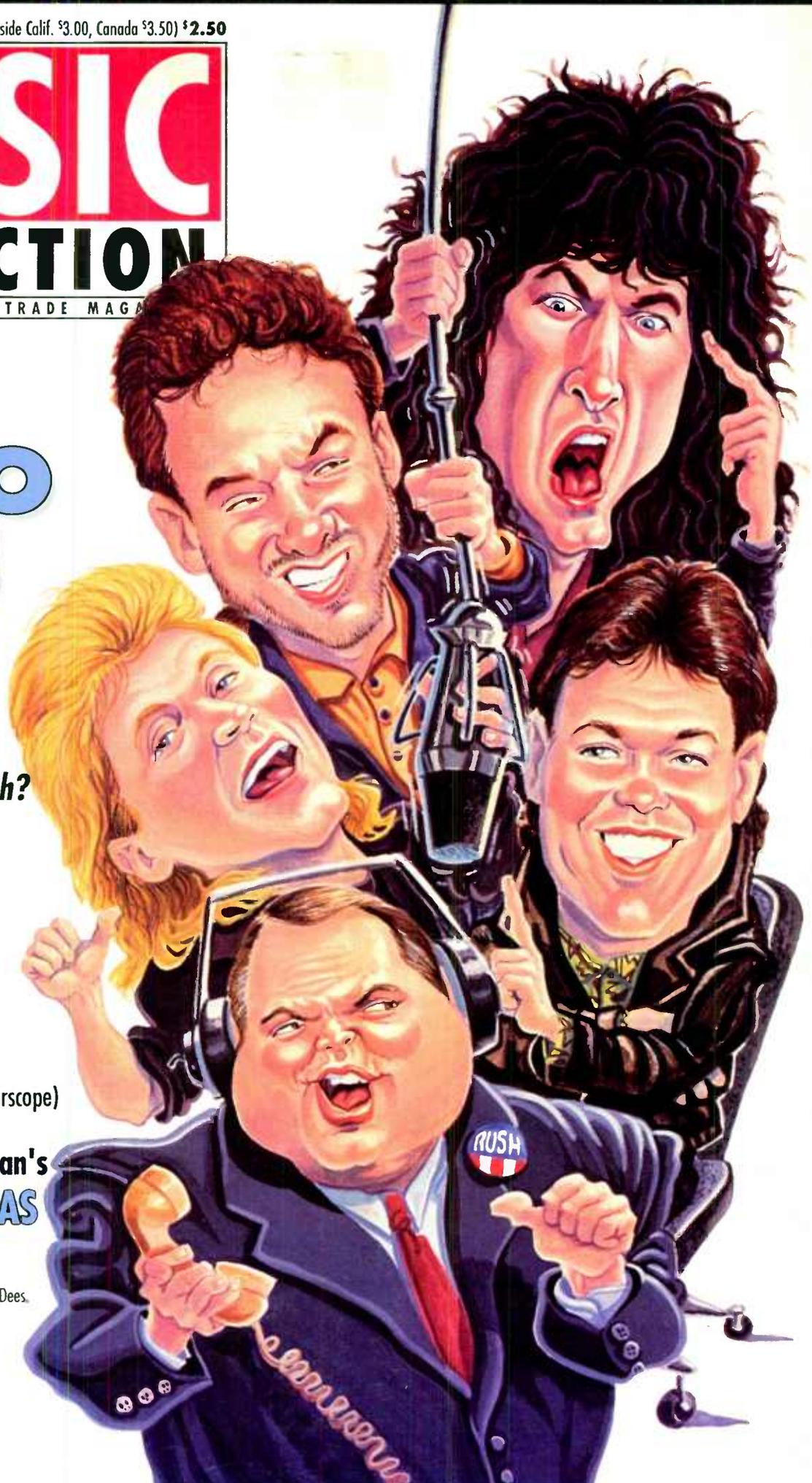


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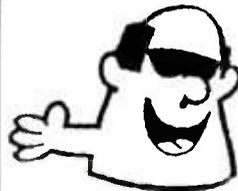
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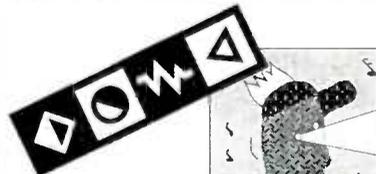


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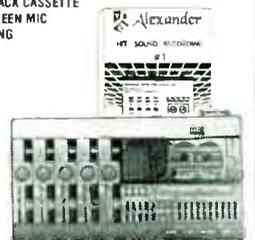


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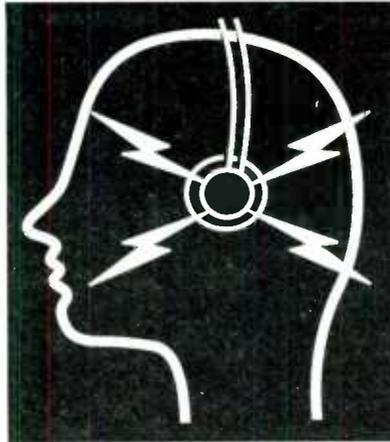
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FEATURES



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L.A. RADIO WARS

The L.A. radio world was shocked when Spanish station KLAX and an unknown, Juan Carlos Hidalgo, achieved higher ratings than veterans Rick Dees, Mark & Brian, Ken & Barkley and Howard Stern. Find out who's winning the war to control the L.A. airwaves.

By Various Contributors



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CLAIRE WEST

It's difficult enough promoting a record when you're with a major label, but try doing it as an indie. Claire West has mastered the art of indie promotion with her aggressiveness and large doses of charm and wit.

By Oskar Scotti

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FEEDBACK

CD Prices

Morley Bartnof
Daisychain
Hollywood, CA

"Regarding 'Industry rocked by Wherehouse decision to sell used CDs.' Is anyone out there as tired as I am of hearing distributors and labels threatening the livelihood of new artists with no promotion and recording contracts? If CEMA president Russ Bach is so concerned with Wherehouse Entertainment selling used CDs at a reasonable price, why doesn't he lower the list price of CDs instead of hurting the new artists?"

A&R Comments

Dear MC:

I am writing to tell you that I enjoy your publication. I have been subscribing for a few years now, and appreciate all the helpful tips you supply concerning the music business.

I have found that the Demo Critique section is extremely helpful in my career choice. Although some of the critiques can be a little rough on the artist/songwriter, I feel that the honesty and feedback will help them and other musicians to be more attentive to their own abilities (strong or weak points). Each month I read the ratings and advice on each submission and take note of what seems to be the most common weak areas. Although I have not sent any of my own material for review yet (I'm currently finishing up a new demo tape), I feel that my writing

and performance abilities have improved due to the information provided in this section.

I feel that the A&R report is another great section. It has taught me that besides talent and dedication, you also have to have the right attitude. The personal experience and advice from the A&R representative gives me an idea of what I need to work on.

As a result, I have loaned several copies of *Music Connection* magazine to many other fellow musicians in the Seattle area that are now interested in subscribing. Once you pick it up, you just can't put it down until all the great information has been absorbed! Keep up the excellent work!

Robin C. Krouse
Redmond, WA

Zakk Man

Thomas Priorly
Los Angeles, CA

"My comment is regarding the mention you had on the Drunk Flux concert where it says that Guns N' Roses kicks butt. That is totally wrong. There were two bands that played before them. One was a no-name band that kicked butt before, then after that they had Zakk Wyld who really kicked butt and stole the show. When Slash came on, they died, and when Duff came on, that really killed the show. I don't know about the rest of the night, 'cause I left and they burned me out. But as far as the record goes, Zakk Wyld owned the show. He should be noted for the show."

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CALENDAR

By Trish Connery

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

Current

□ The Songwriters Guild Foundation will sponsor an Ask-A-Pro/Song Critique session on Wednesday, July 14, 7:00 p.m. Ask-A-Pro/Song Critique sessions offer an opportunity to have material critiqued by an industry professional and to receive feedback and information. July's industry guest will be Joyce Lapinsky, formerly of Warner/Chappell, EMI and Zomba/Jive Records. She is currently with One On One, an organization which provides song evaluations and direct contacts with key industry people. The session is free to SGA members and will be held at the Guild's office, 6430 Sunset Blvd. in Hollywood. For additional information, contact the SGA at (213) 462-1108.

□ The Los Angeles Songwriters Showcase presents LASS Live! on Thursday, July 8, 8:00 p.m. at Highland Grounds, 742 N. Highland Ave. in Hollywood. Nine local songwriters and artists will perform their own songs, with special guest Alan O'Day ("Undercover Angel," and "Angie Baby"). The charge is \$3 with a one item minimum. Also from LASS, a new four-hour seminar, "Taking Care Of Business," designed for the songwriter or artist who has all of his/her promotional elements together, but now needs to know what to do with them. Guest speakers include vocal coach Lisa Popeil, Dan Kimpel, Tony Haynes (author of *Networking In The Music Business*) and hit songwriter and producer and LASS co-founder John Braheny, (author of *The Craft And Business Of Songwriting*). The seminar will take place from 1:00-4:00 p.m. at The Women's Club Of Hollywood, 1749 N. La Brea. Registration is \$35 for non-members and \$25 for member of LASS, SGA and NAS. Call (213) 467-7823 for more information.

□ The Los Angeles Alliance For Survival, which promotes environmental awareness, peace and help for the homeless, will hold a fund-raising benefit, Earth Concert For Survival, on July 18, 8:00 p.m. at Nightwinds, formerly At My Place, 1026 Wilshire Blvd. in Santa Monica. Headlining the event will be Thai Western band, Soy Cowboy. Admission is \$10 per person and reservations are preferred. For ticket information and reservations, contact Nightwinds at (310) 917-9111. For all other information, contact the Los Angeles Alliance For Survival at (310) 399-1000.

□ The National Academy of Songwriters (NAS) presents Hit Songwriters In The Round, where hit songwriters sing their most famous songs and tell the stories behind them. Featured songwriters will be Burton Cummings (The Guess Who "American Woman," "These Eyes," "Stand Tall"), Desmond Child ("Living On A Prayer," "I Hate Myself For Lovin' You") Jon Lind (Madonna's "Crazy For

You," "Vanessa Williams" "Save The Best For Last"), and Zac Harmon & Christopher Troy (Karyn White's "The Way I Feel About You"). The event will take place at The Troubadour on Monday, July 12, 8:00 p.m. Admission is \$5 for NAS, LASS, SGA and NARAS members and students with I.D. General admission is \$10. For more information, call NAS at (213) 463-7178.

□ West L.A. Music announces the Seventh Annual Music Expo on August 28 and 29 at the Los Angeles Airport Hilton. The Music Expo is a two-day consumer event which offers musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products. This year's show will include everything from musical instruments, recording equipment, sound systems, computers, music software and accessories, in addition to exhibits and special celebrity appearances. Tickets for the show are available at West L.A. Music or any Ticketmaster location.

□ The Learning Annex has several music industry related classes coming up in July. On Thursday, July 13, Neville L. Johnson, music industry attorney and co-owner of the new indie label, Cool Records, will teach "How To Start And Run Your Own Record Company." Tuesday, July 20, Andrew Zucker will conduct "Become A Personal Manager In The Entertainment Industry," and on Thursday, July 27, Michael Wolff, musical director of *The Arsenio Hall Show* will host "How To Make It In The Music Business." Contact the Learning Annex for fee, location and starting time information, at (310) 478-6677.

□ Paul Shapiro, producer/owner of Songwood Studio, and Jeff Saxon, songwriting instructor and former staff songwriter, present "Getting Your Song Together Before Taking It On The Road," beginning Wednesday, August 4, 7:00-10:00 p.m. This is a three-week intensive workshop designed to maximize songwriting success by improving each student's strongest existing song(s) by fine-tuning its structure, melody, rhyme, phrasing, concept, etc., and make it commercially viable. For additional enrollment information, call (818) 351-8744 or (310) 390-3089.

□ Veteran songwriter K. A. Parker will begin her class, "Lyric Writing 101," on Wednesdays, July 7-August 25, 7:30-10:30 p.m. This eight-week course is a step-by-step approach to the contemporary form and content of current popular songs, including rock, pop, alternative, country and R&B. The fee is \$250 and since classes are limited to twelve students, reservations are required. Also from K. A. Parker is her "Business Of Songwriting," a four-week workshop beginning Monday, July 5, 7:30-10:00 p.m. This class covers an overview of the music business, how to get a record deal, set up and maintain your own publishing company and much, much more. The fee is \$100 and class space is limited to ten students. Call (213) 656-6916 to sign up for either class or for additional information. 

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Gibson[®] USA

By Karen Orsi

In 1994, it will be one hundred years since the first Gibson guitar was made by Orville Gibson's own hands in Kalamazoo, Michigan. As both a woodworker and musician, he was convinced that the best vibrating characteristics were found in solid, unbent, unstressed carved wood. A former shoe clerk, he fit violin construction ideas to his own new line of mandolins and guitars. They had carved tops and backs instead of flat ones, and their success was instantaneous. A factory was built in 1902, and the "Gibson Mandolin-Guitar Co., Ltd." was set up with Orville as a consultant. Because Orville really had no interest in the daily operations of the company, he hired a manager. But two of Orville's directives are in operation to this very day. One: Buy or invent machines for dangerous or repetitive operations requiring great accuracy. Two: Employ a highly skilled worker when the human touch or musician's ear is needed.

The company grew quickly. Loyd Loar joined Gibson in 1919 after Orville's death. Loar added the first "f" holes ever found on fretted instruments. Soon after, there were bridges with height adjustments, elevated fingerboards and Thaddeus Mc Hugh's adjustable truss rod. In 1934, Gibson introduced the Super 400, an extra large jazz guitar that could easily hold its own against any horn section. 1937 saw the introduction of the ES-150, the "Electric Spanish Guitar."

Jazz player Charlie Christian played with Benny Goodman in the Thirties and the lead electric guitar became a big band necessity. He invented a musical style that has been alive and well now for over 50 years. The war caused a shortage of materials, putting a damper on things, but by 1948 Gibson was booming again. Ted McCarty ruled as Gibson's president from 1950-1966, and this is the man responsible for introducing the Les Paul, Byrdland, ES-335, Flying V, Explorer, SG and Firebird electrics, the Hummingbird and Dove acoustics, the Tune-o-matic bridge, stop bar and the humbucking pickup.

Les Paul presented a prototype to Gibson in 1945 or 1946 that was basically a split Epiphone with two pickups. He called it "The Log." Because it was so ugly, and regular Gibson guitars were selling well, the significance of what he was doing didn't strike the folks at Gibson until shortly before 1952 when the beautifully designed Gibson Les Paul made its debut. In 1957 Gibson bought Epiphone and continued to manufacture the traditional line of Epiphone instruments. The 1960's were, of course, phenomenal for Gibson, and the Nashville factory was opened in 1975. In January, 1986, a failing Gibson, still reeling from the recessions of the early



Gypsy Carns and Tony Margulies

Eighties, was bought by a team headed by Henry Juszkiewicz and David Barryman. With their direction and involvement, the company is now doing well again. In 1990, a state-of-the-art facility was opened in Bozeman, Montana, where the dry climate is favorable to building guitars.

Gibson now has an L.A. office that handles endorsements and entertainment relations. Opened just recently in North Hollywood, it is managed by Gypsy Carns and Tony Margulies. Carns, a musician himself, has been with Gibson for twelve years, and now handles much of the music end of Gibson's Entertainment Relations in Los Angeles. A few years ago, Carns signed Faith No More and the Black Crowes to an endorsement deal before they even hit, although he says they only can deal with bands that are signed. "But we do like to listen to bands," Carns says. "We can sometimes loan them a guitar, see them play, meet the guys and find out what they're like. Also, we can loan instruments to promising bands that are showcasing for labels. And if you help them out when they're nobody, hopefully they'll stay with you."

Tony Margulies handles the film and television aspects of Gibson's Entertainment Relations office. Once a very successful young actor, Margulies' enterprising spirit was more drawn to forming his own companies and managing talent. Recruited just recently by Gibson, Margulies seems the perfect complement to Carns' intricate and personal knowledge of the music business.

To celebrate 100 years of Gibson guitars, there will be a very special NAMM show presentation next January. Also, Gibson is currently compiling information and film clips for a special film being produced in London on the first 100 years of the company.

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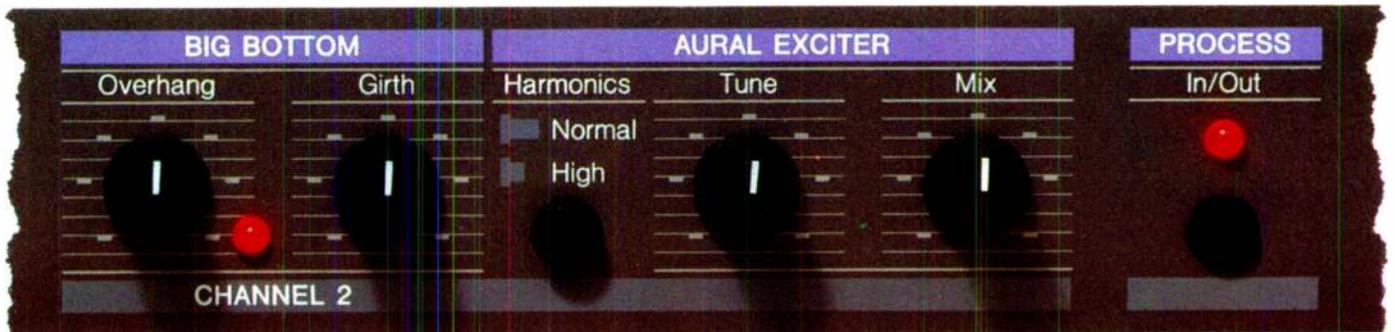
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Yamaha Expands Its Unsigned Band Contest

By Sue Gold

LOS ANGELES—Ticketmaster has joined forces with Yamaha to make SOUNDCHECK one of the biggest showcases for unsigned bands in the country. With the addition of Ticketmaster, the contest has expanded to include 30 local showcases and five regional ones, with a national showcase in September.

The L.A. showcase will take place on July 29, 1993, at the Palace. The deadline for entering is July 12. There is no entry fee and any musician who writes original music, performs with a band of two or more members and is not signed to a nationally distributed record label or major talent agency is eligible. Tapes must have two original songs. All musical genres will be accepted, including rock, alternative, blues, rap, reggae and acoustic,

a category added this year. "We really wanted to open it up to all types of music," explained Doug Buttleman, executive manager of SOUNDCHECK. "By adding the acoustic category, it was our way of inviting the individuals who were interested in Bob Dylan's as well as U2's style of music."

Each local winner will receive the option of \$1,000 cash or Yamaha equipment and will advance to the Regionals. Regional winners will receive the option of \$5,000 cash or Yamaha equipment, and the National Showcase winner will get a choice of \$25,000 or Yamaha musical/pro audio equipment. The national winner will also receive consultations with industry professionals and an all-expense paid trip to Japan to represent the United States

at MusicQuest.

At each stage, tapes will be heard by major record label and publishing executives as well as other prominent people in the industry. "We don't promise anyone a deal, but we can open up doors to people to make their trip a little easier in the music industry," Buttleman said.

Past SOUNDCHECK winners have received deals with Warner Bros., Epic, CBS Publishing and Chrysalis. And while SOUNDCHECK already has a solid reputation, the addition of Ticketmaster has allowed them to expand their showcase and prize packages. According to John Ruscin, Executive Vice President of Marketing for Ticketmaster, "We were in the process of putting together a national promotion that was going to be basically the foundation of what you see now, so we married up with Yamaha. We bring a tremendous grass roots consumer marketing approach to what we do, and they bring an approach geared more toward the musician's end, so the blending of what we could do with the consumer base and what they

could do with the musician base was such that the marriage really made perfect sense."

Entry forms can be picked up at Music Plus and Tower Records. To enter SOUNDCHECK, send tapes and the official entry form to SOUNDCHECK, P.O. Box 76943, Los Angeles, CA 90076-0943. For more info on SOUNDCHECK, call (800) 451-ROCK. **MC**

Atlantic Jazz Catalog Gets Rhino Royal Treatment

By Scott Yanow

LOS ANGELES—After a year of working with Atlantic's valuable R&B catalog, Rhino Records, one of the more creative reissue labels in the business, is now turning its attention to Atlantic's jazz catalog, a gold mine of vintage jazz by the likes of John Coltrane, Mose Allison, Herbie Mann, Les McCann, Yusef Lateef, Charles Mingus and Ornette Coleman.

Joel Dorn, who produced over 100 of the original Atlantic jazz sessions, is closely involved with Rhino's reissue program. "Most of the time, the original producers have nothing to do with the reissues of the music they recorded," says Dorn, "so this is an exciting opportunity. It's thrilling to be able to represent the music in 1993 as if it were newly recorded...much of the music is still very vital.

"Generally, we've tried to come up with a surprise on each record," continues Dorn. "For example, the John Coltrane anthology has five items that have never been heard before, including the first-known recording of him, which was done in Hawaii around 1946, and the set concludes with a short piece from Coltrane's very last in-person performance in 1967."

Rhino's Atlantic jazz program debuts with a two-CD John Coltrane anthology, Mose Allison's *Your Mind Is On Vacation* and two various artists sets: *Atlantic Jazz Legends*, featuring tracks by Coltrane, Mingus, Allison and McCann, and *Best Of Atlantic Saxophones Volume 1*.

Future releases will include three from Les McCann in July, a Charles Mingus set in August and a six-CD box set profiling Ornette Coleman due in October. **MC**

New BMG Unit To Explore Interactive, Cable Marketing Technologies

By Sue Gold

NEW YORK—Bertelsmann Music Group has launched a new unit, BMG Technologies, which will concentrate on integrating new technologies and the development of multi-media product opportunities for BMG's entertainment compa-

nies and record labels, Arista, RCA, Ariola and Zoo Entertainment.

Michael Dornemann, BMG Chairman and CEO, said the new unit will look for joint-venture partnerships and strategic alliances to meet their goals. The two primary areas of interest will be interactive software development, such as CD-

ROM, and new channels of distribution such as digital delivery through cable and satellite networks.

Christian Jorg, who has been named vice president of the new unit, would not say what the first project would be, but he anticipated it would be out in the first quarter of 1994. "It would be inappropriate to mention it at this time because we're still in negotiations," Jorg said. "But we do want to take music- and video-related product and turn it into an interactive experience. I think there are many opportunities in that area."

According to Dornemann, "As one of the largest media companies in the world, Bertelsmann has diverse holdings in various areas of the entertainment field and is aggressively setting a course that allows us to effectively take advantage of the evolving reality of new technologies."

Jorg added, "BMG strongly believes that new technology will play a primary role in shaping the future of the entertainment business over the next several years. We are committed to seeking these new opportunities and taking an active role in effectively nurturing these new areas of business." **MC**

EARTH DAY HONORS



Lester Conner

Paul McCartney, Don Henley and Sting were among the luminaries presented with the first annual Earth Day International Awards during a recent bi-coastal ceremony (held at the CBS Studios in L.A.). Ted Danson and Robert Redford and Vice President Al Gore were also honored. Pictured at the L.A. ceremony (L-R): Ted Danson, Earth Day Executive Director Dr. Gary Herbertson and Don Henley.

Hollywood Bowl Announces Superstar Pop Schedule

By Sean Doles

LOS ANGELES—The legendary Hollywood Bowl, which has played host to the Beatles, the Doors and Elton John and was the site for the recent mammoth Earth Day concert headlined by Paul McCartney, is making a comeback as a prominent pop venue with a summer schedule of top-flight musical talent, thanks to local promoters Bill Silva and Andrew Hewitt, who have teamed to present a series of shows that will run through October.

Superstar diva Whitney Houston highlights the roster of slated performances with a show on August 22. Other scheduled artists include techno-pop act New Order on July 26, the resurrected Duran Duran on August 23 and the pairing of immortals Bob Dylan and Santana on October 2.

"The biggest difficulty we face is trying to match open dates at the Hollywood Bowl during the summer with some of the major artists' touring schedules," says Silva, "and the fact that the Philharmonic uses most of the dates during the summer time."

Coping with inadequate on-site parking and complaints from surrounding residents have also proven troublesome. According to Hollywood Bowl General Manager Ann Parsons, both the Bowl and the promoters have already taken steps to rectify the situation. "The county requires that public transportation, specifically Park 'N Ride, be promoted and utilized in order to accommodate patrons coming into the

neighborhood for the show," Parsons says. "We have a venue that seats 18,000 but can only accommodate 8-9,000 people with on-site parking, so we need to create a greater awareness of Park 'N Ride among fans of the pop shows."

The promoters have also enlisted the aid of Ticketmaster and local radio stations to promote the use of Park 'N Ride shuttles for concerts. Parsons confirms that through these efforts, the RTD ridership rate among pop concertgoers is near 35-40%, which is comparable to the rate among patrons of the Philharmonic.

And regular meetings with homeowner groups have resulted in still more changes, including an AM radio broadcast to apprise patrons of traffic developments and a hotline for area residents to voice complaints. In response, the promoters have stationed security teams in the surrounding area and paid for additional police protection to handle any incidents that may arise.

"We view it as part of our commitment to the community to make them believe and understand that this kind of programming doesn't have to be more disruptive to their lives than anything else," says Silva.

Silva sums up why the Bowl is such a unique and important facility. "The Bowl is a great setting in the midst of this concrete jungle, and the whole idea of bringing a picnic and making an evening of it...it's more than just going to a concert. It's more of an event." **MC**

INDIE ANNIVERSARY



Sheffield Lab, known for their direct-to-disc audiophile recordings, is currently in the midst of a 25th anniversary celebration. To mark the occasion, the indie label hosted a special conference in Las Vegas for its executives and artists. Pictured at the conference are jazz keyboardist Pat Coil, singer Clair Marlo, new label president Oscar Ciornei, singer/keyboardist Michael Ruff, label co-founder/Chairman of the Board Doug Sax and label co-founder/pianist Lincoln Mayorga.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Jesus Garber

Hollywood Records has announced the appointment of **Jesus Garber** to the post of Vice President of Urban Promotion. Garber, who will handle the national promotion for the label's R&B and rap acts, has served stints with Zoo Entertainment, A&M and Motown.

The Sony Corporation has named **Michael P. Schulhof** to the post of President and Chief Executive Officer. Schulhof will shepherd the parent company of Sony's U.S. operations, which include Sony Music Entertainment and Sony Pictures Entertainment.

Atlantic Records has added two new bands to its roster of recording artists: Hard-edged rock band **Rust**, hailing from San Diego, was signed to the label by A&R rep Tom Carolan; and amidst a reported bidding war, alternative band **Bettie Serveert**, who hail from Holland, was snatched up for Matador/Atlantic by Senior Vice President of A&R Danny Goldberg.



Laura Morgan

A&M Records has announced the appointment of **Laura Morgan** to the post of West Coast Publicist. Morgan will handle the label's rock/metal press and will coordinate company ticket buys and trade photos.

In more A&M news, **Barbara West** has been named to the post of Director of Business Affairs. West was recently the label's Administrator of Business and Legal Affairs.

Berkeley-based trio **Green Day** has signed an exclusive recording contract with **Warner Bros. Records**. The band—vocalist/guitarist Billy Joe Armstrong, bassist/backup vocalist Mike Pritchard and drummer Tres Cool—released two indie albums, *1,039/Smoothed Out Slappy Hours* and *Kerplunk*, both on Lookout Records, before making their major label jump.

Zoo Entertainment has announced the appointment of several Regional Pro-

motion Marketing Managers: **John Chommie**, who will be based in Charlotte, North Carolina; **Tony Davis**, who will perform his duties out of Minneapolis; **Dave Gleekman**, based in Detroit; and **Pat Milanese**, based out of New Jersey.

Pacific Arts Audio, the independent record company owned by former Monkee Michael Nesmith, has appointed **Geanie Zelig** to the newly created post of Director of Publicity. She will supervise publicity efforts for Nesmith's latest release, *Tropical Campfires*, and the new release by the Hellecasters, consisting of fretmen John Jorgensen, Will Ray and Jerry Donahue.



Bruce Schoen

Arista Records has restructured its promotion department: **Bruce Schoen** becomes the label's Vice President, Top 40 Promotion; **Mark Rizzo** has been promoted to Vice President, Adult Contemporary Promotion; and **Jeff Backer** becomes Arista's Vice President, Field Operations.

BBE Sound, Inc. has announced several new product representatives: **New Marketplace Concepts** becomes BBE's product representative in Delaware, Maryland, South New Jersey, East Pennsylvania and Virginia; **Venture Sales** becomes BBE's representative in Alabama, Georgia, Mississippi, North and South Carolina, Tennessee and Florida; **Jamm Distributing, Inc.** will represent BBE in Michigan; the **Seek Company** will represent BBE product in Arkansas, Louisiana, Oklahoma, Texas, Illinois, Missouri, Kansas and Nebraska; and the **City Sales Company** will represent BBE in Southern California.



Gia Desantis

Capitol Records has promoted **Gia Desantis** to the post of Manager, Video Promotion. Desantis will perform her duties out of the label's Hollywood Tower headquarters. **MC**



George Drakoulis

Company: Def American
Title: A&R Producer
Duties: Production & Talent Acquisition
Years with company: 5

Dialogue

Background: "Rick Rubin and I went to the same college together. He was the social chairman of the dorm, which meant that he got money to throw parties. I started helping him with the parties and he told me he was going to start a label called Def Jam. He'd get up, go to his room and start selling records over the phone. At that point, it was mainly rap records so he'd call college stations and shows around the country."

Going Pro: "One day Rick was working at this really small studio where everything had to be done by hand, and I stopped in. On a lot of these mixes, you needed lots of hands to hold down buttons so I would help him along with his engineer. To me, it was exciting and something I knew I wanted to do."

Credits: "The first act that I produced by myself was the Black Crowes album, for Rick's label. I worked on lots of other records with Rick, like Slayer, so I was totally confident going into the studio alone. It was more exciting than nervous."

Talent Ingredients: "An act has to have sincerity; they've got to be believable. They should also be able to make me feel a certain way; to change my mood. They have to be

able to move me."

Projects: "I produced the Black Crowes and the Jayhawks and now I'm working on the new album from the Four Horsemen. There are a couple of other projects that I can't really talk about now because it's just too early."

Traveling: "I really like traveling around the country and going into different record stores and hanging out listening to what the local kids have to say. You make good friends and outside of L.A., the groups seem to support each other more. If someone is playing, all the other local bands in town go see them, whether they're good or not."

Local Scene: "Every now and again, a couple of nice things start happening—like the Kibbitz room and Cafe Largo—but they don't seem to go much further than that. I was talking to a friend of mine who told me about the days when groups would come into town to do seven nights at the Whisky and everyone would pay a couple of bucks to get in. I think this pay-to-play thing is a drag and it makes it hard for bands to get a following. What they're doing amounts to just 'buying' the place for the night and forcing their friends to buy a ticket. I feel bad for the bands in this town."

Crowe Sightings: "I don't think that bands have to come to Los Angeles at all. The Black Crowes were from Atlanta and the Jayhawks were from Minneapolis, and that's where they were discovered. I think if they came

to Los Angeles, they wouldn't be the same bands. I was at a Kentucky Fried Chicken store in Atlanta, waiting to see another band. I happened to ask one of the kids there if he knew of any good rock bands, and he turned me on to the Crowes. I thought Chris, the singer, was really good. They had a couple of interesting original songs and chose one or two interesting cover songs to play, which led me to believe they were heading in a different direction."

Production: "I never really second guess myself after making a record. I just make sure I'm happy with the record. If it's good and I like it, then that's all I really care about. Some songs don't come out as good as you want them to, but for the most part, I'm happy. Then I usually wind up hating the record and never want to listen to it. Then when the record finally comes out, I get excited once again."

"I didn't have any formal training or schooling in production, I just picked it up from hanging around the studio. I don't know too much about engineering. But the things an engineer listens for are different from what a producer listens for. I have to make sure things aren't speeding up and slowing down, make sure someone doesn't drop a beat, making sure the playing is convincing and sincere."

Singles: "I don't really think about whether there are singles on an album. Who knows what a single is these days? I just take the band into the studio with their best songs. When we're done, some of them will stick out and some won't. There have been so many different and interesting songs that have been pop singles that nobody can really say what it is any more."

Unsolicited Tapes: "I do accept unsolicited tapes here at the office but I much prefer reading about a good new band or having someone tell me they saw one."

Advice: "Do your own thing. Try to create a scene if nothing is happening. Be yourself and be excited about what you're doing. Don't do something because it's happening at the time or because you think it will make you big. If you believe in your music, eventually, someone else who believes will come along. Sometimes I hear a band and they're great but I just don't get it; I just don't know what they're all about. If I can't bring something to the project, the band is better off with someone else."

Grapevine

The old and the new went head-to-head this past weekend (19th) and both came out on top! The Strip was rockin' as L.A. club veterans **Tuff** and new local stars **Big Bang Babies** (debuting their new powerhouse drummer **Keith Allen**) both sold out their shows at the Troubadour and Roxy, respectively.

Ozzy Osbourne will re-join the original members of **Black Sabbath** for a year-long tour scheduled to begin in late December. There are no current plans for the band to do any recording.

Joni Mitchell will reportedly record an entire album of Dylan songs.

Island Records has changed the name of its indie-distributed rock label from Indigo to **Red**. Seems another label already owned the Indigo name.

New Kids On The Block who recently changed their name to **NKOTB**, will henceforth be known simply as **New Kids**, and will re-



C.C. DeVille, the former lead guitarist for **Poison**, is all smiles after signing his first solo recording contract with **Hollywood Records**. **DeVille** (second from left), will release his first project for the label, a remake of the **Hank Williams** classic "Hey, Good Lookin'," with lead vocals performed by **Spike of the London Choirboys**. The song appears in the new **Pauley Shore** movie *Son-in-Law*. Shown above at the luxurious **Hollywood Records** office are (L-R) **Hollywood Records** President **Peter Paterno**, **C.C. DeVille**, label VP/A&R **Rachel Matthews** and A&R Rep **Steve Jones**. **DeVille's** first full-length album with his new group won't be released until next year.

Jeffrey Mayer



L.A. shock-rockers **Rebel Rebel** recently made a guest appearance on Morton Downey Jr.'s syndicated TV show, *Downey*. The show aired locally on KDOC, Channel 56, and on other cable outlets across the country. Because the band's segment received a strong audience response, the show's producer invited them back for a second appearance.

lease a new album this fall. The new demo from **Fool's Moon** is making the rounds, and you'll probably hear it around town. Produced by **Steven Kramer & Johnny O**, the tape contains "Here's What You Are," "Rising Sun" and "Don't Come Around." This is a very musically aggressive tape so check your 4/4 at the door!

Chart Activity

The new single from **Billy Ray Cyrus**, "In The Heart Of A Woman," will be a bonafide pop/C&W crossover smash. Forget about the hype and the image backlash. Billy Ray is here to stay.

Two other singles destined for the Top Ten are **Soul Asylum's** "Runaway Train" and the **Proclaimers'** "500 Miles." Watch these two explode over the next few weeks.

What we'd really like to see explode (as in BOOM!) is the album from **Mazzy Star**. This record seems to have been made for heroin addicts. There's just no reason at all to release a record as poor as this one. This could easily win Worst Record Of The Year—and it's only July!

