

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

Fourth Annual WEST COAST BAND DIRECTORY OVER 500 LISTINGS



Five Recently Signed Bands Reveal Their Record Deals

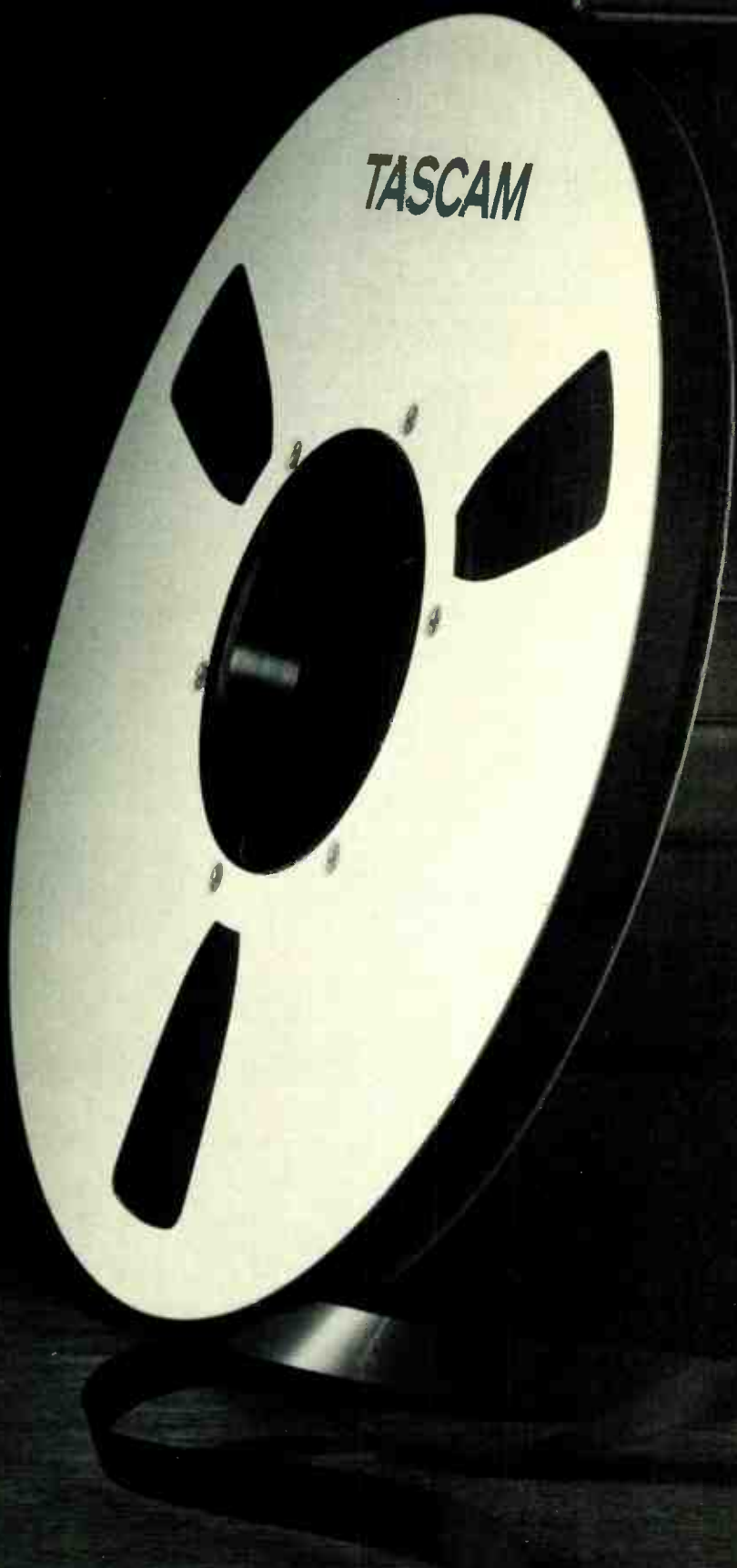
J.R.S.' CONCRETE BLONDE:
Perhaps The Most Liberating Deal Of All

MC GUIDE TO MUSIC SCHOOLS

What Is The L.A. Sound?
MC Surveys The Man On The Street

Cover Photo (Front L-R):
STEVE SUMMERS, Pretty Boy Floyd
MARC FERRARI, Ferrari
(Back L-R):
TERRY ILOOUS, XYZ
BETSY MARTIN, Caterwaul
KING TEE, King Tee





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PUBLISHERS
J. Michael Dolan
E. Eric Bertelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bertelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Kenny Kerner

ASSOCIATE EDITOR/NEWS
Michael Amicone

ART DIRECTOR
Dave Snow

ADVERTISING/PROMOTION MANAGER
Steve Katz

ADVERTISING/PROMOTION
Billy Coone

SPECIAL PROJECTS
Nick Paine

CIRCULATION MANAGER
Katy Saylor

PRODUCTION
Donna Schmidt

RECEPTION
Mark Everett

AIRWAVES
Radio: F. Scott Kirtly Television: Douglas Roskoff

SONGWORKS
Pat Lewis
David "Cat" Cohen

NIGHT LIFE
Rock: Eric Niles Jazz: Frankie Nemko Country: Billy Block

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS
Guy Aoki, John Bätzer, Tom Cheyney, Jennifer Clay, Tom Farrell, Dan Fredman, Sabrina Frees-Perrin, Kenneth Giles, James T. Good, Lawrence Henry, Maxine Hillary J, Lyn Jensen, Tom Kidd, F. Scott Kirby, Steve Kozak, John Matsumoto, V.F. Nodsofy, Ace Passion, Chuck Phillips, Lisa Poly, Rick Terkel, Sal Treppiedi, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS
Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Robert Matheu, Michele Matz

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MAIN OFFICES
6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772
FAX: (213) 462-3123
24 Hour Free Classified Hotline: (213) 462-3749

Member:



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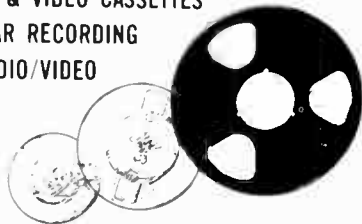
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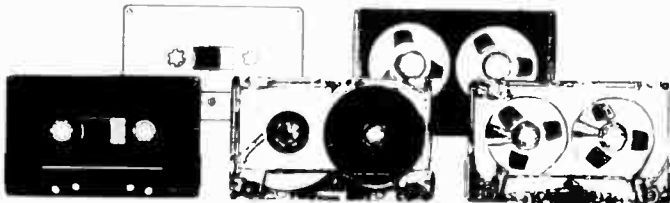


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FEEDBACK

Inland Empire In Hollywood

Dear MC:

I recently picked up a flyer at a local record store which advertised "Inland Empire Night" at the Whisky. I've been living in Hollywood about a year and before that I called San Bernadino home.

Out of curiosity, I went to the show to see a few of the bands I used to follow, like The Unforgiven, Rozzi Lane and Rude Boy. There were a total of seven bands on the bill, with each group performing short and simple sets. Each set was about a half-hour long.

The three bands I mentioned earlier were great, as expected. There were a couple of new bands on the bill that really blew me away. First, The Honky Tonk Angels, who are a great mixture of southern rock with an L.A. sound. It was nice to see a group with a horn section. Complete with western attire, these guys are a must to see.

I arrived just in time to catch a singer named JoJo Anthony. I had never heard of him before, but Mr. Anthony and band stole the show. This man has so much charisma and stage presence, it's no wonder he had control of the crowd. JoJo's material is very reminiscent of early Rod Stewart and The Stones. The female backup singers also added a nice touch.

I left the show extremely proud of all the great talent the Inland Empire has to offer. Hopefully, we'll see more great shows like this on the Sunset Strip.

Leesa Saunders
Hollywood, CA

Way To Go, Skid Row

Dear MC:

I am writing to you in reference to Brian Baronowski's letter (MC Vol. XIII, No. 7) in which he so bluntly voiced his opinion about Skid Row, the supporting band on the current Bon Jovi tour.

I don't know about you, Mr. Baronowski, but I have seen The Skids live. I have also taken the time to sit down and listen to their debut album. I flew to see their opening show in Dallas, Texas, as well as the one at the Richfield Coliseum in Cleveland, Ohio just a few weeks ago. I believe I really speak for ev-

eryone who has ever caught these guys live when I say that they can really "rock your socks off!" They may have received help from Jon Bon Jovi who, nice guy as he is, surely knows what a struggle bands out there have to go through. Hey! What's wrong with lending a helping hand? Skid Row obviously proved that they can stand on their own feet, and most of all, rock with the best of 'em!

Live, this band delivers a very energetic and fun show. Sebastian is an extremely charismatic persona whose stage presence definitely doesn't leave anyone cold.

May I also mention, Mr. Baronowski, that Skid Row was not put together by a record company or "a rock star" as you suggested, and therefore don't deserve to be blamed for "defeating the purpose of what rock stands for." Just quoting your words.

Go see them when their tour brings them to your city, and who knows, maybe you'll even be inspired to write another letter to MC, thanking them for recognizing such a fabulous lineup at such an early stage of their career.

Tina Lukkarinen
Studio City, CA

Chip Off The Old "Block"

Dear MC:

As a musician on our local Country and Western scene, I've come to know Billy Block as one of the best drummers in Los Angeles.

But it wasn't until I read his *Music Connection* articles (Night Life section) that I realized what a talented writer he is. Sometimes it's difficult to keep up with everything that's going on around town, but thanks to Billy's communicative skills and his hard work, the rest of us are able to stay in touch. I find his articles both informative and amusing. Thank you for allowing him to represent all of us in your magazine.

Dave Fraser
Van Nuys, CA

CORRECTION

Our apologies to The Rippingtons featuring Russ Freeman who were incorrectly identified in our Guide to Personal Managers. The band is handled by Andy Howard & Associates.

We opened the door to rock songwriters and publishers when other doors were closed.

We're proud to have helped launch the careers of rock legends like Buddy Holly, Chuck Berry, Ritchie Valens, Carl Perkins and Jerry Lee Lewis and that our '80's roster includes Michael Jackson, Jane's Addiction, Warrant and Indigo Girls.

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By Katy Saylor

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□ The L.A. Vocal Registry, in conjunction with the National Singers Network will sponsor Vocal Faire '89, a day-long event featuring classes, workshops, exhibitors and vocal performances. The event will be held at the Holiday Inn-Pasadena, 303 E. Cordova Blvd., on Saturday, May 20th. Ticket prices are \$100.00 in advance for LAVR members and \$125.00 at the door. Non-member prices are \$125.00 in advance and \$150.00 at the door. Tickets are now on sale. For further information, call Vocal Faire '89 at (213) 969-1652 or write to: P.O. Box 65134, Los Angeles, CA 90065.

□ The National Academy of Songwriters and AFG Music Publishing are presenting a Rap Music Song Pitch to be held at Joshua's Nite Club, 3228 West Manchester in Inglewood, on April 30, 1989. Doors open at 6 p.m.. General admission will be \$5.00 and \$3.00 for NAS members.

□ The BMI sponsored Los Angeles Songwriters Showcase is presenting "All About Collaboration" on May 6, 1989 at the Grove School of Music, from 10 a.m. to 1 p.m.. Professional songwriters will discuss creative and business aspects and how to meet other songwriters. The cost is \$5.00 to LASS members and \$10.00 for non-members. Call (213) 654-1665 for further information.

□ The Sixth Annual Showbiz Expo will be held June 3-5, 1989 at the Los Angeles Convention Center. Produced by Live Time, Inc., the expo is known to the TV, film and video production community as the world's fair of products and services. For further information, call (213) 668-1811.

□ The Songwriters Guild Foundation is having a Song Critique on April 27, 1989 with songwriter/arranger/producer Don Adey. Reservations are required, and it's free to Guild members. Call (213) 462-1108.

□ The National Academy of Songwriters is presenting "An Evening with Kevin Cronin" at At My Place in Santa Monica, on May 8, 1989 at 7 p.m.. Admission will be \$4.00 to NAS members and students with I.D. and \$8.00 to non-members. Call (213) 463-7178 for more information.

□ UCLA Extension, The National Academy of Songwriters and Writers Digest Books are celebrating the release of Jai Josef's new book *Writing Music For Hit Songs* on May 4, 1989 at 7:30 p.m., at the UCLA Extension Administration building, Room G-33. Refreshments will be served and copies of the book will be available for the first time. **MC**

Obscenity Act Targets Music Industry

By Steven P. Wheeler

WASHINGTON—Over the past few years, the American Family Association and the Parents Music Resource Center (PMRC) have been targeting the music industry with their own ideas of obscenity and what they believe the public should be allowed to see, hear and say. Recently, both groups have moved away from the media blitzkrieg tactics and circus atmosphere of earlier attempts to regulate the recording industry and have silently slipped into the political arena. This move has enabled the fundamentalist right to quietly push legislation through Congress—legislation that could have a detrimental effect on the rights of artists not only in the music business, but in the film and television industries as well.

One such legislation, The Child Protection and Obscenity Enforcement Act, was passed by Congress on October 21, 1988 and could be enforced by the Justice Department as early as August of this year. The law levies stiff fines and possible jail terms to persons—in this case, conceivably record company personnel and retailers—who are caught selling more than two copies of products deemed obscene. Because community standards are extremely varied, this leaves the door open for interpretation, with no clear definition of what is truly obscene.

Howard Bloom, co-founder of the leading anti-censorship group in the music industry, Music In Action, and former head of one of the industry's leading PR firms, says he learned that Donald Wildmon, leader of the American Family Association (formerly known as the National Federation For Decency), had a personal meeting with the new Attorney General Richard Thornburg during the opening days of his tenure. "At that meeting, Donald Wildmon laid out what he called his 'Victory Agenda,'" says Bloom, "which is an all-out assault on the forms of media expression that he finds unacceptable."

A spokesman for the Justice Department, Joseph C. Krovitsky, Assistant Director of Public Affairs, would neither confirm nor deny that the meeting took place, while repeated efforts to reach Donald Wildmon were unsuccessful. As for the PMRC, Jennifer Norwood, Executive Director of the PMRC,

denies that they have anything to do with The Child Protection and Obscenity Enforcement Act. "As an organization we do not support federal legislation." The PMRC's non-legislative stance is quite interesting considering that its two key figures, Tipper Gore and Susan Baker, are wives of very prominent politicians—Senator Albert Gore and Secretary of State James Baker.

Bloom says that the music industry has grown apathetic—perhaps believing that the scare is over. While Bloom acknowledges that industry personnel know of the law, he says, "Many people feel that nothing can seriously effect us. They are dead wrong, and because of that

apathy, the industry is doing very little to defend itself." The Recording Industry of America (RIAA) says the industry did defend itself, but Bloom maintains that their actions came "very late in the game." RIAA Vice-President of Government Relations, Hilery Rosen, states that the RIAA did have an impact on the legislation. "The law is considerably less harsh than the original draft," states Rosen, "because of an industry-wide coalition that lobbied against the law." Yet Rosen has no illusions as to the serious implications of the law. "The consequences of this legislation could be devastating. It all comes down to **11**

Jackson and Baker Win Top Honors at Soul Train Awards

By Tom Kidd



LOS ANGELES—The Shrine Auditorium played host to the Third Annual Soul Train Music Awards on April 12th. This year's winners were hardly surprising, with Anita Baker and Michael Jackson sweeping every category in which they were nominated. They shared the honors for Best R&B/Urban Contemporary Single—Baker for "Giving You The Best That I Got" and Jackson for "Man In The Mirror." "Mirror" also won the award for Best Video, while "Giving You The Best That I Got" took Song of the Year. Baker's album of the same name was awarded Album of the Year, Female honors. Rounding out the major categories, Bobby Brown and his former group, New Edition, each received Album of

the Year awards, in the Male and Group categories respectively.

The flawless two-hour taping was hosted for the third time by Dionne Warwick. She was joined this year by Patti LaBelle and Ahmad Rashad. Performers included Bobby Brown, Ashford & Simpson and New Edition. Presenters ranged in variety from hardcore rappers Public Enemy to saxophone sensation Kenny G. Other diverse talents lending their presence to the festivities were Melissa Manchester, The Boys, Heather Locklear, Louis Gossett, Jr. and Mike Tyson. In addition, Elizabeth Taylor made a special appearance to present the 1989 Heritage Award and The Sammy Davis, Jr. Award of Excellence to her friend, Michael Jackson. **MC**

RADIO

By Diane Moca



John Lennon

THURSDAY, APRIL 27

1:30 p.m. **KLON 88 FM**—Helen Borgers Jazz: The Manhattan Transfer

7:00 p.m. **KCRW 89.9 FM**—Off Beat w/Roger (part 1): Interview with two drummers, Ginger Baker (Cream) and John Densmore (Doors), with rare tapes and performances. Part 2 airs May 4, 7:00 p.m.

FRIDAY, APRIL 28

9:30 a.m. **KLON 88 FM**—Jazz w/Roy Daniels: Louis Armstrong.

3:00 p.m. **KLF 107.7 FM**—Uncle Bucky's Oldies Show: The Four Seasons.

SATURDAY, APRIL 29

5:00 a.m. **KIIS 102.7 FM**—Future Hits: Joel Denver hosts an interview with Cyndi Lauper.

SUNDAY, APRIL 30

10:00 a.m. **KEDG 101.9 FM**—Lost Lennon Tapes: The subject is John & Yoko way out West.

10:30 p.m. **KCME 99.3 FM**—Rock Review: Rick Anthony interviews Little Caesar.

WEDNESDAY, MAY 3

10:00 p.m. **KCME 99.3 FM**—Legends of Rock: Ray White hosts a salute to Fleetwood Mac, with music and talk.

SATURDAY, MAY 6

12 noon **KLON 88 FM**—Big Band Swing: Jay Roebuck hosts piano duos: Ralph Sutton & Jay McShan, Dick Hyman & Dick Wellstood, Albert Ammons & Pete Johnson, Coney Basie & Oscar Peterson, Duke Ellington & Billy Stayhorn and more.

11:30 p.m. **KZLA 93.9 FM**—Austin City Limits: Country Music Texas Showcase simulcast on KCET-TV, Ch. 28.

TUESDAY, MAY 9

10:00 p.m. **KLF 107.7 FM**—Local Music Show: Featuring Britton, Copperhead & Troy.

This information is supplied courtesy of *Radio Guide Magazine*, a newstand publication covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.

SHOW BIZ

by Tom Kidd

In her upcoming *Music Connection* interview, Virgin recording artist Paula Abdul reports that Prince asked her to choreograph his next video. She believes it to be a remake of the "Batman" theme song taken from the upcoming screen version of the Caped Crusader's adventures. Sources in the Purple One's camp were characteristically tight-lipped. They could not confirm that Prince was involved with the project, but they would say that the sound track is due out June 20th and that Warner Brothers will be handling the promotion. (Prince's Paisley Park label is a subsidiary of that entertainment giant.) When told of this, sources at Abdul's label responded that Paula "probably knows what she's talking about." We'll just have to wait and see.

MCA's hot property Bobby Brown is furnishing two songs for the soundtrack to *Ghostbusters II*. That includes the title track for this sequel to Columbia's 1984 box-office smash. Can Brown successfully capture the spirit of Ray Parker Jr.'s bouncy, chart topping original? Dunno. Coming this soon after the surprising success of his *Don't Be Cruel* LP, the ears of the industry will be watching closely to see if Brown can do it again. Brown also plays a bit part in the film.

We've been told that most of the original *Ghostbusters*, including Bill Murray, Dan Aykroyd and Sigourney Weaver are returning, so why not use some of the original songwriters? Mick Smiley provided the atmospheric song "Magic" to the original movie, but he has not been heard from much since he penned "Kiss Me Deadly" for Lita Ford.

A few issues back, we pointed

out in "Local Notes" that EMI-Manhattan recording artist Jane Wiedlin had the role of Joan Of Arc in the box-office hit *Bill and Ted's Excellent Adventure*. But did you notice that the roles of the most important people were filled by former Motel Martha Davis, ex-Tube Fee Waybill and Bruce Springsteen's right hand man, Clarence Clemmons? Ironically enough, the two singers do not speak—leaving all the lines to sax man Clemmons.

Michael Damian has been receiving quite a bit of airplay with his remake of the David Essex classic, "Rock On." This is the first single taken from the Cypress/A&M soundtrack to the Vestron picture, *Dream A Little Dream*. Damian is no newcomer to music. With his two brothers and six sisters otherwise known as *The Weirz*, he had released three indie label albums. As a solo artist the heartthrob from soap opera land's *The Young and the Restless* is more familiar to Canadian audiences. In that country, he released *Love is a Mystery* (1985) and *Michael Damian* (1986) for CBS International.

On May 14th Enigma releases *Without You I'm Nothing*. This is the soundtrack to the movie version of Sandra Bernhard's critically acclaimed off-Broadway one-woman show. Featuring Bernhard's trademark humor and her musical warblings of songs such as Prince's "Little Red Corvette," and Heart's "These Dreams," the film version had been slated to go before the cameras last year. After some delay, *Without You I'm Nothing* is finally ready to roll. Bernhard's collaborator John Boskovich is directing with Nicholas Roeg overseeing the production.



Sandra Bernhard



Michael Damian

TELEVISION

By Douglas Raskoff



Ellen McEiduff and company perform a dance number in *Dead End Kids*, on PBS, Apr. 28 at 11:30.

FRIDAY, APRIL 28

7:00 p.m. **BRAVO**—Bravo Jazz: An hour-long performance by Bobby McFerrin and his back-up band, *Spontaneous Inventions*, taped in 1986. **REPEATS:** Midnight.

11:00 p.m. **KCOP (Synd.)**—Arsenio Hall Show: Boy George is the musical guest.

11:30 p.m. **PBS**—*Dead End Kids*: An off-Broadway revue that tackles the thorny issue of nuclear power with musical numbers, comedy and some dramatic action, too. Along the way, there are stops in the Age of Alchemy, Madame Curie's lab, Hiroshima and the Cold War. Show received good reviews in the Big Apple.

SATURDAY, APRIL 29

2:00 p.m. **BRAVO**—Bravo Opera: *Carmen*: The acclaimed British director, Peter Hall's production of the classic opera love story of an ordinary gypsy woman and an upper crust soldier. The London Philharmonic provides the musical accompaniment to an operatic score sung entirely in French.

12:20 a.m. **PBS**—Austin City Limits: An hour-long performance by Buck Owens. Simulcast in stereo on KZLA, 93.9 FM.

SUNDAY, APRIL 30

11:00 p.m. **THE MOVIE CHANNEL**—*Rude Boy*: A docu drama style film from 1980 that assumes the point of view of a roadie with a Punk rock band. There is plenty of actual concert footage, including appearances by *The Clash* when they were in their heyday.

MONDAY, MAY 1

11:00 p.m. **KCOP**—The Arsenio Hall Show: Tonight's musical guest is Bo Diddley, one of rock's undisputed granddaddies.

TUESDAY, MAY 2

12:30 A.M. **NBC**—Late Night With David Letterman: From the windy city, Letterman takes a look at Chicago blues. Mavis Staple, Buddy Guy, James Cotton and David Sandborn are all scheduled to jam with Paul Schaefer and his band. On the following night, Chuck Berry is scheduled to appear.

NOTE: All times PST. Check your local listings for exact air dates and times in your area.

Coleman Receives ASCAP's Duke Award

By Mark Everett

WASHINGTON—The 1989 ASCAP Duke Award will be presented to acclaimed composer/saxophonist Ornette Coleman. ASCAP President Morton Gould will present the award at a gala benefit to be held at The Departmental Auditorium in Washington D.C. on April 29th—a date that also marks Duke's Night, a celebration of Duke Ellington's birthday. An ASCAP member since 1963, the category-defying Coleman is credited with creating "free jazz" and "harmolodics," his own fusion of multi-tonal melodies.

"It is appropriate that ASCAP will present the Duke Ellington Award to Ornette Coleman on the 90th anniversary of Ellington's birthday," states Morton Gould. "Like the Duke, Ornette has been a creative innovator. His performances have stretched the musical boundaries and have stimulated not only his listeners, but his fellow



Ornette Coleman

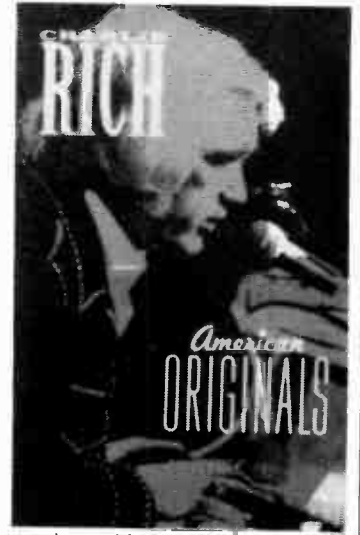
music makers. ASCAP is honored to have him as one of our distinguished members." MC

"American Originals" Set For Release

By Kenneth B. Giles III

NASHVILLE—CBS Records is set to release a special historic series of C&W roots music entitled *American Originals*. Taken from the CBS archives, the series premieres in June with eight artists who were chosen for originality, historical value and influences on modern music. Jimmy Dean, Sonny James, Charlie Rich, Johnny Horton, Ray Price, David Houston, Stonewall Jackson and Bob Luman are the first performers to be honored. The material includes some of the artists' biggest hits—Rich's "Behind Closed Doors" and "The Most Beautiful Girl," Dean's "Big Bad John," James' "When The Snow Is On The Roses"—as well as minor hits and lesser-known classics such as Luman's "Lonely Women Make Good Lovers," James' "In The Jailhouse Now" and Houston's "Almost Persuaded."

This experimental outing is the beginning of a project that will



continue with the release of six more packages in the early fall, with the scope on influential country standards as opposed to merely greatest hits package. These releases, as well as the second set, will be available only in cassette and compact disc formats. MC

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Yamaha Sponsors Soundcheck '89

By Keith Bearen

BUENA PARK—The Yamaha Corporation is sponsoring the Second Annual Soundcheck Competition. The contest is designed to help unsigned bands get their music heard by people in the industry who have the power to make a difference in their careers.

To enter, bands must submit a cassette of two original songs. The tapes are then judged by record company representatives, producers, managers, agents and musicians. Bands will be selected from four separately-judged regions—the Northwest, the South, the Midwest and the West. The six finalists will play a live performance before a

panel of industry professionals. Last year's panel included Quincy Jones, Jon Bon Jovi, Brian Wilson, Phil Ramone, Peter Asher and Tom Werman. The winning band will receive \$10,000 in cash or equipment, demo recording sessions with

a professional producer and consultations with leading music industry attorneys, managers, agents, publicists and A&R experts. In addition, the winner will have the opportunity to perform live in Japan at the Budokan during the International

Popular Music Festival, "Band Explosion '89."

Soundcheck entry material is available from participating Yamaha dealers nationwide. Entry dates are May 1-July 5. For further details, call 800-451-ROCK. **MC**

McCARTNEY DELIVERS NEW LP:



Paul McCartney's forthcoming Capitol release, *Flowers In The Dirt*, was recently played for Capitol executives. The album, scheduled for a June 6th release, features several songs co-written by the ex-Beatle and Elvis Costello. Present at the listening session were (L-R) Bill Burks, VP of Product & Artist Development; John Fagot, VP of Promotion; Tom Whalley, VP of A&R; Paul McCartney and wife Linda; David Berman, President; Ron McCarrell, VP of Marketing; Lou Mann, VP of Sales.

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When the Cock N' Bull Restaurant shut down for good, Gil Turner's Liquor store became the longest continuing business on the Sunset Strip, according to Gil Turner.

In 1949, Gil Turner's father, Ted Turner (no relation to the Georgia media mogul), operated the Sunset Pharmacy—which featured a now seldom seen soda fountain—at the present Sunset/Doheny location. When young Gil Turner, not long out of Beverly Hills High School, took over the business from his dad, one of the first things he did was tear out the soda counter and use the space to sell booze, a commodity that, by no coincidence, could bring in much higher profits than ice cream.

Gil Turner's father was sore about the change in the store, which had previously sold no liquor at all. Almost forty years after the fact, it's still an emotional subject for Gil, and he remains a little defensive when he reflects on his business difference with his father: "If he gives me the store, then he can't tell me what to do with it," Gil said.

But Gil's business judgement was vindicated almost immediately with huge liquor sales. "In six months I was on my way," is how he puts it. And from the early Fifties until the present day, Gil Turner's Liquor Store has been an institution on the Sunset Strip—perhaps one of the original models for the modern-day, high mark-up, high volume convenience stores on almost every other corner.

And as everyone knows who has ever walked or stumbled to Turner's Liquors from the nearby Rainbow, Whisky or Central Clubs, the term "high mark-up" may very well have been created for Turner's Liquors. On a recent wild Saturday night in the store, these were just a few of

Gil Turner's Liquor Store

By Douglas Raskoff



Eddie Van Halen & Gil Turner

the prices of some of the eclectic assortment of items on Turners' shelves: \$2.25 for a pack of cigarettes, \$3.99 for a tube of toothpaste, \$2.29 for Roman Meal bread and \$15.99 for a bottle of Korbel Natural champagne. It's definitely not the store for senior citizens on fixed incomes.

However, rock & rollers, whether famous or just visiting the Strip in search of a rowdy night along club row, have never been ones to watch their pocketbooks, and they are Gil Turner's bread and butter customers.

Gil Turner gets the goods to his rock clients in one of two ways. The not-so-famous must go into the store, as they would any other store, to make their purchases. However, at Gil's there is a catch some times. On weekend evenings, the lines of customers at the registers resemble the lines at Disneyland's Captain Eo attraction on a hot summernight. There seems to be no limit to the number of young people willing to pay high prices on items as varied as condoms, leather conditioner, fireplace wood and, of course, virtually every possible kind of liquor. In fact, the absolute 2:00 a.m. clos-

ing time is always a dramatic time at Turner's, with young customers rushing through the doors before the final cut-off for one last pop.

But dozens of current and former rock stars also turn to Gil Turner's for their impulse purchases. Unlike other establishments that place a veil of secrecy over their list of VIP customers, Gil Turner proudly advertises his by peppering his store with dozens of their photos. Among them: Robert Palmer, Rod Stewart, Brian Wilson, James Brown, John Belushi (who stopped in the store on the last night of his life), The Edge, Ron Wood, Mick Jagger and many others. This class of clients either visits the store during its quieter interludes, or takes advantage of Turner's delivery service. (Gil Turner's delivery man, by the way, claims to have many wild tales to tell about his delivery runs, but decided it would be wise, if he wanted to keep his job, to keep his mouth shut.)

And how does Gil Turner know when to have a loaded camera on hand at the store just in case a celebrity happens to stroll in without warning? "The best time is all the time," says one of the red sweated

clerks who works behind the counter of the liquor store at night. There have been several rock celebrities who have asked to have their pictures taken with Gil, but he refused them for reasons ranging from the fact that their accounts with the store were long overdue or that he just didn't care for them personally. Gil refuses to name names of the celebs who have managed to get on his wrong side, with the exception of two cases. He says that in the old days he loaned money to Johnny Rivers when Johnny was struggling to make it, only to be treated badly by Rivers after he became a star. And Turner's remarks about Joan Collins and her abuse of credit are unprintable.

But through it all, Gil Turner's small and quite ordinary looking store has been good for him beyond the wildest dreams of most retail merchants. He lives in a luxurious home with live-in help on a side street off of one of L.A.'s most prestigious Canyon road neighborhoods. And there are probably no other convenience store owners around who can claim, as Gil Turner can, some of music's biggest names as his friends. The late Keith Moon of The Who not only knew Turner, but stayed at Turner's house whenever he was in Los Angeles. Turner says he cried when Moonie died. Turner says he only has to call Johnny Mathis to be given VIP seats to any show. But Gil is not totally starstruck. At the height on the Vietnam War, he says he refused to let John Wayne use his restroom because of Wayne's hawkish politics.

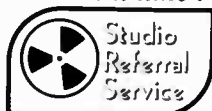
So the next time you are at your neighborhood 7-Eleven buying a lottery ticket, think of how Gil Turner has turned his store into something that could never be copied. MC

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**Back Announcing:
The Great Radio
Controversy**

By Kenneth B. Giles III

WASHINGTON—According to a recent survey of contemporary music listeners done by the Recording Industry Association of America (RIAA), one of the chief problems with modern radio is jocks neglecting to “back announce,” or recap the songs and artists featured in a sweep of four songs or more. These findings prompted the RIAA, in conjunction with the National Association of Recording Merchandisers to declare April “Back Announcing Month,” and to forward promotional materials to disk jockeys advising them, “When You Play It, Say It!”

RIAA President Jason Berman, citing the survey, said recently that 90 percent of radio listeners wanted to know the name of the artist and the song when a disk jockey failed to identify them on the radio. Berman added that, of the survey respondents, 70 percent wanted more information in general about songs and artists they hear frequently, and were frustrated when they heard a new song but the artist was not identified.”

This may not sound like surprising news, but it has caused this



major campaigning, which will entail more telephone surveys and petition circulation in an effort to bring industry pressure to bear on radio stations not employing back announcing.

And how does this effect radio in our fair city? Maybe the more mainstream stations such as KIIS-FM and Power 106 will gladly employ “When You Play It, Say It!” but what about KQLZ, Pirate Radio? Since its inception, KQLZ has played what it wants to, with complete disregard for back announcing or naming artists and song titles.

When asked what he thought of the Association’s efforts, Pirate Radio Program Director Scott Shannon replied, “I think it’s great.” And will he conform to their wishes? “Oh no,” states Shannon. “This is America, remember? We’re allowed to do whatever we want, and we will. Let ‘em pressure us.” **MC**

◀ 6 Obscenity Law

how it’s going to be enforced. This law provides the Justice Department with plenty of ammunition to prosecute record retailers and record companies.

The fact that public opinion and government action can seriously hinder artistic freedom is well documented. Bloom points out that a similar problem hit the film industry seventy years ago. “It’s easy to imagine that groups like the PMRC won’t have an impact because we’ve got a First Amendment. But we had a First Amendment in 1919, too.” At that time, a similar campaign against the film industry had a dangerous influence on motion pictures. “They were successful to the extent that they terrified the film industry and cut their box-office revenues in half,” explains Bloom. “They forced the film industry to establish the Hayes Commission, which censored films from the 1920s to the 1960s.”

This same type of public rela-

tions campaign being conducted by modern-day fundamentalists groups has altered public opinion to the point that Bloom says, “Their position has become the mainstream position. Now a great many people within mainstream America believe that rock & roll is a cesspool of incest, necrophilia and suicide.” Using a combination of video presentations and sophisticated mass-mailings, the PMRC and the American Family Association are bringing their personal views into the legislative branch of the United States government.

With these ultra-conservative, right-wing organizations moving away from record burning tactics and into the hallowed halls of Congress, the conservative Eighties may be giving birth to the fundamentalist Nineties. As Howard Bloom notes: “The law is there, public opinion is there and the figures in government are there. All the elements are in place to help crush rock & roll.” **MC**

By Michael Amicone



Dan Toler

Guitarist Dan Toler has been added to JBL Professional’s Artist Advisory Board. Toler has worked his fretboard magic with soul man James Brown, Lonnie Mack, Dickey Betts and Greg Allman.

MCA Records has appointed John Hey to Vice President, Album Promotion. Hey, an eleven-year veteran with EMI Records, where he worked with such artists as Richard Marx, Vixen, David Bowie and the J. Geils Band, will be based at MCA’s World Headquarters in Universal City, CA.

Enigma Records has announced the appointment of Sam Kaiser to Senior VP of Promotions. Kaiser’s new position follows professional stints with Uni Records, Atlantic Records and MTV Networks. Kaiser will shepherd all aspects of this Culver City-based label’s promotional department.

The Chatsworth-based gospel label, Sparrow Records, has appointed Rodney Huff to Senior Vice President of Operations for the Sparrow Corporation. In another appointment, Rick Horne has been promoted to Senior Vice President of Finance for the label.

Virgin Records has announced several personnel moves in the company’s dance department: Iris Dillon, formerly Virgin’s Director of National Dance Promotion, has been named to the post of Director, Cross-over Promotion; and Cary Vance, formerly the label’s East Coast Regional Dance Promotion Manager, has been advanced to the post of Director, National Dance Promotion.

In more Virgin personnel musical chairs, Kathy Gillis has been advanced to National Publicity Director and Suzan Crane has been appointed Publicity Director/West Coast.

Capitol Records has appointed Sharon Swab to Manager of Recording and Administration, Capitol Studio Operations. Swab will be responsible for coordinating and booking studio time, client relations and studio administration.

Atlantic Records has announced several personnel changes. Steve McKewin has been named Assistant Regional Sales Director for the Southwest region. McKewin will be performing his company duties out of the WEA Dallas Branch office. Cathy Burke has been promoted to Manager of National Secondaries Promotion and Lea Pisacane has been advanced to Manager of National Album Promotion. Both Burke and Pisacane will be based at the company’s New York headquarters.

In more WEA-related news, Barbara Seltzer has been promoted to the post of Director, National Singles Promotion for Atco Records, as part of their ongoing restructuring. Seltzer will be based at the label’s New York City headquarters.



Carmine Appice

Drum great Carmine Appice has signed an exclusive, worldwide, long-term endorsement agreement with Premier Percussion, U.S.A.. Appice will be involved in national promotion and advertising campaigns as well as the company’s educational programs.

RCA Records has appointed Kevin Sutter as the company’s new Senior Director of Album Promotion. Sutter comes to RCA following a four-year stint with Chrysalis Records, and will be responsible for securing national radio airplay for all the label’s AOR product.

