like Pearl Jam, the key to the band's sound is the galvanizing throat and pyro-dynamics of the lead vocalist—Chris Cornell. This dude is a bestial version of Captain Kirk and, yes, he boldly dares to go where none have gone before him. Pissing off the security guards (speaking of loons) midway through the performance, Cornell swan-dived head first into the delirious crowd. When, after five minutes of breast-stroking over writhing bodies, he at last made it back to the pines, his pants had nearly been liberated from his spindly torso. My Tower Records lady friend told me he is considered a hunkoid by all the girls in the office so

that explains the unbridled passion and unscheduled disrobing. Hell, it was definitely a day of hormonal hedonism—something Dan Quayle would never understand.

By the time Ministry came on, I felt both hungry and, at least temporarily, sonically whipped. The group is cool but herald an omen of doom, so I left again for the chaos of consumer land, hungry for a falafel and a stab at the LSD simulator (not, I discovered later, a sensible sequence of events). From the safety of the lawn outside the venue, Ministry sounded redundant and mega-intense—two qualities that would have put me over the top on an already edgy day.

At their conclusion, I sauntered back just in time to experience the jewel in the 'Palooza crown—the Chili Peppers. The Samson of their schtick, unlike the Seattle contingents, is not the vocalist, but Flea, their sprite of a bassist, who yucks it up between songs on a capella versions of "Needle And The Damage Done" and "Something." Plus, he motors savagely on bass, at the same time hopping around like, well, a flea. He's fun! The whole group performed shirtless, which added to the tribal ambiance of the event—as if it needed any more bare skin to accomplish that objective.

The Peppers are fun, but really don't have that many great tunes to draw from, especially considering their five-album catalog. That may explain why the best response of their set came from two covers: Jimi Hendrix's "Crosstown Traffic" and Stevie Wonder's "Higher Ground."

But the Red Hot's sudden ascent in rock circles is nevertheless justified in that Flea and company were the first to juxtapose rap, R&B and power chords in a compatible configuration. If the Peppers ever get their hooks together, watch out music world.

In spite of the blatant commercialism and over the top excess, Lollapalooza extravaganza '92 was a hoot of a show—and a hell of a nutty way to commune with the lunatic fringe of the underworld for twelve hours.

Here's hoping I recover in time for the next one. —Oskar Scotti



Al Jourgensen of Ministry



Chris Cornell of Soundgarden



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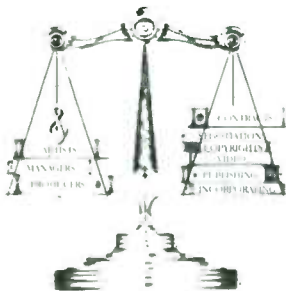
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CLUB REVIEWS

Crowbar

The Palladium
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

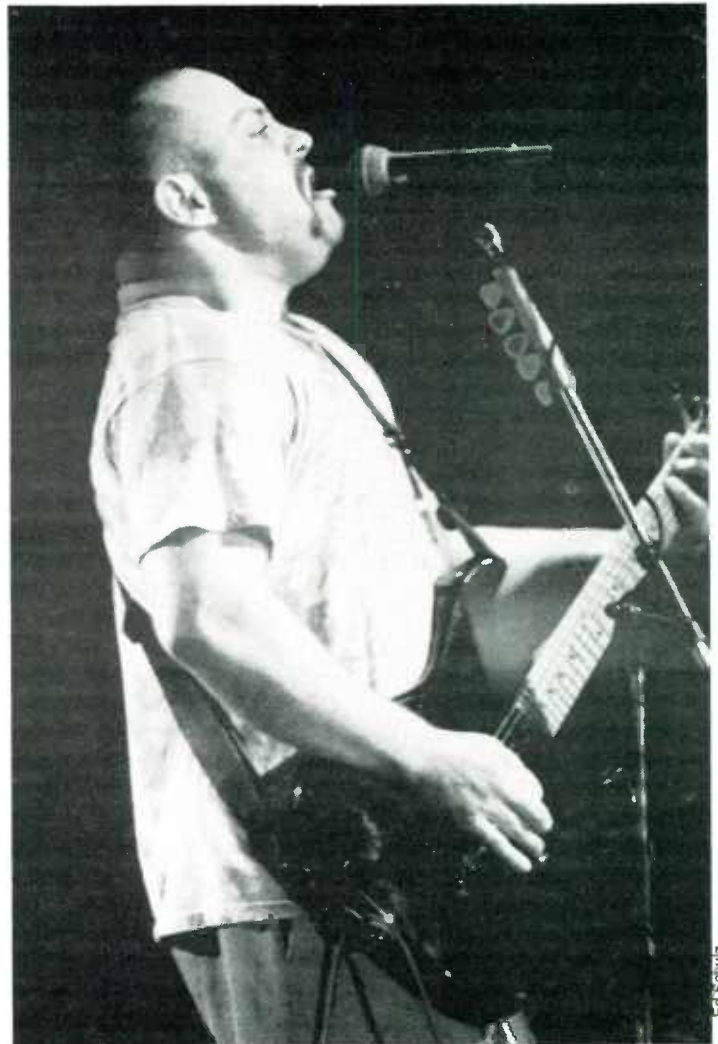
□ **Contact:** Paul Shenker: (310) 553-0990

□ **The Players:** Kirk Windstein, lead vocals and guitar; Todd Strange, bass; Kevin Noonan, guitar; Creig Noonan Macher, drums.

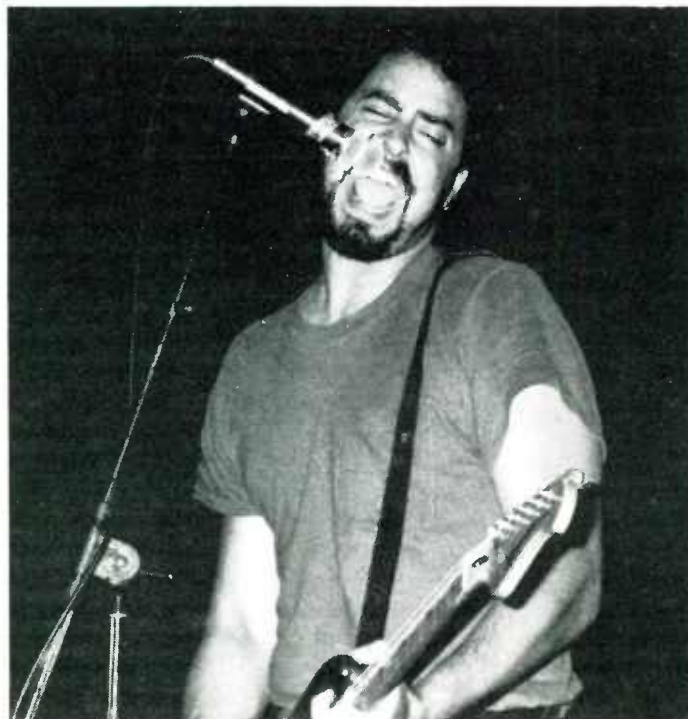
□ **Material:** Crowbar's main sound is slow, heavy thrash. At times, they vary it with speed metal or slower thrash. Some of Crowbar's songs were thrilling and real mosh pit stuff. Others grew draggy and monotonous. In addition, the songs had abrupt changes in tempo from speed metal fast to funeral dirge slow. Crowbar's songs were basically enjoyable, but the abrupt tempo changes created an uneven sound quality.

□ **Musicianship:** Lead vocalist Windstein's voice had more range and resonance than most thrash frontmen, which gave his band's sound a richer texture. Macher's beat was especially good, but Strange, Noonan and Windstein (on guitar) were also talented. Often Strange's bass or Macher's drums dominated the songs. Together, all the players forged a tight, strong, aggressive sound.

□ **Performance:** Crowbar's appearance is not very engaging, but that isn't important in the speed/thrash genre. Yet, all audiences of live stage performances look for something visually or audibly striking other than the music. Crowbar didn't provide much of a stage show and seemed to almost ignore the crowd. Even frontman Windstein seemed rather



Crowbar: No-frills thrash.



Barkmarket: A stream of consciousness recitation!

introverted and rarely spoke except to make an occasional statement, such as "This is our last fuckin' song." Song titles were either not mentioned or inaudible. This no-frills thrash metal with no extras, little variation and plenty of pure thrash grew tiresome at times. The band did keep the crowd going, however, with their strong sound.

□ **Summary:** Crowbar is a skilled thrash metal band that relies on its music rather than its stage presence to entertain. Of the players, Windstein stood out for his rich vocals, then Macher for his impressive beat. This is no-frills thrash that at times excited, but at other times grows too slow to please moshing fans. More flash would be welcome with this band. A bit more interaction with the crowd would also be beneficial.

—Diana Miller

Barkmarket

Raji's
Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Melissa Dragich, Def American: (818) 973-4545

□ **The Players:** David Sardy, gui-

Jeff Levitt

CLUB REVIEWS



Toni C. Holiday

Total Eclipse: Potent and powerful.

tar, lead vocals; John Nowlin, bass, vocals; Rock Savage, drums.

❑ **Material:** Ever see those old movies from the Fifties where they would show scenes of beatnik coffee houses? The bands in those scenes would consist of a goateed singer with a beret spouting a few profound words of wisdom, punctuated by frequent bongo beats. Barkmarket is more of an electrified, Nineties version of a beatnik band than a rock band. The "songs" are really monologues sung (and the term "sung" is used loosely) over a background of dissonant chord structures. The concept of verses and a chorus are non-existent, as each song is more of a stream-of-consciousness poetry recitation.

❑ **Musicianship:** Because of vocalist David Sardy's screaming/shouting/roaring style of singing, it was all but impossible to understand what he was saying. Although a little enunciation might have helped, even if you had the lyric sheet in your hands and were following along, the concepts Sardy puts forth are the lyrical equivalent of textbook on physics: you can read it over and over, but you still may not understand it.

The music was similar in style to the vocal delivery, with the three band members playing loosely around each other leaving room for improvisation, rather than playing as a single, rigid unit.

❑ **Performance:** David Sardy performs as if he's pissed-off at the world. Watching the expressions of rage on his face, at times is more like observing a primal scream therapy session in progress than a concert. The band didn't go on until after 1:00 a.m., and when they did, the seemingly-dead club came alive as people emerged from the dark nooks and crannies to fill the small area in front of the stage. By 1:45, however, half of the crowd had slowly drifted away. Maybe it was because they were starting to see more of the inside of their eyelids than the band, or maybe they simply got tired of Sardy screaming at them. Everybody has problems, and they don't necessarily want to hear a great deal of someone else's.

❑ **Summary:** Barkmarket is one of those dark, underground bands that everyone nods their heads and scratches their beards and professes to love because it's cool to love un-

derground bands, while in reality you can't understand what the hell the band's trying to say but you're afraid to admit that you don't get it. Well, I'm not afraid. I may be unhip, but I can't understand the attraction of a band that features a singer you can't understand (and even if you could, you wouldn't) playing loud, discordant music that makes you feel like you're trapped in a bad pop psychotherapy session. Get me out of here, please. —Richard Rosenthal

Total Eclipse

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **Contact:** Laura Swanson, A&M Records: (213) 469-2411

❑ **The Players:** Bernie K., vocals; Victor Johnson, guitar; Dre Baby, bass; Dave Brown, drums.

❑ **Material:** Incandescent. A potent, powerful blend of hard rock and junk from four passionate and socially aware musicians who don't preach their beliefs, but rather let the music do the talking. Ice-T says it one way, Total Eclipse another.

❑ **Musicianship:** A stellar combination indeed! Influences from all over the musical spectrum can be heard. K's vocals range from David Coverdale, Robert Plant and Paul Rodgers to Sebastian Bach, Corey Glover and Marvin Gaye. Guitarist Johnson shreds notes that would please Messrs. Page and Hendrix. Dre's bass playing paints visions of Stanley Clarke and King's X, while Brown's precise drumming reminds me of Buddy Rich. All these sounds blend together and make one bold statement.

❑ **Performance:** Debuting songs from their self-titled A&M release, the set opened with a video (followed by the live versions of the first single "Fire In The Rain." With its soft beautiful opening and strong vocals, it's the best song that Whitesnake never did. Groove-heavy "Long As It Feels Right" and foot stomping "Get Outta Yo' Body" could have been done by Judas Priest and Led Zepelin, respectively. I had a difficult time deciding which musician to watch...K is a very impressive front man. His sensuality and brazenness kept the energy level of the show in a continual upward motion. Johnson had me mesmerized with his strange combination of shyness and surety. Dre and Brown slapped, smacked, rumbled and roared through each number; the audience never had a chance to slow down. The encore song, "Train Kept A Rollin'," was performed with an inefficient funk twist (wouldn't have been my choice for an encore, but, hey, what do I know?).

❑ **Summary:** Total Eclipse is a solid example of how music can bring people together. Catch this band in a club while you still can. And if you miss 'em...the Great Western Forum box office opens at 9 a.m.

—B. Shaughnessy

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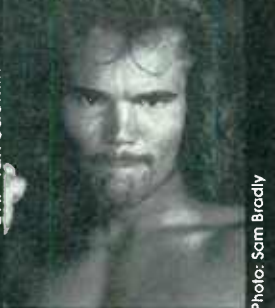


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CLUB REVIEWS

The Nick Nolan Band

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Nick Nolan: (818) 985-6879

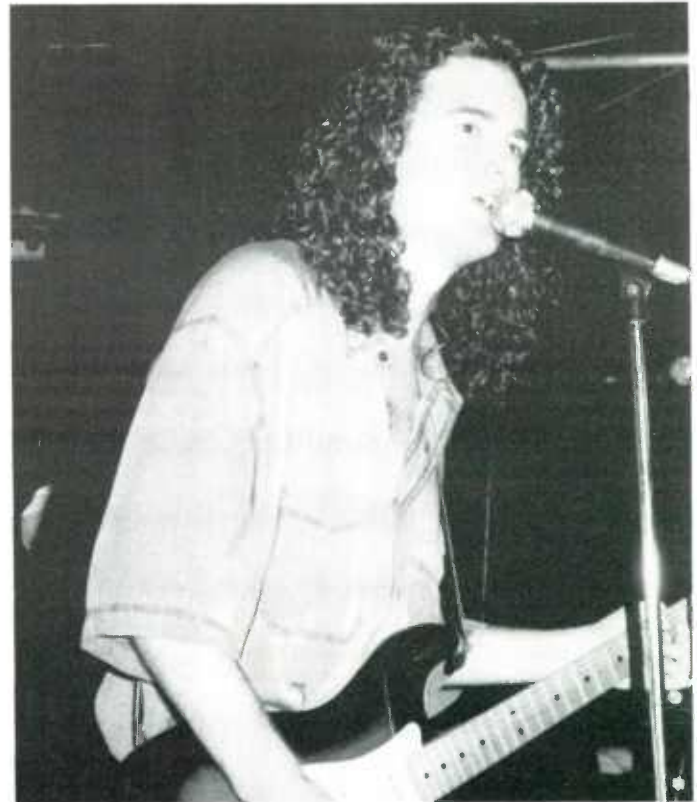
□ **The Players:** Nick Nolan, lead vocals, lead guitar; Mark Ricciardi, backing vocals, rhythm and lead guitar; Mats Jacobsen, keyboards; David Sutton, bass, backing vocals, Marc Rio, drums.

□ **Material:** Power pop reminiscent of the Smithereens, Jellyfish and the Pursuit of Happiness. Songs like "Faces In The Rain" and "If She Don't Luv You" recall the first two above-mentioned bands. "Can't Take It No More" and "Do It Again" utilize the heavy dual guitar of the latter. Conceding the fact that Nolan seems to have a knack for writing catchy pop melodies, it must, however, be acknowledged that most of these songs need more body to fill in the gaps to this promising skeletal structure. The songs start out strong enough, but unfortunately, peter out fast and quickly lose steam midway through their delivery.

□ **Musicianship:** Like pop tunesmiths such as the Smithereens, the guitar histrionics of Nolan and Ricciardi come off too heavy-handed, sometimes overshadowing the songs and spoiling their intricate beauty. Bassist Sutton and drummer Rio provided a solid backdrop upon which Nolan, Ricciardi and keyboardist Jacobsen overlaid their textures and color.

□ **Performance:** Nick Nolan is a capable frontman, singing with heartfelt conviction and spirit. Low-key throughout, the supporting band members were a welcome contrast to the manic and contrived posturing of many on the local club scene.

□ **Summary:** The Nick Nolan Band seems generally to be on the right



Steve Cordova

NNB: On the right track.

track. Their pop flavored songs, however, need some work. It seemed as though most of their songs were compelling enough to initially perk up the listeners ears. However, most of these same songs lacked the essential dynamics to sustain attention. Matters weren't helped by the questionable use of certain disjointed guitar solos that detracted from the overall quality of the material.

—Harriet Kaplan

Harriet Schock

Celebrity Centre Pavillion
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Steve Sigal, Vision Management: (415) 327-7157

□ **The Players:** Harriet Schock, lead vocals, keyboards; Kevin Dahill, guitar; Bettie Ross Simeon, keyboards; Margie Nelson, backing vocals; Jannel Cooper, backing vocals.

□ **Material:** Melodic, mid-tempo ballads that wouldn't sound out of place on the Wave, but with a definite edge to them. Mostly autobiographical in nature, Schock's songs are personal and introspective portraits of a woman who waxes philosophical about her life and past relationships with complete candor. Schock displays much objectivity, taking on men's and women's roles, trying to get inside of their hearts and minds to see what motivates them to do the things they do. Of the eleven songs she performed during this set, one would be hard pressed to find a

weak link in the chain. Highlights included "OK, You Win, I Give Up, (You're Right, I'm Gone)," "All About Eve," "Dancing With My Father" and "For What It's Worth." Schock also performed "Ain't No Way To Treat A Lady," a song she wrote that was later recorded by Helen Reddy. She gave this number a special, reworked treatment, inserting a new segment or song, "One Time Lover" between verses.

