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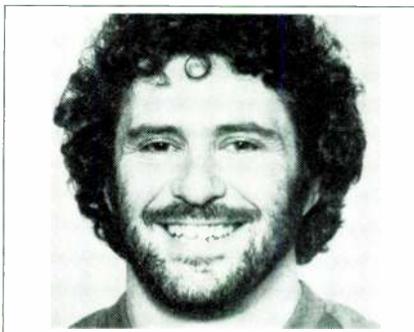
Kristen Dahline



20 DIANE WARREN & DESMOND CHILD

It's virtually impossible to turn on the radio and not hear a song written by either Diane Warren or Desmond Child. Over the last two years, these two indie songwriters have gone on to rule the pop charts.

By Pat Lewis



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Atco Records President Derek Shulman has gone from being a musician in Gentle Giant to running a record company. Find out how he made this difficult transition, and what his plans are for the label.

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FEEDBACK

Defending

Slash & Duff

Dear MC:

I'm writing in response to a recent letter in your Feedback column. Cynthia Boos wrote that she was upset and embarrassed by Duff and Slash's behavior at the American Music Awards. She goes on to state that they "single-handedly discredit and destroy the hard work of thousands who have helped get hard rock and heavy metal the attention it deserves."

When I woke up this morning, Cynthia, I still lived in a free country. Where do you live? These were the American Music Awards, and America has freedom of speech and freedom to be an individual. What I saw on that stage were two individuals accepting an award for a top band and album.

You go on to talk about their "weakness for alcohol in public, lack of pride in their music and disrespect for their fellow musicians." But I don't believe that Duff and Slash have ever claimed to be public speakers! They are musicians—and damn good ones, too—unless several million people have all bought bad albums.

When Guns N' Roses plays a concert, they are doing something they've been doing for years. Taking the stage to become a public speaker is something they have no training in and no desire to do. Wouldn't you be nervous? Maybe you'd even act a bit silly to cover up those nerves?

I know that the guys in Guns N' Roses have pride in their music. If they didn't, we'd never have heard of them. Would you step on stage in front of 100,000 people and perform songs you were ashamed of? These guys want to be musicians because they are proud, and I'm sure they respect a lot of other musicians, too.

Slash and Duff were not up on that stage representing an entire industry that night. They were there to accept an award, period. I met Slash myself and found him to be very nice. I did not see a drunk or a man filled with disrespect for others.

To summarize, I think that Cynthia and the press in general should lighten up on Guns N' Roses. They're just ordinary people. They may not live life the same as you or mc, but it's their

lives and their music and they have the right to do it their way. I, for one, am very proud of what they have accomplished with their first creative attempt. These individuals have talent and should be praised and encouraged to continue making good music and not be put down for being bad public speakers.

Barbara Kuebler
Van Nuys, CA

Miffed!

Dear MC:

I was shocked that you included a mention of Crosby, Stills & Nash's junket to Berlin in your magazine. Not only was this old news by the time you ran it, but it was saturated news as well. It was non-news of a non-event.

These guys are the most cynical, exploitive characters around. They release a single called "Chipping Away," which has nothing to do with Berlin or freedom and they go to the Wall to get the media of the world to cover it. And you guys do!

MC has a tradition of not running press releases and stories that others have covered. How this one got through, I don't know. Incidentally, their single was a complete flop.

Paul Mills
N. Hollywood, CA

Another Notion

Dear MC:

I enjoyed reading your recent publisher profile on Danny Goodwin and I look forward to meeting him someday. But, in the meantime, I feel compelled to correct his notion about not finding any publishers making records, etc.

MCA Music Publishing has been making, promoting and marketing records for a very long time—in fact, before Virgin Music ever opened a U.S. office, and we're not the only ones.

Leeds Levy
President, MCA Music

All your comments, suggestions and opinions are welcome. We reserve the right to edit all submissions. Letters *must* include your name and address. Direct all correspondence to:

Feedback
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- **The Role of the Independent Record Record Company in Today's Music Industry**, *Robert L. Emmer*, Executive Vice President, Legal and Business Affairs, Rhino Records
- **Touring in the '90s: the Realities and Opportunities of Tour Management**, *Bill Diggins*, personal manager with Ray Anderson Entertainment
- **Record Production II: A Studio Workshop for the Songwriter/Performer/Producer/Engineer**, *Joe Julian*, composer, producer, and engineer in both the film and record industries whose film credits include *Midnight Express* and *Apocalypse Now* and *Steve Schiff*, guitarist, film composer, producer, and songwriter who wrote the title song and underscore for *The Breakfast Club* among others

- **Personal Management in the Entertainment Industry**, *Barry Josephson*, motion picture executive, Silver Pictures; former personal manager, Gallin Morey
- **Music Video Production Workshop: From Concept to Screen**, *Don Howe*, director, cinematographer, editor
- **Controversial Rap: The Legal and Creative Challenges of Rap Music**, *Eric Greenspan*, entertainment attorney who represents Rhyme Syndicate Records, Ice T, King T, Prince Paul, and Daddy O

SONGWRITING

- **Elements of Hit Songwriting**, *Arlene Matza*, songwriter, A&R consultant, publisher, music supervisor and *Barry Kaye*, Grammy Award-nominated songwriter, producer, performer
- **Surviving As a Songwriter Without a Hit Song**, *Michael* and *Patty Silversher*, songwriters and composers with over 50 songs in the Disney catalog
- **Writing Lyrics for Hit Songs: Advanced Workshop**, *Pamela Phillips-Oland*, staff lyricist at Almo-Irving Music with over 150 recordings of her material

ELECTRONIC MUSIC

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- **Electronic Drum Machines: Programming and Performance**, *Efrain Toro*, musician, composer, performer
- **Synthesis and Sound Design**, *Eric A. Persing*, synthesist, composer, producer, and consultant in sound design for Roland Corporation

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Spring Quarter Begins March 31.

By Trish Connery

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Calendar, C/O Music Connection,
6640 Sunset Blvd.
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□ "Publicity in the Record Industry" is the new one-day seminar presented by UCLA Extension. Featured speaker will be Paula Batson, Vice President in charge of public relations for MCA Music Entertainment Group. Other guest speakers include Diana Baron, National Director of Publicity, A&M Records, and Ron Oberman, Vice President, West Coast A&R, Columbia Records. The seminar will talk about how publicity can create or enhance a performer's image, reaching the press in major media outlets, booking performers, placing stories on cable and network television, crisis and artist management. The seminar will be held from 9:00 a.m.-5:00 p.m., Saturday, March 17, at 164 Royce Hall, UCLA. The fee is \$85.00. For more information, call (213) 825-0641.

□ Blame it on Rio...or the closest thing to it. Brazil Carnival '90 opens its doors at 8:00 p.m. on Feb. 23, 8:00 p.m.-3:00 a.m. at the Hollywood Palladium, 6215 Sunset Blvd. This wild bash offers dancing all night to no less than four bands playing the pulsating rhythms of Brazil. You can also sample Brazilian foods, watch the dancing of the Mulatta Sambista Show Girls, and by creating your own Fantasy Costume, join in the Costume Parade and possibly win a trip to Rio! Advance seating is \$30 and can be reserved by calling (213) 962-1953. General admission is \$25.00. Tickets available at all Ticketmaster locations. Brazil Carnival '90 is presented by Myer's Rum and produced by Samba e Saudade Productions.

□ Celebrity Centre International (CCI) will be hosting a one-day New Age Seminar on March 3, 1:00 p.m. at the CCI building, 5930 Franklin Ave. This seminar will be conducted by composer/musician David Arkenstone. Arkenstone will be joined by veteran record producer John Ryan whose credits include LPs by the Doobie Brothers' Patrick Simmons and Santana. Subjects include how to make the right career moves, how to be more creative, how to maintain steady work and knowing who to trust. The seminar fee is \$25.00 to CCI members; \$40.00 for non-members. For reservations, call Pat at (213) 669-3318; for more info, call Greg Lebaqui at (213) 960-3100.

□ UCLA Extension's Certificate Program in Electronic Music continues with "Connecting with Careers in Electronic Music" and will feature performers, film composers, sound designers, programmers, studio musicians, software developers, magazine editors and authors as guest speakers. Ronny Schiff, publishing and licensing consultant, teaches the class which addresses the specific talents, acquired skills and technical tools required for success in this discipline. Classes will be held on the UCLA campus, Thursdays, 7:00-10:00 p.m., Feb. 22-March 29, in Room 118, Haines Hall. The enrollment fee is \$175. For more details on the class or on the Certificate Program, call (213) 825-9064. 

Police And Clubs Clash Over Band Flyers

By Steven P. Wheeler and Kenny Kerner

LOS ANGELES—The ongoing feud between Los Angeles city officials and local club owners over the illegal posting of promotional flyers on city property has once again heated up. Police and city officials have begun to enforce a controversial law forbidding bands from posting flyers on city-owned property, and a number of club owners are starting to question the legality of the city's enforcement policy.

An age-old method for musicians to promote their shows has been to tack up flyers on everything from buildings to telephone poles. Although this practice has always been illegal, over the past couple of years, Los Angeles-area clubs have been forced into the role of accomplices.

On August 1, 1989, the Los Angeles City Council passed a revision of the existing law making it possible to cite not only the bands, but anyone with a "beneficial interest." This change in the wording of the law has left club owners open to fines and possible closures if the problem is not rectified.

Detective Richard Rudell of LAPD's Police Commission Division, who oversees the licensing of the Los Angeles clubs, says the City Council has finally put some teeth into this often overlooked law. "The

City Council appropriated close to a million dollars for the Public Works Department to begin an enforcement program. The law has been on the books for years and years. Finally, the blight got so bad from the posters, that they've started enforcing the law. It's always been illegal to post flyers, but now the responsibility is on the clubs as well."

John Roberts, owner of the Natural Fudge Company, was issued a bill by the Public Works Department in the amount of \$7,800. The city charges a fee of \$194 for the first flyer found, and an additional \$1.60 for each one after that. However, if the flyers are pasted onto city property, the amount skyrockets to \$48.50 each.

Roberts says that one artist pasted up over 150 handbills throughout the city and now the city has come to him, as the owner of the club, with an ultimatum. "If I don't pay the fine, they say they'll take me to court on a misdemeanor criminal charge. It's not warranted. They should go after the actual person who put the things up. I can understand the city wanting to clean up all this litter and stuff, but the way they're going about it is all backwards. I think they're using psychology, but they're clearly has-

sling the clubs and putting pressure where it's not warranted. I'd love to take the city to court, but I don't know if I can afford to do that."

Bill Gazzarri, longtime L.A. nightclub owner, did fight this practice in court a few years ago and was victorious, but concedes that the times are changing, leaving club owners with no protection. "What I'm fighting is the city citing the clubs. They're going to have to go after the bands, but that's not as easy as mailing a bill to the club."

Gazzarri has been the recipient of two such bills from the Public Works Department because of bands using illegal flyers to promote their appearances at his club. One bill, totaling \$194, was for the band Lickity Split, and the other, \$200, for Kid Curry. Gazzarri has refused to pay the city, questioning the constitutionality of their methods. "It's unconstitutional to cite me for something that people do without my knowledge, permission or consent. They can continue to cite me, but even if I paid, it wouldn't stop tomorrow's postering. They have to get the culprit if they want to stop it." As an additional means of protecting himself, Gazzarri placed full-page ads in trade magazines imploring bands not to use this illegal form of advertising.

Len Fagan of the Coconut Teaszer says the club has been cited a couple of times recently and he concurs with Gazzarri's opinion. "It's easier for the city to get the clubs because we're always here. It seems unconstitutional to hold someone responsible for another's crime."

Detective Rudell maintains that the city has every right to attack the clubs rather than spend an unlimited amount of time searching for individual bands. "Our ordinance says that people who have police permits, such as the Coconut Teaszer, are responsible for their employees and agents. It doesn't matter who is doing it, the clubs are responsible and it can jeopardize their permits."

Fagan, Gazzarri and Roberts have all drawn up contracts that performers and promoters must sign prior to their appearances, guaranteeing that the bands will not litter the city with illegally placed posters, flyers or handbills. However, Detective Rudell says that even this form of legal maneuvering does not protect the clubs in the end. "Ultimately, if it can't be controlled in that manner, we'll go after the per-

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Geffen Records recently presented the Greenpeace organization with a \$407,205 check. The sizable donation was culled from U.S./Canadian sales of the historic *Rainbow Warriors* double-album. Thirty-one artists and their publishers, including U2, Sting, Talking Heads, Peter Gabriel and John Cougar Mellencamp, donated a track apiece to the album, which was released last June. Pictured (L-R): Dave Wakeling, Kate Karam, Eddie Gilreath, David Chatfield, Ed Rosenblatt and Gary Gersh.

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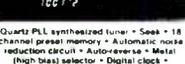
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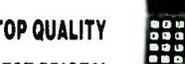


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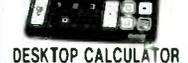
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EASY OVER THE PHONE APPLICATION

China Club

By Michael Amicone

In a city where who you know—or who you say you know—is a way of life, owning the hottest nightclub in town can be as interesting as it is lucrative. People will resort to anything—tipping, bullying or even a bold-faced lie—to finagle their way inside. For Michael Barrett, co-owner of the China Club, one night was particularly memorable.

"In this town, everyone is somebody," says Barrett. "If you only heard the stuff that we get at the door—it's unbelievable. A guy walks up to me one night and says, 'Hi, I'm Michael Barrett's brother.' I said, 'I'm Michael Barrett.' He looks at me and says, 'No you're not.' I said, 'Go rightin, no charge.' That was a beautiful lie."

That's just one example of the jockeying for position that occurs every Monday night at China Club's ProJam. With a hot resident band consisting of the cream of L.A. studio musicians and a heady list of rock stars who stop by regularly, either to jam or to just hang out, the China Club's ProJam is definitely the current place to be. Rock stars such as David Bowie, Rod Stewart, John Entwistle, Michael Bolton, Axl Rose, Elton John and Madonna, along with the biggest names in show biz, Eddie Murphy, Bruce Willis, Warren Beatty and Sylvester Stallone, can be seen soaking up the ambiance on Monday nights. In fact, the ProJam has become such a big hit that a second night has been added on Thursdays—sort of a Son of ProJam.

Last August, Danny Fried, Michael Barrett and David Boyd opened the West Coast China Club in hopes of duplicating the success of their New York China Club, a nightspot which has become a stalwart in the city that never sleeps. The three China Club principals come from disparate backgrounds. Michael Barrett, who speaks with the brashness of a street-wise New Yorker, was a cop for eight years and owner of Michael's Antiques before opening Chelsea Central, a neighborhood bar which employed a then-unknown Bruce Willis. Danny Fried worked in the clothing business and as a writer, while the third part of this trinity, David Boyd, worked as a bartender at N.Y.'s Cafe Central.

When the N.Y. China Club opened in June of 1985, the owners had no idea it would become the ultimate rock star hangout. "We opened it up to be a nice neighborhood club with a little bit of music," says Fried. "What happened was, over the course of that first summer, a lot of the studio musicians that live in New York started to hang around the club. One

day, one of them, Elliot Randall, came in and wanted to do a gig there, and it went over so well that soon the place became a hangout for musicians. But what really turned us around was, one night, out of the audience, David Bowie, Iggy Pop, Stevie Winwood and Ronnie Wood got up and jammed."

From that moment on, the China Club was off and running. With the New York version so successful, it was only a matter of time before L.A. beckoned. "L.A. was a natural for us," says Fried, "because we want to be in the main music capitals. We had to be in Los Angeles or we're missing the boat."

Initial attempts to find a suitable L.A. location proved unsuccessful. "We went out with every real estate agent in town and they showed us nothing," states Fried. "Everybody told us to stay out of Hollywood," adds Barrett. "So we looked in Beverly Hills, in West Hollywood and Santa Monica."

Finally, the China Club braintrust did some exploring on their own. "We got in the car one day and said, 'Let's go look for ourselves.' And one day, we found this building with a 'For Rent Or Sale' sign. We get out and look across the street and we see a thousand parking places. We're one block from Sunset Blvd. We're close to the freeway. And most importantly, no residents and no neighbors to complain. A completely commercial neighborhood surrounded by parking lots."

The location, on the corner of Argyle and Selma, was the former site of the new wave/punk club Cathay de Grande. When Fried, Barrett and Boyd bought the club, it was being used for film storage. Major renovations and a lot of greenback dollar bills later and the China Club is one of L.A.'s premier rock clubs, boasting state-of-the-art sound and lighting, a dim sum kitchen and a horseshoe-shaped bar in the middle of the room that allows a constant flow of patrons around the watering hole. In addition, the China Club has a private area downstairs dubbed the Dragon Room—another entrance hurdle for Los Angeles' elite to negotiate.

"When we built this place, we built it specifically to do live music," says

Fried, regarding the room's great sound system, designed by Grey Ingram, and lighting system, designed by Jeff Ravitz. "What's nice about it is, people like Elton John, after about a half an hour of watching the band and listening to the quality of the musicians we had up there, had no qualms about getting up and performing because he knew he was gonna sound great. Plus, we built a dressing room here with a bathroom and a shower. We gave the musicians everything they don't have anywhere else, because we want them to be here."

The idea for the ProJam originated at the China Club in New York. "We've always done jams in New York, but we've always had a problem having them organized," states Fried. "It always gets out of control. We happened to fall into the situation with Jim [Ehinger, the piano wiz who leads the ProJam band]. He was a member of the first professional band that ever played the New York China Club. He came to us with the idea of putting a jam band together—a bunch of studio musicians who would consistently play here—and he does an extremely good job of keeping it under control."

One veteran English rock star, who bassist John Entwistle, has become a permanent fixture at the ProJam. When asked why he enjoys playing at the China Club, Entwistle dryly quips, "This is where I keep my equipment, you have to use it now and then." Not quite the same as playing in front of 90,000 people at the Coliseum. "I've done small club tours before," states the reserved Englishman as he restrings his bass for the night's festivities. "It's nice because there are no hassles and people can actually see you playing."

Though Barrett and Fried are glad that Mondays have become successful, they want to avoid becoming a one-night-a-week rock club. "We're getting a reputation for being a strictly rock & roll Roxy-type club with live performers," says Michael Barrett. "But we're also a dance club. We want people to come here and dance and let their hair down. During the week, we concentrate primarily on live music and dancing, but on the weekends, it's strictly dancing. Ev-

ery Friday and Saturday night, we have the best DJs and music in town."

When asked about the club's trendy reputation, Barrett quickly responds: "The one thing we don't wanna be is a trendy L.A. club. We own this building and we're here for the duration. I don't like this trendy shit. We get it a lot in the press."

The China Club has definitely been getting a bad rap around town for not only being too trendy, but for what many believe is a too-strict door policy which favors the rich and well-connected.

"The biggest problem is, first of all, I can't police the door myself and Danny can't police the door," says Michael, "so there is gonna be a problem every now and then. All we can say is, we try to do the best we can. If anybody has a problem at the door, once they eventually get in here, we will make sure that we make it up to them. If you can only allow 400 hundred people in, and there's 1,100 people on the street, what can you do?"

"You've gotta trust your front door man. I always tell them, 'The first thing they see when they come is you.' It's a tough position. They're only human. And it's tough to find good ones, you've really got to weed through them. People offer them money—'Here's five hundred dollars, let me in.' I worked out there several Mondays ago, and two guys quit."

"We have to abide by the fire regulations in this town," adds Danny, "because they'll close us down." (The China Club has been closed down three times for over-capacity.)

The China Club also affords local bands the opportunity to ply their musical wares in a state-of-the-art environment. And what is the club's policy regarding the current pay-to-play controversy? "If you're good enough to get up on our stage, then you deserve to make a couple of bucks," states Fried matter of factly.

Now that they've established themselves in the highly competitive L.A. market (they are currently scouting a proper London location), the problem facing the owners of the China Club is the fickle nature of Los Angeles club-goers.

"The worst part about opening on a high is it's tough to stay there," says Fried. "It's tough to get the business at a good level. There's gonna be your highs and lows, but if you've got that consistent thread running through the business, which we're attempting to do right now, then I think we can survive here." **MC**



Bruce Willis

Allen Oliver



Michael Bolton

Allen Oliver

< 6 Flyers
mits, which would mean they wouldn't be able to conduct dancing and live entertainment. That's the bottom line."

Unfortunately, the only way for clubs to protect themselves is to institute a form of discrimination against certain bands. A representative of the Roxy and the Whisky (who spoke to us anonymously) says a "blacklist" does exist at those two clubs. "We have a list with 30 or 40 names on it and we don't book those bands anymore. Both the Roxy and the Whisky have had very strong policies against this issue over the last few years. We have even kicked bands off the bill because of it at times." Largely because of this tough policy, neither the Roxy nor the Whisky has been cited by the city in recent years.

Without spelling it out, Fagan admits that this aggressive tact may be the only solution to the problem. "The bands have to know that they're cutting their own throats if they continue to do this flyering. I can't keep dealing with bands who are going to do that, we don't have the time."

Gazzarri stopped short of calling for a blacklist but agrees that the mentality of local bands must change. "The only solution is to get the word to the rock and rollers that this form of advertising is history. It's been going on for a long time but the general public does not want

litter and pollution. The bottom line is, they have to stop. There is no question that the city is going to make it stop because that stuff is a real nuisance."

John Roberts says the city should take a little bit of responsibility themselves by advertising in local trade magazines. "They should put out some full-page ads making it clear to bands throughout Los Angeles that this form of advertising is illegal and those who continue to participate in it will be prosecuted to the full extent of the law. Instead, they're trying to make the club owners do their job for them. They're putting pressure on us so that we put pressure on the bands."

While the immediate problem is simply to put a stop to littering and pollution, Gazzarri sent a letter to West Los Angeles City Councilman Zev Yaroslavsky questioning the city's right to hold the club owners responsible for acts perpetrated by others. "He wrote me back saying that he turned the matter over to the City Attorney for review and the City Attorney is looking into the feasibility of citing third parties [the clubs]."

A spokesperson for Councilman Yaroslavsky says that the City Attorney's assessment has been completed and that the answer to "Mr. Gazzarri's request is imminent." Unfortunately, their reply was not available at press time. **MC**

QUINCY HONORED AT MIDEM



Legendary producer-arranger Quincy Jones is pictured with ASCAP President Morton Gould at the 24th edition of the MIDEM International Music Trade Show held on January 21-25 in Cannes, France. Jones (left) was honored by the French government with the Legion of Honor medal, the highest award that can be given to non-military personnel.

By Michael Amicone



George Cappellini

Geffen Records has appointed George Cappellini to the newly created post of National Promotion Director. Cappellini will remain based in Atlanta, Georgia, where he has been the label's Regional Promotion Director for three years.

EMI has appointed Ron Urban to the position of Executive Vice President/General Manager. Urban will continue to oversee EMI's day-to-day operations from the company's New York offices.

RCA Records has promoted Lou Vaccarelli to Senior Director, Production. In his new position, Vaccarelli will oversee the reproduction of LPs, CDs and cassettes for RCA and its affiliated labels, graphic and point-of-purchase materials and the inventory management and distribution of said materials.



Diana Fried

Virgin Records has named Diana Fried to the post of Director, National Singles Sales. Formerly Sales Operations Manager for the label, Fried will oversee all aspects of singles sales and distribution.

Elektra Records has announced several new appointments: Brad Neufeld has been advanced to the post of Vice President in charge of Special Products; Virginia Vasquez has been promoted to Associate Director, Contract Administration; Steve Heldt has been named Director of National Sales; Ann Litin has been advanced to Director of National Singles; Wendy Kenney has accepted the post of National Sales Director for Elektra/International Classics; and Rick Alden has been named Senior Vice President of CHR Promotion.

Atlantic Records has announced some new employee shuffling. David Fleischman has been promoted to Senior Director of National Album Promotion; Aida Robles has been named Director of Foreign Royalties; and John Walker has been advanced to Manager of International Production.

Ken Lane has been appointed Senior Director, National Singles Promotion of SBK Records. Lane, who served professional stints at Chrysalis Records and the Lorimar Motion Picture Company, will be based at the company's N.Y. headquarters.



George Hess

Arista Records has announced the appointment of George Hess to National Director, Dance Promotion. He was formerly National Manager, Dance Promotion for the label.

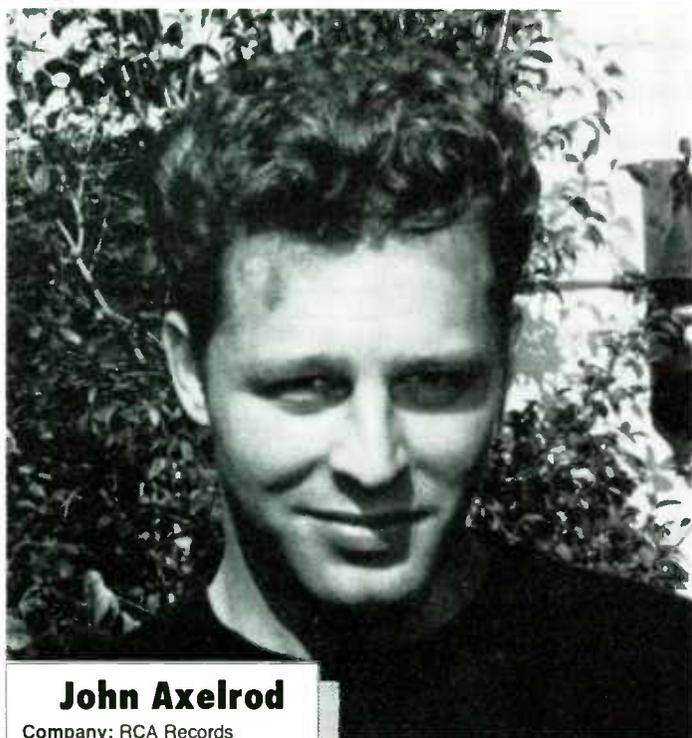
In additional Arista news, Lauren Moran has been advanced to Senior Director, National Sales; Hope Wolman has also been named Manager, Business Affairs; and Kim Jakwerth has been promoted to Manager of Publicity, West Coast.



Jack Satter

EMI has appointed Jack Satter to Senior Vice President, Promotion. He will continue to oversee all of the label's promotional activity from the label's New York headquarters.

In EMI-related news, Capitol Records has named Vicki Arkoff to Manager, Special Products; Marcia Edelstein has been appointed Vice President, Creative Services; and Cathy O'Brien has been named Manager, Creative Services. **MC**



Pat Lewis

John Axelrod

Company: RCA Records
Title: Director A&R
Duties: Formulate label A&R policies and sign new acts.
Years with company: Three weeks

Dialogue

Several issues ago, we reported that John Axelrod was leaving his A&R post at Atlantic Records for one at Capitol. What happened was that word of his Capitol Records offer somehow (and we'll never tell) leaked to the press in time to meet our editorial deadlines. However, Ax never accepted the offer, instead opting for a "better opportunity" at RCA.

Atlantic Signings: "I was at Atlantic for ten months. While there, I signed a band called Sons of Angels from Norway. They're kinda like Queen meets INXS. I also signed an act called Psychefunkapus that has an LP coming out later this month. Then, I co-signed an act with Carter called Black Bambi, who are finishing up their album with Beau Hill."

Leaving Atlantic: "For me, it was very frustrating being in an environment that did not have a positive sense of communication with the East Coast office. It was very difficult to get things done, having to wait for people to return your phone calls. Not that we don't do the same things here at RCA's West Coast office, it's just that the West Coast office here is better staffed and our communication with the East Coast office is much better. I left Atlantic for two reasons. First, I did not have a contract at Atlantic and I was in a position there that offered room for advancement, either at Atlantic or at other companies. Secondly, when

they weren't willing to give us the creative freedom necessary to make the kinds of records I wanted to make."

Caring For Acts: "The acts that I signed to Atlantic are still very well represented at the label. One of the things that was critical for me to do was to be sure that the label internally was made well aware of the acts both prior to the signings and after the signings. Sons of Angels is well represented by Jason Flom, Psychefunkapus is well represented within the Alternative Department of Atlantic and Black Bambi is also represented by Jason Flom. So the fact that I'm not there is really not going to make much of a difference as to whether these bands are going to be successful. I am very much committed to the acts that I signed, but at the same time, I only have one life and I have to live it for myself. When a situation comes along that you can't ignore, it's difficult to say that I'm going to stay in that situation with the acts that I believe in when it's a very frustrating experience for me."

The RCA Deal: "The best thing about the situation that I'm in right now is that I not only have the responsibility and the creative freedom to make the albums that I would be proud of, but it also gives me the opportunity to invest, not only in the acts that I'm signing, but it allows me to invest in the future of this record company. So, because of the benefits that come with the job of A&R, it would be ridiculous to leave the acts you've signed before you see them come out. At Atlantic, I wasn't making any profits from the successes of the acts. I didn't even have a contract. Here, at RCA, I am under contract, so it's not like after ten months I can just tell them I'm frustrated and go. Regardless of what the frustrations may be, I'm in a better position to be

able to handle them here. I'm also in the situation where I can invest in a long-term opportunity for these bands."

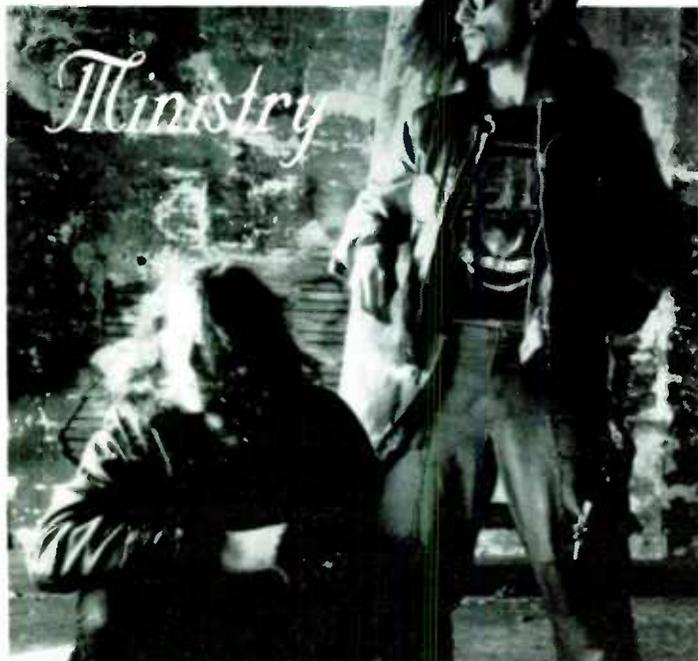
Capitol Records: "Capitol Records is going to be a major force in the future. Simon Potts is one of the best A&R people there is, and Hale Milgrim is by far the best marketing person in the country and he'll make a great label president. At this immediate moment, the opportunity that presented itself for me at RCA was a lot better than some of the questions still surrounding Capitol Records. Perhaps two years from now, Capitol will be in a situation where everyone will recognize them as the premiere label in the industry. But for the immediate moment, I think RCA offered the best opportunity for me."

Visibility: "With me and Carter gone, I'm not really sure what Atlantic A&R will be like. I hope it doesn't go back to the way Atlantic was. One of the ambitions that I had was to be able to increase the visibility of Atlantic on the West Coast. I feel that in the ten months that I was there, and certainly in the year and a half that Carter was there, we were successful. I think that with our signings and by getting out there every day, we definitely made people realize that Atlantic Records was a visible force on the West Coast. But still, the frustrations overwhelmed the positive effects of our successes."

Bennett & John: "Bennett [Kaufman] is a very busy guy now. Not only is he maintaining the acts that he himself signed, but he also picked up a lot of the acts that Paul Atkinson signed. So he's very busy with A&R maintenance and maximizing the potential of the artists that are already on the roster. He's a great A&R person and perfectly qualified for the job. I think we make a great team."



Geffen A&R rep Tom Zutaut proudly displays Tesla's platinum plaques for their recent album *The Great Radio Controversy*. Shown above (L-R) are: Tommy Skeoch, Frank Hannon, Brian Wheat, Zutaut, Troy Lucketta and Jeff Keith.



Did you ever put on a new album, turn up the volume and have that record completely blow you away? That's what's gonna happen when you first hear *The Mind Is A Terrible Thing To Taste* on Sire Records. It's speed metal heaven. Sorta like *Metallica* on acid. Take a listen.

"I would assume that my responsibility at this point is to go out and aggressively sign acts and continue the personality and character that RCA has been developing over the past two years. I think that the acts we're developing like Cowboy Junkies, Michael Penn, Love And Rockets, Stone Roses, the Sidewinders... these are quality acts that will hopefully create a potent catalogue for RCA in the future."

RCA & Me: "Ultimately, the reason I took the gig at RCA is because the kind of acts I want to sign are the kind of acts that reflect the personality of RCA. One of my frustrations at Atlantic was that I felt I had to sign acts that were appropriate for Atlantic but not necessarily my tastes. I really wanted to sign the Nymphs to Atlantic but Tom Zutaut signed them to Geffen because I wasn't able to convince anyone at Atlantic that they had the kind of material suitable for an act on Atlantic. RCA has a commitment to artistic excellence.

"The kind of music that I like is music that is emotional, music that is passionate. Whether it's a pop song or an instrumental, whether it's heavy metal or R&B, if it's a great song with passion, believability and effort in the voice, that's what I love. My personal favorites are U2, Sting, Stone Roses and Michael Penn. These are people that are taking some risks and trying to make some changes. These are people that are not afraid to do art. People are so concerned about the commerce, they often forget that music is itself art."

The Policy: "I'm out looking and I've already got my eyes on a couple of

things. We're being very aggressive here, but at the same time, we're being very discriminating. We're not signing for the sake of signing. We're signing acts that are going to be quality acts."

Grapevine

Rob Cavallo has informed us that he has worked out a deal that brings **Metal Blade Records** into the Warner Bros. distribution family. Congratulations to Rob and to Metal Blade mainman **Brian Siagel**.

Badlands has announced that they have parted ways with their drummer **Eric Singer**. Bandmembers **Jake E. Lee**, **Ray Gillen** and **Greg Chaisson** are currently auditioning new drummers and preparing new material for their second album.

Enigma Records has re-signed **TSOL** (True Sounds Of Liberty) to a long-term, exclusive recording contract. Group member **Ron Emory** has been replaced by **Marshall Rohner**, formerly of **Cruzoards**.

Without the benefit of a hit single and with little or no known airplay, **Walt Disney Records'** soundtrack album, *The Little Mermaid*, has been certified platinum by the RIAA.

Word is, the **Big Pig Music** catalog, the one owned by **Elton John** and **Bernie Taupin**, is up for sale. The asking price is somewhere in the area of \$75 million dollars.

Rap star **Tone Loc** is tied up in a lawsuit with his cousin/manager, **Greg Jessie**, who is claiming non-payment of commissions due him as **Tone's** manager. Looks like blood is thicker than water, but not thicker than money! 



Tragic Romance

Contact: Kaos, Inc.
(213) 962-9400

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Tragic Romance is one of L.A.'s premier club bands and it's no wonder. Their music is tight and relevant. It's the kind of material that makes a point but keeps you groovin'. "Love And Revolution" is a great opener; the churning rhythms and relentless beat are all you need to get into this one. Not to mention its sociopolitical messages. "Just Couldn't Bear It," the second selection on the tape, is about making sacrifices for your loved ones. And although this is a fine concept, the song itself is a bit dry and could use some backing vocals or doubling-up on the lead vocals to add some depth to the track. On the closing number, "Vampire Blues," the band discovers some of the more state-of-the-art studio gimmicks and tells a dark vampire tale—again with no background support. A couple of days with a producer and nothing will stop these guys.



Toy Roz

Contact: Bernie Golias
(216) 572-5255

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

This four-piece rock band chose to release a mini-LP on the B.G. Records label out of Cleveland, Ohio. The six songs here are all raunchy, raw and rockin' with plenty of time spent on production. What's most interesting is that no song even comes close to being four-minutes long. Apparently these guys figured out how to write! Though they are not saying anything new at all, the indie LP should find favor with **Mötley Crüe** fans the world over. Tracks like "Sexy Lil Devil," "Surrender" and "Anything Your Little Heart Desires" are representative of the sound and fury of this band. Though everything seems to sound good on the surface, what they need is a real stand-out song to call their own; an anthem if you will. I'd also like to see these guys play-out and build a large fan base. It couldn't hurt.