CEMA (Capitol, EMI, EMI-Angel) distribution has named Nate Wolk to the post of National Accounts Manager. In addition, CEMA distribution is establishing a Marketing Department in order to expand service to its customer base. Joe Mansfield has been appointed Vice President, Marketing and will oversee the new department, and Joe McFadden has been named Vice President of Sales.



Veteran R&B group, The Gap Band, has recently inked a new recording contract with Capitol Records. Crowded inside Capitol’s Vine Street Tower to celebrate the new deal are: (L—R) VP of A&R Tom Whalley, VP of Black A&R Scott Folks, Ronnie and Robert Wilson Fox of The Gap Band, Gap Band Manager Sandy Fox, Charlie Wilson of The Gap Band, Business Affairs Exec Ray Tisdale, President of Capitol Records David Berman, VP/General Manager of the Black Division Step Johnson and VP of Promotion for Black Product Hank Talbert. **MC**

N.W.A



Darin Pappas/Shooting Star

N.W.A.: No, it's not the National Wrestling Alliance, but rather a conglomeration of rap stars who tell it like it is on the streets of Compton. This best-selling group delivers a no-holds-barred look at life in the ghetto. The language is strong, the stories are stark and gripping, the attitude is uncompromising. *Straight Outta Compton* is a gritty, in-your-face look at black street life. Not for the squeamish.

Dialogue:

Danni Krash, A&R Rep, Columbia Records

Background:

"I had intended to go to law school, but it seems I just sorta got bored with life at that time. I was prompted to move out to Los Angeles about two years ago and got involved in television production. I figured that if lots of other people who weren't that swift could make oodles of money in television, then so can I. One thing led to another and I finally did *Rockin' in a Hard Place*. I started it because I found a large gap in the marketplace. There used to be shows like *Rock Concert* and *Midnight Special*. I was always a firm believer that rock & roll is based on live performances and that videos are only a directors interpretation of a song. I felt that there was such a strong local scene here, that to give these bands exposure on a national level would be terrific. The show was on for about eight months and it kinda got my name around. Pretty soon, people from all over the country were calling me to find out who was happening, who was hot and which bands were ready to be signed. So it almost seemed like a natural progression."

The Local Scene:

"I'm pretty familiar with the local club scene. I'm out there almost seven nights a week. I believe it all happens in the clubs. It's possible to

get a great tape at the office, but if a band had a good producer, you're not really listening to a fair representation of their talents. You can't even be sure the band actually played on the tape when you get it at the office."

Lotsa Talent:

"In my opinion, the local L.A. scene is the most happening scene in the world right now. In the Sixties, it was all happening in England, the Seventies pretty much belonged to New York and the Eighties and Nineties are happening here, in Los Angeles. Bands from all over the world are migrating to L.A. to get signed. Off the top of my head, I know of bands from Italy, Florida and New York out here trying to get signed right now. It's not just the glam or Guns N' Roses type bands that are happening. Music of all kinds are being represented on the scene. There are a lot of great talents and a lot of great songwriters out there."

Pay To Play:

"I don't like that policy at all. Coming from a musician's standpoint, it's like being raped. The promoters seem to be making enough money already. Why do they have to make the bands pay? Another thing that Pay To Play does is that it makes

lots of mediocre, clone bands do well. If a mediocre band has a financial backer or someone putting money into them, they can then play-out more, afford to pre-sell tickets and get better show slots while a talented band with less money won't be heard from. I think the Pay To Play situation hurts the entire music industry and not just the clubs and bands. Look, the Coconut Teazzer is not a Pay To Play club and I've seen great bands like Rock City Angels and Flies On Fire come out of there. I've also been to most of these clubs on weekdays as well as weekends and I've never seen them empty. There are so many people in this town that want to go out, that if they put together a decent bill, they'd have no problem."

Development:

"I think there are a lot of bands out there that are real close and just need to smooth out some rough edges. Whether it's getting rid of a member or expanding their song-writing or improving vocally, there are lots of bands out there that are very worthy of label development deals. For some reason, over the last couple of months, bands are getting signed like machine gun fire...boom, boom, boom. And that's just not the way to do it. True, some of these bands do have potential, but I don't think that giving them a record deal straight off is the answer. The label should develop them and work with the band for a while and see if the band can deliver. When you invest a lot of money in a band, there has to be a payoff. Not just for the band, but for the label and everyone involved. It's important that when a

band does get signed that they're ready to go the distance."

The L.A. Sound:

"Well, when I talk to people in New York, to them the L.A. sound is Guns N' Roses and Poison. That's what they perceive the L.A. sound to be. My personal feeling is that the more shows you go to, the deeper you dig into the music, the harder it becomes to pin down an exact sound. I think it's just a potpourri of various elements and that's what makes it so exciting for me."

Unsolicited Tapes:

"Just because somebody doesn't have the financial backing, that doesn't mean they're not worthy of me listening to their tapes. I imagine I'll have my hands full over at CBS, but I listen to music 24-hours a day. While I'm sleeping, my stereo is on. While I'm working, there's music on. When I'm driving, there's a tape in my car deck."

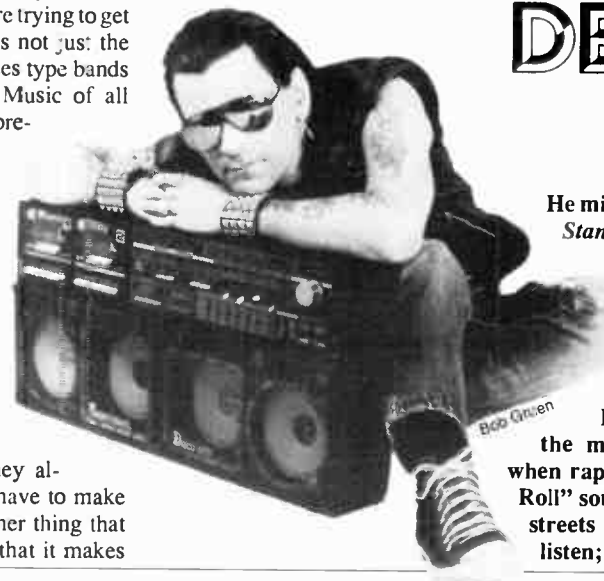
Songs:

"To me, the selling point of an act is whether or not they have really good songs. There are a lot of bands out here that rely too much on their image and stage show. To me, that's the bottom line. Songs are at least 60-70 percent of it. If you've got good songs, you can always work on your image or replace a guitarist that isn't up to par. But if you don't have the songs, you've got nothing to sell. Remember that when you listen to a record, you're not looking at an image or staring at a picture—you're hearing music."

Grapevine:

Local faves, **Flies On Fire**, have been signed to Atco Records. Rick

DEE DEE KING



He might look familiar, but his *Standing in the Spotlight* album is about as far from The Ramones as you can get. Jumping on the rap bandwagon, Dee Dee Ramone (who uses the monicker Dee Dee King when rapping) creates a "Rap & Roll" sound that comes from the streets of New York. Give it a listen; it's a nice change of pace.



Sciacca: They appeared mysteriously and already the entire town is buzzing. Pronounced "Shock-uh," this quintet recently showcased at Frank Zappa's rehearsal studio and drew a bevy of A&R reps and legal eagles to their performance. Will they be the next group to sign on with a major? We'll keep you posted.

Browde will produce their debut effort for the label.

Bob Kulick's band, **Skull**, has signed on with **John Baruck Management**. Kulick recently completed a short tour of clubs with **Paul Stanley**. Bob's brother, Bruce, is **Kiss'** lead guitarist.

Chart Activity:

Look out for the **Waterfront** single, "Cry," which appears to be headed for the Top Ten.

Michael Damian's wimped-out version of the **David Essex** classic, "Rock On," continues, for some reason, to make great chart strides. Must be his legions of Soap Opera fans.

Over a dozen Rap albums currently grace the **Billboard** charts, with seven of them lodged in the Top 50. **Tone Loc**, **N.W.A.** and **Eazy-E** are amongst the big winners.

On The Move:

Mitchell Cohen has been named Vice President/A&R East Coast for **Arista Records**.

Commentary:

Question: How do you pack twenty sardines into a can that only holds six? Answer: You don't. Nor can you pack a thousand people into a club that, by law, only holds five hundred. How then is it possible for dozens of local bands to call each week and claim that they've just set new attendance records at local venues by drawing some five hundred people above the maximum club capacity?

Look, we know this is Holly-

wood, but give me a break, will ya. All we have to do to check out these stories is make a simple phone call to the local promoter and get the exact figures. So why bother making up fictitious figures to impress local magazines? If you were to call and say you've drawn three hundred people to a Gazzari's show, I'd be pretty impressed. That's quite a feat. That's a lot of people coming to see an unsigned band on the Strip. So why go adding an additional six hundred people to your total?

Also, take into consideration that there are usually three or four other bands on the same bill. Do you mean to say that all nine hundred paying customers came expressly to see *your* band and that absolutely nobody came to see the other acts on the same show? Now that's hard to swallow!

And what about the guy at the front door with the little silver clicker in his hands. You know, the guy who clicks that small, hand-held machine every time someone enters the club. The guy who was hired specifically to count heads as they enter. Could his count possibly be off by some six hundred people? I don't think so.

The fact is, if you take any four bands and make them pre-sell seventy-five to a hundred tickets each, then add about a hundred walk-up customers, your club is gonna be packed wall-to-wall.

Now, I'm not disputing that there are a handful of groups out there that are doing great box office. I've seen some of the local top-drawing acts and let me tell you that they can really turn out the fans. But don't tell me you've packed twenty sardines into a can that only holds six.

Understand?



Gregory Smith's Superior Party

Contact: Gregory Smith
(818) 578-0295

Purpose of Submission: Seeking management & label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Although he doesn't really have a band per se, this young black artist has submitted a very impressive four-track demo tape. From the very first moment you hear his voice, you'll get chills and want to run to the phone to call a friend. You can just picture this guy making real records in an honest to goodness recording studio. Don't fall into the trap of judging Gregory by the songs he's written for this tape. Smith needs some sort of label development deal so that he can work with professionals who will hand pick some hit material for him. Gregory's voice is soft and silky, and even more impressive is the fact that he sounds original, too. This looks like the kind of artist an A&R rep can develop and mold for years to come.



Authority

Contact: Steve Justis, Manager
(213) 425-8584

Purpose of Submission: Seeking label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This Long Beach duo submitted both a single and a three-song demo for review. After listening to both, I was left with the same feeling: Whoever is doing the lead singing has a hole in his soul. Although the music (which can best be described as a funky Tears For Fears) is solidly performed, I get the impression that it was sung by a zombie. There is just no feeling, emotion or sincerity here—and that's what ruined it for me. I almost got into the ballad, "Maybe In Time," but not quite. What we've got here are so-so songs sung by a so-so singer. The lead vocalist is charged with the responsibility of eliciting an emotional response from his audience, but it ain't gonna happen here. What I suggest is another batch of songs in a couple of months.



Prodigal Son

Contact: Mary Satterfield
(213) 376-2216

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Prodigal Son is a blues-based quartet from the Los Angeles area. Their three-song demo was pretty reminiscent of Georgia Satellites sans the sense of humor. Prodigal Son sounds like they can have a great time at a live gig. But my only problem with their submission was that when the second song began, I was sure I was still hearing the first one. This is a textbook case of all the songs sounding the same. It's alright to emulate Georgia Satellites or The Fabulous T-Birds, but not at the expense of your own originality; and not by having all of your own material blending together into one long song. Go with what's in your heart and never mind trying to be compared to someone else.

To submit product for analysis, send your packages (including photo & contact #) to: **Music Connection Demo Critique**, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of **Music Connection** magazine.

Local Notes

Compiled
by Michael Amicone

Contributors include Ace Passion, Tom Kidd, Keith Bearen, Heather Harris and Jan McTish.

BACK IN THE U.S.S.R.: Paul McCartney's Russian-only *Choba BCCCP* LP is a hot item on the bootleg scene. The vinyl boot, which contains rowdy versions of early rock & roll classics, is going for a remarkably affordable \$10-15, while the pricey CD version, featuring that capitalistic Western invention of bonus tracks, is commanding \$30.00. (Don't even think about getting an authentic issue of the LP unless you're prepared to fork over a couple hundred for it). The first official issue of the Russian "Oldies" LP sold out so quickly that a second version, containing two extra tracks, has recently been issued in the U.S.S.R.—which will certainly give hardcore collectors fits since they'll now have to fork over for two versions of basically the same LP in order to satisfy their completist instincts. —TK

MOR KINGS NEVER DIE, THEY JUST SELLOUT: MOR King Barry Manilow, whose recent career fortunes parallel those of Neil Dia-



Heather Harris

IDOL TIME: The *Puresex Club* debuted its Wednesday night slot at 1026 La Cienega on April 12th with a live set by Billy Idol (pictured backstage with well-wisher Julian Lennon). Backed by The Mighty Hornets, Idol offered a short but suitably rowdy performance replete with scantily clad dancers and a torrid duet with his close personal friend and *Puresex* club proprietress, Perril Lister. The evening's entertainment also included The Palne Brothers with Stray Cat Brian Setzer sitting in. The namedrop crowd of attenders included Paul Stanley, Brigitte Nielson, Mickey Rourke, Pamela Des Barres and Sam Kinison. —HH

mond's (both men command sizable audiences for their concerts; both men have a hard time selling records), has returned to Broadway for an April 18-May 14 engagement at the Gershwin Theatre, in an extravaganza certain to be a hot theatre ticket on The Great Show Biz Way. The show, which will feature medleys, sketches, videos and dancing (a virtual cornucopia of entertainment from The Man Who Writes The Songs) will also include material from Manilow's new Arista Records LP, due for release on May 2nd. I'm sure that both Barry and Arista Prez Clive Davis are hoping that this album, which contains pop material in the vein of Manilow's greatest successes, will be the one to re-establish Manilow on the charts.

HITMAN OF DESIGN: The Los Angeles graphic studio, Hitman Of Design, has created a special comic book for the latest Twist Records release, "Agent 00 Soul," by The Untouchables. Reminiscent of the Marvel and DC comic classics of the Sixties, this black and white comic

follows the exciting adventures of a futuristic James Bond as he rescues Angel City from heinous criminals. The comic will be distributed by Twist Records at Untouchable concerts, comic book stores and through mail order. —KB

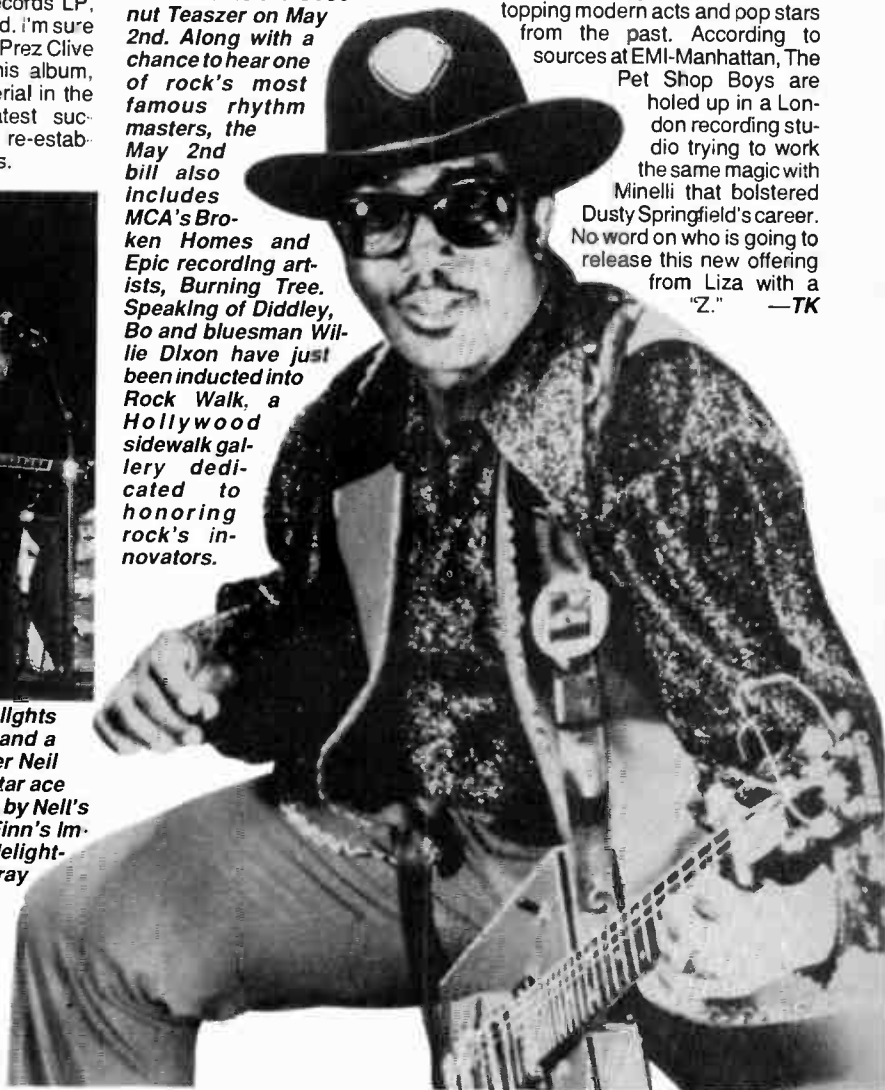
ROCK'S ROOTS AT THE TEAZSER: One of rock's founding fathers, Bo Diddley, brings his "Bo Beat" to the *Cocunut Teazser* on May 2nd. Along with a chance to hear one of rock's most famous rhythm masters, the May 2nd bill also includes MCA's Broken Homes and Epic recording artists, Burning Tree. Speaking of Diddley, Bo and bluesman Willie Dixon have just been inducted into Rock Walk, a Hollywood sidewalk gallery dedicated to honoring rock's innovators.

LIFE IS A CABARET: Prince and Mavis Staples. Dave Stewart and Etta James. The Pet Shop Boys and Dusty Springfield. The Pet Shop Boys and...Liza Minelli? That's the latest musical marriage between chart-topping modern acts and pop stars from the past. According to sources at EMI-Manhattan, The

Pet Shop Boys are holed up in a London recording studio trying to work the same magic with Minelli that bolstered Dusty Springfield's career. No word on who is going to release this new offering from Liza with a "Z." —TK



BROTHERLY LOVE: Capitol Records turned down the house lights at Hollywood's chic China Club for Tim Finn (above, right) and a stellar backup band including brother/Crowded House leader Neil Finn (above, left), Crowded House drummer Paul Hester, guitar ace Richard Thompson and producer Mitchell Froom (obstructed by Neil's guitar neck). As the too-cool lineup performed songs from Finn's impressive, new self-titled solo LP, the VIP crowd chowed on a delightful assortment of trendy vittles. The event attracted a wide array of industry schmoozers—the usual bevy of beauties, Byrds legend Roger McGuinn, Bruce Willis and Jefferson Airplane founder Paul Kantner. Tim Finn, an ex-member of the critically acclaimed Split Enz (a late Seventies/early Eighties rock outfit which also included brother Neil), will be appearing at The Roxy on May 4th. Be sure to check him out, and pick up an album that will surely be on many ten best lists come year's end. —AP



::: Alice Cooper :::



HEADLESS AND LAWLESS: A listening party for W.A.S.P.'s new Capitol album, *The Headless Children*, was recently held at the world famous Troubadour. On hand for the LP's launching were: (L-R) Don Zimmerman, President, International Marketing, EMI Music Worldwide; W.A.S.P. manager Rod Smallwood; Ron McCarrell, Vice President of Marketing; W.A.S.P. mainman Blackie Lawless and Johnny Rod; Tom Whalley, Vice President of A&R for Capitol Records; (standing in the rear) Chris Holmes of W.A.S.P. and David Berman, President, Capitol Records. —JM



MOVE OVER, RHINO: Perhaps taking a cue from veteran rock architects, Rhino Records, Enigma Entertainment Corporation is entering the reissue ring. They've announced the formation of *Enigma Retro*, a record label devoted to the reissue of classic albums from rock's past. The first wave of releases include Alice Cooper's first two albums, *Pretties For You* (1969) and *Easy Action* (1970), Permanent Damage by *The GTO's* (featuring a young Pamela Des Barres, who later distinguished herself as groupie to the stars) and Ted Nugent's early *Motor City Madness* with the *Amboy Dukes*. Original packaging and artwork will be used, whenever possible. In addition, Enigma has unearthed some original press photos for some of the acts. Pictured here is an early shot of Alice Cooper and Co..

METAL MEMORIES: JCI Records and Warner Special Products have just released a five-volume hard rock anthology entitled *Masters Of Metal*. The series, which offers two decades worth of metal memories, features some of the finest headbanging riffs that this genre of music has to offer, from some of its finest bands—Kiss, Judas Priest, Motley Crue, Deep Purple, Alice Cooper, Ted Nugent and Ozzy Osbourne. The series is culled from master tapes and includes such classics as "Bang A Gong (Get It On)" by T. Rex, Rock And Roll Hootchie Koo" by Rick Derringer, "Cat Scratch Fever" by Ted Nugent, "Rock And Roll All Nite" by Kiss, and a score of other metal musings. —JM

Music Merchants (NAMM) have produced a new film to help inform students and their parents on the benefits of having a musical education. The film, entitled, *You Are The Music*, is a documentary drama divided into three parts. Each section tells its point through main character Chris Hennessey's experiences as a member of his high school band. The film features professional actors, teaching professionals and actual students. —JM

YOU ARE THE MUSIC: The Music Achievement Council in conjunction with the National Association of



THIRD ANNUAL SPIN BASH: The rumors that Tony Bennett and The Red Hot Chili Peppers would perform together at Spin Magazine's Third Annual Swimsuit Issue Party at The Hard Rock Cafe proved to be just that, rumors. But, although this interesting musical coupling never did materialize, both acts did manage to perform sterling back-to-back sets on their own—with Bennett joined by New Orleans piano wonder boy, Harry Connick, Jr. (above, left), and Chili Pepper Anthony Kidis (left; sporting the latest in summer wear) dedicating an unprintable song title to the man who left his heart in San Francisco. Also participating in the Hard Rock fun were Ice-T, the omnipresent Justine Bateman (with main squeeze Leif Garrett), perky new dance-pop sensation Martika, The Del Rubio Triplets, Mama & Papa Michelle Phillips, Spin publisher Bob Guccione, Jr. and a bevy of this year's supermodels. —AP

MUSIC CONNECTION Ten Years Ago...

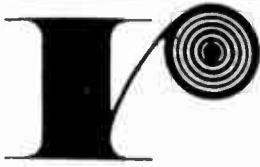
Tidbits from our tattered past

RECORDING DIANETICS: Diane Hubbard, daughter of Scientology guru, L. Ron Hubbard, has an album out on Minneapolis-based Waterhouse Records. The record was produced by David Campbell (Jackson Browne, Linda Ronstadt, Olivia Newton-John) and features such famed Scientology adherents as Chick Corea, Stanley Clarke and Patrick Moraz. Incidentally, the record's executive producer, Jimmy Sphere, was MC's very first subscriber, back in November 1977.

KNACK ATTACK: Chicago DJ Steve Dahl, pioneer of the anti-disco campaign being used by rock stations across the country, is now taking potshots at L.A.'s favorite sons and the premier get-rich-quick band, The Knack. The flip side of Dahl's "Do You Think I'm Disco" single is titled "My Bologna," a twisted reference to the band's signature tune, "My Sharona."

FOWLEY'S FOLLIES: The Svengali of Hollywood, Kim Fowley, is at it again. The man who created the all-girl rock group, The Runaways, has unveiled a new quintet of luscious nymphets called The Orchids. Rumors are that Fowley hired pros to teach the girls their licks and scoured the city for sexy, innuendo-laced pop tunes. What can you expect from the man who reckons that rock is "50 per cent girls and 50 per cent hype?"





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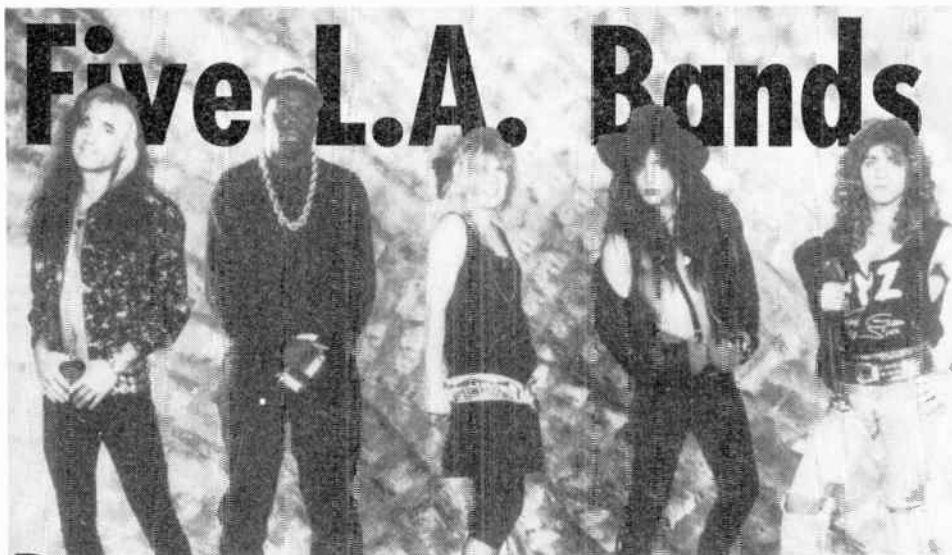
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Kristen Dahline

Reveal Their Deals

By Kenny Kerner

During the last twelve months, more than twenty bands were signed to major label deals right off the streets of Los Angeles. With names like *The Hangmen*, *Lock-Up!*, *Dirty White Boy*, *Lost Boys*, *Bang Tango*, *Kill For Thrills* and *Little Caesar*, their musical styles are as diverse as the neighborhoods in which they live.

Los Angeles has always been a melting pot for musicians, but never before has the label signing spree taken on such an all-encompassing focus. This year's winners include performers in pop, rock, metal, alternative music and rap.

As much as we would have liked to put each and every newly signed artist on our cover, we were unable to do so. Instead, we did the next best thing. The cover of this new local band issue is graced with representatives of five different acts—all signed during the last year and all representing five totally different musical styles.

For Capitol's *King Tee* and I.R.S.' *Caterwaul*, the task of promoting a new album lies ahead. For Ferrari, XYZ and *Pretty Boy Floyd*, it's weeks of pre-production followed by months of arduous recording.

What follows, in the words of each band spokesperson, are the stories and circumstances surrounding each signing. How and why were these bands signed? And who signed them? What was their plan of attack while playing out on the club circuit? What kind of label deal did they get? Were they signed because of their live show, their demo or their image?

Well, rather than speculate, why don't we let the bands speak for themselves? So, without further ado, here are some of L.A.'s newest label signees representing the music of 1989.



XYZ was formed in November, 1985, and within a month, the band was already performing shows on the L.A. club circuit. It didn't take long for them to impress the owners of *The Whisky*, who named them the "Unofficial" house band of the world-famous rock club.

Within a couple of months, XYZ was turning them away at the box office. Their unique and particular brand of crunching, street-wise rock was a refreshing change for local clubgoers.

Currently being handled by Raylove/Nelson management, the rock quartet is now putting the finishing touches on their Enigma Records debut, which is being produced by another L.A. favorite—Don Dokken.

XYZ lead singer Terry Ilous was more than happy to fill us in on all of the details surrounding the band's signing.

The Early Days:

"We actually started sending our demo tape around about two years ago, but because we had no management, there was nobody to really represent the band. And that made it very difficult to get the record companies down to see us play. Now, we're managed by Bob Raylove. Anyway, at that time, even though we thought we were ready, nobody came down. A lot of it also has to do with luck and being in the right place at the right time. In my eyes, what you call a manager is really a salesperson. We didn't have that person to sell the band to a label. A good salesperson should be

able to sell you a pair of shoes that don't even fit! So imagine what he'd be able to do if he had good product as well."

Getting Signed:

"At the time we got signed, we were not going after a record deal. In fact, we decided to take some time off to write new material and work out new things for our show. Anyway, I had given one of our XYZ tapes to a friend of mine who in turn gave it to the girl he was dating at the time. He was an Italian friend of mine and had absolutely no idea that this girl worked in the music industry. He told her we were playing a show at *The Whisky*

that night. Well, she came to the show and the very next day I got a call from Curtis Beck at Enigma Records. He asked me to come to the office to talk with me and begin negotiations. I thought that he wanted to talk about a small publishing deal for a couple of songs—so naturally, I was very relaxed when I arrived. After talking for some time, it turned out that he wanted to sign us to a recording deal. He was very much in love with the music. Eventually, we did a showcase for Enigma at the Country Club and just about the entire label showed up. This all happened on November 11, 1988."

Making The Record:

"We are actually recording our first album right now at Total Access Studios with Don Dokken producing. We just began the process and we have no idea as to an album title or even a first single off of the LP. We should be recording for another couple of weeks."

The Real Deal:

"I can tell you that XYZ was signed to the biggest record deal ever offered by Enigma. I'm not exactly sure, but I believe it's for six or seven albums. There's tour support and provisions for videos as well. It's a major deal made by a smaller label."

Cash Advance:

"We did get a publishing advance, but we want to use this money to re-invest in our band. To me, the band is a business. You've got to invest in it to make it better."

Pressure:

"I definitely think there's more pressure on us now that we've been signed. If you're playing a gig and you don't do well, there's always the next gig in a couple of days. But when you go and do an album, people are going to judge you by these ten or eleven songs. They'll either like it or they'll think it sucks. But the band has to live with that album for the rest of their lives. Because the record company is showing faith in you by putting up all that money to make the record, you really have to give them back something good." ➤

FERRARI



Lynn McAtee

Through four albums, Marc Ferrari stood his ground as the lead guitarist with Gold Mountain/MCA recording act, Keel. But with no group image to cash in on, minimal sales and a diminishing role in group affairs, Ferrari felt it was time to seize the moment and head for higher ground. After handing in his resignation to leader Ron Keel, Ferrari was on his own. No band, no record label, no songs. Simply, peace of mind and aspirations for the future. To some, this is more than enough sustenance.

Ferrari spent the next couple of weeks meeting with industry friends and putting together a plan of attack. With a limited budget (otherwise known as his life savings), time was of the essence. Days and nights were spent writing and jamming with prospective bandmembers, but nothing really panned out.

After a few frustrating weeks, Ferrari shifted into high gear and began following-up leads across the entire country. Taking the advice of a friend, Marc flew in vocalist Oni Logan from Florida. The two hit it off immediately and one of the pieces of the puzzle was now in place.

What follows is a rather candid interview with Marc Ferrari who discusses the formation of his new rock band, his recording deal with MCA and his plans for the future.

Leaving Keel:

"When we started the band, it was supposed to be just that—a cohesive effort from all members. But it came to the point where my role in the band was being diminished, and I felt that my input wasn't taken seriously anymore. Ron and I differed about what directions the band should be taking. I had written a lot of notable material for the band, but that role was diminishing along with my role as a business partner. I decided not to fight and be a thorn in Ron's side; to take a step back and allow him to pursue his vision of the band, and at the same time, to allow me to pursue my own dream. It worked out great for me."

The New Band:

"The building process of my band took about six months. I found my singer first, through a mutual friend. His name is Oni Logan and he's from Florida. I flew him out here with some help from Jim Ferachi. We did a demo and although it really didn't set the world on fire, it got the buzz going. At that point, we weren't a full band, but I was seeking out the right musicians. The next person to come along was our drummer, Anthony White, who's from Vegas and has worked with Mark Slaughter from the Vinnie Vincent Invasion. I've always been fond of having two guitarists in a band and ran into Erik Gamans from the band, Waysted. I was using an old friend from Boston on bass, but unfortunately he's no longer with us. Our bassist now is Chris Thomas. By then, we had the

five pieces together so we started doing some shows in the fall of 1988.

We played-out here and there, and finally decided to make life easier and get some management. We had eight offers from big people, but decided to go with Niji and Wendy Dio because of their enthusiasm and aggressive pursuit of the band. Wendy had the time and energy to give us. She also has one other client, Paul Shortino, from Quiet Riot. She has a proven track record in rock and that was important to us because the genre of music is so specialized."

The Record Deal:

"Initially, Bret Hartman, who I contacted last summer, was with CBS/Columbia as a consultant. His hands were tied there, but his enthusiasm was definitely there for us. Bennett Kaufman at RCA was also very interested in the band, but was in somewhat of a parallel position as Bret. Megaforce was also interested, but two days after Bret transferred from CBS to MCA Records, he called us with that 'let's go for it,' 'let's make a record' attitude. His enthusiasm paralleled that of Wendy's. He saw us at rehearsals and watched us progress through his CBS tenure. I think Bret's great! Our show with the Bullet Boys at The Palace on January 12th clinched the deal. He called me the next day and said, 'Let's make a deal.'

The commitment is there for more than one album and it's better than a basic new artist deal.

Obviously, I wasn't in a position to command millions of dollars, but I do feel very grateful that we have a new lease on life. And by the way, we're the first signing on Al Teller's new tenureship at MCA. We met Al and we think he's great! He wants to turn MCA around and we want to do that for him."

Career Changes:

"A lot of the burden and responsibilities have been taken off of my shoulders. Before, I was not only the musician and the writer, but also the businessman. I was the banker, the producer, the liaison—everything—I was wearing ten different hats, which took away from my creative writing time. It's a relief to have these burdens lifted now that we have a manager (Wendy Dio) and a label."

Sound Advice:

"It's all perseverance. Success in the music industry is like playing a slot machine. With some people, it just takes a few more pulls of the handle. But it does pay off!"



Jennifer Grace Gillingham

In January, 1987, Caterwaul played their first-ever show in Los Angeles at the *Scream Club*. After spending months on end travelling from their home in Phoenix, Arizona to Los Angeles, the band decided to permanently relocate here once they were certain they had developed a large enough fan following.

Having set up rehearsals in a guest house in a quiet, residential community, Caterwaul went about the business of getting signed. To their credit, the group did have one album out on the indie Lost Arts label. Entitled *The Nature of Things*, it very quickly found its way to I.R.S. Records and, more specifically, to veteran producer, Dennis Herring (Timbuk 3, Camper Van Beethoven.)

Though there was other label interest, Caterwaul decided to go with I.R.S. and Herring. Together, the team released a critically acclaimed EP, *Beholden*, and the current Pin And Web album. Lead singer Betsy Martin fills us in on the remaining details.

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Getting The Deal:
 "From Phoenix, where we lived at the time, we sent a demo to Lost Arts Records, an indie label. They liked it, signed us and we released *The Nature Of Things* in Jan. '87. It was recognized by college radio and press quite a bit and we subsequently released a video for "A Flower And A Stone." It received airplay on *120 Minutes* (MTV) and other video shows and to this day is still being played on *MTV's Post Modern*. All this helped to get the attention of industry people who spread the word. The record reached Sam Gennaway, then of I.R.S., and he asked to sign the band. We signed with I.R.S. because they agreed to give us creative control and we are pleased to be able to choose our material, create the cover-art, give video ideas and other input, and have these ideas taken seriously."

Specifics:
 "We were signed to a five-record deal. I.R.S. advanced us money for new equipment to tour with, but they do not support our tour expenses, so we have to make sure we budget well to make ends meet on the road. I.R.S. is committed to at least one video per album."

The Team:
 "Tammy and Christopher Olson, who worked for our indie label, Lost Arts, agreed to be our managers when *The Nature Of Things* began to take off. They were and are best suited in knowing our better interests and, as other labels became interested, they strongly urged us to get a good lawyer, even if it was financially beyond our present means. So we got a great attorney who specializes in entertainment. We work with an independent booking agent and are finalizing things with a booking agency to tour this summer."

Hurry & Wait:
 "We have been together three years and it's been a lot of waiting between albums. We made *The Nature Of Things* in the first two months we were together, in a total of 15 hours, and then all the I.R.S. stuff happened a year later (it took a year for all the legal stuff). Then, it took an incredible amount of time waiting for our chosen producer to become available. Later, our producer took more than a leisurely amount of time in his studio to record our I.R.S. LP, which was very different from the way we recorded the first LP. We were very patient for the most part, and in the end, the new LP turned out the way we wanted."

Live Shows:
 "We were signed based on our first LP and through playing the L.A. clubs. Because if the record company likes what they hear, they want to see you perform live (sometimes again and again) before they commit."

Changes:
 "Being signed has changed our lives in that we're a band at night and still keep our day jobs in order to make ends meet in L.A.. We have learned a lot about waiting for good things to happen. Nothing happens overnight. Our advance money, which was not substantial, went to pay the lawyer fees incurred while signing with I.R.S.."

The Sound:
 "We get stumped trying to identify the Caterwaul sound. I think that we all can agree it is atmospheric rock and that all our various influences intertwine and combine to make the Caterwaul group sound."

King Tee's got quite a story to tell. A native Los Angeleno (but now residing in Compton), his parents were separated at the time of his birth. And although he stayed with his mother, it seems as if parental jurisdiction had little to do with keeping him out of trouble.

Tee grew up in gang territory and soon began to emulate his friends by stealing. At seventeen, King Tee was locked up and spent the next six months in a juvenile detention center.

An aspiring DJ, Tee spent lots of time travelling around after his release, finally planting roots at his grandmother's place in the San Fernando Valley. There, as fate would have it, he ran into Ice-T, a "brother" named Scotty Dee and DJ Pooh.

His newfound friends were just about to put together a Rap group and Tee was intrigued. Having had brief experiences working at a couple of radio stations, he wanted in. "I hung out every day until they made me leave," said Tee, "but I finally convinced them with my good rhymes and crazy stunts. Once I bought myself a big sound system, I was in."

