

# MUSIC CONNECTION

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Blake Little/Visages



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### FRESH PRINCE STORY

The true life story of Benny Medina has been turned into a hit NBC-TV sitcom thanks to Will Smith, who, as an actor, is the *Fresh Prince Of Bel Air*, and as a rapper, teams with music partner DJ Jazzy Jeff.

By Jonathan Widran



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### THE LAW

Possessing one of the greatest voices in rock, Paul Rodgers (Free, Bad Company, the Firm) teams up with Who drummer Kenney Jones for a powerhouse debut as the Law. Plenty of radio-ready rockers on this one!

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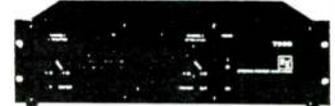
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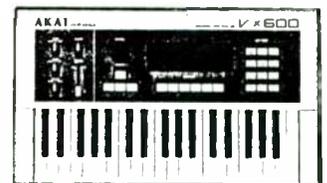
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# CALENDAR

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

☐ Cafe Largo will be the site of a special benefit concert for Amnesty International on Sunday, June 30th, in honor of the human rights organization's 30th anniversary. The concert will feature acoustic-based music, with former Chameleon Records' act Lowen & Navarro headlining the event. Also featured on the bill is Gaelabout, a group that combines pop melodies with Celtic-influenced chamber orchestra arrangements. Brett W. Perkins & Friends will open the show. The evening is scheduled to begin at 7:00 p.m., with a presentation by Magdaleno M. Rose-Avila, Western Regional Director of Amnesty International. Cafe Largo, located at 432 N. Fairfax, is a dining and music club. All ages welcome. Admission will be \$8.00 at the door. Reservations are recommended and available by calling (213) 852-1073.

☐ Gaylon Horton, one of the entertainment industry's independent producers and supervisors of music for film, will teach a UCLA Extension course, "Music Supervision For Film And Television." The course defines the role of the music supervisor in drawing on the resources in the film and music communities in the joint effort of marrying soundtrack to movie. Mr. Horton has supervised, produced and coordinated projects featuring such artists as Julian Lennon, Bob Dylan, the Police, Prince, Lionel Richie, Michael Jackson, Paul McCartney and Ray Parker, Jr. The class meets Thursday nights, 7-10 p.m., August 8-September 12, at UCLA, 146 Dodd Hall. Fee is \$195 and the course qualifies for two units of credit in Music. For more information, call UCLA Extension at (213) 825-9064.

☐ An ongoing event is the Celebrity Centre International's open mic talent night, scheduled for every Sunday at 7:30 p.m. These evenings are open to all performers, musicians, singers, dancers, comedians, poets, bands, etc. The idea is to give the artist a chance to perform original material in front of a live audience with no performance fee. For more information, contact the Celebrity Centre International at (213) 960-3100.

## Re-Caps

☐ "Lollapalooza," an all-day arts/entertainment/information festival, will present one of the most impressive alternative music lineups on any stage. Guests include Jane's Addiction, Siouxsie and the Banshees, Living Colour, Nine Inch Nails, Ice-T and the Butthole Surfers. The festival, starting in Phoenix, Arizona, on July 19th, is scheduled to hit 20 North American cities between July 19th-August 22. In addition to exotic food tents and tie-die exhibits, each venue will have tents set up with general information, organizations and environmental information. Government and human rights booths will make available pamphlets and figures to illustrate to people how their tax money is being spent. Look for local dates in the newspaper.

☐ Former Associate Publisher of *Billboard* magazine Thomas Noonan, will serve as instructor for a UCLA extension course, "First Steps: Entry-Level Opportunities In The Music Industry." The program includes a practical guide to applying for a job in music, how to prepare your resume, and a survey of entry-level positions in record companies, music publishing companies, artist management firms, concert promotion companies, make-up and photography studios, merchandising, touring, studios, publicity and promotion companies. Mr. Noonan will also discuss the keys to a successful career in music, making a realistic self analysis of what it takes. This course meets Thursday nights, 7-10 p.m., August 1-September 12, at UCLA. Fee is \$175 and students can earn two units of credit in Music. For more information, call UCLA Extension at (213) 825-9064.

☐ Ned Shankman will be teaching a UCLA Extension course for persons who want to manage the careers of musicians; "Personal Management In The Music Industry: Specialties And Styles Of Approach." In this course, top managers known for their expertise in handling the careers of artists in rock, country, jazz, rap and new age, discuss techniques for developing and marketing these artists that reach audiences in the U.S. and abroad. Among the issues they will discuss are how to sustain stardom once the hits stop coming and music trends change; business planning for artists who tour constantly, with or without hit records, or tour rarely but record hit after hit and perform on radio, television and video; building crossover talent to perform in motion pictures and television; and taking advantage of underground marketing that can still produce a superstar. The class meets Tuesday nights, 7-10 p.m., July 2-August 6, at UCLA. Fee is \$175 and the course qualifies for two units of credit in music. For more information, call UCLA Extension at (213) 825-9064.

☐ Grammy Award winners Lionel Richie and Michael Masser, as well as ASCAP, BMI, National Academy of Songwriters, Society of Composers and Lyricists and the Los Angeles Chapter of the National Academy of Recording Arts and Sciences, are sponsoring scholarships for UCLA Extension's certificate programs in music and film scoring. The newest scholarship is named for Michael Masser, who has written several Number One hit songs and produced music for such artists as Diana Ross, Whitney Houston, Barbra Streisand, Roberta Flack and Dionne Warwick. Mr. Masser has established an annual fund to give partial support to qualified individuals in their study of songwriting and music composition. Awards will be granted quarterly on the basis of talent and financial need. Applications are now available. Lionel Richie has established a scholarship award for the certificate program in songwriting, a career training sequence that is presented in cooperation with the NAS and the Society of Composers and Lyricists. The award covers the candidate, free and full tuition for all courses in the program, and membership fee in NAS. One recipient is selected each year. Applications are now being accepted through December 1. For more information on scholarships, free catalogs or to submit applications, contact Performing Arts Program, UCLA Extension, 10995 Le Conte Ave., Room 437, L.A., Ca. 90024, or call (213) 825-9064. 

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# RUSK STUDIOS

By Maxine Hillary J.

If you're driving north on La Brea, just about the time you're gonna hit Hollywood Boulevard, you might notice on your left, a rather unobtrusive building with a red and blue logo on the front proclaiming Rusk Studios. It's been there for three decades-plus, changed names more than three times, and has been the studio of choice for such recording artists as Donna Summer and Billy Idol. Since 1986, it's been the pet project of owner/producer Elton Ahi.

Originally a disco DJ, Ahi often found himself the paid consultant for dance artists wanting to obtain the perfect club mix for their LPs. Recalls Ahi, "I was taken in the studio to give hints of how records should sound in clubs, groups like Shalamar and Tavares. That's how my studio work started...after a few years I won a *Billboard* award for studio mixing." Ahi decided to go into producing



Studio owners Elton Ahi & Kaiko sport their new Neve V Series console

while still continuing to work in the clubs. In 1986, realizing that he needed a recording studio of his own, he bought the then-one-room facility, remodeled it, updated the equipment and added another room. Rusk attracted Luther Vandross, Laura Brannigan, John Cougar Mellencamp, Barry Manilow, Barbra Streisand and the Village People, as well as the aforementioned Donna Summer and Billy Idol, who cut his

first solo album there.

While certain types of musicians seek certain producers to shepherd their albums and certain producers seek certain studios to work at, according to Ahi, Rusk is a studio that can handle any kind of music. "A good studio is a good studio," he claims. "If a room has a good tone, you can use it for anything. A good room is a flat room; that means your ear would be the judge of what you're putting down on tape. It could be used for rock, R&B, it could be used for movie soundtracks...that's what makes a good room." Ahi refers fondly to Rusk's original room, which features a monitoring system that brings a truer sound to the ear—a quality imperative to a good room and not easily achieved in a home studio.

Recently, Rusk has gained a considerable amount of business from the motion picture industry via projects like *Kindergarten Cop*, *Ghostbusters II*, *Feds* and *Come See The Paradise*. Rap, R&B and most recently Latin groups are among the newest clients. "We did the Latin *Billboard* Album of the Year last year," Ahi says proudly. "It sold 1,400,000 copies and we're getting a platinum award for it. We do a lot of Latin projects, as well as ones from the Middle East and Asia." For that reason, as well as staffing a Spanish-speaking engineer, Rusk employs an engineer fluent in Chinese.

Rusk does business 24-hours a day and draws an eclectic mix of recording artists. Sometimes they're booked solid for months in advance; other times emergency sessions dictate no notice at all. Ahi elaborates, "We could get a Middle Eastern singer, then half an hour later we have a really great rock band or a scary movie date. It depends on the season. During the summer, all the television shows are on hiatus, so we mostly do records. Sometimes we get booked two or three

months in advance, sometimes there's only three or four days notice."

Rusk is a fairly no-frills studio. While there are two lounges (and a third one being built) this recording studio would rather devote its space to recording facilities than a hot tub or a kitchen. Film and commercial work are "in and out" projects. While Ahi makes it a point to find suitable accommodations for bands that plan to spend a few weeks in the studio, he cautions that Rusk is not set up for the recording artist who needs months and months of studio time.

It's not that the equipment couldn't handle it, though. "You constantly have to update your equipment," Ahi advises. "Technology made a big difference and it's getting better and more simple—a lot lighter, a lot easier to operate. Computers made such a significant difference. That's what you have to keep updating every one to three months."

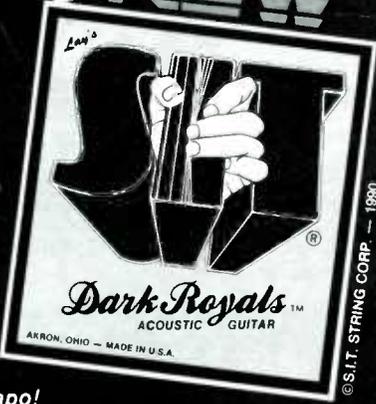
But they keep the old stuff sometimes, too. "Some equipment is really popular," says Ahi. "The most expensive microphones right now are the old antique ones. There's synthesizers you couldn't even mention four or five years ago, but they're popular now. Outboard gear that nobody would touch four years ago, is more popular now than the new stuff. Things like that happen—shifts in the industry. We just got a new board. We change boards every two years and tape machines every three years."

Rusk is a place where changes take place on a fairly frequent basis. From a one-room studio to a remodeled two-room studio to its current status: a soon-to-be three-room studio and post-production house. While Ahi sits in the original room, the smell of fresh paint reminds Ahi of his current plans for the facility. "The reason I purchased Rusk was because my production work was becoming more popular and I was producing more and more artists! Then the studio became popular. The remodelled room became so popular that I didn't have to do my own stuff, so I opened the second room and now we have to open a third. But the third room will be geared toward post-production and video for film and TV and things like that—short film and documentary."

Ahi smiles as he reveals the news of the arrival of another rock band, Waste Land, the remaining members of the now-defunct Gorky Park and Autograph. Later on a group of Argentine rockers is expected. One can never tell what's next at Rusk. "This room is a legendary room. It's changed names four times. It's been at this location since the late Forties—people like Sam Cooke and the Doors recorded here. There's a certain kind of soul here." He folds his arms and concludes: "There are spirits in these rooms, that's why we get such a good sound."

Rusk is located at 1556 N. La Brea in Hollywood and can be reached at (213) 462-6477. 

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# Jackson, Edmonds, EMI Music Win Top Honors At BMI Awards

By Sue Gold

BEVERLY HILLS—Superstar Janet Jackson and Kenneth “Babyface” Edmonds, one half of producing team L.A. and Babyface, were named Songwriters of the Year at the BMI Pop Awards on May 21, 1991. Jackson and Edmonds collected four citations each, Jackson for the songs “Alright,” “Come Back To Me,” “Escapade” and “Rhythm Nation,” and Edmonds for “It’s No Crime” and “Whip Appeal,” from his solo LP, *Tender Lover*, and for “Ready Or Not,” recorded by After 7, and “Rock Wit’cha,” recorded by Bobby Brown.

Other top winners included Michael Bolton and co-writer Doug James, who nabbed Song of the Year honors for “How Am I Supposed To Live Without You,” and EMI Music Publishing, which was named Publisher of the Year, having garnered the same honor at the ASCAP Pop Awards on May 15th. Held at the Regent Beverly Wilshire Hotel, more than 700 people attended the awards show which honored the writers and publishers of BMI’s most performed songs of the



Pictured at BMI's Pop Awards (L-R): BMI's Rick Riccobono, EMI Music's Martin Bandier, Michael Bolton, Doug James, Janet Jackson, Kenneth “Babyface” Edmonds and BMI President Frances Preston.

past year.

Multiple winners included BMI’s 1989 Songwriter of the Year, Gloria Estefan, for “Don’t Wanna Lose You,” “Cuts Both Ways” and “Here We Are,” and Per Gessle (Roxette) for “Dangerous,” “It Must Have Been Love” and “Listen To Your Heart.”

Winning two citations each were Billy Joel, the B-52’s, Daryl Simmons, John Waite, Roy Orbison, Barry Mann and Cynthia Weil, Chynna Phillips and Carnie Wilson

and Michael Bolton. “Stand By Me” received its sixth Pop Award, having just passed the four-million performance mark. “You’ve Lost That Lovin’ Feelin’” received its fifth Pop Award and has also passed the four-million performance mark.

Songs receiving their third citation were “A Groovy Kind Of Love,” “If You Don’t Know Me By Now,” “Oh Girl” and “Wind Beneath My Wings.” “Oh Pretty Woman” received its second citation. “Love Shack,” written by the

B-52’s, was honored as the most performed song on U.S. college radio, the first such BMI award.

In addition to EMI Music Publishing, which garnered fifteen citations, and runner-up Warner Music Group, which won eleven, other multiple publishing winners included ATV Music; Acuff-Rose Music, Inc.; Black Ice Publishing; Braintree Music; Epic/Solar Songs, Inc.; Foreign Imported Productions and Publishing, Inc.; Get Out Songs; Green Skirt Music, Inc.; Irving Music, Inc.; Island Music, Inc.; Joelsongs; Kear Music; Man-Woman Together, Now! Inc.; Music Corporation of America, Inc.; Smooshie Music; Sony Songs, Inc.; Stone Agate Music/Stone Diamond Music Corporation; and Wild Crusade Music. 

BMI/Alan Berliner

## NARAS Creates New Grammy Categories

By S.E. Silverman

BURBANK—Three new Grammy Award categories have been created by the Trustees of the National Academy of Recording Arts and Sciences (NARAS). The new categories are World Music Album, Best Traditional Pop Vocal Performance and Best Rock Song.

Holding their annual Trustees meeting in Hawaii last month, the Trustees also voted to consolidate three jazz vocal categories (Male, Female and Group) into one category entitled Best Jazz Vocal Performance. Several specialized fields were also designated as album-only categories—Latin, New Age, Folk, Blues, Reggae, Polka, Bluegrass, Children’s, Comedy, Spoken Word and Engineering/Non-Classical. The total number of awards is now 80, an all-time Grammy Awards high.

Other business at the meeting included voting for Lifetime Achievement Awards and Trustees Awards, both of which will be announced at a later date. Eligibility for Grammy Hall of Fame Awards was also broadened to include all recordings released prior to the last 25 years. Previously, this category was limited to recordings released prior to 1958, when the first Grammys were held. 

## L.L. COOL J KNOCKS OUT PLATINUM



Columbia rap artist L.L. Cool J recently received a platinum award for his latest LP, *Mama Said Knock You Out*, and a gold record award for the single “Around The Way Girl.” He was also presented with a special plaque commemorating *Village Voice’s* citing of the LP as one of the year’s ten best. Pictured (L-R, front row): Columbia Senior VP of Promotion Burt Baumgartner, Product Manager Angela Thomas, Def Jam/RAL Chairman Russell Simmons, Columbia President Don Ienner, L.L. Cool J and Sony Music Group President Tommy Mottola, (L-R, back row) Promotion VP Bob Garland (hidden), Rush Management CEO Lyor Cohen, L.L. Cool J manager Brian Latture and R&B Promotion VP Eddie Pugh.

# Rapper Young M.C. Resolves Legal Woes

By Sue Gold

LOS ANGELES—Rap artist Young M.C. (Marvin Young), known for the hit "Bust A Move" and for co-writing the Tone Loc hits "Wild Thing" and "Funky Cold Medina, has signed an exclusive recording contract with Capitol Records. The long-term, worldwide contract, signed on May 24, 1991, ends months of legal fighting and amicably resolves all disputes between

Capitol Records and Young M.C.'s former label, Delicious Vinyl.

Delicious Vinyl had obtained a preliminary injunction restraining Young M.C. from recording for any other company until 1994 (*Music Connection* issue #6), claiming that the rapper signed his recording agreement with Capitol Records while still under contract to Delicious Vinyl. **MC**

## WHISPERS QUIETLY GO GOLD



Veteran R&B recording act the Whispers recently received gold plaques for their hit Capitol album, *More Of The Night*. Pictured (L-R, front row): Whisper Scotty Scott, Capitol President Hale Milgrim and Whisper Walter Scott, (back row) Whispers Nicholas Caldwell and Leaveil Degree and Senior VP/GM, Capitol Black Music Division, Step Johnson.

## Brazilian Composer Jobim Inducted Into Songwriters' Hall Of Fame

By S. E. Silverman

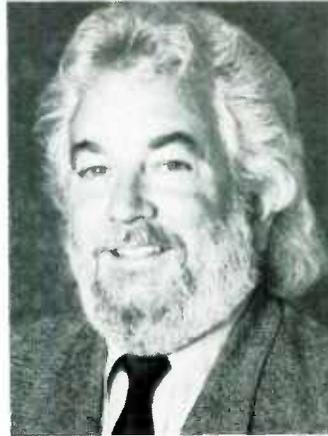
NEW YORK—Noted Brazilian songwriter Antonio Carlos Jobim was inducted into the Songwriters' Hall of Fame on May 29 at the New York Hilton in Rockefeller Center.

Jobim, who has written more than 300 songs and is known for introducing the bossa nova to American audiences in the Sixties, has had more than 50 international hits, including the classic "The Girl From Ipanema" (which has been performed more than three million times), "Desafinado," "One Note Samba," "How Insensitive," "Meditation," "Wave" and "Quiet Nights Of Quiet Stars" (all of which have been performed more than one million times on radio and television).

Among the artists that have popularized this composer's works are Tony Bennett, Bobby Short, Dave Brubeck, Herbie Mann, Dizzy Gillespie and Frank Sinatra. In fact, Jobim won a Grammy in 1967 for the album he recorded with Sinatra, *Francis Albert Sinatra And Antonio Carlos Jobim*.

MCA Music Publishing President Leeds Levy said, "MCA Music Publishing is honored to represent the works of this remarkable talent. Jobim's genius has long been recognized by the public. Now, with his induction into the Songwriters' Hall of Fame, Jobim receives the ultimate accolade: the acknowledgment of his peers." **MC**

By Michael Amicone



**Bud O'Shea**

Capitol Records has announced the appointment of **Bud O'Shea** to the post of Senior Vice President, Catalog and Video Planning. O'Shea will coordinate the planning and marketing of catalog and video material from Capitol-EMI Music's group of labels.

In more Capitol news, **Sean Fernald** has been appointed Director, National Video Promotion. Fernald will shepherd all promotion, distribution, tracking and special marketing of Capitol music videos.

Newly reactivated label **Capricorn Records** has announced the appointment of **Jeff Cook** to the post of Vice President, Promotion and Marketing. Cook joins the Capricorn staff following a seven-year stint with Elektra Records.

acquisition of the product lines of **Audio/Digital Inc.**, a Eugene, Oregon-based company which designs, manufactures and markets high quality digital delay lines for professional use in the Sound Contracting and Pro Audio arenas. In addition to the incorporation of the ADI product lines, JBL Professional has announced the formation of the JBL Professional Systems Group.

**Randy Hoffman** and **Brian Doyle**, formerly of Champion Entertainment, have announced the formation of **Horizon Entertainment Management Group**. The new company will represent Mariah Carey and Daryl Hall and John Oates and will co-handle John Cougar Mellencamp through a co-management agreement reached with Harry Sandler of Artists Services Corporation.



**Lori Froeling**

**MCA Music Entertainment Group** has announced the promotions of **Lori Froeling**, **Neil Nagano** and **Tony Tolbert** to the post of Director, Business & Legal Affairs. All three were previously Associate Directors.

**Elm Management** has announced the signing of songwriter-performer **Jake Andrews**. Andrews will be represented by Elm Management President Elizabeth Montei.



**Jan Rhee**

The **National Academy of Recording Arts & Sciences (NARAS)** has announced two new appointments: **Jan Rhee** becomes Director, Project Development; and **Diane Theriot** becomes East Coast Director of Operations.

**WEA** has announced the appointment of **Charles Lesko** to the position of Midwest Regional Credit Manager. Prior to his WEA appointment, Lesko held credit management positions with Magnavox, MCA Records and Leadworks.

**Peermusic** has appointed **Margaret Johnson** to the post of Controller, U.S. Operations. Formerly with Famous Music, Johnson will perform her duties out of the company's New York headquarters.

**JBL Professional** has announced the



**Garson Foes**

**Rhino Records** has announced the promotion of **Garson Foes** to the position of Vice President of Product Management. Among the advertising campaigns that Foes has shepherded are the "Have A Nice Day" hits of the Seventies reissue series and the "Rescue Kit" promoting the Roulette Records reissue series. **MC**



**Jamie Cohen**

**Company:** Private Music  
**Title:** VP/A&R  
**Duties:** Talent acquisition & production  
**Years with company:** Two

**Dialogue**

**Private Focus:** "There is no one genre of music or one focus of music that we're specifically looking for. We're basically looking for exceptional individuals. We're a full-fledged record company with about fourteen artists. We've got Ringo Starr, Jennifer Warnes, Taj Mahal, Yanni, Andy Summers, Patrick O' Hearn, Ravi Shankar, Tangerine Dream... it's just a very eclectic mix. We look for the qualities that individuals have that supercedes any genre."

**Locally:** "I'm out at the clubs all the time. My assessment of the local scene is that there is just as rich a tapestry being woven here as anywhere else in the world. There are artists of every caliber, every design and every ilk. Being an A&R person is like being part archiologist, part private investigator—you've gotta go out and find stuff. In fact, there's a benefit to being in Los Angeles, in that it's a media center and it therefore attracts people from all over the state and all over the country. I think there are a lot of really good things happening locally."

**Trends:** "I think that finally people are getting the idea that songs are important. It's finally dawning on them. To really breakthrough, you've got to keep radio in one part of your brain, retail in one part of your brain

for a long time. He put his nose to the grindstone; he kept composing, he kept performing...all the things you need to do before you break, he did. He was always true to himself and to his music and the people believed him. For years people have always thought of new age as music for the background, but Yanni moved it to the forefront of people's lives."

**Ringo:** "We are making a very believable record with Ringo. We started with Van Dyke Parks, then came Jeff Lynne and Don Was, and finally Phil Ramone and Peter Asher—not a bad lineup of producers. He's at a level where we received inquiries and songs from everywhere. Everybody loves Ringo; he's the ultimate underdog. Everyone wants to see him succeed. And he's the greatest drummer, too. Right now, it appears that the record will be released at the beginning of next year."

**Signable Talent:** "For me, there's a very long mental list of ingredients an act should have to be signed. The bottom line, of course, is the song. You have to have great songs. At the same time, charisma and image are of major importance. Also, it's how that person conveys himself; how does he come across to others. It's more about how you feel when you listen to the music, rather than the actual part that is being played. I look for those individuals that exude sparks. Everyone is at a different level of development. When someone comes in who is very accomplished and very developed and knows where he's going—someone who feels that if he weren't creating he'd perish—those are the kinds of

people I want. People who live and breathe it as much as I do. Because I need just as much inspiration as I give to the people I sign."

**Peaks & Valleys:** "The A&R gig is very much filled with peaks & valleys. I think a lot of it is based on how personally settled you are. I always listen to my inner voice, to my heart when I believe in something. You always run into people with whom you don't see eye to eye and then you begin to realize what a subjective business we work in. As an A&R person you know that you can't sign everything; you have to make your choices. Getting through and making things happen and creating is where I get my charge. Sometimes you have to be patient and other times you have to push."

**Personal Attraction:** "I appreciate the camaraderie that goes into a band, but personally, I've always been attracted to the solo performer, the individual. When I go see a band, if there's that one guy who stands out, that charismatic fool, I'll be attracted to him. It's the motivator, the person that makes it all tick. The band scene is okay—sometimes there's safety in numbers. But at this company, we have a tendency to look for the less complex situation."

**The Mindset:** "I think we are a record company true to the definition of what a record company is supposed to be. We generate music and provide a lab for creativity. We want people to come in and make the music of their lives. We want to make history, not just live it. We're not just pushing product, we're pushing lives."

and image in another part. But what it comes down to is that the song is the lifeblood of the industry. You can come out and be this massive metal band, but without the great songs driving that vehicle, you're gonna have a tough time."

**Yanni:** "Yanni is now a major success story, and I think a lot of it has to do with persistence. He is appealing to an older demographic in an area of music that has been ignored



**Members of Impact Records' Rythm (sic) Syndicate mingle and pose with label staffers upon the release of the group's debut album. Pictured above are (L-R, back row) Steve Barri, Impact A&R; Kevin Cloud, Rythm Syndicate; A.D. Washington, Senior VP Promotion, Black Music, MCA; Ernie Singleton, President, Black Division, MCA; Jeff Sydney, President, Impact Records; (front row) John Nevin, Rob Mingrino, Evan Rogers, Rythm Syndicate; Lisa Jones, Left Bank Management; and Carl Sturken of Rythm Syndicate.**



Having recently completed video footage for "Love You To Death" and "The Cage," both of which were filmed at the band's Florentine Gardens show, Hollywood Records rock band WWIII took time out to pose with their A&R maven, Steve Jones. Pictured above are (L-R) bassist Jimmy Bain, vocalist Mandy Lion, Jones, drummer Vinnie Appice and guitarist Tracy G.

**Advice:** "You're only as good as the stuff you bring in. You've got to have something for somebody. I always tell artists to listen to the team—their manager, their publisher, their label. But when you get to the music, it's just you and your notes. You've got to treat your music as if it were your second skin. The fact is that when you're playing on stage, the audience is there but you've got to please yourself first. The audience is there to be manipulated. You've got the power and for those forty-five minutes, the rest of the world be damned!"

**Grapevine**

**Brent Muscat** of **Faster Pussycat** fame has just completed producing a demo tape for local rock band **Blackboard Jungle**. If you're interested in obtaining a copy, call (213) 659-6386.

The new **Killer Mockingbird** demo is awesome. "Can't Get No Worse," "New Thing Comin'" and "Welcome To America" are strong enough as songs and in attitude to land this local band a record deal.

Local band **Rings Of Saturn** is currently looking for a new bass player. Qualified bassists should call (213) 466-3429.

**Steven Bellamy** is looking for a new manager to handle his act, **Steven Bellamy & the Chronicles**. Interested managers should call (213) 824-7180.

**Giant Records** act **Bangalore Choir** is scheduled to release their debut album this fall. The band recorded the Jon Bon Jovi/Aldo Nova tune "Dance Of The Dead," which they re-titled "Do The Dance." The disc was produced by **Max Norman** and remixed by **James "Jimbo" Barton** of Queensrÿche fame. The band will be playing a select number of local dates upon the album's release.

**Chart Activity**

New product from **Doobie Brothers**, **Procol Harum**, **Lynyrd Skynyrd**, **Moody Blues**, **Black Sabbath**, **Yes**, **Tom Jones**, **Queen**. What year is this, anyway?

**Neverland's** "Drinkin' Again" will be featured in **Bill & Ted's Bogus Journey**, but the real hit off the **Neverland** album is "Cry All Night."

"Learning To Fly" is the first single from the forthcoming **Tom Petty & The Heartbreakers** LP **Into The Great Wide Open**.

**Atlantic** has just released "Miss You In A Heartbeat" from the **Law's** debut album. Though they're on the right track, our ears tell us that the two singles are "Nature Of The Beast" and "Come Save Me (Julianne)." Someone should really take another listen to this album.

**Duran Duran** will begin recording its eighth studio album entitled **Four On The Floor** for a late 1991 release. The band will be recording as a quartet (drummer **Sterling Campbell** has departed) in the living room of guitarist **Warren Cuccurullo**.

**On The Move**

**A&M Records** in New York has named **Susan Henderson** VP/East Coast A&R.

**Claudia Mize** has been named Manager/A&R Administration for **PolyGram/Nashville**.

**Clark Kent** has been named A&R Rep for **EastWest Records America** and will be based at the label's New York offices.

Los Angeles band **Mary's Danish** signed on with **Morgan Creek Records** and is readying their debut, **Circa**, for a late summer release.

**Hightone Records** has announced the signing of singer/songwriter/guitarist **Dave Alvin** and will release his debut for the label in late August. **MC**



**In Command**

Contact: Jeff Benice  
(714) 752-7535

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The package presented by **In Command** was indeed professional: A five-song demo with a precise, computer-generated press kit. With things looking so neat and trim, you have to want to hear their music, right? Well this is the kind of metal that you'd expect to hear from **Dio**. Screaming, rip-roaring guitar licks played a mile a minute under a powerful vocalist. Though the material is completely generic (in this case that means it's not really anything new or original), the musical performances are top-notch. Lead vocalist **Joey Michaels** shows plenty of emotion, but that doesn't make up for the lack of strong material or originality. Songs are well-structured, but if they're not great, so what? This band is half way there. With their musical chops down pat, all they need do is some serious writing. With so many metal bands to deal with, you've gotta stand above the pack to be noticed.



**Daniello DeLaurentis**

Contact: Russell Nakaoka  
(213) 643-4405

Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Though the artist has assembled a handful of studio greats to perform on his demo tape, the songs themselves are way too long for a single sitting. There are well over 21 minutes of music on just three songs—and that includes the almost ten-minute-long opus "War Crisis." The tape is professionally produced and complete with added percussion, backing vocals and sax, courtesy of **Tom Scott**. But even all of this cannot save the pretention that engulfs the performance of this artist. Coming off like a cross between **Prince** and a disco dance band, **DeLaurentis** tries to combine solid funk with arrogance but comes up empty. His performance is not believable and besides, who wants to hear an unknown singing "Dance little sister" for ten minutes? Get a life, **Daniello**. Try cutting some great four-minute songs instead of these all-day affairs. Remember, anyone can hire great studio musicians. But when they leave, what's left?



**Roy Scoutz**

Contact: Walley Holmes  
(213) 391-6435

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**Roy** is no newcomer to the music business as is evidenced by his prolific submission of eight original tunes. Having written professionally for many years (jingles, primarily), **Scoutz** has just about mastered the art. Catchy hooks, strong bridges and transitions—they're all here. Not all eight tunes are strong, but there is enough solid material on this demo submission to warrant a closer look by some industry publisher or A&R maven. The tapes were recorded with a drum machine but the quality does not suffer at all. **Roy's** voice isn't all that powerful, so I might consider him a writer first and try to place some of his material. Currently performing live with local band **Maggie's Farm**, **Roy Scoutz** is an artist you want to look into. My only advice is that he trims down the number of songs to a select four.

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

The Independent Music Conference honored Ira Jaffe, President of NEM Enterprises, with a special commemorative plaque for Most Promising Independent Publisher. Pictured is IMC coordinator Joe Reed (left) and Jaffe.

## Activities

The third annual Independent Music Conference was recently held at the Hiatt Hotel in Hollywood. This year's conference was the most successful to date and featured an impressive roster of industry people who gave freely of their time to speak on panels and listen to unsolicited demo tapes. The panels included such topics as: The Changing Role Of The Music Publishers (featuring Jerry Love, Famous Music; Ira Jaffe, NEM Enterprises; Jim O'Laoughlin, O'Lyric Music; and Sam Trust, Primat America, among many others); A&R—The New Realities (featuring Teresa Ensenat, MCA; Ronnie Katz, Shankman De Blasio Melina; and Wendell Greene, Giant; among others); and Hit Producer Panel (featuring Tony Berg, Tina Clark, Rhett Lawrence and Preston Glass, among others). The schmooze factor was very high at the conference, which is one of the most important reasons why these music conferences have become so popular around the country. If you missed this conference, you'll have



Cyndy DeArcos

Local Los Angeles faves, *Childrens Day*, who have been featured on numerous *Best Kept Secrets* nights at the *Coconut Teaszer*, have signed an impressive development/publishing deal with *Virgin Music*. A band heavily supported by Tom DeSavia from ASCAP and the *Teaszer's Len Fagan* (A&R with CBS), *Childrens Day's* moving material is loaded with soaring vocals and beautiful harmonies—a band definitely worth checking out! Please contact Russell Scott: (818) 353-7980 or *Virgin Music* (213) 858-8727.

another chance in July at the **New Music Seminar** held in New York.

Two Los Angeles-based songwriter-producers recently introduced **TIPS**, a new method for singers, songwriters, artists and acts to get their original material to major and independent music companies. Their hot new phone line functions as an industry tip-sheet. Call 1-900-872-1200 ext. 70 for a three-minute message about who is looking for what. The listings change weekly and will cost you \$1.95 per call.

Songwriter-artist **Essra Mohawk** has the title track of the new Lisa Fischer album *So Intense*. Esra works with independent publisher **Monica Benson** with **BOK Music**. Benson also has a cut on the new Diane Schuur LP.