□ **Musicianship:** Schock's soft and subtle arrangements were augmented by the lush and pretty harmonies of backing vocalists Nelson and Cooper. Schock's own pensive vocal style shaped her material, giving it form and substance.

□ **Performance:** Harriet Schock commanded attention and respect. Her straightforward, no frills presentation seemed to connect with her audience, hitting a responsive chord that most people could emotionally relate to in one way or another. This may have stemmed from the fact she cared enough to explain fully the inspiration for each and every song; in fact, her between song narratives were as integral a part of the show as the songs.

□ **Summary:** Harriet Schock is a rare talent. In today's highly competitive, hype-filled, commercially oriented music industry, Schock stands out because she gets back to the basics, lending a real air of sincerity and genuine honesty to her songs. She fearlessly reveals the emotional dilemmas of her inner psyche where most musicians fear to tread.

—Harriet Kaplan



Steve Cordova

Harriet Schock: Portraits of women.

CLUB REVIEWS



Toni C. Holiday

Midnight Jammer: Can't cut it.

Midnight Jammer Country Club Reseda

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Heidi Murphy: (714) 750-8358

□ **The Players:** Jim Viviano, vocals; David Murphy, guitars; Erik Von Ploennies, guitar, keyboards; Mark Hendrix, bass; Donnie Pottger, drums.

□ **Material:** Midnight Jammer muddled through below-par material weighted down by simplistic melodies and mediocre lyrics. While the band's predominantly rock sound was slightly flavored with a country and western tint, their lyrical content wallowed in it. Despite the band's country and western accent, none of the twangy frills or swing-rock rhythms that typify the country or western genres were evident.

□ **Musicianship:** Nothing unique sets Midnight Jammer apart, with the exception of their frontman Viviano. His vocals sounded consistently flat and were average to awful, depending on the demands of the particular song. The rest of the band seemed to be composed of typical bar musicians who did an adequate job.

□ **Performance:** Viviano was a bizarre sight to behold, moving as if a long cylindrical object was lodged somewhere inside his person. Despite moving in this stiff, strange manner, he was able to hop around the stage as if he was the comic relief for the band. The rest of the

frontline were laid back in a rather Seventies kind of way that you'd expect to see at an Eagles concert. □ **Summary:** Nothing about this band even remotely rose above pedestrian; their material, stage presence and musicianship failed sadly. Everything about Midnight Jammer is outdated, which in itself isn't necessarily bad. But Midnight Jammer casts a poor mark on their Seventies mainstream rock genre with a performance that wouldn't have cut it back then, either. —*Diana Miller*

Stephanie Nakasian

The Jazz Bakery
Culver City

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩



Frankie Nemko

Stephanie Nakasian: A true musician.

□ **Contact:** (212) 923-1947

□ **The Players:** Nakasian, vocals; Terry Trotter, piano.

□ **Material:** Although Ms. Nakasian has two albums out, with a third on the way, her program wasn't simply a re-reading of everything recorded. There was a sprinkling, however, notably "Nuages" from *French Cookin'* (VSOP Records); "You Don't Know What Love Is" from *Comin' Alive* (VSOP); and "Almost In Your Arms" from the soon-to-be-released new album. The rest of her repertoire included some gorgeous re-workings of the master songwriters, such as Harold Arlen, George Gershwin and Rodgers & Hart, et al. Then there were several pieces harking back to her days on the road with John Hendricks, who invariably chose the most difficult jazz tunes to set to lyrics.

□ **Musicianship:** The aforementioned "difficult jazz tunes" come across like a breeze for Nakasian, such as a rapid-fire, on-target version of Sonny Rollins' "Pent-Up House," which left most of the audience breathless! Trotter's empathy was astonishing, especially given the fact that the two had only met the previous day for the first time. He's no stranger to vocal accompaniment, having served as musical director and pianist for a number of top vocalists.

□ **Performance:** Considering the nature of this teaming, one was never aware of the fact that there were only two people onstage. It's a rare duo that can carry off such a challenging task. Nakasian is a musician in every sense of the word, even though she chooses not to physically play an instrument. However, her use of vocal cords is extraordinary, and when, during a particularly fast number, she suddenly came out with this outrageous trombone sound from her throat, everyone just gasped.

□ **Summary:** Ms. Nakasian is from the East Coast, and this was her first venture to our shores. Bakery owner Ruth Price (herself a singer) made a wise choice in booking this fascinating jazz singer. We hope that this will just be the precursor for many more sojourns by Stephanie Nakasian.

—*Frankie Nemko*

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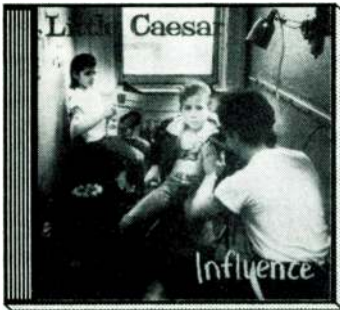
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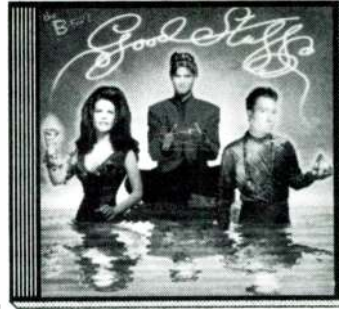
DISC REVIEWS



Little Caesar
Influence
DGC

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Howard Benson and Little Caesar
 □ **Top Cuts:** "Ballad Of Johnny," "Turn My World Around."
 □ **Summary:** These five serious rockers have more tattoos than Cher and attitude to match. Setting them apart from many of their progressive rock counterparts is intelligence in the lyrics department, strong hooks, lack of guitar crunching for crunching's sake and tight arrangements. Some of these tunes are even easygoing enough for pop listeners, but the edge makes for a rousing listen. Ron Young's gravelly vocals are tough yet tender, and help even the weakest of the tunes reach an emotional peak.
 —Chas Whackington



The B-52's
Good Stuff
Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Don Was and Nile Rodgers
 □ **Top Cuts:** "Tell It Like It T-I-Is," "Hot Pants Explosion."
 □ **Summary:** Some bands just keep getting better with age, and not even the departure of vocalist Cindy Wilson can dim the spirits of these new wave knockouts as they groove into the Nineties. Their songs are ultra-unconventional, often silly though sometimes serious, but always a load of fun. The rhythms are cool and catchy, the production top notch, but what gives these rock lobsters their continued magic is the combo of Fred Schneider's talk-sing and Kate Pierson's angelic harmonies. Good stuff doesn't get much better than this!
 —Jonathan Widran



Al Jarreau
Heaven And Earth
Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

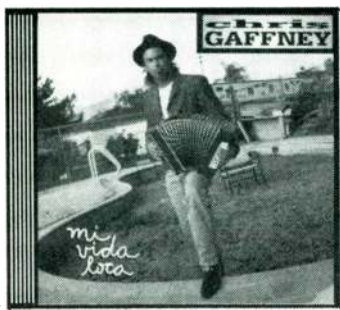
□ **Producer:** Narada Michael Walden
 □ **Top Cuts:** "What You Do To Me," "Blue Angel," "Heaven And Earth."
 □ **Summary:** Anytime you put two amazing talents like Jarreau and Walden in the same studio, it's a good bet that something pretty outrageous, artistic, commercial and exhilarating will emerge. And so it does. The well-oiled jazz/soul scatmaster's previous pop crossover efforts have made fairly easy listening, but Walden brings out Jarreau's funky side as well. This one's a real palate pleaser—hip-hop, ballads and even a Miles Davis jazz cut make it an across-the-board smash. Hopefully, it's just the start of a beautiful friendship.
 —Wanda Edenetti



Various Artists
Boomerang Soundtrack
LaFace

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Give U My Heart," "End Of The Road," "Tonight Is Right."
 □ **Summary:** Finally, a black movie soundtrack that's classy, sophisticated, soulful, romantic and...ta-da, nearly rapless! This collection functions as a showcase for L.A. and Babyface and runs circles around the Jam/Lewis *Mo' Money* mixed bag. Chart topping R&B standbys Johnny Gill, Shanice, Keith Washington and Boyz II Men are all in peak form, but it is newcomer Toni Braxton who makes the most memorable splash. Eddie Murphy may not have a handle on romantic comedy, but as a soul sampler, this disc can't be beat.
 —Nicole DeYoung



Chris Gaffney
Mi Vida Loca
Hightone

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

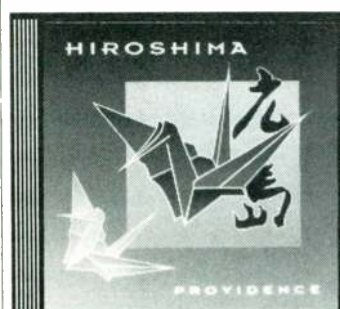
□ **Producer:** Wyman Reese
 □ **Top Cuts:** "Six Nights A Week," "Psychotic Girlfriend," "68."
 □ **Summary:** A big slice of honky tonk heaven. Gaffney delivers a delightful blend of country, conjunto and rock tunes on one damn fine record. His band, the Cold Hard Facts, handles the genre changes with the ease of a trucker down shiftin' gears to park behind a Boys Town bordello. Somewhere between Merle Haggard and Billy Joe Shaver, Gaffney sings with wisdom, insight and humor. Producer/keyboardist Wyman Reese has provided a smooth black velvet canvas for Gaffney's grand colorations. "Six Nights A Week" is a jukebox classic.
 —Billy Block



Big Daddy
Sgt. Pepper's
Rhino

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

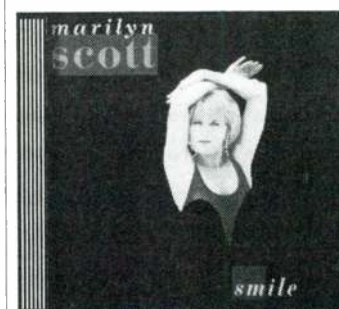
□ **Producer:** Big Daddy
 □ **Top Cuts:** "A Day In The Life," "Lucy In The Sky With Diamonds."
 □ **Summary:** This send-up of the Beatles earns these parody masters an "A" for originality and humor. They imagine what these tunes would sound like had they been done before the late Sixties by Jerry Lee Lewis, Johnny Mathis, Buddy Holly, etc. While it's clever, cute and very funny, it's good only for a couple of curious listens, for comedy's sake. So approach it for laughs only. After that, these quirky arrangements sound silly, and you'll start longing for the original versions. It just goes to show, no other artist (imitated or otherwise) can do these songs as well.
 —Jonathan Widran



Hiroshima
Providence
Epic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Island World," "Autumn Moon," "Providence."
 □ **Summary:** If you're looking for pop/jazz with loads of Eastern atmosphere, look no further than June Kuramoto's masterful koto strings leading another Hiroshima jam. Unfortunately, this disc offers too much ambience and not enough passion and energy. With the exception of the electric vocal title cut and the steel pan smash "Island World," mellow madness reigns supreme. Their previous LP, *East*, had much more punch, as well as singer Machun, whose voice far surpasses that of her replacement, Jeanette Clinger. Pretty, but unspectacular.
 —Jonathan Widran



Marilyn Scott
Smile
Sin-Drome

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "That Man On My Mind," "Walkin' My Way To You."
 □ **Summary:** Scott has a voice perfectly suited for Adult Contemporary radio—pleasant, inoffensive, not overly exciting or challenging. Let's just say, easygoing. Her material, equally nice, but with the exception of a Brenda Russell duet, not particularly memorable or inviting. Lyrics never got more Hallmarky than "I like your smile" (Shanice at least had the benefit of a great dance hook!), and the overall pace is sweet but sluggish. In short, good for romantic background music, and some solid session playing by the likes of the Yellowjackets. But don't get too excited.
 —Nicole DeYoung

MUSICIANS

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LOS ANGELES COUNTY

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

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

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

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

DISCAFE BOHEM
4430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm, (213) 662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club Capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937 X 444
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable.

FROG'S
16714 Hawthorn Blvd., Torrance, CA 90504
Contact: Bob or Rod (310) 371-2245
Type of Music: Hard rock/Alternative
Club Capacity: 250
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to E.E.G., P.O. Box 7581, Torrance, CA 90504
Pay: Negotiable.

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

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

NOMADS
11784 W. Pico Blvd., Los Angeles, Ca. 90064
Type of Music: Original, all styles
Club Capacity: 245
Stage Capacity: 10-15
P.A.: Yes
Lighting: Yes
Auditions: Send demo to: Nomads, 520 Washington, Ste #348, M.D.R. Ca. 90292.
No calls Please.
Pay: Negotiable

PORK CHOP BROWNS
3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Debbie
Type of Music: Rock dance, alternative, original- no heavy metal.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photo to above address.
Pay: Negotiable.

THE ROYAL OAK
5416 Whittsett Ave, North Hollywood, CA. 91607
Contact: Eddie (818) 753-9802
Type of Music: All styles of original music, (electronic/acoustic), except metal and glam.
Club capacity: 125
Stage Capacity: 5
PA: Yes/no
Lighting: Yes
Piano: No
Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603
Pay: Negotiable.

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

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB
14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes
Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808
Pay: Negotiable.

SUNSET BEACH CLUB
777 S. Main St. Orange County, CA 92668
Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

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MAJOR LABEL needs interns for catalog marketing department. Must be a student. Call Jenny for an interview. (213) 871-5247.
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PARTTIME INTERNS needed for Artist Development/Touring dept. at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Chris at (310) 659-1700 ext. 323.

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Custom Tom Smith Strat, modified Ibanez AI Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.													Whatever you want!
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Two acoustic kits. Seven snare drums. AKAI S-100 Sampler, Alesis D-4, SPX-90, DrumKat, Acupads with 1C, L.P. Spikes and Boss 550.													Have done it all.
STAN COTEY - Guitarist/Producer	(818) 988-9246	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Guitarist with Giraffe, guitarist/keyboards with Fiona (Geffen), session player with major label credits, producer/engineer for ten years.	Long hair Image, pro attitude. In tune, on time, very creative, great sounds, easy to work with, TV/Video experience, references.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Acoustic and electric, six and twelve string guitars, PPG Wave, Wave Station, D50, full guitar and keyboard racks.													gtrs, kybds, vocals, prod.
BURT DIAZ - Keyboardist, Vocalist	(818) 889-2109	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent tours: White Lion "Mare Attraction," U.S.A. and Europe. Gary Richrath (Reo Speedwagon), U.S.A. and Canada. Iron Butterfly. Sessions include: White Lion, Mike Tramp, Vito Bratta. Gary Richrath. B.A. and A.A. Degrees in music.	Experienced keyboardist, vocalist, touring and recording professional.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Korg T3, Peavey DPM3, Roland V10, Yamaha DX7, DMI Hammond, 16trk recording studio, tenor vocal range.													Producer, songwriter, vocalist
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.													Old instruments, modern sound
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.													Dance music
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Fostex16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mx/dwn, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.													New-Jack Swing
NANCY GAIAN - Vocalist	(310) 390-8725	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Currently the lead in "The Third Day" Rock Opera. Solo performances nationwide, Indonesia (royal command) & Cuba. 2 solo albums. TV and Improv. credits. Lead singer in rock bands. Studio work in NY, CA, IL. Keyboards, percussion. Lyricist, dancer.	"Nancy Gaian...stands out as a gifted singer..." Eric Roth, Village View. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3 1/2 octave vocal range. Lead or back-up. Sight read. Powerful, versatile, e.g. A.Wilson, Sinead, M.Carey, P.Clive, Raitt, Enya, Madonna, etc.													Blues, New Age, Jingles
PAUL GOLDBERG - Drummer	(818) 902-0998	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf. w/ Bill Medley/Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Biff Hannon, Brian Bromberg, Lee Jackson. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.	Gretsch/Vic Firth artist. "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Recording qual Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).													Reggae, Third World
AARON GROSS - Percussionist	(213) 965-7939	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Berklee College of Music, Dick Grove. Read music, 10 years professional experience east and west coasts and abroad, on the road and in the studio.	World Beat player, any pro situation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Congas, timbales, bongos, djembes, dumbdecks...all standard perc as well as Latin, African, Middle Eastern and other exotics													Latin, world Beat
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.													Dance music, Latin styles
GARY HOLLAND - Vocalist	(310) 838-8766	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Vocals on numerous albums including: Great White, Don Dokken, Ozzy Osbourne, Britton, Twisted Sister and more plus numerous publishing demos.	Visual: a la Sebastian Bach w/o tattoos, union scale, passport. "...a singin' machine!"-Dito Godwin, "...I got exactly what I wanted!"-Michael Wagener.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Distinctive lead and backup vocals. Strong tenor with 4-octave range.													Specialties: Ballads.
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk.													
ANTHONY KING - Bossist	(818) 782-9205	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Custom Music Man Stingray basses, 4 string with d-tuner, 5 string. SWR amplification, tenor vocal range.													Client satisfaction
DAVID LEWIS - Keyboards	(310) 394-3373	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Grammy Award Winner: 1988 with Shadowfax. Ambrosia: 1977-1981. Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Korg 01/W, Kawai K4, Roland U-220, E-Max sampler, Ensoniq VFC, Memory Moog, DX7E1, TX7's, Roland Axis, Sound Library.													New Age, funk
NICK PYZOW - Guitarist	(213) 660-7607	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.													Blues and folk
WILL RAY - Country Producer/Picker	(818) 848-2576	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also.	(818) 985-8078	✓✓✓✓✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓✓✓✓✓
DALE SCHALOW - Keybd/Producer Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio	(310) 652-0378	✓✓✓✓✓	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, Bonnie Robin & the Rocks, etc.	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.	✓✓✓✓✓
NED SELFE - Guitarist Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db110 string pedal steel, IVL Stealider MIDI converter, acoustic & electric guitar.	(415) 641-6207	✓✓✓✓✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K.; Marisella, Jingles for Revlon, SunKist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresner, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall, Taxi, various albums, demos, musical clinics, clubs.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pete Steal" - it's not just for country anymore."	✓✓✓✓✓
LARRY SEYMOUR - Bassist Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drct box, Trace Elliot amps & spkrs, Mac IIsi	(818) 840-6700	✓✓✓✓✓	Band experience, musicals, studio experience.	No drugs. Free every night.	✓✓✓✓✓
DAVID RICARDO SILVA - Bassist Fretted and fretless basses.	(714) 543-2691	✓✓✓✓✓	Performed/recorded w/Jody Watley, George Burns, John Davidson, Ike Turner, various feature films and TV. Composer of music for the Sony feature film "Party Line," composer on five albums for ABACO (library music), Industrials, TV pilots.	Can produce, compose, arrange, program, play keyboards, and engineer. Read music.	✓✓✓✓✓
SAM SORENSEN - Producer/Keybdst Tasc 1/2" 8-trk, 24 trk mxr, DAT, Yam NS-10M & Auratone monitors. Mac w/ Performer, Rol S-550, Korg M-1, Kurz, PX1000+, Rol R-8 w/dance cards, Dx7	(310) 827-8759	✓✓✓✓✓	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/ble. available.	East going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓✓✓✓✓	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.	✓✓✓✓✓
JIM STUBBLEFIELD - Guitarist Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds.	(818) 445-3747	✓✓✓✓✓	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.	✓✓✓✓✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓✓✓✓✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, i.e. Kenny Aronoff, Ben E. Carlos. Clean and drug-free. Give me a pocket, I'll fill it.	✓✓✓✓✓
GORDY TOWNSEND - Drummer Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit.	(213) 462-7364	✓✓✓✓✓	5 years exp-local and abroad. 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, showcasting, tours-U.S., abroad. Non-paying situations must have mangmnt backing, and be w/in 10 mi. of Hollywood	✓✓✓✓✓
RUDY WEST - Vocalist/Songwriter Voice, lead and backup, 3 1/2- 4 octave range, clean, soulful or nasty, ala Tate, Mercury, Dokken. Lyrics ala Jmney, Def Leppard, Gt White, Whitesnake	(213) 878-2533	✓✓✓✓✓			✓✓✓✓✓