After spending some time writing raps for other people, Tee got hooked up with Techno Pop Records and released a couple of LP's of his own material. One thing led to another and he eventually caught the attention of Jorge Hinajosa of Rhyme Syndicate Management who negotiated Tee's record deal with Capitol. We'll let King Tee tell you the rest of the story.

35 >

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For weeks, the MC telephones were ringing off the hook as bands across the entire West Coast made one last attempt to reach us before the cutoff point arrived. But it's finally here: **The Fourth Annual West Coast Band Directory**—our biggest, baddest, best-selling issue of the year. With over 500 listings, we've got to have the most in-depth and comprehensive directory anywhere. So, thanks to Ace Passion for getting it all together, and thanks to all of you for your participation.

—KK

Compiled By Ace Passion

WEST COAST BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	THRASH METAL	SPEED METAL	TECHNICAL ROCK	ACID ROCK	OLDSCHOOL	POP	R&B	FUNK	R&B	HE-NRG	COUNTRY	FOLK	JAZZ	NEW AGE	CLASSICAL	SWING	LATIN	WORLD BEAT
Abbyss	Marja	818 980-5956																								
Accent	Adam Cohen	805 527-0702	1577 Prather St.	Simi Valley	CA	93065																				
Aces & Eights	Platinum Entertainment Group/Dean Schachtel	818 888-9597			CA																					
Actress	RPM Productions / Ace Steele	213 657-6725	1270 Ozeta Terr. #5	West Hollywood	CA	90069																				
Adolescents	Triple X Records/Dean Naleway/Peter Heur	213 871-2395	6715 Hollywood Blvd. #284	Hollywood	CA	90028																				
Adonis	Carlos Loera	213 269-6657	P.O. Box 1631	Los Angeles	CA	90086																				
Adventures Of Ruby	Sharon Hannon	213 650-6876	1042 N. Stanley Ave #2	Los Angeles	CA	90046																				
The Affect	Douglas Freyre	213 923-4735	6239 Castias Ave	Bell	CA	90201																				
Aftermath	John Miller	213 867-9912			CA																					
Agressor	Jim Cipolla	714 624-3701	9430 Felipe Street	Montclair	CA	91763																				
Alia	Loose Wig Management	213 461-8273	6663 Sunset Blvd Suite 4	Hollywood	CA	90028																				
Alias	In Union Management	813 388-1547	P.O. Box 3705	Sarasota	FL	34230																				
Alibi	Alibi Productions	818 785-5527	15158 Satcoy Ave	Van Nuys	CA	91406																				
Alien Strange	Brett Mavenc	619 747-7551	14374 Highland Valley Rd	Escondido	CA	92025																				
Alma	Heart Of The One World Management	213 833-1728	1122 W. 21st St	San Pedro	CA	90731																				
Amazon	Tom Vitorino	213 461-6911	7081 Lanewood #10	Hollywood	CA	90028																				
Ambre Rose	Tru Star Entertainment	818 763-4886	12226 Victory Suite 150	North Hollywood	CA	91606																				
Anthony & Melander	Jared Miller/Personal Music Management	213 838-2294	P.O. Box 34188	Los Angeles	CA	90034																				
Anthony's Revenge	Anthony Burden	805 251-0207																								
Apaches Of Paris	Garrison	213 257-6646	154 Monterey Road	S. Pasadena	CA	91030																				
Arawaks Band	Jose Acosta	818 764-5064	7095 Hollywood Blvd #104 / Suite 412	Hollywood	CA	90028																				
Arsynal	David R. Lira, Esq	213 658-5243	127 S. Orlando Ave	Los Angeles	CA	90048																				
Art School	Michael Bennett/Screen Gem Publishing (EMI)	213 469-8371																								
Artes	Art Or Xavier	818 571-5466	P.O. Box 5813	North El Monte	CA	91734																				
Artist Reality Rock		619 365-2579	HC1 Box 5286	Yucca Valley	CA	92284																				
Assault	Mike Rust	213 372-4400	P.O. Box 45014	Los Angeles	CA	90045																				
Astaroth	Shining Or Robert Cattani	818 799-2554	1429 1/2 Monterey Rd	S. Pasadena	CA	91030																				
Asylum	Paul Monteiro	408 729-4066	P.O. Box 32632	San Jose	CA	95132																				
Atomic Cocktail	John Mackel	805 581-3843	3560 Royal Ave	Simi Valley	CA	93063																				
Attakk	Hideo Kurma Inakuma	818 548-1139	345 Pioneer Dr. #1705W	Canoga Park	CA	91203																				
The Keith Avery Band	Vera M. Coleman / Thunder Group	213 874-0352	7095 Hollywood, Suite 317	Hollywood	CA	90028																				
A.I. (Arte Industriale)	Jim Wilson	805 562-6128	Box 12830 VCSB	Santa Monica	CA	93107																				
Baby Blue	Mike Or Shermi Gagliardi	818 909-0948	7201 Lennox #232	Van Nuys	CA																					
Baby Friday	Danny Brazil / Anthony Colasacco	818 994-3031	6532 Blucher Ave	Van Nuys	CA	90046																				
Bad Radio	Eddie	619 460-4940	1010-75 E. Washington	Escondido	CA	92025																				
Bandit	Kaz	206 256-8208	15014 N.E. 36th Street	Vancouver, WA	CA	98662																				
Banned	Mark Hudson	213 653-6507	654 N. Crescent Heights	Los Angeles	CA	90048																				
Bazza	The Music Web Entertainment Group	213 484-3120	6362 Hollywood Blvd. #311	Hollywood	CA	90028																				
BBC Paris	Primal Productions, Inc./Jeffrey Howard	213 214-0370	4725 W. 163rd Street	Lawndale	CA	90260																				
Beatnik Beach	Industrial Management	415 957-9191	123 Townsend	San Francisco	CA	94107																				
The Bearcats	Dorian MacDougall	213 386-3074	525 So. Ardmore #341	Los Angeles	CA	90020																				
The Beat Babies	Joe Rossi	818 357-3159	425 B	Monrovia	CA	91016																				
Bebe Gunn And The Real People	Rodney Anderson	415 563-0554	3401 Clay Street #201	San Francisco	CA	94118																				
Belgium	Belgium Hotline	213 851-8751	1324 Polinsetia Place #109	Hollywood	CA	90046																				
Betsy (formerly "Bitch")	Goodsport Management	818 763-1427	P.O. Box 15425	North Hollywood	CA	91615																				
Big Bang	David Tann	213 399-7259	646 Navy St	Santa Monica	CA	90405																				
Big Guns	Stephen Crane	818 760-0192	10738 Hatteras	North Hollywood	CA	91601																				
Big Secret	Matt Haines	805 581-1488	6242 Jennifer Court	Simi Valley	CA	93063																				
Blox1	Proud Papa Productions	213 395-1319	1123 9th St. #9	Santa Monica	CA	90403																				
Black Cherry	Scott Lipps	714 534-8912	P.O. Box 9532	Anaheim	CA	92812																				
Black Dove	Jensen Crew Agency	213 549-2911	P.O. Box 9532	Anaheim	CA	92812																				
Blind Assassin	Kevin Jackson	714 985-2669	P.O. Box 304	Upland	CA	91785																				
Blind Date	Riatt Management	714 986-8642	1716 Hawthorne Street	Ontario	CA	91764																				
Blind Eye	Kit Carlson Or Art Deresh	818 506-4213	5422 Bellingham Apt #204	North Hollywood	CA	91607																				
Malcom Bliss	C.L. Klink	213 789-6134	P.O. Box 7462	Torrance	CA	90504																				
Block Yard	Morse Entertainment Group, Inc.	213 276-9261	P.O. Box 6980	Beverly Hills	CA	90212																				
Blue Ice	Picasso	213 469-5837	6036 Romalne St	Hollywood	CA	90038																				
Bodhtrees	Thomas Tree/C.J.C.	213 463-3848	1830 N. Cahuenga #24	Hollywood	CA	90028																				
Boo	Maurice Sydnor Or Emil Hampton	213 281-8437	926 Lucile	Los Angeles	CA	90026																				
Boohoo Voodoo	Mark Stanley	714 533-2336	P.O. Box 4722	Anaheim	CA	92803																				
Bossman & Smith	James Coberly Smith	818 789-1183	14449 1/2 Dickens St.	Sherman Oaks	CA	91403																				
Bourbon Street	David Rozansky	818 888-3283	22705 Towncrier Dr	Woodland Hills	CA	91364																				
Boxtown Bandits	Doug Phillips	818 761-0877	5403 Satsuma	North Hollywood	CA	91601																				
Boy O Boy	James Taylor Jr.	213 691-5651	601 Rye Ave	La Habra	CA	90631																				
The Bricks!	Gatling Derringer	213 410-9748	4646 N. Colfax Ave #7	Studio City	CA	91602																				

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Carousel	J.D. Clements	818 780-0172	13622 Wyandotte St Suite 313	Van Nuys	CA	91405	X																				
Caldancer	Stefani Savage	805 254-1604	25697 Estoril St	Valencia	CA	91355	X																				
Cauldron	Dave Deville	818 361-0878	332 Hubbard St	San Fernando	CA	91340	X	X																			
Cause N Effect	Jeff Or Igor	213 657-4683	1122 Larrabee	Hollywood	CA	90069					X				X												
Champagne	Bruce Or Allen	818 883-4033	22701 Miranda	Woodland Hills	CA	91367	X																				
Change To The East	Victoria Ltd.	213 324-0753	P.O. Box 3914	Torrance	CA	90510	X																				
Charivar!	Larry Rosenblum	213 739-4824	P.O. Box 48864	Los Angeles	CA	90048	X				X	X	X	X	X	X					X	X					
Chastily	Pete Yezbak	818 348-4836	21901 Roscoe Blvd #18	Canoga Park	CA	91304	X	X																			
J. Michael Chandler	Cary Budin	602 482-1058	5367 E. Kelton Ln	Scottsdale	AZ	85254	X								X												
Kat Chase	Ruthless Management	213 689-0364	1617 E. 7th #10	Los Angeles	CA	90021	X																				
Cheap N' Nasty	Shelly Berggren/Tapestry Artists	818 906-0558	17337 Ventura #300 C	Encino	CA	91316	X								X												
Choice	Johnny G	818 505-1307	12848 Bloomfield Street #2	Studio City	CA	91604	X								X												
Chosin Few	The Music Web Entertainment Group	213 464-3120	6362 Hollywood Blvd Suite 311	Hollywood	CA	90028	X																				
Chucks Future	Ron "Chuck" Gomez	818 441-2715	1706 Fair Oaks Apt. B	Pasadena	CA	91303	X																				
Circus Circus	Paul Stout	714 748-0250	695 Fondren St.	Orange	CA	92668	X								X												
Citadel	Whitman Enterprises C/o 818	818 768-5242	9901 Roscoe Blvd	Sun Valley	CA	91352	X																				
Classified	De Lorenzo Entertainment	213 600-4394	P.O. Box 901	Hermosa Beach	CA	90254	X																				
The Click Factor	Mike Booth	213 391-7276	11931 Avon Way #7	Los Angeles	CA	90066	X			X					X												
Abraham Cloud	Abraham	213 281-8398	12028 Venice Blvd #179	Los Angeles	CA	90066	X																				
Closet Negroes	Mabee Music	714 984-4192	303 Plaza Serena	Ontario	CA	91784	X									X											
Alex Cluge And The Hunger	Alex Cluge	213 652-5686	8033 Sunset Blvd, Suite 527	Los Angeles	CA	90046	X								X												
Club Romeo	The Music Web Entertainment Group	213 464-3120	6362 Hollywood Blvd Suite 311	Hollywood	CA	90028	X																				
Cat Cody	Cat Cody	213 452-1084	2524 21st St.	Santa Monica	CA	90405	X																				
Deana Cole	Kathe Arnone	818 342-5294	17132 Baltar Street	Van Nuys	CA	91406	X																				
The Column	Royce Craft	818 908-1793	5661 Tilden Ave	Van Nuys	CA	91401	X				X				X	X	X										X
The Committee	Michael G.	818 368-5033	10927 Andaso St	Granada Hills	CA	91344	X																				
Cone Of Silence	Mark Sellin	818 990-7242	2445 Rinconia Dr	Hollywood	CA	90066	X																				
Continuum	Chris Garcia	213 267-1830	P.O. Box 3178	Mtb. Hills	CA	90640	X																				X
The Charles Conner Band	Larry Skuce	213 394-8732	P.O. Box 1007	Santa Monica	CA	90408	X									X											X
The Confessions	Eialne	213 281-8713	9255 Sunset Blvd. #319	Hollywood	CA	90069	X																				
Cool Breeze	Pietro Giacomo "Pete" Poggi	415 387-4566	P.O. Box 18001	San Francisco	CA	94118	X																				
Copper Sky	Morse Entertainment Group, Inc.	213 276-9261	P.O. Box 6980	Beverly Hills	CA	90212	X				X																
Cosmic Waste Band	Mark Marx	714 629-1581	1082 Oak Knoll Dr	Pomona	CA	91766	X																				
Cover To Cover	Michael Pavlick	818 609-9243	5919 Reseda #24	Tarzana	CA	91356	X																				
Cowboys & Indians	E.L. Cunningham/Nu-Fire Records	714 980-5432	P.O. Box 304	Cucamonga	CA	91729	X																				X
Coyote Man & The Land Of Fire	E.L. Cunningham/Nu-Fire Records	714 980-5432	P.O. Box 304	Cucamonga	CA	91729	X																				X
The Craze	Richard Kravit Management	213 933-4104	P.O. Box 48026	Los Angeles	CA	90048	X									X	X										
Creature	Trixxian "Trixx" Vitolo	818 848-5519	8033 Sunset #101	Los Angeles	CA	90046	X																				
Critical Force	Gina Meyers, Manager	818 782-8508	7425 Sepulveda #56	Van Nuys	CA	91405	X	X																			
Crossover	Bobby Melber	818 769-8850	P.O. Box 56984	Sherman Oaks	CA	91413	X																				
Max Crystal	Max Crystal	818 981-8267	14655 Moorpark	Sherman Oaks	CA	91403	X																				
Cypress	Phillip Yanez	415 778-7661	2444 Cypress Dr	Antioch	CA	94509	X																				
Cynus Reign	Dan Lynch, Manager	213 822-0210	13908 Fiji Way #257	Marina Del Rey	CA	90250	X																				
Da Da Da	Rod Smeat	714 974-6757	B11 E. Femdale	Orange	CA	92665	X				X	X			X	X											
Joe E. Daddario Band	Joe	714 540-4490	140 Lexington Lane	Costa Mesa	CA	92626	X								X												
Dancin' Eddie	J.B. Productions	213 850-7452	7566 1/2 Delongpre Ave	Los Angeles	CA	90046	X																				
The Dancing Crows	James D. Tuvarson	213 828-7069	1724 Washington Ave	Santa Monica	CA	90403	X																				
Dark Warrior	Morse Entertainment Group, Inc.	213 276-9261	P.O. Box 6980	Beverly Hills	CA	90212	X																				
Damntless	A.C.	213 313-0566	3755 Inglewood Blvd #8	Los Angeles	CA	90066	X																				
Dead On	Robb Joyce, R&D Management	213 650-7176	2059 Laurel Canyon	Los Angeles	CA	90046	X																				
Death & Taxes	Tom Shannon	213 463-4549	1148 N. Tamarind Ave #2	Hollywood	CA	90038	X																				
Mickey Dee	Rock City Records, USA	818 506-3789	P.O. Box 6553	Malibu	CA	90264	X									X											
Defiance	Mr. Boo	818 894-7426	9233 Van Nuys Blvd #123	Panorama City	CA	91402	X																				
Defiant	Ken Williams	213 466-6844					X																				
Sam De Fazio's Goodtime Band	Sam De Fazio	818 919-5538	1009 S. Pima Ave	West Covina	CA	91790	X																				
Deja Vu	Robert	818 762-1704	219 1/2 Auckland Ave	North Hollywood	CA	91601	X																				
Den Of Wolves	Jann Denmark	805 264-2605	11684 Ventura Blvd Suite 837	Studio City	CA	91604	X																				
Lou Derr & The Bootleg Band	Shella Leonard, California Earthquake	707 575-0695	P.O. Box 9477	Santa Rosa	CA	95405	X																				
Devore	Shelly Berggren/Tapestry Artists	818 906-0558	17337 Ventura #300C	Encino	CA	91316	X																				
Dewitt	Cherry Management	213 378-2160	4208 Sepulveda Blvd #52	Torrance	CA	90505	X				X				X	X											
Diamond Claw	Teresa Conboy	213 861-3299	P.O. Box 1773	Redondo Beach	CA	90278	X																				
Dirty Dreams	Shawn Wolf	213 259-8048	P.O. Box 3313	Hollywood	CA	90078	X									X											
Dirty Work	The Music Web Entertainment Group	213 464-3120	6362 Hollywood Blvd Suite 311	Hollywood	CA	90028	X																				
Dirty \$ Money	Lynn Marylander, Manager																										

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London	Tim Yasui	818 344-1625	18731 Cantilly Street	Reseda	CA	91335	X																		
Lost Luggage	Peter Cimbalò	213 467-3572	5432 Franklin Avenue #301	Hollywood	CA									X											
Lovexx	Chuck Chambers	213 851-3721	1765 N. Sycamore #417	Hollywood	CA	90028	X																		
The Lovedolls	Mark Gordoy/Mag Management	213 479-2027	11845 W. Olympic Suite 1050	Los Angeles	CA	90064	X							X											
Luke & The Locomotives	Berkeley Greene Management	714 856-1235	10044 Adams Ave. Suite 175	Huntington Beach	CA	92846	X																		
Luv Hunter	The Music Web Entertainment Group	213 464-3120	6362 Hollywood Blvd Suite 311	Hollywood	CA	90028	X																		
Lypswitch	Kevin Agosta	818 989-1868	15025 Saticoy St #53	Van Nuys	CA	91405	X																		
Lyric	Dale Dumble Or Robert Wyckoff	818 785-4844	6511 Hayvenhurst	Van Nuys	CA	91408	X																		
L.A. Moon	Pete Warner	818 772-8247	9810 Zelzah Apt. 211	Northridge	CA	91325	X							X											
Machette Betty	Laurel Stearns, Manager	213 460-4288	6715 Hollywood Blvd. #212	Hollywood	CA	90028	X																		
Mach-II	Ted May	213 923-2547	11932 Paramount	Downey	CA	90242	X																		
Mad Monster Parly	Mark Gilman/Operator 13 Productions	213 851-0711	3341 Cahuenga Blvd West	Hollywood	CA	90068	X																		
Mad Moxie	Ruthless Management	213 689-0364	1617 E 7th / Suite 10	Los Angeles	CA	90021	X																		
Majesty	Marty Essen/Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418	X																		
Make Believe	S.M. Chambers	213 874-1718	P.O. Box 93-1515	Hollywood	CA	90093	X																		
Make-Believe	Steven Vernon	818 841-2261	P.O. Box 1412	Glendale	CA	91209	X																		
Maizee	Rock Hard Organization	818 506-4057	11470 Burbank Blvd	North Hollywood	CA	91601	X																		
Cynthia Manley	David Harvey/Brenda Dash	213 664-6744	3544 Dahlia Avenue	Hollywood	CA		X								X										
Marviz & Lynx	Marina Vizcarra	213 679-1323	14619 Condon Ave	Lawndale	CA	90280	X																		
Mask-kara	Joe Allen	714 687-3316	7041 Overland Ave	Riverside	CA	92503	X	X																	
Mask	Paul Ross	718 851-0089	1213 Ave Z	Brooklyn	NY	11235	X							X											
Christy McCool	Thomas Tree	213 463-3848	1830 N. Cahuenga Blvd. #24	Hollywood	CA	90028	X																		
Men Without Dates	Rick Taylor	213 474-8962	2710 Berkshire	Los Angeles	CA	90064	X																		
Mercy Beat	Chris Young	213 382-9828	3205 S. Ardmore Ave #214	Los Angeles	CA	90020	X																		
Mesheen	Mesheen 24 Hr. Answering Service	714 890-7569	P.O. Box 20141	Fourtahn Valley	CA	92728	X																		
Metro Men	Gary K. Rymer	213 372-7343	2231 Hermosa #5	Hermosa Beach	CA	90254	X							X											
Metropolitan	Julianne Balistari, Manager	818 705-8205	P.O. Box 3096	Hollywood	CA	90078	X				X														
Paul Metsa	Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418	X																		
Midnight	Midnight Hotline	213 467-2647	7000 Hawthorne Ave Apt 334	Hollywood	CA	90028	X	X																	
Midnight Paradise	C.D. Crist Productions	213 387-5109	346 N. Occidental Blvd #9	Los Angeles	CA	90026	X																		
Midnite	Marty Essen/Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	CA	55418	X								X										
Mind Over Four	The Lazarus Group/Scott Lazarus	714 722-3454	2400 W. Coast Hwy #M	Newport Beach	CA	92663	X																		
Misery	Ruel Gaviola	818 357-6521	2226 Gardi St	Bradbury	CA	91010	X	X	X																
Misguided	Craig Druitt, Hard Clouds Ent.	213 318-6934	P.O. Box 937	Hermosa Beach	CA	90254	X	X																	
Mixnuts	Erick Burdette	213 827-7739	13442 Beach Ave	Marina Del Rey	CA	90292	X							X	X	X								X	
Moist & Meaty	Crash Bum Gwidge	213 483-6754																							
The Mojo City Band	Clifford N. Monroe	818 896-0081	10820 Glenoaks Blvd.	Hansen Hills	CA	91331	X								X										
Laura Molina	Oskar Scotty	714 639-1316	1211 E. Maple St	Orange	CA	92666	X																		
Ray Monroe & The Wannabes	RMR Productions	818 999-4884	15236 Victory Blvd #154	Van Nuys	CA	91411	X																		
The Moonshiners	Pam Croskey	213 452-2236					X																		
Noal Morge	Jim Eliasberg	818 955-6569	12232 La Malda, Suite 101	North Hollywood	CA	91607	X																		
The Thomas Mosley Jr. Band		213 461-5612	1826 N. Wilcox Blvd. #161	Hollywood	CA	90028	X																		
The Motive	Johnny G	818 505-1307	12848 Bloomfield #2	Studio City	CA	91604	X				X	X	X	X											
The Movers	Bob Billmeyer	714 776-8292	781 N. Clementine	Anaheim	CA	92805	X																		
Mr. Ectomy	John Ganwood	818 763-9169	5225 Agnes Ave #206	North Hollywood	CA	91607	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
MTB	John Mills	818 506-6010	5715 Willowcrest Ave	North Hollywood	CA	91601	X																		
Muffy Panics	Metrolix Management	818 846-1781	2484 No. Brighton St.	Burbank	CA	91504	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Murrell's Mushroom	Gene Murrell	714 631-2286	595 W. Wilson	Costa Mesa	CA	92627	X																		
Mushi-Mushi	Steven T. Easter	818 904-3499	P.O. Box 1029456	Van Nuys	CA	91401	X								X	X									
My Little Pony	Michael Hayes	213 379-1797	2619 183rd St	Redondo Beach	CA	90278	X																		
Neon Temple	Sam	714 969-0841	1023 Lake St	Huntington Beach	CA	92648	X																		
New Improved God	Ruthless Management	213 689-0364	1617 E 7th / Suite 10	Los Angeles	CA	90021	X																		
New Breeze	Salsa Sabor Prod. c/o Wilson Nadal	213 463-2536	7071 1/2 Santa Monica Blvd	West Hollywood	CA	90038	X																		
Nightchild	Mika Sekino	818 994-7265	5491 1/2 Thiden	Van Nuys	CA	91401	X																		
Nightfall	Asherton Fine Arts Corp.	714 661-0101	45 St. John	Laguna Niguel	CA	92677	X																		
Nightline	Fred Clark	213 960-5638	1770 N. Highland #502	Hollywood	CA	90028	X																		
Nightowl	Ron Spence	818 341-5707	20905 Gresham #B	Canoga Park	CA	91304	X							X	X										
Nite Prowler	Annie	818 799-5802	P.O. Box 428	Verdugo City	CA	91406	X																		
No Doubt	Tom Dumont	714 552-6975	59 Ashbrook	Irvine	CA	92714	X																		
No Parking	Pete Bronsnan	805 259-5207	24817 Walnut Apt #4	Newhall	CA	91321	X								X										
Noise Next Door	Jensen Crew Agency	714 534-8912	P.O. Box 9523	Anaheim	CA	92812	X																		
Noise Next Door	Roger Upchurch	213 827-2723	406 N Venice Blvd	Venice	CA	90291	X																		
Norjon	Dan Ketchum	213 438-1480	672 Prospect St	Long Beach	CA	90814	X																		
North By Northwest	Dave Burns	818 709-0901	8420 Cozycroft Ave	Canoga Park	CA	91306	X																		
Normandy	Clay DuBose	213 461-8747	5916 Carlton Way #210	Los Angeles	CA	90028	X																		
Aldo Nova	Baruck-Consolo Management	213 651-2187	8436 West Third St #730	Los Angeles	CA	90048	X																		
October Rain	Scott Mullen	714 871-0108	11684 Ventura Blvd Suite 181	Studio City	CA	91604	X																		

MUSIC SCHOOLS: Learning The Game

By Dina Douglass

In this day and age, any edge you can get over the competition will help your career in the long run. In the highly competitive, dog-eat-dog world of music, playing your instrument isn't always enough to guarantee any level of success. Because of this, musicians more and more are turning to music schools instead of the traditional Mel Bay instruction books to complete their musical education and open the doors to the Industry.

Two of the better-known private music schools in the country are situated right here in Los Angeles: Musician's Institute and Grove School of Music.



Donna Zweig

Grove School's Performance program.

Musician's Institute is located just off Hollywood Boulevard. MI houses four "schools" featuring year-long programs for guitar (Guitar Institute of Technology), bass (GIT), percussion (PIT) and voice (VIT).

A hop, skip and a jump from MI lies Grove School of Music, located just off Van Nuys Blvd. in the San Fernando Valley. The Grove School is smaller, both in size and in enrollment, but has twelve full-time music programs to MI's four; among them songwriting, recording engineering, keyboard playing and film/video composing.

Though MI and Grove are perhaps best known, the Southern California Conservatory of Music, The California Institute of the Arts School of Music and The Pasadena Conservatory of Music are also forces to be reckoned with when it comes to local music schooling. (Each offers a different curriculum: see listing

of music schools for more information.)

With tuitions running anywhere from \$5,400-\$10,000, the most common question a prospective student might have relates to whether or not music schools really prepare their students for life as a working musician. And opinions on that matter are as varied as a school's list of classes.

For instance, MI's Tina Fodrey, Director of Sales and Marketing, says, "Part of what makes us tick is that we're in Hollywood, and the music industry is here. People make connections they can keep forever." But GIT graduate Mike Maneth, 23, says the contacts he made at school were mostly other students. "My network could be larger, but I was at school so I could only meet the people at school. When I graduated, I started from scratch. Everybody was in the same boat I was. I didn't know anyone in the industry."

For all a school's preparatory intentions, a student's drive makes all the difference to their future success. "You get what you put into it and nothing else," says 1988 GIT graduate, Patrick Sean, 24. Pianist Angelo Signore, 25, a Grove student, agrees that getting through a school's program is no free meal ticket: Dedication and practice count for everything. "After school, you have to work on becoming more theoretical. You have to work very hard," he says.

Signore, who came all the way from Switzerland to attend Grove, rates the music schools in Southern California as some of the best. "In Switzerland we have schools, but



Performance class at Musician's Institute.



Donna Zweig

Recording Engineering program at Grove.

they're better here. It's almost too short," he says of the full-time, one-year program many music schools offer, "but two years would be too expensive."

Lurrine Burgess, Director of the Southern California Conservatory of Music and Chairman of its Voice Department, says her school tries to prepare its students for the harsh realities of working in the biz by offering "a program where it shows what [a student's] possibilities are. We show them what the score is in the business . . . where they have to go, what they have to do." Patterning its mode of study after such Eastern conservatories as Julliard, SCCM is no cake walk, regardless of its smaller size. "In order to get out of here you have to work your head off. To get a degree here you have to be able to perform on a professional level," says Burgess.

Half the struggle is finding employment after graduation, and most schools offer some kind of placement assistance. But these same schools wisely refuse to promise their students anything. Burgess says SCCM gets a lot of calls from prospective employers, but it's up to the student to get the job. The Pasadena Conservatory of Music's Wynne Stone, Director of Administration, says that in addition to having working professionals lecture on the rigors of a performance career, her school offers career guidance counseling. But she agrees that when the calls come in, all a school can really do is apprise its students of job openings and let them take it from there.

In searching for a job after graduation, the

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HOW'S DAT?

"top industry connection" factor is always confidence inspiring. But there are those students who actually attain the post of "working professional" before graduation and without knowing anybody. Of course, says 1986 Grove graduate Scott Symington, "being in the right place at the right time helps." Symington went straight from his recording engineering program at Grove to employment at A&M Studios, where he is currently an assistant recording engineer.

"I was very fortunate to get the job," the 27-year-old Symington says. "To start your first job at the top studio in the country was quite a thrill."

Jon Walmsley, 33, graduate from GIT in 1986, has since found work as Richard Marx's guitarist. But he is quick to concede that knowing Marx's then-girlfriend Cynthia Rhodes (who is now Marx's wife) helped get him where he is today. However, Walmsley says, regardless of his great connections, the education he received at MI was good for him. "Lots of people accomplish amazing things and haven't gone to music school," he says, "but it definitely helped me. I think it kinda speeded things up."

Interestingly, many music school graduates seeking life as a working professional after graduation choose to work at a music school while waiting for their big break.

Jerry Butler, 27, graduated from GIT in 1986 and is currently working as business manager of Library Services at the school. "I came here with the aspiration to be a professional musician," Butler says. "I wanted to

make a comfortable living, but maybe not attain stardom or fast wealth." Butler's now making a comfortable living, but not as a professional musician, though he says he was satisfied with what MI taught him.

"To learn any of the techniques that I wanted to learn in contemporary playing, I felt this was the only place that could teach



A drumming student works out at MI.

them to me," Butler says. "Now if I want to learn something, I can teach myself."

If anyone's disgruntled with the education they've received at MI or Grove, no one's eager to talk about it. The general consensus seems to be that once you've gained your diploma, you can do with it what you will: teach, play live, do session work or watch

television and boast that you can play better than Vernon Reid and Slash.

But the road to a music school diploma isn't easy. Instruction at most schools begins on the first day and there's no fooling around from there on out. The programs at these schools aren't fluffy and soft, and it takes a certain kind of person to give these schools the dedication and effort their curriculum demands. Says 24-year-old Allister, a voice student at Grove, "They don't want people who are flakes. But it's not all academic. I wouldn't be here if it was."

Tempering the book work with actual performance is a good part of what makes these schools successful. People like to play live, whether they're at school or in a club. But it helps if prospective students are either independently wealthy or live at home, since most of these schools have such an intensive curriculum that students simply have to take a year off work to ace the program. For those who simply must make ends meet on their own, MI's Fodrey recommends that a student work no more than 20 hours per week at a no-stress job. But the fact remains that many full-time students just can't find the time to work on anything but their education.

So what can music school graduates expect after their schooling? It all depends on what they really want and are willing to make happen. After all, a lot of students graduate and then go home and get jobs in their hometown grocery store. You can get a lot of schooling, but if you haven't got the confidence, you haven't got a chance. MC



CalArts

School of Music

1 800 292 ARTS (California)
1 800 545 ARIS (Nationwide)

A SELECT GUIDE TO WEST COAST MUSIC SCHOOLS

What follows is a select listing of music schools that feature a comprehensive agenda of classes for the aspiring musician. Students are advised to call the schools for additional information before registering for classes. Our thanks to those facilities who participated in this directory listing.

—KK

CALIFORNIA INSTITUTE OF THE ARTS SCHOOL OF MUSIC

24700 McBean Parkway
Valencia, CA 91355
(800) 292-ARTS (in California)

CONTACT: Susan Allen, Associate Dean/Music School

INSTRUCTION: Though not solely a music school, CalArts has an intensive music program that is forever expanding. CalArts offers programs in composition, performance, jazz, world music (West African, North Indian and Indonesian) and general music. The new Musical Arts Program gives undergraduates the chance to master musical skills while learning about career possibilities. This program offers study in musicianship, MIDI for performance, composition and theory, performance, music history, world music, basic skills and electronic music along with ensemble work in jazz, instrumental, vocal and world music. CalArts offers its students the following: a Bachelor of Fine Arts, an undergraduate certificate, a Master of Fine Arts and an advanced certificate.

ENTRANCE REQUIREMENTS: A portfolio of recent work, an in-person interview and a statement of goals (along with any supporting materials) are required for the Composition Program. Live or taped auditions, fundamental abilities in sight singing, sight reading and ear training and a basic knowledge of intervals, key signatures, major and minor scales are required for the performance programs. (Consult the CalArts catalog for specific repertoire requirements for each program.)

TUITION: Effective in fall of 1989, one year at CalArts is going to run \$10,200. Program lengths vary. Financial aid is available through a variety of state and federal programs.

GROVE SCHOOL OF MUSIC

14539 Sylvan Street
Van Nuys, CA 91411
(818) 904-9400

CONTACT: Admissions Office or Todd Ferguson, Administrator.

INSTRUCTION: The Grove School offers full-time programs in the following areas of study: guitar, bass, percussion, voice, keyboard, synthesis, professional instrumental, general musicianship, recording engineering, songwriting, composing and arranging and film/video composing. On its own, the Grove School offers a diploma, but it has an agreement with the University of LaVerne (near Pomona) whereby credits earned at Grove may be applied to a B.A. at LaVerne. (LaVerne requires 35 resident semester hours, regardless of credits transferred.) Grove does offer workshops and

Compiled by Dina Douglass

part-time programs for those who just can't go to school full-time.

ENTRANCE REQUIREMENTS: Ten of the twelve programs offered at Grove require the following for admission: 1. a modern harmony test; 2. a rhythmic sightreading test; 3. a reading test; 4. submission of current work (mail-in audition); 5. interview/audition (in person or by mail) with program director; 6. successful completion of program prerequisites. The Recording Engineering Program requires all but submission of current work; the Film/Video Composing Program requires all but the modern harmony test, the rhythmic sightreading test and the reading test. Secondary school graduation certificates are preferred, but Grove deems eligible for application any person older than 16 who can benefit from its curriculum.

TUITION: The one-year programs starting in July, 1989 are priced as follows: composing and arranging, film/video composing—\$7,000 (costs include tuition, registration materials, lab fees); general musicianship, songwriting—\$6,450; keyboard instrumental—\$6,440; professional instrumental, bass, percussion—\$6,400; recording engineering—\$6,250; guitar—\$6,225. The one-year programs starting in April, 1989 are priced as follows—synthesis—\$5,975; voice—5,900. Financial aid is available through a variety of state and federal programs.

MUSICIAN'S INSTITUTE

1655 McCadden Place
Hollywood, CA 90028
(213) 462-1384

CONTACT: Admissions Office or Tina Fodrey, Director of Sales and Marketing.

INSTRUCTION: MI houses four schools: Guitar Institute of Technology, Bass Institute of Technology, Percussion Institute of Technology and Voice Institute of Technology. MI does not offer a baccalaureate degree, but does offer a diploma.

ENTRANCE REQUIREMENTS: There are three entrance levels: basic (Level I), intermediate (Level II) and advanced (Level III). A general knowledge of his/her chosen instrument is required of all applicants, as well as an audition. For those who are unable to get to MI for an audition, a taped audition is acceptable. If a student's desire is sincere, but he or she does not have a basic knowledge of an instrument and how music works, MI may request applicants study certain materials before reapplying.

TUITION: For the one-year GIT, BIT or PIT course, tuition runs \$5,400, plus a \$100 registration fee. (Cost effective March 1989.) For the six-month VIT course, tuition runs \$2,700, plus a \$100 registration fee. (Cost effective March 1989.) Financial aid is available through a variety of state and federal programs.

PASADENA CONSERVATORY

1815 Queensberry Road
Pasadena, CA 91104
(818) 798-9426

CONTACT: Wynne Stone, Director of Administration

INSTRUCTION: The Pasadena Conservatory is a non-degree-granting, non-diploma-granting community music school offering private study in all instruments, voice, voice theory and music reading. Basically, this school lets its students choose their own path of study over whatever time frame they choose. In short, students can take classes in whatever they want.

ENTRANCE REQUIREMENTS: As a community school, the Pasadena Conservatory offers instruction to anyone and accepts students as young as two-years-old. Classes are offered on all levels, so prior know-how is not mandatory.

TUITION: Private lessons run \$180 per quarter (12 half-hour lessons). Prices of classes and workshops vary. If a student is enrolled in private instruction, he or she gets a break on the cost of classes. Call the school for specifics.


SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

8711 Sunland Blvd.
Sun Valley, CA 91352
(818) 767-6554

CONTACT: Lurrine Burgess, SCCM Director and Chairman/Voice Department.

INSTRUCTION: The SCCM has three separate divisions: Young Preparatory, Adult Preparatory and Conservatory. The school has departments for instruction in the following: composition, voice, strings, piano, woodwinds and guitar. (Though the school has instructors for brass instruments, it currently has no students in brass study.) The school patterns its curriculum after such Eastern conservatories as Julliard, Eastman at Rochester and Cleveland. The SCCM is authorized by the State Board of Education to grant its students a baccalaureate degree in music. Humanities units (i.e., English, math, core curriculum) can be transferred in from a two or four-year school. Also offered is a diploma program for those not wishing for a B.A. degree.