Life Is Grand Band

Contact: Claudia Russell
(213) 856-6133

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The **Life Is Grand Band** comes on like a cross between the **Andrew Sisters** and the **B-52's**. The wit, the humor and the vocal performances are all intact. But what seems to be lacking on their seven-song mini-album are real, authentic songs that could get radio play and might even get charted. Sure, the a capella version of the metal classic "I Love Rock & Roll" is a gas and "Hookers From Space" is guaranteed to put a smile on your face. But it's gonna be hard for anyone to take these gals seriously. Remember all the difficulty **Bette Midler** encountered at the onset of her career? I'd like to see a few more traditional songs performed with the same light-hearted feeling as the others. These three girls definitely have the talent. All that's missing is the material.

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.



EMI Music announced the signing of multi-platinum recording artists Roxette to a worldwide publishing agreement. Pictured from left are: Per Gessle of Roxette; Charles Koppelman, Chairman and CEO, EMI; Roxette's Marie Fredriksson; and Martin Bandier, Vice Chairman, EMI Music.

Activities

BMI is offering its seventh Earle Hagen Film Scoring Workshop, a free six-week course led by the famed composer. Twenty applicants will be selected for the workshop, which will begin March 6. Musical resumes and material (non-returnable) and any questions should be directed to Ms. Ringer at BMI, 8730 Sunset Blvd., Third Floor West, Los Angeles, CA 90069; (213)659-9109. Deadline for submission is February 15.

Songwriting great **Sammy Fain**, who died last month at the age of 87, was honored by ASCAP with a musical tribute at its 1990 West Coast Membership meeting on Wednesday, February 14, at the Beverly Hilton Hotel. Fain, who joined ASCAP in 1926 and served on the Society's Board of Directors from 1979 until his death, was a highly prolific composer whose long career successfully encompassed Tin Pan Alley, Broadway and Hollywood. Among his many standards are the Academy Award-winning "Secret Love," as well as "Love Is You," "That Old Feeling," "Wedding Bells Are Breaking Up That Old Gang Of Mine" and "April Love."

Bug Music Activities:

Tom Cruise sings in a capella version of **Del Shannon's** "Run-

away" in the Oliver Stone film, *Born On the 4th Of July*.

The Church have completed their new LP, *Gold Afternoon Fix*, with producer Waddy Wachtel.

Recording is nearing completion on the new **Los Lobos** LP, slated for early spring release.

Leo Kottke is planning a series of guest appearances with various symphony orchestras in 1990.

The latest single from the Nitty Gritty Dirt Band's *Circle II* LP is the **Rosanne Cash/John Hiatt** duet "One Step Over The Line."

Iggy Pop is starting pre-production for his Virgin debut with producer Donald Was.

Dennis Locorriere is performing on the New York stage in a Shel Silverstein play entitled *The Devil And Billy Markam*.

Li'l Art's Poker Party, sponsored in part by Bug Music, is expanding from its L.A. base to three additional cable markets in New York City, Austin and San Francisco. Art Fein has hosted the music talk show for six years.

John Hiatt's "I'll Never Get Over You" and "Have A Little Faith In Me" are on the new Joel Sonnier LP *Have A Little Faith*. Hiatt's "She Don't Love Nobody" (a hit for the Desert Rose Band) has been nominated for the Best Country Song Grammy.



At a lavish bash held at Pazzia in Hollywood, **Richard Marx** (left) was presented with an award by EMI President **Sal Licata** for his quadruple-platinum LP, *Repeat Offender*. **Cherry Lane Publishing's** President **Michael Lefferts** (right) also presented the prolific songwriter/artist with a platinum plaque representing the sale of over 100,000 pieces of sheet music of his smash hit, "Right Here Waiting."

Book Review

This Business of Music

By **Sidney Shemel** and **M. William Krasilovsky**
Billboard Publications, New York
\$24.95

A Billboard Book
REVISED AND ENLARGED 5TH EDITION
Including the Latest Copyright and Tax Information
Updated Forms and an All New Section on Video Rights
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THIS BUSINESS OF MUSIC

A Practical Guide to the Music Industry for Publishers, Writers, Record Composers, Producers, Artists, Agents
By Sidney Shemel and M. William Krasilovsky

This ten-star reference book is an absolute must for the beginning and seasoned songwriter. It is the most complete and authoritative guide to

the business side of the music industry. The book provides detailed explanations of the legal, practical and procedural problems encountered by the practicing musician and songwriter. The language gets technical at times, but never reaches the point where a lawyer is needed for an explanation. Part Two, Music Publishers and Writers, covers the new copyright laws and their impact on the industry, joint copyrights, infringement of copyright, foreign publishing, songwriter contracts, arrangements and abridgements of music, public domain music, music and the movies, show music, loans to publishers and commercial jingles. Part Four, Music Industry Forms, reprints almost every imaginable contract that you might encounter in this business, from the 1976 Copyright Act to BMI and ASCAP writer agreements to exclusive songwriter term contracts.

Capitol/Enigma's rock outfit, Hurricane.

New Signings

MCA Music signed a sub-publishing agreement for the world, excluding North America, with songwriter/producer **Sami McKinney**. Sami's most recent activities include songs on the latest LPs from Stephanie Mills, Nancy Wilson and Patti LaBelle, and on the hit soundtrack for *Do The Right Thing*.

Almo/Irving Music announced the signing of **Todd Cerney** to an exclusive songwriting agreement. Todd is currently writing with Cheap Trick, Vixen, Eddie Money, Jason Schiff for Chicago and Dennis Morgan for Huey Lewis.

Filmtrax announced the signing of **Jeff Jones** to an exclusive songwriter agreement with the publishing firm. Jones has current or pending recordings by Stephen Bishop and

The Business Side

MCA Music announced the acquisition of **Ralf Arnie's Star Musik** catalogue by MCA Music Germany. The catalogue contains approximately 1,500 copyrights including songs by **Udo Lindenberg**, an album by **Kraftwerk** and many popular songs such as "Kiddy, Kiddy Kiss Me," "Sweet Sweet Rosalie" and "Apres Toi."

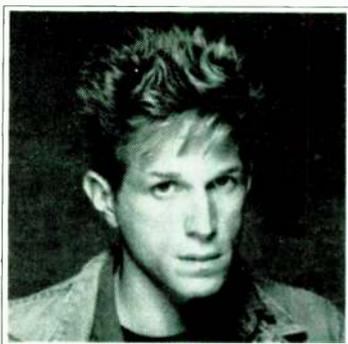
MCA Music acquired the **Mayday Mediarts** Music catalog, which includes the songs of **Don McLean** ("American Pie," "Castles In The Air" and "And I Love Her So").

Five Star Music Group announced the appointment of **Larry McClain** as the company's West Coast representative. **MC**



Almo/Irving has signed an exclusive songwriting agreement with **Todd Cerney**. Pictured from left are: **Lance Freed**, President of Almo/Irving; Cerney; and **Allan Rider**, Almo's General Manager.

SONGWRITER PROFILE



Rob Hyman
of the Hooters

By Pat Lewis

Keyboardist/vocalist Rob Hyman is one half of the Hooters' songwriting team. (A "hooter" is a nickname for a Hohner melodica, a prevalent part of this folk/rock outfit's sound.) Over the past six years, Rob and his partner, guitarist Eric Bazilian, have penned three Hooters albums and collaborated on a number of songs with Patty Smyth and Tommy Conwell, who is a guitarist/singer from their hometown of Philadelphia. Additionally, Rob and Eric worked as backup musicians and arrangers on Cyndi Lauper's *She's So Unusual* LP, and Rob co-wrote the Number One smash "Time After Time" with the flamboyant redhead.

It was the Hooters' producer Rick Chertoff who actually brought Rob and Eric into the Lauper project. "Rick was producing her debut album," Hyman recalls. "We weren't brought in as songwriters, but toward the end of the project, Rick asked for one more song, which is the same thing he always does with us. So one night, Cyndi and I just started writing a song. We started with a title that she had come in with; I believe she got it from a movie title in *TV Guide*. I sat down at the piano and just started singing, and the next thing we knew, we had the germ of a song."

As Cyndi's album neared completion, Rob and the squeaky singer continued to move the song forward in the studio during breaks and after their regular recording sessions. "Most of the song was actually written in the studio," says Hyman. "It was really late in the progress of the album. I remember having finished most of the album and going home to Philadelphia. We actually ended up writing the second verse over the phone, and that was it. The arrangement was very sparse. We felt that we had a nice piece of music and wanted to keep it very simple. I played synthesizer bass and sang harmony and Eric did some nice guitar work, and that was the entire track."

Hyman's writing endeavor with Cyndi was actually the only time he had ever worked without partner Bazilian. Interestingly, the duo finds itself quite often in three-way or four-way collaborations. "When you're writing with three or four people, it's not easy," he stresses. "We call that writing by committee. It just happens because different people jump in and contribute ideas and all of a sudden, they're a writer. We try to be real fair, and if someone contributes an idea that's pretty essential, then they're going to get credit. But four-way collaborations are especially difficult. It's tough to finish the song because everybody's got his own idea."

"With our own material, Eric and I are really the main songwriters. We will have most of the music and the melodies together and then Rick will come in and contribute some lyrics. So, there are a number of three-way collaborations on our album. But the two-way collaboration is really the heart of what we do, because with a one-on-one situation, you can bounce ideas back and forth quickly and help each other when one gets blocked."

Rob and Eric find they can do their best songwriting when they are completely free from distractions. "With every album, we've taken little trips," confesses Hyman. "The most remote place we ever went was for our second album, *One Way Home*. We went to a cabin in West Virginia on top of this mountain. There was no television, no phone and the nearest town was about fifteen miles away. You'd wake up and all you'd hear were birds. There was this particular bird that I was noticing every morning that had a distinctive call and we actually took that and made a little riff out of it and it became a song called 'Graveyard Waltz.' I even think we used the same key that the bird was singing in."

The Hooters are known for their outspoken and political songs, and their latest album, *Zig Zag*, continues in that tradition with "500 Miles" and "Brother Don't You Walk Away." "As the band grows and develops, we would hope that it's saying something with the music besides 'come out and have a good time,'" confesses Rob, "which is certainly a good message, and our live shows have really been exactly that. We've dealt with subjects that are a little bit different right from the first single, which was 'All You Zombies,' and there was a song on the first album, 'Where Do The Children Go,' and a song on the second album that was equally political."

"There are a lot of ways to communicate those ideas and everybody in the band has been pretty unified in presenting a positive message while still remaining critical and emotional," concludes Hyman. "I can't really put my finger on it, but we hope that people are getting it." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Tell Me Why"

WRITER: L.A. Martineé

PUBLISHER: EMI/Panchin Publishing (BMI)

Exposé

Arista

There are two ways to create new product for the Nineties. One is by design, and the other is by default. The first method is used by real artists, seekers and visionaries in the music business, of which there are hardly any getting recognition these days. These imaginative pioneers work at coming up with fresh ideas, sounds, perspectives and new production technics. This is a high-risk category that few industry people are willing to take a chance on. So, what appears on the charts is merely a superficial stab at something new; the same old tired and true in slightly new drag.

This week's single is a great example of an ever slightly small step forward. The most daring thing one can say about Exposé's new hit "Tell Me Why" (an original title if I ever heard one) is that instead of being concerned with the same old pursuit of a hot lover or the fear of losing one (the theme of the rest of the album), the story here protests the unfairness of crime and violence. An in depth CNN Special report this is not; it is more like Nancy Reagan visiting a crack house with a glamorous entourage of designers posing as social muckrakers.

However, the song's plea to end the insanity of gang warfare in a feel good disco-derived dance style may indeed reach an audience that CNN never does. In its small way, this may be a true reflection of where things are in the Nineties: a mixture of Sixties politics and Seventies hedonism trying to correct the increasingly violent and drug-ruled Eighties.

□ Lyric: The premise is an appeal for people to stop destroying each other. While sincere, the superficial words have little imagery. The feeling in the vocals delivers the message better than what the singers actually say.

*Tell me why
It echoes every night
Why we fight
Just to find out who's wrong or right
Don't let it slide
You can't run and hide
Tell me why
Oh won't you please tell me why*

□ Groove: Self-consciously hip, set in the late Eighties' half-time shuffle popularized by Paula Abdul. It is danceable, but not particularly distinctive.

□ Scale: Minor pentatonic scale used exclusively as in the height of the disco era.

□ Melody: Nondescript. Although the second line of the chorus contains a leap of a fifth, the rest of the hook is eminently forgettable melodically.

□ Harmony: The same three chord minor progression that brought Donna Summer to fame and has been copied thousands of times since—i bVII bVI repeated ad nauseum.

□ Form: Simple to follow Verse Chorus Verse Chorus Riff Chorus and Rap Tag

□ Influences: Paula Abdul, Donna Summer, Karyn White.

□ Production: Commercial in sound, although it is a second generation dance sound; derivative and not as good as the original. The monotony of the beat and groove wears rather than improves with repeated listenings.

□ Performance: Perhaps the strongest part of the record is the vocals. The girls have a lot of fire and passion, and lead singer Gioro's pleaful delivery does help sell the song.

□ Summary: There is enough appeal here to put "Tell Me Why" solid on both the dance and pop charts. The topic has relevance, as it is better for kids to dance to stop-violence than incite-violence songs. As with Milli Vanilli, Arista has once again come up with a product that has sold more because of its timing than its intrinsic quality. The lack of distinctiveness will probably limit the song's eventual impact. **MC**

IN THE STUDIO



Motown sibling act, the Boys, are pictured getting some studio tips from the members of Earth, Wind & Fire. The Boys guest on EW&F's new single, "Heritage," which was released on Martin Luther King's birthday as a tribute to him. Pictured (L-R; older row): Verdine White, Phillip Bailey, Sheldon Reynolds and Maurice White of EW&F; (L-R; younger row) Tajh, Hakeem, Bilal and Khiry.

HARD 'N' HEAVY: Hard rock/heavy metal video magazine, *Hard 'N' Heavy*, has just released Volume Five. The new issue features a trick-or-treating segment with members of Skid Row, tour rehearsals with the Cult, exclusive interviews with Steve Stevens, Blackie Lawless and King Diamond and a special London supersession which features Ritchie Blackmore, Ian Gillan, Brian May, Dave Gilmour and Tony Iommi performing a new version of the Deep Purple classic, "Smoke On The Water." Also, there's a look back at the career of metal masters Iron Maiden.

CAZADOR STUDIOS: Jimmy Hunter is in producing an independent CD for the Russian-born rock group, the appropriately named Moscow.... Phillip North recently completed his first Christian-oriented dance single, and David Paris finished his latest effort, "The Legend," with Jimmy Hunter manning the boards.

THE ROCK HOUSE: Larry Robinson was at the Rock House remixing Foster Sylvers' new single for A&M, with John Van Nest engineering and Scott Seymann assisting.

PARAMOUNT RECORDING STUDIOS: The Stray Cats (remember them?) were in making tracks in Studio 2 with engineer Barry Conley....MCA rap act Vicious Beat recently finished recording and mixing their debut platter with Mike Schlesinger and Yasuji Maeda manning the console....Mike Ross of Delicious Vinyl was in mixing the first single culled from Def Jef's debut album.

STUDIO 56 PRODUCTIONS/RADIO RECORDERS: Paula Abdul was recently in this legendary studio cutting the opening dance number for the American Music Awards telecast, with Oliver Lieber helming the sessions and Carmin Rizzo engineering....Guns N' Roses guitarist Slash was in laying down tracks for the band's next album (a double LP! but don't hold your breath, who knows when this one will be finished) with engineer Micajah Ryan....Don Was of Was (Not Was) fame was in recording tracks for Colin James' new Virgin LP, with Don engineering, Joe Hardy producing and Bonnie Raitt performing backup vocals and dueting with Colin James....Terry Lynn Carrington was in recording her next PolyGram LP with producer Larry

IN THE MOOD



Bonnie Raitt and legendary bluesman John Lee Hooker are pictured taking a break during the video shoot for their Grammy-nominated duet, "In The Mood," from Hookers' new Chameleon release, The Healer.

Williams and engineer Gary Wagner....Belinda Carlisle and the Smithereens were in recording a duet for the UK television program *Rock Steady* with director Toby Freeman (Belinda duets with Smithereens leader Pat DiNizio on "Blue Period," from the band's latest Enigma/Capitol release).

ENTOURAGE STUDIOS: European songbird Natasha Kapur was in laying down some tracks for a new project with Mike Scott at the console.

IGNITED PRODUCTIONS: Earth, Wind & Fire recorded the majority of their new release, *Heritage*, at this state-of-the-art, 48-track Hollywood recording facility....New Warner Bros. artist Barbara Weathers recently cut tracks for her upcoming debut LP with EW&F's Maurice White and keyboard wizard Bill Meyers co-producing....Elisa Fiorello was in working on her second Chrysalis effort with producer Jon Lind.

JBL PROFESSIONAL: New Jersey-based Kimberly Theatrics has recently completed the installation of a new sound system utilizing JBL Professional products at the Peddie School, located in Highstown, New Jersey. The system includes one 535 dual graphic equalizer, two 537 one-third octave graphic equalizers, one 7922 digital audio delay, one 5235 crossover and one 4408 studio monitor. Speaker components include four 4646 low frequency systems, two 2380A Bi-Radial horns, two 2445J compression drivers and six SLT-1 systems. Stage monitoring: two 4602B Cabaret Series monitors.

ARTISAN SOUND RECORDERS: Greg Fulginiti recently mastered singles by Aerosmith (with Dave Donnelly), Elton John (for Chris Thomas), Joe Satriani (for Chris Lord-Alge), Starship (for Tom Lord-Alge), Jane Child (Jane Child) and Junkyard (for Tom Werman). **MC**

ON THE SET



Capitol recording act Lloyd Cole, the former leadman for Lloyd Cole & the Commotions, is pictured on the set of the video shoot for the first single "No Blue Skies," from his self-titled debut solo LP, set for a late March release.

BAKER & HEWETT



Elektra recording artists Howard Hewett recently recorded a duet with labelmate Anita Baker on the song, "When Will It Be," from Hewett's upcoming self-titled album. Pictured at Westlake Studios are (L-R): producer Barry Eastwood, Anita Baker and Howard Hewett.

ENGINEER CROSSTALK

Heather Harris



ROGER NICHOLS

By Michael Amicone

When veteran recording engineer Roger Nichols was piecing together the soundtrack for the 1983 movie, *The Big Chill*, which featured classic Sixties hits and vintage Motown recordings, his quest for the very best in sound led him to the hallowed vaults of Motown's Hitsville studio. "I got Motown to give me the time that I needed to scare up the original masters," recalls Nichols. "Some of them were actually coming apart. It was the last time they were ever going to get played. As the tapes were playing and I was transferring them to my digital machine, the oxide was falling off onto the floor. There was no 'wind it back and play it again.'"

In the last issue of *Music Connection*, we published the first part of our talk with Roger Nichols, recording engineer for Steely Dan's seven albums and now the Chief Engineer for Soundworks West, the former site of Hitsville, the very studio in which Nichols watched some of Motown's history spill onto the floor. In this issue, Nichols, who has worked with artists ranging from Rickie Lee Jones to Frank Sinatra, offers more insight into the work habits of Steely Dan.

When Steely Dan retired from live performing in 1974, Donald Fagen and Walter Becker, the core of Steely Dan, began their quest for the ultimate in studio recordings. To help them achieve studio perfection, they hired the finest session musicians in the business to augment their sound. Soon, as Steely Dan's reputation grew, an invitation to play on one of their sessions became a coveted call for a studio player. "Afterwards, they'd all complain, saying, 'Walter and Donald really beat me up, they made me do things I can't do,'" remembers Nichols. "And that was one of the neat things about Donald

and Walter, their ability to get 100 percent out of whatever musician they were using. They saw where the player's strengths were and they squeezed every drop out of them. These guys would leave like they'd been in a sauna all night. But, by the next day, they had forgotten completely about that feeling and it was, 'Wow, I can't wait for them to call me up to do the next thing.'"

Because they sported the best in studio talent, Steely Dan albums were virtually a guitar clinic. Rick Derringer, Larry Carlton, one-time Dan members Denny Dias and Jeff "Skunk" Baxter all contributed their fair share of great fretwork. "Donald was talking about it recently," says Nichols. "He was in a bar listening to this group and they were playing some Steely Dan songs. I don't remember what song it was, but there was a solo that couldn't be done at one time by one person. We had to punch-in several times to get the whole performance. But there was this guitar player in this club who completely played the solo exactly the way it was on the record—something that was impossible to do."

According to Nichols, Fagen and Becker knew exactly what they wanted in the studio but their musicianship was sometimes lacking—at least to their ears. "Donald thinks that everybody's better than him. He'd be in singing songs and he'd get really bent out of shape and throw his headphones down and say, 'I'm never again gonna write a song that I can't sing.' And I'd say, 'Sign this piece of paper.' And it would always happen. So I have pieces of paper in my collection with 'I will never again write a song that I can not sing,' signed Donald Fagen."

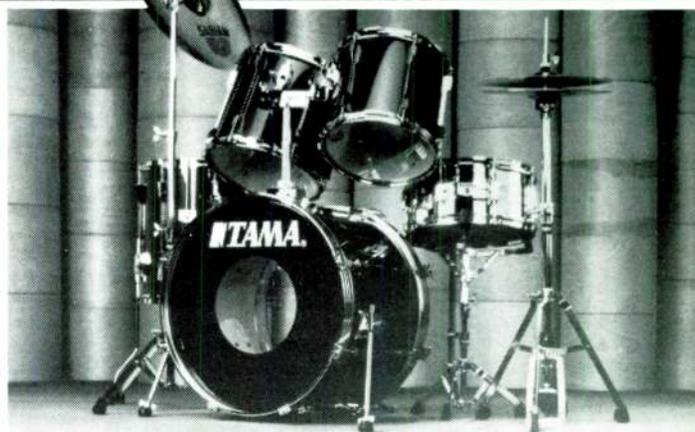
Ever the perfectionists, Fagen and Becker's search for the ultimate studio drummer on 1980's *Gaucho* prompted Nichols to build WENDAL. "Donald became more of a perfectionist, and they wanted everything to be steadier and steadier. That's when I built this little WENDAL drum machine. There were no drum machines at the time. Roger Linn was building his at the same time I was building WENDAL." (Approximately 600 copies of a junior version of WENDAL were built and are currently in use.)

Several years ago, word leaked out that Fagen and Becker had re-entered the studio to begin work on a new Dan opus. "They had six songs pretty much written," says Nichols. "They actually went in to do some demos, to see if some chord changes would work, but it never got to any real sessions." Geographical differences aborted the sessions (Becker lives in Hawaii, Fagen in New York).

As for the future, Roger would like to work on Fagen's follow-up to his 1982 solo LP, *The Nightfly*. "Donald built a studio in his basement and he's been working on the record for six years. He writes these songs, works on them for a long time, then gets bored and throws them away."

Are the songs of Steely Dan quality? "Oh yeah. I think I'll hire somebody just to hang around Donald's garbage, to get all these songs that are thrown away." MC

NEW TOYS—BARRY RUDOLPH

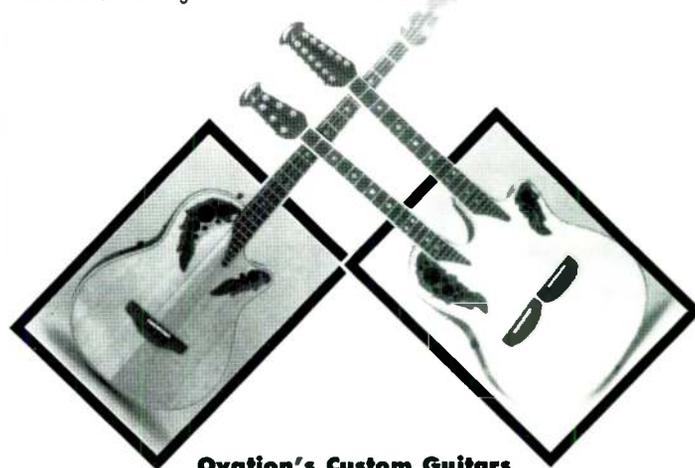


Tama Rockstar Pro/Rockstar Deluxe Drum Kits

Two new drum kits now offered by Tama feature one-piece solid die-cast lugs, very sturdy tom-tom holders, and basswood interior shells. The Rockstar Deluxe or RD 522 (pictured) comes in numerous drum set-ups and multiple hardware options. The Rockstar Pro or RC 522 has all the Deluxe features and matching finish bass drum

hoops along with a Camco 6735 chain pedal.

The best bet is to go to a Tama/Ibanez dealer and see these kits or you can send for a complete catalogue by writing to Tama Drums Dept PRD, 1726 Winchester Road, Bensalem, PA 19020. The catalogue costs \$3.00. Tama's phone number is (215) 638-8670.



Ovation's Custom Guitars

The new Ovation Doubleneck can be ordered from your Ovation dealer now and it costs \$8,000! Well, we all can dream.

Called the "Elite," this guitar has been seen in many videos so I thought you may be interested. The Roundback bass guitar also pictured costs \$2,000 and has the OP-24 EQ system. If you are interested call your nearest Ovation dealer or write Kaman Music Corp., P.O. Box 507 Bloomfield, CT 06002 or phone them at (203) 243-7102.



Electro-Voice MTS-1 Stage Speaker System

The MTS-1 is a compact, two-way main speaker system for concert sound. The MTS uses the patented EV Manifold technology

where multiple drivers are coupled to produce a single, uniform output. So, a single MTS will deliver tremendous sound level pressure with minimal distortion in a smaller enclosure than other concert systems.

The MTS-1 is bi-amped so the high frequencies (800Hz-20KHz) are handled by two modified DH1A compression drivers coupled with an MTA-22 manifold device and then vented into a HP940 90° X 40° constant directivity horn. Two DL15X woofers manifolded into a vented-box reproduce the low frequencies up to 800 Hz.

The MTS-1 is ideal for situations where high output and wide coverage are required from a compact system and where space or mobility is a consideration. The units are equipped with locking, self-polarizing, high-current Neutrik Speakon connectors.

For more information, contact Electro-Voice, 600 Cecil Street, Buchanan, MI 49107 or call (616) 695-6831. MC

RADIO PIX

MONDAY, FEBRUARY 19

Kristen Dahline



Mark & Brian

6:00 a.m. **KLOS FM 95.5**—**Mark and Brian**: Join this station's top-rated morning madmen (and former *MC* cover boys) for some of the best in confrontational humor.

WEDNESDAY, FEBRUARY 21

6:00 a.m. **KIIS FM 102.7**—**Rick Dees**: KIIS' entry in the morning drive-time derby uses celebrity guests and celebrity impersonations to bring out the best in Dees' wacky sense of humor.

FRIDAY, FEBRUARY 23

11:00 p.m. **KWNK AM 670**—**Bootleg Radio**: Highlights some of the hottest bands on the local music scene. This week, **Badger** and **Filthy Rocks**.

SATURDAY, FEBRUARY 25

7:00 a.m. **KMGX FM 94.3**—**The Grass Roots**: One of the great singles bands of the past two decades is presented. Songs include "Midnight Confessions."

SUNDAY, FEBRUARY 25

7:00 a.m. **KMGX FM 94.3**—**The Best of Neil Diamond**: The Solitary Man proves that he is...he said.

6:00 p.m. **KMGX FM 94.3**—**U.S. Hall of Fame**: The sounds of **Simon & Garfunkel**.

8:00 p.m. **KLSX FM 97.1**—**Dr. Demeto**: Part Two of *Dementia Southern Style*.

10:00 p.m. **KJLH FM 102.3**—**Quincy Jones**: An in-depth interview with the ace producer. Subjects include his many production credits—including **Michael Jackson**—as well as his current L.P.

TUESDAY, FEBRUARY 27

11:00 p.m. **KRLA FM 11.10**—**Doo Wop Hour**: A nightly outline with the best from classic doo wop recordings.

FRIDAY, MARCH 2

11:00 p.m. **KWNK AM 670**—**Bootleg Radio**: This week's installment presents local bands **Mushi Mushi** and **Casey Lee Jones**.



Deborah Harry

Brace yourself! Paramount Studios is readying the big screen version of *Tales From The Darkside* for release April 27. According to producer **Richard P. Rubinstein**, "The film brings moviegoers the stories that, frankly, we couldn't make for television. We came across stories that for various reasons relating to the scope, subject matter or the intricate effects required, were better suited for the big screen." *Tales From The Darkside: The Movie* brings together three stories by some of the horror genre's most famous authors. First up is "Lover's Vow" by **Michael McDowell** (*Beetlejuice*) in which a Soho artist played by **James Remar** makes an unholy deal with a monstrous creature before falling in love with **Carola** (**Rae Dawn Chong**). Next up is McDowell's adaptation of "Lot 249" by **Sir Arthur Conan Doyle** (the creator of **Sherlock Holmes**). In this tale, **Christian Slater** is a college student who falls victim to a mummy's curse. In the third installment, "Cat From Hell," which was adapted from a short story by **Stephen King**, a desperate millionaire (**William Hickey**) hires professional killer **David Johansen** (otherwise known to music fans as **Buster Poindexter**) to get rid of a murderous household pet. The startling connecting story has **Deborah** (don't call me **Blondie**) **Harry** as a sinister suburban housewife. *Tales From The Darkside* is the first movie



Kiefer Sutherland, Carol Kane and Dennis Hopper

to be produced by Rubinstein since *Pet Sematary*, which was the highest grossing film adaptation ever of a **Stephen King** novel.

Also of Paramount importance is *Flashback*. Starring **Dennis Hopper**, **Kiefer Sutherland**, **Carol Kane**, **Richard Masur** and **Michael McKean**, the film is about a notorious and

fictional Sixties activist named **Huey Walker** (Hopper) who the system, in the personification of FBI rookie **John Buckner** (Sutherland), finally tries to bring to justice after he has spent two decades underground. "This is a film about two very different men from very different generations being thrown together for a wild adventure," comments screenwriter **David Loughery**. In what is becoming an increasingly obvious move to play off the assumed nostalgic tendencies of us baby boomers, the soundtrack album features both contemporary songs and some of the most popular tunes of the Sixties.

J.D. Souther, who performed with **Linda Ronstadt** on many of her most well-known albums, makes a short appearance in Universal's *Always*. The **Steven Spielberg** effort is based on the 1944 feature *A Guy Named Joe* (which boasted a **Dalton Trumbo** screenplay) about a recently deceased **Spencer Tracy** who returns in spirit form to help out a fellow pilot. Also in the cast are **Richard Dreyfuss**, **Holly Hunter**, **John Goodman**, **Brad Johnson** and **Audrey Hepburn**.

Audrey Hepburn and composer/conductor **Michael Tilson** are scheduled to participate in a

concert based on *The Diary of Anne Frank* on March 21 with the proceeds going to the United Nations' Children's Fund. The concert will be held in Chicago, with additional concerts in New York, Los Angeles and Houston. UNICEF will oversee the "Concert for Life" tour. Hepburn is the UNICEF goodwill ambassador.

Janet Jackson took over Universal Pictures' Mexican Street for the filming of the video to her "Escapade" single. A few tourists on a Universal tour tram were treated to firsthand views of Jackson's action plus autographs from the singer. Jackson kicks off her first world tour on March 1st in Miami.

Cher has just finished filming her *Mermaids* feature in Florida. After a well-deserved month-long European vacation, she will return to the States to begin preparations for her summer tour. Sources have confirmed that Cher's opening act will be none other than Los Angeles' campy favorites, the **Del Rubio Triplets**.



Heather Harris

The Del Rubio Triplets

Rumors that the Del Rubios will be covering the headliner's "If I Could Turn Back Time" hit dressed in derriere-exposing **Bob Mackie** creations (Cher and Cher alike?) remain unfounded.

Congrats to comedian **Billy Crystal** who will serve as the sole host of the 1990 Academy Awards broadcast on March 26. This marks Crystal's third consecutive awards show appearance and his first as host. The single-host format returns after 1989's ill-fated multi-host show featuring **Rob Lowe** and an unauthorized **Snow White** impersonator. The trophies will be presented at the Los Angeles Music Center.

The Family Channel in association with New World Television has just premiered the first screen adaptation of *The Adventures Of Zorro* in more than 30 years. The new series stars master swordsman **Duncan Regehr** (**Errol Flynn** in the CBS miniseries *My Wicked, Wicked Ways*) in the title role along with **Patrice Camhi** (*The Three Amigos*)

SHOW BIZ

as the love interest and legendary actor **Efrem Zimbalist Jr.** as his father. The original television adaptation, under the Disney banner, starred the late **Guy Williams** (*Lost in Space*) and created a sociological mania while flooding the market with an endless supply of consumer-oriented Zorro products. *Zorro* airs at either 3 p.m. or 6 p.m. PST (check your local cable listings). Zorro's character was created by magazine writer **Johnston McCulley** in 1919 in a story called "The Curse of Capistrano" and has previously been played by such legends as **Douglas Fairbanks**, **George Hamilton** and **Tyrone Power**. Twenty years after his inception, Zorro's style and dress would provide inspiration for another caped crusader—**Batman**.

The **Brady Bunch** is back—most of them, that is. The hit half-hour program that ran from 1969 to 1974 could hardly contain all the new additions since the Brady kids have grown up and had children of their own, so CBS television is producing a new hour-long comedy called *The*



Duncan Regehr

Bradys. The shows should be aired sometime in 1990 and will offer continuing tales of the Brady clan. There have been two previous specials which always seemed to be missing one of the original daughters. This time, we have mom and dad, **Florence Henderson** and **Robert Reed**, along with housekeeper **Ann B. Davis**. The returning children are **Barry Williams** as Greg Brady, **Christopher Knight** as Peter Brady, **Michael Lookinland** as Bobby Brady, **Eve Plumb** as Jan Brady and **Susan Olsen** as Cindy Brady. Missing in action is **Maureen McCormick** as Marsha Brady, but should the series be successful, it's doubtful that she'll continue to turn down the work.

Partridge Family mommy **Shirley Jones** has her first solo album in 30 years in the stores. The Diadem Music LP *Silent Strength* is a collection of gospel songs. "I've never really done a solo album," says Jones. "I've done movie al-

bums (*Oklahoma!* and *The Music Man*) and did some things for Columbia with my late husband, **Jack Cassidy**, and, of course, with the **Partridge Family**." Even though the **Partridge Family** provided the world with many albums during their production run from 1970 to 1974 and generated more than a few hit singles ("Doesn't Somebody Want To Be Wanted," "I Think I Love You"), Jones was delegated almost entirely to background vocals. The leads were handled by her stepson, **David Cassidy**. One of the few exceptions to the rule was on the ultra-rare **Partridge Family Christmas Album** issued at the height of the show's success. "The show had a combination of things," Jones comments. "It had music for the time, plus, we had good actors. David

was a teen hero, and little **Danny Bonaduce** was a wonderful young comedian. The chemistry worked." Besides *Oklahoma!* and *The Music Man*, Jones' screen credits include *Carousel*, *April Love*, *Beyond The Poseidon Adventure*, *Elmer Gantry* (for which she received an Academy Award for Best Supporting Actress in 1961), and most recently *Tank* (1986).

The **Music of Andrew Lloyd Webber** recently completed a series of twelve performances at Los Angeles' own Shubert Theater. Starring **Sarah Brightman**, who created the role of **Christine** in the London and Broadway productions of *The Phantom Of The Opera*, the evening was a showcase of the composer's most popular songs and theater music with specially ar-

ranged orchestral suites from such shows as *Jesus Christ Superstar*, *Evita*, *Cats*, *Joseph And The Amazing Technicolor Dreamcoat*, *Song And Dance*, *Starlight Express*, and *Requiem*, plus a special section devoted to *Phantom*. The concerts were supervised by Lloyd Webber and performed by a 70-piece symphony orchestra with an ensemble of fourteen Broadway singers, many of whom had previously appeared in Lloyd Webber productions.

Shadoe Stevens, who is the host of *American Top 40*, a semi-regular panelist on the *Hollywood Squares* and a former pitch-man for the Federated stores under the guise of **Fred Rated**, has found a new home on the CBS television roster. He has the lead in *Max Monroe: Loose Cannon* where he por-



Shadoe Stevens

trays an effective though wildly unconventional Los Angeles police detective. The one-hour program airs Friday nights at 8 (PST).