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2. PA'S AND AMPS

*59 Fender 4x10 Bassman tweed, painted black. Isn't that special? Spkrs not orig, but still got that tone. \$1130 obo. 818-780-4347
*1985 Marshall 1/2 stack. JCM800 lead series w/bottom cab. Like new. \$875. 310-395-4621

*2200 wtt Raney heads customized, \$2000/ea. Matt. 312-973-0021
*81 amp mix pack plus one, 400 wtt pwrld mixer, \$275. 2 Roland M120 line mixers, \$275/ea. Jeff. 818-566-9646
*Bs amp, Yamaha PB1 pre amp w/paramtrc EQ, crossover, AMP8000M stereo pwr amp built for bs, mounted in rack crate. \$220. Joe. 310-391-3776
*Bs cabs, each 2 10", 1 18", wheels, low/high & full range inputs. Paid \$50/ea, wtt \$35/ea or \$50. Larry. 818-980-1945
*Community CSX monitors, \$400/pair. 805-683-3437
*Crate G20 112" combo amp, reverb, 2 chnl, grt sounding, xint cond. \$100. 213-667-0798
*Health Kit, model TA-27, Solid State amp, from late 60's, 1x12, reverb & trem, \$65. Small lube practice amp by Melody, \$40. 818-902-1084
*Marchall JCM800 100 wtt 1/2 stack, \$800. Mike. 818-981-0745
*Marshall 50 wtt combo, \$400. Brian. 714-884-7144
*Marshall 100 wtt Super Lead 1969 stack, org Celestions, small gold logo & tweed grill. \$3000 firm. 213-739-3726
*Marshall cab, xint cond, \$400. Jesse. 818-879-5137
*Marshall stack for sale. Mosfet lead 100 head & 2 4x10 cabs, like new \$750 obo. Houston. 213-739-8599
*Marshall vintage style 4x10 slam cab, grey grill cloth, \$250. Tom. 818-352-1168
*Peavey Studio Pro 60, xint cond, \$225 obo. Bill. 310-286-7049
*Roland Cube 60 keyboard amp, \$300, xint cond. 818-763-3742
*Seymour Duncan 60 wtt convertible, chnl swtching, 2 extra modules, slip cover, shop mtl. In mint cond, list price, \$1600, sell for \$500 obo. 818-761-9354
*Seymour Duncan 300SX bs amp, all features, \$365. Matching avail. cs. \$50. Guild Hartley 4x10 cab, \$400. Larry. 818-508-6061
*Teac Model 2 mixer, 6 inputs, 4 outputs, xint cond, \$250. 310-312-1874
*Traynor cab 4 12" spkrs, grt sound, \$125. Kelly. 818-559-2464
*VH Peavey 5150 head, \$650. 5150 412 cabs. \$495/ea. Bnd new, never used. Al. 818-964-2212
*Wtd. Yamaha T50 or T100 amp. Brian. 818-887-0946

3. TAPE RECORDERS

*3M 8 trk recdr, 1" pro format, 15 & 30 IPS w/remote. \$1600. Mike. 818-706-1043
*Akal 614 4 trk w/6 chnl mixer. Cost \$2200 new, will sell for \$695. Steve. 310-395-0984
*RAPI modules: 5150's, 4 board, & 512's, similar to older Lunchbox model. \$500 & \$350 obo. 818-772-7726
*Atari MX70 16 trk recdr w/DBX Type 1 noise reductn, remote & auto locator, perf cond, \$9500. 310-450-9795
*Caslo DA-2 DAT recdr, very gd cond w/cs, mnis, etc. \$475. Lv msp. Mike. 818-997-6470
*Tascam 32 1/4" 2 trk, xint cond, \$700. 818-763-3742
*Tascam 244 4 trk, gd cond, \$25. Pioneer 806 10" 10" 10" silver face, heads nd demag, \$500. Aahren. 310-202-9032
*Tascam 488 8 trk cassette tape recdr w/stripping unit. \$1200. David. 818-772-1413
*Tascam 488 perf home studio, mixer & tape machine in one, new, xtremly well maintained & serviced. Recrd your album now \$900 obo. Tommy. 310-305-8269
*Tascam ATR60 16 trk recdr, 1" tape format, w/DBX & RC65 remote control. Very low hours, \$7800. 805-492-5845
*Tascam M520 console, 20 input, 8 bus, \$3000. Karl Moet. 714-777-0229
*Teac A3340S 4 trk rl to rl, art cond, \$500. 213-462-3220

4. MUSIC ACCESSORIES

*65/66 Fender neck plate, \$65. Left handed Fender bs cs, '62-'65, \$100. '60's Mustang Duo Sonic Etc cs. \$40. 818-780-4347
*32 band DOD active graphic EQ, model R431, mint cond, \$150. 310-395-4621
*Alesis HR16 drm machine. Xint cond w/box & warranty, \$250. 310-312-1874
*Alesis Quadraverb, \$275. HR16 drm machine, \$200. MMP8 seqr, \$200. Bll. 818-906-4456
*Ashley compressor/limiter, very gd cond, \$100. 213-957-1411
*Bartellini Jazz bs p/w for the neck, \$30. Mike. 213-483-4780
*Bartellini p/w for sale, Jazz p/w for behind the neck, \$30. Mike. 213-483-4780

*Boss DD2 digital delay \$100. BF2 flanger, \$50. DOD FX10 pre amp, \$25. All xint cond. 213-667-0798
*Digitech DSP128 multi fx, grt range of sounds, xint cond, \$175. 818-382-7925
*Fender Bullet p/w harness, white, pick guard, 2 Fender hmbckng pu w/coil tap swtchs, all wiring, knobs, swtchs compl. \$50. 818-988-8860
*Fx pedals for sale. MXR Faser & Distortion Plus, Ibanez stereo chorus, \$20/ea, plus Pignose amp, \$40 obo. 213-739-3726
*Nady 201 wireless mic w/SM58 element, True Diversity, brnd new in box w/mnl. \$325. Mike. 818-563-5365
*Rock Steady keybrd sntd w/rg tabletop, \$100. Yamaha SP450B gutt fx prcssr, \$250. Jeff. 818-566-9646
*Roland 707 Midl drm mach, xint cond, separate outs for each drm, w/Roland AC adaptor. No mnl. \$95 firm. 818-902-1084
*Ultimate Support 2 tier keybrd stnd, A-frame style, black, \$110 obo. Ken. 818-352-9728
*Wireless mic, Samsong Stage 22 VHF mic & receiver, still in box, brnd new, \$630 value, sell for \$375. Guy. 805-583-1822

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• Yamaha SPX90 multi fx unit. Incredbl sounds, industry standard, perf cond, \$350 obo. 310-289-4532
 • Yamaha SPX900 fx unit, 1 month old, still in box. \$750 obo. Rob, 818-761-4469
 • Zowie hi qual chrome cassettes. \$20 gets you 100 msec lengths. Bill or Meeny, 818-985-3898

5. GUITARS

• '69 Fender P-bass, sunburst, orig w/orig cs, \$675. '74 Fender P-bass, taken to natrl finish, stock w/Fender hrds, \$375. 818-902-1084
 • '73 Tele Thin Line, restored, refinished beautifully, new frets, natrl finish, white mother of pearl pick guard. \$700. Jack, 213-959-0205
 • '79 Fender Strat, dead mint, maple neck, brown body, all orig w/wood HSC. \$825. 818-988-8860
 • '90 Jackson quill, US made, snakeskin body, ebony fretbrd, F.Rose, Seymour Duncan p/u's w/hrd cs, \$575 obo. Steve, 818-895-5550
 • '36 fret Washburn Challenger guit, neck thru, scalloped ebony fretbrd, custom colors, plus trem & EMG 89. \$400 obo. Steve, 818-761-3820
 • BB5000 Yamaha 5 string bs, black, gold hrdrw, grt cond, HSC. \$650 obo. Mike, 213-483-4780
 • Black ESP Custom Horizon, 24 fret, like new, for sale, \$500 obo. Randy, 213-485-5259
 • Carvin V220T. White w/gold hrdrw, Kaylor. Dbl hmbckrs w/coil splitters. 24 frets. Very gd cond. \$300. Doc, 818-980-4665
 • Charvel bass, \$350 obo. Mike, 818-981-0745
 • Charvel Jackson elec guit w/4 p/u's, metallic black, brnd new, w/HSC & F.Rose trem systm. \$400 obo. 213-850-5613

• ESP Mirage Deluxe, xnt cond, rosewood fingerbrd, EMG tmbrkr, EMG single coil, Floyd, Sounds grt, pgs amazing, will kick any Jackson, HSC. \$725. Dan, 213-957-1411
 • Fender Fretless bs, 1972, maple neck, maple body, black pick guard, \$275. Jerry, 818-506-4749
 • Fender Precision bass, sunburst, rosewood, compl orig, fanstic cond w/HSC. \$500. Mustang bass, '67, red, matching head, competition stripe, mint, orig w/cs. \$500. 818-382-7925
 • Fender Strat, Eric Clapton signature model, ggreen metal flake, maple neck, incredbl sounds w/Active Electronics. Totally stock, perf cond w/HSC. \$750 obo. 310-289-4532
 • Fender Tele, '50's reissue, blonde, \$650. 805-683-3437
 • Gibson L4 VSB, arch top, gold hrdrw, 1989, dead mint, \$2499 list, sacrifice, \$1400 w/Gibson HSC. 1955 Fender P-bass, \$2400. 818-762-8622
 • Gibson Les Paul's, several avail, Custom & Standard, black, cherry sunburst & cream color. All compl orig, xnt w/cs. \$750-1000 obo. 213-667-0798
 • Gibson SG, 1962 reissue, mahogany red, 1 month old, must sell. \$575 obo. Tom, 818-352-1168
 • Gibson, Fender & Jackson sylet beginner guits by Aria & others. \$75-150. 818-780-4347
 • Ibanez RG570 w/Duncan p/u's & 1 of a kind neck, \$400 obo. 310-824-9567
 • Jackson Firebird, mint cond, \$1000 or trade for VHT pwr amp 619-421-3730
 • Jackson Solist for sale, black w/F.Rose trem & HSC. Asking \$400. 310-838-0798
 • Modulus Graphite 5 string bs w/EMG p/u's, never used, in storage only, \$1025 obo. 310-445-1167
 • Ovation Ultra 12 string, \$300. Seth, 213-436-7427
 • Rickenbacker 3000 bass, short scale, late 70's model, \$225 obo. Eddie, 818-849-4278
 • Rickenbacker 4001 bass guit, blue, one of only 10 made in 1980. Very rare, gd cond, \$650 obo. 818-509-1855
 • Washburn B15 bass w/Seymour Duncan active, swtchbl p/u's. Grt cond, paid \$750, must sell, \$350. Larry, 818-980-1945
 • Yamaha BB5000 bs guit 5 string, black, gold hrdrw, grt cond, \$650 obo. Mike, 213-483-4780

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6. KEYBOARDS

• Alesis MMT8 Midi sequencer, 8 trks, brnd new in box w/mnl, \$250. Mike, 818-563-5365
 • Emu Emax SE sampling keybrd, mint cond, \$700 obo. 818-248-4383
 • Ensoniq Mirage rck mnt sampler, \$325. Yamaha KX5 Midi keybrd contrlr, \$275. Jeff, 818-568-9646
 • Korg SG1D sampling, 88 key grand, superb concert tone, immaculate cond including stnd. New \$2500, asking \$1700 obo. David, 213-871-1335
 • Peavey DMP3 9 trk seqncr, disk drive, like new, \$1000 obo. Joynn, 310-944-7107
 • Roland D20 synth, multitrk seqncr, multitrk, including Roland PG10 programr, cs, expanded mnls. Like new, barely used. \$935. 818-762-8622
 • Roland D50 w/memory card, hrd cs, stnd & PG1000 programr, mnls. Perf cond, \$1200 obo. Matt, 213-464-0939
 • Roland keybrd, beautfl, sounds like piano, portable, \$350. Lois, 213-461-3081
 • Roland U220 plus sound cards, a steal, \$800 firm. Bill, 818-906-1362
 • Yamaha PSR1212 electric keybrd w/stand, like new, \$150. 213-739-8599

8. PERCUSSION

• 1 Sound Percussion boom stnd, brnd new, \$50. 1 Zildjian cymbal, China Boy low, \$100, new. Jack, 213-969-0205
 • 14x12 Slingerland snare, can't get a bigger sound. \$300 obo. 213-876-7448
 • Alesis HR16 drm machine, mint cond, a timeless classic. \$200. Mike, 818-563-5365
 • Ayotte/Noble & Cooley custom drms w/cs's, Sabian, collar-lock rcks, AKG, EV & Beyer mics. \$4000. Craig, 818-791-4642
 • Ludwig Super Classic, 14" rck, 18" floor, 28" kck, white pearl finish. New w/cs's, \$500. 10" deep Ludwig snare w/ die cast tubes, \$225. Joey, 818-286-9152

• Tama Superstar, piano black, xnt cond, w/cs's. Tama cage, DW pedals, 2 remota hi hat Paiste cymbals, RX5 drm machine, Pearl practice pads. All for \$4600. 818-763-4575
 • Wid. Pearl MX 12" or 13" pwr tom & 16" floor tom in white. Steve, 213-874-8719
 • Yamaha RX21 drm machine, like new, \$125 obo. Kelly, 818-559-2464
 • Zildjian ride cymbal, 22", \$100 obo. Mint cond. Rick, 213-388-5285

9. GUITARISTS AVAILABLE

• 100% genuine Texas hvy blues guit, 26, dedictn, snqwrw/ing hr, bell bottom image avail to form grp. 213-739-3726
 • 24 y/o rd id, gd lkg & lntd, sks HR or metal band. Intl by Randy Rhodes & Virnie Vincent. Brad, 310-672-4544
 • A pro id guit/sngwrw avail for the ultimate band that's going places. Check out my picture ad. Randy, 818-753-7518
 • Aggrsv lrd blues & rock, 20 yrs pr exp. Shawn, 805-682-3213
 • Ambitious guit/voc sks studio wrk & pro band. Uniq style, very versl, 90's sound, xnt equip, pay negotiable. Pros only, pls. Keith, 818-405-8933
 • American blues, hvy rock, Marshall pwr, Les Paul guit plyr, 23, avail to J/F 70's image grp w/90's sound. Steve, 818-761-3820
 • Axe slinger, loud, nude & obnoxious, pro gear, lkg for band w/mgmt &/or bkng, ready to ply out now. 213-968-3912
 • Christian guit, killer chops, image, tone & vocs. Skg pr HR gig w/soull/vc a must. Brian, 818-881-0047
 • Exp British rock guit, non GIT, xnt equip, styles early Beck, Blackmore, sks pro sit. John, 310-390-5289
 • Exp pr avail for blues, rock, cntry, jazz or reggae gigs. Dependn plyr, avail for paid sits. 818-705-4723
 • Fem guit avail for HR/HM band, Pro plyrs, srs minded only. Full band pref'd. 818-841-4761