ENTRANCE REQUIREMENTS: A fully documented high school diploma or equivalent, examinations in basic theory, piano and sight-singing proficiency, and departmental exams. Acceptance is based on performance and written examinations. The SCCM offers classes to correct deficiencies evident during the admissions process.

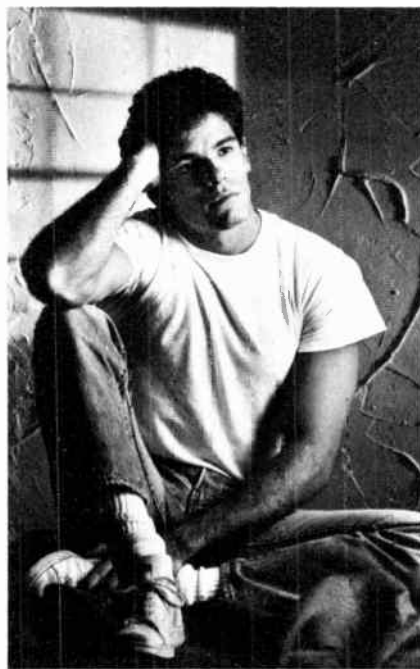
TUITION: For one four-quarter year of full-time instruction, tuition runs \$6,480-\$7,000 (cost includes textbook price estimate and registration costs per quarter). The SCCM does not accept any government funding and therefore does not have a financial aid program. 

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| <input type="checkbox"/> General Musicianship Program | <input type="checkbox"/> Songwriting Program |
| <input type="checkbox"/> Guitar Program | <input type="checkbox"/> Synthesizer Program |
| <input type="checkbox"/> Keyboard Program | <input type="checkbox"/> Vocal Program |

What is the L.A. Sound?

"THE REHASHED L.A. SOUND IS GUYS TRYING TO SOUND LIKE MOTT THE HOOPLE, EVEN THOUGH THEY HAVE NEVER HEARD OF MOTT THE HOOPLE."

—HOWIE HUBBERMAN, MANAGER

By Eric Niles and Tom Farrell

Photos by Gary Holzhauser and Tom Farrell

You can just about bet the house that anyone you stop on the street will be able to immediately identify the Liverpool Sound in a matter of moments. With its melodic songs, full-bodied harmonies, clanging Gretsch guitars and magical personality, The British Invasion was the collective name given to literally hundreds of songs which captured the imagination of the world during the Sixties.

Up in the Bay Area, they also had an identifiable sound. Groups such as Jefferson Airplane, Grateful Dead, Moby Grape, Journey and Quicksilver Messenger Service represented the look, the feel and the sentiment of the area in which they lived and created their music.

So what about us? Do we have our own Los Angeles sound? Sure, we can point a finger at the groups of the past—The Beach Boys for giving us that "two girls for every boy" surf sound and the Eagles for their country-rock laments. In the Seventies, The Knack broke through the dreaded disco barrage with what came to be known as New Wave Music.

So where does that put us now that the Nineties are approaching? Is the L.A. sound now totally hard rock and heavy metal—a genre that all but dominates the local club scene? Or does it belong to some of the more eclectic groups such as Caterwaul, 10,000 Maniacs and Jane's Addiction?

To find out exactly what the current L.A. sound is, *Music Connection* has polled street-wise record execs, club owners, publicity mavens and the proverbial man on the street. Here's what they had to offer:

—Kenny Kerner & Michael Amicone



"It's a rip off. Very derivative of Doors/Aerosmith/Rolling Stones stuff of the Seventies."

—Rudy Rails, of the band Sex Camp



"I guess it's kinda fast and hard. Guns N' Roses is pretty much the L.A. sound these days."

—Otis Applin, Student



"The L.A. sound of today is a very recognizable smorgasboard of the past 25 years or so, wrapped up into one kind of sound. Cowboy boots, tattoos, Jack Daniels, destroyed hotel rooms—these are all symbols of the myth of music that is represented in this L.A. sound. Undemeath this surface lies an underground that's breeding with originality, creating a sound all of its own, and looking not to the past, but to the future, and the rest of the world as its influence. These are the kinds of bands that will forge the new L.A. identity, as opposed to resting upon the laurels established by their predecessors."

—John Axelrod, A&R, Atlantic Records

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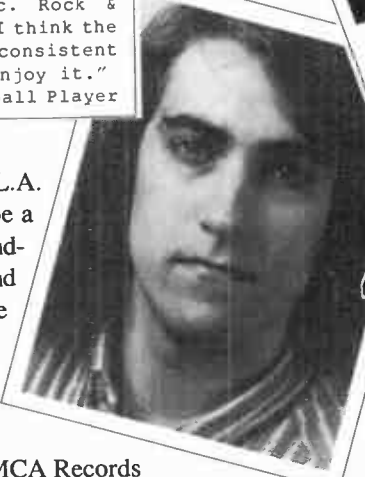


"I think it's a mixture of a lot of different kinds of music. Rock & roll...yeah, rock & roll. I think the music in L.A. is pretty consistent and I think most people enjoy it."
 —Lyle Alzado, Former Football Player



"Glam, heavy metal. It sucks. It's trash. There's a lot of good music down here but it doesn't seem to get as much attention as the trashy stuff does."
 —Janci Lowry, Hairdresser

"Musically, I feel that the LA sound is difficult to categorize. There's a definite feel toward yesterday, yet the influences don't overshadow the band's individual identities. I think the main note of importance, though, is that there is no longer just one LA sound. Fortunately, there are several genres to choose from."
 —Lauren Ashlee, Publicist



"It sucks. It's repetitious, it needs more time changes. Everything (Poison/Bon Jovi) is in 4/4 time. We need more demented shit. It's just no good no more."
 —Duane Pearlstein, of the band Bedlam



"First off, there is no singular L.A. sound. People imagine it to be a lot of hair stacks and bands sounding like Faster Pussycat and Guns N' Roses. There's more to it than that. There are a lot of feelings out there and a lot of moods being conveyed in the music."

—Bret Hartman, A&R, MCA Records

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Concrete Blonde

by Tom Kidd



**"Free"
At Last**

Since there has been such a long hiatus between Concrete Blonde's self-titled debut and the band's new product, the maturity of their new record, *Free*, is hardly unexpected. The intervening time saw the band dropped from their I.R.S. recording contract, only to remarry the same suitor later. In addition, the band solidified their lineup when bassist Alan Bloch joined vocalist Johnette Napolitano, guitarist Jim Mankey and drummer Harry Rushakoff.

What happened between deals? "Nothing," Johnette Napolitano flatly states. "I really was happy. Eight months on the road and we came back and they said, 'Go back and make another record.' Fuck it. I want some time off. There are other things in life I want to do. Records aren't the be all and end all of my existence."

Those were obviously eight lean and worrisome months. Finances were a bother. "Since we didn't have much support from anybody in the record business during the last year, and with all the problems we were having, the only way we kept going was to bootleg a concert we were doing in Australia and sell it to our fans and have them send in \$5 apiece,"

says the singer and former bassist. "That kept us going. We booked our own shows. We kept ourselves going and that was because of the fans."

It was the support of those average Joes that gave the band a reason to keep going. One gets the feeling, though, that they would have survived just to show that they couldn't be killed. Napolitano sounds proud and not a little bit relieved that there were no record company entanglements when the group began recording the new album. "We went out and made a record in Thousand Oaks with no A&R people breathing down our necks," Napolitano informs me. "Nobody told us what was a single. Nobody came out to fuck with us—so you see guys, if you leave us alone, we'll make a good record."

The idea of an entity such as the "music business" makes Napolitano's skin crawl. She tells me she dislikes *Music Connection* for that very reason. "It has to do with the business, but the business doesn't have anything to do with music," she tells me early on in our interview at her East Hollywood apartment. But the band is in the business of selling records, are they not? "That's not my prob-

lem," she replies. "That's not my fault. We're out selling music to the people in the business who are selling to people. We also sold records when we made them ourselves. We did that without the help of the record business whatsoever. Then, all of a sudden, you get these idiots with charge cards coming around and telling you that you can't write songs and Jim can't play guitar. If I really get to talking about it, I'll sound like I have a chip on my shoulder, which I don't."

Sounds like the age old question of sharing the wealth and the siphoning off of funds. "Yeah, that's a good way to put it," she agrees. "If I go play a live gig for a thousand dollars, and they come up and hand me the money, what does business have to do with it?"

"I appreciate the audience that we can reach," she clarifies, "but when the business overlaps the art, that's when you have a problem. From what I can see, it seems to be doing it a lot and there's no reason for it. Artists should trust themselves more, and the people behind the desks who are scared for their jobs so they don't lose those charge cards with their names on them, shouldn't fuck with it."

What kind of business relationship does Concrete Blonde find acceptable? "Put it this way," Napolitano answers, "It's a mutual relationship. We need them and they need us if everybody wants to achieve the same goal. Socialism doesn't work because everybody's values are different. I'd rather not be charged for a thousand magnets with my band's name on them. That's the problem. That's what's important to some guy there so he can go and be the cool guy at the radio station one week. I need it for myself. I need to make my rent. Why am I a lower form of life?"

Concrete Blonde wants to control their own destiny. This includes the money. Luckily, a deal to their liking was set on their home turf of the independently-minded I.R.S. label. "We have control back," Napolitano proudly states. "When we get a budget, we get the budget. They didn't see the videos until they were done. They didn't see my cover until it was done. They didn't even hear the record until it was done. That's the way it started there and that's the way it is now and I'm really happy to be back there with all the rights back—from our T-shirts to everything. I.R.S. President Miles Copeland was great

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about it. Everybody was great about it. I'd rather be there than any other company in the city."

No maturity is without its wrinkles. In Concrete Blonde's case that takes the form of their own record label called Happy Hermit. "It's our own company," says Napolitano. "Our manager takes care of the business stuff and I sit around with my friends and drink beer and help pick out songs and get in the studio and sing with them. Jim is a great engineer so he and Earle are working out most of the technical things." They have quite the eclectic roster which includes Paul Cutler from The Dream Syndicate, two members of Wall of Voodoo and former Screamer, K.K.. There are four acts in all as of this writing. "The reason behind the whole Happy Hermit thing is because there are some really good artists who have had really bad breaks for the last few years," says the artist. "They are still doing it because that's what they do and will do 'til they die. They need to be taken care of. They need to understand and appreciate money. Money does wonderful things when you're helping a kid or when you're helping your family. Money's a good thing. It's just other things around it that make it evil."

What we have here is a basic, and not unfounded, distrust of music business establishment ethics to take the money Concrete Blonde earns for them and do "what's right." A thousand magnets won't feed a starving child. Concrete Blonde bumper stickers can't be used to patch the hole in the ozone layer. This attitude keeps the members of the band

firmly outside of the mainstream and accounts to a large extent for their heavy reputation in the underground scene. This does not always work to the band's advantage. "We did 'Still In Hollywood' and nobody expected it to get on MTV, least of all us," Napolitano recalls. "That's why I'm so disgusted with format. We'd go to a college station and they'd say 'Well man, you're on a major. You're not like on Homestead. You're selling out.' And then we'd go to a major

"If I go play a live gig for a thousand dollars, and they come up and hand me the money, what does business have to do with it?"

—Johnette Napolitano

station and they're looking at you like you're scum. They want to talk to Robert Palmer. We're stuck. That's a really good thing because I want that spread but it's not easy on us. Music is music. How many records did you have as a kid where you remember what label it was on? People are obsessed and it drives me crazy. Everybody's underground until people start buying it. I'm supporting kids that have no other way of getting money. You're doing something and you're really

helping the world, and if the money does that, it's fine. The world's in trouble and it's above ground."

Obviously, there will have to be a tour in support of the new record. Their official press package lists scatter-shot dates across the U.S. in April and then six weeks in the U.K. and Europe. Don't ask Johnette Napolitano about those plans. She'll just tell you "I don't know. That's our manager Frank Volte's department. I never go into the office. I don't like being in offices. I like being in Hawaii."

Neither should you get the idea that Napolitano is totally separate from her band's promotional plans. She knows what she won't do. "We were out for so long for the first album," she recalls. "I will never do it again."

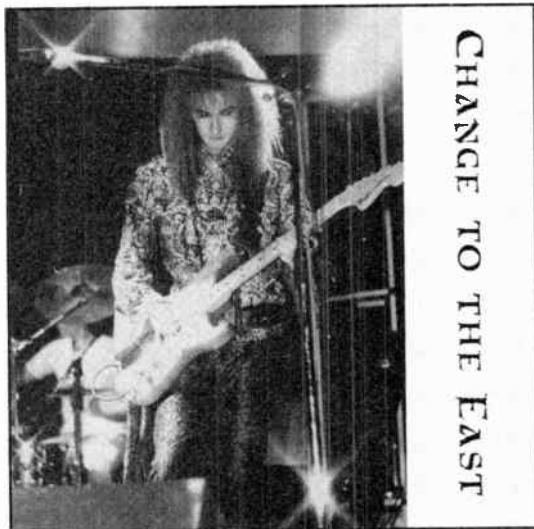
"It's like this," she continues. "I'm thirty-one years old. I don't really get off that much on driving in a van for twelve hours through snow. I can't sleep. It was no good and we did that for eight months straight. Do you want to kill the golden goose or do you want us to live a little longer? That's why Frank's really good. He's making sure we're getting a week off every four weeks. If you burn it out it's just not going to happen."

One thing you have to say about Concrete Blonde—these guys and gal may be mature but they're certainly not complacent. If *Free* sells big, you can credit it to Concrete Blonde having touched a nerve in the common man—making him believe that he *can* make a difference. If it doesn't, just chalk it up as one of those strange little quirks of the music business. MC

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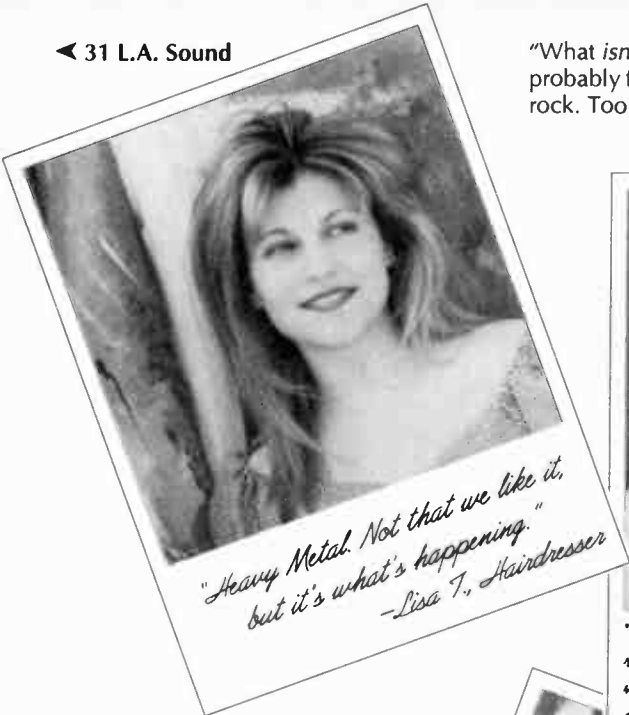
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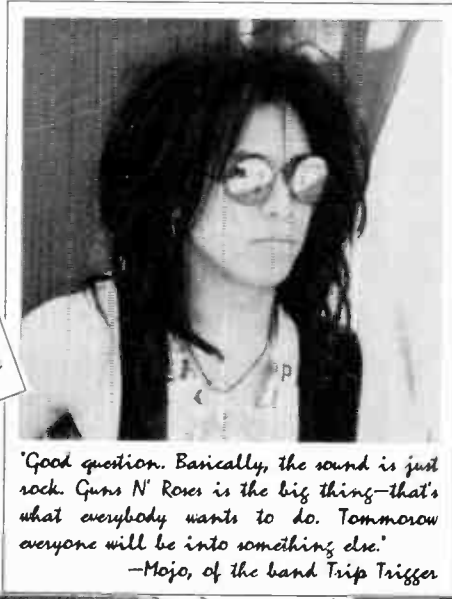
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"What *isn't* the L.A. sound? I think the sound probably falls in between pop, rock and hard rock. Too commercial sounding, though."
—Dory Priemel, Legal Secretary



"Heavy Metal. Not that we like it, but it's what's happening."
—Lisa F., Hairdresser



"Good question. Basically, the sound is just rock. Guns N' Roses is the big thing—that's what everybody wants to do. Tomorrow everyone will be into something else."
—Mojo, of the band Trip Trigger



"Oh, definitely the Bullet Boys, L.A. Guns, stuff like that. Hard and heavy stuff, without a doubt."
—Josie Dee, of the band Tantrum Bliss



"That depends on where in L.A. you come from. The L.A. sound around Hollywood is probably Guns N' Roses. To me, that thrasher-rock with a kinda drugged-out sound typifies the L.A. sound."
—Gary Royal, Actor

"For me, The Stones, Faces, Humble Pie, Free, etc., were always my favorite bands. Today, many Los Angeles bands have taken the look, attitude, lyrical content and overall sound and have simply taken it one step further. And record companies finally realize there is a massive market for it."
—Len Fagan, Director of A&R, Coconut Teaszer

"It's crazy, it's original, it's guys that look like girls in black leather, with black hair and tattoos. Imagine what that would sound like, and you have the L.A. sound."
—Julie Smith, Secretary



"Kinda rootsy rock & roll. L.A. Guns. Nothing really complicated, just really simple, heavy rock."
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"The two people who were really responsible for getting me signed are my manager, George Hinojosa, and Ice-T. Tim Devine at Capitol Records had heard some of my music. He was the A&R rep at the label who also got involved. He seemed to know what Rap music was all about. I had released two records prior to this on an indie label—so I was really using those as demos. Originally, Warner Bros. wanted me, but Capitol offered me more money."

Changes:

"In a lot of ways, things are harder now than they were before I had the record deal. I have to

start writing new songs almost immediately because Capitol just picked up my option for another album. The first one, released in November, 1988, has already sold over 200,000 copies. So I have to finish up all these new songs and demo them before I leave to go on tour in May. The only other change was that I got some money to live on now."

L.A. Rappers:

"Most of the rappers seem to be from back in the East. Out here there's me, Ice-T, Eazy-E and N.W.A.. There's also Tone-Loc, but I'm not really sure where he's at these days. He went off on another trip. There are also other groups that we're producing. To me, Rap is just like rock & roll or R&B. It's another kind of music that also has its fans. It comes from the street and from the heart. You can't be a phoney rapper."

**PRETTY
BOY
FLOYD**



Many will argue that Hollywood is more "image" than anything else. And you can certainly count on MCA's Pretty Boy Floyd to substantiate that statement.

Together for just over a year, the Pretty Boys landed themselves a hefty major label deal after playing only nine local shows. Amazing! And they did it with a dash of songwriting, a dash of musicianship and a lot of makeup.

Music Connection spoke with PBF lead singer/prancer Steve Summers about the details of their signing. Here's what Steve had to say.

Plan of Attack:

"After all of the members were together, we definitely all decided that we wanted to get signed within one year. We were determined to work our asses off every day. What it takes most bands three years to do, we wanted to do in one year. Mass advertising, great live shows and a total over-the-top image is what we put together."

Image Backlash?

"I don't think there was one at all. Most groups were going in the opposite direction with their image . . . more underground. After Poison, very few bands went Glam. Since almost everyone else toned down, we toned up."

Getting Signed:

"Bret Hartman signed us to MCA on February 23rd, 1989. It was only five days after we completed our demo deal with MCA. Bret saw us when he was still with CBS. He liked our material and our look. But since this was only our second show, he wanted to check us out some more. He looked at us again after our sixth and seventh show and was impressed with our live show and with the fact that we were selling out. He offered us a demo deal then. We did the demo in three days and waited another two days for Bret to try and reach President Al Teller. Teller never saw the band live. He just heard the tape and signed us. We didn't even shop the tape to another label. Also, the band only played a total of nine live shows. We played one show every month and that was it."

The Deal:

"Without talking about money, I can tell you that we got the exact deal we wanted. It provides for videos and tour support. In a couple of weeks we leave for Philadelphia to record with Howard

Bensen producing. He produced Bang Tango and TSOL. When the record is done, we're planning to headline a mini club-tour from the East coast back to L.A.."

Management Help:

"Basically, our manager, Mitch Stevens, of Headline Management, did everything for us. He paid for our ads, rehearsals, equipment, clothes and also booked all of our shows."

Pay To Play:

"I really don't know what that means. We always pre-sold tickets before every show. We didn't mind doing that since we had the outlet for it. Other bands might not like doing that."

Life After Signing:

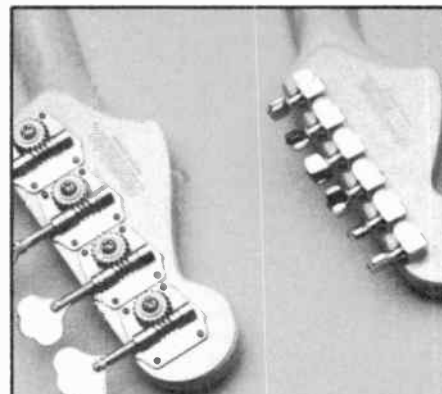
"Basically, this deal only means that we reached first base. We passed the test by having conquered Hollywood and L.A. and now we have to work twice as hard. Now it's up to us alone to record a great album."

Image:

"Obviously, image plays a major role with Pretty Boy Floyd. Naturally, we want everything to be important without one aspect out-weighting another. Musically, we're influenced by old Motley Crue, Kiss and Alice Cooper. We describe our music as cock-rock-shock-pop."

Advice To Bands:

"If you wanna be in a band and make it, you've gotta work at it every day. There's no such thing as a couple of days off here and there. Our manager pays for our 24-hour-a-day rehearsal studio in Hollywood and we all pretty much live in there. It's a shit studio with a shower down the hall, but that's where we lived. If you just do everything you can every day, you'll make it."



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SHOWCASE—PAT LEWIS

Gary Myrick, the screaming Texas guitar lord, is no stranger to the Los Angeles music scene or to the music industry at large. He has had a number of successful albums and EPs over the past several years as both a solo artist and with The Figures. Most notable is his Epic release, *Gary Myrick and The Figures*, which garnered him the hit "She Talks In Stereo." Myrick's exquisite guitar work has also turned up on numerous heavyweight albums including John Waites' solo LP *No Brakes*, containing the *Billboard* Number One hit "Missing You."

But Gary Myrick doesn't want to talk about past accomplishments. He is excited about his new project, Gary Myrick and The Torture Twins. "The thing that we're doing right now is very rhythmic and has a lot of funk elements," says the blue-eyed Myrick, "but it's also very heavily guitar-oriented. I want to show all the guitar things that I can do but I don't really want to show how much I can play. I try to write music which allows that and also has something to say. It's kind of like trying to write a movie or book. There are many chapters and that's what the songs are for me."

Myrick's latest Torture Twin format is a three-piece, with Steve Klong on electronic drums/percussion and David Meros on bass, bass pedals and background vocals. "The Torture Twins are my comrades," says Myrick. "In originality, we feel that we're doing something that no one else is doing on the planet. Musically, even though we can fit into certain categories that can be played on radio stations worldwide, I think we're doing something fresh—and that is one of our main objectives. The state of rock & roll is very stale, predictable and kind of sad right now. So, we're trying to stretch the boundaries."

"The spirit is also fresh," injects drummer Klong, "and that's what really transcends to the audience. The spirit, the pulse and the way that Gary approaches his instrument is so primal while still maintaining a lot of finesse. I couldn't

GARY MYRICK AND THE TORTURE TWINS



Jonathan Exley

ARTIST: Gary Myrick and The Torture Twins
ADDRESS: 7250 Franklin Avenue, Hollywood, CA 90046
MANAGER/CONTACT: Robert Margouloff and Howie Hubberman, West Entertainment
CONTACT PHONE: (213) 650-5046
BOOKINGS: In Tune Talent, (213) 465-9135
LEGAL REP: Rob Toro
BAND MEMBERS: Gary Myrick, guitar, vocals; Steve Klong, electronic/acoustic drums, percussion; David Meros, bass, bass pedals, vocals
TYPE OF MUSIC: guitar-oriented rock & roll
YEARS TOGETHER: Three
FORMATS AVAILABLE: Record CD Cassette Video

have a better comrade to do things with rhythmically, let alone melodically." While still on the subject of live stage performance, Myrick adds, "Now this is going to sound ridiculously cosmic, but there's a certain Zenness going on up there. I can't see the audience. I get lost in a dream."

"I think if we were to video tape ourselves," Klong jumps in, "we'd go through a variety of moods. I'm really a maniac and aggressive and a borderline schizophrenic clinically. That comes across when I'm playing without a doubt. I'm releasing all kinds of weird Freudian shit when we're playing and that's my meditation. Gary goes from Zenness to a Streets-of-London energy. It all weaves back and forth. We don't want to take ourselves too seriously, but this really happens."

Myrick is originally from Dallas, Texas and very proud of it. "I grew up in Dallas," he explains, "then moved to Austin for about three years. I wouldn't trade that particular geographical area for anything because of what it taught me as a guitarist. I grew up loving street music and the blues, as well as wild music from Europe. I really liked early English invasion stuff. I looked up to B.B. King and Hendrix. I really liked their styles but I never wanted to be like either of them. I feel the guitar playing that I do is my own, personal signature. Where I got my role model from was seeing people like Muddy Waters play in a little club in Austin and losing my mind completely. I knew I had seen something truly incredible - so heartfelt and as real as it comes. It comes from a place you really believe in. And although we're not doing blues music, that heartfelt passion is what I try to bring into Gary Myrick and The Torture Twins. If I can't say it as heartfelt as him, then I should just sell shoes."

"What we're doing with this band is real honest," concludes Klong. "Gary brought that honesty with him in his suitcase and most certainly in his heart, all the way from Texas." MC

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ACTIVITIES

Peer Music has signed an exclusive worldwide publishing and production deal with artist/producer/songwriter **Marvin Etzioni** from Los Angeles.

Executives of **The Dick James Organization** have announced plans to visit select clubs throughout the United States and western Canada. President **Arthur Braun** and Professional Manager **Eric Filkorn** will be looking to sign artist development deals with young bands and artists. If your band would like to submit a tape for consideration, DJO is accepting unsolicited tapes. Send submissions to: Dick James Organization, 6290 Sunset Blvd., Los Angeles, CA. 90028. Include a S.A.S.E. and your band's club itinerary for the months of May and June. Please do not call the office with questions. Good luck to all of you who are struggling songwriter/artists. It's publishers like this that can make your dreams come true.

BMI-Los Angeles has announced that it will be the ongoing presenter of *S.F. Weekly's* New Music Showcase Series. *S.F. Weekly* (formerly *Calendar Magazine*) is an innovative San Francisco Bay area publication covering local music news and entertainment. The New Music Showcase Series, which will take place on a monthly basis, is a vehicle for music business professionals to work together to stimulate and nurture the Bay Area's grass roots music community. The first showcase will be held at San Francisco's Kennel Club (a club that is a personal favorite of mine). BMI is also gearing up for their annual Pop Music and Film/Television Award ceremonies which will take place at Los Angeles' Regent Beverly Wilshire Hotel on May 23 and 24. The Pop Awards will

honor songs which received the greatest number of airplay performances on American radio and television during the eligibility period of October 1, 1987 to September 30, 1988. Film/Television Awards will honor the principal composers of the top-grossing motion pictures of 1988.

Chrysalis Music songwriter/artist **Sinead O'Connor** is planning to make Los Angeles her new home. She is relocating here from her current home in London, England.

Island Music songwriter/artist **Matt Bissonette** has cuts on the upcoming *Femme Fatale* (RCA), *Beau Nasty* (WTG) and *Gina Shock* (Capitol) releases. Bissonette is the bassist along with drummer and brother **Gregg Bissonette** from **The David Lee Roth** band. Matt also wrote "Knuckle Bones" on Roth's solo album. Another Island Music songwriter/artist, **Danny Tate**, has two songs in the movie, *Medium Rare*. Both of the songs, "Six Senses" and "If I Ain't Got You," were written and performed by Tate. Island Music staff writer **Jimmy Scott** has songs on **Karyn White's** new LP and Chicago's latest release. Scott is in the studio working with **John Waite**.

Chrysalis Music staff writer **Simon Clime** has won the British Ivor Novello Award for Best Contemporary Song of 1988. Believe it or not, it was selected over **George Michael's** impressive song "Father Figure."

BUG songwriter **Leroy Preston** has a song on the upcoming country music sensation **JD Lange's** release, which is shortly due to hit the record store bins.

Don Black, a London-based staff writer with **The Dick James Organization**, has a cut on the Swedish popsters **One 2 Many's** current LP. The song, entitled "Down Town," is climbing the *Billboard* Pop charts

with a bullet and is making noise in *Adult Contemporary* as well. DJO songwriters **Tommy Funderburk** and **Peter Robinson** have a song in the Tri-Star Pictures film, *Blind Fury*, entitled "R U Out There."

Geffen Music staff writer **Dennis Matkosky** has songs on **Geffen** recording artists **Christopher Williams** and **David Peaston's** current LPs. He is writing with **Phillip Bailey**, **Maurice White** and **James "J.T." Taylor** (Kool and the Gang) for their upcoming album projects. Matkosky has had hits with **Kenny G**, **Smokey Robinson** and **George Benson**, to name only a few. Geffen songwriter **Mattew Wilder** co-wrote two songs with Matkosky for the movie, *Tap*. Wilder has also co-written a song with **Brenda Russell** for her next album. He has also co-written a song that **Ric Wake** is cutting for the next **Taylor Dayne** album. Another Geffen songwriter, **Jessie Harms**, who had **Eddie Money's** hit single "Walk On Water," is writing with **Kevin Cronin** (REO Speedwagon), **Don Barnes** (.38 Special) and **Johnny Van Zant**. Harms is also gearing up to co-write with **Lita Ford** for her upcoming project. Geffen songstress **Mary Unobsky**, who has had songs recorded by **Anita Baker** and **Patti Labelle**, is currently writing with **Gary Glenn**. Glenn (co-writer of the **Anita Baker** hit "Rapture") is also in the process of getting his own recording deal. Geffen's **Randy Cantor**, a Philly-based, newly signed writer/producer with the publisher, is writing with **Kevin Cronin** and **Mike Reno** (Loveboy). He has a song on the upcoming **Stylistics** LP.

Jim David, son of **Hal David**, runs the publishing for **Casa David** and **J.C. Music** and **JAC Music Inc.**, which includes the vintage songs of **Burt Bacharach** and **Hal David**, among others.



BMI Associate Director, Writer/Publisher Relations, Julie Go

SIGNINGS

BMG Songs has signed a deal with L.A.-based writer/producer **Rhett Lawrence**. Lawrence produced and co-wrote **Johnny Kemp's** hit single "Birthday Suit" from the *Sing* soundtrack. He is producing and writing with **June Pointer**, **Johnny Kemp** and **Phillip Bailey** for their upcoming albums. BMG Songs has also signed New York-based rockers **Raging Slab**. Expect to see some Slab vinyl mid-summer. Another BMG Songs signing is the West Coast-based band **Human Drama**. Their RCA EP should be out in May.

Chrysalis Music has signed **The Sea Hags**. The San Francisco-based Hags have set an April release for their **Chrysalis Records** LP.

BUG has signed an administration deal with Canadian-based **Bumstead Publishing** which includes **KD Lange** and **Ben Mink's** catalogs. BUG has also inked an administration deal with artist/songwriter **Butch Hancock** from Texas. He currently has covers with **Joe Ely** and **Emmylou Harris**.

THE BUSINESS SIDE

Chrysalis Music has announced the appointment of **Peter Castro** to the position of Professional Manager.

BMI-Los Angeles announced that **Nadine Condon** will serve as consultant for all BMI performing rights activity in San Francisco. BMI also announced that **Julie Gordon** has been named Associate Director, Writer/Publisher Relations for BMI. Gordon comes from **Famous Music Publishing** and holds a law degree from Southwestern University School of Law. In her new post, Gordon will be responsible for signing new writers and publishers as well as servicing the needs of BMI affiliates.

BMG Songs recently announced that **Michael Halatyn** has joined the publisher as their East Coast Creative Manager. Halatyn exits **SBK**-New York.



Peer Music signed an exclusive worldwide publishing and production deal with artist/producer/songwriter, "Long Tall" Martin Etzioni, from Lone Justice. Shown here (L-R): Ralph Peer, President/CEO, Peer Music; Etzioni; Kathy Spanberger, Peer's U.S. Vice President; and Steve Rosen, Peer's West Coast Director of Creative Services.

PUBLISHER PROFILE



Kathy Spanberger

Vice President, Peer Music

By Pat Lewis

Peer Music, founded in 1928 by

Ralph S. Peer, is one of the few remaining privately owned music publishing firms in Los Angeles, with twenty-five offices in twenty nations. In these merger-heavy times, the staff at Peer Music is proud to be a part of such a successful and extremely stable independent publisher.

Peer Music is one of only a handful of publishers that still accepts unsolicited material. "To be perfectly honest," confesses Peer Music Vice President Kathy Spanberger, "the creative directors don't sit and listen to the unsolicited material. What we do is provide a training ground for their assistants. We leave it up to their assistants - if they want to listen to it. Most of them do because it's a real good way to introduce yourself to the business. A lot of these people don't have much background in it. They're receptionists or secretaries who want to move up. So, we give them the opportunity to listen to the songs, and those songs that may strike their ears, they bring into the creative directors where the final judgement is made."

What does a small publisher like Peer Music have to offer its songwriters that perhaps the larger publishers can't? "Attention," asserts Spanberger, "which is becoming more and more valuable to a lot of writers and artists. If they're in a development stage, they may need input on their songs or they may need someone to shop their material or perhaps they want to work with other writers, artists or producers. They need an active publisher. It's also nice when you can get somebody on the phone that you know, someone who will be there and will work with you and who doesn't have twenty-five other staff writers to deal with at the same time."

An understandable fear that a songwriter might have in signing a deal with a publisher is the possibility that the publisher might not be able to get all of his songs covered by recording artists. "If you negotiate a one-off song deal, it usually involves a certain amount of time to get a recording," explains Spanberger, "and if you don't get it, the song can revert back to the songwriter. With exclusive writing deals, it all depends. Sometimes whatever you write belongs to the publisher for the life of the copyright. Other times, if the songs are recorded, then they belong to the publisher for the life of the copyright. But if the songs don't get recorded, they can revert back to the songwriter after the term of the exclusive deal. Everything is negotiable in this business."

Publishers tend to sign exclusive deals with songwriters who wear more than one hat. "It's an unfortunate fact that you have to do more than just write songs today," says Spanberger. "We're always looking for songwriters who are potential producers or artists or, hopefully, they are artists and producers. These days, too many songs are written by the artist or the producer, so you increase your odds if you sign people with various talents. Publishers aren't just publishers anymore. It's an expanding role. The deals that are being signed are not just publishing deals anymore, either. They're production deals, artist deals, development deals. We work hand in hand with A&R departments in terms of developing and bringing product to them."

When it comes right down to it. Many songwriters wonder just why they should give up some of their publishing. "When you give up something, you get something in return," states Spanberger. "To bring it down to brass tacks, you have something to sell, but in order to sell it, you have to give the person buying it a percentage or an incentive to work it. The reason you want to give up a piece of your publishing is because the publisher is there to work the song and make it more valuable to you. Publishers also serve a very important administrative function. We make sure that copyrights are filed properly, that registrations are done with the performing rights societies and that all licensees including mechanical licences have been correctly filed with the record labels. Then there are international laws. You get into a whole different genre of sub-publishing deals. We make sure things are collected and you get local release information. Otherwise, it can be a disaster. The copyright may not be protected, licences may not be properly handled and you may not see any income." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Heaven Help Me"

BMI (Songwriters: D. Estus, G. Michael)

Deon Estus

Polygram

Many professions have some kind of an apprentice system where someone learning a trade works under a more experienced and accomplished professional. From the old artist apprentices in Michaelangelo's day to the current "farm system" of minor leagues in baseball, aspirants in many fields have worked themselves up the ladder to success. In pop music, there is no obvious ladder to the charts, but many successful performers have gotten their start working as sideman to established pros before striking out on their own. This week's featured artist, Deon Estus, is currently climbing out of George Michael's shadow. Estus, Michael's former bassist, is finding his own musical spotlight.

Estus has a chart-topper in the moody ballad, "Heaven Help Me," co-written and produced by, you guessed it, George Michael. Their collaboration compares well to the old Vivaldi commercial where young Buck imitates his coach and tries it, looking great. While the rest of the LP is good and shows Estus as a talent with much to offer, it is this apprentice-master combination that is the album's stand out number.

□ Lyric: The lyrical content is strong. A heartfelt story of romantic loss is told simply, with honesty and perhaps revealing a little bit of attitude toward the lost lover. This is easily seen in the opening lines.

*If you want it, you can have it
That's what you said
But I don't want the things you leave behind
Take the pictures, take the windows and the wall
But baby, won't you leave me my peace of mind*

□ Groove: The song rests on a soft, subtle funk groove in sixteenths, with syncopations in the bass and drum pedal and "melodic" figures on the hi-hat. What is unusual for pop is the sparse use of the snare drum, playing without an obvious backbeat on 2 and 4. This gives the track a lot of space.

□ Scale: The melody and fills are constructed in a 6-tone major scale - 1 2 3 4 5 6 (no 7th) 8.

□ Melody: The melodic line moves mostly stepwise with few leaps, not particularly memorable in its motion, but catchy and rhythmic in its phrasing. The trumpet line in the signature (introduction) is more distinctive than the main hook of the song.

