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# MUSIC CONNECTION

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## FEATURES

Daniel Tinney



### 20 HERB ALPERT

Over the past four decades, Herb Alpert has been dividing his time between making hit records and running one of America's most successful record companies, A&M. *MC* takes a candid look at the man, his new LP and his plans for the Nineties.

By Jonathan Widran



### P1 - P24 NEW AGE PROGRAM

Bigger and better than ever, the Third Annual New Age Music Conference promises more artists, panels, discussions and seminars for the New Age music enthusiast. *MC's* official program is invaluable for this year's three-day event.

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## FEEDBACK

### No GIT's...Really!

Dear MC:

Regarding Mike Valentine's letter in the March 18-31 issue: I'm the person who ran that series of ads in *MC* which stated "NO GIT's." Apparently I pissed a few of you people off, but you obviously take things too personally. Let me explain my side of the coin. In my band's four year history, we've had seventeen members (this is a four piece band). Fourteen of these members were guitarists. Twelve of these guitarists went to GIT, one went to Dick Grove, and one was self taught. These thirteen "educated" guitarists all quit a money making, touring, productive project because they were too schooled to play standard three-chord heavy metal, thought it was a waste of their time, talent, or because there weren't enough time changes in the songs. I had to fire two of them on one occasion because they refused to play an encore that had no guitar solo.

Obviously, my band's music and GIT students don't mix. This is proven by the fact that the self taught guitarist is still with the band two years later, and the fans have always liked his playing better. By saying "no GIT's" I was speaking from MY experience, and was saying that if you hope to apply what you learned at MI, look elsewhere.

Steve Gaines  
ABO Management  
Arcadia, CA

### Doors Praise

Dear MC:

Thank you for the Doors article (Vol. XV, Issue #6). I was horrified by the film. My exact words at the end of the flick were (quite loudly) "Fuck Oliver Stone." Hopefully, they'll let me back into the theater.

Jim Morrison made some great music and has a legacy that is equalled, probably only by Marilyn Monroe. In this age of McDonald's fast food art, the masses who see this blasphemous piece of film-making will be the only exposure some humans have to Jim Morrison. A pity. Sev Grossman, bassist for legendary Boston group Willie Alexander & the Boom Boom Band, once said to me, "Make every performance your best. It may be the only time some people see you in their entire lives." One bad Bruce Springsteen concert in a small club in 1973 proved Sev's point. I've never gone back to see Bruce.

Morrison, unfortunately, does not have the chance to defend himself. What could have been the greatest rock movie of all time is a beautifully filmed fiasco.

Steven P. Wheeler should be commended for writing such a well researched piece. I wish your excellent magazine much luck. It is the best magazine in the country, reminiscent of *Creem* and *Rock Scene* back in the Seventies.

Joe Viglione/President  
Mentor Music Group, Inc.  
Boston, MA

### Forget The Color

Dear MC:

Hooray! Hooray! We, the members of Midnigt Paradise salute Freddee Towles on his Guest Commentary in the March 18th issue.

We all come from a Latin background. And even though we're not necessarily Black, one of our ancestors is. The typical A&R people that come to see us don't know how to market our material either.

They should forget where we come from. Forget our ethnic background. Forget about the color of our skin. They should forget it all with the exception of our music.

Wake up! Better listen up! Take a chance and listen to the music.

Midnigt Paradise  
Los Angeles, CA

### Mozart Thanks Us

Dear MC:

First of all, I would like to thank you for such a concise and accurate representation of the signing of our band, Mozart, in your April 1, issue. My only fear is that scores of local acts might get the wrong impression in thinking that this was a surefire formula toward a record deal. The fact of the matter is, that if you do what you believe in and keep pursuing your goals, you will achieve success. I don't want people to think that just because they copy our advertising campaign, light show and effects that worked for us, that it will therefore work for them. This is a very hit and miss business and what we did in terms of "big production rock" was what we believed in. The object however, is to play your own brand of music, do your own show and most of all, work hard at what you do.

Thanks again to *Music Connection*, all our fans and critics and best of luck to everyone.

Adam  
Lead Singer/Mozart

# CALENDAR

By Christy Brand

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

Calendar, C/O Music Connection,  
6640 Sunset Blvd.  
Hollywood, CA 90028.

## Current

Recording Engineering courses for the spring quarter are now being unveiled. Leading industry professionals who have applied their craft to many films and TV shows will share their expertise for UCLA Extension in its spring quarter recording engineering courses. A couple of examples of courses and instructors include: A Lifetime in the Recording Studio: Bruce Swedien's Sound of Music, taught by Bruce Swedien, Grammy Award-winning recording engineer who has worked with Quincy Jones, Burt Bacharach, Michael Jackson and the Chicago Symphony, among others. This one-day course will be held on Saturday, April 27, 11a.m.-7p.m., at Ocean Way Recording, 6050 Sunset Blvd., Los Angeles. Fee is \$150 and students can earn a 0.7 continuing education unit. Enrollment limited. Record Production II: A Studio Workshop for the Producer/Engineer, taught by Joe Julian, Ph.D., composer/producer/engineer. This seven session course will be held Tuesday and Thursday nights, 6-10 p.m., May 2-16, and Saturday and Sunday, May 18-19, 9a.m.-7p.m. Address will be mailed upon enrollment. Fee is \$550 and the course qualifies for four units of credit in music. Enrollment limited. For more info, call (213) 825-9064.

Rodri Rodríguez will lead UCLA Extension's new "Producing and Promoting Major Events" Course. Rodri Rodríguez, owner/founder of The Rodri Group production company, will be starting classes May 7th. He will be organizing the students participation in the production of this year's Mariachi USA festival. Students will begin by forming teams and creating an event or concert on paper, applying techniques learned in lectures. At course's end, they will be offered the opportunity of gaining behind-the-scenes experience at Mariachi USA, which sold out the Hollywood Bowl last year. Specific topics include: marketing strategies, cross-marketing to the Latino audience, selecting venues, securing sponsorship, public relations/advertising, budgeting, negotiating artist contracts, merchandising, sound/light/laser companies and unions. This class meets on Tuesday evenings, May 7-28 and June 11, 6:30-10 p.m., and on the weekend of June 8-9, 7-10p.m., in Room 3117 Bunche hall, UCLA, for a fee of \$255. For complete details, call UCLA Extension, (213) 825-2012.

L.A. Pierce College Community Services will offer a songwriting course, May 2-June 6. The class will meet six Thursdays, 7:30-9:30 p.m. In addition to constructive critique of students' songs, topics include: lyric writing, melody, "hits" vs. good songs, re-writing, demos, song pitching and placement, publishing, contracts, royalties, staff writing, and survival until the big hit comes. Instructor Jason Blume is the former Assistant to Director of A&R, RCA Records and is currently a songwriter and independent publisher. On

TV, his songs have been on *Fame*, *Entertainment Tonight*, *PBS Frontline*, HBO and Emmy-award winning TV specials. There is a \$40 registration fee. For additional information call (818) 719-6425.

News from the City of West Hollywood. Sunday, April 21st is the Third Annual AIDS Dance-A-Thon. Come out and dance for a good cause. The Third Annual AIDS Dance-A-Thon is expected to attract more than 4,500 participants. Proceeds will help benefit AIDS Project Los Angeles (APLA), Alta Med Health Services, Being Alive, City of Angels Hospice, Northern Lights Alternative, Rue's House and Shanti Foundation. Because of the capacity limitations, admission is restricted to pre-registration participants who bring at least \$75 in contributions with them to turn in at the event. To register for the Dance-A-Thon, please call (213) 466-9255. Sunday, April 28th brings the West Hollywood Folk Festival. The City of West Hollywood sponsors a Folk Festival, featuring Eastern European and Latin Folk groups such as Ellis Island Klezmer Band, Huayucaltia and Quetzalcoat. The Festival will also feature noted international folk dance instructor Mario Casetta and a photo exhibit by Mary Ann Dolcemasclo showing images of immigration. Ethnic food from Gorky's Russian restaurant will be available for purchase. For more information about the Folk Festival, call Barbara Burns at (213) 854-7471.

The 3rd Annual International New Age Music Conference will be held on April 24-27 at the Bay View Plaza Holiday Inn in Santa Monica and will feature panels, seminars and exhibits and introduce the first New Age World Music Festival at the Wiltern Theater. It is presented by the International New Age Music Network in association with *Music Connection* magazine. To register, call 1-800-92NUAGE or write INAMAC, 648 N. Fuller Ave. L.A. Ca. 90036.

## Re-Caps

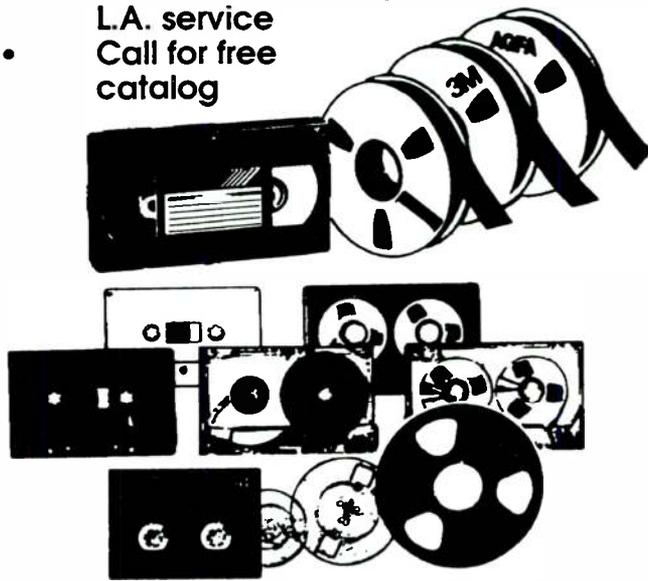
What is it like to tour with the legendary Ray Charles? Ben Gray, the bass player in Ray's band, has been invited to share his experiences on the road at the Bass Institute of Technology on April 18th at 7:30 p.m. Ben has spent the last year travelling around the world with Ray, playing at some of the most prestigious venues to consistently sold out crowds. Not only will Ben be talking about life on the road, he will also have a full band of top musicians, for example Paul Goldberg, an independent session drummer and Gretsch artist will be backing Ben, and they will be discussing various technical topics of interest not only to bass players, but all musicians. D'addario bass strings and T-shirts will be given away as door prizes. For more information, or if you are interested in attending, Ben welcomes phone calls directly at (818) 996-2917.

The calendar of events for the National Academy of Songwriters for the month of April is as follows: April 15th, "Notes from the Acoustic Underground," a show for acoustic artists at Santa Monica's At My Place, 1026 Wilshire Blvd., 7:00 p.m. Tickets are \$4.00 & \$10.00. April 18th, Musical Theatre Workshop (a six week course beginning Thursday, April 18th and running for six Thursdays). April 24th Master Class with John Ford Coley. \$5.00 members, \$10.00 for non-members. Call for info. (213) 463-7178. **MC**

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# T.J. Martell's Ninth Annual Charity Weekend

By Sue Gold

LOS ANGELES—The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research will host its Ninth Annual Rock N' Charity Weekend on May 16-20, 1991 in Los Angeles.

Events will be held at various locations throughout the Los Angeles area and will include golf, bowling, tennis and softball games.

According to the Foundation's President, Tony Martell, the organization's goal is to exceed the \$275,000 raised last year. "We're hoping to top \$300,000 this year," he said. "The more we raise, the more we improve the odds for mankind. Over half a million people died last year from all different forms of cancer. That's 57 an hour, or almost one person every minute. Those figures are staggering when

you think about it."

For the first time, the Foundation has set up a national telephone number as part of a contest to raise money for the Foundation. Callers can win a trip to Los Angeles or New York, depending on where they live.

Mötley Crüe's lead singer, Vince Neil, is the host of the call and explains the rules and guides the caller through the steps which need to be completed to be entered into the contest. The telephone number is 1-900-246ROCK. Anyone can call as many times as they wish (calls cost 95 cents, with the proceeds going to the Foundation).

If the winner lives outside the Los Angeles area, they will be flown to L.A. for the T.J. Martell weekend. If the winner lives in Los Angeles,

they will get a trip to New York. Both trips include hotel, airfare and participation in the weekend events. The winner will get to play on Neil's team at the softball game on May 19th, as well as an opportunity to participate in private music industry parties and events during the weekend. The trip to New York will include box seats at a Yankee game sometime during the 1991 season. "The trip will be donated. The airlines and hotels have been wonderful to us. They've been big supporters of our organization," Martell said.

The softball games will be held at USC's Dedeaux Field from 11 a.m.-5 p.m. on May 19th. There will be four games played: Pirate Radio vs. the All-Star Record Company; KNAC vs. KLOS; Fox Broadcasting All-Stars vs. KNAC Ballbusters; and Rockers vs. Rollers. Neil will be team captain of the Rockers and Alice Cooper will guide the Rollers. Other artists are still being scheduled. Participants in past T.J. Martell weekends include members of Warrant, Whitesnake, Winger, Bon Jovi, Chicago, Ratt, Stray Cats, Glenn Frey, Kevin Cronin, Richard

Marx and Fee Waybill.

While the softball games are the only part of the event open to the public, Jon Scott, one of the weekend's organizers, hopes to change that in the future. "We'd like to let fans into the golf games, but we don't have the facilities to do it and deal with crowd control. We've thought about it, though. It would be a lot of fun for the fans to see these guys play."

A new sport added to the weekend is the tennis tournament, which will feature artists and music industry executives battling it out on the courts. This is the only part of the weekend where the proceeds from an event will be shared with another charity, the National Academy of Recording Arts and Sciences' programs.

Other events during the weekend include a cocktail party on the Warner Brothers lot and a silent auction. "The silent auction will be held during the party," said Scott. "We're still not sure of all the things we're going to have, but last year a Les Paul guitar, signed by Paul McCartney, went for \$11,000. We'll have some guitars there this year as well. We will also have a trip to the World Series."

The party will be held on the set of *The Music Man*. Scott promises a lot of surprises. "We had a party two years ago on the lot and there was a surprise stunt show and we had horses coming through. It will be somewhat like that this time, too. Everyone had such a good time at that one, we want to do it again," he said. The second From The Heart Award (who will be announced during the weekend) will also be given at the party. Ex-Eagle Glenn Frey was last year's inaugural recipient.

The T.J. Martell Foundation was founded in 1975 by a group of music industry executives after Tony Martell's son T.J. died of cancer. It has since raised over \$30 million for research around the world, including the Neil Bogart Laboratories at Children's Hospital in Los Angeles and the Michael Jackson Research Center at Mt. Sinai Medical Center in New York.

Tickets for the softball games are \$15.00 and available at Ticketmaster. For more information about the weekend, contact: (818) 883-7625.

To contribute to the T.J. Martell Foundation contact: The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, 730 5th Avenue, New York, NY 10019. **MC**

# Musicians Band Together For UNICEF

By Sue Gold

NORTH HOLLYWOOD—More than \$12,000 was raised during a recent benefit concert by Musicians For UNICEF. The fourteen-hour concert was held at the Palomino Club in North Hollywood and featured more than 30 artists and musicians.

The money raised will go directly to the U.S. Committee for UNICEF. Close to 1,000 people attended the marathon which included performances by Dwight Yoakam, Bill Champlin and Lee Loughnane (Chicago), Kris Kristofferson, Tamara Champlin, Eddie Tuduri, Richie Hayward (Little Feat) and Kenny Lewis (Steve Miller).

"Eddie Tuduri, Director of Musicians For UNICEF, said there were few problems. "There were three people who didn't want to come in because Jon Anderson wasn't there, but that was it. There was nothing I could do about that. He said that he forgot the date."

While there were a few no shows, such as Yes lead singer Jon Anderson, Toto Steve Lukather and *Married With Children's* Katie Segal, Tuduri pronounced the show a success.



Dwight Yoakam and Chicago's Bill Champlin and wife Tamara, performing at the recent UNICEF concert at the Palomino.

The show featured four groups of musicians jamming. "We tried to pick the songs that were the easiest to adapt with the least effort," said Tuduri. "Everyone had an itinerary mailed to them, and there were a lot of rehearsals and music charts for everyone. It was basically a controlled jam session."

More than 250 artists have appeared throughout the years at Mu-

sicians For UNICEF concerts. Others who have participated in past shows include Randy Meisner, Billy Burnette, Mick Fleetwood, Joe Porcaro, Kevin Cronin and Bill Payne.

Musicians For UNICEF is planning shows in Nashville and New York later this year as well as a show by their jazz chapter in the fall in Los Angeles. **MC**

Sue Gold

# Personics Taping System Erased From Stores

By Paul Stevens

REDWOOD CITY—Personics, the Redwood City, California-based company that originated the idea of an in-store taping system allowing the customer to custom build a cassette from Personics' licensed catalog of hit recordings, has decided to pull its controversial recording systems from the retail level.

The company has been in dire financial straits since December of last year when they filed Chapter 11 of the federal bankruptcy laws. According to Personics President and CEO Steve Boone, the company has abandoned their retail approach, but is not throwing in the towel. "If you filed Chapter 11 ten years ago, it would mean that you were going to turn off the lights and walk out the door forever. Over the last couple of years, people have been using it in the way it was intended to be used. It is intended to give you a little breathing space to get your financing in order, and to redirect, restructure and refocus the business, so the business can go on. That's exactly what we have done."

Boone blames the woeful economic situation in corporate America for Personics' downfall. "Being a new and growing company meant that Personics spent a lot of money developing technology, and it needed a round of financing which was scheduled to close back in December. At that point in time, a lot of financial markets in the U.S. were falling apart, and a couple of our equity players were having some serious problems and were unable to make their financial commitments, and

we were dangerously close to running out of cash. So we filed to allow us to do some reorganization. We should be out of Chapter 11 and operating normally very, very soon."

Part of the reason for Personics' failure at the retail level was record companies not wishing to contribute top artists and songs to the Personics catalog. According to Boone, the Personics catalog of material includes less than ten percent of the *Billboard* hits beginning in 1956, and only two percent of charted singles from the entire decade of the Eighties.

"We've abandoned the retail side of the business for now. We may go back to it someday, but right now, it's just not profitable—and that's mainly because we don't have the right mix of music available. We were just unable to get a mix of music that we thought could give us enough revenue to be profitable."

Despite this setback, Boone is still optimistic about the company's future. "We've cut off the unprofitable portion of the business, which is the retail side, but we have a very profitable core business of mail order, corporate promotions and consumer incentives, and that's growing very rapidly. So we're expanding on that aspect and we're also pursuing some other deals overseas and looking for other applications for the technology."

240 Personics machines are currently displayed in music stores such as Musicland, Wherehouse, Tower, Music Plus and Record World, but they will all be removed in the next

# SALUTING 'Q'



Paisley Park/Warner Bros. recording artist Tevin Campbell, Quincy Jones and Jesse Jackson are pictured at the recent party held at Beverly Hills' Cimarron to celebrate the Grammy-sweeping success of Quincy Jones' album *Back On The Block*.

few weeks.

Though the Personics system failed at the retail level in the United States, Boone and Personics founder Charles Garvin are excited about the prospect of using the Personics machines at a retail level in countries overseas.

"There are some very interesting possibilities there," says Garvin,

who works as a consultant to his former company. "Several of the labels that had been a little nervous about using Personics in this, the largest demographic market, have spontaneously suggested that they would be willing to support it elsewhere. So I wouldn't be surprised to see Personics being used in other markets." **MC**

# Fellowship Program Helps Minority Musicians

By S. E. Silverman

LOS ANGELES—A program designed to help minority musicians further their education and career in classical music has been developed by the Community Advisory Committee of the Los Angeles Philharmonic Association. The Los Angeles Philharmonic Fellowships For Excellence In Diversity will be awarded to Southern California musicians between the ages of 16 and 30 and will be based on talent and need of the recipient.

The program was launched with a \$125,000 donation from the Herb Alpert Foundation, to be given to the Fellowship over the next five years. "The donation will be matched by a combination of resources from the Los Angeles Philharmonic Board of Directors and community and corporate sponsors," explained Dr. Hansonia Caldwell, a member of the Advisory Committee.

The Advisory Committee hopes to hand out fellowship awards on an annual basis. The idea for the fellowship came from Alpert. "He articulated to some of the members

of the Philharmonic that there was a lack of minority people in classical music, and he was interested in changing that," Caldwell said. "It happens to correspond with the L.A. Community Advisory Committee and what they were interested in."

Each musician will be awarded \$500 to \$5,000. The money will be allocated to underwrite specified one-time costs, such as tuition at an accredited institution, travel expenses for auditions or solo engagements or attendance at a summer music training institute.

"This program is intended to give incentive and opportunity to all the minorities in hopes of broadening the rainbow on our symphonic stages here at home and throughout the world," Alpert said. "Just as the physical environment of Southern California radiates with a spectrum of different colored natural hues, so must our cultural environment."

For more information, contact the L.A. Philharmonic's Education Department at (213) 972-0703. **MC**

# KING RECEIVES PIONEER AWARD



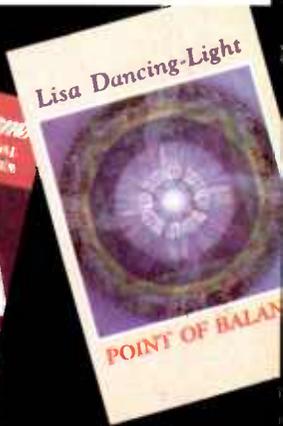
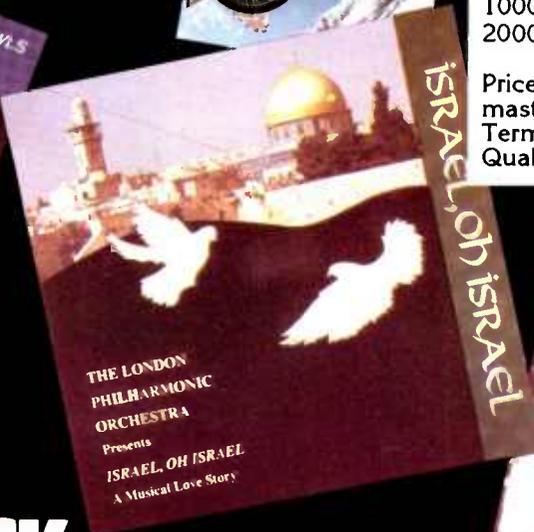
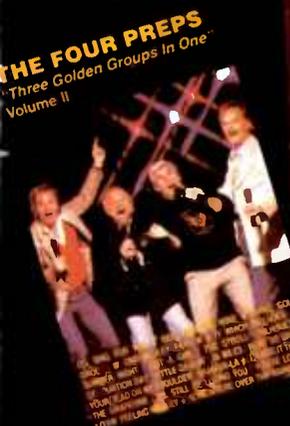
Singer Ruth Brown, blues great Albert King, Bonnie Raitt and Don Henley are pictured at the Rhythm And Blues Foundation's 1990/91 Pioneer Awards. The award is given to pioneering artists who have created and nurtured R&B music from the Forties to the present.

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# Third Annual Independent Music Conference Set For May

By S. E. Silverman

LOS ANGELES—The Third Annual Los Angeles Independent Music Conference will be held on May 10-12, 1991 at the Hyatt on Sunset Hotel. The three-day event includes panels and listening sessions by publishers, songwriters, producers and independent record company representatives.

Lance Freed, President of Almo/Irving, and John T. Frankenheimer of Loeb & Loeb will be the keynote speakers on May 10th.

"This conference is for anybody in the music industry, whether you're a band who wants to get signed or someone who just wants a broad perspective," Freed said. "It's important to know what's out there and what publishers do beyond the administrative part.

"Publishing is very misunderstood," continues Freed, "and this conference deals with it. [At Almo/Irving] we're committed to developing new talent and giving people an opportunity to express themselves in the arts. That may sound idealistic, but it's the truth."

Approximately sixteen panels will be offered: "Legal Panel," "The Changing Role Of Music Publishers," "A&R-The New Realities," "Independent Labels," "Lyric Writing Workshop," "Hit

Songwriters Panel" and "Hit Producers Panel."

Participants include Tom Kelly, Billy Steinberg, Ned Shankman, David Foster, Rhett Lawrence, Kent Klavens and representatives from Giant Records, Warner-Chappell Music, A&M Records and PolyGram. Companies participating in the 21 listening sessions include Giant Records, EMI Records, Famous Music, O'Lyric Music, Geffen Music and Joey Boy Records.

Special awards will be given to songwriter Michael Masser, Ira Jaffe, President of NEM Enterprises, and Al Gallico, President of L&G Music. The awards will be handed out at an awards ceremony and dinner on May 11th.

Admission for the three-day event is \$165.00 if registration takes place before April 15th, \$185.00 between April 16-May 1st and \$205.00 after May 1st; walk-up registration is \$250.00; \$175.00 to register for one day only. A \$20.00 fee is added to all of these prices if participants want to go to the awards dinner.

For more information, call (818) 980-3966, or contact IMC at: 12390 Chandler Blvd., Suite C, North Hollywood, CA 91607. **MC**

## PLATINUM CROWES



Proof that good things come to those who wait, Def American's the Black Crowes, received a plaque for the slow-building platinum success of their debut LP, *Shake Your Money Maker*. Pictured (L-R, back row): Crowe, Johnny Colt, Def American owner Rick Rubin, Crowes, Jeff Cease and Steve Gorman and Def American GM Mark Di Dia, (front row) producer George Drakoulis, manager Pete Angelus and Crowes Rich Robinson and Chris Robinson.

## SIGNINGS & ASSIGNMENTS

By Michael Amicone



**Tom Kenney**

Rhino Records has announced the appointment of Tom Kenney to the post of National Director of Promotion. Tom returns to Rhino from a one-year stint with the Album Network.

A&M Records has promoted Rick Stone to Senior Vice President of Promotion. Formerly Vice President of Promotion, Stone will direct and administrate the label's pop promotion staff from A&M's offices in New York City.

EMI has announced two new additions to its publicity staff: Steven Mandel and Bob Payne have both been appointed to the post of Associate Director, Publicity. Both men will perform their duties out of the label's New York headquarters.



**Colin Reef**

Virgin Records has announced the promotion of Colin Reef to the post of Senior Vice President, Finance and Operations. Reef will perform his duties out of the label's Los Angeles headquarters.

Recording console makers Neve has announced several employee changes: Arnold Toshner has been appointed Western Regional Manager; Nick Balsamo joins the company as Senior Sales Engineer and David Roesch as Technical Services Engineer (both men will work out of the company's New York office); Pat Stoltz and Danny Richey become Technical Services Engineers; Bobby Stewart becomes a Technical Services Engineer in the Nashville office; and Nigel Toates assumes the position of National Engineering Manager.

Relativity Records has announced two new appointments: Cliff Cultreri, formerly VP of A&R (his signings include guitar greats Joe Satriani and Steve Vai), has been advanced to the post of Executive Vice Presi-

dent of Relativity, and Alan Grunblatt becomes the label's Vice President of Marketing.

MCA Records has made several employee changes in its sales and marketing departments. John Barnes, Rhonda Foreman, Cameron Smith and Mike Stevanovich have been named to the posts of Regional Sales and Marketing Managers, for the Southeastern, the Northeastern, the Western and the Midwestern regions, respectively.

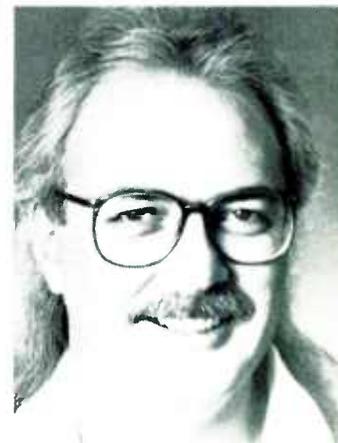


**Gina Iorillo**

As part of its ongoing staffing, Impact Records has appointed Gina Iorillo to the post of Associate Director of Promotion. Iorillo was formerly with Polydor Records as an L.A. Promotion Manager. Impact Records has also named Jeff Neben to the post of National Director of Pop Promotion.

In more MCA news, Heinz Canibol has been appointed to the post of Managing Director for MCA's new German record company. The company, which will be operational by the end of this year, will handle all MCA and MCA-owned Geffen and GRP product, as well as sign and develop local talent.

Sony Music Entertainment has announced the appointment of James Lightstone to the post of Counsel in the Law Department. Lightstone was formerly Vice President of Business Affairs for SBK Entertainment World (formerly CBS Songs).



**Michael Prince**

Fledgling label Zoo Entertainment has named Michael Prince to the post of National Director, Promotion. Prince will be responsible for all aspects of album and alternative radio promotion. **MC**



Pat Lewis

**Mike Sikkas**

**Company:** Mercury Records  
**Title:** Director/A&R, West Coast  
**Duties:** Talent acquisition  
**Years with company:** One month

**Dialogue**

**Leaving Arista:** "I left Arista because I couldn't sign anything. It's an autocratic system at Arista and Clive has final say over what does or does not get signed. And with particular kinds of music, if he doesn't like it or get it, he'll throw it out to this informal A&R committee. So you really have to get over two incredible hurdles to get an act signed to that label.

"It's always been my belief that A&R is a very personal thing and not something that should be done by committee. You live and die by your decisions. You've got to have the courage of your convictions. I tried to make that system work but when it didn't seem at all likely to change, I decided to leave. I was unable to sign three things that were very important to me. These acts were all signed by other labels. There was some interest in my services from a couple of labels during the time I was still at Arista, but certainly no deal was on the table. It was all kinda vague at that point. Once I left the label, some good things started to happen."

**Mercury Man:** "I went with Mercury

Records because they are a rock & roll label. They have bands on this label who make records that I actually go home and listen to. The label has a rock & roll vibe. It's a whole attitude. It's young and doesn't feel as conservative as some of the other labels out there."

**Local Perspective:** "I've been hanging out in Los Angeles for a couple of years now and I've never stopped going out. Some people feel that as they move up the ladder they can lessen their presence on the scene. I keep doing it because it's a habit. My wife would say it's a bad habit. The scene is a little boring right now. It's not that there aren't interesting or valid bands happening, it's that there isn't a single musical movement that's galvanizing the scene like there was a few years ago in '86 & '87. During those hard rock years, you could go to almost any local club and see a bunch of good hard rock bands. Now, it's just so spread out. There are so many different kinds of things happening. Nowadays, to really find something, you have to get out there and nose around and talk to a lot of people. I also believe that we've picked the local music scene clean over the last couple of years and now it's in a rejuvenation period. I mean, we really picked it to the bone. Another contributing factor is that there are some twenty new labels that just cropped up during the last year. And just because there are more labels out there and more A&R people out there doesn't mean that God is saying, 'Okay, let there be more great bands.'"

**Philosophy:** "I think there will always be bands coming into major urban areas just to play for the deal. And there will always be bands who come to town to play for the music. And hopefully, we'll be astute enough to recognize an honest presentation when we hear it. But I also feel that this holds true for areas outside of the major cities. There will always be

bands merely going after the deal—no matter what city we're talking about."

**Tapes:** "Right now I'm sitting here looking at about four boxes of tapes. I'm really not accustomed to this large volume. Most of this stuff, though, was solicited—meaning that they're from people that I know and they all need a personal response. As the numbers increase, I'm gonna have to farm them out to my assistant. So, for the record, Mercury Records does not accept unsolicited tapes."

**Getting Noticed:** "The best way for any group in Los Angeles to get my attention is for them to be playing all the time. If they do that and a buzz happens, I'll find them. And the same is true out of town. If some band is making a name for themselves and becoming well-known in their area, I'll find out about it for sure. Every vital area in the United States has people living there with connections to the record industry. Then, there's always the off chance that their lawyer or manager can put a tape in the mail and it'll get through."

**Managers:** "All bands that I deal with more or less have somebody representing them, whether it's the bass player's best friend or an attorney. I don't recommend that young bands have management before their deal unless there's a major, major manager that's interested. I don't recommend that young bands commit to inexperienced managers."

**Talent Ingredients:** "Great songs, great singer, charisma, honesty, attitude. There's an energy that kinda comes off the stage that is compel-



**Manager Clarence Avant proudly displays a plethora of gold record awards bestowed upon his client, Johnny Gill, at a recent sold out Forum performance. Gill was presented with the gold for his double platinum self-titled album, his gold singles, "Rub You The Right Way" and "My, My, My" and his home video, Johnny Gill Video Hits. Also attending the presentation ceremonies were (L-R) Motown President Jheryl Busby, Johnny Gill, manager Clarence Avant and Motown VP/Communications Michael Mitchell.**



Dawn Laureen

**Combining singers, dancers, elaborate sets and costume changes galore, the Pet Shop Boys recently kicked off their first-ever full United States tour. Chatting backstage after a sold out performance are (L-R) Sal Licata, President/CEO, EMI Records, USA; Jill Wall, Pet Shop Boys' management; Chris Lowe & Neil Tennant, the Pet Shop Boys and from their management company, Arma Andon.**

ling because it comes from an honest musical place and not from posing. I know it's an awful lot to ask, but that's what I look for in a band before I think about signing them. I don't expect every band to have all of these ingredients fully developed, as long as there is a glimmer of most of them. Then, you can watch the act develop and see what happens."

**Ups/Downs:** "The up side is the music. I've been a fan of music all my life. I started playing guitar when I was eleven years old and I've been in bands all my life. So the up side is that I'm around music, I'm doing what I love. It's thrilling to have this kind of job. How many people can dream a dream and then attain it? What's the down side? The day to day frustrations of signing an artist, making the right record, getting it through the system to make sure it gets a fair shake and even then—sometimes it happens and sometimes it doesn't. Those are universal A&R frustrations. A band starts the signing process and before you know it, you're forced to take a look at the numbers (which have nothing to do with the music), and you wanna be sure the band doesn't begin their career a half million dollars in the hole before the first record is shipped! The realities of the deal could be the most frustrating aspect of this job because they force you to look at things other than the music."

**Advice:** "You know how you've spent years learning to play your instruments—well now take some time and learn how to write songs! Guys sit around jamming and copping licks

and rehearsing and then they write a song in five minutes and think they're ready for a record deal."

### Grapevine

One week after announcing the signing of San Francisco-based group **Voice Farm**, the folks at **Morgan Creek Records** have inked **Little Feat** to an exclusive worldwide deal. Band's initial album for the label is slated for a September release with **George Massenburg** and **Little Feat** keyboardist **Bill Payne** handling the production chores.

When the curtain went up at the **Roxy** during the headlining slot on April 5th, the crowd pretty much thought they would see glam rockers **Tryx** perform their melodic rock set. But boy were they surprised. With rumors of the band breaking up floating around the Strip for weeks now, **Tryx** members **Jessie Star** and **Roxy Deveaux** took the stage but were accompanied by **Anthony Focx** (Tommi Gunn) on drums and former **Pretty Boy Floyd** guitarist **Kristy Majors** playing bass. Are we witnessing the formation of a superstar Strip band? Is this just a one-shot deal? We'll keep you posted.

### On The Move

**Charlie Minor** will assume the presidency of Irving Azoff's **Giant Records** sometime in mid-April. After weeks of speculation, Minor made the move from his post as A&M's Sr./VP Promotion.

**Randy Talmadge** has been named VP/A&R for **RCA Records/Nashville**. 



### Amboog-A-Lard

**Contact:** T.C.A. Management  
(305) 442-2998

**Purpose of Submission:** Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

The very fact that this band has played support spots for the likes of **Exodus**, **Nasty Savage**, **Overkill**, **Violence** and **Scatterbrain** should in itself attest to their thrash talents. One of South Florida's most popular thrash metal bands, **Amboog-A-Lard** (and I don't have a clue as to where that name came from) has submitted a professional sounding seven-song demo tape that will rattle your brain and set your teeth a chattering. Please don't make the mistake of thinking that thrash is just a bunch of musicians playing fast. These four guys are experts. The playing is tight and the songs are dynamic and spellbinding. I've gotta believe that this band deserves a record deal right now. They're every bit as good as the bands they opened for—if not better. If there's any justice in this business, **Amboog-A-Lard** will be signed in the immediate future.



### Sharky Bizzare

**Contact:** Sharky Bizzare  
(818) 899-8361

**Purpose of Submission:** Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Sharky** is a local singer/songwriter who submitted a simple, three-song demo asking for advice and direction. But without a bio telling me who played the instruments, who's doing all of the vocal parts and who, in fact, wrote the material, a detailed critique is pretty impossible. What's on the tape is basically good. "Going Somewhere," the opener, is similar to "Down On The Corner" by **Creedence**, but smokes nonetheless. The ballad "Bye, Baby" follows and this serves to spotlight **Sharky's** vocal attributes. The closer, "Can't Live Without You", has a true live club feeling to it and rocks from start to finish, though it appears to be the weakest of the three songs. **Sharky** is clearly headed for success. He needs to strengthen his vocal chops a bit, continue working on his songwriting and definitely needs to change his name. We'll be hearing from him in the future!



### Strike Twice

**Contact:** Group Hotline  
(516) 254-4930

**Purpose of Submission:** Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Strike Twice** is a New York-based glam rock quintet with a collection of fine songs. Some were recorded on 24-track machines and others, simply on an 8-track. This makes for an interesting comparison because the best songs will still shine through no matter how they were recorded. "One Night With You" is the standout on the 8-track side. It's the obligatory Poison-type ballad but it works well. The four songs recorded at New York's famous **Media Sound** "Tuff Luck," "Back Door," "Never Let Go" and "Get It" are all pretty standard. The lead singer's voice really doesn't do it for me at all. It's a bit thin and lacks any kind of conviction. Add to that the fact that the themes are too cliched and you've got your basic, generic rockers—all dressed up with no place to go. Lead singer **Haynes**' voice is particularly weak on "Never Let Go" where it stands out by itself.

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.



Pat Lewis

Pictured is Steven Rosen, who has been promoted to National Director of A&R at Peer Music in Los Angeles. Prior to this appointment, Steven was West Coast Director of Creative Services at the music publishing company. His signings include, among others, Donovan (yes, the Mellow-Yellowman, himself!) and a must-see band from the Bay Area called *Monkey Rhythm*, who recently inked a deal with Geffen.

## Activities

Capitol Records' Black Music A&R department has introduced "The Publisher/Songwriter Hotline," a special phone line and recorded message service to assist song pluggers in customizing song placement for specific Capitol artists and projects. The hotline enables callers to hear a sample of several artists' voices, followed by brief descriptions of the type of material desired, and information on how to contact the proper Capitol Records A&R reps. Hotline tapes will be updated each month as songs are found and new projects develop. The hotline number is (213) 871-5149.



Songwriter Richard X. Heyman recently signed a co-publishing deal with Chrysalis Music. Heyman's upcoming LP will shortly be released on Sire. Pictured from left are: Jody Munday, Senior Director of Licensing and Administration, Chrysalis; Rich Velinsky, Manager; Richard X. Heyman; Nancy Leigh Heyman; Denise Rendal, Film and Soundtrack Manager, Chrysalis; and Tom Sturges, Senior VP and GM, Chrysalis.

Songwriter-producer-artist Tim Blixseth has written and recorded a single, "Pray For Peace," with the proceeds going to the International Red Cross. Blixseth is currently in the studio putting the finishing touches on his upcoming LP, *Bottle Of Dreams*.

## Bug Songwriter Activities

The Roaches provided the voices for a group of singing cartoon roaches on an episode of Steven Spielberg's *Tiny Toon Adventures*. Maggie, Suzzy and Terre can also be heard singing backup on the new Kathy Mattea album.

The Rolling Stones live album, *Flashpoint*, contains Willie Dixon's "Little Red Rooster," featuring Eric Clapton on the track.

"Navajo Rug" (written by Tom Russell) and "Flowers In The Snow" (written by Bill Staines) appear on

Jerry Jeff Walker's *Lucky Man* release.

Jeff Murphy (Shoes) produced Material Issue's new LP on PolyGram.

"Tennessee Plates" (written by John Hiatt), "Little Honey" (written by Dave Alvin/Joe Doe) and "Mercury Blues" (written by Robert Geddins/K.C. Douglas) all appear in the highly anticipated Ridley Scott film, *Theima And Louise*.

Average White Band's "Pick Up The Pieces" was featured in a current Simpsons episode.

## New Signings

MCA Music Ltd. has signed a sub-publishing deal with renown songwriter Carol Bayer Sager for the U.K. territory. The company already maintains an existing agreement with Sager's husband and frequent collaborator, Burt Bacharach, and sub-



Pictured is Margaret Mittleman, who recently was promoted to West Coast Creative Manager for BMG Music Publishing. In her new position, Mittleman will be responsible for both talent and acquisitions and song promotion. Previously she was Creative Assistant.

publishes the Hal David catalog.

Bug Music welcomed to their songwriting family: Michael Hightower, the Poster Children, Jeff Stern, Garry Thompson and Jimmie Dale Gilmore.

## The Business Side

BMG Music Nashville is entering into a major joint venture with noted publisher-engineer-producer Jim Malloy and producer-songwriter David Malloy. The new companies, which are BMG Music's first joint venture in the United States, will be known as Jim and David Music (ASCAP) and Malloy Boys Music (BMI). The Malloys, who will set up an independent office in Nashville which will include a recording studio, are initially scheduled to produce ten acts signed to major labels. In addi-



R.J. Capak

ASCAP celebrated the return of the Grammy Awards to New York by hosting a luncheon reception for its nominees at New York's trendy restaurant Remi. Pictured from left are: ASCAP's Julie Horton; Grammy nominee Don Was (Was Not Was); ASCAP's Loretta Munoz; and ASCAP President Morton Gould.



R.J. Capak

Another photo from ASCAP's Grammy luncheon. Pictured from left are: ASCAP's Todd Brabec; ASCAP Grammy winner Glen Ballard; and ASCAP Managing Director Gloria Messinger.



**Noted country songwriter Dave Gibson has signed a long-term publishing agreement with NEM Entertainment. Gibson, who resides in Nashville, wrote Tanya Tucker's Number One hit "If It Don't Come Easy" and Alabama's recent Number One hit "Jukebox In My Mind." Shown at the signing from left are: Richard Butler, NEM Creative Manager, Nashville; Dave Gibson; and NEM President Ira Jaffe.**

tion, they will also sign writers. The first to join the roster are **Karen Brooks** and **Randy Sharp**, who will record an album for PolyGram with David Malloy and Randy Sharp co-producing. In the publishing field, Jim and David founded Debdave Music, Inc, which, when joined with **Eddie Rabbitt's Briarpatch Music**, became one of the most important publishing groups in country music. David Malloy has collaborated with Eddie Rabbitt and **Even Stevens** resulting in such Number One Country and/or Adult Contemporary hits which he produced and co-wrote as "Drinkin My Baby Off My Mind," "Two Dollars In The Jukebox," "Rocky Mountain Music" and "I Just Want To Love You."

Peer Music has announced the

acquisition of **GospelTone**, **Vern and Jimmie Davis Music**, the gospel catalogs of former Louisiana governor and Country Music Hall of Fame member **Jimmie Davis**. The repertoire includes well known compositions by Davis and others that have been popularized by Jimmie Davis' recordings.

**Peer Music** has also announced the acquisition in Germany of a substantial interest in **Magazine Music** from **Radio Music International of Luxembourg**. Included in the Magazine repertoire are songs from such composers as **Hans Martin Majewski**, **Harold Faltermeyer** and **Frank Duval**. The company's biggest hits were with **Julio Iglesias** and the duo **Baccara** and **Julio Iglesias**. **MC**

**Songwriter-producer-artist Parthenon Huxley, has written a moving, anthemic song for the newly released compilation album entitled Tame Yourself, produced by the People for the Ethical Treatment of Animals. The song, "Asleep Too Long," was recorded for the album by the Goosbumps, a group that includes Parthenon and platinum Canadian artist, Sass Jordon, as members. The song was the focus of a recent article in the Los Angeles-based magazine, The Animal's Voice, and was played at a recent animal rights rally in Los Angeles. The album also features songs by vegetarians Howard Jones, Indigo Girls and Michael Stipe, the B-52's and the Pretenders, among many others. Currently, Parthenon Huxley is working in MCA Music's Los Angeles recording studio on new demos for his next album. MCA Music along with producer Tony Berg (Michael Penn, Eddie Brickell, Wendy & Lisa) are shopping a new label deal for Parthenon, who debuted on CBS Records.**



# PUBLISHER PROFILE



**Susan Collins**  
Director A&R  
Virgin Music

By Pat Lewis

**S**usan Collins, Director of A&R at Virgin Music, is certainly a classic example of the expanding role of the music publisher. In the past, the traditional publisher's role primarily encompassed the signing and development of staff songwriters, the "plugging" and placement of those writers' songs, acquisitions and the collection and management of publishing and songwriter royalties. Of course, the placement of songs in TV and movie soundtracks and commercial usages in TV and radio have also become high priorities and excellent ways to generate income from the copyrights as well. And while song placement and royalty policing are still primary functions, the publisher's role has now expanded to the creative level.

Ms. Collins, for example, spends a good deal of her day working with Virgin Music's artists and bands and helping them make creative decisions ranging anywhere from choosing a producer to the order that their songs will appear on their albums. She works right along side the record company A&R executives on shared projects ("We're a constant source of creative backup to the A&R people," she says.). And because of her background in A&R on the record company side, she has the insight and expertise to help insure that the artists will have the best shot at getting their albums through the marketing, promotion and political maze of the record company.

Scouting and signing new talent (whether it be a signed or unsigned artist or band) are also places where Collins spends a good deal of her time. In the year since she joined Virgin Music, she has signed Seattle-based, **My Sister's Machine**, whom she then went to bat for scoring an impressive record deal with **Caroline Records**. She also signed **Relativity** recording act **They Eat Their Own**. Collins is currently in the process of signing her first rock band, which will remain nameless at this writing as the ink hasn't yet dried.

Susan began her publishing career in talent acquisition at **Chappell Intersong** where she signed **Ratt's** publishing and got a cover on a **Franne Golde** song, "Looking For A Stranger." She also brought numerous **United Kingdom** catalogs to the attention of the company, which proved profitable endeavors for the publisher.

She then decided to try her hand at A&R and moved over to **Chrysalis Records' Los Angeles** branch office. While there, she signed the **Sea Hags**. Longing to return home to her native **London** (by this time, she had been in L.A. for six years) and frustrated by the difficulties that arose working for a branch office rather than the main office of a record company, she took a position with **Polydor** in **London** as a rock A&R executive. ("Polydor had been looking for a rock person for some time," she says, "but couldn't find anyone in England. The English A&R community, for some reason, doesn't put any premium on rock—it's looked down upon there.") While there, she signed the **Little Angels**, the **Almighty** and **Jagged Edge**. She also found outside songs for numerous **Polydor** artists.