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*Fem lid, rhythm, slide, elec/acous, lkg for altmv band, KXLU, 310-399-1756
 *Guit ala Slash, Joe Perry, sks orig R&R band w/mgmt or deal. Will relocate. Call 212-213-8172
 *Guit avail for orig band, Infl blues & thrash, 310-836-5960
 *Guit avail for sessions, from blues to thrash. Grt sound & style. Reasonable rates. Lv msg, 818-757-0420
 *Guit avail to J/F hvyst, fastest, slowest, whitest band ever. Keith, 818-930-0390
 *Guit avail, Ldrhythm, writr, Melcd HR & ballads ala VH, Extreme, Winger, Giant. Pro gear & exp. Srs bands only. Eddie, 213-730-0447
 *Guit avail, VH, Zep, Beatles, Sabbath, Gear, image, bckng vocs. Xintl demos & press. Responsol, pros only. Joey, 310-969-1000
 *Guit extradrdnare in 70's style rock, Stone, Free, Soul Kitchen. Very pro. Well connectd gips only. Young Keith lk. Demo, Jay, 510-689-9422
 *Guit lkg for estab band. Infl L.Colour, VH, Fishbone. Bluesy hrd funk. Keybrd & vocs abil if nody. Paulo, 213-933-6022
 *Guit lkg for HR/HM band w/att. chemstry & groove. I have Marshalls, image, snags, custom guits. Rex, 818-349-5651
 *Guit plyr, 26, pro exp & pro gear, sks estab hvy rock band. Infl Ozzy, VH, Lynch, Shotgun Messiah, Extreme, Pk, only srs projs. 213-850-6579
 *Guit sks dmr, bst, voc. Hvy Sabbath infl. Uniq, Intricate style. Stereo fx, metal sound. Sanctuary, Rush, Yes. Dark, rft pckng, soull, xpress to form. 310-996-1092
 *Guit sks estab, melcd, metal band. Exceptional plyr, writr, shcking w/vocs, exp. very lng hr image, killer gear & pro att. 310-323-3687
 *Guit sks musics w/vision, dedictn, lng hr image, for progsrv HR band. Infl Lifson & Rabin. 818-985-3076
 *Guit sks org rock act w/hrd, bluesy edge. I have lots of road/studio exp. Xintl equip & chops & short hr. Jeff, 818-980-8307
 *Guit, 25 y.o., avail for 70's straight forward hrd crunching groove band. Pros only. 512-416-7773
 *Guit, 25, 10 yrs exp, no ego, no image problem, just dedictn & musichsp. Skg voc. Infl Extreme, Mr Big, VH, Beatles. Mario, 818-333-5162
 *Guit/sngtr, Infl Pearl Jam, James Brown, Nirvana, Cure. Top gear, 310-944-0788
 *Guit/sngtr/sngwrtr lkg to J/F altmv band. Infl Nymphs, Curve, Iggy, Replacements, Dave, 213-469-2637
 *Guit/voc sks same for neo 60's acous duo sngrwng collab. Infl CSNY, JT, Paul Simon, Beatles, etc. 40 plus OK. Paul, 213-874-2028
 *Guit/voc/blues, R&B, jazz, funk & HR infl. sks hi energy band w/direction & wrk. Pro only, pls. Bob, 818-999-4138
 *Plyr guit, Altmv, danceable, hrd, aggrsv, sensual, moody, sad. Jack, 213-969-0205
 *K/A guit sks friendly, intellgnt, authentic, older, open minded, stoppgng, shreddng, HR band, or best offer. Tim, 818-367-4353
 *L/R guit avail for band. 2 guit band. Infl Q'Ryche, Vai, Priest. Still lkg. Pls, no drugs. Call & tv msg. 213-662-7106
 *L/R guit plyr w/stage, studio & wrting exp avail to J/F R&R band w/groove. Have everything. Larry, 714-994-3862
 *Ld & rhythm guit plyr avail for cncrly groove orientd rock band. Infl Tesla, Aero, VH, John, 818-719-9297; Joe, 818-362-3853
 *Ld guit avail for gngng band. Into Hendrix, Pearl Jam, Sling. Gary, 310-452-7265
 *Ld guit/sngwrtr sks fem sngtr for in town gips, recrdng & overseas tour. Versl & srs only, Al, 818-772-2280
 *London mls Memphis. Blues deluxe. Frank James, 310-313-0384

*Male voc, 27, CD credits, sks band or musics for collab on pop proj. Kelly 714-770-8858
 *Old god guit w/vocs sks band &/or musics to form one. Marshall equip'd, hr & trnsop. Our music or theirs. P. Stone, 818-240-0274
 *Pro cntry rock id guit avail for F/T road wrk. Pro & exp. David, 702-438-8798
 *Pro id guit from Brooklyn sks signed or headnging LA band in style of Firehouse, Hard Line, Scorpis. Pro acts only. Johnny, 818-762-8681
 *Pwr metal guit to J/F hvy band w/harmony & hooks. Infl Metallica, Malmsteen, old Q'Ryche. Have exp, gear, image. Wall, 213-962-2387
 *Q'Ryche, Rush soundng guit lkg for band or musics to form band. Have trnsop, equip & dedictn. Srs inqurres only. Bob, 818-832-9304
 *R&R guit, Guit/voc/sngwrtr, Allman, Richards, Taylor, Page, Gibbons, for band w/roots in southern soil. Ld/slide/tunngs. Vintage gear. 310-376-2081
 *Rhythm guit, HR w/wedgey groove, lng hr, equip & trnsop. 213-820-8776
 *Skinny lid guit sks young, ambitious 70's type hrd pop band w/rft snags & cool image. Infl Include Babies, Wings, Todd Rundgren Lks, att importnt. 213-953-1164
 *Smooth, tasty, melcd, jazz, R&B, funk, pop, standrds gnt/voc avail. Skg pro estab sit. Srs pros only. Joe, 714-894-2210
 *Supar atrs six slngers sks single guit band ala Lynch Mob, Extreme. Grt gear, image & dedictn. Mgmt pref'd. Demo pkg avail. Gary, 818-888-6015
 *Tastfl guit sks soul, funk, Latin style sit. Lots of live & studio exp. Avail for demos, gips, whatever. Cover tunes OK. Kenny, 213-665-3044
 *Texas blues/rock boogie guit, 23, w/low slng Les Paul & bckups, avail to form Hilywd band. 213-871-6801
 *Uniq, wild, Christian guit sks jazzy rock band or any studio guit wrk. Mike, 818-995-1905
 *Versl pro avail for paid sits. Appeares in Guitar World & Guitar Player mags. 818-705-4729
 *World class guit plyr avail for wrkg proj. No wimps or altmv's. 818-753-0618
 *Xtremly dedictd & intense guit avail for pro, cmrcd band. Have lks, snags, studio & stage exp. Infl grt snags & team plyrs. 818-989-0170
 *Young guit lkg to J/F young, orig band. 310-490-0909
 *Young pro R&B guit, very soull plyr, lkg for very soull & tasty band. Pros only, pls. Mark, 818-710-1292

9. GUITARISTS WANTED

*#1 absolutely vicious line up. Super band of godly proportions brewing. Nid wild, lun, superstar, axe monster w/lcks, vox, moves n' lks that kill. Kim, 213-464-5594
 *#1 Hendrix, lefty, Sratl southern rocker, early 20's, w/ conscious, chops & bad att wld by ld sngtr/guit/wrtr. 213-871-8801
 *#1 metal guit for recently signed band ala Megadeth, Metallica, Testament. Must wrte killer snags & be xintl plyr & showm. 818-801-0093
 *60's type guit, early 20's, into Clapton & Beck, bt harmonies & dueling lds. No gimmicks wld to J/F Hilywd band. Steve, 818-761-3820
 *2nd guit, bs & drms nddo to compl EARLY GRAVE, a dark, pnt. Sabbath mls GNR mls Zep. 714-599-8301
 *2nd ld/rhythm guit ndd for HR/HM cover band. Skid, Crowes, Tesla, Zep, VH. Get paid to ply. Joseph, 213-969-8337

*Acous band sks guit/sngtr. Must be able to sing hvy voc harmonies ala America, CSN, Ed, 818-503-2419
 *Acous guit plyr wld by sngtr/sngwrtr/guit for orig proj. For more info, call Pat, 818-781-2279
 *All tem HR/HM act on indie labl distributed thru Polygram UK skg shreddng ld guit, fem, non drug user, for secure lifetime position w/exciting band. 310-288-9660
 *Altmv metal, funk guit wld, versl, dark & hvy, for existing prj w/rft snags, labl intrst, connex & gips. Alice/Chains, Pearl Jam, Jane's, Zep. 310-285-8147
 *ASCAP sngwrtr/sngtr from Boston sks aka Joe Perry, Peppers for srs proj/collab. Wrk maj labl gip 9-5. Frankie, 818-848-3825
 *Attrn, REACTOR nds 2nd ld guit. Infl Dokken, Cuit, Skid, Crue, Q'Ryche. Xintl image, equip, abil, sngwrting, vocs ndd. If already audfnd, pls don't call. 818-930-6669
 *Auditns being held to bck SBK recrdng duo. Melde pop w/funky edge. Ld & rhythm, image importnt. Pros only. Call 213-876-6940
 *Avant bursts of Coltrane & Arnette mt the Edge w/jazz vox. Raw, hrd sound. No lllng tones, no over processed geeks. James, 818-761-4375
 *Band skg highly motlvd, charismtc guit w/strong wrting abil to compl a dynamic, groove foursome. Ala Zep, Stones, Peppers, Sabbath & beyond. 818-769-9516; 818-980-6424
 *Band sks guit to rify rock w/melody lds. AC/DC, Crue, LA Guns. NO GIT, pony tailed Yngwie's. 818-764-2436
 *Band sks guit, rhythm, lds optional, metal proj. Mike, 818-508-1606; Alan, 818-508-4947
 *Bsg the lcing ourcrae. George Harrison, Neil Finn, Joe, 714-673-7371
 *Black guit wld for altmv proj. Infl Tracy Chapman, L.Colour, VH, Knyte, 310-574-1028
 *Bluesy HR band w/groove sks creatv ld guit w/pro image, pro gear & pro att. Srs inqurres only, pls. 310-923-6611
 *Bluesy voc nds 2 guits & rest of band near Hilywd in vein of GNR, Tesla, Crowes. Pros only. Lks, att, Infl importnt. 213-960-2010
 *Bs & dmr team sks guit under 25 for 1 guit band w/snags, lnt, lone, image. Infl VH, Wild, Val, Beltencourt, Jamie, Scott, 213-892-8266
 *CAPTAIN BLACK sks 2nd ld guit capable of sinkng the Queen's royal ship. Infl Q'Ryche, Megadeth. If you wear lipstick, don't call. Captain, 310-920-2475
 *Christian zakk w/yld soungt. Must have annoingnt & authority. Pls be mature & over 25. Call eves, 310-376-2285
 *Cntry guit wld to form srs, KZLA type cntry band. Vocs w/rng matrl. Melanie, 818-993-4098
 *Cntry guit wld. Use of home studio in exchange for wrk on sngwrtr demo. Tim, 310-289-8879
 *Creatv rhythm/ld guit/bckups wld by MANIC FIESTA. Personality & presnc req'd. Gips booked. Infl Social D, Ramones, X, Free Westside rehrl. Mike, 310-306-9433
 *Dedictd guit wld to compl T40 csis band. Rehrl room provided. Must be dedictd. 213-653-9437
 *Dyad straight bcktr, makeup, hairspray, skinny, vicious guit ndd. Les Pauls, BC Richs, Stevie, 213-874-8719
 *Estab grt sks 12 string acous w/bckng vocs, some elec, for showng. All other sngtr instrmts a plus. John, 213-874-3963
 *Fem guit w/vocs, addctn to Culver based grp, October recrdng sessions. If you srly love harmonizing, recrdng & performng live, page Jim, 213-341-0860
 *Fem ld guit ndd for orig, funky, rap band. Mark, 818-786-0180
 *Flxx, Rush. Melde guit soloist w/bckgrnd vocs for altmv, progsrv band. Dfluit sngs for innovatv axeman. Employed pros w/demo tape. No flakes. 5-9 pm. 818-763-5318

*Flashy, exp, 10 yrs mininum, guit w/Gibson & star qual wld for estab band. Infl Quireboys, AC/DC, Aero. 213-469-3459
 *Skinny, black hr, 874-8719
 *Gothic guit wld Ace Frenley, Mick Mars, Guns, Stevens.
 *Gothic guit ala Queen, Zep, Bauhaus, ndd for artistic rock band w/maj mgmt & atty. Intense, orgasmic feel plyrs only. Scott Forester, 214-407-6775
 *Gothic, intense guit plyr, under 25, w/library of sounds, ndd for estab art rock band w/maj mgmt & atty. Ready to Tokyo? Jamie, 214-964-1948
 *Guit deslred. Fresh expression, creation, thought, aggrsv, art, love. Our sound is rhythmic, dissonant, melcd, meaningful. 310-399-1766
 *Guit hero wld to form maniacally progsrv HM/HR band. Unrepentent, spandex vampire poodie heads w/bg brains only. Jeff, 404-564-9614
 *Guit sought for pro rock act. Mustng strong bckup vocs. We have loubout, rehrl studio, 24 lrk recrdng, all connex & ready. Call Mickey, 714-898-4007
 *Guit wld for altmv, acid, exp, grunge trip. Very pro, very srs, very orig. 310-824-9567
 *Guit wld for solo act, demo, showngs, Cmrcd rock ala Journey, Leppard, Grt White. Must be very pro, xintl image, take direction. Rudy, 213-878-2533
 *Guit wld for touring act on Sleegars Banquet Recrds. Altmv guit orientd rock, 213-965-8896
 *Guit wld into Aero, Beatles, Run DMC & crunch & versatilty req'd. Pls lv msg. 310-402-2261
 *Guit wld w/Latin/Brazilian sound, vocs, forcale in Hilywd. Call 8-10 pm only, 213-464-3938
 *Guit, creatv fem or male, rhythm &/or ld, elec & acous. Infl Throwing Muses, Peter Buck, Byrds, Vocs too. Reliable. Russ, 818-989-2178
 *Guit, Infl Love Bone, Zodiac Mind Warp, Circus of Pwr. Eric, 213-258-3460
 *Guit vocs a plus, wld to J/F creatv, altmv band w/ various infl. Dedictd & srs only. Dave or Todd, 310-390-5636
 *Guit/voc sks same for neo 60's acous duo sngrwng collab. Infl CSNY, JT, Paul Simon, Beatles, etc. 40 plus OK. Paul, 213-874-2028
 *Jangly guit, voc or multl Instrmntlist, fem or male, rhythm/ld. Infl Johnny Marr, Peter Dinklage, Sonic Youth, XTC. Hrd wrkg, nice person. 213-665-4878
 *JETHRUM lks skg guit for 2 guit band. Must be global, versl, human. Altmv w/flrm id. Infl negotiable. Taryn, 818-505-8108
 *John McLaughlin/Al DiMeola style guit wld to form new band. Cross between fusion w/HR edge, to ply w/Billy Cobham style dmr. Pros & srs only. Bill, 818-360-4099
 *K/A hvy band in srch of 2nd guit. Must have world class sound & image ala Aero, LA Guns, Crowes, Carey, 213-874-9675
 *L. Buckingham, Petty, where are you? Sngtr/sngwrtr/guit lkg for creatv male guit w/some wrting abil to collab & form band. Susan, 310-659-5778
 *Ld guit plyr wld for rock band. Infl C.Trick, Bryan Adams. Top prodcr, engineer, maj labl instrt, private rehrl. 27-32, no smokng or drugs. 818-557-0722
 *Ld guit w/vocs avail. Into Motu/Hoople, T-Rex, Alice Cooper. Lkg for bstr/dmr team or estab band. Jim, 818-967-4844
 *Ld guit wld by sngtr/sngwrtr/acous guit for pop/rock band. Infl include REM, Todd Sprockel, Michael Penn, Jules Shear. College orientd style. Dave, 818-848-7210
 *Ld guit wld for ong heartland, western beat, rock proj. Sngwrting, collab & vocs a plus. 818-508-1127

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•Lkg for gult for alt/mtv, gothic band. Textural, atmospheric, paid gigs. Jeff, 818-766-0502
 •Melodic dance/rock band sks id gult plyr. 310-452-3948
 •New directions on new frontiers, spread it out like a funky pioneer. Chris, 213-258-8052
 •New orig band w/demos, modern rock, sks dedictd gult to join band for live/shows's. Passion a must. No HR/HR. Mike, 213-654-5353
 •Outrageously hip R&R alt sks wild, in your face, gd lkg rocking gult. Must have poop together. Sean, 213-876-0665
 •Pro gult plyr wtd to complband. Mgmt, atly, EP, currently in Rip mag. Infil Skid, Crue, Love/Hate. Young punk alt's only. 818-567-2990
 •Pro gult wtd for lem fronted cmrcl HR proj. Jovi, Mr Big, VH, Tlmd, Driven, stable, image. Lv msg. Joan, 213-856-6122
 •Queen cover band nds gult plyr. We have the entire band, we just nd gult plyr like Brian May. Mark, 805-496-6355
 •Rhythm gult plyr wtd, early 20's, motlvd, for metal band. Metallica, old Sabbath. We have lockout, equip, alt & image. No flakes, lakes or egos. Scott, 818-761-6684
 •Rlck Parker sks old school axe grinder. OK over 30. Infil Bryan Adams, Henley, Richard Marx, ZJ Malencamp, Roxette. 213-938-0627
 •Rock band w/maj mgmt sks id gult w/gd snrs of melody & rhythm. Bckgd vocs a plus. No dnugs, hvy drinkers. Kyle, 818-762-3856; Billy, 818-508-9230
 •Sngtrgult, harmonica w/gt snrs sks slayng, twangy id, bally chtry w/groove. Have gigs & grt following. Dylan, Cash, Stones, U2. Trip, 213-650-4522
 •Sngtrngwtr nds K/A gult for collab & forming band w/ orig hvy groove. Music comes first. Infil Sly Stone, Crowes, Santana. 213-848-9667