On the international front, **Eva Carrié** has just premiered her newly completed second album, *Hindi Kita Malimot*, before an appreciative crowd at Rey's Pinausukan in Gardena, CA. For those of you who have forgotten your high school Tagalog, the album's title translates as "I'll Never Forget You." The Spanish-blooded, Mindanao-born Los Angeles native used the occasion to tape a few of her songs, including "Pira-Pirasong Ala-Ala," for airing on KSCI-TV's American program *Philippine's Best*. (The show airs locally on Channel 18). The exotic songbird's previous television appearances have included *Celebrity Night's Honor Guest* and *Regal Family*, both of which are popular in Manila. She has also appeared as a guest of *Taway Ng Tanghalan USA* which is a favorite of the Statedside Filipino community. **MC**



Eva Carrié

TELEVISION PIX

TUESDAY, FEBRUARY 20



Tennessee Ernie Ford & friends 5:00 p.m. **THE NASHVILLE NETWORK**—**Tennessee Ernie Ford: 50 Golden Years**: A 60-minute retrospective featuring classic television and film clips. Guest performers and well-wishers include **Minnie Pearl**, **Della Reese**, **Dinah Shore**, **Andy Griffith** and the **Everly Brothers**.

THURSDAY, FEBRUARY 22

10:00 a.m. **KNBC**—**House Party**: This daily program promises a fascinating mix of entertainment and information presented in a playful and somewhat irreverent style.

FRIDAY, FEBRUARY 23

10:00 p.m. **BRAVO**—**The South Bank Show**: A segment called *The Real Cotton Club* explores the true story of the Harlem nightclub that introduced white audiences to black entertainment from 1922-1935.

11:30 p.m. **FOX**—**Pump It Up**: This one-hour program presents the best of today's hip-hop, house and rap artists in interview and video segments.

SATURDAY, FEBRUARY 24

6:00 p.m. **THE NASHVILLE NETWORK**—**Marie Osmond At Church Station**: Taped at the Cheyenne Saloon and Opera House at Orlando's Church Street Station. The highlight is a duet by Osmond and her five-year-old son Stephen on "All My Ex's Live In Texas."

MONDAY, FEBRUARY 26

7:30 p.m. **THE NASHVILLE NETWORK**—**On stage**: Former Exile member **Les Taylor**.

TUESDAY, FEBRUARY 27

8:35 p.m. **BRAVO**—**The Mozart Brothers**: **Suzanne Osten's** wonderfully wacky satire has been described as a cross between *Amadeus* and *A Night At The Opera*.

WEDNESDAY, FEBRUARY 28

10:00 p.m. **THE DISNEY CHANNEL**—**Carole King: Going Home**: King returns to her roots in New York City and performs such favorites as "I Feel The Earth Move," "Up On A Roof" and "Natural Woman."

FRIDAY, MARCH 2

12:30 p.m. **MTV**—**The Downtown Julie Brown Show**: Features the best in up-and-coming and established artists as well as the latest in music videos.

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

Local Notes

By Michael Amicone

Contributors include Tom Kidd, Scott Schalin and Frankie Nemko.

SOLOSTING: Sting's excellent first solo outing, *Dream Of The Blue Turtles* (1985), which features the Sting classics "If You Love Somebody," "Russians" and "Fortress Around Your Heart," has just been released on the Ultradisc format by Mobile Fidelity Sound Lab. The Ultradisc is a 24 karat gold-plated compact disc representing the ultimate in CD construction (longer life and better sound). The second title in this round of MFSL releases is the Fireside Theatre's 1971 comedy album, *I Think We're All Bozos On This Bus*.

RED HOT PEPPERS: Pepper restaurant in the City of Industry has been hosting some pretty hot talent on the stage of their converted disco. A newly rejuvenated Bronski Beat played there, as well as many other bands who call the Los Angeles supper club circuit their home. The real story, however, is the restaurant's incredible and inexpensive menu. Master Chef Rick Gomez prepares the best of Northern Mexican cuisine, including remarkable combination plates with beans prepared in beer and hunks of sweet tamale on the side. We recommend you opt for the dinner and show combination which includes reserved seating. —TK



ART FOR MICHAEL'S SAKE: Australian artist Brett-Livingstone Strong recently unveiled his portrait of Michael Jackson at the Beverly Hilton Hotel. Entitled "The Book," the painting depicts the reclusive superstar as a Renaissance man. But don't rush out to get your check books, art lovers, "The Book" has already been scooped up for a mere \$2.1 million by Hiromichi Saeki, President of the PAX Corporation (a trading and world development company). Brett-Livingstone Strong's other works include a bronze statue of John Lennon, Fleetwood Mac's album cover for *Tango In The Night* (Strong won a Grammy for the cover) and a theatrical mask of actor John Wayne carved into a 116 ton boulder.



PHOTO OPPORTUNITY KNOCKS: Martika, Paula Abdul and Michael Bolton are shown visiting Kenny G (left) at his recent four-night stand at the Universal Amphitheatre. Kenny G has just released a live album for those enamoured with the saxman's supple musak.

THE DUKE REMEMBERED: MCA Classics has announced the release of *Duke Ellington Orchestra Works*, an album featuring several of Ellington's most acclaimed orchestral compositions. These 1970 recordings showcase the Duke at the piano backed by the Cincinnati Symphony Orchestra. Included on the album are "New World A Coming," a composition originally premiered in 1943; "Harlem," a commissioned work from 1950; and "The Golden Boom & The Green Apple," a complex three-movement opus written in 1965 for the French-American Festival. Each track is prefaced by a brief commentary from Ellington himself. Originally released on the Decca label, the recordings have been digitally remastered. In addition, MCA Classics has made a significant donation to the Duke Ellington Memorial Fund.



ROCK VETERANS: Ex-Zep mainman Robert Plant recently visited Aerosmith during the band's three sold-out shows at the Hammersmith Odeon in London. Pictured (L-R): Joey Kramer and Joe Perry of Aerosmith, Robert Plant, Steven Tyler, Tom Hamilton and Brad Whitford of Aerosmith.

WINTER REVISITED: Rhino Records has recently released a fifteen-track compilation of Edgar Winter classics entitled, appropriately enough, *The Edgar Winter Collection*. The package highlights Winter's stylistic diversity, with songs covering his early years with *White Trash* to the more jazz-influenced sound of his later solo work. The set includes the hits "Frankenstein" and "Free Ride" and a seventeen-minute live version of the Nashville Teens' 1964 classic, "Tobacco Road," a song that Winter covered on his first solo album, *Entrance*, in 1970. —SS & MA



BATTER UP: MTV held its first annual "Rock 'N Jock Diamond Derby" softball classic on January 21st at USC's Dedeaux Field. The event pitted two teams of rock personalities and sports stars from the American and National Leagues. Proceeds from the event, which was taped for an MTV airing sometime this spring, will be donated to the T.J. Martell Foundation for Leukemia, Cancer and AIDS research. The final score of the seven-inning game was 9 to 3, with the Aardvarks (Kevin Costner, Darryl Strawberry, Tone Loc, Bruce Hornsby, etc.) beating the Salamanders (Bret Michaels, Howard Johnson, Lou Gramm, Eddie Murray, etc). Pictured (L-R, top left): Darryl Strawberry, Downtown Julie Brown and Tone Loc; (L-R, above) Abbey Konowitch (MTV), Harriet Seltier (MTV), Mark Langston, Steven Adler, Tony Martell, Sammy Hagar, Darryl Strawberry, Bret Michaels and Downtown Julie Brown.

BRAZIL '90: Brazil Carnival '90 will explode into a sensual frenzy of pleasure, color and rhythm at the Hollywood Palladium on Friday, February 23rd. This grand celebration of Brazilian culture, which coincides with the original Carnival in Rio de Janeiro, is the brainchild of Marcia Lucien, who has been bringing the music of Brazil to our shores for the past five years. There will be a Carnival costume fantasy parade (with the winner earning a trip to Rio), authentic Brazilian cuisine and the driving rhythms of four great bands—Virgilio's Trio Eletrico from Bahia, Joao Nogueira from Rio, the cool Latino beat of Viva Brasil and our very own Embrasamba. Attendees can also savor the exotic beauty of the Sambista dancers, bedecked in the skinniest strands of sequins and feathers, as they insinuate their way through the lambada, the samba, the axofe and the forro. A portion of the proceeds from the event will be donated to help save the Brazilian rain forests. —FN



BACK IN BLACK: Busboys leader Brian O'Neal, pictured here onstage at Hollywood's Spice nightclub with the omnipresent Axl Rose (who seems to be falling victim to the dreaded Billy Idol "I'll go to any event just so I don't have to think about my next record" syndrome), has announced plans for a spin-off band to be called Black Bart. O'Neal describes the new band as "sort of a Western outlaw version of Hendrix." O'Neal is quick to deny rumors that the Busboys have broken up. "We've been together ten years now," he explains. "We all just wanted to do some other things." —MA & TK



VISITING VENICE: Grammy nominee Don Henley is shown backstage with Modern/Atlantic recording artists Venice (their debut album is slated for a late February release) at the band's recent Roxy gig. Pictured (L-R): Venice members Monroe Jones, Scott Crago, Mark Lennon and Mike Lennon, Don Henley, Venice members Klipp Lennon, Pat Lennon and Mark Harris.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THE LAMB LIES DOWN ON SUNSET: Genesis took to the Roxy stage recently in a special benefit concert for the Los Angeles Children's Hospital. Needless to say, a massive turnout greeted the band for their first club date in years. It was at the Roxy in 1973 that Genesis made its U.S. debut. An extra bonus was the appearance of bandmembers Phil Collins and Michael Rutherford at the box office Saturday afternoon, helping dispense tickets to an already excited gathering of fans.

LADIES CHOICE: What's "in" this week? Chances are, Cher will get to it. She's come through psychedelia, the Vegas scene, MOR, disco and now, new wave. Sources close to the singer report her new single, "Julie," was penned by Knack and Blondie producer Mike Chapman and Bernie Taupin.

PACKIN' 'EM IN: Peter Gabriel showed up recently at the Santa Ana Clubhouse for an impromptu gig and got far more than the evening of music he and his would-be listeners bargained for. The club holds about 350 people, but witnesses estimated that the promoters had packed nearly a thousand people in. About half an hour into the set, the local fire marshal, tipped by someone, pulled the plug. Gabriel, visibly upset by the gig's mismanagement, apologized profusely to the crowd and directed an orderly exit from onstage. Gabriel insisted that those who wished would receive their money back.

TOP POP SONGWRITER: DIANE WARREN

By Pat Lewis



Kristen Dahline

I didn't choose songwriting—songwriting chose me," declares Diane Warren, one of the hottest songwriters on the pop music scene today. Last year alone, she had three Number One hits on the *Billboard* charts ("Blame It On The Rain," "When I See You Smile" and "Look Away") and her publishing company, Realsongs, shot from the 40th position to Number Four—topping even the multi-million dollar conglomerate, Warner/Chappell Music. Additionally, "Look Away," a song recorded by Chicago, was named Song of the Year for 1989.

And that's only the beginning of this rags to riches story. Last year, when "Blame It On The Rain" and "When I See You Smile"

held down the top two positions on the charts, Diane became the first traditional songwriter in the history of the singles charts to have both the Number One and Two slots simultaneously. She even broke a second record when she had seven songs on the charts at the same time. With her Taylor Dayne ballad "Love Will Lead You Back" sizzling up the charts and her just-released Michael Bolton single "How Can We Be Lovers" showing the same potential, 1990 is shaping up to be more of the same for this talented songsmith.

When Diane first started out in the competitive song marketplace less than ten years ago, she, like so many other hungry and anxious young writers, signed away 100% of her publishing in hopes that it would help get her songwriting foot in the door. And those doors most certainly did fly open. Although she stresses the importance of working with a publisher for the beginning songwriter, Diane prefers the challenge of being her own publisher. She lets her lawyer handle the complicated book work while she handles the legwork. "I like running my songs," she confesses. "It's the only social life that I have. I can call Richie Zito [producer] and give him a song for Heart or I can call Clive Davis [Arista President]. Some publishers don't even have those kinds of contacts. I must admit though, it is starting to get overwhelming and I'm thinking of hiring somebody to run the catalog. But I've done well getting my own covers."

Of course, there are risks in being your own publisher. Sometimes you make decisions that may not only be costly but actually quite embarrassing. "Several years ago," says the bubbly songstress, "I went to Clive's place to play him a song for Whitney Hous-

ton. He said he didn't hear it for Whitney, but he said, 'I have this new artist, Exposé, that it would be perfect for.' I said no. I thought at the time, who were they? Then the album came out and sold over two million copies. The next time I went over to play him a song for Whitney, he said he didn't hear that one for her either, but he had this new artist, Taylor Dayne, that he felt was going to be really big. I said, 'No Clive—it's for Whitney,' and I didn't give it to him. Taylor's debut album sold like three million. So, a little over a year ago, I went to New York and played another song for Clive. He said, 'I have this new group, Milli Vanilli, and I think it will be good for them. I said, 'Take it, it's yours.' I mean, I was wrong all the other times. Then the record came out and it sold over six million in America." Diane grabs my tape recorder and speaks loudly into the microphone. "I'm glad I finally listened to you, Clive."

Instead of working out of her home, Diane prefers the daily routine of driving into town where she has an office on the twelfth floor of a Hollywood high-rise. Her office is cluttered with recording gear, manuscript paper, empty coffee cups and a grand piano that takes up over one half of the available space. "I kind of feel like I should have been doing this during the Brill building days," she says, "which was a real New York-based thing in the Sixties, with all these writers in cubicles banging out hits. I've created almost my own cubical here on the West Coast, and I'm a writer that just pounds the keys all day. I'm not an artist/writer and I'm not really a producer/writer. I'm a writer/writer. I want to write great songs. I want to have a lot of hits. I want to keep getting better and having more success."

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Diane has six songs on Cher's current LP, *Heart Of Stone*. The songwriter asserts that this album "has really solidified Cher's position as a recording star." So far, Diane has scored a Number Three hit with "If I Could Turn Back Time," which she co-produced with Guy Roche. "The lyrical concept was perfect for Cher," says Warren. "She's always trying to turn back time—she's always with these young guys—and musically, it sounded like it would fit her."

But convincing Cher to do "If I Could Turn Back Time" in the first place was a tad more difficult than it would seem. "Three months after I had given John Kalodner at Geffen a demo of the song," she says, "I still hadn't heard any word on whether she was going to do it. So I went down to the studio where she was cutting another song of mine, 'Just Like Jesse James,' which was just a Top Ten hit. I wanted an answer. She said she already had eleven songs. I told her to throw out the eleven songs and just do this one. I was just so convinced it was a hit for her. I didn't leave the room until she said yes."

One nightmare may have been getting Cher to do her song, but another was getting her to agree that it was finished. "We must have remixed it ten times," says Diane. "The single had actually been pressed and gone to radio when I got another one of those calls from John's assistant telling me that Cher had brought it back and wanted us to remix it again. So the nightmare continued. But you know, she was really right. The final mix was a lot better."

Cher received sharp criticism for bearing her tattooed tush in the more-than-a-little tantalizing video for "If I Could Turn Back Time," which was banned by MTV for daytime viewing. While Diane agrees that the video does not promote a healthy image for women, she is quick to point out that it is neither abusive nor aggressive toward women. "It's very risqué," Diane stresses, "but Cher is a very smart lady. She always creates controversy and that's what that video did. I guess the Navy didn't have that in mind when they let her use that ship and all those sailors. But when you think about it, it's probably the best recruitment campaign the Navy ever had."

Diane is comfortable with the fact that

Cher's video does not represent the message of her song. "All that matters is the song is great on a record and people hear it," confesses Diane. "I have no control over the videos and I wouldn't want any."

Another recent home run for Warren was her song "When I See You Smile," a rock ballad recorded by the John Waite-fronted Bad English, whose debut album has already gone platinum. "Before my song came out as a single," explains Warren, "the album had sold maybe 250,000 copies. I guess some radio stations started playing 'When I See You Smile' and that song just really connected with people. It's not just a hit, it's a major hit. It peaked on Halloween and it's still on heavy rotation. They have a new Bad English single out, ['Price Of Love'] and mine still won't go away. People request it all the time."

Diane seldom collaborates with other songwriters. "I'd rather go through all the things I go through when I write alone," she says, "like banging my head against the wall. I just prefer to come in here and take my time with a song and really follow my own heart and vision and not have to answer to anybody and not have to convince somebody." Of course, there have been plenty of exceptions where other songwriters have witnessed Diane's headbanging ritual.

Several years back she co-wrote her first Number One hit, Starship's "Nothing's Gonna Stop Us Now," with Albert Hammond. More recently, she got together with fellow songwriters Desmond Child and Jon Bon Jovi and wrote several songs, one of which, "Wild As The Wind," appears on

the *New Jersey* LP, and another, "Bed Of Nails," which Alice Cooper recorded on his comeback LP. She also worked with Michael Bolton on his latest album, and just the other day, she wrote a song with Desmond for the upcoming Ratt LP.

In her own way, Diane is like a well-trained thesbian; for a short period of time, she literally becomes the character whose point of view she is writing from. "You have to write what is true to the song," she stresses. "If I have an angry concept and I'm in a happy mood, I've got to become that character in that song. I'm like an actor. You've got to put yourself in that place. I don't have a very exciting life. My life consists of coming to work and going home. But through my songs, I can live a lot of different lives. So, if I'm writing an angry song, I'll actually get kind of angry. It's a trip."

Diane rarely sways from her strong commercial sensibilities. "It's hard for me to write something that isn't commercial because that's just what I love," she says. "I grew up listening to Top 40 and I was addicted to the radio. I didn't go out and buy albums with long guitar solos, I listened to hits. So my natural inclination is to write a hit song, hopefully, one with some twists in it. I like a nice big hook, and I like some things that are more subtle than others—that might not sound as obvious on the first listen. I write songs that I would like to hear and those are good, old-fashioned hits." MC

HOT 100 HITS			HOTTEST POSITION		
WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	TITLE	ARTIST
1	BLAME IT ON THE RAIN	MILLI VANILLI	3	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO
1	WHEN I SEE YOU SMILE	BAD ENGLISH	7	WHO WILL YOU RUN TO	HEART
1	LOOK AWAY	CHICAGO	8	SOLITAIRE	LAURA BRANGAN
1	NOTHING'S GONNA STOP US NOW	STARSHIP	7	JUST LIKE JESSE JAMES	CHER
2	I GET WEAK	BELINDA CARLISLE	10	WHEN THE NIGHT COMES	JOE COCKER
3	IF I COULD TURN BACK TIME	CHER	5 (AC)	SET THE NIGHT TO MUSIC	STARSHIP
3	RHYTHM OF THE NIGHT	DEBARGE	7 (AC)	WALK AWAY	MICHAEL BOLTON
			15	THROUGH THE STORM	ARETHA FRANKLIN/ELTON JOHN

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TOP POP SONGWRITER: DESMOND CHILD

By Pat Lewis



Kristen Dahline

considered songwriting input from an outside source. Sink or swim, the bands themselves wrote all of their own material. Nowadays they not only accept outside help, but they are literally waiting in line to have Desmond come in and become a fifth or sixth temporary bandmember to participate in songwriting collaborations and, in many cases, produce their records as well.

So, why the sudden change in attitude? The answer is quite simple actually. The word is hit. And in the case of a Bon Jovi or an Alice Cooper, mega-hit. What these and other hard rock bands have begun to recognize is that Child's input gives their material a strong commercial edge while simultaneously leaving their integrity intact. Yes, finally a case of having the cake and eating it, too!

My interview with Desmond took place in the dead of a Southern California winter on the patio of the Sunset Marquis, this week's latest Hollywood hangout. As the sun beamed down upon the nearly naked bodies that lined the hotel swimming pool, I spotted a man, sitting at a table, who stands to greet me. But this man cannot be the Desmond Child that I have heard so much about. I half expected to see Frankenstein's monster. This is not the mysterious character who dresses in black, wears a baseball cap over his extremely long, free-flowing dark hair and dons a pair of huge black sunglasses—even indoors—so no one can see his eyes. This slight man who is now shaking my hand, wears no hat, his hair is pulled back in a ponytail, he sports a wildly colored Hawaiian shirt and has a pair of dainty John Lennon-styled reading glasses resting on his perfectly shaped nose. Is this the man who made Alice Cooper sing one

note for three hours, resulting in the singer actually coughing up blood? It just can't be.

Desmond and I are seated at the table, and I suggest a word association game which will break the ice. I will name a few people that he has worked with and he, in turn, will tell me the first things that come to his mind.

Jon Bon Jovi: "He's kind of like a teenager," answers Desmond after taking a long pause. "He's enthusiastic and full of energy. Sometimes he reminds me of the image of a little kid that gets to run a big corporation for one day. He's sitting behind the desk and making all those calls."

Is Jon sweating when he's making all those calls or is he digging it, I ask. "He loves it," answers Child. "He loves the game, you know, the whole mechanism. He loves being in charge. But I think if you want to see the real Jon Bon Jovi, you have to see him when he's onstage."

Billy Squier: "Umm," says Desmond. "Let's not do Billy Squier."

Alice Cooper: "Alice Cooper is very intelligent," says Child. "He's one of the kindest people that I have ever met. He's thoughtful, professional, religious and has a great sense of humor. He's a legend."

Aerosmith's Steven Tyler: "He's childlike, androgynous, truly creative—unendingly so. When I work with him, sometimes my job is to kind of bring things together—reel it all in. Because he'll start a song and go on and on and go through all these changes—they'll be like symphonies. I mean, he'll have like a sixteen-minute song and it'll never go back to where it started. He's fantastic. If you read his lyrics, he invents words just to make the rhyme, but the way he does it is so clever. So, I see him as a really

If you take a look at the kinds of hits that I have written over the last four years, I've been a part of changing the course of pop music," boasts eccentric songwriter/producer Desmond Child. Egotistical? Cocky? Self-indulgent? Well, maybe, but Child has managed to crack the hard rock songwriting marketplace wide open. Child has co-written two Number One hits with Bon Jovi, a Top Ten for Cher and Alice Cooper, two Top Twenty hits for Joan Jett and a pair of Top Twenty hits with Aerosmith. And the list will surely go on.

Not long ago, rock & roll bands, especially in the hard rock vein (a la Ratt, Aerosmith or Bon Jovi), would never have even

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great poet. He's passionate, compassionate and just a very positive person who always sees the upside. I always have a lot of fun with him. He has a nasty sense of humor and we love being nasty together."

But what is it that Desmond actually does when he gets together to collaborate with these artists? Does he write the song and then let the band just slap a co-writing credit on it, or is it more the case that he sits in the studio while the band writes the song and then simply tells them whether it has commercial potential or not?

"I'll take a song that they've started," answers Child, "and pull the good out of it and get rid of the stuff that's not going to help their cause. Then I'll add to it. And that's the reason why I think that if you listen to the successful records that I have worked on, you can't say that Joan Jett sounds like Bon Jovi or sounds like Kiss. You may feel a thread that runs through those hits, because it's not something that is so obviously seen. It's more the way that I edit the songs together, rather than actual style. It's more form than style. Because my basic materials are the artists themselves."

During this editing of the band's material, it would seem that if Desmond were to cut out a phrase that the band was particularly proud of, they wouldn't be as welcome to his songwriting input. "I don't pretend to know everything," rebuts Child. "And it usually doesn't happen that way. I think part of my skill is that I'm very keen on the inner feelings of the artists that I'm working with. I understand their own set of symbols and esthetics. So usually they feel inspired by my suggestions, rather than defensive. I mean, that's why they work with me."

Desmond claims that the successful image-conscious bands he has collaborated with don't let their egos get in the way during the creation or fine-tuning of a song. "The people that are great," he insists, "usually don't have an ego problem because they're not insecure about their abilities. It's usually the bands that are just starting out

that give you the most trouble, because they don't even know who they are. They'll be yelling and screaming about trying to retain their originality and they haven't even spent the time to create it."

When the tables are turned and it's Desmond's song or song idea that is laid out on the table, dissected and then rearranged by the band that he is co-writing with, he doesn't let his own ego get in the way either. "I can let go of things," he confesses. "I mean, I don't like lyrics changed, and usually they're not. Steven Tyler did change some lyrics on 'Dude Looks Like A Lady.' He added a line in the verse ['She's a long lost love at first bite'] and it was incongruous to me. The way we had origi-

ice Cooper platinum *Trash* LP, which garnered a Top Ten hit "Poison" and enough money for Desmond, according to Bob Pfeifer at Epic Records, to pay for his newly purchased home in Santa Monica. "*Trash* is a little masterpiece," states Child. "We took six months to write it. We wrote seventeen songs and demoed all of them with backup vocals and everything. We conceptualized the album like it was a Broadway show and I think that it comes off that way."

Desmond has been called a perfectionist by many of the musicians who have had the pleasure of his company in the studio. And he admits, without any apologies, that it's true. "I expect people to work as hard as I do," he flatly states. "The combination of many subtle changes is what makes the whole thing either shine or not."

But did this perfectionism actually drive him to make Alice Cooper sing one note for so long that he bled? "Yes," says Desmond. "It was a higher note than he had ever sung before. I needed that note and that was all there was to it. He finally got it, and I was so proud of what he did."

Recently, Desmond signed his own recording contract with Elektra Records and expects his debut LP to be released next year. But just what kind of artist is Desmond Child? "There's a kind of grittiness or raw emotion to the kinds of songs that I write," he answers. "A lot of things are kind of big and overblown and I think that just comes from my Latin heritage. You know, if you're going to sing a love song, get ready to bleed."

"I'm going to be doing some collaboration on my own record," adds Desmond, "but I want to explore things by myself for awhile. I enjoy collaboration because it's just more fun for me to get together with people. The vision of myself as a solitary artist going it alone just isn't me."

So far, Desmond has accepted one outside song from Diane Warren for his record. Because, he tells me as he picks up the tab for our lunch, "I want hits too, you know."



Kristen Dahlberg

nally written the lyrics, it told more of the story. I would've liked the story being told but then again, maybe it wouldn't have been as good. So, the jury is still out as to whether he improved the song.

"Steven has his own language," continues Child. "So the song means a lot to him in his language. The bottom line is he's the one who has to sing it. An artist is the one who has to interpret it. But sometimes people will change things arbitrarily, just to feel like they did something, and that is usually due to insecurity."

Out of all of his impressive achievements, Child is most proud of his work on the Al-



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DEREK SHULMAN:

ATCO'S SPARK PLUG

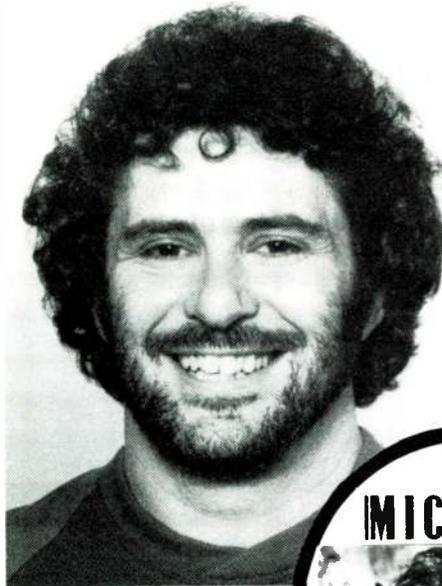
By Maria Armoudian

Whether as an artist, producer, manager, record promoter, VP of A&R or record company president, Derek Shulman has mastered virtually every role in the record business. His secret? Simply focus on the music as the priority and follow up with a long-term commitment to each artist. Additionally, Shulman surrounds himself with people who practice the same type of philosophy. Now, Derek Shulman plans to use his multitudinous expertise to reactivate the spark in Atco Records.

MC: Why did you leave your career as the lead singer of Gentle Giant to become a businessman?

DS: In 1971, when my brother and I formed Gentle Giant, we had a couple of managers who ripped off the band and didn't do a good job at all. When we realized that we weren't getting what we should, we found new management—Terry Ellis, who was working with Jethro Tull. Then he left to start Chrysalis U.S. By that time, we were so disillusioned by management that I took over the helm myself. In hindsight, it was a mistake. I don't think any band can manage themselves objectively on a business level and on a musical level. There's just too much. However, it was a good experience. I learned a great deal on a business level. They just don't mix very well. You grow cynical about the music if you know too much about the business. It can become the business of music instead of the music business.

MC: Did you become jaded?



DS: Somewhat, because although we were doing very well, we felt like we would never break through the big barrier and become gigantic sellers like Genesis and others in that vein. We were selling out certain places, but

after playing Dubuque so many times, we were getting bored. Music had become more like a day job—work the tour, make the album, pay the rent—and when music becomes like a day job, it's time to get out. In the meantime, I had begun doing other things and enjoying them equally as much, such as production and management.

MC: Why did you take the route of working in a record company rather than managing and producing bands?

DS: I realized that having seen the inside of record companies and the bullshit that goes on, I thought if I could get in there, maybe I could change it.

MC: Do you think you will?

DS: That's what I'm trying to do now. When I started in music, money wasn't the primary concern. It was really not a business, but an opportunity to make a little money, get laid, have a fun time and be a star. Until the accountants and lawyers got involved and took over, it was like that. I feel that it is reversing itself now.

MC: Where did you start work?

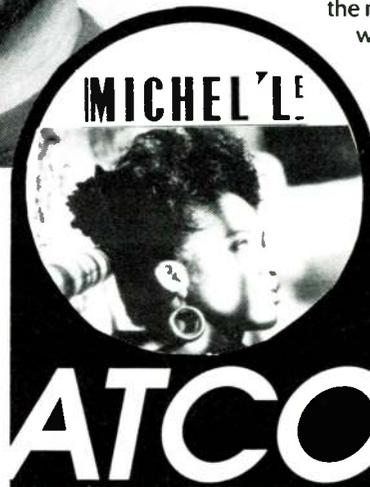
DS: I had an offer as an AOR promotion person who could also do artist development at PolyGram Records. At the time, PolyGram was going through some changes and the music business was at a stage where, if you couldn't get a deal with Warners or Columbia, you would take one at PolyGram. It appealed to me because I could get into the trenches with some of the other parts, such as A&R. I wanted to do everything. I enjoyed promotion because it gave me a hands-on situation and I was still able to give my input with new bands. Then I became Director of Promotion and then Director of A&R, VP, then Senior VP and now President of Atco Records.

MC: Didn't you sign Bon Jovi and Cinderella?

DS: Yes. Also Men Without Hats, Kingdom Come and the Dan Reed Network.

MC: I assume you are going to keep a small roster to prevent neglecting your artists.

DS: Absolutely. Artists should sign with a label that can give them individualized attention. A lot of major corporations throw records out just to see if they stick, then they jump on after the event. The proper way to do it is with a plan four months to a year prior to releasing the record, then looking ahead three or four years to the next level. Sometimes



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when you release twelve to fifteen records per month and have a limited amount of people to work it, an act can get lost.

MC: When you were building your team at Atco Records, did you choose those who shared your philosophy?

DS: Absolutely. It wouldn't work otherwise. Every company's attitude filters down from the top and will get the personality from the president to CEO. I choose who I work with. As far as Atco is concerned, artists are the first and last thing on the agenda. The people working with me must also believe that.

MC: Have you ever experienced a situation where you absolutely believed in a particular artist but you couldn't seem to entice others in the company to share your excitement?

DS: Yes, an example of that is Dan Reed. That was a brilliant record. I believe he is a major star. It got some attention, but it needed a longer commitment than just one track. I think that event caused me to age ten years.

MC: How have you found most of your artists?

DS: Every band I've ever found has been through some kind of referral. I don't think any band has been found through an unsolicited tape in the mail. I've never heard of that in my life. It's always been through an accountant, at-

torney, manager or someone else in the business. It's never out of the blue.

MC: Describe a day in the life of Derek Shulman.

DS: No rest, no sleep, always planning, always looking two steps ahead, a lot of reaction and a lot of work. I don't think I've ever worked so hard in my life.

MC: Do you feel you need to know and understand what is happening on the street level?

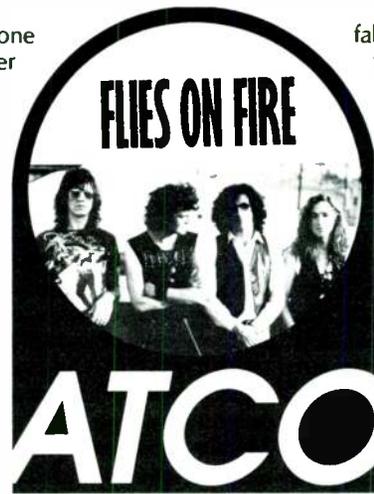
DS: Yes. That's why I get no sleep. I make a point to go

out into the streets in order to keep in touch with them.

For example, I'll go into a shopping mall in upstate New York to see what T-shirts kids are wearing and to shoot the shit with them. My major goal is to keep in touch with what is happening on the street level.

MC: Does that help you to determine what sort of packages to put together?

DS: Not really. The package should already be there. You can't sell a



fabricated package on a long-term basis. You need the real deal. It must be a meal, not a snack. Those of us in the driver's seats right now grew up in the Sixties when music was extremely socially significant. Children are obviously influenced by their parents' tastes. For example, I feel the Guns N' Roses appeal is much like the Stones appeal, and Tracy Chapman parallels Joni Mitchell. Hard rock and heavy metal are not that revolutionary.

MC: What about rap music? Do you think it's here to stay?

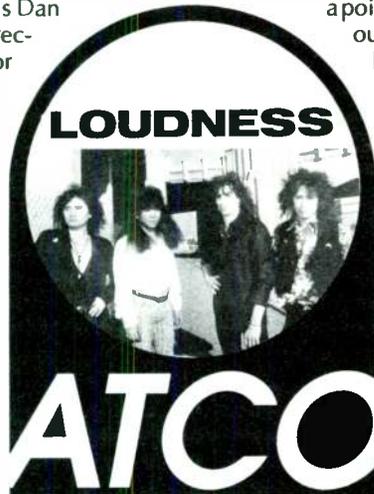
DS: Rap is an important social event. It will survive on some level. I feel it is here to stay. It is very socially significant. Kids that are ordinarily into only hard rock and pop are now into rap. I think that's very positive. It will probably evolve into more mainstream rap rather than hard core.

MC: How many artists are currently with Atco?

DS: About 22.

MC: What are your future goals for Atco Records?

DS: I don't want to be the biggest record label, but I do want to be the most important. I want artists to come here first, knowing that they will get a fair shot and have a fun time being here. MC



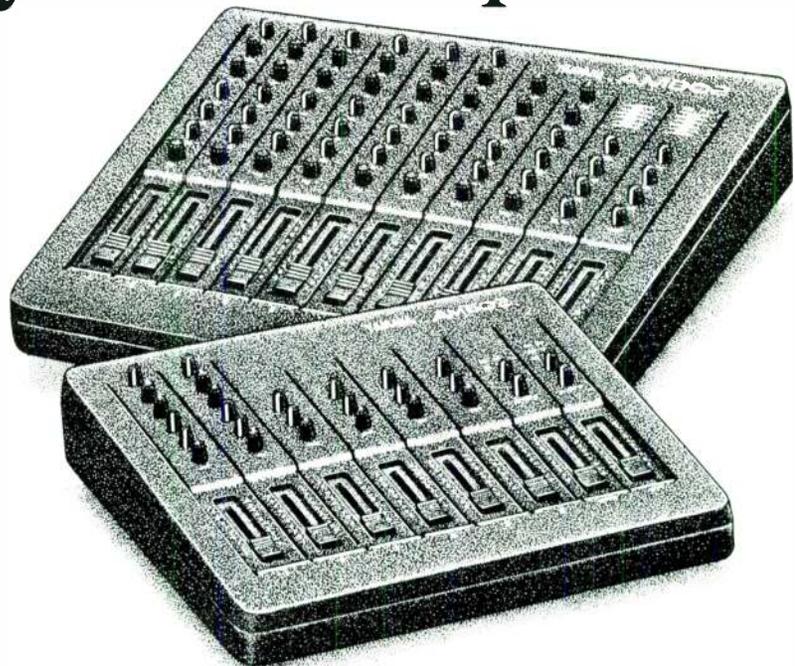
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Stephani Savage

Music: Rock

Instrument: Lead singer/guitar

Age: 22

Current job: UPS clerk

"It's a lot of picking up boxes. There's loading, unloading, shipping and receiving. I wear a weight-lifting belt and I look just like one of the guys. It's a real simple, stupid job, just to get me by. I go from job to job until I get tired of it."