□ Harmony: Standard middle-of-the-spectrum chording with triads and split chords over bass note combinations are prevalent (i.e. - F with G in the bass).

□ Form: Signature Verse 1 Pre-hook Chorus Signature Verse 2 Pre-hook Chorus Instrumental Solo 1 Vocal Jam 1 Solo 2 Chorus Vocal Jam 2

□ Performance: Estus delivers this soft, steamy heartbreak of a song with breathy sensuality and credible sensitivity. He uses vocal dynamics very effectively.

□ Production: Michael has woven an incredibly delicate feel into this song with a transparent atmospheric ambience surrounding the expressive vocal. The groove is smooth as glass, the use of instrumental fills is superb, complementing not competing with Estus' well coached performance.

□ Summary: "Heaven Help Me" is quite an arty piece of pop to be riding into the Top 10. Both the universality of its theme of romantic disappointment and the sensuous appeal of the production make for good radio playability. And then there is the advantage that the apprentice system brings to a new artist: the touch and the name of George Michael. **MC**

DEBBIE DOES DIRECTING:



Debbie Gibson shows off her directorial skills on the set of her latest video for the single, "Electric Youth." The video, which was co-directed by the young star and Jim Yukich, was filmed on location in Los Angeles and New York and includes cameo appearances by Debbie's mother, niece, cousin and her five uncles.

RECORDING PIONEER PASSES AWAY:

Milton T. (Bill) Putman, founder of Universal Recording in Chicago, United and Western Recording in Hollywood, Coast Recorders in San Francisco and United Recording Electronics Industries (UREI), passed away on April 13, 1989 at the age of 69. Putman created several of the industries favorite recording "toys," including the UREI 800 series monitors, the 1176 limiter and the first low noise tube microphone preamplifier. In addition, as a recording engineer, Putman pioneered half speed record mastering and worked on many Sinatra records.

MAD DOG: Ambassadors of New Orleans-spiced R&B, The Neville Brothers, recently completed overdubs and final mixes for an HBO/Cinemax Special, with Dusty Wakeman and Michael Dumas engineering....Country legend Buck Owens graced Mad Dog for some vocalizing on his new LP, with Jim Shaw producing and Dusty Wakeman again behind the boards....Producer Preston Glass was recently in for three projects: cutting tracks for Angel Roger's demo (Earth, Wind and Fire's Phillip Bailey supplying background vocals); working on Japanese artist Hiroko's debut American LP; and recording demos with Earth, Wind & Fire mainman Maurice White for his upcoming LP....Chicago's Robert Lamm was in mixing the band's new LP, with Don Tittle engineering....Ex-Doors keyboardist Ray Manzarek is in tracking for his new film, *L.A. Woman*.

POWERTRAX: David Kershenbaum has entered his own Powertrax L.A. studio complex with Grammy winner Tracy Chapman (in a co-producer's role) to begin work on the follow-up

to Chapman's phenomenally successful debut album, also produced by Kershenbaum.

SKIP SAYLOR RECORDING: Producer Paul Fox (XTC) was recently in producing tracks for Virgin recording act, In-Tua-Nua, with Ed Thacker tweaking the controls and Pat MacDougall assisting...EMI recording artists, The O'Jays, were in mixing down some tracks, with Dennis Lambert producing and Brian Malouf adding the sonic touches....Producer Bernadette Cooper was in with Atlantic Records R&B act, Madame X, Keith Shapiro engineering and Joe Shay assisting....A&M artist Tina Baker was recording at this Larchmont studio with Davitt Sigerson (Bangles, David & David) producing, David Leonard mixing and Pat MacDougall assisting.

B&J STUDIO: Ex-Byrd's member Gene Clark was in working with engineer Magic Moreno and producer John Arias on a new project. They're using the new hard disk recording system created by New England Digital, which allows Random Access Memory, no rewind time, instantaneous copy and transfer and state-of-the-art editing capabilities.

PARAMOUNT RECORDING STUDIO: Charlie Murphy, sibling of superstar Eddie Murphy, was in recording a radio comedy show....San Diego-based surf rockers, Point Panic, recording their debut album for Needlepoint Records, with engineer Ken Sutherland and producer John McClain....In more famous relations recording activity, Marvin Gaye Jr. recently worked on his upcoming RCA Records album with writer-producer Preston Glass and engineer Maureen Dronay.... Dave Alvin of Blasters fame was in Paramount's Studio B tracking sound-

track material for a new feature film.

TOTAL ACCESS RECORDING: Capitol recording artists, Great White, were in mixing their follow-up, *Twice Shy*, to their platinum LP *Once Bitten*, with producing and arranging chores handled by Alan Niven and Michael Lardie, and sonic skills supplied by engineer Lardie, second engineer Eddie Ashworth and assistant engineer Melissa Sewell....XYZ is in recording their Enigma Records debut with producer Don Dokken, engineer Wyn Davis and assistant Melissa Sewell....Motherwit Records act, The Charms, were in cutting two new tracks with

producer/engineer Eddie Ashworth and assistant Melissa Sewell.

WEST SIDE SOUND: Chrysalis artist Elisa Fiorrello is in with producer/engineer David Eaton....CBS/Tabu recording artist Demetrius Perry is working on some new tracks with producer Jeff Carruthers and engineer David Schwartz....David Abravanel was in recording five tracks for the next Stop album, again with the illustrious Schwartz manning the controls....New sonic toys installed at West Side include: a Technics SV-D1100 DAT, Two Lexicon LXPI Digital Effects Processors with MRC Midi remote control, Studio Technologies Mic Pre-Eminence microphone pre amps, BBE 822 Sonic Maximizer, DBX 160 Compressors, Alesis Quadraverb, Korg M1 rack and a Roland S-550 Sampler with RGB Monitor.

AIRE L.A. STUDIOS: Capitol Records' Suave is in laying down tracks in the Neve Room of this Glendale recording facility, with engineer Paul Arnold tweaking the knobs and Anthony Jeffries and Jackie Forsting assisting.

ARDENT: In some out-of-town studio action, the famed Ardent Studio played host to the Canadian band, The Tragically Hip, who were working on tracks for their new MCA album, with Don Smith producing and Bruce Barris engineering....Geffen's Little Caesar was recording at this southern complex, with Joe Hardy producing and engineering and Tom Laune assisting....The Insiders began work on an album for Epic Records, with Hardy again producing and engineering (with co-producer/Insider Jay O'Rourke)....R.T. Scott and The Delta Rebels were tracking cuts for their debut Polygram effort, with Eli Ball at the helm and John Hampton adding the sonic touches.

MCA

VIDEO PALS:



Bonnie Raitt's new Capitol album, Nick Of Time, is one of her strongest efforts in a long time. Pictured on the set of the video shoot for the album's first single, "Thing Called Love," is Bonnie and movie star/longtime friend Dennis Quaid who plays her love interest in the video.

NEW TOYS—BARRY RUDOLPH



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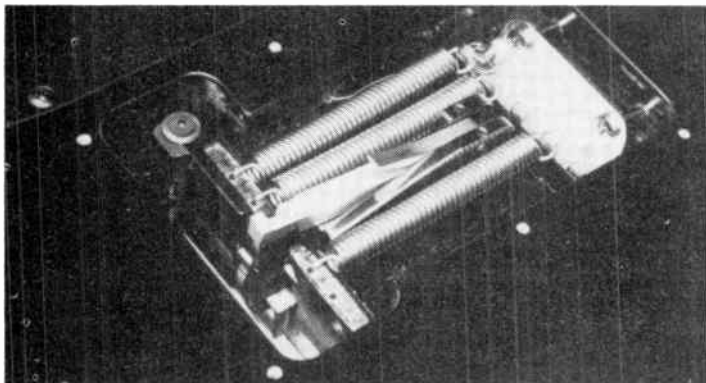


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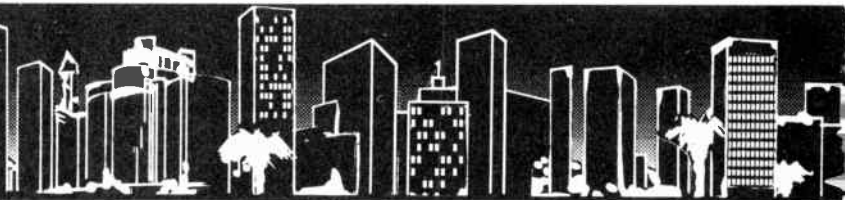
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NIGHT LIFE



ROCK

By Eric Niles

Sauntered into the **Coconut Teaszer** recently to see for myself if all the rumors of massive destruction were true. A smashed Gibson axe smiled back at me through a display case. Numerous broken windows, unhinged doors and a mirror-less wall or three were also to be found. Seems that Teaszer owner **Al Phillips** wasn't too thrilled with **Rattlesnake Shake's** energy level during a recent practice (the band rehearses at the Teaszer). After plying the boys with a few brews and explaining to them the relative merits of playing with an "over the edge" attitude, Phillips told the band to take out their aggressions on the Teaszer itself. After a little coaxing, **Jimmy Thrill** and company proceeded to mash, bash and thrash about four-thousand dollars worth of property, including an instrument or two. The ensuing practice was the most inspired in the band's history, said witness **Len Fagan**. And lest you think I'm just a sucker for a quick publicity stunt (usually I am), I personally busted out a few windows myself to see if it would help my lackadaisical prose. All I got was a clipped artery and a bill for \$48.65.

Surrounded by the collective might of the **X-Men**, **Daredevil** and **Spider Man**, the **Untouchables** recently transformed **Golden Apple Comics** on Melrose Ave. from yer average great comic shop into yer average great rock & roll venue. In town to support their recent vinyl release, the band took time out from a hectic schedule to enlighten the assembled mob with their brand of infectious, dance-till-your-souls-bleed rock & roll. **Living Colour** frontman **Corey Glover** bopped by to check out the band and stock up on the latest **Teenage Mutant Ninja Turtles** comic. And you thought rock stars were illiterate.

Likkity Split and **Prowler** are two local outfits that are currently buzz-



The Untouchables at Golden Apple Comics.

Gary Holzhauer

ing ears up and down the Strip. **Likkity Split's** hot little demo won me over and their **Whisky** gig proceeded to roll me into the gutter. **Prowler**, meanwhile, is a transplanted Santa Fe, New Mexico contingent who recently got back into the fold again with a headbanging **Troubadour** performance. Both outfits are slated to gig frequently this Spring, so miss them at your own peril!

Speaking of the Strip...**Rings of Saturn** finally got someone to show up at their **Roxy** gig recently (actually, the band sells out a majority of their shows). On hand to lend a hand was **Hurricane** bassist **Tony Cavazo** who chipped in with some bass on the encore. Joining the band backstage were **Sean McNabb** and **Paul Shortino** of **Quiet Riot**—not a bad group of mates to have hanging out at a showcase gig, eh? The band is currently cutting a three-song demo at **Musciab Studios**.

Rockaway Records will celebrate its recent move to a new location (2390 Glendale Blvd.) with an outdoor bash in the store's parking lot. Slated to play at the April 29 impromptu bash are the **Leonards**, **Mad Monster Party** and, according to several sources, **Concrete Blonde**. **Rockaway** is one of the hippest memorabilia-oriented record stores on the planet, and definitely worth a browse.

Possessing a voice that's capable of peeling paint from a boat hull is not always a good thing, but as **Muffy** from the band **Muffy Panic** proved recently at the **Rockadero**, it does

make for a good show. You see, **Muffy** sings the best version of "Goldfinger" (of James Bond fame) I've ever heard. Now if that isn't enough to get the name of your band in print, nothing is. **Muffy Panic** joined a host of other bands in christening the new club **Rockadero**—which boasts two pool tables, a video screen, a very urban patio, and a centrally located stage. By the way, happy birthday **Muffy**!

A Galaxy of Gigs: (in other words, I ran out of copy): **The Mimes** blast sax at the **Whisky** on April 28th. **Tomorrow's Child**, recently signed by **Arista**, play **The Roxy**, April 30th. **Bo Diddley** makes a rare Hollywood appearance at **The Coconut Teaszer** along with **Broken Homes** and **Burning Tree** on May 2nd.

C&W

By Billy Block



Alabama receives ACM Artist of the Decade Award.

The Academy of Country Music (ACM) named **Alabama** its Artist of the Decade and **Hank Williams, Jr.**, Entertainer of the Year for the third consecutive year at their 24th annual awards show, on Monday, April 10th. Local favorites **Highway 101** took Top Vocal Group honors. While backstage, Bassist of the Year **Curtis Stone** told **MC** that their steel player **Tommy Spurlock** was the secret of Highway 101's success. **Kathy Mattea** won both Record and Song of the Year awards while **K. T.**

Oslin took Female Vocalist and Album of the Year honors. The Hat Award for vocal duet was once again awarded to **The Judds**. Veteran songwriter **Rodney Crowell** was given a standing ovation by the 1600 Academy members in attendance as he accepted his award for Best New Male Vocalist. Southern California instrumentalists honored with the prestigious Hat Award include: **Al Bruno** as Best Guitarist, **Jay Dee Maness** for steel guitar, **Curtis Stone** for bass, **John Hobbs** for keyboards and **Steve Duncan** for drums. **The Desert Rose Band** was voted Best Touring Band. The award show and party that followed at the Sheraton-Universal were both star-studded events.

Local favorites **The Doo-Wah Riders** provided the entertainment for this gala event. The Doo-Wahs were joined on stage throughout the evening by **Vince Gill**, **Jeff Cook** of Alabama, Entertainer of the Year, **Hank Williams, Jr.**, and many others. West Coast Sound did an excellent job of making sure you could hear everything loud and clear. Spotted in the crowd were **Curtis Tilton** and **Dave Durham** whose band **Bull Durham** earned a Best Non-touring Band nomination. **Larry David** and **Jeff Steel** were accompanied by their manager, **Suzette Greer**.

Lone Wolf Management's **J. W. Williams** was there with RCA's new country heartthrob **Clint Black**. Singer **Kay Wolf** and her producer, **Sharyn Lane**, took a break from working on her new LP to attend the party. Tailor to the stars, **Manuel**, talked with many of the stars who showed off his incredible designs. **Cowboy Walt Cracknell** and wife **Maria** were in attendance as was her boss, **Linda Cauthen**, editor/publisher of **Inside Country Magazine**. A great time was had by all and we congratulate all the nominees and award winners.

Country super-picker **Dale Garrett** is now freelancing around L.A. with various groups. Dale was the lead guitarist and bandleader at **Rea's Lounge** in Culver City for many years and hosted one of West L.A.'s most popular country jam sessions there on Sunday nights. You could always jam with **Randy Weeks** and **Lorne Rall** of **The Lonesome Strangers** there, and **Buddy Miller**, guitarist for **Jim Lauderdale**. **Pete Anderson** would often stop by to pick with Dale as well as **Gurf Morlix** who plays for and produces **Lucinda Williams**. If you're looking for a hot country guitarist for your next gig, **Dale Garrett** can be reached at (213) 372-8306. Dale's legendary recording of "Kansas City" will soon be available on cassette.

Tomark recording artist **Mark**



Tony Cavazo (L) of Hurricane & Rings of Saturn's David Adjan.



MCA's Tony Brown (L) & Rodney Crowell

Thornton recently opened shows for **Chris Cacavas** (Green on Red) **Karla Olson** (The Textones) and **Jim Lauderdale** (who sings James Brown's "I Go Crazy" and not "I Feel Good") at **The Breakaway Club** in Mar Vista.

Joanie & Continental Divide will be playing at **Narod's** (12572 Central Ave., Chino, 714/627-2510) May 17-20. Joanie is a fine singer and her band **Continental Divide** is always top-notch.

Eddie Dunbar and his band **Super Chief** will be at **The Corral** in Lakeview Terrace on weekends in June. Eddie is a great singer/songwriter whose vocal range is phenomenal. He can cover Haggard's lows as well as hit notes in the upper register with ease. His band, **Super Chief**, a ways includes L.A.'s best players. On a recent weekend at **The Corral**, the band featured fiddle legend **Byron Berline** and guitarist extraordinaire **Jerry Donahue**. **Eddie Dunbar** has also been shopping his demo to major labels and is currently negotiating a production deal to record more of his material. His remakes of "Loneley Boy" and "Easy Lovin'" are really something to hear.

Talk about something to hear, **Jerry Donahue's LP Telecasting** is just that. Jerry has been a much sought after session guitarist for many years, working with such notables as **Fairport Convention**, **Joan Armatrading**, **Dire Straits** bassist **John Illsley** and the hot new Scottish duo, **The Proclaimers**. *Guitar Player Magazine* readers voted Jerry one of the top three country guitarists in their recent poll, and **Nanci Griffith** a wonderful singer/songwriter from Texas has invited Jerry to tour with her this summer. For those guitar players interested in learning more about Jerry Donahue's guitar style, he now has an instructional video available. For info on both the LP *Telecasting* and the video, write: D & D Records, P.O. Box 847, Montrose, CA 91021-0847.

The Strand in Redondo Beach has some great country shows coming to their stage soon. On May 2nd, one of country's classiest ladies, **Lacy J. Dalton**, will appear. On May

24th, **Jerry Walker** exits the L.A. Freeway to take the stage. In June you can catch **Janie Fricke** and **Waylon Jennings**. Let's hope **The Strand** continues to hire L.A.'s wealth of local country talent to open these shows.

There is a new C&W club now open in El Monte. It's called **Rosey's Cantina** and it features live country music. **Rosey's Cantina** is located at 3200 Rosemead Blvd., just two blocks south of I-10 and upstairs from **Durazo's** restaurant. May's calendar includes: 4th, **Heat Bros.**; 5th, salsa for **Cinco de Mayo**; 6th, **Pecos**; 12-13, **Jim Gibson**; 19-20, **Matt Brown**; 26-27, **Lonnie Allen Band**; and on the 31st, a big **KZLA** party featuring **Lonnie Allen**.

At **The Longhorn Saloon** in Canoga Park, **Chuck Schumacher** and **Silver Wing** take the stage, May 9-14. Chuck is a dynamic sax player and leads one of the smokin' est bands in L.A., **John McDuffie**, **Randy Mitchell** and **Jeff Todd** of **Tin Star** will be on stage with Chuck for this big week at **The Longhorn**.

JAZZ

By Ms. Frankie Nemko

I'm glad to report that for those of us concerned about the well-being of saxman **Buddy Collette**, he has recovered from his recent surgery. Although he hasn't been heard in the clubs yet, he told me he's playing his flute at home, and definitely will be making his scheduled appearance April 30th with the **Chico Hamilton** reunion band. They have a spot on the third show in the series entitled "Jazz West Coast: An Anthology of West Coast Music." The event will be the longest of the four concerts, running from 1 to 10 p.m. at the **John Anson Ford Theatre** in Hollywood. Other original West Coasters scheduled for that day include the **Dave Pell Octet** (Pell, now a businessman running **Headfirst Records**, was heard blowing on a recent Monday night, sitting in with **Bill Berry's** big band at **Alfonse's**), the **Bob Brookmeyer Quartet**, the **Bud Shank Quartet** and **Quintet** featuring **Claude Williamson**, **Shorty Rogers** and **the Giants**, and appearances by **Jimmy Guiffre**, **Bob Cooper**, **Hersch Hamel**, **Pete Jolly** and **Lou Levy**—all of whom were strongly identified with the "cool" jazz of the Fifties.

Jazz peregrinations sometimes take me to the most unlikely places in search of new and/or hidden talent. A couple of Sundays ago, I was invited aboard the **Marina Hornblower** to partake of their brunch

cruise around the **Marina del Rey** harbor. As if the delicious food and the balmy air were not enough, imagine my surprise to be entertained by two delightful performers—**Norman McGraw** on keyboards and **Susan Sandel**, vocalizing. Although they offered a very mixed musical menu, there was no doubt that McGraw, at least, has some potent jazz in him. Sandel, too, leans more toward that genre of phrasing and interpretation of standard material. There are also dinner cruises and special event cruises out of the Marina. For more information, call: (213) 301-9900.

Another pleasant surprise was my visit to the **Skyfan Club**, atop the **Marina Beach Hotel**. There's a pocket handkerchief-sized dance floor, and the night I went, I was fortunate to catch someone who could be a rising new talent, **Patrick Tuzzolino**, who plays piano and sings in a smoky-night-club timbre, laying down some mean licks both at the piano and with his vocal chords. I had heard him once before at the **Nucleus Nuance** jam session, when he accompanied himself on guitar; however, at the **Skyfan**, he chose to stick to the acoustic piano and was accompanied by bassist **Terry Plumeri** and drummer **Frank Wilson**. The trio, with saxophonist **Curtis Peagler**, will be at the **Grand Ave. Bar** on May 12, from 5 p.m.-9 p.m..

Starting in May, the **Playboy Jazz Festival** kicks off its five-week-long "Special Events" series. On May 11, "Jazz Goes To School," will present the **R-Mondo Band** at **Griffith Jr. High School**, and the **Bobby Bryant** band at **Washington High School**. May 23 will see **Pete Christlieb** at the **Canoga Park High School**, and on May 24, the hot salsa band of **Poncho Sanchez** will be at **Belmont**



Patrick Tuzzolino

High School.

Trumpeter **Stacy Rowles**, who had a spot recently in the Los Angeles production of **Jazz Tap Ensemble**, goes on the road with the show, spending a week in New York. From there, lucky **Stacy** is booked into the **Nice Festival** in the south of France.

A very rare appearance happened recently when **Wayne Shorter** (of **Weather Report** fame) took his saxophone to **Samba e Saudade's** "Save the Rain Forest" benefit, held at the **Cover Girl Lounge** on a Saturday night. Shorter was joined by **George Duke** on his wild shoulder-holster keyboard, drummer **Terry-Lyne Carrington**, bassist **Larry Klein** and percussionist **Junior**. Spotted in the audience was ardent Shorter fan, **Joni Mitchell**, who did not grace the stage for the packed house, but danced the night away with the rest of the sambaholics.

Other interesting events: vibraphonist **Roger Burn** and **Friends** in a concert at the **Musicians' Institute**, 1655 McCadden Pl., Hollywood, 7:30 to 9:30 p.m.; guitarist **Doug MacDonald** at **Sardo's** in **Durbanke** every Sunday, Monday and Tuesday nights; **Mel Torme** and **George Shearing**, in concert at the **Marsee Auditorium**, **El Camino College**, April 29; on April 28 there's a concert by the group **Big World**, being held at **The Philosophical Research Society's Auditorium** (call 663-9443 for details). And finally, the **Loa Club** in **Santa Monica**, which was supposed to be closing at the end of March, has a new lease on life. The **Gerald Wiggins Trio** will be there April 28-29-30. Then mark your advance calendar for a wonderful evening with a true jazz legend, **Benny Carter**, May 18-19-20-21. Get some of that good jazz in your soul



Buddy Collette



Heather Harris

Steve Earle: Rockin' The Palace.

Steve Earle & The Dukers

The Palace
Hollywood

Quick: What type of music does Steve Earle play? The industry has been trying to slap a label on this Texas native's material for a few years now, and his "bus-load of hillbillies" backup band, The Dukers, proved that it really doesn't matter as long as you can keep a crowd moving on the dance floor for nearly three hours! Earle & Co. ripped through original tunes that close the gap between hard rock, Southern rock, country and blues, plus a Springsteen cover, a British Invasion-era hit, and "Shake, Rattle & Roll," a tune that perfectly summarized the evening. By his own definition, Earle informed the crowd during one of his numerous interim monologues, he's a folk singer. "Y'all know what a folk song is, don't ya," Earle asked the house. "It's a song written by folks for folks."

Earle tossed out one-liners like that between almost every number, never quite truly funny, but quaint enough to give the man a lot of onstage character. Earle also managed to wax political—without ever getting preachy—on such issues as homeless children, gun control and the death penalty. Earle even asked the crowd to call local radio stations and request "Nothing But a Child," from his current LP, *Copperhead*

Road, since every time it gets played, a foundation Earle helped set up, Fearless Hearts for Homeless Children, receives a royalty.

In addition to the covers, Earle chose an even blend of his own tunes from each of his three re-releases. Earle's material is such that he was able to sniff gears throughout the show, usually rockin' the crowd for awhile before slowing down for one or two bluesy ballads. Even the more C&W-influenced songs came across well to this big-city audience.

Folks leaving the show all seemed to agree that it provided something this town's music scene is painfully short on: snobs that rock tough enough to be down and dirty, but are sincere enough to not be called sleazy. —Kenneth B. Giles III

Book Of Love

The Palace
Hollywood

The fashionably-attired youngsters who crowded The Palace's dance floor enjoyed every minute of Book of Love's Seventies-style disco throb. Having once owned a genuine polyester shirt, I was somewhat less impressed.

I might have enjoyed myself more if the Sire recording artists operated truer to their source. Disco is furiously driving. It is suitable for stripping to the waist and dancing till dawn. But Book of Love's ballad-

dominant set never reached that kind of feverish pitch and we all kept our shirts on and went home early.

Their music is not Hi-NRG, but it did have its high points. I enjoyed "Pretty Boys and Pretty Girls" from the group's current *Lullaby* LP. This is the ambisexual tale of what the singer does instead of having sex. I also liked the musically similar "Boys" from their previous record. They encored with the new single, "Lullaby," which put me right to sleep.

Susan Ottaviano is a better performer than vocalist. Her voice is monotone, but she does have a certain youthful exuberance. She was upstaged by the charismatic and energetic Lauren Roselli. Like the other two keyboardists, Roselli spent most of her performance half-hidden behind her instrument, but the heavily-sequenced arrangements gave her plenty of time to bound across the stage. Book of Love should consider freeing Roselli from her keyboard chores entirely and utilizing her charms where they need them most. —Tom Kidd

Stryper

Universal Amphitheatre
Universal City

It's been awhile for the Yellow and Black Attack and, after a brief postponement due to the illness of lead singer Michael Sweet, the Orange County-based Christian metal group played to a nearly sold-out house of enthusiastic fans—both non-secular and otherwise.

I've seen Stryper play quite a few

times and have always been a big fan of theirs, but I must say, this show was definitely a down note for them—with the band sounding a bit unrehearsed. Painfully obvious vocal samples and computer-generated drum sounds gave the whole show a bit of an unpolished feel. Vocalist Michael Sweet drifted back stage after virtually every song and rapped from his remote microphone. Get out in front of the stage and sing Michael, audiences don't like it when the front man spends so much time behind the amps. Drummer Robert Sweet sat behind a flashy kit with some neat visual effects, but his overall playing and meter were completely off. On the upside, bassist Tim Gaines did an impressive job with a great bass solo that set him head and heels above everyone else in the band and lead guitarist Oz Fox seems to be grasping to hold onto the band's metal edge, which has now been honed down completely. Fox's trem-bar solos were excellent and a welcome relief for Stryper's old fans. But the band didn't play one tune from their first album, which was one of the best heavy metal album's I've ever heard.

The trademarks were still there: the slick sound (when the samplers were working), the bibles being thrown out into the audience, the lighting rig flashing the word "JESUS," and the yellow and black decor over their amps (does anyone really need 42 Mesa Boogie stacks?). What was missing was the energy and commitment that made Stryper what they were—a class-act, metal band with a catchy visual appeal and a message that stands out from the rest. —Tom Farrell



Melodie Gimple

Book of Love: A Seventies-style disco quartet.

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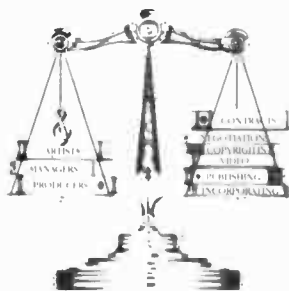


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CLUB REVIEWS

57 Braves

Madame Wong's West Santa Monica

□ **The Players:** Jim Cushinery, vocals, guitar; Bobby Tews, drums; Andy Bartell, guitar; Marty Ross bass guitar, vocals.

□ **Material:** 57 Braves is a feast for the ears with its own brand of roots-based American rock & roll sprinkled with a dash of blues and a pinch of R&B. These guitar-heavy, dynamic songs have a good bite to them with lotsa memorable hooks and meaningful lyrics - not so much of that mushy in-and-out stuff. My favorites in their set were "Standing On a Corner," which is a song about the plight of the exploited and unemployed migrant workers, a twangy ditty entitled "Dancing In The Fog," and "Setting Fires," a song that is very reminiscent of The Rolling Stones circa *Some Girls*.

□ **Musicianship:** 57 Braves boasts an exceptional group of players. This is a tight unit that exudes an air of comradery and mutual respect. These well-arranged songs afford plenty of space for the bandmembers to stretch out, and they do. But they also respect that delicate balance between showmanship and the song itself. Cushinery is an expres-



57 Braves: Witty and charismatic.

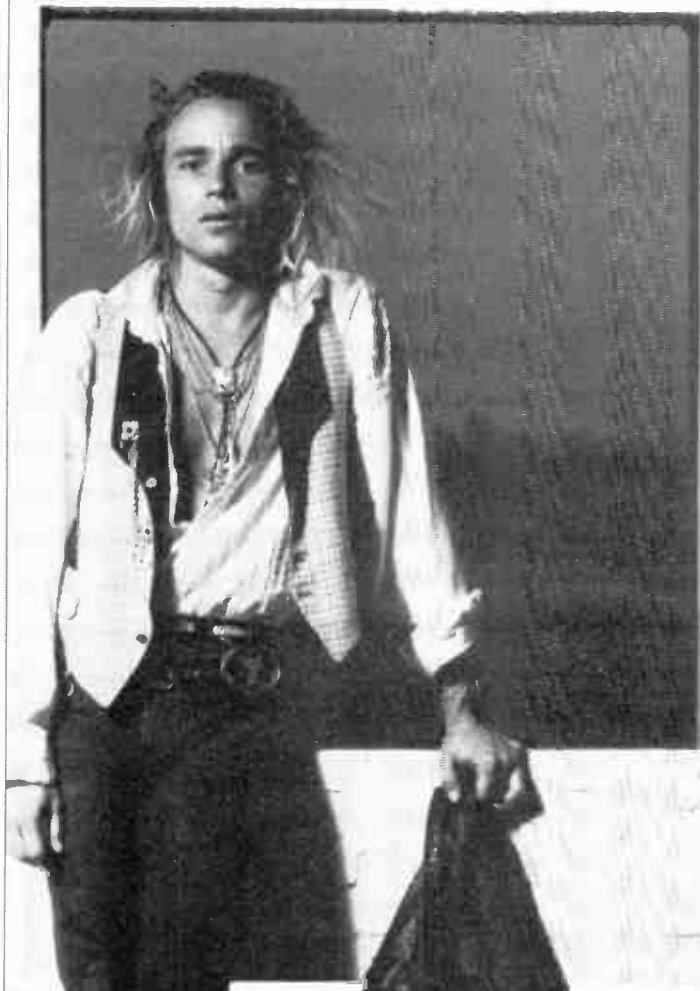
Vera Anderson

sive vocalist who can convincingly belt when he wants to, as well as deliver some pretty intense, heartfelt vocal lines. He's also a strong front man, who works his audience well. Guitarist Bartell is a versatile, tasteful player. I was especially impressed with his bluesy slide work during "Dancing In The Fog" and his inventive solos during "Phenomenal World." The rhythm section of Ross and Tews holds down the fort with driving exuberance.

□ **Performance:** 57 Braves may not be the New Monkees, but they have

a wonderfully quirky sense of humor which is something almost unheard of in Los Angeles. The Braves are extremely comfortable both in front of their audience and with each other, but that doesn't imply that they are by any means sloppy or indifferent. Oh, contraire. These guys know exactly what they're doing. There was a good amount of interaction between bandmembers and especially between Ross and Cushinery, the dynamic duo, who shared microphones and danced synchronized steps together.

□ **Summary:** 57 Braves is a rare find. They've got a bag full of strong, believable and extremely danceable songs and the chops to pull them off. Their live performance is jam packed with wit, charisma and charm—three little ingredients that are of vital importance in performance. 57 Braves may initially have a rough hill to climb with rock & roll that is so heavily laced with a roots flavor, especially in L. A., where even John Cougar Mellencamp has trouble selling out Irvine Meadows. But I'm convinced that the right set of A&R ears will find this band and give them the necessary rope. Of course, knowing those five crazy lads, they'll probably try some funloving monkey business and hang themselves with it.
—Pat Lewis



Kristen Dalling

Cheap and Nasty

The Green Door Montclair

□ **The Players:** Nasty Suicide, vocals; Mike Finn, bass guitar; Timo Caltio, guitar; Les Riggs, drums.

□ **Material:** Glam-sleaze metal with some blues overtones.

□ **Musicianship:** The members of Cheap and Nasty are from Hanoi Rocks, Cherry Bombz and The Unforgiven—only one of which, The Unforgiven, was noted as a musical outfit. Mike Finn (shown left) gives Cheap and Nasty the same steady drumbeat bass line he gave The Unforgiven, providing a badly needed anchor. Without him, the current level of musical ability would sink into cacophony. There are signs, however,

CLUB REVIEWS

that guitarist Timo Caltio and drummer Les Riggs are working with Finn instead of against him. Even in the nihilistic world of glam-sleaze, being on-key and giving each song a distinctive flourish helps a band's reputation; Cheap and Nasty's still at a stage of development where the playing's more on the level of a rehearsal than a performance.

□ **Performance:** In a group where the lead singer should be the focal point, the bass guitarist is. Neither Hanoi Rocks nor Cherry Bombz had the sense of theatricality The Unforgiven once did, and now Finn's the only Cheap and Nasty one who exudes stage presence or audience rapport. Vocalist Nasty Suicide does come to the front of the stage, but he holds back, not looking at or playing to the crowd. (They won't bite!) The coordination between the three front men isn't at all what it should be, either. Lastly, the pacing is still at the "rehearsal" level. Songs are played haphazardly, one after another without any sense of building to a climax.

□ **Summary:** With a pedigree like Cheap and Nasty's, an initial round of attention from Los Angeles audiences and the music industry is assured. Now the band's challenge is to make that initial round of attention pay off. Unless they're content to play for fans of the three groups they come out of, they've got to develop a hot enough show to keep 'em coming back for more. Given this group's collective experience, there's no reason to doubt them. In fact, it's somewhat surprising they aren't being courted by some record company that figures, never mind how they play, they look good on the roster. Whether or not Cheap and Nasty will ever play hot enough to deserve a record contract and an arena-size tour apparently depends on the band members themselves.

—*Lynd Jensen*

The Vandals

Coconut Teazer
West Hollywood

□ **The Players:** David Quackenbush, vocals, scratch-box; Joe Escalante, bass; Doug MacKinnon, drums; Warren Fitzgerald, guitar.

□ **Material:** The Vandals' brand of comic punk has landed the band on the radio charts and in the hearts of punkers, college-types and critics. From the beginning, the lampoonery was evident: the band's first EP, *Peace Through Vandalism*, contained songs like "Anarchy Burger" (a hearty and appetizing punk song) and "Urban Struggle" (a cowboy tale of conflict between the punkers at the Cuckoo's Nest and the rednecks at Zoobies bar). The comedy continued on their latest LP, *Slippery When Ill*, with songs like "Shi'ite Punk" (the story of a skankin' mid-Eastern punker) and "Goop All Over the Phone" (a hard luck tale of a Vandal who used a phony calling card to ring



The Vandals: Wild and unruly on stage.

his long-distance girlfriend—and landed in jail because of it). Much of the music has country overtones, like "Urban Struggle," "Susanville" and "Desert Woman." But, the guys' avid interest in rap music also prevails—"(Illa Zilla) Lady Killa," which first appeared on the band's *When in Rome* album and was redone with the help of master scratch man and DJ, Pinky Dee, for *Slippery*. Although the music is catchy and exciting, it's the lyrics which are out of this world.

□ **Musicianship:** The Vandals are experienced musicians who have a knack for delivering their off-the-wall material. Vocalist Quackenbush, first discovered by the Vandals while singing for the Falling Idols, is able to sing with a sexy, sleek voice one minute, then belt-out songs with aggression the next. His intonation and quirky accents are unique and serve as an enjoyable compliment to the music. MacKinnon took longtime drummer Escalante's place more than a year ago, so Escalante could switch to bass. The change proved to be a wise move—the rhythm section sounds stronger and more in groove. It's the guitar player, Fitzgerald, that is a hard one to figure. He's a talented, accomplished player, but very weird and wacky. His time spent roaming around the chaotic dancers while playing, caused some songs like "Urban

Struggle" to sound more like an urban nightmare.

□ **Performance:** The Long Beach musicians are known for their wild and unruly stage behavior and their Teazer's performance confirmed that reputation. Actually, this performance ranks right up there with the band's rat-in-the-blender show at the Concert Factory some five years ago. The addition of the new guitar player and Quackenbush's onstage playmate, Fitzgerald, makes the loony singer look even more crazed. Quackenbush's performance included monkey-like swings from overhead sprinkler pipes, banzai attack-like stage dives, falls (both face-first and backwards into the zealous audience) and dancing like a crazed Zulu warrior. Fitzgerald's Angus Young/mental patient/bratty five-year-old stage persona translates into a wild, perhaps deranged, guitarist and an incredible compliment to Quackenbush.

□ **Summary:** It seems that if The Vandals can continue to keep their sense of humor, they will continue to write great songs. The change in musicians didn't affect the music much in the past, so with luck, the more recent departures won't either. They have a future with their nutty, energetic music. My only complaint: they did not play the clown song.

—*Jennifer Clay*

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CLUB REVIEWS



Das Psycho Rangers are tops!

Das Psycho Rangers *Club Lingerie* West Hollywood

□ **The Players:** Be Deckard, lead vocals; Troy Tempest, guitar; Julian Von Vleet, bass; Booster Bolan, drums; Honest Steve, keyboards.