•Sngtrngwtr rtk gult, 1 acous, 1 elec, to form band. Infil Nirvana, Dylan, Alice/Chains, Neil Young, Doors, Gary, 818-905-6871
 •Skg orig gult plyr for cmprl rock proj. Must have fluidity, creativity & a brain. Someone who can think on his feet. 818-509-1855
 •Starting off chick snglr lkg for starting off chick gult to start rde, alt/mtv, punk style band. If intrsd, call Elisha, 818-980-1389
 •Totally smokin' super grp sit sks killer gult who sings like a bird, lks like Cassanova, moves like a roller coaster & knows fame is inevitable. Jason, 213-882-8771
 •When I say alt/mtv, I mean alt/mtv, not KROQ. Infil Camper Van Beethoven, the Lounge Lizards. Pls call Brian, 818-345-4334
 •World class gult/voc, exp, lng hr, rock image mandatory for soundtrk, recrdng & touring proj. Sam Diego based. Studio in Escondido. Peter, 714-676-9530

10. BASSIST AVAILABLE

•Are you lkg for a bs plyr in a hurry? Live perform, studio, rehrsl sits my specialty. Very reasonable rates. Anthony, 818-782-9205
 •Avalb bst into HR, funky, groove ala Extreme, Whitesnake, Blue Murder. Maj gear, chops, lks. Sks hi caliber musicians for pro sit. Joseph, 818-753-7712
 •Bs plyr lkg for band into George Michael, ABC, Level 42, Tears, Howard Jones. Gd lks, 2 music degrees. 818-786-4884
 •Bs soloist w/new LP has recrdng exp, maj touring exp. Lkg for overseas bookings, 1 nrters, fill ins, recrdng sits, all styles. Dbl on keys. 213-662-6380
 •Bst skg metal band in vein of Skid, Love/Hate, AC/DC. Have pro equip, chops & image. Chris, 213-876-7172
 •Bst, former gult, 25, dedictd, lkg to J/F garage band w/ balls. G. after 6 pm, 818-508-6820
 •Bst/dmtr team into bondage, motorcycle, makeup image avail. Infil Messiah, Crue, Dartzig, AC/DC. 213-876-7448
 •Exp bst skg orig rock band. Infil Smiths, Jesus Jones, Echo, Crowes. 310-438-8768
 •Fam bs & drm team avail for male or fem estab band in vein of Pistols, Ramones, Blondie. 213-960-7657

•Fem bs plyr lkg to join alt fem band. Gd alt w/no metal or leather. So Bay area pref'd. Sue, 310-540-1107
 •Fem bst skg srs HR/HM proj. Infil Q'Ryche, Lynch Mob. Have chops, exp, lks & dedictn. 818-907-8741
 •Hi tech bst & keybdst team sk members to form or join tastl, progrry rock grp. Have chops, image & gear. Infil Rush, ELP, Yes. 818-785-8069
 •Hungry bs plyr w/desire to gig, recrd, succeed, etc. Infil Fishbone, Gratlft Deal, Talking Heads, Marley, etc. Chris, 310-370-7649
 •Lng hr bs plyr, wrts gd lkg band w/exp in early 20's. No losers, pls. Eric, 818-783-2821
 •Pro bs & drm team w/gd image lkg to J/F HR, cmrclband. Rob, 310-594-6176
 •Pro bs plyr & keybdr plyr avail to J/F HR proj. Prost! 714-754-6915 evgs; days, 714-361-5515
 •Pro bst avail for paying gigs only. Rock, blues, cntry, csts & fill ins. Maj exp, pro gear & att. Ld & harmony vocs. Call Guenther, 818-780-7010
 •Pro rock/metal bst avail for session & showcng wrk. Maj recrdng credits and tall, young, lng hr image. Srs pros only, pls. 818-382-2805
 •World class bst wtd pop/callber chops, vocs, gear & rock star presnc sks total pro w/wld image signed or near signed rock act only. 415-979-6757
 •World class bst, state of art gear, strong bckng vocs, rock image. Sks signed band or paid sits. Killer groove, chops, exp, team plyr. Tad, 310-391-0725
 •X-Grace Pnrd bst sks HR band w/70's southern blues feel & 90's vision. Pro sit. No Strip bands. Srs only. Mookie, 818-767-1180

10. BASSISTS WANTED

•100% dedictn. I know you're out there. Sick of your band? Join me & make a difference. 23 y/o gult/voc. Pager #310-319-9027
 •World class bst wtd immed. Dedictn, motlvd, creativity a must. Q'Ryche, Lynch, Rush, VH, Sting, Todd, 714-645-2060
 •2 young gult lkg to J/F James Taylor, Hendrix, Little Village infl band. Writing skills are a plus. We do have connx. Cory, 213-467-2633; Holland, 213-962-7637
 •70's infl band sks bs plyr. Infil old Aero, old Kiss, Hanol, Crowes. Vincent, 213-874-5666; Bumper, 818-762-7501
 •AT J.P. Jones melcd bst/keybdst wtd for light/hvy blues infl rock band. 60's, 70's infl. 213-655-4851
 •AAA intm forming. Ndbst. Tlnt, exp, equip, image, brains, dynamc, driv, dedictn & dependability a must. Vocs a plus. Cmrcl, melcd HR. SLM. 818-753-8623

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 •Aggrv 2 gult metal band, Priest mts Pantera, sks to replace bst. Srs only. No alt's. Must have gear, exp. We have studio. Dor, 818-783-4362
 •Aggrsv bst w/melody sought to form band. Infil Replacemnts, Iggy, Soul Asylum, Neil Young, Costello. Ryan, 213-469-4376
 •Alt/mtv bs plyr wtd ala Jane's, Husker Du & Beethoven. Must be pwrfl, loud & melcd. Infil from Devonshire Products w/ maj labels. 818-246-9999
 •Amazing bst wtd for hrd R&R band w/gt snrs & vibe. Hllywd lockout. Zep, Jane's, Flea, Nirvana, Who. 213-969-2445
 •Are you a bsman lkg for a future in music? This tasty HR band is lkg to fill that position. Mgmt, studio, dedictn. 818-999-5715
 •Audtins being held to bck SBK recrdng duo. Melcd pop w/funky edge. Image importnt. Pro only. Call 213-878-6940
 •Band w/3 albums, wrkg on 4th, lkg for pro bs plyr. Image importnt. 818-594-0389
 •Blackbst wtd for alt/mtv proj. Infil Tracy Chapman, L'Colour, VH, Knyte, 310-574-1028
 •Bowtie to GNR. A self actualized plyr w/passion, imagination, instnt. Gigs, instr, immed. Mick, 213-653-3648
 •Bs plyr ndd for orig, hvy groove rock band. Infil Bad Co to Pearl Jam. Must have lrrspo & dedictn. Vocs a plus. Roger, 310-398-3648
 •Bs plyr wtd for Christian alt/mtv pop/rock band, secular music, grt snrg. Nd image, att & gd equip. Must have stage exp. 818-882-5120
 •Bs plyr wtd lgt gigging band. Team plyr, exp, responsbl, creatv. Industry intrst. Gigs next month. John, 310-546-2432
 •Bs plyr wtd for melcd HR band. Infil Journey, Rush, Whitesnake. Must be dedictd. Clayton, 818-999-1893
 •Bs plyr wtd for NYC band w/labl now living in LA. Infil Replacemnts, Dead Boys, Johnny Thunders. Alan, 213-467-4412
 •Bs plyr wtd for orig heartland, western beat, rock proj. Sngwrng, collab & vocs a plus. 818-508-1127
 •Bs plyr wtd for pop/rock band. Infil C. Trick, Bryan Adams. Top prodcr, engineer, maj labl intrst, private rehrsl. 27-32, no smoking or dnugs. 818-840-9131
 •Bs plyr wtd for xperimntl HR/HM, alt/mtv band. Everything from Megadeth to Smiths, from Metallica to Cure & everything between. Melcd only. Chris, 213-664-4987
 •Bs plyr wtd to J/F 2 gult plyr rock band, cmrcly groove orientd. Infil Aero, Tesla, AC/DC. Joe, 818-362-3853; John, 818-719-9297
 •Bs plyr wtd w/groove & gd ear for melody for orig, progrrv rock band w/edge. Infil Yes, Rush, Zep, Floyd. Strong bckng vocs. No dnugs. Call Rob, 818-249-0736
 •Bs plyr wtd. Bckups a must. Melcd HR band w/labl intrst, lockout studio, many contacts. Pro gear, pro lk & be 6 ft plus. 213-913-2927
 •Bs plyr wtd. You nd energy, honesty & a reason to play. Infil Joyride, Replacemnts. Jim, 714-893-7966
 •Bs plyr, early 20's, wtd. Motlvd, own lrrspo for metal band. Infil Metallica, Q'Ryche, Sabbath. No flakes, lakes or eose. Dan, 818-769-5827


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 •**Bst audins** for reforming rock band. JECKYL & HYDE commencing. Abil, desire, equip, trnsp necessary. Finger plyrs pref'd. Be ready for this one. Doc, 818-980-4685
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 •**Bst for R&R band.** Intl classic w/a little edge. No metal or altrmv. After 7 pm. Pat, 818-353-0837
 •**Bst ndd** for big rock band. Intl VH, AC/DC, Zep, Ozzy, Crue. 310-301-6620
 •**Bst ndd** for cmrcil HR band. Must have image, trnsp & equip. Callor info, 818-883-4513
 •**Bst ndd** for establ LA HR/metal act. Must have pro gear & do or die att. No wimps, flakes or posers. 818-848-5519
 •**Bst ndd** w/roots in soul. Intl Motown, Seal, INXS, Sly Stone, etc. Falin, 714-963-5948
 •**Bst w/srs** grooves ndd for visionary, dynamic, acidic band. Tribal drrm, rhy guit, commanding vocs, grl snrs, pwr, passion, vision, exp. Dan, 213-953-1171
 •**Bst wtd** by R&R band. Intl Petty, classic, etc. Moody w/edge. No metal, altrmv. After 6 pm. Roxanne, 818-706-2370
 •**Bst wtd** by rock band into Aero, Beasties, Run DMC. Pls lv msg. 310-402-2261
 •**Bst wtd** by singr/sngwtr/racious guit for pop/rock band. Intl include REM, Toad/Sprocket, Michael Penn, Jules Shear, College orientd style. Dave, 818-848-7210
 •**Bst wtd** by voc/guit to form HR band into Faith, Alibi/Chains, Danzig. Under 26. 310-473-5752
 •**Bst wtd** for C&W swing band for recrdng & shows in style of Hal Ketchum & Garth Brooks. Christian Simmons, 818-842-6040
 •**Bst wtd** for melic HR band. Radio hit snrs. Nd dedictd plyr. Intl Journey, Rush, Whitesnake, Clayton, 818-999-1893
 •**Bst wtd** for origis band. Intl Wire, Pixies, Iggy, Talking Heads. John, 213-467-8412
 •**Bst wtd** for speed metal band located in Pacific Palisades. No alt. Gd chops & srs dedictn. Intl Megadeth, Slayer, Forbidden, Ryan, 310-455-2384
 •**Bst wtd.** Groove orientd prof forming. 818-507-9650

•**Bst wtd** for undergrd rock/fusion band. Intl by everything from AI DIMEola to old Motorhead. Must have own equip, be able to play. 818-981-8632; 818-782-7746
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 •**Bst wtd.** Rock, funk bst for dark, groove orientd proj. Grt snrs, labl intrst. gigs booked. Alice/Chains, Pearl Jam, Jane's, Zep. 310-285-8147
 •**Bst wtd.** This pro has anger, agrsn, groove & industrial/altrmv intellgnc. We have space. Doug, 213-654-7917
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 •**Bst, vocs** plus, wtd to JF creatv, altrmv band w/various Intl. Dedictd & srs only. Dave or Todd, 310-390-5636
 •**Can you give me 1 nite aweek** to rehrrs, recrd & gig w/pop/rock band? Lv msg. John, 818-713-1569; 818-889-4921
 •**Cmrcil HR bst wtd.** Pls call Brett, 818-882-1260; pager #818-776-4019
 •**DAUGHTER JUDY** lkg for bs plyr. Hi energy R&R. Vick, 213-655-1741
 •**Dave Tomkins.** Where are you! Do you still wnt to make it? I got a grt deal brewing! Steve, 818-998-1864
 •**ELK THUNDER** w/mgmt, labl intrst, nds strong bs plyr for live & recrdng grp. 818-841-3358
 •**Estab** band sks simple bs plyr w/straight black hr. Must be familiar w/undergrd music. Pwr pop/wdark edge. 213-874-6436
 •**Estab, melic,** altrmv band nds solid, creatv, dedictd bst. Bckng vocs a big plus. Steve, 310-544-2857
 •**Euro gothic** pop band sks bs plyr. Gigs, labl intrst. 310-208-3772
 •**Exp.** 10 yrs minimum, bst wtd for estab band. R&R image. Quierebays, AC/DC, Aero. Must lockin w/ckic. James Vincente, 213-469-3459
 •**Fem** bs plyr wtd for estab fem pop/rock, orig/cover band. 310-432-2272

•**Fem** bs plyr wtd. Gd sks, gd att, team plyr. Intl by bands in vein of Tango, O'Ryche, Pretenders. Must wnt it all. 818-503-7571
 •**Fem** bst ndd for orig, funky, rap band. Mark, 818-786-0180
 •**Fem** bst ndd. Inspired, orig, groove orientd, jazz levity w/pop finesse & restraint. Marcus Miller, Tony Levin, Sing. 818-782-5907
 •**Fem** bst w/vocs wtd for HR altrmv, punk, pop band. 818-508-8820
 •**Funk, rock, groove orientd band sks bst.** Have vocs, drms, guit. Ala Beck, Clapton, Stones, Crowes, L.Colour. Alex, 818-761-4738
 •**Genesis** cover band lkg for Mike Rutherford. Wnt to put on some shows. Let's do it for fun & money. Shaun, 818-980-0540
 •**Groove** master ndd for forming HR band. Lng hr, bckgrnd vocs & in your face stage presnc req'd. No husbands, pls. Bruce, 818-988-4593
 •**Guit/voc & guit** team lkg for hiquel pro bst that wnts to rise above the usual & get recrdng contract. No BS. Ritt, 213-469-3647
 •**HR/HR** band that is ready to start rockng is lkg for that K/ A bst. We have space, image, dedictn. Ask for Joey, 818-548-1926; eves 818-507-0568

•**Hvy** groove band w/voc, music, melodies & lockout, lkg for soul, dedictd bst to gig & recrd. Larry, 818-558-6802
 •**Intelligt,** rhythmic, melic bst ala Levin, Taylor. Studio, live exp, bckng vocs, grl equip, image, ndd for orig rock band. Labl intrst. More info, 818-377-2701
 •**Intelligt, xpressv, fluid plyng.** Must have knowledge of his instrmt & songwrtng capability. Yes, guit is wtd w/ image. Srs pref'd. 818-509-1855
 •**Jaco** mts J.P. Jones ndd to compl band w/groove, creatvity & pwr. Kevin, 213-467-3375
 •**Lkg** for psychic, funky bs plyr for KROQ style band w/ labl intrst. Sanna, 310-695-2903
 •**Male** bst wtd bly srs, orig rock band. Must be creatv & energetic. Intl Crowes, Stones, Petty, U2. David, 818-285-6580
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*Pro bst wid for blues/rock based boogie band. Vocs pref'd. Call Mike after 8, 818-892-4016
*QUIVER sks bst. 213-874-0169
*Rhythm section ndd to compl diverse, xperimntl, post punk, metal outfit. We have new demo & are currently gigging as acous duo. NOBLE ROT, 818-810-7432
*SHAKE sks bs plyr. Compl blues based band. Intl Zep, Jane's, classic rock. Sks pro bs plyr, gd att, ing hr image. Pro gear req'd. 818-345-1966
*SIMON LE GREED sks agrsv bst w/pro gear, stage, studio exp. Demo pref'd. We have full time. Dave, 818-783-0553
*Singr/guit sks bs & drms for trio. Ala Hendrix, Nirvana. Have mgmt & deal in developmnt. 213-467-6933
*Singr/angwrtr nds the funkiest bottom for forming & collab band w/ong hvy groove. No BS. Intl Sly Stone, Lennon, Crowes, Santana. 213-848-9667
*Singr/angwrtr skg bst to form band. Intl Nirvana, Dylan, Alice/Chains, Neil Young, Doors. Gary, 818-905-6871
*Skinny, Ing black hr bst. Intl early Crue, LA Guns. Have lockout in Anaheim. If this isn't you, don't call. Bo, 714-827-4550
*Stanley Clarke/Ralph Armstrong type bst wid to form new fusion/HR style band to ply w/Billy Cobham style dmr. Pros & srs only. Bill, 818-360-4099
*T40 band nds bst/voc free to travel out of US, all expenses covered, gd pay. Must be able to leave at moments notice. 818-981-2670
*THE PLASTICS sks bst & dmr immed. Cool punk/rock,

ing or short hr image. Pro equip, trnspo & be linantly stable. Pro att only. 818-848-5336
*Twice a month jam session in paid rehrl hall. Bst ndd. Prol over 30. No drugs or boozers. Ply for the love of music. Ricky Katz, 213-885-5654; 213-902-0320
*Undergrnd, progrsv rock outfit sks srs & pro bst. We have stly, labl intrst & lockout. Randy, 213-874-7993
*Wnt a rocking, funk bs w/iks & charisma for band w/inde deal. Must sing. 818-798-0336