Deals

El Magnifico has signed a recording deal with **RCA**.

On The Move

Mitchell Cohen has been appointed Vice President/A&R at **Columbia Records**. Cohen spent the last fifteen years at **Arista**.

Jay Landers has been named

Senior Vice President/A&R for **EMIRGNA** (EMI Records Group North America). Landers will be based in New York.

Scotti Bros. Records has named **Kevin Evans** VP/A&R Urban Music.

Mark Kates moves into the A&R department at **Geffen Records**.

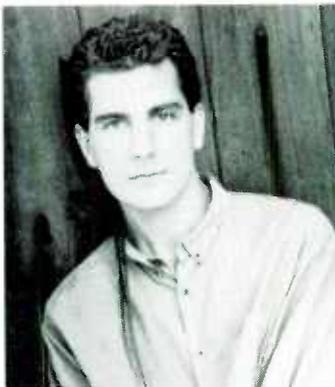
MCA Records has appointed **Michael Rosenblatt** Senior VP/A&R, and **Dominique Trenier** new National Director of A&R, Black Music Division. Both will be based in New York.

Commentary

As expected, A&M's Chairperson **Jerry Moss** and Vice Chairperson **Herb Alpert** jointly announced that they have relinquished their positions at A&M Records, the label the duo founded back in 1962. Alpert & Moss will relocate to the **Rondor Music** facilities on La Cienega Blvd.

Though the label will continue under the leadership of current president **Al Cafaro**, one cannot help but remember some of the careers that were nurtured under the A&M banner. Acts such as **Cat Stevens**, **Joe Cocker**, the **Carpenters**, **Burt Bacharach**, **Supertramp**, **Peter Frampton**, **Styx**, the **Police**, **Janet Jackson**, **Quincy Jones** and a garage band called **Herb Alpert & the Tijuana Brass** that went on to sell some 75 million records worldwide.

A&M was the quintessential boutique label dedicated to developing artists and their artistry. When you were signed, you were in for the duration. It's been 31 great years, guys, and your presence on the lot will truly be missed. **MC**



Michael Brennan

Contact: Weaving Waves
(310) 575-4003

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

In most cases, when sending a tape to an A&R person, three or four songs are sufficient. Therefore, **Demo Critique**, although impressed with the fact that Mr. Brennan sent an entire album of original material on cassette, chose only to listen to the first four tracks. Michael Brennan plays World Beat-influenced music. His rhythms are reminiscent of **George Harrison** (circa "Within You Without You") and his vocals shift between sounding like **John Lennon** and **Prince**. Only on the title track, "Love Is Waiting," does the artist truly sound original but then slips back into his best Lennon impression for the **Side One** closer. The musicianship, arrangements and production are top-notch, but to get a deal, Brennan should return to being Brennan. His voice is strong and original sounding and his audience would like to hear him. Lennon and Prince already have label deals! A very solid effort nonetheless from this multi-instrumentalist.



twist in vain

Twist In Vain

Contact: Twist In Vain
(310) 288-7121

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

The band **Twist In Vain**, or **TIV** as they are known, features former **Human Drama** guitarist **Michael Ciravolo** at the heart of the group's impressive four-song cassette, *In-ner Spirals*. The tunes, "Stars Fall," "Drifting," "Lylia" and "Just A Dream" are all aggressively performed and fall into the alternative music category. Not ones to beat around the bush, **TIV** sing about the human condition and they do it in a believable manner. Because the band doesn't preach, their music feels honest and will therefore have lots of crossover appeal. The playing is tight, the production is fine and geared toward the material and the vocals are powerful. I'm not sure any of the songs are hits but they are certain to help build a large fan following. This package should get lots of local L.A. airplay.



Shy Boy

Contact: Shy Boy
(213) 892-1033

Purpose of Submission: Seeking publishing and label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Take bits of rock and a pinch of metal and mix together with some pop melodies and you have the basis of **Shy Boy**, an L.A.-based band centered around the singing and songwriting skills of **Paul Michael Audi**. The band put together a very professional looking package with just the right amount of biographical material. Their five-song cassette was just perfect, too. "City Of Dreams" makes for a great opener because it seems totally original sounding and grabs you immediately. Though **Shy Boy** doesn't sound like they're copying anyone, the material isn't going to be breaking down record company or publishing doors. Though well-structured, the hits aren't here. I feel as if the band is about a tape away from label interest, so keep at it guys. You've already got everything else in place.

To submit product for analysis, send your packages (including photo, bio & contact #): **Music Connection Demo Critique**, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of **Music Connection** magazine.

ASCAP

DEPOSIT VOX HUMANA DEPOSIT



ASCAP's Todd Brabec, Nancy Knutsen and Jamie Richardson congratulate acclaimed PRS lyricist Tim Rice and present him with his ASCAP Film and TV Music Award for his songs from the hit film "Aladdin."

FILM & TV NEWS...KUDOS...

Congratulations to composer Angelo Badalamenti for winning yet another award for his score to "Twin Peaks: Fire Walk With Me," this time a Saturn Award from the Academy of Science Fiction, Fantasy and Horror Films...Also to composer Steve Bramson for a Daytime Emmy Award for his music to WB's "Tiny Toon Adventures"... Kenny Loggins won a Daytime Emmy for best song for "This Island Earth"...

Quincy Jones III scored the current hit "Menace II Society"... Terence Blanchard has two new features, Spike Lee's "Crooklyn" and the Fox film "Harlem"...Recent ASCAP/Fred Karlin Film Scoring Workshop grad Stephen Endelman, who commuted from London to attend the workshop, recently completed his first American feature, "Household Saints", produced by Jonathan Demme... Emmy-winning composer John Debney just scored Disney's "Hocus Pocus," starring Bette Midler, with a 92-piece orchestra at the Todd A/O Stage in Burbank...

Workshop Alert! Submissions are now being accepted for the '93 ASCAP/Fred Karlin Film Scoring Workshop...deadline is July 31!

ASCAP welcomes Tim Daly, who stars in the TV series "Wings" and recently chillingly portrayed David Koresh in the TV movie "In the Line of Duty." He wrote music for both...Stefan Gordy, who co-wrote a song featured in the upcoming summer comedy "Meteor Man"...



San Diego was the site of the first annual May Day Festival, a marathon blitzkrieg featuring over 30 bands in eight hours. ASCAP's Michael Badami frolics with Relativity Recording Artists Lucy's Fur Coat after their set.

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



The National Academy Of Songwriters' June edition of "Acoustic Underground" at the Troubadour was a big success. Featuring acoustic sets by such artists as Judith Owen (joined by husband Harry Shearer), Michael Kline & the Gypsies, Phil Roy, the Eves, as well as a brief electric set by the good-time country/rock of the all-female band the Mustangs, NAS continues to make this monthly event an industry haven. The acoustic performances were followed by the only "Hit Songwriters In The Round" act to be found in L.A. This entertaining show featured (L-R): Jerry Fuller ("Travelin' Man," "Show And Tell"), Dave Alvin (formerly of the Blasters), Colin Hay (of Men At Work) and Billy Steinberg ("I Touch Myself") and host Steve Schalchlin. Congratulations to NAS and let the good times keep rollin'.

Upcoming Industry Showcases

BMI's "New Music Nights" Showcase returns on Thursday, July 8th at Club Lingerie. This month's acts include the Flood, Honey Glaze, Heavy Into Jeff, the Extinct and Live Nude Girls. Call Kelly Horde for further information at (310) 659-9109.

The National Academy Of Songwriters' next "Acoustic Underground" on Monday, July 12th (8:00 p.m.), at the Troubadour will once again be followed up by the fascinating and often humorous "Hit Songwriters In The Round." This month's lineup of hit songwriters is a fantastic and diverse group of tunesmiths that include former Guess Who frontman Burton Cummings,

songwriter/producer Desmond Child, Jon Lind and the songwriting team of Zac Harmon and Christopher Troy. Call Blythe Newlon at (213) 463-7178 for further information.

The third installment of the "American Rock Connection" Showcase, co-sponsored by Music Connection, Third Encore, DW Drums, Mesa/Boogie and L.A. Vision Entertainment, is slated for Thursday, July 15th, at the Palomino, with showtime kicking off at 8:00 p.m. This month's roster includes Dan Bern (named "Acoustic Artist Of The Year" by the National Academy Of Songwriters), the rumbling rock of Steve Cochran & the Blue Healers, the Southern-fried brilliance of Last Train South, the rock craftsmanship of Andy Hill and the sizzling blues rock of Chain Of Blue.



Singer/songwriter/producer Starlet recently signed a worldwide co-publishing deal with Warner/Chappell. Starlet first made news with her independently released 12" pop/dance single "Don't Make Me Wait." Starlet also had the honor of being the first artist to record in Warner/Chappell's new state-of-the-art Los Angeles studio. Pictured (L-R) are: Warner/Chappell VP, Creative, Rick Shoemaker, Starlet (sitting at the keyboards), Warner/Chappell CEO Les Bider and Gloria Stewart of GSA Management.

Doors open at 7:30 p.m. Admission is \$5 for the public, while industry personnel are always free with their business cards. Contact L.A. Vision Entertainment at (310) 379-8578.

Publishing Deals

Phil Walden, President of Capricorn Records, and Lance Freed, President of Rondor Music International, have announced the signing of a co-venture agreement whereby Rondor Music International/Almo Irving Music will handle administration of Capricorn's two publishing companies—Allegiance Music (BMI) and Inaugural Music (ASCAP).

L.A.-based band Spoon signed a publishing agreement with Worlds End, Inc. in a co-venture with Warner/Chappell.

The San Antonio/L.A.-based group Tone Poets inked a publishing/production pact with All Nations Music.

Industry Grapevine

Warner/Chappell Music announced the promotion of Jim Cardillo to the post of Senior Director A&R/Marketing.

The Chrysalis Music Group has appointed Jeffrey Brabec to the position of Vice President Business Affairs.

Permusic announced the appointment of Manuel Mosquera as its United States Controller, based in New York. Mosquera is formerly the Director of Royalty Accounting with CBS (now Sony) International.

ASCAP named Paul S. Adler to the newly created position of Director of Distribution and International Relations. ASCAP also announced the promotion of Todd Brabec to the position of Director of Membership.



Nashville songwriter Mike Reid was recently honored at ASCAP's "Pop Awards" dinner for writing "I Can't Make You Love Me," which Bonnie Raitt turned into a megasmash. In fact, Raitt made a surprise appearance at the awards celebration to make the presentation to a stunned Reid and co-writer Allen Shamblin. The following night, Reid performed at ASCAP's "Quiet On The Set" showcase at Largo (pictured above). Also appearing were Maria Vidal, Steve Seskin, Stephen Allen Davis and Christi Dannemiller.

A&R Spotlight



Monty Byrom

Since I first saw Mr. Byrom perform at an industry showcase in 1990, I've been predicting nothing less than stardom for this electrifying performer and extraordinary vocalist. Over the years, this singer/songwriter/producer has done everything from writing with Bernie Taupin, producing and writing hits with Eddie Money to singing a John Mellencamp-penned duet with Barbra Streisand.

Byrom put his solo career on hold for a while to produce two albums with his good friend Eddie Money. He also co-wrote a majority of the material on those projects and toured with Money's band. Recently, Byrom surprised me by sending off a four-song demo of new material.

This is straight-ahead American rock & roll music, the kind of music

that turned groups like Lynyrd Skynyrd into American stalwarts and singer/songwriters like Bob Seger into rock icons. These are great songs and pumping rock by a man who possesses one of the most versatile and magical voices to be found anywhere in pop, R&B, country or rock music.

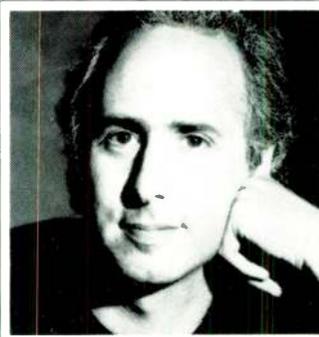
Any A&R rep who's looking for a new star should make the call. You'll be glad you did. Songs like "Riverboat Man," "Lonesome Blues," "It's Alright," "Loco-Motive" and the country humor of "Tables Were Turned" are more than anyone can ask for. This is going to be quite a year for Monty Byrom. And you heard it here first!

Contact: Robbie Randall (818) 763-2996 **MC**



Famous Music recently celebrated the signing of the San Francisco-based band 4 Non Blondes to a worldwide music publishing agreement. The band's debut album, Bigger, Better, Faster, More! (Interscope Records), is already in the Top 40, as is the first single, "What's Up." Famous Music CEO Irwin Z. Robinson says, "This is an exciting new band that is really challenging and electrifying audiences. We're very pleased to welcome them to the Famous Music roster." 4 Non Blondes will be making their national television debut on The Arsenio Hall Show on July 9th. Pictured backstage at CBGB's in New York (L-R) are Drummer Dawn Richardson, Famous Music's Director of A&R Jerry Love, lead vocalist Linda Perry, guitarist Roger Rocha, Famous Music's Chairman and CEO Irwin Z. Robinson, bassist Christa Hillhouse and Famous Music's Creative Manager Michael Barmak.

SONGWRITER PROFILE



John Keller

Contact: Pressman-Cherry Publishing (310) 271-8383

For veteran songwriter John Keller, it's been a roller coaster ride through the publishing jungle over the past fourteen years. His recent signing to Pressman-Cherry Publishing is his fifth publishing deal since 1980, and one that the composer says he is most enthusiastic about.

"I've been everywhere in this city," John Keller says with a laugh. "I've been with the big corporations like United Artists, BMG and Geffen, but what I feel differentiates Pressman-Cherry [an affiliate of Warner-Chappell] from those other publishing companies is the smaller size of the publishing company. I have close contact with Jolene Cherry [co-founder, along with Ed Pressman], which is really important to me. In some of my other publishing deals, the publishers would take a real 'hands-off' role with their writers after a certain point. There's no division with Jolene, she's unconventional in that way."

The longtime tunesmith is currently riding high on the recent success of the smash hit "Love Is," (which was co-written with Keller's frequent collaborator Tonio K. for the *Beverly Hills 90210* soundtrack on Giant Records). The duet which was recorded by Vanessa Williams and Brian McKnight shot into the Top Ten of *Billboard's* Hot 100 and all the way to the top of *R&R's* Pop Chart.

Keller explained the strange twists that brought the song into the project, "Jolene was extremely important in getting that song covered. It was through her connections with Irving Azoff at Giant Records that she was able to get the song to him. He called her back saying that he thought it was a Number One record. From that point, she approached Curtis Stigers and Clive Davis but Clive didn't want to do the song because he wanted to submit Stigers' songs. Fortunately for us, Jeff Aldrich (head of A&R at Giant) and Irving Azoff stood behind the tune. We originally wanted Stigers to sing the tune but Clive Davis passed on that idea. So we had two weeks to get another singer and Jolene got Vanessa Williams, and then Tom Vickers at PolyGram suggested that they make it a duet, so Tom got Brian McKnight, who is on Mercury." As they say, the rest is history.

Since his first publishing deal, Keller's songs have been covered by such artists as Rickie Lee Jones, Sheena Easton, Sister Sledge, Terri Nunn, Vixen and the Four Tops, and some television credits that include *Santa Barbara* and *American Detective*.

"In the early part of my career," Keller reveals, "it was Danny Strick [currently Sr. VP/General Manager of BMG Music Publishing] who was at United Artists at the time. He subsequently signed me again two deals later at BMG in 1989, which was years and years after having first worked with him. That very rarely happens, so Danny has always been a guiding light for me because he has always believed in me."

As for his songwriting technique and collaborations, Keller gives the patented answer that most every songwriter gives. "Songs are written in a million different ways. When I work with Tonio K., I write the music and give him the track and he'll write the lyric to it. Whereas when I write with someone like David Was, it's totally different. He'll give me a lyric—sometimes it's more like a poem—and I'll have to make some kind of sense of it in a song format, which is a different kind of challenge."

Working with other lyricists is something that the former singer/songwriter says has just evolved over the years. "I started out writing music and lyrics for like the first one hundred songs I ever wrote," Keller notes, "but ever since I signed my first publishing deal with United Artists back in 1980, the pressures of being a staff writer kind of forced me into collaborations. Plus, I began to realize that the musical aspect was really my strength. While I think I have an ability to write lyrics, once I started meeting lyricists like Tonio K., David Was and Gerry Goffin, I began to realize that song lyrics are their strengths. Being a staff writer is all about realizing what your songwriting strengths are."

Ironically, Keller says that he has never really written a song for a particular artist. "Whenever I try to do that, it almost always never seems to come out as good. The best way for me to write is to not premeditate it or think about it too much. When I'm relaxed and at ease, I find that good things will come to the surface. That's when I start thinking about who the song might be best for. Other writers find it helpful to write with an artist in mind but I never have. The truth is I write for myself because I used to be a performer. Even though I haven't performed for a long time, I think of myself as the interpreter of the song, first and foremost." **MC**

AUDIO/VIDEO—MICHAEL AMICONE

SOUNDTRACK SESSION



Def American act Slayer and controversial rapper Ice-T have collaborated on a song for the soundtrack to the upcoming Universal feature *Judgement Night*. The song, "L.A. '92 Disorder," produced by Def American head guru Rick Rubin, is a reworked medley of three punk songs by British band Exploited. Pictured (L-R, standing): Immortal Records' Happy Walters, Slayer manager Rick Sales and Ice-T manager Jorge Hinojosa; (sitting) Ice-T, Slayer's Tom Araya and Rick Rubin.

GROUND CONTROL STUDIOS: Veteran soul ensemble War, in Studio A, adding vocal overdubs and tracking for a new Avenue Records release, with producer Jerry

Goldstein shepherding the sessions, along with engineer Larry Getz and assistant engineer Eric Behrend... International recording artist Luiz Miguel, in Studio A, mixing tracks for

CAPITOL SESSION



Former I.R.S. recording act Concrete Blonde is currently finishing mixing chores on the band's first opus for their new label home, Capitol. Pictured at Larrabee Studios North (L-R, back row): Capitol A&R man Tim Devine and *Words End* President Sandy Robertson, (sitting) band leader Johnette Napolitano, producer Tim Palmer and Jim Mankey of Concrete Blonde.

his upcoming WEA International release, Miguel producing the sessions himself, with engineer Humberto Gatica and assistant Brian Pollack adding the sonic expertise...East-West act Crush and producer Prince B of PM Dawn fame, in Studio A, overdubbing and mixing tracks for a new opus, with engineer Mike Fossenkemper manning the console, assisted by Gabriel Sutter...Sony artist Peabo Bryson and producer David Foster, recording vocal overdubs for a new project, with engineer David Reitzas and assistant engineers Felipe Elgueta and Gabriel Sutter turning the knobs...MCA artist Sheena Easton and producer David Foster, recording keyboard overdubs for a new project, with engineer David Reitzas manning the console, assisted by Gabriel Sutter.

WESTLAKE AUDIO: In Studio D, producer Gerry Brown, recording bass overdubs for Mercury artist Vanessa Williams' new opus, with engineer Bill Malina behind the boards, assisted by Bryan Carrigan...Warner Bros. artist Michael McDonald and producer Russ Titelman, in Studios C and D, tracking and overdubbing for a new opus, with engineers Mark Linnett and Bruce Barris, assisted by Chris Fogel...George Michael, supervising remix digital editing for Hollywood Records, with engineer Jon Dickinson and assistant Andrew Padgett...Island artist Mica Paris and producer Ted Temperton, in Studio A, mixing tracks for a new release, with engineer Mick Guzowski and assistant Steve Harrison adding the sonic expertise...Also in Studio A, RCA artist K.T. Oslin and producer Glen Ballard, mixing tracks with engineer Francis Buckley and assistant Steve Harrison.

SUNSET SOUND FACTORY: In Studio A, Polydor act E finishing up his follow-up opus, with E co-producing the sessions with engineer Michael Koppelman, assisted by Brian Soucy...In Studio B, Greta, completing mixes for their upcoming Mercury release, with producer Sylvia Massy, engineer Matt Wallace and assistant John Paterno.

CAPITOL STUDIOS: Columbia/Sony Australia artist Tommy Emmanuel, in Studio B, working on

STUDIO WIZARDS



Legendary producer George Martin and Who guiding force Pete Townshend are pictured during recording sessions for *The Who's Tommy*, the original Broadway cast album of Townshend's famous late Sixties rock opera. The record is due in mid-July on RCA.

tracks and overdubbing with producer Rick Neigher. Guest artists on the record include Joe Walsh, Chet Atkins and Dave Koz. Neal Avron engineered the sessions, assisted by Leslie Ann Jones.

PARAMOUNT RECORDING STUDIOS: Veteran drummer Mick Fleetwood, tracking a new album with engineer Keith Barrows and producer Richard Dashut...Veteran jazzman Wayne Henderson of Jazz Crusaders fame, in Studio B, cutting new tracks and mixing with engineer Barry Conley...Rapper-turned-actor Tupac, cutting tracks for his next opus in Studio A, with engineers Mike Melnick and Evren Goknar manning the console.

EARTHY VIDEO: The TBS channel environmental magazine show *Network Earth*, Bay Area indie Sugo Records and contemporary/classical guitarist Steven Pasaro have teamed to create a new music video based on Pasero's song, "Prayer For The Rainforest." The video, directed by Tony Shepherd and designed to draw attention to the plight of the rainforest, captures a day in the life of the rainforest from dawn to dusk. The video will air on national and local outlets, including *Network Earth* and CNN's *Earth Matters*. **MC**

YAMAHA PRODUCT FORUM

THE YAMAHA QY20 MUSIC SEQUENCER PUTS THE POWER OF A RECORDING STUDIO IN THE PALM OF YOUR HAND

The Yamaha QY20 Music Sequencer makes the dream of truly portable and powerful

music production a reality. The QY20 is nearly as compact as a pocket diary, yet it's packed with sophisticated features, such as an on-board eight track sequencer, 100 high-quality AWM voices, and 32-note polyphony. These features give you the tools to create complete, great-sounding musical compositions or accompaniments.

An all-new big screen control interface makes the unit easy to

operate for the novice musician, while providing in-depth programming power for professionals. All that is needed to create music with the QY20 is a pair of headphones and your own creativity. The QY20 also features a MIDI interface and line outputs, enabling it to be easily integrated into a larger music system.

Composing, arranging and editing original music is a snap with the QY20, but that's just for

starters. The QY20 also can serve as a practice tool with guitar, keyboard or any other instrument; as a drum machine or tone generator, or to add auto-accompaniment capabilities to your MIDI keyboard.

For more information about the QY20, write to the Yamaha Corporation of America, Digital Music Instruments, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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PRODUCER CROSSTALK



CHARLES WALLERT

By Jonathan Widran

Known as "the singer's producer," Wallert's updated Philly soul sound spices new offerings by veterans George Benson and O.C. Smith.

Whoever said that the key to the future lies in the past must have been thinking about Charles Wallert, whose updated "Sound of Philadelphia" approach with some of R&B's most legendary voices has proven to be a welcome addition to the adult contemporary market. While a mixed bag of Seventies remakes keeps popping up on the charts, Wallert is keeping veterans Chuck Jackson ("Any Day Now"), Cuba Gooding (the Main Ingredient), O.C. Smith ("Little Green Apples") and George Benson fresh by "evolving their sound toward the 21st century."

Although he's founded his career working behind the glass with vocalists whose signature sound defines a previous generation in R&B circles, Wallert insists his current projects, which include new albums by George Benson and O.C. Smith, as well as the *Love X Three* album project featuring fellow crooners O.C. Smith, Chuck Jackson and Cuba Gooding, are not a result of a cultural ache for nostalgia in the face of an uncertain future. "The last two years, I've seen a real demand for this kind of adult music," he says. "AC, as it is now, is much stronger and has much more 'oomph' than did the easy listening music of the past.

"Besides," Wallert continues, "the adult sounds define who I am. I learned from producing some less than strong records in the disco era that it's better to do projects that come from the heart. And along with O.C., Cuba, Chuck, whoever, I put the music I make where our heart is,

building on the human heart and emotions, so to speak. This is music for who you want to love, who you love now and who you used to love."

Of course, when trying to capture the timeless feelings that Wallert's more adult-themed productions convey, it helps to have artists with rich vocal prowess and seasoned professionalism at his disposal. Summoning a very appropriate football analogy, he sees his role in the studio as that of a quarterback, someone who's there to get the best performance possible, an organizer who lets the players do their job. Most important is the fact that the person calling the shots is a team player, and the recording, like the game, is a team effort.

Discussing his role in the studio, Wallert says, "I come from the emotion side of things, making sure I understand the needs of the artist. In addition to likening himself to a quarterback, Wallert also calls himself a "customer tailor, making sure the record doesn't sound like it just came off the rack."

Wallert's career has been one of various stylistic ventures, major highs and tragedies which have caused him to re-evaluate the true meaning of his musical gifts. After making inroads with Brunswick Records, producing soul artists like Ronnie Lamar and Funkhouse Express, he latched on to the group Eastcoast, whose RSO releases during the *Saturday Night Fever* heyday gave Wallert his first taste of the national R&B charts.

Wallert, however, was disappointed that Eastcoast wasn't better promoted, and set his sights on the type of Philly-Motown soul he'd always loved best, which led him to his first collaboration with longtime favorite O.C. Smith. "Dream Come True" proved to be more than just an album title. Although the death of Philly Soul limited Smith's airplay potential at the time, Wallert and the singer did get some chart action. But just as things were looking up, fate intervened. Wallert was involved in a near fatal car crash, which forced him into a year of physical and spiritual healing. "I got into the science of mind studies and realized a new determination to cherish my gifts and fulfill my destiny. And it was all about music."

While still recovering, Wallert decided it was time to record a new Smith album, and the Lenny Welch tune "Whatcha Gonna Do" (which became the LP title) propelled the project onto the charts for over 40 weeks, with three R&B singles to its credit. The album's most renowned song was "Brenda," which defined the upcoming regional Rhythm & Beach sound (an Eighties offshoot of Philly Soul) in the Carolinas and remains one of the largest selling singles in the Southern United States.

"Through the success of the songs on that album, especially 'Brenda,' I learned that music can be a real healing tool for people, something that can really transform a person and help them come through a rough time, as I did. I like songs that portray me sharing a sort of intimacy with those who listen." 

NEW TOYS—BARRY RUDOLPH



Fostex's X-28H Multitracker

The X-28H is the new two-speed version of the popular cassette-based X-28 Multitracker. Wow and flutter are decreased by 30% (a good thing) and fre-

quency response is increased by 15% (a very good thing) when the higher speed is used. Also, dual speed has the side benefit of allowing you to slow difficult musical passages down for learning or transcription.

If you don't know, the X-28H is a four-track cassette recorder with eight inputs, stereo mix buss outputs, auto-play function and a backlit LCD display, rehearse function, Dolby noise reduction and comprehensive metering.

Lastly, the X-28H sells for the same \$599 retail the original X-28 sold for. If you want to know more, contact Fostex Corporation of America at 15431 Blackburn Ave., Norwalk, CA 90650. Phone them at (213) 921-1112 or FAX at (213) 802-1964.



G&L Climax Guitar

G&L Guitars has deemed the Climax Series perfect for rock and metal players who are looking for the ultimate in performance, playability and sound. The three models differ only in the pickup combinations: The Climax has a single humbucker and two single coils, the Climax XL has two humbuckers and the Climax Plus has one single coil and two humbuckers.

All the guitars in the Climax Series have: a Floyd Rose licensed locking tremolo system, locking head nut, black chrome hardware, molded hardshell case, hard rock maple neck with a choice of either maple or rosewood fingerboard, and Schaller tuning machines.

For more information, contact G&L Guitars c/o BBE Sound Inc., 5500 Bolsa Ave., Huntington Beach, CA 92649. Phone (714) 897-6766 or FAX (714) 8956728.

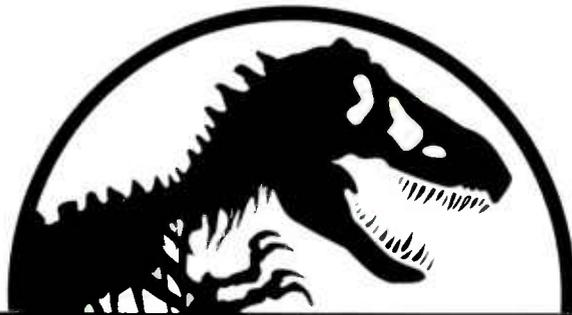


SansAmp GT2 from Tech 21

The SansAmp GT2 is the new lower priced version of the original SansAmp tube amp simulator. It is now even easier to mix and match specific sound characteristics of popular guitar amps because all the essentials are organized into adjustable, individual settings (parameters).

The GT2 uses three slide switches that select: amp type, amp modification and the microphone-to-cabinet placement... as if the guitar amp were being miked in a studio. These take the place of the tiny eight switches on the original SansAmp that were never designed for quick or constant tweaking anyway. The unit has four knobs to further adjust the sound: Level, High, Low and Drive. A new feature is a universal output level/impedance that makes the unit work in any situation be it live or studio.

The GT2 sells for \$195 retail and for more information, contact Tech 21 at 1600 Broadway, New York, NY 10019. You can phone them at (212) 315-1116 or FAX at (212) 315-0825. 



JURASSIC PARK™

It's summer, and that means it's movie time. The biggest monster so far this re-release season is the much-publicized and marketed *Jurassic Park*. The **Steven Spielberg** spectacular brought in more than \$3.1 million on opening night, giving it one of the biggest grosses reported for previews the evening before a film's opening day. The soundtrack, featuring music by soundtrack king **John Williams**, is also proving quite popular. This new **MCA** release is sold out all over town.

Angela Bassett is **Tina Turner** in the big screen biopic *What's Love Got To Do With It*. Though the subject never makes a complete physical screen appearance, there are pieces of the real Turner throughout. That's the real woman to whom Bassett is lip-synching on cuts like

"Proud Mary," "Nutbush City Limits," "Disco Inferno" and "I Might Have Been Queen." Some of the wigs and costumes, we understand, were also on loan to Bassett by the woman who kept quite an interested hand in the production from beginning to end. This film's getting nothing but great reviews. Go see it and pick up a copy of the **Virgin** soundtrack on your way home.

A religious college in Point Lookout, MO has refused an estimated \$15,000 donation from **Wayne Newton**. The singer opened a theater in Branson, several miles from the College of the Ozarks, and offered to donate proceeds from his opening night show. In the audience that night was school president **Jerry Davis**

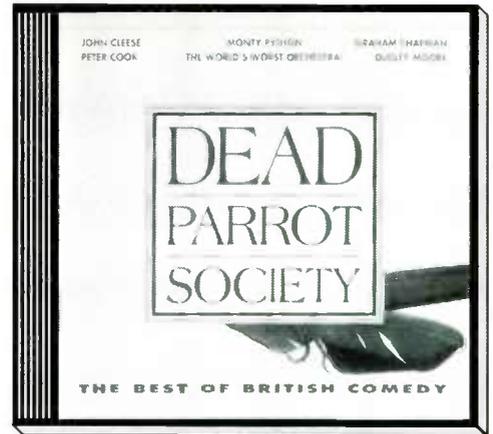
and he did not take kindly to Newton's jests about the sexual practices of the elderly. "We believe in traditional mid-America values and we don't want to change," Davis said. "He needs to honor what the people of this area believe in."

New from **Rhino** is *Dead Parrot Society*, a collection of the best of British comedy. The disc

is mostly **Monty Python** material and most of that also appearing on that group's live video from the Hollywood Bowl. But don't let having duplicate material stop your purchase. Everyone should have an audio copy of "The Lumberjack Song." Why we're really glad to have this is the offerings ("The William Tell Overture," "Overture/Pinball Wizard," "Also Sprach Zarathustra") from the **Portsmouth Sinfonia**, a classical orchestra that prides itself on being the world's worst. Off key, out-of-tune and generally perfect fuel for a sadist's answering machine.

A federal judge has halted plans by the IRS to auction two pianos and hundreds of other items seized from the home of **Jerry Lee Lewis**. Belongings of the rock & roll pioneer were to be sold in order to relieve a tax burden of more than \$3 million. The sale was stopped because Lewis' wife, **Kerrie**, claimed that many of the items seized from the couple's rural Mississippi residence belong to her, not Lewis.

As part of her first major tour in ten years, **Bette Midler** set a box office record at **Radio City Music Hall**, selling more than 50,000 tickets in one day for her month-long engagement. The one-day gross, also a record, totalled more than \$3 million. Tour stops are also planned in Washington, Los Angeles, Chicago, Cleveland, St. Louis, Cincinnati, Pittsburgh,



Montreal and Toronto.

Bruce Springsteen has just concluded both shows on this year's touring schedule. The duo of charity events in New Jersey and New York, respectively, benefited the **Community Food Bank of New Jersey**, **World Hunger Year**, the **Food and Hunger Hotline** and the **Kristen Ann Carr Fund**. The last was founded earlier this year in memory of the daughter of Springsteen's co-manager, **Barbara Carr**, and writer **Dave Marsh**. The fund will establish a research fellowship for the study and prevention of sarcoma, a form of cancer.

Cyndi Lauper (center in photo between **Christina Vidal** and **Michael J. Fox**) has the single "Feels Like Christmas" from the new **Touchstone** release *Life With Mikey*. Lauper also appears in the film. This is not the unusual songstress' first film appearance, as she told a sold-out crowd recently at the **Henry Fonda Theatre** in Hollywood, but it is the first to actually get released. Lauper was at the Fonda trying out a hot new band and the equally sizzling songs from her first album in eight years, *A Hat Full Of Stars*. She's rested! She's ready! She's back!

In celebration of his new release, **Black Tie White Noise**, **VH-1** has selected **David Bowie** as Artist of the Month. At press time, a special edition of *VH-1 To One* was in pro-



Angela Bassett is Tina Turner in *What's Love Got To Do With It*



Christina Vidal, Cyndi Lauper and Michael J. Fox star in *Life With Mikey*

Melinda Sue Gordon



of France's highest distinctions for the arts, was recently bestowed on **Elton John**. Culture Minister **Jacques Toubon** decorated the 46-year-old British star, calling him a "legend, a musician who inaugurated a form of stage show never seen before." The ceremony, kept private at the singer's request, was held in Culture Ministry in Paris.

Get your tickets now for **Crazy For You**, the Gershwin musical comedy playing now through August 22 at the **Shubert Theatre**. **James Brennan** and **Karen Ziemba** star in this old-fashioned new musical whose plot harkens back to the days of **Mickey Rooney** and **Judy Garland**. Boy meets girl, boy dances with girl and everybody lives happily ever after. Choreographer **Susan Stroman** provides vivid musical vision behind such Gershwin classics as "I Got Rhythm," "Slap That Bass" and of course, "Shall We Dance?" For more about this fun new play, call (800) 233-3123.

The **Barney** set will find this summer's hottest flick is the re-release of the world's first full-length animated feature, **Snow White And The Seven Dwarfs**. To celebrate this grand event, **Walt Disney Records** has put out the soundtrack. This is the first time such classics as "Some-day My Prince Will Come" and "Heigh Ho" have appeared on CD. Some of the other tracks here are making it to the home market for the first time in history. "You're Never Too Old To Be Young" is a never-before-released demo track not used in the film, "Music In Your Soup" appears for the first time unabridged and there are nearly 50 minutes of never-released underscore. All told, the CD features eight songs by **Frank Churchill** and **Larry Morey** and much of the underscore provided by Churchill with **Leigh Harline** and **Paul J. Smith**. A must for fans and collectors alike.

duction in which the always-colorful singer was said to say about his personal life, "I went through the whole of the early Seventies, up to about 1974, before I realized that...I was a closet heterosexual."