But after awhile, she found the emotional commitment of A&R to be too much of a strain ("I might as well have been a doctor," she confesses, "I was on-call twenty-four hours a day") and she also felt too restricted signing only rock acts, so she decided to move back into publishing. And her new home at **Virgin Music (Los Angeles)** seems to be the ideal setting where she can, pardon the cliché, have her cake and eat it, too. She is able to use her A&R background as well as work with a variety of artists in all genres of music. She doesn't necessarily have to feel married to a project, yet she can give her artists as much creative input as necessary.

Although she applies her A&R skills to all aspects of her publishing position, Collins feels that those skills can best serve her when she is working with an artist or band who doesn't yet have a recording contract. (These types of signings are termed "development" or "demo" deals.) "Kaz [Utsunomiya, President of Virgin Music] and I can help the artist or band in choosing the right record label, the right way to approach the label and the right A&R person that will understand their vision. We can help them creatively demo up their new songs, help them select the right songs that will go on the demo tape, help them with the follow through and help them make the best plans for their futures. And we like a challenge here at **Virgin Music**. We won't say this artist is too radical for us. If an artist is too radical, we'll say great, we'll have to really work hard. I think that's what Kaz and I are most excited by—the challenge and the excitement of working with great talent and wonderful music." **MC**

# KATE BUSH



## KATE BUSH LIVE

*Kate Bush, one of England's finest musical exports, has written and produced six excellent albums during her decade-plus career—including Never For Ever in 1980, The Dreaming in 1982, Hounds Of Love in 1985 and The Sensual World in 1989. Bush, known for a haunting brand of music which combines sinuous rhythms, classical strains, rock theatre and British art-rock, is also known for her visual flair (she's a talented dancer)—in evidence in the many videos she has produced for her singles. Unfortunately, she only toured briefly during the early stages of her career (in the late Seventies) and never in America—before retiring from performing forever. Fortunately, one of her 1979 performances has survived. Culled from a May 13, 1979 appearance at Hammersmith Odeon in London, this highly theatrical performance contains a generous sampling of the early material that made Kate's reputation in England ("Wuthering Heights," "Wow") and demonstrates her marvelous songwriting craft and her still-evolving vocal style (much too-shrill at this point; she would later refine it. Of special note, Kate's choreography and the amazing quality of her live singing—into a headset microphone while doing some complicated dancing. A fascinating, early glimpse of this enigmatic and artistically challenging artist.*

*at Hammersmith Odeon*

**RED ZONE STUDIOS:** This Burbank recording facility recently played host to producer Dana Strum (Slaughter), in Studio B, working on tracks with RCA recording act Kik Tracee...In Studio A, producer Mike Clink doing pre-production on the new Cult album for Beggars Banquet, Mike manning the console, assisted by Scott Lovelis and Sean O'Dwyer...New age artist Dan Siegel, in recording songs for Sony Music, engineering chores handled by Scott Lovelis and Tom Macawley, assisted by Sean O'Dwyer.

**IGNITED PRODUCTIONS, INC.:** Avant-garde musician/composer/producer Jon Hassell, in working on his next album for Opal/Warner Bros., engineered by Harry Andronis and assisted by Jeff Welch.

**microPLANT:** Producer Richard Perry, in cutting tracks with Warner

Bros. artist Vonda Shepard...Atlantic Records artist Bruce Roberts, in completing vocals on a new project with engineer Steve Deutsch, co-producing with Bruce were David Frank and Andy Goldmark...Producer Don Was, in working on Elton John's "Pacifier" for a Disney Records charity album, Steve Deutsch engineering...Ex-Rascal Felix Cavaliere, in working with Virgin writer-producer Jon Lind and Nicky Brown, George Landress engineering.

**STUDIO MASTERS:** Paula Abdul, mixing her next Virgin release, sessions produced by Jeff Smith and Peter Lord, engineered by Greg Laney and assistant Wolfgang Aichholz...Jody Watley, working on a new MCA album with producers Jon Nettlesby and Terry Coffey, engineered by Wolfgang Aichholz.

## ON THE SET



Music Connection's cover boy, Herb Alpert, is pictured during the video shoot for his latest single, "North On South St.," the title track from his new album. Pictured (L-R): producer Greg Smith, Herb Alpert and engineer Steve Smith.

## HARD TIME



*The Lifers Group is a prison-based rap band comprised entirely of maximum security inmates. Their debut album, released on Hollywood BASIC (Hollywood Records' all-rap label offshoot), and this long-form video, Lifers Group World Tour—Rahway Prison, That's It, contain some of the hardest-hitting rap around. The inmates, filmed on location at East Jersey State Prison by renowned documentary director Penelope Spheeris (Decline Of Western Civilization Part 1 & 2), give a brutal and realistic depiction of life behind bars. Proceeds from the video will support the continuing efforts of the Lifers Group Juvenile Awareness Program. No posers here; this is the real thing.*

### GROUND CONTROL STUDIOS:

This Santa Monica recording facility played host to Tommy Page, in mixing a song for his forthcoming album; the song was written by Diane Warren and Michael Bolton and was engineered by Humberto Gatica and assistant Alejandro Rodriguez.

**SCREAM STUDIOS:** Ivan Neville,

in mixing his new Polydor album with producer Hawk Wolinski and mixing engineer David Leonard...Martika, in working on tracks with producer David Kahne and engineer David Leonard...Sony Music artist Gregg Alexander, in mixing tracks with engineer David Leonard, Rick Nowels producing the sessions. **MCA**

## BILLY JOEL LIVE



*The Disney Channel is offering its subscribers the world television premiere of Billy Joel Live At Yankee Stadium during the month of April. The concert special, which premiered on March 17th and repeats on April 13 and 26, was culled from two sold-out concerts (June 22 and 23) during the piano man's recent Storm Front tour. Joel is the first performer to play The House That Ruth Built in its 67-year history.*

# PRODUCER CROSSTALK



# EDDY OFFORD

By Steven P. Wheeler

There aren't too many producers who can match the career of the English-born Eddy Offord. During his professional life, Offord has worked with such legendary figures as John Lennon, influential bands like the Police and progressive rock prototypes like Yes and Emerson, Lake And Palmer. He is currently working on the long-awaited Yes boxed set and will soon begin work with a new band, the Apostles.

Offord's career began like most studio technicians, as a young rock & roll hopeful, and like many other console captains, Offord switched his hopes and dreams after securing a trainee position at a small London studio in the late Sixties.

A series of engineering roles led to a collaboration with an original band that would become a pop music icon with Offord's help a few years later. "I engineered the Yes album [*Time And A Word*] that did nothing. But on the next album, the band asked me to produce it with them, and that turned out to be *The Yes Album*. That was the first thing I ever produced."

When it comes to the magic ingredient of Yes, Offord admits that the Yes material was usually a studio creation: "All of Yes' music was pieced together. It wasn't a question of them just coming in and recording a song. They would come in with a skeleton of a song. Some of their songs were like twenty minutes long, so we would work on the first section of music, then we'd start the next section, then the 24-track would be a series of edits. So it was like we would produce a song in the studio, and then the band would have to go out and learn it, so they could play it live [laughs]."

In addition to his early work with Yes, Offord also worked on several tracks for John Lennon's *Imagine*

album. "I really enjoyed that experience. I may have worked on a lot of records in my time but that one record will always stand out for me because there was something very special about it."

Offord started the project with Lennon, but after recording three songs, an opportunity arose to work with another progressive rock group, Emerson, Lake And Palmer, something Offord couldn't afford to pass up.

Lennon then brought in Phil Spector to finish the album. But what was John Lennon like in the studio? "I wouldn't say that John was a really sophisticated brain in the studio," answers Offord. "But he had an amazing gut-feeling about what he wanted to do musically. He kind of knew what he wanted, but he didn't always know how to explain it [laughs], but eventually he would figure things out."

Eddy Offord has also made quite a name for himself on the concert trail. When he toured with Yes, Offord became the first producer to ever accompany a band on the road on a full-time basis, and the work he did on the Police's *Synchronicity Tour* resulted in a Grammy nomination for a concert video.

"When I went on the road with Yes in the early days, I was there to help them recreate the sound from their records. So I would have tapes of church organs and a few vocal things—not quite like Milli Vanilli [laughs]—but just a few textures to soup up the performances a little bit."

As for differences between live recording and studio recording, Offord says, "I enjoy live recording because it's a real challenge. You have to go on tour with the band for about a week before you start recording, because you have to really study the set. You have to know what's going on, and then it's just a matter of capturing it properly and maybe even going into the studio afterwards to fix a few bungled notes here and there, which helps make it a little more presentable. I think everyone does that with live albums."

Offord is currently involved with two projects surrounding Yes. The first has to do with a massive tour that includes all factions of the Yes legacy. "Some person came up with the idea of joining both bands [the current Yes lineup and the splintered version of Yes, collectively known as Anderson, Wakeman, Buford and Howe] together on tour. So you've got two guitarists, two keyboardists and two drummers. The plan is that sixty percent of the show will be both bands together, and then there will be spots with the individual bands."

In keeping with his tie to the Yes history, Offord is also putting together the Yes boxed set. "I'm going to include some live tracks, where the performances are even better than the studio version, and I want to remix some of the older tracks."

In contrast to this veteran producer's short physical stature, this bearded studio guru has certainly been making a big noise in the music industry for over twenty years. **MC**

## NEW TOYS—BARRY RUDOLPH

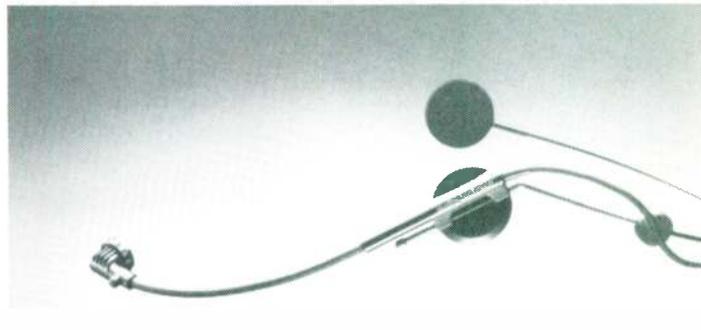


### SVT-III Ampeg Bass Amp from St. Louis Music

The SVT-III represents the latest in the SVT bass amp line. The III uses the same all-tube preamp circuit as the standard SVT but from there a reliable solid-state power amplifier takes over. Packaged in either a two-rack space unit or available in a regular head cabinet, the SVT-III has three-band EQ with a five-position mid-frequency selector, ultra low and high boost controls as well as a three-band graphic equalizer.

The power amp section is rated at 350 watts and has a built-in limiter with up to 30db of compression. There is also a pre/post EQ insertion point jack, a balanced line out with level adjust and line level effects loop jacks.

For more information about the SVT-III call St. Louis Music at (314) 727-4515. Their address is 1400 Ferguson Avenue, St. Louis, MO 63133.



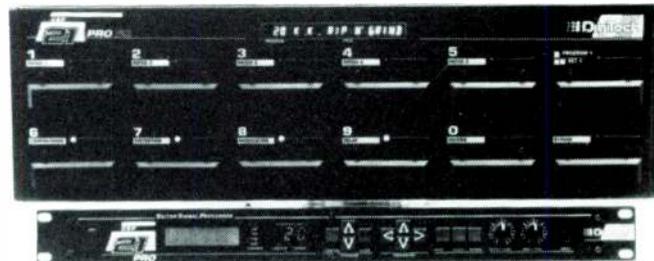
### Head-Worn Dynamic Mic from Audio-Technica

The PRO 8 is a cardioid (unidirectional) dynamic microphone designed to be worn around the back of the head for reduced visibility and hands free operation. This is a high quality microphone perfect for drummers, dancers, keyboardists or anybody who wants his hands free during performance.

Weighing only one ounce, the PRO 8 has a fully adjustable "gooseneck" boom and self-positioning pads that make the mic stick

to your head—just about impossible to shake off. The dynamic element within the mic has a frequency response of 70 to 15,000 Hz. and comes with a 16.5 foot cable and XLR connector. Some other accessories include both a windscreen and belt-clip.

For more about this mic, write Audio-Technica at 1221 Commerce Drive, Stow, OH 44224. You can call for prices at (216) 686-2600



### DigiTech's GSP 21 Guitar Effects/Preamp

The GSP 21 is the new DigiTech guitar toy. Like the GSP 21 Pro, the GSP comes with a full function foot controller to access all patches, programs, and parameters. There are 23 different effects available with up to 10 effects at the same time. To give you a little help here, DigiTech has enlisted 16 top guitar players to write the factory presets. Some of the players who have contributed three presets each are: Steve Vai, George Lynch, Michael Angelo, Steve Lukather, Neal Schon, Bruce Kulick, Tommy Shaw, Jennifer Batten and Ted Nugent.

Possible effects include exciter, com-

pression, overdrive, tube sound, metal, heavy sustain analog distortion, stereo, ping-ponging, multi-tap, slap, digital mixer, chorus, rooms, gated reverb, ultimate reverbs, flange, comb filter, noise gate, graphic EQ, speaker simulator and stereo imaging. The unit responds to continuous MIDI controller data, has 20Hz to 18KHz bandwidth and comes with 64 factory and 64 user presets.

The best thing to do if you're interested is to call DigiTech at (801) 268-8400 or write to 5639 South Riley Lane, Salt Lake City, Utah 84107 **MC**



**Whitney Houston**

Show Biz hopes everyone caught, or at least taped, **Whitney Houston's** HBO special *Welcome Home Heroes*. The Grammy-winning superstar vocalist used the return of our troops from the Persian Gulf war as the opportunity for her first-ever solo television concert. The exclusive HBO special featured Houston performing her best-selling

hits including the current smash single "The Star Spangled Banner." Though it might seem odd to have the National Anthem at the top of the music charts, Arista Records assures us that Houston's rendition of the timeless tune has become their all-time highest-debuting single, displacing Houston's own hit "I Wanna Dance with Somebody (Who Loves Me)." The superstar singer first tackled "Banner" prior to the kickoff of

Super Bowl XXV. Other songs from the special included "I'm Your Baby Tonight" and "All The Man That I Need."

Former Miss America and current Mercury/Wing recording artist **Vanessa Williams** has joined the cast of everyone's favorite video channel, where she hosts a new program called *The Soul Of VH-1*.



**Vanessa Williams**

This new offering promises music videos and exclusive interviews with classic and contemporary soul and rhythm and blues artists. Of special interest is a segment called "New Clip of the Week," in which one new release is spotlighted and added to the playlist. This series airs Sundays at 2:00 p.m. and 7:00 p.m. (PST) and encores with presentations on Fridays and Saturdays at 4:00 p.m.

Coming up on Nickelodeon is the Fifth Annual *Kids' Choice Awards*. Just so you'll know, the kids will be voting in categories such as "Favorite TV Actress," "Favorite TV Show," "Favorite Male Vocalist," "Favorite Female Vocalist" and the brand-new "Kids' Choice Hall of Fame." During a nationwide poll, over 2,500 kids fifteen and younger chose the winners in the twelve featured categories. The *Kids' Choice Awards* airs April 22 at 7:00 p.m. (PST).

Congrats to Oakland funksters **Tony! Toni! Tone!** who dropped by to help MTV celebrate the video channel's Sixth Annual Spring Break Weekend special. The Tonys—**Dwayne Wiggins, Tim Christian** and **Raphael Wiggins**—did a whole bunch of tunes from their platinum-

plus PolyGram/Wing album *The Revival*.

**Peggy Lee** has won a precedent-setting \$3.83 million jury award from Walt Disney Co. over videocassette sales of the movie *Lady And The Tramp*. Lee, 70, had sued for breach of contract, claiming she deserved \$9 million of the \$72 million the company made from sales of the classic video. In 1952, long before the invention of the video format, Lee was paid \$3,500 to sing three songs and provide the voices of four characters. She also was paid \$1,000 to co-write six songs. Disney officials claimed the movie was the company's property, and that they alone should reap the profits from new technologies used to sell the film. Entertainment attorney **Mark Bailin** argued that the Grammy-winning

singer should have received \$397,000 in royalties, which is what she would be entitled to today under contract guidelines set by the Screen Actors Guild. The award is seen as a victory for entertainers in the fight to share in profits from the lucrative home video market.

In between gigs with her one-woman musical show, **Shirley MacLaine** has been working on the screenplay for a project to be called *The Louise Brooks Story*. This is the saga of the silent-screen actress who ended her life as a penniless recluse. Financial backing for the project has been obtained and a search has begun for a director.

Beginning May 11, a photo exhibition detailing the life of the late reggae master **Bob Marley** will be moved from its current London gallery showing to the United States for a multi-city tour starting on the tenth anniversary of Marley's death. The show's first stateside showing will be at New York's MariHube Gallery. For the record, Marley currently has



**Mona Crawford as Miss Fern**

two albums on the charts, *Talkin' Blues* and the *Legends* album.

**James Newton Howard** has signed to do the music for **Barbra Streisand's** next flick *The Prince Of Tides*.

Lately, Show Biz has made it a point to spend our Saturday nights at Details in Long Beach. That's where we're most likely to encounter the campy **Miss Fern**. With a voice as big as her hair, Fern is the kind of kitschy bad girl who smokes cigarettes and pops her gum (simultaneously). Her alter egos are also pretty cool. These include burned-out hippie chick **Sunshine Feinstein** and, of course, the lovely and talented alter-ego **Mona Caywood**. Caywood, we remind you, is the only person we know who is a clue in *Trivial Pursuit*. She's also one of the few people we talk to who's been on *Tom Snyder* (his show we mean.) Call (213) 439-7705 for more info.

We have to recommend drag diva **John Epperson as Lypsinka**. His current one man/woman show, *I*



**Tony! Toni! Tone!**



k.d. lang

*Could Go On Lip-Synching!* is strong on choreography, acting, camp and (of course) synching to track. The story line, set to a soundtrack by the likes of **Shirley Bassey** and **Carmen Miranda**, follows Lypsinka's bumpy rise from hick to Hollywood star. Take mom and dad to Epperson's Callboard Theater performances if for no other reason than to watch their facial expressions. Call (213) 660-TKTS for more info. The hour-long show plays through April 28.

Comedienne/writer/performance artist and sometime singer **Sandra Bernhard** will bring her brand of straight-ahead, no-holds-barred soul-barring comedy and commentaries to the **Strand** in Redondo Beach on May 3. The out-spoken lady, who has been romantically linked by the scandal sheets with **Madonna**, says of that relationship, "We were both in New York and just started hanging out. That's how we became friends. We were in similar circumstances, and it was nice to have somebody. And, yes, we're still

friends. Call (213) 316-1700 for reservations.

**John Doe** and **Tony Gilkyson** of **X** are in the studio working on a song for the upcoming film *Roadside Prophets*. Doe is expected to appear in the film, just as he does in the just-released *Liquid Dreams*. The latter flick also includes, we are told, a guest turn from **Mink Stole** who you all know is a mainstay of **John Waters'** cult-classic films.

Country singer/animal rights activist **k.d. lang** wants all those farmers from the "beef belt" to know that she's sorry for last year's "Meat Stinks" ad campaign. As a result of those hard-hitting ads, several radio stations in the Midwest boycotted the Grammy-winner's records. "It was very, very stressful to go through," says the

cattle country native, "and my family suffered quite a bit." Lang is currently working on the soundtrack for the upcoming independent feature *Salmonberries*. She makes her acting debut in the film as a half-Eskimo/half-Caucasian searching for her roots.

**Oingo Boingo** drummer **Johnny "Vatos" Hernandez** and his drums are featured on a public service announcement urging kids to stay in school. The spot, produced by *Music Connection's* own **Jacques Du Long**, was taped at the Lakewood Community television studio for use on Jones Intercable's Channel 52. The public service announcement is an entertaining thirty seconds of fiery drummings and Hernandez' personal-not-preachy appeal to "start with the basics." For information regarding use on other cable systems, qualified access coordinators can contact **Jennifer Davis** at (213) 925-3073.

Show Biz really likes the new album *Solo Flight: An Intimate Jour-*



Johnny "Vatos" Hernandez

*ney On Acoustic Guitar* from former **Wings** guitarist and *It's Fritz!* musical director **Laurence Juber**. The first solo outing from this talented composer/musician/songwriter has been receiving rave reviews and is picking up radio play all across the country. Juber's previous work has appeared on soundtracks such as *The Spy Who Loved Me*, *Dirty Dancing* and *Splash*. That's his slinky guitar work you are hearing under **Roseanne Barr's** cackle during the opening credits to *Roseanne*.

Last time we looked, **Oliver Stone's** movie *The Doors* was still in the box-office Top Ten. Though the film shows signs of fading in the hearts of moviegoers, Show Biz thinks the flick will do extremely well when it's released on video. For the record, the young **Jim Morrison** in the film's early moments is played by Stone's son, **Sean**. And that isn't **Val Kilmer's** bare backside one sees in the flick. The modest actor had a (you should pardon the expression) stand-in.

Look for a new musical offering soon from former *Happy Days* and *Joanie Loves Chachi* star **Erin Moran**. Since forsaking acting for music, the lady who played **Joanie Cunningham** for a decade and her musician husband **Rocky Ferguson** have been busy preparing this new musical collaboration.

Because the powers-that-be in the **Guns N' Roses** organization have decreed that from here on out they want copyright ownership and approval rights over any "article, story, transcript or recording" connected with interviews plus band ownership of any pictures taken by any photographers, and because that means the irreverent staff here at Show Biz will probably never get clearance for any other items about the band, we've decided to use this photo of **Slash** with **Iggy Pop** that we've been saving for just such an emergency.



Slash and Iggy Pop

After all, the band's management told the *Los Angeles Times* that they don't expect any media backlash from the move, and Show Biz has always been proud of our media firsts. Even though the photographer of this soon-to-be-classic shot asked not to be identified, we think you'll be able to identify him/her by style. Thanks GNR!



Lawrence Juber

# Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler and Keith Bearen.



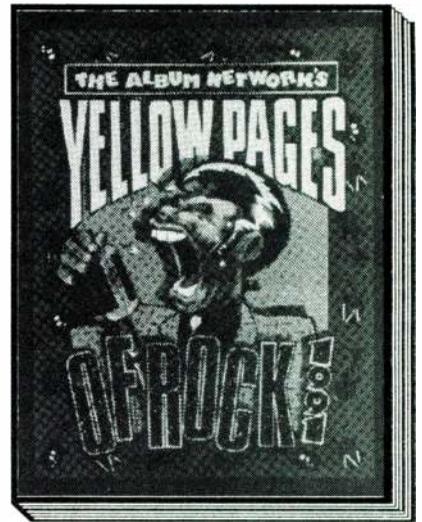
**TAKIN' IT TO THE STREETS:** In an effort to self-promote her independent release, local female rock artist Tara Alouise recently took to the streets, singing a selection of material from her six-song release, *Hard Times*, perched on the back of a Jeep Wrangler. Behind a sign promoting her record, and in between two proudly displayed American flags (she was obviously touching all the bases, even tapping into the current patriotism sweeping the country), Tara belted out her surprise set of rock songs to a crowd of well-wishers. —KB

**BEATING THE BOOTS:** In May, Rhino Records, in conjunction with rock eccentric Frank Zappa, will be embarking on a tongue-in-cheek "Beat The Boots" campaign. For years, rock stars have been the victims of these enterprising culprits (everything from studio outtakes to unreleased live shows)—with Zappa the unwitting producer of many of these unauthorized gems. Now Zappa is giving the bootleggers a taste of their own medicine and re-releasing (through Foo-Eee Records, distributed by Rhino Records) a boxed set containing exact copies of ten notorious Frank Zappa boots—in the same sound quality as the originals. There will also be additional packaging to guarantee that it will become a collectable (which will force Zappa fans who probably already own the boots to purchase them again), including a limited-edition T-shirt and a pop-up cartoon of a bootlegger getting busted at a Zappa concert.



**IN THE 'IF YOU WON'T COME TO US, WE'LL COME TO YOU' DEPT.:** Alternative rock act the Broken Homes visited the Music Connection offices recently for an acoustic performance of several of the songs from their last MCA opus, *Wing And A Prayer*. The band, which has been performing a similar acoustic set (to great reaction) at various West Coast radio stations, performed the three best songs from the album for the MC staff—"Somethin's Gotta Give," "The Parson James" and the title track; an intimate live performance which definitely showcased Michael Doman's lyrical and vocal strengths (some tasty guitar licks were also supplied by fretman Kreg Ross). Pictured in the spacious and friendly MC offices are (L-R): bassist James H. Ashhurst, drummer Charlie Quintana, keyboardist Joe Simon, lead singer Michael Doman and guitarist Kreg Ross.

**TURNING THE PAGES:** The eleventh annual volume of *The Yellow Pages Of Rock* is an informative, must-have directory of the music industry. Comprehensive listings of major and indie labels, press, publishers, recording studios, etc.—plus, a detailed focus on radio—make it a must for anyone working or wishing to work in the music industry. In addition to *The Yellow Pages*, there's the companion volume *YP Jr!*, a useful, travel-sized rider's digest version of *The Yellow Pages*, once again sponsored by Warner Bros. Records. List price for *The Yellow Pages Of Rock* and *YP Jr!*, which is published by *The Album Network*, is \$90.00. For more information on *The Yellow Pages Of Rock*, call toll free: 1-800-222-4382 (outside California) or (818) 955-4000 (inside California/international).

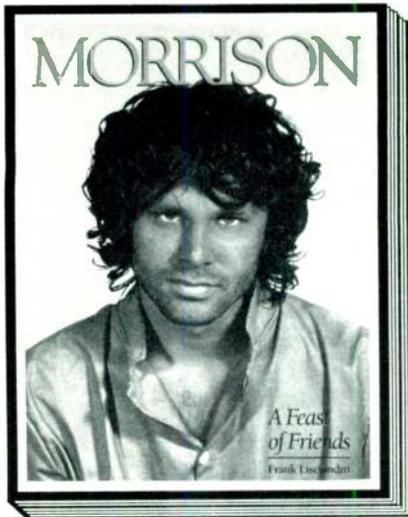


**< TAME YOURSELF':** New York's Hard Rock Cafe recently played host to Rhino Records' *Tame Yourself* party. On hand to help celebrate the release of the *Tame Yourself* charity album, the proceeds of which will benefit PETA (People For The Ethical Treatment of Animals), were animal-lovers/vegetarians (L-R) Kate Pierson of the B-52's, Lene Lovich, k.d. lang, Chrissie Hynde of the Pretenders and Fred Schneider of the B-52's.



**WE'D LIKE TO TEACH THE WORLD TO SING...AGAIN:** Beginning in May, Coca-Cola will once again teach the world to sing. However, unlike their famous commercial of twenty years ago, they will accomplish this feat in a very unique and unprecedented way. In conjunction with the Sony Music-owned labels Columbia and Epic, the legendary soda company will launch a national campaign known as "Coca-Cola Pop Music" in which 5.6 million three-inch compact discs will be randomly distributed in specially marked "Pop Music" multi-paks of Coca-Cola Classic, Diet Coke and Sprite. In addition, nearly 100 million certificates which enable the consumer to receive cassette versions of the CDs will also be included. Nineteen artists from Columbia and Epic Records will be showcased in the promotion, including C&C Music Factory, Celine Dion, Rosanne Cash, Paul Young, Prefab Sprout, Bonham, Lisa Lisa and Cult Jam, Firehouse, Tommy Conwell and Darden Smith. One out of every nineteen specially marked multi-paks will contain a free three-inch CD (which are compatible with most standard CD players; a special adapter may have to be purchased). —SW





**ANOTHER PEAK BEHIND THE DOORS:** With the release of Morrison: A Feast Of Friends (Warner Books), the public can finally get a glimpse behind the cartoon-like image of Jim Morrison as portrayed in Oliver Stone's new biopic, The Doors. Compiled by Morrison's longtime friend Frank Lisciandro, Morrison: A Feast Of Friends includes vivid recollections from people who spent time with the Lizard King on a daily basis, at different periods of his abbreviated life. This extremely entertaining and informative book also has its share of surprises. Among those giving their views are Jim's best friend, Babe Hill (speaking about

his relationship with Morrison for the first time), poet Michael McClure (who wrote a screenplay with Morrison), business associates from his days with the Doors and childhood friends. This is a book by those who knew Morrison best and are, in Lisciandro's words, "people who had more than one drink with the man." Filled with candid photographs, as well as some brilliant concert shots (including several from the infamous Miami concert), this book is a must for those who want to find about the real Jim Morrison. —SW



**FRONT PAGE:** Amidst continuing hopes for a Zeppelin reunion, Led Zeppelin guitarist/founder Jimmy Page made a surprise appearance recently with local New York band the Reputations at the China Club in New York. Page performed a thirty-minute set of blues numbers before his amplifier blew and it forced the end of the show.



**VETERAN BLUESMAN ROCKS THE WEST COAST CHINA CLUB:** Veteran bluesman Albert Collins is pictured during his recent China Club show. The legendary blues guitarist was in Los Angeles promoting his latest album release, Iceman, on Pointblank, Charisma Records' interesting new blues label.

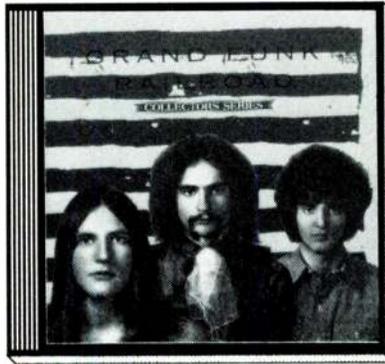
**FIXING THE FIXX:** In last issues' Local Notes, we erroneously reported that the English pop-rock band the Fixx released three albums on MCA. As profiled in this issue's Fixx story, the band actually released four albums on MCA: Shattered Room (1982), Reach The Beach (1983), Phantoms (1984) and Walkabout (1986).



**GUITAR DONATION:** Mercury Records' German hard rock act, the Scorpions (pictured with two Hard Rock waitresses), stopped by the Hard Rock Cafe in Las Vegas to donate a black and white Gibson "Signature V" guitar to the celebrated rock bar/eatery's collection of rock memorabilia.



**A CAPITOL IDEA:** The Raspberries were an excellent Sixties-inspired pop band who scored a handful of hits in the early Seventies—the most notable being the great McCartney-esque pop rocker/sexual plea "Go All The Way" and "Overnight Sensation (Hit Record)," their savvy, should-have-been Number One record about the hit-making machinery. Led by Eric Carmen, more famous for his vacuous



Dirty Dancing-era hits, "Hungry Eyes" and "Make Me Lose Control," the Raspberries—which also consisted of vocalist-guitarist Wally Bryson, guitarist Dave Smalley (later replaced by Scott McCarl) and drummer Jim Bonfanti (replaced by Michael McBride)—were a pre-Knack four-piece which specialized in well-crafted melodic rock and soaring vocal harmonies—in evidence on their four studio albums and on the twenty tracks included on this fine and long overdue Capitol Collectors Series CD compilation. In more Collectors Series news, Capitol has also released twenty tracks by that workhorse of early Seventies arena-sized rock, Grank Funk Railroad. Led by vocalist-guitarist Mark Farner, this foursome earned its limited reputation on the concert trail as a solid purveyor of working man's rock—a work ethic described in the band's most famous hit, "We're An American Band," produced by studio wizard Todd Rundgren.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**A FRIEND INDEED:** There's nothing like a friend. Jef Left was just one of thousands of singer-songwriters with a demo in this town, but one of his better friends happened to be Ron Moss, son of A&M President Jerry Moss. The result? A new album by Left on A&M. He's now playing the circuit with his new band.

**EVERYTHING'S COMING UP GO-GO's:** L.A.'s Go-Go's have got everything going their way. They're due for upcoming appearances on both *Saturday Night Live* and *The Mike Douglas Show*, and there's a feature slated for *People* magazine as well. As if that weren't enough, the all-grit group, whose current LP is racking up an impressive amount of airplay, will be opening for the Rolling Stones on October 1st in Rockford, Illinois.



# Herb Alpert

By Jonathan Widran

The year is 1962. Kennedy's Cuban Missile Crisis has passed into the November chill and America's radios are back on the music stations, waiting for something new and exciting. Suddenly, the roar of a recorded bullfight crowd comes over the airwaves, followed by the heralding of perhaps the most famous trumpet in musical history. "The Lonely Bull" hits the charts and the legend of Herb Alpert begins.

The grainy mists of time bring us forward to the spring of 1991, and Alpert has just released his 34th album, *North On South St.* But there are no South of the Border horns to be heard anywhere. The Tijuana Brassman may be no more, but his well-traveled horn remains the same, takin' to the streets for a stirring, exciting and funky round of—would you believe, hip-hop?

An interview with Alpert presents a trichotomy as fascinating and diverse as his thirty-year career.

First, as anyone who was alive in the Sixties can tell you, Alpert was the leader of the Tijuana Brass and the man responsible for such Mexican musical delicacies as "A Taste Of Honey," "Lollipops And Roses," "Tijuana Taxi," "Zorba The Greek" and "Spanish Flea," which doubled as intro music for *The Dating Game*. This Alpert was not only the sole pop act ever to place four albums in the national Top Ten simultaneously in April of 1966, but also scored his biggest chart success ever with his vocal on the Burt Bacharach/Hal David standard, "This Guy's In Love With You."

Secondly, Alpert is the co-founder (with partner Jerry Moss) of A&M Records, one of the industry's top independent labels of the past three decades, responsible for cultivating the careers of such influential and diverse acts as the Carpenters, Peter Frampton, Cat Stevens, Sergio Mendes & Brasil '66, Carole King, Supertramp, Styx, the Police, Sting and Janet Jackson. This Alpert's story is the stuff of legend in the music industry; he and Moss parlayed the success of "The Lonely Bull" into a powerful record company—from Alpert's converted garage/office to the Sunset-LaBrea location where the historic "We Are The World" recording session took place in 1985.

And finally, there is the hip, still young-looking musician who is sitting across a small table from me in a tiny

West Hollywood photo studio, sporting a pony tail and discussing with genuine boyish enthusiasm his venture into the world of urban music. Despite Alpert's many achievements as both a musician and music businessman, what's clearly on his mind today is promotion for this hot new disc and its role in opening new creative vistas for his career.

"I like the beat, the feelings of the rhythm," he ventures when asked what prompted his foray into this ultra-contemporary market. "I was just exploring to see whether I could blend in with them, because now, as always, I'm just looking to have some fun playing the horn. Lately, when I'm hearing hip-hop—and it's the right kind of track—I find myself wiggling my toes and shak-

*"I can't imagine  
my world  
without making  
music and going  
through that  
whole [creative]  
process for the  
first time, every  
time out."*

*—Herb Alpert*

ing my head. I wanted to see if I could play over the top of it and have it feel natural, rather than trying to put a square peg in a round hole."

Anyone who takes the chance on such danceable fare as the title track "Na Na Na" or the perfectly titled collaboration with African-Caribbean rapper Jimmie B, "Funky Reggae," will immediately feel Alpert's sincerity toward and affinity for the distinctively Nineties grooves throughout.

Also apparent is his desire to be taken seriously as a still-evolving artist (a la Quincy Jones and his Grammy-winning album, *Back On The Block*), rather than a Sixties success story trying to succeed at a second comeback (his only Number One instrumental hit, "Rise," came in 1979).

"I always start with the premise that it takes a good song and a good record, and it's not important who the artist is," he explains of his commitment to roll with the changes in the industry's musical trends. "If you make something worth listening to, people will buy the album, no matter what."

Though *North On South St.* is the 56-year-old Alpert's first album directly aimed at the dance market, it's not the first time he's made a successful move into a sound normally associated with artists thirty years younger. In 1987, *Keep Your Eye On Me* featured four tracks produced by the Grammy-winning production team of Jimmy Jam & Terry Lewis, whose simmering textures are responsible for Janet Jackson's runaway successes with 1986's *Control* and 1989's *Rhythm Nation 1814*, both of which were on A&M. That album produced the Jackson-Alpert hit collaboration, "Diamonds." Though Alpert did both a Latin and then a mainstream pop album in the three intervening years—1988's *Under A Spanish Moon* and 1989's *My Abstract Heart*—it seems logical to assume that the trumpeter's new musical angle grew out of that dance-laden experience.

"I learned a lot from Jimmy and Terry, in terms of making music that's fun to listen to," he explains. "They made me acutely aware of that element. Before, I was thinking about the song, rhythms and arrangement. I realized that the little sparkles and things that happen inside a record are very important to the overall feeling."

Despite the many strengths and overall freshness of the new album, it would seem that, while he will surely gain many young fans of the hip-hop genre, the older, easy-listening crowd which stood by Alpert during his mid-Sixties TJB heyday, might be somewhat confused, even alienated by such a youthful and trendy approach to what is basically still "my own way of expressing myself—music which comes through me to play with my spirit." He defends his desire to delve into the street vibe by reasoning that he is merely responding to where the times lead him; that he likes change, likes moving around (rather than "doing 'The Lonely Bull' sideways"); and that he's always made music to please himself first, and to challenge himself. Yet he is the first to admit that it might be hard for some of his old die-hard fans to adjust to the new image.

"I think it's hard to get people to change their perceptions of you. You get a fix on somebody, and when they go out of that, you can't hear or judge it

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# AL CAFARO

## A&M's Man At The Top

By Michael Amicone

**I**t's like the old Grateful Dead lyric: "What a long, strange trip it's been," mused A&M President Al Cafaro, when asked how a former on-air radio personality and ace promo man became the president of a record company.

Joining the A&M family in 1977, as a promo manager for the Carolinas, Cafaro assumes the presidency of A&M just as the label is facing crucial new challenges. Long known as an artists' haven, this famed indie, founded by ace record man Jerry Moss and heralded trumpeter Herb Alpert, has fallen on uncertain times.

With golden goose Janet Jackson's departure for the greener pastures of Virgin Records, and a corporate parent, PolyGram, to please, A&M is banking its future on current hits by Sting, Styx and Amy Grant, promising new artists (del Amitri, Soundgarden, Extreme), new albums by Simple Minds and Aaron Neville and a long-awaited, long-delayed new album by platinum artist Bryan Adams.

**MC: You started your career as a DJ.**

AC: I was the morning man and general manager of a radio station in Charlotte, North Carolina. So consequently, one half of my brain was thinking from an entertainment standpoint, while the other half was thinking about where our business was gonna come from—determining what advertisers I needed to see, who I needed to collect money from. It was an interesting combination. Although you're not conscious of it at the time, when I reflect back on it now, there's a link between what I did then and where I am now.

**MC: How did you make the career turn into record promotion?**

AC: For years I had been dealing with all the promotion reps. There happened to be a job



opening at A&M Records for a local promotion guy, and I was fortunate enough to get it.

**MC: How did you feel working the record company's side of the promotional fence?**

AC: I felt pretty good about it, because I could characterize the music in a way that radio people understood.

**MC: Did you ever anticipate a day when you might be president of a record label?**

AC: Not at that point—I was still basically a foot soldier. Now, when I ask myself how this happened to me, I realize I've always been pretty open about what I didn't know. I've never presented an air of understanding something or knowing something when I didn't. And because of that, you're very open to getting answers—because you're not defensive about what you don't know. And you can, by osmosis, get the best out of people.

**MC: You've spent your whole career with A&M, a record label known for its artist-oriented slant. Do you think the label has changed?**

AC: I think we've always perceived ourselves as an artist-oriented label. But I think we got away from some of the basic things you need to do to accomplish that—which is attention, attention, attention to an act. That's the big-

gest challenge for me and for our company: to associate ourselves with music that we believe in, make commitments to those artists and then stay with them to make it happen.

**MC: How long are you willing to stick with an act—three albums?**

AC: I think three albums is a convenient handle. But I think you should basically know where you are with an act after two records. Hopefully, the artist is being nurtured and is growing, and hopefully you're building a base as you proceed that is constantly reassuring you. I think the whole concept of artist development is contingent upon your ability to take each record to a new level.

**MC: John Hiatt is the perfect example of a slow-building artist.**

AC: We're very proud of our efforts on John. He's had three records with us, and it's been a very systematic growth. I think John is poised to have a big hit record.

**MC: After an uneven career with MCA and Geffen, he delivered three great LPs to A&M.**

AC: Terrific records. But when you're trying for that big hit, that's when you come up against the reality of CHR radio and what they require for a record to be successful. And it's been so dance-oriented, so pop-oriented and so-image-oriented, it's tough to break a singer-songwriter...an artist who has something to say, as opposed to an image or a quick fix/flavor-of-the-month approach.

**MC: It's encouraging to see a "real" band like the Black Crowes succeed. But a disposable act like Vanilla Ice is more indicative of the kind of act that is currently selling records.**

AC: I think it's incumbent on record companies to go for [artist-oriented] records. I'm not knocking guys like Vanilla Ice, and I'm not knocking a quick hit, because the record business has a full and glorious past of artists who have made some great records and maybe didn't sustain it, and that's okay. You'll find that competing record companies are always critical of other label's pop hits, and always disparage those artists—but, in fact, if those artists were on their own label, they'd be loving it.

**MC: How important is Sting, who combines artistry with platinum selling power, to A&M in the wake of Janet Jackson's departure?**

AC: Absolutely essential. Sting and Bryan Adams are, in many ways, the soul of the label. Sting is, to my mind, an absolutely extraordinary one-of-kind artist who consis-

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tently operates at a level that is an inspiration.  
**MC: What's happening with Bryan Adams' long-delayed new album?**

**AC:** Well, Bryan's working hard to make it exactly right. He's working with Mutt Lange, who has co-written some of it and produced it—and Mutt is the perfectionist of all perfectionists.

**MC: How big of a blow was Janet Jackson's departure from the label?**

**AC:** None at all—and I can say that categorically. We had a great run with Janet; we were very successful with her—it was a wonderful relationship for both of us. And now she's onto another world...the dollars associated with the deal are extraordinary.

**MC: Were you in the bidding?**

**AC:** Yes. Now it's up to Virgin to make it work dollars-and-cents-wise. Janet is a very high maintenance superstar artist, and now she's elsewhere. It's important for us to take the dollars that we did not spend and invest it in the right acts and develop new opportunities.

**MC: But you've lost the sure-fire revenue of her platinum-plus albums.**

**AC:** Sales-wise, but the [profit] margins are totally different with the new deal. From a volume standpoint, yes, but because of Janet's new deal, the cost to do business has escalated.

**MC: Why did Janet leave the label?**

**AC:** Why she didn't stay is frankly a mystery to me. I will tell you candidly that I asked for a meeting, to sit down and talk to her about staying, and she chose not to meet with me. She did meet with many of our competitors—many people that she had *no* relationship with—and I would have liked an opportunity

to sit down and talk to her about why she should be here. But she basically did not want to have that meeting, which in retrospect, tells me that we were never really in the running. And that's okay, because this record has been terrific for us—we sold a lot of records, and we made a lot of money on it.

**MC: Do you feel A&M was slighted?**

*"I asked for a meeting [with Janet Jackson], to sit down and talk to her about staying, and she chose not to meet with me...which in retrospect, tells me that we were never really in the running."*

—Al Cafaro

**AC:** I choose to characterize it as Janet had her motives, and she and those close to her made an appropriate decision based on what Janet wants to accomplish—and that's fine. But I would be lying to you if I said that we were sitting around weeping and gnashing our teeth. We're very sanguine about the entire thing. And frankly, we now have money to spend on some exciting things. We have a joint venture with Jimmy Jam and Terry Lewis

[Janet Jackson's co-writers and producers], with their record company. If you're going to bank on people, bank on Jimmy and Terry.

**MC: A&M trimmed its artist roster recently.**

**AC:** Yes. That's an essential part of the philosophy that we have been discussing here—having the right roster. To state the obvious, you need the right artists to make the right records to have hits. But, in addition to that, you don't wanna waste time and energy on projects which are marginal, because it takes away from projects which do have a chance.

**MC: It sometimes seems that record labels throw a lot of product out there and hope something sticks to the wall.**

**AC:** I think there's a lot of that going on. But I think, with all the start-up labels, if they're smart—and there are many smart people involved in these new labels—they're going to be very specific and release the right record at the right time, and then stay with it. Because they're not gonna have catalog product and they're not gonna have big artists who'll come along and pay the bills every quarter, so they're not gonna be able to just throw stuff out there. Which means, in a sense, that they've got a competitive edge—because they've got more time to deal with that special record.

And A&M is positioned perfectly to take advantage of this kind of methodical, artist-oriented approach. We have a very active, lucrative catalog, we've got a couple of big artists and other substantial artists who will be big in the future. We're in a nice position to be—in a sense—a start-up label with an enormous, illustrious history. MC

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were able to barter the half-baked loaf from their former masters at a very reasonable price, according to the band leader. Along with their already-established reputation, that's what the Fixx would bring to Impact.

The alliance with RCA also had much to do with how the finished product for Impact was put together, especially in the choice of producers. There are four of them: Scott Cutler, who is new to the Fixx organization and co-wrote three of the offerings on the new album; Rupert Hine, who manned the boards on the group's first four MCA albums and was instrumental in sculpting their earlier densely textured keyboard-driven sound; William Wittman, who assisted during their RCA career in steering the group to their current guitar-oriented stripped-down sound; and Bruce Gaitsch.

The Fixx seem to have chosen producers representative of the past, present and a hoped for future—all of which is by design. "It's like decorating a house," says Cy Curnin. "You might know somebody who does one thing well, but they're not good with kitchens. We're looking back at our records to see who did what well before." For the record, producer Wittman came with the package. It was he who had signed the band to their RCA contract, produced *Calm Animals* and started work on its follow-up.

To finish up what they began with RCA, the group recorded in Los Angeles, London and at a studio Cy Curnin had built in New York. They also found that the addition of new blood, flowing through the creative veins of co-writer/producer Scott Cutler, was to their

liking. Cutler was originally introduced to Curnin by their mutual song publisher. The idea was that they would write songs for other artists. But Curnin always found it hard to give away his songs, so some of the results of their collaboration were aimed at *Ink*.

The current relationship with their brand-new label is an exciting thing to the band. After all, it was luck and good design which led to the release of the new album *Ink*. The

***"[Choosing producers] is like decorating a house. You might know somebody who does one thing well, but they're not good with kitchens."***

**—Cy Curnin**

Fixx met the creative spark of Impact Records and President of Left Bank Management Allen Kovac when they were talking about North American management of the band a couple of years ago. When Kovac took his strengths to the next logical level as head of the creative side of a record label, the Fixx were ready. And it is a happy partnership. "He taught me to listen to what he's saying and to trust people," admits Curnin. "And for us to have

a small company around us, it's a lot easier to trust people who are living and breathing as you are. And it's a rare opportunity to be a first release. That feels good."