11. KEYBOARDISTS AVAILABLE

*Attn, keybdst/voc w/demo & labl contacts sks progrsv rock band. Strong writing skills, chops, gear. Rush, Yes, VH, Ben, 310-839-8457
*Avail for rave, techno or house band. 818-559-8749
*Have keybd, will travel. KIT grad. Funk groove, T40 rock. Paying gigs only. In Hilywd, call 213-850-5748
*Hi tech keybdst & bst team sk members to form or join tastil, progrsv rock grp. Have chops, image & gear. Intl Rush, ELP, Yes. 818-785-8069
*Keybdst avail for wrkg weekend sit or sub wrk. Pref pop, R&B or jazz. Call John, 818-309-4319
*Keybdst avail. Lkg to form Queen cover band. Nd guit plyr, we have rest of band. Mark, 805-496-6355
*Keybdst w/new equip, pro gear, sks pro proj, Mkdl, any styles. Has album credits, overseas exp. 213-652-6380
*Keybdst, seapng, drm progrmm. Into recrdng sfts. Pros only. Mark, 213-653-8157
*Keybrd plyr & lem dmr avail for any thing that pays. Gd PA, equip & trnspo. Call for details. 805-251-4049
*Organ, piano plyr avail for gigs, pro sfts. Blues, R&B, Rock. 310-420-7217
*Pro keybrd & bs plyr avail to J/HR proj. Prosl Days, 714-754-6915; 714-381-5515

*Singr/angwrtr skg musicon to form band. Intl Nirvana, Dylan, Alice/Chains, Neil Young, Doors. Gary, 818-905-6871
*Skg band into textures, groove, space, dynmcs & melody. Intl Cure, Lush, Siouxsie, Cocteau, 9' Nails. Ken, 818-352-9728
*Very trnd, pretty Euro pianist sks partner, saxophonist or violin plyr, for perfrmng in clubs, restaurants, hotels. 213-663-3399
*Young, multi trnd keybrd/2nd guit/bs plyr w/bckng vocs, free 24 trk studio & grt conn sks srs pop rock band. Dan, 310-281-6700

11. KEYBOARDISTS WANTED

*Blues band sks keybdst. Red hot blues thal rock ala Gary Moore & SRV, Rehrs in Van Nuys. J.R., 805-251-8057
*CAPTAIN BLACK sks keybdst who's tired of plying wimpy rock. Shredhd & hvy like a true pirate. Intl Megadeth, O'Ryche, Captain, 310-920-2475
*Creatv, xperimntl, open minded, progrsv rock band sks keybdst whine same to compl the fold. Danny, 818-359-9288
*ELK THUNDER w/mgmt, labl intrst, nds strong keybdst for live & recrdng grp. 818-841-3356
*Euro gothic pop band sks keybrd plyr. Gd level. Gigs, labl intrst. 310-208-3772
*Fam keybdst ndd for all fem cntry band, SOUTHERN STAR, for demo, shows & possible perfrmncs. Call Nadine, 310-858-1671
*Fam keybdst ndd for orig, funky, rap band. Mark, 818-789-0180
*Fam keybdst w/vocs, addition to Cuver based pop/rock grp. October recrdng sessions. If you srly love harmonizing, recrdng & plying, page Jim, 213-341-0860

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12. VOCALISTS AVAILABLE

- *1 pwrfl voc for 1 killer band. Finanz bckng or tabl deal prel'd. No flakes. Infl Priest, Steel Heart, Zep, Slaughter, TNT. 303-287-3730
- *22 y/o from the heart, bluesy, cmrd rock voc. Infl Plant, Perry, Coverdale, Slaughter, Tall, skinny, very ing hr. Robbie. 310-376-1016
- *22 y/o ing hr singr avail for band in style of Alice/Chains. Extreme, Beatles & Floyd. Wade, 818-762-1098
- *23 y/o straight ahead rd vocout avail to form band into early 70's only blues/rock like Creedence, Doobies, Eagles. Free. 213-871-6801
- *26 y/o blues singr/guit/wrtr/roommate avail to form grooving band. Infl Tom Kelfer, Joe Walsh, Ted Nugent & John Fogerty. 213-739-3726
- *6 ft blonde, mid to hi range voc, sks band in vein of Crue & Skid. Billy, 818-781-3472
- *Aggrsv, animated, soufl or nasty, waist length hr, 8 trk studio, PA, demos. Sks Bullet Boys, Screamin Peppers, Extreme. Maj hr a must. 818-753-9695
- *Attractiv fem voc lkg for wrk. Demos, recrdngs, albums, etc. Tara Word, 213-756-8416
- *Attractiv fem w/intelctnl, pwrfl, uniq voc sks band. Infl from Bowie to INXS. from Aero to GNR, Clash, etc. Christine, 213-463-4833
- *Awesome, emotional male voc w/image, tlntd vox & lots of training. lkg for cmrd metal sound a lot like GNR. O'Ryche, Skid, Jeff, 213-708-2401
- *Bckgrnd singers of death for live gigs or sessions. Hire 1, 2, 3 fem vocs w/rd lks, grl vox's. Talon, 213-871-6916
- *Blues based HR band w/metal edge wtd by voc/guit. Hi grtl, low soul from Robert Johnson to Public Enemy. Paper 310-319-9027
- *Blues/rock voc sks estab band. No drugs, egos or posers. Ed, 818-503-2419
- *Bluesy voc lkg for bally. 2 guit band near Hilywd/N Hilywd, in vein of GNR, Tesla, Crowes. Pros only. Lks, att, tlnt importnt. 213-960-2010
- *Cntry singr w/mattl, KZLA cntry, avail to form band. 818-930-4098
- *Exp fem voc w/sngs & prodcr forming band to shows. Cmrd pop/rock w/twist. Suza, 818-506-7014
- *Exp fem, gospel, jazz, R&B sound. Bckgrnd singing & demo wrk. Paid gigs only. Dretta, 310-633-9925
- *Exp male bckd voc, R&B, gospel, pop, avail for recrdng sessions, demos, shows & performcs. Totally pro. Pay only. El Garner, 310-978-0695
- *Exp male voc/saxophonist sks srs R&B, soul, hip hop prf. Demo avail upon request. Victor, 213-256-9683
- *Exp singr avail. Phys killer gut, true soul, wild perform, lots of snps, collab. Morrison, Pearl Jam, Nirvana, Lennon, Stones. 213-969-2445
- *Exp voc pro avail for session wrk. Maj labl credits, grt range, control & edge. lke Michael Bolton, Bryan Adams, Phil Collins, etc. I'm real gd. Scott, 805-297-2468
- *Exp voc pro avail for session wrk. Maj labl credits, grt range, control & edge. lke Michael Bolton, Bryan Adams, Phil Collins, I'm real gd. Scott, 805-297-2468
- *Fem pop singr sks sngwrts. Has demo deal, pop/dance style. Send tapes & bio to Melanie, 8424-S Santa Monica Blvd, Box 572, W Hilywd CA 90089
- *Fem singr sks prodcr. Miami freestyle music ala Trinere, Debbie Deb. Pls call. 213-732-6436
- *Fem voc avail for session & studio wrk. Reasonable rates. Natalie, 213-939-5482
- *Fem voc lkg to J/F blue/rock band w/90's feel. Gutsy, strong. I also write, dbl on guit. Infl Sass Jordan. 818-712-9861
- *Fem voc, exp, range, pwr, lks, presnc, sks wrk. Ld or bckups for csis, live gigs, T40, recrdng sessions.

- Reasonable, reliable & efficient. Jackie, 818-840-8920
- *Fem voc/compr sks orig band or musctns to form band.
- *Pwrfl voc & stage presnc. Infl by Lennon, Benatar, Kate Bush, Pretenders. No beginners, pls. 213-258-2401
- *Killer fem voc sks lkg for lem, grooving, funkadelic, rocking band. Very open minded. Into any kind of music. Nina, 213-463-4833
- *Ld singr w/ the Shining sks others w/git of vibe. Infl Elvis, Beatles, VH, Craig, 818-753-4341
- *Male ld voc sks pro caliber blues/rock band. No altmrv, punk or glam metal, pls. No Crowes or Aero clones, pls. Nathan, 213-851-8732
- *Male pop singr avail for demos, jingles & session wrk. Exp, tlntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
- *Male rock voc w/ing hr image & club exp sks estab rock band. Brad, 818-347-0711
- *Male voc avail. Infl BB & CC, Michael McDonald, Mr Mr. David, 818-906-9082
- *Pwrfl singr w/ig. lkg for xint, srs musctns to create musical phenomenon ala Doors but very funky R&B. Tony, 310-281-6837
- *Pro fem voc w/xint R&B, pop & soul chops avail for paying session wrk & live gigs. Susan, 818-762-0583
- *Pro ld voc avail. HR sleek blues, hi caliber, image, presnc & performc. Pro band w/mgmt & labl only. Call for promo pkg. Dante, 708-303-5936
- *Pro male ld or bckng voc w/LP credits w/Glen Hughes, Joey Tempest, John Norum, avail for LP or demo w/pay. Mega range. 213-964-2624
- *Pwrfl, flamboyant, soufl voc sks signed band. Lng hr, gd lkg, perform/writing skills, vocs ala Steve Marriott, Bonham, Scott, James Brown. 213-469-3459
- *Rick Quiroga, voc & actor, sks wrk in wrkg band &/or singr sit. Pls call Rick, 213-264-5070
- *Seasoned voc performr avail. 3 1/2 oct range, 5 yrs road exp, album credits, killer image, teamply. lkg for pro att. 310-421-8990
- *Seattle voc/performr, style Andrew Wood, sks like minded individuals to J/F altmrv proj. Infl Love Bone, Elton John, Jane's, Fugazi, DK, Hart, 213-467-6764
- *Singr avail. Lng blonde hr image. 23 y/o. Infl Paul Stanley, Jani Lane, Roger, 818-783-2821
- *Singr forming and not done before. Old Cooper, Aero, Sabbath, old Bad Co, old Priest, Thunder, 213-957-2397
- *Singr/wrtr, respects Monson, Morsey, Slype, Sting, Bono. sks 18-22 y/o musctns for guit based band. Brian, 818-886-6320
- *Singr/sngwrtr/acous guit sks uniq orient pop/rock band. Infl include REM, Smothers, Michael Penn, Jules Shear. Dave, 818-848-7210
- *Soufl, intellgnt fem voc sks to form cool, altmrv, grooving band. No exp but tons of lyrics & an aching desire to be it. Robin, 213-656-0954
- *Starting off chick singr lkg for starting off chick bst to start nude, altmrv, punk style band. If intrid, call Elisha, 818-980-1389
- *Tlntd singr/sngwrtr lkg to form adult, contmpy pop grp. Styles of Halli & Oates, Loggins, Collins, new Chicago. Gd music & harmonies. 20-30 y/o. Bill, 310-214-7270
- *Vedder & Aretha knew each other & brought forth an untamed child w/vox beyond the noise. Kat, 213-296-4281
- *Vince Neil, Jani Lane, Bret Michels. Singr/lyricst w/ contacts, image, stage presnc & dedictn sks Crue rmts Kiss. Steve Lee, 213-876-5837
- *Voc avail for kicking, hvy, straight ahead, in your face band w/killer ing hr image, really killer. Must be very hungry. Infl 4 Horsemen, Helmet. Lv msg. 818-752-9841

- *Voc avail for recrdng proj. Range, baritone. Styles, pop/rock, MOR, jazz, R&B, ala Lionel Richie, Michael Bolton, Phil Collins, Peter Cetera, 213-734-6322
- *Voc avail to form Queen cover band. Lkg for guit plyr. Pros only. Mark, 805-496-6355
- *Voc avail. Infl Blackbyrds, Kool & Gang, James Brown, Zep, John, 213-957-9027
- *Voc lkg for rock band w/groove, passion & whose roots are blues but can rock. GNR, Pearl Jam, Aero, Zep, Kelly, 818-752-2545
- *Voc/git forming band. Lkg for hi qual, pop guit who wnts to rise above the usual. Hard Line, Electric Blues, GNR, Aero, etc. Riff, 213-469-3647
- *Voc/wrtr, 24, lkg to form band. No pros. Ambitious, creatv, open minded. Infl from Madonna, DePeché to Bryan Adams. Devon, 818-776-9585
- *X-Control lkg for signed act only. AC/DC, Kixx, Cinderella style. Very pro, 24 trk demo. Jay, 510-689-9422
- *Young male exp frontm, infl by Elton John, U2, Fleetwood. Lkg for classic rock band w/keyboard. Jim, 818-545-3629

- *All pro hi energy HR band skg pro frontm/ld voc. Image, chops, att a must. Tommy, 213-876-8044
- *All types of vocs ndd. Sound aikes prel'd. There is pay. Send tapes to Jeff Gunn, 3175 S Hoover #152, LA CA 90007. Jeff, 818-778-3121; 310-390-9404
- *Artistic, uniq, creatv voc ndd for xperimtl, modern band. Have studio. Ages 18-26. 818-752-0568
- *Attractiv fem ld infl by Benatar, Kate Bush, Tina Turner, Tori Amos, S'56'. Grt ears, srs, confident, classy, gd sns of rhythm. Instrmt dbl a plus. Zacia, 213-467-2646
- *Band sks voc. Hvy rock to metal bump. No sweethearts or grandpas. Range, motlvin & sns of humor. All infl. Chris, 818-999-0882; Alan, 818-508-4947
- *Blg voc, HR band sks male/fem voc to co-front. Dbl on instrmt on stage a plus. Intellgnc, platinum minded. No gloom/gutter. 818-764-4070
- *Black fem voc, 21-24, light complexion, 5'7" in height, to join R&B hip hop girl duo. Prodcrn deals set. Must be from E. Cst. T., 714-986-3190
- *Blues band sks versl voc. Red hot blues that rock ala Gary Moore & SRV. Rehrs in Van Nuys. J.R., 805-251-8057
- *Blues/rock trio vds pwrfl, soufl male voc. Infl SRV, BB King, etc. Sean, 818-752-8496
- *Bluesy HR voc wtd for positive, in your face band w/ lockout & atty & killer tunes. 818-881-0047
- *Bono, Vedder, Stahley, Cornell, Datsy. Psychld HR band sks xplos voc to compl 4 pieces. Lots of echoey, distorted guit & hvy rhythm section. Michael, 213-934-9062
- *Bono, where are you? Altmrv rock band infl by U2, Floyd, lkg for intellgnt, versl & convincng ld voc. Myles, 818-580-7792
- *Cntry infl fem singr/sngwrtr w/band wtd for wrting, recrdng & performg. Marc, 310-559-6776
- *Emotional, hi energy, creatv rock band lkg for artistic, tlntd, male voc/lyricst to redefine HR in 90's. No cliches. Mike. at lkg. 213-856-3115

12. VOCALISTS WANTED

- *Voc sks same for neo 60's acous duo sngwrng collab. Infl CSNY, JT, Paul Simon, Beatles, etc. 40 plus OK. Paul, 213-874-2028
- *#1 aggrsv blonde/black straight hr voc extraordinary wtd. We have lockout w/PA, image, mgmt, grt tunes. Srs individuals only. No posies. 818-545-1232
- *#1 voc wtd. Pwrfl bluesy style ala Chris Robinson, Sass Jordan. No flakes, only dedictd pros. Call Bob, 818-506-1043
- *A1 voc w/creatv melody abil & range wtd for light/hvy blues infl rock band. 60's, 70's infl. 213-655-4851
- *Above average voc ndd immed. Must be creatv, motlvd & goal orientd. Infl O'Ryche, Queen, Journey, Zep, VH & gd sngwrng abil. Steve, 818-998-1864
- *Above average voc wtd. Must have grt range, lyric & sngwrng abil. Srs, motlvd & dedictd. Journey, Warrant, Dokken, Yes, Plan, Steve, 818-998-1864
- *Aggrsv ld voc ndd. Must have gd voc range, pwr & intonation. Infl Sabbath, Zep, Peppers, S' Garden, ELP, Mike. 818-506-1183

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•Etab HR/HM band sks pro id voc/lyricist. Hilywd lockout, PA. Shows booked, industry connex. Stage presnc. Call Pete or Mark, 213-957-2641
•Exp fem voc for paid bckgrnd wrk. Send pic & tape to Talon Boyd, PO Box 931873, Hilywd CA 90093
•Exp rock band wrts voc/lyricist. Higher range pref'd. We have sings, drive, mgmt, studio. Grl opportunity because things will happen. Mike, 818-999-5715
•Fem blues voc/frnt sought by pro band w/CD. Kim, 310-597-5344
•Fem hip hop grp nds rapper. Maj tabl wrtr sks beautif fem under 30. Very strong, hip hop dance abil ala Fly Girls, BBD. 310-540-2462
•Fem id & bckup for 50's, 60's, name band. Must know & love to sing this music. Jay, 818-357-7492
•Fem singr ndd by id guit/sngwrtr for in town gigs, recding & overseas tour. Versil & srs only. Al, 818-772-2280
•Fem singr ndd to join band w/studio & rehsl spc in Hilywd. Rhythm gut a plus. Intl Sonic Youth, Breeders, Throwing Muses. Mike, 818-893-2949; Rod, 818-506-4064

•Fem voc & must be xint muscn, for collab, commitd partnership like Barrie Taupin/Elton John. Superb lyrical, strong wimelody, folk rock, soft rock, etc. Sean, 213-853-8782
•Fem voc wtd for funk/rock proj. Under 26, at least 5'2" & ing hr. Hendrix, Prince. Sexy, fine image a must. Christopher, 310-372-3208
•Fem voc wtd for orig rock band. Intl Heart to Melissa Ethridge. Must have gig & studio exp. 310-329-1408
•Fem voc wtd for studio proj w/labl instr. Techno, melc, operatic, dance music. Strong vox & image. Annie Lennox rts Madonna. David, 213-461-8211
•Frontmtn wtd. Must have over the top moody, but pwrtl, vox. Vein of Idol, Floyd, Cult, U2, Jexelbe. Call machine to hear sings. 818-786-4287
•Fully rehsl blues, R&B, rock grp sks male/fem voc w/ connex into LA club circuit for maximum cash, minimum rehsl. Pros only. Tom, 310-399-3800
•Funk/metal band nds soull, fem bckgrnd singr/dancer ala Aretha, Tina. We have rehsl/demo studio, upcmng gigs, connex. Sam, 818-457-8447
•Funky id voc wtd for hip hop, funk band. Intl Jodeci, Sly Stone, Parliament, Stevie Wonder, Ice Cube. Must have att. Pager #818-559-7778