Last job: Chevron gas station

"I did everything at Chevron. I cashiered and I even put gas into people's cars. I just go into these jobs. I do it and I leave. The funny shit happens at rehearsal."



Aaron Smith

Band: St. Elmo's Fire

Music: Hard rock

Instrument: Bass

Age: 20

Current job: Restaurant cook/cashier

"I build this around the band. I'm not a person who likes to have a lot of free time. Rehearsal after work is the key for me. The strangest thing about Jamaica John's is the clientele. The corner of Hollywood and Cahuenga is the busiest corner in Hollywood. We've had our share of fights. People walk in like they want to run the place. But I like working with the people. We've got a lot of regulars that come in here. We do good business, and I've made some good friends here."



Brenda Barboni

Band: BB3

Music: Hard rock

Instrument: Vocalist

Age: Unavailable

Current job: Title Insurance Customer Service

"We research the title of a property and make sure there are no claims against the title. We also search the boundaries of the property—even how many bedrooms there are. But we do it in lawyer terms. I also take care of supplies and things like that. Basically, I'm their slave."

Last job: Envelope company

"I ran a machine that made envelopes. It was really boring to watch an odd shape paper go into a machine and come out as an envelope. However, it did get dangerous at times. One girl I worked with lost her finger. The machine just chopped it off. That wasn't very funny."



Tony Radford

Band: Biloxi

Music: Commercial rock

Instrument: Drums

Age: 25

Current job: Dental technician

"I work in a dental department and make removable prosthetics. I started doing that the same time I started drumming. My father owned a dental lab and that's how I got into it. I actually started school in Tulsa to be a dentist. I couldn't hang with it, so I quit. A year later, I moved to L.A. to pursue music."

Last job: Various

"I've done steel hangings, installed car stereo alarms and I've even worked at a bakery at a mall in Tulsa. I've always done those things on the side. I definitely don't miss it. Although, it was a lot easier than what I'm doing now."



Vincent Ramos

Band: Elite

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MARK SLAUGHTER • DANA STRUM • TIM KELLY • BLAS ELIAS

By Kenny Kerner

A couple of years ago, as members of the Vinnie Vincent Invasion, Mark Slaughter, Dana Strum, Vinnie Vincent and Bobby Rock burst upon the scene with one of the fastest-selling rock albums in the history of Chrysalis Records. Obviously, Vinnie Vincent's years as lead guitarist with Kiss helped to build a formidable fan following, but the three other members in the quartet were every bit as talented as their leader.

And then, before anyone knew what happened, the walls came crashing down. Hard. In retrospect, it appeared as if that project was doomed from the start. On the Invasion's debut album, the lead vocals were recorded

by Robert Fleischman. But before you could say, "Holy imposter, Batman," Fleischman was gone. In his place was a starry-eyed blonde from Vegas named Mark Slaughter.

The Invasion's debut album was heralded by critics and fans as one of the greatest rock efforts ever. But the curse that hung over the band like an albatross refused to go away. While preparing to go on the road in support of their record, lead vocalist Mark Slaughter was "railroaded" into signing a management contract with the group's then manager/rep. In a nutshell, Slaughter was told to either sign or forget about the tour.

Though the band was well-received at all

of their gigs, they did suffer from a tremendous press backlash due to their effeminate looks and excessive use of makeup. Vincent's choice of pink and black as his personal trademark didn't exactly conform to the traditional hard rock/machismo image.

After an abbreviated tour, the band returned to Los Angeles to regroup, redefine their image and record their second LP. It was decided that the band should take on a more natural look and let their music do the talking. But when their follow-up album was released, more problems arose. To begin with, it was virtually impossible to tell the difference between the first album cover and the sec-

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ond; laid side by side, they were almost identical.

Additionally, the band had become disen-
 charmed with its managers and were audition-
 ing new prospects for the job. What made
 matters worse was that group leader Vinnie
 Vincent had allegedly become a serious drug
 abuser. And the combination of drugs and
 career pressure made it virtually impossible
 for Vincent to take care of musical business.
 During one three-week period of time, Vin-
 cent had hired and fired as many as three
 different managers. Realizing that the search
 would be futile, bassist Dana Strum took it
 upon himself to handle much of the band's
 business, thereby putting quite a strain on his
 musical availability.

Through it all, Mark Slaughter hung tough.
 He and Strum had developed a camaraderie
 that transcended the band. Strum soon began
 to take on outside producing projects while
 he and Slaughter worked up plenty of new
 rock material just in case. But just in case
 never came, and in a rather bizarre move,
 Mark Slaughter, Dana Strum and drummer
 Bobby Rock announced that they were leav-
 ing the Vinnie Vincent Invasion.

"From my earliest recollections," Slaughter
 told me, "the Invasion was always sup-
 posed to be a real band where everyone was
 equal. And the next thing you know, Vinnie
 tried to edit Dana and me out of the videos.
 All in all, it just wasn't a pretty picture and
 we don't ever want things like that to repeat
 in our lives."

Despite the lucrative deal with Chrysalis
 when the Invasion was first signed, Slaughter

**"We had
 absolutely
 no money and
 had to share an
 apartment with
 seven other
 starving
 musicians just
 to pay the rent."
 —Mark Slaughter**

felt it was best to chuck it all and start from
 scratch. With very little money, no place to
 live and an uncertain future, he and Strum
 were determined to make it work on their
 own terms.

"A couple of days after we left the band,
 Mike Bone [then President of Chrysalis Rec-
 ords] called and told me that the label would
 be picking up my option to continue record-
 ing. But he did not make the same offer to
 Vinnie, who was dropped about a week or

two later. I had no proven track record at all.
 I didn't have shit, and they stood behind me."

Desperately wanting to create a band where
 everyone was treated fairly, Slaughter and
 Strum enlisted the help of drummer Blas Elias
 and guitarist Tim Kelly. Now came the omi-
 nous chore of deciding on a group name that
 represented both the music and the collective
 bandmembers. "We were searching for names
 for a long time. We decided on Slaughter-
 house, but there's a band in New Jersey with
 that name. Every time you do a name search,
 it costs money, and we had already gone
 through thousands of dollars in searching.
 Finally, we just said, 'Fuck it,' and went with
 Slaughter. It's a hard name and nobody felt
 weird about it."

Along with a new name and new band-
 members came a new look for Slaughter.
 During his days with the Invasion, the young
 singer projected a youthful, teen-like im-
 age—sporting longish curly blonde hair and
 always showing his pearly whites. But Slaughter's
 toughened-up. "I'm back to normal,"
 Slaughter insisted. "I'm not gonna dye my
 hair like I was told to before by other parties.
 I decided that I'm not going to tease my hair
 or wear makeup like I used to. It's always
 better to be yourself rather than to create
 some kind of facade, because the people can
 see right through it anyway. When someone
 meets me on the street and all they're used to
 seeing is a slick, made-up publicity photo or
 album cover, I don't want them to say, 'Boy,
 you look like shit in person.'"

With a brand new band and new music to
 promote, it's interesting that the guys deliber-

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ately chose to put a scantily clad, seductive looking young thing on the cover of their debut album. "There's a picture of the band on the back of the album," Slaughter explained, "but one of the things that really unifies this band is the love of females. In fact, the girl on our cover is actually Robbin Crosby's wife, and she's gorgeous."

Stick It To Ya, the Chrysalis debut from Slaughter, is a rather ambitious undertaking with no less than fifteen songs on the album. I asked Mark whether he felt this might be a little too much to digest in one sitting. Here's what he said: "We actually cut more than that in the studio. What we finally decided to do was to go with these songs and save some for the second album or for possible use in movie soundtracks."

Not many people would abandon a successful project and rejoice at the opportunity of going directly back to square one, but that's exactly what Slaughter and Strum did to create the tunes that appear on their debut. "Even if it meant ending up in a garbage can, we had to do it," Slaughter added. "We had absolutely no money and had to share an apartment with seven other starving musicians just to pay the rent. It was a wild experience, with people coming and going all hours of the day and night. It's a miracle that we got anything done. Dana and I would wander off into another room and work on a song. We very often wrote down the lyrics on an empty pizza box because it was the only thing around. I still can't believe we didn't get kicked out before we finished writing the songs."

While Slaughter and Strum have undergone many changes since their initial signing with the Invasion, so too has their record label. Most prominent is the departure of label President Mike Bone, the man who signed both the Invasion and Slaughter and carried their torch these many years. We often hear horror stories about bands that are dropped from their label when an A&R rep leaves. But this time, it's the president! Could the albatross of old be returning to haunt Slaughter again? Mark has quite a different perspective on this issue: "There's a new fire behind Chrysalis Records that I never saw before. Mike was so much into the band while at the label that his enthusiasm just trickled down to everyone else. Jeff [Aldrich, Senior VP, International] is way into us and so



Anna DiSandro

"I'm not gonna dye my hair like I was told to before."

—Mark Slaughter

are Joe Kiener and new President John Sykes. Mike will always be a friend and the man who first signed us, no matter what label he's at."

Replacing a guitar technician like Vinnie Vincent and a rock-solid drummer like Bobby Rock was no easy task. In fact, Slaughter and Strum sorted through some twelve giant cardboard boxes of tapes and glossy photos and still were unable to come up with a winner. "I went to a barbecue one afternoon and strolled over to get some food. The guy at the grill turned to me and said, 'Do you want weenies or chicken?' I didn't know it then, but that was Tim Kelly who is now in the band. We wanted young guys who were hungry to make it. Tim has a great technique and a great sense of humor. Also, he's an expert on human anatomy. Blas, our drummer, paid his own airfare to fly from Houston, Texas to Los Angeles to

audition. That alone showed us how dedicated he was. When he played for us, we knew he was right. He's also very visual when he plays and that, too, was important to us."

Managed by Bud Carr, who Slaughter describes as a "very energetic, good guy who believes in our music," the singer is now more confident than ever that his management nightmares of the past are gone. "He takes care of business and lets me be the artist," Slaughter confides, "and that means Dana can also stop managing and be an artist."

When the band was unable to get veteran Mutt Lange to produce their album, the powers that be at Chrysalis gave Slaughter and Strum the thumbs-up to go it alone in the studio. While Slaughter was a relative newcomer to turning the knobs and moving the faders, his partner, Dana Strum, had spent countless hours in studio solitude working on demo tapes for local bands. The experience paid off. *Stick It To Ya* is sonically sound, hard-driving and ballsy. It captures the raw essence of a young band wild with excitement and ready to live life to its max. Showing their studio smarts, the S&S team brought in console ace Brian Malouf to mix the rock album. "We knew Brian mixed a lot of great dance records that sounded incredible on the radio," Mark said, "and all we wanted was for the record to sound great. We learned a lot from watching Brian's approach to the blending of the instruments."

Another lesson that Slaughter learned was that if you're trying to appeal to the masses, you've gotta write songs that the masses identify with. For that very reason, all fifteen tunes on the album were taken from very personal experiences. "Everything we wrote really happened to us," Slaughter revealed. "We actually had our credit cards stolen so we wrote about it. 'Fly To The Angels' is a song about a girlfriend of mine that passed away, and 'Up All Night' is about the guys and how we sleep all day and stay up all night."

Mark Slaughter spent his years with the Vinnie Vincent Invasion searching for an identity. Initially, he had to duplicate the vocal stylings of former Invasion singer Robert Fleischman and then, he fell into that poseur/rock star mode where lots of delay on your voice made you sound like Robert Plant. On *Stick It To Ya*, Mark Slaughter sounds like Mark Slaughter. And do you know what? That was always good enough! **MC**



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< 27 Day Jobs

Music: Hard, solid rock

Instrument: Bass

Age: 20

Current job: Electrician

"Being an electrician helps. I have something to lean on. And if I need to wire something up, I can. But my life is in rock. I'm a thousand percent into the band. I even hand out flyers at work. You need to be promoting all the time. I pass out flyers at McDonald's, Burger King, even in the girls bathroom."

Last job: Freight courier

"If people needed to have things picked up, like boxes, I took them to the airport. Nothing really exciting happened there. But at least, I never crushed anything."



Michael Seven

Music: Hard rock

Instrument: Lead vocals/guitar

Age: 27

Current job: Part-time sound engineer/

part-time courier

"Trying to find work is really tough. You're not considered 'professional' by the work force if you have long hair. You often have to settle for just enough to get by in order to do your first love, music. Having the music business out here makes it the best place. Mixing keeps me within the business, and my first priority is doing my music. You need a job that lets you do what you want to do and allows you the time off."

Last job: Bartender

"I was spending my nocturnal life as a bartender at a place called Charmers Market. It was a cool place, although it closed down three months after I worked there. The guy who owned the place was a rat. I didn't get paid for the time I worked there. I was taking a lot of bullshit. A lot of the jobs rockers take are crap work. The first priority is putting time into your music."



John Taylor

(In Hat)

Band: The Uninvited

Music: Rock

Instrument: Guitar/vocals

Age: 25

Current job: Writer/editor/engineer

"I work for a syndicated company called Innerview. When MTV came along, the show started to decline in numbers and we were cancelled. What we used to do was produce radio shows and syndicate them to our own network. What we do now is very Nineties; it's info-tainment. My brother, Steve, who's also in the band, works here. We make a weekly live-copy service. It's a chronology of rock history. It's stuff that DJs can thumb through for when they lead into a song."

Last job: Tour guide, Universal Studios

"That was a trip. On my last day of the tour, I jumped into the Red Sea and yelled, 'Part the waters!' Also, along the way, I punched out a couple of fake windows on the lot. I couldn't get busted for it. What were they going to say? I wasn't going to be there the next day."

Some jobs are routine while others are obviously not. But regardless of whether they're wearing clerk suits, double-breasted suits or dinosaur suits, there are no hard rules for making money on the side.

And for these aggressive, youthful dreamers, the end of the day is usually just the beginning. Time once again for that other job—the only one that really matters.

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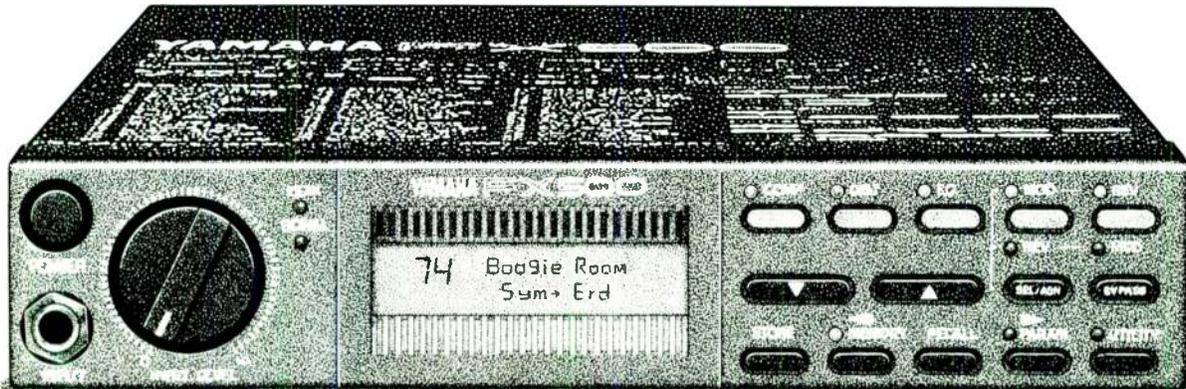
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Bandmembers: Karen Peris, Don Peris, Mike Bitts, Steve Brown.
Date signed: March 9, 1988
A&R Rep: Patrick Clifford

By Michael Amicone

Hailing from Lancaster, Pennsylvania, the Innocence Mission is as aptly titled a soft-rock outfit as you're likely to find. Away from the career pressures and harsh media glare of Los Angeles and New York, the band has managed to exist in a creative cocoon for their eight-year existence, impervious to prevailing musical trends. During that span of time, singer-songwriter Karen Peris and husband Don have concocted a fresh, appealing sound, long on harmony, literacy and melodic texture. And just as their name implies, that music is an expression of an early and more innocent time in pop music when craft and artistic expression, instead of tattoos and leather, were the keys to stardom.

The four members of the Innocence Mission—Karen Peris (vocals, keyboards), Don Peris (guitar), Mike Bitts (bass) and Steve Brown (drums)—met in high school and have been playing together ever since. Inspired by the Beatles, Peter Dinklage and Simon & Garfunkel, Karen Peris and company honed their brand of renaissance rock while

playing in their hometown of Lancaster, Pennsylvania, and eventually, the big city of Philadelphia. With the input of New York attorney George Regis, tapes were sent off to various record companies. Several labels courted the band, but it was A&M Records who won the band's trust.

Producer Larry Klein (Joni Mitchell's husband) was recruited to help guide the band through the sessions for their debut album. For six months, from November, 1988 through June, 1989, the band intermittently re-recorded in Los Angeles, crafting an album that's a melodic and lyrical feast. Every song sports an attention to song craft that belies their young age. On "Black Sheep Wall," a protective older sister voices concern over how her younger brother is growing up, "You Chase The Light" is the story of a woman (circa the late 1860s) who falls in love with a free-spirited painter and "Come Around And See Me" tells the tale of a still-young spirit trapped in the confines of an aging body. Not exactly normal pop song fodder, but a welcome change for music fans tired of the heavy metal machismo clichés and incessant dull beats of dance music.

"Some of the songs are about three years old," answers Karen, when asked how long it took to compile the material for the band's debut. "We're always writing, and over a long period of time, you just become less satisfied with some of them, while others just fall by the wayside."

Perhaps the best realized song on the album is "You Chase The Light," with imagery so vivid that you can almost see the Impressionist-

era painters trying to capture on canvas the attentive ladies in their crinolines and parasols. "I was reading about the time when Impressionism was starting," says Karen, in a hushed, fragile voice that sounds like she just wiped the sleep from her eyes, "and the painters were probably such interesting people and free spirits. 'You Chase The Light' was a story that I thought might have happened if one of the painters meets and falls in love with a woman who works in the town."

Most of the other songs on the record are as musically perfect as "You Chase The Light." On the jaunty country groove, "Curious," a sister wonders aloud about the woman her brother has fallen in love with: "She comes from London/ We think that is so romantic/ Maybe she's distantly related to Di/ He met her at college/ She'll graduate with honors/ Maybe our brother fell in love with her mind."

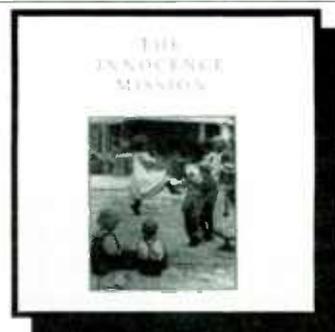
On "Come Around And See Me," Karen's lyrics speak volumes on the subject of loneliness among the elderly: "Here I am, a sort of prisoner/ My body is the cell/ And perhaps you are the cell key/ I have all day long to sit here/ And all day is a long time/ But my legs don't want to move me now." "I was really close to my grandmother," explains Peris, "and although the person in the song is very different from her—she was really happy and was always surrounded by family—there is a lot of her in the person in the song."

Karen, who writes all the lyrics but sometimes collaborates on the melodies with husband Don Peris, is as expressive a vocalist as she is a fine songsmith. With a reedy quality reminiscent of a young Stevie Nicks or Rickie Lee Jones (especially on her spoken asides), Peris seems to inhabit her songs—whether she's giving voice to the envious lover in "You Chase The Light" or the concerned older sister in "Black Sheep Wall."

Add up Peris' fine songcraft and vocal ability, the band's perfectly tailored arrangements (of particular note is Don Peris' fine fretwork and the sturdy bass lines of Mike Bitts) and Larry Klein's sympathetic production and you have an album that ranks with some of the finest freshman efforts to emerge in recent years.

One hopes that the artistic cocoon that helped Innocence Mission produce such a wonderfully original record will not be punctured by the big bad rock world. But true to her roots, Karen remains optimistic. "Meeting people in the industry has really dispelled a lot of the bad myths for us, because there are so many really sincere, great people in the music industry that we have worked with."

Karen is especially enamored with A&M. "We like everyone there," states Karen in her soft-spoken almost painfully shy manner, "and we definitely think that the people there sincerely like our music. I can't imagine how it would be if it was any other way."



The Innocence Mission

The Innocence Mission

A&M

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Larry Klein

□ **Top Cuts:** "You Chase The Light," "Black Sheep Wall," "I Remember Me."

□ **Material:** Karen Peris and husband Don Peris prove themselves to be fine songwriters on this self-titled debut platter. Karen, who handles the lyrical chores, has crafted finely detailed novellas in the form of pop songs. Musically, Karen Peris, with the help of her husband on several tracks, has given the listener rich melodic textures—the haunting verse melody on "Black Sheep Wall," the driving rock pulse of "I Remember Me" and the lovely waltz-like lilt of "You Chase The Light."

□ **Performance:** Even though she comes off as painfully shy in conversation, Karen is an expressive and extremely confident singer (her background vocal work is uniformly excellent, especially on "You Chase The Light"). The rest of the bandmembers are content to make their musical mark in service to the songs. Don Peris contributes consistently tasty guitar fills—the Spanish guitar lines on "Surreal" and the driving rhythm figure on "I Remember Me," among them, while the rhythm section of bassist Mike Bitts and drummer Steve Brown anchor things admirably.

□ **Production:** Larry Klein holds the reins on this debut and he makes sure that the arrangements and production compliment the material.

□ **Summary:** With the fine debut platters of Michael Penn, Hugh Harris and the Innocence Mission leading the way, it almost makes one believe that a rock renaissance is on the horizon. But one look at the crop of musical mediocrities currently riding high on the charts and you're reminded that cream does not always rise to the top. Here's hoping that, just as Michael Penn has managed to break through the mire and the muck, the Innocence Mission will manage to find their audience as well.

—Michael Amicone

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NIGHT LIFE



ROCK

By Tom Farrell



Warrant's Jani Lane

L.A. rock regulars **Brunette** have added ex-**Pair-a-Dice** guitarist **Dave Marshall** to their ever-changing ranks. The quintet is currently showcasing for A&R types, producers, press, agents, etc., and doing a damned good job of it, I might add. It's only a matter of time before one of these gigs helps to free Brunette from a lifetime residency in the City of Angels.

Add "parking" to your list of things that piss me off about our club scene. The worst offenders are, of course, the Sunset Strip clubs (who else), while the area across from the trouble-free **Cocunut Teaszer** is now lining up the tow trucks.

And speaking of the Teaszer, it

seems to be the in-place for A&R types these days, thanks to Tuesday night's successful "Best Kept Secrets" show, which books bands on the merits of their talent, etc. rather than their wallet size.

Atlantic's **Flesh & Blood** have gone back to their original name of **Dear Mr. President**. Look for their second outing to hit the streets any day now. Ex-Dokken bassist **Jeff Pilson** will not be calling his band **Flesh and Blood**; he's opted for **War And Peace**.

Homeboys **Warrant** are heading to a Santa Monica homecoming gig which I'm sure you've heard about by now. Afterwards, the **Down Boys** head to sunny Florida to record their next album, *Vertical Smiles*, and that's an exclusive!

Even though MCA snatched these guys off the streets of Hollywood in near record time, it's been a year now and the local rock scene is still awaiting word of the debut vinyl from **Kill For Thrills**. As reported in earlier issues of *Music Connection*, the name was causing the band some trouble, but *Dynamite In Nightmare Land* should be on the streets by March.

For those of you who thought the world ended at the Sunset Strip, look again: I had the chance to review a band recently at a little out-of-the-way place called the **Natural Fudge Company**. It's one of those places that's so small that you have to duck to get out of the way of the stage spotlight, but it's cozy, serves good, healthy food and was a pleasant alternative to standing in a jam-packed, smoke-filled room. The N.F.C. is located on Fountain, east of the 101, a stone's throw away from the Tropicana.



Todd Muskat of Kill For Thrills



Randy Weeks and brother Dave Stuckey of the Bird Dogs.

C&W

By Billy Block

Suzette Greer who relocated to Nashville late last year has opened **McGregor and Gunn Public Relations and Management**. Located in offices above country music outfitter **Manuel's** new store, Suzette will be working with artists from both L.A. and Nashville. **McGregor and Gunn** represent singer/songwriter **Rick Vincent**, **Pam Loe**, **Jeffrey Steele** and the **Boy Howdy Band**. You can contact Ms. Greer at **McGregor and Gunn P.R. and Mgmt.**, 1922 Broadway, Nashville, Tenn., 37215.

Singer **Kathy Talley** is staying busy doing USO Tour dates at military installations throughout the west. Kathy can also be heard at the **Valencia Room** in Santa Clarita on Thursday nights with her fine band that includes **Steve Trovato**, **Scotty Holmstrom**, **Chuck Haelig**, **George Green** and **Leo LeBlanc**. Go see this fine singer and her great band.

The benefit for steel guitar player **Doc Rini** at the **Nordondo Club** on Jan. 21 was a huge success. Many of L.A.'s finest country bands and artists appeared in support of Doc, raising over \$1,400 to help cover medical expenses. Appearing at the benefit were **Southbound**, **Calvin Davidson** and **Dark Horse**, **Dave McKelvey**, **Will Ray**, **Ronnie Mack**, the **Lerman & Micheals Band**, **Reach for the Sky**, **Steve Kolander**, the **Bird Dogs**, **Walking Wounded**, the **Neon Angels**, **Red River**, **Anne Harvey** and **Moris Tepper**, among many others. This was a wonderful example of just how strong

the sense of comradery among L.A.'s country music community is when one of our own is in need. Doc would like to thank all who contributed and special thanks to **Hal and Toni Dodd** and **Billie Burnor** who organized the benefit.

The Big Buzz around town lately is the arrival of **Paige Levy**, Warner Bros. A&R Veep, in L.A. for her annual scouting mission of talent. Levy, who is responsible for signing **Dwight Yoakam**, **Rosie Flores** and **Billy Hill** expressed surprise by the commotion created by her pending visit this Feb. 16th. "I visit the L.A. area twice a year and there hasn't been this kind of response or this many new acts to see," Paige commented. Among those scheduled to be heard are **Jamie K. and Smokin' Guns**, **Mary Lynn Diaz**, **Mark Beeson**, the **Neon Angels**, **Keith Rosier**, **Joanie Camp**, **Charlie Mitchell**, the **Mustangs**, **Jodie Allen Sweet**, **Southbound**, **Heather Myles**, **Billie Burnor**, **Ray Doyle**, and **Will Ray** and the **Gila Monsters**. When asked what she was looking for, Paige stressed, "Originality, song content and presentation are all very important. I'm not looking for anything in particular, I'm just hoping something really knocks me out!"

Rockabilly sensation **Eddie Reed** and his **Blue Hearts** have been tearin' it up at the **Blue Saloon** in North Hollywood and the **King King** club on La Brea recently. L.A.'s interest in rootsier forms of country, blues and rock & roll have helped the local rockabilly scene immensely. Reed has recruited **Russell Scott** on slap bass, **Brett "Bad Boy" Wheeler** on honkin' sax and **Mike Painter** pounding the skins.



JAZZ

By Scott Yanow



Julie Pado

Don Menza

Recently, I was fortunate enough to attend the annual International Jazz Educators Convention which this year took place in New Orleans. The three-day event traditionally features quite a few significant concerts in addition to seminars and sets by far too many college and high school bands; not that New Orleans really needs more music! A pilgrimage to the atmospheric Bourbon Street was memorable. Imagine 22 music clubs in a six-block area plus at least a dozen stripper shows and a countless number of bars and souvenir shops!

The convention itself had performances from many top jazz players

including altoist Phil Woods, trumpeter Maynard Ferguson, the great fluegelhornist Clark Terry, singer Jon Hendricks and the Mel Lewis Orchestra. Among the representatives from the L.A. jazz world were keyboardist Patrice Rushen and tenor great Don Menza. Rushen, in her duo set with Ndugu Chancler (who alternated between drums and vibes), explored a wide variety of music from straightforward soul/jazz to funk and pop. Menza, who co-led a quintet with the Canadian trumpeter Sam Noto, stuck to bop during his passionate performance. Because he lives in L.A., Don Menza has long been under-recognized but hopefully his well-received appearance will result in greater recognition for this important veteran.

Cafe Largo (in the Fairfax district) recently hosted a strong double bill. Lawrence Lebo's Little Big Band gave a country feel to a set of swing standards and blues including "Big Butter And Egg Man," "You're My Thrill" and "Accentuate The Positive." While the leader sang with sincerity and feeling (she was dressed in colorful attire), the string quintet (two violins, banjo, guitar and bass) played some clever arrangements, although I wish they had been given more of an opportunity to cut loose. Pleading music.

Following Lebo, the Bobby Bradford Mo'tet played their mixture of bop and free jazz with fire. Bradford, a melodic but adventurous trumpeter, was joined by the strong tenorman Chuck Manning (a talent to watch for in the future), pianist Don Preston, bassist Roberto Miranda (who is such a brilliant player that it's a wonder that he isn't famous yet) and drummer William Jeffrey for unpredictable blues, a moody ballad, a calypso-ish workout on "I Got Rhythm" and "Comin' On," which was dedicated to Anthony Braxton. A particularly memorable performance by some of L.A.'s best.

Upcoming: Catalina's (213-466-2210) has Joe Williams through Feb. 18, pianist Ellis Marsalls' quartet Feb. 20-25 and young sax talent Courtney Pine Feb. 27-March 3. Le Cafe (818-986-2662) features the Patrice Rushen/Ndugu Chancler Duo (fresh from New Orleans) Feb. 15-17 and drummer Terri Lyne Carrington Feb. 19-20, while the Biltmore's Grand Avenue Bar has the Doug MacDonald Trio the week of Feb. 18 and the John Guerin Group starting Feb. 25.



Bobby Bradford

BLACK MUSIC

By Lisa Posey



Lisa Posey

KRS-One and Ms. Melodie.

World Peace Posse was finally able to persuade skeptical homeboys and girls, who came to see Boogie Down Productions at the Palace, to unlock their crossed arms to do a little pump it up action during the act's energetic set. World Peace Posse, a rap act backed by a live band, which plays a lively mix of rock, reggae, funk and R&B, is fronted by two socially conscious rappers, Robby O and Vic G. And while the band and the rappers, taken separately, are not particularly innovative, together they provide an interesting mutation in the L.A. music scene. While it is true that some local bands have incorporated rap segments in their music, World Peace Posse had made rap an integral part of its music—it is definitely and primarily a rap act. But because it has a live band, it is gaining access to Westside venues that stubbornly

refuse to let rap and its predominantly young black following in their doors (Don't even attempt to tell me that booking local rap acts is not economically feasible 'cause I read *Billboard's* charts and going to a rap show can be safer than going to see Sebastian Bach if planned and promoted correctly). For a city that has turned out N.W.A., Ice-T, Young MC and Tone Loc, our local venues should be opening their doors to talented up- and-coming rap artists. Perhaps World Peace Posse has given other rap acts a key to doing just that.

At the BDP concert, the politically-minded KRS-One and his wife Ms. Melodie (sans dancers and the other usual rap star trappings) stepped out and gave a strong performance to their adoring fans while Malcolm X and other African-American heroes that are painted on BDP's backdrop, looked down approvingly. Backstage at the concert were rap pioneer Grandmaster Caz, Jerry Miller from the Untouchables and female rap artist Sparky Dee who said she is planning a comeback. Sparky Dee, who made one of the 20 "Roxanne, Roxanne" answer records, came up about the same time as MC Lyte, Roxanne Shante and Salt'n Peppa.

2nd Coming had an excellent lineup with Issa Joone, Talk Back and Urban Artillery. These bands are not only very compatible—all three compelling acts mix African and Caribbean rhythms, funk and rock in their music—but they are also very good. However, nobody came to the party. The place was empty and it was Friday night, too! You deserve what you listen to when good bands die from lack of support.

Mark your calendars for Planet Z and Double D Nose at the Club Palomino on Sunday, Feb. 18. MC



Lisa Posey

Robby O and Vic G from World Peace Posse.

CONCERT REVIEWS



Steve Summers of *Pretty Boy Floyd*

Paola P. Palazzo

at combining political discourse with the power of thrash. Unfortunately, their point has always been lost in a tidal wave of tuneless noise. The band ripped through selection after selection with such an out-of-time delivery that even the slam pits were a little disjointed.

VoiVod, on the other hand, is one of the few bands that stretches and clearly transcends the boundaries of the speed genre. Where other bands appeal to the logical half of the brain, VoiVod is surreal right brain fodder all the way. The band played an abridged set of songs culled mostly from their *Nothingface* album. Guitarist "Piggy," who recently recovered from a benign brain tumor, brings a David Gilmour-like psychedelia to the proceedings. But the primary focus remains singer Denis "Snake" Belfanger, who has evolved into one of the most creative and eccentric lyricists writing today. In fact, with Pink Floyd ready for the musical glue factory, VoiVod seems a worthy successor to the throne of their acid kingdom.

Where VoiVod creates their own brave new world of bizarre music, Testament remains faithful to their speed origins. Like Metallica, a band they're forever compared to, Testament uses their head for more than just senseless banging. Material from their latest album, *Practice What You Preach*, was particularly strong. The dual guitar work of Eric Peterson and Alex Skolnick is often breathtaking, switching effortlessly from soaring riffs to piercing leads. Also, singer Chuck Billy has emerged as a confident frontman, growling his thoughts on the state of human affairs. Based on the enormous approval voiced by the packed Civic crowd, it seems that Testament has finally become club-tested and is now certifiably arena-approved. —*Scott Schalin*



Testament

Pretty Boy Floyd

The Palace
Hollywood

What do you picture when you hear the name Pretty Boy Floyd? Probably exactly what you would have seen on the Palace stage. The total epitome of a cocky Hollywood glam band, prancing around the stage preening their plumes and screamin' out tunes about chicks, sex, success and the lonely trek down show biz lane. Not really too much different than any other glam metal band whose members are cuter than the girls that grace the front rows of their audience.

But one can't help but like these guys because no one takes them too seriously and they're too much fun. Though the musicianship may be nothing to write home about, it's the personalities of the band that finally lure you in. Summers has a strong, unique voice and a commanding presence—after the second or third song, he's got everyone eatin' off those spiked leather boots. Not to be outdone, Kristy Majors lights his guitar on fire, while bassist Vinnie Chas exudes a very sexy demeanor which drives girls crazy. All in all it was a fun night. Pretty Boy Floyd is pure entertainment and since when can that be bad. —*Jamie Stone*

Testament VoiVod Nuclear Assault

Santa Monica Civic
Santa Monica

First off, the traffic sucked. As a result, I missed Wrathchild America. So the evening was not off to a good start. Secondly, the Santa Monica Civic was not serving alcohol which left me no choice but to watch the whole set by Nuclear Assault. These New Yorkers make a noble attempt

The Roches

The Roxy
W. Hollywood

The Roches are feminists. It is their feminist adages and silly stage patter, highlighted by their well-intentioned harmonies and arrangements, that keep the women in the crowd tittering and the men wondering whether they should be laughing or not. The problem is not with the Roches' feminism, but with the fact that only half of the potential listening public is schooled in their language. The rest of us were doomed this night to wander glassy-eyed onto the Sunset Strip with hair slicked back by all the neo-feminist jokes that went over our heads.

On a purely superficial level, which was probably how most of my fellow males viewed the Roches' set, the show was immensely enjoyable. The funny and feminine Roches delighted the fans with classics such as "I Love My Mom" along with new songs from their first album for MCA/Paradox, entitled *Speak*. Among the musical highlights were an absolutely riveting a capella version of the "Hallelujah Chorus" and the well-executed sour harmonies of "I've Got To Get Away From You." That last song encapsulates the problem with the Roches' act. "This song is about that point in a relationship after the magic dies but before the hatred sets in," joked Suzy Roche. A woman beside me snickered. Her friends filled the two or three tables between me and the door. If I tried to leave now, there was going to be trouble. In the end, I laughed when they laughed and applauded when they applauded. A man does what he has to do. —*Tom Kidd*



Miki Howard

Miki Howard

The Strand
Redondo Beach

In this era of uninspired technopop R&B, what a treat it is to hear a soul singer unafraid to draw from her jazz and gospel roots to create a desperately needed original voice. Howard bears more than a passing physical resemblance to Anita Baker and, like Baker, she is destined to be one of the great R&B stars of the Nineties.