The new album also feels good to Curnin and the band, who collectively have high hopes for the product. "We've all come to the conclusion that the new album will join the rest of the material that we have, and when we pick the set for our live show, we'll end up having this huge thing," Curnin says. "It's not about having a greatest hits package, it's about life-long play. The set will document the growth of what we were thinking about back then and how we've changed. It's like the story of everyman."

If that implies a tour, so be it. After all, Curnin says the real reason for the recording of a new product is so the band can hit the road. And now, after ten years of existence, the group is looking forward to returning to their roots. The Fixx hope to spend the summer traveling on a college tour. They're starting small and hoping the new record will take them "anywhere and everywhere," according to Curnin. Just so the circle stays unbroken. "When we first started out, we were big on alternative," he says. "Now we're back on that circuit, and that's where we've always belonged, really."

But will the kids relate to the Fixx? And, more importantly, will the Fixx relate to the kids? Cy Curnin thinks so: "We've held on to a certain creative steering wheel, and we've made it work. Unless you're strong, things crumble; everything you believe in crumbles. Then you become middle-aged." **MC**

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# Jon Sutherland

## Zomba's Metal Man

By Maria Armoudian



**J**on Sutherland is perhaps best known as one of the premier metal writers in the music industry. As far as I know, he's been the only writer to exclusively write about metal music throughout the Seventies when disco and punk were the craze. And although he was probably one of the few who kept metal music alive during those years, he never realized the impact of what he did. "I thought of myself as just some kid who typed stories about his music heroes on his typewriter," says Sutherland, Zomba's new metal A&R rep.

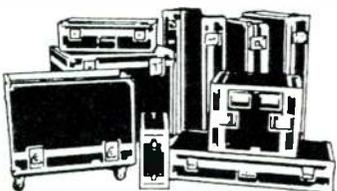
Sutherland's notoriety is also due to his building Metal Blade Records alongside Brian Slagel, William Howell, Bill Metoyer and Mike Faley. In fact, he brought current Metal Blade President Faley into the label. "I hired Mike to be my boss," Sutherland laughs. "He was the biggest tape thief on the East Coast, and I was the biggest tape thief on the West Coast, so it was only logical for us to work together."

And as for those Metal Blade years, Sutherland was the second of four major turning points for the independent label, the first being their initial record release. "We were a four man label for a number of years. Bill was in the studio making records, Brian made the deals, William did radio and I did

everything else—from press, marketing and retail to ordering the copy machine paper."

That all led him here, to his involvement with publishing at Zomba Music, the company that handles publishing for bands such as Def Leppard, Iron Maiden, Kix, Poison and Tesla and manages Mutt Lang. Here, again,

Sutherland wears numerous hats which all fall under the broad jurisdiction of his title, Metal A&R. He explains, "It's a gay title; but basically, I get paid to know everything there is to know about a band that's brought up in a meeting. I listen to thirty to forty tapes per week, make 200 to 300 telephone calls to



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find out what's happening in the music community, go to shows three to four times each week and I'm a cheerleader. I promote my product here and throughout the record community, making sure everybody else likes it."

Perhaps Sutherland, in his position, emulates the broad focus of the company. Zomba is also multifaceted, and atypically so. Their involvement is much more diverse than most publishing company duties. They also have two labels, Jive and Silvertone, as well as a management company, Sanctuary Management, and they handle a wide array of duties for their clients, including arranging for studios and producers.

So what does publishing mean to a band? Obviously, residual publishing money for a successful artist can last for years, so the publisher's angle is understood. But what do the bands get? "Publishing is one of four major credit cards that bands have," explains Sutherland. "The others include the label, booking and merchandising. With a publisher on their side, bands first get an advance which can help a beginning band get off the ground, giving them the necessary financial tools to further their careers, or it can help an established artist to get over a hump. But in addition to the advance money, there are a variety of areas where a publisher contributes. They set up co-writing situations, place songs on other artists' records and get them into movie soundtracks. There is so much more that they can do."

So I would venture to say that publishing money would seem most appropriate for a

baby band, but Sutherland inevitably would correct my assumption. "Each situation is totally different, and the worst mistake a band or anyone else in the music business can make is to compare one situation or artist to another. It's stupid musically, artistically and market-wise. For example, we just signed

**"Most bands need to spend more time learning their craft... I won't waste the company's money on seeing bands that are worthless."**

**—Jon Sutherland**

Anthrax at the peak of their career. Now was the time that it worked for them. And musically speaking, the best bands are those that nobody can figure out because there is nobody to compare them to—like Kings X. They are the best barometer for the future that I can see. Bands with chemistry and a solid nucleus are much more interesting—and in order to

really succeed, they have to be the band who sells to the guy that only buys ten records per year, not just the guy who buys a hundred."

Sutherland is also befriended by a large population of the musicians in this town. He is often one of the primary calls made when someone is looking for a musician. This is largely due to his openness and willingness to share and contribute. He takes every call and keeps his home telephone number listed (which is probably the reason that his garage door is flired frequently). In fact, many of the words of wisdom he shares with bands are the secrets to his own success. "I tell bands that the only way to make it in this business is by making that long term commitment. This actually applies to both the artists and the business people. Why should anybody give a shit about a band unless they are willing to stick together for at least five years? I don't get bands that are formed on Thursday and want a deal on Friday. Most bands aren't ready to be seen when they think they are. They need to spend much more time learning their craft, their instruments, getting the right songs and the right members for the band. Then they should pursue a record company. Most of them just want the glory, and if they're making music for that reason, they should get out. I won't waste the company's money on seeing bands that are worthless."

Currently, he has three deals pending at Zomba, where his first signing was Armored Saint. "They're amazing, powerful and heavy. They've been through hell, but I believe in them. They've come out of it now and it's time to take them to the next level." **MC**

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# TONY! TONI! TONE!

By Wayne Edwards



Dwayne Wiggins

Raphael Wiggins

Timothy Christian

Everyone in the Hollywood hotel room feels a little strange. After all, here is hit PolyGram recording act Tony! Toni! Tone! in Los Angeles to play a sold-out gig at the Palladium and have a good time—but there on the television, disturbingly loud and clear, the vision of gas masks and live bombings has everyone a bit on edge. The Tonys try hard to keep it all in perspective. "There's really nothing anybody can do but just pray, keep your head up and keep going," says one band member. "That's why we have to be strong as musicians."

One thing's for sure: Nobody can doubt that as musicians Tony! Toni! Tone! have kept it all together remarkably well. Their platinum sophomore album, *The Revival*, has yielded a gold single, "Feels Good," and a potential second gold single, "It Never Rains (In Southern California)." The latest single, "Whatever You Want," promises to do equally well. In addition, they were nominated for Grammys and Soul Train Awards, and earlier this year beat out a star-studded field that included New Edition alumni Bell Biv DeVoe to win American Music Award nod for Favorite Group, Soul/R&B.

The success of the current album is all the more rewarding for brothers Dwayne and Raphael Wiggins and cousin Timothy Christian, the three twentysomething men who make up Tony! Toni! Tone!, because they wrote and produced most of the record. According to bandleader and spokesperson Dwayne, they can "let out a sigh of relief now. The first album was produced by someone else, and since

this is the first one produced by us, we like to call it our first album. So, yeah, it feels great to know that it followed up the success of the first one...did better, in fact."

Not that the first album was what you would call a stiff. Released in the spring of 1988, *Who?*, produced by their old friends, Denzil Foster and Thomas McElroy of Club Nouveau fame, launched five consecutive Top Three singles into *Billboard's* Hot Black Singles chart. Three of those hits, "Little Walter," "Baby Doll" and "For The Love Of You," shot all the way to the Number One slot. The album itself eventually sold well over 700,000 copies and remained on the Top Black Albums chart for 65 weeks. Not a bad start for any band, much less three unknown family members from the musical town of Oakland, California.

Long before their current success, the guys were steadily building a reputation in Oaktown (as it has been officially dubbed by another famous resident, M.C. Hammer). In a day and age when sampling has become vogue, the Tonys' accomplished musicianship got the attention of fellow Oaktown native Sheila E., who fired her entire band and hired the Tonys for her "Glamorous Life" tour. The guys ended up touring with Sheila E. when she opened for Lionel Richie in America and Prince in Japan. His Purple Badness tried to recruit the fellas for his own band, but they respectfully declined. It was time for Tony! Toni! Tone! to take center stage.

"We wanted to get out there and show

folks what we could do," says Dwayne. That's why touring is extra special for the trio. "People are still finding out about us," Raphael offers. "It makes you unique if you're a band and you can play your own instruments. You hear a lot about groups whose whole show, lead vocals, everything, is taped. The good thing about us is we play each and every instrument—and you can tell. A lot of older cats come back when they see our show and say, 'Man, what a relief.'"

The Tonys are quick to point out, however, that they're not knocking groups who do resort to technological wizardry to put together a decent show. "To each his own," says Dwayne. "Those that can use it, cool for them." Raphael agrees, but goes a step further in his assessment. "Right now, we're letting people know what we're all about. We're commercial like Bell, Biv, DeVoe or any other of our peers. But, at the same time, we kind of got our own thing, which is real good."

"I think that's what most groups strive for," adds Dwayne. "Instead of just getting out there, having a couple of hits and being a tag along group, we've pretty much developed our own slot. We don't have to worry about going back and making our music sound like someone else just to fit the latest fad that's going around. We're in the blessed position of being able to do what we want to do."

Interviews with the Tonys inevitably get around to the band's unique name, and this one is no different. "Everywhere we go," laughs Dwayne, "people always ask us what our name means. It was a certain style of dress we came up with, and Tony! Toni! Tone! was just a name we would trip around the neighborhood with. If you were a Tony, it meant you looked good, you were fly or whatever. It was just an image we pretty much came up with."

What's the next challenge for these talented musicians whose careers started off with a gold debut album and a platinum follow-up? "We haven't started recording the next one yet, but we have been writing down ideas," says Dwayne, drifting a bit as he once again focuses on the bombs and gas masks. "Concepts," he says. "That's what we want to do on the next album—concepts." **MC**





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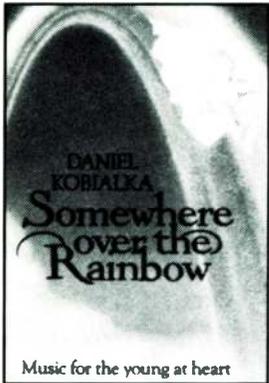
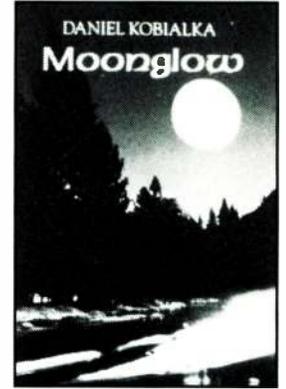
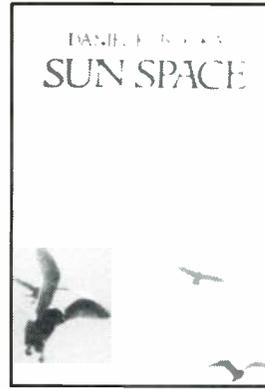
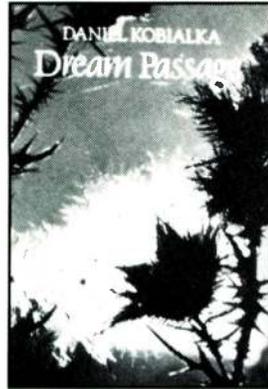
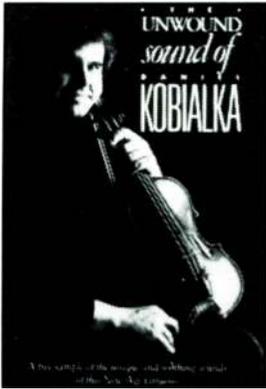
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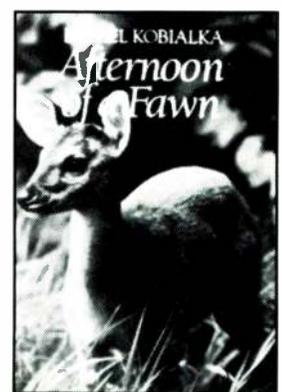
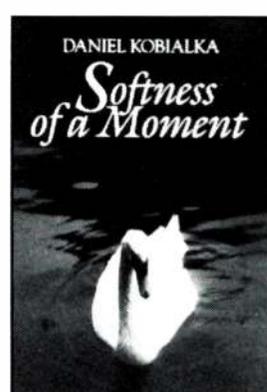
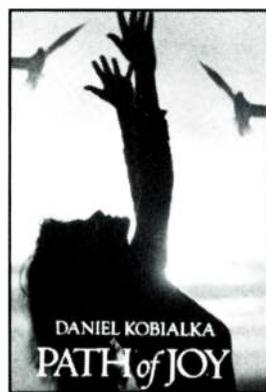
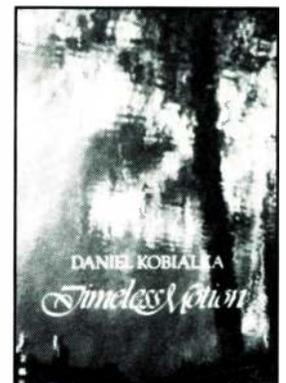
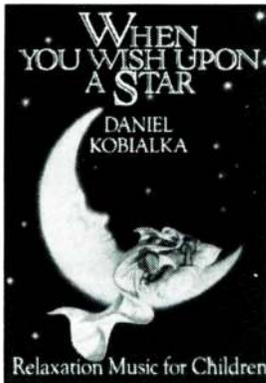
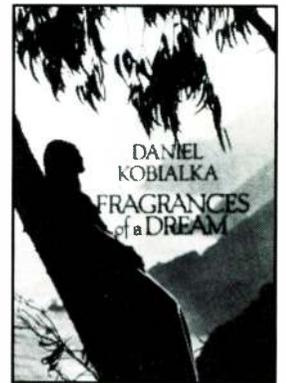
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**Suzanne Doucet**  
Conference Director  
INAMN Founder and President



**Richard Bochenek**  
Conference Director  
INAMN Vice President

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**N**ew Age music is the most versatile musical genre in the entire marketplace. Many different styles and directions have been promoted by many New Age labels over the past 25 years all over the planet. The growth rate for this music is phenomenal and the market is still expanding. Mostly sold in alternative outlets in the beginning (1964-1980), sales crossed over into the mainstream markets in the early Eighties. Many of the alternative labels have only recently started their major campaigns to the record chains and mainstream distributors. It is expected that mainstream sales for these small independent labels will grow rapidly in the next few years. Artists such as Daniel Kobialka or Aoliiah, for example, have been selling over half a million units only in the alternative marketplace consisting of book stores, gift shops, New Age centers and other outlets and are only now starting to expand into record stores and

chains. Companies such as **Serenity** or **Nature Recordings** have grossed over a million dollars per year and have had up to now, 85% sales in the book and gift store markets. **Steven Halpern** and **Paul Horn** have been selling well in both markets while artists such as **Jean Michel Jarre**, **George Winston**, **Andreas Vollenweider** and recently **Yanni** or **Enya** have proven that many different styles of New Age have the potential to exceed gold and/or platinum status.

Based on my own research and based on information gained from *Billboard Magazine*, *American Demographics*, *Backroads Distributors*, *Music Retailer*, *Creative Service Company*, *Navarre Corporation*, *Network Marketing* and *RIAA*, the approximate marketshare New Age has is now 10% and will grow within the next ten years to 15%.

The need for stress reduction, the growing number of

people discovering the New Age lifestyle and techniques for self-development and the mainstream exposure through radio, TV and film for this music on one hand and the technological evolution for small artist/labels on the other, supports the fact that New Age Music has not reached its peak in sales yet.

In my opinion, the main reason for New Age music going mainstream is that many people feel a need for a more conscious, global and innerdirected life, and music that supports that trend is, by default, the music of the future...

I have asked several experts about their opinions on three questions, which I feel are essential questions for every process in life. Growth, which also means more diversity, appearance and communication, which create image, and the relationship to the environment, which is crucial for our survival.



**Suzanne Doucet: Conference Director, President and Founder of the International New Age Music Network, Inc., New Age Musician, Producer, and Owner of the Hollywood Retail Outlet Only New Age Music, Inc.**

# NEW AGE GOES MAINSTREAM



## Part I: Broadening The Genre

By Suzanne Doucet

**Which elements in New Age music are broadening the genre further and how does this growing diversity support more mainstream recognition?**

**Lloyd Barde:** "Acceptance of the term (New Age music)—by consumers, retailers, labels and artists. If everyone recognizes this musical genre, it exists!"

"Artistic maturity of artists—As their catalog of titles develop and deepen, compositional abilities grow and the music keeps improving both commercially, critically and in all ways.

"Rhythmic elements—Currently the most obvious trend is in the direction of world music, incorporating multi-cultural rhythms and influences. New Age music has previously been viewed as rhythmless, but this is no longer the case, though there is still plenty of room for spacey, ambient, massage/meditation type music."

**Frank Forest, Host of the Radio Show Musical Starstreams:** "The world music aspect—more up-tempo, world beat sound. This opens the appeal to those attracted to more 'up' percussive music and therefore broadens the appeal. It does run the danger, though, of losing listeners who came to New Age for its relaxing non-percussive qualities."

**Bill Traut, Open Door Management:** "I believe the broadening period is coming to an end and that the New Age companies are returning to what has been called traditional New Age. The light jazz records never found a buying audience. They were primarily a radio phenomenon."

**Roger Lifeset, Peer Pressure:** "Radio... Radio... via jazz-influenced New Age and vocalists, i.e. Enya, Eliza

Gilkyson, Sting, etc. World music is just starting to become an airplay commodity via Stronz & Farrah, Ottmar Liebert, David Hewitt, etc."

**Howard Sapper:** "World music, pop vocals and jazz elements are the three elements that have broadened the genre. The elements that have influenced mainstream—accessibility of recordings that cross over."

**Stephen Hill, Hearts of Space:** "The obvious answer to this New Age pop and vocal music—the direction that Narada and Higher Octave (for example) have been pursuing for the last few years. In my opinion, the last thing this genre needs is more diversity. Rather, I think it needs to refine and deepen its commitment to the directions already established."

P6 >



**Lloyd Barde, Backroads Distributors:** One of the pioneers in New Age music, Lloyd Barde founded Backroads Distributors in 1981 in Colorado. Currently in Marin County, Backroads offers wholesale distribution par excellence and mail-order sales through the Heartbeats Catalog, the ultimate descriptive compendium available in the genre. As the first Crystal Award winner in 1989, Lloyd has consistently applied an unwavering commitment to music, innovation and integrity in his business dealings, making Backroads a respected name throughout the industry.



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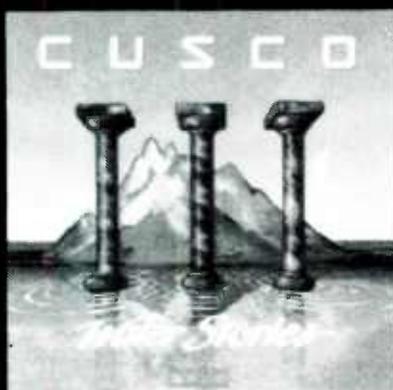
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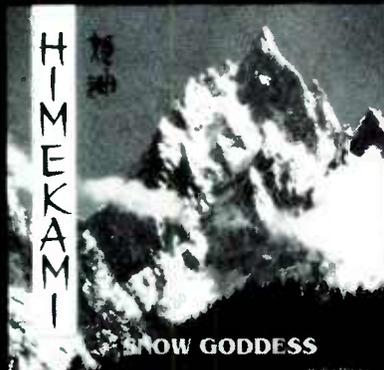
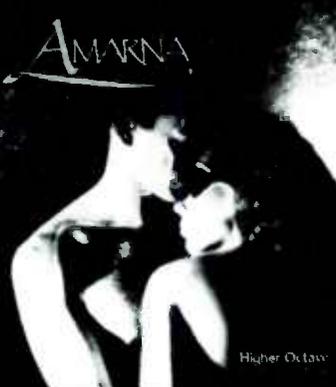
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◀ P4 Broadening the genre

**John Diliberto, Echoes:** "By embracing world music forms and instruments and its ability to create a melodic appeal to music that is often alien to western ears, New Age Music could broaden its depth, if not its appeal. It is questionable that this will lead to mainstream recognition, which seems to be a euphemism for watering down the music."

**Paula Jeffries:** "From a business standpoint, the sales breakthroughs of Yanni, Dave

Koz, George Winston, etc. create the most excitement at retail and distribution. There are new charts and radio formats that help with industry and consumer awareness. From a philosophical standpoint, people respond to music with intention to make music for reasons other than money."

**Paul Horn, Inside, Inc.:** "Rhythms and fusion of various cultures. World Fusion if you will. Mainstream is primarily built upon rhythm."

**Steven Halpern, Sound Rx:** "The rhythmic and instrumental

textures from around the world were incorporated into New Age before being embraced by pop. Less obviously, the depth of reverb and echo now heard in much pop, R&B and jazz was first featured in the more spacial textures of New Age music. I don't think, however, that that fosters more mainstream recognition. Rather it blurs the boundaries, while simultaneously bringing psychoacoustic affects of deep space to mainstream access."

**Ray Lynch:** "The only thing that really matters in the long run is the creation of good

music. If people can connect with the music emotionally and find a use for it, then it will grow, regardless of what happens to the genre or in the mainstream."

**Sharon & Michael Hooper, Nature Recordings:** "New Age music has certainly gained more popular acceptance due in part to the therapeutic nature of the music. More and more people are taking a good look at their sometimes hectic, stressful lifestyles and incorporating relaxing music into their new, *Be Good To*

P8 ▶



*Paula Jeffries, President of the L.A. NARAS Chapter and President of Goldcastle Records.*



*Ray Lynch, New Age Artist of the Year in Billboard breaks all the rules about making it in popular music. He doesn't appear in videos. He doesn't go on tour. He doesn't have the backing of a major record label. He's never even performed his synthesizer-driven instrumental music in a live concert. Ray Lynch has set an example for all small artist/labels, that it is okay to do what you really want to on an artistic level, and to take the financial risk to produce and release his own album. His three records have sold 1.5 million copies and he was named Billboard's New Age Musician of the Year for the second year in a row.*

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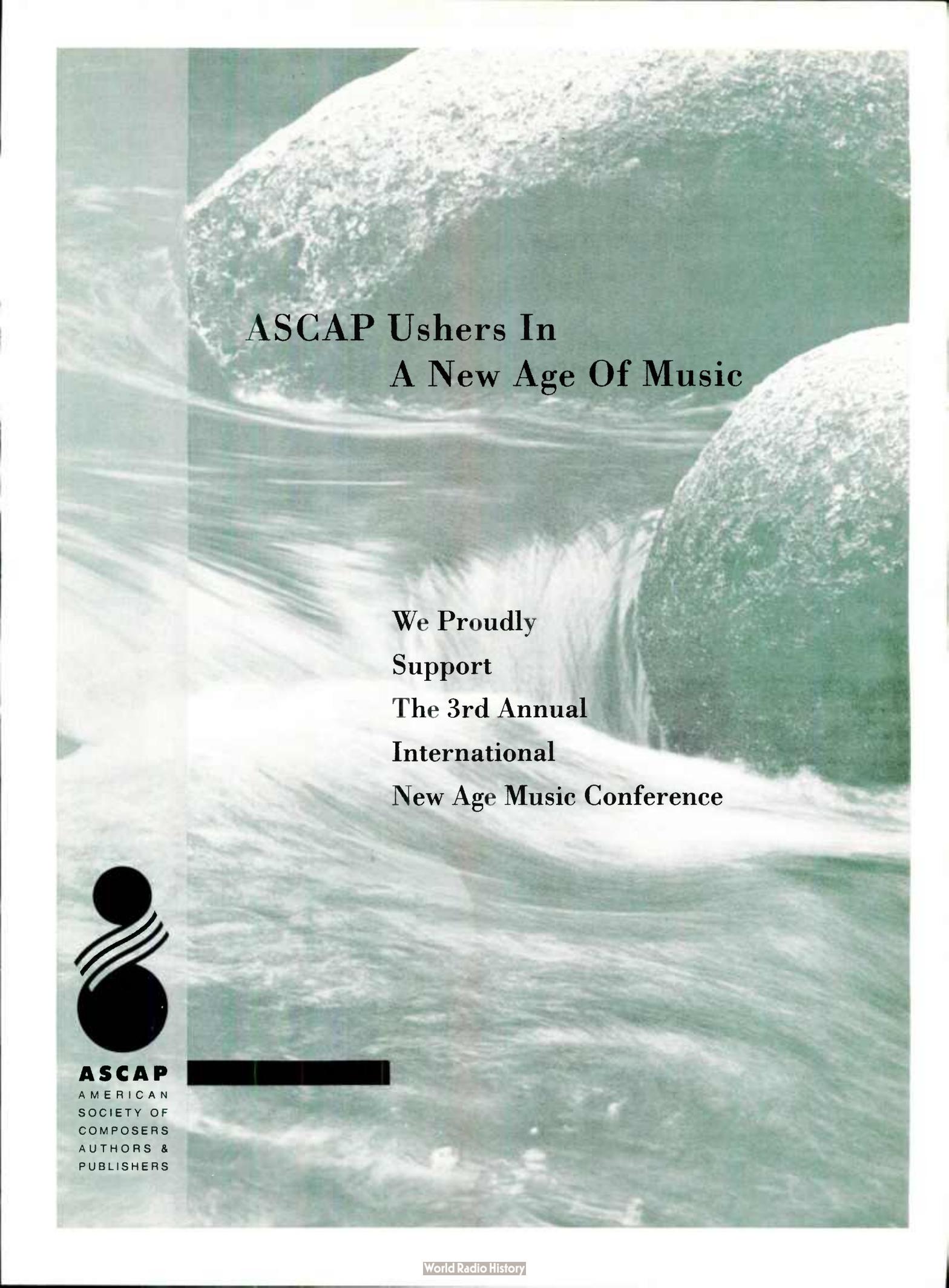
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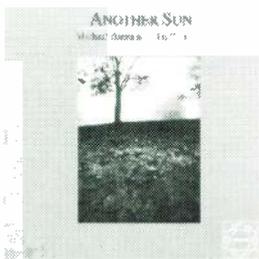
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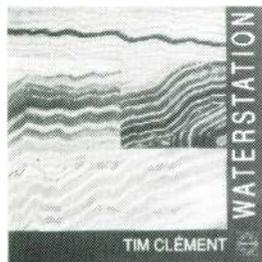
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### ◀ P6 Broadening the genre

*Myself* regimen. Also, the element of diversity is very important. An alternative music that continually explores new horizons and doesn't lend itself to today's cookie-cutter pop mentality, New Age music has also been further popularized by important popular artists that have recently done New Age albums. Peter Gabriel, Enya and Tangerine Dream are just a few of these crossover performers."

#### Alan Kaplan, Music West:

"Even though the narrow view of New Age music was not the criteria used to begin our musical adventure, we feel we have been successful because we are in the business of creating music that touches people, that gets inside them and moves them. That primary element is the key to broadening the genre.

"Secondly, we believe our future and the future of any music, is in music that maintains a timeless human quality. That characteristic in and of itself will allow a piece of music to cross over and more importantly, to last.

"Regardless of what moniker you put on music, you must give the consumer what he/she wants. We listen to all the mail we receive. Be they fickle or not, the music buyer today wants quality, beauty and a sense that whatever they are listening to has something to do with them. It is for these reasons that mainstream is sniffing at New Age music because of its viability in the long term. It is music that people listen to over and over again, for years."

**Richard Bochenek:** "I see a tremendous potential in combining acoustic and

electronic sounds through midi and computer technology. The New Age musician of the Nineties becomes more and more self-contained, not only musically but also in a business sense. His creative potential is unlimited and cost effective. State of the art recording facilities in your living room make it easier to create top quality products on a low budget. The growing mainstream recognition for New Age music is also a result of focused marketing now available to the one-person business, the individual artist/label. It makes a difference for the entire genre when 300 indies send their releases to reviewers and radio stations. My focus, at Only New Age Music, has been marketing and distribution. I assist the small labels in their marketing efforts and am helping to create an umbrella service to facilitate and maximize mainstream distribution on both a national and international level."

#### Jeff Klein, manager, Yanni. Previously Marketing Director of Private Music:

"The growing success of artists in the genre. Increasing capability of composers to apply new technology as tools to aid them in composition."

#### Randall Davis, publicist. President, The Creative Service Company:

"New Age music, like all genres, is in a state of constant change and growth. The biggest change in New Age music recently has been the emergence of stronger and catchier melodies. Along with that has come better musicianship and in some cases, larger recording budgets. All of this has helped New Age music find an ever-increasing and more mainstream market." □



Richard Bochenek, is a composer, musician, and the Marketing Director of Only New Age Music, Inc. He has been playing New Age music all over the world since the Sixties on his very special creation, the Octofone.

# NEW AGE GOES MAINSTREAM



## Part 2: Enhancing The Image

By Suzanne Doucet

**What strategy could be used to enhance the image of New Age/New Age Music in the mass media?**

Valli Aman: "Enhancement of any image begins with the individual. Problems I have encountered in producing the TV & radio show, *Visions*, have related to locating honorable guests and associates. Through my research, I noticed that New Age people have much to say both spiritually and philosophically, but that too few are living by the universal principals they

express. This has created a credibility problem that does not need to exist.

"So, as a strategy, I would like to see more study, more research, more clarity, individuals *being* New Age, new thought, new action. Following this empowerment, I would like to see a group formed—including media—to be used as a forum to brainstorm and to create needed strategies.

"The media, in general, has not shown a realistic view of what New Age is, and at every opportunity, the message of New Age has been cut off, mostly because of a lack of understanding on the part of the people handling the information. Surely, another show about ghosts, hosted by a celebrity, will not change this either. This is why New Age people need to be enlightened by the very principals they profess and not just talk and back away.

P15 >



*Valli Aman, The New Age Reporter, host of Visions, currently seen on Cable television, radio personality, researcher, producer and lecturer, has also co-hosted a number of other programs including Dimension's, Quest Four: The Fourth Dimension, and has served as host, writer and creative consultant of the national program, Exploring the New Age. She is also the creator of Visions New Age Referral Service.*

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"This album grew out of my personal experience at Assisi, and yet I believe that the music touches something universal, a place inside all of us that feels like 'home'.

"We all have frameworks in which our spirit can blossom. For me, the Assisi of St. Francis prompted one such opening. The blossoming is in the music and in my personal experience surrounding it.

The blossoming is in all of us. For me, the blossoming is what really matters."



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# LEGEND

## EXHIBITORS

### BAYVIEW PLAZA

**Penthouse Suite:** *Music Connection* magazine, NARAS, NAMA, International New Age Music Network, Light & Sound Research, Dargason Music., *L.A. Weekly*, others t.b.a.

**Penthouse Foyer:** Registration, Information, Press, Volunteers.

**Malibu Room (9th floor):** Interval Foundation

**Palisades Room (9th floor):** t.b.a.

**Bayview Court:** Karma Productions, Heartsong Review, INAMN, Piano Galleria, Only New Age Music, Inc., Sumertone Records, Backroads Distributors, World Disc Music/Nature Recordings, Solar Winds Conference Tapes, *Billboard* magazine, others t.b.a.

(Exhibits open Wednesday 3:00 p.m. - 7:00 p.m., Thursday and Friday 9:00 a.m. to 8:00 p.m.)

## WILTERN THEATRE

**Wiltern Street Level Lobby:** Backroads Distributors, Light & Sound Research, *Music Connection* magazine, International New Age Music Network, T-shirts and Posters. Melodic Drums: Brent Lewis

**Pianos provided by Baldwin Piano Company**

(Exhibits at the Wiltern open from 4:00 p.m. to 11:00 p.m.)

## REGISTRATION

**Location:** Penthouse Foyer, Registration begins Wednesday from 3:00 p.m. to 7:00 p.m. Thursday and Friday from 9:00 a.m. to 12:00 Noon.

Concert Tickets are also available here.

## SPECIAL EVENTS

### Wednesday, April 24

*Penthouse Ballroom*

**7:30 p.m.**

**OPENING NIGHT EVENT—** Champagne reception and buffet; Crystal Award ceremony with **Lloyd Barde**, moderator (Backroads Distributors); welcome address with **Suzanne Doucet** and **Richard Bochenek** (Conference Directors); keynote speakers to be announced; Crystal Awards hosted by **Kit Thomas** (Kit Thomas Productions) and

presented by last year's Crystal Award Winners **Iasos** (artist), **Michael Anderson** (business), **Stephen Hill** (media) and **Ken Jenkins** (visual music).

### Thursday, April 25

**8:00 p.m.**

*Santa Monica Room*

**FEATURED PRESENTATION—** Why NARAS? - with **Paula Jeffries**, President of the L.A. Chapter of NARAS, explaining why it is important and beneficial for small New Age labels to join the organization.

### Friday, April 26

**8:00 p.m.**

*Santa Monica Room*

**FEATURED PRESENTATION—** New Age Music and Poetry - with **Roy of Hollywood** and **Jon Klimo** (poet). **Roy Tuckman**, prominent night host of KPFK's *Something's Happening*, will present excerpts from his recent album *Fiesta—Music For Expanding Awareness*, and the world premiere of "Faced With The Furniture Of The Room," a 17-minute piece of meditative synthesizer music in conjunction with the live poetry of **Jon Klimo**, who is the author of *Channelling*, the reference book on the subject.

**9:00 p.m.**

*Marina Room*

**FEATURED PRESENTATION—** *Illumination* - a visual music experience on laser disc, presented by 1990 Crystal Award Winner, **Ken Jenkins**. Ken Jenkins is a pioneer in the visual music genre. He released several visual music tapes and he also contributed the visuals for Shirley Maclaine's video, *Inner Workout*.

## OTHER LOCATIONS:

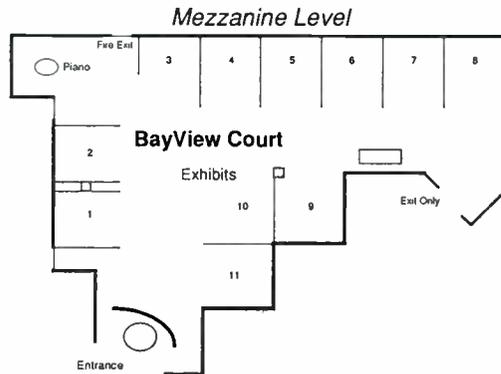
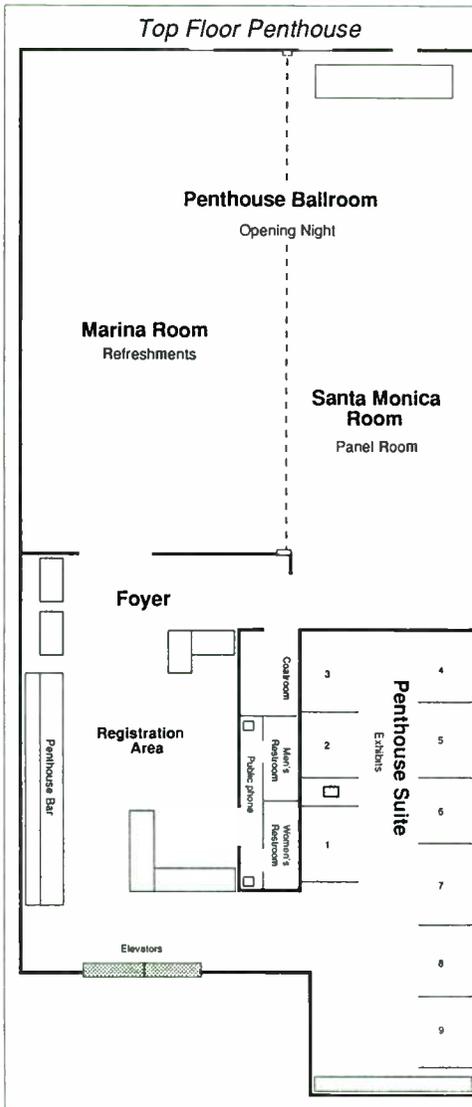
### Wiltern Theatre

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*Penthouse Ballroom - Opening Night*

*Santa Monica Room - Panels & Presentations*

*Marina Room - Networking & Special Presentations*

*Penthouse Suite - Exhibits*

*Penthouse Foyer - Registration*

*Palisades Room - Display Room*

*Malibu Room - Display Room*

*Strand Room - Special Seminars*

*Concorde Room - Conference Office*

*Redwood Board Room - Conference Meeting Room*

*Bayview Court - Exhibits*

## Saturday, April 27 WILTERN THEATRE

5:00 p.m. - 11:00 p.m.

### NEW AGE WORLD MUSIC FESTIVAL

An extended concert featuring 12 International New Age Musicians presented by Talaya (KTWV, Los Angeles) and Frank Forest (Musical Starstreams, Santa Fe, NM). Scheduled for performance are: **Dik Darnell** with excerpts from his recent release, *Following The Circle* (Etherean Music, Boulder, CO), with Native American singers and dancers from the South Dakota Reservation; **Jef Workman**, solo guitarist, will play excerpts from his debut album, *Hidden Territories* (Red Dot Music, Carmel, CA); **Rick Kuethe** will play excerpts from his solo piano albums *The Child Within* and *Nebraska Suite* (Fire Husker, Boston, MA); **Tajalli/William**, with excerpts from his recent release, *Maganda* (Att, San Jose, CA) with additional musicians **Larry Lawry** (keyboards) and **Bob Vatar** (guitar); **Tim Wheeler** with **Patricia Spero** Bestseller *Before The Rains* with excerpts from his recent album, *Whales* (Image Maker, Sound and Vision, Cornwall, England); **Jeanne Newhall** with excerpts from her two albums *Novice* and *Conscience* (Marzjan Music, Phoenix, AZ); **Jai Uttal** (dotar, guitar, harmonium, vocals) with **Arshad Syed** (tabla, percussion), **Peck Allmond** (trumpet, flute, saxophone), **Will Bernard** (E-guitar), **Rob Viack** (keyboards) and **Bruce Linde** (bass, acoustic guitar) playing excerpts from the album, *Footprints* (Triloka, Los Angeles); **Steve Kindler** *Across A Rainbow Sea* (Global Pacific, Sonoma, CA) and **Spencer Brewer** *Dorian's Legacy* (Narada, Oakland, CA) will play together various compositions from their repertoire; **Steven Halpern** with experts from *Spectrum Suite* and other albums (Sound Rx, San Anselmo, CA); **Paul Horn** with excerpts from various albums including his latest release, *Inside The Taj Mahal II* (Victoria, Vancouver, Canada). After a Solo Performance, Paul will present with **David Gibney** the world premiere of three excerpts from Gibney's debut album, *Shaman Journey* (Deep Space Productions, Tuhunga, CA). Additional musicians scheduled to play with Paul Horn and David Gibney are **Peter Kent** (violin), **Amy Shulman** (harp), **Terry Shoenig** (percussion) and **Louis Conte** (percussion). Music Engineer for *Shaman Journey*, **Bill Jenkins**. Sound Effects design by **David Bartlett**. Sound effects mixed by **Ron Bartlett** and **Dale Strumpell**. Sound effects courtesy of **Weddington Productions**.

## Sunday, April 28 THE INTEGRATRON



*This modern pyramid was designed by George Van Tasseland and was recently reopened as a center for spiritual growth.*

9:00 a.m. - Hotel departure

12:00 Noon - Inside The Integratron: The Ultimate Sound/ Time Chamber! - If anyone is really interested in sound—this is the place to experience it! Inside The Integratron is a profound transformational experience that supports transitions into other dimensions on one hand and on the other fills one with endless rejuvenating sound vibrations. Therefore, for the interested sound/time traveller—we have organized a trip to The Integratron on Sunday, April 28th.

Please R.S.V.P. A.S.A.P.—only a limited number of people possible. The \$50.00 cost includes transportation.

**DIRECTIONS:** Please allow 3 hours one way for travel from Bayview Plaza Hotel. Take Interstate 10 East towards Palm Springs. Go past Banning and San Bernardino to Hwy. 62. Then go towards Yucca Valley/Joshua Tree (approx. 35 minutes). After going through Yucca Valley, you'll come to a major intersection—Hwy. 247 at Old Woman Springs Road (Carl's Jr.). Turn left and go 10.5 to 11 miles to a paved road on your right—Reche Road. Look for Gubbler's Orchards and Moose Lodge signs. Turn right and go 2.5 miles to Belfield. Turn left and go to end of road. You'll see the White Dome.

## DISPLAY ROOMS

### BAYVIEW PLAZA

#### 9th FLOOR

##### Malibu Room

Interval Foundation of San Diego, Publisher of *Interval Magazine* which explores the sonic spectrum, is hosting a collection of guest exhibitors in addition to making their first appearance at INAMC. Demonstrations and performances are presented at scheduled intervals by certain manufacturers that support the

microtonal cause with their synthesizers and keyboard controllers. Prominent amongst these are **E-mu**, **Ensoniq** and **Kat**. The sounds for these and other electronic components are brought together by **Lonewolf 's Midi Tap**. Also participating is a new breed of instrument makers/microtonal musicians presenting their new approaches to alternative scales. Two striking examples of these: **The Array**, and the world premiere of **Big Thunder**, a giant drone and solo Contra Bass Slide Guitar. **Charles Lucy** presenting his **Lucy Scale**, featuring instruments, writings and computer programs utilizing this scale. In addition, there are two diverse light shows: one being kinetic sculpture **Limitless Light Studios** in Malibu and the other being **Light And Shadow Dancer** which transforms a dancer into a musician and a musician into a dancer.

Room open Wednesday, 3:00 p.m. to 7:00 p.m.; Thursday, from 9:00 a.m. to 8:00 p.m.; Friday, from 9:00 a.m. to 8:00 p.m.

## PANELS

### Thursday, April 25

#### Santa Monica Room

9:00 a.m. - 10:30 a.m.

**New Age Goes Mainstream** - with **Mike Gaffney** and **Bob Lampkin** (Navarre Corporation), **Lloyd Barde** (Backroads Distributors), **Geoff Workman** (Network Marketing), **Don Gillespie** (Music Distributors, Inc., Haltom City, TX), others t.b.a.

10:30 a.m. - Break

11:30 a.m. - 1:00 p.m.

**New Age & The Mass Media** - with **Raleigh Pinskey** (Raleigh Group), **Valli Aman** (*The New Age Reporter*, Los Angeles), **Don Heckman** (*L.A. Times*), **Randall Davis** (Creative Service Company), **Frank Forest** (Musical Starstreams), **John Diliberto** (Echoes, Boulder, CO), others t.b.a.

1:00 p.m. - Lunch Break

2:30 p.m.

Charts 101 - Panel presentation with **Eric Lowenhar** (*Billboard* magazine, New York), **Paula Samonte** (Ukiah, CA), **John Iammarino** (Sonic Atmospheres), **Kenny Altman** (Music West), others t.b.a.

4:00 p.m. - Break

5:00 p.m.

**New Age Music Goes International** - with **Larry Allman** (Attorney, Los Angeles), **Mirna Grzich** (Nova Era, Sao Paulo,

Brazil) **Frank Schenker** (Aquarius, Munich, Germany), **Ken Davis** (Eva Records, Australia), **Richard Austin** (NAMA, U.K.), **Lambert Boudier** and **Evelyne Hebey** (New Age Music Festival, Paris, France), **Novella Massaro** (Radio Monte Carlo, Milano, Italy), others t.b.a.

### Friday, April 26

9:00 a.m.

**Microtonality, Healing Frequencies & Instruments For A New Age** - with **Jonathan Glasier** (Interval Foundation San Diego, CA), **Charles Lucy** (Lucy Scale), **Emile Conrad** (Integratron, Yucca Valley), **Jonathan Goldman** (Spirit Music, Boulder, CO), **Tom Amos** (Music Professor), **Jeff Thompson** (Chiropractor, Soundhealer), **Ewan Waterson** (Institute for Whole Mind Research) and **Shira Chandler** (Vocal Sound Therapist).

10:30 a.m. - Break

11:30 a.m.

**New Age Midi & More Hi-Tech** - with **Marc Mann** with a special presentation on Midi and Computer technology. Other panelists t.b.a.

1:00 p.m. - Lunch Break

2:30 p.m.

**Music For Mother Earth** - with **Sharon Hooper** and **Richard Hooper** (World Disk/Nature Recordings), **Bob Walter** (ECOHOME, Earth Town Movies), **Pete Miller** (Americ Disk), **Howard Sapper** (ECO, Global Pacific, Sonoma, CA) others t.b.a.

4:00 p.m. - Break

5:00 p.m.

**The New Age Musician Of The Nineties** - with **Paul Horn** (Inside Inc. Vancouver, Canada), **Steven Halpern** (Sound Rx, San Anselmo, CA), **Jai Uttal** (Triloka, Los Angeles), others t.b.a.

6:30 p.m. - Dinner Break

## SEMINARS

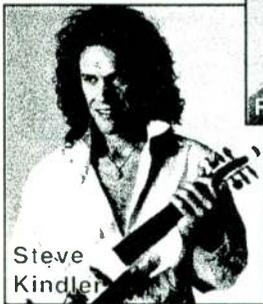
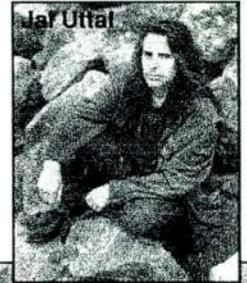
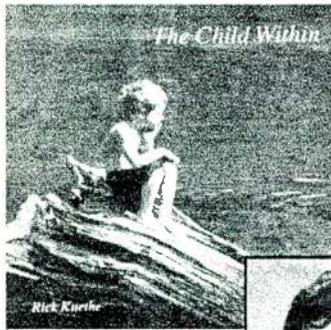
### Thursday, April 25

#### Strand Room

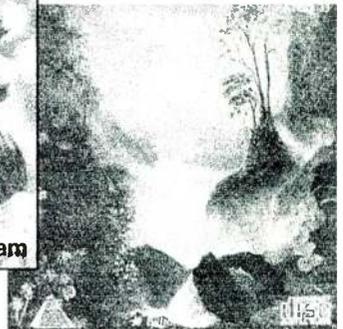
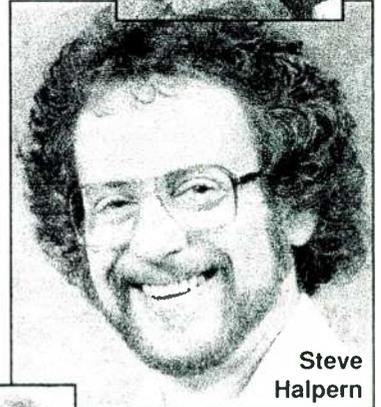
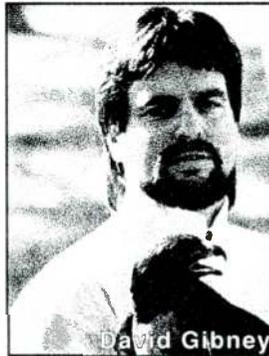
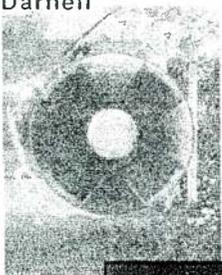
1:00 p.m. - 3:00 p.m.