□ **Material:** Das Psycho Rangers are the latest suppliers of that particularly British treat—metal-flavored bubblegum. I say latest because Transvision Vamp plays the same style of neo-T Rex Grundgy pop. Unlike either T Rex or T Vamp, however, Das Psycho Rangers incorporate a much wider range of influences. "Who Says You Can't Dance to Rock & Roll" showed the band has been keeping up with U2 with their use of American R&B as filtered through the murky depths of the Atlantic. They also have a strong, though warped, view of American Gospel as evidenced by the powerful "Crucify Me" and the various lyrical usages of the line, "I believe." I also enjoyed "Love Terminator," which was a previous single, and the theme song, "Intellectual Gangsters," which closed the set.

□ **Musicianship:** Like a grown-up version of The Dickies, these five transplanted Britishers rely more on charm than chops. Avoiding upper tonalities, the Rangers have a powerful rhythmic attack which unfortunately forfeits instrumental distinction. What solos surfaced were intentionally noisy yet melodic and short. All the true melody

lines were carried by Deckard's strong yet mostly mid-range voice. Good as a pop screamer can be, his widest ranging vocal performance was on the mid-set ballad, "World Will Turn."

□ **Performance:** The other guys didn't move much which placed all visual interest squarely on the muscular shoulders of Be Deckard. Dressed in stylishly torn jeans, a brightly adorned leather jacket open to reveal just how hard he works out and his bleach job flying, Deckard proved quite the showman. He may look rock & roll, but he dances R&B. The stage was almost too small for him as he slid, split and spun. If the well-written songs don't catch your attention, this showman definitely will.

□ **Summary:** You'll be hearing about Das Psycho Rangers soon and not just because they have one of the strongest management firms in the country behind them. They know how to write hooks, they are doing a style seldom heard on these shores and Deckard projects all the personality anybody's likely to need. When their debut comes out, I'll be the first one in line. Psycho Rangers rule!

—Tom Kidd

The Leonards *The Central* West Hollywood

□ **The Players:** John Pozza, lead vocals/rhythm guitar; Lenny Grassa, lead guitar; Thomas Payne, bass; Nick Zeigler, drums.

□ **Material:** Lodge 'em in a sweaty, sardine-packed college fraternity

party—replete with flying furniture and beer bongs—and The Leonards would undoubtedly be in their natural habitat. Put it this way: If you can't get your feet moving to this band's flammable batch of dance ditties then you have either just cracked the seal on a bottle of Geritol or you're late for an Art Linkletter seminar. Fond memories of Tommy Tutone, The Plimsouls and Generation X wafted pleasantly by as the band's set wore.

□ **Musicianship:** The Leonards gelled as a unit mainly because their straight-ahead, three-chord rock necessitated close-knit playing between musicians, not individual exploits. Guitarist Grassa colors the band's otherwise contemporary musical palate with a decidedly Sixties, psychedelic edge. Singer/rhythm guitarist Pozza's brash vocal phrasings foiled well against the rest of the band's unobtrusive, albeit proficient, style.

□ **Performance:** Although far from resembling a spring blowout at UCLA, The Central did have a large sampling of rowdies present—most noticeably, two leather-clad blondes cartwheeling recklessly throughout the band's set. And, in essence, the two footloose blondes symbolized both the band's appeal and philosophy. They want people cartwheeling through the air, dancing with abandon and generally losing their minds. And The Leonards, clearly a band that's hitting on all cylinders, had the charisma to pull it off in spades.

□ **Summary:** The glut of one or two hit, new wave, dance-bands (Romantics, Tommy Tutone, et al) that so typified the early Eighties, has all but disappeared from today's pop charts. The Leonards, a throwback to that era, demonstrate that not only is the music still alive and kicking, but the audience is there as well.

—Eric Niles



The Leonards: Straight-ahead, three-chord dance ditties.

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RECORD REVIEWS



Elvis Costello

Spike
Warner

PRODUCER: Elvis Costello, Kevin Killen and T-Bone Burnett.

TOP CUTS: "Deep Dark Truthful Mirror," "God's Comic," "Baby Plays Around."

□ **Material:** Songwriting has always been Elvis Costello's true forte and while many of the songs on *Spike* will do nothing to damage that reputation, the power and beauty of such classics as "Allison" is sadly missing. Only on "Deep Dark Truthful Mirror" and the acoustic gem, "Baby Plays Around," do Costello's lyrics really reach through the notes to grab the listener's attention. "God's

Comic" is the other noteworthy song on the album, using a light-hearted musical approach to offset the dark humor of the lyrics. A classic Costello track.

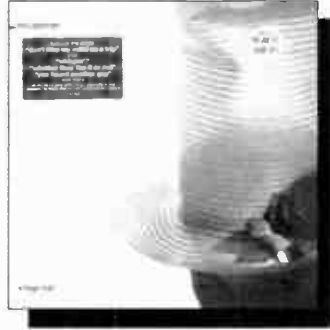
□ **Performance:** High-priced talent is oozing out of the grooves of this record. With appearances by Paul McCartney (who also co-wrote two of the songs), Roger McGuinn, Jim Keltner, Benmont Tench, Jerry Scheff, Chrissie Hynde and Allen Toussaint, EC definitely spared no expense or ego putting this album together. The music is varied throughout—from the traditional pop like "Veronica" (co-written with McCartney) to the jazzy swing-band feel of the instrumental "Stalin Malone," Costello covers a wide variety of musical styles. The music may not always be top-rate, but the musicianship raises that quality a few notches on every cut.

□ **Production:** The sound of this non-traditional Costello album is another winning factor throughout these fourteen tracks. Using a wide array of instruments to capture EC's strangely emotional moods, the production team of Costello, Killen and Burnett is able to capture the sometimes grandiose arrangements without sacrificing the subtlety of many of the songs.

□ **Summary:** Elvis Costello has been a musical chameleon throughout his lengthy career and *Spike* (his first album for Warner Bros.) merely

adds another color to his musical rainbow. Costello fans will surely find more to love than has been written here, and *Spike* is still an excellent early choice for alternative album of this still young year.

—Steven P. Wheeler



Boy George

High Hat
Virgin

PRODUCER: Gene Griffin, Bobby Z, Mike Pela.

TOP CUTS: "I'm Not Sleeping Anymore," "Whether They Like It or Not," "Whisper."

□ **Material:** The best cuts here are those that are simplest and most straightforward. "I'm Not Sleeping Anymore," for instance, is an easy

blues-oriented tune that makes few demands on George's rather limited vocal capabilities. Happily, "Whether They Like It or Not" shows that George is still as sassy as ever, and "Whisper" is one of those pseudo-Motown cuts at which he excels. Less successful are those songs ("Don't Cry") which sound like they were written for someone else. "Kipsy/Kipsy Rap" and "You Are My Heroin" are both ill-advised.

□ **Performance:** A guest at his own party, Boy George's vocals weave in and around the melody lines, never quite meshing with the material. "I'm Not Sleeping Anymore" and "Don't Cry" would have been great cuts had they been on albums by Alison Moyet and Rick Astley, respectively. Strangely enough, the Boy's most life-like performance is on "You Are My Heroin." This standout track also benefits from the most creative and disturbing production of the entire LP.

□ **Production:** Ultra-modern and very clean, but on the whole, not particularly interesting.

□ **Summary:** Boy George has come a long way from his big-selling days with Culture Club and, unfortunately, it has been mostly downhill. He's still got enough chops and charm so that I can't write him off entirely, but this new LP isn't coherent enough for me to recommend it; only about half the cuts are decent. I'd buy *High Hat* in EP form if I were you. —Tom Kidd

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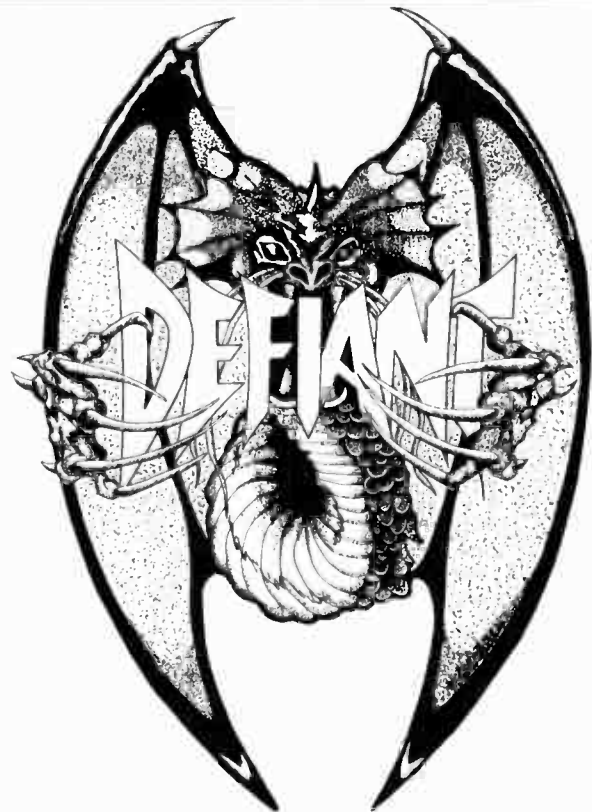
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RECORD REVIEWS



Dave Pell Octet

Live at Alfonses Headfirst

PRODUCER: Dave Pell.

TOP CUTS: "The White Cliffs of Dover," "Them There Eyes."

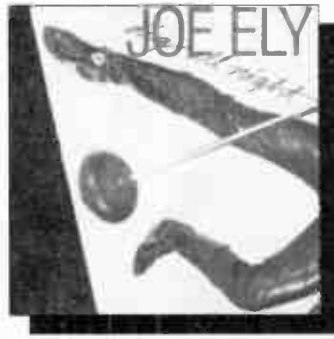
□ **Material:** This is an album full of good old goodies, such as "Angel Eyes," "Love Me or Leave Me," etc.—with the exception being the one original "Suze Blues" by Marty Paich. Naturally, they sound nothing like they did when they were written (in some cases, umpteen years ago) and the real grabber here is a truly old chestnut, "White Cliffs of Dover," which has to be heard to be believed.

□ **Musicianship:** Dave Pell, the

leader and tenor saxophonist, has been around long enough and played in enough contexts to know what he's doing. And, by the same token, Pell chooses similarly oriented companions. Steve Hufsteter is especially lyrical on flugelhorn in a sensuously romantic version of "Angel Eyes." In addition, there's stunning bass work from Tom Warrington, Pell's robust tenor and some tricky moves from Bob Efford, flitting effortlessly up and down the baritone sax. Completing the ensemble is Ric Culver on trombone, Bob Florence on piano, Frank Capp on drums and one of our more underrated guitarists, Barry Zweig.

□ **Performance:** Live albums always have a very special quality. The energy level is definitely higher than on a studio release, and, even though the tracks are fairly short, everyone gets a good workout here. There is a typical sense of camaraderie inherent in this kind of group, with the ensemble work emphasized without detracting from the excellent solos.

□ **Production:** This is the Dave Pell Octet's first "live" album in a string of some two dozen in their more than 30-year career (admittedly with some changes in musical personnel along the way). Direct-to-digital recording is a great improvement in sound quality, which is an enormous plus in this kind of hard-driving, big-band presentation. —*Frankie Nemko*



Joe Ely

Dig All Night Hightone

PRODUCER: Joe Ely

TOP CUTS: "Behind the Bamboo Shade," "Maybe She'll Find Me," "Rich Man, Poor Man," "For Your Love."

□ **Material:** The ten tracks on *Dig All Night* are Texas-country-rock primarily with an up-beat, knee-slapping tempo. At times, Joe Ely edges away from the country sound to a more accessible, pop sound ("Jazz Street"). His lyrics are thoughtful, intelligent, real, sad and humorous. Ely captures the emotion with depth and vision. In "Maybe She'll Find Me," a lonely man is brought to the

desperation point: "Maybe I'll go down to the bay, maybe I'll jump right in, Hear the fishes laughing, when they find out I can't swim." The Texan also writes humorous lines like "Your love ain't just the hot sauce, it's the whole enchilada" from "For Your Love."

□ **Performance:** Ely's years of experience are apparent in his singing. He drives the lyrics home with feeling, especially on the tracks, "Maybe She'll Find Me" and "Rich Man, Poor Man." The addition of Rosie Flores & the Neptunes on "Behind the Bamboo Shade" provides a hearty backup for Ely. Guitarist David Grissom, bassist Jimmy Pettit and drummer David McLarty return to add their full-bodied sound.

□ **Production:** Once again, Ely's experience in the music business pays off. By producing his own album, the differences and temperaments between producer and artist are eliminated. Ely knows what he wants, what the song needs, and is able to deliver the goods. Sonically, *Dig All Night* is a clean and full-sounding record.

□ **Summary:** Unfortunately for fans of his earlier style, *Dig All Night* is more pop than any of Ely's previous albums, though it still holds onto Ely's signature country-blues-rock. Hopefully, on his next outing, the pop thing won't be a continuing trend and Ely will get back to doing what he does best. —*Jennifer Clay*

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Stage Capacity: 15
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Lighting: Yes
Piano: Yes
Audition: Send tape to above address
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Stage Capacity: 10
PA: Yes-with engineer
Lighting: Yes
Piano: Yes-acoustic/electric
Audition: Mail promo pkg. to above name & address &/or call.
Pay: Negotiable

FM STATION
11700 Victory Blvd., North Hollywood, CA, 91606
Contact: Jana (818) 769-2221
Type of Music: All new original music, all styles
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

THE INDUSTRY
7230 Topanga Cyn. Blvd., Canoga Park, CA 91303
Contact: Michael Fell Prod. (818) 713-9440 or (818) 893-7799
Type of Music: All original rock
Club Capacity: 350
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo & bio to above address
Attn: Michael Fell or call.
Pay: Negotiable

LHASA CLUB
1110 N. Hudson, Hollywood, CA 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: All types except hard rock/metal
Club Capacity: 150
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring your own mic, stands, & cords (low impedance)
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends

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

ORANGE COUNTY

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Dave Swinson (213) 594-8975
Type of Music: All original/any style, Wed. acoustic night
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio to above address or call Dave.
Pay: Negotiable—all are paid.

THE GREEN DOOR
9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only
Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info
Pay: Presale & negotiable

JOSHUA'S PARLOR
7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: Top 40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

MONOPOLY'S
4190 Chicago Ave., Riverside, CA
Contact: Jason (GiG Productions), (714) 350-9741, P.O. Box 803, Fontana, CA 92334
Type of Music: Original rock & roll
Club Capacity: 1000
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call and/or send package
Pay: Negotiable

CLUB POSTNUCLEAR
775 Laguna Cy. Rd., Laguna Beach, CA 92651
Contact: Max (714) 494-1432
Type of Music: New edge, reggae/SKA
Club Capacity: 500
Stage Capacity: 18
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape/promo pkg. to above address
Pay: Negotiable

PROMISES
6197 Ball Road, Cypress, CA 90630
Contact: Steve Pniwski (714) 995-3755
Type of Music: Original, pop, top 40
Club Capacity: 500
Stage Capacity: 7
PA: None
Lighting: Yes
Piano: No
Audition: Call & send tape/bio
Pay: Negotiable

SAUSALITO MOUTH
3280 Sepulveda, Manhattan Beach, CA. 90266
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 455-6100
Type of Music: R&B, Contemporary, Pop, Jazz, and Blues.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

SLASH RECORDS seeks sharp, dependable individual to intern in our publicity, radio & marketing departments. No pay but great experience. Hours flexible. Call Lee Ann (213) 937-4660.

INTERNEEDED: LA's fastest growing management co. seeks intern. Some pay, but great prospects. Call (213) 312-4514.

INTERNEEDED: for production/management co. Excellent opportunity to learn from industry veteran. Duties include typing, phones, filing & errands. Must be responsible w/car. Computer exp. helpful. Send letter to D&O Entertainment, P.O. Box 691718, West Hollywood, CA 90069.

JOB OPPORTUNITY: Product manager for major West Coast label. Must have Sensitivity toward progressive music, capacity for creativity & organizational skills beyond reproach. Write & tell us why we need you now. PO Box 118, Hollywood, CA 90078.

INTERNEEDED: If you want a chance to learn the radio promotion business, look no further. We need an intern with a sense of style to join our crazy team. Macintosh know how a plus. Call Kenny (818) 501-7762.

MUSIC PRODUCTION co & recording studio seeks part time assistant for telemarketing, Macintosh computer inputting, & data based management. Some pay & studio exchange time plus commissions. Nosmokers, serious only. Call (213)463-7664.

WANTED: Household electrician to work in major 24 track studio in exchange for free studio time. Please call (818) 762-0707.

A&R/PROMOTIONS intern needed for Medusa Records in Culver City. No pay. Call Ron Goudie (213) 390-9969 ext. 113.

INTERNEEDED: Music industry PR firm needs congenial office person with good typing and

spelling skills. Position is P/T with PAY. Call Janie at (213) 466-1511

INTERNS WANTED for major independent music concern. Studio operators, record promoters, marketing merchandising assistant, administration assistant. Send resume to: PO box 8442, Universal City, CA 91602.

INTERNEEDED: Record co. looking for reliable, responsible person to work for publicity dept. Hard worker & dedication a must. No pay but great way to get a foot in the door. Call Sam at (213) 390-9969 ext 220.

INTERNEEDED: Record co. looking for reliable, responsible person to work for director of Top 40 promotions. Good phone skills & dedication a must. No pay but a great way to learn the music business & radio industry players. Call Michael 9am-12 noon at (213) 390-9969 ext 201.

WANTED: professional secretary/ receptionist for employment in entertainment industry. Job includes computer, heavy phones & public relations. Knowledge of music industry required. Must be bondable. Call between Tues & thurs., 10 am to 12 noon. Ask for Mary or Gary. (213) 466-1314.

INTERNEEDED: Business is booming & we need help. If you want a chance to learn the music marketing business, look no further. We need an intern w/ a sense of style to join our crazy team. Typing & Macintosh know how a plus. Send resume to: RPMC INC., Attn:Personnel Dept., 17514 Ventura Blvd. Suite 202, Encino, CA 91316.

FIRST ENGINEER wanted for 24 track studio. Equipped with extensive MIDI set up. Experience in both MIDI & audio/video synchronization necessary. Jon Ross/ Wildcat Studios (213) 931-3411.

THE BENEFIT NETWORK, a nonprofit entertainment corporation seeks experienced self-starter to produce events in local clubs and venues to benefit the homeless. Commission based. Call Barbara: (213) 452-5339.

WANTED: Part time consultant w/ experience in management/ ownership of record co. (213) 827-8104. After 10am.

RECORDING STUDIO seeks part time/ fill in engineer. Could lead to full time position. 3 yrs. 24-track experience. MIDI knowledge a plus. Must live in Southbay area. Send resume/ references to: Box 55, Palace Verdes Estates, CA, 90274.

PRECIOUS PRODUCTIONS seeks intern to work in all aspects of the music business. Musicians, promotions, board members, sales, etc. Part or full time. Contact Kevin (213) 755-6990.

DOORMAN/ security person needed for new nightclub. Good appearance. \$6/hr. Call Carol or Nina at (213) 654-4887.

WANTED: Musical/ talent scout A&R director. Ambitious self-starter w/ keen insight into coming trends in music. Quality oriented boutique label w/ major worldwide distribution will provide profit participation for ears & ingenuity that can identify exciting new recording artists. Send resume & cassette of 10 new bands you wish you'd discovered to: Career Opportunity, PO Box 885, Hollywood, CA 90078.

WANTED: Recording engineer. Experienced first 24 track. Up to \$10/hr. References & tapes. (818) 762-5474.

INTERNEEDED for special projects for membership organization. Part time/flexible hrs. Must have transportation. No pay, but expenses covered. Send resume w/ references to: Los Angeles Vocal Registry, PO Box 65134, Los Angeles, CA 90065. No calls please.

ROCKORD MUSIC is seeking agent for promotion & marketing. Excellent way to learn music business & make big money. A commission salary. Contact: Rockord Music, PL 34, 83101, Liperi, Finland.

INTERNEEDED: for nat'l college radio promotions. Need someone interested in music promotions & artist management. Must have good phone skills and a love for all music- Esp. hard rock & metal. Macintosh experience a plus, but will train. Prefer someone located in San Fernando Valley area. No pay to start but paying position available if proven capable. Contact Andy at (818) 888-3436 ext. 10.

ASSISTANT/RECEPTIONIST needed by Coconut Teaser booking office. Must have knowledge and love of local music scene & basic office skills, good phone personality. Over 21 w/car. Call Nina or Carol, 12-7pm, (213) 654-4887 for interview.

VOLUNTEERS WANTED: Vocal faire '89 is looking for volunteers to help in pre-production for this event which will be held on May 20, 1989 in Pasadena, CA. If you would like to participate in the largest event ever held for singers in the music industry, please call Kriss @ (818) 907-5916 or the Vocal Faire Hotline @ (213)969-1652.

RECORDING CO. WITH STUDIO seeks interns for varied responsibilities. Great way to learn record business. Can lead to paid position for right person. Hrs. flexible. Call Maurice (213) 466-5605.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1, Atari 1040 computer, Fostex 8-track, Yamaha DX-7, Esoniq ESQ-1, Roland D-50.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Affiliated w/ production/management co. w/ international record co. contacts.

Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

ACE BAKER

Phone: (818) 761-1977
Instruments: Korg DSS-1 12 bit sampling w/ large library. Linn 9000 drum machine, w/SMPTE, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.

Read Music: Yes
Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.

Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.

Available for: Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix...

WILL RAY—RED HOT COUNTRY

PICKER & PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All. Styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.

Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D.

Available for: Producing, playing, programming, and writing. Equipment rentals.

BILL CONN

Phone: (213) 874-3732
Instruments: Fairlight series IIX, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos..

Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director for the show *The*

Best of Bette Midler. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshon*. "I'm very reliable and easy to work with."
Available for: Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midiboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7, TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All

Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

BRIAN KILGORE

Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/extensive library of sounds, octapad, Hill Multimix mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.
Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Claire Fischer, Bill Watrous, Dave Becker Tribune. TV/Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra, Coors Lite*. Clinician for Yamaha Pro Audio.
Available for: Records, TV, film, tours, demos, videos & producing.

KIM EDMUNDSON

Phone: (818) 892-9745
Instruments: Linn 9000 w/disc drive, sampling & SMPTE. Great library of samples triggered by acoustic drums, octapad & DW pedal. Rack w/SPX90, DEP-5, 16 channel Hill multi-mix. DX FB01, D-50, acoustic drums & percussion.
Read Music: Yes
Styles: All

Vocals: Yes
Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer; MIDI drums & computer interface.
Qualifications: Extensive recording & live experience.
Available for: Sessions, concerts, touring, clubs—pro situations only.

MAURY GAINEN

Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Dis-

covery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

RAM MILES

Phone: (213) 861-7118
Instruments: 5-string bass. (Tobias) Fender P. J. bass, (Fretless). Gallien Krueger PB 400 Amp. E.V. 1-15" E.V. cabinet.
Read Music: yes

Styles: All
Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.
Vocals: Backing Vocals
Qualifications: BERKLEE COLLEGE OF MUSIC. Live & studio experience.
Available for: Any professional situation. Private instruction.

TIM ROOT

Phone: (805) 499-8897
Instruments: Acoustic drums, Simmons SDX 16-bit sampling workstation (complete drum, cymbal, percussion, and keyboard library) (64-track SMPTE sequencer) Macintosh, Portakit Trixer, Electronic Mallets.
Read Music: Yes

Styles: All
Technical Skills: Nations top SDX EXPERT - Unbelievable sounds - great drum feel - Hot player and programmer - Lots of energy - excellent attitude.

Qualifications: Played or programmed for: Eurythmics, Dr. John, Garth Hudson, Rick Danko (The Band), Joe Zawinul, Van Halen, Stevie Wonder, Chester Thompson, Ed Mann, Anita Bryant, Ermit Chapman. Performed electronic clinics in over 150 cities throughout North America & Texas. Tim Endured by Simmons Electronics, Sonor Drums, Sabien Cymbals, Pro-Mark Drumsticks. Very dependable, positive, and professional.

Available for: records, sessions, Tours, Live gigs, Demos, Jingles, Film, TV, Programming, Casuals, and instruction.

STEVEN MITCHELL

Phone: (818) 609-8462
Instruments: Emulator II+, DX-7, Jupiter 6, Yamaha G-10C MIDI guitar, Lexicon PCM-70 Digital FX, Mac Plus, Dataframe 40 megabyte hard disk, Mark of the Unicorn Performer 2.41 sequencer, Sack-18x8x2 mixer, Rockman Sustainer & Chorus Rockmodules, Rocktron Hush IIC, Crown Macrotech 600, two TOA 380 SE speakers, J.L. Cooper MIDI patch bay, Sony 501ES Digital Processor Sound Ideas Library, Gibson Explorer, Fender Concert w/EV-S7 Marshall half stack, 1000 Eli disks, 6000 DX-7 patches, Digidesign Sound Editing software includes: Sound Designer, Turbosynth, & Solsynth. Extra Keyboards available!!!
Read Music: Yes

Technical Skills: Keyboards/Guitars/Film Scores, Synth & Computer Programming.
Qualifications: *Aliens* trailer, Extensive recording experience, MIDI Magician.
Available for: Sessions, MIDI consulting, sampling, programming pro situations.

MICHAEL MULHOLLAND

Phone: (213) 233-6869
Instruments: Acoustic drums, Simmons SDS 1000, Simmons TMI MIDI, Simmons triggering, Mirage DSK Digital Sampling Keyboard, Roland SRV 2000 Digital Processing. Complete drums & cymbal sounds system. Well studied vocalist (various ranges), guitars & keyboards.

Styles: Rock, R&B, Funk, Light Jazz-Jazz Rock, Light Country, Gospel, Groove-Oriented.
Technical Skills: 20 yrs. playing well studied technical player, great ear for the right thing, very clean & well organized, unique style & sound.
Qualifications: Played w/ country artist Max English, played & recorded w/ Donnie Williams, Harold Bowers, Michael Wycoff, T.K. Carter, Lawrence Hilton Jacob, Kimasee Browne, Session work w/ Motown's Terry Gordie, & Brenda Marrett. Lots of touring exp., songwriting & production.

Available for: Tours esp., records, video, film, live gigs, etc.

KENNY RAY

Phone: (818) 842-4499
Instruments: Guitars, saxophones & vocals. Some keys, Fender, Kramer guitars, Roland guitar synth, Mesa Boogie, Peavy amps. Selmer alto & tenor, Yamaha WX7 wind controller; Yamaha, Roland & Casio synths. Rack effects.
Technical Skills: Producer/engineer. Partner in Wireworks Studios, fully equipped Fostex 16 track w/ MIDI.

Styles: Pop, rock, R&B.
Vocal Range: High baritone.
Read Music: Yes.
Qualifications: Life-time player w/ educational background & 5 years of full time recording/touring experience. BMI songwriter. Call for details. Excellent young performer, great attitude & image! Video, tape, bio, photo & references available upon request.

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., MAY 3, 12 NOON. (213) 462-5772

Available For: Any professional situation.

JIMMY "Z"

Phone: (818) 905-5187
Instruments: Harmonica, all saxophones, flute.
Read Music: Yes.
Styles: All styles.
Qualifications: Toured & recorded with Rod Stewart, Eurythmics, Tom Petty. Also recorded with Poison, John Cougar Mellencamp, Carol King, Ron Wood, Hurricane, Holly Knight, Pretty Poison.
Available For: Session work.

TOSS PANOS

Phone: (818) 505-9771
Instruments: Acoustic drums, rack w/ Hill multi-mix mixer, Alesis HR16, Crown bass II, Roland octapad & drum triggers.
Sight Read: Yes
Technical Skills: All styles played w/ true conviction & authenticity, great image & stage presentation.
Qualifications: Live performance & studio w/ Ike Willis, John Goodall, Doug Lunn, Jeff Richman, many demos w/ funk, rock, fusion, ethnic, country, & jazz artists. Currently teaching at P.I.T. endorsed by Rimshot America.
Available For: Tours, records, videos, demos, casuals & private instruction.

COCO ROUSSEL

Phone: (213) 462-6565
Instruments: Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.
Read Music: Yes.
Technical Skills: Sensitive player w/ great dynamic range; composer; programmer.
Vocal Range: Baritone

Qualifications: Extensive recording & live experience in U.S. & Europe. Michael Manning (Windham Hill), Kit Watkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin). Various jingles, soundtracks.
Available For: Any professional situation.

GARY MYRICK

Phone: (213) 934-5415
Instruments: Electric & acoustic guitars, slide guitar, vocals.
Styles: All styles.
Qualifications: Four solo albums, guitar w/ John Waite, Jackson Browne, Wilson Pickett, Stevie Wonder, Queen Ida-etc.
Available For: Session & Roadwork.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.

We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTON

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 896-9603
Sight Read: Yes
Vocal Range: 3 octaves

Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s). Fun, fast & clam-free. Together for 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Bus Boys, Henry Mancini, Ray Charles, Binding Tears, Jack Mack & the Heart Attack, Mary Wilson, Ken Lewis (Steve Miller Band), Cornelius Bumpus, Doobie Brothers, Dick Dale & the Deltones, numerous club bands. References/ demos/ video.
Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353
Instruments: VOICE, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in

FREE CLASSIFIEDS

music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.

Available for: Jingles, session work, demos, casuales, weddings.

CARRIE JACOBSON

Phone: (213) 458-1463
Vocal Range: 3 octaves
Instruments: Yamaha pf70, DX100.
Styles: Blues, HR, ballads, dark psychedelic.
Technical skills: Lead and background vocals; quick ear; instant harmony; songwriter; lyricist; vocal arrangements.

Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between pop/n/slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.

Available for: All types of sessions, demos, jingles, recording projects, pro situations.

"ONE TAKE" DAVE MCCONNELL

Phone: (213) MUSIC-4-U
Vocal Range: 3 1/2 octaves (4 1/2 during earthquake).

Styles: You name it, I sing it.
Technical Skills: If you want it done right with a lot of soul the first time call me. I do everything—leads, backgrounds, arrange, write charts, harmonize, improvise, lyricise, maximize & read like a buzzard.

Qualifications: Performed on albums or live with: Chic Corea, Gayle Moran, Rick Dees, Julia Migenes, Charlie Tuna, Dave Pomeranz, Gloria Rusch, John Travolta, Peter Schless, Jessica Williams, Lauren Blaine, Nicky Hopkins, Timmy Brechtlein, Billy Dorsey, My dog, and some old guy down on Union & 7th.

Available For: ANY professional situation.

2 PA'S AND AMPS

*Acoustica 118 bass amp. 150w. Bright, power booster switch. Xlt cond. w/ casters. \$200. 818-352-1573
*Fender Pro reverb guitar amp. Very clean. \$300. Tim. 818-797-8971
*Fender Vibrochamp, Pre-CBS. All orig. Black face. Read gd shape. \$115 firm. 818-783-6782

*Marshall 100w head, screaming lead/xlt crunch/clear bright sound. Hod modded by Jackson. Direct out for studio use. Like new. Sacro \$600. Raymond. 818-766-1383
*Marshall JCM-800 2-chnl. all tube combo w/ modifcns. \$425 obo. Stu. 714-957-1246 or 818-763-9882
*Sunn sprk cab. 6-10s, gd cond. Guit or bass. \$150. Kelly. 213-874-4299

*Trace Elliott 1818X bass cab. Gd cond. \$600. Steve. 213-545-2356
*Bass or keyb cabs, ea loaded w/ 15" Electrovoice Sprk & PAS horns. Internal crossover, carpeted w/ wheels. \$500 takes both. Scott. 818-998-7106
*Carvin PB-300 bass amp w/ 2 sgl 15 spkrs & covers, it switch, cables incld. \$900. Bill. 818-957-3989

*Fender super reverb, chnl switching, new tubes. Modified Jabco, killer sound. \$425. Zave. 213-337-1436
*Klipsch LaScala cabs. \$500 obo. Tom. 818-507-6126
*Lainey 50w AOR head. \$300. Paul. 714-520-4012
*Marshall 4x10 black cab w/ Celestien spkrs. Killer sound. 140w max. New cond. \$250 obo. Victor. 213-387-5109
*Marshall 220550w JMC 800 Lead. Chnl switching. \$450. David. 818-761-5238

*Marshall bass stack, 400w, 2 cabs, xlt cond. \$1100. Tommy. 714-857-0711
*Mesa Boogie 50 calibre w/ EQ. Brand new. \$650 obo. 818-990-2724

*Rissan cabs w/ 4-12" Celestien ea. \$350 ea. obo. Danielle. days. 714-370-2270
*TK-250RL 100w stereo chorus & echo w/ it switches & stereo cables. \$250 firm. Keith. 818-335-2032
*Trace Elliott AH-250 full stk. Brandnew. Cases included. \$2300. 818-509-0749

*Yamaha EM-300 PA mixer. Stereo, 12-chnls. Graphic EQ, reverb, xlt cond. \$750. 818-782-5606
*1 Bass amp & 1 bass guit. Peavey & Charvel. Both for \$300. Steve. 213-969-4991

*2 18" Pro Audio System spkrs w/ cabs. Gd cond. \$450. Carrie. 714-599-6060
*2 Full-way spkrs. Toa 38-SD. 3-way system, hom, mid & 15" woofer. All in one cab. \$600 for pair obo. Michael. 213-969-9140

*Bass cab. 2-15" spkr cabs. Carpet covered. Xlt cond. \$75 ea. 818-761-3722
*Electrovoice S15-3 15" 3-way spkr cab. \$350. Kent. 818-780-3390
*Gallien Krueger guit amp. Chnl switching. \$150. Craig. 213-450-6164
*JBL cab. 1-18. \$300 obo. 818-763-5974

*Marshall 50w combo. 2 12" 50w Celestien greenback spkrs. Mint. W/ tvl cs. \$600; 2 EVM 12-L spkrs, xlt cond. Rated 200w rms ea. \$75 ea. 818-761-3725
*Marshall 50w white Lee Jackson modified head. Mint cond. First \$450 takes. Steve. 213-641-3429
*Marshall white GACM-800 50w half-stck. Great sound, gd cond. \$850. Will not sep. 818-366-6752

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*Peavey 118-D Black Widow bass enclosure. Near new. Sounds great, works great. Immac cond. \$150 obo. Erik. 818-280-5619

*Randall 80w head & 2-12 cab w/ Jaguar spkrs. \$250. Scott. 818-762-9242
*Roland JC-120 stereo guitar head w/ chorus, reverb, distortion. Xlt cond., great sound. \$375 obo. 213-639-8111

*SVT Top & bottom. Gd cond. \$700. Jay. 818-762-0521
*Trace Elliott bass cab. 18x10. \$400; Polytone custom bass w/ JBL 15" spkr, \$50; EV 15-L bass spkr, \$50. Bruce. 818-980-8124

3 TAPE RECORDERS

*8-trk recrdng studio equip. As is. Will not sep. \$1700 obo. Richard. 213-715-1580
*Foretek 8-trk new, Model 80 w/ remote punch in/out plus 16-chnl patch bay. Retail \$2656. Must sell. \$1500 obo. Gerald. 213-741-1200

*Foretek 250 4-trk Porta-studio w/ fx send/recv. & 4-trk simltms record. Perf cond. \$600 obo. Dana. 818-796-5174
*MG-614 Akal 4-trk cassette recorder, 6-chnl mixer. \$1100 obo. John. 818-980-1420

*MG-1215 brand new 12-chnl mixer, 14-trk recrd. Must sell. List \$9900. Asking, \$7400 obo. John. 818-980-1420
*Akal MS-11 14-trk tape recrd. Like new. \$4000. Chris. 813-681-4589

*Foretek 250 4-trk Porta studio w/ fx send & receive & 4-trk simltms record. Perf cond. \$600. Dana, eves. 818-796-5174
*Otri MX-5050 1/2" 8-trk tape recrd. Perf cond. \$3200. Howard. 818-760-2892

*Otri MX-5050 1/4" 2-trk tape recrd. Perf cond. \$1400. Howard. 818-760-2892
*Tascam 38 8-trk w/ DBX & remote & stands. Tascam 32 2-trk. M-30 mixer. 4 fx units. \$5000 all. Frank. 213-969-0945

4 MUSIC ACCESSORIES

*Akal MPC-60, new in box. \$2200 w/ warranty. Preston. 818-980-1420
*Anvil ATA light cs for Ensoniq Mirage or same size synth. New. \$129 obo. 213-654-9793

*Boss chorus CE-3. \$50; Boss Flanger, BF-2. \$45. 213-680-9501
*Colorsound overdridge from England w/ AC Adptr. \$100 obo; Boss SD-1 super overdridge, \$55 obo. new in box. 213-274-0408

*Ibanez CCL dual chorus flanger pdl w/ LED remote pdl. \$85 obo. Mint cond.; On/Off remote pdl w/ LED, \$15. 213-274-0408
*Oberheim DMX drum machine. Pre-MIDI w/ Anvil cs. \$200; Oberheim DSX sequencer, \$50. Mike. 213-803-3216

*Roland TR-505 drum machine. Like new. w/ mnl. \$145 firm. 818-783-6782
*Yamaha SPX-90 \$395; Roland TR-727 Latin rhythm composer. \$150. 213-680-9501

*Yamaha SPX-92 reverb. \$250. Mike. 213-803-3216
*Alessis Micro-limiter \$100. Joe. 213-374-6649
*Alessis MIDverb 2, like new, still in box. \$200. Michael. 818-340-1765