•Grp forming. Fem voc wtd for recrdng, toung & other sbs. 213-508-1964
•Guit/sngwrtr sks male voc for collab on progrv HR proj. Pro att, drive, lng hr image. 818-985-3076
•Guit/sngwrtr sks male voc, 20-27, to compi cutting edge melc HR band. Have 16 trk. Very srs only nd call. Doug, 213-488-8781
•HAIL MARY sks frontm for agro-altmty 90's band. Killer lyrics a must. No Hilywd dreamers. Jeff, 714-965-1719
•HR band w/estab muscns lkg for pwrtl male singr. No posers, wimps or altmty types. pls. 818-753-0618
•Hvy rock band, xperimtl & grove orientd w/infl of blues, funk & altmty, nds strong vocs w/range, charisma & wrting abil. Srs. 818-761-1635
•Hvy rock vocs to form band w/guit. Male or fem, as long as xpress & gd range. My Intl Metalica, Malmsteen. Wall, 213-962-2387
•Intellgt HR band sks brilliant singr/wrt lyrics. U2, Pearl Jam, Jane's, S'Garden. Open mind & creativity a must. Guy, 310-474-1469
•Killer frontmtn wtd for already estab HR band. Pros only. 818-881-0047
•Ld voc wtd by band. Intl by Crowes, Pearl Jam, Temple of Dog, Paul Rogers, REM. Legal rep, mgmt, labl instr, immed gigs. 818-991-7363
•Ld voc wtd for guit band. Intl Replacemnts, Pixies, Clash. 213-654-1743
•Ld voc wtd, early 20's, motlvd, for metal band. Intl Metalica, Sabbath. We have lockout, equip. No takes, fakes or egos. Dan, 818-769-5827
•Male & fem voc ndd by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron, 213-462-3461
•Male singr wtd for estab rock band. Have connex. Total commitmtd ndd. No drugs, egos, flakes. Srs muscns only. Victor, after 4 pm, 213-739-5829
•Male voc for dramatic, stylistic, progrv rock band ala Floyd, new Q'nryche. Lockout studio w/PA. Pro image & work ethic a must. 213-851-3337
•Male voc wtd by srs, org rock band. Must be creatv & energetic. Intl Crowes, Stones, Petty, U2. David, 818-285-6580

•Male voc wtd for open minded, socially conscious, hi energy band. 20-26. Extrame. Dan Reed Network, L.Colour. Very srs. Jim, 818-248-4383
•Paid position avail. World class rock act currently skg charisic frontm w/rnt, clear, hi tenor vox ala Boston, Kansas, Night Ranger, walt & soul. 818-773-0551
•Paid position avail. World class rock act skg charisic frontm. Clear, pwrtl, hi tenor vox ala Walsh, Shaw. Totally pro w/infl image a must. 818-773-0551
•Pro id bckup singr wtd for paid studio session wrk. Peavey cmrcls, pop prodctns. 213-462-5718
•Pro sngwrtr sks pro R&B, pop, dance fem & male vocs. 818-363-7133
•Rappers & soull fem singr to collab on def rap/hip hop trks. I have equip & connex. Jeremy, 818-765-8310
•Rappers wtd for controversial recrdng proj. For details or auditi, pls call Steve, 818-789-5543
•Recrdng band lkg for gd, strong voc. Les, 818-882-0753
•RUNAWAY TRAIN, a blues & groove R&F band sks creatv, soull singr. Call & lv info, 818-508-8774
•Singr to sing w/2 acous guit s, possible full band later. Classic rock infl. No metal. Sandra or Flick, 818-349-6265
•Singr/lyricist ndd to join band. Must write own voc melcids. Rehsl in Hilywd. Anne, 818-882-0401
•Singr/lyricist wtd for HR/psychidic proj. Must have style & presnc. Dave, 213-874-1696
•Singr/sngwrtr wtd. 25-35 pref'd, to join giging band. Must have stage presnc, totally org & have trnsp. We are Pasadena based. 818-442-3119
•Sklnny, lng black hr voc. Intl early Crue, LA Guns. Have lockout in Anaheim. If this isn't you, don't call. Bo, 714-827-4550
•T40 band nds fem voc free to travel out of US, all expenss covered, gd pay. Must be able to leave at moments notice. 818-981-2670
•TOSS THAT DOLL sks deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our time. Paul or Pete, 213-464-5849
•Voc & guit w/mtrf sought by fem bs & drm team. Intl include Ramones, Joan Jett, old Clash, early Pretenders. No drugs. 213-960-7657
•Voc deslred. Fresh expression, creaton, thought, aggrsn, art, love. Our sound is rhythmc, dissonant, melc, meaningful. 310-399-1786

SINGER WANTED

For signed blues rock band. Extreme soul & passion a must. Call 213-960-1036 or mail tape to C.V.T. 11333 Moorpark St., #36 Toluca Lake, CA 91602

Established Producer Seeks Four Hot Sisters

with model + looks. Must have great voice and preferrably long legs for record deal and European tour. Must be able to travel. For immediate consideration, call (213) 463-5998

VOCALIST AVAILABLE

DISTINCTIVE SOUND
SRV, Trower, Winter, Hatchet, Bad Co., Allmans
• 18 years gigging in Los Angeles
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• Recording artist • Frontman
• Songwriter • Image
Doubles on all band instruments
Ask for Hank
(310) 398-6621
Money is not my higher power

WANTED Female Vocalist

E.G. Daly/Terri Nunn type for New Wave project. Material complete and studio ready. Image and vocal ability a must. Tape preferred. Chris (213) 852-7065

VERSATILE VOCALIST WANTED

For open minded innovative hard rock music. Must have talent, vision, experience and love for music. Also a realistic attitude towards the industry (NO FEAR). Great opportunity, must have demo. No Vince Neil, Axl Rose type wanna bees. Pros. only. BILL (213) 463-2419

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• Record deal pending
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MIKE (818) 986-3422
BROOK (818) 773-0551

SINGER WANTED

By professional hard rock band. This band is influenced by Rough Cutt, TNT & Icon, if you understand what we are all about, please call **(818) 508-4258** This is a very professional band & we expect only serious inquiries



FREE CLASSIFIEDS

-Voc insanity wtd for deranged studio prp. Clones nd not apply. Infi Skinny Puppy, Mr Bungle, Ministry & Bugs Bunny cartoon music. Steve, 213-463-9357
 -Voc nodd for recently relocated San Francisco band. Infi Cult. Seal, Jane's, comfortable w/vox. S.Bachs & Sunset Strip nd not apply. 213-651-1449
 -Voc w/psrcns wtd to J/F creatv, altrmv band w/various infl. Dedicat & srs only. Dave or Todd, 310-390-5836
 -Voc w/shamanistic intensity nodd by unq. drwing, visionary band w/grt snrs & exp. Dan, 213-953-1171
 -Voc wtd for 2 gult hvry rock band. Must be dedicat, ready to gig. We have 6 yrs exp, rehrsl spc & bad att. Call Wes, 213-681-6003
 -Voc wtd for balls out, no frills band. Must be raw, melcd & soull. Voc style of Scream, Skid & Aero. 818-780-2652
 -Voc wtd for pwr metal/classic rock band. Into Sabbath, Crowes, Metallica, Beatles. So Bay area. Alex, 310-534-1184
 -Voc wtd to cmplt all orig, highly inspirational rock band w/90's sound of Boston & Kansas. Rehrs in LA area. Srs inquiries only. pls Steve, 714-952-2056
 -Voc wtd to J/F 2 gult pwr rock band, cmrcly groove orientd. Infi Aero, Tesla, AC/DC. Joe, 818-362-3853; John, 818-719-9297
 -Voc wtd. Visionary, personality, musicality, spirituality w/ leadership qualities. 310-837-9568
 -Voc, NOWHERE FAST is klg for you. Sick of the Strip? Do you wrt real snrs, real musicians? Infi Bullet Boys, Scream. 714-826-0983
 -Voc/frntmn nodd for big rock band. Roth ms Von Scott. 310-501-6620
 -Voc lyrics/messenger to cmplt the final link in band. Infi Lou Reed, Roger Waters, Sid Barrett, Jim Morrison, Perry Farrell. 213-668-0700
 -World class rock act sks charismtc frntmn ala Extreme, Queen, Night Ranger, D. Vanikes. image & dedicat a must. 818-986-5422
 -World class voc/frntmn, exp, range, lng hr rock image mandatory for soundtrk, rechrng & touring prp. San Diego based. Rehrs in Escondido. Peter, 714-876-9530
 -Wtd, hip hop/jazz singr ala Karan Wheeler. Tracy, 818-995-2922
 -Wtd, voc for Vancouver based progrsv metal band. Wide range reqd. Halford, Gillan, Helmut or Scott. 604-525-1916
 -Xplosv HR act sks frntmn to cmplt 4 pc. Mid to hi range. Image & att. Pro. Bruce, 818-511-1372
 -You may be the best male singr in the world but w/out the right band, you're nothing. We're the right band. Call Keith, 818-780-2060
 -Zero tolerance for losers. HR band lkg for vox. Must have balls. No balls, no calls. Christian, 310-473-6094

13. DRUMMERS AVAILABLE

-1st class drumr w/instl vdx to J/F adult contmpy pop/grp. Styles of new Chicago, Loggins or Collins. Must wrte & have pro, positive att. Bill, 310-214-7270
 -A hrd hting, groove, slamming, pro dmr sks altrmv HR band w/new, exciting sound. Industry contacts, studio exp, vocs. Infi Zep, Peppers, Pearl Jam. Jeff, 818-863-0149
 -A pro dmr avail for rechrng & touring. Paid srs only. Maj credits, cmpl apcs & elec circ gear. No metal, not a singr. Tom, 818-980-4862
 -All pro csls dmr lkg for csls wedding band. All styles, brushes. Dave, 310-549-1370
 -Avail tem dmr to join already formed band. Dedicat, hrd wrkg, energetic & fun. Lkg for the same. No HM/HR, BS or all girl bands. Kristen, 213-878-5581
 -Bst dmr team into bondage, motorcycle, makeup image avail. Infi Messiah, Cru. Danzig, AC/DC. 213-876-7448

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-Dmr avail for band or to start band. Infi Suicidal, Bad Brains, NWA, John, 818-385-8306
 -Dmr avail for wrkg club srs or cover tunes type band. Very groove orientd. Elec & acous percuss. Pls ask for Rick, 213-388-5285
 -Dmr from Mad Vibe avail for demo, session, rehrsl wrk. Styles from rock to thrash to punk to funk. Chris, 818-774-9034
 -Dmr w/20 yrs exp skg T40 grp or signed grp for rechrng & touring. Any style. Srs only. Ron, 310-869-7337
 -Voc wtd time & feel lkg to get into wrkg or soon to be wrkg lunk, R&B, jazz, pop grp. K.L. Johnson, 213-664-0355
 -Dmr w/image & exp lkg for pro sit. 818-894-7910
 -Dmr w/instg & studio exp in all styles, strong groove & chops, top of line equip. Pro sit only. Ron, 818-999-2945
 -Dmr, 24, Intl Primus, Live, Crimson. No drugs or egos. Sks pr minded band w/xperimntl tendencies. Tom, 310-425-7065
 -Dmr, hrd wrkg, eager to learn, pro appearc & gear, reads charts, skg wrkg band to meld wth. Robert, 818-244-4944
 -Dmr/voc, solid, groove orientd, hrd hting, sks band. Pro studio & road exp. Mldi exp. Ken, 818-905-8326
 -Emotional fem rock monster wth sound to turn your band around & facing up. Metal HR, R&R, Built & pwrfl. France, 310-391-7990
 -Exp dmr avail for paying gigs, all styles. Studio or live, acous & Mldi, grt vocs. Call now, don't delay. Jeff, 310-398-2190
 -Dmr, hrd wrkg, srs pro sks srs sit. Band, session, touring. Have pro gear & att. If you wrt emotional drwing w/an edge, call me. Alex, 818-360-0492
 -Grt feel, solid tempo, hi energy. Infi Billy Joel, Elton John, Chicago. Stage & studio exp. Skg orig, pro sit. Steve, 213-851-5748
 -Host of lem dmr in LA area. Pro league tour & studio. Big grooves, sound. Moon, Baker, Rockenfield. Ready to wrk. France, 310-391-7990
 -Hrd hting time keeper avail for groove band. Infi TJ Fontana, Dave Holland, Tommy Lee. Kevin, 818-764-2436
 -Jazz dmr. Bruce, 310-798-7276
 -Keybrd plyr & lem dmr avail for any thing that pays. Gd PA, equip & trnsps. Call for details. 605-251-4049
 -Lkg for a copy band into T40, rock or cntry or classic rock. I have inst tempo, equip & trnsps. I live in San Fern Val. Bill, 818-352-2385
 -My style is agrsv, jazzy, punk, grunge style w/ots of finesse for very orig band. 15 yrs plyng exp, music #1 priority. No REM or Smiths type bands. 310-375-4634
 -Percussant, congas, timbals & hand toys, very hrd wrkg & very srs. Sks very srs wrkg band. 818-920-2706
 -Percussant, unlk sound colors & creatv textures. Congas, bongos, shakers, etc. Acous R&B, rock, hip hop, xperimntl. Srs projs only. Deepen your groove. 818-788-4866
 -Pro dmr & bs team w/gd image lkg to J/F HR, cmrcil band. Rob, 310-594-6176
 -Pro dmr sks to jazz, Latin, fusion st. Csls, any wrkg sit. Can read, have lmpo, young & hungry. Jeff, 818-986-8233
 -Pro dmr sks wrkg band. 310-318-2210
 -Pro E Cst dmr w/trk rechr avail for demos, showcs & club wks. Sing ing, id, cckgrnd & plys all styles. Paul Goldberg, 818-902-0998

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-World class dmr, pwrfl dbl bs plyr, xtensv live/studio exp, rechr credits, image, dedicat, sks HR/HM band w/maj mgmt or deal. Pete, 310-281-9995

13. DRUMMERS WANTED

-70's Infi band sks dmr, Infi old Aero, old Cult. Vincent, 213-874-5666; Bumper, 818-762-7501
 -A srs & dedicat dmr nodd for HR band. Must be fast learner, hrd htr & video prp equip. Industry execs waiting. Call Pete, 818-780-1662
 -A1 feel & groove dmr wtd for light/hvy blues intl rock band. 60's, 70's infl. 213-655-4851
 -AAA unit forming. Nd dmr. Tint, exp, equip, image, brains, dynamics, drive, dedicat & dependably a must. Vocs a plus. Cmrc, melcd HR. SLBM, 818-753-8623
 -Aero, Stonea, Crowes w/altrmv exp. Pro sit. Must k the part. Jeff, 818-760-0237
 -Aggrsv, altrmv band sks muscular plyr w/finesse. Sounds like S' Nails, Faith. Gigs waiting, mgmt, agent. Rick, 213-459-6748
 -Aggrsv, wild, pro dmr wtd for hrd R&B band. Unlk soull, groove, rad, intensity. Own studio. Bonham, Mick Hart, Moon, Jane's, Pearl Jam. 213-969-2445
 -All tem HM/HR act, possibly auditing dmr. Pls call 213-464-2747, 310-288-9660
 -Altrmv band w/sngs in movie soundtrk & on compilation CD sks dmr. Must like Fish. 213-654-9793
 -Altrmv dance/pop band w/image, grt equip & tness sks dmr. Infi U2, Cure, INXS. 818-780-6707
 -Altrmv dmr nodd for dark, aggrsv, orig sounding band. Uprtg shows & video in wrks. 818-753-4015
 -Altrmv dmr wtd by orig rock band w/mgmt. Intl Echo, Velvet Undergrnd, Ride, James. 310-289-4561
 -Altrmv rock dmr nodd to join estab LA band. All grooves from danceable to slamming. Luke, 310-306-6839
 -Are you ready? Hrd R&B band nds a hrd hting, xint pro dmr for a big showcs very soon. Industry execs waiting. Call immed. 310-652-3206
 -Audtins being held to bck SBK rechrng duo. Melcd pop w/funky edge. Image Importnt. Pro only. Call 213-878-6940
 -Black dmr wtd for altrmv prf. Intl Tracy Chapman, L.Colour, VH, NWA, Knyte, 310-574-1028

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NEXT DEADLINE: WED., SEPTEMBER 30, 12 NOON