**Catching Money Consciousness**, workshop with **Ed** and **Anne Monaghan** on the Psychology and Philosophy of Money. Anne and Ed have been conducting Personal Growth Seminars and Workshops for over 17 years including their basic course "Catching Consciousness", as well as many related subjects in the realms of Self-Esteem, and Creativity.

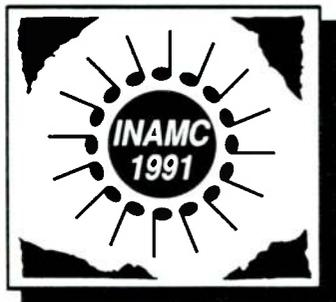
# NEW AGE WORLD



Dik Darnell



## PERFORMANCES



### New Age Music All Sounds The Same...

Not according to Festival producers Suzanne Doucet, Richard Bochenek, and Glenn Treibitz. They are preparing the first New Age World Music Festival, a benefit concert at the Wiltern Theatre on April 27th, 1991, in Los Angeles. The concert, which is part of

the Third Annual International New Age Music Conference, is planned as a five to six hour event starting at 5 p.m., and lasting until 10:30 or 11:00 p.m.

Artists from all aspects of New Age music are playing, ranging from native American sacred medicine music to New

Age Jazz or new acoustic and electronic music, which is part of this diverse genre.

The concert is designed to augment awareness in New Age performances. The recognition of global and personal oneness that this music reflects is the ambition of this innovative and prestigious event.

The New Age World Music Festival will create an experience that surpasses language barriers and cultural differences. One of the main elements of success for New Age music has always been the fact that this music connects all cultures, philosophies and styles in a gentle non-aggressive way. This element leads to global understanding and harmony—quite different from the main emphasis in a pop superstar event.

Music, experienced as communication and creative relaxation, brings us back to

the origins of Pythagorean philosophy and Chinese tradition, where music was understood as one of the most important tools for the well being of all humankind.

The sacred and healing aspect that underlies the divine order of all sound and vibration is the uniting element in New Age music. Even if it sounds diverse on the outside it is connected in this spirit from within—unlike any other music.

Through New Age music, musicians from almost all musical genres can collaborate freely in a spirit of unconditional openness and consciousness. This invites the sensible listener to participate in a process of the unfolding moment and its innermost vibration. This awakening through instrumental music is not bound to any words or descriptions. It does not know borders or politics. It is a pure magical sound experience. □

# MUSIC FESTIVAL

## PAUL HORN

Paul Horn is one of the legendary figures in jazz and innovative music. His star is still rising.... Paul and his golden flute have made music with many of the jazz greats. He is a pioneer with his recordings inside the Taj Mahal, with whales, inside the Great Pyramids and in China.

## DAVID GIBNEY

The world premiere of film and orchestral composer David Gibney's soon to be released visionary album, Shaman Journey, performance by Paul Horn on flute, Gibney on keyboards, Terry Schonig, percussions, Amy Shulman on the harp, and Peter Kent on violin. Gibney, who was instrumental in arranging for Horn to play at the Conference, has created a soundscape to initiate self-healing.

## JEANNE NEWHALL

Jeanne's music is considered a deeply effective and introspective work of solo artistry. It is expressive, evocative, and unpretentious. Jeanne won three piano competitions at ages eleven, twelve, and thirteen. At fourteen, she played her first professional engagement. At fifteen, she was studying at the university level.

## RICK KUETHE

Rick grew up in Omaha, Nebraska, and has been playing piano since the age of five. He studied classical music and by the age of twelve was competing in international competitions. Rick has written dozens of commercials for radio and TV, network themes for TV, and has scored the music for three documentaries.

## JEF WORKMAN

Jef is a multi-talented artist whose musical compositions bring fourth a new dimension in neo-classical music. Jef was discovered in the early Eighties. His unique style embraces a wide range of musical expressions which include works for film, performance art, pop styles and now, a refreshing exploration for solo guitar.

## SPENCER BREWER

Spencer regularly spices his affecting New Age and pop flavored compositions with the full range of his personal repertoire, sampling styles from classical to funk, blues to grandmas boogie-woogie. He has already established a lasting musical legacy to his own during the Eighties by releasing five well-received albums, and is continuing to do so in the Nineties.

## STEVE KINDLER

Steve states, "My goal is to be able to feature the violin in a wide variety of settings as an innovative instrument. Few people are aware that the violin is a common thread in virtually all types of music and it should not be confined to strictly classical or country." Serving as an example of this statement, Kindler's violin recordings have been heard in classical music, rock, fusion, New Age, jazz and Indian music.

## STEVEN HALPERN

Steve is a composer, multi-instrumentalist, a recording artist and producer. He has received international acclaim as one of the pioneers of New Age music. Steve received the 1st Annual Crystal Award in 1989. He was recently featured on national prime-time TV (48 Hours) as a spokesperson for the continued expansion of interest in the healing power of music.

## DIK DARNELL

Native American Sacred Medicine Music. Dik Darnell creates a blend of old tradition and modern technology. Three singers and three dancers, two percussionists will accompany Dik on flute in the haunting excerpt from his album, Following The Circle.

## JAI UTTAL

Number Eleven on the New Age charts in Billboard magazine—Footprints is Jai Uttal's first recording for Triloka records. Jai and his band perform with sounds sampled from Turkey, Africa and the Middle East and the ancient call of the Indian dotar. Blended together, they create a true synthesis of a One World musical experience.

## TIM WHEATER

Tim is a rare talent who has enchanted the public worldwide with his masterful flute playing and his exquisite melodic compositions coupled with his more progressive style of music. His goal is to create beautiful timeless music that resonates within each of us. He currently has seven albums in release and is presently completing a new commission.

## BILLIAM

Billiam is now performing under his new name, Tajalli Talisman. He is a self-taught musician who has recently branched out into the New Age and World Beat music of the decade. Tajalli specialized in conga drums, guitar, flute, synthesizer, Brazilian instruments and African bo-dams.



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## ◀ P9 Enhancing the image

"We, as the New Age, need to show our full potential—speaking it and living the values of it. We need to research and bring the clarity of New Age right into the world.

"New Age Music is already a highly creative talent, seeking to achieve its full potential. Instead of writing music that we think others will want to hear, we need to continue to create of the innermost beauty and spiritual values in which we believe, showing the harmony and diversity and the talent of New Age Music. This will act as proof that this is not another era to be looked at as come and gone. This will create attention, and those with skepticism will be forced to stop and take a look and listen.

"New Age Music has the ability to be the communication of the future. To break down the dualistic walls that have encircled our planet where, previously, language has been the barrier. This is only an illusion, and New Age Music can prove it!"

**Paula Jeffries:** "I do not think image is the problem. Exposure to what is good is more important. We are in need of more quality or less quantity when it comes to releases. Also, we need to define more clearly the different categories, i.e., meditation, healing and fusion."

**Howard Sapper:** "Concerts of substance. More publicity campaigns like Yanni's recent splash, and the Yanni and Stephen Halpern piece on *20/20* for ABC was quite helpful. The best strategy is good publicity and good records."

**Randall Davis, The Creative Service Company:** "For the mass media to be attracted to



anything, it must be interesting. Much of the mainstream coverage has been focused on the weirdness of the New Age lifestyles. Now we must present new, different, but still fascinating media hooks and angels. These can range from interesting personalities who are creating the music, to behind-the-scenes stories. Possibilities include the use of new instruments or old sounds (world music) in new settings."

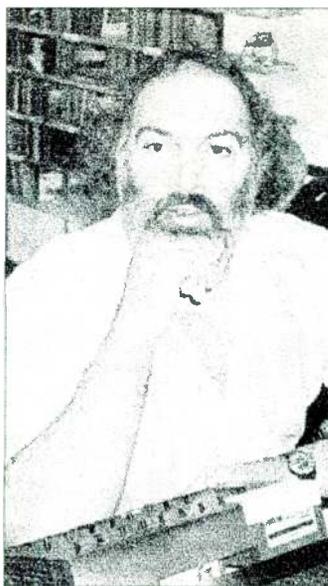
**John Diliberto:** "New Age artists should stop apologizing for being New Age. Looking at New Wave music and Rap—you can see the same early negative reaction to these genres. But their F..You attitude allowed them to overcome initial negative response."

**Steven Halpern:** "I've always felt it useful to ground the metaphysical in the physical sciences. That's what I did in my interview with CBS-TV's *48 Hours*. Also, we might talk more about brainwaves in response to music, and why brainwaves are important to well being/stress reduction."

**Bill Traut:** "Today's classical composers write and perform New Age music. Tie it to modern classical music and give it more class. Tie it less to metaphysical Shirley MacLaine conferences. Take it away from the touchy - feely seminars."

**Stephen Hill, Hearts of Space:** "Release fewer, better, more consistently-inspired and professionally-crafted records. Also, make less extravagant claims for the alleged benefits to the body, mind, and spirit of the listener while still offering them in the music."

**Frank Forest:** "Making clear that the music is a separate entity from New Age thought



**John Diliberto is the host and producer of Echoes, a two-hour nightly music soundscape broadcast on 130 public radio stations. He is also a freelance journalist whose writing has appeared in CD Review, Musician, Downbeat, Audio, Jazziz, Music Technology and Keyboard Magazine.**

and stands alone on its unique evocative qualities, without subscribing to any specific belief systems. Also, making clear the idea that New Age music is *not* contemporary jazz or fusion."

**Sharon & Michael Hooper, Nature Recordings:** "I think one way would be to come up with an alternative name for this genre of music. The term New Age as a classification of music is very confusing to a lot of people. When does music become New Age music? I don't know. Not many people I've spoken with know. I think it is extremely important that, if we are going to classify this music, it needs to have semi-definite parameters. Also, I think a lot of people associate the term New Age with crystals, pyramids, long hair, drugs, religious cults and music that is spacey. Is that okay? If not, we may want to look at an alternative term. Quite frequently, magazines and sales/radio charts refer to New Age as Adult Alternative."

**Roger Lifeset, Peer Pressure:** "Unfortunately, semantics is still a problem. Although I still use the New Age moniker in the description of a certain sound, I like the terms Progressive or Adult Alternative as a better way to approach radio. New Age is a scare word for radio mass media."

**Alan Kaplan, Music West:** "Enhancing the image of New Age is only one side to the question—you must deliver the goods. Increase marketing and garnering press is fine, but the product must be quality. That means the music, the production, the recording, the CD or cassette technology and the marketing plan must all be first rate."

"A second tactic is to bring

the listener to the mass media, and let the listener tell your story. Our fan mail is astounding. The response to the music we represent is heartfelt and authentic. We believe in our listeners so much that we put their quotes on our retail bin cards.

"Speaking of bin cards, another proposal I have is that retail stores should be laid out more like book stores so there is an element of research and browsing that can take place. As it is now, many major chains have a limited number of bins, with most music falling into rock/pop. The customer should be allowed a more extensive selection process.

"Giving the listeners what they want—a great product, and then allow them to find it. Pretty simple equation."

**Lloyd Barde:** "To fully support the idea of a new genre already established that deserves equal attention to other areas of music, new and established. Write letters to critics and reviewers who continually feel they must pigeonhole New Age music, or put down certain New Age music titles in order to compliment others. Nothing needs to change about New Age music. Artists should continue to make the best music they possibly can (from the heart!) and those involved with marketing and distributing the music need to apply sound business practices and principles and follow their vision to fruition."

**Paul Horn:** "By emphasizing that the term New Age signifies a new age of awareness of the real needs of the planet and the individual. New Age music provides the basis of this by giving the individual an experience of inner questions and peace from which all else unfolds." □



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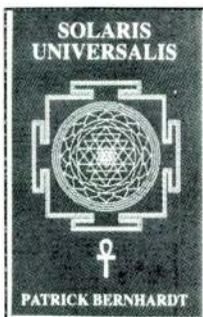
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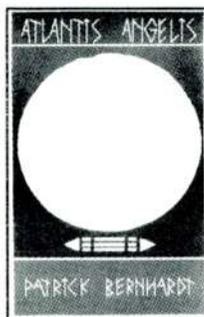
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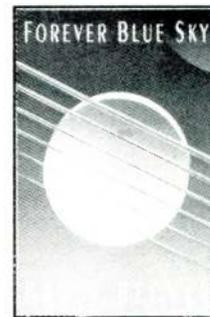
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# NEW AGE GOES MAINSTREAM



## Part 3: Music For Mother Earth

By Suzanne Doucet

**How does  
New Age music  
tie in with  
environmental  
concerns and  
global  
communication?**

**Sharon & Michael Hooper, Nature Recording:** "Noise pollution is one of the ills of modern society. U.S. Surgeon General William H. Stewart said back in 1986, 'Calling noise a nuisance is like calling smog an inconvenience. Noise must be considered a hazard to the health of people everywhere.'

"The ever increasing noises of modern society are not just annoying, they have been found to have negative effects

on the human body. Even when our minds are not conscious of the noise, our bodies feel the impact! Noise stresses our minds and bodies. Reducing stress has become a daily necessity for most of us. If we want to stay healthy, (mentally and physically), we need to reduce stress and noise.

"Most popular New Age music is instrumental. I feel this is a definite plus with regard to global communication; no language barrier/ vocals to get in the way. With reference to stress reduction, one can't help but de-stress during and after listening to very good New Age albums. Many of the New Age artists and/or labels donate proceeds or product or time to environmental concerns. In my opinion it's the right thing to do, (donating when you can, to charitable institutions) through the voice of the artist and labels the voice of the planet can be heard and its messages passed on."

P18 >



Sharon & Michael Hooper,  
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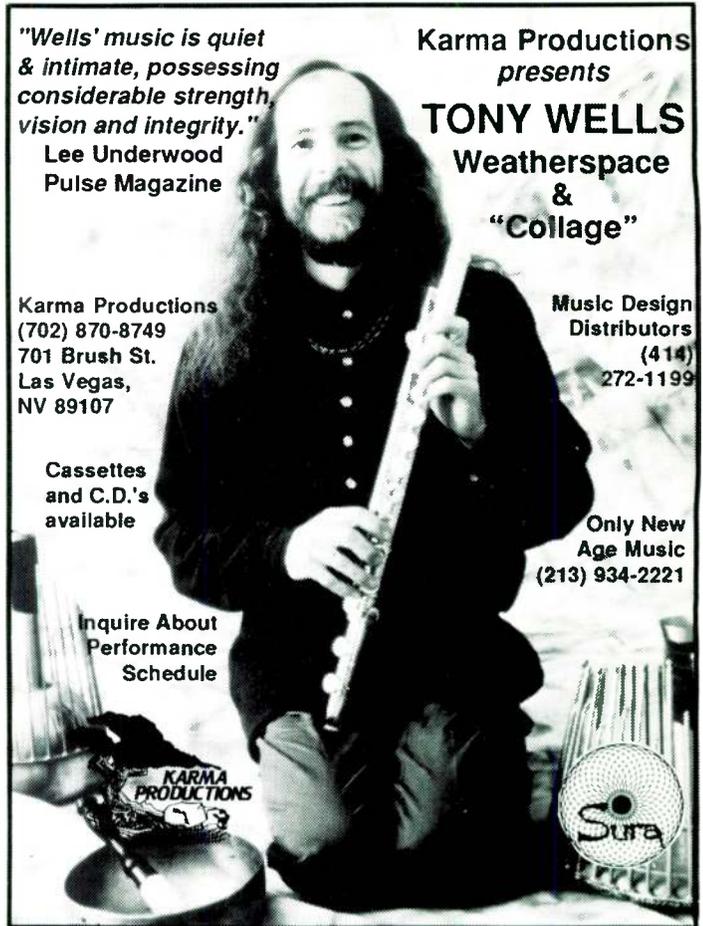
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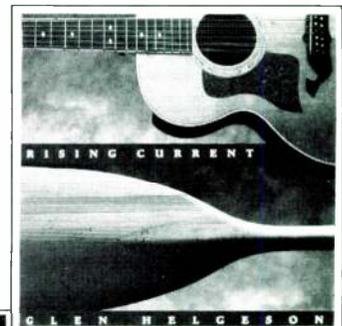
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## ◀ P17 Music for mother earth

**Howard Sapper, Global Pacific, "Bo" is also the President of ECO:** "New Age music is environmentally friendly for the environment it is played in. Many of the themes are also pro-environment. Much of the research supports the environment by heightening the awareness of nature and nature themes. Leading executives and artists of NAM are at the forefront of the environmental movement, both as spokespersons and fund raisers."

**Pete Miller, CD Manufacturer:** "Most people who work with this music are very environmentally conscious. I look at this subject from a different point of view and take the environmental issue to the packaging discussion for CDs—more environmental friendly. And there is a trend that the entire music industry will embrace a new format, not necessarily out of the same reasons as the New Age community, but leading to the same result."

**Frank Forest:** "The planet needs the soothing, inspira-

tional qualities of the music. We need radio stations in every major city worldwide programming true New Age music on a full-time basis. Because the music is to a large degree instrumental in nature, it can bridge the language barrier between countries and cultures. It can be a powerful tool to bring the planet together!"

**Steven Halpern:** "I think this is really a key issue. I've always felt that a key element of New Age music was its therapeutic and consciousness raising potential. The stress-reduction

function does not occur, according to the studies I am familiar with, with the music that radio and most reviewers and critics continue to erroneously label as New Age (i.e. light jazz, contemporary adult instrumental). Relaxational NAM can be an effective balance in a person's life. When there is peace within, we can radiate that peace out to the planet. If music that can foster peace is broadcast and/or listened to, we can indeed effect the vibe of the planet."

**John Diliberto:** "The environmental movement should be New Age Music's oyster. No other modern music has such a direct and intuitive link with nature."

**Jeff Klein:** "Based on the attitude of the artist and the meaning/communication content of their music, it will create a positive environment."

**Bill Traut, Open Door Management:** "Tying to the environment has always been a large logical connection. Lots of examples: Windham Hill and Narada's covers, Wilderness package, Yellowstone package, stress reduction is the same. These are logical ties. Global communication is in the cross-cultural New Age combined with world music elements, but it is less logical there. We shouldn't confuse New Age music with world music. It might hurt New Age music as a form."

**Paula Jeffries:** "All Music has always been a universal language. We have only scratched the surface of the universal and healing qualities of music, The Logo's of the Angels. This is something that must be allowed to evolve and grow like a person. Only at the end of life do we have all the answers. All I know is that all my life music has been a part of my healing."

**Lloyd Barde, Backroads Distributors:** "Much of New Age music facilitates the exposure of a global view and certainly brings about stress reduction. The environmental tie-ins are explicitly found in much of the music (Inspired by nature, incorporating nature sounds) and implicitly through artists involvement with environmental awareness groups and in their own personal lives."

**Stephen Hill, Hearts of Space:** "Stress Reduction: This is too obvious to require comment, except to point out that broadening of the genre has generally gone in completely different directions. Global Communications: I gather this refers to the trend

# NEW AGE MUSIC



## A Vehicle For Healing Our Planet?

By Bob Walter

I believe New Age Music could be a factor in promoting ecological consciousness and environmental concern. So much of what comes our way in terms of environmental information is left brain oriented. How many tons of pollution, how many species are vanishing, how many trees we could save. This is undeniably important, vital data for us to receive. It speaks to the horror of the damage we are wreaking on this planet, but what it doesn't do is address the other, more positive side: the deep connection with this planet that our lifestyles have disconnected us from.

Far too much of our urban day to day jangles and jostles us across the hard asphalt surfaces of our urban existence. And far too much of the music we hear is a reflection of the sonic pounding we take in the midst of our cities. Many of us either never had an opportunity to connect deeply with nature, or we had this connection as children but have buried it deep beneath the veneer of our adult urban existence. This means we have never experienced or have gotten out of touch with one of the deepest most powerful experiences we could ever have: the tuning into and bonding with our planet Earth.

As many people sift around trying to find the source of dissatisfaction with our lives, changing partners, jobs and

even cities they live in, we often still come up unsatisfied. I believe that one of the reasons for this inability to find deep peace and happiness is that without realizing it, we are mourning our loss of contact with Mother Earth and in some cases are experiencing an unidentified sense of guilt for our part in the ecological destruction our species creates.

This is where I see New Age Music playing a part. In only the right brain way that music can, New Age Music can speak to our heart. It can open pathways that no amount of words can clear. From this context I see that as artists and distributors, we have an opportunity to create recorded realms of experience that may



stimulate some of the ancient instincts that bond us to our planet.

While I don't think that our work should be artificially shifted toward encouraging a higher planetary consciousness, there are choices if we feel this way ourselves. Certainly combining nature sounds with our music is one obvious choice that can accomplish this, but there are other guideposts that may help people get into a planetary consciousness mindscape. It might be the title of the piece of music or the title of the album. It might be the nature of the artwork that the album comes packaged in. It might be that a portion of the proceeds of an album or concert is donated to an environmental group or cause, or any combination of these.

In this way we might help certain impulses that have burned down into dim flickers of light to rekindle, so that someone might feel moved toward actually experiencing oneness with Mother Earth. And this is of great importance, because truly, it is the love affair with our planet that makes us want to heal her and care for her. This is the context that everything else makes sense within, and it is this feeling of awe and beauty that I believe our music can call forth and inspire. □

*As president of the Eco-Home Network, Bob Walter has helped lead the movement to create an ecological lifestyle for our cities. In his album The Awakening—A Love Song to the Water Planet he combines his music and sound design with his deep and abiding concern for our planet's future.*

of incorporating musical forms and instruments from other cultures, but cross-cultural music is a much wider, deeper, and older tradition and the New Age genre certainly can't lay any kind of exclusive claim to it. Every little bit helps, though."

**Alan Kaplan, Music West:** "Anytime you touch someone's soul or heart, you have communicated. We find that this is the case with our music. And specifically that is the case with instrumental music because you bridge the language gap; you need no words."

"A good example of this is our recently released *Nightsongs & Lullabies*. It is a new concept—music developed for adults and children. We at Music West have always believed in the development of great music that can release emotions, bring people together and create an environment in which they can flourish. And now, at a time when it seems there is so little respite from global strife, economic concerns, environmental distress, we feel the need to create music that can calm as well as inspire. Not enforced entertainment, but a chance for parent and child, lovers, friends, whomever, to listen and share."

**Randall Davis, President, The Creative Service Company:** "Our environment should be of top concern to everyone, since many New Age musicians also lead New Age lifestyles. Most of them have been concerned about the deterioration of our environment and have worked to save it and improve it. This can be from a personal level like recycling to communicating in a more public way spreading the message through recordings and concerts. This is appropriate since so much New Age music has been used for stress reduction, healing and meditating."

**Paul Horn:** "All of the above rely on the individual becoming more intuit and attuned with the inner being, thereby becoming stronger and more efficient in activity. New Age music is a good aid in this process." □

**Suzanne Doucet:** "I would like to give my deepest appreciation to all of you who have contributed not only to this program guide, but to the quality of music on this planet. And I would like to inspire you with a quote from John Flomer, a musician from Philadelphia who sent the following poem to us:

*From the persistence of noise Comes the insistence of rage  
From the emergence of tone Comes the divergence of thought  
From the enlightenment of music Comes the wisdom of silence*

# MICROTONALITY



## Understanding The Harmonic Spectrum

By Jonathan Glasier

**A**s editor of one of the microtonal journals, *Interval/Journal of Music Research and Development*, it is my pleasure to represent the growing field of microtonality at this conference. As we seek new ways of communicating musically, the harmonic spectrum is at the heart of our craft. Since the time of J.S. Bach, musicians of Western cultures have had limited choices to work with...twelve to be exact. Of course singers, string players and even most wind players know how to "bend" notes, to get others, but the basic language we all know is twelve-equal-steps-to-the-octave.

There are some great qualities to twelve-equal, otherwise it would not have stood the test of time as well as it has. For instance, the economy of twelve means that you have some very close harmonic relationships like the perfect fourth and fifth (two cents off), and major second (four cents off) which is very close, considering that a "cent" is one twelve-hundredth of an octave. But, under further exploration, we find that the thirds are about fifteen cents off, and the harmonic seventh is nowhere to be found. Before we get hopelessly tangled up in the numbers game, I would like to introduce you to my search into the harmonic spectrum.

My search began at the age of three, when microtonal great Harry Partch lived with our family in El Centro, California. His just intonation scale of 43 tones to the octave and his exotic percussion and plucked

string instruments opened an expanding legacy which I continue to pursue. Partch encouraged people to go out and mine the resources of the octave, and come up with individual solutions to the intonation question. His theories weren't developed in a vacuum, but were a necessary condition for developing an integrated musical theater he called "corporeality".

When Partch died in 1974, he thought it might take another fifty years for people to take the leap into the microtonal void, because there was no support from the music industry. But, a number of microtonal pioneers, including myself, and some of the people you will meet here at this conference in the Malibu room, have consistently encouraged manufacturers to make microtonality available to musicians. Now, most of the big manufacturers, including, Ensonic, E-MU, Korg, Peavey, and Yamaha, have opened up the microtonal world to all of us. The problem now becomes, "Where do I start?"

Harry Partch talked of the "...vast sea between 1/1 and 2/1 (the octave)." In this vast sea there are specific landmarks, or buoys that will help you chart your course. These buoys are the harmonic series. The harmonic series can be expressed in ratios: 1/1 (fundamental or tonic), 2/1 (octave), 3/2 (fifth), 4/3 (fourth), 5/4 (major third), 6/5 (minor third), 7/6 (septimal third) and 7/4 (seventh). One can make a just scale of these harmonics and others. These are just intonation scales because they are made from just (rational) numbers. There are three basic types of scales; equal-tempered, just, and mean-tone. Without getting too complicated, just scales favor "intuneness" and make modulation more difficult. Equal scales favor modulation and sacrifice intuneness. Mean-tone scales seek a middle ground. We will be glad to answer your questions about microtonal

scales, new instruments that we are developing and even new shadow and light instruments that we are unveiling at this conference. As you listen to these new scales, you will realize that there are new moods that were never available in the twelve-equal scales. There will be demonstrations on the hour and evening performances in the Malibu room.

We are in the business of creating harmonic and rhythmic landscapes for the listeners. Our microtonal efforts represent new worlds to explore and map. There will be recordings to listen to, as well as instruments to play and magazines and articles available for your perusal from Interval Foundation. We invite all who are open to the understanding of the harmonic spectrum to explore our adventures into this sonic sea.

Harmony is at the very basis of life. Everything vibrates at its own rate. If we can understand the true principles of musical harmony, then we can begin to understand the nature of all matter. There is extensive research in the healing aspects of music. As we discover these methods of healing, it becomes more and more understandable that all frequencies must be available, and everything does not fit carefully into the twelve-equal framework. As the director of Interval Foundation, I extend this invitation to the 1991 New Age Conference attendees to visit us in the Malibu room and listen to the new instruments and new harmonies we are offering. □



**Jonathan Glasier, Founder/Director of Interval Foundation, dedicated to the promotion of microtonal and instrumental research and development. Editor of Interval Journal and Music Research, and recently owner of the first gallery of sound sculpture, Sonic Arts Gallery in San Diego.**

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# NEW AGE MUSIC



## Midi And The Computer Age

By Suzanne Doucet

**M**arc Mann will moderate a panel at the conference on Friday, April 26, where he'll discuss the interaction of Midi and New Age music. As preparation for that panel, Marc gave us some insight into the subject.

**INAMC:** How much did Midi and Computer technology influence instrumental music in general and New Age Music in particular?

**MM:** Midi and computers are an enabling technology that allows for more experimentation and varied sonic textures, without having to use a whole orchestra or band. The ability to write music through midi technology gives the modern musician more compositional and textural freedom. Because of this technology, an artist can produce albums on a lower budget and have more artistic control.

**INAMC:** Would you say that the growing number of independent artist/labels, supported by the fact that one person can be an entire record company, will revolutionize the entire music industry?

**MM:** We all hope so! Computers will become an important tool for distribution networks as well. Their use for desktop publishing, liner notes, and catalogs are a tremendous help for the small business.

And I even foresee a digital distribution network in the future. Systems such as the Personic System, with a much larger database and with more varied musical styles, will be the distribution system of the future.

**INAMC:** What does it take, on a financial and educational level, to combine musical and recording equipment, desk top publishing for camera ready artwork and state of the art business software, in a user friendly and effective way.

**MM:** If you start from scratch, it might take a year to learn all the necessary software and technologies. For a complete computer system with Midi, the budget should be between \$4,000 and \$15,000, depending on how much power you want. With \$3,000 more, you can even do hard disk recordings of digital audio.

**INAMC:** As a consultant, what are the most common problems you have encountered with the New Age Midi musician?

**MM:** Most of the problems stem from a lack of theoretical knowledge of how midi works, or a misunderstanding of it. A good troubleshooting method is important when you use any electronic equipment. Sometimes people are not aware that there will always be problems, and a good trouble-

*Marc Mann is a computer and Midi specialist and consultant to many New Age musicians.*



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shooting method to determine the cause is very helpful.  
**INAMC: If somebody is about to start with synthesizers and Midi what are the three most important things he should be aware of?**

**MM:** Find a good consultant who can help determine your needs and guide you to a successful convergence with technology. Have an idea of your budget in advance. Don't think you need more than you *really* need. You can accomplish quite a lot without getting the Rolls Royces. One thing people forget in doing it all themselves, is that they are the producer, engineer and computer operator, as well as the musician. If you have experience in these areas it will help, and if not, it will take more time. You will have to learn the principles as you go.

**INAMC: Do you think New Age music could become Music Via Modem, where the artist or label sets up his own modem radio station and transmits music to a paying audience? The audience could then down-**

**load not only the songs, but also modify the sounds according to their taste on their home stereo system.**

**MM:** This is actually happening already. They are putting Midi data on audio CDs and developing a standardized module designed to be part of a home stereo system. Roland has already developed some modules. The International Midi Association and Midi Manufacturers Association are working on a system where certain patches or sounds are pre-set on a synthesizer module. What that means is the end user could change the sonic texture of music with their home equipment. There will also be new and faster transmission protocols developed that can translate large amounts of information quickly. Digital audio is very data rich. At present to transfer a three-minute musical piece over a modem would take about 30 hours. That's a megabyte an hour. In the future, with high speed optical technology, it may come down to a megabyte a minute. □

# \$ MONEY \$



## The Zen Of Financial Management

By Suzanne Doucet

**I** have seen numerous artists in the past two years who have started their own record label. A phenomenon in the New Age music industry is that, almost every day, somebody releases his own CD. But the business side—especially money—is very difficult for most artists to handle. I discovered The Seven Laws Of Money through Anne and Ed Monnaghan who conduct New Age business seminars in Hollywood. They will also do a workshop at our conference.

**SD: Salli, Please explain what it is you and Michael Phillips declare as the first law of money in your book The Seven Laws Of Money?**

**SR:** The first law of money is: Do it! Money will come when you are doing the right thing! This is the hardest law for most people to accept and is the source of the most distress.

**SD: You also say that, on one hand, you should not worry about the money, but on the other, to have the perfect accounting system and keep track of every penny?**

**SR:** It is absolutely imperative that you personally keep track of all your financial matters. This is the second law.

However, you should not get bogged down by seeking money for its own sake.

**MP:** I have gone to many meetings, listened to many discussions and watched many groups form, start to think about money, start to plan for money, set out to raise the money and then cease to exist. That seems to be the crux of many ventures. They rapidly get bogged down in money and neglect the project and their own personal goals.

**SD: Is it important, especially for an artist, if he wants to succeed in busi-**

P22 >

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◀ P21 Zen of finances

ness, that he understands the flow (the cash flow)—the management of money?

SR: It is an unfortunate myth that artists are not capable of managing their own business. I try to encourage every artist to apply his creativity to all areas of life and to be especially creative in business. To do business can be a great joy, if we discover the creative and artistic side of it.

SD: To be able to handle quantity as much as quality of money, and to be in harmony with the subject itself, might not be easy. What would you recommend as a technique or exercise to start with?

SR: I would start with listing the goals in my life where money is way way down on my list as a goal. Right livelihood is a concept that places money secondary to what you are doing. It's something like a steam engine, where the engine, fire and water working together create steam for forward motion. Money is like steam; it comes from the interaction of fire [passion] and water [persistence] brought together in the right circumstance, the engine.

SD: Several times, when I decided to start a project, the first step usually has nothing to do with money.

And by taking the first step, the whole process gets started. The second just follows the first and there is always something to do next...

SR: It is risky and scary to go out on a new venture. You always have to support yourself anyway. You should not confuse your need to survive with your new venture or project. To be able to take the leap, to let go and follow what you are supposed to do in life, you must have faith. Being in business is learning how things work. Have small goals that are reachable and a good support system that helps you appreciate the process. Sometimes it takes much longer than you project initially. Being in business is also learning to be patient. If you are devoted enough and can find enough passion within yourself, you will find an almost infinite number of ways to make aligning at the things you want to do.

SD: So, money should never be the reason not to start a project?

MP: Let me give you a number of examples from my own personal experience where this sort of advice was extremely successful. The Book Fair, The International San Francisco Book Fair, was being organized, and at the first meeting we became bogged down in

the issue of how much to charge and whether the fees we could collect would be enough to cover the cost of the exhibition hall and other expenses. This was a situation where extraordinary people were working together with outstanding ideas and an enormous amount of energy, and they had rapidly become bogged down in the potential agonies of how to plan for money. Fortunately, I was able to say, 'Don't anybody worry about the money; I'll worry about it.' Everybody just looked at me as I said that, and, based on my background, they accepted it. From that

point on, money was not discussed by the group except in a very perfunctory way, and as the energies were channeled into the appropriate directions the Book Fair became an outstanding success. At no time either before or during the event was money a problem, as I knew full well would be the case. Since this was an extraordinarily good idea the money just came in. Just rolled in.

SD: What is the seventh law of money?

SR: We know there are possible worlds without money. Maybe in our dreams we can experience them... □



Salli Rasberry, consultant and author of the *The Seven Laws Of Money* with Michael Phillips, *Marketing Without Advertising*, *Honest Business* and *Running A One Person Business*.



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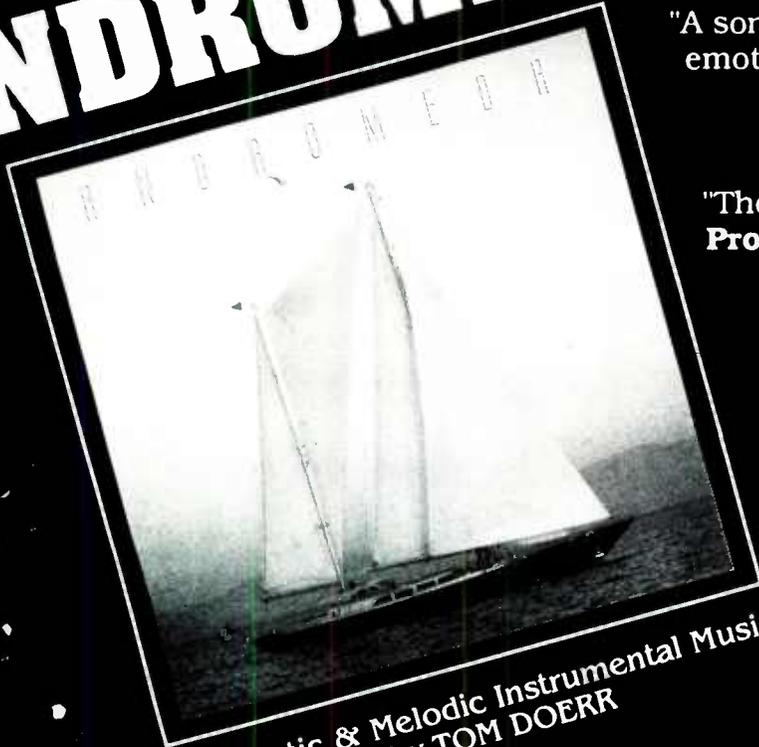
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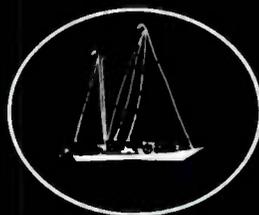
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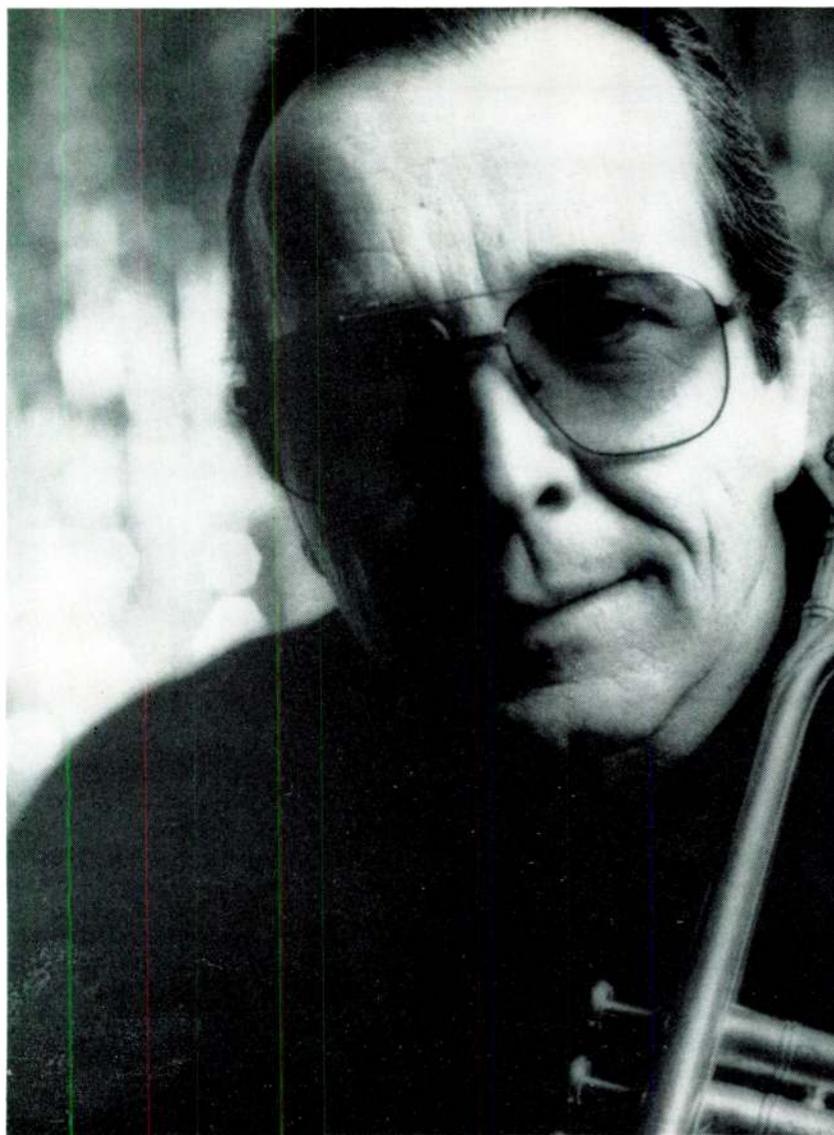
## ◀ 21 Herb Alpert

objectively. Barry Manilow and his jazz projects come to mind; they were from the heart. And that's the point—to me, 'hip' and 'corny' have no place in music. If someone's doing something with real intent and desire, like the Carpenters, for instance, then it's what they have to do. Karen and Richard weren't trying to make that kind of music, it was just coming out of them. Or Sting, who told me that he had absolutely no control over the emotions which came out in *The Soul Cages*."

Which leads us to the continually growing and changing A&M story, started in 1962 out of Alpert's converted garage. Terming his meeting with partner Jerry Moss as the most important non-musical success of his career (musically, it was having Number Ones as both a vocalist and instrumentalist), he speaks of how "with Jerry, I could operate any business with just a handshake. I'm a right brain type of guy, spending most of my time thinking about music and art. I have good business instincts, but Jerry was the guy running the office day-to-day, doing the things I couldn't do. Fortunately, now, we're not as involved in every aspect, so we can sit back in a loftier place and take an overview."

Alpert says that despite the recent loss of Janet Jackson to Virgin Records, A&M is in as healthy a creative and financial state as it has ever been. "We're still in an amazing period right now. Bryan Adams has a new album coming up, then there's [R&B vocalist] Vesta Williams and Styx's comeback. I'm sorry to see Janet go, both for her and us, but it won't ruin the company. With Janet, I think we provided a nice haven for her. She's a great artist, and it was a nice situation of give and take."

Asked to comment on the overall artistic state of the music business today from the perspective of a man who has been in a commanding position for the past thirty years, Alpert's voice turns



both optimistic and uncertain. "I think we're waiting for some new action, some new music, which is gonna come from the unknown. There's been a lull, and it's easy to say that we're just waiting for our new Beatles—but I think there's gonna be a musical shakeup.

"There's a little too much sameness happening on the radio nowadays," he continues. "Records are a little too well-groomed, put together, layered and cutesy-wootsy. I think it's going to go back to the real artists who perform, blend different types of music and put it right out there. When it strikes, it will have a powerful, rippling effect. We're still looking for honesty and truth. Maybe that's why rock has always made such a powerful statement—because it reflected what people are feeling. Good rap artists do that as well. Combine that with a great melody, great production and a great song, and you can run for president on that!"

Confronted with the trend in recent years of a corporate industry approach in which the dollar is king, segregated formats are hip and few chances are

taken for the sake of fostering creativity, Alpert and Moss have bucked the economic fad by sticking to the "gut instinct" philosophy on which they founded their company.

"I try to represent the artist's point of view at A&M. We put out albums that don't come down the pipeline in the traditional game plan. We're willing to take a chance on someone with extraordinary talent, who deserves to be heard, despite being slightly left of center. You have to open up new doors." And indeed, instead of securing the well-established heavyweights to collaborate with on *North On South St.*, Alpert found a bevy of great musicians "who hadn't really had their place in the sun yet, but deserved a chance nonetheless, like Greg Smith [best known for his work with producer Michael Jay on the *Martika* album in 1988], without whom it wouldn't have been as good."

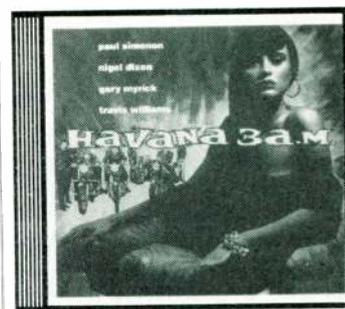
Aside from his numerous accomplishments from both the head office and behind the horn, Alpert has also been a critically recognized painter for the past two decades as well as a world-class philanthropist who's "doing my part in helping this civilization, trying to return some of the blessings I've had," most of which (such as the L.A. Philharmonic Scholarship Fund) are designed to keep the music coming from younger sources.

And that's what it all boils down to for Alpert. As he reaches forward to challenge both himself and his admirers, he will forever be reaching back, embracing our hearts with an astonishing musical legacy which has transcended generations and cultures.

As he so eloquently concludes, "I keep playing because of a personal need. When I go for months without going into the studio, my energy level starts waning. I just can't imagine my world without making music and going through that whole process for the first time, every time out. It's given me nothing but pleasure."

The pleasure's all ours, Herb.

MC



## Havana 3 A.M.

*Havana 3 A.M.*

I.R.S.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Producer:** Havana 3 A.M.

**Top Cuts:** "Joy Ride," "Hey Amigo."

**Material:** In some ways, this disc recalls the Clash, and in other ways, it's not at all reminiscent of that classic English group. Paul Simonon, the former bass player for the Clash, has brought to Havana 3 A.M. many of the stylistic textures that marked the post-punk version of his late great band. Thus, this album sprinkles its rock with elements of reggae, Latin and other third world musical elements. But, while the overall concept of this disc is fairly bold, the core of most of these songs lacks focus and punch. Melodically weak, tracks like "Life On The Line" are disjointed attempts at trying to fuse various musical strains into a standard pop-rock format. This disc lies somewhere between bland commercial pop and more challenging alternative or roots rock.

**Musicianship:** The stylish Fifties guitar work of Gary Myrick is clearly one of the high points of this album. Myrick's twangy surf-rockabilly guitar elevates so-so songs like "Joy Ride" and "Blue Motorcycle Eyes" into somewhat confident rockers. He's also adept at creating more subtle moods on some of the album's quieter passages. Simonon also plays with assurance and proves he can still generate a throbbing reggae-pulse. Nigel Dixon, though, is a polished but mundane vocalist. His Fifties-influenced singing is closer to Brian Setzer than Gene Vincent. In other words, a true blue roots rock vocalist he ain't.

**Production:** The studio production by the band is actually quite good. There's a spaciousness to the mix that's refreshing in this day of dense and cluttered records. As a result, the instrumental aspect of the disc really shines, which is a good fact given the band's solid musicianship. Yet the unadorned production values also underscore the flimsy nature of some of the songs. Give the band credit for allowing its listeners to hear them for what they are.

**Summary:** It's too early to write off Havana 3 A.M. This disc's lack of punch might be due in part to a new band trying to find the proper direction. Still, the group must shore up its songwriting. —Jon Matsumoto

## Havana 3 A.M.

**Label:** I.R.S.

**Manager/Contact:** Tricia Ronane

**Address:** P.O. Box 107, London, England, N6 5RU.

**Phone:** N/A

**Booking:** FBI Booking International

**Address:** 1776 Broadway, New York, NY 10019

**Phone:** (212) 246-1505

**Legal Rep:** N/A

**Band members:** Nigel Dixon, Paul Simonon; Gary Myrick

**Type of music:** Alternative, third world and Fifties rock.

**Date signed:** Sept., 1990

**A&R Rep:** Stevo Glendinning

Indeed, the band's debut disc is a more subtle lyrical work which deals with "personal politics."