Backed by the punchy, soulful grooves of her knockout band, Howard provided an hour of high-energy entertainment with a perfect mix of down-home blues, sweet and hooky jazz, gospel-tinged ballads (such as "You've Changed" and the well-titled "Love Under New Management") and the obligatory dance/funk. In addition to having the ability to "eat the mike" and move your heart emotionally, this lady's got style and sass. She engaged in some perky soul sister chat with her superhip backing trio and kept her audience excited by coercing the timid among them into singing along with her. This culminated in her encore, Aretha Franklin's "Until You Come Back To Me (That's What I'm Gonna Do)," with Howard finally getting an entire choir of fledgling singers to chant the chorus. This was simply one stirring surprise in an evening of many.

Perhaps it is fitting that she closed her set with a number made famous by the Queen of Soul. In Miki Howard, a new generation may have just found its own.

—*Jonathan Widran*

In our last issue, the photo of the Cult's Billy Duffy was incorrectly credited to Tom Farrell. It was actually taken by Leslie Campbell.

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CLUB REVIEWS



Del Rubio Triplets: Don't ya love 'em?

Del Rubio Triplets

Apache
 Studio City

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

❑ **The Players:** Millie Del Rubio, guitar, vocals; Eadie Del Rubio, vocals; Elena Del Rubio, guitar, vocals.

❑ **Material:** What's to say about a group that can mix what sounded like Ethel Merman's version of Aretha Franklin's "Natural Woman" with a pretty decent impersonation of the Andrew Sisters doing "Chattanooga Choo Choo" and then tops off the evening with an authentic rhumba sung in Spanish? And let's not

forget the finger-popping reading of the Stones' "Satisfaction," brought right up to date by a rap section grafted into its center. You might call it amusing. You might call it surreal. Whatever you call it, you'll probably like it a bunch.

❑ **Musicianship:** The Del Rubios fit into my music collection right between the Roches and the Shaggs. While they got off some pretty neat harmony during the Pet Shop Boys' "What Have I Done To Deserve This?" (Dusty Springfield's part), they can't quite soar with the eagles. Lord love 'em for trying, though. For anyone hearing the Del Rubios' vocal reworking of "Neutron Dance," the Pointer Sisters' version will never again sound the same. On the guitar front, these three gals were wonderfully discordant on "Walk

Like An Egyptian" while providing other numbers with some very pretty lead lines.

❑ **Performance:** Dressed in tight baby blue mini-skirts festooned with pom-poms, the Del Rubio Triplets are just about the cutest thing on the club circuit. Six matching go-go boots kept time to "These Boots Are Made For Walking," six hands slapped three guitars for a percussion break during "Neutron Dance," three friendly faces kept just enough eye contact to make everyone feel welcome and three sets of pearly whites beamed down upon those who were making requests, which the Del Rubio Triplets were only too happy to play. When was the last time you saw a band do that?

❑ **Summary:** If the mark of an artist is to give the audience what they didn't know they wanted, then the Del Rubio Triplets are truly at the vanguard of modern performance art. They strip their songs to the most basic skeletal form, then flesh them back out in such a way that the listener is forced to confront his own sometimes ridiculous expectations of both material and performance. Very confrontational. I just like 'em because they're kinda neat.

—Tom Kidd



The Jagwires: They need help in all departments.

The Jagwires

Townhouse Saloon
 Venice

① ② ☆ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Jay Dougherty, lead guitar, vocals; Luke Hayes, drums; Christine Lawton, vocals; Steve Monas, bass; Robert

CLUB REVIEWS



Show-Ya: Primed for America?

Schwan, guitars, vocals.

□ **Material:** This was one of those gigs that I walked out of without remembering any of the material. The problem was that the songs were so weak, uneventful and unenhanced by musicianship that nothing sticks to you. The band had one tune that hinted at a vocal rap style that was partially memorable, but that's it. One really discerning note: When the vocalist announced the band's final song as a number penned by guitarist Robert Schwan, the predominant bass line was so close to Mötley Crüe's "Dr. Feelgood" that the guy next to me began singing the chorus to it, and it fit just too perfectly!

□ **Musicianship:** The Jagwires didn't list their sax player on their bio. That's too bad, because he was the most memorable guy in the outfit. The rhythm section was plodding, the guitar tones and lines, along with the solos, were completely uneventful and the vocals were like weak tea.

□ **Performance:** Your standard "stand in front of the mic and get it done" routine. Once again, so-so.

□ **Summary:** The Jagwires struck me as being one of those bands that you see at weddings. They don't seem to take their musical career too seriously, and it shows. The band needs help in all departments, and while their tunes were at best easy to listen to, they seem to be the type of band that is best off playing for people who dance or sip drinks in the background, which seemed to be the case here.

—Tom Farrell

Show-Ya

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Keiko Terada, vocals; Miki Nakamura, keyboards; Miki Igarashi, guitar; Satomi Senba, bass; Miki Tsunoda, drums.

□ **Material:** Remember your first piece of sushi? It was probably much better than you thought it was going to be. In fact, you probably tried another piece. Then, the more you had, the more incredible it became. Kinda like sex. Listening to Show-Ya is the same kind of experience. Just when you think they're some gimmicky band, they blow you away with some real grit. Much of the lyrics are in Japanese, which takes some getting used to, but the catchy riffs need no translation. The band has released seven albums (available in the U.S. on import only), and the material is pretty solid in a fun, heavy metal kind of way. Lack of diversity, however, could be a problem since one song's about as good as another. Consider these titles: "Rock 'N Roll Women," "Rock 'N Roll Train" and even the old standby "Rock 'N Roll." Suffice it to say that if they're to be successful in America, they need to learn the language. That may even enable them to broaden their writing style. Other than that, there's really no reason Show-Ya couldn't be a viable force in the U.S. rock market.

□ **Musicianship:** The band has played together for over five years and the musical bond really shows.

The bottom end combination is particularly solid, giving the music a tough edge that belies the demureness of the players. Miki Igarashi is a skilled guitarist, especially in churning out those grungy hooks. Keiko Terada has a stunning voice that alternates between perfectly-pitched highs and growling lows with the same intensity. She sounds a little like Klaus Meine, but fortunately doesn't have his looks. The keyboards, however, are as unnecessary here as they are in most heavy metal music. The band would be even tighter and perhaps less cartoonish as a four-piece.

□ **Performance:** The purpose of this performance was to showcase the band's talent and hopefully secure a stateside label deal. Indeed, there was enough industry b.s. happening in the shadows of the Palace that you almost had to watch your step and check your shoes before you got in your car. Still, the band didn't seem nervous and let it rip with fun and enthusiasm. Keiko bounces around the stage like Ozzy possessed, kicking her legs and clapping her hands. She's terrific to watch and has great thighs to boot. The rest of the band laps up the natural energy of the music and avoids most of the posing clichés that their genre's male counterparts have made so popular. Although, at times, I must admit, I couldn't help but think of the old Josie and the Pussycat cartoons.

□ **Summary:** I'd like to propose a trade with Japan. Pretty Boy Floyd and a Strip band to be named later for Show-Ya and a side of yellow-tail. Domo Arigato.

—Scott Schalin

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CLUB REVIEWS

Robby Krieger

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** Robby Krieger, guitar/vocals; Bruce Gary, drums; Arthur Barrow, bass.

❑ **Material:** Most of Robby's post-Doors material came from his 1982 solo release, *Versions*. Other material such as "Noisuf" (fusion spelled backwards) and "Robby's Boogie," with scorching solos, were progressive enough to the point that nobody would have guessed there was a former Doors member onstage. Not forgetting why he's a legend, Robby gave the crowd a week's worth of Strange Days. Classics like "Back Door Man," "You're Lost Little Girl," "Spanish Caravan" and "L.A. Woman" paved the way for the real surprise. Joining Robby and company was Eric Burdon, the best white blues singer in my book, bar none! Rendering the crowd helpless with the best "Roadhouse Blues" since Morrison himself sang the song, Burdon turned "animal" long enough to deliver the classic "We Gotta Get Outta This Place." He then destroyed the house with a "Hoochie Koochie Man" encore! If this were a permanent lineup, the Nineties would have nothing to fear.

❑ **Musicianship:** Only seasoned pros like these could open a show with an unrehearsed jam—a feat better left alone in most cases. Musicians of this caliber all too often play their instruments instead of music, but the blistering solos of this trio allowed for songs and melody in equal proportion. For future gigs, I can only suggest that Robby perform his instrumental versions of Doors' songs as he recorded them on his solo LPs. Most rival the original and it would allow him to do what he does best—play kick-ass guitar.

❑ **Performance:** Despite mechani-



Randy Karr

Robby Krieger: Opening some new doors.

cal problems, all the musicians delivered the goods. I had doubts about hearing live material from studio LPs layered with guitars, but Robby was joined by enough guitarists to pull it off. Axeman John Sterling (Eric Burdon) in particular soared throughout the evening. Drummer Bruce Gary and bassist Arthur Burrow, meshed together like teachers at the Musician's Institute.

❑ **Summary:** Although anyone can book a club and play Doors' songs, seeing the real McCoy gave this show that magic touch. And since Robby has acquired a backlog of new material, his gigs can no longer be labeled "nostalgic." —Randy Karr

David Benoit

The Strand
Redondo Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** David Benoit, piano

and keyboards; Eric Marienthal, saxophones, flute; Steve Bailey, acoustic and electric basses; Emily Remler, guitar; David Derge, drums.

❑ **Material:** Benoit mixed his angst-free pop-jazz gems like "Linus And Lucy," "Freedom At Midnight" and "Every Step Of The Way" with a six-pack of light traditional jazz stylings from his recent Number One release, *Waiting For Spring*. The moodier of these numbers, such as "After The Snow Falls" and the bossa nova flavored "Some Other Sunset," provided a perfect balance for the fun stuff Benoit has made his mark with. Also quite enjoyable were the frenetic renditions of Vince Guaraldi's "Cast Your Fate To The Wind" and the new "Cabin Fever."

❑ **Musicianship:** Rippingtons' bassist Steve Bailey and exceptional guitarist Emily Remler are new additions to the Benoit touring fold and they brought a special excitement and electricity to his brilliant-as-always keywork. Bailey, in particular, was a surprise on the acoustic, since his work with the Rippingtons is so pop-rock-oriented. Marienthal, who plays in Chick Corea's Elektrik Band, is a phenomenal talent whose sense of improvisation always commands center stage. You almost need a magic horn like Marienthal's to keep pace with Benoit's speedy fingers.

❑ **Performance:** Even during the subdued traditional numbers, Benoit has a presence that is hard not to be enraptured with. His energy truly makes him a fun performer to watch. His band is rock solid, with Marienthal's soaring sax proving the most engaging element. As an ensemble, they are simply compelling.

❑ **Summary:** It's nice to see Benoit strike a musical balance by getting back to his traditional roots, all the while keeping the pace light and refreshing. Always playing around with new arrangements of his regular material, Benoit's is a show I never tire of. He is a master and perhaps the most remarkable figure on the contemporary jazz spectrum today. —Jonathan Widran



David Benoit: A remarkable talent.

CLUB REVIEWS



Far Cry: A real crowd-pleaser.

Far Cry

The Breakaway
Mar Vista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑨ ⑩

□ **The Players:** Joan Jones, lead vocals/guitar/pocket trumpet; David Russo, keyboards/vocals; John O'Kennedy, Michael McClure, guitars; Greg Kurda, bass guitar; Vinx, lead vocals/African drums.

□ **Material:** Most of the songs were written by Jones and Russo, but the set included a bossa nova interpretation of "Close to You" and another classic, "The Tracks Of My Tears."

□ **Musicianship:** Joan's voice is delightful to hear and she has a very expressive style, but it's always a surprise when she brings out her trumpet for "Scream" in which David Russo sing the lead vocals. Russo's keyboards are subdued, but complement the strong rhythm guitars and bass of Greg Kurda, all of which are held together by Vinx's African drums, featured on "Tick My Feet."

□ **Performance:** They started with "Shelter," featuring no less than three guitars. Jones is attractive and seemed to have the complete attention of her band as well as the crowd. Later on, they played "Tenderness" and an upbeat "Middle Of My Life." A highlight of the evening was Michele Russell's (of Sheishe) guest appearance on "The Lion Sleeps Tonight."

□ **Summary:** With a seemingly effortless style, and evidently having a lot of fun, this band is guaranteed to please the audience, as they have been doing every Sunday at this club. Far Cry is not so far from making an impact on the jazz-influenced rock scene, and they certainly have what it takes.

—Martin Willcocks

Landslide

The Whisky
West Hollywood

① ② ③ ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Streak Arko, vocals; Keith Cunningham, guitar; Rich Beatrice, drums; Haze Downing, bass.

□ **Material:** Landslide is a good example of a struggling heavy metal band whose image and musical style fits in well with the Roxy and Rainbow crowd. With lyrics such as "I'll be doing your girlfriend" and song titles like "Love Ain't Pretty" and "Bad Reputation," their material doesn't introduce anything new in the heavy metal genre. Landslide's songs bor-

der on anarchy with long wandering guitar solos, busy drums and a strong shouting voice to get the point across. The one slower ballad they performed, "Can't Remember," followed a promising song line, but some of their other songs were too long and monotonous. Some reorganization and polishing of the arrangements is needed to give each song its own character.

□ **Musicianship:** Arko's voice could not be fully appreciated because of his poor pronunciation of the lyrics and busy background instrumentation of the band. However, he did successfully belt out screeching high notes and profanities. Cunningham's guitar solos showed he had command of the instrument, but because of some of the fast-paced songs, his playing was sometimes sloppy and scattered.

□ **Performance:** The typical Whisky crowd that hung around to hear Landslide seemed to be loyal fans and took advantage of Arko's numerous suggestions to "party hard." The band was aggressive and commanding, but half the crowd cleared out midway through the show. Arko, who took off his black leather biker jacket to reveal his many arm tattoos during the set, did not have many charismatic qualities, but did have a harsh and demanding stage presence. Cunningham provided more sex appeal with his brooding looks and casual way of flipping his long bangs out of his face during vigorous solos, while Beatrice could hardly be seen behind his long locks.

□ **Summary:** Landslide needs to define their own style to become one of the shakers on the Strip instead of one of the followers. The potential is there, but as the Nineties begin, Hollywood needs some new blood.

—Tamara Conniff



Landslide: Typically Sunset Strip.

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RECORD REVIEWS



The Alarm
Change
I.R.S.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Tony Visconti
 □ **Top Cuts:** "Sold Me Down The River," "Love Don't Come Easy."
 □ **Summary:** The Alarm is to Wales what U2 is to Ireland. Outspoken, angry and disillusioned, this Welsh-born rock & roll band sings about the political and social shortcomings of its country while simultaneously offering hope and unity for those whose heads are caught in the noose. The tracks have a warm, earthy feel to them, and the scratchy vocals of Mike Peters are consistently sincere and moving. An album that at times borders on preachy without going overboard, *Change* probably won't bring about much change, but it is a healthy step in the right direction.
 —Pat Lewis



Greg Kihn
UNKIHNTrollable Live
Rhino Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Arne Frager
 □ **Top Cuts:** "The Breakup Song," "Can't Stop Hurtin' Myself," "Green River."
 □ **Summary:** This Bay Area rocker has always been good for one or two solid rock tunes every few years, so it's about time that a greatest hits package surfaces in the arena where Kihn thrives best...the concert stage. This tight-as-a-glove rock & roll band rips through a plethora of Kihn hits as well as some powerful covers. A rousing version of Creedence Clearwater Rival's "Green River" featuring CCR drummer Doug Clifford is a highlight, as is the cover of Springsteen's "For You." Grab a beer, a girl and turn it up...loud!
 —Steven P. Wheeler



Faith No More
The Real Thing
Slash/Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Matt Wallace and Jim "Watts" Vereecke.
 □ **Top Cuts:** "From Out Of Nowhere," "Falling To Pieces."
 □ **Summary:** Just when I think I have Slash/Reprise recording act Faith No More (who physically resemble the Red Hot Chili Peppers on a good day) pegged as an aggressive, thrashing metal band in the vein of Metallica, I take one more listen to *The Real Thing* and it throws me yet another curve ball. That curve ball is the effortless way in which this San Francisco quintet moves through metal, thrash, rap, funk and punk (sometimes all within the same song) with a burning vengeance. Please, somebody get me some water!
 —Pat Lewis



The Smithereens
11
Enigma/Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Ed Stasium
 □ **Top Cuts:** "Yesterday Girl," "Girl Like You," "Blue Period."
 □ **Summary:** Over the past ten years, the Smithereens have steadily risen out of the alternative music ashes to near-pop music star status. And with *11*, the New York-based quartet should solidify that lofty position. Their new material, penned by singer/songwriter Pat DiNizio, continues in the Smithereens tradition of catchy, clever and classic tunes that are heavily influenced by the sound and simplicity of the Sixties. Goatee-sporting DiNizio, who at times sounds like Elvis Costello, is given a hand on vocals by Belinda Carlisle on "Blue Period."
 —Patricia DuLong



Billy Ocean
Greatest Hits
Jive/RCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** All
 □ **Summary:** If Luther Vandross is love, then Billy Ocean is sex. You can make out just fine to both of them, but Vandross has more of a caramel caress while Ocean's steamy, sexy, soulful stylings lend themselves to more tribal pleasures. For sure, Ocean can be tender ("Suddenly"), but it's the voodoo power of tracks like "Caribbean Queen" that give Ocean's motion its power. Of course, all the favorites are here, naturally buoyed by some of the best production and backing musicians in the business. As you listen, throw another log on the fire and send the limo for somebody you love.
 —Tom Kidd



Bad Religion
No Control
Epitaph

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

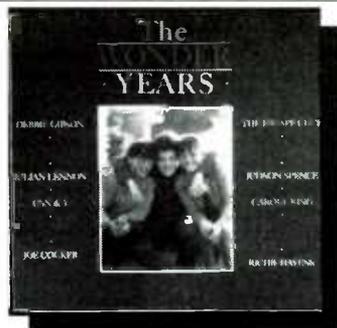
□ **Producer:** Bad Religion
 □ **Top Cuts:** "Big Bang," "I Want to Conquer The World."
 □ **Summary:** A throwback to (and originally part of) L.A.'s early Eighties hard-core heyday, Bad Religion crank out enough angry and rebellious muzak/philosophy to incite a small third world uprising. Unless you're a direct descendant of Albert Einstein, though, a dictionary is needed to decipher the band's lyrics. While the music is absolute power, reckless and refreshing, the lyrics come off as intellectual masturbation and ultimately dilute Bad Religion's urgent, socially conscious messages. Maybe a little lyrical control would have made *No Control* a lot better.
 —Eric Niles



Tangerine Dream
Lily On The Beach
Private

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Edgar Froese & Paul Haslinger.
 □ **Top Cuts:** "Too Hot For My Chinchilla," "Paradise Cove."
 □ **Summary:** This disk features nearly an hour of the exciting, innovative and always interesting synth textures you've been hearing these past years on film scores such as *Risky Business*. With Froese and Haslinger providing all the instrumentation, most of these thirteen cuts fall into the pop instrumental category. While the melodies are all likeable, it's the Citrus Slumber's lush production that makes this a must-add to the collection of anyone who's into the future of electronic instrumental music.
 —Jonathan Widran



Various Artists
The Wonder Years
Atlantic Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** "Get Together," "Twentieth Century Fox," "Drift Away."
 □ **Summary:** This collection of tunes from the era of the hit TV show *The Wonder Years* is a winner. However, the real discoveries on this musical goldmine are the seven cover versions by pop music's new guard. The tender performance of the flower power ballad "Get Together" by the Indigo Girls is hypnotic in its simplicity, while the Escape Club brings the music of the Doors to the dance floor on "Twentieth Century Fox." *The Wonder Years* is not just another collection of oldies, but a wonderful thirteen-song tribute to one of pop music's golden eras.
 —Steven P. Wheeler

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13416 Imperial Hwy. Sante Fe Springs, CA 90670.
Contact: Ronald Nagby (818) 287-6569
Type of Music: Rock, speed metal, new wave, reggae, pop rock & all other types.
Club Capacity: 300
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Plan: No
Audition: Call or send promo pack to: On The Move productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA, 91006.

CLUB 88
11784 W. Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&R, originals only.
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Plan: No
Audition: Call
Pay: Percentage of door

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Plan: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

COMEBACK INN
1633 West Washington Bl., Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Plan: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Suzzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.

Lighting: Yes
Plan: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Plan: No
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

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

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

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

ROSE TATOO
665 N. Glenoaks Blvd., W. Hollywood, CA 90069
Contact: Linda Gerard (213) 854-4455
Type of Music: Cabaret
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes
Plan: Yamaha Grand
Audition: Audition on Sunday or Tuesday 5-8 Open Mic.
Pay: Negotiable

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

SILVERADO SALOON
14530 Lanark St., Van Nuys, CA 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Plan: No
Audition: Send tape to above address.
Pay: Negotiable.

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

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: 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
Plan: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends.

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
PA: Yes
Plan: No
Lighting: Yes
Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006.
Pay: Negotiable

THE WHISKY
8901 Sunset W. Hollywood Blvd., 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
Plan: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

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
Plan: No
Audition: Send tape/promo pkg. to above address.
Pay: Negotiable

SAUSALITO SOUTH
3280 Sepulveda, Manhattan Beach, CA. 90266
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100
Type of Music: R&B, Contemporary and Pop Jazz and Blues.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Plan: 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.

RECEPTIONIST WANTED full time w/ exp. for music entertainment co. (213) 393-5955.
TOP ENGINEER wanted w/own client base. Exclusive Hollywood studio, profitsharing, growth opportunity. Resume to: KEW 29, Agusia Lane, Santa Barbara, CA 93108.
RECORD LABEL in Hollywood seeks intern for promotions dept. Knowledge of modern rock format helpful. Enthusiasm & responsibility a must. Growth potential. Call Barbie (213) 465-2711.
INTERN WANTED for long-established music publisher. Learn the biz & meet heavyweights. MMG, 12190 1/2 Ventura Blvd., Studio City, CA 91604.

MUSIC MARKETING FIRM is seeking highly energetic person for retail promotion. Full time, entry-level position for self-motivated individual w/excellent phone skills. John (213) 652-9002.
WANTED: Publicity director for top alternative label. Experienced only. Send resume, salary requirements to: Keith Dressel, Dr. Dream Records, 60 Plaza Sq., Orange, CA 92666.
LEARN THE MUSIC BUSINESS! Intern wanted for management/production co. Great opportunity to work into paid position. North O.C./La Habra area. Call Chris (213) 691-1919.
PRO AUDIO rental/sales co. seeks motivated individual for F/T position. Job requires good driving record, some recording/audio knowledge. Pay negotiable. Roger Sommers, (213) 469-4773.

GREATER ENTERTAINMENT productions looking for interns for the total entertainment business. Make money, daily commission. Contact Mr. Ron Cook, (213) 271-7955.

MAJOR LABEL seeks college level interns for immediate non-paying position in A&R dept. Responsibility & enthusiasm required. 10-20 hrs/wk. Contact Waddell (818) 777-4103.

INTERN NEEDED for traffic dept. at busy multi room studio. Flexible hrs. Call Dorothy @ (213) 653-3412.

RECORDING STUDIO seeks experienced office person. Position requires background in studio sales & booking, traffic & bookkeeping. Equal Op. emp. Leave message for Terry (213) 960-8886.

INTERN WANTED: Some pay. Must know recording studio procedures. Exp. in office, engineering or technical a must. Leave message for intern supervisor @ (213) 960-8886.

EXPERIENCED RECORDING & MIDI engineer wanted. Must be fast w/ Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene @ (213) 960-8886.

FASTFORWARD Magazine seeks aggressive, self-starting individual to sell advertising for L.A.'s fastest growing music publication. Freelance position/flexible hrs. Commission/advancement opp. George (818) 953-9162.

INTERN WANTED by production/publishing co. No experience necessary. Music background desirable. Learn PR from ground up. Some pay. Call Noah, (213) 391-5713.

INTERN WANTED by singer/producer. At least 20 hrs. per wk. Prefer female w/great phone personality. Perfect for someone who needs demo. Jarrett (213) 393-0506.

SMALL RECORD LABEL needs art director. Exp. necessary. Exciting opportunities w/ fast-paced, growing co. (213) 465-2711.

ESTABLISHED MANAGEMENT CO. seeks P/T intern to handle publicity & promotions. Opportunities for advancement & fun! (213) 271-1964.

MUSIC ENTERTAINMENT CO. seeks interns to work in office/dealings w/ signed nat'l acts & other clients. Computer skills a plus. (213) 550-1991.

ENIGMA RECORDS is looking for interns to work in the publicity dept. No pay to start, but a great way to gain experience. Call (213) 390-9969 x223.

PUBLICITY PERSON wanted by growing Hollywood PR/Media firm. Must know rock, funk & rap markets. P/T hrs.; growing opportunity, experience working w/ PR/media necessary. (213) 962-7550.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.
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 nine 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*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY GUITAR GOD & OMNIPOTENT 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) 653-9208
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.

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED. FEBRUARY 21, 12 NOON. (213) 462-5772

Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Vanessa Williams, Siedah Garret, Big Lady K, The Pink Fences, 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.

YALE BEEBEE

Phone: (213) 254-8573

Instruments: Kurzweil Midboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; 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, & UCLA in Theory/Composition, ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/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 Korner, 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 Multi-timbre 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, Shanice, Lacey, Johnny Mathis, Krystal, Clare 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.

STEVE ADAMS

Phone: (818) 597-9231

Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.

Read Music: Chord charts only.

Styles: All forms of commercial Rock, R&B, Blues, & Country.

Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and L. A. At home on stage and in the studio.

Available for: Recording, touring, demos, &

showcases.

COCO ROUSSEL

Phone: (213) 462-6565

Instruments: Snor 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 Manring (Windham Hill), Kit Watkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heldon (Djuncta Paris), Various jingles, soundtracks.

Available for: Any professional situation.

LARRY SEYMOUR

Phone: (818) 985-2315

Instruments: Tobias 5 & 6 string fretted & fretless basses, Custom rack w/all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.

Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.

Available for: Sessions, touring, private instruction.

CARLOS HATEM

Phone: (213) 874-5823

Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.

Read Music: Yes.

Styles: Pop, rock, funk, latin, swing.

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*.

Available for: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

MERRY STEWART

Phone: (213) 474-0758

Instruments: Clavitar, Gleeman Pentaphonic, Roland D-50, S-50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Od-desmets, 2 drum machines, Atari w/Hybrid Arts Smyte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.

Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".

Available for: PAID recording & concert work, song production, soundtracks, & videos.

JOHN BRAINARD

Phone: (818) 783-6399

Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.

Read Music: Yes.

Styles: Pop, R&B, funk, jazz, classical, country.

Tech Skills: Multi track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

Qualifications: Have performed and/or recorded w/ Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mendy Lee, Gloria Loring, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. TV & film: *Who's The Boss*, *The Facts Of Life*, *High Mountain Rangers*, *Jesse Hawkes*, *Glory Days*, *The Gong Show*, *Warner Bros.*, *Motown*, *Embassy TV*, *Norman Lear Productions*, M. A. D. D., *Hard Ticket To Hawaii*.

Available for: Studio & live gigs.

NED SELFE

Phone: (415) 641-6207

Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldrum MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Chords.

Styles: All-rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.

Vocals: Lead & back-up.

Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

Qualifications: BANMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.

Available for: Studio & stage.

VALLEY RHYTHM METHOD

Phone: (818) 980-2832 / (818) 449-5536

Instruments: Craig Stull: Guitar, vocals, Danny Peltrey: Sax, vocals, guitar, Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys, Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.

Read Music: Yes.

Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great ear. Extremely versatile, hardworking, & reliable.

Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big, The Abyss, Lean On Me, Who's The Boss, Family Ties, Quantum Leap, Santa Barbara, Sister Kate*.

Available for: Recording sessions & live gigs.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.

Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

Read Music: Yes

Vocals: Yes

Styles: All with energy & commitment. Specialize in rock & R&B.

Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.

Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.

Available for: Stage, sessions, showcases, demos & casuals.

DICK CUNICO

Phone: (818) 841-5879

Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear.

Read Music: Yes

Styles: All

Vocal Range: (Bari-ten) 3 octaves lead & back-up.

Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, producing, engineering, songwriting, film scoring & private drum instruction.

Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Min. College, Dick Groves School Of Music, L.A. Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Ceasar Garcia Grp. featuring Luis Conte, New Age Grp Chance, Telluride Jazz Festival ect.

Available for: Recording, concerts, videos, touring, clubs, casuals & production.

RONNIE RHOADS

Phone: (714) 949-3761

Instruments: Electric & acoustic guitars, Hamer, Jackson, Ibanez, Fender, Yamaha, Kramer. Rackmount this & that. Tubes, Whammies & cabinets.

Styles: Rock, jazz, R&B, country, bluegrass, cruncho.

Vocals: Yes

Technical Skills: Producer, engineer, writer, arranger, philanthropist.

Qualifications: Hamer endorsement. Able to squeeze every last drop of emotion out of a track! Gripping, spell-binding solos.

Available for: Signed bands or session work.

BOBBY CARLOS

Phone: (213) 452-2868

Instruments: Guitar & lap steel, vintage Fender, Gibson, Guild, Martin Guitars, Mutant & Industrial Guitars, Rickenbacker electric & Oahu acoustic lap steels. Vintage Fender, Marshall, Vox amps & cabinets. Rack stuff w/ A.C.T. for direct recording.

Read Music: Yes

Styles: Beck, Carlton, Cooder.

Technical Skills: Tone! Vibrato! Firm grasp of English!

Qualifications: Never even PARKED near G.I.T.

Available for: Anything interesting.

STEVE BLOM

Phone: (818) 246-3593

Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter driving proteus for synth parts. State of the art effects rack.

Read Music: Yes

Styles: R&B, jazz, fusion, rock.

Technical Skills: Great look, sound & stage presence. Dynamic soloist. **Qualifications:** 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Local Rusch & many others.

Available for: Tours, local gigs, studio, career consultations & instruction.

STEVE CURRY

Phone: (213) 289-0228

Instruments: Acoustic & electric guitars, MI, EPS Sampler, TR812, K1, HR16, Rack.

Read Music: Yes

Styles: R&B, top 40, jazz, country, reggae, rock, ska, soca.

Technical Skills: Guitarist, keyboardist, key tech, producer, songwriter, drum programmer, sequencing.

Qualifications: Sessions for film, TV & radio. In house session guitarist for Wills Audio Video Productions. Albums, demo or touring for The Jacksons, Fabian, Watusi, Jerry Reed, Wes Martin, New Bohemians, Harrison Kumi (African Artist), members of Bloodstone & Mothers Finest.

Available for: Live & studio playing, demo production, songwriting, any pro situation.

CLIFF DeARMENT

Phone: (213) 665-3050

Instruments: Exotic percussion, vibes, gamelan, tabla, hand drums, gongs/bells, sound effects. S900 sampler, Roland D5, Macintosh SE, sequence/notation software, LaserWriter, multi-track studio.

Read Music: Yes

Technical Skills: Innovative multi-percussion, keyboards, voice, engineer, producer, arranger, composer, MIDI sequencing, laser manuscripts. Exciting stage presence, solid time, good ear.

Vocal Range: Tenor.

Qualifications: Album projects for Nonesuch, Bridge Records, Pronoun/Sonic Arts. B.S. Masters, certified teacher, 19 yrs. in music, classical training, 2 yrs. on tour of S.E. Asia giving clinics, performing, studying, sponsored by Indonesian government. Press kit & demo available.

Available for: Sessions, performances, lessons, soundtracks, custom manuscripts. Any creative situation.

PAUL GOLDBERG

Phone: (818) 902-0998

Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronic available.

Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.

Read Music: Yes

Styles: All

Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcripts for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Bill Hannott, Tom Warrington, Rick Zuniger, Blackstone, Lee Jackson. TV & film; *Rozanne Barr*, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, video w/ Kim Paul Friedman.

Available for: Sessions, jingles, videos, tours, any pro situation!

AL LOHMAN

Phone: (818) 988-4194

Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

Read Music: Yes

Styles: All

Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.

Available for: Sessions, club work, originals, casuals.

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., FEBRUARY 21, 12 NOON

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.

Sight Read: Yes
Vocal Range: 3 octaves
Styles: All

Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.

Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

Available For: Sessions, demos, jingles, club concert dates, etc.

SCOTT ROGNESS

Phone: (818) 990-7034

Instruments: Voice/keyboards.

Read Music: Yes.

Style: R&B, rock, everything.

Technical Skills: Lead & background (souful) vocals, killer arrangements, fast & easy to work with.

Vocal Range: Tenor - 1st baritone.

Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles. Baxter Robertson (Atlantic/Atco), Joy (Polygram), New Language, various club bands, extensive studio experience. Voice compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available.

Available For: Sessions, jingles, clubs, pro-work.

LEONARD WILSON

Phone: (818) 501-8267; Pager: (818) 542-0287

Sight Read: Yes.

Vocal Range: 3 1/2 octaves.

Styles: All.

Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.

Instruments: Keys, percussion.
Qualifications: Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.

Available For: Sessions, demos, jingles, co-writing, live performances.

CRYSTAL SCOTT

Phone: (213) 288-1129

Technical Skill: Lead & background vocals, improvisation, voiceovers, fast & hard-working w/ great attitude.

Vocal Range: 3 1/2 octaves.

Styles: Pop/top 40/rock, ballads, Broadway.
Qualifications: Award winning vocalist, numerous demos, live performances, weddings, casuals, & sessions (background & lead). Call for demo, resume & photo.

Available For: Any pro situation -live or studio.

2. PA'S AND AMPS

•2 JBL bs scoop spkr cabs w/15" JBL's, \$500/pr. Chris. 213-374-2252

TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher, or record company, you do not qualify for free classifieds. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the category number including wanted or available. **Limit each ad to 25 words or less.** End with your name, area code, and phone number (in that order!). Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. **For Miscellaneous ads,** call (213) 462-5772. **MC** is not responsible for unsolicited or annoying calls.

- 1971 Marshall English 100 watt amp. Grt cond. New tubes, several modifications, classic. \$550 obo. 818-994-6821
- 1986 Marshall JCM800 100 watt head. Exceptional grt brown sound. \$425 obo. 213-939-1731
- Carvin PM350 pwr amp, like new, \$450. 818-784-8993
- Marlin 120 watt ld w/2 412 cabs, xlt cond, 6 mo old. \$750; Peavey series 400 bs amp, 2 215" cabs, 400 watt head, \$300. 805-254-0506
- Carvin monitors, 2 avail, 15" & horn, grt cond, \$375/pr. 818-761-8482
- Clyburn 300 watt bs amp w/10 band graphic EQ, noise gate, 2 15" EV spkrs. xlt cond. Will sell separately. \$700 obo. Paul. 213-466-8636
- Gauss 2 10" spkrs in black cabs, hardly used, \$100. Joel. 213-654-7824
- Randall 100 watt stk, chnl switching, push/pull knobs for X19 gain, 2 412 cabs. xlt cond. \$1100. Sam. 818-282-8330
- Seymour Duncan 100 watt convertible amp w/EV spkrs, lots of modules. \$550 obo. Ken. 213-329-4776
- 2 Music Man cabs w/JBL E 140's for sale, 200 watts ea, \$200 ea, obo. Mike. 213-483-4780
- 2 sound Craftsman class B pwr amps, 750 watts/ea. In kr. \$1100. Allan. 818-763-5879
- 4x12 Randall cab, 65 watts celestions, rear loaded, grt cond, must sell. \$325. 213-259-0226
- 800 watt sound bs cab w/JBL spkrs, xlt cond & sound.