In time for Independence Day, **Capitol** has released the classic **Stan Freberg** comedy recording **The United States Of America**. Since its first release in the very early Sixties, this very funny but very historically correct recounting of our country's past has become something of a cult item, especially among school teachers who use it as a teaching aid to make American history more interesting to their students. This first CD release adds new material, "The Discovery Of Electricity" and "The Midnight Ride Of Paul Revere," left off due to the 45-minute maximum time allowed on vinyl. Worth having.

When ambitious attorney **Jennifer Haines** (**Rebecca De Mornay**) is hired by handsome and charming **David Greenhill** (**Don Johnson**), she thinks he's the perfect man until his pathological manipulation begins. Ah—dating in the Nineties! Actually, we're talking about **Guilty As Sin**, the latest thriller from **Hollywood Pictures**. **Howard Shore** (*Silence Of The Lambs*) provided an excellent score for this new flick, though there are currently no plans to release it as a soundtrack.

Officer of Arts and Letters, one



In **Jagger Unauthorized**, author **Christopher Andersen** lists **Eric Clapton**, **David Bowie**, **Carly Simon** and **Madonna** as having had romantic flings with the **Rolling Stones** lead vocalist. Other numbers in Jagger's little black book were said to belong to **Rudolf Nureyev**, **Princess Margaret** and **Andy Warhol**.

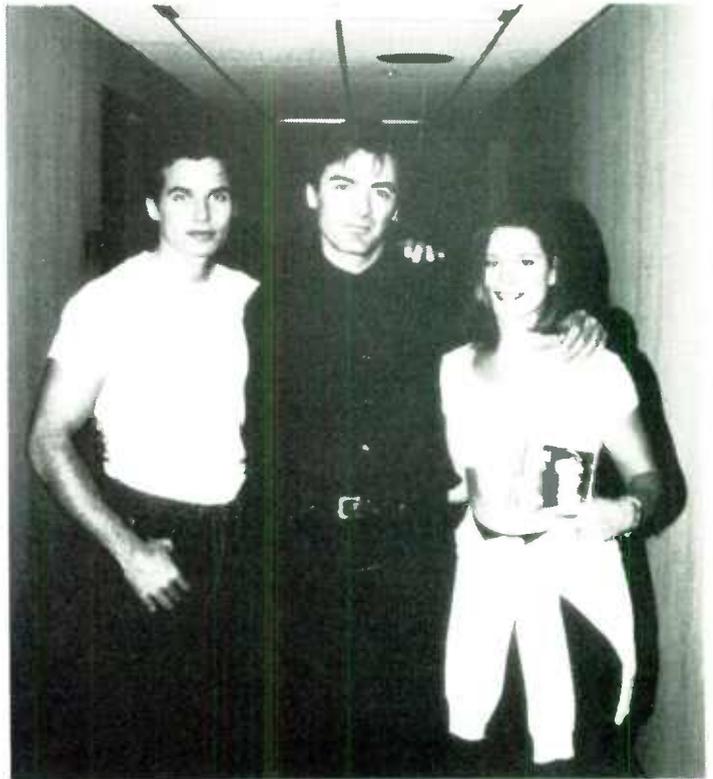
Quebec pop superstar **Daniel Lavoie** (center in photo) dropped by the set of the **ABC-TV** daytime drama **General Hospital** to have his photo taken with soap stars **Antonio**

Sabato, Jr. and **Carl Shayne**. The actors portray the show's steamy duo **Jagger** and **Karen**. Their love theme is Lavoie's "Weak For Love" taken from his new **Curb Records** release **Here In The Heart**.

CORRECTION: In last issue's Show Biz, the wrong record company was cited when discussing the soundtrack for the new film **Bound By Honor**. The soundtrack, which features classic cruising tunes from **Rick James** and **War**, is on **Hollywood Records**. **MC**



Rebecca DeMornay and Don Johnson star in **Guilty As Sin**



Antonio Sabato, Jr., Daniel Lavoie and Cari Shayne on the set of **General Hospital**

Local Notes

By Michael Amicone

Contributors include Heather Harris, Keith Bearen and Tom Farrell.

TO BOWL-DLY GO WHERE NO BAND HAS GONE BEFORE: For the first time ever, Star Trek fans can raise their pointed ears to the strains of Alexander Courage and his orchestra for an evening of Star Trek music at the Hollywood Bowl, Friday, July 9th, and Saturday, July 10th. Courage wrote the original TV series' popular theme song and much of the incidental music, which has gained in popularity after crossing the Vinyl Frontier to CD Reissue Land courtesy of GNP-Crescendo. —TF



Heather Harris

STAMP OF APPROVAL: A coast-to-coast, first-day-of-issue celebration was held in honor of the U.S. Postal Service's new series of stamps, "Legends Of American Music, Rock & Roll/Rhythm & Blues." The celebration, which was staged here in the Southland at the Santa Monica Pier (and at the Hard Rock Cafe in New York) was hosted by rock guardian angel Dick Clark, who introduced a slew of Fifties and Sixties era rock stars, including Tommy Sands, Dick & DeeDee and Dean Torrence of Jan & Dean fame, to the sizable crowd of fans. In a particularly poignant gesture, the stamps, which honor music legends Bill Haley, Clyde McPhatter, Dinah Washington, Buddy Holly, Otis Redding, Ritchie Valens and of course, Elvis, were unveiled by surviving family members of each honoree. Pictured with jumbo replicas of the stamp series are Dick Clark and VP of Employee Relations for the Postal Service, William J. Henderson. —HH&KB



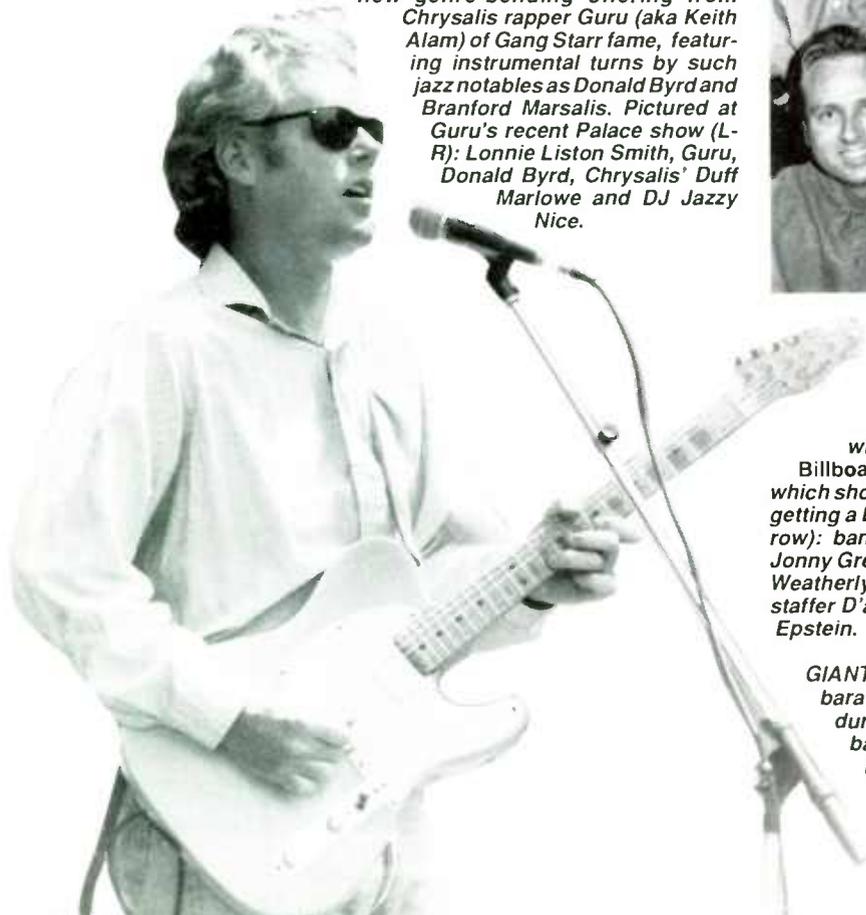
Arnold Turner

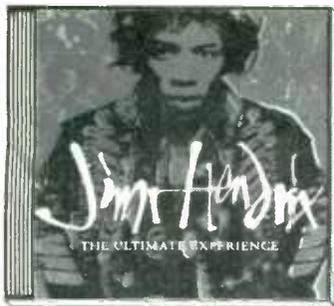
ALL THAT JAZZMAZZ: Hip-hop fuses with jazz on Jazzmatazz, the new genre-bending offering from Chrysalis rapper Guru (aka Keith Alam) of Gang Starr fame, featuring instrumental turns by such jazz notables as Donald Byrd and Branford Marsalis. Pictured at Guru's recent Palace show (L-R): Lonnie Liston Smith, Guru, Donald Byrd, Chrysalis' Duff Marlowe and DJ Jazzy Nice.



CAPITOL DEBUT: Capitol act Radiohead, who have been burning up the nation's alternative charts with their debut, Pablo Honey, and its catchy single "Creep," recently dropped by longtime L.A. alternative rock pull-stop KROQ for an on-air interview. Capitalizing on the buzz, the band is starting to crossover to the mainstream, with Pablo Honey and "Creep" currently bulleting up the Billboard Top 200 album and Hot 100 singles charts, something which should please the powers that be at Capitol, a label that has been getting a bad rap for its inability to break new acts. Pictured (L-R, back row): band members Colin Greenwood, Ed O'Brien, Thom Yorke, Jonny Greenwood and Phil Selway and KROQ Program Director Kevin Weatherly; (front row) KROQ music director Gene Sandbloom, KROQ staffer D'arcy Sanders, DJ Jed The Fish and Capitol Records' Susan Epstein.

GIANT AWARD: Little Jonny Lawton, namesake of the Santa Barbara band Little Jonny and the Giants, is pictured performing during the recent California Strawberry Festival in Oxnard. The band won the festival's "Best Uncharted Band" award, receiving \$1,000 in cash courtesy of Lipton Iced Tea. The band will receive their prize money during the Fourth of July Fireworks Show at the Oxnard High School Stadium, where the band will also perform. Lawton indicated that the prize money will go toward finishing a self-produced tape.





AN ALMOST ULTIMATE EXPERIENCE: MCA has released a 20-song retrospective profiling Sixties guitar god Jimi Hendrix that is one of the better Hendrix primers on the market. Obviously limited in scope because of its length, *The Ultimate Experience* almost lives up to its title, doing as good a job of encapsulating Hendrix's many musical moods as 20 tracks will allow. Good sounding, with a classy, photo-rich booklet to match, *The Ultimate Experience* (along with *Reprise's* two-CD set, *The Essential Jimi Hendrix*, a more fleshed out collection due to its length, but featuring more questionable choices) will have to do until a proper Hendrix box set comes down the reissue pipeline.



EVERYTHING COUNTRY: According to Editor-Publisher Steve Tolin, *The 1993 Official Country Music Directory* is designed to be useful to anyone working in the country music field—artists, agents, managers, talent buyers and sponsors—and it certainly fits the bill, and then some. Loaded with pertinent information (which explains its \$80.00 price tag), the book is divided into sections, each one detailing an important aspect of the country music star-making machinery, with each category—*Personal Managers*, *Radio*, *Media*, *Marketing*, *Music Video/Music Publishing*—introduced by a short, informative article; for instance, veteran manager Ken Kragen (Kenny Rogers, Travis Tritt, Trisha Yearwood) appropriately introduces the *Personal Manager* section. The 1993 Official Country Music Directory, available at such Southland outlets as Tower Records on Sunset (where it's selling for \$65.00) and *World Book & News*, is a welcome reference book addition for anyone working or planning to work in the burgeoning country music market. For more information, call (619) 322-3858.



FOUR PLAY: Johnny Clegg, David Baerwald, Lisa Germano and Freedy Johnston brought their Bottom Line-styled "In Their Own Words" tour to the Troubadour in West Hollywood. The show, which has been treating nationwide audiences to a simulated radio format of Q&A, commentary and unplugged live performances, bridged four disparate musical styles, from world beat to adult alternative. KPCC's Rene Engel introduced the artists and interviewed them between songs, triggering one memorable tongue-in-cheek comment from former David & David frontman Baerwald. Outlining Johnny Clegg's longtime career struggles as a South African musician of humanitarian convictions, Engel posed a question to Baerwald regarding his political slant, to which the singer-songwriter replied, "Sure, I believe in political participation...I just don't know who to shoot." —HH



PROGRESSIVE SHOW: Pictured performing at UCLA's Royce Hall during the recent Progfest '93 are Gary & Kiki Whitman of progressive rock band Citadel, one of two U.S. bands to grace the Progfest bill. Co-sponsored by Music Connection and Apogee Sound (among others), Progfest '93 offered enough tricky time signatures, instrumental prowess, moog/mellotron fills and heady lyrics to please anyone weaned on such Seventies prog-rock pioneers as Yes, Genesis and ELP. Rounding out the international lineup of progressive performers were Anglagard (Sweden), Quill (U.S.) and IQ (UK).



HAMMER TIME: Grammy Award-winning composer Jan Hammer was among the notables who attended the big screen premiere of his computer animation video album *Beyond The Mind's Eye*, held at the Academy Plaza Theatre in North Hollywood. Pictured at the screening, which was co-sponsored by KBIG-FM, in conjunction with Miramar, BMG Video and Warehouse, are (L-R) KBIG's Bob Healy, Jill Ramsdell, KBIG's Rob Edwards, Miramar's Kathy Monahan, Jan Hammer and Kevin McDonald.

L.A. TAKES THE PEPSI CHALLENGE: During the recent Pepsi contaminated can hoax, KIIS-FM's Rick Dees, not believing the nationwide claims that people were opening Pepsi cans and finding medical instruments floating inside (the local man who claimed to have found a syringe eventually confessed that it was a misguided money-making scheme), offered a \$100,000 reward to the first Los Angeleno to open a can of Pepsi and find a syringe. And though more than 100 cans were opened and inspected, no one was able to produce anything other than cola from their cans.

MUSIC CONNECTION Tidbits from our tattered past

1985—TRIPLETS DELIVERED:

The long wait ended with a gratifying bang the other day for L.A. Personal Direction, managers of Bangles (no more "the"), Oingo Boingo and Wall of Voodoo. All three bands, after spending several months in various studios preparing new albums, delivered their new albums, Oingo Boingo's *Dead Man's Party*, (which will include "Weird Science"), Wall of Voodoo's *Seven Days In Sammystown* and Bangles' *Different Light*, to their respective labels on the same day.

1986—FOOD FOR THOUGHT:

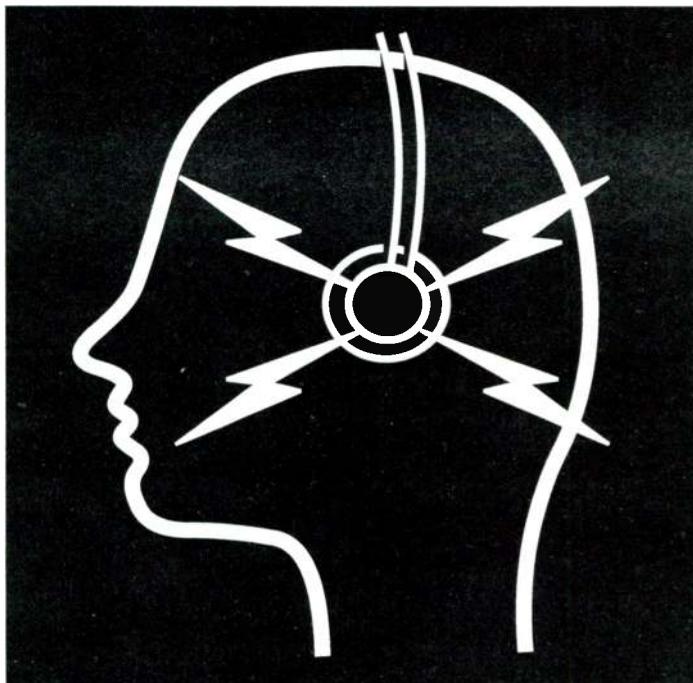
Eat 'Em & Smile is the official title of the debut album from the David Lee Roth Band, scheduled to be in stores by the Fourth of July. The initial single and video will be "Yankee Rose." As usual, all production and directorial chores for the video were handled by the Picasso Brothers. Look for a major (and we do mean major) industry ad blitz from Warner Bros. when this one ships.

1989—TAKE DAT!:

In May, 1988, Enigma Records became the first rock label to issue a new title on the DAT format (Devo's *Total Devo*). Now, Enigma has announced that they will discontinue further production of recorded product in the DAT configuration. Lackluster sales are cited as the reason.

★ L.A. RADIO WARS ★

Let the Limbaughs, Sterns and Mark and Brians babble away. The end result may be that the value of stations, now in the hundreds of millions of dollars, will drop to the point where music-loving renegades will inherit the airwaves once again and the cycle will repeat itself. Let the screw turn.



CHR/TOP 40

"None of us can deny the fact that Top 40 radio is going through a lean period," states KIIS-FM Assistant Program Director Gwen Roberts, donning her best pair of rose-colored specs. "Looking over the history of the format, we've always gone through tough times and managed to rebound. We'll snap out of it this time, too."

Well, the vast majority of radio listeners over the age of twenty in Southern California certainly hope so. For as she's recounting the format's woes, Gwen Roberts' voice trails off slowly as if she's hoping that her prophecy will come true, but secretly doubts it. For things in Contemporary Hit Radio Land look anything but rosy at present time. Roberts' station has resorted to giving away a Porsche 944 a week to try and lure listeners into their lair of despair. Certainly, the music makes poor bait. Check out what KIIS, or for that matter, Power 106, or the Beat (FM 92) is serving up these days and the outcome is all the same: repetitious dance grooves, lacking in both substance and versatility.

Try to envision what music from this era the classic rock stations of the future will inherit, and you'll really be stumped. I asked Roberts if she and Program Director Jeff Wyatt ever put a record on the air based on sound alone, and she stumbled for words. "Well," she murmured, racking her memory banks, "I guess it was 'Achy Breaky Heart' by Billy Ray Cyrus, which was over a year ago. We heard that and knew it would work for us. But most stuff outside of the dance/beat genre doesn't test well at all for us. That's why we rely so much on our research."

While there is very little variety on KIIS these days, there is even less on cross-town rival Power 106's playlist. The Music Director at the

dance-only station, Michelle Mercer, also admitted that Top 40 radio is definitely going through some problems, but said, in this day and age, that's inevitable. "We've left forever the era where a mom and her daughter can sit around the house and listen to the same station while they're baking bread in the kitchen," states Mercer matter-of-factly. The problem is that everything is so niched nowadays. We're doing what we have to do: Go after a certain target audience and give them what they want—which, in this case, is dance music."

Mercer said that the techno wave of last year affected Power's

★ PREVIEWING THE BATTLEFIELD: L.A. RADIO OVERVIEW —Oskar Scotti

When Marconi, Italian inventor of the radio vacuum tube, unleashed his cryptic invention onto the world, he germinated a seed destined to affect humanity. And, while the repercussions of radio are felt in slumbering hamlets and metropolises alike, nowhere do its tentacles sink as deep into the collective consciousness of the masses as in Los Angeles.

Here in the Southland, we are truly a captive audience begging for bracing stimulation. Our prisons are the bucket seats of cars, where we stew in a seemingly endless series of gridlock and traffic jams. Nowhere does radio sway the thinking process more completely than on the freeways and thoroughfares of this oxygen-starved environment. Yet, this very popularity has rocketed station payrolls to new heights, taking away the element of fun from the recipe and ushering in the era of over-consulted, over-analyzed radio stations.

A respected radio analyst from the Alan Burns Group, Randy Kabrich, noted that two key statutes fouled the delicate, creative synergy that once made radio such a fertile playground for the imagination. First, he stated, the Federal

Communications Commission (FCC) abolished the three-year provision which decreed that new radio station owners hold onto their properties for a minimum of three years, ensuring that the new owners wouldn't merely buy the stations with the intention of turning them around for a quick profit.

Secondly, Kabrich noted that in the mid-Seventies, the FCC also forced the smaller mom and pop outlets, who were often the most experimental stations on the dial, to upgrade their power and equipment or lose their licenses. So, the smaller

owners either complied or sold their stations, more often than not to boring corporate types. In effect, they insured that maverick renegade ideas would perish.

Here in 1993, the vast majority of spontaneous fun that once made radio in this town so refreshing has all but slipped into the pages of history. But such has not always been the case. As little as fifteen years ago, the Number One station in the market was KMET, a haven for imagination and experimentation, where air talents ran their shifts with the devil-may-care attitude of Pete Rose running the bases. These upstarts were not mindless automatons

that sat behind microphones, they were artists as well, and the public in L.A. welcomed them with open arms.

The word "consultant" was not even in KMET's vocabulary. It was a special world where each jock ran his own show, spinning music he picked himself. Their music sets told a linear narrative of the topics and politics of the day, and in many ways, the station played the soundtrack of a lifestyle we scarcely recognize today. They took chances just as the players on *Saturday Night Live* took chances on television, and the excitement was contagious.

Today is the era of talk. Music, once the lifeblood of the airwaves, has been swept back into the shadows, and for good reason: It's inferior nature warrants little attention. This is not to say that there isn't good music out there, merely that pop radio refuses to acknowledge the vast majority of it.

So be it. Let the Limbaughs, Sterns and Mark and Brians babble away. The end result may be that the value of stations, now in the hundreds of millions of dollars, will drop to the point where music-loving renegades will inherit the airwaves once again and the cycle will repeat itself. Let the screw turn.



Gwen Roberts
ASSISTANT PROGRAM DIRECTOR, KIIS FM

"Most stuff outside of the dance/beat genre doesn't test well at all for us."



Michelle Mercer
MUSIC DIRECTOR, POWER 106

"We've left forever the era where a mom and her daughter can sit around the house and listen to the same station."

programming philosophy only slightly. "We still play some techno hits, but none of the new techno stuff tests well for us at all." Mercer agrees with KIIS that research is an extremely important programming tool, but thinks they use their ears and instincts more than their competitors. "We look at things like outcall research and sales to determine what music we add," she says, "but we only look at cassette sales, not 12" sales when we're making our music decisions. Rick [Cummings, Program Director] and I use our guts, too. We have a unique situation here because a lot of white kids listen to Power as well as Hispanics and blacks."

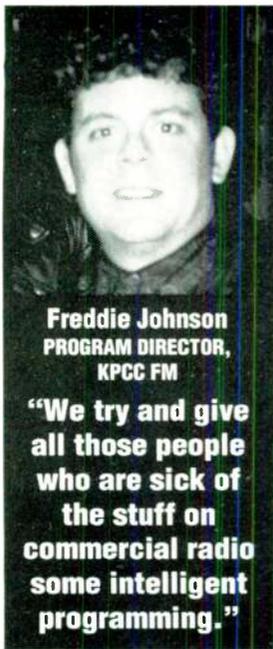
What neither Mercer nor Roberts mentioned is, the station in town that is shelling them both out of the water is, of all things, a Spanish-speaking outlet. It's KLAX, and its Number One weapon is morning man Juan Carlos Hidalgo, who mixes light humor, ranchera Latin music and country charm and recently wrestled the top spot away from morning drive rating's leader Howard Stern. Hidalgo attributes the lofty numbers to the casual and amusing approach he takes in relating to his listeners, who, he quickly mentions, are not all Hispanic, but "who want somewhere else to turn; something different than what they're being fed on the other stations in town. Hispanics play a major role in my success," he admits, "but a lot of it is due to the fact I just relate to people in general. They may not come from my background [Hidalgo spent his first summer in the United States picking strawberries] but they know that what I say comes from the heart."

AN ECLECTIC MIX

There are places disenchanted listeners can turn to. One of those is at 89.3 on the dial where KPCC Music Director Freddie Johnson serves up a tasty menu of everything from Sun Ra to the Ramones. "We try and give all those people who are sick of the stuff on commercial radio some intelligent programming," states Johnson. "We don't have the budget to give away Porsches to our listeners, but we think we offer them something a lot more important: an intelligent and eclectic music mix."

Commuters traveling around Los Angeles may have noticed KPCC's placards in buses or seen their jocks handing out promotional material at events like the Topanga Blues Festival. Johnson maintains that while they can't "bang a big drum like the megawatt giants, we bang the little one we have with absolute dedication and intensity."

Every evening from 9:00 p.m. to 3:00 a.m., KPCC offers up a tasty blend of classical American music, including ev-



Freddie Johnson
PROGRAM DIRECTOR,
KPCC FM
"We try and give all those people who are sick of the stuff on commercial radio some intelligent programming."

everything from new artists like Natalie Cole to jazz greats like Kermit Ruffins. In addition, they also play a lot of reissues like Dinah Washington. "I'm really proud of what we do," he states with his ever-present good nature. "Listeners who may or may not like talk radio but who still want music with some intelligence can thank Johnson for keeping integrity instilled in Los Angeles area radio. "The station pulls in anywhere from 40-50 calls a day from new listeners asking for programming information and scheduling," he claims.

While KPCC and Santa Monica City College outlet KCRW are holding down in town, KROQ labors doggedly at the right hand side of the dial, spewing out a steady diet of mostly ten-to-twenty-year-old Adam Ant and Depeche Mode gems.

Stating the obvious, commercial radio in Southern California hasn't been this non-commercial since Bill Drake invented Boss Radio at KHJ in the late

★ THE SPOILS OF VICTORY: KLAX

KLAX-FM is Los Angeles radio's equivalent to the Miracle Mets of 1969, coming literally out of nowhere to shake up their fierce and formidable competition and winning the championship. Since debuting its current format of Mexican ranchera (country) and banda (wind instrument-oriented) music on August 1, 1992, the Spanish language station at 97.9 FM has sent shock waves through the local market with record-setting victories in the last two quarterly Arbitron ratings.

In the fall '92 period, KLAX (5.3) edged mainstream powerhouses KOST and KPWR (both at 5.0), and in the recently reported Winter '93 charts, "The X" increased that margin substantially, beating those same stations with an unprecedented 7.2 (as compared to 5.5 for KOST and 5.0 for KPWR).

The most surprising aspect of KLAX's seemingly overnight rise to Number One has been its consistent ability to top the mega-exposed, ultra-controversial Howard Stern and his syndicated KLSX morning show, as well as veterans like Rick Dees at KIIS-FM.

Though never imagining such quick and resounding success for his show (which runs from 5-10 a.m. daily), Hidalgo attributes his lofty numbers to the casual and amusing approach he takes in relating to his listeners. And, in clear contrast to the racy sleaze which seems to be Stern's bread and butter, Hidalgo attracts many young people by keeping his humor squeaky clean.

"The first thing we do is have fun on our show, but we stay away from dirty jokes," says Hidalgo, who in no way

Sixties. If you happen to win one of the Porsches KIIS is awarding to tone deaf listeners weekly, then you're one of the lucky ones. Just make sure that the station that gave you the car isn't tuned in on the car radio and you'll drive away a wiser and happier person.

TALK RADIO

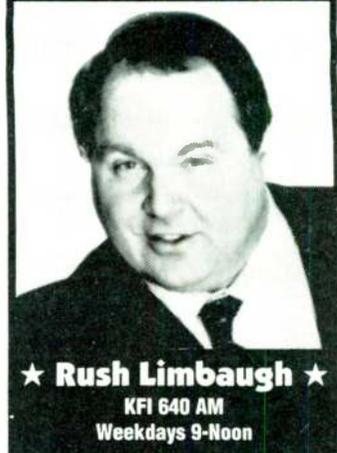
While CHR radio in Los Angeles is at its nadir creatively, its downswing has radically boosted awareness of talk radio in the area. At present, there are two talk stations vying for the winner's circle, with incumbent KABC enjoying a healthy advantage over upstart KFI and its overwhelming ace airman, Rush Limbaugh.

Two months ago, it looked like a third talk outlet, KMPC, would challenge the two front-runners with its sport talk format, but at this writing, the all-sport pull-stop is showing signs of fraying around the edges.

George Green, GM at rating's leader KABC, insists that consistency has played the key role in his station's prosperity. "We're the Warner Bros. or MGM of talk radio," boasts the overtly confident Green of his station—the first talk station to take root in L.A. "That comes from putting top-notch people on the air and letting them explore both sides of controversial topics. No one else in this market has been able to match us airshift to airshift."

"KFI has but one ace in its arsenal with Rush Limbaugh," adds Green, "but our roster is stocked from dawn till dusk."

FRONT LINE HEROES



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Green's faith is buoyed by the fact that the recent Arbitron poll showed his morning team to be even up with noted shock jock Howard Stern. "He's merely a fad, a passing phase," said Green of the omnipotent bad boy Stern.

"A lot of people think Stern's audience and Ken and Barkley's audience are exclusive, but that's not true," he continues. "Twenty-five percent of our audience samples what he's doing, and Stern's audience checks out what our guys are doing from time to time as well. I guess it depends on what they're [the audience] in the mood for."

25 ▶



Juan Carlos Hidalgo and "El Peladillo"

Anna "Flash"

considers himself a star.

"People don't want to hear about problems and bad news first thing in the morning," he adds. "We make them feel better about the things they face by simply making them laugh."

The laughter comes from the natural, unassuming and seemingly unrehearsed way Hidalgo and his sidekick, "El Peladillo," approach ordinary, everyday topics. While working within a format and playing the music the station's program director dictates, the morning team prides itself on its disarming non-seriousness and unpredictability. "When you stick to a certain routine, people get tired of it," insists Hidalgo.

"We've won over a lot of Hispanic kids who were listening to the Anglo stations because they are more comfortable listening to a station that relates to their

own culture," Hidalgo reflects. "Parents now feel better that their children are listening to music that their own padres listened to. They're happy that the kids are hearing Spanish music and they, in turn, listen to us."

Now that he, "El Peladillo" and KLAX are Numero Uno, having lifted the station's previous Cuban-oriented incarnation KSKO's rating of .5 to 7.2 in less than a year, is the pressure to maintain the success manageable? Hidalgo is optimistically cautious: "When we got the November ratings, it was like a bomb goin' off. I thought I'd do well here, but nothing this big," he says. "Being first is not easy. I have a big responsibility and we have to work that much harder. And you can't get too excited because radio's always up and down."

—Jonathan Widran

CLAIRE WEST



Independent Adult Record Promotion

By Oskar Scotti

Call it a strange coincidence, but in the cut-throat arena of adult contemporary record promotion, Callahan West, Claire West's new company, may just be the fastest gun in the West. While she bears little physical resemblance to Annie Oakley, she has the inbred charm to overcome stubborn program directors with the quickest wit and most elfin disposition this side of the Rio Grande. What's bizarre is that Claire West has flourished in spite of ignoring the advice of her father, a successful jingle producer, who cautioned her some years back about the perils of swapping job titles with cavalier indifference.

Ignoring her pontificating father, West has switched gigs more frequently than most folks lubethair automobiles, and in January, turned in her resignation slip at Geffen, where she had, in less than a year, risen to the lofty title of Director of Adult Music. But that profitable partnership is history. Henceforth she'll be negotiating the slippery ground associated with independent record promotion. In her new capacity, Claire will not only promote records catering to adult tastes but develop

and consult with artists and labels as well.

For the first time since trekking west from the Lone Star State seven years ago, she has no one barking instructions over her shoulder. According to Claire, the biggest hurdle at leaving Geffen lay in having to tell the hierarchy that she again had "that itch to explore the unknown."

"Walking in and having to tell Ed Rosenblatt and Al Coury that I was starting my own company was both exciting and unnerving at the same time," said Claire West in a somewhat pensive frame of mind. "Ed had been a real mentor and leaving someone who has that much influence on the way you approach your job and the music business in general makes you really re-evaluate things." Not only was saying aloha to the label's personnel a drag, but she also had to contend with the grim prospect of not working directly with her heroes: the bountiful roster compiled by the A&R stalwarts under David Geffen.

"Peter Gabriel, Don Henley, Joni Mitchell," recalls West as she mentally checks off a list of some of her former projects, "are some of my favorite artists in the world. I bought their CDs before I ever got the job at Geffen. When I turned in my notice, I knew I wouldn't be dealing directly with them anymore, and that's what made the decision to leave so brutal. They were okay before I took over the department, and I'm sure they'll be okay now that I'm gone. Still I dread the thought that someone might be able to take better care of them than I did."

West need not fret. For the versatile Texan not only kept the established stars in David Geffen's corral visible and in vogue, she also uncovered a few pearls of her own; most notably a blue-eyed evangelist crooner named Michael W. Smith. "Michael has burst upon the scene so quickly that some people still don't know who he is," waxes West before disclosing that Smith, a quiet, amicable Christian artist with a pristine set of pipes, is closing in on 900,000 units sold. "He sells out just about every venue he plays, and he can work a crowd like there's no tomorrow. I mean he slays people."

Be that as it may, when Smith's album, the one that is now currently approaching platinum status, first crossed Claire West's desk, he was virtually anonymous, not only to the marketing department at Geffen but every-

"Having to tell Ed Rosenblatt and Al Coury that I was starting my own company was both exciting and unnerving."

—Claire West

one but the most die-hard secular music buffs. Geffen distributed Smith's fledgling label, Reunion, but no one thought much of its Christian artist roster. Yet, something about Michael W. Smith's penetrating gaze on the album sleeve prompted Claire to pop his CD in the department's Panasonic portable. "I only had to listen to it once to recognize the quality," remembers West, "and afterwards, I barged straight into Al Coury's office waving the CD, and I immediately started yelling 'Al, have you *listened* to this? It's incredible!'"

Unfortunately, Coury at first was less certain of the outcome. But when Claire West draws a bead on an objective, she is about as flexible as a 2 x 4, and the top brass at Geffen finally acquiesced to her incessant pleading, albeit with a stern caveat: Deliver the project, OR ELSE! With that in mind, West assaulted the phones with her typical bravado. After about five weeks of begging, bribing, threatening and cajoling, she finally got the record up to about 25 adds. But while 25 is a respectable number for a new artist, it doesn't add up to breaking the act and, remembering her promise, knew that Coury and Rosenblatt expected victory laurels.

"Finally I got a break with a station down in San Diego," recalls the AC top gun, "who added the record after a test revealed that it really lit up the phone lines. They were a very conservative station and that pushed all the other people who were right on the edge into the 'add' column. Michael's a star now, but it really could have gone either way. Suddenly, West sighed, realizing that the album, her biggest triumph at Geffen, came within a heartbeat of ending up on the morgue slab. That the album almost died without

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seeing the light of day is yet another dose of irony in the most ironic past of this ebullient woman. "Fortunately," she acknowledges, "that's the way things have always gone for me. There always seems to be a guardian angel looking over my shoulder when things seem the darkest."