Still, the musical textures of the album are clearly Clash-like. Like the band's *Sandinista!* and *Combat Rock* albums, the stylistically expensive album mines Fifties rock & roll, reggae, pop, surf-rock and Latin American music. "I am from the Clash school of music, and my attitudes are exactly the same as they were when I was in that band," says Simonon. "The difference is I'm a little bit more learned and wiser than I was when I was eighteen."

Simonon clearly has more to prove than his ex-Clash-mates Mick Jones and Joe Strummer. During the peak years of the self-described "only band that matters," it was Strummer and Jones who were considered the creative brains behind the group.

Havana 3 A.M. represents Paul Simonon's first musical venture since the Clash dissolved. In the five years spent between bands, the reggae-influenced bass player pursued art rather than music. He spent considerable time in London and downtown New York studios working on his oil paintings, an interest he had pursued prior to forming the Clash with Jones in 1976.

The seeds for the group were officially planted several years ago when Simonon ran into an old friend, Nigel Dixon. "Nigel's band [Whirlwind] used to support the Clash in the early days," says Simonon. "We used to ride motorcycles around London. I asked Nigel if he wanted to start up a group. When he agreed, we decided to go to El Paso to ride motorcycles and work on ideas."

Joining forces with Dixon, and later Texas guitarist Gary Myrick and drummer Travis Williams, helped Simonon consolidate his musical ideas (Simonon co-writes the band's songs with Myrick and Dixon).

Things have undoubtedly changed

for Simonon since the tempestuous days of the punk movement. He is married now, and he says he dislikes the monotonous lifestyle involved in touring.

Yet, at age 34, there's still a fair amount of punkish rebellion in Simonon. With his thick cockney accent and snarly biker look, there's a very tangible street aura surrounding this working class bloke. It's not hard to understand why he finds L.A.—where he lived briefly—antiseptic and creatively unchallenging; this is a man who was made for the more assaultive streets of London or New York.

"In terms of the lyrical side of things, and in terms of living, I found it a bit too easy here," he says of Los Angeles. "I'm used to living in a place where the weather is a little bit harsher and the people are bit harsher, where, if you say a few wrong words, someone's liable to punch you in the mouth. Over here I've been in bars and I've chucked bottles over the bar and done what I like—and it would be ridiculous—and no one would do anything. In England, if you step out of order, you get whacked in the mouth."

Simonon acknowledges that being an ex-member of a highly acclaimed rock band helped Havana 3 A.M. get signed to I.R.S. Records. But he isn't about to exploit the Clash's illustrious past in order to sell his current group.

Can Havana 3 A.M. compete with the younger bands coming up, many of whom were inspired by the likes of the Clash?

"We're like the other side of the coin," says Simonon. "In England, there are a lot of groups that are pretty valid, like Happy Mondays and the Stone Roses. They're a younger musical generation from us, and they're pursuing other musical courses. We're musically quite different. I think you need a contrast in a musical situation, rather than us trying to do [what other new bands] are doing." **MC**

## By Jon Matsumoto

I feel sorry for the people involved, especially the civilians," says Paul Simonon of the just concluded war in the Middle East. "Really, a lot of it has to do with past history. Kuwait was actually a country that was set up by the British. So, obviously, it's like Western countries meddling with other [Third World] countries that leads to these problems."

As the former bassist for the Clash, Simonon should know a thing or two about politics. That esteemed English band was arguably the most musically and politically potent outfit to emerge from the punk/new wave movement of the late Seventies and early Eighties.

The Clash was never afraid to wear its politics on its sleeve. "White Riot," "Safe European Home" and "Know Your Rights" were but a few of the leftist rants that made up the band's impressive oeuvre. The group—which split up in 1985—even titled its 1981 triple album set, *Sandinista!*, after the communist rebels who gained power in Nicaragua in the early Eighties.

As a result, some people might be surprised to find that Simonon's new band, Havana 3 A.M., possesses little of the doctrinaire spirit of the Clash.

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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

**Black Bambi**

Atlantic act **Black Bambi** will be making their first full-on appearance in a long time. Check out their way cool/vibe May 2nd at the **Whisky**. You won't be disappointed.

Guitar whiz **Ace Steele** is busy putting together a project. Influences include **Sweet**, **T-Rex**, **Hanoi Rocks** and early **Kiss**. All interested parties should call (818) 503-5510.

Well, consider me punished. In our last issue's club survey, I inadvertently omitted a few clubs, namely **Helter Skelter** (that oh-so cool and spookie place on Hollywood Blvd.), **AI's Bar** (that downtown hipster hangout) and the almost impossible to find **Gaslight**, which is on Cosmo Street just south of Hollywood Blvd. Now I can sleep at night.

Just when you thought it was safe to "just say no," junkie rock (the practice of bands and fans looking glazed and confused at shows by virtue of doing drugs) seems to be rearing its ugly head again and injecting some pretty bad blood into the local music scene. You'd think that these idiots would have enough problems to deal with before adding drugs to their list. Guys, save your money for pre-sale tickets, and if you want to adopt a stupid fad, try look-

ing at some of the God awful outfits that bands are wearing these days.

Armed with a frontman that looks like a dead Robin Zander, **Sunset Strip** goth guys, the **Brats**, are going for their shot at the brass ring, and making a bit of noise at their big-drawing shows.

**Freight Train Jane** has broken the attendance record at **Florentine Garden's KNAC Thunderdome Thursday**. They'll be back to headline in May.

**Loud And Clear** is currently working on a demo. The band has secured a contract with a multi-platinum management firm.

**Cold Shot** has added new vocalist **John Moore** to their ranks.

Fresh from their performance at the **National Tattoo Convention** in Anaheim, **Charlotte** is piquing more interest, both industry and fan wise. We'll keep you updated as the kettle boils.

**Warner/Reprise** video is releasing a series of classic rock long-forms, including *The Doors Are Open*, *The Roundhouse, London, September, 1968* and *Jimi Hendrix Berkeley May 1970*. Both titles are scheduled for a late April release with a \$19.98 price tag.

Speaking about social consciousness, a lot of national bands have been setting up booths for **Greenpeace** and **People for The Ethical Treatment Of Animals**. Too often these booths are ignored by their pathetically shallow fans, but nevertheless, I'd like to see some local bands get in on the act.

**Die My Darling** has completed work on their demo, which we hear is taking the town by storm.

Look for the new **Guns N' Roses** album (tentatively titled *Illusion*, or something to that effect) to be out by late May. But don't hold your breath. The album, which marks the debut of new drummer **Matt Sorum** and keyboardist **Dizzy**, features guest songwriting by **Del James**. Look for old GNR demo cuts "November Rain" and "Back Off Bitch" to be featured on the album.



Tom Farrell

**Ace Steele**

## C&W

By Billy Block



Billy Block

**George Highfill**

This year's **South By Southwest (SXSW) Music Conference** was very well represented by some of L.A.'s very best in country talent. Spear-heading the attack on the Austin music scene were the **Neon Angels**, whose turbo-charged brand of high test honky tonk set the tone for a wild weekend of great performances. Nashville A&R types were in abundance at **Poodie's Red River Saloon** beer garden, for their late Thursday night show, as were **Radney Foster** and **Bill Lloyd**, who were there to experience the little band with the big buzz. **Chris Gaffney** was joined onstage at the **Chicago House** by **Wyman Reese** on keys, **Lorne Rall** on upright bass and **Gurf Morlix** on guitar. His acoustic set was well attended by the Austin songwriting community, with the likes of **Jimmie Dale Gilmore** lending his endorsement.

At the **Continental Club** on Friday night, **Sid Griffin** and his **Coal Porters** rocked the house full of college radio types with a very high

energy set while unveiling several new songs. Griffin remains a source of intelligent music and is an engaging frontman. Also Friday, at the **Hole In The Wall**, **Mojo Nixon** signed San Diego homeboys the **Forbidden Pigs**, purveyors of fine roots music, to his **Triple Nixon Records**. Pigs manager **Jeb Schoonover** was overjoyed with the evening's proceedings as he oversaw events from the back of the packed club.

The **Mustangs'** performance early Saturday night was a very impressive showcase as the girls played a spirited set of originals. **Suzie Spring** and **Mary Vee** have sewn up their harmonies nicely and drummer **Kathy Taylor** is a forceful presence, while **Sherry Rayn Barnet** remains tasteful and understated. Highlighting Saturday night's performances was our own **George Highfill**. Playing his patented style of classic barroom country originals, Highfill and band had the Austin crowd dancing and singing from the git' go. George's songs and vocals are what country music is all about. The rhythm section of **John Lee White III** on drums and **Paul Marshall** on bass and harmonies played the swingiest, most irresistible two-step shuffles I've heard in some time (even I spent half the show dancing!). **Rick Shea's** tasty guitar fills and **Mike Fried's** exceptional pedal steel added zing to the swing. Highfill lucked out with a primo Saturday, midnight slot providing him with a large, appreciative crowd. Among the L.A. residents in attendance were producer **Pete Anderson**, **KPCC's** Music Director **Rene Engel** and **Ray Doyle** of **Reach For The Sky**, Elektra Press honcho **Joel Amsterdam**, country music know-it-all **Rob Bleetstein** a.k.a. **Jerry Schmoostein**, **Reeva Hunter** of the **Wild Strings**, producer/engineer extraordinaire **Dusty Wakeman** and **Lucinda Williams** with **Lorne Rall**. A great time was had by all.



Billy Block

**Many of L.A.'s country music community pose for a SXSW group photo**



# JAZZ

By Scott Yanow



Julie Pado

Dick Hyman

Imagine seeing one of the world's great jazz pianists playing a solo recital in your living room! **Dick Hyman's** two-night stint at **Le Cafe** had just that type of informal atmosphere as the highly versatile pianist, who in recent years has been focusing on pre-bop styles, casually asked audience members for requests. Fortunately the well-informed crowd came up with some stride classics for Hyman to investigate, with **James P. Johnson's** "You've Got To Be Modernistic" (a brilliant tour-de-force), **Willie "the Lion" Smith's** "Echoes Of Spring" and some obscure but adventurous **Duke Ellington** ("Tonk," the partly atonal "Clothed Woman" and "Doin' The

Voom Voom") alternating with Hyman's own originals ("Thinking About Bix," "Bum's Rush) and standards ("Just You, Just Me," a boppish "Exactly Like You"). Dick Hyman's joyful stride and complete command of the piano made one wish that he appeared in L.A. much more often!

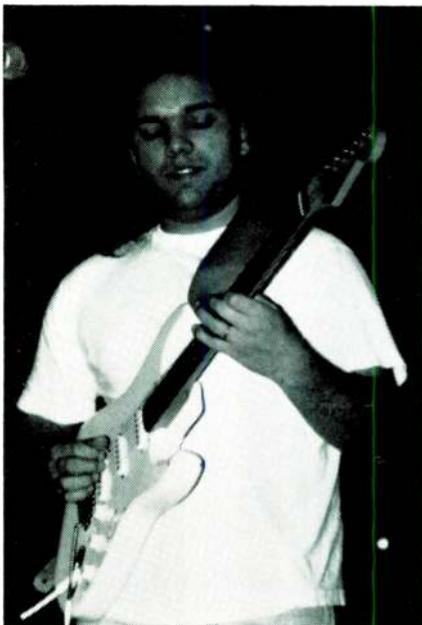
When guitarist **Bireli Lagrene** made his recording debut at age thirteen, the child prodigy sounded like an exact duplicate of fellow gypsy **Django Reinhardt**. Tiring of the Django comparison, Lagrene has sought to form his own style but at this recent gig at **Club Lingerie**, the 24-year-old sounded like just another chops-filled rock guitarist, trading in his original influence for a more routine sound. His technique is very impressive and when he started out his trio set unaccompanied, the potential seemed enormous. But as the volume rose, the music sank in quality and, other than an "All The Things You Are" that was reminiscent of **John Scofield**, it made for tedious listening.

To celebrate their new blues series, **Charisma Records** featured their top artists at a lengthy blues show at the **China Club**. Much as I enjoyed the **Kinsey Report** and **Larry McCray**, it was **Albert Collins** and **The Ice Breakers** who really stole the show. Both Collins and his second guitarist, **Debbie Davies** (who deserves her own album), are powerful players and the high-powered show featured diverse moods, top-notch showmanship and plenty of lowdown blues. If only the China Club could be persuaded to turn down the volume on their tapes during the intermission!

In an all-too-rare club appearance, the **Marty Krystall Quintet** was brilliant during their night at **Catalina's**. Krystall's huge sound (on tenor and bass clarinet) tonal distortions and wide interval jumps are a unique combination, organist **Jerry Peters** has an original style, and guitarist **Calvin Keys** was fiery but subtle and bassist **Buell Neidlinger** and drummer **Peter Erskine** were stimulating in support of the soloists; everyone displayed large and attentive ears. This "annual rehearsal band" (as Krystall dubbed it) recently recorded for **Windham Hill Jazz**.

Upcoming: **Catalina's** (213-466-2210) features **Max Roach** (through April 14), **Marcus Roberts** (April 15-17) and **Sheila Jordan** (April 18-21), the **Strand** (213-316-1700) features **Stephane Grappelli** (April 21) and **John Scofield** drops by **At My Place** (213-451-8596) on April 26.

Michael Morris



Bireli Lagrene

# BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Mario Van Peebles

If you've been wondering where Sony Innovator Award winning producer **Bryan** (Shanice Wilson) **Loren** has been lately, he's been hangin' tough at the **Ranch** (the Ranch, of course, is Michael Jackson's megaspread somewhere near Santa Barbara). Loren, 24, says he's done "ten or fifteen" songs with Jackson. In addition, the rumor mill has it that the reclusive billionaire is also working with **L.A. & Babyface** and groovemaster **Teddy Riley**, who smoothly side-stepped the issue when asked at the recent Soul Train Awards.

Too soon to tell if Cold Chillin'/Warners will hit paydirt with freshman rapper the **Genius**, but the New York-based stylist has the kind of personality you can't help pulling for.

Whether or not he's truly the Genius, however, remains to be seen.

**Spirit House** played a spirited set at **Blak & Bloo** on Sunset Blvd. recently. Truthfully, their hybrid punk/alternative vibe is out of place in this column, but the set deserves mention...Back in town shooting a new video is **Waterloo**, Iowa's favorite child, **Tracie Spencer**...**Cate Adams** recently heated up **Westwood's Bon Appetit** nitery with her blue-eyed jazzy soul set...Congrats to **Mario Van Peebles**, whose **New Jack City** continues to do extraordinary box office biz.

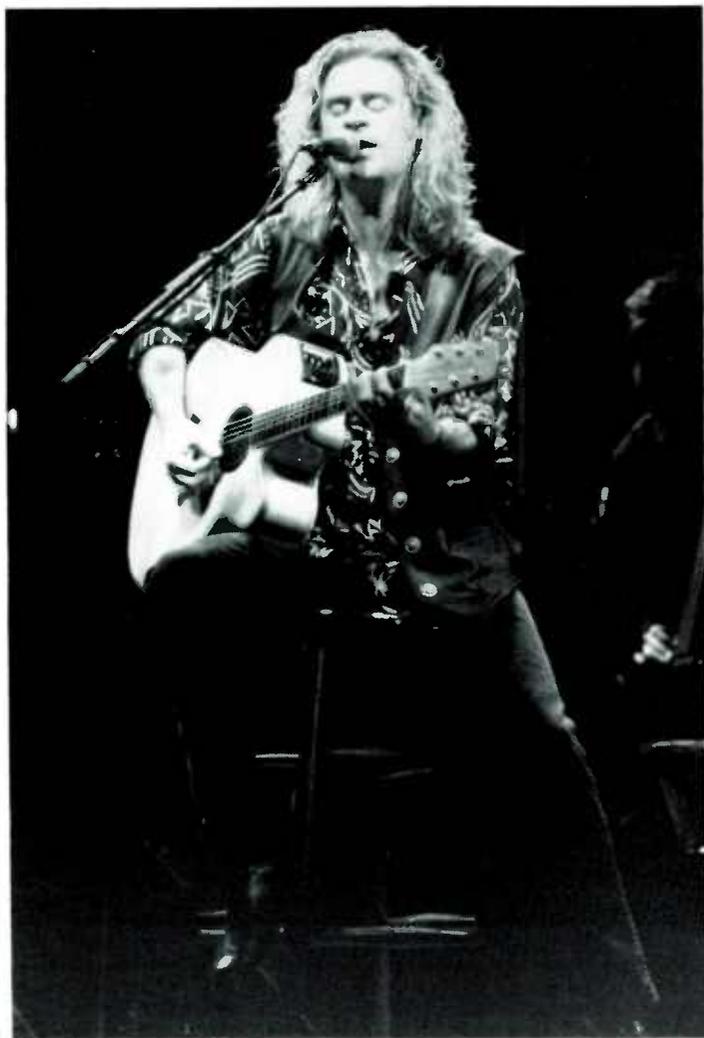
The National Academy of Recording Arts and Sciences hosted a very provocative seminar entitled "The Real Color of Black Music." Held at the **Beverly Garland Hotel** in North Hollywood, the heavyweight panel consisted of music video director **Paris Barclay**, former Motown and Stax head **Al Bell**, rapper **Def Jef**, songwriter **Preston Glass**, Virgin Records' R&B music head **Sharon Heyward**, radio man **Barry Mayo**, MCA Records' President **Richard Palmese**, Zomba's **Neil Portnow** and the maestro **Barry White**. Kudos to both NARAS head **Michael Greene** for giving the okay on this unprecedented seminar and **Stix Hooper** for ably chairing the Black Music Forum Committee.

The **Strand** is heating up once again. Heading to the Redondo Beach nitery in the coming weeks are **Isaac Hayes** (April 20), former Soul II Soul lead vocalist **Caron Wheeler** (April 26) and **Rose Royce** (May 2). On a mellower note, the Strand also offers **Booker T. & the M.G.'s** (April 19) and saxophonist **George Howard** (April 28). Also, don't miss **Patti Labelle** at Anaheim's intimate **Celebrity Theatre** (April 21). **MC**



Robert Zuckerman

Tracie Spencer



Gary Nye

Daryl Hall of Hall & Oates, performing in a rare acoustic setting.

## Hall & Oates

Wiltern Theatre  
Los Angeles

Over the years, this very talented tandem has been accused of abandoning their blue-eyed soul roots for the greener yet less artistic pastures associated with cookie-cutter pop. However, love 'em or despise 'em, the one truth even the harshest skeptic can't escape is Hall & Oates' prolific ability to create superb hooks and infectious, crowd-pleasing melodies.

While the duo performed many of the most familiar titles from their barrel o' hits, they employed an acoustic and sometimes improvisational approach (particularly effective on "I Can't Go For That") bringing the songs a freshness and urgency their studio versions never possessed. Beginning with an a cappella doo-wop number and sprinkling the extremely strong offerings from their latest album, *Change Of Season*, H&O bypassed at least five of their expected Eighties gems in order to reach back into their more obscure Seventies catalog for the powerful, thought-provoking likes of "The Abandoned

Lunchonette" and "Turn Around."

Each man allowed himself some spicy solo spotlights, which emphasized the duo's individual compositional and vocal strong points. Hall's resonant voice reached its peak with "Every Time You Go Away," but they saved the most fun for guilty pleasures like "Maneater" and "You've Lost That Lovin' Feeling."

The lack of electronic instruments and inclusion of such artsy touches as a cello and violin to complement H&O's acoustic guitars made the overall strength of their material that much clearer and more vibrant.

No matter how intensely commercial they've become on record, their live show makes it clear that they're not fully ready to abandon the passion which brought them to prominence more than a decade and a half ago. —Jonathan Widran

## Todd Rundgren

Wiltern Theatre  
Los Angeles

This wizard/true star brought his *Second Wind* tour to the Wiltern Theatre for an engrossing perfor-

mance which showcased his many strengths—his Daryl Hall-infused pop/R&B vocal style, passionate guitar pyrotechnics and solid songwriting ability—as well as his weaknesses—a sometimes insular view of the art of making music and a weak new album, *Second Wind*.

This beloved cult artist (Rundgren has a core of ardent fans who follow the songwriter-producer from one aural experiment to another) performed several selections from *Second Wind*, an album recorded live at the Palace of Fine Arts Theatre in San Francisco. The *Second Wind* selections, sprinkled throughout a show which also included a few Rundgren stalwarts, such as *Initiation's* great opening track "Real Man," pale alongside the other material in Rundgren's formidable song catalog. Sure, *Second Wind* contains a couple of interesting efforts (the opening track and the songs from his score to the Joe Orton play *Up Against It*), but it ultimately falls short of its predecessor, *Nearly Human*. In fact, the material that Rundgren performed from the 1989 LP *Nearly Human* (the soul ballad "Parallel Lines" and the churning rocker "Unloved Children") and his 1985 minor masterpiece *A Cappella* (most notably "Johneee Jingo") were the evening's high points.

Contrary to recent past performances, Rundgren, whose voice is often frayed in concert, was in better vocal form. However, it was still painful to watch him sing on several numbers; Rundgren, who likes to push his voice to its limits, could drop some of these songs a key and save his voice.

Todd Rundgren, an artist who defies easy categorization, has sometimes followed his own creative muse at the expense of his career. As this show and his new album prove, this excellent artist needs to challenge himself again and shake himself out of a mild creative rut.

—Michael Amicone

## The Rembrandts

The Roxy  
West Hollywood

"It's like a Nineties version of the Everly Brothers!" gushed my seatmate as the first strands of the anthemic "Burning Timber" echoed through the P.A. Then he settled back and his face assumed the biggest grin I'd seen on him since his last band broke up.

The Rembrandts are definitely a smile-provoking kind of act. Everybody loves impeccable, close harmonies. Thankfully, in these days of bad sound systems and egotistical backing musicians, the Rembrandts' very professional backing musicians played low enough to let us hear them. The twin guitars of Danny Wilde and Phil Solem were backed by a conscientious three-piece unit (keyboards, bass and drums) that enhanced their music, rather than detracting from it.

The boys in the band also did an extremely good job of presenting the songs as they were recorded. This was a surprise, because one would have thought the lavish backing vocals on the duo's Atco debut would have posed a problem in concert. But, using the keyboardist's voice for added support, the strong voices of Wilde and Solem met the challenge of reproducing themselves live.

While the duo presented just about every song from their debut, including the hit single "Just The Way It Is, Baby," the beautiful "Confidential Information" and the hope-inspiring "Someone," the evening was not without its surprises. A new country-flavored song, "One Horse Town," was great, as was an instrumental presentation of the *Bonanza* theme.

Those two unexpected tidbits showed that the Rembrandts are already staking out new territories to explore when their current chart success begins to fade. —Tom Kidd



Heather Harris

Phil Solem and Danny Wilde, collectively known as the Rembrandts

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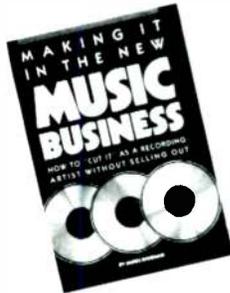
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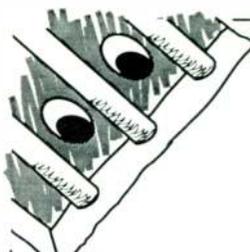
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# CLUB REVIEWS

## Animal Bag

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

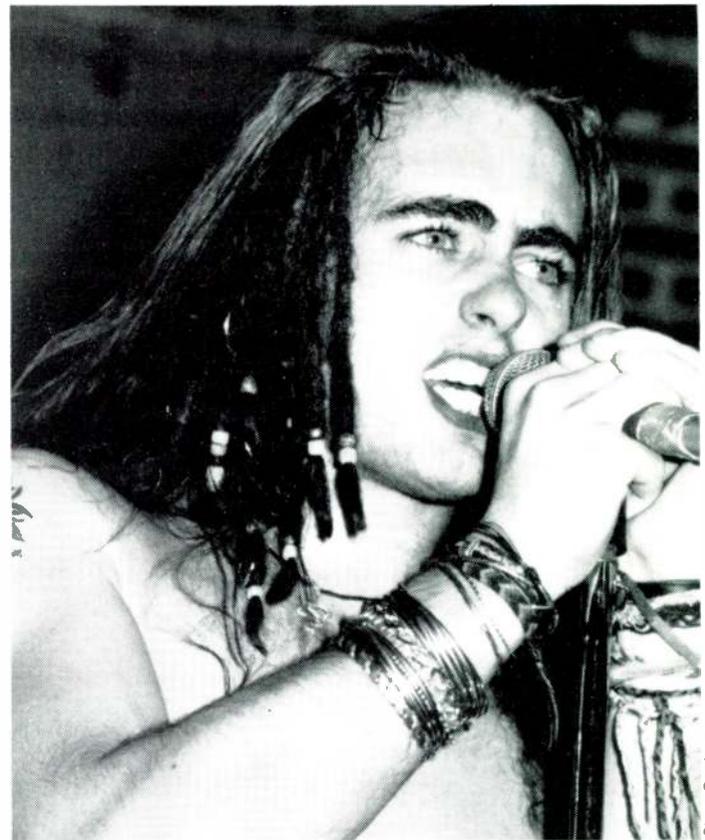
☐ **Contact:** Meredith Day: (818) 506-7466

☐ **The Players:** Luke Edwards, lead vocals, rhythm guitar, harmonica, tambourine; Rich Parris, lead guitar, recorder, mandolin, backing vocals; Otis, bass, vocals; Boo, drums, congas, bongos.

☐ **Material:** The Faith No More comparisons are inevitable even though Animal Bag claims in one of their press clippings they were doing the rap/funk/rock thing "before they [Faith No More] become famous." Thunderous "Mating Season" and rollicking "Simon Sez" typify this sound with Luke singing the lyrics with the syncopated, staccato style popularized of late by FNM singer Mike Patton.

☐ **Musicianship:** The musicianship is solid all the way around, and each performer is versatile enough to meet the challenges of playing an array of styles from fast, rock rave-ups to slower, acoustic-driven numbers. Unfortunately, reflective material such as "Mirrored Shades" wasn't included in the set because the club personnel, according to the band's manager, wouldn't let Animal Bag play acoustic. After listening to their demo, it would have been a treat to hear that song with its lush, multi-layered harmonies which sounded quite nice on tape.

☐ **Performance:** Vocalist Luke is a



Steve Cordova

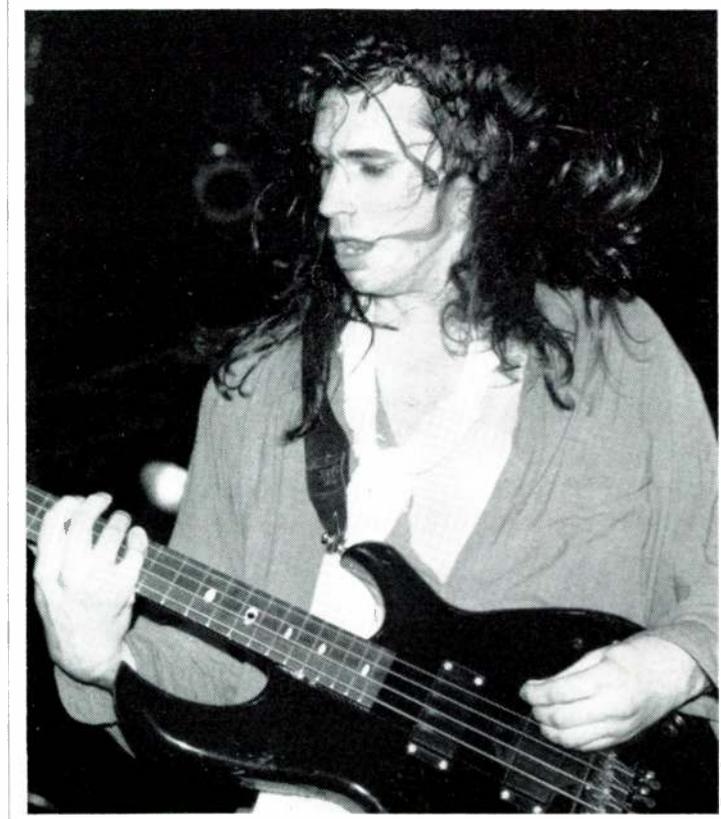
**Animal Bag: An exciting live show.**

cross between Mike Patton and Perry Farrell from Jane's Addiction. Luke has the Patton moves down with all the combustible kinetic energy he

can expel, stomping around the stage, flinging his hair from side to side and occasionally gesturing wildly with his hands outstretched to the audience. With long, reddish-black hair, braided in sections, Luke has the angelic waif look reminiscent of Perry Farrell, down to his milky white complexion to his puppy dog eyes.

☐ **Summary:** North Carolina's Animal Bag is an exciting band to see live. Their boisterous stage antics and goofy appeal are a lot of fun. It's very possible Animal Bag could be the Next Big Thing since record companies often hope to repeat past successes. But if immediate success doesn't come right away, it may work to their benefit. Animal Bag could work on developing their overall act in terms of image and music-making to become more original.

—Harriet Kaplan



Toni C. Holiday

**Flesh: Unconventional but talented.**

## Flesh

Florentine Gardens  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** Jay Malla: (213) 690-5317

☐ **The Players:** Paul Bettencourt, vocals; Mark Cherone, guitar; Stephen Powell, bass; Michael Katz, drums.

☐ **Material:** The name of this band is misleading. Instead of sleazy Hollywood street metal, this is a band from Boston that cranks out turbo-

# CLUB REVIEWS



Toni C. Holiday

**Heat: Still the same after all these years.**

charged, groove-heavy hard rock with a danceable edge. Guitarist Mark Cherone churns out chunky wah-wah rhythm riffs on his axe that, combined with the extraordinary rhythm section of bassist Stephen Powell and drummer Michael Katz, blows away most of the funk-metal wanna-bees on the scene. With the exception of one ill-advised ballad that seemed out of character, Flesh's set charged the atmosphere of the club the way a thunderstorm leaves the air fresh in its wake.

➤ **Musicianship:** Flesh is an all-star rock & roll team in that each member is a superb player. Cherone is an amazing guitarist, playing everything from Edge-like chording leads to soaring, screaming solos that most guitarists would find difficult to duplicate sitting down—and he does it while running around like an M.C. Hammer dancer. Cherone and Powell also contribute great backup vocals to lead vocalist Paul Bettencourt, a top-notch frontman and vocalist. Katz plays drums as if he was born with slicks in his hand and pedals at his feet, and he and Powell work together like twins that always know what the other is thinking.

➤ **Performance:** This band's look is as unbelievable as their sound. When Cherone first came out onstage, it took me a few minutes to figure out whether he was a girl or a guy, dressed in clothes that a Sunset Strip bimbo would be envious of:

knee socks, bicycle shorts, halter top and full-length sleeves, all black of course. The first thought is "the guy has mega-balls to dress like that" until you hear him play. With talent like that, he could play in a jockstrap if he wanted. In complete and total contrast, Bettencourt was dressed in a pair of white Farmer John overalls. To be unconventional is the norm for these guys.

➤ **Summary:** If you like seeing bands that industry types refer to as "buzz bands," see Flesh. If you also want a lesson as to why some bands play the clubs for years until they fade into obscurity while others seem to get signed right away, catch one of Flesh's shows. It will be startlingly clear.

—Richard Rosenthal

## Heat

The Whisky  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

➤ **Contact:** Paul Schenker: (213) 556-2405

➤ **The Players:** Kevin DuBrow, vocals; Carlos Cavazo, guitar; Kenny Hilary, bass; Pat Ashby, drums.

➤ **Material:** After a five-year "forced vacation," Quiet Riot partners in crime Kevin DuBrow and Carlos Cavazo have reunited under a new name with both recharged batteries and a new young and hungry rhythm

section, trying to recapture the magic formula that briefly made the duo one-half of one of the biggest metal bands of the early 1980's on the strength of the success of their Top Ten *Metal Health* release. While their set was dominated by songs from that period, the newer material is almost eerily similar to past glories, in the sense that the songs stand or fall on the basis of both Cavazo's riffs from hell and DuBrow's cheeky lyrical focus.

➤ **Musicianship:** Granted, it has been recorded in more magazines than one can recount, that DuBrow has never had the greatest vocal abilities in the world, with constant comparisons to Slade's Noddy Holder dogging him over the years. On this night, however, his voice never wavered nor reached the annoying highs he once hit early in his career, which may have surprised a few in attendance. Cavazo has had it a little tougher, as he joined Quiet Riot and abruptly found himself in the large shadow of the late Randy Rhoads, with such comparisons hindering a capable player. Attacking both old and new material with a vengeance and fire, Carlos may have finally come into his own as a guitarist, which is great to see. The duo of bassist Kenny Hilary and drummer Pat Ashby had a tough task filling the shoes of Rudy Sarzo and Frankie Banali, but their youthful exuberance cast aside any notions of first gig nerves.

➤ **Performance:** In their first live gig as a unit—as well as the first time in nine years that DuBrow and Cavazo have played the Whisky—Heat did better than a lot of people probably expected. Opening with "Rum For Cover," Heat played up the Quiet Riot ties by letting the music do the talking. I could say that Heat had a lot more balls than most of the Strip bands I've covered, but let's face it, this is not a Strip band. What I mean is that the fire is still there, the past history, no matter how tainted it may be, speaks for itself. Am I saying that some A&R record company guy should drop his double martini and sign these guys immediately? No. While the four new songs premiered at the gig—"Cold Day In Hell," "Dr. Nasty," "Hold On To Your Dreams" and "I've Got A Burning Fire"—were consistently average, Heat needs to write more original material instead of trying to ride the coattails of what was.

➤ **Summary:** Whatever the case, Heat impressed in their debut. Whether this signals a return to past glories still remains to be seen, as this is a fickle business, and one that tends to frown on some comeback stories. No matter how good this band may become, the albatross that was Quiet Riot will continue to hang around Heat's neck and drag them down into obscurity, because the specter of that band left a bad taste in the mouth of many a metal fan. And that's a damn shame. I wish them the best; they'll need it.

—Drew Slojowski



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 **CLUB REVIEWS**

**Astrid Young**

*Florentine Gardens*  
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Mark Meinhardt: (213) 469-1851

❑ **The Players:** Astrid Young, vocals; Mark Thomas, guitar; Charlie (Chaswick) Diaz, bass; John Merritt, drums.

❑ **Material:** Well-crafted, melodic, commercial rock with lots of hooks. Every now and then, there was the slightest hint of a little country and western, but for the most part, the songs followed the AOR template with just enough fuzz-tone guitar thrown in to give the tunes a bite—but not so much as to cause the band to be labeled hard rock.

❑ **Musicianship:** If Astrid Young isn't a natural talent, then she's had some pretty serious vocal training. Her voice has a pure, clean quality to it, with the added benefit of powerful projection. Her singing style was also a perfect match for the material she works with. Bassist Charlie Diaz is an old school bass player, with a classic playing style and a deep, booming tone for his instrument that is a bass freak's delight. Guitarist Mark Thomas is a pretty decent player, too, pulling the neat trick of playing a harmony solo with himself through the miracle of modern electronics.

❑ **Performance:** Here is where this band is in dire need of a life injection. Young seems like she is still learning how to perform before a live audience, seemingly unsure of how to act onstage. Her moves consisted mostly of the standard fare of spins and twirls, and she never really loosened up until the final song. She seemed positively manic compared to her guitarist and bass player, though. Thomas and Diaz stood virtually stock-still for the entire set, as though they were nailed to the stage. Even during the hardest rock songs, they barely budged an inch.



*Astrid Young: Needs help with live show.*

❑ **Summary:** This band rates high on material and musicianship, but the performance killed them. Young's ability to project sincerity and emotion breathes life into the songs, but watching the guys on either side of her stand motionless for 45 minutes suffocates them. With the lively material that they have to work with, the band should have been running around, having a good time, but it got so bad that I wanted to run onstage and kick the guys in the knee just to see some movement. Suggestion: Videotape your shows, spend some time in front of the TV and call me in six months. —Richard Rosenthal

blues progression known to man. However, slipping into this stuff is also like putting on a comfortable old bathrobe for an evening of relaxation. Which is not a bad thing.

❑ **Musicianship:** The musicianship and rapport the Blues De Luxe had with their audience was pronounced. In less than eight bars and with a flashy boogie woogie piano opener from Mark Jordan, SJ and Co. immediately established themselves for some solid entertainment. SJ handles even as mundane a thing as a mike check with humor and aplomb. The audience rested comfortably in his hands. These guys know the virtue of simplicity and how good one note, when played with deliberation and care, can sound. Curves of the musical phrasing carried us from upscale boogie to deep blue sorrow. Most notable was the excellent honky tonk piano.

❑ **Performance:** SJ punctuated his hoarse, bluesy singing with some raucous harmonica bits and then stepped aside for a lengthy expo from guitarist Doug Hamblin. Doug wallowed around in guitar heaven for a time, doling out some clean playing.

❑ **Summary:** The only thing lacking here was originality. Still, one detects the influence of good living in this music. SJ's scratchy, comfortable beer and cigarette soaked barroom voice is the voice of a man who has lived. Evidently, it's also a voice folks like because the Palomino was packed in a way I've never seen before. —Tess Taylor



*Southside Johnny: Familiar blues.*

**Blues De Luxe  
featuring  
Southside Johnny**

*The Palomino*  
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Sharon Weisz: (213) 852-1043

❑ **The Players:** Southside Johnny, Vocals, Harmonica; Doug Hamblin, Guitar; Armando Compian, Bass; Rick Shlosser, Drums; Mark Jordan, Keyboards.

❑ **Material:** Straight ahead R&B... traditional Chicago blues of the Elmore James/Muddy Waters variety. If you're looking for the new, the avante-garde or the musical challenge, look elsewhere. Southside Johnny and Co. wheeled out every

# CLUB REVIEWS



Steve Corbua

**Vicious Fish: Good video clips, weak material.**

## Vicious Fish

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** David Crowley: (818) 506-8214 or (213) 285-2701

☐ **The Players:** Peter Moss, lead vocals, lead guitar, Father Todd, bass, backing vocals; Blaze, Hammond organ/keyboards, backing vocals, F.J. Wills, drums, backing vocals.

☐ **Material:** Melodic hard-edged rock with lyrical themes that explore everything from sex ("Ballad Of The Dancing Whore" and "Do It"), to life after death ("Cross The Line"). This song, according to Moss, was inspired by the film, *Flatliners*, and it happened to be the memorable number of the eight songs they performed during their 30-minute-plus set. The war-related "Damned Are The Children" places a close second to the above-mentioned song.

☐ **Musicianship:** Moss is a competent singer and guitarist who gets the job done. Bassist Todd holds his own as well. With Blaze, it was hard to tell because his organ and keyboard playing were buried in the mix. But on their four-song demo, his fills shade and compliment the songs the way one could try to imagine in a live setting. Wills is steady on percussion; no frills just the basics.

☐ **Performance:** There were many poses during this show—varying combinations between Moss and Todd—which if anything else, make for good photo opportunities. Moss has enough attitude—both cocky and

charismatic—to keep the proceedings from getting too dull.

☐ **Summary:** The fact that Vicious Fish's video footage from the movie *Jaws* and other shark-related films was the highlight of their set is not a good sign, overshadowing material that isn't nearly as strong. And neither is the fact that the band's name draws one in with curiosity only to be disappointed and lose interest when you hear the band play. It would seem that more thought went into thinking up the band's unusual moniker than the music itself.

—Harriet Kaplan

## Flying Tigers

Troubadour  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Jackie Frost: 818-994-5890

☐ **The Players:** Gary Usher Jr., lead vocals, guitar; Tony Avalon, lead guitar, vocals; Mike Riojas, bass, vocals; Mike Gersema, drums, vocals.

☐ **Material:** Flying Tigers' sound is hard to categorize. It's definitely rock, but you can't really pigeonhole it any further. That, in my book, is a good thing. They have quite a variety of songs, and each one seemed to have unusual and unique components. Unfortunately, the sound mix made the lyrics unintelligible until almost the end of the set. The few lyrics that I could decipher seemed to be fairly inventive. One standout

song was "Waitin'," a nice ballad that had a tempo change in the middle that was really unexpected and quite nice. Another song of note was "Stone Cold Eyes" with a catchy chorus that stuck in my mind well after their set. One interesting point is that Usher, Avalon, and Riojas all took a turn singing lead throughout the evening. They all have good voices and it gives the band greater flexibility in their material.

☐ **Musicianship:** The members of Flying Tigers are all accomplished musicians. Usher is the main vocalist and he has an excellent voice—strong and melodic. He also plays a mean guitar, trading leads with Avalon, who is no slouch himself. The two guitarists enhanced each other's playing and blended well together. Gersema is an outstanding drummer. His patterns are fresh and his timing is good. Riojas' bass playing was fairly flawless. He and Gersema provided an excellent backbone for the band. They all seem very comfortable with their abilities, so they can concentrate on their performance, not each other.

☐ **Performance:** Flying Tigers really gave their all to the audience, and the audience response was very good. In a town that's heard it all, it's unusual to see a band hold the audience's interest. Everything Usher said received an enthusiastic response from the audience, and from the number of people singing along, I would guess that Flying Tigers already have a solid following. All the members of the band let their own personalities shine through in their performances. It was refreshing to see spontaneity instead of pre-packaged choreography.

☐ **Summary:** Flying Tigers are a great band. They seem to have their act together. Their material is memorable, their playing is superb, and their performance was exciting. They have a large following, and with shows like this, you can bet it will get larger. All in all, they're a band well worth seeing.

—Debra Lake



Tom C. Holiday

**Flying Tigers: Versatile & ready.**

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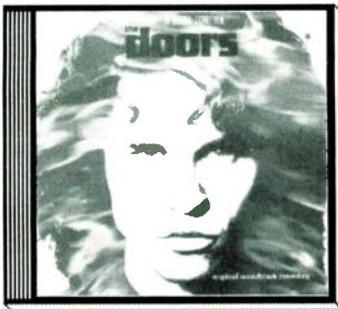
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# DISC REVIEWS



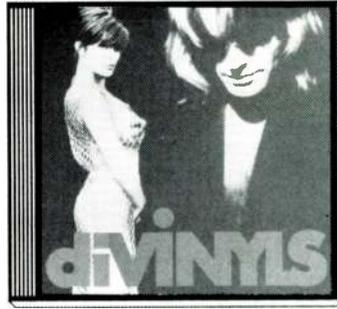
## The Doors

Original Motion Picture Soundtrack  
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Paul A. Rothchild  
 □ **Top Cuts:** "Light My Fire," "Riders On The Storm," "Love Street," "The End"

□ **Summary:** The soundtrack to this dark but amazing film experience is part greatest hits package, part revealing musical poetry by the enigmatic Jim Morrison and part more obscure chestnuts of the Doors legend. The two non-Doors pieces, including Lou Reed's hypnotic "Heroin" performed by the Velvet Underground, add intensity to the dramatic effect. Those already in possession of the original albums need not buy this well-chosen collection. But for the new generation of Doors fans, it makes for a rousing introduction. —Jonathan Widran



## Divinyls

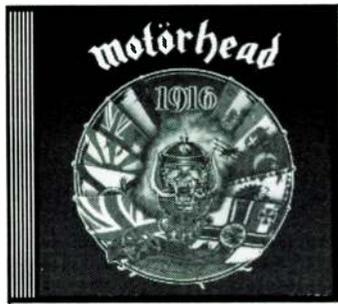
Divinyls  
Virgin

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Divinyls and David Tickle

□ **Top Cuts:** "Make Out Alright."

□ **Summary:** Singer Christina Amphlett and cohort Mark McEntee seem to have lost their grip on the disaffected-and-proud-of-it attitude that marked their distinctive 1983 debut album. The group's new self-titled disc is a mostly disappointing work with a calculated air of commercialism. There's little element of danger or innovation to these ho-hum tales of bedroom passion. What gives this album its punch is its instrumental toughness. This is particularly evident on the album's two stand-out tracks, "Bless My Soul (It's Rock-N-Roll)" and the opening "Make Out Alright." —Jon Matsumoto



## Motörhead

1916  
WTG/Epic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Peter Solley

□ **Top Cuts:** "Make My Day," "Angel City," "Love Me Forever."

□ **Summary:** Few bands will ever achieve this kind of musical and lyrical perfection. *1916* is more like a motion picture with tension, humor, action and subtlety and if Lemmy ever ran for President I might even register to vote. This may be the best sound MH has ever achieved in the studio and the guitarwork of Campbell and Wurzel is their sharpest yet. Twenty years into a career Motorhead is still decades ahead of their time and proof positive that Jack Daniels and Marlboro Reds will keep you alive forever. *1916* will be the best of 1991. —Scott Schalin



## Chick Corea Akoustic Band

Alive  
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Chick Corea

□ **Top Cuts:** "Sophisticated Lady," "Morning Sprite," "U.M.M.G."

□ **Summary:** Chick Corea is one of the most adaptable of musicians, performing in a wide variety of settings yet never losing or diluting his musical personality. His Elektric Band defines fusion today while on this live session with his Akoustic Band (which includes the wondrous bassist John Patitucci and drummer Dave Weckl), the pianist gives tasteful, inventive and logical treatments to six standards and two of his own compositions. Jazz is about originality, flexibility and creativity; suffice it to say that Chick Corea is a masterful jazzman. —Scott Yanow



## Butthole Surfers

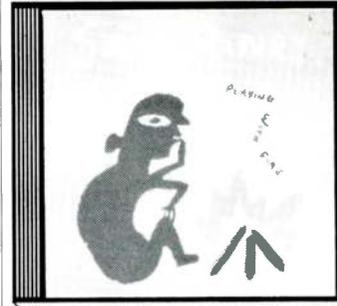
Piouhgd  
Rough Trade

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Butthole Surfers

□ **Top Cuts:** "Revolution Part 2," "The Hurdy Gurdy Man."

□ **Summary:** The band, which usually prides itself on breaking all the rules, is actually following a few this time around. There are times here when you can actually detect pop melodies. This isn't necessarily a bad thing. For instance, the quartet's cover of Donovan's "The Hurdy Gurdy Man" is given a whole new subterranean twist. There's also a Jesus and Mary Chain send-up ("Something") and a grin inducing cow-poke song ("Lonesome Bulldog"). *Piouhgd* may be the most penetrable B.S. album, but that doesn't mean its going to go Top Forty. —Jon Matsumoto



## Sam Riney

Playing With Fire  
Spindletop

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Paul Brown

□ **Top Cuts:** "Playing With Fire," "Nowhere To Run," "Gonna Be Alright."