**Inner City Cultural Center** seeks songwriters for summer competition. The deadline is July 1st. For information call (213) 387-1161.

**ASCAP** will present a West Coast Cabaret Songwriters Showcase on July 24 and 25 at the Gardenia nightclub in Los Angeles. The showcase will feature songwriters performing new, original cabaret/theatre material and will be hosted by **Andrea Marcovici**. Those interested in participating in the showcase should send two original songs on a cassette tape, along with lyric sheets, a daytime phone number and home address, to: ASCAP Cabaret Showcase c/o Michael A. Kerker, One Lincoln Plaza, New York, New York 10023. The deadline for entries is June 30, 1991.



Pictured is Ronda Call, who has been promoted to Professional Manager at NEM Enterprises.

## Bug Songwriter Activities

Willie Dixon has a song, "Built For Comfort," in the film *Rich Girl*.

Marty Jourard has three songs on the best of the Motels LP *No Vacancy*.

"Warning: Parental Advisory," co-written and recorded by John Wesley Harding (not with Bug) and Steve Wynn, will be on the Freedom Of Speech/anti-censorship compilation LP *Just Say Anything* on Sire/Warner.

The new Jann Browne LP is filled with Bug songs: "I Knew Enough To Fall In Love" (**Hank Devito**); "Where Nobody Knows My Name" (**John Hiatt/Jimmy Tittle**); and both "Blue Heart In Memphis" and "Next Love" (**Jann/Pat Gallagher**).

**Peter Case** is in the studio co-producing his next Geffen LP with **Mitchell Froom**.

J.J. White has cut **John Hiatt's** "The Crush" for the band's new Curb record.

Jane's Addiction has recorded the **Germs** classic "Lexicon Devil."

"He Don't Know," by **Jon and Sally Tiven**, is on the new Huey Lewis and the News LP.



**MCA Music** has extended its long-term co-publishing agreement with the multi-talented **Marcus Miller**. Miller is both co-writer and co-producer of "Power Of Love/Love Power," **Luther Vandross'** new hit single, and also co-produced the entire LP. Miller is currently working with **Chaka Khan** and on material for a solo project. Pictured (from left) are: **Patrick Rains**, manager; **Leeds Levy**, President MCA Music; **Miller**; and **Carol Ware**, Vice President of Creative Services, MCA Music.



**Albert Collins**, who recently finished playing with **Eric Clapton** to sold-out audiences at the **Royal Albert Hall** in London, took time out to sign a worldwide co-publishing agreement with **Warner/Chappell Music**. Collins has an album out on **Point Blank/Charisma** entitled *Iceman*. Pictured (from left) are: **Hilton Weinberg**, manager; **Barbie Richard-Quinn**, Director Int'l Creative Affairs, WCM; **Jim Cardillo**, Director of Talent Acquisition, WCM; **Albert Collins**; **Gwen Collins**; **Rick Shoemaker**, Sr. VP Creative, WCM; **Michael Morris**, attorney.



Among the many intriguing panels offered at this year's Independent Music Conference was the Hit Songwriters Panel. Pictured from left are: Jeff Silbar, Tom Kelly, Music Connection's Steven P. Wheeler, Billy Steinberg, Allan Roy Scott and Allan Rich.

**The Business Side**

BMG Music Publishing has acquired the Kris Kristofferson catalog, including such standards as "For The Good Times," from Nashville-based **Buckhorn Music**. The catalog of Kris Kristofferson songs contains such hits as "I've Got To Have You," "I'd Rather Be Sorry" and "Vietnam Blues," among others. "For The Good Times," which has received over 600 recordings, is a **BMI** four-million performance song and is the 24th all-time most performed song in **BMI**.

Jeff Forman has joined the creative department of **Warner/Chappell Music** as Director of Creative Services. Prior to joining Warner/Chappell, Forman was the Director of A&R at Virgin Records.

Rick Schwanke has been promoted to Director, Writer-Publisher Administration, **BMI Los Angeles**.

In his new capacity, Schwanke will oversee Writer and Publisher Administration, including supervising and reviewing all writer and publisher application for the West Coast. He will also continue to affiliate new writers and publishers.

**PolyGram/Island** entered into a co-publishing deal with managers **Will Botwin** and **Ken Levitan** of **Crossfire Entertainment**. The first three writers signed through the new company are **Jay Joyce**, who wrote and produced on the Kathleen Wilhoite (Mercury) album (Jay is also shopping an artist deal), and **Lisa Germano**, who is the fiddle player for **John Mellencamp**. Lisa has two songs in Mellencamp's upcoming movie and is shopping an artist deal. The third writer-artist shopping is **Greg Trooper**, who has songs on the Maura O'Connell (Warner Bros.) and Vince Gill (MCA) albums. **MC**



Pop songsters **Merchants of Venus** have signed a worldwide co-publishing deal with **Warner/Chappell Music**. Sharing in the signing festivities are (standing from left): **Shane Fontayne**, **Merchants of Venus**; **Nanci Jeffries**, **Elektra**; **Jim Cardillo**, **Director Talent Acquisition, WCM**; (on piano) **Kenny MacPherson**, **Vice President, WCM**; **Les Bider**, **Chairman & CEO, WCM**; (seated from left) **Denny McDermott** and **Brett Cartwright**, **Merchants Of Venus**.



**Lionel Conway**

President  
**PolyGram/Island Music**

By Pat Lewis

**P**olyGram/Island Music President Lionel Conway began his impressive publishing career in 1956 with the Dick James Organization, eventually moving over to MCA Music (which was called Leeds Music at the time). In 1968, he joined Island Music in England and moved to the United States in 1975 when Island Records (Island Music's parent company) decided to branch out to America. At the time, however, he had actually come to the States only on a temporary basis to hire someone to run Island Music (prior to this, the Island catalog was sub-published by A&M). But Conway fell in love with this country and decided to head up the company himself, making America his permanent residence.

Recently, Island Music was purchased by PolyGram and thus their new moniker: PolyGram/Island Music. "It's very exciting working for a large company," says Conway. "Island had a great catalog, but it wasn't a huge catalog. Now, we've got the wonderful old standards—the Jerome Kern catalog—and we've got great Sixties and Seventies music with Elton [John] and of course, we've got the Island catalog as well. We've also got an incredible country catalog. So, I've got a big office in Nashville run by Bob Kirch; I've got a great New York company headed by John Titta; I've got all the standards being done from here in Los Angeles; and I've got a big film and TV department run by Danny Holloway. So, it's all encompassing and we get really involved with every aspect of music publishing. And of course, I'm running the company, which means that I've got to be adept at everything. If I see my financial controller, for example, I've got to be able to talk to him just as well as I talk to John Baldi [Creative Director] about a cover. It's a big job."

So, what is it about the publishing business that has kept Conway in it for so long? "I still get a kick out of finding new talent," he answers, "and when I do, it makes it all worthwhile. However, finding something that you really believe in and getting a deal that you can live with, more often than not, is going to cost you an arm and a leg. And you get put off by the huge advances that the industry will pay. I'm not so sure whether the people that pay them understand the real business side of our industry. When I look into a deal, I look at every aspect—how long it would take to re-coup, what my expenditure is, and how many records that I've got to sell. I'm surprised at some of the deals that are being done today. Unfortunately, I've got to compete, but I still won't do silly deals."

In addition to signing sub-publishing deals with bands who already have record deals in place, PolyGram/Island Music also signs unsigned acts and "develops" those bands. "We do sign development deals but I don't like to over-do it," states Conway. "I never like to have more than five unsigned bands because it can be very expensive and extremely time consuming. But I believe that it's a publisher's duty to do that because the record companies don't have the time to do it. I even sign bands myself. I signed two guys called Prophet and it took me a year to hear something that I particularly thought the record companies should listen to. So, I took that tape and I got them management, a lawyer and a photographer. And with the help of the manager, now we've got a package and we've been taking it to record companies and getting very good reaction."

But what is it that Conway is actually looking for when he is looking to sign a sub-publishing or sub-publishing/development with deal a band or artist? "Personally," he answers, "I'm looking for great songwriters. First of all, because I still think that it's the song that does it in the end. You can have all the image in the world, but if you haven't got the songs, you're just not going to make it. So, it's the songs first and then obviously, some sort of look. Also, they have to have the desire that they want to really achieve success and their minds are in a good place. It's also important that I get on with them. So, personality is a huge factor for me."

As far as staff writing positions, today's publishers seem to be looking for what has come to be known as "hyphenated" talent (the songwriter-producer or songwriter-artist). "I would hope that whoever we sign as a songwriter has the talent to go further and develop as a producer," says Conway. "And with technology as great as it is now, basically they're producers, anyway. They come in with demos that you could release. I'm not saying that I won't sign a songwriter. It's just hard for songwriters when the only thing they do is write songs. Even if you get one cover, it's not going to make that much money. Publishing is a penny business and it's difficult to make the big numbers—you have to have a world hit and that's what I'm looking for—world hits." **MC**

**TATTOO RODEO VIDEO**



Atlantic hard rock act Tattoo Rodeo is pictured on the set of the video for "Been Your Fool," the first single culled from their Atlantic debut, *Rode Hard—Put Away Wet*. Pictured (L-R): record producer Ron Bloom, Tattoo Rodeo's Dennis Churchill-Dries and Rick Chadock, Pirate Radio's Marcia Longo, Tommy Nast of the Album Network, Tattoo Rodeo's Michael Lord and Rich Wright and Donna Geisinger of the Album Network.

**SAYLOR RECORDING:** Bill Price, in mixing Guns N' Roses' long-awaited next efforts, *Use Your Illusion 1* and *Use Your Illusion 2*; Mike Clink producing, assistance supplied by Chris Puram and Jim Mitchell... British recording act Blue Train, in putting the finishing touches on their new Zoo LP with producer George Daly and engineer Joe Shay... Rapper DJ Quick, in mixing a new LP for Profile Records with engineer Tom McCauley... Guitarist extraordinaire David Lindley, in producing an EP for Terri Garrison; engineer Brian Sheuble and assistant Mike Stanger manning the console.

**PARAMOUNT RECORDING STUDIOS:** *Married... With Children* star Katey Segal, cutting tracks with engineer Mike Hutchinson and assistant Mike Becker... Rapper Ice Cube, in Studio D, cutting tracks for a new Priority release with engineer

Stoker... Johnny Gill, in recording a radio spot... Quality artist Timmy T, in recording vocals with engineer Stoker.

**RUMBO RECORDERS:** Geffen recording artist Fiona, in recording songs for a new album with producer Mark Tanner and engineer/co-producer David Thoener... Virgin Records' Asphalt Ballet, recording in Studios B and C with producer-engineer Greg Edward... Former Go-Go Belinda Carlisle, in working on a new album with producer Rick Nowels and engineer Steve Rinkoff... Donna Summer, in with producer Keith Diamond and engineer-co-producer George Karras... Motown legend Smokey Robinson, in working on his next opus with producer Allan Kaufman and engineer Dan Bates.

**PAUL & MIKE'S RECORDING STUDIO:** Leo Kotke, in recording tracks

for a new Private Music LP, Steve Berlin of Los Lobos producing and Paul Dugre manning the console... Guitarist Robben Ford, in cutting tracks for a new project with bassist Roscoe Beck and drummer Tom Brechtlein... Sam I Am, in working on a new record with producer-engineer Paul Dugre.

**GROUND CONTROL STUDIOS:** This Santa Monica facility recently played host to Slaughter, in mixing a song for the soundtrack to *Bill & Ted's Bogus Journey*, the sequel to *Bill & Ted's Excellent Adventure*; Dana Strum produced, Andy Chappell engineered and Rob Harvey assisted.

**FOX RUN STUDIOS:** Sixties relics Iron Butterfly, in tracking and mixing for a new album with producer Tim Landers, engineer Guy Snider and assistant Tim Andersen... George Duke, in co-producing

**RUSTED PIECES**



Rusted Pieces skillfully captures the intelligence and intensity that has made Megadeth one of the finest bands to emerge from the speed metal explosion. This tape may be the only way to actually see many of these clips, since many of Megadeth's videos have been banned from MTV because of their frank and brutal content. Highlights: "Peace Sells... But Who's Buying," which contains some of the finest quick-cut editing this side of a Russ Meyer film, and the special effects for their latest clip, "Hangar 18," which rivals the futuristic world of the film *Blade Runner*. Each of the six videos is explained by group leader Dave Mustaine and other members, who provide the viewer with a behind-the-scenes look at the clips. —Scott Schalin

Tamoe Sawa with David Rideau; Eric Zobel providing the sonic expertise, assisted by Tim Andersen and Dan Billings.

**IN THE STUDIO**



Torrance recording facility Dino M. II recently played host to I.R.S. recording act Primitive Painters. Pictured (L-R, back row): group members Don Wood and Dennis Crupi, I.R.S. rep Sig Sigworth and band member Wally Rowin, (sitting) producer Dino M., engineer Chris Maddalone and band members Patrick Homa and Jim Ustick.

**ON THE SET**



Virgin recording artist Joe Jackson is pictured on the set of the video for "Obvious Song," the first single from the LP *Laughter & Lust*. (L-R) Martin Kirkup of Direct Management Group, Joe Jackson (donning a wig), Steve Jensen of Direct Management Group and Lydia Sarno, Virgin's Director of Video Operations.

# PRODUCER CROSSTALK



# FRIEND MICHAEL WELLS

By Jonathan Widran

**D**esert Music Pictures, founded last year by Jeffrey Tinnell and Friend Michael Wells, has quickly become a rising force in the music video market. Working with highly respected directors such as Geoffrey Edwards, Modi and Eric Watson, DMP has already assembled an incredible resume of video credits, including projects for UB40, Kenny Rogers & Dolly Parton, the Rolling Stones, Ralph Tresvant, the Party, Lalah Hathaway, Stanley Jordan, the Pet Shop Boys and Tara Kemp.

"Jeff and I had been producing videos of big-arena acts for different directors for quite some time, and we thought we'd try our luck as a team," explains Wells during a recent interview in the company's spacious offices, located in the Art Deco Tower of the Miracle Mile District. "To us, the quality of the work we do is important, because the only way to create new opportunities is to do good work that keeps people coming back."

Having individually produced "little musical films" for artists ranging from the Pointer Sisters to Judas Priest (Wells) and Don Henley to the Scorpions (Tinnell), the two founded DMP with the firm belief that, above all else, the video is a marketing tool helping to promote an artist's career, and it is the producer's job to keep the director focused on this simple yet often overshadowed truth.

"A creative producer is one who looks at the pragmatic reality of time frame and budget restraints," Wells explains. "If the artist or director wants to go a certain route that's not feasible, it's up to the producer to come up with alternative solutions for getting the project done. You have to remember that the video sets the style and tone

for an artist and introduces them to a mass audience. You can make a great looking video which does a disservice to an act if you're not careful."

Although DMP has made its most wide-ranging splash in videoland, Wells and Tinnell have incorporated into their burgeoning business other artistic endeavors as well. They've delved into animation (among other things, they made a computer animated logo for Quincy Jones Productions), commercials (no surprise, since Wells' background includes work for Pepsi, Lipton Tea and Chrysler), and, yes, true to the Hollywood form, feature films. First on the agenda is a low-budget period piece based on Nathaniel Hawthorne's classic short story, "Young Goodman Brown," to be directed by Peter George (*Surf Nazis Must Die*, coincidentally produced by Jeffrey Tinnell's brother, Robert).

DMP's exploration of other creative outlets is based, Wells insists, on the fact that music video is not as lucrative a field as it was several years ago. Realizing that record companies are now spending less than ever before on videos as a marketing tool, he observes, "Budgets are less, playlists have been cut...home video, cable, commercials, feature films used to be separate worlds, but now it's merging into one world. A tremendous number of video directors are crossing-over into commercials. And production values of videos have changed. Now you need permits; there are new payroll laws, other taxes. As a result, there are lots of pooling of resources."

Fortunately, Wells doesn't perceive the economic changes or the merging of video houses with other media outlets as a negative. Quite the contrary, as he adds, "The video industry has always been the breeding ground for the best and brightest producers and directors in the industry. It's apparent that DMP needs to expand its operations in turn, and we look forward to a successful future creatively and economically in many mediums. It's our job to understand the needs of each medium."

Currently, 60 percent of DMP's revenues are generated by music video production. And even though Wells hopes that, as their other endeavors grow, video work will be pared down to closer to 40 percent, he acknowledges the exciting challenges each new musical project offers him personally as well as for his company. "Each new video instills discipline and focus into you," he says. "It's a good training ground for larger scale projects like movies, because anyone can make something brilliant for a million dollars, but it's much harder with \$80,000. Every time out, we're working on someone's shot for attention, and it's not something you can take lightly. We have to be careful that we're doing a professional job every time out."

MC

## NEW TOYS—BARRY RUDOLPH



### Musical Ear Training Software from Ibis

"Play It By Ear" is a new software package for IBM/compatible computers that enables you to develop a musical ear by providing a series of exercises that utilize an on-screen keyboard and guitar fretboard. The interactive program instantly reacts to your input from the computer's mouse and helps you quickly identify and learn the subtle differences in the sounds of notes, chords and musical intervals.

Priced at \$99.95, "Play It By Ear" uses the on-board sound and speaker of the computer and so there is no immediate need for an actual musical instrument to fully use this software. The program has a whole list of self-paced melodic and harmonic exercises that include: note, chord and interval recognition, chord and interval naming, pitches, scales and modes. Students can choose from a big list of options with regard to

difficulty and content of each lesson.

"Play It By Ear" operates on IBM/compatible personal computers which must have 640K RAM; DOS 2.0 or higher; at least one floppy drive; Microsoft mouse and a EGA or VGA monitor. For more information call Ibis Software at (415) 546-1917. Their address is 90 New Montgomery Street, Suite 820, San Francisco, CA 94105.



### 84-50 Tube Amp from Seymour Duncan

The 84-50 is a 50 watt guitar amp that comes as either a combo model or as a head only version. The combo model can be bought with either a single twelve inch speaker or two tens.

Made in the U.S.A. with U.S.A. parts, the 84-50's sound like the 84-40 amp series but with some notable improvements. There is a better power supply which helps in the "punch" and clarity departments. The optional Quadra Tone programmable footswitch gives you immediate access to four distinct tones while four EL-84 power tubes always insure the fattest of musical sounds no matter how you use this amp.

If you have further interest, you can write Seymour Duncan at 601 Pine Ave. Santa Barbara, CA 93117. The phone number is (805) 964-9610 The FAX number is (805) 964-9749.

MC



### Shallow Body 12 String from Takamine

The model ST-212 12 string guitar is made with a solid white spruce top and is one of only 350 12 strings that Takamine will import to the US. This guitar comes with a built-in pick up, parametric equalizer and pre-amp.

The Takamine ST-212 guitar is handled by Kaman Music Corporation and sells for \$1,399 retail. For more about this unique 12 string, contact Kaman at P.O. Box 507, Bloomfield, CT 06002 or call (203) 243-7941. The FAX number is (203) 243-7102.

MC



Paula Abdul

Publicity is in high swing for **Paula Abdul's** sophomore outing, *Spellbound*, and some of it's quite odd. For instance, Abdul recently put in an appearance at the Warner Center Marriott in Woodland Hills for an awards ceremony tied in with an organization called **Sebastian's Little Green**. The Little Green Writing and Arts Project is an international children's campaign designed to build environmental awareness and sensitivity among children, ages six through twelve, specifically tar-

getting the Earth's vanishing rainforests. Abdul is international spokesperson for the organization. The awards ceremony, which honored the top 100 entries and 400 student finalists in a supplementary campaign called the "L.A. 100," also featured appearances by Lieutenant Governor **Leo McCarthy**, **John Sebastian** and celebrity guests such as **Danika** and **Crystal McKellar** (*The Wonder Years*), **Danny Pintauro** (*Who's The Boss*), **Joey Lawrence** (*Blossom*), **Soleil Moon**



Gene Clark

**Frye** (*Punky Brewster*), **Christie Clark** (*Days Of Our Lives*) and both **Josie Davis** and **Alexander Polinsky** from *Charles In Charge*. Entries included how-to books, poems, essays, short stories, collages, banners and paint-and-glitter drawings. The highlight of the day was a rap opera which some of the over 500 attendees performed for Abdul.

**Gene Clark**, who, along with fellow original Byrds **David Crosby**, **Chris Hillman**, **Roger McGuinn** and **Michael Clarke**, was inducted into the Rock & Roll Hall of Fame on January 16, succumbed to

a heart attack at his suburban Sherman Oaks home. Clark had played with the Byrds between 1964 and 1966 and was responsible for such Byrds classics as "I'll Feel A Whole Lot Better" and "Eight Miles High." He was the first member to bail from the original lineup. "Gene developed a tremendous fear of airplanes," McGuinn told the *Los Angeles Times* in 1968. "One day we were going to New York (from L.A.) to do a Murray the K special...they were holding his arms. He got off and decided to quit the group." In subsequent years, Clark toured with a show called "A Tribute to the Byrds" and with former Textone **Carla Olson**. Record books say Clark was 49, though his manager, **Saul Davis**, says he was 46.

If you or a musician you know is employed by Domino's Pizza, **Stewart Brodian** is looking for you. The president of Mountain Records is assembling a compilation album to be called *A Mountain Of Pizza*, wherein each band featured must have one member working for the nationwide pizza delivery chain. Interested parties should send demo tapes ASAP to Brodian at P.O. Box 991, Hightstown NJ 08520. You can also call him at 1-(800)362-0019. Tell him Show Biz sent you.

Tennis players **John McEnroe** and **Pat Cash** have recorded a version of the Led Zeppelin classic "Rock 'N' Roll" at a recording studio in London. The pair even has a full-on backup band which they're calling **Full Metal Racquets**. No tour plans have been announced.

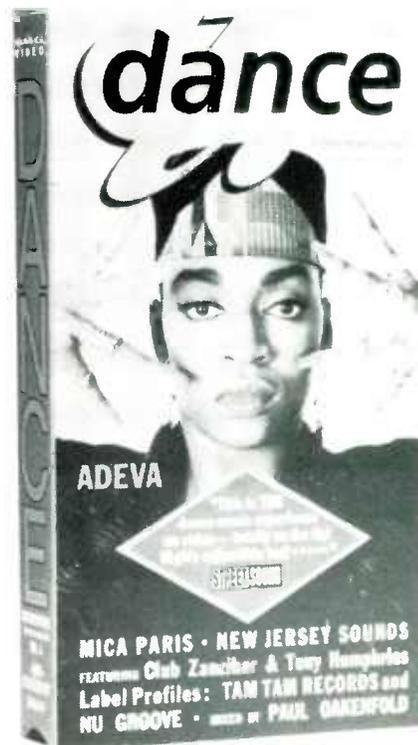
**VPI Harmony** wants you to know they have a whole slew of 60-minute video magazines for you to choose from. In their *Dance International* series, you can choose from interviews with **Mica Paris**, **Adeva**, **Lisa Stansfield** and **Betty Boo**, or take a look at the various dance crazes around the world. The *Metalhead* series brings **David Lee Roth**, **Ozzy Osbourne**, **Kiss** and **Jane's Addiction** to your living room, and there are also teen, country and rap series, if that's what suits



Jordan Blaquera

your fancy. All list for a measly \$12.98 and are available wherever fine video magazines are sold.

One artist who should definitely send a tape to the show is **Jordan Blaquera**. She's an artist/songwriter/vocalist whose new demo sounds like a fledgling Pat Benatar. "For me, music is a means of exploring the human drama," she writes. "Essentially, I sing about the way we are, the way we want to be and the journey in between. As an artist, I aim to deliver an emotionally moving experience for the audience through my genuine passion for music, learning





**Khaze filming Musician Discoveries**



**Musician Discoveries producer Wendy Barnes and host Julia Ball**

and performance." Sounds good. A black cotton polka-dot swimsuit worn by **Marilyn Monroe** to publicize the 1954 movie *There's No Business Like Show Business* fetched \$22,400 at a pop memorabilia auction in London recently where a leather jacket used in a **George Michael** video went for \$2,720 and gray suede shoes worn by **Buddy Holly** took \$714.

Whatever happened to **Scott Shannon**? The former head of **Pirate Radio** (KQLZ 100.3 FM) is in New York. Shannon has launched what he calls **Mojo Radio** on **WPLJ** using billboards exactly like the Pirate billboards he used here and playing much of the same music.

That, he said, is where the similarities end. "I'll do better at Mojo Radio than I did in L.A. at Pirate," he is quoted.

Diving into the world of cable access, you must check out *Musician Discoveries*, which airs over Jones Intercable in the city of Lakewood twice a week. According to producer **Wendy D. Barnes**, they like rock, but have also shown alternative, surf and jazz. Promoting one band per show, each group gets to perform live in studio, as did the band **Khaze** recently, and then host **Julia Ball** does an interview. Interested parties should send videos to Barnes Productions, 4141 Ball Road, Suite 109, Cypress CA 90630 (make sure to include a phone number where you can be reached).

**MTV** and **Pro Set** have launched a series of **Yo! MTV Raps MusiCards** featuring rappers **M.C. Hammer**, **L.L. Cool J**, **Public Enemy** and the show's hosts. Each pack contains ten cards which are similar to the baseball cards of old in style if not in content. There are a total of one hundred cards per series and they will be updated twice yearly

to include hot new rappers. Each pack also contains an instant game piece which will give consumers a chance to win a trip to New York City to attend a future taping of **Yo! MTV Raps** or win clothing and other merchandise. Go get 'em!

**MPI Home Video** has released *The Rock & Roll Collection: Dick Clark's Golden Greats*, a library of over 55 vintage rock performances culled from Clark's vast archival library. The four-volume set contains music and information from four decades, with Clark introducing each classic full-length performance with backstage recollections, insights on music and personalities and anecdotes about the performers. Artists featured include the **Jackson 5**, **Beach Boys**, **Kim Carnes**, **Otis Redding**, **Steppenwolf**, **Chubby Checker**, **Bobby Sherman**, **Beastie Boys** and way too many others to list here.

**Skatemaster Tate and the Concrete Crew** have the only real song in the soundtrack to **Touchstone Pictures' What About Bob?** In this well-received comedy starring **Bill Murray**, **Richard Dreyfuss** and **Julie Hagerty**, an excessively neurotic zany with a desperately irrational fixation on his shrink worms his way into the psychiatrist's life and turns the tables on their professional relationship. For the record, the soundtrack also features the themes from both *The Brady Bunch* and *Good Morning America*.

Congratulations to the **T. J. Martell Foundation** who, in conjunction with **Reebok** and **Upper Deck Trading Cards**, just completed its most successful Rock 'N Charity Weekend fundraiser in history. The various charity events, which included the **Glenn Frey**-hosted **Celebrity Invitational Golf Classic**, the ninth annual **Rock 'N Bowl** party, a music industry tennis open and the **Rock & Roll Celebrity Softball Games**, raised over \$350,000 for leukemia, cancer and AIDS research.

For your family viewing pleasure, **Walt Disney Pictures** currently has *Wild Hearts Can't Be Broken*. This is the true story of **Sonora Webster** who, as a young girl, was a stunt rider and the hottest star attraction at the famous **Steel Pier** amusement park in Atlantic City. At the peak of her popularity, however, an accident during a performance left her permanently blind. The inspiring story tells how Webster retrained herself to perform her stunt through determination and cour-



**Scene from Wild Hearts Can't Be Broken**

age. The soundtrack features "Happy Days Are Here Again" performed by **Mason Daring** and "Weren't So Bad What Used To Be" performed by **Eula Lawrence**. **Gabrielle Anwar** stars in this inspirational G-rated film, which is in current release.

Thanks to startled listeners to the Fresno-area station **KFIG**, disc jockey **Roger Borbein** will live to spin another record. The late-night radio disc jockey collapsed on the air in his locked station. Listeners called 911 while others telephoned a nearby radio station seeking help for Borbein after getting no response to calls to **KFIG's** request line. Borbein was taken to **Fresno Community Hospital** where he recovered enough from the unnamed affliction to return to the air within weeks where he publicly thanked those who had helped.

Make sure to tune in to **Magic 94.3 FM (KMGX)** on Saturday, June 29. In this episode of *Solid Gold Saturday Night*, everybody's favorite oldies station is presenting a show called *The Best Of Bubble Gum*. Tracks include the **1910 Fruitgum Company's** classic "Simon Says" along with music from the **Ohio Express** and **Music Explosion**. The show airs at 7:00 p.m. Be there! **MG**

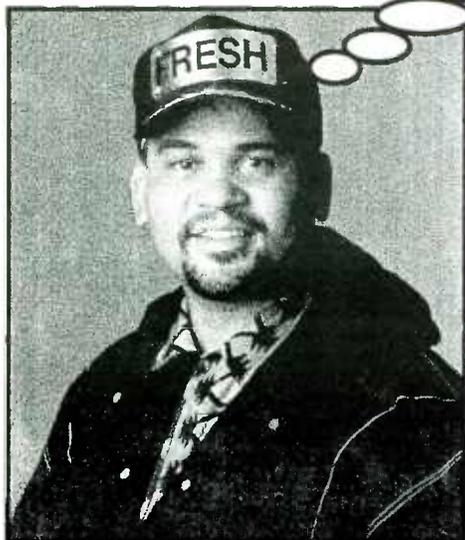


**Bill Murray and Richard Dreyfuss star in What About Bob?**

# WILL SMITH

By Jonathan Widran

Photos: Blake Little/Visages



# BENNY MEDINA

**H**ave you ever taken stock of the shenanigans you face daily and said to yourself, "Gee, it's not *Mr. Belvedere*, but maybe there's a sitcom here somewhere?"

True, your life might not be as hip as *Married...With Children* or as big a laugh riot as *Saturday Night Live*, but surely some television exec somewhere will think it's "cute" enough to challenge *Monday Night Football* in the ratings, right? "If *Baby Talk* can go twelve episodes, why can't my story run at least thirteen?" you ask.

In Hollywood, the place where dreams are said to come true if you hit up the right people, Benny Medina asked himself these same questions, sold his idea to then-NBC president Brandon Tartikoff and now finds himself a co-producer with a huge hit on his hands: *The Fresh Prince Of Bel Air*.

All Medina, VP of A&R at Warner Bros., had to do was reflect upon his crazy and cross-cultural upbringing to know his existence was a comedy show waiting to happen. His real-life story takes the old rags to riches cliché, twirls it like a turbocharged hurricane, chews it up, spits it out and whisks this multi-media magnate from the East L.A. ghetto of his birth to the top of the music world and beyond.

His tale begins typically and tragically similar to that of so many abandoned inner city kids, living in Waits with four brothers and sisters until the day his mother died of cancer. His father had long since skipped out of the picture, and Medina found himself at the ripe old age of eight being shuffled in and out of foster homes and detention centers, making himself a part of the drug-infested street scene and dreaming of one day getting out—

as so many do. Then he was taken in by an aunt and uncle, and good fortune came his way.

Medina's uncle, Rozzell Sykes, was a talented artist who had established a community arts center, St. Elmo Village, which attracted wealthy visitors from the other side of the tracks. Medina befriended the son of noted film and TV composer/conductor Jack Elliot, and begged the rich, white Elliot to give Medina's dreams and talent an outlet: He asked if he could move in with them in Beverly Hills.

"Jack didn't really want me," Medina remembers with a smile during a recent interview with him and his TV counterpart, the Fresh Prince, rapper Will Smith, at a Hollywood photo studio. "It was his wife Bobbi who had the heart to give me a break. Forget the open arms welcome wagon routine. They looked up one day, and I was in their garage with my bags. It took a lot of pleading for them to finally let me inside."

Once he made sure to secure his own bathroom, the affable Medina found he liked the good life and adapted well at Beverly Hills High where he became class president, a starting fullback and a drama club star. And, oh yeah, he just happened to meet two of Berry Gordy's sons, with whom he formed the band Apollo (Medina was a singer and keyboardist). While still in high school, the band signed with Papa Motown, but broke down before it got out of the starting gate.

"I honestly decided to become an executive rather than an artist with Motown because of the way people lied to me and treated me while I was working on the record," Medina says of the choice which led him into a

successful eight-year tenure as Motown's Director of A&R before he switched to a similar slot at Warner Bros. in 1985. Before hitting the upper rungs at Motown, Medina proved his musical instincts were strong ones by writing and producing for artists such as the Temptations, the Four Tops, Junior Walker and Jermaine Jackson.

Moral of the story: Beg and ye shall receive. Then, once in the door, knock 'em dead with your talent, too. In the fall of '89, Medina and his business partner, Jeff Pollack, set their sights on the wonderful world of sitcoms. Okay, he thought, we have this black kid moving in with white folks...no, can't do that, Gary (Diff'rent Strokes) Coleman and Emmanuel (Webster) Lewis might think it's hackneyed.

After realizing black-on-white wasn't original enough, Medina remembers, "The twist we decided on was that the family would be rich black folks. When I lived with the Elliots, there were these black neighbors who were so different from any other black people I knew. I wasn't so fascinated by what was going on in the white Jewish house, but it freaked me out when I saw blacks eating lox and bagels!"