Claire relates that she's been blessed with good luck again in her new enterprise and says that one of her former colleagues at Enigma, where she handled three formats—jazz, adult contemporary and urban—simultaneously in the mid-Eighties has consented to help her with administration and artist development. "One of the first calls I got upon leaving Geffen was from Tom Callahan who worked the same format I do at Virgin and started a similar company during the later portion of last year," she states. "Tom has been busy with his own clients, but he's still found it in his heart to take me under his wing and has kept me from making dumb, rookie mistakes. I'm hoping we can really be there for each other down the road."

While at Enigma, Claire found guidance and instruction from Sam Kaiser who headed up the independent label's well respected Top 40 promotion department. When the label got swallowed some months later by Capitol, and with their most prestigious acts, Poison and the Smithereens, skimmed from the top, West was, along with most of her co-workers, given the dreaded pink slip. Out of the blue, the angel of good fortune popped up once again in the form of a call from a casual acquaintance named Christina Anthony who Claire had met only briefly at some industry

"There always seems to be a guardian angel looking over my shoulder when things seem the darkest."

—Claire West

shindig some months earlier. "One of her people, Yvonne Ohlson, left on maternity leave and she managed to slip me in through the back door. Before I knew it, Yvonne had left and Christina had tended her resignation to head up the department at Hollywood Records, which had just formed. Suddenly I found myself in charge. It was just a fluke."

Perhaps. But where some people are lucky and some are gifted, Claire West is blessed with both attributes. From learning the ropes from her father in Texas, to handling three challenging formats at once, she's proven she can do it all. Now if she can just stay with this nascent enterprise past the incubation stage, the walls of Jericho just may crumble from the reverberations. But, if history holds true, it wouldn't be wise to hold your breath. **MC**

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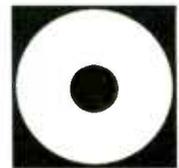
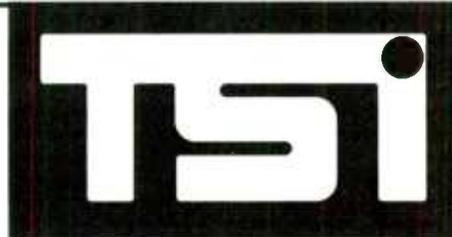


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KACE 103.9 FM (V-103)
161 N. La Brea
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PD: Rich Guzman MD: Antoinette Russell
Format: Urban

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KBIG 104.3 FM
7755 Sunset Blvd.
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PD: Rob Edwards MD: Dave Verdery
Format: Adult Contemporary

CBS-FM
OLDIES 93
KBBS 93.1 FM
6121 Sunset Blvd.
Hollywood, CA 90028
213-460-3293 FAX 213-463-9327
PD: Tommy Edwards
Format: Oldies

KFI AM•640
KFI 640 AM
610 S. Ardmore
Los Angeles, CA 90005
213-385-0101 FAX 213-251-3170
PD: David Hall
Format: Talk

1230
KGFJ 1230 AM
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KIIS 102.7 FM
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PD: R. J. Curtis MD: Lisa Puzo
Format: Country

◀ 21 L.A. Radio Wars/Talk Radio

Green went on to say that both talents serve a purpose, with Stern, he believes, "providing more light entertainment and the Ken And Barkley Company supplying more news and information to the listener."

While things do indeed look dubious at the KMPC camp with the station having axed some of its most engaging personalities recently, Tyler Suchman, producer of Fred Wallin's morning show, says there is still plenty of room for optimism. "Sports radio has a lot of appeal for people wanting to find out information as it happens," he states. Suchman reports that KMPC has recently decided to alter its all-sport strategy and will augment its hoops and hardball banter with current events and topical information as well.

"We had a number of negative calls due to a segment featuring an author talking about his new book *The One Hour Orgasm*, cites Suchman on the strangely Stern-like topic. "But people are coming around steadily. Ten days after we aired the show, we were still receiving calls from people asking for the 800 phone number so they could order copies of the book. Obviously, when you stray from the style that people have grown accustomed to, you will lose some of your listeners—that can't be helped. But the most disastrous move a station can make is to stay complacent."

Suchman has a valid point. And one man who has risen to the top of the talk heap like a phoenix leaving his peers light years below is KFI's Limbaugh, a man who has espoused the "change is better" philosophy since his show's debut. Though the rotund hellraiser failed to return a half a dozen phone calls from *Music Connection*, his success speaks for him on every shore on the continent. Limbaugh injects a razor sharp wit and hayseed sensibility into his daily dialogue that appeals evenly to white collar intellectuals and tractor drivers.

And Limbaugh's appeal is not just reserved for Los Angeles. In the past six months, his show has been syndicated throughout the country and catch phrases like "ditto" are integrating swiftly into a large part of the population's vocabulary. But Limbaugh's rise, as well as the increasing popularity of talk radio in general, could not have happened without a visible void to fill. That void is the lack of quality fare now available to the over-25 set.

As George Green explains, the music lovers of ten years ago are the talk radio fans of today. "Talk audiences are getting younger and younger," he says. "Twenty-something listeners are finding out that they don't need music exclusively to be entertained anymore. No, we can't compete with

FRONT LINE HEROES



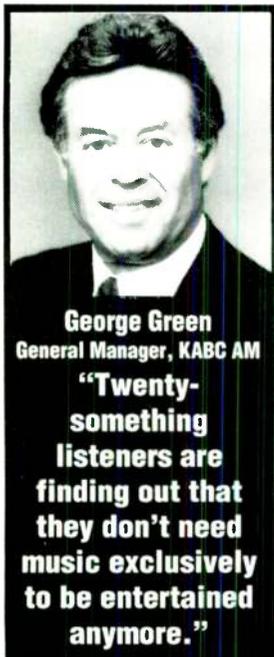
Howard Stern; if we tried to, we'd lose. What we try to offer people is a variety of information and entertainment. We don't believe you have to be shocking to be entertaining. The ratings back us up!"

SHOCK JOCKS

"Howard Stern is not a shock jock," barks KLSX Promotions Director Scott Segelbaum. "I take offense to him being lumped in with all these other disc jockeys around the country who are really just imitators." Segelbaum may have a valid point. When Stern first took to the airwaves of Los Angeles, he was, to many Southlanders unprepared for his seemingly misogynist shtick, something of a shock. But those days are gone. Not that Howard has softened; Angelenos have merely grown accustomed to his brassy New Yorker approach.

What used to constitute radical dialogue is now considered merely status quo. Segelbaum maintains that Stern is not—as KABC GM George Greens insists—a passing fad. When you consider that he has been Number One in a number of cities on the East Coast, including New York and Philadelphia, for the better part of a decade, you can understand his adamant stance.

In almost direct defiance to what blasts over the airwaves every morning during Stern's shift, Segelbaum maintains that his boss is neither a racist nor a misogynist. "He's just having fun," he says of Stern, who Segelbaum describes as a truly decent fellow who "has been married for nineteen years to the same woman and neither drinks, smokes nor indulges in drugs." Segelbaum adds that Stern's sidekick, Robin Quivers, is black and he's very loyal to her. "If he was a racist, do you think she'd be on the payroll?"



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L.A. RADIO WARS

Meanwhile, next door on the dial to Heckling Howard are Mark & Brian, the less than dynamic duo who seem to lose listeners as fast as Stern gains them. The pair who stole the hearts of the city when they arrived five years ago have used up all their tricks of late and even failed on TV. Fortunately, they're lovable lads and are rarely offensive enough to repel the more conservative elements of the Parent Teacher Organization.

Another key radio analyst privy to the red hot radio scene is Shane Media's Cheryl Broz, who, like Segelbaum, Green and virtually every other luminary in the country, believes that—like it

or not—shock jocks are here to stay.

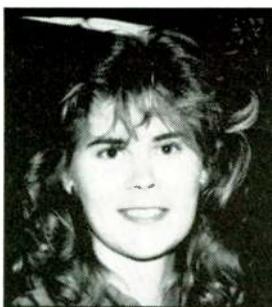
"You do what you have to do to attract people, and if that takes shocking them, then so be it," says Broz, who consults a dozen of the biggest pop stations in the country with the Houston, Texas-based firm. "The audience that makes up a lot of Howard Stern's audience consists of disenchanting baby boomers who don't feel like they can relate to what's on commercial radio today. They're frustrated because they've heard every Supremes song a thousand times and this, the talk radio shock jock thing, gives them something new to hang their hats onto."

She went on to say that while the Stern-led group of hellraisers are popular in large cities like L.A., they have failed in mid- and small-sized communities for a few key reasons. "In this town you have a lot of people who feel like they're living under the gun," said Broz, who discussed radio with me over lunch while she was visiting the City of Angels recently on business. "Residents of L.A. feel like they have crime, chaos and disorder dogging them on every street corner and really need someone like Stern to help them blow off steam. Through Howard, they can vent all their aggressions every morning while they drive to work. He's the madman in all of us."

★ ROCK FIGHT

Twenty-five years ago, rock radio was called "free-form" radio, but today it is divided into every type of musical genre, from alternative to classic rock. In the Eighties, DJs started screaming when radio consultants began programming stations with formats and set lists. While consultants aren't as hip today, their formats are still in place at most stations, and the idea of labeling a station with a specific genre of music is stronger than ever, especially in rock radio.

Album rock station KLOS is one of the only stations on the West Coast that hasn't changed its format in 24 years, but veteran DJ Geno Michellini says the way the music is programmed has. "We have a set list we have to go by that I stray



Cheryl Broz
VP, Shane Media

"You do what you have to do to attract people, and if that takes shocking them, then so be it."

Bruce S. Kessler

from," he says with a laugh. "When I first started, it was free-form radio and we played everything. Now, each of the different genres has its own expansion of music, so there's no way you could cover the whole ballpark. You can't go back to the old way either, because there's too much music. If you want to be successful, you have to program for ratings. It's a business, and people forget that."

"We had a program director about six or seven years ago who was trying to buy the audience, and it worked," he continues. "We gave away Porsches and \$100,000 and we definitely had their attention, but when we ran out of cars and money, they went away. Within a year, this PD got us the highest numbers we ever had and the lowest. So now we do have promotions like concert tickets, but they are things that are station-oriented, and we don't use that as the main thrust of the programming. We rely on the music."

Like Michellini, KLSX DJ Jim Ladd was also part of the free-form radio era, but he hasn't given in to corporate programming. KLSX focuses on classic rock, and while he must stay within the realm of classic rock, Ladd's shows are probably the closest thing Los Angeles has to free-form radio. "Everybody else you're

★ TALK vs. MUSIC: THE BATTLE HEATS UP

In an effort to boost nighttime ratings, KLOS is airing a talk show during the coveted 6-10 p.m. week night time slot. Since April, Doug "The Greaseman" Tracht has taken over this time period, concentrating on his unique brand of humor and talk rather than music.

KLOS Program Director Carey Curelop says the move was prompted by troubled ratings during this time period. "We decided to put him on because that was the one part of the day where we consistently underperformed," he explains. "No matter what kind of music adjustments we made, we seemed to be lagging behind the rest of the music stations. Given those circumstances, we came to the conclusion we needed to do something else. Our job is to acquire an audience, and we thought we needed to make a drastic move. A very funny entertainer was available, so we picked him up."

The show features a variety of segments, from the Greaseman talking about current events to short comedy skits. He plays three or four songs an hour, compared to the normal eleven or twelve. "It's definitely not a music show," Curelop says. "But we didn't hire him for his ability to play records, we did it because he's a unique personality."

While label executives aren't too

FRONT LINE HEROES



★ **Howard Stern** ★
KLSX 97.1 FM
Weekdays 3-7 a.m. (live)
7-11 a.m. (re-broadcast)

listening to is playing a list of songs that was given to them by somebody else. That's why I was off the air for two years, because I refused to do that. KLSX has been nice enough to allow me to not follow a list and not follow a structured format," Ladd explains.

"I'm trying to save an art form and I know it's working because the audience has responded to it. I get my songs from inspiration. If I come in and something has affected me, like a news story, I'll begin there and then find a song that follows up on that subject, whether it's politics, sex or religion. That song will then lead to the next."

KNAC concentrates on playing heavy metal music rather than relying on personalities, and Program Director Bryan Schock says that L.A. is one of the few places a radio station such as his can survive. "There are enough people out there that like the style of music that we

have formatted on our station, and enough people selling airtime so we can survive."

KROQ is a station that relies heavily on its format. Billed as an alternative album rock station, Program Director Kevin Weatherly says they have their own mix of music, from alternative to mainstream rock, to bring in listeners. "Right now, with the exception of KNAC, we are the only current rock music station in Los Angeles. We play different types of music, from some of the heavier, more industrial music to traditional rock."

Weatherly says one of the reasons they have been able to survive for fifteen years is, "We stay in touch with what our listeners want, and that's constantly evolving. In this city, it's really easy to get caught up in the whole industry hype. You have to stay objective and sort of step away from that and get out there with the real people and find out what they like and don't like." —Sue Gold

★ AC POWER

Targeting an audience from 25 to 54, most non-listeners only hear adult contemporary music when in their dentist's office or in elevators.

Going under the moniker K-Light, KLIT 101.9 uses direct mailing and on-air cash giveaway contests to promote their station. Their "Money Music Medley" contest usually gets up to about \$2,000 to \$3,000 before it is won, according to Program Director Scott O'Neill. The station uses a lot of features in drive time, including reports by *Entertainment Tonight's* Leza Gibbons and movie reviewer David Sheehan. Also, Jay Leno does a morning monologue for KLIT Mondays through Fridays.

Regarding the Arbitrons, O'Neill states, "We view the Arbitrons as very important, mainly because they're the only

FRONT LINE HEROES



★ **The Greaseman** ★
KLOS 95.5 FM
Weekdays 6-10 p.m.

nobody's going to get angry with me about it. I'm sure some of them would rather see me play music, but on the other hand, some of them tell me the Greaseman is the funniest thing they've ever heard."

Ross adds, "No one bemoans the fact that a station goes talk radio. If it brings people away from cable TV and Walkmans and back to radio, I'm all for it." —Sue Gold



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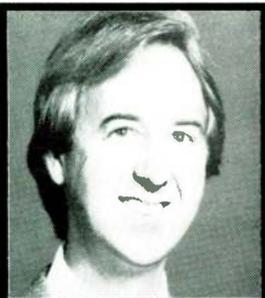
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L.A. RADIO WARS

game in town. We have a difficult time with them because of our weak signal. In some parts of town, we will have a strong signal, and in other sections, our signal is weak. So, our ratings often depend on what part of town they are surveying."

"We're adult standards," says KJOI 540 and 1260 AM Program Director/on-air personality Chuck Southcott. "The most contemporary music we play would be things like the new Natalie Cole. Also, we play a lot of Harry Connick, Jr., Linda Ronstadt standards and music going back to the Forties, but most of the music we play has been recorded post 1960 up to today. A couple of times an hour we'll play Forties and Fifties material, like Sinatra, Streisand, Basie," he finishes. Known as KJOY to its listeners, the station went on the air February 1st with its current format. Prior to that, 1260 AM



Mike Wagner
Program Director,
KRLA 1110 AM

"We assess with a grain of salt everything the DJs suggest."

was a news talk station, and 540 AM simulcast their FM format, KKKO 105.1, which is classical.

Popularly known as the Wave, the seven-year-old KTWW lists its "super target audience" as 35-44, according to Program Director Chris Brodie. The Wave's core artists are what Brodie describes as "progressive instrumentalists" like Pat Metheny, Dave Koz and Lee Rittennour. "We don't really have a direct format competitor," she adds.

On the Arbitrons, Brodie states, "Arbitron is the only source out there for the advertising community to find out the bottom line, black-and-white ratings, so we have no choice. No

broadcaster does."

"Big Mix 104 plays a bigger variety" is the message of most of the promotion surrounding KBIG 104.3, according to Program Director Rob Edwards. The station frequently plays AC artists like Mariah

Carey, Michael Bolton, Elton John and Phil Collins. "We're a promotion-active station," says Edwards, whose station uses television, occasional billboards and transits [the small billboards on the sides of buses] radio vans, 5K runs, free promotional merchandise, direct mailing and community oriented promotion.

On April 2nd, KXEZ took over from hard-edged KQLZ, known as Pirate Radio. Prior to that, KXEZ was at 98.7. According to General Manager Bob Griffith, "We changed 98.7 to STAR 98.7 to a 'hot AC' in August '92. Since then, Viacom has purchased KQLZ at 100.3, and we put KXEZ back on the air."

When asked about the Arbitrons, Griffith chuckles and explains, "Ratings justify what you charge for your spots, so in the media buying world, the Arbitrons still maintain their Biblical proportions to our industry."
—Tom Farrell

★ BATTLE VETERANS: OLDIES RADIO

One of the granddaddies of American rock criticism, *Crawdaddy's* Paul Williams once wrote: "Rock & Roll is a resource, as much or more so today than it's ever been in the past. It has a unique power to aid the individual listener in the process of locating himself or herself amidst the confusion and complexity of the modern world."

FRONT LINE HEROES



★ Jim Ladd ★
KLSX 97.1 FM
Weekdays 6-10 p.m.

That's virtually the only point on which programmers at the competitive trio of Los Angeles oldies stations would seem to agree. Oldies are a musical resource and the playing of them is more than just reminding baby boomers of their collective youth. These stations are edifying and enlightening, not just entertaining. What was once revolutionary is now cultural baggage.

And oldies radio is not just music for baby boomers, though that age bracket is the one targeted by oldies program-

★ THE FRONT LINES: MORNING DRIVE

From shock radio to Spanish humor, Los Angeles has become a mecca for breaking new ground. No other city in the world has as many high-profiled morning shows as L.A. When KLAX bumped Howard Stern out of the top spot earlier this year, the news took the radio industry by storm and the competition got hotter than ever.

KABC is the only AM station in the middle of the morning radio war, but they have consistently been in the Top Five for years with Ken Minyard and Roger Barkley's show. "The thing that sets any show apart in morning radio is the personalities," Barkley says. "I think when you have someone come blazing on the scene like Howard Stern, people get curious, but after a while, when you're not shocked anymore, you have to deliver more than shock value, and I think people return to places that are more comfortable for them."

Minyard adds, "This is the most competitive market in the world now. It's the same number of morning shows, but they're a lot more high-profiled. You need to have the right environment for the audience to stay comfortable. When you're there a long time, I think sometimes, if you don't stay current, people will take you for granted, so you have to keep challenging them and be willing to change when you need to."

Neither Minyard nor Barkley sees the morning competition subsiding soon, "but I think the tendency for shock radio has already leveled off," Barkley claims. "I think it's going to go in the direction of more communication of fun, the kind of values that have always been around."

Rick Dees is one of the most successful morning show hosts in the coun-

try. His humor has kept him situated at or near the top spot since he joined KIIIS in 1982. And while he admits the morning drive time is more competitive than ever, Dees says he doesn't harp on the ratings too much, nor does it bother him that he is picked on by other DJs. "I wear it as a badge of honor. I think it's a wonderful, flattering feeling, and it does mean that while they're talking about me, they're not doing a good show of their own," Dees says. "It's kind of sad. They all come in and start talking about our show like it's bad or it's something that needs to be thrown out with the rest of the garbage, and we've been very fortunate because they have found themselves thrown out with the rest of the garbage."

"I don't like what's happening with radio, though, because there's a whole generation of young personalities-to-be

thinking that being mean to people and shocking people with things that you don't even say in your own bedroom to each other as a married couple are cool. I don't agree with it, and I don't understand it. I could do it myself, but I don't think we ever will. It's just too easy to do. It's harder to make people laugh with humor that's thought out."

While the rise of KLAX surprised Dees, he has found a way to compete with the Spanish station. "I'm taking Spanish lessons and, of course, I use Spanish words as often as possible," he laughs. "I've put together a whole group of bamba jingles and stuff. It's my way of saying, 'Hey, people are listening to this.' If I can catch a couple of them and have them come over, then that's fine," Dees says.

As part of the morning team of Juan Carlos Hidalgo and "El Peladillo," Hidalgo admits he was surprised by the sudden surge of popularity his show received earlier this year, but says the station hasn't compromised its focus. "We've always focused on the whole family, and we try to get everybody hyped," he explains. "We don't do sex or drug jokes. We play Latin music with a lot of small jokes. We talk about family problems and everything that's happening in the world, but we keep the focus on family."

The rise in popularity of KLAX has thrown the spotlight on Spanish radio, which many executives in radio say is long overdue, especially in Los Angeles. "There is such a big Spanish population in Los Angeles, and we're giving them what they want," Hidalgo says. "We don't do contests or giveaways. We concentrate on family entertainment."

While the other stations have well-known DJs on the air during drive time, Hidalgo says that because they aren't

known, they are able to relate to their audience better. "We're just regular guys on the air. We don't feel like we are the stars, but rather the music is. The Spanish population in Los Angeles is very big, and we just try to give them what we like to listen to."

(KLOS morning stars Mark and Brian refused to be part of a story which mentioned other radio personalities and stations. They also asked that their production staff not talk to us as well.)

Howard Stern's show has garnered more publicity—good and bad—than perhaps any other in history. His outrageous manner and shock values have become known worldwide. But there has been a price: KLSX is in a heated battle with the FCC over some of his shows, and the station came under fire several months ago when they edited some of Stern's comments. KLSX Program Director Andy Bloom wouldn't comment on the FCC case, but with regard to editing Stern's shows, he says, "It's not something that has actively been done. It has happened in the past, but it's not a regular part of what we do."

In spite of these problems, Stern's numbers have continued to rise and "shock radio" seems to be as popular as ever. "Howard is the most successful morning radio personality in the history of radio. We're seeing Howard pull away from the pack and the rest of the major personalities, and I think he'll be the King of L.A. Radio for a long time, just as he has in other cities where he's been on the air for a long time. Radio can be every bit as entertaining as prime time television or other mediums, and Howard is an example of that."
—Sue Gold

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"THE MUSICIAN'S FRIEND"





L.A. RADIO WARS

mers. KRLA AM (1110) programmer Mike Wagner says his target audience is adults age 25-54, or more realistically, those aged 35-49. In broad strokes, this is the group advertisers like best. At KCBS FM (93.1), the picture is painted in more detail. Program Director Tommy Edwards notes that, according to qualitative research, listeners to this station tend to be "upscale with a large amount of disposable income."

The casual listener might have a tough time distinguishing between the stations. All feature a mix that is heavy on music from the mostly mid-Sixties, some hits from the late Fifties and is interspersed with variable amounts of the Motown catalog. Asked to clarify his station's identity, Edwards fell back upon research showing people consider KCBS to be a more upscale oldies station. At KRLA, their calling card is their standing as the "sole surviving rock & roll radio station in Los Angeles" with a history starting on Labor Day weekend in 1959.

In the competitive world of oldies radio, KRTH (recently purchased by Infinity Broadcasting for \$110 million) is the station to beat. It is also the station that took the biggest beating during phone interviews with its busy competitors. According to KRLA's Wagner, KRTH speeds up their records to make them sound "faster and brighter" than versions on other stations. According to Edwards, when KCBS started to promote and exploit veteran DJs, KRTH came in and hired away one of their high-profile afternoon people.

All three oldies stations recognize the importance of having well-known DJs on staff. KRTH employs Robert W. Morgan and the Real Don Steele. KCBS has Charlie Tuna and Humble Harve Miller and KRLA is home to Dave (the Hullabalooer) Hull,



John Monds
Program Director,
KKBT 92.3 FM

"With twelve trends [ratings periods] a year, anything can happen. It's almost a crap shoot. So you have to be strategic and new all the time."

just as it was during the Sixties. But each station prefers to keep the administrative decisions, such as what records to play, to themselves. "The DJs are vocal about everything we do at the radio station," says Wagner, "and we assess with a grain of salt everything they suggest."

The most succinct synopsis of oldies radio's future and its place in a changing society comes from Wagner. "Oldies will always be a factor," he says, "whether it's the Fifties or Sixties or Seventies. Star 98.7 is the best of the Eighties and Nineties. Those are oldies to somebody."

—Tom Kidd

★ URBAN WARRIORS

African-Americans, who comprise about 10 to 25 percent of the L.A. population, appear to be among the most loyal of radio listeners. There are four stations, KKBT, KJLH, KGFJ and V-103 (KACE), that vie for the ear of its listenership. Add the urban-formatted though CHR-called stations Power 106 and KIIS, and you have a fragmentation that has caused confusion among listeners—as well as anger and disgust among the urban stations who fight over a piece of the advertising dollar.

KGFJ-AM is programmed by Don Tracy. The station has a mix of mostly older tunes (so-called "dusties") with new songs to attract younger listeners. He sees competition coming from the urban crossover: "Pop stations pick up on urban acts quicker than ever. That's pulling urban listeners away, but by default, the audience that hung with us continues to support us. If you take a look at the charts, and very few listeners do that, you'll find that fifteen of the Top 20 songs are urban. So there's a fierce fight to maintain the audience we have."

KKBT is programmed by John Monds. Its powerful signal (43,000 watts boosted by strong antenna placement) gives KKBT (FM92, The Beat) a decided reach advantage over its urban competition, thus, higher ratings. "It's too bad ratings can't be more consistent," says Monds. "With twelve trends [ratings periods] a year, anything can happen. It's almost a crap shoot. So you have to be strategic and new all the time."

"We keep ahead of the competition by keeping an ear to the street," Monds continues. "We take an aggressive approach to music and our station's promotion. We create events such as concerts and community appearances so that, in turn, we create an aura that makes people feel they must listen to our station to know what's happening in music."

The venerable KJLH-FM is the oldest urban station in Los Angeles. Owned by Stevie Wonder, KJLH is programmed by Frankie Ross (who used to be at KKBT).

Ross feels that urban radio is fractionalized by the highly visible CHR stations. "This makes everything more fragmented for the urban listenership. CHR's playlist is 80% urban, but because they know the advertising game, they call themselves contemporary hits radio. And what's more contemporary than black music?"

KJLH was recognized nationwide for its strong, up-front coverage of last year's riots. Indeed, much of the burning and rioting took place right outside of KJLH's broadcast windows on Crenshaw Boulevard, providing gripping on-the-spot reports. "We have strong, solid community affairs involvement," Ross says. "We have a gang talk show called 'Peace Treaty' every week. Plus, we have the only full-time news staff in urban radio, headed by Carl Jones."

When he spoke with Anne McCullon, General Manager of V-103, the station was undergoing changes in its program and music directorship, and McCullon was eight days into her new position. She assured us, "We are not making abrupt format changes [because of the reorganization]. Black radio, because of its minority preferences, has the responsibility of super-serving the community."

V-103 (KACE) is simulcast in San Bernardino, so that makes serving both communities a little tricky. "V-103 has a commitment to serving its city of license [Inglewood]," McCullon continues. "However, every community needs the same kind of information and service."

—Gary Jackson

★ COUNTRY SHOWDOWN

Right now, there are over 2,500 radio stations playing country to a demographic group ranging from 18-55 years old. Market research shows that the country audience is also the fastest growing listenership with over 30.2 million listeners daily.

How does country music play in L.A.? According to R.J. Curtis, the recently returned Program Director of KZLA, "I see things really happening in the L.A. market for country. The record companies are selling a lot of product and the club scene is very hot. But for country radio, it hasn't been great for us. That's one of the things we're working on. I don't know that KZLA has been performing consistently and servicing people with the music that they've been going out and buying. People are using country music, but they aren't accessing country music via the radio here. That's what we have to accomplish."

KZLA's AM counterpart, KLAC at 570 AM, is a great listen. On KLAC you can still hear the artists that made country music great. Merle Haggard, Tammy Wynette and Johnny Cash are still staples here. The jocks are allowed to have a little more personality and maintain some of the fun that used to be FM radio.

KZLA's closest competition of any kind would be little KIK-FM 94.3 on the FM dial. They also play the Hot New Country with at least one classic per hour. Liz Pennington, an air personality and promotion person there, claims they consistently beat KZLA in their shared market.

KFRG 95.1 FM in San Berdooo plays a mixture of Hot Country hits and is running almost even in the ratings with newcomer K-HITS in that area. Both sta-

tions are barely audible in greater L.A., however, when driving through that area, I've found them both enjoyable.

Peter Carlisle, the announcer for Ronnie Mack's *Barrandace*, hosts a very fine local music show on KPRO 1570 AM in Riverside on Wednesday at midnight. His *New West Country Show* highlights the best of L.A.'s original music scene.

Those who want to enjoy the best of the old and the new, listen to *Citybilly* on KPCC 89.3 FM Monday nights at 8:00. Hosted by Rene Engel, it is L.A.'s best listen for country and folk. Engel feels, "The biggest problem with country radio is it is over strategized. Too much time is spent on how to sell advertising and not enough time is spent developing good radio." *Citybilly* will often feature live in studio performances with candid artist interviews. It's what good country programming is about.

—Billy Block

★ STANDOFF: MC vs. ARBITRON

Considering this is *Music Connection's* Special Radio issue, we thought we'd conduct our own survey to see which are the most listened to stations in Los Angeles and compare our results with the most recent Arbitron ratings. *MC* correspondents polled several hundred people—in malls, restaurants, concerts—and asked each one to simply name his/her favorite L.A. radio station. Listed below are the results of our poll as compared to the April 20th Arbs.

MC:	Arbs:
1 KROQ	1 KLAX
2 KLOS	2 KOST
3 KLSX	3 KPWR
4 KIIS	4 KIIS
5 KNAC	5 KFI
6 KKBT	6 KROQ
7 KXLU	7 KABC
8 KRTH	8 KROQ
9 KZLA	9 KLSX
10 KCRW*	10 KLOS
11 KPWR	11 KRTH
12 KTWV	12 KBIG
13 KJLH	13 KKBT
14 KPCC*	14 KFWB
15 KLON	15 KNX

A quick analysis of the two polls reveals that the Number One station in Los Angeles according to the Arbitron ratings, Spanish station KLAX-FM, didn't place at all on the *MC* poll.

The popularity of morning veteran Rick Dees solidified KIIS-FM in the #4 position of both polls, while KOST-FM (#2 Arbs) and KFI-AM (#5 Arbs) didn't make the *MC* poll at all!

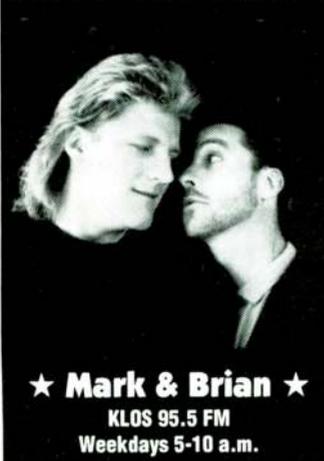
The three stations that pulled in the most votes in the *MC* poll were KROQ, AOR champ KLOS and Classic Rock formatted KLSX.

The emergence of talk radio across the country seemed to have little meaning to those polled in Los Angeles by *Music Connection* correspondents as neither KFI-AM (#5 Arbs) nor KABC-AM (#6 Arbs) received enough votes to finish in the Top 15.

(*These are two of L.A.'s favorite college radio stations. More on these stations in *MC's* Back To College special issue coming in August.)

MC

FRONT LINE HEROES



★ Mark & Brian ★
KLOS 95.5 FM
Weekdays 5-10 a.m.



4 Non Blondes

Bigger, Better, Faster, More!
Interscope

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** David Tickle
□ **Top Cuts:** "Train," "Morphine & Chocolate," "Superfly."

□ **Material:** Lots of people will likely buy *Bigger, Better, Faster, More!* for the album's single. That would be "What's Up," which, for all its agility on the record charts of late, is the most accessible but weakest track here. What interests 4 Non Blondes is less singles than playing the blues. We're talking Janis Joplin of Big Brother and the Holding Company, or just as appropriately, Johnette Napolitano of Concrete Blonde, two of singer Linda Perry's seminal influences.

□ **Musicianship:** Linda Perry uses melody lines less as blueprints than as suggestions. She's got a voice that's long on power, range and character, and damned if she isn't going to use it. Sometimes she's damned if she does, though, such as those annoying "oh, my God" parts during "What's Up" and the bizarre operatic touches in the song "Drifting." No true band wants to sell product based on the strengths of one member, but that's probably what will happen here. The other band members and side musicians seem adequate to every task except keeping up with Linda Perry.

□ **Production:** David Tickle uses a light and subtle production touch here. That may be because he figured complicated production would prove an unsuitable presentation of what is essentially a very simple band. That may also be because any more than cursory attention to the individual instruments would no doubt detract from Perry's vocals and, therefore, the focus of the CD. Both are accurate responses and whatever the case, Tickle made the correct decision.

□ **Summary:** It's rough, it's unpolished and sometimes it's even a little misdirected. But, for some reason, 4 Non Blondes new record, *Bigger, Better, Faster, More!*, holds together. This is primarily due to Perry's soaring lead vocals, something which sometimes threatens to overshadow the remaining members of the band. All in all, a very solid debut from a band with an extremely promising future.

—Tom Kidd

4 Non Blondes

Label: Interscope/Atlantic
Manager/contact: Katrina Sirdofsky/
Rebel Management
Address: P.O. Box 170545, San Francisco CA 94117
Phone: (415) 221-2111
Booking: Monterey Peninsula
Legal Rep: Brian Rohan
Band members: Linda Perry, Roger Rocha, Christa Hillhouse, Dawn Richardson
Type of music: Rock
Date signed: Late 1991
A&R Rep: Tom Whalley

By Tom Kidd

I have faith in people," says Linda Perry. "That's why we're here; that's why I'm here. I just want to spread some good energy."

Energy is what you get from 4 Non Blondes. One thing you will not get from their Interscope debut, *Bigger, Better, Faster, More!*, is the kind of calculation so often associated with rock. 4 Non Blondes are the real thing, according to lead belter Perry. Maybe that's because of inexperience, and maybe it's just because they don't know how to be any other way.

"When I do interviews," she says by phone from the group's San Francisco home base, "I don't really know what I'm doing. I'm just being myself talking to people...and I know I've probably said some wrong things in the past. I've done interviews with people that seem like they like us, and then I get the interview and they totally bash us. I'm like, 'Me and this guy got along great on the phone, man. What the hell!'"

It's hard not to like someone this candid. Enough people have liked the group and its debut to send the current single "What's Up" into *Billboard's* Top 20 and the David Tickle-produced CD from which it is culled into a like position on the Pop Album chart.

Those numbers make Perry and

company pretty pleased. They are especially happy because when the debut first came out, according to the San Diego native, it looked like no one was listening. Then, for a reason Perry can't quite put her finger on but probably has a lot to do with Interscope's undying interest in the project, suddenly it seemed programmers noticed "What's Up" and started to play it.

Perry finds this a happy turn of events, but not necessarily a surprising one. "I wanted it all right away and it didn't happen right away, but now it is," she says. "I'm not trying to sound egotistical in any way, but I really believe in what we do and I love Roger and Christa and Dawn and I just love the music that we do. It's so in our hearts that I knew it had to be this record. It had to take off because...it was undeniable. It was something that you just couldn't hold back."

Nothing is holding the band back now. The Non Blondes have been touring the East Coast in support of their disc while making summer touring plans. In the meanwhile, a video has been completed for the second single "Superfly," which will hopefully join the clip done for "What's Up" on MTV.

All this good attention still isn't enough for the attention-loving mouthpiece. Perry stresses she and her bandmates are planning to go right to the top. To get there, though, she knows they need to keep a collective cool head. "If you let your guard down, people can come in and really mess with you mentally," she points out. "We're just trying, not really to keep our guards up, but to do what we do and try not to let it all get to us. We're just trying to be kicked back about it."