□ **Summary:** Pop-jazz doesn't get any more soulful and melodic than this, and Riney's tenures with the likes of Ray Charles and Chaka Khan have served his R&B sense well. Though more a solid player than a composer, the few tunes Riney does contribute are catchy and hip, and his co-production with Brown leaves lots of room for generous playfulness. The one surprise among the many pop-flavored tunes is the all-improv "The Conservatory," which provides an artistic diversion. This, Riney's third album, is his best overall package yet. —Nicole DeYoung



## Carcass

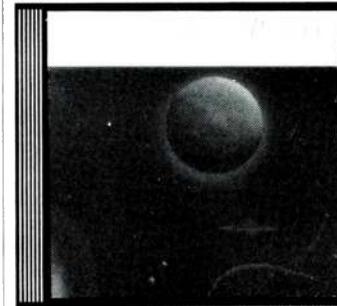
Symphonies Of Sickness  
Earache/Combat

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Colin Richardson and Carcass

□ **Top Cuts:** "Reek Of Putrefaction," "Ruptured In Purulence."

□ **Summary:** This is a brutal metal album full of assaultive guitar riffs, chunky rhythms and vocals from the pits of hell. These aren't songs you're going to hum while driving down the freeway. But this will have a cathartic effect on those who feel even thrash gods Slayer have sold out to the mainstream metal machinery. Morbid types will also have a grand time perusing the trio's very macabre lyric sheet, which explores such grisly matter as mutilated organs and fermenting innards. As you might suspect, there's nary a love song in the bunch. —Jon Matsumoto



## Chuck Greenberg

From A Blue Planet  
Gold Castle

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Chuck Greenberg and Harry Andronis

□ **Top Cuts:** "Mundunuyu (The Sorcerer)," "Secret Of Time," "Something About Her Eyes."

□ **Summary:** Weaving elements of jazz and New Age together into a very memorable aural tapestry, multi-talented songwriter/saxophonist Chuck Greenberg has come up with a selection of material that is creative and provides a lot of enjoyable listening. Greenberg manages to stray away from the clichés that plague his contemporaries, namely faceless yet safe songwriting and self-indulgent playing, and has opted for putting out a disc that pays heed to talent while keeping the listener in mind. —Tom Farrell



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Type of Music: All styles of original music.  
Club Capacity: 300  
Stage Capacity: 8  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package.  
Pay: Negotiable.

**CENTRAL**  
8852 Sunset Blvd., W. Hollywood, CA 90069  
Contact: Lynda Knorr (213) 652-1203  
Type of Music: R&B, rock, pop  
Club Capacity: 120  
Stage Capacity: 10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to club: Attn. Becky  
Pay: Negotiable.

**CLUB SIMI**  
995 Los Angeles Ave., Simi Valley, CA.  
Contact: Larry Kingsley, (818) 347-6276  
Type of Music: All kinds, any type.  
Club Capacity: 300  
Stage Capacity: 12-15  
P.A.: No (must bring your own).  
Lighting: Yes  
Piano: No  
Audition: Call Larry Kingsley  
Pay: Percentage of the door.

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

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

**FROGS**  
16714 Hawthorne Blvd., Torrance, CA, 90504  
Contact: Rockin' Rod Long, (213) 371-2245.  
Type of Music: Rock  
Club Capacity: 400  
Stage Capacity: 8  
P.A.: Yes  
Lighting: Yes  
Pay: Negotiable.  
Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

**IGUANA CAFE**  
10943 Camarillo St., North Hollywood, CA. 91602.  
Contact: Tom, can leave message on machine, (818) 763-7735.  
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Club Capacity: 55  
Stage Capacity: 6  
P.A.: Yes  
Piano: Yes  
Lighting: No  
Audition: Open Mic Night Sundays starting at 7:00.  
Pay: Negotiable.

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Type of Music: Rock, reggae, R&B, blues, jazz.  
Club Capacity: 200  
Stage Capacity: 10  
P.A.: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call &/or mail promo package.  
Pay: Negotiable.

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

**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  
P.A.: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send tape & bio or call John.  
Pay: Negotiable.

**NUCLEUS NUANCE**  
2627 Melrose Ave., Los Angeles, CA 90046  
Contact: Susan DuBoise, (213) 652-6821.  
Type of Music: Jazz, Blues, Monday night jam session.  
Club Capacity: 150  
Stage Capacity: 6  
P.A.: Yes  
Lighting: Yes  
Piano: Yamaha Baby grand.  
Audition: Send tape to club care of Susan.  
Pay: Negotiable.

**PELICANS RETREAT**  
24454 Calabasas Rd., Calabasas, CA 91302.  
Contact: David Hewitt (818) 710-1550.  
Type of Music: All types, except heavy metal.  
Club Capacity: 300  
Stage Capacity: 10  
P.A.: No  
Piano: No  
Lighting: Yes  
Audition: Send tape, promo pack to David Hewitt at above address.

**POSITIVELY 4th STREET**  
1215 4th St. Santa Monica, CA 90401  
Contact: George  
Type of Music: Jazz, blues, folk.  
Club Capacity: 30  
Stage Capacity: 1-3 players  
P.A.: No  
Audition: Send tape, promo pack.

**SASCH**  
11345 Ventura Blvd., Studio City, CA. 91604  
Contact: Barry Duff or Marlon Perry  
Type of Music: All  
Club Capacity: 350  
Stage Capacity: 8-10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE  
Pay: Percentage of door

**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  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.  
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  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or mail tape/promo pkg. to above address.  
Pay: Negotiable. Must pre-sell tickets.

### ORANGE COUNTY

**THE COACH HOUSE**  
33157 Camino Capistrano, San Juan Capistrano, CA 92675  
Contact: Ken Phebus (714) 496-8927  
Club Capacity: 350  
Stage Capacity: 8-15

PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call for info.  
Pay: Negotiable.

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

**MARQUEE**  
7000 Garden Grove Blvd., Westminster, CA 92683.  
Contact: Randy Noteboom, (714) 891-1971.  
Type of Music: Loud, long haired rock n' roll.  
Capacity: 452  
Stage Capacity: 12  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio.  
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**INTERNS WANTED** wanted for major label, flexible hours, great learning experience with your foot in the door for future opportunities in promotion/publicity. Call Sharon at 288-5321.

**INTERN ASSISTANT** wanted. Must have transportation, positive outgoing personality, love the LA night life, and common sense approach to organization, administration skills. Should be female, single and available to travel on short notice. Call (213) 444-9694, ask for Ray.

**VIDEOGRAPHER WANTED** with own equipment wanted to videotape original rock bands at new nightclub in Hollywood. Person selected will be paid by bands performing. Call Steve at (213) 877-1937 X 444.

**INDEPENDENT RECORD** company seeks reliable, responsible, business focused interns, 5 days a week, many hours. Positions available in promotions, marketing, and assisting president. (818)-981-9050.

**CORE ENTERTAINMENT**, an aggressive alternative label, needs interns for their radio and promotion and retail marketing divisions. Non-paying internship. Enthusiastic and dedicated to learning the industry need only apply. Call (818) 716-9493.

**PHOTOGRAPHER NEEDED** for young growing pop/rock/soul label. Will pay for expenses, earn credit/ portfolio work. Can lead to more. (213) 285-3300.

**ARTIST MANAGER** seeks responsible assistant. Excellent opportunity. Varied duties. Part time. WLA area. May lead to paying position. Contact Robin (213) 558-3269.

**ROADIE/ROAD manager** needed for artist/group. Must have own transportation, experience in setting up equipment & tuning guitar. Pasadena area. Paying gigs. Robin (213) 558-3269.

**ENGINEER WANTED** for pro 16 track studio

with trident console. Must have experience in hard rock and metal. Send resume to Brad Wilson, c/o Elbee's studios, 604 1/2 Sonora Ave. Glendale, CA 91201.

**PHOTOGRAPHER WANTED** by new R&B label with upcoming releases for record cover and publicity shots and development. Please send promo flyer or business card to: P.O. Box 34412, L.A., CA. 90034. Attn: L.E.C.

## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Fully automated 24 trk. digital recording studio w/ exceptionally competitive rates. 3 Atari 1040 computers w/ Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels, Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MP60, Tascam 8 trk.  
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/worldwide airplay including KTWV, KKGQ, 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. Blues, jazz keyboard instruction book/cassette package now available.

**ACE BAKER**  
Phone: (818) 908-9082  
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!  
Read Music: Yes

Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).  
Styles: Melodic rock, hip hop, dance pop, industrial pop.  
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, frsbee.

Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.  
Available For: Producing, arranging, writing, and/or recording of special music projects.

**CURTIS BALMER**  
Phone: (818) 548-4695  
Instruments: Electric and acoustic guitars, (Jackson, Fender, Gibson, Rickenbacker and Ibanez).

Styles: Rock, hard rock, pop, R&B and funk.  
Read Music: Charts.

Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.  
Qualifications: Extensive stage and studio experience. Numerous demos and small album projects. National T.V. spots: CBS Sports, CBS made for T.V. movie, MTV, PBS series. Reliable, fast, easy to work with.  
Available For: Sessions, demos, club or concert dates, showcases and tours.

**ARTHUR BARROW**  
Phone: (213) 313-5803  
Instruments: Roland U-220, Akai S-900, Akai S-612, Oberheim Xpander, DX7, VP8, Atari 1040ST with "Notator" software, Alesis HR 16, Foster 16 track, Soundcraft board, studio, bass.

Read Music: Yes  
Styles: Rock, pop, R&B, hip-hop, classical.  
Technical Skills: Full production studio for solo artist and bands.  
Qualification: Billy Idol, Frank Zappa, Janet Jackson, Joe Cocker, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Robby Krieger, etc.  
Available: Music production, scoring and sessions.

**FUNKY JIMMY BLUE**  
Phone: (213) 936-7925  
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.

Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.  
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.  
Qualifications: Top-20 singles. Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., APRIL 17, 12 NOON. (213) 462-5772

**Available For:** Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

## 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 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 Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zattola.

**Available For:** Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and top 40 gigs.

## STEVE CURRY -GUITAR KEYS

Phone: (818) 761-2532

**Instruments:** Electric & acoustic guitars, PRS custom guitar, Ensoniq EPS sampler, SQ80 Keyboards, Roland D550, R8, Korg M1 Rex, Yamaha DX7, TX81Z, Alesis HR16, IBM PC, various outboard effects, Marshall, Vox, & Duncan amps.

### Read Music: Yes

Styles: All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.

**Qualifications:** Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watasi, Harrison Kumi (African artist), film, TV, & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.

**Technical Skills:** Guitarist, keyboardist, arranging, producing & programming.

**Available For:** Studio & live performance, sequencing, demo production in home studio (64 trk, digital & 24 trk, tape).

## MAURICE GAINEN

Phone: (213) 662-3642

**Instruments:** Saxophones, flutes, WX-7 MIDI wind controller, Fostex 16-trk., Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/ Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer, AKG Mic.

### Read Music: Yes

Vocal Range: Tenor

Styles: All

**Technical Skills:** Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting, Complete demo and master production. (MIDI and/or written music for live musicians.)

**Qualifications:** Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, Parimant Cigarettes, LASS Pro Member, Encore Video. Songwriting track record.

**Available For:** Sessions, concerts, touring, writing/arranging/producing, demo production in my home studio. Any pro situation.

## GEZA X

Phone: (213) 656-3713

**Technical Skills:** Record Producer, recording engineer, MIDI.

**Qualifications:** 15 years engineering, produced many alternative hits (some sold a million units). **Available For:** Record projects, demos (special demo rate).

## PAUL GOLDBERG

Phone: (818) 902-0998

**Instruments:** Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics 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 Manenthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash IV & film, Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".

**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

## MIKE GREENE

Phone: (213) 653-9208

**Instruments:** Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, MiniMoog w/ mid., Korg DW8000, Poly 61, E-mu Proteus,

SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.

### Read Music: Affirmative.

Styles: R&B, pop, hip-hop, rap.

**Technical Skills:** Start to finish productions in my studio. Killer grooves.

**Qualifications:** Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.

**Available For:** Master & demo production, sessions, scoring.

## CARLOS HATEM

Phone: (213) 874-5823

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

### 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 *Bravissimo*. Drummer on "The Paul Rodriguez Show".

**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles.

For specifics, please call (213) 874-5823.

## HARVEY LANE

Phone: (818) 986-4307

**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.

### Read Music: Charts

Vocal Range: High baritone.

**Technical Skills:** Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.

**Qualifications:** Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coastlers. Major studio experience on both coasts and extremely dynamic live performer!

**Available For:** Recording, touring, lessons, any professional situation, live or studio.

## NIKOLAS MANN

Phone: (213) 462-6744

**Instruments:** Keyboards, guitar, bass, full production facility including NED synclavier system, direct to disk tapeless recording, 48 track recording w/Dolby SR, Atari MIDI sequencing system, ect.

**Technical Skills:** Producer, keyboardist, guitarist, songwriter, recording engineer/programmer.

**Qualifications:** Extensive experience as artist (2 LP's, BMG), Producer/Engineer: Ozzy Osbourne, David Sanborn, Barry Manilow, Polygram Records, NBC, ect.

**Available For:** Music recording projects.

## ROGER MIELKE

Phone: (818) 795-8037

**Instruments:** Sony APF-24, 24 trk, 2" machine with complete 24 trk studio, Macintosh, IBM, Atar, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.

Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Akai-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha: TX 802, Emu Proteas, Roland D550, MKS-80.

**Qualifications:** Many film & record credits.

### Read Music: Yes

**Technical Skills:** Keyboardist, Composing, Arranging, Orchestration, Musical direction, MIDI.

**Available For:** Composing, Arranging, Producing, Recording, Tours, T.V. and Film scores.

## GLENN OCHENKOSKI

Phone: (818) 972-2860

**Instruments:** Yamaha acoustic drums, Yamaha RX5 machine.

### Read Music: Yes

**Technical Skills:** Excellent sight reader, good at creating on the spot, drum programming by a drummer, you name it, I'll make it groove.

Styles: All.

**Qualifications:** Berklee College of Music, P.I.T. grad. Live performances with Brandon Fields, Lon Price, Jody Watley. Toured with the Platter's. Experienced playing all types of live shows. Broadway production, demos and jingle sessions. Drummer for the Red, Hot and Blue aids benefit show. Former drummer with the R&B group Fat Chance. Studied with Ralph Humphrey, Joe Porcaro and Steve Houghton. Private lessons in all styles.

**Available For:** Any professional situation, also private lessons.

## BILL QUINN

Phone: (213) 658-6549

**Instruments:** Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/ huge sound library), Roland R8-M, rack w/ mixer & outboard gear.

## Read Music: Yes

**Qualifications:** BM from The New England Conservatory of Music. Album work for Angela Bofill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demetrius. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Colt 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/ Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.

**Available For:** Jingles, albums, TV, motion pictures, touring, live performances.

## WILL RAY— COUNTRY GUITAR GOD AND OMPNIPOTENT PRODUCER

Phone: (818) 848-2576

**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.

Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, 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 16-trk studio for great sounding demos. Use slides & string benders 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, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

## NED SELFE

Phone: (415) 641-6207

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

### Read Music: Charts

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

**Available For:** Studio & stage.

## LARRY SEYMOUR

Phone: (818) 985-2315

**Instruments:** Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.

### Read Music: Yes

Vocal Range: Tenor-bantone.

Styles: All

**Technical Skills:** Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, ect.

**Qualifications:** Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Marisells, The Committee UK, Jingles for Sukisnt, Peeps, ect., Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, ect., MTV, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, ect.

**Available For:** All types of recording sessions, touring, & private instruction.

## CHUCK STANDISH

Phone: (818) 989-4186

**Instruments:** Midi percussions and drums, Roland R8, PM16 Interface, 3PD21 Pads, Midiverb II, Electrovoice 7300 Amp, 200 watts per channel, Two 15" 2 way speakers, Ludwig acoustics and Zildjian cymbals.

### Read Music: Yes

Styles: All

**Technical Skills:** Drum programming & second engineer. Albums with Tom Perry, REO Speedwagon and more. Tours with Dennis Brown, A&M records. Sound tech for Jean Luc Pony albums, Civilized Evil and Mystical Adventures. Toured U.S., Canada and South America. Vocal Range: Tenor, lead and back-up vocals.

**Qualifications:** Murry Spivack School of Percussion. Valley College music major. One of the winners of the Carmine Appice drum battle, second in California and third in the nation. C.S.U.N. video shoot "Sea of Emotion" classic rock composition. Worked with drummers Tommy Aldridge, Ralord Griffin and Mark Crany. Disk jockey for Music Unit.

**Available For:** Studio, stage concerts and touring. Drum lessons and mobile D.J.

## MERRY STEWART

Phone: (213) 474-0758

**Instruments:** Clavitar, Gleeman Pentaphonic, Roland D50, S50 sampler, Korg M1, Oberheim OBX & OBB, Jupiter 6, Korg MS 20, Arp Oddesseys, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, T/OA 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.

## PETER VIOLAS

Phone: (818) 780-7869

**Instrument:** Customized Ibanez fretted and fretless, steinberger and rickenbacker basses, moog taurus pedals, roland D-50, Emax sampler, multi step pedals, rack system with wireless, hanke 4x10, EV 1x15 cabinets, tascam MSR 16 track recording studio with outboard gear.

**Vocal Range:** 2 1/2 octaves, strong high backgrounds and lead vocal ability.

### Read Music: Yes

Styles: All, but I specialize in commercial rock and pop with a progressive edge.

**Technical Skills:** Groove master, dynamic stage presence. I play for the song and sing the right parts. Studio production and engineering.

**Qualifications:** BFA Music University of Buffall '85, several "Solid Gold" performances with Samantha Fox. Toured with Vinnie Moore, many appearances on "Days of our Lives", member of AFTRA. Ashly and Roto Sound endorsee.

**Available For:** Showcases, demo's, albums and tour.

## RANDELL YOUNG

Phone: (714) 556-1800

**Instruments:** Electric and Acoustic Guitars (Gibson, G&L, Martin, Mesa Boogie) and Vocals.

**Read Music:** Yes, but not enough to hurt my

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Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Instruments: \_\_\_\_\_

Read Music:  Yes  No

Technical Skill: \_\_\_\_\_

Vocal Range: \_\_\_\_\_

Qualifications: \_\_\_\_\_

Available For: \_\_\_\_\_

# FREE CLASSIFIEDS

playing.  
**Technical Skills:** Guitar solos, textures and rhythm parts in perfect time with soul. Lead and background vocals in tune, in time on first take, doubled on second. Full production services and other top blusicians also available.  
**Vocal Range:** Baritone to A with strong falsetto to D above high C.  
**Qualifications:** Best determined by analysis of current work. Call for CD, DAT or Cassette.  
**Available For:** Blues and R&B sessions only. Will play on spec.

## VOCALISTS

### THE PIANO KEYS

Holly Kay & Laura Easey  
**Phone:** (818) 377-9719  
**Read Music:** Yes, sight read.  
**Vocal Range:** 3 1/2 octaves.  
**Technical Skills:** On the spot harmony, arrangements & vocal improv. all styles. Good attitude, together 3 yrs. Can provide LOTS of additional singers, all ages.  
**Qualifications:** Good sight readers. Toured USA and Asia 9 yrs. Lead & background vocals from Jazz to Top 40. Studio work w/ Angry Anderson, Ohio Players, Commodores, various commercials for producer Scott Harper. Have contract with producer Willy Hutch. References/demos.  
**Available For:** Sessions, demos, live concerts, jingles & voice overs.

### SIERRA STONE

**Phone** (213) 281-7857  
**Technical Skills:** Great vocal range and power. Strong leads and experienced in harmony arrangements. Published songwriter.  
**Qualifications:** Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Styx), Tommy Shaw (Styx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meier (Chicago Loop FM radio) and many others. Jingles both lead and group. Sold out solo performances at the "Roxy". Over 12 years with casual and top 40 work. Over 8 years dance training.  
**Available For:** All pro situations including: sessions, jingles, demos, live performances and songwriting. Tape and picture available by request.

### JOHN WELCH

**Phone** (818) 902-0747  
**Instruments Production:** guitar, bass, keyboards.  
**Technical Skills:** Quick, soulful, lead, background vocals, arrangements, songwriting, improvisation, jingles, voice over, soundtrack.  
**Vocal Range:** 3 octaves  
**Qualifications:** Warner/Chappell, W.E.A., Chrysalis, PowerBurst, MTV, Donny Osmond, The Monkees, Martin Chambers/Pretenders, Robin LeMesurier/Rod Stewart, The Committee UK, Warner/Chappell staff/writer, jingles, currently playing on MTV and other cable. References/demos/pictures, upon request.  
**Available For:** Sessions, jingles, voice overs, videos, select co-writing, money back guarantee on jingles. Also, commercial/film score production at quality 24 track recording facility with complete audio/video lock-up.

## TECHNICAL

### PAUL CHURCH

**Phone:** (213) 461-6728  
**Instruments:** My ears, heart, and attitude in the studio.  
**Read Music:** Yes  
**Vocal Range:** About 50 yards.  
**Qualifications:** 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music, and many independent labels as both producer and engineer. My music background allows me to focus on the song and the performance, and not get "stuck" in the gear.  
**Available For:** All levels of creative studio production and song development, with my final eye on releasable product. I believe in making fresh music successful.

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## TO PLACE FREE ADS

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

## 2. PA'S AND AMPS

- \*Fender Super Reverb. 1970 Silverface, beautiful tone, xint cond, must hear to appreciate. \$395 obo. 818-763-2103
- \*2 Trace Elliott bt cabs. model #1818X, each w/1 18" & 10" spkr, \$350/ea. Robert, 818-344-7510
- \*12 chnl mixer, \$525. 213-850-3284

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- \*Ampeg V4w/4x12 cab, asking \$400 obo. Dave, 818-895-1744
- \*Barcus Berry bs amp for sale. \$50. 213-318-9314
- \*2x cab, Bagend AS-1 1 1/2", 1 1/2" horn. Xint for bs, keys, sound reinforcement: Roland JC120, grt cond, \$350/ea obo. James, 619-578-9367
- \*Carvin 6 chnl non pwr PA brd, EQ & reverb, \$275. Darryl, 213-422-2129
- \*Carvin 412 straight cab w/JBL K120 spkrs, \$350. 213-425-7384
- \*Compl 16 chnl PA system, 3 way w/Forrest monitors, Kelsey mixer, pressed amps, 31 band EQ, mic, stnds, snake & more, \$400. Ralf, 213-664-6438
- \*Dean Markley 120 wtt, all tube amp, 2 1/2" spkrs, xint cond, \$400 obo. Ken, 213-387-8827
- \*Fender Tweed Champ amp, from 50's, fantastically gd orig cond, hot sound, \$450. 213-878-5560
- \*Kelsey 16 chnl mixing brd, built in reverb, gd rehstr tool, \$100. Tony, 213-938-4070
- \*Kustom bs amp, 60 wtt, 15" spkr w/port, \$100. Steve, 213-874-5488
- \*Marshall 4x12 cab, straight model, little use, grt sound, \$450. 213-850-7564
- \*Marshall 1969 Super lid 100 wtt full stack avail, \$2900 obo. 213-871-6801
- \*Marshall JCM800 100 wtt head, grt sound, \$395. Keston, 213-804-4335
- \*Marshall JCM900 50 wtt dual lid head, brnd new, \$500. 213-528-5233
- \*Marshall straight cab, \$500. 213 851-4149
- \*Mesa Boogie 295 stereo tube guit amp, new, \$850, Mesa Boogie 2 single 12 spkrs, \$450/par. Paul, 818-358-8600
- \*Mesa Boogie Mark II, 1 1/2" combo, 60 or 100 wtt optn, EV spkr, gd cond, grt sound, \$600 obo, 213-667-0798
- \*Mesa Boogie Studio 22, ft switch, graphic EQ, xint sound, \$475. Steve, 818-843-0565
- \*Mixing console, 16 chnl w/snake light & blue hrd cs, fabulous sounding, clean & quiet, grt brd, \$450. 213-850-7564
- \*New, Mesa Boogie 2 15" cab, EVM, Pro line, 200 wtt, Road ready w/caster, must sell. \$500 or trade for SVT equip. Parish, 818-981-0462
- \*Peavey 6060 all stereo tube pwr amp, brnd new in box, never used, \$475. 818-792-7181
- \*Peavey CS800 stereo pwr amp w/warranty in your name + mnis, \$525. Nagla, 213-656-8653
- \*Peavey SRC 421 16 chnl, brd, \$900. 213-822-4188
- \*Randall 4x12 dummy cabs, factory w/pholo spkrs, lks real, new, pd \$125/ea. Used once, sacrifice @ \$70/ea. Rick, 213-461-9455
- \*Seymour Duncan 60 wtt chnl switching combo amp w/remote pdl, 2 xtra modules, slip cover, guaranteed, as new, mint cond, list \$900, sell for \$625 obo. 818-761-9354
- \*Seymour Duncan 60 wtt convertible, grt cond, w/xtra module, \$475. Jeff, 213-374-0244
- \*Spkr cab w/1 15" JBL K140 spkr, wrks fine, \$225. 818-900-2328
- \*Stereo 100 wtt Yamaha pwr amp, 2 spc rck mnt, model T2050, xint cond, \$300 obo; PA spkr, 15" + horn, Shure SMV, xint cond, \$150 obo. 818-505-0920
- \*SWR baby blue, 150 wtt bs combo amp, tube pre amp, 3 band parametric EQ, 1x loop, direct out, mint cond, \$725. 818-507-6532

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## 3. TAPE RECORDERS

- \*Akai MG14-D 14 trk rck mnt recrd w/auto locator, mnl, updates & box. Xint cond, \$3200. TC, 714-544-8694
- \*Beaullif Teac A3440 4 tr to fl. Brnd new heads, remote control, \$875. Jeff, 213-312-1874
- \*Fostex B, 16 trk recrd, perfect cond w/mnl & punch in ft switch \$2795 or trade. 213-662-9595
- \*Fostex B16, low hrs, mnt cond, \$2995; model 4050 auto locator, \$550. 818-702-0522
- \*Fostex R-88 trk/rf recrd, list \$2800, 454 mixer, list \$1300, will sell both, \$2200 obo. Mint, 213-340-1541
- \*Revox A77, 15 IPS or 7 1/2, lrg or small reels, calibrated & in xint cond, \$500. 818-763-5763
- \*Sansul MX12 mixer, 12 input, 6 buss outputs, 2 auxiliry sends, 2 stereo fx returns, mint cond, \$510. Pat, 818-507-6532
- \*Tascam 4 trk rl to rl, in box, may nd some wrk, cond unknown, \$600 obo. Dana, eves, 818-796-5174
- \*Tascam 424 mult trk recrd, new in box w/mnis & warranty, \$465. Gilbert, 213-962-6223

## 4. MUSIC ACCESSORIES

- \*For sale - G&L hmbckr, \$20 obo; Fender mach heads, \$15 obo; strap locks, \$8 obo. 818-763-2103
- \*Unidirectional mic, Ana 40D, in box w/cord. Used only once, \$40 obo. 818-709-0665
- \*1 Gemini belt drive turntable w/pitch control for sale, \$100; 1 par 6 way stereo spkrs, 3 ft high, \$300/par. 213-461-8455
- \*18 spc shock mnt rck w/casters, customized, ATA, cost \$850, asking \$600. 818-988-9411
- \*100 ft 16 chnl snake, xint cond, XLR w/4 1/4" returns, \$175. Ralf, 213-664-6438
- \*AKG D58E mic, lny & perfect for talk back, \$100. 818-763-3742
- \*Alesis MidVerb, no not the MidVerb II, not the MicroVerb 63 digital preseq, reverse & gated reverb, won't last lng, \$90. Ken, 818-352-9728
- \*Alesis MM7B midi seqncr, brnd new in box, \$190. Keston, 213-804-4335
- \*Alesis QuadraVerb Plus, new in box w/mnis & warranty, \$385. Gilbert, 213-962-6223
- \*Ampeg Grandmaster 2" recrdng tape, very light use, no leader, \$50/roll. 818-902-0747
- \*Anvil flight cs w/hvy duty casters for Fender Concert Deluxe, etc. 26x22x15" Used once, \$250 obo. Charles, 818-766-0876



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•Bartellini Music Man PU, Bartellini Jazz PU & Bartellini pre amp for sale. Separately or together, total \$175. Mike, 213-483-4780

•Boss pedals, DD-2 digital delay, \$100; DM3 analog delay, \$60. DOD American Metal, \$30. Ibanez compressor, stereo chorus, delay & flanger, \$40 ea obo. 213-667-0798

•Cello, full size, made in Germany w/bow & vinyls, \$465. 818-788-0610

•Chandler tube driver, \$70, xint cond; Boss reverb w/ adaptor, \$50. Jeff, 213-374-0244

•Chandler tube driver, floor model like new w/new tubes, sounds grt. \$55. Bob, 818-769-2142

•Digital delay, Boss, DE200, perfect cond, rck mntbl, sounds grt. \$160. 213-850-7564

•Hofner re-issue Beal bs cs. \$175. 818-783-6782

•KKL 65PD, \$250; Micro bs PU, \$75. Aria pro w/light cs, EMG, PU's, \$600. 213-874-0327

•Korg KECA2 2 chnl comp/rrs/lmilor w/noise gates, \$200. 213-395-1319

•Midi CV out box for sale, \$100 obo; EV condensor mic, \$90 obo. 714-964-0377

•Midi switch box, 2 in, out, \$35. Phil, 213-430-8558

•Nady 201 gut w/cho's chnl G, \$135; Ultimate keyboard stnd, 2 tier, \$75. All xint cond. John, 818-353-2068

•Nady 201HT wireless mic, grt cond, \$250. Mike, 805-296-5607

•Rockman sustainer, wrck, \$200. Jack, 213-969-0126

•Roland CE300 stereo rck super chorus, as new, \$150. 818-761-9354

•Roland PM16 midi interface, new, \$250. Shawn, 818-785-1553

•Roland R-5 drm mach w/human feel, brnd new w/warranty, \$520. Shiro, 818-333-5081

•Samson Concert series wireless, transmr & EV 757 receiver, mint, \$400; gold snakeskin holster, \$50, misc custom stage clothes. Mary, 213-461-0641

•Schultz pwr soak, \$60; Digitech digital delay, PDS1000, \$60. Terry, 213-208-8408

•Soundcraft 400A mixing console, 13k new, \$3750; Yamaha TX816, \$1000; Oberheim Matrix 6R, \$550. Mitch, 818-907-0164

•Strat body, left hand, black w/pick guard, \$50; Strat neck, right hand, maple, \$50. Tom, 818-843-0522

•Teac Tascam M35 8x42 audio mixer w/ix sends, xint cond, \$425 obo. John, 714-998-0600

•TR505 drm mach, wrks grt, \$140; Yamaha R1000 digital reverb w/ull parametric EQ, \$160 obo; 6x8 drm rser, 3 ft in 3 sections w/frnt step, \$100. 818-505-0920

•Used computer for sale, \$150. Miguel, 213-589-4918

•Vision 1.2 pro seqncng softwr, new, never used, \$400. John, 818-840-9131

•Yamaha RX120 drm mach, incredible patterns, grt sngrwng tool, mdi, like new, \$125. 818-782-6743

•Beautiful aqua blues custom Tele, must see, killer cond, \$700. Jack, 213-969-0126

•BS, Fender Jazz bs w/HSC, perfect cond, grt sound, \$425. 213-850-7564

•Carvin bs for sale, tobacco sunburst, never plyd, \$300 firm. 213-874-7232

•Carvin, Randy Rhodes style, pearl white, Kaylor pro firm, 24 frets, ebony neck w/out cs, \$350. Steve, 213-874-5486

•Charvel bs, neck thru body, Jackson PU's, red finish, black hrdr, rosewood neck w/HSC, \$410. Chris, 213-374-2252

•Custom 36 fret neck thru Washburn gut w/EMG split coil PU's, Floyd trem, rainbow paint job, \$1800 obo. 213-871-6801

•Fender '57 re-issue Strat, Japanese, flawless w/tweed cs, \$400. 818-789-0610

•Fender Jazz bs, \$550. 213-850-1138

•Fender Jazz bs, 1975, black w/round block inlaid rosewood neck, xint cond, all orig w/HSC, \$650 obo. 213-667-0798

•Fender Squire Strat, black, gd cond, like new, must sell, \$90 obo. Bill, 213-939-9693

•Fender Strat, late '70's, w/Kaylor trem, asking \$450 obo. Dave, 818-895-1744

•Gibson Firebird re-issue, white, 2 PU's, brnd new, \$600 firm. Tom, 818-843-0522

•Gibson Les Paul Artisan, 1978, top of the line model, triple PU, gold hrdr, special inlay, all orig beautiful cond & sound w/HSC, \$1050 obo. 213-878-5560

•Gibson Les Paul copy, 2 avail, xint cond, 1 w/cs & strap, \$135; 1 w/out cs, \$100. 818-783-6782

•Gibson SG custom, 1969, rare custom color, jet black, orig gold hrdr, triple PU's, Maestro trem, orig cond w/HSC, \$1050 obo. 213-841-6365

•Kavicky X-Factor bs, custom color, mint cond w/HSC, \$1250. 213-479-5539

•Kramer Farrington elec/acous, like new w/cs, \$400 obo. 818-763-2223

•Kramer Pacer for sale, \$325. 213-469-5527

•Martin classicl, \$750. 1969. 213-842-8774

•Music Man 5 string bs, black w/maple neck, brnd new cond w/cs, \$790 obo. Doug, 213-569-0480

•Paul Reed Smith, tobacco sunburst, w/obol on maple neck, grt tone & trem, w/HSC, \$850. Bob Story, 213-662-8721

•Performance gut, Destroyer/Siar body style. F.Rose.

ser #001, cost \$1500, sell \$600 or trade for? Captain, 213-920-2475

•String bs, all wood w/adjustbl bridge, PU & cover. Big deep tone, gd action \$2900. 818-990-2328

•String bs, German made w/Fisher transducer, xint, \$1800. Tom, 818-763-3823

•Takamine P340, Martin copy, 6 steel string, xint cond, w/HSC, spruce top, rosewood fretbrd, adjustbl bridge, \$275. Bill Lawrence instaltbl PU, \$50. Terry, 818-360-7125

•Tobias 5 string bs, exotic lace wood, black hrdr w/cs, \$1300. Robert, 818-344-7510

•Wtd, Fender bs's, Precision P-bz, Jazz bs or Mustang bs. Will pay \$50/ea. 213-465-6419

## 6. KEYBOARDS

•Axis, vintage Roland over shoulder keybrd contrlr, Controls everything, full sized keys, \$300. Mike, 805-296-5607

•Emax sampling keybrd w/hrd drive, 1000's of sounds & invisible stnd, \$1400 obo. Scott Lang, 714-898-9784

•Emu Performance stereo piano samples, new in box w/warranty & mnis, \$375. Gilbert, 213-962-6223

•Kawai KM-20 stereo keybrd monitors, 20W ea, awesome sound, grt bs, Mint cond, \$150 for both. 81-782-6743

•Keyboard stnd, KMD, 2 tier, \$75. Terry, 818-360-7125

•Korg DW8000 digital wave forms keybrd w/w/llght cs, \$500. 213-395-1319

•Korg M1, brnd new in box w/clean warranty in your name + mnis, \$1540. Nagila, 213-656-8653

•Orig Taurus bs pds, \$275. Tom, 213-461-0641

•Roland D50 w/2 cards, Aless 8 trk seqncr, Ball volume pdl, Rock Steady keybrd stnd, all in xint cond, \$1300 firm. Danny, 213-222-7856

•Roland HP2000 digital elec piano w/spkr, top cond, list price \$2700, sell \$1600 obo. Debra, 213-858-8974

•Wtd, Akai S1000 sampler. Jeff, 213-390-9404

•Wtd, Korg M3R. Jeff, 213-390-9404

## 7. HORNS

•Gemelhardt solid silver head open hole flute, xint cond, \$450. Shannon, 213-654-9672

## 8. PERCUSSION

•Electric drm kit, Pearl/Tama drm & cymbal pads, HD Tama hrdr, Pearl brain. Xint cond, \$750. 818-709-0665

•7 pc dbl kick Pearl Export series, chrome finish, w/hrdr, \$600 obo. 818-980-6592

•Emu SP-12 turbo sampling drm mach w/disc drive & road cs, \$750; D-drm + brain, \$750. Tom, 213-461-0641

•Pearl rck, grt cond, \$200 obo; 3 Tama Touch Star elec drm pads w/hrd, \$400 obo. Abe, 818-964-3720

•Roland DDR30 elec drm kit, complw/4 pds, bs drm pad, cords, programmbl midi brain, orig owner, must sell, \$900 obo. Bill, 213-929-9693

•Roland R8 drm mach, 4 months old, mint cond 2 extra sound cards, \$650. John, 818-840-9131

•Tama 7 pc Superstar, natrl wood, xint cond as well as 4 pc Rogers classic, becoming a dbl bs. \$750 obo. Sabina, 213-370-1670

•Trigger pdl, like new, must sell, \$110 obo; Octipad II Pad 60, hrly used, \$700 obo. Kelly, 818-980-4692

## 9. GUITARISTS AVAILABLE

•Blueshollic sks real, wrkg blues band, Vintage gear & modern image. Wolf, Waters, Little Walter, S.R. Vaughn, Paladins, J.Winters, H. Sumlin, Clapton. Dedicid & lighthearthd only. 818-763-2103

•2 gutl w/vocs forming hi energy band, rd vstr energetic bs plyr & drmr. W/dle selection of music w/progrsv edge. Mike, 818-289-6779

•22 y/o gutl sks agrsv 2 gutl cmrl band or musicians. No glam. Intl Tesla, Dokken, S.Row, Angel. 818-764-9322

•Ace attrntv gutl w/wdrwr, pro gear, pro att. Intl Mission UK, Jane's, Furs, Wonderstuf, San Fern Valley rehrst only. Bruce, 805-499-2681

•Acld rock gutl, 22, iks, att, sks pro spiritual plyrs for collab. Bryan Jones, Perry, Hendrix, Doors. No Inrsp. Dru, 213-461-9564

•Attrntv gutl w/w/niq approach sks estab band. Intl Gabriel, Police, U2. Pros only. Larry, 818-996-3620

•Atmosphrc textural LR gutl, 31, avail for dynamc psyclc band. Jane's, Cure, Floyd, early U2. Enjoy jamming, Frank, 818-506-0751

## 5. GUITARS

•1974 Fender Strat, white w/maple neck, Kaylor trem, orig PU's w/cs, \$550 obo. 818-810-2582

•1976 Fender P-bz, Duncan actv P&J PU's, B/A bridge, customized by Jack's tech, \$175. Larry, 818-989-3838

•BC Ricg Eagle bs, blonde, limited edition, neck/body 1 pc, actv elec, handmade, DiMarzio PU's, B/A bridge, HSC, xint cond, \$650 obo. 818-767-4127

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- Awesome creativ HR/HM guit, blonde, 26, w/ks, att, impso, to J/F band. Pro only. VH, Satriani, Slaughter. Paul, 213-474-4100.
- Berklee grad, guit avail for paid sits, any & all styles. 818-705-4729
- Blues Infl guit, voc team sk other musicians to form rock or metal band. Non cmrcd 213-661-0629
- Craig Beck, sks HR band/frontm of 90's. Have album credits, internat press, top endorsmnts. 213-460-7080
- Dr Jay, guit for Coup D'Etat avail for funk rock rap band. L/R, have equip, impso, gig exp. Dr Jay, 818-884-9167
- Exp pro guit avail for paid sits, any & all styles. Always music & always reliable. 818-705-4729
- Fem guit, infl Robert Smith, Carl Jung, Salvatore Dali. 213-876-3176
- Gritty, funky down to earth R&R pro rhytm/guit/sngwrtr w/ bckups. Infl Groove, beat, style, blues, rhytm, Hendrix, Zep, Aero, Pussycat, Jeff. 213-878-0214
- Guit & bst w/dm punk image, tattoos, killer chops & pro equip, sks pro sit. Infl Misfits, Circus of Pwr, org Sabbath. 213-771-5061
- Guit avail for estab metal band. Infl Megadeth, Fates, Q'Ryche. Have gd equip & impso. Keith, tv mspg, 818-788-7580
- Guit avail for gigs & sessions, jazz, rock & R&B styles. Pro sits only. 213-837-3942
- Guit formerly w/Dickies & the Pop skg grp, recrdng or live shows. 818-848-7481
- Guit into half time, down beat, hi energy, Seattle sub pop gnom, hvy undergrnd, decadent, indulgent. No rules. Enough Intl to make it dusty. 213-463-773
- Guit lkg to J/F srs KIA band. Early Leppard w/more groove, Pussycat w/more balls, Kixx w/better image. Chns, 818-377-4725
- Guit plyr w/rt studio gear & chops avail for demos, showcs's w/ 29 versit. Joe 818-954-0742

- Guit plyr w/top line equip, solid rhytm grooves & biling chops sks llul band, ready to go. Jeff, 818-343-9746
- Guit skg musics w/blues instr. Enc or Marshall, 818-774-2929
- Guit sks estab w/dm HR/HM band. Xceptnl plyr, wrtr, showm w/vocs, exp. very lng hr image, killer gear & pro att. 213-323-3687
- Guit sks pro gigs of cntry, cntry rock & Southern boogie styles. Mike, 818-902-9800
- Guit sks rock band w/dm/alt pending. I'm 30, have 10 yrs stage & studio exp, grt chops, creativ wrtr, lng hr. David, 213-664-4354
- Guit sks to J/F band. Infl truth, acid, esoterics, style like psycho grunge rock. Tony, 818-950-5373
- Guit, elec, classc & acous, very versit, sks T40, csis, sessions, demos, showcs's. Jeff, 818-982-5254
- Guit, formerly of Stripline, lkg for 2 guit HR band. Image, equip, responsbl. Into Young Guns, S.Row, Tango. Steven, 818-505-0160
- Guit, L/R, sks to J/F 2 guit HR band. Infl VH, Kiss, Tesla, Ratt. Pro gear, vocs, sngs, lks, etc. 818-341-2584
- Guit/bst, contrapuntal, mldc/multicultural music, G. Dead, Ry Cooder, Crusaders, Afrcan, Neville Bros, sks similar skilled musics. Bernie, 818-761-8683
- Guit/voc for org or cover. Southern rock or blues band. Must be pro. Kevin, 805-581-4861
- Jazz guit for wrkg sits. 213-482-8658
- Ld guit, just done touring, now avail for gigs or recrdng. Have pro equip & exp in blues, rock, R&B & cntry. Alex M, 818-894-2833; 818-764-0103
- Ld guit sngwrtr, 24, wedge Infl Enuff, Trick, LSD. Grt image, vocs & chops. Aggrsv & groovy. John, 213-851-5462
- Lefty guit lkg to J/F band ala Giant or Toto. Studio wrk also. Would like funky/hvy band. Enc, 213-469-7900
- Pro blues rock guit w/tons of soul, have recrdng studio, equip, impso, credits, contacts & stage presnc. 27 yr. Werner, 213-469-7314
- Pro cntry rock ld guit avail for F/T wrk. Artist exp, w/ travel. David, 702-438-8798
- Pro guit avail for gd time rhytm & blues band. 213-653-7118
- Pro guit/slide plyr lkg for wrk in Japan. Bckgrnd vocs, lots of exp, speak some Japanese, temporary QK, Bobby, 213-452-2868
- Psychcld guit w/dm. Psychcld HR sngs/sngwrtr & dmr sk guit w/same intrsts to form & compl running proj. Kenneth or Tony, 213-398-5715
- Psychcld mellow, into Floyd, Yes, Robin Turner Dewey, 818-753-5075
- Pwhouse tasteful mldc blues rock guit sks pro sit. Infl

- D. Yankees, Bad Co, S.R. Vaughn. Currently doing session wrk in LA. Pro only. 818-761-9354
- R&B pop guit, 15 yrs exp, formerly of Custom Made. Have album, demo, club & tour credits. Wrkg sits only. Bryant, 213-835-8419
- R/L guit sks hrd & hvy band. Infl Maiden, Megadeth, Rhoads. I have impso, equip & orgl matrl. James, 213-287-0103
- R/L guit, formerly w/Stripline, lkg for 2 guit HR band. Image, equip, responsbl. Into Young Guns, S.Row. Steven, 818-505-0160
- Reggae, jazz, rock guit, 32, very pressv, flowing improv, eloquent chor'd vox'ngs. Album, tour credits. Rack, passport avail. Dale Hauskins, 213-695-4089
- Southern Infl w/blues, pro only. 805-581-4861
- Super star born guit avail to join young flashy cmrcd band w/ks, dedc'n & charisma. No cnry/blues, flakes. Infl Poison, Kiss, Aero. Johnny, 818-367-9769
- Tasteful sngwrtr, L/R plyr from cmrcd to HR. Lng hr, grt gear, ready to plyr now. Infl Lynch, Q'Ryche, S. Row. John, 213-876-3485
- Versit guit sks to form proj. Infl Doors, Cult, psychcld 60's. Lks are import. Srs inquires only. Slack, 213-769-0126
- Young pro guit, soull & tasty plyng style. into blues, funk, R&B, boogie rock Southern style. Call if you have the heart & soul. 818-710-1292
- Young pro guit, as there anybody out there w/soul? All styles of music, is ing its real talent. Tasty & pro. 818-710-1292