A clever twist, perhaps, but Medina was still at square one when good fortune and directions to a Lakers game smiled upon both him and Smith. Three enormously popular albums with DJ Jazzy Jeff, along with the across-the-board humorous single "Parents Just Don't Understand" and a Best Rap Performance Grammy in 1988 had cemented Smith's stature as one of rap's leading stars. Happy though he was with his recording success, what Smith really wanted to do was move into acting. After attending a Quincy Jones appearance on *The Arsenio Hall Show*, Smith stopped Medina in the parking lot at Paramount for those directions, and it was pure kismet from the first

"Yo, Dude! Where's the Forum?"

"It was total irony that, at the time, we were thinking about pitching this show, I met Will," Medina says. "When you're thinking about a show, most of the time you don't start to cast it until after it sells. I was working on the story elements, but when I found out Will wanted to act, the light bulb went off like in the cartoons. I had a good idea, but with Will, it suddenly became a great idea.

"It's all about packaging," he continues, with Smith laughing and throwing in a few "you're damn right's" for effect. "I don't think the show could've sold without Will. TV, like other forms of entertainment, is talent-driven. NBC liked the idea of a rapper in the part, but once they saw Will's talent from the video of 'Parents Just Don't Understand,' they were convinced it would work."

Despite Smith's obvious charms (which become even more obvious when you're interviewing him), the selling of *The Fresh Prince* didn't begin as easily as it wound up. Through his music exec work, Medina knew Quincy Jones, and it just so happened that Q had recently signed a TV deal with Time-Warner. Opportunity was knocking, and Benny answered the call, pitching the idea to Jones' head TV guy, Kevin Wendle (formerly of Fox TV). Jones and Wendle liked the concept and called up Brandon Tartikoff, who pulled the harried TV exec routine and gave Medina exactly eight minutes to plead his case.

"Cute life," Tartikoff murmured, only marginally impressed, wondering who would play the TV Medina. Then came the NBC brass' viewing of

"Parents..." and a live audition by born entertainer Smith at Jones' Bel Air home. Car phone conversations reverberated in the street, contracts were inked on the spot, and the rest is Hollywood history, as *Fresh Prince of Bel Air* became 1990-91's most talked and written about show, not to mention the network's highest rated new entry of the season.

Despite the magnified spotlight the crunching media blitz threw into his face, Smith thinks he's emerged fairly unscathed, claiming that, "It's only hype when you don't live up to it. I feel confident that any forum I choose to be in is going to be good for me, and I tried not to pay too much attention to the pressure everyone said was on me." Despite the show's success, the young rapper refers to his role in creating that popularity with a refreshing, tongue-in-cheek humility many stars could take a lesson from.

Rather than claim he's become the next Billy Dee Williams or James Earl Jones in only nine months, Smith chuckles, "I want to become better. There are no ego problems on the set because I know everyone on the show is better than me. I never try to pretend any different." He laughs about the way he would often mouth the other actors' lines, "hoping no one would notice," during the first half of the season, before he got the hang of the craft. Medina chimes in, "There was such a glow, it was hard to start to penetrate it and see all the little things that may have been some form of idiosyncratic behavior." Smith likes Medina's reasoning and nods right along.

As a recording star first and foremost, Smith is the first to acknowledge the relative simplicity of shooting music videos as opposed to performing in a televised two-act play in front of a live audience every week—which leads Smith into a discussion about the release of DJ Jazzy Jeff and the Fresh Prince's new *Home Base*, their third RCA/Jive album and fourth overall, and its first single, "Summertime." Will his success as a TV celebrity help or hinder his continued acceptance as a rapper?

"If it were to bomb, then I'd say TV hurt it," Smith reasons. "If it does well, it means it had no effect or maybe a positive impact. Extra visibility on the tube doesn't mean anything if people can't accept you. A lot of actors who try singing, and vice versa, don't get anywhere in the other medium because people can't accept it."

Smith says the new album is more groove-oriented, more musical than the other three, which should help it do well with the masses, even if it provides rap purists with more critical ammo with which to attack the generally light and humorous angle taken by Jeff and Smith. Smith insists that it was the light edge which propelled the duo into the spotlight in the first place and thus offers no apologies to the more militant rap factions.

"We're rare, because we're one of the few groups to make it big with this style," he explains. "Our high concentration of humor took people off guard." Medina offers: "Will represents a revolution in rap. He created a niche in the industry when it had previously been discarded. In the rap world, his crossover success has created a whole upheaval of activity in that area." Smith shrugs off the canonization. "Every rapper is an individual. You do what makes you feel comfortable, what you feel in your heart. I prefer to keep my political views out of my music. On TV, you can slip those opinions in subliminally."

Next, it's Medina's turn to spout his voluminous opinions, and once he begins, there's just no turning him off—or mincing words, for that matter. His criticisms of the modern-day music industry are far from idle chatter, since Medina is a powerful force within the belly of the beast.

He comes right out with it: "I'm upset with the state of black music. I don't understand why one radio station can't play Jazzy Jeff, Big Daddy Kane and

**"There are no ego problems on the set because I know everyone on the show is better than me."**

**—Will Smith**

29 ►

# Glen Ballard

*From  
Michael Jackson  
To  
Wilson Phillips*

By Pat Lewis

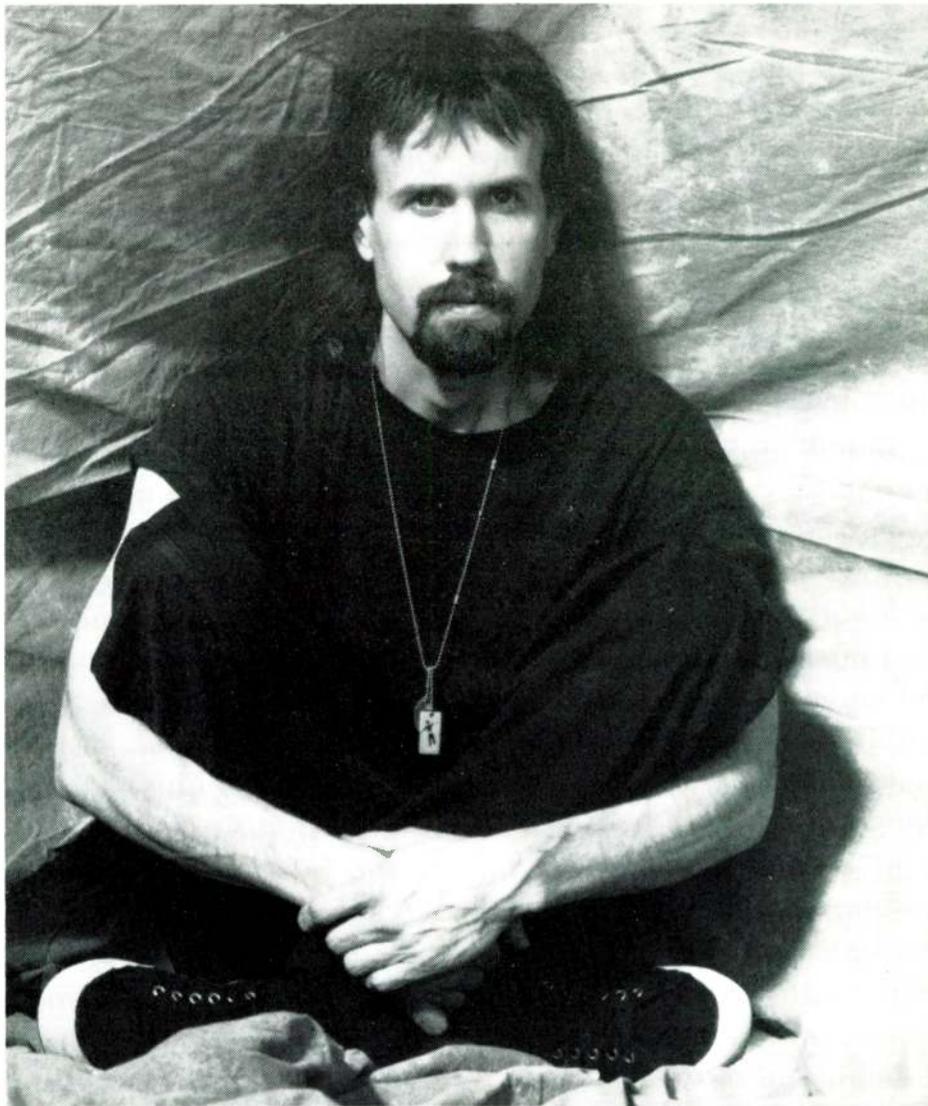
When most of us hear a song like Michael Jackson's "Man In The Mirror" or Wilson Phillips' "Hold On," we think of the artist's performance but we often forget the significance the songwriter played in the creation of the song. And thus, talented songwriters such as Glen Ballard, who co-penned the Jackson song with Siedah Garrett and the Wilson Phillips song with the gals, go unnoticed by the general public.

But, for this producer-songwriter, recognition is the last thing on his mind. "The reason I got involved with music is because I love it," he confesses. "There was never any thought that it was even possible to make a decent living with it. It was against all conventional wisdom to get involved with it, and it probably still is—and any success that comes is really a happy accident. You just get involved with it and you do it and you live it. I often hear professional baseball players say, 'I would pay to play,' and that's kind of my attitude."

In addition to the aforementioned hits, Ballard is also responsible for co-writing 1986's Country Song of the Year, "You Look So Good In Love," and the Wilson Phillips songs "You're In Love" and "The Dream Is Still Alive" (which he also produced), among many others.

Fortunately, his contributions did not go unnoticed by the industry. For his work with Wilson Phillips, Ballard received Grammy nominations for Producer of the Year, Album of the Year and Song of the Year, and he won a Grammy for Best Instrumental Arrangement Accompanying Vocal for the Quincy Jones track, "The Places We Find Love."

Ballard was born in Natchez, Mississippi, and spent most of his formative years in New Orleans soaking up the authentic blues, jazz and local R&B music of the Cajun country.



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He studied piano privately and played in numerous garage bands throughout his high school years, but took a left turn when he entered college, choosing literature as his major area of concentration. But, while he studied Shakespeare and Poe by day, unbeknownst to his English instructors, he wrote pop tunes by night. And upon graduation, he hopped on the first plane bound for Los Angeles. His dream was certainly not to follow in the footsteps of his professors and hobnob with the intellectuals, but rather to become a professional songwriter.

The first job he landed in Tinsel Town was with the Elton John organization as the company's "gofer." And even though it wasn't exactly his dream fulfilled, he did spend three years with the management firm, learning every aspect of the music business from booking tours to royalty collection. Along the way, he also picked up session work as a keyboardist and arranger for a variety of recording artists. And, as was the case during his college career, he again wrote pop tunes in the evening. Finally, in 1978, all of his late-night oil burning paid off when one of his songs, "One Step" (which he co-wrote with Tom Snow), wound up on a Kiki Dee album and launched him into his dream profession. The song led to a staffwriting position with publisher MCA Music, where he has remained for the past thirteen years.

"I'll say this about songs and songwriting," he says, "there was a time in my life when I was studying literature and creative writing in the shadow of William Faulkner, and I felt like the highest art to aspire to would be the



(L-R) Glen's wife Liv, MCA Music's Carol Ware and Scott James, Ballard, MCA Music's Elizabeth Anthony and Leeds Levy

written word, but all the while I was unable to get away from writing my pop songs. In the time since I've left college, I've really given into what I think is even a more powerful thing and that is music and pop songs. It's almost a transcendent power of the stuff that can really get through to anyone. It's an incredibly positive force. Novels are wonderful—they elevate, inform and enlighten us—but songs are able to evoke and inspire every emotion possible.

"So, I have suddenly arrived at a point where I feel a great respect and I'm awestruck by the power that music has and the fact that I am in some way involved with creating it. It is a worthwhile life's work and I'm very proud to be involved with it. When I see what songs do to people and how they react to them, I realize that songs are so powerful. To think that there are songs out there that can really get all the way through to people and touch

them as deeply as any other experience in life, to be involved with something like that is a gift. I'm privileged to be involved with the alchemy that is making music—you just create something that is so precious to people, that has this power to cross international lines. It is the universal truth."

In the mid-Eighties, Ballard became a staff producer for Quincy Jones. He produced and wrote songs for such artists as Teddy Pendergrass, Jack Wagner, Patti Austin, Thelma Houston and Evelyne King. "I owe Quincy my production career. His example of love and care and encouragement is something that I've taken with me, not to mention his great musicality. I was sort of forced to really be a chameleon, which is what a producer should be anyway. You take whatever is unique and special about an artist and you try and enhance that, as opposed to taking an artist and fitting them into your particular style, which is something that I don't feel comfortable with. I don't know if I even have a style."

Ballard's most successful production and songwriting credit to date is that of his work with Wilson Phillips. Interestingly, when he and the gals sat down to write the songs, they did not deliberately set out to write a commercial album. "At the time, we felt that if we're worried about what is commercial right now, then we can't even do this music," he admits. "So that freed us up. Wilson Phillips convinced me—in all their youthful wisdom—that the music was important and that it had to be true to itself. Lo and behold, they were right." MCA

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# TALENT & BOOKING AGENCIES

By Sue Gold

**W**hile they get little respect, agents are a vital part of the music world and a necessity for any artist who wants to hit the road. The trend in recent years of agencies looking for unsigned artists makes it possible for an unsigned act to get help with their careers before getting a record deal, and sometimes, even before finding a manager.

Perhaps one of the most confusing aspects of the agency business is the title itself. An agent, on a basic level, gets his client work, no matter what area of the business they are in. A "talent agent" is a general term that can refer to any part of the entertainment industry including music, television and film. A "booking agent" is usually someone who books musical acts, whether it's for weddings or the Sports Arena. Most agents get ten percent of the artists' gross profits and each agency must be licensed—although individual agents don't have to be licensed. Artists sign to agencies for various lengths of time, but it's usually for several years.

According to Marc Friedenberg, an agent with the William Morris Agency, "A lot more is involved when booking acts than just a phone call to a club. Their job usually can and does include negotiating deals, overseeing promotion and marketing for each date and assisting in merchandising deals."

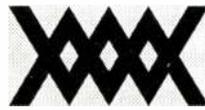
Triad Artists Don Muller adds, "Normally, the agent is the last piece of the puzzle. First the artist gets a deal, management, an album and then they get an agent."

Friedenberg says this has changed during the past few years. "Traditionally, an artist got an agent when the first album was about to come out. However, nowadays, the agency business is getting to be a bit sophisticated and you have to get in very early, often times before the record deal is even in place."

Friedenberg says William Morris handles

several unsigned acts. "I think you see that more and more because of the nature of the agency business and the competitiveness. It's also very nice to help a band go from day one, so you become one unit and not just a link at the very end of the chain." He adds that while his agency is not allowed to accept unsolicited material, they do go to clubs and listen to bands.

Muller says that agents at Triad also go out,



WILLIAM MORRIS AGENCY, INC



Marc Friedenberg

*"...the agency business is getting to be a bit sophisticated...you have to get in very early."*

but their policies differ from William Morris. "Bands are welcome to send tapes to us. We get unsolicited material all the time," he says. "We're also out a lot. We have a great staff here. They're out at least four nights a week."

While the major agencies are now looking for unsigned acts to go along with their established artists, Tapestry Artists' specialty is handling unsigned acts. "I develop them to a point where they are credible in the circuit of unsigned talent," Shelly Berggren, formerly of Tapestry Artists, says. "I try to intensify what they have already. I call it kicking them over the fence. A lot of bands are sitting on top of a fence, and what I can do is kick them over the fence to where they're headlining at venues and getting paid."

At Variety Artists, Allison Hamamura says that not handling unsigned talent is getting to be a thing of the past. "As a rule, we don't handle unsigned acts, but I would do it if I found the right band. I have been known to sign bands that have nothing going on because I really believe in them," she says.

Muller admits there are problems when working with unsigned acts. "It's impossible to do anything with them except on a local level. The situation is limited in what you can do. It's rare that a national act will take an unsigned act with them."

Friedenberg adds, "It's especially difficult when you're booking unsigned acts in clubs because they're unknown, especially if they go outside of their local territory. It's much more difficult to book a band 200 miles away because no one knows about the band."

All of these agents try to get as involved in their artist's careers as the artist will allow. "Because we're small, I have to be able to service them better and work with managers," Hamamura says. "Ninety percent of

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*The following is a select list of SoCal-based talent and booking agencies. Some agencies did not want to release all the information requested and some declined to be included altogether. Since agents represent so many acts, they were only asked to give several clients as examples of the styles of music they represent.*

Compiled by Sue Gold

**AGENCY FOR THE PERFORMING ARTISTS, INC.**

9000 Sunset Blvd., 12th Floor  
Los Angeles, CA 90069  
(213) 273-0744  
Contact: Burton M. Taylor, Dick Gilmore, Brett Strenberg, Jim Gosnell, Danny Rabinson, Bonnie Sugarman  
Clients: Over 200  
Agents: 6  
Music: All  
Venues: All

**AMERICAN MANAGEMENT**

17530 Ventura Blvd., #108  
Encino, CA 91316  
(818) 981-6500  
Contact: Jim Wagner  
Clients: 20  
Agents: 1  
Music: Fifties & Sixties  
Venues: Clubs, overseas, restaurants  
Representing: Shirelles, Coasters, Bobby Vinton

**CORALIE JR. AGENCY**

4789 Vineland Ave.  
North Hollywood, CA 91602  
(818) 766-9501  
Agents: 4  
Music: Top 40  
Venues: All

**CREATIVE ARTISTS AGENCY**

9830 Wilshire Blvd.  
Beverly Hills, CA 90212  
(213) 288-4545  
Contact: Tom Ross, Rob Light, Mike Piranian, Mitch Rose, Brian Loucks  
Clients: 100  
Agents: 9  
Music: All  
Venues: All  
Clients Include: Madonna, Janet Jackson, Rod Stewart

**DAIMLER ARTISTS AGENCY**

2007 Wilshire Blvd., Suite 810  
Los Angeles, CA 90057  
(213) 483-9783  
Clients: Over 100  
Agents: 1  
Music: All except heavy metal  
Venues: Clubs, concerts, overseas

**ENTERTAINMENT ASSOCIATES**

Contact: Steve Block  
5816 Lankershim Blvd.  
North Hollywood, CA 91601  
(818) 980-7800  
Clients: 125  
Agents: 3  
Music: Jazz, blues, MOR, country, specialty acts  
Venues: Resorts, hotels, overseas, country clubs  
Representing: Doug McDonald, Steve Donovan, Hamilton, Jae Frank and Reynolds

**ENTERTAINMENT TALENT AGENCY**

214 W. Aliso St.  
Ojai, CA 93023  
Contact: Jim Exon, Bill Manat, Robert Birk, Howard Silverman  
Clients: Over 30  
Agents: 4  
Music: Jazz, classic Sixties, rock  
Venues: All  
Representing: New Rascals, Mamas and Papas, Grassroots, Edgar Winter, Rannie Lows

**HARMONY ARTISTS**

8833 Sunset Blvd., Penthouse West  
Los Angeles, CA 90069  
(213) 659-9644  
Contact: Mike Dixon  
Clients: 30

Agents: 5  
Music: All  
Venues: All  
Representing: Queen Mary, Rusty Pelican

**INTERNATIONAL CREATIVE MANAGEMENT**

8899 Beverly Blvd.  
Los Angeles, CA 90048  
(213) 550-4000  
Contact: Steve Levine, David Haerle, Jim McCue, Phil Casey, John Huie  
Clients: Over 200  
Agents: 15  
Music: All  
Venues: All  
Representing: M.C. Hammer, Guns N' Roses, INXS, Richard Marx, Bryan Adams

**INTERNATIONAL TALENT GROUP**

822 S. Robertson Blvd.  
Los Angeles, CA 90035  
(213) 289-2780  
Clients: 75  
Agents: 2  
Music: All  
Venues: All  
Representing: Phil Collins, Peter Gabriel, Red Hot Chili Peppers, Pink Floyd

**McCONKEY ARTISTS AGENCY**

1822 N. Wilcox Ave.  
Los Angeles, CA 90028  
(213) 463-7141  
Contact: Mack McConkey  
Clients: 100  
Agents: 5  
Music: Top 40  
Venues: Hotels, nightclubs

**WILLIAM MORRIS AGENCY**

151 El Camino Dr.  
Beverly Hills, CA 90212  
(213) 274-7451  
Clients: Over 300  
Agents: 17  
Music: All, jazz, pop, rock  
Venues: All  
Representing: Billy Idol, Sisters of Mercy, Simple Minds, Linda Ronstadt

**STARWIL TALENT AGENCY**

6253 Hollywood Blvd., Suite 730  
Hollywood, CA 90028  
(213) 874-1239  
Clients: 50  
Agents: 3  
Music: Blues, jazz, gospel and pop  
Venues: Clubs  
Representing: Linda Hopkins

**TAPESTRY ARTISTS**

17337 Ventura Blvd., Suite 300-C  
Encino, CA 91316  
(818) 906-0558  
Clients: 50  
Agents: 4  
Music: All—including unsigned acts  
Venues: All  
Representing: Monkey Meat, Agent Orange, Roxanne, Taz

**THAT'S ENTERTAINMENT**

1360 N. Hancock St.  
Anaheim, CA 92807  
(714) 693-9300  
Contact: John McEntee  
Clients: 20-50  
Agents: 3  
Music: All except rap and heavy metal.  
Venues: Nightclubs, private parties, reviews, corporate parties, state and county fairs

**MARY BETH TREEN ARTISTS MANAGEMENT**

1221 Scatt Rd.  
Burbank, CA 91504  
(818) 846-6869  
Contact: Mary Beth Treen  
Clients: 16  
Agents: 1  
Music: Folk, jazz, orchestra, choral, mariachi, ethnic  
Venues: Performing arts, outdoor festivals  
Representing: Kingston Trio, Four Freshman, the Brothers Four, Glen Yarbrough, Beachfront-Property

**TRIAD ARTISTS**

10100 Santa Monica Blvd.  
Los Angeles, CA 90067  
(213) 556-2727  
Clients: 200  
Agents: 11  
Music: All, alternative  
Venues: All  
Representing: Whitney Houston

**VARIETY ARTISTS**

15490 Ventura Blvd., #210  
Sherman Oaks, CA 91423  
(818) 784-6078  
Contact: Bob Engel, Lloyd St. Martin, Rod Essig, Allison Hamamura, Gabe Bloom  
Clients: 30-40  
Agents: 6  
Music: All but rap  
Venues: All  
Representing: The Association, Atlanta Rhythm Section, Beat Farmers, Buckingham, Commander Cody, Concrete Blonde, Richard Elliott

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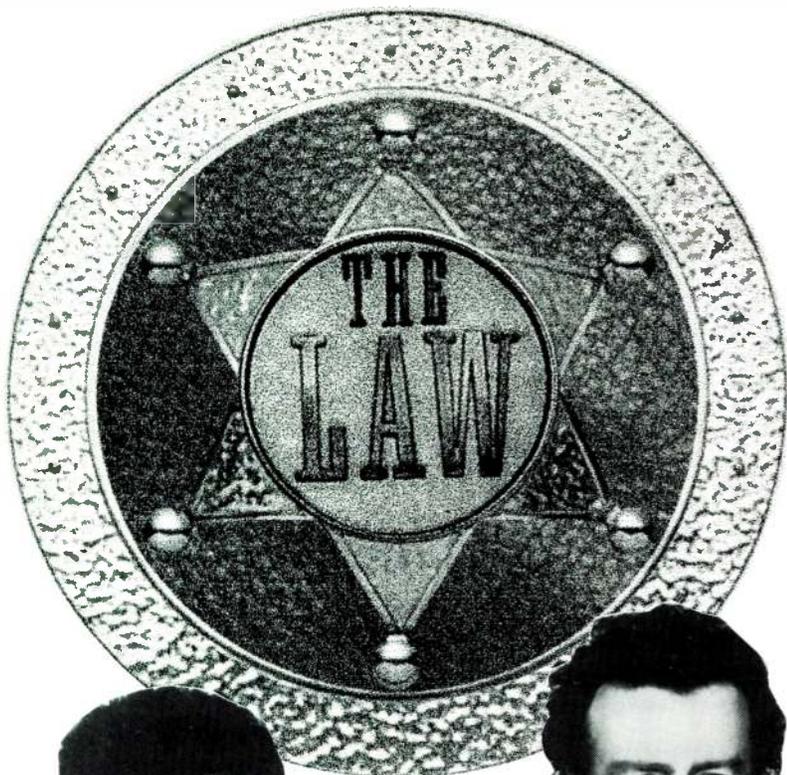
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**Kenney Jones**

**Paul Rodgers**

By John Lappen

Bobby Fuller fought it and lost. Actor James Arness upheld it on television as *Gunsmoke* sheriff Matt Dillon. And now British rockers Paul Rodgers and Kenney Jones are in the process of adding new luster to their already formidable careers with it.

The "it" in this case is the Law. And Rodgers, who, along with Jones, forms the nucleus of

this burgeoning rock powerhouse, says the moniker was chosen for definite reasons. "It has a ring of authority to it that we feel exemplifies the commitment we both have to this band," says the former vocalist for rock outfits Free, Bad Company and the Firm. "It's a strong name for a pair of strong personalities."

Strong is an understatement. The stages leading up to the formation of the Law have been eventful enough to fill several pages in a rock & roll history book. Paul Rodgers, whose distinctive pipes have earned him critical and consumer plaudits, began cutting his prodigious teeth with the revered early Seventies rock unit Free. When his turbulent tenure with Free ended in 1973, Rodgers came into his own in 1974 as the co-founder of Bad Company, eventually stepping outside of the band in '83 to record a solo LP entitled *Cut Loose* before finally parting ways with his Bad Company mates. His prior relationship with Jimmy Page (Bad Company was the first new band signed to Zep's Swan Song label) turned into a creative collaboration in 1985 with the formation of the Firm, which, according to Rodgers, was never meant to be anything more than a two-album deal.

Kenney Jones' precise, straight-on, no-frills slamming has carved a niche for him in rock lore by virtue of his stints with several of the most acclaimed bands in contemporary rock music: "Itchycoo Park"-era Small Faces (fronted by the late Steve Marriott); the revised Rod Stewart-led Faces; and, of course, as the late Keith Moon's propulsive replacement in the Who ("I never really felt like a member of the band," relates Jones, "I felt more like a hired hand")

This history lesson not only illustrates the major imprint this dynamic duo has left on the face of rock music, it also explains how Rodgers and Jones became badge-toting members of the Law. "We actually met years ago when the Faces and Free used to tour together," remembers Jones. "We started to lay down some demos at Paul's studio just for fun, and after awhile we felt that the music was good enough to become more serious and perhaps form a band."

"That's right," chimes in Rodgers. "We were both looking for something new to do. In a perfect world, we saw ourselves as being the core of the Law while being able to bring in different players as our needs dictated."

That theory is amply illustrated on their self-titled debut Atlantic effort. Rodgers and Jones have used a crack group of studio aces as their musical base, while also utilizing their connections to bring in guest players such as Bryan Adams, Chris Rea and Pink Floyd's David Gilmour.

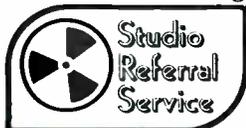
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possible lack of a true "band" feel to this method of recording, both Rodgers and Jones are quick to point out that a band does actually exist. "We've been rehearsing for our upcoming tour [to commence this summer] with several of the musicians who played on the record," says Rodgers. "They're stage animals just like Kenney and myself. It actually makes it more interesting to have a potentially rotating cast of players, because it gives us new ideas while keeping the overall situation from getting stale. But there is a band feeling because everybody was in the studio playing as a band."

Co-produced by Chris Kimsey, this live-sounding record—although it lacks the rough charm of Free and Faces records—is a solid, polished mixture of stirring ballads and rollicking rockers that has already proven itself at radio (the intensely brooding "Layin' Down The Law" went to Number Two on the AOR charts) but has yet to catch fire on the charts.

The influences contained within the LP are definite homages to the duo's love of Stax, Motown and blues, music that has been the pair's—particular Rodgers—points of reference throughout the years. "Those influences are there, and so are influences from our past bands," says Jones. "But we also opted for a more contemporary sound, because we don't want to be stuck in the past. No matter who you are, it's unwise to tread on your past forever."

An interesting aspect of the record is the fact that *The Law* contains only three Rodgers-penned tunes, a severe dip in output for this prolific songwriter who has written some true



Kenney and Paul with WNEW's Scott Muni

rock classics over the years ("All Right Now"). But Rodgers says this was by design and not because the writing well has run dry. "We actively solicited new songs by various writers. We were looking not only for fresh ideas but for songs that would complement one another. We went for the strength of the song, not who wrote it. This method also gave me the freedom to not be totally responsible for the writing of the whole album while we were attempting to put the new band together. I didn't do that with the Firm when Jimmy and I were putting that together, and as a consequence, I think some of my songs with that band were not as good as they could have been. It's just not conducive to the creative process to be involved in both the business

and creative sides when putting together a new band."

Both feel good about their creative lives these days; in fact, Rodgers insists that everything he has done in the past has been merely leading up to the Law. But lugging around the baggage of such extensive and successful histories can be both a pleasurable and painful experience for those who do the carrying. Still, Jones and Rodgers are adamant that their past will not overshadow the Law's future. "I think our pasts can only help what we do with the Law," states Jones. "We're both very proud of our pasts. It gives us a wealth of experience to bring to the table. The affable Rodgers is even more direct. "Retirement is still a long way off," he snorts. "For us, there is only one way to go, and that's straight ahead."

When it comes down to the duo's influence on other musicians, Rodgers claims to not even think about it—even though every current cock-rock preener/screamer who prowls a stage owes a debt to the Jagger/Plant/Rodgers triumvirate. "It would make me nervous to think about it," he laughs. Besides, he's too busy maintaining his own heroes like Wilson Pickett, Sam & Dave and Otis Redding. "My career highlight was singing 'Dock Of The Bay' at Atlantic Records' Fortieth Anniversary bash in New York. Nothing will ever top that." (Rodgers' poignant Redding tribute was one of the evening's highlights.)

Whether or not the Law is their crowning legacy remains to be seen. But personally, I sleep better at night knowing that these two Lawmen are still on the case. **MC**

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what we're doing here is building careers. We're here to develop acts."

Berggren agrees, "I handle artists from an artist development angle. You have to start with a base somewhere and work off a base the band has. I have to put them in the right show with the right band, move them outside of the city limits and continuously move them up and replay them in that area so they develop recognition."

While they love their jobs, all admit there are problems. "A lot of young bands think that because they're signed to a label, they can have a tour, but it's a lot of steps," Muller says.

"I think the problems are in the music industry in general," Hamamura adds. "I don't think the trend toward national tour promoters is a good one. What they do is, a manager will sell the tour to one promoter and then you have one promoter doing a national tour and then a fee is paid to a local promoter.

Another problem is a dwindling club busi-



**TRIAD ARTISTS, INC.**



*Don Muller*

Pat Lewis

**"A lot of young bands think that because they're signed to a label, they can have a tour, but it's a lot of steps."**

ness. We're sort of stuck in the middle of the promoter who wants to raise ticket prices so they can make money and the act who wants to keep the ticket price low for the consumer." Berggren says the biggest problem for her is convincing promoters that her unsigned bands will draw people. "I won't put a band in a position that will over estimate their draw so the expectation of the promoters will be met. But sometimes things happen where you have no control. I do my best to keep my bands where they belong, though." It is up to the agent to try and guide the band and manager and tell them the kind of venues the act should be in.

Agents such as Friedenberg and Muller book artists in venues of all sizes, from clubs to arenas. "It takes a lot more energy and it's certainly more time consuming to book clubs than arenas and theaters," Friedenberg says, "Arena tours are the easiest to book."

"With clubs," he continues, "you're dealing with people who are sometimes not as sophisticated business-wise, in terms of knowing what to do. There's also a lot more bands competing for the same club date. You don't have that competition at the Forum or Sports Arena, except with sporting events. With clubs, the deals always vary; they're a lot more chaotic. It's more standard at the bigger venues.

"One type of music that isn't easy to book, even in bigger venues, is rap. Obviously, rap shows are a lot more expensive in terms of security. There are more problems than normal engagements in terms of city officials who are discouraged about rap artists coming into town. However, for the most part, rap tours can be very successful. Word comes from the street and that's where it starts. People tend to forget that. I think things have calmed down a bit recently," Friedenberg says.

Friedenberg says a dream tour for an agent would be, "One that had all the right promotions and sold out for the right reasons. A club band, Material Issue, which we're working with, has been successful, in the sense that I had been promised full support by the label with ticket giveaways in every market. And that's what's been happening. The label has been doing promotion locally and has been reaching the right audience. When everything is going according to plan, it feels good."

When an artist gets sick or a truck gets delayed due to bad weather, there is not much an agent can do. "We cancel the date and try to reschedule it the best that we can. Sometimes, in the course of a tour, we can't work in a make-up date, but we try," Hamamura explains."

While most agents help their artists and hope to have a long relationship with them, Berggren says Tapestry's goals are different. They try to get their acts record deals and help them move up to bigger agencies. Among those artists that Tapestry has guided are Warrant, Young Guns and Cry Wolff. "I want to give up my artists to ICM or Creative Artists Agency. I want them to get deals. That's my goal," she says. "We don't want them in the club circuit forever."

Regardless of the size of their company, agents are the link between artists and their audience. And as long as people want to see their favorite rock stars onstage, agents will be in business. **MC**

**variety artists international, inc.**



*Allison Hamamura*

Lisa Johnson

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## ◀ 21 Fresh Prince

Public Enemy sandwiched between Ray Charles, Charlie Parker, Jimi Hendrix and Earth, Wind & Fire. R&B was once the foundation for rock & roll. Now it seems we're getting lax on our level of innovation. If we do that, the bottom falls out."