This is what Perry likes about keeping her base in "kick-back" San Francisco instead of "frenzied" Los Angeles. There's "a different vibe" in the city where the recording industry lives, Perry points out. Actually, what

it is that annoys her is the stress level. She is, after all, a very sensitive person when it comes to energy.

Lots of writers are expending energy making too much of the gender mix in 4 Non Blondes. Most everyone else talks of how the group is breaking trends among female-dominated pop bands. The irony in that is trends among male-dominated bands are never an issue.

That gender is not an issue is clear from just one listen to the disc. But in case it is not, Perry points out, the proof is in the touring. "When people see three girls and one guy, their attention focuses off the music and focuses on the novelty of it," says the singer, who numbers Janis Joplin, Wendy O. Williams and Concrete Blonde's Johnette Napolitano among her influences. "But we're just another band. Hopefully, we're going to make our trademarks on the road."

For the record, 4 Non Blondes was an all-female foursome when they were first getting started at such clubs as DNA, the Paradise Lounge, Slim's and the Warfield Theatre. Wanting to be "good period, not just good for girls," when it came time for a personnel change, they had no gender restrictions. "We never looked for just women to play with," Hillhouse is quoted in the band's bio. The message is about the music.

The message is also larger than the music. Perry first says she makes no conscious statement in her lyrics, preferring an opaque verbiage that let's the listener interpret the words as he or she will.

But given time to warm up, it becomes clear just what the words mean to Perry. "I don't think a lot of people are aware that there's more to life than life as it is right now," she says. "You can go further with your mind. You don't just have to stop at the end of the world and walk back, you can go further. That's all I want to get across. Wake up, open your mind and let it go."

Andrew MacNaughtan

NIGHT LIFE



ROCK

By Barbara Shaughnessy



B. Shaughnessy

Tripp of Engines Of Aggression

Last week offered a taste of rock & roll at its best. After spending countless hours out at clubs, a week like this makes you feel like the streets of Hollywood are indeed paved with gold.

7% Solution had the **Roxy** on fire. Their material, which is a Nineties version of Van Halen and Led Zeppelin, is performed with so much intensity, professionalism and sheer talent that the band is hard to ignore. Sure, it's been done before, but not this good. A must see. For information, contact AJS Entertainment at (800) 300-9659.

Vince Neil and his new crew gave a pre-tour show at the **Roxy** under the moniker **Five Guys From The**

Valley. Opening slot went to **Jones Street**. Neil just completed the band's next video, "Can't Have Your Cake," which will feature a guest appearance by *Bay Watch* beauty **Pamela Anderson** and Neil's teenage son as a young Vince.

For all you blues aficionados, the **Hollywood Athletic Club**, located at 6525 Sunset Blvd., is presenting **Classic Blues Mondays**. The opulent Twenties decorated club features backgammon, pool tables, a full bar and a light supper menu. Soak up some satisfying blues and begin your week on a positive note. For further info, contact Beth Oliver at (310) 470-1115.

Keeping on a blues track—check out vocalist **Janiva Magness** with her band at **Jack's Sugar Shack** on July 3rd. For more info, contact Si Korot at (213) 852-1589.

Brotherhood of Sexual Survival (B.O.S.S.) has parted ways with vocalist/rapper/bad boy **Johnny G.** Now going by the name **JG**, the outspoken singer is busy getting a new band together.

If music of the **Bangles**, **L-7** and **Sixties** psychedelia move you, then check out femme fatales, **Penny Dreadfuls**. They'll be at **Club Lingerie** on July 19th. For info, contact Mike Crowley at (818) 791-3978.

Eden took home the title "Best Unplugged Band" from **Chiller's** six-week **Battle Of The Bands-Unplugged**. Great vocals, no doubt, but if this band was playing unplugged ("what'd ya say?"), then all my years of listening to loud music has affected my hearing.

Engines Of Aggression did not let the audience down at their record release show at the **Whisky**. Don't miss 'em.

Our apologies to **Vonda Shepard** for spelling her name incorrectly in our last issue.

WESTERN BEAT

By Billy Block



Billy Block

Randy Sharp

Ronnie Mack's Barndance welcomed back **Dave Durham** and the **Bull Durham Band**. Dave and the guys spend most of their time in Florida these days, and it was great to have them back. **Al Benhomme**, **Curtis Tilton** and **Davey Crockett** played a great set of trad/country with leader Durham singing and hamming with the crowd. Also appearing were the immensely talented **Pam Loe**, the captivating **Kathy Talley** and the all-pro **Paxtons**.

Singer-songwriter **Alan Whitney** was back in the studio cutting song demos with **Ed Tree** for his upcoming release. *Music Row* magazine's **Michael Hight** exuded about his Bluebird debut, "what's really striking is Whitney's impassioned delivery and insistent, driving rhythm. An impressive singer and picker."

A new venue for singer-songwriters in Santa Monica is the **Graffiti Coffeehouse**. (1002 Pico

Bl. S.M.) Recent Saturday night performers have included **Randy Sharp**, the **Darlin's**, **Reeva Hunter**, **Jane Bolduc**, **Mark Islam**, **Rocky Gaines** and **Steve Kolander**. For booking info call Merrily at (213) 938-9875.

ASCAP's Quiet On The Set recently hosted **Dave Howard**, **Brett Walker**, **Liz Lachman**, **Steve Cochran** and **Vonda Shepard**. This monthly event is produced by **Brendan Okrent** and is a must for your monthly showcase calendar.

Janey Street and her band the **Signs** will appear in a special industry showcase at **St. Marks** (23 Windward Ave. Venice) on July 8th. The band includes legendary bassist/tuba phenom **Freebo**. Janey is one soulful singer who is back on the scene in a big way. Check it out.

Juke Logan, **Brenda Burns** and **Greg Boaz** have been doing the blues thing in Long Beach at the **Blue Cafe** (210 The Promenade, Downtown L.B.) on Sundays from 4 'til 8. The admission is free.

Local heroes **Jagged Moon** were the big winners in the **Cuervo Gold** talent search and got to open the **Farm Aid** show with **Willie Nelson**. **Oakley Tyger**, the band's energetic fiddle players, says, "It was a great opportunity for us and we have gotten a lot of interest from Nashville from that show."

There is a hot new place for live country music, great food and dancing in **Universal City** called the **Shooting Star Ranch**. Located at the top of the hill at 6661/2 Universal Terrace, the **Shooting Star Ranch** will feature the best in live music Wed.-Sun. nights with only a small cover after 10:00 p.m. Thanks to **Kevin Frawley** and **Deborah Rogers** at **Harmony Artists**.

One of the highlights of the month was the **NAS** sponsored **Writer's In the Round** following the **Acoustic Underground** show at the **Troub**. **Jerry Fuller**, **Colin Hay**, **Billy Steinberg** and **Dave Alvin** performed, which was a special treat.



S. Bender

Eden



Billy Block

Judy Toy and Suzanne Sherwin of the Darlin's



JAZZ

By Scott Yanow



Michael R. Morris

Charles Lloyd

The 15th annual **Playboy Jazz Festival** had a few memorable highs, a couple of definite lows and a wide variety of music. As usual **Bill Cosby** was the emcee, feeling compelled to shout out soloist's names while they were still playing (often ruining the audience's concentration) and actually interfering with some of the music.

Twenty groups played at this year's festival so here is a chronological (and very concise) rundown of the music: The boppish **Mark Inouye/Sam Karam Quintet**, winners of a contest put on by **Sony**, were only given ten minutes to make an impression. Trumpeter **Inouye** and tenorman **Karam** (both of whom have strong potential) were gone before anyone noticed. The **Washington Preparatory High School Jazz Ensemble** was woefully out-of-tune, sounding as if they were playing in three keys at once! The **Ray Brown** trio (with pianist **Benny Green**), filling in for an ailing **Horace Silver**, were joined halfway through by the great vibraphonist **Milt Jackson**; their subtle and often sly swing worked very well. Much more unpredictable was the dazzling pianist **Dorothy Donegan** whose very spontaneous and humorous medleys, remarkable versatility (from hot boogie and stride to bebop and classical) and Tatumesque technique kept bassist **Art Davis** and drummer **Ray Mosca** continually guessing. After five veteran tenormen (**Bob**

Cooper, **Buddy Collette**, **Teddy Edwards**, **Plas Johnson** and **Harold Land**) teamed up for a fun if uneventful set, the **Rippingtons'** crossover pop music failed to ignite the crowd and then the **GRP All-Star Big Band** (with the screaming trumpet section of **Arturo Sandoval**, **Chuck Findley** and **Byron Stripling**) played some very creative arrangements of jazz standards. **Wynton Marsalis** caused the crowd to explode (with a dixieland blues!), **Ray Anthony's** attempt at nostalgia for a swing era that never existed was mercifully ignored, **Mel Torme** put on his usual professional show (his breath control remains outstanding) and then, to close Saturday, blues great **Buddy Guy** tore the house apart.

Swedish trombonist **Nils Landgren** started Sunday with an unintentional tribute to Miles Davis (circa 1971), hard bop trumpeter **Roy Hargrove** surprised many with an effective vocal on "September In The Rain," **Dr. John** put on a spirited New Orleans R&B/Dixie show, **Joe Zawinul** created electronic world music rhythm tracks, tenorman **Charles Lloyd** played very well in his timeless style of 1968, the **McCoy Tyner** big band swung hard but lacked a personality of their own, "annoying" proved to be the proper word to describe **Patti Austin's** out-of-place R&B music, the reunion of **Les McCann & Eddie Harris** found both principals very much in their prime, **Al Jarreau** sounded like he was on automatic pilot and then **Poncho Sanchez's Latin Jazz Band** inspired the exhausted audience to dance wildly in the dark. Music aside, the **Playboy Jazz Festival** once again was the year's best jazz party!



Michael R. Morris

Dorothy Donegan

URBAN CONTEMPORARY

By Gary Jackson



Gladys Horton

Gladys Horton may not be a name that rolls off the top of the brain when it comes to recalling the great acts of the Sixties, especially the **Motown Sound** that dominated the decade. How about the **Marvelettes**? That rings more of a bell, what with the hits the group had such as "Please Mr. Postman," "The Hunter Gets Captured By The Game," "Beachwood 4-5789," "Playboy," and so on. The **Beatles** paid homage to the Marvelettes by doing "Postman" on their second American album.

Horton was the lead vocalist of the Marvelettes, the first of Motown's groups to gain international fame. What with all the "kiss & tell" tomes that occupy bookstore shelves, Horton has decided to tell her side of

growing up under the Motown umbrella, literally as a teenager to adulthood, with **A Letter To The Postman**. Horton is just now compiling her notes, collecting her memoirs and sifting through taped interviews with various artists in an attempt to bring to light a woman's point of view about life in and outside of a supergroup.

"I'm writing this book because people were wondering what happened to the Marvelettes," Horton said in a recent interview. "I felt as if I owed it to the fans to explain why other groups went on to greater fame while the Marvelettes disbanded. There'll be some stuff that people will gasp at, but it's not going to be like Mary Wilson's book [**Dreamgirl-My Life As A Supreme**]. A lot of fans will be surprised when they know just what happened to me."

Most of the book is written, and Horton, along with press agent **Sherry Robb**, is searching for a book publisher as of press date. Chapters in the book focus on Horton's youth as an orphan child who was never adopted, on through her days at Motown and raising a child who suffers from cerebral palsy (she now has three sons). Included is her struggle to raise her children while on welfare, and then finding a revived career and adoring European audiences—which she still nurtures through tours. If there are any book publishers out there, you can contact Horton at (818) 785-4355.

MISCELLANY: **Mad Flava**, a new rap group out of Dallas, Texas, is making big waves with a single called "Feel The Flava." An accompanying video will be available the first week in July. Check out the new album, which is called **From The Ground Under**. 



The Marvelettes (Gladys Horton in middle)

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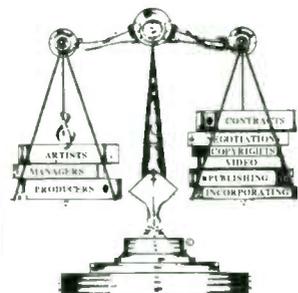
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CLUB REVIEWS



Wood And Smoke: Solid hooks.

Wood And Smoke

The Whisky
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Stu Weinburg: (213) 660-2249

□ **The Players:** Gary Williams, lead guitar, vocals; Lance Whitson, guitar, vocals; Billy Stobo, drums; Scott Evers, bass.

□ **Material:** Each song was centered around a solid hook, and in the end, the band lives up to its name. They have the wood, the smoke, but no fire. None of the songs were allowed to ignite. Although each song was different enough to be interesting, they all began with a long, confused intro that lead into a set that lacked structure and direction.

□ **Musicianship:** Williams' voice combines the likes of Marc Almond (Soft Cell) with Neil Young. Cast against his Charles Manson appearance, Williams is a show in himself. He has excellent range, and his surprising sustain was a pleasure to listen to. While Whitson banged out hooks with great potential, the only thing one could concentrate on was Evers and his uncanny resemblance to the lead singer of the Spin Doctors. Stobo was a solid drummer, not without a fashion statement either, boasting an impressive straw cowboy hat.

□ **Performance:** They seemed to have an excellent early idea that, instead of taking some time to structure the songs, they were allowed to develop into a chaotic jam. Although each musician held his own, the band did not seem to be a cohesive unit. It was almost as if each player was playing to his own, separate audience. It would be exaggerating to say that the members made good use of the stage, but at times, there were invigorating moments. Every time Williams raised his hands to the microphone, one got the feeling he was either reaching out to his fans, entranced by the music, or summoning the Manson children.

□ **Summary:** Even if you start with excellent wood, if not tended to, the smoke may suffocate the fire. Wood And Smoke are not boy scouts, but they did attract a large crowd that seemed to enjoy the show.

—Jeff Blue

So What

Coconut Teaszer
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Paulie Costa: (213) 465-1522.

□ **The Players:** Keith Wood, vocals; Paulie Costa, guitar; Michael Kosta, bass; Steve Riley, drums.

□ **Material:** So What's material is so-so at best—never straying far from a formulaic juxtaposition of hard rock and metal. Songs like "Screamin In My Head" and "Don'tcha Love It" lean to the commercial side of rock, while "Way To Go," well, probably should think about taking its own advice. Although the band claims, influence-wise, they're somewhere between Cheap Trick and Anthrax, I failed to detect much of either. Instead it was pure, unfiltered Faith No More—from vocalist Wood emulating Patton's trademark nasal vocals to the band's heavy emphasis on non-conventional timing. But, to their benefit, you won't find a lot of verse, chorus, verse, chorus drivel here. So What is more experimental, writing tunes less traditional than others in the same genre.

□ **Musicianship:** Steve Riley, former drummer for W.A.S.P. and L.A. Guns, is So What's claim to fame—and dutifully so. Riley is an ace skinmeister with his own distinct, powerhouse style. However, the material doesn't do him justice. Riley would probably fare better in a strictly hard rock situation. Brothers Paulie and Michael Kosta, on guitar and bass, respectively, don't have any band credits of note, but they're a fiery twosome. Both probably honed their chops in mom's garage to the strains of Led Zeppelin and endured

an occasional obligatory blast of parental guidance. It goes something like this: "Turn that crap down." Which, of course, only made them play louder and longer. Wood, on the other hand, is the band's dim star. Underneath a heavy nasal tone and distracting vibrato, lurks a fine voice in need of finding its own range and maturity.

□ **Performance:** Vocalist Wood, although energetic and showy, was visibly jarred by the thinning crowd and it worked against him. To him, I offer some fine words of wisdom I picked up from a deodorant commercial: "Never let them see you sweat." If anyone should front this band it's guitarist Kosta—his humorous, devil-may-care personality is wasted on the left side of the stage. And, in a big switch, he handled a bothersome situation with the flashing lights with courtesy and a smile.

□ **Summary:** So what if your drummer used to be in two, moderately successful, hard rock bands. Billing yourselves as "Steve Riley's new band" is a cheap shot. You don't build a house around a brick and you don't build a band around a drummer—even if he is good. What did one A&R person say to the other? Have you seen Steve Riley's new band? Yeah, So what?

—Judy Jade Miller



So What: Experimental song-writers.

CLUB REVIEWS



Careless: Raw and energetic rock.

Careless

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Contact:** Nathan December: (213) 655-9349

❑ **The Players:** Nathan December, vocals, guitar; Brian Baker, guitar; Todd Muscat, bass; David Harte, drums, vocals.

❑ **Material:** Raw, energetic rock, capturing the essence of punk, driven by the twin guitar attack of December and Baker. This band's material actually reminded me of a cross somewhere between the Ramones and the Clash. As far as the songs go, these guys seem to be able to write quite strong material, with numbers such as "Happy Now?" and "Leave A Light On" lodging themselves in your mind after just one listen. Big choruses, power chord rhythms and strong hook lines are all in there, though a couple of the tunes did seem to be just fillers.

❑ **Musicianship:** Careless plays an energetic, hectic, in-your-face brand of aggressive rock and the playing has to be solid and tight. On this front, the band seemed well-rehearsed and together. December and Baker play off one another well,

and the rhythm section of Harte and Muscat lays down the groove as needed. The extra touch is Harte's backing vocals which complement December's voice well and help to give the songs an extra feel. All the band members are more than competent in their respective fields and have obviously been playing together regularly for some time.

❑ **Performance:** Coming onstage looking like they'd been dragged through a hedge backwards only helped to pave the way for the type of music Careless makes. The name of the band is very appropriate—the -street-punks-that-just-woke-up-after-a-hard-night's-drinking look at first seems to have been thoughtlessly thrown together, but actually this type of image probably takes some planning. In particular, December is the typical frontman for this type of band—earrings and tattoos visible to all, and tousled mane giving that couldn't-care-less look. Again, onstage the band reminds you of early Clash, but that's no bad thing—there hasn't really been a band as "cool" as Strummer and company for a while.

❑ **Summary:** Careless has potential, there's no doubt about that. The concept is a good one, and with the punk attitude plus a smattering of really strong material, this band could have crossover appeal. Given the chance to develop a little more, and hone their songwriting skills just a little bit more clearly, they could be in the running to do something in the near future. —Nick Douglas

Don't Ask

The Alligator Lounge
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Contact:** Brian T. Olivar: (213) 661-1541

❑ **The Players:** Mitch L, vocals; Brian T. Olivar, guitars, backing vocals; Mike Henning, bass; Jeff Wallace, drums.

❑ **Material:** This band definitely

draws on the aggression of punk—similar in some ways to the early Ramones records. The songs are accessible and filled with hook lines and catchy choruses, yet the music is quite intense at times—in particular on tracks such as "I Need A Friend" and "About You." The songs are quite strong and the lyrics offer an intelligent outlook on life. The band's choice of Lou Reed's "Walk On The Wildside" as the final song is perhaps some indication of the direction the material is going in—though this version was more hectic, longer, powerful than the original!

❑ **Musicianship:** Olivar has been playing guitar since the age of fourteen and has developed a good style of his own. He switches with ease from frantic lead breaks into gentle chords and is a very competent player. Drummer Wallace plays with a solid feel, though he could have let himself go a bit more. Mitch L seems to be able to hold his own in the singing department and he even took to a mobile keyboard during the last number. Henning plays very well, running up and down his fretboard with some great bass techniques, displaying a lot of versatility.

❑ **Performance:** Considering they went on relatively early on a mid-week night, Don't Ask performed with confidence and quite a captivating stage presence. They kept those in the club interested in what was going on, and the sound quality was reasonably good. Mitch L is a good frontman, addressing the audience at every opportunity, and not afraid to throw in a bit of humor and self-parody. Bassist Henning, resplendent in black bandana and shaved head, looked the part as well as playing very competently, but a more stage interaction from Olivar and Wallace would've been a bonus.

❑ **Summary:** Don't Ask actually has a lot of potential, with crossover appeal to both mainstream rock and alternative crowds. If they set out with the right approach and promote themselves properly they have a fair stab at getting somewhere. It's definitely worth a shot. —Nick Douglas



Don't Ask: Good stage presence.

Tom Farrell

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Vonda Shepard Genghis Cohen Cantina West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** (310) 459-7644

□ **The Players:** Vonda Shepard, vocals and keyboard; Mike Landau, guitar; Lynn Davis and Jean McClean, supporting vocals.

□ **Material:** Maybe you think you've heard this before—Seventies-type female songwriter who spins poignant, insightful lyrics together with richly soulful pop music—and indeed you have. But the fact is that Vonda Shepard is so professional, so flawless in her delivery and so bountiful of ability that everything she does seems fresh. Tunes like "Every Now And Then" and "Say Goodbye" make you think of a more urban but equally soul-filled version of Rickie Lee Jones. In the (too many) years I have been a music critic, only three artists performing in small clubs have ever made goose bumps rise on my skin. Shepard, with "Celebrate Without You" and her version of Hendrix's "The Wind Cries Mary," is one of them. One weak link: "Hollywood Betty" seemed stilted and a tad contrived compared to the rest.

□ **Musicianship:** How bad could she screw up? That is, considering the talent she had behind her: Landau, the well-known studio musician and solo artist who makes guitar playing seem like a religious act; and Davis and McClean, whose voices you recognize from commercials and countless albums even if you've never seen their faces. Their voices clearly added the strength to push "good" over the edge into "great." It is a credit to Shepard's professionalism that she allowed the battleship-like power of her backup vocals to dominate sections of some numbers.

□ **Performance:** What began as a

low-key act quickly warmed into an energetic hand-clapping, head-nodding party. Except for one brief lapse where Landau had to tune up, the flow of the set was even, and the songs were varied enough to stay interesting. Shepard's focus is purely on the music—and when it's this well done, you don't really need anything else.

□ **Summary:** Several songs from her set haunted me for days, playing in my head over and over like a favorite record. The lesson: Shepard's talent is large enough so that even people who aren't normally enamored of the gentle pop vocalist genre can appreciate and enjoy her music. Truly an A-list talent.

—Sam Dunn

Thelonious Monster The Roxy West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Dominique Leomporra, Capitol Records: (212) 603-8721

□ **The Players:** Bob Forrest, vocals; Dix Denney, guitar; Chris Handsome, guitar; Pete Weiss, drums; Don Brunet, bass.

□ **Material:** Thelonious Monster sprung up out of the dark corners of L.A. when the West Coast punk scene was flourishing, but they've never really fit easily into the punk rock slot. Their frenetic energy has always been cut with sweeter influences, ranging from the Byrds to Joan Armatrading. Tunes from last year's benchmark *Beautiful Mess* album such as "Blood Is Thicker Than Water," "Song For A Politically Correct Girl" and "Vegas Weekend" were featured at this gig and helped showcase leader Bob Forrest's unflinchingly personal approach to songwriting. Forrest tossed out bits of wounded psyche through his lyrics, while the band ably supported

him with some sprawling rock & roll arrangements.

□ **Musicianship:** These guys won't ever be mistaken for Primus, but they are the kings of their own ramshackle musical domain. Pete Weiss' slippery beats sometimes sound like a bag of recycled soda cans being shaken, and Denney and Handsome play against each other, trading off stabs of licks and half-licks. Forrest doesn't sing his songs so much as he wheezes them across a two- or three-note range, and quite often, bassist Don Brunet appeared to be the only one onstage who knew where he was in the song. But, despite a slew of technical shortcomings, Thelonious Monster remains one of the most invigorating live musical acts in town by sheer force of personality.

□ **Performance:** Attending a T-Monster show, you get the feeling that you've been invited into the band's living room, and, like some eager-to-please toddler, Bob Forrest will do whatever he can to entertain you. That may include a lot of shtick with a high-tech microphone stand and recounting what he's seen on TV recently as it does actually belting out the tunes, but he's a compelling enough frontman to pull it off. This night, the set list didn't count for much, as Forrest just started singing what he felt like and eventually took several requests from the crowd. As an added treat, Butthole Surfer Gibby Haynes came out for a spectacularly godawful encore blues jam.

□ **Summary:** It's too bad their album, *Beautiful Mess*, didn't do a little better for these guys, but it sure is nice to have them around in the clubs. Hearing these guys wobble and yowl through John Lennon's "Yer Blues" is the perfect tonic for ailing ears.

—Chuck Crisafulli



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DISC REVIEWS



Aerosmith
Get A Grip
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① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

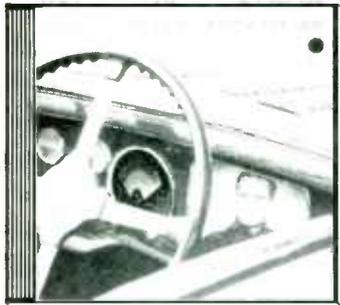
□ **Producer:** Bruce Fairbairn
 □ **Top Cuts:** "Fever," "Cryin'," "Line Up."
 □ **Summary:** The fountain of musical youth splashes all over these graying but still smokin' elder statesmen, and the result is a fiery hard rocker that makes them as relevant now as in 1976. Steven Tyler & Co. pull all the punches, balancing raucous party tunes with simmering blues and a few well-placed power ballads. Even when the guitars of Joe Perry and Brad Whitford blister too much, there's enough hook consciousness and melodic brightness to ease the pain. Forget about Seattle, and get another grip on these legends in waiting. And hold on tight!
 —Jonathan Widran



Kiss
Alive III
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Eddie Kramer and Kiss
 □ **Top Cuts:** "Detroit Rock City," "Heaven's On Fire."
 □ **Summary:** Although not as ground-breaking as *Alive I* and *II*, *III* is still an essential requirement for every serious rock fan. The last live album was released in 1977, and though they're a bit older, *Alive III* proves that Kiss is still one of the best bands around for sheer quality of songs and dynamic performance. Simmons and Stanley remain one of the best songwriting teams in rock, and if this album is an indication of their staying power, the Kiss legacy should be around for many years to come. Worth checking out for the new versions of classics such as "Deuce" alone.
 —Nick Douglas



Donald Fagen
Kamakiriad
Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Walter Becker
 □ **Top Cuts:** All
 □ **Summary:** Welcome to the future of Steely Dan. This album focuses on several years into the future, a curious approach that hasn't been done before, to this reviewer's knowledge. The production is top-notch, as well as the lyrics, much sharper than the unfocused melange of Fagen's first solo attempt, *The Nightly*, recorded eleven years ago! In many ways, *Kamakiriad* touches on the new vision, which is nothing but a reflection of past influences. But it's good to hear the sophisticated background vocals ("Tomorrow's Girls") that stamp this as a welcome return of a major songwriter/performer.
 —Gary Jackson



Rob Lauper
Swimming Lesson
Eye

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

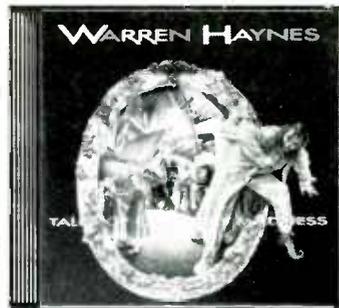
□ **Producer:** Rob Lauper
 □ **Top Cuts:** "Love You Like Yesterday," "Do You Fly In Your Dreams?"
 □ **Summary:** Things go swimmingly during the first part of Rob Lauper's debut. *Swimming Lesson* is packed with compact, edgy, straight-forward pop songs including the should-be hit "Love You Like Yesterday." During this peak period, Lauper could stand in for Roy Orbison, Tom Petty or Bryan Adams if Adams had smarter lyrics. At the midpoint, though, Lauper loses the backbone that keeps his songs on top, sinking into a mushy if well-written edition of Dire Straits. Lauper should have stuck with the stuff that got him here—crafty pop fare. Half of a great debut.
 —Tom Kidd



The Chance
The Chance
Skydoor

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Chris Johnson
 □ **Top Cuts:** "In June," "Another Night."
 □ **Summary:** The Chance play pop progressive—sort of a cross between early and later Genesis. There's no question all four players are adequate to the complicated task before them—it takes a lot of music lessons to get this good—but it would be better if they showed off less and utilized their studies more. Listeners have to wade through too many chord, meter and tempo changes to get to the deep water where the melodies live on this six-song EP. Best of the hooks are in the simplest songs though they still need a little more development and a lot more editing.
 —Tom Kidd



Warren Haynes
Tales Of Ordinary Madness
Megaforce

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Chuck Leavell and Warren Haynes
 □ **Top Cuts:** "Fire In The Kitchen," "Kiss Tomorrow Goodbye."
 □ **Summary:** Haynes earned a rep as the only guitarist worthy of handling the vaunted position of co-lead guitarist, alongside the Allman Bros.' Dicky Betts. On his first solo turn, Haynes applies with large doses of Southern rock, gospel-tinged vocals and bluesy lyrics. Haynes knows his bulging talents, but doesn't overwhelm, thanks in part to Chuck Leavell's sensible production. Social commentary is explored on "Invisible" and "Angel City" (L.A.?). Overall, a concrete effort that recalls the Eagles at their finest.
 —Gary Jackson



Carole King
Colour Of Your Dreams
King's X/Rhythm Safari

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Carole King & Rudy Guess
 □ **Top Cuts:** "Now And Forever," "Lay Down My Life."
 □ **Summary:** Every collection since *Tapestry* has been a comeback for Carole King. With the lovely "Now And Forever" on the soundtrack to *A League Of Their Own*, it's time for a comeback that lasts. Vocals, keyboards, production and overall musicianship are all very strong. (Even Slash drops by to help out.) It is in King's principal strength that the CD falters. Despite two lyrics by long-time partner Gerry Goffin, hooks are undermined by a wordiness that will likely keep this otherwise fine CD from the charts—and most people's record collections.
 —Tom Kidd



Jeremy Jordan
Try My Love
Giant

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Wannagirl," "The Right Kind Of Love," "Lovin' On Hold."
 □ **Summary:** Tori Spelling has good taste—not only is J.J. a total "babia majora," he's got it going on in the vocal department as well. Once you get beyond the fact that top-notch writers and producers like Keith Thomas, Robbie Nevil and Al B. Sure are bound to suck any real artistic direction from such an impressionable newcomer, you can sit back with the cool ballads and get up and dance on the groovers, enjoying the love all the way. Jordan makes the diverse input work for him, and will be battling it out with Joey Lawrence as Nineties heirs to the David Cassidy throne. All right!
 —Nicole De Young

MUSIC CONNECTION

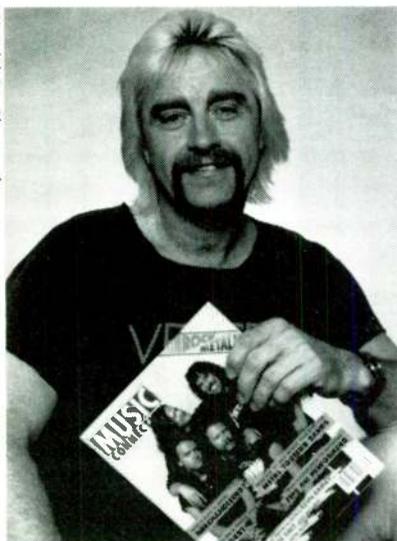
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MUSICIANS

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LOS ANGELES COUNTY

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

BLAK & BLOO
7574 Sunset Blvd. Hollywood, CA. 90029
Contact: Jimmy D. (818) 340-8591
Type of Music: All Types
Club Capacity: 400
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to: Jimmy D. 20336 Cohasset St. #10 Canoga Park, CA. 91306
Pay: Negotiable

CHIMNEYSWEEP LOUNGE
4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Said, (818) 783-3348.
Type of Music: Acoustic material. Both covers & original.

Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable.

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.

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Feseda, CA. 91325
Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

FM STATION
11701 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FAME OF HOLLYWOOD
6633 Hollywood Blvd., Hollywood, Ca 90028
Contact: Steve Garner (213) 877-1937
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 Garner, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (310) 392-1966.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable.

THE JUNGLE
17044 Chalsworth St., Granada Hills, CA
Contact: Lee Kaiser, (818) 832-4978
Type of Music: R&R cover and original bands
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA, 91305
Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin

Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A., No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603
Pay: Negotiable

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

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

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

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Lavergne (310) 837-5535
Type of Music: World Beat, African, reggae
Club Capacity: 200
Stage Capacity: 7-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door.

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

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.

WESTSIDE WOK
12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell (310) 914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10
PA: Yes
Piano: No
Audition: Send tape & bio, call.
Pay: Negotiable.

ORANGE COUNTY

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

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda (714) 532-5639 or Dirk (714) 758-9669
Type of Music: Original alternative, rock, blues, rockabilly.
Club Capacity: 50
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.
Pay: Negotiable - NO PAY-TO-PLAY!

MISCELLANY

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

MUSIC CONNECTION magazine looking for eager, self-motivated editorial intern with writing skills, good telephone manners and a desire to learn. Part-time work with flexible hours. Mac experience a plus. Interact with the movers and shakers of the industry while working at a national music trade magazine. Call for appointment: (213) 462-5772.

ROCKIN' ON For Narconon benefit concert needs volunteers and interns. Call (213) NO-DRUGS.

FIVE YEAR old music marketing company seeking a third working partner (12 - 6, M - F) for this exciting career. Call (213) 850-0157.

THE WAY Home Music seeking a publisher and string quartet (individual musicians or existing group) for upcoming showcases/recording by Joel Peltier (see Music Connection Demo Critique, 6/21 to 7/4/93). Call (213) 464-1232

PRODUCER WHO just won MTV Michael Jackson contest seeks experienced representation and intern. Heavy phones and clerical skills. Send resume to: VJP, 421 N. Rodeo Dr., #15245, Beverly Hills, CA 90210.

CASTING DIRECTOR seeks real rock band (non union) ala Bon Jovi/Guns N Roses for theater commercial. No pay. Copy of film & possibility of using band's music. Send cassette, photo, resume of group to: Francene Selkirk, c/o Chelsea Studios, 3859 Lankershim Blvd., Studio City, CA 91604.

INTERM NEEDED for record company A&R Sessions dept. Reliable, organized, office skills a plus. No pay; college credit only. Hours flexible. Karen (310) 289-5536.

MAJOR ENTERTAINMENT P.R. company, with superstar clientele, seeks a highly-motivated intern for our music department. No pay, but a great opportunity to learn the business from those who know. Must be enrolled in college. Computers a plus. Call Erik (213) 651-9300 between 9:30 a.m. and 6:00 p.m.

INDEPENDENT LABEL seeks booking agent for R&B, hip hop, pop and comic acts. Experience preferred. Paid. Leave detailed message regarding yourself and/or experience. (213) 349-4833.

H.B.S. STUDIOS seeks intern for daytime hours. Busy new labels need office help and some studio assistance. Call (213) 463-7527.

RESTLESS RECORDS seeks interns for all departments including radio promotions, retail promotions, publicity and marketing. For more information please call Lindsey Parker at (213) 957-4357 ext. 240.