- Beach Boys style band plyng orig sks guit plyr w/voc BLIN. This is a maj pr. Bruce, 714-973-0650
- BLIND AMBITION, estab HR/HM headlining band, currently skg ld guit. Must be fully equip'd w/mage. Responsbl, reliable, goal orient. We wrt to get signed. Craig, 818-487-0526
- Bst sks guit plyr to write & form band. HR/HM. Vocs a -. Infl Geddy Lee, Steve Harris. Steve, 213-466-4771
- Celebrity personator vocs/sks/guit/bckgrnd vocs for cover gigs, odds. No drugs. Must be dedc'd. Debra, 714-699-7451
- Christian guit w/dm for collab. band later, by sngs/sngwrtr, cntry, R&B, Melanie, 213-882-2299
- Cool guit w/dm for wrkg band w/sngs in style of Replacemnts, Costello, Clash. Must be willing to wrk for success, no dorks. John, 213-839-9558
- Dramatic sngs/sngwrtr, sks imaginatv guit. Be an artist, not a rock star. Should plyr slide, blues, bckng vocs. Doors, U2, Lennon. Petty, 213-876-8237
- Dynamic ld guit w/vocs wid for hvy loud xpressv band. Hendrx, L. Kravitz, Trower & Page. No Sunset Strip types. Pils, Roger, 213-858-9125
- Estab 5pc mldc HR band sks pro team plyr/guit w/mage & dedc'n. Q'Ryche to Deep Purple. Gary, 818-908-0978
- Estab altmrv band sks 2nd guit plyr. Infl Danned, Iggy, AC/DC, altmrv music. Must be career minded, have impso, gd equip & alnt bckng vocs. John, 213-850-8569
- Fem guit w/dm for altmrv band. Haledy, 818-701-9410
- Fem ld guit nnd immed for hvy progrsv fem band. Infl include Q'Ryche, Fates, Megadeth. 818-377-5636
- Funky guit nnd for all org solo rock w/every 70's infl ala lke & Tina. Send demo to 1131 Alta Loma #406, W Hillwyd CA 90066
- Guit ala Steve Jones mts Fast Eddy Clark for newly formed band. Infl range from Circus of Pwr to Clash. 818-505-1523
- Guit plyr wid for dual guit progrsv metal band. Infl Megadeth, Q'Ryche, Metallica. Dedc'd team plyr, vocs a +. Rich, 213-874-4929
- Guit w/voc, sngwrtr, w/dm for rhyth orientd jazz rock proj ala Steely Dan, Toy Malinee, King Jason, 818-995-1630
- Guit w/dm for cntry band. Style Waits, 818-980-3401
- Guit w/dm for hvy electric proj. Infl Killing Joke, 9' Nails, Skinny Puppy. Chrs, 213-258-8052
- Guit w/dm for mldc speed, acous, moody altmrv band w/ gothic infl all black image. We have direction, we are dead srs & ready. Dave, 818-957-2475
- Guit w/dm for pretty boy glam band. Image, dedc'n, strong sngs & stage presnc a must. Kenny or Rich, 818-780-3099
- Guit w/dm for young, dedc'd, hrd edged funk rock band. Infl P. Funk, Prince, Peppers. Permanent only. Cameron, 213-326-4273
- Guit w/dm, gd harmony voc necessary. Piano a +. Infl Petty, Pretenders, Replacemnts Jim, 213-656-8910
- Guit w/dm, pro att & image a must. Pref ages 18-23. Infl Cure, L.A. Guns, Lynch Mob, Tomo, 714-495-7152
- Guit/sngwrtr, 25, skg same for cool orig band. Must sng k/bckup. Infl blues, Berry, Elvis, Stones, Beatles. Guido, 213-286-2879
- Guit/sngwrtr, 25, skg same for cover/orgs band. Must sng k/bckup. Infl blues, Berry, Elvis, Stones, Beatles. 213-286-2879
- I've got Jerry's lks, Bobby's vox & Phil's soul. Lkg for some fellow travelers to test the bounds of mind & music. Chip Block, 213-836-7588
- Intellignt creativ textural guit wid by voc/sngwrtr to write grt rock tunes. Band soon after. No metal. John, 213-836-9230
- Keyboard w/recrd deal, infl Jovi, Cinderella, Benetar, Nelson, Got hr, hooks & lks. Lkg for same. Hugh Schck, 213-258-1825

## 9. GUITARISTS WANTED

- DIE MY DARLING sks low slung, groovin w/punk edge 2nd guitar. We have lookout, demo & ambition. If your ready & have a good look/altitude call Rich 213-654-4134
- STRANGE BEHAVIOUR sks non transparent but elastic spunkie who can stretch from the Rock of Gibraltar to the funky underbelly of our musical w/andens. 213-399-0703
- Tasteful cntry sks id only...not really, but if you hit that bill, call 818-709-0665
- Dance rock band sks rock guit who can funk. Must have taste, style & presnc of lrg proportions. 213-826-4688
- #1 ld voc & dmr sk exp xplosv ld guit to showcs. Cmrcd mainstream HR, radio friendly. VH, Crowes, Aero, Zep. Tommy, 213-836-3713
- 2nd guit plyr wid for altmrv band wedge. Have own studio image & att import. Infl Jane's, Sisters, Divynis, early Cult. Leslie, 213-969-0704
- 2nd guit wid by guit, 40, to help form rock/blues cover band. Orgs later. Vocs helpful. Bob, 818-895-1821
- 50's R&B & L/R. Must know & love the music. Wally, 213-257-0549
- Alttrmv band sks L/R w/convcion, orig & open mind. Cohesive unit, unpretentious & charsmc. 2 men/2 women. Robert, 213-852-1923. Shekhan, 213-285-8774
- Alttrmv guit, L/R, for org band. Strong lds, textural rhyms, team plyr, gd equip, responsbl. Infl from REM, Cure to Sainani. John, 213-318-1138
- Attm, drug free L/R guit nnd by guit & bs frontm. Into Bad Finger, C. Rick, Queen, Floyd. Strong vocs, early 20's. Lv detailed msg. 213-891-2787
- Band sks psychcld guit plyr for Jane's, Ministry, Nirvana, Alice in Chains mutation. Must kill on stage. Lks, Intl, gear a must. Sidney, 213-962-4428

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-L/R guit wid for art punk funk rock band. Mike 213-461-2514

-L/R guit wid for band in starting phase. Perform orient. M/F. over 30 yrs. Robert. 818-762-1704

-Ld guit nrd for SUN GODDESS. 818-846-8124

-Ld guit wid for band. early Pretenders. Blonde We have strong matrl. gd atts. Intl & dedictn for success If you do, call. Rachel. 213-392-8147

-Ld guit wid. band forming now. Muscl instinct a must. Mid west rock & blues feel. singwrtng & vocals are a Patrick. 213-462-2606

-Ld guit wid. fluid, grt tone, feedback & pwr for hvy modern band Voccs a+. We re happening. are you? 213 463 4002

-Ld guit wid. Direction is hvy. very verstile. Intl Dreds. Zappa. Metallica. Crimson. 818-907-1548

-Ld guit id guit avail for wrkg T40 or cover band Current on T40, also 70's, 50's & 60's Modern image. gd trnsps. dbis on bs. 213-653-8157

-Ld vocbts/sngwrt/acous guit lkg for srs minded guit for college orientd pop rock band Pref 22-28 Strat or Rickenbacker sound. 213-319-9314

-Maj lbi mtrst skg guit w/HM image for upcmng tour Pay negotiable. James. 213-876-7495

-Mate acous guit w/bckng vocs nrd to accompany tem singr/sngwrt w/sngs Ready to go. 818-760-3530

-Meldc 2nd id guit nrd for cmrcl metal w/agrsv groove & ultimate vocs. Intl S Row, Scoops, Tesla. Ready to gig. Niki. 213-327-2507

-MR MACCOB nd 2nd guit. Straight forward rhyth, dirty R&R image Doug. 818-753-8639, Kevin. 213-661-7858

-Natl touring band sks tem id guit &/or steel plyr w/srong vocs for sem acous western rockabilly roots band Recrd deal pending. Joe. 206-784-1892

-New band forming in So LA area. Inf metal, punk, thrash. Seasoned muscns only. Job, frnsps, equip, image & dedictn Metallica rts Pistols. 213-864-2313

-Orlp creatv guit to compl band on quest to redelne R&R. Dan. 213-856-9463. Rod. 213-469-0775

-HR guit plyr w/Intl image, equip & dedictn for cmrcl HR/HM band Rehns in Lng Bch. Rob. 213-437-6996

-Pro guit wid, must have HR image. Intl GBH, Misfits, Doors, Sabbath. For recrdng & video wrk. Srs only. 213-530-6665

-R/L guit plyr nrd now by new supergrp Stones. Aero. Zep. 70's Tim. image a must. Johnny. 213-654-2939; Rex. 213-851-5749

-Rhyth guit nrd. Stones to Pistols, classic raw edge. Practice in Hillwd Michael. 818-882-4222

-Rhyth guit w/very strong bckup vocs wid for cmrcl rock band, soon to be signed to maj lbi Must have gd lks. gd equip. right att. Srs pros only. 213-465-6828

-Rhyth guit w/xcplnl rock image for pro proj w/finshd EP w/well known prodcr. Top mngt. shopping deal right now. 818-715-9227

-Richards, Woods, Berry type plyr Band has developmnt deal w/middle sized lbi Fake practices, no HM/HR, sns of humor. Frank. 818-962-3867

-Speed, atmrv mood rooted rock w/gothic overtones. Guit nrd. 818-545-1581

-This is not a ballad band This is not typically mainstream band. Intl Jane's to Mtohead Calif mfrsld 818-996-8755

-Unfl guit for org cmrcl progrsv band in San Gabriel Valley. Image, exp. equip. Styia Rush, Sys. Genesis. Brian or Scott. 818-339-6911

-Verstl strong id guit nrd for funk rock band w/gigs lined up No egos, drugs 213 area only French. 213-372-2569

-World class guit. 25-30. ala Perry Richards, Crowes for pro act w/upcmng recrdng & showcs s' Singwrtng a must. T K 818-960-4439

-Wid, cmrcl pop guit. 20-26. w/same mind Direction, Wham, New Kids, Duran, Level 42 818-509-1329

-Wid, non smoker, health orientd guit for hi energy pop rock dance band. Lloyd. 213-451-0807

-X-Jaded Lady voc & guit sk nate rhyth plyr to compl new proj Intl Lynch Mob, loudness 818-508-6230, 213-538-5816

-Young British tem singr/sngwrt sks meldc rock guit for collab w/lown sngs & new ideas Intl Pretenders, Texas, Lone Justice, Tim. motivation import. 213-874-4497

-Bs plyr avail Intl Circus, Jane's, Love Bone, Zodiac. Must be full estab band. 714-841-8671

-Bs plyr in early 30's sks 2 guit org HR or metal band. Pros only, no start up projz Bryan. 818-882-1857

-Bs plyr lkg for wrkg band into classic rock, cntry rock, soft rock or oldies. Ld & bckngnd vocs. Not young, thin or flashy, just gd George. 818-764-6063

-Bs plyr skg HR/HM proband. Inf Udo. O'Ryche. 818-505-1385

-Bs soloist, new LP w/recrdng co, pro gear, maj touring exp. lkg for overseas sits. 1 niters, fill ins, recrdng sits. All styles, dbf on vocs 213-662-6380

-Bst & guit w/dmtn punk image, laloos, killer chops & pro equip sks pr sif Intl Misfits, Circus of Pwr org Sabbath. 213-771-5061

-Bst avail for estab band or skg voc/poet to write sngs Intl Smths REM, Echo, Love/Rockets, LV msg. Mike. 213-452-2653

-Bst avail for pro HR band. Maj touring & recrdng exp Grt stage presnc. lks & chops. Pro bands only. Joseph. 818-753-7712

-Bst avail, reads & plys all styles. avail for studio, csls & other playing gigs Pros only Eric. 818-780-3688

-Bst for hire to right, recrd or do live performcs. Different styles Dave. 213-466-4771

-Bst, 23. lkg for new Bohemian type band/plyrs. Fretless, gd gear, lks, trnsps, the wrks. Weaving meldc lines. Intl Yes, E Brnckel, Cream John. 818-506-8876

-Bst/guit, contrapuntal, meldc multicultural music. G. Dead, Ry Cooper, Crusaders, Alncan, Neville Bros, sks similar skilled muscns Bernie. 818-761-8683

-Bst/id voc avail for wrkg T40 or cover band. Current on T40, also 70's, 50's & 60's & straight rock. Modern image, gd trnsps. Mark. 213-653-8157

-Bst/sngwrt wrgt image lkg for srs band, big image a must Intl Crue, old Kiss Poison Curly brown hr farmers, don't call Emanuel. 818-989-2562

-Bst/sngwrt, atmrv & HR have airly on over 25 college & P2 stations w/16th home studio & rehstrl. Sks muscns or band 25-34. Jell. 818-563-4953

-Bst/voc. 28. recently relocated, avail for srs & estab HM band or any scorchng rock band. No posers. Doug. 213-461-0997

-Exp bst avail lkg for estab 70's stlye rock band, Stones, skinny white boy pro image. Pro equip & att. Intl Pie. Faces. Zep Lv msg 213-655-6132

-Exp pro bst w/chops, image & equip lkg for financly secure act for touring & recrdng. HR or funk, no Strip jugs Rck. 714-994-7151

-Fem bst sksio J/F all grtl rock band. Has gd equip, lks, att & stlye. Lisa. 213-463-8454

-Glam chaos teen anthems, rebellion punk, shock rock, early Crue, Zeos, Ramones. No metal, pis or lern muscns 213-463-0406

-Gun for hire, also plys bs & sngs bckup. Ron. 213-874-8161

-HM bs plyr & HM voc team sk hrd core HM dbl id guit plyr Intl Maiden, Megadeth, Testament, Slayer. Pros only. 213-464-1532

-HM hrd core bs plyr & voc lkg for srs plyrs to J/F hrd core speed metal band. Srs mashers only 213-464-1532

-HM madm nbst w/phenomnlng black hr image. xnt gear, currently skg thrash or speed metal. Intl Testament, Slayer, Anthrax Totally pros sif. 818-780-2301

-Lkg for org band. Intl are Chris Isaacs, Strangers, Charlatans, Stone Roses Jan. 213-945-3222

-Mature pro bst lkg for club band into classic rock, oldies or cntry rock. Ld & bckngnd vocs. Will relocate to Tahoe area. George. 818-764-6063

-Pro bs plyr avail for wrkg st. All styles, Mike. 213-483-4780

-Pro bst sks mngd or signed pros only Lng black hr image, pro gear, lots of exp. AC/DC, Love, Hate, LA Guns. Tommy. 213-962-0849

-Sax plyr w/pro exp. tour & studio org stlye, avail for all styles of music. Bob. 213-660-5096

-Verstl groove orientd pro bst w/vocs sks wrkg sifs 14 yrs exp. Rock, blues, oldies, cntry, R&B, atmrv. Grt att, pro. Rck. 213-874-7088

-Young hot blooded BC Rch slammng, whiskey drinking N Sxx of 90's lpsick & leather bst sks band. Danny. 213-461-9149

## 10. BASSISTS AVAILABLE

-6'3" maniac on the lk out for a wild bunch of guys in nd of thundering low notes. Mark. 213-463-4234

-Avall, bst/voc, verstl, competent, 19 yrs pro exp. Sks paid wrkg sif Michael. 213-664-5844

-Blues Intl bst, voc team sk other muscns to form rock or metal band Non cmrcl 213-661-0629

## 10. BASSISTS WANTED

-#1 id voc & drmr sk exp lasty bs to showcs Cmrc mainstream HR, radio friendly. VH, Crowes, Aero, Leppard. Tommy. 213-836-3713

-2 BAG UGLY sks in Sxx, Michael Anthony, Duff McCallan, Pete Wade rolled into one but cooler for bluesy HR 818-772-2812

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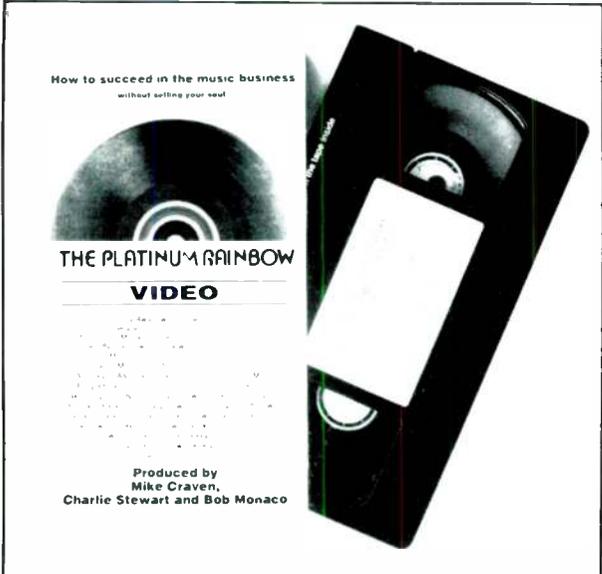
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 • Are you a hot bst w/ riffs? Do you have ambition far beyond those you wrk w/it? Maybe write or sing? Paul, 213-913-1764  
 • Band nds dedicid melodic cmrcd type rock bst. In hurry to compl demo for lbl instr. Pros only. Joe, 213-397-3991  
 • Band ready to go skg lunky Killing Joke, Talking Head bs plyr. Mature, no att, inspo a must. 714-594-3215  
 • Band w/ frndz sks bs plyr, psychotic for Jane's, Ministry, Nirvana. Alice in Chains mutilation. Must kill on stage. Lks, Intl, gear a must. Sidney, 213-962-4428  
 • Beach Boys style band plyng origz sks bs plyr w/voc abtl. This is a maj proj. Bruce, 714-973-0650  
 • Bluesy R&B bst nnd immed for band. Nile, 818-705-0875  
 • Bs & Keybids w/rd for cover band. 213-582-8200  
 • Bs plyr nnd for org HR band ala Stones. Aero. Must be progmd to live w/out drugs & alcohol. Dave, 213-392-0555  
 • Bs plyr nnd for cover band, classic rock & blues. Guido, 213-286-2879  
 • Bs plyr nnd to back solo artist w/soon to be released ntl indie album ala Fogerty, Dylan, Cougar. Raw crntn blues. Call after 4 pm. Crosby, 213-857-1912  
 • Bs plyr nnd to wrk w/inew proj. Melodic & undergrnd. Intl Sisters, Floyd, Human Drama. Chris, 213-657-4258  
 • Bs plyr w/vocs w/rd for cover band. Blues & classic rock. Guido, 213-286-2879  
 • Bs plyr w/rd by guit & drmr w/rehrs! studio, vocs & PA for blues proj. Jeff, 818-348-6671. Ed, 213-391-9876  
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 • Bs plyr w/rd for altrmtv band w/epndng pks & practice studio. 213-441-9190  
 • Bs plyr w/rd for altrmtv type pop band ala Pretenders mts Til Tuesday. Must be solid & melodic. Marvin, 818-765-4905  
 • Bs plyr w/rd for band, ADRIAN SLIM. Have private studio & financl bckng. Strong voc, abtl & image a must. Intl Dokken, Vh. Pros only. ps. Adrian, 213-726-6741  
 • Bs plyr w/rd for blues rock band. Gil, 213-722-7667; Russ, 213-263-5791  
 • Bs plyr w/rd for blues rock band. Stones, Faces, Crowes. If you can groove & have your act together. call. Bill, 213-462-7465  
 • Bs plyr w/rd for F/T band commitmt, rehrs 3 nites/week at our studio. T-Birds type house rocking R&B. Plyng gigs, come see us. Tom, 818-843-0522  
 • Bs plyr w/rd for MIDWEST JESTERS, industrial strength sound. Must be over 6 ft. Andy, 818-242-4291  
 • Bs plyr w/rd for progsv metal band. Intl Megadeth, O'Ryan, Metallica. Dedicid team plyr, vocs +. Rich, 213-874-4229  
 • Bs plyr w/rd for uniq crntn rock band. THE LOST HORSEMAN. Recrdng album, plyng clubs, having fun. Vern, 714-642-1528; Jim, 714-557-4594  
 • Bs plyr w/rd to collab w/guit. Hvy groove, att & mood. Intl Beatles, 9' Nails, Jane's, Cult. Lv msg, 213-960-4459  
 • Bs plyr w/rd w/4 yrs exp. Must have own equip. Intl & image, Bowie, John Taylor, Duran. Age 17-22. Goliath, 213-563-9686

• Bs plyr w/rd w/ceptnl rock image for proj w/finished EP w/well known prodr. Top mngt, shopping deal nght now. 818-715-9227  
 • Bs plyr w/rd, band forming now. Grt music! instnc a must. Mid west rock & blues feel, sngwrntg & vocs are +. Patrick, 213-462-2606  
 • Bs w/groove nnd. Stones to Pistols, classic raw edge. Practice in Hillwd. Michael, 818-882-4222  
 • Bs w/rd for forming proj w/lfem voc. Have 40 sngs, grt connex, lbl instrt & productn deal. Infil Jovi, Cougar, M.Ethridge, Sherry, 213-288-1141  
 • Bst & drmr nnd for all orig altrmtv HR band. Ready w/ matri. Cult, Misfits, Soundgarden, Ramones, Reliable, sns of humor. 213-435-5017  
 • Bst ala Sid Vicious mts Pete Way for newly formed band. Infil Lords, Stooges, Kiss, Tint, image & att a must. 818-592-6734; 818-505-1523  
 • Bst extraordnare w/rd for recrdngproj for hrd edged rock R&B, funk hybrid. If you groove & wnt to make a grt tape, call. Kurt, 818-780-1846  
 • Bst for forming band. Intl Lynch Mob, S.Row, Ratt. Image, equip, no drugs. Scott, 818-762-9242  
 • Bst nnd for headlining rock band w/lbl instrt, sngs, image, lockout & recrdng studio. Must have gd chops, rock image, att & bckng vocs. 213-395-1319  
 • Bst w/groove, chops, strong hvy vocs, image, successful att & grt gear w/rd by orig theatrlck rock grp w/uture. Intl Doty & Jones, Tony, 818-893-8354  
 • Bst w/rd ala Adam Clayton, Jamie Stewart, Tom Hamilton. Gd rock image for ALICE TO THE MOON. We have upcmng gigs & recrdng. Todd or Tyler, 818-842-9361  
 • Bst w/rd by drmr to form lunk rock band. Intl Primus, Peppers, L. Colour, Jane's, etc. Must be versitl, sngwrntg skills & team plyr. Kerry, 818-348-2072  
 • Bst w/rd by guit & voc to form orig blues rock band. Must be srs, dedicid & ready to R&R. No drugs. Infil old Bad Co, Heart, Glen, after 5, 818-357-6609  
 • Bst w/rd by guit team forming progsv pwr metal semi-trashband. Chops, image & pro at a must. LA area. Ron, 213-674-4028  
 • Bst w/rd by guit to form srs K/A band. Early Leppard w/ more groove, Pussycat w/more balls, Kix w/better image. Chris, 818-377-4725  
 • Bst w/rd by guit, 40+, to help form rock/blues cover band. Origs later. Vocs helpful. Bob, 818-895-1821  
 • Bst w/rd for all orig band, rock orientd w/R&B/Bl. Pro att, career orientd. Srs inquires only. Bruce, 818-994-5962  
 • Bst w/rd for band reminiscent of early Pretenders, Blondie. We have strong matri, gd atts, Intl & dedicid for success. If you do, call. Rachel, 213-392-8147  
 • Bst w/rd for melodic speed, accous, moodly altrmtv band w/ gothic Intl all black image. We have direction, we are dead srs & ready. Dave, 818-957-2475  
 • Bst w/rd for pop rock band. Must be srs w/tenay bckgrnd & a business like disposition. George, 213-658-1060  
 • Bst w/rd for pro pwr! HR/HRM proj. Intl Sabotage, Lion, Dokken, early Ratt. Image, Intl & equip a delinate must. Rick, 213-370-4571  
 • Bst w/rd for raunchy Southern blues R&R band. Well organized, Westside, atly, connex. Carol, 213-827-5664; Eve, 213-399-8428  
 • Bst w/rd for recrdng proj. Intl Beatles, Clapton, Dylan w/ 5 pc sound like Petty, Brian Adams, Robert, 213-392-3860  
 • Bst w/rd for rocking band. John, 213-384-7167  
 • Bst w/rd for lght well prodded orig rock. Ply w/rd hting. Intl Pocarano, Hakim, Kramer. Studio & live exp a must. Harry, 818-986-4513  
 • Bst w/rd for totally pro T40 proj. Must sing lk & bckups.

Gigs pending availability of bst. Laura or Bryce, 818-508-6233  
 • Bst w/rd for unig hvy rock band. Must be able to ply riffs & incessant groove patterns. No lazy plyrs nd call. Eric, 213-674-4007  
 • Bst w/rd for young, dedicid, hrd edged lunk rock band. Infil P-Funk, Prince, Peppers. Permanent sit only. Cameron, 213-326-4273  
 • Bst w/rd to form, no join, up & cmng HR band. John, 213-384-7167; Brian, 213-377-2246  
 • Bst w/rd w/equp to compl versitl blues rock band. 18-24, no ltares. Greg or Keith, 213-896-3606  
 • Bst w/rd blues R&R, Stones. 818-509-8321  
 • Bst w/rd, metal hvy, rock hrd steady, pwr & passion, amp smashing. Keys a +. Grooving a must. Att OK, just get down & ply. 213-871-6801  
 • Bst w/rd, pro att & image a must. Pref ages 18-23. Infil Cruce, LA Guns, Lynch Mob, Tomo, 714-495-7152  
 • Bst w/rd, simple & solid, for rocking crntn blues band. Infil CCR, Rock Pile, S.R.Vaughn, Bent Farmers. 213-656-4992  
 • Can you plyr w/Pert, Collins? Can you ply like Sting, Taylor? Bckng vocs a must. Clean image. Allan, 818-249-0529  
 • Christian bs plyr nnd to help compl Christian metal band w/sngs & Intl. Ed, 213-838-3637  
 • Dark Euro style guit based band, pro sit. Intl Cult, Gene/Jezebel. Sks bst into same + Bowie & Bauhaus. 818-883-4692; 818-354-9702  
 • Dark psychdic altrmtv rock sk bst w/hypnoic groove orientd style. Have mngt, video & real Intl instrt. 213-276-4796; 818-994-2596  
 • DEAD OR ALIVE, bluesy rock proj being put together, filters only. Eric or Marshall, 818-774-2929  
 • Dedicid bst nnd, under 27, w/Intl vocs, lks & hr. We have grt vocs, hooks, 20+ sngs. Infil Journey, Winger, Jeff, 213-398-2910; Alex, 818-994-0456  
 • Estab band sks bs plyr, exp, dedicid & image. Alice in Chains, Love Bone, Jane's. 213-461-8053  
 • Estab band w/studio & following & image nds bs plyr. Infil Warrant, Poison, Swinging Thing, Eric, 818-980-1733  
 • Fem bs plyr nnd for all girl blues band, must read charts. Vicky, 213-735-0268  
 • Fem bs plyr nnd immed for hvy progsv fem band. Intl including O'Ryche, Fales, Megadeth. 818-989-1537  
 • Fem bs plyr w/rd to form lunk bckng band. 213-930-1435  
 • Fem bst nnd for lunk rock band. Intl INXS, Prince, Must sing harmony. Have grt sngs, maj mngt & Intl instrt. Mark, 213-850-7284  
 • Fem bst w/rd for rock band. Must know instrmt well. Srs only. 818-764-8239  
 • Fem voc, male voc, ld guit w/strong sngs, harmonies, gigs, sk bs. Intl Beatles, M.Oil, Waterboys, Elton, John, 818-503-0606  
 • Flashy axetwirling stage contrlr sought by voc, guit team w/MTV style sngs. Must be a star. Infil Jovi, Warrant, Jay, 213-839-8034  
 • Funky bst nnd for all orig soul rock w/early 70's Intl ala Ike & Tina. Send demo to 1131 Alta Loma #406, W Hllywd CA 90069  
 • Guit & drmr forming altrmtv rock band. Skg exp bs plyr for perfmrnc's. Also focusing energy on obtaining mngt. 213-934-3762  
 • Guit & sngsr sk h energy straight forward solid plyng bst for S.Row leather image band to form. Jamie, 213-464-7334; Roger, 818-787-8055  
 • Guit duo sks bst. Image a must. Intl should include Harris, Daisly, Butler, Bain. Sean, 818-891-5577

• Guit of Maniacal Repute, sks bst into Zappa, Jane's, Faith & Peppers to jamwrite with & develop act. Klaus, 213-876-5306  
 • Guit/sng/sngwrtr sks groove orientd bs plyr w/vocs. Adrian, 213-462-2954  
 • Guit/voc sngwrtr w/ks, Intl, etc. sks bst w/ks, Intl, etc for proj Intl of old Bad Co, Cult, Zep. Sean, 818-347-3049  
 • Help, we nd a lunk or groove team plyng dedicid bst now. Have gig, videos, EP, etc. 213-656-0344  
 • Hl energy bst to compl hungry cmrcd metal w/rlght groove. Exp, vocs a must. Infil S.Row, Scorpis, Tesla. Ready to gig, practice Hillwd, Nikki, 213-327-2507  
 • Hllywd street glam, alcoholic bst nnd to compl unit. We have bckng & studio. Total image & chops only. No wives. Raz, 213-461-9149  
 • Honest, soufl, sngr/guit w/grt tunes nds to ply out. Desperately skg Intl bst. Acous/elec to enhance eclectic Paul Westerberg-ish sngs. Clayton, 213-559-0594  
 • Hrd bluesy rock band nds bs plyr. No posers, no hr do's, no att, only the sick nd apply. 818-242-3906; 818-765-4580  
 • JESSIE, wrkg orig HR band nds bst. Vocs, equip a must. 213-656-7668  
 • LA HR band, upcmng album. Ing hr image, pros only. Randy, 818-842-3448  
 • Ld guit & voc w/HR know how, sk bs plyr & drmr, 25-30 y/o, lks & Intl a must. 213-874-7094  
 • Ld voc/sngwrtr sks srs minded bst for college orientd pop rock band, Pref 22-28. Intl include REM, Smithereens, Replacements, Petty, Dave, 213-318-9314  
 • LOCOMOTIVE sks aggrsv rppng bs plyr w/strong bckng vocs. Intl Vh, Aero. Band has sngs, studio & mngt. Steve, 818-769-3463  
 • Maj lbl instrt skg bst w/HM image for upcmng tour. Pay negotiable. James, 213-876-7495  
 • Melodic HR band w/cause sks solid bs plyr who plyrs w/ confidence. Intlstrid plyrs between ages 20-26, call. Ray, 213-842-8752  
 • Neo Janis band sks drmr & bs plyr team or drmr & bs plyr separate. Andrew, 818-595-1124  
 • NO SYMPATHY sks bst for gloomy glam death type band. Intl include Kiss, Cruce, Idoi, 818-592-6734; 818-998-1668  
 • Orig creatv bst to compl band on quest to redefine R&R. Dan, 213-856-9463; Rod, 213-469-0775  
 • Our prodr said if we don't find a bs plyr soon, we will have to scoop human excrement out of toilet. Mark, 818-367-3978  
 • PRETTY UGLY Y skg bst for demo. Could kd into band sit. Lonnie, 213-462-7956  
 • Pro bs plyr for Zep, Who, Beatles Intl band w/grt sngs & connex. Must have vocs, passion, intellect. lks. 213-463-9722  
 • Pro bst w/rd for reforming metal band w/reced releases. Lks, equip & chops a must. Only the best nd apply. Steve, 818-506-6423  
 • Pro bst w/rd, must have HR image. Intl GBH, Misfits, Doors, Sabbath. For recrdng & video wrk. Srs only. Vook, 213-530-6665  
 • Sngtr & guit lkg for bs plyr w/vocs & drmr to compl HR proj w/blues edge. Tomi, 818-992-0403  
 • Speed, altrmtv, mood rooted rock w/gothic overtones. Bst nnd, 818-945-1591  
 • Srs about your musical future. Pro att, clean image, bckng vocs. Goal orientd. Join our all orig band. Free studio time. Andy, 818-887-9370  
 • STEEL Blues lkg for bst. Blues based rock band. Intl hvy Stones, Crowes, etc. John, 213-456-5983

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
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•Stones, Crowes, Faces, Quireboys type band has development deal w/middle sized lbl. Paid practices, srs of humor. Frank, 818-962-3967  
•THE BEAUTIFUL DESTRUCTION sks bs plyr, demo avail. Currently in studio & shows pending. 213-678-5532  
•The band, DACAPO sks lntd bst w/bckng vocs. We have mngt, legal rep, paid rehrl spc & storage. Modern P McCartney style plyr pref'd. Pros only. Jamie, 213-393-7913  
•The band, DACAPO, sks lntd bs plyr w/bckng vocs. We have xlt demo w/radio airply. We have mngt, legal rep & paid rehrl spc. Jamie, 213-393-7913  
•Tired of bands' w/mage but no sngs? Hot plyr but no image? So are we. Rock band has it all, nds bst. Paul, 213-913-1784  
•Uniq versat bst ndd for forming band. 2 guit w/vocs nd variety bst w/gd skills & ideas to compliment matn. Mike, 818-288-6779  
•We hate hippies, gothic slime & jeans. We are 21, wicked polished pop w/rl intrst. Spence, 818-441-6256  
•WITCH DOCTOR lkg for bst plyr. Must have pro att, abil, lks, dedictn. Handle footwrk w/no hangups ala Extreme, Jane's, Skids, Beatles. Jamie, 818-781-9109; Steve, 818-752-9954  
•Wtd, bs plyr that can ply progrv groovy odd meter metal style. Must have inspo & equip. Infi Metallica, early Fales & Voi Vod. Darren, 818-782-7202  
•X-Jaded Lady voc & guit sk male bs plyr to compl new proj. Infi Lynch Mob, loudness. 818-508-6230; 213-538-5816

•World class keybdst, dpls on sax & guit synth, killer equip, chops, rock image. 4 recent albums. Phillip, 818-989-9887

## 11. KEYBOARDISTS WANTED

•Accordian player for recording & show's. Band has name project, near compl recrd, rehrl studio, Lng Bch based. 213-439-4968  
•Aspiring meldc voc rock band sks reliable verst mlty keybdst. Let's give it a shot. Elliott, evs & weekends, 213-483-6496  
•Band sks keybdst, ages 18-26, xlt opportunity, Infi DePoche, Erasud, G.Michael, J.Jackson. Lv msg, 213-695-3101  
•Celebrity personator voc sks xlt keybdst/arrangr who has own mtd sampler equip for cover gigs. Oldies. No drugs. Must be dedict. Debra, 714-699-7451  
•David Foster, where are you? Publishd sngs/sngwrtr, 24 yrs, sks arrangr type for core of contmpry pop grp. New Chicago, Loggins, Collins. So Bay. Bill, 213-370-8720  
•English band recording album in Hllwd sks imaginatv verst keybdst plyr. Piano, B3, Hammond solos. Funk/adic, Beatles. Rehnsrg now. Gary, 213-848-9002  
•Estab wrkg band sks exp lem keybdst w/bckng mds. Into funk, rock, R&B, dance, pop, jazz, etc. Srs & dedict callers only. Mike, 818-508-1374  
•Exceptional blues based classic rock band sks qual keybdst plyr on P/T basis. Vocs a maj \*. Dan. H-818-881-2891, W-213-501-6132  
•Fem keybdst wtd by altmty rock band. Have demo, mngt, gigs. Must be srs & dedict. Ron or Kevin. 213-464-5741  
•Fem keybdst plyr wtd for T40 cover band. Ld & bkup vocs a \*. Must be srs & have gd equip. 213-856-8927  
•Fem keybdst wtd for rock band. Must know instrmt well. Srs only. 818-764-8239  
•Fem voc, male voc, ld guit w/strong sngs, harmonies, gigs, sk piano, organ w/feelng. Infi Beatles, M.Oil, Waterboys, Elton. John, 818-503-0606  
•Groove orientd keybdst wtd for paid session wrk. Bernie Worell type. Lv msg anytime. 213-484-1886  
•Guit & drmr forming new altmty rock band, sks exp keybdst for perfoms. 213-834-3762  
•Guit/comper sks keybdst to wrk up demo matn. Infi include Santana, Miles, Stravinsky. Steve, 213-658-8360  
•HR band is srching for gd keybdst plyr, pro att, nice lng hr, etc. 213-876-2388  
•I've got Jerry's lks, Bobby's vox & Phil's soul. Lkg for some fellow travelers to test the bounds of mind & music. Chip Block, 213-836-7588  
•JONAS GRUMBY sks lntd keybdst plyr for wrting & showng. Steve, 213-874-9950; Paul, 818-902-0998  
•Keybdst for weekend covr band, vocs helpul. Jerry, 213-390-8763  
•Keybdst wtd by guit & voc to form orig blues rock band. Must be srs, dedict & ready to R&R. No drugs, Infi Old Bad Co. Heart, Glen, after 5. 818-357-6609

•Keybdst wtd for all orig band, rock orientd w/R&B infl. Pro att, career orientd, srs inquires only. Bruce, 818-994-5962  
•Keybdst wtd for classically Infi HR. Doman, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472  
•Keybdst wtd for funk rock band. Infi INXS, Prince. Sax helpul. Have grt sngs, maj mngt & lbl intrst. Mark, 213-850-7284  
•Keybdst wtd for house, hip hop, funk style music. Lng term collab to wrk out w/deal. Must be srs. Robbe, 213-937-2931  
•Keybdst wtd for orig band. Infi REM, Replacemnts, Elvis Costello. Currently gigng. Pal, 213-453-0930  
•Keybdst wtd for pop & R&B artist going to Japan & Euro. Sngs has studio. 818-594-0406  
•Keybdst wtd for pro R&R band. Lkg for grt keybdst, rhytm guit w/gt image, most sng. Mike, 714-562-9237  
•Keybdst wtd. Terrance Jones, 213-755-6910. Larry McGee, 213-933-3578  
•Keybdst plyr ndd to back solo artist w/soon to be released nat'l indie album ala Fogerty, Dylan, Cougar. Call after 4 pm. Crosby, 213-857-1912  
•Keybdst plyr wtd for band, ld or bkup vocs a \*. Must be srs, pref lem. Ren, 213-466-3722  
•Keybdst plyr wtd for srs mtd college orientd pop rock band. Pref 22-28. Vocs helpul. Infi include REM, Smitheerens, Replacemnts, Petty. Dave, 213-318-9314  
•Keybdst plyr wtd immed for local estab funk dance pwr pop rock. Indie CD release in store, grt press. Mark, 818-505-0920  
•Keybdst plyr wtd, 4 yrs exp. Infi & image, Bowie, Nick Rhodes, Duran, Arcadia. Age 17-22. Goliath, 213-563-9686  
•Keybdst/voc/sngwrtr wtd for rhytm orientd jazz rock proj ala Steely Dan, Toy Matinee. Sting, Jason, 818-995-1630  
•Keybdst wtd for forming proj w/lem voc. Have 40 sngs, grt connex, lbl intrst & produc'n deal. Infi Jovi, Cougar, M.Ehridge. Sherry, 213-288-1141  
•New band w/srs intentions sks creatv keybdst. Mature, no alt, inspo a must. 714-594-3215  
•Pianist to accompany lem singer. Must like 30's, 40's, jazz, swing & ballads. To perform in supper clubs for pay. Michelle, 213-936-0608  
•Piano/voc ndd for bluesabilty gd time band. Jerry Lee to Otis Spann to Professor Lng Hr, 213-427-6355  
•Pop rock keybdst wtd w/bckng voc abil. Rehnsrg org matn. No drugs, clean. Infi Bad English, S.Winwood.

R.Manz. Aero. Sainte. 213-854-0752  
•Pro keybdst/guit for hot R&B funk house band. Must be able to travel. Terrell, 213-878-1143; Melvin, 213-465-7755  
•Sonic impressionist sought by guit/sng/sngwrtr forming band. Adrian, 213-462-2954  
•Stunning fem keybdst wtd for paid demo/video. Must be 17-28, easy to wrk with, have gd equip. Must be srs. PIs, no flakes or drugs. Paul, 818-981-2670  
•Torch singer, 30's, 40's matn, sks piano plyr ala Feinstein, Conch Jr, to form class niteclub act. Srs only. Christine, 818-583-4207  
•Wtd, non smoker, health orientd keybdst for hi energy pop rock dance band. Lloyd, 213-451-0807

## 12. VOCALISTS AVAILABLE

•81 lid voc, exp wrting w/signed artists sks mainstream HR musicians to J/F grp for show's, recording. VH, Crowes, Aero. Tommy, 213-836-3713  
•1+ voc avail. 21 sks altmty undergrnd, xpenimtl industrial, psychdc progvr blues band. Keybds a must. Image not necessary. KROQ & KXLU style. 213-871-6801  
•6'5" gold hr baritone voc lkg for band. Infi Bad Co, Thin Lizzy, etc. Sean, 213-753-9160  
•12 yrs live & recding exp. Infi Vandross, Osbourne, Take 6, Twory Pwr. Lkg for sessions, projs, csts. Srs. Tony, 213-938-4070  
•A pro fem voc avail for band or recding proj. Pwll, sexy unq voc & street image. 213-939-1795  
•Bckgrnd voc w/3 oct range + skg all wrkg projs, all styles. 213-328-0792  
•Black male lid voc avail, 10 yrs exp, for pop, grp or demos. Srs only. pls. James, 818-705-7470  
•Blonde fem bi-lingual voc, phys kys, violin, flute, mandolin, guit. Styles, pop, Latin, cntry. 619-483-7958  
•Blues lid fem voc now avail for studio sessions, demos, jingles, vox, covers, etc. All styles. 213-661-0629  
•Blues rock singer avail. Infi Stones, Crowes, Doors, Muddy Waters & blues. Have the lks & dedictn. N. flakes. Lear, 213-644-1175  
•Charismatic voc/sngwrtr/musician sks progrsv contmpry rock band or collaborators. Have maj lbl intrst. Infi Gabriel, Gentle Giant, Nektar. Yes, etc. 818-767-4127  
•Cntry fem voc sks cntry band to start out with. I'm 2nd soprano. No rowdies, pls. Laura, 213-515-2086

## 11. KEYBOARDISTS AVAILABLE

•Pro keybdst avail for expert sound programming for Roland, Yamaha & Ensoniq brds. Terry, 213-656-7505  
•Hammond B3 piano synth, pro, wrkd w/Peter Wolf, Charlie Farn. Avail for pro rock grp. Greg, 818-794-5992  
•Keybdst avail to assist srs bands w/24 trk demo projs. Creatv, versat, well equip'd pro. Paul, 714-962-7921  
•Keybdst avail, has plenty of equip, vocs ld & bckgrnd, avail for wrkg, paying srs only. 818-782-4661  
•Keybdst w/wkg pro gear sks projs, mtd, any styles. Multi sampling abil. 213-662-6380  
•Keybdst plyr avail for sessions, demos, most style. Hammond B3, M3R, DSS1, vintage to modern sound. 213-826-7397  
•Partimc recrdng mlty-keybdst, tight chops, xlt feel, recent Euro tour w/maj Euro artist, xlt equip, full mtd expertise. Rock image. Jim, 818-781-8236  
•R&B pop keybdst, formerly of Custom Made, 15 yrs exp. Have album, demo, club & tour credits. Wrkg srs only. Bryant, 213-835-8419  
•Synthesist w/strong lid vocs avail for studio or other wrkg srs. Elliott, evs & weekends. 213-483-6496  
•Totally pro rock keybdst, fully equip'd, Korg M1, D50, DSS1 sampler, Hammond C3 specializing in John Lord style, currently sng for recding & showng acts only w/ bckng. 818-718-2948

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# FREE CLASSIFIEDS

•Deadly srs voc lkg to start shock rock band. Have alot of lyrics already written. Infil include Kiss, Cooper, AC/DC, Dave & Scott, 818-956-6302

•Deranged voc avail for lunatic rock proj. If you're different, call Dana, 213-656-3127

•Dynamite srs exp, verstl image, from voc fem to male HR. Infil Motown, Bowie, Stones, Aeros hd proj w/brl or finnal bncp. Dance also. Tyler, 818-842-9361

•Exp & pwrfl black fem voc for hire. Shows, recrdng, tours. Sings funk, pop, rock, R&B & rap, etc. Ld or bckgrnd. Srs calls only. Anne, 818-765-3384

•Exp mature ironm'n w/ grt stage presnc, pwrfl voc, sks 50's, 60's, 70's, etc, wrkg band w/new wave touch. Mr X, 818-244-8207

•Fem singr/sngwr w/sngs & ready to go, sks male acous guit w/vocs for accompanimnt. 818-760-3530

•Fem singr/sngwr/rhythy gut, pwrfl perfrm, skg tlntd, socially conscious sngwr/s muscns to J/F sound of future. Infil Joplin, Jager, Morrison, Peri, 818-988-1571

•Fem voc for recrdng proj & up & cming band. Highly pro, sngwrts too, any style. Kristen Plambeck, 602-863-4280

•Fem voc, alto, soprano, lkg for band. Music style standrds, R&B, pop & rock. Rhonda Hooper, 11733 Goshin Ave #105, LA CA 90049, 213-826-4375

•Fem voc, blues orientd. 213-275-3899

•Fem voc, dynamic, verstl, energetic, sks studio session, gigs. Srs only. Naomi, 818-793-5434

•Fem voc, exp stage perfrm, gd lks, strong vox, sks mldc rock or cntry band for gigs. Tracy, 818-343-2498

•Fem voc/sngwr avail for recrdng sessions. Sexy vox, rock image. Infil Roxette, Madonna, Estefan, S.Nicks. Sound alike lks avail. Sandy, 213-839-9656

•Former EM1 artist avail for band srs. Stones, Crowes, 70's rock. Grl lks, sngwrng, soullv vox. Signed or near signed only. T.K., 213-960-4439

•Frontrn w/wide range, hooks, lks, presnc & recrdng & perfrm exp. Currently w/Mad Vibe. Avail for recrdng & possible other proj. Eric, 805-583-8977

•Frontrn, cool lks & style, very entertaining live. Sks straight ahead HR band. Infil James Gang, Lords, T-Rex. Pros only. Must have cool lks & att. Trick, 213-461-0858

•Growing, stylng sngwr/s perfrm avail now. Natrl exhibitonist ala Mick, Roeh. Very determined, energetic, intense. Let's go Jon Seth, 213-467-6414

•Hllywd easiest singr sks moraly corrupt rock band w/att. Infil Crue, Pussycat, LA Guns. Black hr, vocs req'd. Msq. Ricky Michaels, 818-765-6448

•HM voc & HM bs plyr team sk hrd core HM dbi lnt gutt plyr. Infil Maiden, Megadeth, Testament, Slayer. Pros only. 213-464-1532

•Hot R&B pop prodr wtd by 23 y/o black fem singr. Must be exp in house, pop & R&B. Miko, 213-751-8420

•HR voc/irontrn w/wide range, lks & charisma. Lkg for dedictd band w/lntr sngwrts & hol lng hr image. 213-663-4191

•Hrd core voc & bs plyr lkg for srs plyrs to J/F hrd core speed metal band. Srs mashers only. 213-464-1532

•Ld voc/wrfl/gutl skg estab tight young band. My infl are Duran, Idot, Cure, U2, Dario, 213-392-5486