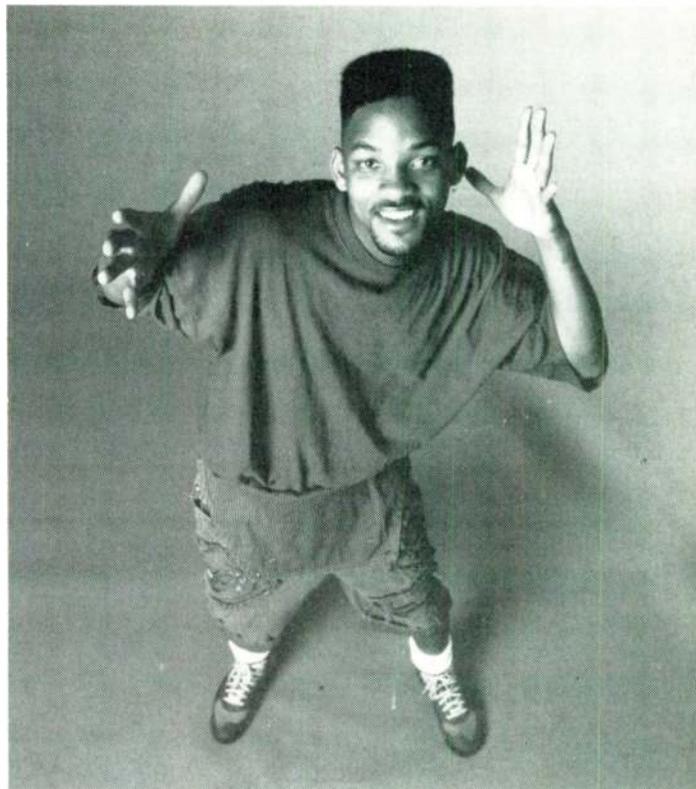
Not to put the weight of the music world on his broad shoulders, but what is he doing to help remedy the problems? What can anyone in his position do? "I've got to study history as a means of developing things for the future," he begins his reply. "I've got to know Otis, Robert Johnson, Charlie Parker, and I've got to do all I can for my artists, too. I have to know where it all comes from and have a quality assessment of it, so I'm not participating in something that's watered down. For instance, there are lots of teen groups out there, all sounding good, but where's the next Michael Jackson among them?"

"Kids still have to be inspired to play an instrument, not just a drum machine," he continues, pleased to be on a roll. "They have to learn chord changes, melody and lyrics. When music becomes as simple as mathematics, eventually there'll be nothing left to sample except samples."

"Finally, there must be room for everything, from Joe Sample's ivory tickling to Madonna grabbing her crotch. My biggest complaint is that radio doesn't have enough respect for the masses. They think they have to feed them fast food, but when given quality, people will start to adapt to it. If I'm in a position to contribute to the artistic community, I must have a sense of quality and an appreciation for the fact that my audience has a sense of quality."

While Medina's musical expertise is well-documented, he's still learning about the hard facts of the television business. Yes, he finds it weird that black shows are traditionally run by white Jewish folk, but feels blacks will soon break through to take more control of the creative process, like he has with Fresh Prince. He's pleased that his and Smith's suggestions "have made a qualitative difference which people on the streets are responding to," but insists there's still a long way to go.

"Blacks on TV are often foreigners to the real black community. Everyone in charge suggests that entertainment be packaged for a certain mentality—but we disagree. All guys like Will and I are trying to do is get our foot in the door so we can make a change. It won't happen overnight, but we're young, entrepreneurial and talented."



He looks fondly over at his TV alter ego before concluding grandly, "We want to win and be big and successful, and above all, be proud representatives of our people. And to help these people because there's a lot of stuff going down nowadays which they cannot rescue themselves from."

Smith just looks at Medina and laughs. "True, Benny. But the fact remains, you gave me lousy directions to the Lakers game that night." **MC**

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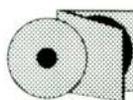
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**Vinnie James**

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 Address: 8730 Sunset Blvd., Los Angeles, CA 90069  
 Phone: (213) 659-5593  
 Booking: CAA, Rob Prinz  
 Legal Rep: Eric Greenspan  
 Type of music: Rock  
 Date signed: November, 1990  
 A&R Rep: Bennett Kaufman

**By Jonathan Widran**

Outspoken rocker Vinnie James is a throwback to an era when artists had something to say and the passion of their music and lyrics loomed more important than the wrapping they came in. In a time when so many musicians and singers are mere puppets controlled by complex corporate machinery, James is bold, brash and above all, intent on speaking his mind, no matter who he may offend. And despite the many social ills that he chronicles in his stirring autobiography/social/call-to-action debut album, *All American Boy*, he insists he is merely singing out of his deep love for America.

Stylistic and thematic comparisons to John Cougar Mellencamp and Bruce Springsteen aside, James' real desires are to address the problems plaguing our society in an effort to influence the younger generation of music listeners looking for guidance. If his stinging attacks on the evils of drug abuse ("Black Money"), the disillusioning of the American Dream ("All American Boy") and the injustices against the American Indian ("Hey Geronimo") make politicians and record industry brass a little nervous, James will counter that

he only addresses the issues out of concern for the future of the country...his country.

"Don't get me wrong, I love America and its melting pot ideals. I'm just very angry at a system set up to keep that from happening," he says with conviction in his voice and heart. "What you see in my music is more passion than deep anger, and that passion is driven by caring, because I don't want to see it go to hell in an handbasket. Artists like me are driven by a vision, and the vision isn't money."

One of James' most powerful and timely visions was shipped to radio just after the breakout of war in the Persian Gulf. Though "War Song" was written over a year ago with Vietnam in mind, James' simple yet potent acoustic message has become something of a cult anthem for the many Americans who, like James, were pro-peace in the face of Bush's decision to attack Iraq. "It's just another grain of sand in the motor of warfare," Vinnie James explains.

"I believe the more grains of sand you pour into the motor, the quicker that motor will stop. The reason war isn't a solution is that even victory will make the government keep using our billions for defense when the money should be going into education, because that's where the future is. 'War Song' is just a mirror saying this is what war is. Movies like *Platoon* only desensitize us to death and destruction."

Another aspect of James the rock & roller that is bound to turn more than a few heads, both within and outside the industry (particularly with marketing execs), is the fact that he's a Black American succeeding in a genre heretofore almost exclusively reserved for white artists. But,

more than an oddity, James sees himself as a pioneer, an explorer who doesn't think it's any more unusual than Michael McDonald singing R&B.

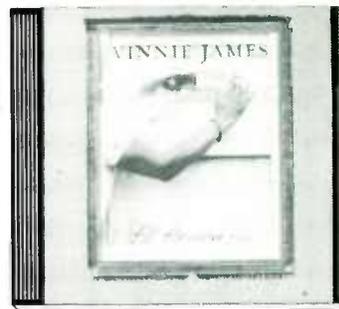
"I'm breaking a mold. Isn't it sad that when you think of a black artist, you see him as one way? It's very important to the future of this country that such a question never be raised. Because where does it stop? I am American, and my whole concept revolves around the fact that I live in America."

In terms of life experience, James is easily the Charles Kuralt of the music world, as he has been on the road from the time he reached his early teens, hitchhiking around the country, learning about poetry and people. Born in Newark, New Jersey, he describes both his home and the Baptist church where he first sang as "broken." Calling his life's mission "a search for honesty, love and truth," James supported his gypsy lifestyle by working as a welder, a carpenter, a vinyl repairman, a janitor, a mechanic, an airbrush artist and a T-shirt slogan writer. Yet, his one solace was songwriting (Jackson Browne was his top influence), and he never deviated from his goal to disseminate his ideas to people through the all-powerful medium of music.

"I think that songwriters have an endowment, a special dispensation from a higher source, and I don't think you can learn that anywhere but from the school of hard knocks. Kids who hate their lives, whose parents are abusive and don't eat right are just like me. I'm that whole generation of people looking for the way. I want answers just like anyone else."

In 1986, Vinnie left Virginia, where he'd been living, for Southern California, where he settled in Orange County and formed his first band, Rumbletown, which appealed, he says, to an across-the-board ensemble of "bikers, heavy metal kids, rappers and self-serving new age yuppies." Unable to overcome the fears of being a dark-skinned rocker, James retreated east. Then, following the commercial emergence of substantial writer/performers like Tracy Chapman and Suzanne Vega, the doors re-opened and he secured a deal with Cypress before being picked up by RCA.

Though he wasn't always this confident that the record industry would reward his depth and talent, there is one belief from which he has never wavered—that there's a place for artists who are genuinely interested in loving and reaching people. "You have to love people to be in this business. Emotion will motivate people. I sing so someone can come up to me later and ask, 'What did you mean?' If you can go out and sing a song to one person who's gonna grow up to be a leader and I can change his mind about war, education, child abuse...then I'm gonna do it. That's my legacy." 



**Vinnie James**

*All American Boy*  
RCA/BMG

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Thom Panunzio

□ **Top Cuts:** "Freedom Cried," "Black Money," "Hey Geronimo," "All American Boy."

□ **Material:** True to the promise offered by the much-ballyhooed "War Song," James complements some of the most powerful musical social statements in recent memory with catchy hooks, memorable guitar-driven melodies and poetic lyrics which will make you perk up, listen and above all, think. While showing a softer side on the plaintive "Soul Hurts," James is otherwise very preoccupied with social diseases like drugs, the educational system, leadership and the Native American. And yet, because of the melodies, his concerns never sound preachy.

□ **Performance:** It's clear that James is a songwriter first and vocalist second—but his Springsteen-Mellencamp hybrid style comes through loud and clear with loads of energy and intensity. His voice has an appropriately gritty edge for the passionate, somewhat angry messages he conveys, but "War Song" shows that his voice can be tender when it wants to be. This may be a thinking man's album, but James never lets it stop being fun, either.

□ **Production:** Perfectly stark, with nary a non-live instrument to be found, and that's the way songs like this must be for the lyric to take center stage. While "War Song" and "Here Goes Tomorrow" require only an acoustic guitar, the more rockin' numbers (everything else) have a seamless band vibe and a sense of toe-tappin' adventure normally only associated with live performances.

□ **Summary:** Even looking beyond his pioneering status as a black artist doing rock & roll, anytime a songwriter/performer has this much passion and conviction—not to mention something important and timely to say—it's a godsend to this machine-conscious age. His vision of a better American shines through a thoroughly engaging debut of a most American boy. —Jonathan Widran

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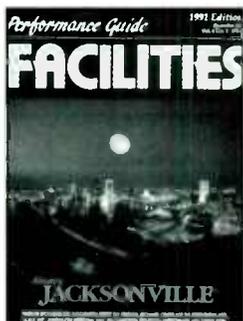
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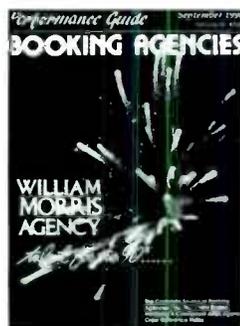
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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

**Loud and Clear**

Geffen group **Salty Dog** handed the pink slip to vocalist **Jimmi Bleacher**. We learned that Bleacher's continued battle with substance abuse was the culprit. The band is currently looking for a replacement.

**Tomorrow's Child** is going for their second shot at a label deal. We should be hearing something more concrete in the immediate future. You can catch 'em Friday, June 28th at the **Whisky**.

**Loud and Clear** made their first appearance in about six months, packing them in at a recent walk-on at the **Coconut Teaszer**. The band secured major management and is currently finishing a second demo at the request of a handful of major labels.

**Pakaderm/Word** recording act **X-Sinner** just returned from a promo tour in support of their new vinyl, **Peace Treaty**. The band is planning some local gigs, but there's nothing definite yet. Also, the band is looking

for a new bassist. All interested call **Mike Buckner** at (714) 532-3552.

**Snake Rock** has returned to the local scene. Catch their action at **FM Station** on June 30th at 11:00.

**December Flowers** has released "Your Love Will Bury Me," a single on **Blossom Records**. **Human Drama** frontman **Johnny Indovina** handled the production chores.

The **Fame Cafe**, located at 6633 Hollywood Blvd., has announced the opening of the **Fame Nightclub**. The cafe is always open, with original music on Thursdays, Fridays and Saturdays from 9 til 2. Admission is generally \$4.00, with special events costing a bit more. For info, call **Steve Gamer** at (213) 827-5774.

Fans of **Life, Sex and Death** were doubtlessly let down when the band didn't take the stage for a recent gig at the **Lingerie**, but according to management, that gig was never confirmed and the folks at the **Lingerie** jumped the gun in announcing the show.

The recent one-time only **Madame X** reunion concert may develop into something more permanent. The performance brought original members **Bret Kaiser**, **Chris Doliber** and **Roxy** and **Maxine Petrucci** back together for a bit of nostalgia. The band gained brief fame in the mid-Eighties recording for **Jet/CBS Records**, and springboarded the careers of **Vixen** drummer **Roxy Petrucci** and **Skid Row's Sebastian Bach**, who filled the gap left by Kaiser.

Once again, violence on the **Sunset Strip** is rearing its ugly head. The bulk of the problem seems to be coming from elements outside of the normal club-going community—namely, clean-cut types on Japanese motorcycles and other non-rock types, whose only purpose on the Strip is to cause trouble. Police presence has increased proportionately, and reported incidents of random violence (bottle-throwing, fighting) are on the rise.



Tom Farrell

**Roxy Petrucci of Madame X/Vixen**

## C&W

By Billy Block



Billy Block

**Mark Miller and Allan Reynolds**

Greetings, country lovers. I recently returned from a whirlwind visit to **Music City, USA**. What an education. I have to say that Nashville is an amazing place. **Music Row** is unlike anything you have ever experienced. Every record company, publisher, attorney, manager, recording studio and gift shop is neatly lined up on one of several one way streets all set up in beautiful old southern homes, making it easy to do business efficiently.

Armed with my copy of **Music Row Magazine's** most recent **In Charge** issue and my buddy **Paul Dolman's** telephone, I called on and met with many of Nashville's **Music Row** decision-makers. Everyone I met with and talked to was very friendly and eager to hear new talent. Some of the A&R people I met with included **Paige Levy** who was recently promoted to VP at Warner Bros. Over lunch, Paige and I discussed her newest acts, **Molly and the Heymakers** and **Jim Lauderdale**, as well as her developing the Spanish-speaking market with the new **Warner/Discos** label and her Grammy-winning success with the **Texas Tornados**. **Buddy Cannon**, A&R Mgr. at **Mercury/PolyGram**, home to the **Kentucky Headhunters**, was all ears as we talked and

listened to tapes my first day on **The Row**. I also dropped in on **Anthony Von Dollen** who is one busy guy at **Arista Records**. Everywhere you turn there are music people carrying on with the daily business of making country music happen.

Another major part of the **Music Row** chain of command are the music business attorneys who hammer out the details between artist and label. At the offices of **Zumwalt, Almon and Hayes**, I met with **Craig Hayes** who is a top attorney (**Neville Brothers, Meters, Wayne Toups**) as well as a busy musician. **Trip Aldrege** (who now represents **Bill Lloyd**) and I talked for over an hour about the business of music. I also met with **David Wykoff Esq.** who is very well liked on **The Row** and known as the young turk with his engaging enthusiasm for new music.

I dropped by **Jack's Tracks** to visit **Garth Brooks** and **Kathy Mattea's** producer **Allan Reynolds** and his first mate, **Mark Miller**, as they wrapped up **Garth Brooks'** new record.

At the **Nashville Entertainment Association's First Annual Music City Music Country Showcase** I performed with **Kacey Jones** and the **Bonzai Twangers** featuring **Will Ray**. Every major label in town had a representative on hand. I met **Capitol's** A&R wiz **Buzz Stone**, **Josh Leo's** assistant **Barbara Behler**, **RCA** honcho **Randy Talmadge**, **MCA's** lovely **Rene Bell** and PR gal **Susan Levy**. Producer **Garth Fundis**, **BMI's** **Jody Williams**, **Dave Ross (MVP)** and **Michael Hight** of **Music Row**, journalist **Jim Bessman** (my hero,) **Brownlee Ferguson** and **Frank Liddell** of **Bluewater Music**, songwriter **Sandy Knox**, drummer **John Gardner** and steel guitarist for **Baillie and the Boys**, **Ed Black**, were all on hand. **Sherry Bond**, Prez of the **NEA** and her staff are to be congratulated for putting together a fantastic showcase. Thanks to all my new friends for making my visit to Nashville so memorable.



Billy Block

**NEA Prez Sherry Bond with Will Ray and Kacey Jones**



# JAZZ

By Scott Yanow



Bill Perkins

For four days, the **Hyatt Newporter Resort** in Newport Beach was transformed into **Stan Kentonland** as nearly 100 of his alumni and fans from around the world gathered together to pay tribute to the late innovator's 50th anniversary of his debut as an orchestra leader. Organized by **Ken Poston** of **KLON**, this ambitious affair (which included sixteen concerts, ten panel discussions and film showings) was a huge success. The panels were lively and frequently humorous, while the concerts, which ranged from big bands to quartets, were uniformly excellent. **Bob Florence's** orchestra and the brilliant altoist **Lee Konitz** took individual honors while two four-hour concerts centered around an all-star big band that boasted **Bob Cooper**, **Bud Shank**, **Bill Perkins** and **Gabe Baltazar** in the sax section, along with guest soloists (**Maynard Ferguson**, **Anita O'Day** and **Chris Connor**) and the original arrangers conducting their own work. A memorable and unique event!

Although the Kenton marathon dwarfed most other jazz happenings, it was not the only significant event of recent times. The great pianist-composer **Horace Silver** put on a show of sorts titled **Rockin' With Rachmaninoff** at the **Barnsdall Park Theatre** as a benefit for the **Chal-**

**lengers Boys and Girls Clubs.** Although the story (narrated by **Chuck Niles**), which dealt with **Duke Ellington** meeting **Rachmaninoff** in heaven and introducing the composer to various forms of jazz, was quite fanciful and not acted out on-stage, the presentation was educational and quite enjoyable. The dancers (choreographed by **Donald McKayle**) were talented and energetic, vocalists **Andy Bey** and **Dawn Burnett** were effective and, best of all, Silver's octet was superb, particularly trumpeter **Mike Mossman**, tenorman **Rickey Woodard** and the leader. The music, which was dedicated to various jazz greats, may have all been in the Silver style, but who's complaining?

Also of interest was saxophonist **Bob Sheppard's** recent set at **At My Place** which celebrated the release of his **Windham Hill** jazz CD, **Tell Tale Signs**. With a fine quintet that included guitarist **Larry Koonse** and keyboardist **John Beasley**, Sheppard's Coltrane-inspired tenor was at its best on a tricky version of "How Deep Is the Ocean," the Ornette-ish "Have Lunch Now" and "You Betta' Off."

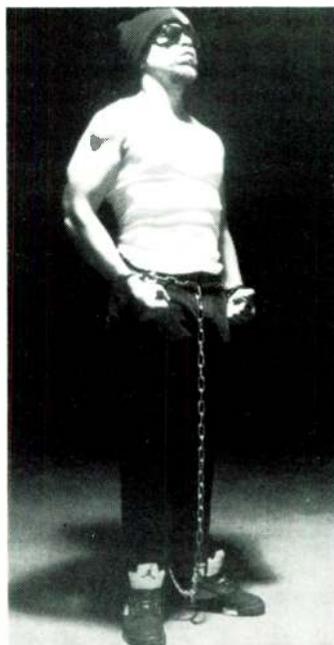
Upcoming: **Catalina's** (213-466-2210) hosts the immortal **Benny Carter** (through June 23) and trumpet great **Freddie Hubbard** (June 25-30); flutist **Holly Hoffman** is at **Lunaria's** (213-282-8870) June 28-29; and **Dan Siegel** appears at **Pasadena's Raymond Theatre** (June 22).



Bud Shank

# BLACK MUSIC

By Wayne Edwards



Ice-T

Once you get past the humidity, summertime hanging in New York is still one of the best hangtimes next to **Air Jordan** gliding past five yellow jerseys toward the hoop. While there, I managed to cop a sneak peek at rehearsals for **Keith Sweat's** upcoming tour. It's basically the same as his "Triple Threat Tour" set, but, since that one was smoking and this time out the show includes his killer contribution to the **New Jack City** soundtrack, showtime promises to be even better.

Congratulations to quiet storm master **Norman Connors**, who, rumor has it, is about to sign with **Motown Records**. Connors hasn't been heard from since his 1988 **Passion** CD on Capitol, but his live performance at **Trumpet's** nitery in Washington, D.C. was brilliant, with much thanks going to vocalist **Spencer Harrison**. Connors didn't want to jinx his deal by talking out of turn so he would neither deny nor confirm the rumors. The M.C. gave it away though when he introduced "Motown recording artist Norman Connors" to the packed house. Best wishes to all, as this should be a great marriage for both artist and company. By the way, unfortunately, there are no West Coast dates scheduled at this time, but we'll keep you posted.

The rumor mill also has it that **Sylvester Stewart** is back in the studio. Stewart (a.k.a. **Sly Stone**) has reportedly made a long climb back from years of drug addiction. Word is he's clean, healthy, looking good and sounding better than he has in years. Don't hold your breath—not yet anyway—for that long awaited **Sly & The Family Stone** reunion album. Without his anchor, bassist **Larry Graham** adding some bottom, Sly's Family Stone would be only a poor imitation of the real thing. Graham won't confirm whether or not he's been contacted and, if so, which way he's leaning.

The Original Gangster, **Ice-T**, has a new album out, aptly titled **O.G.** Possibly his best effort to date, **O.G.** will undoubtedly put more gold on the walls for the leader of L.A.'s rap pack but there's a lot of buzz out there for the forthcoming project by his group, **Body Count**. Still in the works with quite a bit of production to go, Ice-T describes the music as metal. "It's five black guys from South Central Los Angeles who grew up with me, and it's more hardcore speed metal with me doing lead vocals." Ice-T promises the group will gig around the L.A. area.

Lots of good music passing through the Southland in July, including some new listings. The **Greek Theatre** comes on strong with **Steel Pulse**, **Ramslam Dubjam** and **Special Beat** (July 3 & 4), **Guy** with **Wrecks 'N' Effect** and **Martin Lawrence** (July 11), **Lee Ritenour & the G.R.P. All-Stars** (featuring **Dave Valentin** and **Ernie Watts**) and **Bob James** (July 26) and **Harry Belafonte** (July 27). The **Universal Amphitheatre** counters with **Diana Ross** (July 25-28), and **Lakeside** brings its Ohio funk to the **Strand** (July 6).

MELLOW NOTES: The **Strand** leads the way with **Freddie Jackson** (July 8 & 9), **Jeffrey Osborne** (July 11 & 12), **Wynton Marsalis** (July 17) and **Richie Havens** (July 25).

M.C.



Larry Graham

Wayne Edwards

# CONCERT REVIEWS



Slayer

## Clash of the Titans



Anthrax



Dave Mustaine of Megadeth

Photos: Heather Harris

### Clash Of The Titans

Pacific Amphitheatre  
Costa Mesa

The Clash Of The Titans tour recently made its L.A.-area stop at the Pacific Amphitheatre in Costa Mesa. The show was well organized, with each band's set as tightly structured as the equipment changeovers between acts. And since no one was injured and only a few arrested, it should bode well for future megapackages such as this.

Alice In Chains was given the unenviable task of performing before the sun even set, while some of us were still trying to park. Nevertheless, they delivered a half hour's worth of material from their memorable debut album, *Facelift*, that sounded pretty good from my car.

Anthrax was the first of the big three and easily the most visually animated group this side of a Saturday morning cartoon. Where past shows have suffered from sloppy sound, on this night the band was tighter than a tourniquet, while their demeanor proved that bands don't have to be sullen to make important points. Singer Joey Belladonna was pleasant and sincerely appreciative of the crowd's support, and thankfully never proselytized about the social iniquities already highlighted in their music. The band's version of the Joe Jackson classic "Got The Time" is an excellent cover that even upholds the band's recurring themes of repetition and degradation through time. While the song proved that the band could make a point and not lose its sense of humor, the band's goofy mock rap song, "I'm The Man," is beginning to wear thin.

Megadeth is an excellent band that somehow always loses much of its technical brilliance in a live setting. On this night, the band benefited from a stunning sound mix—something that in the past has undermined the band in the basketball arenas. Unfortunately, the band's other problem, a lack of onstage personality, was never more evident. Megadeth singer/guitarist Dave Mustaine writes interesting and expressive songs ("Hangar 18," "Peace Sells...But Who's Buying") but he

always seems stiff and sedate in front of an audience. All you really ever see of the singer is a mop of hair bent over a mike. Perhaps if he used a headgear type microphone, he would free himself to better infuse the songs with visual energy. Musically, this is the strongest lineup to date, particularly the drumming precision of Nick Menza which skillfully holds together the technical insanity.

Since the band order is different for every concert (rotating headliners), it's always uncertain how the closing band of this marathon event will fair. Suffice it to say that Anthrax and Megadeth sell more records than Slayer, yet no band comes close to the brutality of Slayer's live assault.

Slayer's music was meant to be played outside, surrounded by the natural glory of God. In fact, either He was running the lightboard or the

drugs were finally kicking in, but the sky seemed to turn scarlet red during "Reign In Blood." "The Antichrist," from their decade-old debut, was a fine nod to the past, while "War Ensemble" was a brilliant benchmark of their evolution. "South Of Heaven," with its slow, grinding madness, created a tumultuous mass of bodies in the bowels of the arena that surged and swayed as one. The spoken-word portion of "Mandatory Suicide" was even more poetic than on record, and the segue of "Altar Of Sacrifice" into "Jesus Saves" was chilling. In fact, with one Slayer classic slamming into another, the fifty-minute set that each band had agreed upon in order to meet a 10:30 p.m. Orange County curfew affected Slayer's momentum the most (except maybe for the guy above me who fell over a seat and down at least two rows during the "how long can you last in

this frozen water burial" portion of "Angel Of Death").

Nevertheless, the event was a splendidly masochistic way to spend a Saturday night. Other metal bands that reach the level these have, should also consider playing outdoors, where the sound is sharper and the smell of sweat and piss can properly float to the heavens where it belongs. Never has an hour-drive home seemed so satisfying.

—Scott Schalin

### Liquid Jesus

The Roxy  
West Hollywood

Liquid Jesus has about as much of a chance surviving the year as would a snowball thrust into a blast furnace at Bethlehem Steel. Ironically, they were the second group to visit Southern California in recent weeks which features the Godhead of Christianity in its moniker.

But these guys don't stand a chance of keeping up with the (Jesus) Joneses in the rather fundamental departments of songwriting, musicianship and showmanship. For starters, they look like a haberdasher's worst nightmare, sporting every kind of cape, suspenders, dime-store jewelry and footwear imaginable. This in itself does not make them a lousy band; shrill, grating material does.

Liquid Jesus' set is chock full of throwaway tidbits which scream for the sanctity of the bargain bin. The quintet's new—and hopefully last—self-titled LP is at least as ill-conceived as their attire, and there is not one salvageable moment during the entire audio ordeal.

Thanks to generous marketing budgets, though, I'm glad to report that the evening was not a total loss. MCA Records announced before the performance that a food and beverage smorgasborg was being prepared across the street for the media types. By the time the band blundered through their third song, a rambling exercise in tedium called "Bleed," I longed to bolt across the street and start the queue early.

—Oskar Scotti



Liquid Jesus at the Roxy

Anna "Flash"

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**CLUB REVIEWS**

**Information Society**

*The Strand*  
Redondo Beach  
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Doreen Rossato, Warner Publicity: (818) 953-3765  
□ **The Players:** Kurt Valaquen, vocals, Octopads, Roland synthesizers; James 'Kaz' Cassady, bass, bass synthesizers, Octopads, vocals, synthesizers; Paul Robb, synthesizers, MIDI units, Octopads.  
□ **Material:** Mixing intoxicating dance beats with a hard techno pop vibe, Information Society alternates between being a band on the cutting edge of forward thinking and possessing the accessibility of quality mainstream songwriting. One of their best talents is to fuse these elements and wrap them around a memorable riff (such as the chart topping singles "Walking Away" and "What' On Your Mind [Pure Energy]") and then spice the material with a unique dose of technology. All in all, it works, whether delivering catchy pop tunes with an individual flair or eclectic techno pop pieces that entertain and amaze, such as the opening "Seek 2000." I think the band would benefit to include songs like "Come With Me" (which captures the pop feel and high caliber songwriting skills of their first album) into their set. It was strange that this tune was omitted.

□ **Musicianship:** While some people might dismiss InSoc as button pushers, nothing could be further from the truth. The level of talent and inventiveness runs high in this band. From the programming to the performance aspects, InSoc displays creativity in their sound bite manufacturing and selection. The band's use of sound to enhance and design their music certainly cannot be ignored, and it's a shame that too



Information Society: Eclectic technopop masters.

many people equate the strumming of a guitar string or the beating of a conventional drum as the sole proprietors of talent. With a synth-percussion/Octopad battery fueling most of their performance, InSoc didn't rely on the use of tapes or pre-programmed samplers—they hammer it out live. Add Valaquen's warm, resonant voice and pseudo-romantic lyrics, and you've got an affable tryst of emotion and technology that works like a charm.

□ **Performance:** Rather than resort to a concert of "button pushing" and keyboard playing, Information Society triggers their sound bites through a series of Octopads, keyboards and Quadrapads, the percussive effect resulting in a much more enthusiastic delivery. The band's onstage energy was really high, and once again, fused with their own unique way of doing things. Entering the stage dur-

ing the instrumental "Seek 2000," members Robb (in pajamas, bathrobe and cigar!) and Cassady (in an illustrated body shirt and motorcycle armor) emerged carrying portable spotlights, which they shined and moved in sequence with the music. Lead singer Valaquen came out next—on roller skates!—and made quite a picture with his spiky haircut, black tunic outfit and belt pak.

□ **Summary:** In the hundreds of live performances I've attended, Information Society's was certainly one of the best shows I have ever seen. They're original, memorable and armed with great tunes and a fantastic live performance that leaves you wanting more. Highly recommended.

—Tom Farrell

**Kat and the Rhythm Rats**

*The Central*  
Hollywood  
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Media Resource Group: (213) 655-8355

□ **The Players:** Kat Krasney, lead vocals; Roger Theriot, vocals; Dan Goldfarb, guitar; Mike Leasure, drums/vocals; Craig Frankel, bass; Marcos Petrina, saxophone.

□ **Material:** A true performance artist, Kat Krasney's material ranges from fairly straightforward to waaay out there. "Master Lover" speaks of being turned on, in every sense of the word, by a computer. Listen to these lyrics from "Chocolate House": "I met a man with a dog. Stuffed Dough/He said, 'Come to my chocolate house, we eat what seems sweet'/His dog said, 'Bring your own window so you can get out.'" Many of the songs are punctuated by screams, yelps, odd keyboard fills and mysterious melodies. During one tune the band would shift from a lazy jazz swing to a full-on thrash metal



Kat & Kompany: Close to the edge?

# CLUB REVIEWS



Chuck E.: A Central mainstay.

workout and back again, keeping perfectly straight faces the entire time, which brought the entire crowd to their knees. On the other hand, "Waitress In The Boonies" was a quiet, thoughtful tale of meeting someone you know you'll never see again, and "Rabbit Don't Make Change" was a rousing R&B shuffle sung with great gusto by Krasney.

□ **Musicianship:** With material so close to the edge, it is essential that it be supported by a crackerjack back-up band, lest it be mistaken for a bad joke. Fortunately, the Rhythm Rats were more than up to the task. Drummer Mike Leasure is a hard-hitter who was matched beat-for-beat by bassist Craig Frankel. Guitarist Dan Goldfarb played a big old hollow body that had the sweetest, bluest tone west of the Mississippi. One of the nights most rousing moments was the last song of the night, a smokin' instrumental jam that featured Goldfarb and saxman Marcos Petrina trading blistering solos. This band has spent some serious time in the rehearsal studio, and it definitely shows.

□ **Performance:** Half the fun of this act is visual. Krasney set the tone for the night when, during the intro, she donned the first of her many wigs, placed various stuffed animals on her keyboard and proceeded to use a toy beach bucket and shovel to hurl candy at the audience. She and fellow vocalist Roger Theriot teamed

up for some fun during "No Parking," as she put on a police hat and tossed mock parking tickets in Theriot's direction as he read from a list of L.A.'s more bizarre parking regulations. As a counterpoint, "Into The Night" was a serious, pretty ballad performed with no toys or gimmicks, which showed that Krasney is a dedicated musician.

□ **Summary:** It really doesn't do Kat and the Rhythm Rats justice to try to describe their show in a few sentences. In order to experience the full impact, it has to be seen. One word of advice, though: Check your bad attitudes, lousy days at work, fights with the old man or old lady, etc. at the door. You certainly won't need them during the show. And when you leave, chances are you'll find that they're gone, anyway.

—Richard Rosenthal

## Chuck E. Weiss and the Goddamn Liars

The Central  
West Hollywood  
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Chuck E. Weiss: (213) 469-6883

□ **The Players:** Chuck E. Weiss, vocals; Steve Caten, guitar; Will McGregor, bass; Spyder Mittleman, tenor sax; Mike Murphy, piano; Jimbo

Christy, drums.