- Has been known to cause vomiting. \$325. Stewart. 818-352-2002
- Accous 370 bass hd w/amplif light cs, 5 band graphic, tons of pwr, \$350. Ted. 213-923-2547
- Carver 100 watt pwr amp, clean & warm, \$325. Jim. 213-372-5806
- Carvin 200SX amp, \$150 watts. Grt cond. Ft switch & cover. \$300. Howard. 213-255-7901
- Cinder super reverb amp, silver face, gd cond, casters, \$400 obo. 818-781-3735
- Crest audio 1501A stereo pwr amp, 150 watts per chnl, 1 rck sp, warm full sound, ideal for gtr rck. Like new, \$475 obo. 213-653-5467
- Dean Markley spectra 312B bass amps, 60 watts, \$150. Mike. 213-402-6627
- Fender 75 amp 1 15" celestion spkr, chnl switchr, reverb, \$350. Mike. 213-395-5911
- Funky old custom built amp w/12" spkr, reverb tremolo, of the wall, xlt cond, \$950 obo. John. 213-390-2257
- I2P per metric EQ pre-amp for sale, \$100 obo. Mike. 213-483-4780
- JBL 4520 bass bins, 2 ea, \$400 per unit. Leonard. 714-594-9025
- Peavey Pro Bs 1000 pre-amp, gd sound, grt cond. Used for 3 gigs. \$200. Bela. 213-874-5359
- Sun 4x12 coliseum cab. \$150. 818-353-9354
- Trance Elliot bs cab, 2, 1818X, ea w/1 18" & 10" spkr, \$500/ea. Robert. 213-769-0361
- Vega hand held wireless mic syst, model 80 transmr, model 66 recvr, \$850. Jim. 213-615-0058
- 2 JBL sngl 15" scoop cabs w/JBL 2205 spkrs, xlt cond, grt for PA or bs. \$400 for both. Doug. 213-969-0480
- 62 Thunder super amp, predecessor to super reverb 2 10" celestion spkrs w/matching reverb unit. Unbelievable sale, \$650. 818-948-2578
- Accous bs amp for sale, 320 watts, sounds gd, built in limtr & 7 band graphic EQ, \$300 obo. Mike. 818-246-1274
- Carvin bs spkr syst w/18" spkr, Marshall size, grt shape, grt bs & mid-range. Ed. 714-964-4940
- Crate cab, like new, has warranty, 4x12, big cab, sound grt, \$400 obo. Dan. 213-874-1233
- Electro-Vox S153 3 way spkr cab, very gd cond, \$350. Kent. 818-348-8065
- Marshall 100 watt head w/rx loop modified by L.Jackson, I have receipts. Grt cond, xlt tone, must sell, \$395. 213-962-3260
- Marshall 100 watt head, chnl switching, new tubes, sounds incredible, \$500. 818-846-6057
- Metaltronic/L. Jackson model M1000, 100 watt head, chnl switching, w/Le boost 2 stage pre-amp. Trade for 80AMP1 w/pwr amp or \$700 cash. Michael. 818-966-4697
- Tapco 8200A stereo 6chnl mixer, \$625. Kent. 818-348-6065

3. TAPE RECORDERS

- Tascam Porta-one, mint cond, \$400 obo. 213-826-0220
- Top 81rk cassette, Tascam mixer plus more, \$3500. 213-656-3670 •Foxtec B16M \$200 w/warranty. Also Model 20, \$999. Joe. 213-459-4707
- Tascam 38 8-1rk, in grt cond, \$2100. 213-943-6580
- Tascam A38 8-1rk recdr, 1/2" 15 IPS, \$1600. 213-876-2295
- Tascam Porta One 4-1rk, showm cond, incl pwr supply & access. You won't find better anywhere at this price. Asking \$375. Dave. 818-990-4549
- Teac 3345 rtr 4-1rk, siml-sync, like new, \$600. Dokorder rtr to rtr, mint cond, \$350. 213-668-1823

4. MUSIC ACCESSORIES

- 4 Shure SM58 mikes, \$75/ea; Shure SM54 \$40; 3 EVDS 35 mikes \$30/ea; ATM21 58 style \$20/ea. Dave. 818-504-0484
- Alesis HR 16 dm machine for \$250. Call any hour. Cliff. 805-987-7523
- Baricade 40x4 wood collapsible, \$40. Dave. 818-504-0484
- Roctron XDC distortion w/exciter, \$125. 714-632-9228
- Yamaha REXS50 multi-xt unit, like new, \$200. 714-632-9228
- Anvil cs, 28x20x15 w/wheels \$125 or \$225 w/Mitchell 2x10 monitor. Ted. 213-392-5870
- Boss CE3 stereo chorus, brnd new in box, \$50. Ted. 213-923-2547
- Boss Stereo larder, \$25. Howard. 213-255-7901
- Boss TU12 chromatic tuner, \$50; dynam liter Boss, \$25. Both xlt cond. 818-895-1821
- Dmr mach w/MIDI cable, gd cond, \$150. 213-960-7834
- Foxtec 3070 compsr/limtr \$250; 3180 reverb \$200, all w/warranty. Job. 213-459-4707
- Foxtec synchrzr/ctrlr, 4030 \$999; 435 \$300. Gail. 213-878-6374

- Invisible wrk station keybrd stnd, 3 tier, \$75. Jim. 213-372-5806
- Marshall 9001 stereo tube pre-amp & ft switch contrl, 3 sep chnls, lx loop, showm cond, 3 mo. old, \$500. Ron. 818-766-7066
- Mid 80 seqrncr like new in box, MIDI cable, mnt. \$230. 213-960-7834
- Nady 650 wireless gult transmr, never used, w/425 firm. Tom. 714-552-6975
- Peavey Mark 4 bs head like new, \$150. Lv mg. Dale. 818-785-4844
- Peavey PA horn MD series, \$250. Chris. 213-946-0840
- Roland S330 digital sampler, multi-limbral module. \$900. Louis. 714-433-3092
- Roland TR707 drm mach, \$250. Jim. 213-372-5806
- Ross 31 band equalizer, 2 sp rk mnt, \$150. Skd. 818-774-9034
- Sampson concr wireless series, wks grt, \$150. Chris. 213-946-0840
- 18" bass pdls, 2 oct range, gig bag, like new, \$150. Ted. 213-923-2547
- Sony DAT 300, asking \$1250 obo. Amy. 213-872-5354
- Steve Lynch rtr hand tapping gult instrct VHS video, \$20. 818-895-1821
- Ultimate Support single keybrd stnd, not adjustable, \$60. Dave. 818-242-0590
- Yamaha CS-2020B-2 compsr limiter, \$235; Furman CN44 quad noise gate \$275; PAS 8 sp rck, \$75; mic stnd \$15/ea. Mike. 213-402-6627
- Yamaha QX digital seqrncr, \$75. Louis. 714-433-9092
- Yamaha REK50 multi-ix procsr, new, \$350. Call Oave. 818-242-0590
- Alesis MIDI verb 2 w/mnl, gd cond, \$185; Boss BUX 600 6 chnl stereo mixer \$95. 213-680-9501
- Anvil flgt cs for keybrd, 22x9x4, \$100. David. 818-986-2112
- Echoplex for sale, \$75. Eric. 213-468-7800
- Coreg D2000 sampling digital delay, MIDI & progrmbt, 4.368 milliseconds of sampling time w/mnl. \$235. 213-680-9501
- Pro white violin, brnd new, \$900. 213-822-2674
- Roland MPU103 MIDI chnl filter stroke convtr. \$75. David. 818-986-2112
- Yamaha diverse receiver wireless for gult, \$400. Alan. 818-763-5879
- Yamaha MIDI foot contrlr MSC05 w/mnl. \$90. 213-680-9501

5. GUITARS

- Accous 6 string gult, very gd cond, grt tone & playability, w/cs, \$80. 818-788-0610
- Aria ZZZE custom bs, light w/red graphics, no cs, xlt cond, \$275 or trade for mikes or recding equip. Bryan. 818-882-1857
- BC Rich bs, red like new, xlt cond, \$200 w/cs. Joel. 213-654-7824
- Charvel model 3 Jackson PU's, Keeler tremolo, xlt cond. \$300. 714-632-9228
- Custom built P bs, red w/black hrwr, moon PU, unused cond, \$400 obo or trade for recding mikes or outboard gear. Bryan. 818-882-1857
- Fender jazz bs special, white w/black neck, xlt cond. \$300 obo. Randy. 213-831-1729
- Fender Strat, 1973, American made, maple neck, gorgeous, compl stocked, perf cond, stored for 11 yrs w/ mnt, orig cs, etc. \$625. 818-788-0610
- Fender Tele Esquire, 1961, pr CBS, barely plyd since new, 100% orig rosewood neck, blonde body, orig brown cs. \$2500 obo. Call Pat. 213-667-0798
- Gibson Les Paul custom, early 70's, cherry sunburst, 100% orig, nice cond, gold hrwr, ebony neck w/cs. \$600. Pat. 213-667-0798
- Gibson SG custom 1968, triple PU, chocolate brown finish, white pick guard, gold hrwr, Maestro tremolo, 100% orig, nice cond, \$700. Pat. 213-667-0798
- Kramer 1973 issue bs gult, maple wood, aluminum neck, plys & sounds grt. Xlt funk bs. \$250 obo. Randy. 213-831-1729
- Status bs, series 2000, ser #133, mint cond, \$1300 obo. 818-784-8993
- String bas (3) all wood, hand made bss w/adjustable brges & covrs, \$2900 to \$5500. 818-990-2328
- Yamaha elec bs, gloss ebony body. Physys grt, \$400 w/new cs. 818-990-2328
- Classic Fender elec gult, mustang, 60's w/inw cs plus Randall amp, \$175. Toby. 213-938-2949
- Fender strat '86, candy red w/maple neck, early F. Rose tremolo. Stock sngl coil PU's. Grt shape w/gig bag. \$275. Ed. 714-964-4940
- Fender Tele, maple neck, blonde body, orig cs, mint cond. \$350. Todd. 818-988-0884
- Fretless headless bs, black, \$500. Hiro. 818-980-7715
- Gibson SG 1970 \$450. Eric. 818-907-9360

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NEXT DEADLINE: WED., FEBRUARY 21, 12 NOON

Guit for sale, 1989 Epiphone, blonde, natrl finish w/gold hrdwr, mint cond w/road wooden cs. \$450. 213-656-3445
Time green performng guit for sale, \$800. Call Rafi. 213-337-2727
Overton black super shallow cut away 6 string, mint cond, built in PU w/EQ & vol control. Incuds HSC. \$800. 818-508-1456
P&S Lutherie accous guit, hand made, brnd new w/cs & PU. \$375. Mark. 818-584-0380
Valley Arts custom pro, new, 7/8 scale, black pearl, EMG, Taylor pro gold hrdwr. Price \$1800. Naomi Martinez. 818-352-2235
Vintage guit, RD artist, black w/gold hrdwr. 1977 w/brnd new cs. \$475. Lks like Firebird. 213-656-3445
1959 Gibson Les Paul guit, gold top. Must sell, going out of town. \$500. Sylvia. 213-474-0789
1966 Fender telecaster, refinished, natrl, rosewood neck, xlt cond, HSC. \$750. 1972 Strat, locking tremolo. DeMarzio's, sunburst, mint. HSC. \$550. 818-761-3735
1969 Fender precision bs & cs, butterscotch blonde w/ white pick guard. Action is low & last wiper intonation. \$600. Call Rick. 818-841-6081
Aspen accous guit w/Garbus Barry PU w/along w/cs. \$250. Dave. 818-242-0590
Beautiful Amer made Fender strat, not a scratch, like new, maple neck, black body w/white pick guard. Incuds HSC. \$450. Bill. 213-866-1167
Custom DC rich mockings bs w/EMG's, ultra-violet w/anvil ligi cs, mint cond, \$600. Robert. 213-769-0381
Custom ESP George Lynch model, maple body/neck, dbl coil PU, Floyd Rose, must sacrifice, \$700 obo. Call after 5. 213-259-0226
Gibson Explorer w/Seymour Duncan PU's. Natrl finish. \$500 obo. Brad. 818-368-9320
Goya 1963 Swedish steel string accous. \$110. 213-668-1823
Hamer Explorer, black paint, grt rock guit w/Rockinger tremolo. DeMarzio's frts, like new, HSC, \$500. Trade for Marshall 100 watt top. 818-761-3735
Ibanez destroyer 2, candy apple red, xlt cond, rarely used w/orig HSC. Grt for beginner or intermed plyr. \$250. Eves. 213-969-8044
Peavey T40 elec bs in HSC, natrl ash body & rock maple neck. \$240. Rick. 818-96-3735
Roland guit synth, model GK-1, GM-50, MKS-10, MKS-70, \$1500, xlt shape. 213-943-6580

7. HORNS

•Selmar Mark VI tenor sax, Ser. #59278, \$2300. Ron. 213-656-9319

8. PERCUSSION

•Simmons MTM trigger to MIDI converter, allows you to trigger samplers, drm machines or sense from pads or accous drms, \$200. Michael. 213-969-9130
 •Zildjian 21" medium cymbal; Zaban 14" HH cymbals. \$125/ea or both for \$200. Tim. 213-390-3119
 •Pearl 6-pc chrome set w/1 boom std, 1 cymbal std, 1 HH std & Paiste cymbals. All 1/2 yr old. \$750. Will. 213-375-1189
 •Pearl, new 12x14 coral red MLX series tom w/cs. \$65 obo. Rick. 818-787-3007
 •Remo Master Touch snare drum, 7x14, chrome cvmg, \$100 obo. 818-997-7452
 •Simmons concert style MIDI drmkit w/stage monitor syst, used in studio, new-\$3500, sell for \$1500. Lrg set, U-rck, white. Jim. 213-615-0058
 •Tama 11 pc imperial star dbl bs w/Zildjian cymbals & Tama hrdwr. \$1200. Carl. 818-353-1933
 •Thomas Superstar 9x13 tom, cherry/white, \$125. Mike. 213-402-6627
 •5 pc red Pearl set, \$650 obo. 818-785-7058
 •Ludwig 6 pc chrome on wood drum set. Dbl slow times. Asking \$650. Call Ed. 818-353-4653
 •Pearl world touring 7 pc drmkit. Maple & pyr shells. Xtra hrdwr, cymbals & stds incl. Immaculate cond, brnd new. Model GLX. \$2300. 213-221-7354
 •Sonar snare drm, 9 ply beechwood, black, xlt cond for sale. 213-656-7335

9. GUITARISTS AVAILABLE

•Disgusting guit sks disgusting band. Infil Crue, Priest, Jake Ely. Call Doug. 213-841-2104
 •Do you wr the best guit around? Get me! I can ply Yngwie better than Yngwie can. Call Kurt. 213-254-4736
 •Eclectic guit/sng/r/ncist/compr/angelic voxings to burning rubber. Dancing in haunted houses. Image, humor, exp pro. Greg. 213-650-2059
 •Guit sks orig blues based HR band, styles of Aero, Stones, Tesla. Image, equip & dedicin, pro sit only. 213-

878-6368
 •Guit sks sincere front HR band ala Janes, Color w/deal or srs potential. Pro equip & att. To the top. Carlos. 213-473-2174
 •Guit arching for 3 trashy, sleazy dudes w/gd lks, hr & image. Aero, VH, Motown, J.Priest, Stones. Joe. 818-341-6582
 •Guit w/grt chops & sound sks orig blues based rock band. I'm totally dedicid & flexible. Pro studio & touring exp. 818-765-0929
 •Guit w/lt image lkg for band. Can ply any style from metal to funk. Have pro equip & att. Steve. 818-407-1370
 •Guit/sngwrtr. 27 w/equp avail to J/F proj, mel HR blue matrl ala Tango, Lion, Bullet Boys. Srs connex. Rich. 213-391-1132
 •Ld guit for chrl/HR proj. Must be compl. Exp pros only. Brent. 213-943-1098
 •Ld guit, Christian w/nujic style & chops sks HR proj. Infil Beck, McLaughlin, Santana. Srs only. Ron. 818-307-9352
 •Orig & srs guit, 23 sks like minded musicians to J/F band into Janes, Sound Garden, Cure, Ministry. Edward. 818-994-2596
 •Rock guit sks orig trashy grooving non-poser proj. No Sunset strip
 •Wide range, sophisticated, emotnl un-LA sngwr wtd by intense guit/sngwr/r for collab on techno-organic emotnl syphonic cmrd HR proj. Poggio. 213-464-4149
 •Xlt blues/swing rthm guit sks estab grp or other musicians into same. Plenty of exp. Call Rod. 818-501-0377
 •Xploative guit avail. Pro, maj exp, sng/wrtr, too ready, private hr/studio, very dynam & orig into Chemistry, Zep, Who, Hendrix, AC/DC. 818-843-7405
 •Hot ld guit sks H/R band, exp tour, stage, studio wrk. Have top equip & lks. Infil S.Val. Srs pros only. Billy. 818-501-0470
 •2nd R/L guit, 24, skg estab orig HR band. Writes, gd

equip, tmsp, short hr but gd image. John after 5:30 pm. 818-985-0027
 •Accous folk/pop gooly dude sks others for collab & plyng clubs. WLA area, sorry no 818's pls. Stev-o-matic. 213-477-0919
 •Exp rockabilly/blues guit sks others w/ply or die ambition. Infil Spedding, Cochran, Clapton. 213-969-0754
 •Exp ld guit into funk, funky rock, R&B, lkg for wrkg sit or band rehrg for near wrkg sit. Reg. 213-672-7508
 •Guit avail immed for band w/connex or mngt. I have grt sound & lks, style, flashy but bluesy. George. 213-566-8783
 •Guit avail sks undergrd rock band w/orig sound. Must be creat, lgn hr image. Infil Page, Hendrix. 213-830-2890
 •Guit avail to J/F metal band. Have equip, tmsprtn & chops. Infil Dream Theater, Fates Warning, Queensryche, Metallica. Keith. 818-347-3748
 •Guit new in town skg tull band. Infil Purple, Priest, Travers, Zep, Floyd. Lng Bch/Orange Co area. Call after 6:30 p.m. 213-491-0082
 •Guit plyr lkg to audtin for maj acts in LA, HR & R&B. Billy. 213-856-0737
 •Guit searching for 3 trashy, sleazy dudes w/gd lks, hr & image. Aero, VH, Motown, J.Priest, Stones. Joe. 818-341-6582
 •Guit sks 4-pc, strong hr/gd lks image. Aero, VH, Motown, J.Priest, Stones. Joe. 818-341-6582
 •Guit w/Hendrix, Blackmoor Infil lkg for band sit. BA in mus from UCLA, dbis on keybrds, has D-50, Mesa Boogie, 16 trk. Matt. 818-981-4816
 •Guit/sngwrtr/sng. Infil Cult, Cure, Smiths, GNR. 213-698-3424
 •Guit/voc lkg for T-40 rock/dance band. Modern image, sngs ld. Call M. Gordon. 213-653-8157
 •HR ld guit, VH mts Crue. Must be gd, solid, multivd, creat, elec to call me. No posers, flakes, etc. Buzz. 818-509-1072
 •L/R guit sks estab or formng band. Infil Scorpions, UFO, Whitesnake. Eric. 818-788-3269

6. KEYBOARDS

•Yamaha upright piano, 52", tall model U3, gloss ebony finish. Xlt cond, \$3900 w/bench. 818-990-2328
 •Casio CZ11 digitl mini synth, full MIDI capabil. David. 818-988-2112
 •DX7 plus ton-o-cartridges, \$800. 818-781-8057
 •Kawai K1M multi-timbral synth module. \$325. Kent. 818-348-6065
 •Kurzweil 1000 PX keybrd sound module, 24 vox/multi-timbral/on board fx/mint cond. List price \$1995, sacrifice for \$575. 714-894-8119
 •Moog w/cs. \$350 obo. Jeff. 818-993-2414
 •Roland D50, xlt cond, practically new, \$1150 obo. Shari. 818-753-9821
 •Casio CZ 5000 synth keybrd, MIDI, 64 sounds, \$500 obo. Kimber Fleck. 213-851-6733
 •Korg Concr 3500 keybrd amp. Bmd new, used only 2 weeks in show. \$1250 obo. Eddie. 213-652-0490
 •Kurzweil K1000 brnd new full size keybrd. \$995, mint cond. Mark. 213-969-1943
 •Oberheim OB-SX w/rfci ca, \$350 obo; Akai AX-60 analog split MIDI keybrd, \$500 obo; Sequential Macs 8trk sequencing MIDI keybrd, \$250 obo. Hitch. 213-313-0588
 •Wurlitzer elec piano, small student model, xlt cond. \$250 obo. John. 213-390-2257

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- Rock guit, Rhodes, Val & S.Lynch style. If you don't want it all then stay home & watch TV. I don't care. Buzz. 818-509-1072
- Shredding guit sks w/ons of stage & studio exp sks srs band w/hard bluesy/balsy sound. Srs only. Bill. 213-866-1167
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- Tour guit avail for top bands. Tourng & club exp. Don't waste my time. I got the sound, lks & abil. George. 213-566-8783
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- Blues/rock guit w/ing hr, high vox, maj touring & recrdng exp sks act w/ill, mngt or financial bckng. No BS. Brad. 818-345-3814
- Cmrcl HR guit avail for touring, recrdng. Has bck-up vox, hl sngs, image, hot chops. Deal or pending only. David. 213-913-1534
- Creatv guit/sngwtrr/kybdst, equip, have wkrk professionaly. Infil Duran, Mans, Roxy. Call Paulo. 213-562-5780
- Elec guit, bck up vox, 30+, infil Tacker, Clapton, Beatles & Val. West side. David. 213-305-1719
- Fem lkd guit w/equip, appearnc & exp, done circuit & recrdng before, skg only dudes, no drugs band. J.T. 714-636-1197
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- Guit avail HR/HM proj. Infil Whitesnake, Bullet Boys or anything in between. Stage/studio exp & connex. Dan. 818-846-6057
- Guit avail to J/F band. Infrtd in funky HR sound. Infil L.Color, Satriani, Rush, Fishbone, Peppers. Brian. 213-998-8041
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- Guit p/lyr w/seazy image sks young aggrsv band ala LA Guns, Fuzzycat, old Crue. Call Greg. 213-473-3132
- Guit p/lyr w/strong vox & sng writing abil sks R&R band. Infil Aero, VH, J.Brown, Zeppelin. Call after 5. Dave. 818-980-3670
- Guit sks 2 guit cmrcl rock metal proj, gd chops, prefer rhyth, have lks, Inspirt, xtl equip. Infil Angel City, AC/DC, Zeppelin, Journey, Santana. M&K. 818-995-7929
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- Guit sks to be 4th member. Infil old VH, Dokken, Skid, White Linn, Aero, Own equip. Dan. 213-874-1233
- Guit w/bckgrd vox sks HR/HM band. Infil Aero, Zep, Colt, Bullet Boys, old Queen. Call Kevin. 818-980-3794
- Guit w/lks, trtl, vox & dedictn avail for HR or metal band. 708-848-1302
- Guit, 27 avail for csts or demos, T-40, cntry, etc. Vox & reading abil. Logan. 213-857-0279
- Guit/voc sks dynam cmrcl HR band w/image. Trl, lks, hooks & success minded potential. Many infil, most are rich and famous. Nick. 818-882-5717
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- HR guit from E.Cst, Berkeley Coll of Mus, sks band willing to do anything musically. Infil T.Raybin, P.Travers, VH, L.Mayes. Tony. 213-698-6667/213-945-6958
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- dedict, onq, Maj infil Zeppelin, VH. Have orig. Scott. 818-963-9981
- Lafy guit to demo, J/F band. Many styles, schooled, composition, bck up vox. No gutter rok, pros only. Eric. 213-469-7900
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- Rude lewd egomaniac guit nds a sex drugs booze gutter rok band w/hry sleaze image. Deal pending formation of band. Call Vlnx. 213-856-6287
- Voc/LR guit k/g L/R to form org proj. Infil Pistols, Kiss, Stones, GN'R. Call after 7. Sid. 818-780-8730
- Workable male, 20-25, to form committd unig arena band. Dynamics, mel, groove. Focus on sngs, person over performnc. U2, Roxy, Floyd, Mimes. Call. 213-281-6294
- Young guit p/lyr wtd for signed rok band. Infil Stones, AC/DC, Zeppelin, Hanoi Rocks. Image a must. Call Eden. 818-506-1064
- 2nd guit wtd for HR band w/album & mngt. Some bckng vox. Rehrs weekdays. Before noon, after 6. 213-876-4795
- Atmrv sng orient lkd to join w/bst & rhythm guit. Must have no infil or preconcd ideas. Sayne. 213-666-2234
- Fem guit wtd to collab w/male vox for duet. Kevin. 818-900-2818
- Fem lkd guit sought by wrk/cv cover band. Must sng lkd, have equip & trspn. 818-377-4411
- Glam leather guit wtd to form band. Must be dedictd & have lks. No flakes. Infil Aero, Crue, Poison. Sean. 213-467-2647
- Guit ndd by voc. Infil Ringer, Whitesnake. Pd rehrsl spc. Call Dave. 213-630-2934
- Guit ndd for creatv, innovatv band. Infil REM, N.Cave, Doors, anything gr. Victor. 213-851-6052
- Guit wtd by lkd sngwr. 20 y/o for org rok band. Infil Beatles, Police, L.Color. 213-475-9937
- Guit wtd for 2 guit hard pop band. Infil Ramones, Generation X, Primitives. Tony. 818-346-6856
- Guit wtd for exotic, erotic electrnc poetry. Contact Dan/Delish. 818-345-1918
- Guit wtd for funkcd out instrmntl band, ala Labotomites. Criminal recrd & sng exp. Infil M&K. 818-998-6738
- KILL VAN KULL, org band from NYC, sks extraordinary lkd. Must have stage exp & strong stage presence. Rick. 213-851-2831
- Ld guit wtd for pro-rok act. Gd image, equip & vox req. Infil Beatles, Stones, L. Reed. Jim. 213-656-8910
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- Sngwr/sngwtrr wts guit w/folk blues & 60's rok infil to form band i.e. Jinkies, Texas, T.Chapman. Pros only. Melissa. 818-887-0824
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Gult wtd for gigng band. Infl Violent Femmes, J.Cash, Elvis, crisy pickler pref. Call & mention. 213-874-6947
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LD gult wtd to form new glam band. Hot lks & outrageous image a must. Cmrcd sngs. B.Jovi mts Poison. Contact Noel. 818-774-9258
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Sngwr lkg for gult/sngwr for alt/mv folk/rock grp. Infl Bad Company, Tudor, Petty, N.Young, U2, Smif, REM, AC/DC, Beatles, Love/Rockets. Jake. 213-650-7411
Sngwr/sngwr w/sngs & band sks progsv P/R gult w/ edge to compd band. Infl Yes, Genesis, P.Gabriel. Ask for Rod. 213-866-0395
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Best, 23 sks estab pro HR metal band. I have pro equip att & exp. Compl estab bands only. Steve. 213-224-1932
Here I am waiting w/SVT & sting ray bs lkg for PIL, James, KJ, Smith, Zep infl band. I can sing loud Jacob. 818-769-6769
K/fer bst avail. Infl Sarzo, Pilson. Band must lkg to provide tmprtn. Michael. 818-989-5447
Pro bst w/high voc avail for recding, demos, cals, fill in or sub T-40 gigs. Exp, fast learner, current, many sngs, PA. Brad. 818-345-3814

10. BASSISTS WANTED

Best wtd. WILD HEARTS to be wildy hearts sks bst w/rock image, cmrcd rock sit w/rt press, demo & upcoming shows. Infl B.English, Heart, Cheap Trick. 818-509-7914/818-548-0266
ARISTOCRATIC TRASH sks bst, highly imaginiv & rhythmdly blessed. 213-655-7190/213-464-5433
Band forming rooted in 70's British HR ala Purple, Zep, Sabbath, rainbow sound w/90's edgs sks bs plyr, exp, dedictn, gd att & tmprtn. 818-885-6937/213-935-1733
Be plyr ndd for hvly slightly psychedelic white funk rll rock grp. Cool rock image, Zepplin, Beatles, Hendrix, Aero, etc. 818-784-2354
Be plyr ndd for orig rock band. Have rehrl sp & lkg & contacts. Call Laurie. 818-845-8738
Be plyr w/gd equip & cool image ndd by loud pwrfl alt/mv band. PSOL, Mission, etc. No cowbooy boots or rock star att. 818-9078323
Be plyr wtd for orig hrd core progsv rock band. Gig ready. Call anytime. John. 818-705-4614
Best & dmrr ndd. Sngwr & gult team w/orig sngs, progsv mel rock, no drugs or att. Eric/Mike. 213-461-3639/213-464-8904
Best ndd by gult/sngwr for srs proj. Infl Smithereens, T.Petty, REM. Have rehrl spc & free studio time, open to collab. Wade. 818-506-7132
Best w/lks & pro att wtd for cmrcd metal w/tem front. 100% dedictn. Johnny. 818-990-4551

Best wtd for 2 gult cmrcd rock band. Solid groove, image & equip a must. Demo avail. Call anytime, w mag. 818-331-2247
Best wtd for band who will define sound of the 90's. Must be verst, srs, have gd tmprtn & equip. Anthony. 818-782-2895
Best wtd for blues based HR proj. No drugs/alcohol probe. No covrs. Must be dedictd & exp. Veteran musicians lkg for same. Pate. 818-986-4669
Best wtd for HM band. Have rehrl sp, studio time, upcoming gigs. Must have tmprtn. Mike. 213-727-0094
Best wtd for newly forming band. Jeff. 213-839-3810
Best wtd for rock band, rehrlng Hillywd, pref exp plyr. Alan. 213-851-3494
Best wtd in the style of Kix, Guns, Skids, Vain. Pls w mag. 213-402-2261
Best wtd w/image & vain of Shotgun Messiah, Pretty Boy Floyd, Roxx Gang, Blonde pref. We have current maj lkl credit & instrt. 818-289-8464
Best wtd, atm & big hr for grp w/several maj lkl credits. Infl early Cure, street rock glam image. 818-289-8464
Cntry bst w/strong id vox wtd for cntry/folk/rock band. Orig & covr. We have xtl tunes, vox, gult. Laurel. 213-306-2216
DANGEROUS PLAYS sks bst for immedate shows gigs. Image equip, desire a must. Maiden, Saxon. Have So Bay studio. Mike. 213-370-9835
Eccentric R/R band w/maj mngt neds bst w/imagination, voc, instrng image, DePêche Mode, Smif, English best. Cure, Blue Velvet, Michael. 213-989-9140
Freebies monster, big tone, very animated. Angry funk band. Call, it's time to rock. Bobby. 213-666-7886
Gult & voc sks bst to compd orig band. Must have feel for African & rock rhythm. Call Selwyn. 213-452-5482
Hvly blues rock band w/stret lks sks groove bst w/bkng vox & equip. Deal pending, coring shows. Infl Aero, old VH, B.Tarant. 213-281-8601
Innovv, dedictd bst w/very gd technique wtd by intense gult/sngwr for collab on techno-organic emotnl syphonic cmrcd HR proj. Poggo. 213-464-4149
THE REMNANT sks bs plyr for pwrfl alt/mv rock band. Infl REM, Killing Joke. We have mngr, ages 27-29. 714-957-6011
Throbbing bst wtd for hlt intensity band w/dramatic dynam orig music. Private rehrlng/recding studio. Zep, Aero, Who, AC/DC, Janes, etc. 818-843-7405
Versatl bst into Janes, Sound Garden, Cure ndd to form band. Edward. 818-394-2596
Versatl bst wtd by up & coming rock sensation. We have demo, desire, we know what it takes. You have image, equip, are infl by Testa & old Kiss. Call Ryan/Scotty. 818-901-8909/818-509-1415
VITAL FORCE sks bs plyr in style of Mr. Big & Queensryche. Must have tmprtn. Call Mike. 213-887-8564
Voc/L/R gult lkg for bs plyr w/nt to form orig proj in Sherm Oaks area, Infl Pistols, Kiss, Stones, GNR. Call after 7. Sid. 818-780-8730
Xtremely pro HR act/walbum, grt sngs, lng hr image sks bst w/same. Scoops. VH. 818-989-4072
Attn bs/keybdist ndd for orig rock band. Lkg for multifaceted plyr/w/emphasis on mel rock. Infl everything. Rkks image pref. 213-372-7921

BLOODSHOT, HR band w/killer orig & lkl instrt audittng bs plyr, voc, pros only. 213-347-1966/213-760-0446
Blues based straight ahead R&R be plyr ndd for orig rock w/gigs & possibl tour. Career minded. Jonathan. 818-981-7156
Be plyr ndd to form HR band or recd demos. Must sing harmony. We have recding w/all the toys & lkl instrt. Ages 18-28. Lv mag. Alex. 818-347-9186
Be plyr of pro caliber wtd to compri orig progsv rock grp. Call Ronnie. 714-993-5087
Be plyr wtd for band. Must be creatv & frnd. Infl Smiths, REM, Oingo Boingo, Fishbone, Rush. Jason. 818-287-6383
Be plyr wtd for rock band w/rlt industry contacts. Infl Tessler & Aero. Exp pros w/image skg same. Ron. 213-390-9969/137/213-398-8981
Be plyr wtd for orig rock demo. Must know theory, classical infl pref. Call Chris. 714-241-0551
Best for relocated HR act. We have mngt, legal representatn, promo agent. Srs only nd apply. For details call Chris. 213-851-6246
Best ndd, must be verst, creatv, grt att & image. Band has grt tunes & plys. Pref ages 18-24. Infl Marz, Toto, Journey. 818-994-0456/818-885-0213
Best wtd by gult/composer w/outstanding matrl for mel HR band. No exp, straits or glam queers. Grant Stevens. 818-240-0553
Best wtd for, addict ahead R&R band. Pros only. Tom. 818-780-6323
Best wtd to form glam metal band. Styles old Crue, Kiss, Poison, LA Guns. Must have grt lks & do or die att. 213-659-1731 or 213-659-5750
Best wtd to help compd band w/70's British HR sound. Intelligent thrd plyr w/the appropriate k & team plyr att. 213-939-1731 or 213-659-5750
Best wtd. Infl REM, Smithereens, Ethridge. Have lkl & mngt instrt. 818-996-8232
Best wtd. Pro only. Diana. 213-469-0737
Best wtd. The simplicity of A.Clayton, the class of J.Taylor. Ages 17-22. 818-994-2786
Best wtd. Versit, plyr slap, reggae, alt/mv rock inspired by Minutemen, Tosh, Peni, Sub-Humans, Peppers. Srs only. LA valley area. Ron. 818-700-1479
Writer/sngwr/rhythm gult, 26 sks bst for shows & future recding. Early Beatles mts Punk, Amateurs, pros, gigs, punksters encouraged. Sean. 213-838-9750
Best/bck up voc wtd male voc, pros age 30+ to form blues based R&R from T-birds to Petty, early Stones, covrs & origs. 213-450-6075
Best wtd w/gd strong image. Sng oriented, anything but typical modern sounding groove band. Intensity & intellignt, creative. Hillywd area. 18-24. Rob. 213-874-9654
Can you rock, pop, slap, groove, punk out & be evil? We nd you to create for alt/mv rockng proj. Eves. Elmer. 213-837-1340
Christian bst wtd for non-ministry energetic HR band. Darren. 818-783-6961
Csla T-40 band w/mngt neds bst/voc immediately. Must sing lkl & bck up, wrkg sound. Call Mark/Nellie. 818-248-0554
DADDY WARBUCKS is audittng bst. Must be dedictd w/ rks, cooks & hocks. Infl Rough Cut, VH, Jailhouse. Srs