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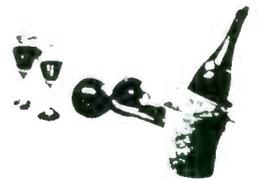
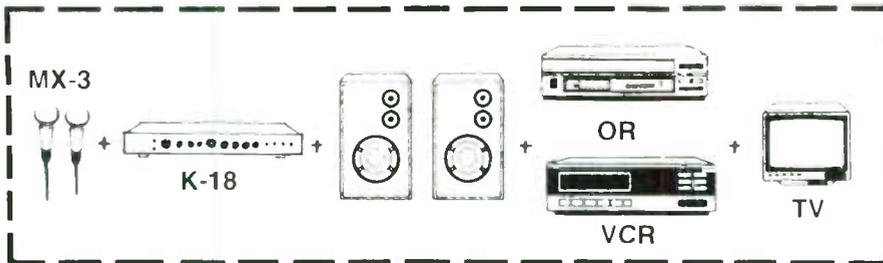
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ROBERT ANTHONY AVILES - Violinist	(714) 963-9133	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 yrs. electric violin & 12 yrs. keys in a wide range of musical styles including studio session work, live performance and national TV exposure. Sound trac and jingle experience. 4 yrs. of private theory, composition and improvisational education. Shared stage w/ Kansas, Night Ranger, and Joe Walsh. Mjr. motion pic. credits.	Give your project a dimensional and original edge. Friendly, professional and creative. Let's discuss your ideas. Music styles also include new age, classical, Techno, Metal, Rap. Very versatile.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
5 and 6 string Electric Violins, piano, and keys.														
BOBBY CARLOS - Dobro/Lap Steel	(310) 452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Tone. Vibrato. Firm grasp of English.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Electric and acoustic guitar with slide specialty. Classic instruments and amps. Call for details.														
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
4 and 5 string fretted and fretless bass. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements.														
BRYAN FOUCHNER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lacefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom 6 string, Yamaha, Hamer & Gibson 4 string. D-tuner. Lead and/or backup vocals. 3 octave tenor range.														
LISA FRANCO - Medieval Strings	(818) 569-5691	<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 checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.														
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<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. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" 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.														
MAURICE GAINEN - Producer	(213) 662-3642	<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. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fostex16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach Korg M-1, elf, etc. Acoustic piano. Atari comp.														
LEON GERARD - Drummer	(818) 340-2063	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Fifteen years playing drums and percussion including recording and club work with All Nations Music act, Tone Poets. Master's in music. Northern Illinois University. Reads music.	Solid groove drummer. Can play with click or sequencer. Good musical sense. Good attitude. Lowest rates around. Lessons also available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Yamaha Recording Custom drums including piccolo and standard snares, Zildjian and Paiste cymbals. Also can work with electronics.														
YQAV GOREN - Producer/Keyboards	(310) 207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed 'The Future'; music for '93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Macintosh based MIDI studio with Roland, Korg, Yamaha, EMU, Alesis, Oberheim, etc. Huge sample library. DAT masters.														
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<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 Bravissimo. 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 checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.														
R. J. HERRERA - Drummer	(310) 559-4719	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Played for Epic recording artists from '84 through '92. World tours, videos, recordings. Prior to this, worked with Willie Bobo. Also, sessions with George Johnson, David Williams, Gerald Albright, David Goldblatt. Read music, many years experience gigging and recording. Adapts to situations.	I play all styles confidently and solid! Punctual, good attitude and good listener. Quick learner, easy to work with. Featured in Modern Drummer December '91.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tama Artstar II and Granstar, Zildjian cymbals, Gibraltar hardware, Black Beauty and Maple snares (endorsed).														
BOBBY HOLLIDAY - Vocalist	(310) 479-3818	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Have recorded movie soundtrack and TV jingles. Have extensive studio and live experience. Can sing Janis Joplin style vocals to very sweet and airy.	Great at improvisation!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Vocal range - 4 octaves														
STEVE KALNIZ - Guitarist	(310) 657-3930	<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 checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" 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.														
LANCE LA SHELLE - Vocalist	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Excellent tenor with three octave range. Lead and back-up vocals.														
JAMES LOWHES - Bassist	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Lacefield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pette Gabriel, Kate Bush, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, fretless w/Demeter guts, Chapman Stick, Vocal-tenor.														
MICHAEL MCGREGOR - Prod./Keys	(818) 982-1198	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written for, produced or remixed Color Me Badd, Deniece Williams, Five Star, Timmy T, Mona Lisa, Tommy Page. many songs in film, scored Reebok's new Power Step workout video.	Record quality production and arrangements with latest hip sounds and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Akai S1000, Wavestation, B08, Prophet 5, M1, S330, Proteus World, Sound Tools, DX7, complete project studio.														
MARK NORTHAM - Pianist/Kybds.	(310) 476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).														
MARK O'BRIEN - Drummer	(213) 654-3743	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Gretsch drums with R.I.M.S system, Zildjian cymbals.														

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JOEL PELLETIER - Bass/Stick/Voc. (213) 464-1232	✓	✓	✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player. All pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours considered. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓	\$50/song.					
STEPHANIE PINKARD - Vocalist (310) 204-0495	✓	✓	✓	✓	10 years studio/live experience. Excellent background/lead arrangement track record. Have sung for or collaborated with Jackie Jackson, Young MC, Gerald Alston, By All Means and more. Published songwriter. Demo/resume on request.	✓	✓	✓	✓	✓	Excellent ear, quick learner. Enthusiastic. I can make any track (background or lead) slam! Chops galore. Been compared to Whitney, Anita, Denise. You won't be disappointed!	✓	✓	✓	✓	All styles - R&B base.
RASCAL PRODUCTIONS - Prod./Eng. (818) 985-9508	✓	✓	✓	✓	Track record with well known artists, publishers and songwriters. New talent welcome. Call to request copy of our reel.	✓	✓	✓	✓	✓	Additional numbers: (805) 653-1929 and (818) 376-3505 - pager. Song plugging and project placement services available.	✓	✓	✓	✓	Also dance music
WILL RAY - Country Producer/Picker (818) 848-2576	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16-24 track 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, nuke-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.	✓	✓	✓	✓	western beat, range rock
NED SELFE - Steel Guitarist/Vocalist (415) 641-6207	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	✓	✓	✓	✓	✓	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore.	✓	✓	✓	✓	
JOE McCARTNEY - R&R Impersonator (310) 798-0111	✓	✓	✓	✓	Pro singer/impersonator. Starting out in 1980, telephoned John Lennon at Dakota on April Fool's Day - got through as George. Credits include Capitol Records gigs, Beatlefest (L.A. and N.Y.), America's Funniest Home Videos, CNN, Late Night with David Letterman.	✓	✓	✓	✓	✓	"The Dana Carvey of Rock and Roll" H. Nilsson. Play piano and own fully equipped project studio. Call for live demo over the phone. All projects considered.	✓	✓	✓	✓	
"STRAITJACKET" - Violinist (818) 359-7838	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	✓	✓	✓	✓	✓	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/Prod. (213) 878-6980	✓	✓	✓	✓	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.	✓	✓	✓	✓	Pop, R&B, ballads
DAN TURNER - Bassist/Vocalist (818) 594-2294	✓	✓	✓	✓	No names to drop, no diplomas to hang...just me and my bass. Over 10 years live and recording experience. Backing vocals-tenor range. Total pro attitude.	✓	✓	✓	✓	✓	A drummer's best friend.	✓	✓	✓	✓	Team player.

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2. PA'S AND AMPS

- 1 Marshall JCM900, 100 watt dual reverb head w/cover, \$800 2 Marshall JCM800 cabs. 1 straight, 1 slant, w/covers. \$450/ea. Tim, 818-789-4622
- 1968 Fender Twin reverb. \$400 obo. 213-226-1554
- 2 accus 41 15H side fills & 1 accus 4112 wedge monitor, \$450 obo for all. 818-985-2792
- 2 Carvin 2x12 slant cabs. 200 wts per cab, sounds grt, like new. \$150/ea. Marcus, 818-762-8932
- 2 Marshall cabs. 4x12, straight, 1 w/25 wt Celestions, 1 w/75 wt Celestions. \$450 & \$350 obo. 213-469-2376
- Acoustic Response spkrs. 707 Series, studio monitors, 125 wts, liquid cooled, WLA/Brentwood area. Both spkrs for \$300. 310-820-4417
- Ampeg B15T bs amp, 100 watt. EV 15". \$475. 310-835-5484
- Bs amp. H&H. English, very rare, vintage, gd shape, 100 wts, warm sound. 2 Shure PA columns included. \$150. 818-785-5687
- Crest LA601 amp for sale, under warranty, mint cond, \$325. Mike. 818-798-9079
- Eian MKII all tube pre amp, w/updates. Paid \$700, xint cond, sell \$250. Jim. 310-390-4978
- Fender pro reverb combo amp, rare, 1968, Solid State additions, 2 12" spkrs, all org \$275 obo Brian, 310-390-4348

- Fender Slidekick Reverb 35 combo amp, reverb, master volume, presc, gain & lots of knobs. Very prfl & compact. Brnd new cond. \$100. 213-667-0798
- GK bs amp 800, \$350. GK bs cab, 2, 1-15, 14x10, brnd new, must sell. \$950 obo. Jennell, 818-559-7254
- Huge 5-way PA, includes stage monitors, 16 chnl console, amps, rcks, crossovers, snake, etc. \$6000 obo. Don, 818-222-0414
- Marshall 4x12 slant cab, empty, no wheels, no logo, fair cond, \$100 firm. 818-902-1084
- Marshall 50 watt head, 1978, modified by Mike Morn. Gain mod plus active fx loop. \$600 obo. 310-671-3429
- Marshall JCM900 100 watt head, \$500 or trade for cool gnt. Chad, 818-982-8804
- Marshall slant front w/1 30 wt Celestion & Ampeg V4 70's sound, \$200 ea obo. Jim, 213-957-1161
- Marshall straight cab w/annvi cs, \$450. Laney pro tube 50 watt hd head, \$450 obo. John, 818-508-1661
- Mesa Boogie MKIII combo amp w/all extras, mint cond, \$825. Gallien Krueger 250ML combo amp, \$250. Mackie 1604 mixer, \$750. 714-282-1700
- Mesa Boogie studio pre amp, like new. \$425. Pis call Bob. 310-827-3439
- Mesa Boogie Triaxis tube Midi pre amp w/Rectifier upgrade, xint cond, \$1100. Simulclass 295 100 wt stereo tube pwr amp, w/new tubes, xint cond, \$650. Or, \$1600 for both. 818-557-0722
- Metatronic bs amp. 410. 1 15" tweeter. EV Pro Line spkrs. 310-unde warranty \$500. Craig. 818-717-357

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- Roland GS6 digital gut sound system, pre amp & digital multiple fx, noise reduction, etc. Too much to list. 1 rck spc. \$375 obo. 213-650-5377
- Trace Elliott Quatraviva single 15 cab, 10 months old, \$2200 sacrifice obo. Roy, 818-891-5578
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & c's. Xint quality. Ideally cond. \$1500 obo. Eves, John, 310-455-4304

3. TAPE RECORDERS

- 3M Model 562 16 trk recdr w/auto locator & remote. Gd cond. \$2500. Don, 818-222-0414

- Akai 1212 12 trk recdr. Uses 1/2" tape, all options & \$600 rolling stand. Cost \$10,000 new, sell for \$3000. 310-395-0984
- Akai MG1212 12 trk recdr avail. All updates included. \$2500 obo. Jesse, 818-567-2990
- Foster 250 4 trk, xint cond, \$400. Bernie, 213-650-5104, 213-467-5997
- Otari MX5050 2 trk fl to rl, w/15 rolls Agfa 469 1/4" tape, \$1000. 213-931-0782
- Tascam 488 8 trk Porta studio, brnd new cond, \$900. Jeff, 310-399-7897

4. MUSIC ACCESSORIES

- 1 Roland RE301 chorus/echo, \$125. Danny, 213-469-2376

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•1 Samson Stage 22 guit wireless, \$250. 1 Peavey Pro FXII, \$500. Tim, 818-789-4622
 •1 Yamaha digital delay pedal, in xint cond, \$50. Ron, 310-671-3429
 •6 chnl mixer, Bose, w/carrying cs, grt for all sfts. \$200. Ronnie, 818-786-4131
 •Akal 1214 for \$3000. Updated w/kill switch. 310-479-3818
 •Art Pro Verb, beautifl sounding reverb unit, sell for \$180. 310-395-0984
 •Audio Arts recording console, 24x16x2, modular P&G laders, slate, talk back, etc Used one time, includes cables & patch bay. \$9000. Don, 818-222-0414
 •Beyer M88 mic, brnd new, \$375. Beyer M500 mic, \$275. Boss digital delay II, w/adaptor, brnd new in box, \$110. 310-474-1286
 •Boss DM3 analog delay, purple, old, discontinued model, fantastic sound, \$75. Boss DD3 digital delay, \$100. 213-657-0798
 •Boss SD1 overdrive, \$50. Boss GE21 graphic EQ, 21 band, 1/2 rck spc, \$125. EMG p/u, hmbcr model BS, \$45. 213-650-5377
 •DOD overdrive pre amp, 250, yellow, like new in box, \$40. Maestro octave box, early 70's vintage, \$85. 818-988-9860
 •Equip cs's, custom made, padded inside. 4 medium to lg sizes, \$125-250 obo. Eves, John, 310-455-4304
 •Guit p-u's for sale. Alan Holdsworth hmbcr, \$35. S Duncan Hol Rail single coil, \$35. EMG SA-1, \$40. Make offer. 818-309-1653
 •Kawai 8 chnl line mixer, xint cond, grt for keybrds. \$150. Matt, 213-460-4249
 •Lexicon LXP-15 reverb, \$675. Lexicon MRC, \$250. Yamaha Rev-5, \$700. 714-282-1700
 •Lexicon LXP5 procssr, 4 months old, perfect cond, only used in studio, \$300. Greg, 310-452-1003
 •Nady 201 wireless system for guit or bs, \$160. AudioLogic Quad noise gate, \$275. Yamaha digital delay, \$150. Peavey CS900 stereo pwr amp, \$600. Call Joel, 818-767-3974
 •Roland RE201 space echo, \$125 obo, or trade for whatever. 818-999-8197
 •Samson cordless mic, used once, perfect cond. \$150. Bernie, 213-650-5104, 213-467-5997
 •Shure headset mic, grt for drms, \$70 or trade for SM57 or 58. Curtis, 213-464-0761
 •Tascam 4 chnl mixer w/pwr meter bridge, Model 2A & MB-20, portable size, \$150. Brian, 310-390-4348

•Wid. Cs or gig band for 12 string acous guit. 213-738-0658

5. GUITARS

•'61 Fender Tele, blonde finish, rosewood neck, orig cs, gd cond, \$3200. 818-441-2889
 •'76 Gibson Les Paul, tobacco, custom, xint cond, \$900. 2 custom Hamburg guitars, \$800/ea. Greg, 818-359-8597
 •'1 Black Kramer Savant II, w/Hose, \$600. Tim, 818-789-4622
 •1969 Gretsch Streamliner, sunburst, thin hollow body, real F-holes, 2 p/u's, tuner's changed, the rest orig. Gd cond, plys & sound gorgeous. \$750. 818-902-1084
 •BC Rich Mockingbird bs, one of a kind, USA made, custom from factory, Black w/ebony fretbrd, ivory neck inlays, EMG p/u's, Sounds xint. \$400 obo. 818-980-9887
 •BC Rich, formerly owned by CC of Poison, hot pink, \$300. Ronnie, 818-786-4131
 •Carvin bs, 5 strings, left handed, gold hrdrw. Elec blue active electronics. Sell for \$400. Like new, perfect cond. Brent, 213-465-7058
 •Charvel guit, Strat body, black, solid, xtra thick, formerly owned by George Lynch. Xint cond, must sell. \$200 firm. 818-309-1653
 •Charvel, USA/San Dimas, maple neck, rising sun graphics, Kahler, S/Duncan, collectors item, \$700. 213-665-3535
 •ESP Mill custom, neck thru body w/snake skin graphics, mint cond. Lists at \$2200, sell at \$1100. 619-670-0336
 •Fender Strat, US made, white, brnd new cond w/HSC, 2 yrs old, \$500. Jeff, 310-399-7897
 •Gibson Hummingbird, 1967, orange labl, parallaxgram inlays, beautifl, orig, fantastic cond, w/cs, \$2000 obo. Guild D40 Drednought, 1970, beautifl cond & sound, \$750 obo. 213-667-0798
 •Guild acous bs guit, like new, as plyd by REM, Stanley Clarke, Jumbo B30 w/cs, \$995 obo. 818-785-5670
 •Ibanez Roadstar II guit, 2 coil splitting p/u's, F. Rose style trem & locking nut. HSC included, \$250. 213-962-1765
 •Kramer Focus elec guit, brand new w/HSC, locking trem, metallic cherry color, gorgeous, sacrifice \$250 obo. 818-509-7914
 •Ovation Glen Cambell elec/acous w/HSC, has crack in neck, but plys xint. \$250 obo. Brian, 310-390-4348

•Yamaha acous/elec FNS75E w/HSC, aqua sunburst finish, \$300 obo. 818-985-2792

6. KEYBOARDS

•Akal Pro X7000 keybrd, 12 bit digital sampling, 2.8 disk drive, Randal key splitting, 40 sounds w/disks, Velocity sensitive, \$300. Greg, 310-452-1003
 •Casio MT100 keybrd synth, portable, has everything, grt for writing on tour. Perfect for kids jus beginning. \$145 obo. 213-957-2397
 •Korg M1, like new cond, \$900. Jeff, 310-399-7897
 •Roland W300 keybrd avail w/sounds. \$1000 or trade. Robbe, 213-467-6428

8. PERCUSSION

•Complete pro pkg. Tama drms, Zildjian cymbals, Titan hrdrw & Anvil cs's for only \$1500. Buddy Edwards, 310-479-9426
 •Kat Midi drm set, 7 pc, w/Midi pro brain, \$4000 worth of gear, \$1500. 310-395-0984
 •Kawai F50E drm machine, \$175. Jim, 310-390-4978
 •Pearl 3 pc GLX Series drm set w/cs's & hrdrw. Antique ivory lacquer finish. \$595 firm. Tim, 310-246-9455
 •Roland Octapad w/KD7 w/pedal, 1 Simmons pad, all hrdrw & cords, sacrifice, \$650. Dave, 213-960-2056
 •Snare drm, Pearl 7' Super Hoop, like new, \$175. Ludwig 5' chrome, super sensitive, \$150. Slingerland Clone 11, deep snare, \$125 obo. 818-509-7914
 •Tempest fiberglass, white dbl bs kit, deep drms, big sound, \$500 or trade. 213-883-9578
 •Yamaha 18x24 rock tour custom bs drm, red, \$295 obo. 818-789-8161
 •Yamaha Rock Tour custom, stage white, bs, snare, 3 toms, dbx pedal & more. Call for info. \$1300 obo. 310-425-8999

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 •2 lg guit/sngwrtrs sk signed, melcd, HR act. Jackson guit/ST String endorsed. Gnt inlay, 8 backup voccs. Identical twins. Willing to relocate. 508-251-7387
 •24 yr/guit avail. Pro rock image, hr, equip, tmsps & plenty of killer hooks. Lkg for band w/potential, gd tunes, etc. 818-888-5544
 •70's image, vintage equip, kd, rthm & open tuning guit sks raw sounding band & for musics w/soul. Intl Croves, Humble Pie, Altman Bros. 213-464-5899
 •AT, deditcd guit/sngwrtr w/feel, gear, image, to join/torm diverse, melcd, hvy rock band. Intl Page, Gilmore, 1 guit pref'd, but open. 310-659-0389
 •Acous & elec blues based rocker. World wide, platinum level, exp. Trio plyr. Studio, stage, screen. Vintage plyr, vintage gear. Pros only Mick, 310-457-5493
 •Acous guit/voccs sks same for folk pro, steady gigs. CSNY, Beatles, etc. 818-842-8848
 •Blues gut into Texas, swing, boogie, Chicago, delta, sks other muscns to form or wrk with fun & versil blues band. Call Jimm V. 818-982-8346

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•Blues master, LA's hottest blues axeman, sks to cnop wood w/straight blues or hvy blues. Zep type outfit. Call Bill, 818-382-4529
 •Blues/rock guit avail for pro grps w/clgns or recrdng sfts. Pros only. Intl ZZ Top, Jeff Beck, Wapton. 818-761-9354
 •Creatv, soullf kd & rthm guit w/bluesy rock style, lots of recrdng & touring exp. avail for pro sfts. 310-428-0179
 •Exp guit lkg for cmrcl HR band. 818-398-0947; 383-4668
 •Exp, creatv guit, jazz, blues, R&B, Hendrix & Collage. gd equip, reads music, bckgrnd voccs. Paul, 818-713-9025
 •Fully equip'd pro guit w/bkng voccs sks complete rock band. Based in Whittier, Orange Co area. Srs only. Brent, 310-944-4666
 •Funky, bluesy guit, intl by everything from Hendrix to Parliament. I'm not technicd but lots of feel & groove. Gunny, 818-548-8003
 •Guit & drmr lkg for bs plyr. Deditcd, commtmt & srs direction in getting out of the normal life & into the world of music. 310-450-0703
 •Guit ala Steve Stevens, Billy Dully, Billy Zoom, only cares about money & 14 yr girls, sks paying sfts. Chris, 310-691-9954
 •Guit avail for hvy band w/bzarc twist. Intl Hendrix, Sabbath, Floyd, Purple. Dan, 213-654-5853
 •Guit avail for live & studio gigs. Featured on Shrapnel Files. s. Appeared in US & Euro mags. Rock, blues, Lunk, 213-453-1840
 •Guit avail for paid sfts. Studio or live fill ins, one niters. Gnt sound, feel, all styles plus voccs. Alex, 818-709-9876
 •Guit avail for recrdng & dmcs. All styles. Pro sfts only. Vic, 213-757-3637
 •Guit avail, HR/HM groove, 26, pro gear pro equip. Lkg for band w/same. Rusty, 818-785-0376
 •Guit avail, prof sft, all styles. Sngwrtr, keys, grt voccs. Mesa Boogie gear. PA system. 12 lkr. Very exp & road ready. Lng hr. C.C., 714-960-6402
 •Guit avail, Early contmpy music, R&B, 310-547-2310
 •Guit into recrdng projs & live gigs, styles of Jeff Beck, Gary Moore, Steve Lukather, Richard, 818-759-1418
 •Guit plyr lkg for tem voc, bs plyr & drmr. Intl are Pale Saints, St. Etienne, Kitchens of Distinction, Sundays. Pts call 213-467-9557
 •Guit sks band w/mgmt. Have pro gear, lk, bckup voccs, Zep, Whitesnake, Lynch Mob, Hendrix, Hard Line. John, 818-509-8334
 •Guit w/voccs lkg to step into formed band that's sick of their matrl. I have xint matrl w/depth & emotion. Jim, 818-780-9039
 •Guit, Steve Jones, Angus Young, Jimmy Page, to join/ form grp w/energy & att. Srs plyrs only, 818-0885
 •Guit/sngtr/sngwrtr w/coolest tunes lkg for alt/rn mindcd band. Styles like Soul Asylum, Nirvana, Dramarama. 213-851-1342
 •Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msvg. 818-985-3076
 •Guit/voc, 27, wnts to join/form pop band. Intl Beatles, Jellyfish, Replacement, Brian Wilson, Mellencamp. 310-445-8975
 •Guit/voc/sngwrtr sks band full of soul, groove, melody & grt sngs. I have lots of live & recrdng exp. Billy, 818-997-0087
 •Guit/voc/sngwrtr sks to form pwrfl, intelligent, soullf, funky, HR proj. Everyone sngs. Slapping bs. Searing voccs. Wicked lds. Compositions available. Kevin, 213-465-4615
 •Guit/voc/sngwrtr w/chops, lks & pro gear, sks pro band w/gigs ala VH, Yes, L.Colour, Rush, Whitesnake. Pros only. Mauro, 310-288-6104
 •If you love Hendrix & like taking his concepts into jazz, fusion styles, let's ply. Guit avail to start or join band. Over 20 yrs exp. I own PA system & ply Marshall & Strat. Bob, 818-774-1050
 •LR guit nds HM band. Valley area. 15 yrs exp. Intl Sabbath, Kiss, Danzig. 818-955-8279

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•Ld guit avail. Left signed na! touring act. Lks, hr, album credits. Lkg for pro sits. Must have killer voc. Joe, 818-787-9565
 •Ld guit plyr, rhythm guit plyr, into Ministry, Pantera, Faith, Ramones, sks band, 310-473-5752
 •Ld guit skg musics into 60's psychd rock. Infi Stooges, MC5, 10 Years After, Cal Johnny, 213-654-8530
 •Ld guit sks band. Grl feel plyr. Infi John Sykes, Michael Shanker, 818-398-0947
 •Ld guit sks wrkg band. Infi Hendrx, SRV, Satriani, U2, Peppers, Gary, 310-391-7364
 •Ld guit, 25, w/equip, vocs, image, tmspo, lkg for HR proj w/K/A singr & sngrs. Infi Kings X, Saigon Kick, Extreme, Brad, 213-876-1955
 •Ld guit/sngwrtr lkg to join/form open minded, versl, rock band. Rock that grooves, pop that bites, blues that swing, etc. Jeff, 818-348-6671
 •Ld guit/voc lkg for position in wrkg band, 50's thru 90's. Much tint & exp. Obl on keybrds & bs guit. Reliable. Phil, 310-798-5461
 •Ld/rhythm guit sks band into Helmet, Pantera, Ministry, Faith, 310-473-5752
 •Ld/rhythm guit sks band to oig with in Valley area in styles of Skid, Firehouse, Tesla, Priest & Zep. Chad, 818-982-8804
 •Ld/rhythm to join/form orig R&R band. Blues based, southern fried, English w/white town groove. Exp, tmspo, dedcin Randy, 818-353-3302
 •My 1993 vacation is over & I'm ready. Sngrs are the key. I have image, equip, chops. Infi R Sambora, N Schon, G. Lynch & anything hearte! Age 23. Ray, 818-342-8551
 •Ld a guit to do a demo or collab on a song? I'm your man. Rock, metal, blues, funk or contmpy. 213-464-4849
 •NY id guit, w/ty rocker w/chops, feel, gear, lk, strong harmony, wring & exp. sks srsly connected, dedcid band. Will relocate. Ted, 516-968-7617
 •Orig XY2 guit avail for sessions, gigs. Infi Sykes, Shanker, Vlt. Srs only. Grl sound. Bob, 213-856-9105
 •Pro guit w/bckup vocs avail for pro sits. Rock, HR. John, 818-509-8334
 •Pro guit w/credits avail for demo proj & recrdng. Grl sound, grt parts, no charts. Matt, 818-757-6768
 •Pro guit w/ull studio sks bst & dmr to form 60's & 70's cover band. Infi Hendrix & Rave On. Bob, 213-850-5432
 •Pro touring, recrdng guit sks well connected grps only. Grl tk, fully equip'd, open tunings & slide. Styles, Stones, Faces, Free. Jay, 602-631-2195
 •R&R raw guit/voc/sngwr. Allman, Richards, Page, Taylor, Gibbons, for band w/organic roots. Ld, slide, tunings, Vintage gear. 310-376-2081

•Reggae/soca, jazz, rock, guit, 33, x-Ras Michaels, Dominators, Sapadilla, Specs, etc. Very xpressiv, flowing improv, eloquent chord vo'ngs. Album, tour credits. Pro only. Dale Hauskins, 310-695-4089
 •Rhythm w/some lead, live & studio exp, sks 70's type band. Zep, Aero, Stones, A/C/D.C. Ready to ply gigs. Srs, no posers. Hillywd Brent, 213-465-7058
 •Rhythm, voc, creatv. Sks band. Into progrsv, altrntv, crunch sound. Pro equip. Demo, tmspo, Infi by O'Ryche, C.O.C., Ministry, A/Chains, 213-850-6513
 •Rhythm/id guit lkg for 2 HR band. Gd gear, lks, bckng vocs, tmspo. Job & sns of humor. Steven Crystal, 818-752-3144
 •Rock, blues, pop guit/sngwrtr w/xtnt alt, chops, equip, credits, avail for sessions, showcs, s. bands. Pro sits only. Lou, 310-308-6246
 •Seasoned metal guit avail for pro metal band. Priest, Dio, Ozzy, Sabbath. Must have mgmt or deal pending. Have equip, will travel. Steven, 714-840-8730
 •Short hr guit to join/form R&R band, if you're into lks, grunge or drugs, don't call. John, 818-982-2077
 •Stop, Look Listen Slamming groove, shred pumping, in the pocket, old Marshall thumping, crunchy, funky, rock guit. Is anyone out there? Gel it? Joe, 818-702-0999
 •Tall, sklnry, lng hr guit sks full band only. No wives, no drugs. Infi A/Chains, Love Bone, 213-654-6928
 •Tnt w/legendary persona, what more do you want? Collab, OK. Call for the real story. Al Conti, 503-585-8063
 •Versl guit/compr who reads well sks wrkg or jamming sit. Pro equip. All styles, orig, covers. Progrsv rock & jazz emphasis. Brian, 818-353-5588
 •Very soulf guit, strong, tasty rhythm & lds, pro plyr. Into R&R, funk, Let's groove. 818-710-1292
 •Xlnt guit, Versl. Elec/acous, slide, keybrds, sax, mandolin, flute. Strong vocs, gd att, avail for pro sits. Craig, 805-582-1677

9. GUITARISTS WANTED

•#1 absolutely vicious singr/guit/sngwrtr team sks cool, drugless, HR bro's for 5 pc super band. Killer ideas, vox, lks, sns of humor. Tim, 213-464-5594
 •2nd guit wtd for groove oriented HR band. No ego maniacs. We have lockout, demo, instr, gigs. If you don't sing, don't call. 818-773-ROCK
 •2nd guit wtd to complete HR band w/dedcin, feel, diversity, retrnl spc, gd att & instrl. Bckng vocs a must. 818-345-4465
 •2nd guit plyr wtd by band w/style of Dogs D'Amour.

Hanoi, Johnny Thunders. No Crowes wannabes. Srs only. 818-793-7571
 •90's rock band sks dedcid, versl, pro id guit, Labl instr, mgmt, financ bckng. Rhythm as important as id, groove is the key. Reed, 818-614-2119
 •Acous guit wtd for pop act w/representation & strong mal labl instr. Srs musics only. Must be able to tour. 818-887-3358
 •Altrntv HR singr/compr sks guit, bst, dmr, HR altrntv music. Infi Nirvana, Doors, Stones, Lou Reed. 24 lrk studio & retrnl & gigs. 818-789-1065
 •Andrea Moore of Twist of Fate. I'm wondering where you are & how you are. Pls call Ken, 818-352-9728
 •Artistic fem singr/sngwrtr sks pro guit to collab &/or form band. Pop, rock, adult altrntv style. Cyndy Lauper mts Amy Grant mts Stevie Nicks, 213-656-3930
 •Band skg id guit. Music features male/fem vocs, hvy harmonies, rock/acous style. Infi Bodeans, Indigo Girls, Mellencamp. Located So Bay. Cory, 310-841-5608
 •C&W band plying old style orig sks young id plyr/w/chops & exp. Infi Hank Sr, Johnny, George, Merle, Sage, 213-422-3832
 •Creatv, orig guit wtd for melcd HR band. Must be dedcid, image, gear, tmspo. Infi U2, Rush, O'Ryche. Contact Nikki, 213-254-0467
 •Crunchy, slammng guit wtd for HR band that grooves. Infi Rage/Machine, Public Enemy & Ministry. Pls w mgmt. 310-865-6404
 •Estab, xperimtl, tribal, psychd rock band w/hw age spiritualy sks creatv, exp guit. No drugs, pls. 818-352-7771
 •Fem id guit wtd for HM, punk infl band. Call for more info. 213-464-5563
 •Fem id plyr wtd for all fem pop/rock orig band w/maj proctn deal & bckng. You must have xnt stage presnc & melcd lks. 818-503-5189
 •Fem pop/rock singr sks pro guit w/image for live gigs & collab. I have a demo deal. Call Melanie, 213-851-1880
 •Fem voc sks acous/elec guit to form duo. Rock, blues, folk, post punk. Barbara, 213-661-1665

•Fromm, 24, Christian, w/studio, demo, sks musics. Infi Journey, Jovi & U2. Grl lks, att & sngrs. Call Alan, 213-939-8357
 •Guit ndd for pro blues HR. Must relocate to Phoenix. Be a big fish in a small pond. Steve, 602-280-9907
 •Guit plyr wtd for progrsv, melcd, hvy band. Infi O'Ryche, Sabbath, Pearl Jam, A/Chains, 818-985-6324
 •Guit wtd between ages 20-24, to plyr altrntv edged HR. Infi Page, Perry, Kraviz, Izzy, 818-761-4677
 •Guit wtd by bs plyr to form a punk orientd HR band. Infi old Crue, Pistols, old GNR, Ramones, 310-657-0116
 •Guit wtd by singr to start pop/rock band into Duran, Gene/Jezebel, Missing Persons, Culture Club. Call Catfish, 818-752-3539
 •Guit wtd for DARCYS KISS, for gigging, recrdng. Infi Pumpkins, Jane's Addiction, 818-988-5713
 •Guit wtd for jazz big band. Must read, etc. John, 818-760-4569
 •Guit wtd for solo act. Mgmt, prodc, agent. Rock, T40, orig. Must be attractiv, lng hr, read charts, fast learner. Do Nevada weekly. Rudy, 213-878-2533
 •Guit wtd for wrkg 2 guit cover/orig band. Must be willing to travel to Central coast for gigs. Jon, 818-382-7944
 •Guit wtd. Voc/lyricist skg to collab w/acous guit to create orig sngrs. Srs responses only. Call John, 213-745-2181
 •Guit, 2nd, wtd by textural, dymic, emotional, pro sit. Infi include Ride, Chameleons, Smiths, Cocteau, Swerve Driver, 213-656-7925
 •Guit/sngwrtr, exp, solid, styled, wtd to collab w/passionate fem voc/lyricist. Create music ala Pat Benatar mts Sean Colvin. Call Shanne, 310-820-0363
 •HM band wring other id guit plyr. Gear, equip, artistic att a must. Pro metalhead plyr only. Infi, 213-850-6043
 •Jesus Lizard, Seaweed, Flop, Pond, Sprinker. If you don't know them, pls don't call. Dave, 213-650-2702
 •Killer guit wtd by voc to form progrsv HM band. Infi Priest, Megadeth, Dream Theater. No grunge, 213-850-5848
 •Ld guit ndd for noisy, bubblegum band. Slide wrk help. Sngwrng a must. We rehrs in Venice, plying live this tall. Rachel, 213-979-2030