□ **Material:** Before the show, Weiss sent me a short note providing me with the names of the band members. The note ended with "P.S. We play Rock & Roll, Not Blues," which seems to indicate that he has been labeled a blues band before, and doesn't particularly like it. Judging from the live show, at least, it's hard to see how anyone could mistake this band for a blues act. They play loud, raucous music that could, if pressed for a description, be labeled rock & rhythm & blues, a style of music that has direct links with the infancy of rock & roll in the late Fifties. If an Elvis sighting had occurred during Chuck's set, it would have been understandable, as the King would have felt right at home with Chuck and his Liars.

□ **Musicianship:** Weiss and his band have been playing together for so long that they can probably read each other's minds, which makes for great performances. Will McGregor is the Pied Piper of the band, his meaty bass lines proving irresistible to the crowd as they continually streamed to the dance floor. Once they were there, Spyder Mittleman kept them moving with his sensual tenor sax solos. The talent pool that surrounds Weiss is so deep that even guitarist Steve Caten, who was subbing for Weiss's regular axeman of eight years, fit right in like a square peg in a square hole.

□ **Performance:** Chuck E. plays every Monday night at the Central, and he is as much a part of the club as the fixtures. Watching a performance of Chuck E. Weiss and the Goddamn Liars is like going to the *Rocky Horror Picture Show*. Audience participation is not only encouraged, it's almost mandatory. The show begins with Spyder Mittleman threading Weiss through the packed club like Moses leading the Jews through the Red Sea. Chuck snaps his fingers and the fans snap theirs. Chuck raises his arms to the sky like he's praying to Allah, and the crowd does likewise. Over the years, he's built up quite a cult following, and sometimes watching the action in the bar is as fun as watching the band.

□ **Summary:** In a press clipping that Weiss enclosed in his promo kit, he speaks of how much he hates being called a bar band, which is presumably about as much as he hates being called a blues band. Weiss speaks of how Robert Hilburn (*Los Angeles Times*) won't come see him because "Hilburn has labeled us as a bar band." Okay, so Weiss and the Liars aren't going to break any new ground musically, but lighten up and live a little, Mr. Hilburn. Any band that can, on a Monday night, persuade a club full of grown men and women to drink more than they should, stay up well past their bedtime, dance until they collapse from exhaustion and generally act like blithering idiots is all right by me. Meet me at the Central next Monday, Robert. I'll even buy you a beer.

—Richard Rosenthal



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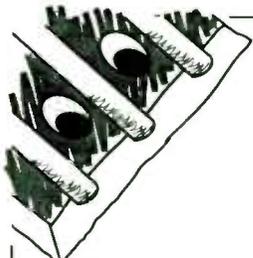
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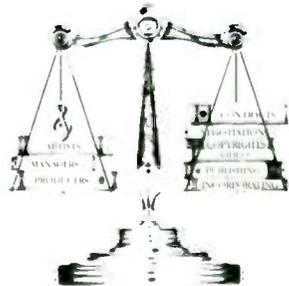
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## CLUB REVIEWS

### No Talking

*The Central*  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Snake: (213) 469-5152  
□ **The Players:** Matt Michael, guitar, vocals; Snake, bass; Alan Lerner, drums.

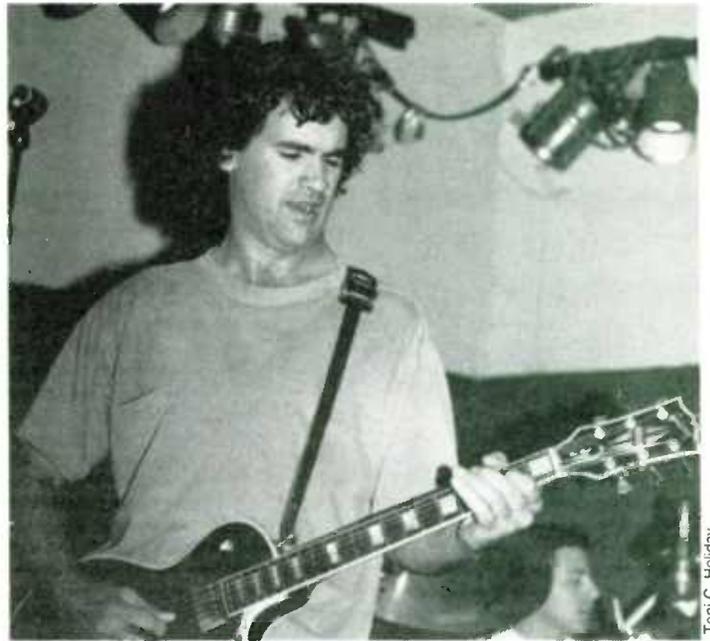
□ **Material:** Basic, noisy college rock in the style of the Replacements with few discernible other influences, except maybe Foghat, unintentionally. The lyrics are fragmented—not in a psychedelic way—but in a manner that suggests that they sort of have a concept but they were too busy to articulate their thoughts because they had to finish up all their urgent songs. The well-crafted guitar arrangements on their tape did not come off as well live since they are only a three-piece group with inherent limits (i.e., a single guitarist cannot replicate three guitar parts live).

□ **Musicianship:** In this tight unit, each member pulled his weight musically. Drummer Lerner was outstanding, playing with inexhaustible energy and excellent dynamics throughout. No Talking milks the power trio format to its fullest extent—concentrating on the “power.” At times, though, Michael’s voice was extremely abrasive and occasionally out of tune, but he never lacked guts.

□ **Performance:** To be fair, the crowd wasn’t right for this band (the middle band cancelled and the club left that middle slot open so the DJ could play a seemingly endless tape of television commercials). When the band finally went on before the tiny, drunk audience, they did their best to connect, but their energy was blasting out into a void; they made the best of a bad situation though.

□ **Summary:** This newly formed Replacements-influenced band is a group you’ll be hearing more from. I’m sure they’ll play better shows than this, but in the meantime, they could try to get more of a lyrical handle on what the hell they’re screaming about in their songs.

—J. Charroux



No Talking: Just warming up.

Toni C. Holiday

### East of Gideon

*English Acid*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Paul: (213) 937-3376  
□ **The Players:** Randy Christopher, lead vocals; Peter Higney, guitar; backing vocals; David Feeney, bass guitar, backing vocals; Paul Sinacore, drums; Todd Martin, keyboard, backing vocals; Modell, percussion.

□ **Material:** We all knew it was gonna happen—it had to happen. The schizophrenic amalgam that rock music spent the late Eighties leading up to has finally reached fruition in this band. A handful of Liquid Jesus, a sprinkling of the Electric Love Hogs, the tiniest pinch of Deee Lite, a generous portion of Alice In Chains and a dose of Mötley Crüe. Not enough? Throw in a bongo player, a keyboard

player and a vocalist who can actually sing. Pour the entire slop into a veg-o-matic and whip it up till you’re dizzy. Viola! The perfect psychedelic/funk/thrift shop/sludge/glam band: East of Gideon.

□ **Musicianship:** Eureka! The singer can sing! What a nice change from the warbling of poseurs and the moaning of sludge mongers who have proliferated the club scene. Even the guys supplying the backing vocals can carry a tune. I like the tribal drums of “Rosemary’s Baby” and the frantic backing vocals of “King Of Trees.” And the keyboards manage to make the music sound full without detracting from its heaviness... without making it wimpy/Bon Jovi/Faith No More-ish (take your pick).

□ **Performance:** On the tiny English Acid stage, the band looked so crowded at first glance I thought that a couple of stage divers had managed to linger a bit longer than the customary second-and-a-half. At times, it was actually a bit funny—all those guys milling about with very little space in which to display their hair to its fullest extent. But it was great to watch. Every member has his own special charisma, but Randy Christopher is especially crazed. None of the band members takes himself very seriously; they manage to avoid the overdose of self-importance that too many bands suffer from nowadays.

□ **Summary:** Unfortunately, the band only had about twenty minutes of stage time. That’s not enough time in which to bore even me (it has been said that I have the shortest attention span in the world). But that’s good... it left me wanting more. I will go see East of Gideon again. It’s too early to decide if this band is going to live up to its potential, but they are promising. And I do want more.

—Daria DeBuono



East of Gideon: Causing a Strip buzz.

Pat Lewis



Steve Cordova

*Cathleen Crone: Needs original material.*

**Cathleen Crone**

*Nuclear Nuance*  
Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** On Wards Commu-  
nications: (213) 453-2390

☐ **The Players:** Cathleen Crone,  
lead vocals; Stu Pearlman, piano;  
Tray Henry, bass; Rusty Stiers, trump-  
et; Bernie Dressel, drums.

☐ **Material:** A listenable but  
unspectacular mix of six composi-  
tions rendered in a pop/jazz/lounge  
format. Fortunately, Crone had the  
insight to broaden her musical pal-  
ette in terms of arrangements to vary  
this lackluster selection of material.  
The songs encompass an array of  
styles ranging from straightforward  
balladry to more uptempo affair.  
Highlights include "Nothing's Ever  
Going To Change," "The State I've  
Been In" and "A Dream Apart."

☐ **Musicianship:** Crone's solid  
backup is in part responsible for  
transforming the mediocre tenor of  
the songs into something more inter-  
esting. The inspired musical inter-  
play that existed between the group  
members energized the material,  
something which made the songs  
more memorable to the listener when  
the set ended.

☐ **Performance:** Crone has a warm  
and engaging personality that makes  
her a natural onstage—talking to the  
crowd between songs and leading  
her band with the regal confidence  
of an orchestra conductor. She is  
one classy lady blessed with an in-  
herent sense of poise and grace.  
Her strong, mellifluous voice was a  
delight to hear injecting a fresh scent  
of delicate perfume into the smoke-  
filled air of the club.

☐ **Summary:** There's only thing  
missing from this nearly picture per-  
fect package called Cathleen  
Crone—good, original material. With-  
out the right songs, Crone is just a  
talented singer with a pretty face and  
cute figure. She needs to find some-  
thing that sets her apart from the  
pack and to find that "something  
different," she's going have to do  
some soul searching.

—Harriet Kaplan

**Circadian Rhythm**

*The Palomino*  
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Mike Taub: (818) 560-  
7415

☐ **The Players:** Mike Flanagan, voc-  
als, guitar; Jim Myers, bass; Mark  
Meckes, guitar, vocals; Steve  
Pertschi, drums.

☐ **Material:** I'm not sure whether

Circadian Rhythm chose their moni-  
ker because they wanted to be por-  
trayed as a hard working band that  
practices for periods of twenty-four-  
hours or whether they wanted to  
give the impression that they've only  
been together for twenty-four hours.  
Whatever reason, CR certainly chose  
an intriguing name (and likewise, the  
band's intriguing alternative/college  
radio material compliments that  
name). This Long Beach-based band  
is no stranger to the club scene,  
having been together, in one form or  
another, for the past four or five  
years. CR finally settled upon its  
current lineup in 1988 when then-  
guitarist Mike Flanagan stepped up  
to the mike and became the band's  
charismatic frontman and primary  
songwriting force. CR's material is  
loaded with crunchy guitar lines and  
adventurous melodic ideas. There's  
a lot of meat here, which keeps me  
coming back for more.

☐ **Musicianship:** This band works  
well as unit. Guitarist Meckes of-  
fered some inspired guitar solos,  
which occasionally were compli-  
mented by tasty leads from vocalist  
Flanagan. Drummer Pertschi was a  
bit uneven in spots, but for the most  
part, he and bassist Myers did a  
good job holding down the fort and  
driving the songs forward. By far, the  
standout musician here is Mike  
Flanagan, with his easy-going stage  
persona and unaffected (and  
unapologetic) vocals. He's probably  
never learned the "proper" technics  
to singing, but what he does, he  
does in such an honest way, that he  
is a quite a pleasure to listen to.

☐ **Performance:** Circadian Rhythm  
is not the most mobile band around.  
But their strength is in their songs,  
and that's enough for me. I have only  
one request and it's actually directed  
to their parents (since all the mem-  
bers are still in college): CR moms  
and dads, please send money. Your  
sons are in dire need of some new  
threads!

☐ **Summary:** My evening spent with  
Circadian Rhythm was certainly an  
enjoyable one, and you can be sure  
I will be back for more. Give this  
band another six months to tighten  
things up and get some new stage  
attire and they should be well on  
their way to the big time. —Pat Lewis



Pat Lewis

*Circadian Rhythm: Strong songs, weak show.*

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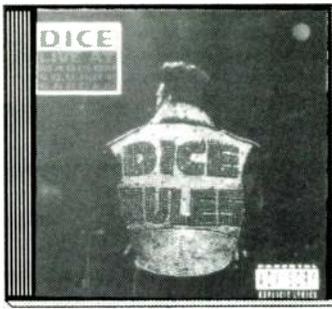
# DISC REVIEWS



**Elvis Costello**  
*Mighty Like A Rose*  
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

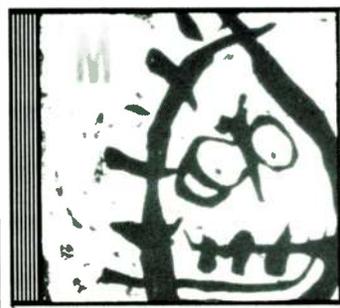
□ **Producer:** Various  
 □ **Top Cuts:** "The Other Side Of Summer," "So Like Candy," "Sweet Pear."  
 □ **Summary:** While *Mighty Like A Rose* isn't up to the lofty standards set by the *Armed Forces* or *This Year's Model* LPs, it's a quality work by one of rock's most indisputably talented artists. "The Other Side Of Summer" and "So Like Candy" (co-written by Paul McCartney) are both hooky pop tracks that might have dissolved into goo in the hands of a lesser singer. But Costello is such a compelling stylist that he makes these songs unique and forceful. Likewise the arrangements on *Rose* are generally challenging and unmistakably Elvis. —**Jon Matsumoto**



**Andrew Dice Clay**  
*Dice Rules*  
Def American

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Rick Rubin  
 □ **Top Cuts:** "1989—A Review," "The Car Ride," "Smokin' For Your Health."  
 □ **Summary:** The Diceman returneth, live from Madison Square Garden and Rascals comedy club, exploring his usual territories of the human anatomy and making more accurate and amusing cuts on women and other minorities. "Mother Goose" is still his forte, though. If you already hate him, you'll hate him more; if you love him, like I do, it's a fun, somewhat repetitive listen. Either way, his presence and charisma are undeniable. The one autobiographical musical number, "That's What I Tink," shows Dice in formidable voice. —**Jonathan Widran**



**EMF**  
*Schubert Dip*  
EMI Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

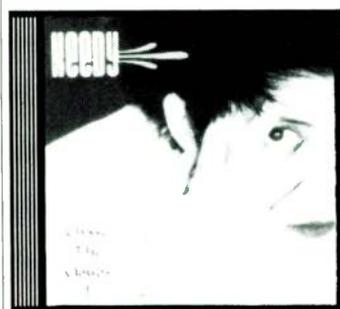
□ **Producer:** Pascal Gabriel and Ralph Jeppard  
 □ **Top Cuts:** "Children," "Long Summer Days," "Lies."  
 □ **Summary:** This young quintet has a very au courant sound: hip-hop and funk mixed in with guitar rock and more traditional pop ingredients. The disc's opening two tracks are two strong examples of this group's potential. "Children" and "Long Summer Days" both sizzle with strong dance rhythms and melodic sensibility. The drawback with the group's debut album is that the material tends to get too soft and fluffy at times. But, if they can iron out the kinks, EMF could become the Elton John of the Nineties English dance set. —**Jon Matsumoto**



**Tuff**  
*What Comes Around Goes Around*  
Titanium/Atlantic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Howard Benson  
 □ **Top Cuts:** "I Hate Kissing You Good-Bye," "Forever Yours," "The All New Generation."  
 □ **Summary:** The last laugh is always best. One of the most popular L.A. club bands debuts with a very solid, well-played album filled with a welcome balance of hard rock and medium tempo ballads. Also included is "Wake Me Up," a tune written especially for Tuff by Bret Michaels. Although "The All New Generation" was released to CHR, to these ears, the hits are "I Hate Kissing You Good-Bye" and "Forever Yours." This record should really sell based on Tuff's incredible national fan following and gutsy rock performances. Go get 'em, guys! —**Kenny Kerner**



**Keady**  
*Chase The Clouds*  
Arista

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

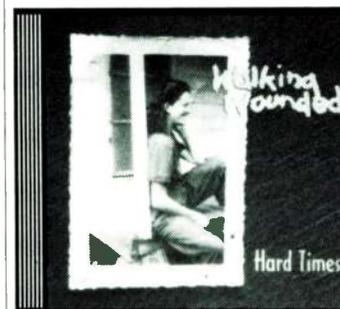
□ **Producer:** Various  
 □ **Top Cuts:** "Save Some Love," "Never Neverland."  
 □ **Summary:** Is it my imagination, or does every young dance-oriented singer have the same voice and sing the same grooves over and over? Well, surely there's room for one more cherubic Madonnabe, and here comes another one-name-only vocalist with not much new to say (producer Michael Jay, who contributes here, shies away from last names, having worked with Martika, Alisha, Anna Marie). Nonetheless, some of the tunes are radio-friendly, and, as these types of discs often are, the production is the real star. As if we've never heard it before. —**Chas Whackington**



**Pirates Of The Mississippi**  
*Pirates Of The Mississippi*  
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producers:** James Stroud and Rich Alves  
 □ **Top Cuts:** "Rollin' Home," "Honky Tonk Blues," "Redneck Rock N' Roll."  
 □ **Summary:** The disc cover is right out of Huck Finn, and it's easy to imagine this tasty meshing of twangy country, Oak Ridge Boys harmonies and cool rockers as atmosphere for anything Mark Twain ever wrote. Country music is often accused of all sounding the same, and that attitude applies here at times. More often than not, however, there's enough spark and energy musically and lyrically to keep even the staunchest Nashville hater entertained. The real highlight is the part instrumental, part vocal title track which doubles as a group biography. —**Nicole DeYoung**



**Walking Wounded**  
*Hard Times*  
Dr. Dream

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Sweet Redemption," "Sarah," "Hard Times."  
 □ **Summary:** Sacrificing a smidgen of luster for stylistic diversity, Walking Wounded succeed 1989's near-perfect *Raging Winds Of Time* with a record that is less accessible, but ultimately just as satisfying in the long play. The band adds violin, double bass and steel guitar to a sound already marked by a sense of venerating traditionalism. The results are fresh sounding, and *Hard Times* projects a hopeful voice in the modern folk-rock idiom. Endearingly earnest and politically correct, Walking Wounded arguably are "the only band that matters" in the post-Clash era. —**Gene H. Sobczak**



**King Of Kings**  
*King Of Kings*  
Geffen

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Roy Thomas Baker  
 □ **Top Cuts:** "Popologist."  
 □ **Summary:** For those who can't wait for the next *Masters Of Reality* album, this band provides a challenging option. Bassist/vocalist Desmond Horn has packed this album with many ethereal sounds, blending psychedelic Sixties passages with present technology, making this album quite a trip if listened to in a pair of headphones. Although pretentious in spots (consider that the final track clocks in at just under fourteen minutes and is separated into three movements), the sound still proves far easier to stomach than the vastly overrated King's X, to whom this three-piece might be compared. —**Scott Schaflin**

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**SUNDAY, JUNE 30TH**

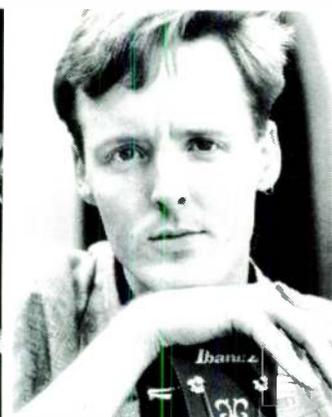
**7:00 PM**

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**ROB SCHILLING**

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THE COLOR OF SOUND**

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2. 5' 10" VOLUPTUOUS BLONDE RECEPTIONIST.	2. MIDDLE OF THE LINE PANASONIC ANSWERING MACHINE.
3. RED CARPETED LOUNGE WITH WET BAR.	3. UNCARPETED HALL WITH ARROWHEAD WATER COOLER.
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### MUSICIANS

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

## LOS ANGELES COUNTY

### ANTICLUB AT HELEN'S PLACE

4568 Meirose, Hollywood, CA 90028  
Contact: Reine River (213) 667-9762 or (213) 661-3913

**Type of Music:** Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.

**Club Capacity:** 200

**Stage Capacity:** 100

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send cassette to P.O. Box 26774, Los Angeles, CA 90026.

**Pay:** Negotiable.

### BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066  
Contact: Jay Tinsky (213) 319-1610

**Type of Music:** Original acoustic material.

**Club Capacity:** 75

**Stage Capacity:** 6

**PA:** Yes

**Piano:** Yes

**Audition:** Open mic Mondays, 7:30 pm.

**Pay:** Negotiable.

### CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd. L.A., CA 90028  
Contact: Alan Eichler (213) 466-7000

**Type of Music:** Cabaret/Jazz (No hard rock)

**Club Capacity:** 110

**Stage Capacity:** Varies (primarily small combos).

**PA:** Yes

**Lighting:** Yes

**Piano:** Yes—Baldwin Baby Grand

**Audition:** Bookings limited to known attractions.

**Pay:** Negotiable.

### CLUB 4222

4222 Glencoe Ave., Marina del Rey, CA 90292.

Contact: Fritz (213) 821-5819

**Type of Music:** Original, all styles.

**Club Capacity:** 150

**Stage Capacity:** 10

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Mail tape & bio or call Fritz.

**Pay:** Negotiable.

### COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046

Contact: Len Fagan (213) 654-4887

**Type of Music:** Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).

**Club Capacity:** 285

**Stage Capacity:** 15

**PA:** Yes, with pro engineer

**Lighting System:** Yes

**Piano:** Upstairs, no/downstairs, yes

**Audition:** Call Len Fagan

**Pay:** Negotiable.

### FM STATION

11700 Victory Blvd., North Hollywood, CA

Contact: Suzzette, (818) 769-2221

**Type of Music:** All new, original music. All styles.

**Club Capacity:** 500

**Stage Capacity:** 12-15

**PA:** 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape, promo pack, SASE.

**Pay:** Negotiable.

### FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008

Contact: Geneva Wilson (213) 294-9646

**Type of Music:** R&B, jazz, top 40 & pop.

**Club Capacity:** 200

**Stage Capacity:** 10

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Call for appointment at above number.

**Pay:** Negotiable.

### HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254

Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.

**Type of Music:** Rock, R&B, reggae, blues, oldies.

**Club Capacity:** 100

**Stage Capacity:** 2

**PA:** Yes

**Lighting:** Yes

**Piano:** Yes

**Audition:** Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

### MADAME WONG'S WEST 2900

2900 Wilshire Blvd., Santa Monica, CA 90403

Contact: Lisa Rose or Alan Yee, (213) 828-4444

**Type of Music:** All Styles.

**Club Capacity:** 800

**Stage Capacity:** 15

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape & photos to above-mentioned address. No calls.

**Pay:** Negotiable.

### THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064

Contact: Milo (213) 820-8785.

**Type of Music:** All types

**Club Capacity:** 400

**Stage Capacity:** 15

**PA:** Yes, w/separate monitor mix.

**Lighting:** Yes

**Piano:** No

**Audition:** Send demo on cassette.

**Pay:** Negotiable.

### PORK CHOP BROWNS

3600 Highland Ave., Manhattan Beach, CA 90266

Contact: Debbie

**Type of Music:** Rock dance, alternative, original-no heavy metal.

**Club Capacity:** 200

**Stage Capacity:** 8

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape & photo to above address.

**Pay:** Negotiable.

### SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA, 90266

Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100

**Type of Music:** R&B, Contemporary and Pop Jazz and Blues.

**Club Capacity:** 100

**Stage Capacity:** 6

**PA:** Yes

**Lighting:** Yes

**Piano:** Yes - acoustic

**Audition:** Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.

**Pay:** Negotiable.

### TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069

Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm

**Type of Music:** All types

**Club Capacity:** 300

**Stage Capacity:** 8

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Tape, bio, picture

**Pay:** Negotiable.

### THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731

Contact: Joe Gallagher, (213) 547-4423.

**Type of Music:** Rock & roll and all other types.

**Club Capacity:** 1200

**Stage Capacity:** 35

**P.A.:** Yes

**Piano:** No

**Lighting:** Yes

**Audition:** Call or send promo pack.

**Pay:** Negotiable.

### THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069

Contact: Louie the Lip (213) 652-4202

**Type of Music:** All original, Heavy Metal, Pop, Funk.

**Club Capacity:** 400

**Stage Capacity:** 8-10

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Call or mail tape/promo pkg. to above address.

**Pay:** Negotiable: Must pre-sell tickets.

## ORANGE COUNTY

### THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)

Contact: Elisa (714) 982-8712 after 1pm.

**Type of Music:** All-original only.

**Club Capacity:** 300

**Stage Capacity:** 10

**PA:** Yes

**Lighting:** 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

**PA:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Call for booking.

**Pay:** Negotiable.

## MISCELLANY

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

**IMPACT RECORDS** in Hollywood is seeking interns for various depts. to assist with phones and correspondence. Computer experience helpful. Please contact Gina C. at (213) 962-5511.

**IMPACT RECORDS** needs interns (non-paying) for the publicity, and marketing departments. We are looking for outgoing and energetic people. Offices in Hollywood area. Please contact Christine at (213) 652-5511.

**ARTIST MANAGEMENT** seeks reliable intern. Assist with phone research, promotions, shows and varied duties. Excellent experience. No pay. Must have own transportation. GRS management. (213) 558-3269.

**GIRL FRIDAY** to assist in busy concert and video production office. Part-time, 30 hours, low pay for hard work and good contacts. Call 11:00-12:00. (213) 466-3417.

**PRODUCTION/SOUND** assistant wanted for alternative rock band. Enthusiasm over experience. Must have transportation, good attitude, interest in all phases of sound support. David (818) 357-9030.

**INTERN WANTED** for month of June for new alternative record label. No pay to start but great opportunity. Call (213) 466-4142.

**INTERNSHIP FOR** full service production company. Assist in all areas. Top connections, learn business. Transportation, reliability, enthusiasm. Music/computer experience helpful. Flexible hours. Contact (213) 455-1841.

**INDEPENDENT RECORD** label seeks summer interns. Positions available in publicity and retail marketing. Computer knowledge and strong phone skills required. Please call (213) 957-4357.

**INTERN WANTED** to assist directors rep at music video production company. Must be enthusiastic and well organized. Great opportunity. Contact Scott (818) 954-0065, 12-6 pm.

**INTERN WANTED** management office of major rock bands, seeks intern/general office assistant. Hours flexible. Great opportunity. Contact Steve at (213) 851-8800.

**KUNG FU INTERNS** Shaolin film & records seeks interns while restructuring management. Permanent positions possible from mailroom to A&R. Call Richard O'Conner at (818) 506-8660.

**INTERN WANTED:** Assist in promotion, tour support, label relations for Triple X Mgt. during summer. Must be organized self-starter with strong phone skills. Call (213) 663-2244.

**INTERN ASSISTANT** needed on TV show about lip-synching for music videos. No pay, but great opportunity. Letter of recommendation given. Call Gareth (213) 394-0957.

**COCONUT TEASER** seeks reputable rock promoters and D.J./dance promoters to promote live rock shows and/or dance nights. Over 21. Len (213) 654-4887, Tues-Fri, 2-7p.m.

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.

**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, frisbee.

**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.

### 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, Foxtex 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.

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

as: Island recording artist, Laguan, Capitol recording artist, Koll Skool. Have done numerous tour dates with Rose Royce. Will send demo upon request.

**Technical Skills:** Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fit" the song.  
**Available For:** Tours, demos, sessions.

**DAVID CURRY/MICHAEL ALEXANDER RHYTHM SECTION**

**Phone:** (818) 981-0377  
**Instruments:** Fretted and fretless basses, extensive variety of pro amplification equipment. Complete acoustic and electronic drum/percussion instrumentation with triggers.

**Read Music:** Yes  
**Vocal Range:** Tenor, 2 octave.  
**Technical Skills:** Versatile and experienced in many styles and tastes of music including third world, original, pop/rock, funk and jazz. Over seven years of studio and concert performance as a rhythm section. Very low "ego factor," particularly in original demo projects. Both members have been fully schooled in music, and now teach privately. Excellent at solid and groove playing, with emphasis on feeling the music. Very experienced working in local clubs and major studios.  
**Available For:** Session/studio, commercial and original projects, live and touring performances.

**MAURICE GAINEN**

**Phone:** (213) 652-3642  
**Instruments:** Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI mixing, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.  
**Read music:** Yes.  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing, 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. LASS and NAS pro member. Lots of live and recording experience, jingle and songwriting track record.  
**Available for:** Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. No spec deals. Pro situations only.

**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, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & 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 D7IIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, 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 Garrett, 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, Atari.  
**Read Music:** Yes.  
**Styles:** Pop, rock, funk, latin, swing.  
**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The

Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*. Drummer on *The Paul Rodriguez Show*.  
**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

**J. HANZ IVES**

**Phone:** (818) 761-8823  
**Instruments:** Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadverb, Switch 11-L.  
**Read Music:** Charts  
**Vocal Range:** Lead, background, 3 octaves.  
**Styles:** Rock, pop, R&B, funk, folk.  
**Technical Skills:** Tasteful, melodic, burning leads. In the pocket rhythms.  
**Qualifications:** 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases, (12"s, E.P.'s). Movie soundtrack *Space Ease* (origin release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue. *Rocky Horror Picture Show*. Tours. Regional bank jingle.  
**Available For:** Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

**HARVEY LANE**

**Phone:** (818) 986-4307  
**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB60 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/te 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, Coasters. Major studio experience on both coasts and extremely dynamic live performer!  
**Available For:** Recording, touring, lessons, any professional situation, live or studio.

**DAVID LEWIS**

**Phone:** (213) 394-3373  
**Instruments:** Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E!, TX7s, Roland Axis. Sound library.  
**Read Music:** Yes  
**Qualifications:** Grammy Award Winner: 1988 with Shadowfax, Ambrosia: 1977-1981, Shadowfax: 1984-1990. Four albums, major contributor in songwriting, extensive touring. BFA in music from Cal Arts, other: Jane Fonda's videos, Tonyo K., Demos.  
**Technical Skill:** Rock, new age, jazz, funk, pop. Player, composer, arranger, scoring, transcribing, pre-production with midi sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music. Parts/Scoring. Transcribe from tape.  
**Available For:** Sessions (professional/demos), touring, casuals, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music). Film/Video scoring.

**ROGER MIELKE**

**Phone:** (818) 795-8037  
**Instruments:** Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.  
**Midi Rack:** Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-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, TV and film scores.

**CRAIG NEWTON**

**Phone:** (805) 582-1677  
**Instruments:** Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.  
**Read Music:** Yes.  
**Technical Skills:** Adept at acoustic-rock, country-rock, blues, pop...whatever. Finger or flat picking, slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.  
**Vocal Range:** Tenor  
**Qualifications:** Twenty years of performing experience. Studied music at USC, plus three years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.  
**Available For:** Interesting acoustic-rock projects, sessions, live dates, or 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  
**Styles:** All.  
**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, Vanous 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 Geissman, Gerald Albright & Brandon Fields.  
**Available For:** Jingles, albums, TV, motion pictures, touring, live performances.

**WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT 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.

**STAN SCATES**

**Phone:** (213) 754-3327  
**Instruments:** Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/SMPTE, Roland R8, Akai S950 sampler, Mirage sampler, MCI 2 inch 16 trk w/autolocator, Soundcraft 1600 console Lexicon PCM70, 2 SPX90, Vally People & DBX compressors, Studer 1/4 inch mixdown, JBL 4435 & Yamaha NS10m monitors.  
**Read Music:** Charts.  
**Styles:** R&B, dance, hip hop, rap, pop.  
**Technical Skills:** Writing, producing, arranging, engineering, drum programming, midi expert.  
**Qualifications:** Top Ten singles, Top 40 albums, radio jingles, films, TV.  
**Available For:** Master & demo production, producing & writing.

**NEED 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 Steeldrider 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) 840-6700  
**Instruments:** Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Trace Elliot amps & speakers.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.  
**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, etc..  
**Qualifications:** Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Mansella, the Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc. 1991 grammy's, MTV, etc. *Arsenio Hall*, *Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..  
**Available For:** All types of recording sessions, touring, & private instruction.

**PETER VIOLAS**

**Phone:** (818) 780-7869  
**Instrument:** Customized Ibanez fretted and fretless, Steinberger and Fickenbacker basses, Moog Taurus pedals, Roland D-50, Emx sampler, midi step pedals, rack system with wireless, Harke 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 Buffalo, 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, demos, albums and tour.

**BILL WHITE ACRE- Acoustic Guitar Specialist**

**Phone:** (818) 500-7464  
**Instruments:** Custom Laskin and Frieson steel string, classical guitars, 12 string/Nashville strung guitar. ElectroAcoustic statocaster with Duncan livewire, Baggis pick-up, 5 string banjo. Tascam 8-track midi studio, Korg DW 8000. +Processing.  
**Vocals:** 31/2 octaves.  
**Skills:** Rock, blues, delta blues, heavywood pyrotechnics, new age, funk, country, bottle-neck, ect. Songwriting, production.  
**Qualifications:** *BAM's* Southern California Guitarist of the Year. *Westword's* "Best Solo Performer." Winner of "Don Kirshner's Tanqueray Rock's National Talent Contest." Extensive professional recording, performing. Have supported/played with Robben Ford, Suzanne Vega, Bobby McFerrin, Al DiMeola, David Bromberg, John Prime, Roy Buchanan.  
**Available For:** Sessions, consultations, film scoring, private instruction, pre-production & studio preparation.