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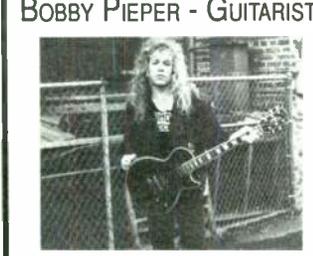
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Inquires only, Billy/John, 818-980-4789/818-768-1183
-Friction/addiction/guit/sngwrtr reforming grp for record co. Very cool, laid back image, strong & bluesy risk taking music, 19-23. In Hilywd, 818-705-4894
-Glam bst wtd by lrvy yet sng oriented grp ala Crue. You're image is everything. Guit & dmr have current maj. tv credits. 818-266-8184
-GROOVY FIRE sks bst w/style of Pilson, Mitch. 818-769-0649
-Guit from E Cat kng for bst willing to do anything musically. Infl P. Travers, VH, T. Raybin, L.Mayes. Tony. 213-696-8667/213-945-6958
-Hey you! Psychedelic punk funk bst/collab wtd for form cmrcl perform orientd band/art. M/F, hr not import. Chris. 818-763-0522
-Image, equip, vox req for pro rock act. Infl Beatles. Stones, Petty, Replacements, L.Reed, Mot. Jim. 213-656-8910
-Killer bst nnd to comp HR band that kicks. Sns of humor, dedict & bck up vox a must. No dope liends. Mike. 818-982-8160
-Let's make a dent in the music industry and bring bck real music ala early Suite, Queen, VH, M.Anthony. 70's mts 90's. Maj record co. Instr. in Hilywd. 818-705-4894
-LOCAL HERO now auding male bs plyng/sngwrtr/wicmz HR metal image & entertaining stage presence. Daz/Washbone. 213-876-6251
-Male bs plyr wtd for semi-progrs HR/HM band. Must have previous band exp. Matt. 818-769-5840
-Looking bs plyr wtd for signed rock band. Infl Stones, AC/DC, Zepplin, Hanoi Rocks. Image a must. Call Eden. 818-506-1064
-Ambitious bst nnd for ong P/R band. We have sngs, representation & upcoming show. Pils call John. 213-874-1668
-BAD OPERA sks bst w/bottom end. Infl Sound Garden, Color, James, Tango & Cur. Strong matr. Lv msg. Kelly. 714-993-4529
-Bass plyr w/gd sense of humor wtd for upcoming club dates. Bork. 213-306-9630
-Bs plyr w/bck-up vox wtd for orig bluesy/rooty R&B. Beatles, Cougar, Elvis. Must be srs. Call Ten. 213-874-7841
-Bs plyr wtd for R&B band. Call Dusty. 818-765-8196
-Bst wtd for estab HR band, gigs & recordings pending. Mature aft only. 818-788-4738
-Bst nnd by voc. Infl Ringer, Whitesnake. Pd rehsl sp. Call Dave. 213-630-2933
-Bst nnd for progrs pwr/metal band. Lng hr, chops & pro att req. Ron. 213-674-4028
-Bst nnd nnd immediately for orig grp. Studio, gr matr & connex are no problem. Call between 5-7 p.m. or leave msg. 818-783-2778
-Bst wtd w/ a strong image nnd to compi dmrk, moody, altmrv, emotnl, pwrfl band. Cure, Mission. No funk or metal. 818-907-8323
-Bst wtd by kd sng & dmr. 20 y/o for orig rock band. Infl Beatles, Police, L.Colour. 213-475-0997
-Bst wtd by undgrnd rock band located in So Bay. Lng hr image. Infl Enwistle, J.P.Jones. Ong sound. 213-830-2890
-Bst wtd for blues R&R band w/rfm voc. Valley rehrls. Brad. 818-368-9320
-Bst wtd for fem voc orientd ong R&R band. Gd image, att, strong bck-up vox. Infl Heart. Yes. 213-372-3119
-Bst wtd for w/lyric fluffy classic pop grp. J.Deacon, Entwistle clones pref. Vox a+. Absolutely no slappers. 415-285-7744
-Bst wtd for loud, progrs, aggrs rockability band. Infl Cochran, Edmonds, Lowe, X. Rockability chops req. 213-969-0754
-Bst wtd for rock/jazz instrmtl quartet. Infl P.Jones. Have tunes, airpy, gigs. Call Doug. 818-563-1057
-Bst wtd immediately for orig rock band. Must have versatility, ambition, time. We have much matr, studio connex, open minded, many rll. 818-760-4868

-Bst/wld voc nnd for progrs pwr/metal band. Lng hr, chops & pro att req. Ron. 213-674-4028
-Christian rock pwr/wrcrd deal pending sks pro bst. Bking w/ rcr. Cmrcd rock ala Journey, Whiteheart, Rush, Russell. 213-978-2095
-Exp bs plyr wtd for innov. altmrv rock band, intense to moody matr, Gabriel, Butcher, Midnight Oil. Dedict is enough. Glen. 213-478-0514
-Former GUNSHOT members sks bst for recording & shows. Cmrcd HR proj. 818-765-4580
-HALL OF SOULES sks bst for local gigs. Var rock styles. No drugs or HM. Infl Mimes, Warrant, Petty, U2. Howard. 213-255-7901
-High voltage band sks young bst. 22 & under to tour w/ Warrant. Infl Crue, Zeppelin, GNR, Randy. 818-367-0674
-JONESTOWN sks bst for punk/psych/metal band. Must be dedict & open minded/w/ dark image. Infl Sabbath, AC/DC, Sex Pistols, Ramones, Doors, Kiss. 818-880-5809
-Latin style bst wtd for copy/orig band. Exp in salsa/jazz/rock nnd. 213-217-7584
-Mean groove, bckgd vox wtd by band w/ indie album moving to LA. U2, Duran w/HR edge. After 6, Mike. 805-688-8544
-MUSGY nds bst for HR ala Stones, AC/DC, Aerosmith. 70's plus. Pros only. Dave or Tom. 213-323-7542/818-780-6323
-Orig band sks exp bst for gigs & recording. Beking vox a must. Dedict & pro ambition only. Infl Beatles, Queen, Bad Finger. Al. 213-255-0367
-Pro-guit, dmr audin male bst, bckgd vox, image import. Its a must. Orig mel, baley rock. Tony. 213-949-5510
-RAZ NASTY sks lng hr K/A bst into Dirty Lks, Poison, LA Guns, GNR, Call Raz/Nasty. 213-655-6517 or 213-969-8049
-SAM MANN & THREE APES nd hot bst. Wnd bst who can ply, sng & has image, equip & focus. Sam/Al. 213-665-9702/213-255-7958
-Smokin bs plyr wtd. Infl hard, hard & harder. Holding audins mid-Feb. Mick. 818-957-8328
-Speed metal bst into Forbidden, Overkill & Last Racket. Estab band wts pro plyr to shred it up. Greg. 213-271-0578
-Srs pro bass plyr wtd. Must have great chops, finger plyr prof. Lng hr, vox a+. HR, Scorpions/V.H. 818-999-4072
-THE FREEMAN is sks plyr for pwrfl altmrv rock band. Infl REM, Killing Joke. We have mngt, ages 27-29. 714-957-6011
-Wtd bs plyr for BULLETT, killer sks, killer stage presence. 818-548-5381
-Young bst, 17-22. wtd by unig rock band destined to be signed to Polygram. Infl Kiss, Boston, Skid Row. 818-367-0874
-Pro HR band w/irwdng exp, songs, image & maj ltl connex sks bst w/late, liming & groove. Juan. 213-390-9993 x1372/213-398-8981
-Prodr/guit/sngwrtr lkg for bst w/lets of studio exp. lng hr image, w/soul/orientd pwr rock band. Infl B.English, Winger, Whitesnake. 213-653-8157
-REVENGE nds bs plyr. Tribal, acid, funk, disco, rock, roll, dope, colors. Infl. Call Anthony. 805-251-0207
-ROLISIN is auding ltrd bs plyrs. Direction of Dokken, Whitesnake, Queensrche. Rob. 818-753-8109
-SACRED COWS sk bst. Infl Bowie, early Roxy music, Cure. Must be serious, dedict, have stage presence. 213-851-7888
-Sng/rngwrtr & band sks pro bst for plyng & writing stl. Pros only. Infl Genesis, Yes. Ask for Rod. 213-866-0395
-Soleit bst wtd for P/R band w/rl & mgnt Instr. Infl Babies, Choir Boys. 24-30, no smoking or drugs. John. 818-940-9131
-Srs hr edge blues based whiskey soaked R&R band sks exceptional bst who can hold his own & his liquor on stage. Web. 213-664-5710
-THE CHILL sks aggrs funk/rock bs plyr. Pils call Chris. 213-656-7335
-Where's my one rock bst wtd. Have dedict, tlt, brains & lks to share our nde to the top. Have everything for the deal but you! 213-469-3289
-Worsh bs plyr for a worse band in Orange Co. Call Mitch. 213-690-8022

-Awesome blues keybdst avail for studio, live or fill in wrk. Kimber. 213-851-6733
-Bk keybdst lkg for cd or wrking slt. Studio, T-40, R&B, pop, jazz. Exp pros only respond. 818-794-2740
-Keybdst sks rock band w/bkng. Paul. 213-925-5901
-Keyboardist/plantist/mus dirct avail for studio wrk, audins, rehrls, performcs, exp w/all styles. Steve. 213-462-1515
-Keybdst w/hwv equip, pro gear sks pro proj. MIDI sequencer/mngt sks avail for sng demo & recording sks. Any style. 213-662-6380
-Keybdst/sngwrtr/w/dg image, equip & att follows Genesis, Journey, Foreigner, P.Floyd. 714-860-9633
-Keybdst sks weekend covr slt, contempory male voc orientd T-40, Genesis, VnI, Prince, etc. Xtl gear & no Miami Sound Mach pls. Mark. 818-352-1384
-Keybdst sks wrkg slt. Call John. 818-308-1720
-Textural groove orientd keybdst avail into sparse arrangements, ene mesmerizing atmospheres, space, nuance, chaos, beauty & tension. Infl Creatures, Eno, Industrial. Chen. 818-342-4955

11. KEYBOARDISTS WANTED

-Keybdst nnd for P/R band ala B.English. We have our own 16 track studio. Peter. 818-780-7869
-Keybdst wtd for T-40 orig band, no flakes. 818-341-5432
-Keybdst plyr nnd for orig rock band. Have rehsl spc & contacts. Call Laurie. 818-545-8738
-PAPER DOLL, T-40 classic rock band, sks keybd plyr. We have agent & are lkg for you. 213-964-5009
-Accomplid sngwrtr, orig repertoire, unkl soundful tenor vox, G.Michael, R.Nevil, J.Brown, sks qual arrang/lyricist w/studio for recrd deal proj. Francisco. 213-878-9321
-AFTERSHOCK lsk searching for a hot HR keybdst. Vox and/or oblon guit a+. Infl YNT, Scorpions, Leopard. Mark/Sean. 818-609-7918
-Christian rock pwr/wrcrd deal pending sks keybdst. Bckgd vox prof. Cmrcd rock ala Journey, Whiteheart, Rush, Russell. 213-978-2095
-Compl band w/roung & recording commtmts sks keybdst w/voc, writing skills & gd equip. Must style ala B.English. 213-461-7474
-Fem keybdst sought by wrkg cover band. Must sng lkd, have equip & trns. 818-377-4411
-Fusion band lkg for mus keybdst to compli unig sound. Must have pro gear, Randy. 818-782-9790
-Guit/sngwrtr lkg for mus who still believe in real music to J/F band. Emphasis on sngwrting, taste, qual. Lyle. 818-984-2132
-Keybdst nnd to compli all orig, versit rock band. Have mngt. Vox a+. San Gabriel Valley. Call Winter. 818-359-2895
-Keybdst w/lyric & sense of humor wtd to form duo. Karen. 213-451-3995
-Keybdst wtd for fem voc orientd orig R&R band. Gd image, att, strong bck-up vox. Infl Heart. Yes. 213-372-3119
-Keybdst wtd for funkcd out instrmtl band, Lobotomies. Criminal recrd and/or hist of mentl instabty pref. Steve/Chris. 818-996-9057/818-703-7718
-Keybdst wtd for mature, creatv rock grp. Social, spiritual focus, audio/video/studio, industry connex & shows. Must have 10 yrs pro exp/cmmtl. 818-718-7377
-Keybdst wtd for orig rock band. Infl Journey, Honeymoon Sins, G17, Gary. 818-906-9529
-Keybdst/lkyr bs wtd for wrkg oldies band. Some trvl, gd att/lys. Pils call Chris. 818-906-2379
-Keybd plyr for dynam R&B band. Must have soul. Call Greg. 213-388-5285
-Keybdst wtd to compli unit. No frills, piano/organ style. Radio access cmrcd rock w/rfm voc, mature & pro att. Terry. 213-538-5816
-Pro bst sks accomplishd mature keybdst w/mtn of 10 yrs exp to collab & recrd. Pro equip & trnsprt. Anton. 714-638-5014
-Rock keybdst wtd for srs band w/album & mngt. Bckng vox a must. Before noon, after 6 & weekends. 213-876-4795
-SIRIUS TRIXON, legendary Detroit rocker nds hottest, crudest, ndest, loudest, coolest rock keybdst/guit w/image. Sirius Trixon, PO Box 3795 Hilywd, CA 90028
-We're a gd band, we nd a gd keybdst. Nothing fancy but you gotta be musical. B.English, Benetar, Scorpions. Tahn/Vance. 213-855-7959
-Young gd lkg Asian/Amer male pop sng/rlyricist w/ sensual vox sks composer/keybdst. Infl by producers Stock, Wakeman, Aitken. Warren. 213-839-3595
-Altmrv rock w/deep mood driving rhytm & cmrcd appeal, creatv male voc/sngwrtr sks musicians or band for collab. Mark. 213-462-8618
-Blues lybdst. Infl Texas style, S.Ray, T-birds, also

Chicago style. Exp, respons & ambitious. Over 28 prel. Demos avail. Sonny. 213-392-0290
-Fem keybdst/voc wtd immediately for cala band w/nlnt soon to be wrkg. Must sng lkd & bck up. Call Mark/Nmme. 818-248-0564
-Hey you! Psychedelic punk funk keybdst/collab wtd for form cmrcd perform orientd band/art. M/F, hr not import. Chris. 818-763-0522
-Keybdst wtd for P/R R&B. Call 9-4-30 Mon-Fri. Xavier Davis. 818-506-8534
-Keybd plyr wtd for orig pwr P/R band. Gigs & recording in near future. Infl Mr. Mister, Cure, Journey. Pros only. Raoul. 818-968-2122
-Keybd plyr, unig & mel ala Homsby, Heartbreakers, E. Street wtd for estab orig rock band. Grah. 818-990-2594
-Keybdst wtd to form jazz R&B duo. Lisa. 818-843-6918
-Lng for girls to form band around one guy. Mt Tennessee. 213-629-3145
-Romeo nds Juliet. Ply guit, piano, sng together. Restaurants, night clubs. Mt. Tennessee. 213-629-3145
-Sng/rngwrtr & band sks keybd plyr for plyng & writing stl. Pros only. Infl Genesis, Yes. Ask for Rod. 213-866-0395
-Sngk pop dance pro writer for studio wrk, music only, no lyrics ala P.Abbot, J.Jackson, Dino. Send tape to Tom Evans. 525B Cambridge #103 Hilywd CA 91501
-Sng & ltrd guit lkg for keybdst w/orig image & att, ages 18-24. Infl Marx, Tolo, Journey. 818-994-0456/818-885-0213

12. VOCALISTS AVAILABLE

-Aggrs piercing pwrfl, slightly rude, intelligent, creatv, register skipping, dedict, srs, Sabine trained fem voc. Pretenders, Bowie, Heart, Zep. Srs only nd call. 818-981-3873
-Country voc. fem, sks wrkg & newly forming band or duo. 2 1/2 octave range, own PA, phys elec & accous plg, also writes. 213-255-9743
-Exp blues/rock sng, lng hr, ltaos, sngwrtr, killer image sks srs band w/groove, street look ala Aero, B.Tango. 213-281-8601
-Fem voc avail for sessions & gigs. Lds & bckgnd, exp pro. Tape avail upon req. Jennifer. 818-769-7198
-Fem voc lkg to form orig voc grp. M/F. Ages 21-31. Srs minded only. Koreyn. 714-832-7452
-Fem voc w/pro training & exp lkg for studio wrk/possible band. Tracy. 818-790-1643
-Fem R&B sngwrtr w/orig chops lkg for ltl R&B dance prodcr & writer and pro live & studio gigs. Call Susan. 818-762-0583
-HR proj, Coverdale R&B vox mix. Very pwrfl, grt range studio or live. Bobby. 805-254-0508
-I sing 50-90's cover & orig. V.Montson to Costello to Concrete Blonde. 213-438-5991
-Recording artist Bob Star nds a booking agent/mngr to book him on R&B oldies but goodies & jazz concerts. 213-962-3882
-Sng/rlyricist sks slt that incorporates fusion, hard core, progress folk, crtry, etc. Monks of Doom, REM, James, Floyd, XTC, TTD. Doug. 213-938-3670
-Soloist, clean cut, energetic, hr wrkg has own LP w/maj recording co, m/ajour exp, lkg new mngt, overseas booking. 213-862-6380
-Strong blues/rock fem voc/writer lkg for band or recording proj. Debbie D. 213-398-9522
-Uniq vox sks unig band or musicians. Infl Zander, Bowie, Michaels, Sexton, Erasure, No Musician. 818-345-5114
-Voc avail to J/F band in the style of Kix, Skids, Vain. Chris. 213-865-6404
-Voc nds a band w/guts & sleaze & HR in the style/soul of R&B. 818-909-9705
-Voc tenor sks wrkg R&B band. Infl Smokey, Teddy P., Simply Red & P.Balley. Julian. 818-988-8671
-Voc/rlyricist avail for mel bluesy HR aft band. Skid mts & lyrics. Tall skiny lng hr image, songs ready to go. 818-753-0772
-Xtl sng/rngwrtr sks male/fem guit for duet. Kevin. 818-990-2818
-Accous folkv pop gooly duke sks others for collab & plyng clubs. W/LA area, sony no 818's pls. Stev-o-matic. 213-717-0919
-Awesome fem voc w/range, recording & stage exp, grt blues keybdst. Avail for pro, studio or live wrk. Kimber. 213-851-6733
-Exprd fem voc sks pro plyrs w/training & chops to form orig 90's rock band. A. Wilson mts K.Bush. R.J. 818-882-5027
-Exprd pwrfl pro fem voc lkg for tv, shows, recording, tours. Sngs funk, P/R, R&B, rap, etc. LD or bckgd. Srs. Marcie. 818-765-3384
-Fem dynam voc sks expd keybdst w/equp for lounge wk. No flakes pls. 213-874-8052

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*Fem rock voc sks orig materl to perfom w/Tucson band ala Lone Justice, Heart, Etheridge. Lkg for recrd deal. Lee. 602-325-0164
 *Fem voc lkg for cstl or wrkg sit. Studio, T-40, R&B, pop, jazz. Exp pros only respnd. 818-784-2740
 *Fem voc loves to rock, hot dancer/perfmr/on-lime. Call Cheryl. 213-275-7078
 *Fem voc/lyricist lkg for F/R band of the 90's. No drugs, no egos. 818-709-8726
 *Fem voc/sngwrtr avail w/pop sound & blues/rock edge. Call Shelley. 213-982-5123
 *Last of the big band voc/crooner, MOR, Latin ballads, sing in 5 languages. Jack Brackie. 213-857-1056
 *Ld sng/lyricist avail for hrd wrkg, motlwd orig band. Intl. D. Henley. U2, Floyd, Sting. 818-360-3903
 *Pro fem voc w/most pwrful voc sks classic R&B act, Intl Heart, Zeppelin, Whitesnake. No amateurs pls. Janet. 818-440-1841 or 818-358-0799
 *Ld voc sks R&B, 50's-80's cvr band for weekly gigng. 818-360-3903
 *Male voc avail, lkg for pro hvy blues/rock band w/Intl Heart, Zeppelin, Whitesnake. Intl old Crue, Bang Tango, Aerosmith. 818-789-7164
 *Pro vocalyricist w/roung exp skng studio or wrkg club sit w/band or keybrd plyr. Styles R&B, pop. Srs only. pls. 818-785-6475
 *Rich warm vox, svette gd lks, funny outrageous personality. pr stage exp. no jazz, no metal. Ambitious, srs, sns of humor. 818-789-7164
 *Sngtr/sngwrtr lkg for collab for perfmng, etc R&R style mus. NAS member. Glen. 213-876-2286
 *Sngtr/sngwrtr/guit sks orig proj. Has studio & equip. Age 20's. Ala Cure, Ramones. 213-827-0054
 *Sleazy lease rock voc sks lewd, crude & rude. Six, Mars & Lee type plyrs. Entrnmt or death. Motley type glamers only. Bobby. 818-288-6453
 *Tattoo clad lng hr voc w/our exp into Zodiac, Cult, Stones, Doors skng HR band w/street image. No Bon Jovi. 818-981-1548
 *Voc avail, Intl Van Zandt, Allmans to ZZ Top. Trad blues. 213-657-4458
 *Voc sks signed or almost signed band. Fem w/gutsy warm 3 oct vox. I have 10 orig, outstanding pres & dedict for success. Lisa. 819-942-3477
 *Young gd lkg Asian/Amer male pop sng/lyricist w/ sensual voc sks composer/keybrd. Intl by producers Stock, Wakeman, Altken, Warren. 213-839-3595
 *Aftmrv rock w/deep mood driving rthm & cmrd appeal, creatv male voc/sngwrtr sks musicians or band for collab. Mark. 213-462-8618
 *Atlanta voc sks estab act w/mngt. Intl Tape, Borden, Hamell. No phone calls pls. Send demopicture to T.J. Mach, 17016 Roscoe Blvd, Northridge CA 91325
 *Exceptnl voc sks estab band. Intl Tape, Borden, Hamell. No thrash, no glam. Send demopictures to T.J. Mach, 17016 Roscoe Blvd, Northridge CA 91325
 *Exp fem voc avail for live, studio wrk & T-40. High energy P/R style. Call Rene. 818-893-7780
 *Fem voc avail for bck up, demo & gig wrk, temp. Erica. 818-769-6719
 *Fem voc/lyricist lkg for funk rock band of the 90's. No

drugs, no egos. 818-709-8726
 *HR metal voc, multi tlrtd & multi octaves w/efficient library of origs has some inside connex. Sks career wise grp to make a living. Bob. 213-965-0380
 *HR metal voc, multi-tlrtd, multi-octaves w/efficient library of orig, has inside connex, sks career wise grp to make a living. Bob. 213-965-0380
 *Knock 'em dead fem ballad singer avail for orig recrdng. Pros only. 818-567-4705
 *Male ldr voc avail for HR or metal band. Xtr front man w/vox, lks & lirt. Very dedictd & very hungry. 708-848-1302
 *Male ldr voc/front man, all rock styles & ballads, singing machine, team plyr w/demos, writing credits, album matr. Srs & reliable. 818-993-5730
 *Male pop star from NY lkg for P/R/dance band. Intl P.Collins, Carlyle. Call Blue 'til 2-28. 213-874-8611
 *New York boy, pop star w/rock/dance band, Madonna mis Cure mts P.Collins. Call Blue 'til 2-28. 213-874-8611
 *Orig fem vocalyricist lkg for R&B rock band. Must write orig sngs, no covrs. No flakes. Doors, Zeppelin, Beatles. Angela. 213-876-2900
 *Pro fem voc w/pwrfl unusual voc sks wrkg club sits w/ band. All styles, recrdng exp & credits in Europe & USA. Strong stage presence. Srs & sane call Melissa. 213-836-7682
 *Sngtr/sngwrtr lkg for prodigy gult to form band & conquer world. Intl V.Morrison to V.H., JB to James, Presley to Prince. Sean. 213-398-3299
 *Sngtr/sngwrtr w/orig matr lkg for band, R&B, pop. A.I. 213-293-3863
 *Sngtr w/grt vox & lks lkg for pro band wrkng voc. Intl U2, J.Cougar, old Stones, INXS, Gospel. No metal. Lng Bch area. Andrew. 213-439-2376
 *Voc avail lkg for blues based altmrv band. I don't sound like anybody, but I do like B.Company, Hendrix, Morrison & James. Sly. 818-895-1738
 *Voc avail to do csts and/or demos. Call Mark. 213-552-2076
 *Voc ndds musicians to do Vegas-type act. Call Mark. 213-552-2076
 *Voc sks dynam cmrd HR band w/image. Tr, lks, hooks & success minded potential. Many Intl, most are rich and famous. Nick. 818-882-5717
 *Voc/guit avail. Altmrv, creatv, enteratng front man nds succidit voodoo rthm rangers bs & drms. Elmer/Brandon. 213-837-1340/818-347-7652

12. VOCALISTS WANTED

*Accomplishd sngr/compr, orig repertoire, uniq soulful tenor vox G.Michael, R.Nevil, J.Brown, sks qual arrang/lyricist w/studio for recrd deal proj. Francesco. 213-876-9321
 *AFTERSHOCK is searching for a hot HR ldr voc. Pwr & range a must. Intl YNT, Scorpions, Leopard. Mark/Sean. 818-609-7925
 *All fem band, MISGUIDED, sks fem voc/instrumentlstr for

upcomng shows, recrdng, tour. Photo/tape to 3701 Inglewood Ave #136 Redondo Bch CA 90278
 *Altmtv sng orientd sngrs to join w/bst & rthm gult. Must have no Intl or preconcd ideas. Sayne. 213-866-2234
 *Bckg voca wld for local Motown R&B org band. Stacy. 213-274-3560
 *Bckgrd vocs male & fem wld for sngwrtr. Must be kit & attract. No pay but sngs are strong w/potential. Call Lapoe & leave msg. 213-464-6381
 *Creatv voc wld to cmprl progrs HR trio, 24 hr rehrls & 24 hr studio avail. 213-962-1868
 *Exp'd, black fem bckgrd sngr sought by wrkg, successminded, pop-world beat act. Pitch & harmony a must. Kurt. 714-497-1523
 *Fem bckgrd sngrs wld for HR band w/album & mngt. Rehrls weekdays. Before noon, after 6 & weekends. 213-876-4795
 *Fem bckgrd sngrs wld for one orig, fusion/funk, stroke, rock lang. Soulful. Groove bck bone. Gospel. Dedictd. Will to succeed. No flakes. Leave msg. 213-938-3670
 *Fem bckgrd voc wld. Must have lks, moves, vox & att. Call Greg. 213-388-5225
 *Former members of LUNATIC FRINGE are audting ldr voc. For info call Curtis. 818-508-8841
 *Former GUNSHOT members sks voc for recrdng & shows. Cmrd HR proj. 818-765-4580
 *Glam voc wld by image grg w/hvy yet song orientd sound ala Crue, Cult & dmr have current maj label credits. 818-289-8464 or 213-960-7825
 *Hvy hitting up-beat bubble gum that will burn your tongue out R&B band sks voc ala Zander, Tyler, Roth. Call Ray. 213-837-6519
 *Ld voc and/or gult wld by all orig progrs rock band. Gd range, att, lyrics are all that matter. 213-540-9485
 *Ld voc front man wld by ICE-9, a young up & coming funk/rock band, ages 16-25. Have mngt. 213-470-0193
 *Lkg for attract fem voc for all girt proj. All nationalities, sng R&B, pop, image. Poss recrd deal. Darryl. 213-757-2053
 *MAO HATTER, estab HR band sks voc for recrdng & shows proj. Intl Dokken, Bad Lands, YNT. Call Gwen. 714-236-2242
 *Male or fem voc wld to cmpl all orig duo, soulful feel w/ gd lyrics. Intl Erasure, Yazoo. Jeff. 714-857-2666
 *Male voc nrd for progrs pwr/metal band. Lng hr, chops & pro att req. Ron. 213-674-4028
 *Male voc wld for pro HR/HM band to cmpl studio proj. Intl J.Tate, Dio, Coverdale, Halford. Pros only. Kevin. 213-804-2649
 *Massive lng hr ldr voc w/balls wld by pro rock act. Voxs, pro att & confidence req. Crue to Skid. Call after 5. 818-567-7330/213-214-1197
 *Outrageous front man wld to form band. Must be dedictd & have lk. No flakes. Intl Aero, Crue, Poison. Sean. 213-467-2647
 *Pro-gult, dmr audtn male voc. Image import, lirt a must. Orig mel, balisy rock. Tony. 213-949-5510
 *R&B, funk & ballad band lkg for fem bckgrd singer. Gd lkg, sexy, & able to dance. Apollo. 213-397-8263

*R&H party band THE CRAZE, sks ultrm front man. Zander, Roth. Tyler. 213-466-4771
 *R&KHA colorfl R&B band sks voc/front man/lyricist. We're gd! Call our mng. 818-997-4440
 *Sngtr nrd for demo tapes. Pls call Carlos. 714-998-8288
 *Sngtr wld, srs minded only. Must have sng wrting abilities. Maj tour pending. Pictape/bio a must. For info call Dave. 714-841-3769
 *Soulful, bluesy rock voc front man wld for estab band w/ mngt, bckgr, Styles, P. Rogers, C. Wells, M. Bolton. Ben. 213-978-1178
 *Two blondes fem sngrs to cmpl bck up trio for pro rock gr. Tyler. 818-908-0216, 818-905-1661 x. 42
 *Voc front man nrd for HR band. Optimistic, up-beat party rock. Plenty of tunes. Image and no egos, pls. VH, Boston, Brian. 213-851-4187
 *Voc nrd by estab band. Down to earth, honest. Read, Sly, Jagger. Call John. 818-349-5745
 *Voc nrd for progrs techno-pop/rock sit. Creatv & dedictd team plyrs w/sense of humor desrd. Jeff. 818-989-7574
 *Voc nrd to recrd, perform orig. Intl Journey, Cure, VH. Must sing in Spanish. No wanna be's or wimps. Pros only. Raul. 818-968-2122
 *Voc wld for cmrd metal band currently recrdng soon to be gigng. Must have lng hr & lk grt. Live exp nec. 213-329-7525
 *Voc wld for orig altmrv rock band w/own studio, rehrls spc & connex. Intl U2, Airplane, Sisters of Mercy, X. Mike. 213-271-8308
 *Voc/front man wld for verstl HM/HR band w/mngt, lbi negotiations & prodcr. Big lng hr image req. Exp pros only. 818-783-9666
 *Voc nrd voc wld for blues based HR band ala Jager, Tyler, Stewart. Have gigs, demo & mngt. Andy/Frank. 213-876-5195/714-621-3404
 *2 fem voc wld for new dance R&B pop style grg forming. Must be able to move well. Only srs minded nrd apply. Denise. 818-762-3510
 *Atrn glam, glam, glam. Skinny, orig lng hr young aggrsv male sngtr w/lt tone & range. Intl ourselves. 818-344-6645
 *Attrn male sngr w/roung pwrfl mel vox w/gd range. Intl Hatfield, Bailey, Kate, Maj lbi intrst & mngt. No flakes. Lng hr metal look. 213-836-1417
 *AUGUST sks pro male w/range & image, dedictd to success. World class 24 hr rehrls bckng. Intl Queensryche, etc. Andy/Thad. 818-508-4704/213-464-8117
 *AUGUST sks pro voc w/grt range & image. Must be completley dedictd, slightly progrs HR. Intl Queensryche, Fates Warning. Andy Shay. 818-508-4704
 *Axel Rose already has a band. We nd someone orig. HR at his hnd. Call Ed. 818-353-4653
 *Band w/fiancial bckng & maj lbi intrst sks male voc w/ blues Intl. Intl Tyler, Rogers, Image ala LA Guns, Bang Tango. Tony. 818-881-8800
 *Black fem voc wld to join R&B grp. 213-754-8526
 *Britsh rock band nds male voc w/pwrfl orig vox. Intl old VH, Bullet Boys, Whitesnake. Recrd deal is in hand. Jay. 011-468-760-3380/011-468-761-2005

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- Bet & guit lkg for singr to form HR band. Has orig mus, nd orig voc. Infr Roth, Pearcy, Torian, Coors. Tony. 818-347-3116
- CITY FOR EAST is skg pr lem voc for all orig band/tunk proj ala Prince, J. Johnson, P. Abdul, Julien. 818-358-2112
- Estab exp band lkg for no bullshit male voc. No HUA syndrome pls. Matt. 818-571-1451
- Estab metal proj, top plyrs, grt snqs, private studio, bking, different sks pr voc/lyricist w/image. Recrdng/tourng sit. Pros only. 213-876-5385
- Exp id singr ndd for a gd oie T-40 band doing Zep, Aero, Nugent, Bad Company, etc. Xtra money/credits. Let's have fun. Jeff. 714-859-8427
- Fem singr/sks to J/F HR band. No drugs, egos. 5-9 only. Stephanie. 818-567-2234
- Fem alngz/dancer for all fem voc grp w/maj lbi recrd deal. No drugs. Call for specs. Lee Rousch. 213-442-1787
- Fem voc/keybdist wtd immediately for cis band w/mngt soon to be wrkg. Must sing l'd & bck up. Call Mark/Nellie. 818-248-0564
- Gloomy Zander style voc/rhym guit ndd. Young shocking image, non-stop att & style. Infr Trick, Ramones, old Kiss, Cure. 818-980-7051
- Guit skg w/HR/IM voc for collab/band proj. Have grt snqs, access to studio, connex. Must be stage ready w/exp & image. Dan. 818-846-6057
- Guit/singr into Vai, Satriani w/studio lkg for exp voc into Tyler, Adams, Rogers to collab & form HR band. Mark. 818-709-1272
- If you are srs about being in an R&B pop fem voc grp, pls call Denise. 818-762-3510
- JAGGED EDGE sks HM voc/lyricist ala Bach, Halford, Dio, Ozzy. Bking, grt snqs, image. Private studio, full PA, gigs. Call Mark. 213-281-9995
- Ld voc sought to compl unq HR band. We have maj lbi intrst. Must be orig & career orientd. Call Mike. 408-374-5760
- Ld voc wtd to recrd & perfmr pwr P/R band. Infr Mr Mister, B. Idol, V.H. Nds to sng in Spanish. No wannabes. Pros only. Raoul. 818-968-2122
- LOCAL HERO now auditing male singr/sngwrtr w/cmrcl HR metal image & entertaining stage presence. Daz/Wishbone. 818-762-6725
- Male id voc wtd for R&B voc trio. Must know harmony. Dedicid. 213-469-0967
- Male voc for relocated HR act. We have mngt, legal representation, promo agent. Srs only nnd apply. For details call Chris. 213-351-6246
- Male voc to compl British progrs metal band. Must be image conscious, exp, dynam, emotionl hrd driver. Infr Dylan, Bonham, Plant, Castrados. Dannie/Sieve. 213-653-9433/213-653-5753
- Male voc wtd for funk/rock rap band. Must be able to sing & rap, must have insprr. Call Jason. 818-884-9167
- Male voc wtd to help compl band w/70's British HR sound. P. Rogers to I. Gillen style. Writing & lyrics call. Team plyr att. 213-939-1731/213-659-5750
- Male voc wtd, Infr J. Tate for metal proj. Call Chris. 714-241-0551
- Male voc/frnt man wtd for P/R band w/btl & mngt intrst.