•Ld voelkg to join w/funk, rock, R&B sound w/bj horn section. Have orig matrl. Voc styles Otis Redding, Al

Green, Twr of Pwr, etc. 818-343-2821

•Male cntry voc lkg for band. Publsd sngwr, 27 y/o, gd lks, no drugs. Srs. Kyle, 818-980-3401

•Male pwrhouse voc from hell sks hrd wrkng, hrd hting band, all the way only. Marshall, 213-662-7818

•Male sngwr/sngwr lkg to form R&B singng grp. Infil Q.Jays, Alter 7, Harmonies, exp a must. William Bryant, 213-913-9030

•Male sngwr/sngwr/arrangr, finished R&B contract, sks only estab R&B band in Hllywd area. Infil Babyface, S.Wonder, Jim, 213-851-5062

•Male voc & sngwr skg demo & bckgrnd for jingles. Infil Ingram, Osbourne, Leonard Jackson, 714-986-9556

•Male voc sks bluesy funky jazzy R&B fusion band. Infil Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440

•Male voc, no pro exp, wrng to form HR band. Freddie, 818-240-9241

•Pro voc w/image, album & touring credits, sks band of same caliber. Infil by Joe Lynn Turner, Lou Gramm, Robert, 805-259-6882

•Pwrhouse pro voc lkg for estab cmrl HR band that wrtes like no other. Exp muscns call att 6 pm. Rocky, 213-957-3709

•Raw sensitive sngwr/sngwr ala Doors, Gabriel, Costello, lkg for proj, collab or mgnt. Scott, 213-820-0663

•Sngvr avail, 21, atmrv rock star type showm w/lntr att. 5'11", 145 lbs w/dark blonde hr. Gd sngwr & grt ad lib. 818-761-5251

•Sngvr avail, rockability, punk, blues. Grt moves, plyr harmonica, gd lyrics. Infil Iggy, Lux, Jello. Lip, 213-648-8752

•Sngwr/sngwr sks image minded thin muscns for pop sensation. Infil Duran, Poison, Gene/Jezebel, Cix, Catfish, 213-732-6489

•Sngwr/sngwr, 24, infil Enuff, LSD, Trick, Lennon. Cool melody lines, grt image, psychdc aggrs pop w/catchy hooks. Hllywd. John, 213-851-5462

•Sirong verstl sngwr/sngwr w/studio sks pro mature muscns, 26 & older. San Gab Valley. Infil Priest, Bullet Boys, O'Ryche, 818-912-2378

•Studio sngvr avail, master & demo, ld & bckgrnd vocs. 818-285-0788; 818-781-4664; 213-840-2058

•Voc &/or bst, 28, recently relocated, avail for srs & estab HM or any scorhing rock band. No posers. Doug, 213-461-0997

•Voc avail &/or band wtd. Fem sngwr/sngwr sks C&W band w/blues leel or rock. 213-823-1883

•Voc avail for all sessions. Dez, 818-880-1819

•Voc avail for rock, HR band. Pros only. Lbl lntrst, mgnt, atty. 213-463-7316

•Voc avail, 21, sks atmrv undrgrnd, xperimtl industrial, psychdc progrs blues band. Keybrds a must, image not necessary. KROQ & KXLU style. 213-871-6801

•Voc for hire. Infil Sammy Davis Jr, Marvin Gaye, Sam Cooke, Benny G. 213-383-4756

•Voc lkg for 3 alcoholics to let me join your band. Infil old Crue, Suckin' Tendencies, Zep, old VH, chicks & beer. Chris, 213-933-0709

•Voc skg progrs metal unit, pro outfit only. Infil Pantera, O'Ryche, Priest, James. 818-506-1622

•Voc sks guit w/Strat to collab on hit matrl. Infil Stones, Cramps, Cooper, Queen. Jeff, 818-505-1010

•Voc w/verything, clear 4 oct range, pro att, gd lks, compl & total dedictn, sks signed or close to it act. No BS. Don, 714-821-9814

•Voc w/no job, no trnspo, no money, lkg for band. Hllywd. Chris, 213-933-0709

•Voc xtraordnary, strong rock image, lkg for band, rock, soul & blues. Pros only, pref keybrds or 2 band. Bryant Sterling, 818-982-7468

•Voc, bckup, avail. I'm East Indian, fem dancer/model avail for tour, studio, music videos, Opera trained. Pop & Indian music infl. Zeena, 213-285-7827

•Voc, fem, 27 y/o, sks prodr for proj. Also avail for rap vocs. Vicky, 818-787-9153

•Voc/sngwr skg intellgnt creatv textural gutt to wrte grt rock tunes. Form band soon after. No metal. John, 213-836-9230

•Voc/sngwr wtdemos avail for rock band w/mngt, atty, lbl deal pending. Cool lks, lng hr & style. Pros only. Anthony, 602-983-0163

•Wtd, bckup wkr, R&B, jazz, pop & gospel styles for black fem 2nd soprano. Rates depend on jobs. Sherri, 213-636-5540

•You've got music, I've got words. Fem singr skg determined muscns. Infil blues, Doors, Joplin to Missng Persons. No girlfriend searchers, pls. Jenean, 818-788-7078

## 12. VOCALISTS WANTED

•2 grt ld vocs wtd for rock funk band. Styles from Chaka Khan, Take 6, Winens, Heart. Jeff, 213-871-6885

•A pro rock band, RAKHA, sks hl perfrmnc frntm/lyrcst. We have PA, private rehrl spc, killer demo, equip, lots of compl sngs. Blade, 818-997-4440

•A voc wtd by estab HR act w/bckng & lbl lntrst. Image a must. Infil Crue, AC/DC, S.Row, Spread Eagle. Tom, 714-894-4133

•Ace voc wtd by sngwr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg. Dee, 213-960-8886

•Aggrsv fem voc ndd immed for hvy progrs yet mldc fem band. Various infl include Q'Ryche, Fates, Scorp. 818-377-5636

•All pro doing all infls. Infil Sabbath, Bad Co, Jimi, etc. Dave, 213-548-8600

•Audlng tlntd fem sngrs/dancers, ages 7-10, for young R&B grp. William, 5-10 pm, 213-913-9030

•Audlng voc, 21-29, must have killer pro tone quality to match w/U2, Cult, Floyd, Zep sound, sngs/wspc. 818-994-9486

•Band nds dedictd mldc cmrl type rock singr. In hurry to compl demo for lbl lntrst. Pros only. Joe, 213-397-3991

•Band w/bj frnds sks kill on sight young singr. Pwr, lks, tnt a must. Infil Soundgarden, Jane's, Alice in Chains. Sidney, 213-962-4428

•Band, compl w/set & equip lkg for highly pro voc. Must be dedictd. Dave, 213-548-8600

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•Bckup singr wtd for org band. Infil REM, Replacemnts, Elvis Costello, Beatles. Currently gigging, have demo lks. Pat, 213-453-0900

•Bckup sngwr wtd for pro org proj/w/maj mngt. Infil K. Bush, REM. 213-829-1508

•Blues rock, male voc wtd. Nite. 818-705-0875

•Bluesy HR band w/brl, pwr ally, world class matrl, skg world class voc w/wgr image & att. 818-596-2043

•Chrstian voc wtd to compl Chrstian metal band w/sngs. Ed, 213-838-3637

•Cmrl HR band nds to replace frntm/lyrcst. Lks alone must be worth a million dollars w/rw tnt to boot. 818-716-7882

•Dancer/voc w/video perfct moves. Infil New Kids, Guys Next Door, Boys & New Edition. Lks that kill, beats that thrill. Pablo Garcia, 213-254-5228

•Dark atmrv band sks singr. Infil Cure, Xymox, Christian Death, Joy Division. 818-783-0970

•Dark Euro style gutt based band, pro sit. Infil Cult, Gene/Jezbel. Sks voc into same - Bowie & Bauhaus. 818-883-4692; 818-954-9702

•Dark psychdc atmrv rock band sks hypnotic & emotional singr. Have mngt, video & real lbl lntrst. 213-276-4796; 818-994-2596

•Estab HR band lkg for confident ld voc/frntm/women for immed recrdng & perfrmng opportunities. Pros only. Paper #213-968-1143

•Estab nat'l act, CHERRY STREET, sks voc, image a must. Infil Crue, AC/DC, Felix. Tom, 714-894-4133

•Estab w/bj band skg pwrfl black fem voc. Into funk, rock, R&B w/rock image. T. Turner, P.LaBelle, J.Jackson, N.Hendricks style. Mike, 818-508-1374

•Exp sngvr wtd by srs fully equip'd HR band. Full dedictn a must. John, 213-823-2182

•Fem att singr for bar mlzavhs & weddings. Jay, 213-957-1168

•Fem bckgrnd vocs wtd for pop dance band. DePeche, Duran. 213-305-7221

•Fem bckup singr wtd, ages 18-26, for band, xnt opportunity. Infil DePeche, Erasure, G.Michael, J.Jackson. Lv msg. 213-695-3101

•Fem ld voc, strong, pwrfl, rock, bluesy, emotional. Must have ld sngg appearnc. Infil Cher, A.Myles, Ronstadt. Pros only. 818-881-7570

•Fem ndd for recrdng top duet w/future male superstar. Fem must submit demo for screening. Lucky fem will be compensated. 818-994-9809

•Fem partner ndd to recrd duet ballads. Fem must submit demo for screening & will be compensated if chosen. 818-994-9809

•Fem voc sought by sngwrts grp for paid demo recrdngs on regular basis. Send tape to Box 5937, Venice CA 90296

•Fem voc wtd by compr/muscns/studio for collab, R&B, pop, dance, etc. Easy going, sns of humor, commd. Bert or lv msg. 213-424-5589

•Fem voc wtd by recrdng band. Atmrv rock, textural, moody, poetic music. Elec & acous. No hvy rock, R&B or T40 singers, pls. 213-285-9273

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# FREE CLASSIFIEDS

• Fem voc, attrctv, sexy, young, for legit prodcn deal. Send tape/photo to 13552 Burbank Blvd #4, Van Nuys CA 91401

• Fem voc/perfrm/sngwr for newly forming rock band. Into Pretenders, B52's, Talking Heads, Concrete Blonde. Dan, 818-761-9989

• Frontmnl ala Zander, Tyler, Roth, wid imaged for hrd edged lng hr pop rock band ala C. Trick, Enuff, Ray, 213-818-6519

• Frontmnl wid by srs rock band. Must have lks, stage presnc, strong voc. Infl VH, Winger, Faith, Q'ryche. 818-342-3796

• Fun bright defnately glam R&R band lkg for blonde bombshell voc. 213-663-4590

• Funk rock artist, Infl Hendrix, Funkadelic, Prince, Cameo, sks fem voc ala Chaka Khan, Jane Child for colab. Christopher, 213-372-3208

• Girl wid to compl all girl grp, sexy street image, dance, pop music vide. 818-994-6202

• HR band w/maj legal rep, Yes, Bowie, Dio, Heart, etc, nds singr ala Steve Walsh, Glen Hughes. Exp pros only. Gio, 818-984-6499

• Hrd edged bluesy HM grp w/orig matrl. Infl Zep, Sabbath, Maiden. Sks pwrlf tmlnd voc w/gd image. Stan, 818-343-8045; Jeff, 818-988-2345

• Hvy psychdc Beatles infl band sks singr into early C. Trick, Gasberies, Jellyfish & L. Kravitz, 213-288-7828

• In srch of gospel singrs for new grp forming. Denise, 818-762-3510

• JONAS GRUMBY sks tmlnd frontmnl w/writing abil for HR band. Steve, 213-743-9950; Paul, 818-902-0938

• Keybdst/wrcrd deal, Infl J. J. Cale, Benetar, Benetar, Nelson. Got hr, hooks & lks. Lkg for same. Hugh Schick, 213-588-1825

• Keybdst/arrngr sks male & fem voc for demo wrk on spec. Contmrgy R&B, James Ingram, W. Houston style. Aaron, 213-465-1684

• Lkg for frontmnl wid for cmrcl pretty boy glam band. Strong sngs, image, stage presnc, dedcn a must. Kenny or Rich, 818-780-3099

• Lkg for Spanish fem singr/sngwr/dancer for pop rock R&B but in Spanish. Must write Spanish. 805-255-5179; 818-985-9205

• Male lnd singr wid for signed metal band. Age 12-15. 213-598-3194

• Male voc ala Harry Belafonte mts Eddie & Grant for recrdng proj. Jeff, 213-390-9404

• Male voc for forming band. Infl by S. Row, Lynch Mob, Flatt. Image, no drugs. We have studio & PA. Scott, 818-762-9242

• Male voc wid by rhytm & sng orientd band w/early Faces & Crowes sound. Bill, 213-462-7465

• Male voc wid for HM/HR band w/connex. Nds wide range & gd lks & equip. If you have some. Don, 818-353-2851

• Male voc wid for hrd melc rock band. Hagar, Perry, Graham style. Must love the Lord. Darryl, 213-422-2129

• Male voc wid for progrsv metal band that's going places. Wide range, stage presnc & equip req'd. Kirk Brown, 818-248-8013

• Male voc wid to front killer line up. Matrila Dokken, Lion, Whitesnake. Exp. pr att, lmt, image & demo req'd. 213-323-3687

• Multi-instrmnt artist nds uniq soundng voc w/strange lyrics ala Bryan Ferry, Elvis, Morrissey. Must sing lyrics, not talk. Music is jazzy wave. 213-390-1374

• MYRAD sks male voc, age 19-25 for orig recrdng proj. No line hr, glam rock image. Call for audtn, srs inquiries only. Shane, 818-708-8303

• Next maj act sks superstar frontmnl, Lynch Mob, Tesla, S. Row. Tape & pkg necessary. JB, 11440 Chandler Blvd #1700, N Hollywood CA 91601

• NO SYMPATHY sks male lnd voc, no particular voc range req'd. Image is a must. Infl Kiss, Crue, Idol. 818-592-6734, 818-998-1668

• Outrageous gloom & doom melc chainsaw voc wid for estab punk metal act. Thick lng hr image, dedcn, exp only. Ozzie, Crue, 213-688-2981

• Outstndng blues based classic rock band sks xceptiv on P/T basis. Dan, H-818-881-2891 eves, W-213-501-6132

• Pro gult/sngwr. Where is that charisntic singr? Recrdng proj. You will recrd deal, call. Own sound, Sting, Gabriel, Randy, 818-782-9790

• Pro spiritual singr sought by guit, 22, to form trendy supergrp. Infl Doors, early Queen, Hendrix, Brian Jones. Let's happen. 213-461-9564

• Pro voc wid to compl cmrcl rock band. If you have the lks & hooks, we have the snags. Bad English, Whitesnake, Mick or Jay, 818-998-7755

• Professional tribute to Zep sng sound & look alike to Robert Plant. Must know matrl & have grt stage presnc. Richard Lockhart, 714-854-3534

• R&B fem backup voc w/lnf harmonies, nnd for non paying proj. Jeff, 213-113-1874

• Raw hrd edged rock band w/drvng sound nds voc to compl unit. Joe, after 4, 213-831-0853

• Recrd deal close at hand, have mngt, prodcn deal, cmrcl HR band nds to replace frontmnl. Tape & pic to PO Box 7401-705, Studio City CA 91604

• Sexy young fems w/right lks between ages of 18-25 nnd for demo ranging from dance to ballads. Chris, 213-963-9037

• Singng, dancing all girl 50's grp. CHERRY COKES, writs dsoproano & strong bs singr. No exp necessary. Pam, 213-391-8878

• Singr for moderm artistic rock proj, emotions & lks a must. Infl Whitesnake w/Sykes & new Q'ryche & Floyd. Pros only. Mike, 213-851-3337

• Singr wid for blues rock orientd band. Gilbert, 213-722-7667; Russ, 213-263-5791

• Singr wid for hvy electric psychdc funky proj. Infl Killing Joke, 9" Nails, Skinny Puppy, Chris, 213-258-8052

• Soull male voc w/range & presnc nnd to compl groovng HR band from Boston. Grl sngs, Infl Bullet Boys to Dokken. Mark, 213-851-6643

• Soull singr/sngwr wid, R. Stewart, P. Rogers. 818-509-8321

• Stones, Crowes, Faces, Ouireboys singr. Band has developmnt deal w/middle sized lbl. Paid practices, sns of humor. Frank, 818-962-3867

• THIN ICE sks male voc/frmntm for cmrcl rock band ala C. Trick, Jovi, Grl sngs & connex. 25-30, no smoking or drugs. John, 818-840-9131

• Top ranked estab HR band in So Cal sks world class voc. Pro image & att. We have publicist & atty. This is your best offer. 213-402-7794

• Uniq passionte spiritual star qual singr/lyricst wid for social environmtl conscious rock. new age recrdng proj band Infl Fixx, Q'ryche, Floyd, Gabriel, 213-876-4814

• Versitl & exp singr wid for session wrk. Funk blues Infl ala Mavis Staples, Prince, Roth, etc. Lv msg. 213-348-1886

• Voc wid ala Bryan Ferry, Gabriel to compl recrdng proj. 818-907-0164

• Voc wid by estab mel HR band. Must have TA. Send tape, pic, bio to Band, 1367 Aspner Ave, LA CA 90041

• Voc wid by progrsv funk rock band. Infl Hendrix, L. Colour. Bob, 213-675-6874

• Voc wid for 3 pc orig rock grp. We have own restrl & recrdng studio. 213-827-7137

• Voc wid for xperimntl artistic altmty hvy band. Open minded. 18-23, Infl 9" Nails, Cure, Slayer, U2. Roman, 818-753-0255; Jeff, 714-843-0252

• Voc wid, must be versitl, into aggrsv odd meter metal style. Darren, 818-782-7202

• Voc wid, pro att & image a must. Pref ages 18-23. Infl Crue, LA Guns, Lynch Mob, PA a +, Tomo, 714-495-7152

• Voc wid, infl Joe Lynn Turner, Jeff Tate w/grt image, stage presnc. Band has maj legal rep + much more. 818-981-1063

• Voc/frmntm wid for estab HR blues band. We nd someone who's dedcn, exp & can rock. Steve, 818-766-4180

• Voc/frmntm/rhytm guit wid for steady wrkg rock T40 band. Must have gd att, lks & equip. Mike, 714-962-4468

• Voc/sngwr wid for funky bluesy psychdc rock band. Infl Hendrix, Funkadelic, old Peppers. Chris, 213-969-9949

• Vox like Michael Bolton but no repetoire? Prolific sngwr w/uniq styls, nds the perfct match for lrg ballad repetoire. Jonathan, 213-458-3880

• Vox's nnd by by gult/sng/sngwr forming band w/big voc sound. Kathryn, 213-383-3255

• What do I wnt? Steve Marriot is a gd start. Damien, 213-850-9537

• Wid, male voc for Deltonics tribute. 213-469-0967

• Wid, R&B lnd voc for club & road dates. Must be exp. No drugs & must dance. Bruce, 213-962-9555

• Wid, voc/frmntm for cmrcl HR band ala Crue, Poison, LA Guns, Kixx. Wrkg in studio now. Srs only. Jeff, 213-693-0581

## 13. DRUMMERS AVAILABLE

• Tribal skin basher sks band. Infl S. Perkins, J. Bonham. Groove is with a drummer. Rob, 213-878-0469

• Arno/inf, Bozoo, Dmrr, x-Pat Travers, avail for signed or financed band/sngwr. Keith, 818-769-7501

• Asserive dmmr avail for signed, financed or 24 trk recrdng proj. Pros only. Infl S. Smith, P. Collins, J. Bonham, Kevin, 213-850-6359

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• Dmrr avail for jazz, fusion, T40, csls. Bob, 818-342-3786

• Dmrr avail to join HR org band. Infl Night Ranger, Leopold Triunph, Mark, 213-805-1485

• Dmrr avail, sng band or muscns to form orig band. Infl Rush, Yes, Metallica, John, 818-969-7582

• Dmrr avail, tasty, in the pocket, gd rater. 20 yrs exp. Lkg for weekend wrk. Chuck Franklin, 213-397-9837

• Dmrr lkg for something totally different, innovatv & orig. Day or nite, lkg for balls, hi energy & dynamics. Jeff, 818-981-7311

• Dmrr sng band w/grt sngs, grt image, no drug problems. I'm dedcn, hrd hting, meter master. 818-906-2576

• Dmrr sng band or muscns into world beat. Must be srs, dependbl & have some spiritualty in their lives. Robert Carrillo, 213-465-1035

• Dmrr sng band or plyrs into artist like Bob James or Tom Scott or David Sanborn, etc. Hooey, 818-447-9998

• Dmrr sng band w/strong orig matrl & direction. Exp in studio & club circuit. Dawn, 213-876-4684

• Dmrr sng band w/R&B pop rock band. Have accous & elec. No dbls. Bret, 818-994-8841

• Dmrr sng HR band. Infl Faith, Jane's, PIL. Gd equip & tmspo, recrdng & toung exp. 213-857-5830

• Dmrr w/exp, chops, pro att & gd lks. Sks hvy rock band. Must have demo & singr. King's X, Bonham, Tesla. Scott, 818-763-7387

• Dmrr w/lnf exp, equip, image & lnt sng for estab pwrl HR/HM proj. Infl AIDridge. Rockentel. Lv detailed msg. Rick, 213-370-4571

• Dmrr, 22, big groove, big ambitions & exp, sks funky altmtrnltv rock band. Infl INXS, Elvis, Public Enemy, Zep. No flakes. Ronnie, 213-514-9494

• Dmrr, 32, chops, meter, equip, sks wrkg career band. Lng hr, hrd rockng. Must make money. Jim, 213-645-9490

• Dmrr, 33, x-pro, w/9-5 job, sks cover or org grp for lnd & gigs. Grl vocs. Have restrl spc. 213-427-5552

• Dmrr, percussnst, quick learner, versitl, xtensv exp, pro att, xnt equip, accous or midl. Avail ggs or studio. R&B, rock, funk, dance. T40, Scott, 213-874-8746

• Dmrr prog/mtr w/strge & studio exp in all styles, strong groove & chops, top of line accous & elec equip. Pro sits only. Ron, 818-999-2945

• Dynamic dmmr avail to ply any style of jazz, fusion or funk. Ready to jam or gig. Clubs, csls, concerts & recrdng. Al, 818-447-4229

• Dynamic dmmr sks cmrcl groove rock band in the ranks of Badlands, Bullet Boys, Lynch Mob. Have pro att, image & chops. 110% dedcn. Carlos, 714-989-0701

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•Exp dmr avail to join pro sit. Very strong id vox & keybrds. Xnt listener. New Chicago, Boz Skags, Collins. So Bay. Bill, 213-370-8720  
•Explosive HR dmr, infl include Boz, Morgenstein, Smith, Singer, Eric, 818-769-7224  
•Fem dmr sks all fem rock band that can ply as well as lk g. Dbl bs, bckng vocs. Crowes, Zep, Sabina, 213-370-1670  
•Fem dmr w/lks, equip, tmspo, wnts to join band of 90's that lks grt, sounds different. 213-437-6996  
•I am the swingiest jazz dmr in town. Have xtensv studio & road exp. Lkg for wrkg grp. I'm ready, are you? Gene Martin, 213-856-2449  
•Pocket solid dmr lkg for product minded proj. Dbl kick, grt lk & sings. Promo avail at Musicon Contact Serv in Hilywd. No fee. TC Srgs  
•Pro dmr avail for session wrk or signed deal in pop rock, Premier endorsed. Plyd w/Paul Taylor of Winger, 20 yrs exp. Frank, 818-764-2460  
•Pro dmr avail for T40 band or other paid sits. Gd groove, feel, time & equip. All styles. Mark, 213-857-5644  
•Pro dmr sks wrkg roots rock band. Jim, 818-881-4273  
•Pro dmr w/int credits, endorsements, sky band w/mngt instr & studio. I sing bckup, have hot kit, lks, deditcn & pkg. Ricky Lee, 805-296-2654  
•Pro dmr w/int image, tnt & equip, lkg for cmrhc HR/HM band w/same. Rob, 213-437-6996  
•Shuffle king, blues dmr w/vocs lkg for wrkg blues band. Jim, 818-841-1026  
•Solid pro rock dmr lkg for pro orig band w/image. Infl Stones, Crowes, Leppard, Humble Pie, Abe, 818-964-3720  
•The srch continues. Still lkg for band w/deditcn & sngs. Nd lock out rehrl spc. Steve, 818-848-8758  
•Totally pro dmr, exp, Berklee grad, sings lks. Infl Smiths, Bissone, Young MTV lks. Sks estab pro sit w/promise & originalty. Roel, 818-508-6806  
•X-Honky Tonk Angel dmr w/hrd hting style & steady groove, bckng vocs. sks band w/obl instr & financl bckng. Infl Kramer, AVH, Aroonoff, Kenny, 714-981-8142

## 13. DRUMMERS WANTED

•50's R&B & R&R. Must know & love the music. Permanent position for right person. Wally, 213-257-0549

•A dmr wtd for altmtv band. Infl Sisters, Bauhaus, Stooges. 818-577-1826  
•Aggrsv altmtv HR trio w/fem bst/voc, sks dmr. Gigs & radio airply. David, 213-960-5647  
•ALL MIGHTY HI-FI sks solid creatv dmr. Infl Waits, Costello, Coltrane, Gang of 4, Jeff, 213-393-4633  
•Altmtv dmr wtd to join gigging & recrdng band. Rick, 213-463-4902  
•Attn, drug free dmr nnd by guit & bs frontm. Infl Queen, Zep, C. Trick, Zep. Bckup vocs, early 20's, lv detailed msg. 213-891-2787  
•Beach Boys style band plyng orig sks dmr w/voc abil. This is a maj proj. Bruce, 714-973-0650  
•CAPTAIN BLACK sks human thunder mach capable of sinking the Queen's royal ship. No Maybeline wimprockers. Dbl bs only. Infl Ozzie, O'Ryche, Captain, 213-920-2475  
•Cntry rockabilly dmr wtd for showcsg & club wrk. Bckup vocs +. 818-287-0811  
•DIONYUSUS sks solid dmr who loves the world's music. Srs sit. Have rehrl spc & sngs. U2, Zep, Gabriel, Floyd. Chris, 818-980-7252  
•Dmr & bst nnd for all orig altmtv HR band. Ready w/ matri. Cult, Mills, Soundgarden, Ramones. Reliable, sns of humor. 213-435-5017  
•Dmr for cmrhc HR w/fem voc. Have developmnt deal. Meter perfct, hrd htr, lks, pro team plyr. Hl tech orientd. Mark, 213-371-4073  
•Dmr nnd to back solo artist w/soon to be released nat'l indie album ala Fogerty, Dylan, Cougar. Call after 4 pm. Crosby, 213-857-1912  
•Dmr nnd to help form orig proj. Must be willing to wrk w/ dmr mach & seqncr. Infl Sisters, Floyd, Human Drama. Chris, 213-657-4258  
•Dmr nnd to join fem voc & male guit. Orig rock blues proj. Have own rehrl spc. Equip, local. Infl Fleetwood, U2, Sting, Joe, 213-826-8017  
•Dmr nnd, Stones to Pistols, classic raw edge. Practice in Hllwd. Michael, 818-882-4222  
•Dmr wtd by artist/x-staff wrtr w/prominent atly. Squeeze, Crowded House, Rembrandts. Exp only, vocs a +, tape & photo a must. 818-902-0741  
•Dmr wtd by band to tour & recrd. Fast, intense style, xtremly infl by tradit'l American music. Greg, 213-766-0733  
•Dmr wtd by band. Infl Smiths, REM, LMCCullough, Mike, 213-660-3938

•Dmr wtd by estab rock/cntry/rockabilly band w/college radio airply. Currently showcsg on So Cal club scene. Paul, 213-465-6398  
•Dmr wtd by guit & voc to form orig blues rock band. Must be srs, deditcn & ready to R&R. No drugs. Infl old Bad Co, Heart, Glen, after 5. 818-357-6609  
•Dmr wtd by guit, old, to help form rock/blues coverband. Origs later. Vocs helpul. Bob, 818-895-1821  
•Dmr wtd for act recrdng album. Infl Petty, Pretenders, Replacemnts. Exp. Jim, 213-656-8914  
•Dmr wtd for altmtv band wedge. Have own studio. Infl Jane's, Sisters, Dlyvnt, early Cult, Leslie, 213-969-0704  
•Dmr wtd for band w/luture. Infl Pocar, Hakim, Keltner, Gad. Get the idea? 213-851-3503  
•Dmr wtd for beautifl psychdlc altmtv rocking band. Must have abil, energy, image. Infl Mitchell, Ride, KXLU. We have rehrl spc. Scott, 213-392-2524  
•Dmr wtd for blues rock band. Charlie Watts. J. Bonham style. Avail 5 miles/week, all orig matri. Lng hr & under 30 pre'd. 818-982-6669  
•Dmr wtd for dark altmtv band. Infl Ymox, Christian Death, Joy Division, Cure. 818-783-0970  
•Dmr wtd for forming proj w/fem voc. Have 40 sngs, grt connex, lbl instr & product deal. Infl Jovi, Cougar, M. Ethridge, Sherry, 213-288-1141  
•Dmr wtd for melow to grungy rock band. Nd versl style. No gigs or deals but srs. Kirk, 213-655-7356  
•Dmr wtd for pro orig proj. Maj mngt. Infl K.Bush, REM. 213-829-1508  
•Dmr wtd for pwr trio. King's X, New Rush, O'Ryche. 818-839-3775  
•Dmr wtd for raunchy Southern bluesy R&R band. Well organized, Westside, atly, connex. Carol, 213-827-5664; Eve, 213-399-8428  
•Dmr wtd for recrdng proj. Infl Beatles, Clapton, Dylan, R&B, blues w/ps pc sound like Petty, Brian Adams, Robert, 213-392-3860  
•Dmr wtd into Zep, Danzig, dark Hilywd image a must. 213-878-0242  
•Dmr wtd, band forming now. Grt musical instinct a must. Hkd west feel, sngwrtng & vocs are a +. Pro & innovatv only. Patrick, 213-462-2606  
•Dmr wtd, dbl bs shredder nnd for pwrfl metal band w/ estab following, demo & many gigs. Infl Motorhead, Sabbath, Metallica. 213-452-2264  
•Dmr wtd, gd at, meter, lks a must. Srs cmrcl HR band. Robert DZ, 818-709-5321  
•Dmr wtd, must be fem, to create all fem bckup band. 213-930-1435  
•Dmr wtd, steady, fast, hrd htr to join R&R band now. Our infl include Stooges, Replacemnts, Johnny Thunders. 213-466-4763  
•Dmr wtd. Infl Red Kross, Eyes, Jane Towney. 818-307-6427  
•Dmr wtd. Must ply solid for funk rock band. Infl INXS, Prince. Have grt sngs, maj mngt & lbl instr. Mark, 213-850-7284  
•Dmr, 22-28, wtd for estab altmtv band. Solid meter,

deditcn, fluid style, pro gear. Floyd, 4AD, E-bow. Srs only. Tim, 619-695-3373  
•Dynam dmr wtd for progrsv blues rock stuff. Must be willing to wrk w/percussnrs. No bashers, pls. Infl Zep, King Crimson, Genesis, Gabriel, 213-318-1818  
•Dynamic dmr sought by guit/sngwtr/forming band. Adrian, 213-462-2954  
•Estab 5 pc meidc HR band sk wood chopping team plyr w/image & deditcn. O'Ryche to Deep Purple. Bob, 818-772-0564  
•Estab band w/studio & following nks hrd hting dmr. Infl Warrant, Poison, Swinging Thing, 818-980-1733  
•Fem dmr wtd by wrkg band doing covers & origs. 213-973-8980  
•Funky dmr nnd for all orig soul rock w/early 70's infl ala lke & Tina. Send demo to 1131 Alta Loma #406, W Hilywd CA 90089  
•Groove like Public Enemy w/guits like Hendrix, Beatles harmonies, Jellyfish, Dylan vocals. Must be flexibile, ready to go, poetic. Jackie, 213-655-1873  
•Guit & sing sk Hk energy hrd hting dmr. S. Row leather image band to form. Jamie, 213-464-7334; Roger, 818-787-9055  
•Guit of Maniacal Repert, sks dmr into Zappa, Jane's, Faith & Peppers to jam/wrt with & ahead act. Klaus, 213-876-5306  
•Guit/voc/sngwtr w/lks, tnt, etc, sks dmr w/lks tnt, etc for proj infl by old Bad Co, Cult, Zep, Sean, 818-347-3049  
•Hrd edged pc rock band ala C. Trick, Beatles, Enuff. Rastberles, w/hvy industry instr, sks enrgic dmr w/vocs. Ray, 213-873-6519  
•I've got Jerry's lks, Bobby's vox & Phil's soul. Lkg for some fellow travelers to test the bounds of mind & music. Chip, Block, 213-836-7588  
•Incredibl dbl bs dmr nnd for estab band. Infl Castronova, Aldridge, 818-769-8049  
•J. Bonham's reincarnation for hrd driving altmtv rock. U2 to Zep. 818-341-3630  
•Ld guit & voc w/HR know how, sk bs plyr & dmr, 25-30 y/o, lks & tnt a must. 213-874-7094  
•Mf dmr wtd for orig fun rock band, straight ahead style w/good meter, fills. Nol HR, Infl B52's, X, Plimsouls, Ramones. Ted, 213-377-0376  
•M/F dmr wtd for orig fun rock band. Straight ahead style w/good meter, fills. Nol HR, Infl B52's, X, Plimsouls, Ramones, surf. Ted, 213-377-0376  
•Mf lbl instr skg dmr w/HM image. Dbl bs not req'd for upcmg tour. Pay negotiable. James, 213-876-7495  
•MR MACCOB is lkg for straight forward, hrd hting lng hr pounder. No pretty boys, pls! Doug, 818-753-8639  
•Non smoker wtd, health orientd dmr for hi energy pop rock dance band. Bobby or Sunny, 213-652-5020  
•Orig band in LA area nds dmr, 45 Graves type music. 818-790-1762  
•Outrageous dbl bs skin basher nnd ASAP. Hrd htr, pro gear, exp, thick lng hr image a must. Ozzie, Crue, Wasp. 213-888-2981  
•Pike dmr nnd for fun cntry rock band, THE LOST HORSEMEN. Recrdng album, plyng clubs, having fun. Vern, 714-642-1526; Jim, 714-557-4594  
•PRETTY UGLY Y skg dmr for demo. Could kd into band sit. I onnie, 213-462-7956

## DRUMMER AVAILABLE

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•Pro drrm wtd for HR band. Infil Tesla, Kixx, AC/DC. Wtd to compl band. Jesse, 818-508-5377  
 •Pro drrm wtd for pop rock band. Must be srs w/xtensv bckgrnd & a business like disposition. George, 213-658-1060  
 •Pro drrm wtd for reforming metal band w/recd releases. Lks, equip & chops a must. Only the best nd apply. Steve, 818-506-8423  
 •Pre estab band lkg for pro estab drrm. Infil Cui, Deep Purple, U2. Must have sold chops, srs of humor, be dependbl & ready to commit. Steve, 213-957-0295  
 •Snglr & guit lkg for drrm, vocs a +. dbl bs a must, to compl HR proj w/blues edge. Tomi, 818-992-0403  
 •Slam hound, you, under 25, hating death & jeans. Us, 21, wicked polished pop ala Pwrtstarr, Time, INXS. Hunter, 818-441-6256  
 •Stck twirling groove monster ala Tommy Lee, Blas Elias ndd by voc/guit team. Lots of orig, free studio. Infil Jovi, Warrant, Jay, 213-839-8034  
 •Verstf drrm wtd for session wrk. Reggae, funk & blues music. Lv msg 24 hrs. 213-484-1886  
 •Verstf progrs drrm ndd for forming band. 2 guit w/voc abt, wide range of mtrl, wide selection of music. Mike, 818-288-6779  
 •Wtd, non smoker, health orientd drrm for hi energy pop rock dance band. Lloyd, 213-451-9007  
 •X-Jaxed Lady voc & guit sk male dbl bs drrm to compl new proj. Infil Lynch Mob, loudness. 818-508-6230, 213-538-5816

## 14. HORNS AVAILABLE

•R&R, funk & blues sax avail for recrdng or live wrk. Read music, dbl on guit. Uniq style & stage presnc. Eric, 818-954-9257  
 •Sax plyr/EWI wind synth plyr avail for studio wrk, demos, & live. Also for horn section arrangements. Rick, 818-458-9318  
 •Sax/keybrd plyr avail for tour & studio wrk. Much exp. Michael, 213-256-5924

## 14. HORNS WANTED

•1950's R&B & R&R. Must know & love the matri. Permanent position. Wally, 213-257-0549  
 •Classical/guit sks laulist for restaurant/dnsgs. Steve, 213-658-8360  
 •Fem voc, male voc, id guit w/strong sngs, harmonies, srs trumpets/sax. Infil Beatles, M.Oil, Waterboys, Etion, John, 818-503-0606  
 •Horn plyr w/vocs wtd by guit/sngwr/sngs/forming band. Kathryn, 213-383-3255  
 •Screaming trumpets, smooth sax's, terrble trombones wtd for incredbl never done before funk band, no Peppers clones. John, 213-296-5884  
 •Stunning fem alto sax & soprano sax plyr wtd for paid demo/video. Must be 17-28, easy to wrk wth. Must be srs. Pis, no llaikes or drugs. Paul, 818-981-2670  
 •Trumpet plyr wtd for young, dedctd, brd edged/funk rock band. Infil P-Funk, Prince, Peppers. Permanent sit only. Cameron, 213-326-4273

## 15. SPECIALTIES

•Attn Industry, MIDNIGHT PARADISE, is ready. Are you? We sure are. Promo pkg avail. Call now, don't be disappointed. 213-461-3461  
 •Attn recrd industry, don't be left out. Voc w/summer time reggae hits, remake, sks A&R or mngr rep. Steve, 818-904-3499  
 •BLIND AMBITION currently skg guit, bs, drm techs for local shows. Also exp stage mngr. Must be reliable & responsbl w/tnspo. Blind Ambition Rock Line, 818-887-0526  
 •CIRCUS nds stage mngr, techs, crew members, roadies, etc. Drrm tech, guit tech, bs tech. 213-652-8667  
 •Dancer ndd for R&B hip hop grp. Pro. Angel, 213-931-2046  
 •Dancers wtd for act. R&B, ages 8-12. William, 213-913-9030  
 •DJ wtd, intellgnt, humorous MC sks studio mnded DJ. Must be funky yet org. Nick, 10-6, weekdays, 213-691-0161  
 •Financi responsbl rock act currently skg 24 hr lockout rehrl studio in San Fern Valley area. Must be 24 hr access. 818-718-2948  
 •Forming C&W band, skg muscians, vocs a +, for upcmng recrdng & Vegas act. Maggie, 818-831-5065  
 •Gold recrd sngwr, former CBS recrdng artist, sks executive partner for co-publishng. Must have recrdng equip or venture capitol. Mark, 213-539-9067

•Guit & bs tech wtd for soon to be signed rock act w/maj intrst. No pay for now, salaries will come after signing. Brian, 213-876-9907  
 •Investor sought by theatrc/opera band, intrst from a maj recd co's, proof avail. For promo & info, write, 6947 Indiana, Riverside CA 92506  
 •Lkg for muscians & band to jam in maj club in So Cal. 213-457-9767  
 •L.O.C.O. A rock act currently skg pro choreographer to help us make us lke an arena rock act ready to take on the world. 818-718-2948  
 •Mandolin plyr avail for recrdng sessions & gigs. 213-913-3391  
 •Mngr ndd for orig pop rock grp. WET PAINT, Infil Bad English, Foreer & Joumey. Must have at least 1 signed act on roster. Marvin, 818-765-4905  
 •Nd airchck of "Rodney" (KROQ) show for 3-3-91 featuring Annette Funicello phone call & new version of "River Deep, Mountain High." Ronald Vaughan, c/o General Delivery, Bay Hills CA 90213  
 •Pro guit tech lkg for wrk in Japan. Lots of exp, speak some Japanese. Tempory Ok, Bobby, 213-452-2868  
 •Rapper & DJ sk recrd lkl. We have funky groove, smash hits. Blade or DJ Rock. 213-461-2061  
 •Recrdng engineear avail, pro w/many credits. Michael, 213-969-4014  
 •Road & back line mngr avail, previously w/Fates Warning, Cyndi Lauper, Aliman Bros, L.Reed & more. Wrkg pros only. Robert, 818-980-0018  
 •Road crew wtd by band BACK STREET. Guit tech & whatever you can do best. Bob, 213-256-0090  
 •Sery fem identical twin ld vocs lkg for muscians to form band, 70's/lunk rock covers, some orig. Call if not in band. 818-769-4465  
 •Signed band sks investor to finance small tour. Hit matri. Jeff, 818-890-6632  
 •Skg rhyth section. Guit, Bill Bracken & singer Carol Hampton, sk pro inquries only. Promo pck avail. 213-617-545-5841 or send pkg to Bill Bracken, PO Box 398, Scituate MA 02060  
 •SNAIL FACE nds reliable roadies for upcmng gigs. Free shows, free beer, grt atmosphere, pay negotiable. Todd, 213-851-3631  
 •Sngwr/wrntng sng currently on radio sks music publishr, mngr for recrd deal. Paul Hanson, PO Box 314, San Gabriel CA 91778-0314  
 •Sound engineear avail or stage mngr. Exp w/PA, recrdng gear, small tour bus, ready for tour or LA. Bruce, 213-247-4099  
 •THE MUTTS are lkg for roady, Decent pay & gd lun. Billy, 213-464-4366  
 •Theatrcal prodcr wtd for altmiv/electrc music & performc art/dance stage show. Emphasis on xtreme creatvity. Ron, 714-362-0778  
 •Theatrcal R&R band sks musicl director/collab. Have nat'l publicly. 213-858-7887  
 •Videos ndd for local cable TV show in Hillywd. Rocksee, 213-465-5753  
 •WOLFGANG sks 2 roadies w/van for upcmng gigs. Some pay involved. 818-989-8887  
 •World class rock act, currently w/2+ albums worth of guaranteed hit matri, grt sngs, grt muscianship, xnti harmonies, currently pro mngt co. 818-718-2948  
 •Wtd, executive prodcr for 2 music video proj. Grt opportunity avail for investor w/guaranteed returns. Call for prodctn pkg. Robert Odum, 818-996-8553

•Arrang/voc avail for your sessions. Specialize in melde rock or reggae. Dez, 818-880-1819  
 •Attn, publishers, 1 rock sng hit #1 last year. Why? Rock has lost its crossover appeal. I've still got it. Rex, 213-837-6519  
 •Creatv guit/sngwr/sks pwrlf snglr/lyrcst for collab on modern rock pop tunes. Pros only. Larry, 818-908-3620  
 •Dedictd lyrcst sks lntmd compsr. Mark, 213-207-4748  
 •Fem lyrcst/muscn skg male/fem muscians to form band BLACK LACE. Must have rock image, ambition & lnt. Infil Hearl, Nelson, Warrant, Tammy, 213-351-1532  
 •Fem snglr/lyrcst sks compsr to write R&B, T40, dance & ballads. Lkg for hot dbl matri. Alta, 818-982-0725  
 •Fem snglr/lyrcst w/theatrcal R&R band sks collab. 213-858-7887  
 •Guit/sngwr/sks other unig sngwrts for R&R collab. Infil from Zep to Cure to Hendrix to Cure. Race, 818-573-4100  
 •Hot exp pro sngwr, successl in writing hits for bands, movies, prodctn co's, jingles, prodcrs & recrd co's. Slamming lyrcs, best rates. Chris, 213-963-9037  
 •Intellgnt creatv textural guit wtd by voc/sngwr to write grt rock tunes. Form band soon alter. No metal. John, 213-836-9230  
 •Keyboard w/comp'l sngs sks fem sngwr to demo pop, R&B, jazz ballads & hip hop. Chris, 213-963-9037  
 •Lyrcst skg compsr for ballads only. Denise, 818-762-4925  
 •Lyrcst/muscian sks guit/collab, new wave pop style. 213-876-2296  
 •Male snglr/sngwr/arrangr, finished R&B contract, sks only estab R&B band in Hillywd area. Infil Babyface, S.Wonder, Jim, 213-851-5062  
 •Pro HR ballad sngwr avail for your publishng co, band or artist. Greg, 818-794-5992

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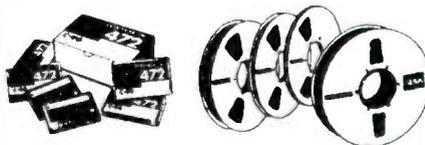
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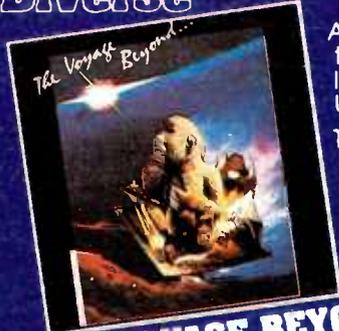
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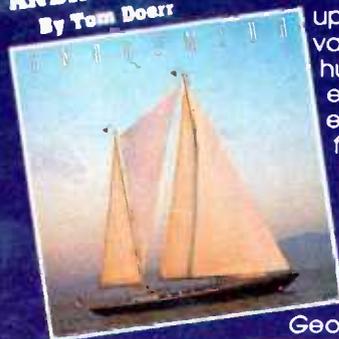
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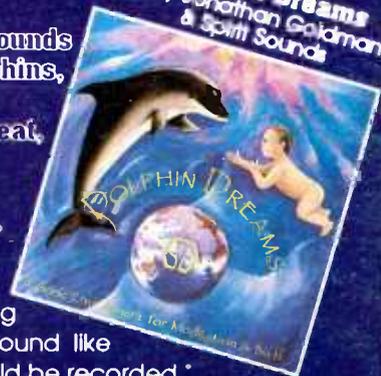
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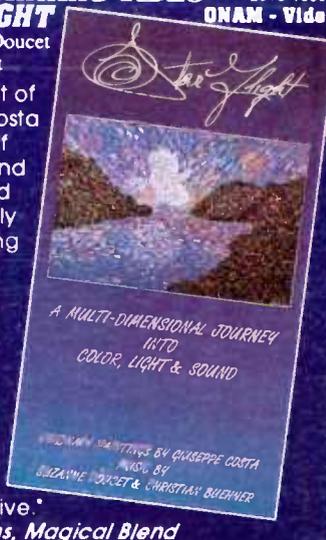
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