**VOCALISTS**

**COSMOTION**  
**Ramona Wright & Gael MacGregor**  
**Phone:** Gael (213) 659-3877 / Ramona (818) 368-4162.  
**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background

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Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
Instruments: \_\_\_\_\_  
Read Music:  Yes  No \_\_\_\_\_  
Technical Skill: \_\_\_\_\_  
Vocal Range: \_\_\_\_\_  
Qualifications: \_\_\_\_\_  
Available For: \_\_\_\_\_



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vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/last/cam-free. Together 6 yrs.  
**Instruments:** Synths, percussion  
**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Piner (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, David Foster, numerous club bands. References/demos.  
 Available for: Sessions, demos, jingles, club/concert dates, etc.

## MARTY IRWIN

Phone: (818) 509-7743  
**Styles:** Rock, pop, funk, R&B.  
**Sight Read:** Yes  
**Vocal Range:** 3 Octaves  
**Technical Skills:** Lead and background vocals, voice overs, jingles, vocal arrangements, great at vocal improvisation, songwriter, copyist, arranger.  
**Instruments:** Keyboard player and programmer.  
**Qualifications:** Stage & studio work with: INXS, Splintz, Crowded House, Mark Boyce, Rocky V movie soundtrack album, Bill Conti, Brian May, Jingles: McDonalds, Crunchie, Hi-C, Wrigley's, DeCora'.  
 Available For: Sessions, jingles, voice overs, demos and live performances. Pro situations only.

## ARLENE MORHAUSER

Phone: (213) 557-8095, 473-7353  
**Instruments:** Voice, piano  
**Technical Skill:** Vocalist, instrumental, write charts, songwriter  
**Read Music:** Yes  
**Styles:** Pop, ballads, country, blues, R&B, classical  
**Vocal Range:** 3 octaves (soprano)  
**Qualifications:** Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.  
 Available for: Jingles, session work, demos, casuals, weddings.

## MARQUITA WATERS ZEVIN

Phone: (818) 890-0644  
**Styles:** Rock, funk, r&b, jazz, pop.  
**Sight Read:** Yes.  
**Technical Skills:** Lead & background vocals, voice over, jingles. Very fast & easy to work with, great improvisations. Full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.  
**Vocal Range:** 3 1/2 octaves  
**Qualifications:** Performed as solo on *The Tonight Show*, *Merv Griffin Show*, & other TV shows, numerous solo performances in shows, groups & casuals. Many demos, solo & background; promo tape for *Ghostbusters II*, lead & background. References/ demo/ picture upon request. Reasonable rates.  
 Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

## 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 classifieds. To place an eligible 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

- 1 Gallian Krueger 200 MB for \$300. Mark, 213-469-4767
- 2 spkrs, linear faced studio monitors, 8810, new \$1400, sell for \$700. Oliver, 213-469-2151
- 4x12 Celestion cab by DeCura, new spkrs, mint cond, sounds xmt, \$300 obo. Rogers, 213-461-8845
- Acous 2x15 bs enclosure w/EV spkrs, \$300; Fender Sidekick 15 chorus amp, \$60. Skid, 818-353-9354
- AMP Model 420 bs head, 400 wts & Sunn Coliseum cab, 12 & 18" spkrs, \$600 obo for both. Al, 818-365-5447
- BIE model 422A sonic maximizer for PA generic use, new in box/w/mtl & warranty, \$225. Gilbert, 213-962-6223
- Carver PT1250 stereo pwr amp, 100 wts in mono, 625 wts in stereo per side, \$1000. Pauleen, 213-665-3374
- Carvin PA system compl w/monitors, immaculate cond, \$3400 value, \$1900 obo, 818-996-3620
- Carvin pro bs amp w/anvil road cs, 2 Carvin 1x15" bs cabs w/EV spkrs & vinyl covers, \$475. Ron, 818-347-5241
- Celestion filled custom made angle front 4x12 cab w/ individual spkr grades, \$300, 213-969-9221
- Dean Markley 120 wtl, 2 12" spkrs, xint cond, \$500 obo. Ken, 213-687-8827
- Fender Sidekick bs amp, 125 wts, grt cond, hrly used, \$250 obo. Lv msg, 213-935-9050
- Marshall JCM800 straight 412 cab, gd cond, \$400 or trade for Fender combo or ? Steven, 213-962-6705
- Marshall Jubilee combo amp, 50 wts, 2 12" vintage Celestions, 2 chnl switching, fl switch included, lx loop, grt club amp, like new, \$450 obo, 213-676-6367
- Mesa Boogie 50 caliber 1 1/2" combo amp w/graphic EQ & reverb, EV spkr, grt cond, grt sound, \$650 obo, 213-878-5560
- Mesa Boogie Mark II head, 60 or 100 wts, graphic EQ, aux in & out, ready to rck, \$400. Rob, 213-842-9412
- Mesa Boogie Mark III series head avail, new tubes, rck mntbl, \$800 firm. 818-772-8862
- Mesa Boogie Mark III, xint cond, in rck, new tubes, sounds awesome, \$750. Robert, 818-543-1607
- Mesa Boogie studio pre amp, xint cond, 4 months old, \$450. Jay, 213-398-5755
- Peavey 600B PA, 6 chnl, 300 wts w/2 Peavey SPE115's whom spkrs, \$500 obo 213-851-0340, 213-285-7833
- Peavey Special, 150 wtl guit amp, twice the of Band, Chnl switching, reverb, like new, \$300. Michael, 213-969-9140
- Randall Switchmaster 150, 1 1/2 combo, 120 wtl w/orig spkr, chnl switching, fl switch & reverb, bmd new cond, \$275 obo, 213-667-0798
- Raymer stereo amp, model 800-35, 35 wts, gd cond, \$100 obo, Victor, anytime, 213-388-6287
- Roland JC120 combo amp, 120 wts, gd cond, \$300. Ron, 213-455-3936
- Roland JC120, \$300 Phil, 818-343-6328
- S. Duncan 100 wtl convertible tube amp, perf cond, \$425. Lv msg, Keith, 213-484-1886
- Sansul MX12 mixer, 12 chnls, 6 buses, 2 stereo fx returns, direct output, 12 tape returns, mint cond, must sell, \$425. Pat, 818-507-6532
- SWR bs amp for sale, SM400, \$675; 2 4x10 Goliath cabs, \$550/ea, 213-969-9193
- Vintage Marshall, \$400 obo, 818-908-1739
- Vox AC30 top boost super reverb twin w/stnd & covers, early 60's, all orig, absolutely mint. Vox blue spkrs, asking \$3500. Call eves, 213-933-3659
- Wtd, Engl amp, Pat, 818-907-6411
- Yamaha NS10M studio monitor, \$300. Nagila, 213-650-7911
- Yamaha P220 pwr amp, rck mnt, xint cond, \$450. Mike, 213-662-5291
- Yamaha PM1000 pwrld mixer, 16 chnls, grt shape, sacrifice, \$575. Enc, 818-301-9713

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## 3. TAPE RECORDERS

- Sansul MR6 6 trk cassette deck, mint cond, rck mntbl, vary speed, reh/str function, Dolby NR, digital counter, must sell, \$425. Pat, 818-507-6532
- Tascam 23A, never used, \$1200 obo w/remote control. Charlie, 213-957-2457
- Tascam 246, \$850; Fostex X15, \$200. Both xint. 213-865-6440
- Tascam 388 8 trk w/integrated console, DBX, 3 band parametric, 16-8x2, accessories, modified for extended band width, \$2500 FOB Seattle. Richard, 206-364-7881
- Tascam 688, brmd new, Midi/studio, grt cond, \$2400-7818-981-2429
- Tascam Porta 2, \$350. Leonard, 818-761-9004
- Tascam Porta 5, 4 trk recrd, \$300 obo. Monica, 818-773-4512

## 4. MUSIC ACCESSORIES

- Yamaha RX11 drm mach, 12 separate outputs, very gd firm, \$300 obo, Jacques, 213-920-2952
- Yamaha LXP1, \$400 w/mtl adaptor. Mark, 213-469-4767
- Alesis Quadverb+, new in box w/mtl & warranty, \$375. Gilbert, 213-962-6223
- Alesis Quadverb, like new, \$325. Jeff, 818-506-8133
- Blamp 27 band 1/3 oct graphic EQ, 1/4" & LXR ins & outs, rck mntbl, \$150. Peter, 818-577-8732
- Boss DD2 digital delay, \$100, DM3 analog delay, \$60; DOD American Metal, \$30; Ibanez comprrsr, \$30. All xint cond, wrkg well. 213-667-0798
- Chandler tube driver, rck mnt, tube distortion unit, \$100 firm, 213-969-9221
- DBX 165X stereo comprrsr/limiter & noise gate, in box w/ clean warranty in your name & mnt lno, \$445. Nagila, 213-650-7911
- DDX 163X comprrsr/limiter, over evey, grt for voccs, \$125 obo. Mike, 805-296-5607
- Digitech CS21 Pro, multi fx xint sound proccsr, \$475. Shro, 818-333-5061
- Ernie Ball stereo volume ped, like new, \$50. Tom, 213-285-9636
- Linn 9000, SMPTE, 4 updates, new disc drive, mint cond, \$1795 obo. Rob, 213-874-7357
- Midverb II, \$150. Phil, 818-343-6328
- Nady 6500 rck mnt wireless w/Shure SM58 mic, \$499 firm. Scott, 818-339-6911
- Oberheim Cyclone Blowout, new, for \$99.95. Paul, 213-850-7763
- Peavey Special, 150 wtl guit amp, twice the pwr of Bandit, chnl switching, \$300. Michael, 213-969-9140
- Pro laser system, \$5000. Richard, 206-364-7881
- Rocktron Hush 2CX stereo noise reduction system, \$315, new in box, Pauleen, 213-665-3374
- Rocktron Micro Hush, pdl format, \$40. Doug, 213-453-8418
- Roland SCE1000 digital delay, grt cond, must sell, \$220. Joe, 818-900-7877
- Roland TR505 drm mach w/mtl, \$125; chorus comprrsr & Ibanez digital flanger peds, \$90 for everything. Skip, 818-353-9354
- Vox headset mic, \$120, 213-467-8442
- Small anvil light cs, gd for drm mach or seqncr or accessories, \$80; 4 spc Hybrid rck, xtremly portable, \$75. Michael, 213-969-9140
- Top of line wireless Yamaha guit unit, auto chnl switching, diversity, fits in rck, mint cond, \$300. Hilmyd area. Anthony, 213-960-7625
- Wtd, Vocal eliminator wtd, wrkg or not, immed cash. Gladstone, 818-990-4889
- Yamaha R1000 digital reverb unit w/paramtrc EQ, pro rck mnt, xint cond, \$195. Mike, 213-662-5291

## 5. GUITARS

- 57 Strat re issue, perf cond, 1 yr old, rd to sell, \$500 obo. Dan, 213-957-0332
- 1 bs avail, cherry apple red w/gig bag, \$1000. Used pretty often but in gd cond. Mark, 213-469-4767
- 2 Hamer bs's, each start @ \$450 obo - 1's an Explorer, 1's cutaway type Explorer. Mark, 213-677-5838

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- Aria Pro 2 Cardinal bs, \$350 obo. Al, 818-368-5447
- Carvin DC145, emerald green w/flamed maple, 3 PU's, black h/dwr, F.Rose, HSC, beautifl axe, \$325 firm. Tom, 213-285-9636
- Carvin LB74 custom 5 string bs, EMG's, expander & pro arwkr, must see & ply to appreciate, \$700 obo. Tony, 714-562-9237
- Chavel Jackson bs, fretless w/HSC, \$350 obo. Justin, 213-957-0564
- ESP guit, \$750. Red, 213-969-9193
- Fender Jazz bs, 1975, black w/nitrid rosewood fretbrd, 100% stock, xint cond, w/cs, \$650. 213-878-5560
- Fender Strat, Japanese made, black & white, custom paint, rosewood fretbrd, locking nut & trem, grt cond w/HM pdl & HSC, \$250 obo. Ls msg, 213-935-9050
- Gibson Les Paul standard, honey burst flame top & Gibson ES335 flame top, red, both brnd new in cs, never used, \$800/ea. Bobby, 213-656-9105
- Gibson SG custom, 1968, org, black custom color, triple PU, gold htrw w/ltrm, org, gd cond w/cs, \$1025 obo, 213-841-6914
- Gibson SG Jr, 1967, flawless custom red mahogany finish, org Kluson tuners, Gibson tailpiece, DiMarzio PU's, beautifl showpiece, sr's inquires only, \$550 obo. 213-439-3737
- Jackson custom snakeskin paint, ebony neck, Floyd, Duncan, endorse, must see, \$800 firm, Chavel San Dimas neck, on Pinkness body, Floyd, \$400 obo. Jason, 213-871-2028
- Kramer 600ST w/Jackson hmbckr & 2 single coil PU's, F.Rose, black paint, very nice \$150. Eddie, 818-761-7253
- Kramer Farrington acoustic/elec, like new w/cs, black, \$350 obo. 818-763-2223
- Kramer guit, F.Rose trem, S.Duncan super distortion, \$225. Mike, 805-296-5607
- Ovation Deacon 12 string solid body, less than 400 made, actv elec, perf cond, appraised @ \$800, asking \$450. Ted, 213-923-2547
- Paul Reed Smith bolt on, 3 PU's, trem, won in contest, perf cond, \$775 obo. Robert, 818-704-0075
- Schon guit, white, sound beautifl, xint cond, collector's item, \$200. Steve, 213-223-5217
- String bs, modern all wood hand made bs w/PU & cover, big, deep, clear tone, \$2900. 818-990-2328
- Washburn acoustic, Woodstock model, 6 string w/built in actv elec & bridge PU, white w/HSC, \$350. 213-392-2524
- Westminster 12 string acoustic guit, xint cond, HSC, \$250 obo. Victor, anytime, 213-388-6287
- Wid. Strat, light blue, will pay \$200. 500. Steve, 213-871-6801

## 6. KEYBOARDS

- Tapco keybrd mixer, rck mnt, 6x1 w/EQ \$100 obo Jacques, 213-920-2952
- Baldwin 6 3/4" ebony grand piano, xint cond, xint sound, \$6600. Jim, 213-459-5555
- Emax 2 sampler keybrd, 16 bit sound system, home studio use only, perf cond, \$1850. 213-484-1886
- Emu Performance stereo piano samples, \$375. Gilbert, 213-962-6223
- Emu Proteus 1, in box w/clean warranty in your name & mnt too, \$720. Nagila, 213-650-7911
- Korg EP51 elec piano, strms 76 touch sensitive keys, transposes, xint cond, \$700. 818-990-2328
- Korg M1 keybrd avail, xint cond, \$1575. Shawn, 213-467-1627
- Midl step bs pdl contrlr, mnt cond w/arwvl cs, \$350 obo. Gene, 818-948-5301

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- PSR17, Yamaha, \$250 obo. Monica, 818-773-4512
- Roland D10 w/ROM & RAM cards & HSC, \$600. Bill, 213-623-9231
- Roland RD1000 digital piano/keybrd contrlr, 88 weighted keys, 8 preset sounds, \$2200 obo. Mark, 213-285-7766
- Wint to trade Roland 550 rck mnt for D50 keybrd. Roger, 213-969-9757
- Yamaha PS80, \$700. Tim, 213-471-8078

## 8. PERCUSSION

- DW5000 hi hat std, \$125; DW5000 bs pdbl, \$75; Yamaha top of line boom stds, 6, \$100/ea. Pat, 213-920-2952
- Electric drum kit, Pearl/Tama hybrid, xint cond w/cymbal pads, \$2100 new, will sell for \$700. 818-709-0665
- Beato TRK style carrying cs, \$50; Beato stick bag w/5 pad, \$20. Mike, 714-949-9607
- Chase Pat, 213-920-2952
- Chrome 14" Pearl snare drum, has new skin, mint cond, \$90. Hillyard area. Anthony, 213-960-7625
- Drum rck, chrome, 4 cymbal arms included, brnd new, xint cond, \$200. Mike, 714-949-9607
- Former Kiss drum rser, hvy duty, 8 ft x 8 ft, 3 1/2 ft high, rolls on 6" caster wheels, solid steel, \$500 obo. 818-563-4091
- Full Tama drum cymb, xint cond, \$400. Tracy, 805-493-4101
- Gibraltar dbl bs pdl, \$150. 213-467-8442
- Premier Resonator series compl drm set, all pwr toms, piano white lacquer finish, all Paiste 2002 cymbals, cs's included, show room cond, \$1000 firm. 818-339-7195
- Sabian 20" medium ride cymbal, \$80 obo; Pearl bs pdl, \$40 obo; Tama bs pdl, \$40 obo. Tim, 213-838-8468
- Sonar Highlight exclusive drms w/black piano finish & copper h/dwr, brnd new, drm sizes 24" bs, 10, 13 & 18" toms, retail \$4000, will sell for \$2000. James, 818-508-8679
- Wid. Rogers 14x14 floor tom in red onyx. Gd to xint cond only. Rob, 818-243-6029
- Yamaha recrdng pwr custom 5 pc black drm set, sizes 22x16, 16x16, 12x10, 13x10 & 6 1/2" includes cs's & cymbal holder, \$2000. Pat, 213-920-2952

## 9. GUITARISTS AVAILABLE

- Blues guit sks real wrkg blues band. Vintage gear & modern image. Wool, Waters, Little Walter, S.R., Vaughn, Paladins, J. Winters, H. Sumlin, Clapton. 818-763-2103
- 19 y/o guit w/killer image sks signed or mngd band. Mystique of Page, virtuosity of Lynch, groove of Nuno. LA's hottest quartet. 213-969-9221
- 19, 6 ft, lng blonde hr, blue eyed, agrsvr ld guit w/killer gear, Will ply cmrl w/hvy edge. Don, Jr msg, 818-765-3375
- 22 y/o L/R guit sks young agrsvr 2 guit cmrcl band or muscns. No glam. Intl/Dokken, Testa, S. Row, Angel, 818-764-9322
- 22 y/o, nds to grow hr longer, gd lks, trnspo, eqd, sks muscns into pretty music w/hd edge. White Lion, classic. Scott, 818-361-1613
- AAA rated burning verstl guit avail for pro sfts. Check out my pro plvrs ad. Steve Blom, 818-246-3593

- Ace alt/mix guit/sngwr, pro gear, pro att. Intl Mission UK, Jane's, P.F.urs, Wonderstuf. San Fern Valley rehrst only. Bruce, 805-499-2681
- Atmosphr, textural, L/R guit, 31, avail for dark, moody, dynam, psychic band. Floyd, early U2, Jane's, The Envy jamming. Frank, 818-506-0751
- Attr, guit/bckup voc/sngwr/wrks, lks, tools & deditn. Avail to J/F pro groove orientd rck proj. Donny, 213-698-3333
- Avall L/R guit. Lks, vocs, pro gear, Grove grad, team plyr. Sks unig pro sfts, xtrme S.Stevens, E. Johnson, Nicky, 818-909-7019
- Blasting rockr guit avail. Pro, dynam, wild, energy, qual vocs, sngwrng, lks, gear, etc. Richards, Zep, Beck, Guns. 213-874-9946
- Blues guit sks blues or roots R&R band. Jack, 213-546-2353
- Burning blues based guit w/vocs sks classic rock wrkg band. Sr's only, pls. Msg #, 213-455-2395
- CBS recrdng artist, HR bluesy guit/sngwr, avail for pro sfts. 25, image, feel, chops, vocs. Jason, 213-871-2028
- Craig Beck sks HR band/trmm of 90's. Has album credits, intl'ml press, top endorsemnts. 213-460-7080
- Crunch metal guit plyr & sngr into HM, speed metal, not afraid of cmrl orientd hr metal. 213-664-4987
- Exp pro guit avail for paid sfts. Any & all styles, always music & always reliable. 818-705-4729
- Explosive ld guit, 23, w/top of line chops, gear, image, att, avail to J/F HR band ala old VH, Extreme, Mr. Big. Bruce, 213-851-1372
- Groovy bluesy R&R guit/sngwr avail for 2 guit sit. Intl groove, beat, rhyth, Hendrix, Aero, Pussycat, Crowes. Jeff, 213-878-9214
- Guit avail to J/F HR band. Have lks, trnspo, gd equip & gd att. Intl S.Row, old Aero & VH. Burk, 805-259-7351
- Guit lkg for proj. I'm into Sonic Youth, Soundgarden, Ministry, Mud Honey. Origs only. I have band exp & equip. Will relocate. Robert, 913-832-0345
- Guit lkg to J/F straight ahead, raw, pwrfl, sleazy, grooving K/A band w/rgt image to rock the world. Chris, 818-994-4782
- Guit on 12 step program sks other muscns on 12 step program for weekend jam. Paul H., PO Box 314, San Gabriel CA 91778
- Guit plyr lkg to J/F HR outfit in LA. Not wrntng to ik or sound like anyone else. Billy, 213-487-6933
- Guit plyr w/rgt studio gear & chops avail for demos, shows & or? Very verstl. Joe, 818-954-0742
- Guit plyr/sngwr, 30 y/o, from Sweden w/yr of exp, sks flntd muscns for org cmrl ht orientd R&R HR band. Eddie, 818-761-7253
- Guit requires band or members to form Manchester sound. Jesus Jones, EMF, Farm, Soup Dragons, Jonathan, 818-773-9024
- Guit sks estab melcd metal band. Xceptnl plyr, writr, showm w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
- Guit sks wrkg band, cs's or roadwrk OK. Pro equip, tons of pro exp, cansng, have Midl keybrd equip. Jim, 213-379-3450
- Guit, 29 y/o, GIT grad, lkg to J/F band. Intl Hendrix, Clapton, Alex. 818-772-9648
- Guit, age 20, sks glam rock band or muscns to form band. Intl P.B.Floyd, Crue, Tiger Tails, Poison. Ted, 818-572-0007
- Guit, elec, classic & acous, very verstl, avail for sessions, demos & pro plyng sfts. Jeff, 818-982-5254

- Guit lyrst, some voc, to form congruous, cannabalistic type band. Intl Lennon, Talking Heads, Primus, Hendrix. John, 213-827-0104
- Guit/sngwr, Intl Jane's, Crowes, Doors, Stones. I have top gear. 213-945-1635
- Guit/sngwr/voc sks melcd. HR/HM band. Intl MSG, Scorps. Pines, Tim, 818-789-4622
- Hil energy rock guit skg to J/F R&R band. Intl Beatles, Clapton, gd sngs. Rick, 805-254-8338
- Hot ld guit lkg for HR band. Has top equip, stage, studio & road exp. Sr's press only. Billy, 818-501-0470
- Hot lassy ld, guit plyr spoofng, team plyr, writr, sks estab HR band w/killer male voc. Intl Aero, S.Row, Lynch Mob. Tom, 213-285-9636
- Hrd core guit plyr, sng, bs plyr, lkg for other L/R guit plyr to join hrd core speed metal band. Intl early Maiden, Testament, Megadeth, 213-464-1532
- Ht lassyld why, you wouldn't believe it. Xtremly verstl pro happens to nd wrk now. Guit, some keys & vocs. Jaybo, 213-399-1074
- Killer HR guit, 25, 6'3", mega chops, recrdng & touring exp, endorsemnts, sngs, grt lks, lkg to J/F real band w/pro ltr, chemistry & awesome sngs. 818-760-6690
- L/R guit sks to J/F band. Like all styles. Intl S.Lukather, M.Landau, N.Schon, Tres, 818-368-8388
- L/R guit w/trnspo & equip sks forming band ala Steely Dan, Sting, Eagles. Must be deditd, I am. Dave, 818-846-9369
- L/R guit/sngwr/w/strong bckgmd vocs, image & exp sks estab HR/HM band w/bals. Ken, 818-785-5095
- Ld guit skg melcd metal band. Fast but melcd, slow but sweet. Have lks & equip. Rudi, 213-329-7525
- Ld guit sks very org rock proj. Intl Lynch, O'Ryche, Chantel, 818-352-8460
- Ld guit w/xtrms studio & stage exp, endorsemnts, Euro press, lng hr image & killer sound avail for pro melcd. HR sit. Kenny, 818-767-4106
- Ld guit, 24, sks deditd muscns to J/F rock band. Intl VH, Extreme, Mr. Big, Johnny, 213-806-3433
- Ld guit, modern, pro lks, sks org hot L.ain, pop grp. Intl P.Abul, Miram Hernandez, XUCA, Barry, 714-537-7321
- Most org guit avail to J/F starvng band. Killer equip, etc. Ready to eat when you are. Don't let 714 fool you. Chris, 714-962-3903
- Obnoxious, agrsvr, orig, exp young guit/sngwr/wrk, att, equip & srtng vocs, sks band w/similar Intl as Kiss, Warrant & Poison. 805-274-0889
- Pop rock guit/sngwr/voc w/Intl att, chops, credits, avail for pro or 140 wrkg sts. Lou, 213-306-6246
- Pro cntry rock ld guit avail for F/T wrk. Will travel. Artist exp. David, 702-438-8798
- Reggae, jazz, rock guit, 32, very xpress, flowing improv, eloquent chord vox trng. Rck, Mtd, passport. Album, tour credits. Dale Hauskins, 213-695-4089
- Rock guit avail, image, flash, att. Zep, Aero, Hanoi, LA Guns. Lynn, 213-654-6715
- Star guit w/rtr, avail for pro rock act. Stage, studio, lim credits, intl'ml press. Killer gear & image. 818-769-6897
- Tasty sngwrng guit for sng orientd hvy energy cmrl rock band. Grt gear, lng hr. Intl Lynch, S.Row, Jovi, Hillyard area. Chris, 213-876-3485
- Textured orchestrated rock identical twin guit team sk dmr, bs'l, sng, mngt. Intl O'Ryche, MSG, GNR, sometimes. 213-791-0440

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\*Wild VH type guit plyr avail for copy/orig band. Pat, 818-907-6411

## 9. GUITARISTS WANTED

\*#1 exp ld voc sks xplosv ld guit to form melodic cmrd mainstream radio friendly HR grp. Showcsg & recrdng. Aero, VH, Crowes, Sep, Tommy, 213-836-3613  
\*2nd guit wtd for bluesy HR band w/fem singr. 213-851-4316  
\*A drug free guit wtd Beatles, Sabbath groove, cool 60's, 70's image necessary, bckng vocs, age 21-25. 213-891-2787  
\*A pro Euro voc nds young monster pro guit. Grt sngwrtr, ld plyr, hvy groove rock orientd music. Have dmr, Call now 213-876-5980  
\*Acous create versitl guit for orig new age rock band. Must solo & have knowledge of unusual chord vxngs. 213-668-1823  
\*Acous guit to ply lds & accompany rthm plyr/sngr. Origs & Velvet Undergrnd, Marty Jones, Alex Chilton. Laura, 714-523-8011  
\*Aggrsv ld guit ndd by voc & bs guit team. Orig hrd driving rock, many different infl. Exp, image, Dan, 213-371-3358; Rob, 213-833-9253  
\*Aggrsv melodic bluesy HR/HRM guit w/gear, brains, personality & exp wtd ssk wrlt by bs w/coconn to create band slightly left of typical 818-377-9893  
\*ALIVE & KICKING sks 2nd guit plyr. We have sngs, studio, tln, connex, mgt & aty pending. Gigs ASAP. Jovi, Leppard, Scorpz, VH, etc. Randy, 818-764-4070  
\*Altrntv hvy psychc plyr w/no boundries wtd to complx & coming English style band. Infl Faith, Jesus Jms, Divinyls 818-901-7807  
\*Altrntv rock guit wtd for band. Sugar Gigs mts Jackie Wilson \*. There is deferred pay. Call after 6 pm. 213-969-8306  
\*Ambitious rock band sks guit/sngwrtr. We have sngs, image, connex, restrl. You have chops, vocs, image. Infl Bad English, Winger, Jovi. Paul, 213-913-1784  
\*Ballsy black hr bad 2nd guit plyr. L/R, wtd for up & cmng band. Infl LA Guns, Pussycat, Crue. D.D.Kane, 213-851-8804  
\*Band w/HR&B, Latin, 70's rock infl, sks tasteful guit for

covers & orig. Have demo 213-204-5618; 213-441-1730  
\*BELIEF wrnts guit for melodic speed altmrv acous w/ gothic infl, all black image. We are directed, dead srs & ready. 18-25 pref'd. Dave, 818-957-2475  
\*BOWA sks 2nd ld guit, job, trnsps, 2 stacks, bckup vocs, massive lng hr, stage presnc, dedictn, xlnl, no ego att. Robbie, 818-567-7330  
\*Bs plyr w/ht matrl & grt image sks guit for collab. Lynch Mob, XYZ, Aero, Pro only, no tape, don't call. Michael, 818-981-9928  
\*Bst/sngtr/sngwrtr lkg to compl sng orientd R&R band. Infl Richards, Neilson, Harrison Vocs a+ Ron, 818-441-2715  
\*CARBON 14 skg guit for dark gothic punk band. Must be creatv & responsbl. Ministry, Joy Div, Red Lorry, Bauhaus, Rick, 213-461-9592; Todd, 818-249-3928  
\*Centered guit wtd, must be dedictd, have equip, att & mind set for success. Abil to collab, AC/DC groove w/soul lyrics. 213-463-2693; 213-462-4040  
\*Creatv guit wtd to compl PIGSKIN YANKEES. Our matrl is altmrv & catchy. Infl Talking Heads, PIL, King Crimson, Eric, 818-760-8047; Ed, 213-465-2902  
\*Dark gothic lkg guit wtd for gloom rock band w/edge. Equip, trnsps, style, dedictn, att, make up, tlnl. Srs only. Infl, ourselves 213-463-3358  
\*Demented thrash plyr w/sns of blues wtd for demented trn Larry, 213-665-4895  
\*Explosive HR w/Southern blues infl. Competitive spirit, sharing lds, strong rthm abil, Timing, stage exp, equip, commmlnt a must 818-997-7476; 818-772-1127  
\*Extremely tlnl guit wtd by voc w/rctd co intrst, music aty & sngs on the radio. Infl Giant, C. Trick, Whitesnake, Fielcr, 213-467-5913  
\*Fem guit ndd for LIFE & TIMES. Many gigs, 24 trk recrdng schedule, grt offer. Band moving rapidly along Much industry intrst. Anthony, 818-782-4040  
\*Funk rthm guit wtd by org R&B concert band presently plyng top clubs in town. Must dance. Recrd deal & tourng involved. Stevie, 818-344-3816  
\*Gibson guit swingng ld guit momma nnd. Must not be afraid to tour, recrd, 213-960-7604  
\*Grt band skg rthm guit w blues feel. Must be at least 6 ft tall, grt image, gd att, grt equip. Phil, 213-562-0948; Mike, 213-562-9257  
\*Guit thumping freak wtd for WILLOW WISP, innovatv poetic uniq musicl spectrum. Infl comics, poetry, cosmetics, Cure, Voi Vod, old Kiss, Carcass Tony, 213-467-WISP  
\*Guit wtd by bs plyr & dmr for intense eneratv hvy groove

funkbandie Tango, Love Bone, Alice/Chains, GNR, Keith, 213-851-2510  
\*Guit wtd by bst & dmr in tradition of Zep & Stones. Lng hr R&R image. 19-22 only. Jack, 213-649-5271  
\*Guit wtd by ld voc & keybdst! Musicl vein of R Marx, Brian Adams, Honeymoon Suite. Private studio & linanc bckng. Pro only. pis Adrian Slim, 213-726-6741  
\*Guit wtd for metal band. Pro plyr, dedictd, Megadeth, Priest, Sabotage, Joe, 213-957-9381  
\*Guit wtd for metal thrash band. Pro plyr, srs only. Megadeth, Priest, Sabotage, Joe, 213-957-9381  
\*Guit wtd for pwr rock grp w/hvy blues feel immed. Tony, 213-516-7248  
\*Guit wtd for R&R band. No glam, no metal, vocs a+. Mark, 213-821-2670  
\*Guit wtd to compl the formation of R&R band w/blues feel. Infl include Crowes, Seger, Money, Bckup vocs a maj +. Mark, 213-821-2670  
\*Guit wtd to form wicked honky lonking metal blues band w/24 y/o singr. Must have style & quick ear. 213-225-7443  
\*Guit wtd, infl should be Eddie Hinton, Bobby Womack, Reggie Young, Ike Turner. Ages 18-30, no exp necessary. Cliff, 213-296-8756  
\*Guit wtd, recrdng artist, 26, ala G.Michael, B.Brown, R Marx, w/own pro studio sks pop guit ala Paul Jackson, Mike Landell 818-509-3961  
\*Guit, keybdst, volinst & cellist wtd for audts for HUMAN DRAMA. Pro only nd apply. Johnny, 213-650-8614  
\*Guit, ld, slide a+, for org band ala Wood, Quireboys, Crowes. Team plyrs only. 818-705-0875  
\*Guit, tenor, 20-28 y/o, nnd for acous harmony orientd grp. Infl Byrds, Beatles, CSNY, Hollies Rob, 213-397-7901  
\*Guit/sngwrtr w/vocs, 18-27, wtd for rthm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv, energetic & open to anything. Jason, 818-995-1630  
\*Guit/voc wtd by THE DEZIREZ, R&R recrdng act. Infl 60's R&R, Chicago blues, R&B, Robert, 213-281-6138  
\*Guit/voc wtd for cmrd HR band ala Crue, Kixx, Poison, LA Guns, Bell, 213-693-9581  
\*Guit/voc wtd for recrdng band. Infl Beatles, Clapton, Dylan, 213-392-2860  
\*HOLLYWOOD DAWGS sks guit. Have lockout, killer tunes. 818-563-4953  
\*HR blues guit wtd. Page, early Beck, Hendrix, Roy Harper infl. Must be into open tunings, slide, acous & riffs. Very creatv. 818-845-0989

\*If you are intrigued by dark haunting music, fetish thick, obsessive lyrics, tribal rhythms, space & sound, call DIAL M FOR MURDER. Michael, 213-969-9140  
\*Keith Richards, Chuck Berry, Ron Wood type plyr wtd. Band has developmnt deal w/middle sized lbl, Frank, 818-962-3867  
\*L/R plyr w/jazz mtd & rock heart for provocative jazz infl pop music. T.Rundgren or King Crimson. Bolle or Melno, 213-851-5168  
\*Ld guit, acous, bckup vocs nnd to bckup solo artist w/ soon to be released nat'l indie album ala Fogerty, Dylan, Cougar, Crosby. 213-466-8672  
\*LOVE SLAVE sks L/R guit. Must have signature sound, singing & lks Charles. 213-957-2457  
\*MOTHER'S LITTLE MONSTER lkg for ld guit/sngwrtr. Image, lnt, exp, gd equip & gd lks a must. Steve, 818-505-0160  
\*PIGSKIN YANKEES sk guit. Styles of Townsend, Carlos Alamar, Ricky Wilson, Billy Duffee. Have strong matrl & connex. Eric, 818-992-8073  
\*Pro guit wtd for very cmrd HR/HRM band. Must have mega image, lnt & equip. Band retrs in Lng Bch. Rob, 213-437-6996  
\*Pro act wtd by pwrfl fem voc to collab on hvy rock sngwrtr, then form killer HR band later. Kathy, 714-761-1095  
\*Pro HR dmr, fem voc sngwrtr team sk sngwrtr. Groove driven crunch, bluesy, funky edge. Aero, Love/Hale, Lynch, S.Row, Dedictn essential. 818-781-5607  
\*Pro male voc & monster dbl kck dmr sk shreddng guit. Infl Salsidal, Pantera, Metallica. Tint a must. James, 818-506-1622  
\*Progrsv rock ensemble w/demo & gigs. Infl by Yes, Kansas, ELP. sks guit. 28-38, must read Michael, 213-258-5233  
\*Progrsv speed metal band lkg for positive & dedictd guit to help tmsh album & go on tour of Euro in fall. Kevin, 213-962-0333  
\*Rythm guit wtd for blues based HR band. ages 15-18. Must be srs, no drugs. Infl GNR, S.Row, Crue, Cult, Chris, 818-507-6876  
\*Rythm guit wtd for progrsv metal band. Solid, dedictd, dependl pro/wqual equip. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328  
\*Seattle based band in signed st w/legal rep lkg for hrd driving grungy guit/sngwrtr. Nd lks, presnc, Chams, Soundgarden, Smashing Pumpkins. Toven, 213-874-3791

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Entertainment/Production Co. auditioning hottest talent now for upcoming video & gigs! Need outstanding keyboard, guitar, drums & horns. Sophisticated, classical, novelty & soloists. Great ability, dedication, effort = great \$ and work.