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Ld guit, acous, nodd for Venice Bch love in. 310-391-9805
Ld voc nodd to complete metal band. Infil by Skid, Crue, old Priest. Pros only, pls. Sean, 818-753-2667
LD, funky, bluesy guit wtd as if Hendrix plyd for James Brown. No regular guy kks. Call Johnson, 310-652-4525
Leading rock band lkg for 2nd guit. Image, vocs a plus. Must ply kds & rhytms. Job, equip, trnspo. Call Ed, 213-876-7726
Lkg for guit, melcd, soull w/memorable lines into acous. 213-655-7201
Mainstream band w/fem vocs has legal rep & CD. Sks guit plyr. Bckup vocs & sngwrting abil helpl. 818-781-2747
Mature guit plyr who doesn't think there's a guy driving around w/a recrd contract who can't find his house. Altrnv rock. Robert, 310-556-3841
Musicians wtd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Guit, drms & percussn, keys, bs & horns. Readers pref'd, various contnpry styles. No pay but grt fellowship. Call for audin. Mark or Sonia, 213-938-9135
Orig pop, R&B, funk band sks creat, dedicd guit to join band for performng & recrdng. Very dedicd, full line up w/ grt mat. Call Lance Van Pter, 213-962-2471
PITTY WAGON lkg for guit for orig band. Woody Guthrie mts E. Costello. Repertoire is compiled, rehrs in So Bay. Very srs only. David, 714-509-9548
Reggae, funk, punk guit wtd for band. Call Graham, 310-399-5104
Rock guit wtd by band w/intense, soull, creatv fem voc. Maj instrl & shows undnting. Must have motivation, blues & atmty skills. Allmans to Jane's, Elton to Pumpkins, etc. 213-856-6177
Scotlnd, Holdsworth type guit nodd to form orig. Gd chops, grt ear. Matthew, 213-936-7752
Singr & drmr sng guit & bs. Love Bone mts Kravitz w/12 string acous guit. Team plyr wtd w/cool k. Call Brad, 213-935-3120; Mark, 310-823-0966
Singr/guit sought by same for collab. Cntry rock style. Marshall, 310-575-1500
Voc lkg for guit for newly forming band. Infil Fields of Nephilin, Sisters of Mercy, Peter Murphy. Iyan, 213-461-7438
Wtd, guit plyr to wrk w/voc/sngwrtr. All orig. Infil Chris Whitley, Freddy Johnston, Neil Young. Pros only. 213-654-0980
Wtd, tastfl, aggrsv guit for melcd rock band. Not metal. Fem ldsingr. Lkg for people who are easy to wrk wth. 310-836-0564
X-Asphalt Ballet singr nds soull, bluesy, slide plyng, southern tinted guit. 310-274-9694

10. BASSISTS AVAILABLE

Avall bst for funk, HR. Maj toumg, recrdng exp. Hi caliber muskns only. Joseph, 818-753-7712
Avall for tours, videos, gigs or sessions. Pro plyr w/pro att. Lv msg. Dan, 818-594-2294
Bs avall to join form cmrcl HR band that has personality, strong sngs w/hooks, gd kks, xt stage presnc. 818-881-6274
Bs plyr & drmr sng guit plyr/voc, any combination. Create an atmty to altrnv music. Ages 19-25. 213-466-0955
Bs plyr, rhytm orientd, sks signed or labl intrst, cmrcl pro band. Jovi, Danger Danger. Image, equip, no drugs. Patrick, 310-699-4678
Bst avall for cmrcl metal w/strong vocs & wrting. Have grt equip, image, matrl in Whitesnake, O'Ryche. Pros only. Call Greg, 818-892-3007
Bst avall. lkg & bkgng vocs, image, trnspo & equip. Skg pro sfl wgd sngwrtrs & labl intrst. Any styles. Scott, 310-397-0589
Bst lkg to form new band. Orig, modern rock band w/ eclectic infl. Eno, Byrne, Fip, Dolby, Rush & jazz. Rich, 818-796-0077
Bst sks wrkg gigs, clubs, csts, recrdng. Grt feel for blues, cntry, rockably. Always in pocket, pros only, xint equip. 818-761-1168
Bst wrts 2nd band. Infil Waters, Simmons, Lee, Havelks, equip, sngs, vocs. Eric, 818-956-8322
Bst, plys all styles, pref's jazz or R&B. Read notes or chord symbols, have recrdng & live exp. Pros only. 619-294-8723
Bst/td voc, harmonies, dbls on keybrds & guit, avall for classic rock, T40, cover band. Also csts & subs. Pretty much all styles. Mark, 213-653-8157
Bst/voc, sks altrnv rock or southern rock/blues sound w/ pro, mature plyrs. Call Joseph, 909-488-0709
E-Cst bs & drm avall. No glam, no freibrd gymnast or opera singrs. Dave & Kevin, 213-851-6523
Estab pro bst wtd voc abil for toumg, recrdng & wrting. Any style. Grt att, image & equip. Fast learner, dependbl & affordable. Call for more info & m. Ron, 818-786-4131
Estab pro, recently off tour w/intemately released maj labl act. Skg hvy & aggrsv signed band only! For recrdng, videos & tour avail. 818-503-5119
Fem bs plyr avall. Lkg for blues based rock band. Jeannette, 213-464-3637
Fretless bat, 39, xint vocs & keybrd abil. Sks csts or acous orig duo or trio only. Require a minimum of pay. 818-785-5687

Groovy bst avail, reads, wrtes, lkg for instrng sts. Simon, 310-392-6542
Pro rock/metal bst avail for session & showcng wrk. Maj recrdng credits & latl, young, lng hr image. SRS pros only, pls. 818-382-2805
Soull, funky bst, fretted & fretless, lkg for projs. Grt opportunities. Must be grt muskns. Altrnv, jazz, funk, unplugged, tradit'l blues. 818-344-8306
X-State Of The Art bs plyr sks key, guit, drmr. 70's prog rock mts post modern. Collab & wrfts welcome. King Crimson, Levitation. Alex, 818-909-0957

10. BASSISTS WANTED

#1 bst nodd. Orig band. Infil Peppers, Jane's, NIN. 310-652-2929
1993 altrnv wrk & 1994 around the corner. What happened to plyrs into Warrant, Hard Line, Extreme, Jovi, Lynch Mob? Sell out call not. Faithful plyrs. Ray, 818-342-8551
21-27 y/o bst for Manchester sound. Infil Stone Roses, Smiles, Catherine Wheel, Kurt, 818-563-9554
90's style bst wtd by guit/voc to form hvy, funky, grooving band. Gary, 310-391-7364
A1, melcd bst wtd for diverse, melcd, hvy rock band. Keybrds a maj plus. Infil Zep, Floyd, O'Ryche. 310-659-0389
Acous/elec band. Infil Loggins, Santana, sks solid, groove orientd bst. We have gigs pending, mgmt & radio ready sngs. Diversity req'd. Jaysen, 818-752-4923
Acous/elec bs plyr nodd for acous, orig cover band. Plys every Fri & Sat nite. FM Station in N Hillywd. Call Rich or Tom, 818-766-7976
Active bst wtding hr, HR image & stage exp. wtd immed for band w/too much to list here. Srs calls only. 714-995-8467
Aggrsv bst wtd wh/rd, clean attack that can ply w/ monsters. Infil Geezer, Jones, Burton. We have everything. 487-9468
All new HR/HM band sks hvy & soull bs plyr. Demo & gigs in the making. We nd you to complete our lineup. Call Rick, 805-252-7613
Altrnv band w/upnk sound & hypnotic element sks bs plyr, male or fem. Infil Celebrity Skin, Sonic Youth, X-Ray Speck. 213-850-7183
Altrnv pop singr/guit sks bst for bashing, sng orientd, altrnv pop band. Infil Beatles, Jam, Jellyfish, etc. Vocs, wrting helpl. 818-981-3235 x 127
Altrnv rock bst for signed band, album, tours. Fretless pref'd. Stand up plus. Hvy groove, edged, melcd Concrete Blonde, Morrissey, REM. No session plyrs. 310-578-5521
Altrnv trio w/recrd deal & mgmt lkg for bs plyr that sings bckups & can tour. 310-208-4516
Altrnv, open minded bst nodd to complete altrnv band. Into Suede, Nirvana, Beatles, Lemonheads. Real plyrs only. Short hr pref'd. Kelly, 818-760-1552
Amazing bs nodd, hvy progsv groove orientd band. Infil Alice's Helmet mts Jane's Tool. Estab muskns, 24 hr lockout. Liberty, 818-386-8369

Ambitious bst wtd for srs proj. Must be able to slap & groove melodically at the same time. Have own lockout. Infil gd drivng fun, melcd, grooving & dedicd a must. Call Jay, 818-997-8158
Andy Rourke, Phil Lynott, Pete Farndon, John Deacon haven't re'd our calls. If under 30, shrewdly neurotic, tired of hippies & morons. Call Eric, 213-832-6407
Are you a hrd rockng, lng hr, stage monster? Can you ply bs w/bals & att? Are you lkg for the right gig? Call now. 310-431-6002
Are you lkg for a side proj? Creatv guit skg quality bs plyr & drmr to complete fusion rock band. Infil Satriani, DiMeola, Johnson. 818-242-6391
Altrnv Christian band sks bst for orig proj. Very hot sngs, ranging from ballads to HR. Laurel or Chris, 213-962-6925
Attn, aggrsv, melcd, simple, intrsng, pro minded, young, lng hr, dedicd, balisy, charismtc, gutsy bst for as yet unexplored pro HR band. 818-763-3894
AXIOM sks bst to complete pw/r trio. Infil Hendrix & Kings X. We have labl instr. Eric, 310-674-4007
Band skg bst. Music features male/fem vocs. Hvy harmonies, rock/acous style. Infil Bodeans, Indigo Girls, Metencamp. Located in So Bay. Cony. 310-941-5608
Bs plyr for HR band. Perfct meter. No beginners. No BS. Have rehrs spc & sngs. John, 714-435-1737
Bs plyr into everything wtd for srs, orig rock band. Ready to gig. Have demo. Jeff, 310-823-7003
Bs plyr nodd, uprjht pref'd. Tony Levin-esque qualities nodd for P. Gabriel, Shred, Bowie wtd band. We have mgmt & maj labl instr. Call Dave, 818-766-4828
Bs plyr w/bals & brain wtd to complete htch, HM band. Infil P. Nest, Ozzy, Megadeth, Fates. 213-580-5848
Bs plyr wtd by folk, rock, adult, contnpry band. Bckng vocs a plus. Must be tasty & know how to groove. Pis call Bob, 310-827-3439
Bs plyr wtd for altrnv band plyng orig & covers. Payng gigs already booked. Infil REM, Beatles, Cosiello, G. Dead. 310-915-0691
Bs plyr wtd for blues based band. No HR, HM, Infil Muddy, the Wolf, Elmore, J.B. Bucky, Ira, 310-659-1951
Bs plyr wtd for HR band that grooves. Into Rage/Machine, Public Enemy, NWA & Metallica. Pis lv msg. 310-402-2261
Bs plyr wtd for hrd, melcd rock band of Christians. Bckng vocs a must. Call Darryl, 310-422-2129
Bs plyr wtd for hvy rockng, groove orientd trio. Must be into jamming. Have lockout rehrs & recrdng facilities. Nick, 818-506-4668
Bs plyr wtd for orig proj. Nathan East, Tony Levin, James Jamerson. Call Keith, 310-659-4707
Bs plyr wtd for orig R&B band. R&R ala Journey, Foreigner, Toto. Call Tom, 818-891-7956
Bs plyr wtd for orig rock proj ala Soc Dist, Cure. Studio in Venice. Ready to go. 310-827-0054
Bs plyr wtd to complete hvy rock & soul band. Singing a plus. Have mgmt & gigs. 213-876-8087, 213-876-9898
Bs plyr wtd to join form aggrsv, melcd, metalic, pwr groove, crunchv, hrd, hvy band. Chris, 213-664-4987

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- B3 plyr wtd. Infi Izzy Stradlin, Crowes, George Sateffies, Dogs D'Amour. Lyrz image. Call Michael, 818-727-1278.
- Bst for dark, psychid band w/CD release. Must be released & dedicated. Infi P.Floyd, Strangers, King Crimson, The Band, Bryna, 714-890-1577
- Bst for forming band. Infi by Firehouse, Dokken, Crue. Equip. image. Irmspo. No drugs. Scott, 818-787-9112; Sud, 213-257-1287
- Bst Into Jane's, Seattle, Hendrix, grooves. Emotional, ballys, equip, Irmspo, exp. Hypnotic, grunge. Honest, ballys, rock McCaggan, Geezer, Simmons style plyr. Russ, 213-876-6639
- Bst ntd w/ melc HR band w/progrs touch. Must have groove, techniq & dedictn for success. Arnold, 818-753-9512
- Bst ntd for pro bluesy HR. Must relocate to Phoenix. Be a big fish in a small pond. Steve, 602-280-9507
- Bst w/Meatwom feel wtd. Have grt music & connex. Call Johnson, 310-652-4525
- Bst w/sns of style wtd for org sng oriented band Voccs a plus. Infi 60's English w/90's approach. Who, Floyd, Beatles. 310-799-5451
- Bst wtd for grp w/mgmt, debut album, studio. Rock w/hvy groove, energy, texture & depth. Voccs a plus. Rock image a must. Male/fem. 310-376-6238
- Bst wtd by HM gnt plyr. Infi Purple, Zep, etc. Stan, 213-845-4231
- Bst wtd for elec/acous band. Have a demo. Irmspo skills a must. 213-882-6044
- Bst wtd for estab HR band. Open minded, young, 17-21 y/o & dedict. Trmspo, gear & heart a must. Mark, 818-242-9660
- Bst wtd for org band. Infi Crowded Hs, P.Gabriel, XTC. Call Mike, 818-344-1927
- Bst wtd for org HR prj. Infi older VH, Journey, Mr Big. Call Chip, 818-886-3610
- Bst wtd for pop act w/representation & strong maj labl instr. Srs muscians only. Must be able to tour. 818-887-3358
- Bst wtd for rock band ala Genesis, Duran, Rush. Bckng voccs, grt atl & equip. Have top prodcr & labl instr. Call hotline, 818-377-2701
- Bst wtd for solo act. Mgmt, prodcr, agent. Rock, T40, orgs. Must be attract. Ingr hr, read charts, fast learner. Do Nevada weekly. Rudy, 213-878-2533
- Bst wtd w/voc/abil for org, altrnv R&R band. Infi Beatles, Hendrix, Jellyfish, Contact Robbie, 310-274-8813
- Bst wtd, 20-29, for 70's style rock band. Hvy, funky, folky, blues, soul, eclectic & creatv. Grt sngs, image, drive & thrash nrd. Brian, 818-753-8765
- Bst wtd. Agrsv, versl bst wtd for melc funk band. Slapping pre'd. For srs prj. Have own lockout. Infi funk, grooving & peanut butter & jelly. Larry, 727-1801
- Bst wtd voc sought by awesome sng/sngwrnt to create fresh, org sound. Retro 60's, acous rock update. Infi Beatles, REM, Hornsby, Gd ear req'd. 818-340-1249
- C&W band plyng old style orgs sks youngs plyr w/exp & love of the music. Infi Hank Sr, Johnny, Geormy, Merle. Steve, 213-462-5832
- Creatura X-ld gnt skg tall, thin, pr bst w/vocs. Infi Zep, Whitesnake, Mr Big. Have atty, demo, 24 trk & lockout. No drugs, alcohol or smokers. 310-474-1286
- Creatv bst wtd by gnt/sngwrnt to collab on HR prjcs. Lng hr image & drive. 818-985-3076
- Creatv bst wtd for creatv HM band. Sabbath, Purple, Dream Theater, Joe, 818-901-1368
- Creatv, progrs plyr, ntd to complete 4pc org band. Into constant mood swings, changes & many different styles. Have plenty of mat'l & practice spc. 213-466-0678
- Disillusioned college student sks bs plyr who has desire to ply org music. Ages 20-24. Infi Floyd, Violent Femmes, but heavier. Chris, 310-283-8765
- English band sks English bs plyr. O'Boys mts Dogs D'Amour. Call Andrew, 818-766-1584
- Estab band w/gts, airply, nds versl pr bst. Infi Beatles, Zep, Dan, King Crimson, Miles Davis. No grunge. Phil, 213-664-6042
- Estab band w/mgmt & labl instr sks bst. Infi Hendrix, Zep, Kraviz, Crowes, Aero. Retro 60's, 70's, 90's image. Plyng live soon. Lvg msg. 310-271-6033; 310-673-5457
- Estab fem fronted HR band sks bs plyr w/edictn, pro equip, cool image, sngwrnt & some bckup voc abnl. Srs only. Betsy, 818-763-0553; Jim, 818-752-2443
- Estab real rock band sks solid bst for immed tour & support of new recrdng. If you're not a ready pkg, don't call. 310-855-8749
- Fem pop/rock sng rks bst w/mgmt for live gts & collab. I have a demo deal. Call Melanie, 213-851-1880
- Funky bst wtd for org band. Eclectic format. Hendrix, Zappa, meters, Thompson, soul a must. Lyle, 818-788-4933
- Got the groove, got the style. CAT TRAP is adding srs bsts complete w/intr equip & Lng Bch restrl. Infi Gurs, Crue, Cult. Earl, 310-782-1696

- Groove orientd bst ntd immed, today, ASAP, for funk, altrnv, rock, pop, groove orientd band. Sean, 213-874-0582
- Gnt/sngwrnt sks male bst to form band. Infi Journey, TNT, Q'Ryche & Holdsworth. Gary, 818-894-3116
- Gnt/sngwrnt lkg for altrnv minded bs plyr. I've got the coolest tunes. Styles like Soul Asylum, Radiohead, Dramarama. 213-851-1042
- HR/soul band sks bst to combine old & new sounds. Srs prj, grt sngs. Wide range of infl, Beatles, Arc Angels, Maggie's Dream. Sean, 310-306-8315
- Jesus Lizard, Seaweed, Flop, Pond, Sprinker. If you don't know them, pls don't call. Dave, 213-650-2702
- K&A stp, driving, melc bst wtd for srs prj. Must be able to ply like J.P. Jones mts Flea. We have lockout. Infi gnt, driving/funk, gd/feel & Spam. Stewart, tv msg, 310-652-2929
- Mainstream band w/fem voccs has legal rep & CD. Sks bs plyr. Keybrds & bckup voccs helpl. 818-781-2747
- Maj labl instr. Must know bs well, learn quick, sing bckups. Drugfree, career minded. Rush, Boston, Journey, Styx. Yes. Call Rob, 818-249-0736
- Musicians wtd to subfill-in w/4 pc ensemble in Hlywd Protestant church. Gnt, drms & percussn, keys, bs & horns. Readers pre'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135
- Must know bs well, learn quick, sing bckups. Drug free, career minded. Labl instr. Rush, Boston, Journey, Styx. Yes. Call Rob, 818-249-0736
- Orig folk/rock recrdng prj w/Euro labl sks bst for recrdngs & gnt gts. Pls call Paul, 210-957-9094
- Orig pop, R&B, funk band sks creatv, dedict, full line up to jnt grt mat'l. Call Lance Van Paer, 213-962-2471
- Passion, soul & anger in a swirling vortex of sound. Infi include Jane's, N.Yorks & Caterwaul. Make art, not product. Fem welcome. Edward, 818-994-2596
- PENGUINS IN BONDAGE lkg for bs plyr. Hvy, progrs, groove orientd band, 24 hr lockout studio. Infi Alice's Helmet mts Jane's Tool. Estab muscns. Liberty, 818-386-8369
- Plyr who is creatv, fun & in the pocket for org, pop/folk style w/shades of blues. Gigs, some w/pay, some not. Lvg msg. 213-469-0701
- Pop/rock band w/labl instr, infl by Squeeze, Aero, Cocked his sks prj, in the pocket bs plyr, ready to org. No amateurs. Chris, 818-989-0840
- Post psychd, thrash, pop. Infi Iggy, Replacements. Pro srt. Call Todd, 818-794-6322
- Pro bs plyr for pop/rock band. Infi Crowded Hs, Squeeze, Aerosmith, Labl instr. Ready to org. 818-939-0969
- Pro plyr, pro gear, for 3 pc pwr trio. Have deal in developmnt. 213-467-6933
- Rapper & gnt sk creatv bst for live music, rap. In vein of Rage/Machine, PE, RHCP. Commitmt & abl a must. 818-340-4917
- Srgnt/sngwrnt lkg for groove, trained, tireless bst. Srs labl instr. Jim, 310-390-5744
- Skg creatv bs plyr, not afraid to ply an A note below C chord. More groove, less flash, for dynamic fem fronted rock unit. Brian, 714-776-6467
- Solid plyr, artistically minded, dedict & career orientd, bckng vcs plus. Nirvana mts Police. Studio & labl access. Call NOT DEAD YET, 818-985-9508
- Something is missing in our mega pro hit sngs. It's probably a lack of heart stopping bs thunder. Call for the low down. Jeff, 818-712-9420
- Style trbal, popish, groove plyr, voccs a must, for band w/very strong, org music. We have 24 hr lockout w/gts. If music isn't your life, pls don't call. Steve, 310-375-4634
- TRAGIC ANIMATION sks bs plyr, 17-21, who is open minded to plyng all styles. Chad, 818-762-5836
- VILLAINS sks sought. Somewhere between Oureaboy's & Dogs D'Amour. Lockout, grt sngs, grt image. If you like this kind of music, call 818-506-3223
- We stand on the mountains of Mars. Man, I'm gone. Infi Monster Magnet. Laid back, resincarsng, blues pounding, knuckle bustng bst. ntd. 310-473-6518
- Wrkg classic rock/T40 band in San Fem Val, wrkg 2-3 nites/week, minimum. Jeffrey, 818-377-4355
- Wtd, bst, under 25. Stones, Crowes, Allmans, Faces, Equip, Irmspo, line. Have a nice day. Scott, 818-349-1459; Billy, 805-498-4711
- Wtd, test, agrsv bst for melc rock band. Not metal. Fem/ld sng. Lkg for people who are easy to wrk wth. 310-836-0564
- Wtd: Former Chrysalis recrdng artist now audting solid, melc bsts w/gnt voccs to complete pwr trio. Pro only. Brent, 818-386-2003
- Young, walking, stomping, soufl, eating the groove bst ntd. Infi Geezer & John Paul. Dusty, 883-1897

11. KEYBOARDISTS AVAILABLE

- B3 organ, synths, voccs, sks estab, cmrcl, org, HR band w/intr l'd & bckng voccs & catchy, melc tunes. Dan, 818-985-7363
- Boogie woogie pianist, dbls on guit, l'd/bckup voccs, avail for paying gigs. Blues, cntry & oldies. Clay, 310-390-9929
- Do you no keybrds for your recrdng? Xceptnl textualist avail. Grt gear, 24 hr wkld studio, slt rates. 213-876-4814
- Keybrd, 16 bit sounds, seqncr, voc sweetening at 24 bit resolution. Pre'd signed pros. Pop, R&B & jazz. Bryant, 310-917-7946
- Keybrds, gnt, voc, into altrnv, pop & roots rock, avail for org touring slt. Not a mercenary, just bored. 818-981-3235 x 127
- New age pianist avail for your event. 213-876-4814

11. KEYBOARDISTS WANTED

- Artistic fem sng/sngwrnt sks pro keybrd to collab &/or form band. Pop, rock, adult altrnv style. Cyndy Lauper mts Amy Grant mts Stevie Nicks. 213-656-3930
- Altrnv Christian band sks keybrd for org prj. Very hot sngs, ranging from ballads to HR. Laurel or Chris, 213-962-6925
- Attn, space cadets. Futuristic, altrnv band lkg for synthesist. Infi Craftwork, Devo, Flock/Seagulls, Floyd & beyond! 213-256-6456
- British Infi progrs rock grp sks 2 classically trained keybrd. 310-840-9693
- Fem keybrd w/voc ntd to complete band. Sngwrnt a plus. No MI types. If you liked the Monkees, call us. Rachel, 213-979-2030
- Fem pop/rock sng rks pro keybrd w/image for live gts & collab. I have a demo deal. Call Melanie, 213-851-1680
- Gnt/sngwrnt lkg for keybrd to form band. Infi Faith, Dream Theater, Love Bone. Improv a must. Male/fem. Justin, 213-461-6260
- Gnt/sngwrnt sks male keybrd w/bckgrnd voccs to form band. Infi Journey, TNT, Q'Ryche & Holdsworth. Gary, 818-894-3116
- Keybrd wtd by melc HR band w/progrs touch. Must ply l'd similar to Deep Purple, Dream Theater. Arnold, 818-753-9512
- Keybrd wtd by sng to start pop/rock band into Duran, Gyszebel, DePêche, Culture Club. Call Callish, 818-752-3539
- Keybrd wtd for altrnv band. Melody orientd. Now gigging wall orgs. Infi include World Party, Costello, Steely Dan & Beatles. Call Fox, 213-665-8227
- Keybrd wtd for jazz big band. Must read & have all prerequisites, pref piano plyr. John, 818-760-4569
- Keybrd wtd for solo act. Mgmt, prodcr, agent, Rock, T40, orgs. Must be attract. Ingr hr, read charts, fast learner. Do Nevada weekly. Rudy, 213-878-2533
- Keybrd/bckng voc ntd/or band. Styles like Yes, Journey, Styx, Toto, Asia, etc. Prodr shopping 24 hr demo. Mgmt & labl instr ntw. 818-765-4684; 805-642-9328

- Keybrd/gnt wtd by same for grp w/mgmt, debut album, studio. Rock w/hvy groove, energy, texture & depth. Rock image. 310-376-6238
- Keybrd/voc wtd for band w/bg voccs, big melodies & grt sngs & sound. 24 hr demo, prodcr, maj connex, restrl spc & plyng shows now. 818-765-4684; 805-642-9328
- Keybrd plyr wtd for org labl shows slt. Must be pro, no drugs. Infi ABC, George Michael, Brand New Heavies. Call Ryan, 818-995-4222
- Keybrd wtd. Infi Zep, Aliman Bros, Floyd, Walt, 213-467-8405
- Muslens wtd to subfill-in w/4 pc ensemble in Hlywd Protestant church. Gnt, drms & percussn, keys, bs & horns. Readers pre'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135
- Orig, 90's cntry band sks versl keybrd for paid shows & gigs. Bckng voccs a must. Have studio. Pro only. Monique, 818-782-6533
- Pro keybrd wtd for melc rock band. We have our own 16 trk recrdng & restrl studio. Team plyrs only. Infi Heart, Giant, Yankee's & Kansas. We are ready to ply. 310-214-7276
- Proficnt reliable keybrd wtd to join sng/sngwrnt's blues/rock band ala Raitt, Lennox, to gig her sngs in LA. Kate, 310-372-2250
- Skg supportive keybrd who dbls on rhytm/gnt for dynamic & versl fem fronted rock unit. Pls call 310-538-5816; 714-776-6467
- THE VESTALS. Texas blues band, lkg for keybrd plyr, piano/B3 sound. Must be well versed. Don, 310-271-2883
- Tntd fem sng w/pwr style like Strestand sng w/ pianist, comrk, arrang, to develop duo for classv perfrmcs. Erika Sands, 213-463-2976
- Tntd keybrd wtd, male or fem, for modern rock band w/ album & radio airply. Bckng voccs pre'd. Call Jamie, 310-939-7913

12. VOCALISTS AVAILABLE

- #1 absolutely vicious sng/gnt/sngwrnt team sks cool, drugless, HR bro's for 5 pc super band. Killer ideas, vox, kcs, sns of humor. Tim, 213-464-5594
- 23 y/o voc avail to form hvy funk, groove band. Infi Sly Stone, Funkadelic. Pro only. 213-569-0713
- Aged blues infl altrnv voc sks rest home. R&R nurse or band. Have lyrics & drrm if necessary. Call Alan, 213-874-5594
- All pro voc/sngwrnt avail for studio wrk. Specialize in ballads. Won't waste your time. Mark, 818-918-0044
- Altrnv rock sng/gnt/sngwrnt sks bckng band. Must be pro. Tour ready. I have mgmt, prodcr, atty, labl instr. Srs calls only. 310-823-6786

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MUSICIANS WANTED



Coming off like a cross between Glenn Frey, Jackson Browne and Tom Petty, Craig Jackson displays his wares in songwriting, singing and production and scores very well in each and every category. The production is extremely Eagles-ish, which works well with Jackson's voice. The artist has lots of live performance experience both in San Francisco and here in Los Angeles, which explains his musical tightness. This is a pro all the way around. The finale of this four-song submission is a great ballad called "A Place in The Sun." With its poignant lyrics sung a la Roger McGuinn, this last selection also happens to be the most memorable. Here is a case of an artist that should be meeting with publishers and A&R reps to discuss career plans. My advice would be to get a hold of Craig's demo tape and give it a good once over. You won't be sorry.

Bass Player, Drummer, Lead Guitarist and Keyboardist (w/piano & organ emphasis) wanted to form Craig Jackson's new band "The Haunted Past". South Bay rehearsals. We have legal rep and label interest.

Craig Jackson
Contact: Craig Jackson
(310) 437-0497
Purpose of Submission: Seeking label or publishing deal

Demo Critique from MC Issue #12, Vol. XVI
Call Craig (310) 437-0497

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 •Fem blues/rock voc, xint raw, blues vox, one of a kind, xint stage presnc & one of a kind image, lkg for raw, blues band. Call Lisa, 818-981-6459
 •Fem id singr w/stage exp lkg for orig. Hilywd area band. No slow dance muzak. 213-226-1554
 •Fem id voc w/orig, altmty matrt avail for Hilywd area band. Nds wild guit & dmrn w/energy. 213-226-1554
 •Fem id voc, recent tour w/Ray Charles, sks wrkg jazz, standrts, pop gigs & sessions. Paid only. Call Tracy, 213-883-1731
 •Fem voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgrnd. Pro sits only. Michelle, 213-755-6942

•Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 •Fem voc avail for studio wrk, jingles & cmrcs. 213-241-1593
 •Fem voc avail, fast, fun & friendly. bckgrnd or lds, live or Memorex. You name it, I'll sing it. If you're srs, call Hidden Faces. 213-856-6119
 •Fem voc but no girl singr sks to join/form blues based rock & shock band. No proj kings, no vertigo. Live auditions only. 213-466-3908
 •Fem voc w/exp sks wrkg or near wrkg T40 or cover band. Lv msg. Lisa, 310-376-7257
 •Fem voc, B.Raitt, T.Yearwood sound, skg cntry band. Hali, 818-761-4254
 •Frontm, 24, Christian, w/studio, demo, sks musions. Infrl Journey, Jovi & U2. Grt lks, att & snags. Call Alan, 213-939-8357
 •Girl singr/lyricst lkg for band that is hvy but not too thrash, melc & dissodant. Infrl Sonic Youth, early Blondie, KXLU. 213-666-1969
 •Guit w/vocs lkg to step into formed band that's sick of their sks. I have xint matrt w/dpeth & emotion. Jim, 818-780-9039
 •Image, stage presnc, gd lks. Frontm sks the best band. Ready to top the charts. Al, 503-585-8063
 •Ld bck voc w/simole snos sks snowrnng partner.