- Infr Babies, Choir Boys. 24-30, no smoking or drugs. John. 818-840-9131
- My Lennon to your McCartney, Orange Co area. Call Mitch. 213-690-8022
- Pro guit/dmrr auditioning male voc. Image import, tint a must. Orig mel balky rock. Tony/Mark. 213-949-5510/213-949-5287
- Prodr/arranger/keybdist ssk male voc for demo wrk on spec. J. Osborne style. Poss recrd deal. Call Aanon. 213-465-1684
- Prodr/singwrtr w/hlt matrl & pre-prodn studio, style Jim & Liz. LA & Babyface, J. Hill & pop trks for male fem voc/lyricists. 818-982-9845
- Proj band sks male voc. Infr. Bowie, P. Gabriel, Marillion. Srs only. Call between 4-9, 818-780-3265
- Psychedelic Furs type band sks R. Butler type voc. We have lots of 24 trk time & an incredible MIDI/prodn studio. Steve. 818-609-8462
- Shock/rock act sks consistent exp voc. Maj lbi distribution, mngt. Infr Ozzy, Alice, Kiss. No brats as making it is #1 priority. 213-962-3032
- Urgent, wid voc for funk/rock, rap band. Must be srs, must be
- Voc fr 90's rock band w/deep roots. Johnson, Beatles, Zep. Music Zep groove w/Beatles on top. Infr Lennon, Plant, Tyler, Call Michael. 213-871-1069
- Voc front person wtd for cmrcl HR presence rock. Infr Power, Plant, Coverdale. Gd image & stage presence req. Call Troy. 213-962-3650
- Voc wtd by HR band. Infr D. Coverdale, R. Gillian, PA & grt att a must. 213-254-8848/818-790-7001
- Voc wtd for mel HR band, 2nd album pending. No egos. 213-763-5974
- Voc wtd immediately for proj, age 18-21. Guy, New Edition, Troop Star. Have secure recrd deal. Srs only. Call Rico. 213-217-9136
- Voc wtd w/integrity & pro att for very high energy groove oriented diverse new age rock band w/#1 hits. Steve. 213-851-3337
- Voc wtd, classical infl, cmrcl HR. Kate, Karma Solo. Hit matrl, lbi intrst. Must have demo & ing hr. Neat. 818-894-2404
- Voc wtd, gd vox, no harsh screamers, gd att, writing abil. We have maj mngt, maj lbi intrst, indie sngl out. Jam. 818-563-1361
- Voc/frnt man wtd for HM band w/mngt/lbi negotiations/name prodr. Lng hr image req. Tape/picture. PO Box 55696 Sherm Oaks CA 91413
- Voc/lyricist wtd by guit/composr w/outstndng matrl for mel HR band. No egos, addicts or glam queens. Grant Stevens. 818-240-0553
- Voc/lyricist wtd for pro qual demo & band. Infr Scoops, Boston, old VH, UFO. Conviction & passion a must. Call Rob. 818-951-4750
- Wtd-1 frnt man for R&B band. Must have lks, groove, vox & soul. 213-388-5285
- Are you a girl who likes 50's music and knows how to sing it? You're the one I've been kng. Call Wally. 213-257-0549
- ASTRONOMY is shy a ld singr. Are you int? For progrs

- Infr Yes, GTR. Have mngt intrst. We wnt to tour. J. Virg Eric. 805-388-7195/213-464-5626
- Crunch voc ndd to compl 5 pc band. AC/DC, Anthrax, Metal Church infl. Team plyr & xlt equip a must. Joe. 818-246-8767
- Estab HR proj sks voc. We have the lks, snqs, att to make it. Private studio, check it out. Pros only. John. 818-359-3081
- Fem voc w/uniq style ala James Addiction, Cure, Ministry, Sound Garden wtd to create a new kind of grunge. Edward. 818-994-2598
- Financial bking for the right fem singr/rapper. 805-566-8200
- Front man ndd to get ill. Sing & rap, very animated. Angry funk band. Call, it's time to rock. Bobby. 213-666-7886
- Front man wtd for very energetic HR band w/prvate studio & fresh orig music w/classic infl, le Zep, Who, Stones, Aero & more. 818-843-7405
- GLASS HOUSE skg fem bck up voc, alto/sapranal range. Exp & int stage presence a must. John. 213-675-5440
- Hrd rockng up-beat up-tempo swing band w/taste of drms sks charismatic energetic sex god w/vox ala Zander, Tyler, Roth. Call Raza. 213-637-2519
- JAGGED EDGE sks HM voc/lyricist ala Bach, Halford, Dio, Ozzy. Bking, grt snqs, image, private studio, full PA, gigs. Mark. 213-281-9995
- Ld voc wtd by pro British infl hi energy R&R band. Infr Pistols, Ramones, Dead Boys. Short hr image a must, no barones. 818-845-0175
- Male id singr for top LA modrm rock band w/gigs & maj lbi deal pending. Exp young dark image, intense energy a must. 213-654-9793
- Mel HR band like White Lion, TNT & Tomorrow's Child sks young & intellgrt singr. No drugs or pros. Rehrs weekends in LA. Russ. 714-247-9330
- Pro id guit & bst sks male voc to start hrd grooving quartet. Image import, tint a must. V.H. extreme. Mark. 213-851-6643
- Pro male voc w/att & abil wtd immediately by orig rock band. Must be infl by Gillan, Turner, Plant, Dio or Tyler. 818-965-8013
- Proj band sks male voc, Infr Bowie, Gabriel, Marillion. Srs only. Call 5-9, 818-780-3265
- Prominent LA based HR act w/album sks pr voc, 3 1/2 to 4 octaves, lng hr & grt showmanship. 818-989-4072
- Rude lewd epomaniac voc nds a sex drugs booze gutter rock band w/hvy sleaze image. Deal pending formation of band. Call Vinx. 213-856-8297
- Singr wtd for HR band, ages, 18-20. Image & att importnt. Jack. 213-649-5271
- THE REMNANT sks voc for pwrll altmtrk rock band. Infr REM, Killing Joke. We have mngt, ages 27-29. 214-957-6011
- Tired of generic bands? Give us a call. We're lkg for a non-genetic singr. 213-466-4771/213-837-6519
- Voc frnt man for orig metal band. Must have PA, trsprrt. Infr Testament, J. Priest. WLA. Lv msg. 213-390-8732
- Voc wtd for band in SF bay area. Must have definite funk

- feel, have desire to sing rock & have the "X". Jerry. 415-659-8684
- Voc wtd for GREEN ANAL LOVE MONKEYS. Jim Neighbors mts James Addiction. 213-464-3718
- Voc wtd, Infr Hamel, Kate, Swan & Sweet. Training a must. No drugs. Hillywd att or clones. Tim. 714-980-4736
- Wide range, sophisticated, emotnl un-LA singr wtd by intense guit/singwrtr for collab on techno-organic emotnl synphonic cmrcl HR proj. Poggio. 213-464-4149

13. DRUMMERS AVAILABLE

- Avall tight solid Christian dmrr w/club & studio exp lkg for non-military band. Infr U2, Tears for Fears, INXS. Call Tim. 213-390-3119
- Dmrr avall for top notch recrdng act. Ply all styles very well. Chuck. 708-356-0282
- Dmrr sks estab org rock. Infr MSG, Whitesnake. Have lks, att, equip & licks. Lv msg. Michael. 714-947-1663
- Dmrr sks hrd driving band, hrd hting, Infr UFO, Palace, Badlands. 818-764-4222
- Dmrr that makes a difference sks wrkg sit, just in from NYC, exp pr w/rrk rock image, ready to roll. Eddie. 213-464-2310
- Dmrr, 21 sks band Infr Housemartins, B. Jam, Who, British 60's. Gd equip, insprr. Call Kevin. 805-583-1862
- Dmrr, 26, 16 yrs exp & practice, solid head, hands & feet. Lv msg. Larry. 818-508-8310
- Exp dmrr sks orig sounding quik orientd HR neopchedemic folk band. Sks grt songs, pwr, integrity, intelligence. Greg. 818-365-1095
- Pro dmrr, studio & tour credits, very pwrll plyr, id qual, vox. Compl proj only. Bobby. 805-254-0566
- 3 style dmrr sks ing hr HR/IM blues based band. Over 25 & ready to go. Infr don't call. Raker. 213-874-1128
- CRIMSON DISCIPLES sks plyrs to explore creatv space & dynam. Infr Crimson, Gong, Gentle Giant. Honest indivds w/strictly non-cmrcl approach. John. 213-450-2337
- Dmrr & be plyr forming classic rock band, lkg for guit, voc & keybdist. Carl. 818-353-1933
- Dmrr avall for T-40 bar band. Circuit exp. Beatles, Bruce, Cougar, Seger. Also does weddings. No orgs. Call Satch Mahoney. 818-773-8920
- Dmrr avall plyng African rhytm, pop, funk, samba, polka, reggae, blues, rock. Paul Tchoung. 213-390-9432
- Dmrr avall, 15 yrs exp. Infr Moon, Bonham, Baker. Grt time, chops, ear, lks, att & sng sense. Srs only call. Billy Blaze. 818-249-8840
- Dmrr avall, hrd hting tm plyr, grt image, exp in studio & club circuits. Infr A. Num. Estab sks only. Tom. 818-766-5714
- Dmrr avall. I have 15 yrs exp, into band ala R.Hitchcock & The Magicians, U2, Zeppelin. 818-249-8840
- Dmrr expd & versitl. R&B, funk, P/R, jazz, org. Avall for recrdng or estab wrkg in town or touring road band/artst. Mike. 818-508-1374

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•Dmr sks F/T T-40 rock, cntry, R&B or oldies estab wkng band. Much exp, strong versl pply. xlt equip & groove. Call Dave eves. 818-883-4525
•Dmr sks F/T T-40, rock, cntry, R&B or oldies wrkg band. Much exp, versl pply, xlt equip & groove. Eves. Dave. 213-828-7877
•Dmr sks modern rock band. Infi Janes, Pll, Sisters, Peppers, etc. Gd equip & trnsprt, recrdng & tourng exp. 213-857-0740
•Dmr wrd for pop band. Must ply along w/dm machine. Band has mngt, publishing deal, recrd. Damien. 213-479-4949
•Dmr, 20 yrs of stage, studio exp kng for jazz, jazz/fusion, sub wrk, csis, T-40. Call Bob. 818-342-3786
•Dmr, single kck, hrd hitng, groove orientd, sks estab or compl HR act. Gd snrgs, image a must. Rick. 818-787-3007
•Dmr/angr/rycist kng to collab w/guit as nucleus for drivng, textural, jungle thumpng, folk, etc. Infi L.Coie, P. Smith. Call Rich. 213-969-8180
•Exp dmr/percussnt/voc avail for tours, video, recrdng. Elec/acous, MIDI equipd. Pro srs only. 213-943-6225
•Fem dmr sks pr wkg srs/pro. No HR or drugs. Bckgrd vox & pro equip. Pwhz. 818-360-3607
•Flamboyant glam leather dmr kng to J/F band. Infi Aero, Crue, Poison. Sean. 213-467-2647
•Intellignt dmr sks band srt for recrdng & tourng. Stage and studio exp. Bckng vox, grt att & solid. Michael Kramer. 818-508-5245
•Pr dmr sks HR, blues or funk band. Have maj exp, sing or dbl bass, sampled or accous drms, gd vox. Joey. 818-284-9190
•Pro dmr w/dbl bass kck sks HR band. Image import, lit a must. Pros only. Mark. 213-949-5287
•Tourng & recrdng exp. PIT. Infi Bonham, Pert, Moon. Pro srs only ps. Charlie. 213-661-6783
•Advanced solid dmr avail for tours, demos, videos. Has custom elec/acous kit, sequene mair no prob. Any style. Michael. 714-949-9607
•Agrvnt pwrfl dmr sks band w/Crue, LA Guns, S.Row cnctd HR style. Must have mngt, goals & strong image. Glenn. 213-876-6743
•All around team plyr, acous, elec, composition, vox. Avail for estab pro srs only. Zig. 818-344-9666
•Avail exp dmr. Gd plyr, dedictd. 213-661-4845
•Dmr avail, 20 yrs exp, kng for pop srt and/or org srt. 213-923-4725
•Dmr sks rock band w/gigs & possibl mngt. Xlt meter, chops & equip. Srs only. Call Eric. 818-571-5804
•Dmr/progrm avall for studio wrk. Elec/acous, sample & sequene, Akai MPC60 & other xlt equip. Anthony. 213-833-9371
•Dynam, solid pr cntry/cntry rock dmr avail. Call Stan. 818-398-1294
•Exp dmr dmr perccussnt avail for tour, recrdng, acous, elec, MIDI equip. Pro srs only. 213-943-6225
•EDDIE CROSS, dmr/voc, formerly of Autograph avail for signed or almost signed innovatv HR band. Lng hnded hr, ext tourng & recrdng. 818-840-0737
•Funky dmr wrfion chops sks pro srt. Infi M.Davis, M.Brecker, Twr of Pwr, Prince. Pros only. Jason. 213-856-9944
•Groove orientd dmr, versl, studio & tourng exp, read music, elec & acous drms avail for any wrkg srt. 818-995-6925
•Jack Henner, X-dmr for KRANK & KRANKSHAFT kng for studio wrk. If the price is right all srs prg considered. 818-765-3563
•Pro dmr avail for wrkg T-40 band into rock, R&B, pop. Call Bill. 213-874-7118
•Pro dmr wrldng groove, ks, ltrt & dedictd avail for HR or metal band. Hrd hitng & agrvnt. Call now. 708-846-1302
•Pro groove dmr avail, 10 yrs exp w/acous, MIDI, vox, kng for tours, demo prjs or subbing Infi Copeland, Thompson, Paul. 213-656-3946
•R&B, jazz funk dmr avail. Cheron Moore. 213-876-3255
•Rock solid dmr avail, pro srs only w/mngt, ltrt intrst or close to it. Will relocate anytime. Mike. 415-442-0385
•San Francisco area dmr now relocated in Santa Monica can ply any type of rock, specialize in single bs hvty groove style. Tom. 213-285-8646
•Sean Duncan former dmr for ODIN avail for gigng, recrdng HR prj. Kramer/Lee style. 213-256-2028

•DEATH STAR sks hrd hitng HM dbl bs dmr. Killer hr, pr gear, now gigng. Infi Sabbath, Maiden, Metalica. Freaks don't call. Dave. 818-352-3817
•Dmr for Geffen artist w/dmo deal. Style Concrete Blonde, early Pretenders, Waterboys, Morrissey. Creatv, youthful, intense plyr, image left of center. No pay. 213-851-4343
•Dmr nnd by guit/sngtr for srs prj. Infi Smithereens, T.Petty, REM. Have rehrl spc & free studio time, open to collab. Wade. 818-506-7132
•Dmr nnd for hvty slightly psychedelc white funk rtf rock prj. Cool rock image, Bonham, Moon, James, etc. 818-784-2354
•Dmr w/sleazy outrageous image w/dmo to form glam metal band. Style of old Crue, Kiss, Poison, LA Guns. Have tunes, connex, game plan. 213-856-8990
•Dmr w/astate & dynam w/dm for very energetic HR band w/private studio & fresh org music w/classic Infi, ie Zep, who, Stones, Aeros & more. 818-843-7405
•Dmr wrd for inventve ambitious R&R band. Must be agrvnt but versl. Call Roger. 213-937-1714
•Dmr wrd for rock band, no dbl bs, ps. Pref exp plyr. Allan. 213-851-3494
•Dmr wrd style of Guns, Kix, Crue, LV msg. 213-402-2261
•Dmr wrd to join HR prj. Must be dedictd, exp, willing to commit. No drugs, alcohol, ego. Veteran musicians kng for same. Pete. 818-986-4669
•Dmr wrd, funky rock extremely busy plyr w/quick kng. E. Cat. 818-78-2738
•Estab bad boy sks dmr to J/F K/A band. Pro att & chops must. Aero extreme, etc. Rob. 213-925-8029
•Estab HR band sks pr dmr. Hrd hitng, must be pro. We have rehrl studio, upcoming show & release. Dave/Heidi. 714-750-8358
•Fem dmr w/vox sks pro band, gd stage presence, also can sit in or sub, & ply bs. 213-318-2265
•Gigng band sks hvty duty HM dbl bs dmr. Killer hr, dependable, gd att, all orig hit songs ala Maiden, Metalica, Sabbath. Jerry. 213-322-7646
•Ld guit sks dmr w/absolutely incredible ltrt, can keep a beat, no head trips, just a wild man. Sherm Oaks area. Call after 7. 818-780-8730
•Luede lved egomanic dmr nds a sex drms boozee gutter rock band w/hvy sleazy image. Deal pending formation of band. Call Vinx. 213-856-6287
•THE EFFECT sks versl tl energy dmr. Have EP & many gigs. Dedictd a must. Infi Tone, 80's soul. E.Costello. Jam. 818-923-4725
•TONGUE DANCE! sks hrd hitng dmr for HR band, very danceable. Call Justin. 213-255-4027
•Guit & voc sks percussnt to compl orig band. Must have feel for African & rock rthm. Call Selwyn. 213-452-5482
•Pro HR band w/blues sks dmr w/groove. Chops a must. Vox a +, xlt image, charisma, showmanship. 818-989-4072
•Agrvnt dmr for cmrl rock prj w/studio, mngt, ltr. Infi B.English, Winger, Whitesnake. Pro abil ps. 818-883-1169
•Atrmvtv eng orientd big beat dmr to join w/bsl & rthm gnt. Must have no inlfr or preconcvd ideas. Sayne. 213-866-2234
•Blues dmr wrd. Infi Texas style blues, S, Ray, T-birds. Also Chicago style, P.Taylor, etc. Exp. respns & over 27 prf. Demo avail. Sonny. 213-392-0290
•Dmr nnd by voc. Infi Ringer, Whitesnake. Pd rehrl sp. Call Dave. 213-630-2334
•Dmr nnd for progrv techno-pop/rock srt. Creatv, experimntl, dedictd team. Must have gd imps, att. 818-989-7574
•Dmr nnd to join up w/guit to form band. But ends, hrd htr, gd meter. Billy. 213-856-0737
•Dmr nnd. Slam the dms' Into Sound Garden, Janes, Mud Honey, Anyone. 213-836-3566
•Dmr who plys & sings like Ringo kng for band who plys strictly Beatles mat in wkg srs. Stage presence a must. Sandy. 213-773-8020
•Dmr wrd by bluesy progrv HR/HM band. Dynam, agrvnt xlt meterd dbl bass, untr 25 prf. Infi Pace, U.F.O's, Zep, Hugh/Pete. 213-962-8182
•Dmr wrd for estab altmvtv P/R band. Upcmng indie LP & tourng. Into Pixies, Beatles, X, Replacements, N.Young. 213-461-5135
•Dmr wrd for loud, progrv, agrvnt rockability band. Infi Cochran, Edmonds, Lowe, X. Rockability chops req. 213-969-0754
•Dmr wrd for pop grp. Must be able to ply along w/dm

mach. Band has mngt, publishing deal, recrd soon to be released. Damian Lourds. 213-479-4949
•Dmr wrd for pro HR/HM band. Infi T.Aldridge, S.Rocknfield. Dbl bass req, xlt equip & trnsprt a must. Pros only. Kevin. 213-804-2609
•Dmr wrd for pro HR/HM band. Infi T.Aldridge, S.Rocknfield. Dbl bs, xlt equip & trnsprt req. Pros only. Kevin. 213-804-2649
•Dmr wrd for pro-rock act. Gd image, eqng req. Infi Beatles, Stones, Mott. Jim. 213-656-8910
•Dmr wrd for pwr metal band w/maj ltrt demo deal. 714-843-5606
•Dmr wrd for rehrl studio, cleaning in xchgng for rehrl time. 818-761-8482
•Dmr wrd for srs comedy thrash band. Infi SOD, Black Flag, Fear, Motorhead, get the picture? Call Tom, eves. 818-240-7124
•Dmr wrd immediately for org rock band. Must have versl, ambition, time. We have much matrl, studio connex, open minded, many Infi. 818-760-4868
•Dmr wrd M/F, into Throwing Muses, XTC, Roxy Music, K.Bush, Violent Femmes, The Church. Fun & sarcastic, abil to write. 213-936-0130
•Dmr wrd w/astate of mind. Infi REM, N.Cave, Doors. Call now for Victor. 213-851-6052
•Dmr wrd, age 21-26 to compl all org 4-pc. Infi N. Per, J. Bonham. Call Charlie/Terry. 818-705-2486
•Dmr wrd, hrd hitng dbl bs dmr. Spike heel, black leather, dark glam image. Johnny. Infi S4. 2191
•Dynam, dependt, dedictd dmr nnd immediately for org prj. Studio, grt matrl & connex are no problem. Call between 5-7 p.m. or lv msg. 818-763-2779
•Guit/angwrtr kng for mus who still believe in real music to J/F band. Emphasis on sngrng, taste, qual. Lyle. 818-98-2117
•MUGSY nds hrd hitng groove monster for HR ala Stones, AC/DC, Aerosmith. Pros only. Dave or Tom. 213-323-7542/818-780-6323
•JONESTOWN sks dmr for punk/psych/metal band. Must be dedictd & open minded w/dark image. Infi Sabbath, AC/DC, S. Distilo, Ramones, Doors, Kiss. 818-880-5809
•Org band sks exp dmr for gigs & recrdng. Bckng vox a must. Dedictd & pro ambition only. Infi Beatles, Queen, Bad Finger. Al. 213-255-3067
•Progrv dmr wrd for cmrl rock prj w/studio, mngt, ltr. Infi English, Winger, Whitesnake. Pro abil ps. 818-883-1169
•RAZ NASTY sks lng hr dbl K/A dmr into Dirty Lks, Poison, LA Guns, GNR. Call Raz/Nasty. 213-655-8517/213-989-8049
•SIRIUS TRIXON, legendary Detroit rocker nds hottest, crudest, rudest, loudest, coolest hrd hitng dmr w/image. Sirius/Trixon. PO Box 3795 Hollywood CA. 90028
•Solid dmr wrd by guit to form 4-pc mel HR band from grnd up. Infi Dokken, Scorpions, MSG. Srs only. 818-985-1271
•Srs speed metal dmr wrd by insane speed metal band. Must be very incredb, fast & pwrfl, perf timing. 20-25. Call George. 818-787-6206
•Srs, happy, solid dmr wrd w/gd feel. Hair doesn't matter. J. Cougar, Bodeans, Dire Straits. Doug. 213-826-7330
•Studio dmr wrd. 714-938-1498
•Tlnd exp dmr nnd for rock prj w/guit & bst. Must have recrdng & live exp. Bookngs & studio time pending. Brent. 213-943-1098
•Versl & solid dmr nnd to compl unit. Radio access cmrl rock w/fem vox, mature & pro att. Terry. 213-536-5816
•Voc wrd by all orig cmrl HR band. Killer image, pwrfl vox, Infi S.Flow, Crue, Robbe. 818-567-7330
•We're a gd band, we nd a gd dmr. Nothing fancy but you gotta be musical. B.English, Benetar, Scorpions. Tahni/Vance. 213-855-7959
•Young, intellignt dmr wrd by mel HR band ala TNT, Journey. College stud prtd. Nice guys, no drugs. Rehrls in LA. Call Russ. 714-247-9330
•Are you nrd, creatv, have a wide variety of Infi & searching for an altmvtv prj? Were srs & ready. Call Elmer, eves. 213-837-1340
•Bone crushing, risk taking selfless dmr sought for altmvtv groove orientd expandable tr. No pay but a grt opportunity. Dan. 805-298-3674
•Bst & guit kng for dmr to form HR band. Infi VH, Bozio, Hurt. High energy, ready to go. Tony. 818-347-3116
•Busy funky groove dmr wrd to start band. Sense of humor is appreciated. Collab is expected. Brian. 213-969-8041
•Cartoonish fun org rock band forming by fem sngwr wr

5 yrs recrdng, Infi by everything. Nd guit, dmr, bst. Call Jay. 818-781-3717
•DADDY WARBUCKS! Infi Rouding Drms. Must be dedictd w/ks, cooks & hooys. Infi Rough Cut, V.H. Jailhouse. Srs requires only. Billy/John. 818-980-4789/818-769-1183
•Dmr nnd by creatv, hvty pwr metal band. Must be srs about music, pro gear & att only. 818-240-9177
•Dmr nnd by guit p/lyr/sngtr to collab & form groove R&R band. Have grt snrgs & grt att. Dave. 818-980-3670
•Dmr nnd for killer forming band. Infi Dokken, Whitesnake, Queensryche. Rob. 818-753-8109
•Dmr nnd to form 4 pc band from the ground up. Have matrl & desire. Very versl, very mel, it's different. Call Yoric. 818-907-9931
•Dmr nnd, must be versl, creatv, grt att & image. Band has grt tunes & plys. Pref ages 18-24. Infi Marx, Tolo, Journey. 818-994-0456
•Dmr wrd by guit/composr w/outstndng matrl for mel HR band. No ego, addicts or glam queens. Grant Stevens. 818-240-0553
•Dmr wrd for agrvnt HR band. No pros, no alt, no glam. Call Sean/Joe. 213-747-5188/213-822-8558
•Dmr wrd for band. Pros only. Diana. 213-469-0737
•Dmr wrd for pro rock act. Gd image & equip req. Infi Beatles, Stones, Petty, Replacements, L.Reed, Mot. Jim. 213-656-8910
•Dmr wrd for progrv blues/HF band. Xlt meter, dbl bs, untr 25. Infi Zeppelin, Purple, UFO, Queen. Have rehrl. Hugh/Pete. 213-962-8182
•Dmr wrd w/straight ahead R&R band. Hvy htr. Pros only. Tom. 818-780-6323
•Dmr wrd to compl band w/exceptionl strong matrl. Petty, Adams sound. Brian. 818-249-4809
•Dmr wrd to compl orig prj. Have mngt. Days. Mitch. 818-848-4417
•Dmr wrd w/sngl kck, feeling & soul, image conscious, bluesy rock band. Infi Stones, Humble Pie, Hoople. Hillywd area. Dave. 213-466-5382
•Dmr wrd, classical Infi, cmrl HR. Dokken, TNT, Rising Force. Hit matrl, ltrt instr. Must have demo & lng hr. Neal. 818-894-2404
•Dmr wrd. Grt lme, solid w/odd meter ala R.Moganstein. Where are the fun plyrs? Call Todd/Steve. 818-990-6785
•Dmr wrd. Larry, Moa & Jr mts K.Haskins mts S.Perkins. Ages 17-22. 818-994-2786
•Dmr wrd. Small klt, big hr nnd for sng orientd anything but typical modern sounding groove band. Intensity & intellignt, creatv. Hillywd area. Rob. 213-874-9554
•Dmr wrd. Versl, ply slao, reggae, altmvtv rock inspired by Minutephoe, Tosh, Peni, Sub-humans, Peppers. Srs only. LA valley area. Ron. 818-700-1479
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•Femr members of KEEL & BRITTON nd pwr groove dmr. ZZ Top mts Motorhead. Hvy connex. 818-781-3853
•Hrd hitng dmr w/sns of humor & dedictd nnd to compl HR band that kicks. Your head must fit thru' the door. No drugs. Mike. 818-982-8160
•Low volume dmr in early 20's wrd to ply minimal beats who fits for new age singng/sngwr's bking band. Tam. 818-789-3218
•Male percussnt, 18-24 wrd for funk rock band. Must be srs, must have impsrt. 818-884-9167
•Mystical lyrical/voc/guit sks dmr perfmg melancholy ene sounding new age folk/rock band into poetry. Srs only. Joseph/Nicky. 818-358-0468/818-892-1293
•Pro headline rock act sds kng in the pocket dmr. Lbl intrst & mngt pending. Infi Aero mts Cinderella. Call & lv msg. 714-898-4007/714-542-1974
•Prodr/guit/sngwr kng for dmr w/lots of studio exp, lng hr image, w/hd orientd pwr rock band. Infi B.English, Winger, Whitesnake. 213-653-8157
•R&R band w/gd org songs just nnd a dmr. Call after 7:30. Vince. 213-876-8484
•REVENGE nds dmr. Acid house, tribal, funk, disco, rock, roll, dope, ltrt. Absolutely no dbl bs metal heads. Call Anthony. 805-251-0207
•RUBY FIRE sks dbl bs dmr w/style of Aldridge & Castranova. Call Mitch. 818-769-8049
•Sngtr/angwrtr & band sks pro dmr for plyng & wrting srt. Pros only. Infi P.Gabriel, Genesis. Yes. Ask for Rod. 213-866-0395
•SKULL CRUSHERS sks speed metal dmr. Must have impsrt. Call Lenne. 818-763-8719
•Solid straight ahead dmr nnd for blues based R&R band

13. DRUMMERS WANTED

•Black pop/funk/rock grp sks pro dmr for recrdng & showcng. Srs connex. Pros only. Keith. 818-894-1179
•Dbl bs funky monster, big tones, very animated. Angry funk band. Call, it's time to rock. Bobby. 213-666-7886

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- Uncontrollably groovy dmr ndd for locally known hrd blues/groove revolutionaries in Hilywd. 19-23. Image left of center. recrd instr. demo deal. 818-705-4694
- Wtd, solid straight ahead dmr w/a bump & grind feel. Bking vox, black hr & trashy lk. Bonham, Lee, Aldridge. Days/eves. 213-876-4942/818-769-1945
- Fem dmr wtd for P/R R&B. Call 9-4-30 Mon-Fri. Xavier Davis. 818-506-8534

14. HORNS AVAILABLE

- Expd, versat sax plyr from East Cst is avail. Very versite & Inrd. Reads. Lonzia. 818-362-8571
- MIDI wind synth plyr avail for all pro siks. Chris. 818-842-1017
- Trumpet plyr & horn sect avail for all types of wk. Chris. 818-842-1017
- Sax plyr avail for pro wrkg siks. Call Dixie. 818-762-1151

14. HORNS WANTED

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- Horns ndd, sax, clarinet, etc. dbl on keyboards, textural, exp, commtd, no one man bands, no egos. 213-381-7681

15. SPECIALTIES

- Chapman stick plyr siks booking agent for all types of wk. Have pyd restaurants, parties doing pop songs in NYC. Pete Beggs. 213-464-2310
- Compsr/sngtr w/home studio wtd for staff of new music business venture. Jeff. 213-633-1518
- Exp pyrotech & rocade wtd for local shows. Pay. Big band. 213-652-8667
- House music prodcr/artist siks wrkg DJ for club exposure. 818-509-9755
- Rehnl studio w/stage & full PA located in downtown LA avail evenings for \$6.50/hr. Michael. 213-655-7190
- Roadie wtd for local shows, respbl for tuning gult, etc. Salary negotiable. Nd ASAP. 818-790-7582
- Skg Intem position P/T, Wed, Thurs, Fri in recrdng studio as recrdng engineer. Allan. 213-851-3494
- Sngwrtr/artist/voc siks dmr, keys, gult & bs to form band

to shows in LA. Bking vox a +. Inrl R.Marx, B.Adams, B.Hilch. Jody. 818-982-5011

- Strong blues/rock fem voc/writer/comedienne/actress lkg for mngr or prodcr & wrkg sit. Debbie D. 213-398-9522
- Wnt to be pro at your next gig? Let me haul your rig. Roadie w/van avail for paid gigs. Johnny. 818-990-4551
- Wtd w/vollntr/mandolin plyr for Gelfen artist w/demo deal. Style Concrete Blonde, early Pretenders, Waterboys. Morrisey. Creaty, youthful, intense plyr, image left of center. No pay. 213-650-5143
- Wtd, finished master products for world wide distribution. All types of music. 805-566-8200
- Atari 1040 ST computer compm w/color monitor, mouse, color printer & 3 prog (no music prog). \$1200 cbo. 213-935-1515
- Camillon/Capitol recrd artists, THE NUNS, siks mngr/bking for recrd release in March. Jeff. 415-381-9094
- CARINIVAL, wild flashy party band siks die hard techs & road crew for shows & video shoot. Mark. 818-982-8918
- Drum tech pos avail. No exp nec. Learn a trade you can use. Call Mike Graves. 818-753-0866
- Drum tech wtd, must be exp, for top LA band. Call for details. Brian. 213-288-7954
- Entnrmnt consultant has house to share w/bands lkg for real space. Stan. 818-398-1294
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- Local cable show nds orig rock band w/video. Call Rocksee. 213-465-5753
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- Poet siks all kinds of mus to work on unq productions. 818-501-2948
- Pro multi-keybdst/sngwrtr curmtly sngng pro recrdng projs. 818-988-8738
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- Rodney on the Rocks radio shows from 1984 wtd. Audio/video of LA girl bands in chng. Bill. 714-731-4066
- Sngwrtr ndd/keybdst/progrm, Inrd/corps plyr, accous elec gult, hom plyr who plys trumpet as well as sax. Must be xlt. No pay. Lapee. 213-464-8381
- Sound man/qult tech/dmtr tech & roadies wtd for top LA gigng band. Pay negotiable. Call Rick. 818-905-0080
- THUMPER siks mngrt. Lee. 213-767-0758 or 213-785-3539
- Video/dirctr/prodcr lkg for bands to do video for credit. 213-651-3112
- Vollntr who plys flute and/or oboe wtd for orig new age pop proj. 213-668-1823
- Voc arrangr : If you have grooves w/o met, call Robert Valentin. 213-829-4193
- WEAPON, HM band, album, airplay & currently plyng the Strip siks mngrt and/or financial bkg. 818-891-2175/818-702-3055
- WILLIE & THE POOR BOYS siks fem bck up sngrs. 818-501-2948
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- BLIND AMBITION is curmtly lkg for tou roadies for local shows. Must be exp. loyal & hrt wkg. 213-827-5565
- Dd wtd for upcoming album. Must have own equip, be able to mix & scratch. Call Georgia between 11-2, Mon-Sun. 213-756-7144
- ECHO ELECTRA, pop/funk w/edge lkg for music atty for demo shopping & evaluation. 213-550-1797
- Engine prodcr intrsd in wrkg on proj w/altmtr/progrsv rock bands. Studio avail. Lvs mg/let's talk. Spike James. 818-681-3360
- Hot roadies ndd immediately for LA/Hilywd band. 213-827-5565
- Multi-instrmntist ndd for orig band that plys dangerous cntry music. We have album out. Will. 818-841-7449
- Musical composr, performr & creator of unq creatures for animation projs has phenomenal stuff. Unlimited possibilities. Skg qual pro representation. 213-276-7880
- Musical/qult/dmr/keybdst lkg for an apt. \$350/mo max. Tony. 213-345-6958
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- Pro dmr siks mngr to help w/career proj for demos, sngwrting, etc. Bill. 213-874-7118
- Sngtr/sngwrtr nds prodcr for pop, R&B, dance, gospel for demos. Call Sha. 805-285-8024
- Songs wtd. Sngng showd shows for lbi nds songs. Adult contemp pop, ex. Steely Dan, Sade, Basha, A.Jareau. Pis call Connie. 818-242-5537
- Uncle Pete is lkg for bizarre outrageous sick or funny songs for his radio show. Uncle Pete Show. 113 Ackley Ave. Johnson City, NY 13850
- Urban contempy hip hop house pop, R&B Guam gig, must have press kit ready. Gary. 818-989-5965
- Voc wtd immediately for grp, age 18-21. Guy, New Edition, Troop Star. Have secure recrd deal. Srs only. Call

Rico. 213-217-9136

- Wtd musician booking agent & mngr for recrdng artist Bob Star. 213-982-3862
- Wtd Violinist/mandolin for Gelfen artist w/demo deal. Style early Pretenders, Waterboys. Creaty, youthful intense plyr w/image left of center. No pay. 213-650-5143

16. SONGWRITERS

- Sngtr skg sngwrtrs w/matr for studio and/or demo proj. Jennifer. 818-769-7198
- Accomplishd sngr/compsr, orig repertokre, unq soufltr tenor vox G.Michael, R.Nevil, J.Brown, siks qual arrangr/lyricist w/studio for recrd deal proj. Francesco. 213-876-9321
- Fem voc skg orig materl to perform and/or recrd w/ Tucson band ala Lone Justice, Heart, Etheridge. Lkg for recrd deal. Lee. 602-325-0164
- Incredib sngwrtr whose Infi Inci Prince, U2 & Sting is lkg for grt mus w/equip ready to make it big. Eric Hill. 818-990-3510
- Lyricist ndd for dance/pop tune written for newly signed contracted artist. Trained provs only. Call Don at 213-851-2159
- Publishd sngwrtr/prodcr avail for writing/any pro creaty proj. Mus is chart oriented. T-40 matr. Rock, dance, R&B. Call M.Gordon. 213-653-8157
- Skg hit sngs & sngwrtrs/prodcrs into R&B pop sound for fem voc w/recrdng deal. Contact DeWitt. 213-298-4550
- Sngtr/sngwrtr siks partner w/strong vox & lyrical bkgd. Will share rids & songs will be submitd. Carlos. 714-998-8286
- Sngtr/sngwrtr/gult lkg for same to collab. Cindy. 9-5 wk days. 213-366-9717
- Sngwrtr ndd for video proj. Specific ntd: adult contemp matr for recdng signed male artist. Call William. 213-851-2159
- Sngwrtr ndd, Christian matr for male artist. Maj lbi interest for video proj. Call Don. 213-815-2159
- Up & coming rock sngtr lkg for orig matr. Deal pending. Pis send tapes to 2518 N Forgeus, Tucson, AZ. 85716
- Young gd lkg Asian/Amer male pop sngtr/lyricist w/ sensual vox siks composr/keybdst. Inrl by producers Stock, Wakeman, Aiken, Warren. 213-839-6595
- Christian lyricist siks Christian composr. Dawn. 818-842-2943
- Keybdst w/compil MIDI studio avail for sng demos, albums, pre-prodctn, etc. P/R, R&B, hip hop, jack swing, new age, contempy jazz. David. 818-955-8476
- Publishd sngwrtr siks collab w/rfm sngwrtrs. Call Dave. 818-242-0590
- Publishd sngwrtr words & music avail for writing sessions w/pros or any creaty proj in need of top qual unq matr. 213-276-7880
- Skg pop/dance cowriter for studio wrk, music only, no lyrics ala P.About, J.Jackson, Dino. Send tape to Tom Evans. 5259 Cartwright, #103 N.Hilywd CA 91601
- Voc nds sngwrtr to collab on his tunes. Call Mark. 213-552-2076

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