-Christian dmr wtd for altrmv, secular band. Infi Dramarama, Jellyfish, Wonderstuff. Matt, 818-753-8783
 -Cntry dmr wtd to form srs. KZLA type cntry band. Voc w/orig matl. Melanie, 818-993-4098
 -Contmpy dmr nodd for studio session wrk. Call anytime. 213-462-5718
 -Creatv percussant/dmr/cosmic slop nodd for cabaret pop band into Costello, Tom Waits. Lots of fun gigs. Dren, 310-433-7379
 -Cru. KISS & Hanoi. Have tape, snrs, shows, labl intrst & image. Call Scott Allen, 213-876-5837
 -Diligent, perseverant band sks estab dmr w/same who is ready to commit. Intl Zep, Purple to Cult, Jane's. LA based. Paul, 800-244-9269
 -Dmr nodd w/altrmv edge ala Bill Jackson. No metal. Intl Beatles, Nirvana, Soup Dragons, the mother of all connex. 310-823-2333
 -Dmr wtd by altrmv band. Intl Smiths, House of Love, Aztec Camera. Lando, 213-930-1440
 -Dmr wtd by altrmv rock band. Srs & responsl only. Gd humor & tempo reqd. Jorge, 818-799-3712
 -Dmr wtd by dark altrmv band. Have gigs & intrst. 818-986-9311
 -Dmr wtd by progrsv rock/metal band. Must be creatv, versit, dedicat. Have snrs, abil, gigs. Intl Rush, Police, O'Ryche, Mark, 818-786-1989
 -Dmr wtd by rechrng artist w/24 trk studio, 24 hr lockout. 310-456-0703
 -Dmr wtd by voc/guit to form HR band into Faith, Alice/Chains, Danzig. Under 26. 310-473-5752
 -Dmr wtd for altrmv, acd, pop, grunge trip. Very pro, very srs, very orig. 310-824-9567
 -Dmr wtd for C&W swing band for rechrng & shows in style of Hal Ketchum & Garth Brooks. Christian Simmons, 818-842-6040
 -Dmr wtd for dark, hvy, groove, altrmv blues based rock. Srs labl intrst. Singing a plus. Doug, 818-994-5711
 -Dmr wtd for HM band. Infi Pantera, Slayer, Metallica. No pros, only hrd wrkg musics. Matt, 213-464-0939
 -Dmr wtd for hvy, melcd sounds. Infi Danzig, Metallica, Trouble. Bruce, 213-463-1559

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., SEPTEMBER 30, 12 NOON

•Dmrr wtd for hvy, psychdc proj. Dave, 213-874-1898
•Dmrr wtd for NY style HR boogie band. Must be well trained, self disciplined & exp. 818-341-8601
•Dmrr wtd for orig heartland, western beat, rock proj. Sngwrting, collab & vocs a plus. 818-508-1127
•Dmrr wtd for progsv HR pwr trio. Male or fem. Monty, 818-447-5274; Greg, 818-285-4671
•Dmrr wtd for urusual pop/rock band in 30's. Must be exp, solid, creatv & willing to showcs. Rehrrs WLA. 310-396-9558
•Dmrr wtd for xperimntll, wacky, groove rock machine w/ bent but thrd ears. 310-546-6360
•Dmrr wtd into Aero, Beasties, Run DMC. Pts lv msg. 310-402-2261
•Dmrr wtd to form amateur instrmnt band. Must have solid time & gd chops. Infl Satriani, Johnson. No glam or speed teaks. Ask for Vick, 818-890-3021
•Dmrr wtd to slam. Hrd core bst, w/ 3 outl ready to go. Steven, 213-937-1377; Mike, 213-525-1207

•Dmrr wtd w/signature sound & grt meter for uniq, orig rock & beyond band. Positive, exp, dedicd, 24 trk, live shows & success awaits. Lance, 818-886-4952
•Dmrr wtd, hvy htr. Infl Cult, Aero, Nirvana, C.Trick, early Kiss. 818-508-6820
•Dmrr wtd. Infl Pantera, Metallica & Slayer. No pros, only hrd wrkg fools. Matt, 213-464-9393
•Dmrr wtd. Local band/skt soul mates. Solid, tastell, uniq infl. Har/Bill, Berry/Steven Perkins. 213-665-4878
•Dmrr wtd. This pro has anger, aggrsn, groove & industrial/ airtmrv intellgnc. We have space. Doug, 213-654-7917
•Dmrr, bst & 2nd gud ntdto compl EARLY GRAVE, a dark, pro skl. Sabbath mts GNR mts Zep. 714-599-8301
•Dmrr, fem or male, dynamic, solid, tastell, vocs helpfl. Infl Steven Perkins, Velvet Undergrnd, Church. Russ, 818-989-2178
•Dmrr/percusstnt wtd for dynamic, song orientd band. Can you be intrisng & compliment the sngs? Can you create a mood? Acous/elec. John, 818-761-1630
•DYING OF CANCER nds dmrr now. Infl Specimen, 45 Graves, Skinny Puppy, 213-461-1805
•ELK THUNDER w/mgmt, labi intrst, nds strng dmrr for live & recrdng grp. 818-841-3356
•Fast footed dirmg showmtr wtd for reforming band. Not thrash but groovy HR. Lng hr. Infl Rush, Jovi, VH. Big voc

pop/metal. 818-382-2871
•Fem 101% dedicd K/A dmrr wtd for uniq, orig band. We have mgmt & labi intrst. 818-509-1837
•Fem dmrr nnd for all fem cntry band, SOUTHERN STAR, for demo, showcs & possible perfmrncs. Call Nadine, 310-858-1871
•Fem dmrr nnd, hrd hting, gd meter, gd lks, gd att. If you don't fit the above, don't call. 818-503-7571
•Fem dmrr wtd for SHOCK BABY, fem HR band w/mgmt & labi intrst. Must have dedicdn, xintl meter & image. 818-571-0067
•Fem dmrr wtd. Infl Jesus/Mary Chain, Velvet Undergrnd, Matthew Star, My Bloody Valentine. 213-939-5997
•Gigging rock trio nds hrd hting dmrr wtd time. Music is aggrsv w/gd melodies ala Kings X. Have lockout. Lv msg. 310-288-5011
•Grungy, punk/funk/thrash band nds a dmrr w/strng ambition, plys fast, hts hrd & can kick funky beat. Brandon, 818-567-8279
•Guit/voc & guit team lkg for dmrr to compl lineup. Lkg for hqal prod in area, Boston, Joumey, Rlf, 213-469-3147
•He energy skin pounder wtd for forming HR band. Dbl bs, bckmd vocs & lng hr req'd. No husbands nd apply. Bruce, 818-998-4593
•Hot dmrr wtd for rockabily swing recrdng proj. 818-848-0007
•Hrd hting dmrr nnd for xplosv punk/funk/grunge band. We nd rnkly, fast & srs dedicdn. Dbl bs or peddl is OK. Greg, 818-789-8952
•Hvy rock/metal to form band w/guit. Very hvy w/deep groove. Infl Metallica, Malmsteen & old Q'Ryche. Walt, 213-962-2387
•Hvy snare, dbl bs dmrr w/xintl groove. Avail for upcmg recd & exculsive deal. Lkg for dedicdn for the highest caliber proj. Detlies, 818-760-1662
•If you like exciting, to the point music ala Beatles, Police, I nd you & will meet you in LA. Max, 714-852-1659
•JERUM la skg dmrr w/groove. Must be global, verstl, human. Airtmrv w/fem id. Infl negotiable. Taryn, 818-505-8108

•K/A dmrr nnd for collab & forming band w/orig hvy groove. No BS. Infl Sly Stone, Lennon, Crowes, Santana. 213-848-9667
•Killer dmrr w/rig kit wtd for tastll, progsv, keybrd orientd rock grp. Must have image, chops & gear. Infl Rush, EL.P. Yes, 818-765-8068
•LA's best. Ready to raise Cain. Blood of Bonham. Pro sit. Mick, 213-653-4551
•Male or fem dmrr wtd for immed recrdng & showcs for hrd, medic, mysterious rock. Must have pro att & dedicdn. Infl AC/DC, Prefetores, Cult. 818-348-5772
•Male or fem dmrr wtd for orig rock band. Infl Heart to John Cougar. Must be exp. 310-329-1408
•Male voc/guit & fem voc lkg for Charlie Watts guy. Partridge Family goes altmrv. Likes Ride, The La's, Lush, Stones, Pixies. Jeff, 213-525-1613; Robin, 213-854-9685
•Meldc dance/rock band sks dmrr. 310-452-3948
•New orig band w/edmos, modern rock, sks dedicd dmrr to join band for live/showcs's. Passion a must. No HR/HM. Mike, 213-654-5333
•Oh, cruel world, are there no thntd, altmrv dmrrs left? If so, call Peace & Vegetable Rights. Infl REM, Jane's, Echo, Hitchcock, David, 213-938-7924
•Pro blues dmrr sought by pro band w/CD. Vocs a plus, must know shuffle. Kim, 310-597-5344
•Pro estab band w/orig estab dmrr. Infl Cult, U2, Jane's, Purple. Must have solid chops, sns of humor, be dependbl. LA based. Steve, 714-842-9269
•Pwrlf rfm w/variation is nnd. HR. Must have grt chops & grt sel. Dedicdn a must. Detlies, 818-760-1662
•Rock band w/maj mgmt sks dmrr w/groove & chops. No dmrrs or hvy drinkers. Kyle, 818-762-5856; Billy, 818-508-9230
•Rock band, JECKYL & HYDE, auding dmrrs. Xintl dynamics & meter essential. Abil, desire, equip, trnsp necessary. Hi profile, groove orientd rock. Chuck, 818-984-7683
•Rock dmrr w/varied infl from RB&B to metal for orig band. Zada, 213-467-2646
•Sell your soul. DOMINATRIX nds dmrr. Must love women musics. 818-348-5772
•Signed band lkg for straight ahead dmrr to tour US club circuit. Infl Plant, Doors & U2. No egomaniacs. pls. Eric, 310-396-0787
•Singr/guit sks bs & dmrrs for trio. Ala Hendrix, Nirvana. Have mgmt & deal in developmnt. 213-467-6933
•Slammin' dbl bs dmrr wtd for hrd grinding, industrial flavr music. Steve, 213-461-6861; Jason, 213-663-4735
•Starting off chick singr lkg for starting off chick dmrr to start rtd. altmrv, punk style band. If intrst, call Elisha, 818-980-1389
•THE MUTTS sks skny, short hr dmrr. Infl Chris Mars, Clem Burke. Eddie, 818-648-4278
•THE PLASTICS sk bst & dmrr immed. Cool punk/rock, lng or short hr image. Pro equip, trnsp & be finantly stable. Pro att only. 818-848-5336

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•Wld, blues dmr. Fran Christiana, Chris Layton style. Blues trio. Contact RHYTHM LORDS, 310-987-1050
•Wld, hrd hitng, org dmr for HR band, blues. Over abundance of orig. Pete or Jim, 213-462-2691
•You are the sperm, we are the egg. Fertilize us. Dmr wld. 310-829-2333

14. HORNS AVAILABLE

•Fem flute plyr & recorder plyr avail for sit ins, recrdngs or psycho funk bands. 310-655-2903
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•Sax plyr avail. All saxes. Aaal for tour, demos, studio, jingles, any style, gd,alt, gd,stage prodnc. Chucky, 310-604-0442
•Sax plyr/EWI w/nd synth plyr avail for studio wrk, demos, all styles. Also for horn section arrngmnts Rick, 818-845-9318
•Saxophone/flute plyr avail for any pro sit. Paul, 213-876-9662

14. HORNS WANTED

•Fem sax plyr w/bckgrnd vocs for Commitmts style 60's soul band. Wrk weekends. Ted, 818-990-8365
•Horn plyr ndd, pref w/electnc devices, to ply lmmnt concert Nov 8. Van Der Graaf Generator style. Must be crazy. Alan, 213-660-2276
•Sax plyr for 50's name band. Must know this style like Lee Allen, King Curtis. Jay, 818-357-7492
•Sax plyr wld for funk/gnw/indie deal. Lks & charisma & must sing. Jamie, 818-798-0336

15. SPECIALTIES

•Ballsy, versit (from HR to cabaret) attractv fem singr lkg for srs minded muscns, keybdst, drms, bs, guit, to ply local gigs. Orig music & covers. 310-553-5362
•25 y/o male elec violinist, 20 yrs exp, plys most styles, primarily classic rock. Jim, 818-545-3629
•Accomplshd, straght actng guit/voc/sngwr wnts to hear from other non hetero muscns. Maybe we can wrk together. Into classic rock, pop, KROQ. 310-375-3611
•Anyone knowing the where abouts of singr/sngwrtr/muscn, Fred Freeman, pls call Ron Wright, I have wrk for him. 405-755-4863
•Booking agent wld for blues band that wnts more gigs. Jgy, 818-781-1661

•Cntry rock fem voc sks pro overseas mgmt. Currently charng & receivng steady rotation. Linn, 702-438-8798
•DJ wrng to locate former hit artist from 1957-1985 radio & TV cop shows. Ask for Emile or Cory, 805-964-3035
•DJ wld, pref w/sampling abil for rock band. Into Run DMC & Beasties. Pls lv msg, 714-894-1090
•Enlightened fem artist, cross between Madonna, Kate Bush. Lks, sngs, heart. Nds investor to compl proj. Srs only. 310-288-5009
•I'm currently inbird in anybody who has knowledge in progrrmtr the Oberheim Matrix 1000. Will pay cash. 818-773-0551
•Lkg for cartoons & video segments, shows or footage for internet TV show. All kinds accepted. 213-734-3713
•Marimba plyr, db on flute, percussn, bs. Has seqncr. Lkg for wrkg sit. 310-391-1229
•Mgr's dream. X-Marine gunnery sargent sks pro assistntr/roadie for pro rockers. Nds & security. J.B., 818-368-8108
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•Percussnt wtd for ROBERT LUSSON & LIVE NUDE GIRLS. Ong rock act. 818-563-6760
•Percussnt wtd for unusual pop/rock band in 30's. Must be exp, solid, creatv & willing to showcs. Rehrls WLA. 310-396-9558
•Pro rock act sks mgmt &/or bckng. We have proven hit sngs, 24 trk avail, team plyrs. Call now. Mickey, 714-898-4087

•R&B rap duo w/ flavor lkg for prodr. R&B trks, also rap trks. Lots of bs. Jay, 818-501-2216
•Red hot fiddle, elec violin avail. State of art equip, chops & vocs. Straght Jacket, 818-359-7838
•Resrch & developmnt deal, financ bckr, ndd by cmrcl rock solo act ala Queen, Journey, Grn White. See my pro plyr ad. Rudy West, 213-878-2533
•Rick Quilroga, singr & actor, sks wrk in music videos. Pls call Rick, 213-264-5070
•Seqnc progrrmtr lkg for pro sit. Has album credits. Lkg for overseas sits. 213-662-6380
•Skg bands or muscns to share monthly lockout. Bill, 213-464-4366
•Sngs & prodrors wtd for signed fem voc for upcmg LP. Mageline Pelletier, 818-810-3351
•Sngwrtrng, visionry, has wrkd w/Eton, Al Jarreau, Yanni, David Foster. Has awesome rock tunes. Lkg for financl investor to help w/demo. 818-683-1791
•Soundmnn ndd immed by local funk/metal band for upcmg Hllywd shows. Sam, 818-457-8447
•Wld, violin &/or accordian plyr in style of John Cougar & K.D.Lang for recrdng & showcs. Richard, 213-656-1425

16. SONGWRITERS

•A pro sngwrtr/d guit avail for the ultimate band that's going places. Check out my picture ad. Randy, 818-753-7518
•A1 trax, orig tunes avail for your demo. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642
•Cntry lyrists sks pro sngwrtrs w/Nashville exp for collab. Steve, 310-573-0437

•Cntry pop sngwrtr lkg for guit/sngwrtr for collab & demo wrk. Tim, 310-289-8879
•Cntry rock fem singr/sngwrtr sks lyric collab. Currently charng & receivng steady rotation in Europe. Linn, 702-438-8798
•Compas wtd. Pop, dance styles ala L.A. Babylace, & ballads ala Diane Warren. Tom, 310-452-8232
•Fem rock lyrists sks music wrtr for partnership. 310-399-9090
•Fem wrtr/guit/voc sks same to ply hrd edged folk/rock. Later other members. Must be goal orientd. 213-654-8773
•Lkg for compld blues, R&B sngs. 213-465-8260
•Lyrists sks muscns to collab wth. Intl Zep, Sabbath, Metallica. Pls contact Stacey Wayne, 818-567-0432
•Muscn/arrangr w/24 trk recrdr willing to spec time on band or solo artist for recrd deal. Mike, 818-706-1043
•Paul Joseph Hanson, singwrtr & guit, has cntry & pop demos. Lkg for sngs & bands not necessarily self contained. Also lkg for mgmt & music publishers. Paul, 818-358-6863
•Pro wrtrs skg pro R&B, pop, dance, fem & male vocs. 818-363-7133
•Sngwrtr lkg band members to participate in album proj. Westside. Intl Henley, Gabriel, Simon, Dylan, Sting. People lkg for proj. Keys dmr, guit, 310-456-8859
•Sngs wtd by goal orientd fem singr. Wnt orig for demo. Piano, acous strings, R&B, jazz & cntry. Have marketing plan. Ren, 619-524-1711

•Sngwrtr has sngs avail for estab acts or artists. Styles are dance, rock, R&B, funk, up tempo & ballads. Also pop sngs. Mark, 213-653-8157
•Sngwrtr lkg to collab w/another sngwrtr. 310-288-7940
•Sngwrtrs wtd by fem singr, pop/dance style. Has demo deal. Send tapes & bio to Melanie, 8424-S Santa Monica Blvd, Box 572, W Hlywd CA 90069
•Sophistcld keybdst to collab w/Intl lyrists/voc for 10 sng demo by December. Intl Rundgren, Gabriel, Amos, Mairee & disciplined only. Shelly, 310-858-7100 x 150
•Srs sngwrtr sks young, eclectic muscns to form band. Everything from Dylan to Crime in The City Solution to Love Bone. Michael, 213-933-4060
•Student plnists/arrangr avail. 818-789-2436
•Seqnc progrrmtr lkg for band. Pros only. Any styles. Has album credits. 213-662-6380
•Strngtr lkg for any paying gig. Shane, 213-466-1600; 310-455-7008
•Soundmnn/road man, jack of all trades ndd by American/southern rock band w/latn instr. Van pref'd. Steve, 310-517-9818
•SUN GODDESS, all fem HR/rock line up skg personal mgmt & booking companies for internet touring plus any indie backers welcome. 310-288-9660
•Violnt ndd for org cabaret pop band ala Waits, Costello, Weill. Grt sngs, lots of gigs. Dren, 310-433-7379

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