Journey, Eagles type music. Hilywd area only. John St. James, 213-463-4505
 •Male id voc sks blues/rock or southern rock band w/ emphasis on blues. No funk or groove rock, pls. Infrl Paul Rodgers, Jack Bruce, Gregg Allman. Nathan, 213-666-9547
 •Male pop voc, 28, CD credits, inspired by early 80's English pop. Pop/rock voc. Kelly, 714-661-2264
 •Male voc avail to form HM/HR band. Tenor/wide range. Infrl Axl Rose, Robert Plant, Steven Tyler. Chris, 310-274-3730
 •Male voc skg intellgt, unconventional, verstl musions for atmosp, melc/rock proj. LA or N Orange Co. Call Jim, 714-449-9874
 •Male voc/sngwrtr avail for eclectic proj. Funk, rock, soul, blues, flamenco, crossover. Grl rhythim, voocs, lk & stage presnc. Patrick, 213-857-8445
 •Musicians/prodr wtd to wrk w/ld voc/sngwrtr to make sound, cmrc/music. 3 1/2 oct trained vox. Rachel, 310-392-8147
 •Passionate fem id voc/lyricst sks bluesy rock band w/ vision & molvtn to go all the way. Sharine, 310-820-0363
 •Poetic, androgynous folk/pop singr/sngwrtr sks tlnd gtd to write snos & form band wth. Contact Chifon, 213-874-0368
 •Premier voc lkg for well connected acts only. Styles Jagger, Rogers, Patsy. Ref for matl also. You won't be disappointed. Jay, 602-831-2195
 •Pretty, vibrant, soufl fem, danceable, blues, R&B, T40 voc. Infrl Sinead O'Connor, Aretha Franklin, Sade. Sherry, 818-344-8158
 •Pro male id voc sks funky, blues, 70's style rock band w/ loud guit. Prince mts Crowes, GNR mts Kravitz. 818-783-2533
 •Rapper & guit sks creatv bst &/or dmrn for live music, rap proj. In vein of Rage/Machine, PE, RHCP. Commitmt & abil a must. 818-340-4917
 •Sngtr forming or joinng or cover band. Old Cooper, Bad Co, Sabbath, Cult, Purple, 213-957-2397
 •Soufl male voc/sngwrtr w/grt connex lkg to form pop/rock band. Bolton, Marx, Steve Perry, etc. Dedicatn a must. No drugs. Ray, 818-766-6846
 •Srs, tlnd, rock fem singr/lyricst/actress sks well known prodr for prome pks. I've got the vox & lyrics, you've got the music & studio. Call Miko, 213-845-9936 x 74
 •Tango w/the ball god. It's nothing that a trip won't cure. Time of the worms has returned. Infrl Monster Magnet. Bs, dmrns nnd. 818-951-1754
 •Tanacious fem voc on the rise. Drive, youlh, lks, liming, stage presnc & grt vox. Lkg for matl prodr or estab org. Infrl Kathy Dennis, Army Grant, Dina, 818-753-3305
 •Top class pro voc, 90's att, image, pwr, range & soul. Infrl INXS, DePeche, Dan Reed Netwkr, Duran, Dedicd, focused pros only. Pls call Jonathan, 213-876-4361
 •Voc avail. Altrntrv singr lkg for unq, moody, srs, estab band. Must have gd improv & wrting skills. Live & studio exp. 213-876-9633
 •Voc avail. Lkg to start or join orig proj. Infrl Nymphs, Doors, Jane's. Call Brian, 818-786-2766

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JULY 7, 12 NOON

•Voc/guit, 27, wnts to join/form pop band. Infrl Beatles, Jellyfish, Replacements, Brian Wilson, Mellencamp. 310-445-8975
 •Voc/sngwrtr/guit plyr lkg for altmty minded band. Styles like Soul Asylum, Radiohead, Dramarama. 213-851-1342
 •Xtremly tlnd voc lkg for a shredding, blues band w/ horns to ply covers. I sound like Aretha, Janis & Gladys. Barbara, 818-345-7662

12. VOCALISTS WANTED

•Orig pop, R&B, funk band sks 3rd soul vox for bckgrnd section. Hl range w/solo capabilities req'd. Dedicd only. Call Lance Van Pelt, 313-962-2471
 •2-3 males for singing grp ala BBD, New Edition. Srs only. Lalour, 714-399-8748
 •A aggrsv, young, exp voc ndd for signed hrd altmty band. Rapp/Machine mts Best Kissers. Have atty, mgmt, CD, labl. 818-716-1349
 •A1 voc w/d ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage, studio exp, teamplyrs, strong image, obsession w/success. 213-913-4225
 •A1, pwrfl, melc male voc wtd for diverse, melc, hvy rock band. Infrl Zeo, Fleo, O'Ryche. 310-669-0389
 •Aggrsv frontm wtd for vevy, org, hvy, thrash metal proj. Must write lyrics. We have labl instr, demo, gigs & own rehrl spc. Mel, 818-752-9257
 •Aggrsv frontm wtd nnd for moody, psychc, guit driven steam roller. Do you sing to survive? Tom, 213-935-5991
 •Aggrsv R&R band w/lots of matrl sks pwrfl, creatv, tour minded, dedicd singr under 25. Call Rick, 213-223-3658
 •Altrntrv band w/rd edge skg tlnd voc ala Cory Glover, Kravitz w/ouch of Lane Staley. 310-923-6358
 •Altrntrv, hrd, Upland area band w/sns of humor, endorcmnts, mgmt & atty, lkg for voc w/stage presnc & org voc style. Matt, 909-593-6962
 •Amazing voc for groove orient, progrsv, hvy band. Infrl Alice's Helmet mts Jane's Tool w/ouch of Pmms. Estab musions. 24 hr lockout studio. Liberty, 818-386-8369
 •Are there any org or untd singing voocs in the city lkg for an org proj w/the same qualities? Call Greg, 818-766-4601
 •Atmosphrc rock sound ala Floyd, Idol, U2, Trower, Jozzebel. Only notch singrs! Call mahine, hear snags. 818-736-4287
 •Attractv, hispanic fem for recrdng. Must be free to travel to Europe. 18-30. Call for interview. 213-465-8755
 •Bckgrnd voc wtd for all org band now showncng. Non Seattle, non metal, eclectc rock. Percussn abil helpfl. Rehrs WLA. 310-396-9559
 •Bckng voc for orig, blues based HR band. Pref uniq, hrd wrg, creatv, success orientd personality. Not an interchangeable money grubbing parrot. Tim, 818-367-4353
 •Bckup voc w/some keybrd abil wtd for estab, melc/rock band. Team plyrs only. Infrl Heart, Giant, Yankees & Kansas. We are ready to ply. 310-214-7276
 •Bkck fem to sing 2nd kd & bckgrnds for estab, altmty, rave band. Mgmt & gigs Tears/Fears, Aretha Franklin, Stereo MC's. Joe, 213-876-7854

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- Blues singer/front person wtd by wrkg band w/CD & airpl. 310-984-8370
- Bst. qult snwring team sk pwrll frontmn w/melc pipes, unq phrasing skills & strong perfrmnc abil. Bono, Vedder voc, Gabriel emotion. No screamers. 213-969-4093
- Charismatic, energetic, gd lkg frontmn wtd for well estab HR band. 213-655-6516
- Entry male ndd for upcmg recrdng proj. Age 18-32. Mike. 818-505-0001
- Complete band, family vibe, gd communication. sks voc w/mrg. Inf. Jane's, Cure, Metallica. Call Michael. 818-892-0026
- Crazed voc ndd for hrd, alt/rntrv band w/recrd deal pending & mgmt. Must have Hot Wheels car set. Inf. Rage & Pimssouls Pomona area. Ray. 909-593-6150
- Creatures X-ld qult skg hrd rockng, tall, thin, pro ld voc xtraordnare ala Plant, Coverdale, Gramm. Have ally, demo, 24 ltr & lockout. 310-474-1286
- Creatv singr/sngwrtr for rock, groove, edge, dance band L Colour, Spin Doctors, INXS. Presnc & chansma a must. Sngs & labl instr. Chris. 818-842-4469; 213-951-9119
- Do you sing like McCartney & Brad Delp of Boston? Band w/mj labl & touring would like to hear from you. Call Gene. 707-747-6908
- Dynamic male singr/sngwrtr ndd by guit for snwring collab & formation of orig HR band. Inf. Zep, Peppers, Skid. All. 818-752-7369
- Fem bkgrndng singr wtd by showcng, progrvs, rock band. Must have gd ear, s. strong vox & exp. Afro, mezzzo range pref'd. 818-988-7527
- Fem singrs call Matt. 310-215-3352
- Fem voc ndd for orig, tolk/rock, singr/sngwrtr gp w/Euro labl & recrdng prjcs & live showcs. P. sis call Paul. 213-957-9094
- Fem voc ndd for upcmg recrdng proj. Age 18-32. Guy. 818-505-0001
- Fem voc srching for 3 fem vocs. hvy set, strong vocs for term gp. Call Caroline. 213-530-8170
- Fem voc wtd like Natalie, Edie, for ggs & recrdng w/srs, deal skg, ong band. Darryl. 310-391-1999
- Fem voc wtd, under 24, w/ing hr & sexy image, for funk/rock band. Old Prince, Parliament, Funkadelic, Hendrix. 310-372-3208
- Fem voc. Last call. Send pkg to PO Box 4235, Malibu CA 90264. 310-288-8091
- Former members of Knightrot sk vx in vein of Ian Gillan, Robert Plant. Srs calls only. 213-878-6914
- Freddie Mercury. mis Steve Perry? Nonvegian band inf by 1940's. Uniq HR w/huge cmrc potential. Skg chansmic, creatv, different, really incredbl singr. 818-752-9496
- Gd voc & keybrds are hrdst to find. Me, 83 organ, synths, vocs. You. Hagar, Shull, Tyler. Singr w/exp. 20's-30's. Dan. 818-985-7363
- Gult forming band. Nds male R&R lyrncst/voc. Inf. Cougar, Crowes, Stones, etc. Dedicth, pro req'd Michael. 213-939-7761
- Gult/sngwrtr sks male voc to form band. Inf. Journey, TNT, O'Ryche & Holdsworth Gary. 818-894-3116
- Gult/sngwrtr w/own studio sks male voc w/lyrics for partnership & future band. Kings X, Zep. Lkg for dcdictd artist. Jeff. 818-786-4244
- HIGH WIFE nds fem singr for cmrc rock band w/publishng & labl instr. Call after 6 pm, 213-467-0733
- HR voc wtd for newly forming band. Call for audins. Mark. 213-850-5103
- Hvy, alt/rntrv band lkg for singr w/gospel & soul inf. 310-645-3722. 818-980-4395
- If you lk & sound like someone that hasn't been seen or heard ever before, we have the proj you've been skg.

- Sean. 818-753-0987
- Innovatv British inf. progrvs rock grp sks sophistcd British type male singr w/wide range. 310-640-9693
- Innovatv madman w/stele beleled voc chords ndd for monster band. Inf. Ozzy, Scott, Pariter, STP. No trend followers. 213-487-9468
- Ld singr wtd to front a young, hrd hitng, grungy, groove, blues/rock band. Lkg for pwrll voc w/ing character & grt range. Call Doug for audins. 213-655-4901
- Ld voc wtd by rock band. Must have gd range, strong lyrics & pro att. 310-792-0302
- Lkg for attracriv fem hispanic voc, solo or qirtgp, possible recrd gp. Sing R&B, pop. Call Doc. 213-757-2053
- Lkg for bkup singr, soull, melcld singr who knows harmony well. 213-655-7201
- Maj labl act has audind almost 700 singrs & all we got was a load of wimps. Come on, LA, where are all the legends? Call to hear clips. Screamers only. 213-243-0507
- Maj labl act, newly signed, lost singr. Nds very pro, all around voc w/ing, muscl exp, dcdictd & alt. Pref screamer ala Johnson, Tyler, Keefer, etc. 213-243-0507
- Male & fem bkup vocs ndd for orig, acous proj. Lots of harmonies. 786-5537
- Male & fem singrs ndd by keybrd/arrangr for dmeo wrk on spec. Jeffery Osborne, Whitney Houston style. Lv msg for Aaron. 213-413-3631, x 225
- Male HR voc wtd for band. Music writing styles like O'Ryche, Firehouse, Warrant, old VH1. Have sngs & music. Call if these are your styles, too. Dave or John. 213-851-5521
- Male ld voc wtd. Jovi, Adams, Marx style. Grt matrl & connex. Top prodcr/engineer. Private studio. 28-33. No smoking or drugs. 818-557-0722
- Male rapper ndd to wrk w/new recrdng artist. Must be starmin', PS, no liakes. 818-382-2813
- Male voc for forming band. Inf by Firehouse, Dokken, Crue, Image. No drugs or egos. Scott. 818-787-9112; Srd. 213-257-1287
- Male voc wtd for cmrc HR band w/3 albums, wrkg on 4th, sks pro wrks & image. Alter 7 pm. 594-0389
- Male/fem voc wtd for pop, 140 & R&B demos. Paid sit. Amy. 310-470-9006
- Natl act sks voc. Dark, moody w/hrd edge. Recrdng & tourno commtmnts. 818-752-0373

- Nd 2 bkup singrs for acous band. Jeannie. 818-786-5537
- Passion, soul & anger in a swirling vortex of sound. Inf include Jane's, Nymphs & Caterwaul. Make art, not product. Fem welcome. Edward. 818-994-2596
- Pro male for srs, estab HR/metal gp w/mgmt & rehrst spc. Must have range, pwr & stage presnc. 800-266-3268
- Pro male voc w/range, energy & lng hr image for hi energy, melcld, rock grp w/mgmt. Demo proj for Warner Bros pending. 800-266-3268
- Pro sngwrtr w/resh, pro snwring ideas lkg for fem or male voc to recrd sngs in studio if your sound is right. Pete. 818-783-7201
- Progrvs blues type voc wtd by guit for collab on sngs. Male voc only, pls. Bobby. 818-980-2904
- Progrvs HR band sks male voc. Must be melcld & able to write lyrics. Inf. Deep Purple, Hendrx, old King Crimson. 213-461-6323
- R&B funk band sks bkgrnd singrs for local gigs. No pay involvd but must be pro. Call Dale. 213-874-8567
- Rock voc wtd w/gd sound. Call Mike. 213-850-3604
- Sngtr wtd for bkup vocs & harmonies. For ong, poplolk grp. Showcs & gigs. Lv msg. 213-469-0701
- Sngtr wtd for hvy band. Must have pro att & do lots of drugs. 818-360-1646
- Sngtr/lyricst wtd by guit/sngwrtr for collab on Exile On Mainstreet sound. Srs & ltrld gigs only nd apply. 818-981-4824
- Sngwrtr/voc wtd. Dylan, Neil Young, Julian Cope, Tom Waits, Lennon. John. 818-243-1740
- Soull, real pro male voc/frontmn for headinng, metal/ alt/rntrv act. Lng hr, xtensive live/studio exp, xini melody/ lyric writing abil. 310-373-9254
- THE HOPE HOUSE, 6 pc R&R band, nds ld frontmn, Hr & range not importnt, att & style are. Call Kyle. 213-368-6449
- Top notch voc sks signed band only. Wrkd w/Paul Taylor, Carmine Appice, Carl Anderson. Styles include Plant, Hagar, Otis Redding, Perry, Michael. 818-786-4527
- Voc ndd. Inf. Replacemnts, Who, Soul Asylum, Rollins. Must be srs. Call Raj. 310-395-7849
- Voc sought for dark, atmosphrc, dance music proj. Requirement: strong baritone vox, dark, alt/rntrv image & tourno commtmnts. 818-752-0373

- exp. Inf. And Also The Trees, Bauhaus, Chameleons. 818-708-8713
- Voc w/range & pwr wtd for melcld HR band w/progrvs touch. Vox like Fates, Dream Theater, TNT pref'd Arnold. 818-753-3612
- Voc wtd by band w/style & image of Shooting Gallery, Dogs D'Amour, Cheap & Nasty, Hearbreakers. Srs only. 818-793-7571
- Voc wtd by bs plyr to form a punk oriented HR band. Inf old Crue, Pistols, old G.O.U., Ramones. Eric. 310-657-0116
- Voc wtd by guit. Inf. Purple, etc. Stan. 213-845-4631
- Voc wtd by orig rock band. Strong lyrics & the desire to succeed necessary. 310-214-6385
- Voc wtd for estab LA HR band w/many connex. Must have do or die att. 818-848-5519
- Voc wtd for HR, thras band. Pro att a must. No death metal. Mark. 818-980-3394
- Voc wtd for progrvs rock band. Equip a must. Thousand Oaks area. CIRCUS. 805-494-9398
- Voc wtd for R&R blues band. Elec & acous. Inf. Plant, Allman, Tyler. Call Jerks. 213-652-4595
- Voc wtd for tremly tight, hvy, alt/rntrv band w/top notch sngs ala Ride, Catherine Wheel, Pale Saints, W/mrgmt. Exp visionaries only James. 619-272-1427
- Voc/guit wtd by same for gp w/mgmt, debut album, studio. Rock w/hvy groove, energy, texture & depth. Tenor, baritone range. Rock image. 310-376-6238
- Voc/sngwrtr for srs CHR band. Frontmn ala Vince Neil, DLR, singr ala Paul Shortino, Elliot, Jovi. Image, trnspc, exp & no drugs. Jeff. 818-712-9420
- Warner Bros instr. Hvy groove act sks pwrll, ballys voc. 19-25. Voc inf. A'Chains, Metallica, Pantera. Pro or exp only. Lv msg for Steve Owen. 818-995-8891
- Wtd, 2 fem singrs, R&B, En Vogue, SWV type. 213-295-0886
- Wtd, singr, under 25. Stones Crowes, Allmans. PA, trnspc, brain cells, soul, something to say. Have a nice day. Scott. 818-349-1459; Billy. 805-498-4711
- WUDITLZ sks ltrld male singr, Otis Redding, Wilson Pickett inf. Lyrnc writing req'd. Pro sil. Gd range. Janine. 818-240-1458
- XXX sks voc for HR band. Must have image, equip, dcdictd, Inf. X'YZ, Lynch Mob. San Diego area. Shane. 619-670-0336

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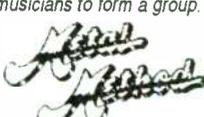
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Songwriter/Producers with record cuts looking for female pop rock vocalist w/strong voice. Age 18-28. Songwriting team has written radio-ready songs and will produce them for the artist and shop record deal. Send tape & photo to:
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13. DRUMMERS AVAILABLE

- *A grt dmr avail for sits requiring a grt dmr. WLA area. Randy. 310-391-2708
- *Afrakid of success? Not me. Endorsed, progrsv, tasty, pwr dmr/voc/sngwr. 12 yrs exp, skg sessions, showcs, toung & srs, dedicatd projs. Joey, 213-913-1603
- *Aggrv dmr w/killer meter, chops, equip, etc. Sks srs, mature, pro act into Lynch Mob, Extreme, Skid. Pros only, pls. Call Rick, 310-596-1848
- *Aggrv, pro R&R dmr w/exp, gear, image & att skg estab sits only. Call Mark, 213-957-4733
- *Attrntv HR dmr avail. Dbl bs plyr. Phys fast. Have recrd, demo & toung exp. Dan, 818-769-1065
- *Avail pro dmr w/vocs sks band. Anything from Billy Joel to AC/DC. Xtensv live & studio exp. Pref wrkg sht. Elliot, 818-597-9008
- *Blonde hr, Rudd, Lee style dmr, skg band or individuals. Tnt, image, semi glam. A/Chains. Zep. 818-545-1232
- *Christian rock dmr. 20+ yrs exp, had to sell drms to survive. If you have gd drms, I have tirt. Ministry minded. Steve, 213-340-1908
- *Drm progrmvr avail for demos & related projs. All styles. Victor, 213-757-3637
- *Drmr & bs plyr sk guit plyr & voc. Create an attrntv to attrntv music. Ages 19-25. 213-466-0955
- *Drmr avail for your recrdng, gigs, etc. Gd image, gd att, gd meter. 818-503-9005
- *Drmr avail. All styles. Time, 213-588-8387
- *Drmr sks band or muscns. Solid meter, lng hr, w/bckng vocs. Call Paul, 818-753-1631
- *Drmr sks to join/form bluesv, HR band ala Junkyard, Sea

- Hags, 4 Horsemen. Pro gear, Intl, lks & dedictn. You should have the same. Donny, 818-586-7151
- *Drmr, 25 yrs exp, plys all styles, studio exp, Drum Cat exp, sks F/T wrkg band. Has plyd w/big name acts. Mark, 310-439-4476
- *Drmr, 25, dbl bs, sks hvy xperimntl band, Intl Primus, Frig, Mir Bungle, King Crimson. Tom, 310-425-7065
- *Drmr, pro, avail to add a little flavor to your demos, sessions &/or gigs. Many styles, reliable & easy to wrk with. Scott, 818-980-0459
- *Drmr, single kick. Intl C. Trick, Romantics, pwr pop style. No metal, no attrntv. Rick, 818-909-8733
- *Dyed black straight hr, skinny, cool gear, killer sound, flashy pro. Lkg for glam image, gd matrl sht w/direction. 24 plus. 213-883-9578
- *E Cst bs & drm avail. No glam, no freitbrd gymnast or opera sings. Dave & Kevin, 213-851-6523
- *Fem dmr sks T40 csts or wedding gigs. Xlnt plyr, stage presnc, equip & vocs. Very reliable, all styles. Suzanne, 818-509-7914
- *Fem funk/rock dmr avail for toung, session & video wrk. 10 yrs exp, solid time, xlnt image, very reliable. 213-368-4757
- *Funky, pro dmr, 26, sks estab, attrntv rock band w/goals & dedictn in Hllywd area. Mgmt or bkng pref'd. Intl Peppers to Bowie. Noah, 213-654-2782
- *Grl dmr avail for shows, tours, sessions, etc. Pro calls only. 206-529-2092
- *Grt drmr from well estab band w/grt feel, exp, image & own rehsl studio sks estab R&R band w/grt sngs in vein of Cult, Pearl Jam, Kravitz, Aero, w/mgmt or deal. Pros only. Scott, 818-997-4001
- *Hrd hitng dmr sks aggrsv, HR band Intl by Aero, Stones, AC/DC. Dedictn a must! Call Jimmy, 213-882-8290
- *Hrd hitng machine, exp, pro att, pro equip. Jack Hamer, 818-765-3563
- *Hyper dynamic HR dmr w/killer kit lkg to J/F Band. Club exp. Can deliver what is asked. Sean, 714-750-6214

- *Jimmyland aka Jimmy Griego is lkg for paying gigs, tour wrk or recrdng session wrk. All styles. 29 yrs exp. 310-390-6540; 213-851-0934
- *Pro dmr bck from Euro tour, avail for session wrk. Fluent, pro, flexible, negotiable. 818-584-0192
- *Pro dmr sks groove orientd rock, pop or R&B band w/grt sngs. Call John, 818-858-8202
- *Pro dmr sks pro muscns. Style, Jane's flying in Zep of NIN, Pager, Jay 5, 213-241-8552
- *Pro dmr, 38, sks bailly, sng orientd, rock band. Signed acts only. No hvy druggies or boozers. Bill, 213-874-7118
- *Pro dmr/percussnst avail for studio wrk, club wrk & possible toung. Exp in all styles, 15 yrs exp. John, 818-760-4569
- *Pro jazz dmr sks wrk or jam sessions. X-Berklee, NY plyr. Young but w/groove & taste. No amateurs, pls. Jeff, 818-986-8233
- *Pro percussnst & bckup voc avail for pro sits. Any style, Latin percussn, toys, exotic specialties. Grt lk & stage presnc. Patrick, 213-857-8445
- *Pwrfl dmr avail. Hrd, nasty groove plyr. Lks, chops, exp, grt att. Total pkg. Verstl. Sks pro rock act w/labi & mgmt. Art, 213-469-5208
- *Slamming, funky, hip hop dmr avail for signed or close pro. Intl P-Funk, Graham Central Station & Sly. Have wrkd w/Teddy Riley & Digital Undergrnd. Jonathan, 310-477-4314
- *Thunder foot is lkg for signed act. Pros only. Business orientd. Must be willing to wrk. 818-353-4456
- *X-Berklee dmr avail to join band w/maj labi intrst or wrkg band. Rock, blues, jazz, pop, cntry. Avail for studio & live performc. Doug, 310-394-8732
- *X-Wink dmr avail for live shows, studio wrk. Creatv, pwrfl, steady. Grt equip, can read music, learns fast. Brian, 213-876-3634
- *Young, solid, hrd hitng, grooving, behind the beat, HR dmr avail. Ala Bonham, Chris, Lee, image, stage presnc & pro gear. Steven, 818-764-1973

- *Pro world class dmr avail for session & sht ins. Credits include Steve Marriot & Jack Bruce, Ludwig & Zildjian endorsee. Kofi Baker, Ginger's son. 310-859-2231
- *Pwrfl dmr avail. Hrd, nasty groove plyr. Lks, chops, exp, grt att. Total pkg. Verstl. Sks pro rock act w/labi & mgmt. Art, 213-469-5208
- *Solid pop/rock dmr, 24 yrs old, avail for very estab, orig band. Journey, Mellenkamp, Elton John Intl. No drugs, pros only. 213-655-6393
- *X-Hookers, dmr, 24, sks band w/soufl, groove hvy plyrs. In crch of spiritual fulfillmnt & a deal! Intl Bonham, Allmans, Live Boot. Andy, 818-503-2180

13. DRUMMERS WANTED

- *90's style dmr wtd by guit/voc to form new band w/hrd, turny, jazzy, psychc groove. Gary, 310-359-7364
- *Aggrv hrd hitng dmr wtd by R&R band of the same. Intl Hendrix, Zep, Jane's, P.S., if we had a deal, we wouldn't have an ad in here. 818-881-4478
- *Aggrv pop band lkg for the right dmr. Somewhere between Fugazi & Beatles. Must be avail to travel. have mgmt & pubshtr. 310-288-8213
- *All acous band lkg for percussnst. Fem Id singer. Candace, 213-653-0860
- *Attrntv band sks hrd hitng, groove dmr. Lots of orig. Intl Fear, Minute Men, Fugazi, KXLU, Jack Kerouac. Matt, 213-953-8470
- *Attrntv band w/orig, hvy, dark sound, sks solid dmr. Intl Jane's, U2, Pixies, Call Charles, 213-874-4486
- *Attrntv band w/punk sound & hypnotic element sks dmr, male or fem. Intl Celebrity Skin, Sonic Youth, X-Ray Specs. 213-850-7183
- *Attrntv college, xperimntl, artsy, pwr, pro dmr/drmmette, vocs pref'd, not necessary. 818-982-3182
- *Attrntv dmr wtd by band. Must be dynamic, hrd hitng, groove plyr w/solid meter. Pixies, Doors, early Floyd. John, 310-836-9230
- *Attrntv pop singr/guit sks dmr for bashing, sng orientd, attrntv pop band. Intl Beatles, Jam, Jellyfish, etc. Vocs, writng help! 818-981-3235 x127
- *Attrntv rock tro sks dmr. Must like sngwrng. Bckng vocs a plus. Permanent member. Copeland vibe. Labl instr. mgmt. Srs calls only. 818-893-9919

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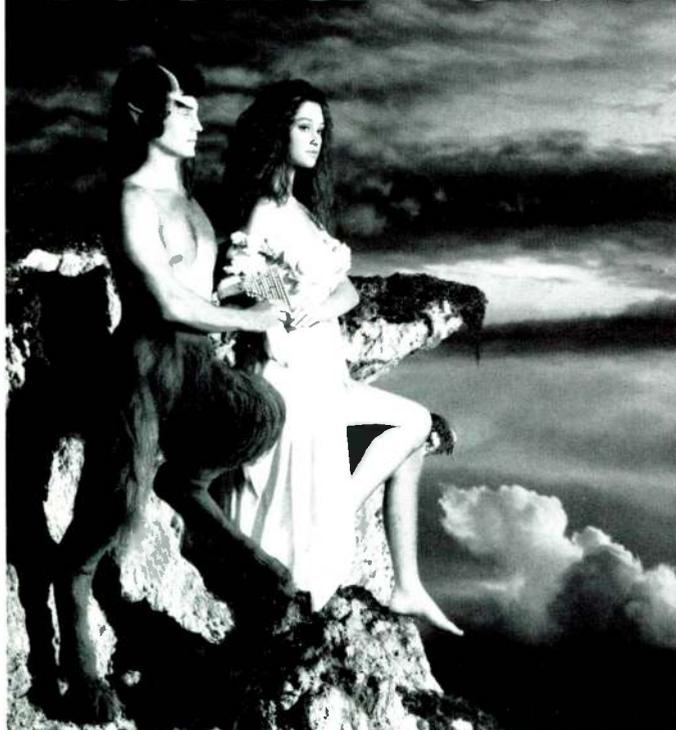
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•Progrv HR band skg dmr. Xint meter a must. dcdctn. Infil O'Fyche, Iron Maiden & Kansas. Brian, eves, 818-914-2560

•R&R band sks dmr. Intl between Pretenders, Dire Straits, Petty, 818-706-2370

•R&R alt sks dmr. Cover tunes. T40. Contact Lenny, 818-705-8639

•Rapper/sngwrtr sks creatv dmr for live music/rap proj in the Rage, RHCP vein. 818-340-4917

•Single kick dmr wid for pro HR band w/punk edge & att. Short hr imago, pro gear a must. 818-848-5336

•Skg black lem rockers that are strictly into rock, grunge rock, metal. No overweight, no funkies. Srs only. 310-543-8173

•Skg hot dmr w/gd meter for dance R&B. Willing be signing w/atl & showtvs. 310-288-9660

•Solid dmr ndd by altvtrn band. Pref hr dting, dynamic groove plyr. Must have gd meter. U2, Pixies, Doors, early Floyd. Call John, 310-836-9230

•Solid, pro dmr ndd by new progrv/altvtrn band w/orio

sngs & sound. Rehrrs in Valley. Under 26, pls. Kelly, 805-287-4453

•Splrituat, Infil, U2, Jane's, REM. Dan or John, 213-876-4932

•Srs funk dmr ndd for multi cultural, altvtrn band. Writing & versitly a must. Ready to gq. Call Shel, 310-828-4900

•Stop & listen to the funk. Hrd hting muscl dmr wid for tribal, hippy funk, Molown, ganster sound. Have intrst & connex. Modine, 310-652-4525

•Tasty dmr sought by awesome sngr/sngwrtr/guit to create fresh, org sound. Retro 60's, acous rock update. Intl Beatles, REM, Hornsby. 818-340-1249

•There's got to be a groovy, funky, swinging dmr that lts our band. Be unique! 818-573-4100

•Very orig band sks dynamic, hrd hting dmr to complete trio. Groove, feel is a must. Fugazi, Slint, Shudder To Think, PJ Harvey, King Crimson. Matt, 213-953-8470

•Wtd, dmr for eclectic, altvtrn rock band. Solid beat & sensitive to the sng. Our infl Neil Young, Dylan, Waterboys, REM, Yours, Moe Tucker, Charlie Watts. John, 818-243-1740

•Xtremly altvtrn band w/12 sng tape, atty, skg tribal dmr. Music is xperimtl, dark, agrvrs, psycho active. Michael Rozon, 818-508-1294

•Dmr wid, male or fem, by altvtrn band w/hypnotic element & punk infl. Intl Celebrity Skin, Lush, L7, Curve. 213-850-7183

•Dmr wid. Do you feel misunderstood, misrepresented? Sick of plying w/people who say well, you can't do that? Call Mark, 310-289-0932

•Dmr/percussnst wid for eclectic, acous/elec rock band. Intl REM, American Music Club, Neil Young, Dylan, John, 818-243-1740

14. HORNS AVAILABLE

•Hot sax plyr avail for pro sfts. Dbls on keys. Grltks, sound & att. 818-902-9665

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

•Saxophonist, 50 y/o, avail for jazz jamming. Jazz only. Hector, 818-339-6371

•The Angel City Horn Section, trumpet & sax, are avail for pro sfts. 818-882-8354

14. HORNS WANTED

•Horn section wid for jazz big band. All positions avail. First rehrrl band, then gigging band. Call John, 818-760-4569

•Musicians wid to sub-fill-in w/4 pc ensemble in Hillywd Protestant church. Guit, drms & percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audin. Mark or Sonia, 213-938-9135

•Tenor sax teacher wid. Blues, R&R. Student is exp in piano, but new to sax. 310-391-9928

•WUDITIZ ltkg for horn plyrs intrst in joining. Blood Sweat & Tears, Twr of Pwr, Earth Wind & Fire infl. Janine, 818-240-1458

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15. SPECIALTIES

•Actress w/agent sks role or part in music videos. Pls call Jeanne, 818-580-3029

•American reggae singr w/make hit sks indie recrd co or A&R rep for demo tape exchange. Publishr endorsmnt. Steve, 818-904-3499 x 456

•Asian Musician Alliance. Call if intrst in joining. Dennis, 818-563-3128

•Blues gult into Texas, swing, boogie, Chicago, delta, sks other musics to form or wrk with fun & versl blues band. Call Jimmy O, 818-982-8346

•Booking agent sought by lem id voc. Toured w/Ray Charles. Jazz standards & pop paying gigs. Tracy, 213-883-1731

•CITY OF FAITH now ltkg for lighting intem to wrk summer shows. Pro venues, pro people, grt exp. 818-902-0551

•Cmrrcl rock band, LOCAL HEROES, are currently skg mgmt/legal rep. Ready for the world. Call for promo pkg. Matt, 213-960-1070

•Fem liddle cntry plyr ndd to complete grp. We are waiting patiently for the right plyr. 818-886-7871, 818-886-3836

•Financi bckr ndd for new, futuristic, pwrfl rock band. Ask for James Fuchs, 213-960-1648

•Have a free music video made by USC film student. Shooting dates July 1-24. Call Julia, 213-740-3327

•Imagine a more many Prince. Ply several instrumnts, keys, bs, drms, etc. Writes, produces, sings. Lkg for mgmt & lbl deal. Latour, 714-395-8748

•Investor ndd for 24 trk recrdng proj. Halfway completed. Pro plyrs, exp voc, fresh sound, marketable. Have industry conctacs awaiting product. Barbara, 818-345-7662

•Investor wid & mgmt also for the next George Michael. Grlt potential. Upcmg shows. Call Ryon, 818-995-4222

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Investors wtd for black rock duo. Star quality, hit sngs, pur vocs. Grt lks, raw lnt. Have 24 trk mixed to DAT. 213-463-4014

LAWNMOWER sks financl bckng. Veteran rock trio w/ grt, ballsy sngs. Call Alan, 213-874-5594

Lkg for singers & musicians. Matt, 210-215-3352

Lkg for violinist for orig proj, all orig matrl. 818-786-5537

LOST CHILD D skg pro mgmt & financl bckng. Have xint sngs, image & pro att. 213-489-4652

Mgmt sought by rock act to shop master to labels. We have xint sngs, pro image & att. Pros w/lab connex only. 310-862-3650

Mgmt wtd by pro fem cntny popper/mr, currently charting & receiving steady rotation in Western Europe. Linn, 702-438-8798

Mgmt wtd to represent rock trio. We have demo & gigs. Pierre, 310-425-8999

Musicians wtd to subfill-in w/4 pc ensemble in Hilywd Protestant church. Guit, drms & percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtin. Mark or Sonia, 213-938-9135

New lounge has venue for singers who wnt to try out new & offbeat matrl. Shows themselves in creatv, challenging atmosphere. Salamander, 310-852-2913

North African musics wtd & various world musics wtd. Nana, 310-392-5459

OFF THE CROSS, HM band, sks mgmt & agent. Write Andy Valdez, PO Box 314, San Gabriel CA 91778-0314

Orig, funky, blues rock album length recrdng, personalized fresh & colorful sounding, fully produced, mixed & mastered. Nds release. 310-542-6355

Percussn techn/roade ndd for LIVE NUDE GIRLS. Will train. Some pav. Eric, 818-760-4328

Pro drmr sks mgmt for sessions, tours & endorsemnts. Call Bill, 213-874-7118

SKULL CRUSHER sks financl bckr. We are ready to do what it takes. Contact Lenny, 818-705-8539

Soundman wtd for live gigs. No money but can be. Call Mark, 213-466-1771

Well known Japanese fem HR recrdng act w/American voc, over 3 million total sales, sks representation, mgmt, labl, Special, uniq, K/A band. 818-996-8811

Will sell all rights to completed master of motivational sng featuring Tucks & Patty. Price negotiable. Jackie Honore, 510-947-6572

Muscn sks personal injury atty. Case filed 6/26/91. Must be served Immed Case #SC009824 & VNO0229675. Chris Ericson, 800-950-0009

Musicians wtd to subfill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtin. Mark or Sonia, 213-938-9135

ND music & band for music video demo. Trade copy for music. Off beat, haunting, compelling. Send samples to Kent, 1220 N Gardner #17, W Hilywd CA 90046

16. SONGWRITERS

A hot R&B, jazz, pop voc lkg for funky, socially conscious music to get us both signed. Sabrina Johnson, 213-680-0943

All pro voc/sngwr sks agent or publishing co. Call Mark, 818-918-0044

Alt/rnlyv HR singr/compr sks guit to collab with, HR alt/rnlyv music. Infrl Nirvana, Doors, Stones, Lou Reed, 24 trk studio & rehersl & gigs. Also lkg for prodcr. Dan, 818-769-1065

Alt/rnlyv pop sngwr intrsd in wrkng w/other sngwrts to start sngwrng, alt/rnlyv pop band, Infrl Beatles, Rembrandts, Replacemnts, etc. 310-445-8975

ASCAP sngwr w/natl credits sks bands & singles that rd hits. Call David, 818-769-4605

Desparately skg pianist/compr/arrngrto develop duow/ lnd/fem singr, pwr style like Streisand, for classy perfrmcs. Erika Sands, 213-463-2976

Fem singr lkg for orig sng in 40's jazz style for recrdng. Call Anna, 310-281-7103

Fem sngwr of C&W & R&B sngs sks dynamic singr/ sngwr to form possible partnership. Jackie Honore, 510-947-6572

Fem voc lkg for orig matrl, R&B, pop, jazz. Send to 4470 Sunset #530, Hilywd CA 90027

Fem voc/sngwr sks keybdst/piano plyr/sngwr to collab w/lyricly & musicly for recrdng purposes. Also intrsd in demo taping. K.J., 965-8709

Guit/voc/sngwr sks to form pwrfl, intellgrt, soullf, funky, HR proj. Everyone sings. Slapping bs. Searing vocs. Wicked lds. Compositions welcome. Kevin, 213-465-4615

Introspective sngwr sks collab/collabs, to bounce inspiration objectively, create psychdlyclly enlightening rock/ pop music for youngsters. Call if intrsd. 310-798-5461

Lyricst lkg for collab. You Elton, me Bernie. Call Austin, 818-248-2101

Lyricst ndd for ambitious album proj. Exp w/xint att & hungry to succeed. Julian, 310-657-6012

Lyricst wtd. BMI sngwr w/maj credits sks clever, pro lyricst for cntny collabs. Mike, 818-505-0001

Multl instrmntst lkg for sngwrng partner. 24 hr access to fully digital studio. Infrl R.Sakamoto, Bomb Squad, Pumpkins, Gabriel, Funkadelic. Jon, 213-653-0562

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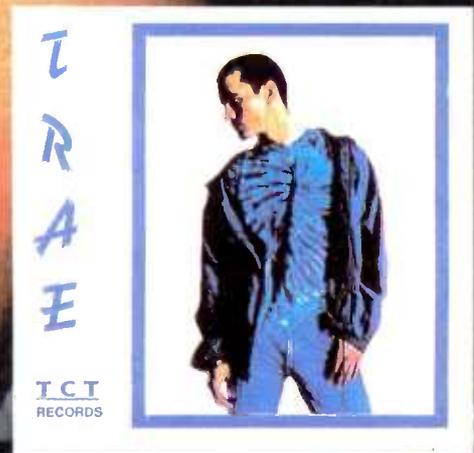
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