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*Anvil cs w/ wheels for SET bass head or equiv. Black w/ twist locks. Very gd cond. \$100. 213-461-8455
*ART digital reverb. Rack mntbl. 99 presets, \$200 obo. Anthony. 818-994-3031

*Digithech DSP-128 multi-ix unit, perf cond. \$280 obo. Scott. 818-998-7106
*DOT 31-band graphic EQ. Brand new. \$150 firm. Keith. 818-335-2032

*Floyd Rose tremolo. \$100; 2 EMG sgl coil PUs, \$50 ea.; 6 Schaller black tuning keys. \$25. Craig. 805-251-0498
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*Rockman Lead plus power supply. \$75. David. 818-761-5238
*Roland SRB-2000 digital MIDI reverb. \$350. Bob. 818-361-3151

*Roland TR-707 rhythm composer. \$200. Suzanne. 213-457-2365
*Turntable, Techniks Model SL-B31. Direct drive. Perf cond. \$125. Zave. 213-337-1436

*Yamaha Graphic EQ Q-2031, \$300 obo. Noel. 818-509-0112
*Yamaha NS-10. \$230. Bob. 818-361-3151

5 GUITARS

*5-string Ibanez active bass. Sounds & plays great. Black w/ cs. \$450. 818-989-3838
*Black BC Rich Warlock. All black, including the hardware. American made. Floyd Rose hntucking PUs, hsc. \$500

*Les Paul. 213-462-7106
*Black Les Paul copy. Gd cond. w/ hsc. Beautiful sound. Must see. \$100 obo. Victor. 213-387-5109
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Hamer prototype. rose w/ string. All black. 3 PUs. mint cond. \$350 obo. w/ hsc. 818-994-6621
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6 KEYBOARDS

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Roland JP-6 poly analog synth. \$325. Craig. 213-450-8154
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I am srs. HR lead guit sks band or willing to form new band. Wtg to tour in summer. Image not imp. Ace. 714-888-8346
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Guit, 25, w/ vox sks band ala Journey, Night Ranger, Jovi. Have Insp, equip. Brad. 714-632-9228
Guit, 28, sks simple blues-oriented R&B band or proj. Infil Bad Co., Free. John. 818-343-9625
Hot guit sks estab band or band ready to gig. Skid Row, Tesla, Bullitt Boys, Marshall, Boogie equip. Mike. 213-370-9835
Jazz/rock guit, 30. Ex-names. Very exprsv. Flowing improv, eloquent chord voicings, Session/recording exp. Passport, rack/MIDI. Pros only. Dale Hauskins. 213-944-6814
Killer lead guit w/ equip lkg for HR/HM super cmrcl band. Pretty boy lng hr image. Infil VH, Dokken, Crue, etc. Michael. 818-788-1099
L/R guit, 24, sks to complete cmrcl HR/HM band. Gd equip, insp, lng hr rock image. Responsible. Gd bkg vox. Steve. 818-504-9627
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Lead guit sks F/R wrkg club band w/ agent & positive atmosphere. Infil insp, equip, responsibility, much more. Ross. 714-970-7546
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Socially conscious guit. Knows when not to play. Infil Nick Cave, Hugo Largo, Kemper van Beethoven. Steve. 213-822-5599
Versatile guit. newly released LP. Nds agent w/ overseas connex. Cleancut, energetic, hrd wrkg. Current passport. Ronnie. 213-662-6380
You want it, you got it. HR/HM guit. 21, recording/stage exp. No flakes. Matt. before 5pm. 213-655-6516
Blues rock guit sks band wrkg ultimate rock scene. Infil 60s rock. Hustler Comics. Don. 818-340-2173
Rock lead guit w/ Infil Vai, Satriani, Lukather, Gilmore. Skis proj w/ Infil Ferra, Zebebel, Jazz. 818-769-8315
Fem guit lkg for org cmrcl rock band. Tired unorganized state. Stacy. 818-918-6070
Fem lead guit/voc/wrt. formerly w/ estab LA band, sks pro cmrcl HR proj. Daniele, days. 714-370-2270
Guit lkg for band or to jam. Very srs, gd stig prnc. Rock to metal. Larry. 619-425-1383
Guit lkg to join band. Infil Satriani, Hendrix, Edge. Jeff. 213-850-5228
Guit skg killer band to kick some 8 yrs exp. Gd stig prnc. Rhyce to love. San Diego area. 619-425-1383
Guit, 22, L/R, sks to JF HR/HM band. Infil Ironmi, Campbell, Lee, Sykes. Have trmp, equip. Lots of exp, connax. 213-254-8848
Guit, 28, over 10 yrs exp sks org HR band. Infil Bad Co., Free. No glam metal pls. John. 818-343-9625
Guit, 38, sks demo proj. Matt. 818-995-4348
Guit, dbl keys & bass. sings lead/bckgrnd. Strong musicality & perf w/ rock image. Sks wrkg T40 or org

band. Gary. 213-671-0171
Guit, Infil Edge, Billy Durfy. lkg to form band in vein of Cult, Tomorrows Child, Mission, Flesh/Blood. Matt. 348-8799
Guit/guit synth avail for Infil backed sits. Jazz, funk, pop material. Pros only. 213-391-9809
Guit/linger avail to JF band. Infil Daniel Johnston, Pixies, Soul Boys, Matthew. 213-382-8014
Guit/linger/BMI sngwrtr w/ solo record, nat'l airplay. etc. Sks versatile, creative, pro proj. Avail for collab, recording, arranging, producing, after hours jams. 213-739-4824
Guit/sngwrtr sks to JF tasteful org blues rock band. Lkg for feel plyr. Bsts, dmrz, keybdists, vocs. Emphasis on sngwrting. Lyle. 818-984-2132
Guit/wrt/linger into Replacements, Kinks, Stones. Very srs, dedicated. Sks to JF band. Mike. 818-366-2481
Killer lead guit w/ equip lkg HR/HM super cmrcl band. Pretty boy lng hr image. Infil VH, Dokken, Crue, Whitesnake etc. Michael. 818-788-1099
Lead guit avail for HR/HM band. Infil Wizard of Oz. World War III. Rudy. 213-836-9905
Lead guit sks musicians w/ new directions & ideas to record or collab. Styles Heart, Transfer, Marc, Starship, Reed, Richards. Jay. 213-559-2505
Lead, dbls on bass. Have MC-500 MIDI set. Keys & drum machine. Any style music. Returning from recent tour. Sks wrkg band only. Harry. 714-798-1244
Veteran HR/HM guit avail. Mj mgmt, touring, recording, wring, bkg voc credits. Sks band w/ mgmt, strong material, direction. Ron. 818-766-7068

RHYTHM (or possibly Lead) GUITARIST
 SEEKS STRICTLY PRO SITUATION R&R/METAL OR GLAM. PRO EQUIPMENT, ATTITUDE, IMAGE & GREAT EAR.
 CALL JOE (818) 781-0959

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., MAY 3, 12 NOON

9 GUITARISTS WANTED

2nd lead guit wtd. Must have srs act & dedication. XX equip, insp, lng hr. Infil Rising Force, Rhyche, Peleliere. Daniel. 213-888-0963
Antelope Valley's best, DEN OF WOLVES. skd 2nd lead guit. Career minded/pro gear. Hrd rocking. BMI sngwrtr, drum machine. Any style music. Returning from recent tour. Sks wrkg band only. Harry. 714-798-1244
Dynomite strutting lead singer/multi-instrumentalist. Heavy bl int. Sks expd musicians. Mjr showcases, cmrcl radio HR. Infil Jaggard, Dathry, Tyler, Jant. Tommy. 213-962-8670
ECLIPSE sks HR/HM guit. Lng hr, bckups reqd. Responsible, dedicated only. Over 23 w/ exp. 714-965-0369 or 213-874-1128
Estab band SNYPER. sks lead guit w/ vox to complete dbl lead HR band. Long Beach area. Joann, alter 7pm. 213-694-1174
Ex-Ramones dmrz sks guit. Upbeat, bluesy. Aerosmith, AC/DC. Have studio, mnt, rmtman. Nt thin, hrd wrks. Glad to bkkr image. No blondes, punks. 213-876-6873
Fem guit wtd for org creative rock proj skg success. Dbl on keys a definite plus. Warren/David. 818-799-2615/818-881-8319
Guit, rock & whatnot. wtd for lightweight, friendly jam sessions. Infil Mathis, Black Flag. Matt. 213-823-4436
Guit/keybdist wtd for powerful HR band. Great act, vox a must. 818-005-0970
Japanese guit wtd for Ozzy/Rhyche type band. 213-920-2475
Local name HR act w/ mgmt sks lead guit/sngwrtr for recording/live proj in direction of Bullitt Boys/Winger mts old Steppenwolf. Great act, vocs. 213-461-8455
PRIDE in PERIL sks 2nd sty. Mgmt, attrby, bl int. Bonames, REM, World Party style. Must have bkg vox, style. Johnny. 818-342-9521
Singer/guit/sngwrtr sks lead guit to start reforming band. Have equip, etc. Infil REM, Lone Justice, alternative folk rock. Dina. 714-538-2021
Singer/sngwrtr & dmrz skg creative lead guit to join progsv P/R band. Infil Yes, Genesis, Gabriel. Rodney. D/ 213-394-0759 or N/213-866-0395

R&B or BLUES GUITARIST and BASSIST WANTED FOR TOKYO CONCERT
 Age: 35-ish. Mature, experienced pro only. Call Yuko for details.
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NEXT DEADLINE: WED., MAY 3, 12 NOON

•THE NEXT DIMENSION sks innovative worldclass guit. Classically infld HM band. No hacks. Lng black hr image p/rd. Jonathan. 818-708-3560
•Westside rhythm section wts to parse w/ wide range & style. Soul, power, performc. When it's a little or a lot. No metal. Cliff. 213-477-2350
•2 vocalists sks young guit/sngwrtr for forming diverse, mystical/political, melancholy, new age folk band. Joseph. 818-358-0468
•2nd guit wtd for CULT OF ONE. Infil Godfathers, Friends, Clash. Peler. 213-306-1305
•Alternative band w/ LP sks expd guit w/ innovative sounds for CD. EMI & others intrsd. Mel. versatile. Image a must. 213-878-8190
•Creative lead guit wtd by P/R band w/ mgmt, demo. Infil Money, Cars, Jovi. Some keys helpful. No smoking, drugs. John. 818-840-9131
•Fem guit wtd by orig funky blues rock band. Pro att, gd wrng/playing ability. Infil Heart, Prince, Zep. Feat. 213-377-5386 or 818-891-0242
•Fem guit wtd to complete R&R band. Bckg vox/2nd instrument a plus. Mary. 818-842-9033
•Fem lead guit wtd for all fem band. Kim. 818-282-0225
•Fem vocal/crsl forming band. Sks male guit/sngwrtr. Vox. lng hr helpful. Beginners OK. Infil Leppard, Cameo, Whitesnake. 213-779-3396
•Guit ndd for band. Fem. 213-281-7652
•Guit ndd for power metal proj w/ gd connx. Infil Metallica, etc. No drug habits, free loaders, bad atts. Steve. 805-527-5534
•Guit who can play keys wtd for estab band w/ Infil of Stones, Cougar, Petty. Ron. 818-506-8774
•Guit wtd for HR/HM band. Singing a must. We're srs, but we like to have fun too. Mark. 818-566-9330
•Guit wtd to collab w/ pro wrtd p/yr. New age, South American & classical music. 213-267-1692
•Guit wtd. Must play loud & fast. Infil Ramones, Gen X. Don. 213-461-4887
•Lkg for guit into Van Morrison, Leon Russell. Lkg to start band. Have mjr mgmt, law firm. Christopher Peters. 818-907-8193
•Pop metal band w/ pro mgmt, bckg, songs sks 2nd guit to showcase, record deal, touring. Must have glam image, bckg vox. 213-463-5280
•Pro guit wtd by NY dmr/sngwrtr. 14 yrs exp. To form 5-pc power pop band. Styles of Chicago, Toto, Loggins. Top p/ys/wrnts only. Bill. 213-530-7749
•Singer w/ single sks guit for ggs around town. Joseph Wood. 213-374-2864
•Soulful versatile L/R guit w/ voice. Tesla, Bad Finger, U2, Zep. Studio/orc deal in works. Great prnc, hrd wrkg only. Farrell/Larry. 714-989-9154/818-985-4235
•THE ELECTRIC NOISE FOUNDATION sks ambient frimded guit. No flash, no guit heros. We are mdmls w/ euro approach. Infil Electric Noise Foundation. 818-568-8352
•The best band in the world sks the best guit. We have deal. Play over the phone unless you're chicken. We hate chickens. Vietnam. 213-468-4359

•Tough pretty glam guit wizard wtd for hairspray, rock l/ a band. Infil old Crue, LA Guns. Jake. 213-962-8665
•UNCUT DIAMOND lkg for solid creative lead guit. Infil Elliott Easton, Andy Summers, Edge. Vox a plus. 213-463-5122
•Lead guitar ndd to complete blues oriented HR/HM band. Att. lng hr rock image, Insp, equip, sense of humor a must. Mason. 818-883-7507
•2nd guit wtd for proj. Infil Husker Du, Buzzcocks, Jam. Have Demos, EP. Just nnd live act. 213-434-2588
•Are there any guits who don't overlap? Lush textures, nuance, feedback, creativity, sparse playing desired. Cure, Eno, Cocteau, Ken. 818-342-4955
•Fem guit w/ textural sound wtd for mdm infld all fem band. Keybds helpful. 213-850-0980 or 213-854-0780
•Guit wtd by emotional post punk pop band. Must be infld by Dave Sharp, James Honeyman Scott, Johnny Marr. 818-347-0835
•Guit wtd by wrkg band. Infil Bowle, Roxy music, Flrs. If you're young, cute & have lng hr we don't want you. 213-865-7143
•Guit wtd for country band. Must vl. Vox a plus. John. 818-347-0252
•Guit wtd for Living Color/Bad Brains type band. Must be srs & dedicated only. 285-5504
•Guit wtd for the band, HELL, now forming. Spunknk image. Music infils AC/DC, KISS. Srs only. Rex. 213-851-5749
•Guit wtd to play orig cmrl P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119
•Guit/voc wtd. Must be strong lead singer for "name" 60s band. 1-niters, Nl on road. Paid position. Ron Hillman. 213-464-8381
•Guit/voc wtd. Pro, tmpry, expd. Willing to relocate to San Diego. Credited, pro, org, very metal, recording/tour proj awaits. No drugs. 619-422-7484
•Lead guit sought by estab band. Lkg for Honeyman Scott. 213-482-8219
•Lead guit wtd by sngwr. Gd sense of rhythm nnd. Infil Mike Knottler/Strat, Police, Tracy Chapman. Ronald. 213-379-8491
•Lkg for musicians to put on Bonscott tribute band. Angus Young where are you? 818-347-9944
•Pro guit wtd for P/R band now forming to showcase. Must be mature, extensive bckgrnd & businesslike manner. George. 213-656-1825
•Radical guit & dmr ndd for orig thrash art rock trio showcasing 4 songs weekly at Hlywd club jam nite. Chris. 818-980-9176
•RONEID OUTLAW sks srs, ambitious, gd att, equip, tmpr, gd lks. We've got the orig sound you've been lkg for. HR infil. Phil. 818-566-7684
•Super funk guit wtd. Pro voc forming band. Infil Sinead O'Connor, Eurhythms, Chaka Khan, Prince, Michael. Trevor Home. Michael. 213-852-1814
•Zep, Trick style album proj sks top p/yr. Pics, bio, tape to Mike Stevens. 7559 Kimdale Lane, LA, CA. 90046

10 BASSISTS AVAILABLE

•Bst avail for funk, T40 or R&B cover gigs. Versatile w/ equip, tmpr. John. 213-463-4720
•Bst avail for killer HR band. Mgmt, bckg, exceptional tmpr. Doug. 213-969-0480
•Bst lkg for cmrl HR proj. Foreigner, Styx, Color. Groove oriented, image, style, persnly. Matt. 818-763-1213
•Bst skg proj. Infil Vex, Leppard, Trick, Ranger. 818-352-1573
•Bst, 25, 12 yrs exp, gd image, gd equip, bckg vox. Sks complete HR band. Steve. 213-545-2356
•Bst, 25, formerly w/ recording band. Have great equip, lks, vox, str/studio/TV exp. Skg band ready to be signed. Srs only. 818-784-7119
•Bst, 28, w/ image, rigs, chops, exp. Sks F/T estab rock band w/ mgmt, bckg. Infil Crue, Trick, Metallica, Zep. Randy. 818-368-8925
•Bst avail for all types recording & orig showcasing. Pop, funk, wave, mdm image, sounds, Steinberger, slck, key bass. Pros pls. Joel Pelelier. 213-578-8438
•Bst sks estab wrkg band in Hlywd, West LA area. Infil Smiths, Bowie, U2. Ron. 213-465-9602
•Bst sks to J/F HR band ala early VH, Bullitt Boys, G&R. Lead/bckg vox. Dbs on guit, keys, drums. Alan. 325-8487
•Bst, appeared in Guit Player Spotlight, June, '86. Played LP under important records. Avail for funk rock. Journey type band w/ mgmt, bckg, deal. Dave. 703-361-2681
•Pro bnd w/ vox & great str p/nc specialty avail for wrkg sfts. Well rounded w/ funk & R&B srsly. Xt equip. Infil Choreography, Michael. 818-503-0048
•Pro bas, 39, lkg for mature band into mellow rock, blues, country rock. Doing clubs, csls. Lead/bckg vox. George. 818-764-6063
•Young, pro bst lkg for wrkg mel HR band. Have gd lk, chops, att. Sck of LA glam. Lkg for tmtd alternative. John. 213-433-2103
•Aggrav, tmtd young bst. Great, very lng hr image. Thin, super chops, awesome equip. Sks signed, estab HR act. Paul. 213-656-1171
•Bst avail. Own equip, tmpr. 5-string Washburn bass. 100w cab. Guy. 213-641-4421
•Bst sks hrd mel rock band ready to be signed. Have lks, vox, prnc, great style. Only bands containing human beings call. Glenn. 213-836-8206
•Bst, 28, xt vox avail to orig performing bands only. Connex, deals, money unimportant. Just performing. 213-651-3455
•Bst, ex-Ginger Baker, lkg to J/F band. 201-947-2658
•Bst, jazz fusion, sals. Lkg for pro srt. George. 818-791-2703
•Bst/keybdst/composer sks orig pop R&B band. I've got solid groove, hot solos, great sound. Adam. 805-527-0702
•Bst/voc w/ much exp sks P/T T40 or csts band. 818-767-4127
•Extremely versatile bst avail. 6 & 4 string basses. Keybd & drum programming. Sightreading on the spot. Very quick ear. Arranging. Pro only. Jeff. 213-850-1351
•Hot bst, soloist, newly released LP. Nds agent w/ overseas connex. Cleancut, energetic, hrd wrkg. Current passport. Ronnie. 213-682-6380
•Young, ambitious, open minded bst in search of estab proj. Infil Metal. No metal or pop, but anything in between. 818-548-5434

10 BASSISTS WANTED

•Artiat w/ lbt int sks bst to record demo. No immed pay, but gd exp & valuable contacts. Antwane. 213-627-3011, ext. 302
•Bst ndd immed by HR monster grp. WORLD GONE WILD. Must be 19-26. Have proper equip, tmpr, lng hr image. Big Al. 213-255-7998
•Bst ndd. If you're the heaviest, funkiest slapper around call us. Infil Jans' Bootie, Peppers. Joe. 213-472-7753
•Bst w/ vox for reggae/soul band. Alan. 213-398-3733
•Bst wtd for orig now forming. Cars, Police, INXS, KROQ type infils. Srs musicians only. Bill. 818-700-1980

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•Creative pro bts/sngwrtr wtd for cmrrl rock band. Image, chops, trmp, strong vox a must. Sean/Greg, 213-803-1222/213-883-1791

•Exceptionally ltrtd bnd reqd. Stg prnc, work att a must. Vox an asset. 9-5. 213-462-1617

•Fem bnd ndd for R&B and rock band. Possible record deal. Exp only. 213-281-7652

•Fem bnd w/ vox, gd lks for cmrrl rock proj. Great songs. Lbl int. Recording. Engel, Lome Justice. No HR's, no drugs. 818-982-5239

•Fem voc/lyrcstl forming band. Sks male bts/sngwrtr. Vox, ing hr helpful. Beginners OK. Infi Leppard, Cameo, Whitesnake. 213-779-3396

•Guit lkg for solid tasteless bnd who can shine w/out dominating to form tasteful org blues rock proj. Emphasis on sngwrtr. Lyle. 818-984-2132

•Latin style bnd wtd by wrkg band. Sanata/Gypsy King Infi. Exp a must. James. 213-390-6359

•Lkg for bnd in Hendrix, Stoney Clark style. Lkg to form trio to take over LA scene. 213-939-0213

•Lkg for bnd in Van Morrison, Leon Russell. Lkg to start band. Have mjr mgmt, law firm. Christopher Peters. 818-907-8193

•ONE DAY lkg for bnd. Have mgmt, demo deal. Must be willing to work hard. Folk rock band. Stacy. 213-274-3560

•Polyrhythmic bnd wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-8595

•SPLIT IMAGE currently auditioning lts. We have mjr lbl, producer. You must have big hair l r age. 213-960-8802

•ADULT BOOK sks rhythmic danc; oriented bnd for hard rocking new wave band. Must be avail for rehrls. Have studio. 213-222-1269

•Aggrv bnd ndd for very heavy mel pro metal band. We have chops, material. Must have great att, equip, chops. Srs only. 818-999-0897

•Attr: Christian bnd wtd to form cmrrl metal ministry band. Must have image, vox, Infi VH, Y&T, Whitesnake. 213-515-9452 or 818-960-6541

•Bnd skg bnd. Under pre-contract. Skg gd musician, sngwrtr, voc. 818-377-5109

•Bnd & dmr wtd to form nucleus of progsr mainstream rock band. Guit & singer have strong material & intense desire for killer show. 818-769-5338

•Bnd ndd by band w/ eye on 90s, roots in 70s. Must be an idea person. Anthony. 818-782-2895

•Bnd ndd by lead bnd. Must be versatile, dependable, sing some lead/bckg vox. Have gd P/R image. Mr. Mister, Toto. Larry. 818-247-7429

•Bnd ndd for org rock band. Gd ear, dedicated. Beginners OK. 213-658-1063

•Bnd ndd for showcasng, techno pop, HR style. Should sing backup. Funk & rock chops. Srs only. Hear tape on phone. Clint. 878-2160

•Bnd ndd to complete HR band. Infi Sabbath to VH. Must have equip, trmp, pro att, dedicated tm plyr. Eddie. 213-668-5706

•Bnd w/ lead vox wtd for org bnd w/ English sound. Trn plyr, equip, trmp, ndd. Infi Fixx, U2, Police. Dave. 818-708-9171

•Bnd w/ vox wtd for org rock band w/ groove & fem front. Qualctns: Xt playing ability, equip, image. Wizzy. 213-851-2196

•Bnd wtd by sngwrtr. Gd sense of rhythm ndd. Infi Police Simon's Graceland, Tracy Chapman, Ronald. 213-373-6491

•Bnd wtd for 2-guit org R&R band. Little Caesar, Circus of Power, Motorhead, AC/DC, Zodiac vein. No glam. 213-467-8202

•Bnd wtd for blues based HR proj. No drugs, alcohol probs. No posers. Must be dedicated, exp. Veteran musicians. Big time connex. Pete. 818-784-9478

•Bnd wtd for cmrrl HR proj. At least 23, voc ability, stg/ studio exp. Pros only. Brent. 213-943-1098

•Bnd wtd for HR band w/ funk overtones. We have connex, image, currently shopping for mjr lbls. 818-789-8933

•Bnd wtd for metal band. 18-21. Metallica, Maiden type music. Must have equip, trmp. John. 818-366-7243

•Bnd wtd for rocky, funky, versatile band. Infi Bowie, Pepe, Color, Gabriel, Brad. 818-340-7562

•Bnd wtd for swingin' HR band w/ definite groove. Must have image, att, ability & equip. Paul. 818-787-6425

•Bnd wtd to play org cmrrl P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119

•Bnd wtd, HR w/ lbl. Completing 2nd album. Booked gigs. Must play w/ heat/groove. Must have lks, equip. Be tm plyr. 213-466-8100

•Bnd wtd. Must have srs att, dedication. Xt equip, trmp, ing hr. Heavy mel sngwrtr ability. Infi Rising Force, Rytche, Pelletier. Daniel. 213-888-0963

•Fem singer/sngwrtr w/ lbl int, killer lks & hooks sks heavy rhythm section to complete Cui's Jane's proj. 90s streetwise biker image. 213-859-2231

•Groove oriented bnd wtd by org hard pop band. Trick, INXS. Must have great image, studio exp, pro equip. We have studio, connex. 213-324-5979

•HELL nnd bnd. Image Spunkin, Cure. Infi KISS, AC/DC, Cult. X. 213-313-5749

•HR bnd wtd for new org proj. South Bay area. Rick. 213-214-3054

•Imaginative In-pocket plyr for org HR groove band. Pop & slap a must. Top connex. Sheehan, Color, Power Station. 818-448-2052

•Latin style bnd wtd by STB wrkg band. Must be srs, responsible. No flakes. Santana, Gypsy Kings Infi. Tony. 213-410-9207

•Mel HR bnd wtd for band w/ srs mjr lbl & mgmt int. Ala Dokken, TNT, Rising Force. Lng hr a must. 818-894-2404

•Pro guit/dmr auditioning male bnd. Image import, lnt a must. All org, mel, ballsy rock. 213-949-5510

•String bass plyr wtd by textural band. Infi Art Bears, Swans, Puccini, Scratch Acid, Ornat Coleman. Bowing a must. Michael, eves. 213-462-1748

•VITAL FORCE sks bnd for band w/ dark sound. Must have gh sense & ing hr. Style of Franklin, Butler, Daisley. 213-726-1386

•Wtd: bnd for blues-based HR proj. Must be dedicated, exp. No drugs, no posers. Veteran musicians w/ big time connex. Pete. 818-784-9478

•Young bnd w/ solid & powerful style ndd for bluesy HR band. Cult, Aerosmith, Zep, Duran. Image, equip, stg prnc ndd. Martin. 818-784-2354

•Zep, Trick style album proj sks top plyr. Pics, bio, tape to Mike Stevens, 7559 Kimalde Lane, L.A. CA. 90046

11 KEYBOARDISTS AVAILABLE

•Keyboard/sngwrtr lkg for plyrs. Org music. Infi TFF, Sade, Hornsby. Srs only. 213-921-3501

•Keyboard/voc sks estab mel HR band w/ pro vox, incl bkg, mgmt. Hammond B-3, sampler, Oberheim, image. Dan. 818-980-9376

•Guit synth/guit avail for ltrly backed sfts. Jazz, funk, pop material. Pros only. 213-391-9099

•Keyboard avail. Equip, image, trmp, R&R, HR. Joel. 213-548-7329

11 KEYBOARDISTS WANTED

•Artist w/ lbl int sks synth to record demo. No ltrmed pay, but gd exp & valuable contacts. Antwane. 213-627-3011, ext. 302

•Hot English fem singer. Powerful org songs. Top mgmt. Nds keyboardist for cmrrl rock band heading for top. Blues lnt, image & ability. 213-451-4683

•I dare any keybdist wtd to start a band w/ this West LA rhythm section to call me. Power groove, no metal. John. 213-281-8294

•Keyboard wtd for college alternative band ala Maniacs, U2, Brickell. Sngwrtr & voc skills a plus. No drugs. Erik. 818-894-6914

•Keyboard wtd for org creative rock proj skg success.

Warren/David. 818-799-2615/818-881-6319

•Keyboardist/wtd w/ mdrn innovative cmrrl qualities wtd for org pro band. Lori, after 4pm. 818-985-8022

•Keyboardist/guit wtd for powerful HR band. Great att, vox a must. 213-850-0970

•Keyboardist/voc wtd for org rock band. Infi Police, Graham Parker, Smithereens. Mgnt, lbl int. Srs plyrs only. Homer T. 213-836-8989

•Keyboard wtd for collab w/ fem singer/sngwrtr for R&B pop proj ala Bobbie Brown. Gina. 213-659-2505

•Singer/sngwrtr & dmr skg creative keyboardist to join progsr P/R band. Infi Yes, Genesis, Gabriel, Rodney. D/ 213-394-0759 or W213-866-0395

•Skp male keyboardist w/ rock image, chops, equip for paid rehrl, industry showcases. Mel rock grp. Must have dark hair. 818-485-1915

•Solid & exctic tm plyr w/ happening gear sought for Rock Oriental funk band w/ Lawyers & connex. Prnc, vox, humor. 213-650-2059 or 818-908-9685

•2 voc/lyrcists skg young keybdists/sngwrtr for forming diverse, mystical, political, melancholy, new age folk band. Joseph. 818-358-0468

•Absolutely great keyboardist ndd for Euro-latin-jazz Infi pop proj. Age: 20s. Gd musicianship nec & happy, humble mindset. Matthew. 213-253-1989

•Are you frustrated w/ the lack of musical quality & substance? We are lkg for keybd for unique P/R band. Kirk. 213-645-3719

•Fem keyboardist ndd. Expd nec. Possible record deal. 213-281-7652

•Fem keyboardist wtd by org funky blues rock band. Pro att, gd wrting/playing ability. Infi Heart, Prince, Zep. Feat. 213-377-6386 or 818-991-0242

•Fem keyboard wtd by fem P/R org band. Lead vox a plus. No drugs, no flakes, no T40. Srs only. 818-982-4153

•Fem voc/lyrcist forming band. Sks male keyboardist/sngwrtr. Vox, ing hr helpful. Beginners OK. Infi Leppard, Prince, Whitesnake. 213-779-3396

•Keyboardist for P/R band w/ edge. Has inde LP, mgmt & attrny. House, U2, Waterboys. 213-466-8636

•Keyboard w/ great piano, B-3 & hom section sounds for estab band w/ Infi of Stones, Cougar, Petty. Ron. 818-506-8774

•Keyboard wtd for estab wrkg csl band. Must sing lead, read music and/or have gd ear & have up to date equip. 818-343-4470

•Keyboard wtd. Parts-oriented euro-pop. Mdm textures, sounds. Sling, Gabriel, Squeeze Infi. Mgnt, mjr lbl int. Currency recording/gigging. THE WAY HOME. 213-578-6438

•Keyboard/producer ndd by voc for euro style dance band. Infi DOA, Yazoo, Marilyn, Sylvester, Pet Shop Boys. 213-973-3692

•Keyboard wtd w/ voc ability if possbl for prgrsv pop band. Industry contacts. 852-4762

•Paid position for night male keyboardist that has rock image,

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chops, equip for upcoming industry showcases. Mel rock grp. Must have dark hair. 818-845-1915

•Polyrhythmic keyboardist/synth wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-8595

•Pro singer/sngwrtr w/ great material/mgmt lkg for pro keybd w/ equip to form wrting partnership & create hot band. Infi Eikon, Collins. Srs only. Seib. 213-655-4737

•Srs funkier ivory pumper ndd. We're going to Japan. Must be funkier than JB's old tennis shoes. Gary. 213-871-2024

•Christian keyboardist ndd for high tech groove English band w/ mdrn funk edge. Sequencing & pvt recording studio. Bill. 818-307-5331

•Duo band sks 3rd & 4th members to complete ministry Front 242, Skinny Puppy, Yaz, Pet Shop Boys sound. Interested? 213-867-0728

•Fem keyboardist wtd for all fem band w/ mdrn Infi. Textual style, atmospheric sound wtd. 213-854-0780 or 213-850-0980

•Hip country rock band in nd of keybdist. We have studio. Wylie. 213-459-0216

•Keyboardist now being auditioned for well-estab mdrn R&B band w/ lbl int, mgmt, agency, Gd image, equip, pro att a must. Bob. 213-935-8994

•Keyboardist wtd for country band. Must tv. Vox a plus. John. 818-347-0252

•Keyboardist wtd for signed grp. Cmrrl HR band w/ btl MIDI synth sound. European tour. 213-375-1772

•Keyboardist wtd for srs band. Infi Beatles. Real songs. Classical to honky tonk style. I.e., Roy Bitten. Rich. 213-465-5410

•Keyboardist wtd for STB wrkg T40 csl band. Rick. 213-258-1008

•Keyboardist wtd. Orgs & covers. Rock, country, blues. Must play piano. High harmony voice pref'd. Ferns welcome. Band ready to gig. Dave. 818-848-6132

•Keyboardist wtd for org band. P/R to blues. Bkgk vox, trmp, gd att a must. Rick. 213-214-3054

•Keyboardist ndd for steady Wed & Sun gig. 2 gigs/nt. \$450/mo. Rehrls 1x/wk. Pop, rock, Motown, orgs. LA showcase starts in June. 213-967-HITS

•Keyboardist wtd for cmrrl rock band. Style VH, Journey, Zep. Must be dedicated, reliable. 818-763-4886

•Super funk keyboardist wtd. Pro voc forming band. Infi Sinead O'Connor, Earthyritics, Chaka Khan, Prince. Music hero: Trevor Horn, Michael. 213-852-1814

•Zep, Trick style album proj sks top plyr. Pics, bio, tape to Mike Stevens, 7559 Kimalde Lane, L.A. CA. 90046

12 VOCALISTS AVAILABLE

•Dynamite strutting lead singer/multi-instrumentalist. Heavy lbl int. Sks expd musicians. Mjr showcases, cmrrl radio HR. Infi Jaggar, Daltrey, Tyler, Plant. Tommy. 213-962-8670

•Fem cmrrl rock singer, ltrtd, w/ drive to succeed. Infi Heart, Madonna, Bananat, Bangles. Skg producer or band w/ gigs. Pro att only. Vickie. 213-850-1531

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*Fem lead singer/sngwrtr w/ strong voice lkg for rock band ala Benatar, Heart, Shelly. 213-390-5922
*Fem lead voc w/ powerful voice sks T40 or orig cmrl mel rock band. Ala Benatar, Heart. No drugs. Jenna. 805-255-7488
*H Rod Stewart & Mick Jagger were prettier and had a sex change, then they could be me. Paula. 818-985-9288
*Male rock singer avail for demos. Gd range. Dave. 213-464-3706
*Male voc avail for studio work. Demos, etc. P/R styles. Infi Elton, Billy Joel, Perry, Journey, Peter. 213-874-8318
*Vampiric male voc/sngwrtr skg members for dead awakening eery undergrnd music. Infi Misfits, Bauhaus, Cure, Ministry, Dr. Now, GBH, Sieve. 213-674-9206
*Vibrant, energetic attractive fem singer w/ great prsnlty. Versatility. Rock, R&B, blues, country. Emily. 818-787-6253
*White male, 30, wts to learn to sing R&B funk tunes w/ others. Frankie. 213-659-2159
*Baltay fem voc sks psycholic blues rock band/musicians. Mgmt int. Srs only. Carrie. 213-458-1463
*Bobbi Hart from East Coast ready to J/F T40 or cels band. Madonna to Heart & everything else in between. 818-509-8910
*Country fem voc sks traditional country band. If it ain't country, don't call. 818-841-8665
*East Coast male lead singer. Lks of Tramp, Jovi. Lkg for image band w/ great tunes, mgmt, etc. Pay trmp, relocate. Gary. 609-783-9373

*Expd pro voc, fem, w/ powerful voice avail for recording sessions. Sings all styles. Lkg to work for srs sngwrtrs or producers. Pen. 213-487-5318
*Fem gulty soulful blues, straight up R&R singer/sngwrtr/ guit. Lkg for live playing band. 213-462-2363
*Fem lead voc w/ pro exp & image avail. Infi Eurhythms, Pretenders, Maniacs. Rachel. 818-506-8774
*Fem power rocker sks band/musicians into Heart, Money, Adams. Totally pro. Mjr lbl int. Rebecca. 213-557-1476
*Fem voc ala Estalan skg pop, R&B or Latin band/ recording sit. Maria. 818-548-8561
*Fem voc avail for studio sessions. Leads/backgrnds. Sightread, perf pitch. Expd pro. Jennifer. 818-769-7198
*Fem voc avail. 4 octv range. Album/cover exp. Jingles, demos. Molly. 818-345-7527
*Fem voc lkg for orig white boy funk band of the 90s. No drugs, epgs. 818-700-8937
*Frontman avail for right undergrnd band. New face, new sound. Ace. 213-578-1256
*Lead voc w/ image, dedication skg band. Infi Whitesnake, Journey. 805-527-6212
*Male lead singer sks band/musicians. Expd, great lk, att. Infi Sexton, U2, Pretenders, Palmer, Bowie. 818-345-5114
*Male voc/frontman w/ mjr touring/recording exp lkg for orig R&R/R&B proj. Real tm pyr. Noel. 818-509-0112
*Pro recording session singer avail. Lead & bckg vox. R&B, pop. You name it. I'm srs, are you? 818-765-4133
*Singer/sngwrtr/dancer avail for srs work. Let's get busy. Laverne. 818-762-0874
*Sober fem avail for vocals. Some exp. No drugs. Theresa. 714-722-7167
*Voc/guit sks wrkg band or members to form. Infi College Radio, Lewis & Clark. Greg. 714-994-5015