**(818) 899-9793**

### BANDS WANTED

The Den Mother of Rock n' Roll is looking for creative concept videos for her underground music video show—especially bands that transcend the usual, including psychedelic rock. Call for details.

**(818) 596-2020**  
**(818) 772-0441**

### MASTER LUTHIER

*Roger Giffin*

Guitars built for: CLAPTON, VAN HALEN, J. WALSH, D. GILMOUR, A. SUMMERS, TOWNSHEND, & many more. All Repairs and custom instruments. **Warranty Center**

**GIBSON WEST COAST CUSTOM SHOP**  
**(818) 503-0175**

### GUITARIST AVAILABLE

Songwriting Guitarist looking for pro band with management. Straightforward, groovin', hard rock with an edge. Influences: Extreme, Skid Row, early Van Halen. Must have great vocals.

**(213) 467-5743**

### THE DEZIREZ

Rock n' Roll recording act seeks

### BASS PLAYER

Age 24-32. Infl: 60's rock, Chicago Blues, R&B. Send tape to:

**Metrobeat Productions**  
256-S. Robertson, Ste 23  
Beverly Hills, CA 90211  
or phone (213) 281-6138

### BASSIST NEEDED NOW

for visionary rock act with integrity, gigs, backing, image, and interest. Slated to record in major studio. Must be: aggressive, tight, tasteful and able to handle occasional wild changes. No Strip Scum.

**(818) 884-4132**

### CREATIVE GUITAR

A MUSICAL APPROACH FOR SONGWRITERS & MUSICIANS

CHORD/INTERVAL/MELODY IDEAS FOR STRONG HOOKS, FILLS & RHYTHM FEELS SOLOING, THEORY & SONGWRITING

8-TRACK STUDIO FOR DEMOING & DEVELOPING YOUR SONGS

FREE INITIAL CONSULTATION

**JONATHAN SACHS**  
213/392-2154

### ATTENTION OPEN AUDITIONS FOR A&R SHOWCASE BANDS/ARTISTS

**(213) 878-5222**

### COMPLETE GUITAR INSTRUCTION WITH DARREN HOUSHOLDER

Instructor from Berklee and M.I. as featured in *Guitar Player/G.F.P.M.* From Groovin', Sweepin' & Tappin' to applying scales, arpeggios and the metronome.

**(818) 905-8480**

### BASSIST WTD

For alternative cutting edge rock band with mgmt., major publishing deal, booking agent & heavy label interest. Must have strong bkg vocals, charisma, passion & different look.

**(818) 994-7707**

# FREE CLASSIFIEDS

**24-HOUR HOTLINE: (213) 462-3749**  
**NEXT DEADLINE: WED., JUNE 26, 12 NOON**

•Sngtr/wngwtr/wmatrl. sks Christian gnt for collab. arrangement, band later. My strengths, melody & lyrics. Cntry, blues, Melony, 818-862-2299

•Sirius Trixon, legendary Detroit rocker nds Beck, Richards, Wood. Perry type guit/sngwingr partner w/cool image, vintage gear. No drugs/booze. 213-960-9408

•Sleazy rock band sks HR guit plyr. Infil LA Guns, Cruce, Tony. 213-467-1096. Des. 213 851-8804

•SPIDERS OF ALDION sks id guit/vocs for fem fronted rock w/Euro contacts. U2, Gabriel, Crahwok. 213-318-6934

•STEEL ROSE sks 2nd guit. M.F. straight forward HM. Must sing & have positive att. After 5 pm. Lynn or Kevin. 213-376-7934

•TECHNO PRIMAL sks guit/plyr/wunq funky groove. The jungle mts technology Infil 9 Nails to J Coltrane 818-997-2626

•TEN TON TERROR guit. Bluesy, groove, cmrcd, agrsv style. Strong matrl. Tom, 714 256 0317

•Tired of all the HR rehash? Band w/sound all its own sks versitl guit. Image, abil, rnsppo & pro a must. Pete, 213-462-2691

•Voc & bst ssk responsbl motrvd guit to form innovatv HR band. Terry, 213-285-3126

•Voc/keybd/st/sngwtr ssk guit for orig pop R&B writing project. Must be accomplished, deditcd, have grt image & wrk well under deadlines. Audin Clark, 818-713-1313

•Well connected bst wnts co-wrtr, HR/HM guit w/ personality & libary card as partner in non vanilla band. Not signed, no last minute passagers. 818-377-9993

•Wtd, agrsv guit w/infl of G Lynch & Reb Beach. Ndd for cmrc mldc rock band. Must be commd & srs. Voccs & rock image a must. Doug, 818-883-1169

•Bst avall, young, agrsv, cool image, tattoos but I'm no poser. Infil life & alcohol, Hillywd based. No junk, chicks or Gazzarti's types. Jay, 213-469-4982

•Bst avall. Infil Tackhead, Naked City, Julien Copie, Miles. Gnt gear & trmpso. srs only. Michael, 213-461-7573

•Bst, 6 ft tall, 23 yo, sks hns energy band w/singr. Lyrics import. Must love music. Infil old VH, Mail, 213-969-1908

•Bst guit, conspirtual mldc multi cultural music. Fly Coeders Crusaders. Alncan, Neville Bros. sks similar skilled muscns. Bernie, 818-761-8683

•Bst/lyricst sks straight ahead HR/HM band. Mngl prfd. Pro equip, gd lk. No flakes, no glam. Lr mtsg. 213-769-4026

•Funk rock bst w/sold groove sks hrd driving rock band w/deditcd, grt ltnes & balls. Have trmpso, equip & exp. Robb, 818-988-5966

•Funk rock bst w/sold groove sks hrd driving rock band w/deditcd, grt ltnes & balls. Have trmpso, equip. Rob, 818-393-9753

•Gonzo bst, 20, avall for orig proj. Lkg for gd muscns w/ sns of humor & beer. Infil Zep, Allman Bros, Meat Puppets. Chris, 213-378-0408

•HR bst w/srong lng hr image, stage presnc & plyng abil sks next up & cmrg band wngtng. Pro offers only. 213-359-5733

•Hrd core bst & voc team lkg to J/F dbl lnd hrd core speed metal band. Pro metal heads only. Infil early Maiden, Testament, Slayer, Megadeth. 213-464-1532

•Pro fem bst, bod like Cindy Crawford, chops like J.P. Jones. Guys, what more could you ask for? Hire me & get signed. Nick, 213-839-3360

•Rhyth section w/stage & studio exp, bckup vocs, grt gear. Steve & Voodoo, 213-471-0745

•Armani, arena. Billboard, billboard, Fortune 500 funk models, megalomania. Awaits for the 1st young eligible pop hndwr. P.S. Lbl instr. Spence, 818-441-6256

•Artist w/investors & pro studio sks bs plyr, 20-26, male, ala Randy Jackson, Kayo. Must love T40, cmrci dance music. 818-509-3961

•Armv band, THIS FASCINATION, sks agrsv mldc bst. Caterwaul mtr janes. 818-506-6518

•Baltisy black hr bst ndd for up & cmrg band. Infil LA Guns, Pussycat, Crue & ourselves. Tony, 213-467-1096

•Band sks bst for wisted mldc alrnrv rock. Infil Bad Brains, Zep, 70's funk. Must slap & pick. Have gigs upmrg. 24 hr demo. 213-931-9095

•Band sks 70's funk, must slap & pick. Have gigs upmrg. 24 hr demo. 213-931-9095

•Band w/determination & goals sks tem bst. Fun grp & travel. No metal. 714-850-0593

•BELIEF wnts bst for mldc speed alrnrv acous w/gothic infil all black image. We are directed, dead srs & ready. 18-25 prfd. Dave, 818-957-2475

•Biggest headlining band in LA sks wts w/lots of att. Must have straight blonde or black hr. Tall & gd lkg. DANCER, 818-998-2212

•Bs plyr for creatv HR band, image, deditcd, trmpso a must. Pro only, no jokers, pls. Mark, 213-328-3867

•Bs plyr ndd by estab orig rock band, team plyr, some paying cover gigs. Don, 805-527-8356

•Bs plyr ndd by estab rock band w/upcmrg sngs. Must have lint, grt sound, gd lks & determination. Todd, 213-473-9094

•Bs plyr ndd for forming progrsv metal semi thrash band. Ld voc abill +. Pro att, image, gear, bckng voc abill a must. Ron, 213-674-4028

•Bs plyr ndd for LOVE DEPOSIT. Infil Iggy, Damned, L7. Must ply w/ingers. Avail for summer tour. Sings a +. Steve, 213-223-5217

•Bs plyr ndd to compl rock band w/grt sngs. Infil Sisters, guit, Zodiak Mind Warp. Mike, 818-846-5869

•Bs plyr ndd. Minute Men, Flea, the Jam, Gears, Jay, 213-558-1609

•Bs plyr w/vocs sought by F/T classic rock band. Under 30, gd equip & chops req'd. 714-970-7548

•Bs plyr wtd by LIQUOR BOX, hienergy mldc metal. We have 24 trk demo, gigs pending. Tony, 714-396-1173

•Bs plyr wtd for band w/ndie album. Infil Love, Move, Byrds, Who, Dennis, 213-390-8838

•Bs plyr wtd for hrd core band. Must have equip & be able to play. 818-381-8633

•Bs plyr wtd for tremly srs progrsv HR band. 818-504-2670; 818-985-3076

•Bs plyr wtd that can ply progrsv groovy odd meter metal style. Must have trmpso & equip. Infil Metalica, early Fates, Voi Vod, Darren, 818-782-7202

•Bs plyr wtd to compl R&B band w/blues feel. Infil include Crowes, Sager, Money. Bckup vocs a maj +. Mark, 213-821-2670

•Bs plyr wtd. Infil Hendrix, Zep, Love Bone, T-Rex. Must be deditcd plyr. Craig, 818-883-5480

•Bs plyr wtd. Syle, Hendrix, S.R. Vaughn, James Brown, Sly Stone. Must have pro gear & att. John, 818-994-2357

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•Bs wld vocs wtd for rockng cntry band. Onq & coveraigs.

We have rnt ltnes, singing, guit. Your origis welcome too. Laurel, 213-306-2478

•Bs wtd, Duran, R&B, funk. 818-760-9502

•Bst ndd for orig folk rock band. We have the sngs, mngt, lbl instr & gigs. Srs inquires only. Alex, 213-965-9010

•Bst ndd, Infil Galley, S.Harris. Demo a must. Paul, 213-462-7754

•Bst to compl band. Infil by S. Row, Crue, Warrant. Image, trmpso, equip. No drugs. We have lookout studio. Scott, 818-762-9242

•Bst w/vocs ndd for very estab cmrcd HR band w/very strong direction. Image conscious, positive att a must, no drugs. 818-552-6500

•Bst wtd by alrnrv band. Infil Joy Div, P. Murphy, Clash. No metal, no drugs. Bill, 213-623-9231

•Bst wtd by mldc metal band w/cmpl 24 trk demo & gigs pending. Must have killer image, stage presnc. Bnan, 714-894-5936

•Bst wtd for all orig, highly inspiratlonal rock band. Infil Boston, Kansas, Giant. Srs inquires only, pls. Steve, eves, 714-992-2066

•Bst wtd for dynam Christian rock band. Paid gigs. Lisa, 213-398-1459

•Bst wtd for hrd driving cntry/rockabilly. Jim, 213-617-1380

•Bst wtd for metal band. Pro plyr, deditcd, Megadeth, Priest, Sabotage, Joe, 213-957-9381

•Bst wtd for metal thrashband. Pro plyr, srs only. Megadeth, Priest, Sabotage, Joe, 213-957-9381

•Bst wtd for org band. Infil R.E.M., Pixies, Smiths. Larry, 213-552-4771

•Bst wtd for pro pwrlf HR proj. Infil Sabotage, Lion, Dokken, early Ratt. Killer image, tint & equip a must. Rick, 213-370-4571

•Bst wtd for progrsv metal band. Solid, deditcd, dependl pr/wqual equip, vocs +. No drugs, luggage or posers. Billy, 714-631-1210. Rob, 714-529-6328

•Bst wtd for R&B band. No glam, no metal, vocs +. Mark, 213-821-2670

•Bst wtd for srs groove orientd blues HR band wtd sngs & srs att. Must have equip, chops & lk. Srs only. Damon, 213-850-9537

•Bst wtd for tight wld prodd orig rock. Ply whrd hitng dnmr. Studio & live exp a must. Harry, 818-986-4513

•Bst wtd to form HR ltr wrlng hr image. Must be able to hold his own. Voccs or keybd +. Bart, 818-709-5299

•Bst wtd. SLIPPY JAY nds bst. Strong groove, no att. The better you ply, the better we ply. Herb, 818-763-0424

•Bst, complet, reliable & inrstd in having real input in newly formed blues rock band? Voccs a +. Infil Hendrix, Rundgren, Santana, Kathryn, 213-383-3255

•Bst, if you dig that old Stones, Faces Quireboys sound & are team plyr, call. 818-705-0875

•Bst, M.F. w/jazz mind & rock heart for provocatv jazz infil pop musc. T Rundgren or King Crimson. Boile or Melne, 213-951-5168

•Bst, tenor, 20-28 y/o, ndd for acous harmony orientd grp. Infil Byrds, Beatles, CSNY, Hollies. Rob, 213-397-7901

•Bst voc wtd by blues rock band w/R&B jazz overtones & lrg vocal sound. Adrian, 213-462-2954

•Centered bst wtd, must be deditcd, have equip, att & mind set for success. Able to collab. AC/DC groove w/soul lyrics. 213-463-2693, 213-462-4040

•Christian bs plyr wtd for estab HR band. We have top qual orig matrl & grt studio in San Fern Valley. Peter, 818-785-1941

•Christian bst w/bckups wtd for very orig semi cmrcd hrd rockng band. 18-22 y/o. We will rise. Mark, 818-781-1962

•Christian tem voc/keybd plyr sks Christian bs plyr to form mellow pop, jazz, cntry grp. Voccs a +. Kat, 213-650-6081

## 10. BASSISTS AVAILABLE

•Agrsv pille drivng insane bs plyr into Wasp, O'Ryche, Lynch Mob, S.Row. Lkg for band of grt muscns on pro level. Mark, 213-463-4234

•Blues punk bs plyr, chops, gear, lr, all Oh. Linc plyr that. Duh. Gd bands only. No jerks. Mike, 213-957-2913

•Bs & drms, 23, not bald, loads of exp, wnt band w/singr & balls. Style, AC/DC, Rose Tattoo, Thin Lzzy. Mick, 213-392-0178

•Bs plyr & keybdst availor hrd edged rock band. Art, 213-834-1858

•Bs plyr avall. Infil Marcus Miller, Fishbone, Time, L. Colour. Srs only. Tony, 213-568-1127

•Bs plyr in early 30's sks 2 guit HR band ala Scorpors or Priest. Team plyr, no projcs or dynasties. Bnan, 818-882-1057

•Bs plyr lkg for wrkg band into classic rock, cntry rock, soft rock or oldies. Ld or bckgrnd voccs. Not young, thin or flashy. Just gd. George, 818-764-6063

•Bs plyr ssk to J/F intent engertic funky blues band the Tango. Aero, GNR, Keith, 213-951-2510

•Bs plyr w/grt lks & grt sngs lkg for grt band. Lynch Mob, XYZ, Aero. Strong mldc matrl only. No flakes. Michael, 818-981-9928

•Bs plyr, all styles, fretted/fretless. 4 & 6 strings, gd att, gd reader, gd lks, no drugs. Avail for pro wrk. Ross, 213-344-9441

•Bs plyr, x-RCA artist, Grim Reaper, sks position in estab HR/HM band. No time wasters, pls. Jeff, 818-597-0936

•Bs soloist, new LP w/recrdng co, pro gear, maj touring exp. lkg for overseas sts. 1 mtr, fills in, recrdng sits, all styles, dbis on keys. 213-662 6380

•Bst avall, DeeDee mts the killer. Stones infil. 818-997-9554

## 10. BASSISTS WANTED

•RINGS OF SATURN nds bst now! Must be very deditcd. Lng hr & chops req'd. 213-466-3429; 213-820-5781

•STRANGE BEHAVIOUR is a must if you're to enter the groove of our sexual Rockol/Gilbraltar. Bs plyng a +. 213-399-0733

•1 bst sought by estab artist w/orig sound. Previous KROQ airply, upcmrg shows. We have rehrlsd studio & matrl. Rick, 818-577-5651; msg, 714-623-8620

•A bs & a tem voc wtd by, 26, & drmr, 28, for orig jazz rock. Srs & exp only. Montebello area, 213-691-3902; 213-721-8441

•Acous upright string bs plyr ndd for new age rock band. Nd groove plyr w/solo abill. 213-668-1823

•Admitt lk, you're talking it. Get real w/3 real muscns who ply real music & really wrk hard. Realty, Zep, Jane's, T-Rex. Ewis, 818-787-3826

•ALIVE & KICKING sks bst. We have sngs, studio, thlt, connex, imgt & atty pending. Gigs ASAP. Jovi, Leppard, Scorpors, Vni, etc. Mike, 818-764-4070

•ALMIGHTY HI FI sks solid creatv bst. Harmony vocs a +, M.F. Infil Tom Waits, E.Costello, Miles, Dylan, Willie, 213-655-4909

•Atrmrv rock bst wtd for band. Sugar Cubes mts Jackie Wilson +. There is deferred pay. Call after 6 pm. Kim, 213-959-8306

•Atrmrv rock, estab w/iaty, prodcr, gigs, ssk bs plyr. Dave, 213-930-2490

•Are you lkg for the best sngs, plyrs, singr, image, att w/ 100% deditcd, all under 27? Infil Journey, D.Yankees. Alex, 818-994-0456, Jeff, 213-398-2190

•Are you realy srs? Recrdng artist w/won 46trk studio sks pop bs plyr ala Randy Jackson, Nathan East. Future gigs, recrdng now! No rock. 818-509-3961

•Bst wtd for forming progrsv metal semi thrash band. Ld voc abill +. Pro att, image, gear, bckng voc abill a must. Ron, 213-674-4028

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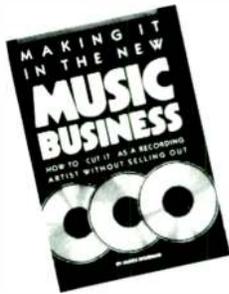
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 Founder & Co-Chairman  
 A & M Records

"James Riordan's book, "Making It In The New Music Business" goes a long way in separating the myth of the business from reality. Riordan knows that there are no easy answers to "making it," and he comprehensively educates the reader to ask all the right questions."

— DANNY GOLDBERG  
 (Manager of Don Johnson, Belinda Carlisle, Don Felder,  
 Sheena Easton, Bonnie Raitt, Flo & Eddie and others.)

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• **Desperately skg** exp bst, vocs a must. Srs cmrcd band forming w/infl of Giant, Cult, Journey. No drugs. Rich or Steve. 213-837-9002

• **ESSENCE** is lkg for bst for melcd HR band. Infl Journey, Rush, Whitesnake. Srs only. Audits held Mon & Wed evns. Clayton. 818-999-1893

• **Estab HR band** sks bst w/ocups, gear & image w/trnspr. Infl VH, Journey, Whitesnake. Must lay down a gd groove. 213-271-6033

• **Estab HR band** sks bst w/dg bckups, gear, att & image. Most of all have a gd groove. 213-271-6033

• **Explosive HR w/Southern** blues infl. Bckup vocs a +. Precise timing, stage exp, total commitmt a must. Pro only. 818-997-7476; 818-772-1127

• **Extremely lntd** bst w/d by voc w/recrd co intrst, music atty & sngs on the radio. Infl Giant, C. Trick, Whitesnake. Peter, 213-467-5913

• **Fem** bst w/d to join fem band w/mngt Private rehrl spc. Frnt sks, live, recrdng & video. 213-876-3176; 818-348-9375

• **Folk pop band** w/deal sks bs plyr. Andy. 818-994-7117

• **Funky pwr** bst w/d for ceptnl artistic progrs rock band. Music comes first. Have gigs, lnt instr, Infl Gabriel, Bush, O'Ryche & Fxx. 213-876-4814

• **Get your chops** together. Bst w/d by pro drmr & guit for jazz, funk, fusion, whatever. Daytime practice. Pros only. Venice area. 213-306-4898

• **Groove orientd** bs plyr w/d for HR band. Gd chops, lk & att. Infl AC/DC, Kiss, MSG, Jell, 213-462-0929

• **Grooving blues** rock bst w/d. Vocs a +. Trnspr, deditn a must. Males under 30 only. Sly, Aero, Stones, Zep. We have gigs, mngt, demos. Frank. 818-506-5193

• **Hey**, what happened to the fun, man? Grooving rock trio nds fun bst to comp. Fun 1st, deal 2nd. Mike. 818-995-1905

• **HR act**, KELLEY'S HEROES, now auding bs plyrs. Steve. 213-655-2968

• **Hrd edged altmiv** band, KILLING FLOOR, is lkg for bs plyr to compl their punkadelic gothic sound. Sanit. 818-957-8521

• **I**nd a Hispanic bs plyr for groovy altmiv band. Short hr, no ego. Orig over exp. Ala J P. Jones, Sting. 213-390-1374

• **INQUISITOR** now auding nbs plyrs & drmr for all orig HM band. Pro att a must. Must have equip & trnspr. Infl O'Ryche, Ozzy, Priest, Lynch Mob. Mark, after 6pm, 818-951-1317

• **KILLING FLOOR** sks bst for US tour, xtremly verslt, 20-27, fun but hrd wrk, multi instrmnts a +. We have mngt & marketing. Lucas. 213-463-3501

• **LEAGUE OF NATIONS**, pro, unio, controversial, groove mach bst. Must write, positive att, equip, etc. L. Colour rms the Clash Gigs. 213-749-3221

• **Mega** att glam band, DANCER, close to signing, sks bst. Must have Cru or LA Guns image. If you don't, don't call. 818-364-9470

• **Mega** hr, ultra image, gutter glam bst w/HR edge nrd for up & cming band. 213-461-9149

• **Minneapolis F/T** orig cmrcd rock band w/mngt, image, grt sngs & studio nds bs plyr w/vocs. Infl Winger, Jovi, Extreme. Must relocate. Tim. 612-546-0984

• **Nd** bst for new undergrnd band. Infl Damned, L7, sub pop, Weirlds. Steve. 213-223-5217

• **Orig** proj, natl bckng, must be team plyr, no drugs, pro gear & att, vocs a +. Infl L. Colour, Jovi, Bad Co, Extreme. 714-960-2887

• **Pro HR** drmr, fem voc sngwring team sks bst/sngwrt. Groove driven crunch, bluesy, lunky edge. Aero, Love/Hate, Lynch, S. Row, Deditn essential. 818-781-5607

• **Ready** to gig, nd bs plyr now. All orig R&R w/jazz infl. Recrdng demo now. Early 20's, no drugs. Dave. 818-890-3427

• **Rock** band sks bs plyr. Infl Zep, Jane's, Love Bone, Hendrx. Must be deditd team plyr. Band has gigs, connex. 213-827-1092

• **Simple** yet competent young bst w/d for HR band. Leppard, VH, Crue, S. Row. Have rehrl spc, sngs, vocs, equip, att. No drugs. 818-341-2584; 818-763-3894

• **Sizzling** gultvocrwrt sks any decent rock bst. Clean image, ego to succeed, reliable. Infl melcd rock, blues. Nd now. 213-854-0752

• **Slap** master, under 25, nrd for wicked polid pop grp ala Wu Lee, Terry Lewis, Mark King Lbl, legial, mngt instr. Hunter. 818-441-6256

• **Steazy** rock band sks low slung bs plyr. Infl LA Guns, Crue only. Tony. 213-467-1096; Dee. 213-851-8804

• **Sng** orientd melcd HR band w/connex sks team plyng

bst w/groove, creativy, image & pro att. Music 1st, deal wll come. 818-907-9264

• **TRUTH** aggrsv bst w/d for srs 4 pc HR tight groove band. Deditd pios only. Ala old VH, Extreme, Mr Bg, Bruce. 213-851-1372

• **Sold** groove rock bst w/d. Pretenders, Blondie, No Peppers, jazz clones. Grt sngs, no drugs, if you want to do something different, call Rachel. 213-392-8147

• **SPECTRUM** lkg for groove bst for cmrcd progrs rock band. Grt sngs, grt harmony. Styles like Yes, Journey, Styx, Kansas. Maj prodcr waiting now. 818-765-4684

• **Textured** orchestrated rock identical twin guit team sk bst. Infl O'Ryche, MSG, GNR, sometimes. Sean or Lon, 213-731-0440

• **THE FAMILY** PIG sks bs plyr. Infl Hendrx, Zep, Love Bone, Jane's. Realsplyr only. Have gigs, connex. Mark. 213-827-1082

• **Tired** of all the HR rehash? Band w/sound all its own sks verslt bst. Image, abil, trnspr & pro a must. Andy. 818-359-9335

• **Tired** of lame bands? We have the lk, sngs, lnt instr & connex. This is the last call you'll have to make. 818-783-8625

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• **TRUTH PROJECT**, disciples of Jesus, divine burning lights to uphold the word of God, the almighty God. Infl Holy Spirit. Mark. 213-730-0591

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• **Verslt** & grooving bs plyr for session, live wrk. Blues conscious but open to other styles. Lv msg Keith. 213-484-1886

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• **WOLF GANG** sks bst w/ing hr, rock image & bckng vocs, sold groove & impeccable timing for cmrcd progrs rock trio ala ELP, Rush, Genesis. 818-989-9887

• **Wrkg** cover band nds bs plyr w/vocs. M/F. Jody. 818-992-5011; Mike. 818-764-5195

• **X-Jaded** L'ady voc & guit sk male bs ply to compl new proj. Infl Lynch Mob, MSG. 818-508-8200; 213-538-5816

• **Youth**, ambition, intensity, desire, thought, inspiration, wisdom, strength, pwr, depth, magnitude, omnipotence, omniscient, all in nothing, conceptual pwr house groove metal. Jason. 213-223-9104

• **Bst** w/d for Pwr Station type funk, sex, rock band of Feel & groove the prony. STRANGE BEHAVIOUR req'd. 818-709-0665

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solos, flaring bs lines, screaming ids. Avail for wrk. Chris. 213-837-9709

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• **Keybdst** w/sequenc & sampling equip avail for wrkg sit. Ryan. 714-337-7655

• **Mystical mood** keybdst, rthm & improv, avail for HR, R&R or synth band. Infl Tangerine Dream, Boston, Yes. Rick. 818-709-2726

• **Perfime** multi keybdst, recent Euro tour w/maj Euro artist. Xlnt equip, compl Midi expertise, grt image, avail for pro sits. Jim. 818-781-8236

• **Planiat** avail. Accompanist for classsic music & jazz standcs. Studio wrk, clubs & csis. Eric Zimmerman, 213-256-3781

• **World class** rock keybdst & compsr. 25, avail for star qual band only. Have ing hr, xlnl equip & chops. Infl Winger, Jovi, VH. 714-759-1345

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• **Beautfl** SWF sks equally beautfl & generous SW M/F to plyr keybrds, sing & indlge in some very STRANGE BEHAVIOUR. 213-399-0733

• **Ambitious** rock band sks keydst. We have finished sngs, image, connex, rehrl. You have chops, vocs, image, current gear. Infl Bad English, Winger, Jovi. Paul. 213-913-1784

• **Blues**, jazz keybdst in style of Gene Harris w/d for local wrk w/orig sit. Srs & accomplishd only, pls. Niles. 818-783-2739

• **Blues**, R&B keybrd plyr w/d by hand w/indring orig metr. Must be pro plyr w/d gear. Alex. 818-764-0103

• **Boogie** blues keybdst w/d Vocs a +. Trnspr, deditn a must. Males under 30 only. Petty, Stones, Zep. We have gigs, mngt, demos. Frank. 818-506-5193

• **Brazilian** band lkg for keybrd plyr. Christina. 818-766-7381

• **Don't** be a faceless, off stage, amp hiding side man. Melcd rock band nds F/T keybdst w/chops & current gear. Infl Bad English, Winger, Jovi. Paul. 213-913-1784

• **Exp pop** arrang'plyr w/d by 26 y/o voc w/own 46 trk studio. You ala Michael Armadian, David Foster, Chrs Cameron, Porcaro. Cuebase softwr. 818-509-3951

• **Fem** keybdst w/vocs nrd for estlab orig wrkg R&R band w/studio & gigs. Jill. 818-769-5187

• **Immed** for in Reno. Tahoe area for fem voc who plays keybrds. Must have attract stage exp & pro att. Lane. 702-831-6516

• **Keybdst** & guit sought for orig art rock band. Creatv & xperimtl. We have sngs. Pro goals. Infl Genesis, Yes & pop vein. Larry. 818-981-5683

• **Keybdst** & key/guit w/d. All orig, srs only by other to form Tangerine Dream type band. Rick. 818-709-2726

• **Keybdst** into Charlatans, Roxy Music, Beatles, Sparks, w/d for band w/rt sngs. Piano, B3 & strings a +. 213-288-7828

## 11. KEYBOARDISTS AVAILABLE

• **Keybdst** & bs plyr lkg for hrd edged rock band. No whiners. Art. 213-834-1858

• **Keybdst** avail for wrkg pop, funk, jazz or reggae proj. Grt sound. Ron. 818-913-0944

• **Keybdst** skg wrk, styles hip hop, street funk, R&B. Home demo studio. Pros only. Skg 2-4 nitr. 818-980-8859