*2 Fem voc for bckgrnd & lead vox. specializing in pop, R&B. Muriel & Sasha. 213-472-4994
*Amateur artistic voc. English pop style. Ashley Michael. Sks band, producer, collab, etc. Glenn. 213-650-7227
*Bckg vox avail. All styles. 213-779-5924
*Charismatic singer/sngwrtr, 26, sks band to perform orig eclectic P/R w/ soulful feeling. Infi Beatles, Motown, Police, Steely Dan. Ransom. 818-980-5770
*Dedicated fem voc w/ stage sks, orig style, pro voc training, sks HR band w/ Tesla, Great White, Nugent inli. Srs only. 213-876-9385
*Erratic 6' ballsy fem vocal god. Infi Zep, Aerosmith, Hendrix. Lkg to audition for estab sit. 213-661-5776
*Fem lead voc sks HR party band. Got the moves, lks, vox. Infi Stryper, Rychie, Vixon, Jovi, Leppard. Renee. 805-494-0136
*Fem voc lkg for J/F mel metal band. M/F OK. Infi old KISS, Pretenders, Metallica. Srs only. Susie. 213-876-3138
*Fem voc skg T40 club, cels gigs in San Diego area. Houston, Streisand inli. No drugs. Charts avail. Geralyn. 619-268-3470
*Fem voc/sngwrtr w/ strong voice/image sks producer/ collab for R&B, pop proj ala Bobbie Brown. Gina. 659-2505
*Frontman/voc/singer/sngwrtr lkg for orig proj. Lots of touring & recording exp. Real Implyr. Noel Scott. 818-509-0112
*Male voc avail for sessions. All styles, unique voice. Instant improv, harmonies. Expd pro. John. 213-875-5440
*Male voc sks wrkg rock to metal band. Has 3 gd octv range. Shane Haynes. 818-344-4538
*Male voc, 24, lng hr, gd image. Trmp. No equip, tape or photo. Sks orig rock band ala Jovi, VH, KISS. Steve. 818-504-9627
*Male voc, 28, expd, gd image. Infi Beatles, Gabriel, Sting. Skg like minded mdrn rock proj. Srs pro only. Jim. 213-668-0913
*Pro session singer avail for srs proj. Sandra. 818-246-8367, #108
*Pro singer w/ album. Srs mjr lbl prospects. Lkg for

success-oriented HR band or plyrs w/ gd att. lks, equip, etc. Mjr connex. 714-963-2176
*Pro voc forming super funk band. Infi Sinead O'Connor, Eurhythms, Chaka Khan, Prince. Music hero: Trevor Horne. Michael. 213-852-1814
*Singer/dancer/wrtr avail for band. T40/orig. Rock/R&B crossover. Janett Claire. 856-9023 or 652-3060
*Singer/lyricist sks musicians who are intlgnt, ltrld, witty, versatile, concered. REM to Rush. Replacements to Val. Drugs OK. No keybrds. Doug. 213-938-3670
*Versatile voc, newly released LP. Nds agent w/ overseas connex. Cleancut, energetic, hrd wrkg. Current passprt. Ronnie. 213-662-8380
*Vox lkg for real prople to play real R&R. Infi Blue Cheer, Mott, Nazareth. Infi a must. John. 213-444-5809
*Wild, blonde, blue-eyed voc sks groove oriented mel R&R band. Must have star potential. Great material. I write for SBK. Lindsey West. 313-561-7224

12 VOCALISTS WANTED

*Bass voc ndd. Startup pro sit. Must have exp, style, charisma. Pts no Same old-same old's. 213-876-9849
*Dynamic, charismatic, vocal sngwrtr w/ to form band w/ bluesy gut singer/wrtr. Image, dedication a must. Jim. 818-997-1926
*East Coast lead gut sks cocky voc to start new proj. Your coast or mine? Bullitt Boys, Tesla. Mark. 213-960-5523
*Exceptional voc/lyricist for very progsrv HR band. Strong wide range ala Yes, Rush, Van. No blues rock, no drugs, no Axel clones. Dennis. 818-763-3128
*FORCE OF HABIT. Young contractors skg singer. If you play for a hobby, call Bobby. 805-254-0506
*Lead voc/lyricist w/ by progsrv funky rock band. Infi Color. Srs only. OC area. John. 714-552-6975
*Lead voc/sngwrtr, Coverdale, w/rd for pro cmrl HR band. Must have lng hr image, frontman prsnce. Band has LP, videos, mgmt, lbl int. 818-980-7393
*Male lead singer ndd, top LA mdrn rock band w/ gigs & mjr lbl deal pending. Must have unique sound. 213-936-5799
*Orig voc ndd for world's heaviest metal band. Tired of cheese & sleaze. Srs ltrnt pls. Vein of Whitesnake, Racer X, Craig. 213-306-2480
*Singer w/rd for orig funk rock band. Infi Peppers, Fishbone, Color. Dave. 213-469-6405
*Singer w/rd. No puds. Todd. 213-462-5846
*Skgl lead singer for mel/HR/HM band. Ken. 213-463-9710

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•Super rock grp sks multi-trnd singer/sngwrtr for upcoming act. Must have many yrs exp. Infil Dokken, Turner, Coverdale. Ron. 714-636-0528
•THE DARK now auditioning male lead singers per mjr lbl reqst. 213-654-9793
•This Westside orig rhythm section sks magnetic frontman. 20-25. For new mel rock band. Energy, power, commitment. Call Infil. No metal. John. 213-833-5622
•Voc wtd for high intensity rock band w/ptd Hlywd studio. We wd dynamic org frontman. Infil Zep. Who, Aerosmith, Stones. U2. 213-843-7405
•Voc wtd for orig P/R band Infil Chicago, Police, Collins for recording, club work. No beginners. Rick. 818-788-3758
•2 bckg fem vocs wtd for musically, visually, socially conscious band. Pop alternative sequenced music w/ gits. Michael Scott. 818-766-3678/818-999-1369
•African singers wtd by world music grp. Frank. 213-833-1728
•Attractive fem bckg singers, must dance. Potential participation in tour & mjr motion pic deal. Peter Dryer. 213-859-2233
•Band w/ much recding exp. sks pr, mel HM progrsv rock voc. 213-654-9154
•Blues trio sks voc. Includes light jazz, Southern rock. 818-896-0081
•Expd ready funk rock trio w/ demo, upcoming gigs sks competent, expd, soulful, agrsv, creative lead voc. Color, Peppers. Jeff. 213-451-1188
•Fem gult kg for M/F voc w/ gd lks & gd melodies to form cmrd rock band. Stacy. 818-918-6070
•Fem voc wtd by fem P/R orig band. Key or gult a plus. No drugs, no flakes, no T40. Srs only. 818-982-4153
•Former members of Blackbird, Secret Thought & Waterfront sk mtd-20s male singer to complete the proj. At. lks, lnt a must. Srs only. Bertrand. 818-789-3328
•Gult kg for tasteful bluesy mel voc w/ range to form orig blues rock proj. Must be versatile. Emphasis on sngwrtr. Lyle. 818-984-2132
•Gult, 19, sks male voc, 18-21. Passion for deep prgrsv metal. No drugs. Voc style: Rycha, Warming. Help me get it started. 818-988-9865
•HM voc. Must have great perfmce, write gd melodies, have killer lks. I have great songs, n'right person. Jason. 818-980-7519
•If your voice has balls the size of grapefruit, call us. RIFFRAFF, orig HR band. Just say no to wannabes. Joey. 818-899-8702
•Lead voc wtd by estab HR metal band. Must have lng hr image, sngwrtr ability. We have pro equip. Srs only pls. Rehrls N. Hlywd. 818-509-1353 or 818-985-0845
•Lead voc wtd by mel HR band, STB recding. Infil Dokken, TNT, Lion. Gary. 714-220-9644
•Lead voc wtd by NY sngwrtr, 14 yrs exp. To form 5-pc power pop band. Style of Chicago, Toto, Loggins. Must have gd stg prnc. Bill. 213-530-7749
•Lead voc wtd for orig groove rock proj. Infil Scritly, Power Station, Duran. 714-965-1424
•Male lead voc ndd for european sounding HR metal band. Infil TNT, MSG, Kerim. 213-874-3379

•Male voc wtd. Style ala Shortino, Slaughter, Delp for Inflight, fun, positive, HR outfit from East Coast. No drugs, ogos. Pros only. Bob. 213-473-3894
•Male voc/frontman wtd by P/R band w/ mgmt, demo. Jovi, Idol, Zander style voice wtd. No smoking, drugs. John. 818-840-9131
•Producer/arranger/keyboard sks male voc for demo work on spec. Jeffrey Osborn, James Ingram style. Possible record deal. Aaron. 213-465-1884
•SABRE kg for metal voc w/ pr sound & att. We're new in LA. Steve, after 3:30. 818-982-0753
•Speed metal band sks voc, 18-21. Must have wide vocal range & sing fast. We play origs. 213-556-0044
•THE WOODPECKERS sks male voc/2nd gult. Cmrd blues rock style. (ZZ Top). Solid, simple, tast. Bryce. 213-465-1785
•Trash glam voc ndd for hairspray HR death band. Infil Old Crue, LA Guns, Jake. 213-962-8865
•Versatile male voc wtd for quirky, lngnt art rock act w/ plenty of songs, but no one to sing them. Chris. 213-687-9469
•Voc ndd for HR/HM band. Gd att, gd kg, gd fun. Srs, but we like to have fun too. Mark. 818-566-3330
•Voc wtd. Versatile music, big groove, textural rock. Gd mel ear. Joe Jackson, INXS, Police, but not lmted to Mike. 714-989-6405
•Worldclass sngwr ndd lmmrd for finish masters & hit the high energy concert circuit. Lng hr, ability to command a crowd. Johnny. 818-998-4843
•Wrd: Trntd voc. Must be able to play some musical instrument. Equipped studio provided. lmmrd accomds. Jack. 213-276-1782
•Young metal band skg powerful lead voc. Tom. 818-246-6352
•3 singers wtd. Male/Female. To back up singer/sngwrtr w/ band for showcase dates. Style soulful/P/R origs. Ricky Lee Jones mts Anita Baker. Sally. 213-935-9478
•Agrsv male voc ndd for R&B, pop band w/ mjr lbl int. Xtl lks, voice nce. Ken Johnson. 876-6000, ext. 705
•BOURBON RICHARD sks singer w/ style, soul, Infil Jaguar to Brown to Plant. Larry or Scotty. 213-694-2706 or 818-785-8595
•Entertainers, we need you! 19th Annual St. Elmo Village Art Festival. Great exposure. Chps. 213-738-1803
•Estab LA band sks orig singer ala Cult, Sea Hags, Aerosmith. Sleazy, down & dirty tunes. Can you sing? 713-318-5445
•Frontman wtd for ultimate rock band. Powerful, yet cmrd. Gd lks, att a must. Infil Crue, LA Guns, W.A.S.P. Bobby. 213-422-4778
•Frontman/voc ndd for funk proj. Must be very funky. We're going to Japan. Gary. 213-871-2024
•HARLOT, orig cmrd metal mel HR band, ala KISS, Poison, sks male lead voc w/ lng hr rock image. Responsible

w/ transp. Steve. 818-504-9627
•HIGHNOON sks voc to complete mel rock band. Emotion, image, prnc a must. Aja Coverdale, Plant, Moog, Rose. Mjr connx. 20-25. Ken. 213-374-5941
•Lead voc w/ lyric ability ndd for orig band w/ English sound. Instrument playing a plus. Infil U2, Fux, Police. Dave. 818-708-9171
•Lead voc wtd. Must have dynamic range, persnly, power. Infil V&T, Scorps, Leppard, Boston. Sean or Mark. 818-608-7925
•Male singer wtd for folkish rock trio w/ Christian leanings. Infil Waterboys, Replacements. Brett. 818-501-1105
•Male voc sought by top notch estab gult & keybet. We have songs, lbl int & srs att. All we nd is you. Mark. 818-240-1993
•Male voc wtd. Must be pro. Xtl stg prnc. Easy to work w/ w/ no atts. Paid rehsbl. Mgmt. Infil Straight ahead HR. 4-10pm. 318-248-9408
•Minimalist grp sks voc. Hypnotic, moody, groove oriented music. Vox must be melodic, very unique. Hugo Largo, Eno, Cocteau. Ken. 818-342-4955
•Mid Stevie Nicks and/or Linda Ronstadt type singer for demo. For financial bckg, may use my songs for own demo promo. Doug. 8304 York, S.A., TX 78216
•Pro fem voc wtd. Studio exp. Sounds like Abdul/Madonna. P/F negotiable. Kurt. 818-991-8505
•Pro gult/dmr auditioning male voc. Image imp, lnt a must. All orig, mel, bally rock. 213-948-5510
•Pro lead voc ndd lmmrd for killer pro cmrd HM band. Must have killer image, range, desire to make it. 818-786-5645
•Quality male voc wtd to complete contemp rock band. Demo a must. Srs only. No metal. Mark. 818-340-5076
•Rhythm gult/sngwrtr kg for male voc to form band, Infil Aerosmith, Kicks, Ratt, Bullitt Boys. No drugs. Sam. 213-874-9328
•Strange male voc ndd to complete bluesy, funky, punky band. Srs only. Commitment involved. No wannabes pls. Hurry. Micky. 818-794-7658
•Voc ndd to complete HR band. Infil Sabbath to VH. Must have equip, pro att, dedicated tm ptyr. Eddie. 213-666-5706
•Voc wtd by band w/ eye on 90s, roots in 70s. Must be an idea person. Anthony. 818-782-2895
•Voc wtd for orig young band. Srs minded only. No speed metal or spandex. Kevin. 367-3109
•Voc wtd for recording w/ cmrd metal proj w/ industry contacts. Possible FT sit. Chris. 714-966-0135
•Voc wtd for rock, funky, versatile band. Infil Bowie, Peps, Color, Gabriel. Brad. 818-340-7562
•Voc wtd. If the names Mike Peters, Paul Westerberg, Peter Murphy, Mike Scott & Ian McCulloch mean something, call me. Acoust gult a plus. 818-347-0835
•Voc wtd. Some gult? Pro, tm ptyr, expd. Willing to relocate to San Diego. Credited, pro, orig, very metal, recording/tour proj awaits. No drugs. 619-422-7484
•Voc/frontman wtd to complete AO heavy dramatic intelligent tragic sound. Must have dramatic stg prnc. We have studio. Desire love voice. John. 213-943-3204

•Voc/lyricist for 2-gult orig R&B band. Little Caesar, Circus of Power, Motorhead, AC/DC, Zodiac vein. No glam. 213-467-6202
13 DRUMMERS AVAILABLE
•Dmr, jazz fusion rock. avail for pro sit. 818-841-1028
•Pro dmr w/ 13 yrs exp avail for pro sit only. If you don't have estab mgmt, bckg, pro att, image, songs don't waste my time. Rob. 213-437-8996
•Pro dmr, expd in R&B, funk, HR, jazz, avail for recording or live. Xtl reader, chops. Berkeley grad. Wally Stryk. 213-851-0852
•Pro dmr, formerly w/ XYZ of Europe, kg for pro sit. Much studio/live exp. Xtl meter, image, showmanship. Joe. 213-542-5849
•Pro rock dmr for live HR band. I have image, equip, straight ahead style. Lvl/studio exp. Brad. 818-982-9498
•Christian dmr w/ pro att, gear, exp sks Christian rock band w/ same qualities. 714-731-8328
•Dmr avail for wrkg band. R&B, soul, jazz, pop, country. No rock, no showcases. Gigs only pls. Theo. 818-377-4080
•Dmr w/ side groove, road/studio exp sks T40 or cal band. Demo avail. John. 213-962-3924
•Dmr w/ strong lead/bckg vox & heavy lounge exp kg for wrkg local T40 act. Have trns, equip. Eddie. 818-769-9848
•Dmr, expd & versatile, into R&B, funk, med rock, pop, jazz, orig. Avail for estab wrkg in-town or touring road band or artist. Mike. 818-508-1374
•Dmr, great chops, meter, stg prnc sks F/T sit. Pros only. 213-845-9490
•Dmr, seasoned, very creative. U of Miami grad. Sks live, studio or csl work. Sonor drums w/ elec. Broad Infil. Christopher. 213-478-4575
•Groove oriented dmr. Versatile, touring, studio exp. Xtl equip, read music. Avail for working in town, touring T40 or orig band. Pfc, blo, tape. 818-995-6926
•Hard driving dbl bass dmr sks estab HR/HM band for recording/touring. Have lnt, desire, equip. Mike. 714-881-3742
•Hard hitting dmr from East Coast. Lng hr image. Large dbl bass Sonar set. Interested in estab band. Infil Rycha, Rush, Shay. 818-508-4704
•Hr hr, thin dmr sks pro HR/HM sit. Acous/elec w/ cage. Pro, dedication. Style of Grombacher, Bozzio, Lee. Michael. 213-325-3832
•Dmr dmr w/ big sound, solid groove & stg prnc sks hot band. Tom. 818-799-8451

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FREE CLASSIFIEDS

•New kid in town lkg for attitude-free band that nds dbl bass dmr w/ metal energy. Comes complete w/ hair. Erik. 213-466-9322

•Pop dmr sks band. Infts Muses, REM, Mike. 818-709-0238

•Pro worldclass dmr, just back from 2 yrs touring w/ mjr act. Things are changing. Nd work. Scott. 213-326-9255

•Rock dmr & guit sks pro band. Lng hr image. Inft Cinderella, Britany Fox, TNT, Poison, Alter Bpm, Anthony Shredder/George. 818-917-6731/967-4567

•Solid, Great licks, ks, groove, high vox, taste. Eye of the Tiger stg att. Lkg for HR band w/ songs. Craig. 213-275-5979

•SOSI Disturbed heavy rock dmr/voc sks family. Nd band w/ plan. Estab or forming. Full-blown success att. Arena rock thunder. No trash. 818-997-8783

•Straight ahead dmr sks pro R&B band. Infts Lou Reed, Kinks. LA area only. Scott. 6-10pm. 213-553-7482

•Versatile, powerful pro dmr, tired of LA sound. Lkg for positive, heavy band that doesn't sound like everyone else. Kevin. 213-962-0333

•Dmr avail. Bonham inf. Sks HR blues band. Great equip, lks, hair, exp. Orig bands only. 213-876-2952

•Dmr avail. R&R image. Rockabilly, blues, soul. 818-905-4597

•Dmr lkg for funky rock band. Infts Fishbone, Metallica, Color, Police, Ratt. Must be orig, upbeat, fun. Kevin. 213-477-7545

•Dmr w/ great vox, exp'd in all styles, rock, country, otkies, T40. Sks w/rock. John. 893-6770

•Dmr/voc avail for W40 band. All styles. Jim. 213-374-5551

•East Coast dmr sks T40 cover band. Acous/elec kit w/ sampler. Full pro rock. Plays w/ sequencer or drum machine. Michael. 714-949-9607

•Fem groove monster plus vox ready to kick some butt for your groove. Blues, country, R&R. Alexandra. 818-353-7346

•Funky groove thumper sks estab grp into luxury groove music w/ hard edge. Small/lit, big sound. No beginners pls. Phil. 818-508-1720

•Hard hitting groove conscious dmr that nds exp sks srs musicians w/ nighttime rehrsl spec to jam or form band. Alex. 818-880-4009

•Heavy rock dmr lkg for rest of crew. Estab or forming. Pro circuit tested. Have att & Richter Scale power. No trash thrash. RL. 818-997-8783

•Linn drum programmer/plyr sks. Large library of sounds. Jim. 213-204-4224

•Pro dmr avail for present wrkg stg only. Extensive educational bckgrnd & expd. Very versatile. Tony. 818-712-0384

•Pro dmr lkg for funk R&B band. W/ or w/out horns. Cover or orig material. PIT. Gary. 818-712-0384

•Pro dmr w/ 13 yrs exp avail for pro sit only. If you don't have estab mprnt, bckp, pro att, image, songs, don't waste my time. Robin. 213-437-6996

13 DRUMMERS WANTED

•Artist w/ bl int sks dmr to record demo. No immed pay.

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•CASTE OF NASTIES nds loud, outrageous HM dmr. Infts Rychy, EZO, G&R, Ozzy, Harlan or Tia. 213-469-6348

•Christian metal band in bl negotiations sks Christian dbl bass dmr. Must have pro gear, hlywd flash image. Tentative Touring. Inft Dokken, Yngwie, Phil. 818-308-0894

•Dmr wtd for orig band now forming. Cars, Police, INXS, KROO type infts. Srs musicians only. Bill. 818-700-1980

•Dmr wtd for orig rock band w/ mgmt, bl int. Styles inf'd by Copeland, Kenny Aronson, etal. Srs plyrs only. Homer T. 213-836-6969

•Explosive dmr wtd for rock band w/ pvt recording/rehrsl facility. Must be prep, loud, dynamic, equipped, org, Bonham, Moon, Bozoo, Aerosmith, etc. Brian. 818-843-7405

•Forming funk band nds dmr. Chris. 213-258-8052

•Newly forming band sks dmr w/ solid meter, att, image. Infts AC/DC, Cinderella, Aerosmith, Brian. 818-442-7318

•Solid pro sought by singer & guit w/ Lawyers & connex for rock Oriental funk band. Prnc, voc, hmsr. 213-650-2059 or 818-908-9685

•STRUTTER lkg for expd dmr. Gd image, tempo, gd time, fun, young, Jimmy/Johnny. 367-6993/367-9318

•THE NEXT DIMENSION sks innovative worldclass dmr. Classically inf'd HM band. No hacks. Lng black hr image prefd. Jonathan. 818-708-3560

•Tm plyr wtd. Vintage rock w/ blues edge. Creative type, pocket plyr from the gut. No slick session mercenaries. Inft Zep, Stones, Zevon. Eddie. 818-782-7102

•Top notch pro dmr avail. Star quality chops, att, lks, stg prnc. Sks expd pro rock band w/ xtr material. Image a must. Brian. 213-468-2500

•Wtd h/w hard driving, straight forward dmr w/ lng black hr. Inft Trick, Cult, Crue, Frank. 213-874-0581

•A-I dmr for pop band. Inft Beatles, Raspberries, REM. No hippies! Creative, sensitive, strong beat, equip, pro reqd. Glendale area. Tom. 818-507-6126

•Absolutely great perc nnd for Euro-latin-jazz inf'd pop proj. Age: 20s. Have taste, be humble. Matthew. 213-253-1569

•Aggrav bluesy Bonham/Adler/Mullens style prefd. Mdm approach to 60s HM/70s punk/80s breakthru bands. Curt fans prefd. 818-718-2309

•American roots. Wtd for Texas rock/swamp proj. Authenticity, charisma, lks, small kit only. 213-874-8272

•Ballly fem voc sks org dmr ala Pink Floyd for new proj. Mgmt int. Srs only. Carrie. 213-458-1463

•BROKEN SILENCE sks dmr ala Whitesnake, Europa. Have deal/salary. Must have perf meter, killer image. Don't bother if not qualified. Kevin. 818-885-1601

•Dmr wtd for HR band w/ Roxy show. Have studio, lnc bkg. 213-273-4944

•Dmr wtd. Groove & time master for orig band. New LP on inde lbl. Inft Dylan, Band, REM, Replacements. Touring, recording in near future. Bob. 213-465-0445

•Dmr wtd. Record deal ready band. Inft Blues, Stones, Waits, Maniacs, Michelle Shocked, Costello. Brushes & sticks. We have rehrsl spc. 213-820-9735

•Fem dmr w/ by fem guit to form org crml rock band. Aggrsv plyr prefd. Stacy. 818-918-6070

•Fem dmr wtd. Att, equip a must. Tiffany. 818-994-1154 or 213-205-5000 before 6pm

•Filming outrageous M-TV video. Recording master demo. Nd totally loyal, committed dbl kick flash basher. High energy, fun, HR party band. Mark. 213-461-2164

•Hard hitting solid dmr nnd to complete org rock band. Must be tm plyr & creative. Tommy. 213-461-9801

•HM dmr, meter, image, drug free. I have great songs, but nd the right people. Cross Ozzy, TNT, Whitesnake. Jason. 818-980-7519

•LIFE IN GENERAL sks fem dmr w/ invative style. Inft Heads, Lennon, George Orwell. John/Bill. 818-545-7844/213-920-3743

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•Lkg for dmr in Mitch Mitchell/Elvin Jones realm. To form R&R thing that's going to take over LA territory. 938-0213

•Lkg for dmr into Van Morrison, Leon Russell. Lkg to start band. Have mjr mgmt, law firm. Christopher Peters. 818-907-8193

•Normal guy who hits hard, hits soft, plays w/ music creatively, wtd. Orig elec/acous rock. REM, Strals, Cougar, U2. Doug. 213-826-7330

•Orig orchestrated rock band w/ identical twin guits sks dynamic dmr. Sean or Lou/Ray or Gus, 8:30-5:30. 213-737-0621/213-389-1223

•Psychotic dbl kick pounder nnd for high energy, totally outrageous HR party band for record lbl proj. Mark. 213-461-2164

•SALT nds creative improv dmr. Garth. 213-667-9203

•SPLIT IMAGE currently auditing bsis. Record deal, producer. You must have big hair image. 213-960-8802

•THE MOCKERS, all fem band, sks dmr for bouncy, Beatle-esque orig. Val. 818-443-8539

•Trash glam band sks dmr w/ k/a att, ik from hell. Equip import. Infts ind Crue, LA Guns. Jake. 213-962-8865

•Young acous/elec dmr wtd for band. Inft Ferry, Gabriel, Duran. Band has own recording/rehrsl studio. Pro gear reqd. Bruce. 818-81-8060

•Young metal band skg reliable dmr w/ solid meter, tmsp. Tom. 818-246-6352

•Aggrav arena rock dmr nnd to complete heavy rock, hard metal trio. We have own material & pro goals. Greg. 213-851-0907

•All synth band w/ strong visuals sks strong dmr & perc. Rudy. 818-788-8416

•Attr: Christian dmr wtd to form crml metal ministry band. Must have image, vox. Inft VH, Y&T, Whitesnake. 213-515-9452 or 818-960-6541

•Be our hero. Srs, happy, creative, ambitious dmr wtd for elec/acous org rock. REM, Strals, U2, BoDeans. Doug. 213-826-7330

•Beginning fem band sks fem dmr. Must have gd lks, image. No dnugs. 17-22. Inft Hanoi, Pussycat, Bullit Boys. Carrie. 714-599-6060

•Blues band w/ rock edge sks hrd hitting dmr w/ intense feel. Inft Muddy Waters to Cream, Buddy Guy to Jeff Beck. Rick. 213-214-3054

•Crucial, One drop reggae nnd for srs reggae proj. Zebulun. 213-871-2024

•Dbl bst dmr wtd. Must have xtr equip, tmsp, meter, lng hr. Inft Infts Rising Force, Rychy, Pelletier, Gd att, dedication a must. Daniel. 213-888-0963

•Dmr & bst wtd to form nucleus of progrsv mainstream rock band. Guit & singer have strong material & intense desire for killer show. 818-769-5338

•Dmr nnd by T40 band. Must be versatile, dependable. Bckg voc a plus. Have gd P/R image. Mr. Mister, Toto. Larry. 818-247-7429

•Dmr nnd for showcasing, techno pop, HR style. Should have trigger pads or synth drums. Srs only. No flakes. Hear tape on phone. Clint. 378-2160

•Dmr wtd by guit & bst. Inft Husker Du, Buzzcocks, Jam. Have Demos, EP. Just nd live act. 213-434-2588

•Dmr wtd by guit to form duo. House of Freaks, Cowboy Junkies type sound. Erik. 213-451-4159

•Dmr wtd by sngrwt w/ Gd sense of rhythm nnd. Inft Police, Simon's Graceland, Tracy Chapman. Ronald. 213-378-6491

•Dmr wtd by srs band w/ mjr lbl & mgmt int. Ala Dokken, TNT, Rising Force. Lng hr a must. Neil. 818-894-2404

•Dmr wtd for 2-guit org R&R band. Little Caesar, Circus of Power, Motorhead, AC/DC, Zodiac vein. No glam. 213-467-9202

•Dmr wtd for band. Keith Moon, Charlie Watts types. Album out in July on inde lbl. Single recently released. US tour in Sept. Dennis. 213-392-0918

•Dmr wtd for country band. Must tvl. Vox a plus. John. 818-347-0252

•Dmr wtd for HR band. Inft Metallica, etc. We have rehrsl spc. 213-656-3740

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•Dmr wtd for HR band. Lng hr image. Inft Love Razors, Broken Homes, Miracle Workers, Unforgiven. 818-893-4640

•Dmr wtd for jazz fusion jamming. 818-361-2224

•Dmr wtd to play org crml P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119

•Dmr wtd w/ xtr meter & bckg vox for pro HR act w/ gigs & great orig. Expd, pros only. 213-578-6540

•Fem dmr wtd for all fem band w/ great material. Upcoming gigs. Mdm int. 213-854-0780 or 213-850-0980

•Fem singer/sngrwt w/ bl int, killer lks & hooks sks heavy rhythm section to complete Cult mts Jane's proj. 90s streetwise biker image. 213-859-2231

•Groove oriented dmr wtd by orig hard pop band. Trick, INXS. Must have great image, studio exp, pro equip. We have studio, connex. 213-324-5979

•No imps. If you don't know what you're doing, don't bother. 818-762-9594

•Hard hitting dmr wtd for new funk rock band. Infts Bad Brains, Living Color. Srs only. 285-5504

•Hard hitting imaginative dmr wtd. Orig HR groove band. Different beat, in pocket. Tom connex. Bozzio, Copeland, Color, Thompson. 818-446-2052

•High tech dmr wtd for pro keyboard oriented progrsv rock band. Dbl bass, elec capability, previous demo a must. Inft Rush, ELP, Kansas, Rychy. 818-643-5917

•Innovative dmr/perc sought for unique progrsv jazz/classical. Inftl musicians i.e., Yes, PFM, Gentle Giant, Sirob, ELP, Gabriel. 818-787-4121

•LA progrsv rock band w/ traditional European melodies nds aggrsv, inventive but sparse dmr. Inft Clash, XTC. Lorenzo. 854-5962

•Lkg for young powerful dmr. Wtd to complete one liked/unband. Inft Pixies, Sonic Youth, Firehose, Robby/Robert. 818-843-5858/818-842-2275

•M/F, no hair extensions, conchos, lusion, dbl bass needs. No imps. If you don't know what you're doing, don't bother. 818-762-9594

•OC-based band lkg for Christian dmr. Inftl but don't sound like anybody. Vox helpful. Dave. 714-992-2987

•Perc wtd by workbeat oriented dance band. Should have African & Latin exp. Andy. 213-851-9467

•Polyrhythmic dmr wtd into cross-rhythmic improv, for radical new dimension in spacey R&R. Alan. 213-659-9595

•Pounder dmr wtd by ALIAS SMITH & JONES. HR's only. Inft Powell, Aldridge, Bonham. We have bckg, gigs. Ed. 818-994-6184

•Pro dbl bass dmr nnd. Vox a must. Must have exceptional image, showmanship. Have attmy, CD, mjr lbl int. Donnie. 213-472-9337

•Pro dmr wtd for P/R band now forming to showcase. Must be srs, mature, extensive bckgrnd & businesslike manner. George. 213-656-1825

•Pro hard hitting dbl bass dmr nnd immed for pro crml HR band. Must have killer lng hr image, equip & desire to make it in music. Tony. 818-786-5645 or 348-8618

•Radical dmr & guit. nnd for org thrash art rock trio showcasing 4 songs weekly at Hlywd club jam nite. Free N. Hlywd rehrsl. Chris. 818-980-9176

•REVLOVER lkg for HR dmr w/ dedication, ability, equip, lks. No booze. We have music, contact. David or John. 818-352-3799

•The hard org rock band, WANTED, nds dmr for May show. 213-273-4944

•Versatile dmr nnd for demo proj. HR, progrsv material. Gd time & feel a must. Jeff or Scott. 818-762-9242

•Virtuose w/ pro concert & recording exp for progrsv new rock proj currently being promoted. Adam. 818-509-1814

14 HORNS AVAILABLE

•Tenor, alto, sop sax plyr. Dbls on flute, keys. Lkg for hrd wrkg grp. Srs only. No metal. Kevin. 818-785-1533

•Winds, flutes, pan pipes. New age, South American & classical music. 213-287-1692

•3-pc horn section avail for all types of work. Pros only. 818-842-1017

•Sax plyr avail for studio work, demos. All styles. Horn arrangements. Rick. 818-845-9319

•Trumpet, Flugelhorn avail for all pro sts. Great reader, great soloist. Chris. 818-842-1017

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14 HORNS WANTED

•Fem soprano sax w/ vox sought by THE WAY HOME. Mdm mature pop. Branford/Sling style. No Sanborn types. Mgmt, mjr lbl int. Joel. 213-578-5438
 •Composer/sngwrtr sks creative sax for ongoing orig proj. Infls English Beat, Springsteen, Hugo Largo, Billie Holiday, Cure, Rick. 818-785-6900
 •Sax for orig, Richard Marx-style artist. Have 24-trk demos, mgmt, PR. Currently rehnsng, showcasing in LA area. Dean. 818-353-6894

15 SPECIALTIES

•Anyone witnessing the destruction of Hyatt on Sunset, Suite 18, 12th Floor by LA rock band, AMAZON, pls contact Ken Pignat, 213-656-1234
 •Attn: all bands. Road crew avail w/ 18' step van. Sean. 818-842-3648
 •Attn: Mgmt. Ever heard of the fem metalist, Jenny T., shred her guit? Sks pro mgmt & mjr lbl. Jenny T. 714-636-1197
 •Expd sound engineer, specializing FOH for monitors. 10 yrs exp. Resume, refs on reqd. Will tour. Herman. 213-545-0298
 •Graphics. I have cmcrl quality video graphics development system. Skg grps producing videos to collab w/. Phil. 213-749-2946
 •KIDS, anti-drug musical proj nds investor. \$8500 in exchange for half producer's royalty. Ready to start immed. Kelly. 818-338-0595
 •Sound engineer wtd for live shows. Must be expd. Loud, heavy, cmcrl rock. Jimmy, before 1. 818-447-8530
 •THE CRAZE has tour dates. Nd Craziest for road crew. Totally dedicated & responsible. Absolutely no drugs, drinking. Mark. 213-461-2164
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 •2 expd guit amp techs familiar w/ elabrt custom made amp setups. Unique 30-fret custom guit packed w/ elecs. 213-851-9384
 •Choreographer/dancer avail for rock music videos. Beth. 818-241-2787
 •Engineer avail for free consulting, 24-trk recording or live sound. Bob. 818-763-8771
 •Fem singer/sngwrtr skg lem guit, keybdst, dmr, bst & voc Barbara Hubbard. 213-732-6165
 •Five roadies nnd. Newly formed rock, heavy super grp. 213-851-9384
 •Hot R&B producer & youthful act w/ sophisticated lk have mjr lbl int. Sk \$20,000 investor to exec produce pro orig material. Delane Roberts. 213-839-6998
 •Investor/mgr wtd for one person audio/visual presentation. Ministry mts Depeche Mode in Nebulus Limbo. Nameless. 213-969-9244
 •Keyboard/programmer sought by SPLIT IMAGE to help arrange program songs on mjr lbl demos. 213-960-8902
 •MIDNIGHT PARADISE sks lbl int. Out motto: The revolution of LA. Haven't you heard of us yet? Promo pcks avail. C. D. Crist. 213-387-5109
 •Multi-instrumentalist nnd for P/R w/ edge. Has inde LP, mgmt & airtry. House, U2, Waterboys. 213-466-8636
 •Pro rhythm section nnd. Aerosmith, Steppenwolf, & orig for fem guit/singer/sngwrtr. Paid gigs in June. Tate. 960-7926
 •Producer/keyboard nnd by voc for euro style dance band. Infl DOA, Yazoo, Marilyn, Sylvester, Pet Shop Boys. 213-973-3692
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 •Voc arranger. Nd pro bckg voc arrangements for sessions? Call Gita. Specializing in R&B, pop, all categories. 818-765-4133
 •Women musicians who have placed ads and then guys call you and say, "Oh it's a girl!" and hang up. Let's start our own mag. Chris. 818-980-9176
 •British girl vocal pop grp/wrtrs/great image lkg for producer, collab & mgr. Very pro pkg. Rowena. 213-851-9350
 •Fincly responsible cmcrl rock act sks 24-hr lockout facility in SF V area. Under \$500/mo. 818-988-6738
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 •THE SEELIACS lkg for movie soundtrack proj. Have high energy songs, recording exp. Kevin. 213-696-1377
 •Violinist. Ability to play violin like Chuck Berry plays guit. Knowledge of Irish music also. Vox definite plus. For club work. Jerry. 213-657-0127
 •White male solo artist, finished R&B contract. Skg mgmt. Jim. 213-851-5062

16 SONGWRITERS

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 •Fem rocker w/ lbl int sks sngwrtr. Strong on music to collab w/. Into Heart, Money, Jovi, VH, Rebecca. 213-557-1476
 •Guit/singer/BMI sngwrtr w/ solo record, nat'l airply, great musician. Sks very creative lyricist to collab w/ on spec for my future proj. 213-739-4824
 •Pro sngwrtr/lyricist lkg for pro collab & new proj. 213-654-9187
 •Fem voc/sngwrtr w/ strong voice/image sks producer/collab for R&B, pop proj ala Bobbie Brown. Gina. 659-2505
 •Incredible composer/arranger who writes ala Richard Marx, wtd to collab w/ artist focusing on Christian music market. Lyric ability a plus. Lisa. 213-398-1459
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 •Do you nd a great voc to make a great demo of your tunes? Call me. Infl P/R style of Billy Joel, Elton, Fogelberg. Peter. 213-874-9316
 •Lyricist/sngwrtr sks guit/keyboard collab. P/R style for writing, recording, etc. 213-650-7227

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