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 •**Minneapolis FT orig cmrcr rock band w/mngt, image, grt sngs & studio nds** keybdst w/vocs. Infi Winger, Jovi, Extreme. Must relocate. Tim, 612-546-0984  
 •**Orig folk rock band w/gigs, mgnt, grt intrst lkg** for dedicatd rnk keybrd plyr. Nd tinfd learn plyr w/positve att. Alex, 213-985-9010  
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 •**Altrntv sngtr/sngwrtr sks musichs to perfrm & recrd sngs**. Michael, 805-521-1194  
 •**Amazing ld voc sks musichs to J/F meldc cmrcr mainstream radio frendly HR grp**. Showcng, recrdng. Aero, V.H, Crowes, Zep, Tommy, 213-836-3713  
 •**Avant, charitme, dedicatd voc sks band w/inf** Stones, Ike & Tina, Crowes, Faces, No metal. Srs only. Mark, 213-461-9157  
 •**Awesome perfrm, voc/sngwrtr, killer image, skg altrntv band or musichs**. Music before anything! I ply keys, guit. Infi Peppers, Jane's, L. Colour, Replacemnts. Terry, 818-880-1852  
 •**Baltis, raspy, soulti sngtr lkg to J/F hrd edged rock band**. Infi Zep, AC/DC, Jane's, Slayer. No lazy flakes. Steven, 213-969-8854  
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Stones, Crowes, Aero, Doors, blues. No flaks. Lear, 213-396-8221  
 •**Blues sngtr skg orig band, very dedicd, have own style**. Maj Infi B. Fight, R. Gray, Debbie, 213-929-4237  
 •**Cntry rock voc, altrntv lk, Patsy Cline's vox, Tinf, dedicd w/demos, sks band or musichs to form orig shows** band. Christine, 818-507-5218  
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# FREE CLASSIFIEDS

•Japanese voc w/blonde hr & no exp sks exp signed HR band. 619-821-7756  
 •Ld & bckgrnd voc avail for demos, paid positions only. Erica, 818-769-0073  
 •Ld voc lkg for dedctd HR cmrcl band w/groove. image & snrgs. Ready to wrk, no flakes. Intl Extreme. Joe, 818-242-2825  
 •Ld voc, rock, w/mngt. sks band w/star direction. 818-760-7311  
 •Lenny mts Sinatra. The Swans mt Iggy. Voc w/road & recrdng exp sks collab for next big thing. Srs only. Marshall, 213-662-7818  
 •Lng black hr. spandex rocker. into doing what everyone else is doing, except this time it's going to be different. Intl LA Guns. Pussycat. Josie, 213-466-2035  
 •Male rock voc w/ing hr image & 6 yrs club exp sks estab rock band. 818-347-2671  
 •Male singr/sngwrtr/arranger. finished R&B contract. sks only estab R&B bands in Hillywd area. Intl Babyface & S.Wonder. Jim, 213-851-5062  
 •Male voc avail for session or band. Style. Giant. Journey. Toto. Also ply guit & write. Shro. 818-333-5081  
 •Male voc avail. Released album. Bckgrnd. Id. studio or wrkg band. Easy listening, R&B, Connick, Jarreau, even Streisand. Jeff, 818-845-8240  
 •Male voc skg eclectic muscns for xperimntl pop grp. Strong melodies, unusual arrangements. Jim, 213-668-0913  
 •Male voc sks bluesy funky jazzy R&B fusion band or proj. Intl Bolton, Jarreau, Vaughn, Twr of Pwr, etc. John, 213-675-5440  
 •Male voc, 21 skg K/A aggrsv band w/emotn to burn. Intl Bach, Halford, etc. Jeff, 818-352-8460  
 •Male voc, 24, model qual lks, short blonde hr, blue eyes, lkg for pop rock. R&B orig band. Write, read, piano, synth, DJ & previous stage exp. C.C. 818-713-1313  
 •Mature baritone voc avail for session wrk, all styles. Album & demo wrk. Derek, 818-704-7844

•Pro bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, pop, hip hop, scat & this & that. Page K.C., 213-704-1426  
 •Pro fem voc skg band or recrdng proj. Pwrlf, sexy, uniq vocs & strel image. 213-939-1795  
 •Pro male rock voc ala Journey, Boston, Styx, sks band on the Range, image, easy to wrk with. Jerome, 213-461-7883  
 •Pro male voc/wrtr/lyricst, 3 oct, avail for prodcn deals, voc overs, jngles, cmrcs, sessions, etc. 100% team plyr, reasonable, exp. Monie, 818-765-4684  
 •Pro male singr/wrtr/wrtr/wrtr pop, jazz, soul style & matrl avail for pro band or any proj. No HR or HM. Wayne, 213-655-7781  
 •Rock voc/sng/sngwrtr/guit avail for prog. Srs minded, ala Q/Ryche, very gd 3 oct range, full vox. Jason, 213-478-6350  
 •Sexy black hr voc sks sleazy big hr, stained leather, lipstick dark glam band. Have demo & pics. Pros only. BC Rox, 818-338-2322  
 •Singr, wide tenor range, clean mellow tone, pref light mainstream rock. Intl Eagles, Cars, CSN, Bad Co. Eugene, 714-639-9196  
 •Singr/sngwrtr avail for pro slt. Grt music instint. Mid-West rock & blues style. Pat, 213-462-2606  
 •Sirius Trixon, legendary Detroit rocker, Jagger, M. Ryder type singer, nsg, guit, keybdist, bst, dmr w/cool image, vintage gear. No drugs/booze. 213-960-9408  
 •Souflf voc into groovy metal lkg for band/muscns for Euro recrdng act. 213-851-9753  
 •Strong dynam voc sks seasoned muscns, 26 & older, for innovatv creatv new band. Have studio in Pomona. Intl Q/Ryche, Priest, Bulletboys, Queen. 818-912-2378  
 •Strong dynam voc sks seasoned muscns, 26 & older, in San Gabriel Valley only. Intl Q/Ryche, Priest, Bulletboys, Queen. 818-912-2378  
 •Voc avail, styles hip hop, street funk, R&B, rap. Home demo studio. Pros only. Skg 2-4 niter. 818-980-6859  
 •Voc sks formed sleazy LA street band in Intl of S. Row, LA Guns, Poison, Pussycat. Billy, 818-231-2613  
 •Voc/dmrtr w/album credits lkg for keybdist, guit/keybd, pop rock. In style of Gino Vanelli, David Foster, Mr Mr, Jay Graydon. Send tape to Tony, PO Box 6302, Woodland Hills CA 91365  
 •Voc/sngwrtr/rhythm guit. Intl Clash, Jam, REM, Dylan, sks to Jif band. Steve, 818-377-4761  
 •Vocal harmony arranger, compsr, multi instrmntl, ld or bckup singr, late 30's, avail for rewarding opportunity. Greg, 616-582-3382  
 •Well trained, lkg for the hottest ballad sngwrtrs for rock, metal or pop. Pros only, no drugs. Terry Kaiser, 818-988-7868  
 •White fem R&B ld & bckgrnd voc w/black soul, art lks, hi

energy & chops. Skg band w/similar tastes. Pamela P., 818-783-4757  
 •World class voc/guit avail for signed or financd act w/ mngt. Lng hr, star qual image, xlnl range, hit writing skills. Gary, 714-283-3292

## 12. VOCALISTS WANTED

•1 billion light yrs away, theatrcrl guit, 22, sks pro spirital singr for supergrp. Hendrix, Queen, Page, Bowie, Image & touring exp. Dru, 213-461-9564  
 •1 hvy band lkg for 1 real singr. Intl ala Danzig, Alice/Chains, Soundgarden. Grt matrl. Layne, 213-876-6511  
 •2 fem vocs wid for wrkg pop grp. Must dance, lk gd & be pro. Possible recrd deal. 818-782-4661  
 •AAA world voc/frmtrn wid to compl band & album. John, 213-833-2182  
 •Ace voc wid by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lvg mvg for Dee, 213-960-8886  
 •Aggrsv & thnd M/F ld front person/voc &/or rapper w/ dancing abil & hot style for new grp ala C&C Music Factory, Snap, James, 213-960-8960  
 •Aggrsv voc wid by estab R&B band. World class people only. Dark image, ages 20-24. Rick, 213-223-3658  
 •All pro band/w/1 goal in mind, to make it, is not skg all pro voc w/same goal. Vic, 213-832-7264  
 •All pro hr drcng rock band sks singr/wrtr vocs that have depth & soul. Flakes nd not call. After 4. Joe, 213-831-0853  
 •All pro rock band, RAKHA, sks hi perfrmnc frontmtr/lyricst. We have PA, private rehrl spc, killer demo, everything. Must have demo. 818-997-4440  
 •All pro singr wid by all pro band. John, 213-833-2182  
 •All pro voc wid by all ftntng, no BS, dead srs band. We have equip, mngt & strong bln instrl. Dave, 213-548-8600  
 •Att HR band, members w/maj lbl album & MTV credits, sks att singr w/balssy vox & trashy lks. Anthony, 213-960-7625  
 •Attln, bckup voc wid, fem, hi range, some instrmtl +, So Bay area. Intl Heart, Giant, Berlin, Yes, 213-973-2867  
 •Attractv world class male voc/sngwrtr, 28, sks estab pro HR slt. Intl Whitesnake, Bad Co, Bad English, Sexy image, team plyr. 213-445-5052  
 •Auditing for new R&B pop grp. BAD ATTITUDE. Nd ld singrs, dmr, guit, dancers. Already in studio. BDD, Jackson, Loose Ends, Chris, 213-973-9709  
 •Auditing vocs for recrdng contract, F/M, grps or singles, 18-25 y.o. Gd lks a must. Buck, 213-895-1616  
 •Band w/3 albums sks male voc. Must have image & lks. 818-594-0389  
 •Bckup singr ndd for funk band. Intl Parliament, Sly Stone. 213-483-7148  
 •Black fem bckgrnd singrs ndd for 60's music, local gigs & tour, avail now. Terry, 213-732-9267  
 •Blues rock voc w/strong image & writing abil wid to collab w/guit on new proj. I have maj credits, matrl & connex. Pros only. Jason, 213-871-2028  
 •BOMBSHELL sks fem pwrlf cmrcl rock ld vox w/lnl stage presnc. Intl between Bangles, Vixen, Heart. Have xlnl snrgs, mngt, lbl instrl. 818-503-5189  
 •Bs plyr w/ht matrl & grt image wnts voc to collab. XYZ, Lynch Mob, Aero, etc. Michael, 818-931-9928  
 •Call mach, hear matrl, L2, dot. Cult vein, Snrgs w/spc, mood, echo. Must have killer chops, emotion, conviction. 818-994-9486  
 •CAST OF THOUSANDS sks male ld voc to front & compd 5 pc modern altmrv pop band. Snrgs near compl. David, 213-459-8221  
 •Charismic, souflf open minded voc w/strong writing abil & orig style for dynam band w/bckng. Zep, Stones & beyond. 818-340-4534  
 •Christian fem keybdr plyr sks Chstian fem voc to form mellow pop, jazz cntry grp/duo. Must be gd w/harmony. Kat, 213-650-6081

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., JUNE 26, 12 NOON

•Cmrcl HR band nds to replace male frontmtr/lyricst. Lks alone must be worth a million dollars w/rwrr untl to boot. 818-761-7882  
 •COCKNEY MEXICANS sk male voc. Ron Lopez, 818-338-7284  
 •Deadly HR band sks voc/frmtrn w/lks, hooks & balls. Troy, 213-862-3650  
 •ESSENCE lkg for singr for medlc HR band. Intl Journey, Rush, Whitesnake. Srs only. Audltns held Mon & Wed evenings. Clayton, 818-999-1893  
 •Exp & contrversl male voc wid for band of future. Jane's mts Faith & Tyler. Daring proj w/groove. 213-653-1430  
 •Exp voc ndd for bizarre unq band. Industrial dance, jazz, xperimtl w/hvy infl. Intl 9/ Nails, Slayer, Skinny Puppy, Prince. Roman, 818-753-9025  
 •Explosive HR w/Southern blues infl. Wide range, image, exp. snr of timing, pro only. 818-997-7476; 818-772-1127  
 •Fem bckgrnd voc, must dance, costume req'd, lots of fun. Intl B52's. Must lvg w/southern accent. Kitty, 213-281-6209  
 •Fem bckup voc wid between 18-28 by band. DCAPO. Intl & srs nd only apply. Jamie, 213-393-7913  
 •Fem bckup voc wid by orig hvy rock band. Must be stress free, attractv, lncl. Rehrl in LAX area. Eric, 213-674-4007  
 •Fem bckup singr wid for orig band. Intl REM, Pixies, Smths, Larry, 213-552-4771  
 •Fem bckup voc wid for progrsv pop band w/mngt, atty, for showcs & recrdng. Jim, 818-988-4924  
 •Fem ld voc ndd for eclectic ethral pop rock proj. Upper alto, lower sopranio ranges pref'd. Jeff, 818-842-0907  
 •Fem rappers, singrs, dancers wid to bckup fem rapper. Similar to Salt N Pepper, a little more groovy & nasty. Excelsia, 818-986-2124  
 •Fem singr ndd for altmrv rock band w/studio & PA. Intl Pretenders, 10,000 Maniacs, Concrete Blonde, Sundays, Josh or Ralph, 213-569-1236  
 •Fem singr/sngwrtr auditing M/F bckup vocs for demo recrdng proj/wbl instrl. Srs only. Michelle, 213-467-3717  
 •Fem singrs & fem rappers between ages 18-24 only. Also lkg for male singrs & rapping grps. Chris, 213-837-9709  
 •Fem singrs ndd for demos. Pay is \$50-100. Must have tape of yourself. Cntry, rock, R&B, rap, any style. Jeff, 213-312-1874  
 •Fem voc ndd for film. Attractv, KLOS style music, w/or w/ out band. Ric, 818-895-1194  
 •Fem voc wid for fem medlc rock band. Must write strong melodies & harmonics. Must have equip & image. Career minded only. 818-841-4761  
 •Fem voc wid for Latin tro, steady wrk, \$450/week. Must relocate to Las Vegas. Christine, 702-364-8195; 702-361-8135  
 •Fut spirit, free thinker, pwrlf style, very orig. 818-343-9746  
 •Guit/sngwrtr lkg for that charismic singr. Where are you? Intl Sting, Gabriel. Have mngt. Srs only. Randy, 818-782-9990  
 •Guit/sngwrtr nsgs hi energy frontmtr w/gd range. Forming new sng oriented cmrcl rock band. Jovi, S.Rov, Lynch. Hillywd area. John, 213-876-3495  
 •Harmonically pure vox lkg J Anderson, R. Emmett. Semi progrsv rock w/lntrng medlc changes. Currently plyng Whisky & Roxy. Jeff, 818-846-5751  
 •Hip fem singr/dancer wid to compl killer all girl grp. Hip hop, pop, R&B. Very srs only. 818-994-6202  
 •HR band w/mngt & lbl lkg for strong ld voc. Must have consistent vox & grt lks, image. Pros only. Send pkg to Vocalist, 345 N Maple Rd #235, Bev Hills CA 90210  
 •HR medlc rock band lkg for singr. Intl Journey, Rush, Whitesnake. Srs pros only. Clayton, 818-999-1893  
 •HR semi progrsv lkg, somewhere between Rush & Dream Theater. Must have strong melodies & clean vox. Plyng Roxy, Whisky. 818-763-3128  
 •HR voc wid for recrdng proj. Will pay \$25/sng. Paul, 213-344-0390  
 •HR, massive harmonies, contagious choruses, eyebrow raising sng structures, outndng musicianshp, uninhibited perfrmcs, are you the one? Guit/sngwrtr sks singr w/ht range. Toqoo, 213-652-0781

**WANTED:**  
**Asian & Hispanic**  
 Female Dancers & Singers between 18-22 years old. No taller than 5' 5" Auditions: (213) 672-1812

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 FOR HARD ROCK BAND WITH RECORDINGS IN PROGRESS  
 MUST HAVE:  
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 SUPERB SHOWMANSHIP  
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 With wide range, expression and experience for pro melodic, hard rock band. No Prima Donnas.  
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 VOCALIST  
 P.O. Box 1168-961  
 Studio City, CA 91604  
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 Established Hard Rock Band w/Spec Deal Seeks  
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 US: Intl: Skid Row, Lynch Mob, Crüe ★ own rehearsal space  
 ★ industry contacts ★ excellent image, showmanship, harmonies  
**YOU: ★ songwriting ability ★ awesome stage presence ★ great long hair image**  
 Send tape & photo to:  
 VOCALIST1505. Glenoaks Bl., #9179  
 Burbank, CA 91510  
 or call (818) 846-6057

**VOCALISTS BASSISTS**  
 "Pool Hall Richard"  
 seeks lead singer (harp a +) a la old Stewart, Tyler, C. Robinson.  
 We're also looking for a solid bass player. We have great songs & pro demo. Only quality team players need apply.  
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**Bill (213) 462-7465**

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# FREE CLASSIFIEDS

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•Human being wtd to pollute spc on stage. Pref voc strength to instrmnt strength. Must have pulse. Mark, 714-661-9651

•Hwy Seattle sound band lkg for singer. Grt matr, grt muscns. Steve, 213-465-2919

•1 nd a Hispanic male voc for groovy alttrny band. Low tenor, short/hr, no ego. Chris Isaac, Roy Orbison. Org over exp. 213-390-1374

•If you're under 25, have gd lng hr image, sing in clear hi voc, into blues HR & nd to make it, call us. 818-282-5944

•INQUISITOR now auditng voc for all org Htd band. Pro att a must. Must have equip & trnsps. Infi Q Rychie, Ozzy, Priest, Lynch Mob, Mark, after 6 pm, 818-951-3376

•Jive 70's cat w/d grt beauty & style to form hrd rocking, platinum groove supergrp w/soul. Old funky Aero, Sly, Jeff, 213-651-3661

•Ld voc w/exp. Blues & R&B orientd ndd by band w/ong matr. Must have stage presnc & dedictn. Alex, 818-764-0103

•Ld voc w/exp. Blues & R&B orientd. Ndd by band w/ong matr. Must have stage presnc & dedictn. Alex, 818-764-0103

•Ld voc wtd by hvy rock band. Must have image, range & dynam frntm skills. Infi Lynch Mob, early VH. At, 818-964-2212

•Maj publishing intrst sngwrts sks vocfrntm inlf by Luther, Art, Cory Glover, J. Joplin. Send tape, pic to 6201 Sunset #12, Hollywood CA 90028

•Male & fi m bckup vocs wtd for demo recrdng proj. R&R w/blues edge. Pros only, pls. Michelle, 213-467-3717

•Male ld voc ndd for exp/pro HR proj. Hrd wrkg & dedictd. Infi Dokken, Badnads, Tesla. Retrs in Lng Bch area. Lv msg. Glen, 714-236-2242

•Male ld voc/frntm ndd by cmrcl HR band to replace singer. We have indie recrd deal out of NY, prodn deal, shopping for mngr. 818-503-5561

•Male voc ndd by Chapman stickist, keys & drms. Tint, range open & innovaty in rock vein. Gabriel, Sling, etc. Lv msg. Peter, 213-344-2636

•Male voc wtd for AFTER HOURS, light blues band ala Fab T-Birds, Robert Cray, E Clapton, etc. Srs inquires only. 818-785-1165

•Male voc wtd for estab rock band from Moscow. USSR, Members of Autograph & Gorky Park. Mngr, demo, lbl intrst, pros only, Lenny, 213-473-9937

•Male voc wtd for hrd melc rock band. Hagar, Graham, Perry style. Must love the Lord Darryl, 213-422-2129

•Male voc wtd for moderm pop rock band w/edge. Lks, pro & recent tape necessary. Alex, 818-505-8808; Brian or Rich, 818-583-3464

•Male voc wtd for rock band. All org music. Groove blues to hrd edged rock leel. WL.A. 213-841-6723

•Male voc wtd for xtremly srs progrsv HR band. Exp/pref'd. 818-504-2670, 818-985-3078

•Male voc wtd in style of New Kids, New Edition, Boys. Must be 1st tenor, strong falsetto. Anne, 818-769-4498

•Melc voc wtd for progrsv metal band. Dedictd, dependt pr wqual equip, keybrds &/or rthm gtl a -. No drugs. Billy, 714-631-1210; Rob, 714-529-6328

•Multi keybrdst w/vocs pref'd to form T40 classic rock band for wrkg sit in clubs, hotels, etc. Practice in Lng Bch area. Jay, 213-866-2686

•Orig metal band in Las Vegas nds wide range voc to compl/pro. Demo, recrdng msg. Call for info. Jim, 702-361-2947

•Outstndng blues gut & grp skg very exp charismtic black voc. Rod, 818-501-0377

•Phenomnl male voc wtd for band negotiating maj mngr

& publishng deal. Melc HR. Tate, Soto, Harnell. Must have grt range & image. Neil, 818-980-2472

•Pro voc ndd to compl cmrcl rock band. If you have the lks, the hooks, we have the sngs. Bad English, Whitesnake. Nick or Jay, 818-998-7755

•Pro voc wtd by srs band. Dave, 213-548-8600

•Progrsv metal relocated from Texas skg dedictd voc/frntm ala Priest, Q Rychie & Racer X. Ready to live, breathe & die to reach the top. 213-464-1895

•Pwrfl melc rock band ala Who, Queen, Tubes, sks grt singer who's ready to go to wrk. We're ready to g. Michael, 818-340-1765

•R. Zander, where are you? Top R&R band w/grt sngs nsg singer w/strong melody from a whisper to a scream. 213-288-7828

•Rappers ndd immed for grp ready to recrd. Personality & sis of humor a must. Steve, 213-285-5057

•RARE TOUCH is skg dedictd energic male voc w/gd range, image & stage presnc. We have industry intrst & mngr. 818-348-2362

•Recrd deal close at hand. Have mngr, prodn deal. Cmrc HR band nds to replace male frntm/voc. Tape & pic to PO Box 7401-705, Studio City CA 91604

•Sng &/or multi instrmntist for moderm progrsv rock band. Inlf by King Crimson, Gentle Giant, Allan Holdsworth, Weather Report, etc. Rob, 213-394-9385

•Sngs, can you get down w/Crowes & Quireboys sound, old R. Stevan? Team plays photo. 818-705-0875

•Sng orientd melc HR band w/connex. sks worldly, courageous male w/lntrich voc, creatvty, image & pro att. Let's go. Sam, 818-907-9264

•Sngwrtng duo, alttrny pop, sks soull brown eyed singer. Age, image not import. Van Morrison type. 213-479-6465

•Successful solo artist sks ld singer, grt vox, grt att req'd. Only pros, pls. Send tape, photo, resume. Airtel, 213-271-0999

•TEN TDN TERROR voc. Bluesy groove, cmrcl, aggrsv, singing style your own. We dig Eric Martin. Tom, 714-256-0317

•THE LEONARDS sk voc. Must ply guit. Lenny, 818-845-5384

•THE MEANIES, relocated from Detroit, sk aggrsv/frntm w/clean strong vox. att, for intense alttrny inlf HR band w/punk energy. Atty, lbl intrst. 213-467-4556

•Top pop guit plyr w/tourng exp sks voc/sngwrt w/aggrsv personality & image for orig proj. Call 5-9 pm, Ken, 818-358-7432

•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

•TRUTH PROJECT, disciples of Jesus, divine burning lights to uphold the word of God, the almighty God. Inlf Holy Sprit. Mark, 213-730-0591

•Uniq oportnity for singer aged 20-21. This is the band you've been listening for. Your chance to sing & get paid for it. Evo, 714-963-1206

•Vanity kills but who wants to live forever? Join our trip. Jesus Jones, Godfather, Jellyfish, Happy Mondays. Paul, 213-856-9011

•Voc ala Zander, Tyler, Roth, wtd for HR lng hr pop rock band w/amazing sngs. Rags, 213-837-6519

•Voc maniac/frntm wtd for estab pwr metal band w/psychic moods. Must be exp, dedictd. We have demo, ggs pending. Inlf Pantera, Suicidal, Dio, 213-558-5758

•Voc sought by progrsv rock band. Must be able to sing w/previous exp & containeable ego, srs pros only. We have rehrl spc. Charlie, 213-661-6783

•Voc wtd blues based HR band, ages 15-18. Must be srs,

no drugs. Inlf GNR, S.Row, Crue, Cult, Chris, 818-507-6876

•Voc wtd by all male orig estab pop HR band. You must have pro att, fronting abil & pwrfl range w/versity. 818-980-8307

•Voc wtd by alttrny band. Inlf Joy Div, P. Murphy, Clash. No metal, no drugs. Bill, 213-623-9231

•Voc wtd by ld guit & rthm section for progrsv blues. John, 213-928-2364

•Voc wtd by pro & orig R&B, jazz, rock band. R&B stylist, qual social, srs lyrics, gd range, grt lk, pros only widemo. 213-439-3737

•Voc wtd for all org proj. Own style, wide range, boogie to grunge, lng hr a must. Val, 213-876-4803

•Voc wtd for all org, highly inspiratnol rock band. Inlf Boston, Kansas, Giant. Srs inquires only, pls. Steve, eves, 714-992-2066

•Voc wtd for progrsv rock grp. Must have pro att & exp pref'd. Mark, 714-661-9651

•Voc wtd to compl cmrcl HR band. Style, Badlands, early Aero. Retrs in Whittier. Pete, 213-692-8656

•Voc wtd, bluesy HR band widemo deal, atty, world class matr skg world class voc w/pwr, image & att. 818-596-2043

•Voc wtd, hrd wrkg, srs only, inlf Maiden, Anthrax, Q Rychie. Demo a must. 213-462-7753

•Voc wtd, must be versatl, into aggrsv odd meter metal style. Darren, 818-782-7202

•Voc/frntm w/pwrfl emotional bluesy style ala Coverdale, Rogers. Sngwrtng abil, grt lks, stage presnc to form band w/real chemistry. Exp pros only. 818-760-6690

•Voc/frntm wtd by orig HR band from Boston. In vein of Aero, Extreme. Must possess killer vocals, image, emotion, creatvty. Andy, 818-752-0699

•Voc/frntm wtd for cmrcl HR band ala Kixx, Crue, LA Guns, Poison. Image a must. Pro K/A frntm only. Jeff, 213-693-0581

•Voclyricist for orig rock metal pop band w/rehrl & recrdng facilities. Versity, exp & image conscious a must. 818-404-6448

•Voclyricist wtd w/pwr & soul, imagination, uniq & competnt stage persona by heady groove xperimntl band. 9' Nails, Tyler, Motown. Lv msg. 213-960-4459

•Voc/sngwrt wtd for hvy groove orientd arena rock band. Gd lks, range & personality a must. Joe, 818-985-1093

•We have it all, master qual demo, full of hit matr, xint musicianship, maj lbl intrst, 24 hr lockout. Nd voc ala Walsh, Delo, Tempest. 818-718-2948

•Wld Rthm style frntm wtd for copy/orig HR band. Pat, 818-907-6411

•Young thm gd lkg singer wtd for pop R&R band into Replacemnts, Squeeze, Redd Kross, Kings X. Brian, 213-466-0370

•Chicago drmr skg contmptry R&B, rock, pop grp. Have acous/elec. Bret, 818-994-8841

•Creatv dbl showmnl, maj lbl & video releases, world tour exp, fully endorsed, sks rockers w/lbl & full financil support. Randy, 213-457-8224

•Drmr lkg for toung or signed proj. Maj coast to coast toung & recrdng exp. Pro lk, pro att. 305-972-5731

•Drmr avall for toung or studio wrk. Why hire me? Cause I'm a srs plyr & can cover any gic. Michael Dennis, 213-874-1418

•Drmr avall, gd time, feel, showmshwng, skg hot rock proj to take it. 818-982-3074

•Drmr lkg for srs HR band. I have lntr, prod gear, trnsps, lks. Bonham, VH. Loe 804-268-5162

•Drmr lkg to join cmrcl HR cover band to club circuit & eventual showcs's. I've got att & desire. Mark Duran, 714-840-6291

•Drmr sks band or muscns into world beat. Must be srs, dependbl & have some spirituality in their lives. Robert Carrillo, 213-465-1035

•Drmr w/8 trk studio sks estab orig band into Tears. Must have gd equip & tape, no semr pros, wrkg pros only, pls. Mike, 818-894-2814

•Drmr w/22 yrs exp avall. Very lntrd, studio exp, ready to cut into the music world as soon as I find the right proj. Eddie, 714-795-0560

•Drmr w/grt image, lntr, equip & maj exp sks real R&R band in vein of Aero, Crowes, Faces. Signed or close. 818-377-8972

•Drmr wrkllr image, exp, equip & lntr sks pro estab pwrfl HR proj. Inlf Adridge, Rockenfield, Lv detailed msg. Rick, 213-370-4571

•Drmr w/musical director, writr, tour exp, sks pro gigs, freelance, toung, recrdng. Inlf Coiera, Sling, Weather Report. Demo avall, clean cut. Darryl, 213-285-7824

•Drmr, 22, sks to J/F alttrny band. Inlf Jane's, UDS, Santana. Have grt equip & rehrl spc. Travis, 818-796-4273

•Drmr, 28, simple, solid, hrd htng, sngwrt, lng hr, gd lks, team plyr, sks cmrcl rock. Srs, hcommtid only. Chris, 818-769-1671

•Drmr, hrd htng, team plyr, exp in studio & club circuit, grt rock image, inlf Adridge, Bonham. Pro srs only. Tom, 818-766-5714

•Drmr/percussnt/voc avall for toung, sessions, pro wrkg sks only. Acous & elec. 213-943-6225

•Drmr/progrmmr w/stage & studio exp in all styles, strong groove & chops, top of line acous & elec equip. Pro srs only. Ron, 818-999-2945

•Drmr/voc w/album credits lkg for keybrd bst, bs, guit, keybrd, pop rock in style of Gins Vaneli, David Foster, Mr Mir, Jay Graydon. Send tape to Tony, PO Box 6302, Woodland Hills CA 91365

•Drms & bs, 23, not bal, loads of exp, wnt band w/snglr & balls. Style, AC/DC, Rose Tattoo, Thin Lizzy. Mick, 213-392-0178

•Dynam drmr avall to join or fill in w/wrkg grp. Jazz, fuson, funk, rock, T40, Al, 818-447-4228

•Exp pro drmr sks paid wrk. Jazz, rock, blues, oldies. New in area & very hungry. P. S., I can sing. Michael, 805-521-1194

•Fern drmr, no pro exp, wnts to form bluesy HR band. Alex, 818-240-9241

•I recrd drms, acous, elec, you pay for cartage. John, 818-766-8327

### 13. DRUMMERS AVAILABLE

•22 y/o old drmr lkg to J/F HR metal band in vein of S. Row, Lynch Mob, Tesla. Jeff, 213-461-4655

•Advanced solid drmr avall for srs wrkg groove orientd band. Xint equip, trnsps, att. Many rock, funk & jazz inlf. Reading abil. Mike, 213-994-3374

•Arnonfl like solid drmr w/xint equip, exp. Skg hrd driving band w/same. Pros only, 25-40. Rock, blues, cntry. Travel OK. Doug, 818-567-6448

•Bonham to Weckel to Williams, have equip, trnsps & xtreme dedictn, skg srs muscns or band for new sound. Jeff, eves, 818-985-2981

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JUNE 26, 12 NOON

•Intense groove oriented dmr lg for something dangerous. Aero, Stones, Extreme, Zep. Infil Bonham, Kramer, Morgenstein. Have contacts, image, drive, dedictn. Scott, 818-846-9669

•Latin percussn, plst congas, bongos, timbals, hand percussn, all styles. Latin, Afro, pop, jazz. Studio. 714-371-7238

•Lkg for cover band sit. Stones to Motown. Ed, 213-653-6671

•MIT & DCI grad avail for paid gigs & studio. Grt chops & feel. Albe Bonacci, 213-848-8308

•Pat Travers' dmr avail. Paid only. Kerth, 818-769-7501

•Percussn st avail. Plst congas, bongos, timbals & percussn, all styles. Latin, Afro, pop, jazz. 15 yrs exp. 714-371-7238

•Pro dmr avail for funky blues rock band. Infil Temple of Dogs, Cult. Bill, 213-874-7118

•Pro dmr avail for 740 band or other paid site. Gd groove, feel, time & equip. All styles. Mark, 213-306-4898

•Pro dmr, solid versit, edge to dance, exp wrkg music, vocs, acous/elec, image, studio & live. No pay to ply projs. Jerry, 213-585-7114

•Pro E. Cst dmr w/maj exrcise & toung exp sks cmrcl band w/mngt ala Extreme, Shy England, TNT. Charlie, 818-247-9117

•Progrs metal dmr, odd meter, dbl bs, MI grad. Infil Zonder, Perf, Rockentield, Dream Theater. Image, equip, no drugs. Alex, 213-408-6482

•R&B blues dmr w/vocs sks pro wrkg sit. Jim, 818-841-1026

•Rhythm section w/stage & studio exp, bkup vocs, grt gear. Call if you date, Steva & Voodoo, 213-471-0745

•Solid dmr sks funk rock danceable band. Top of line equip, trmpso, lots of live, tour & recrdng exp. Young & dedictd. Mike, 213-964-3374

•Srs inquires only. Lkg for estab unconventional HR/HM band. No punk rehash or glam cross dressing. If you have any double x's or z's in your name, forget it. 213-876-1369

•Total glam, have tint, iks & drive. Skg 70's, early 80's sound, vintage Kiss, Angel & early Crue. 213-463-6523

## 13. DRUMMERS WANTED

•A drug free dmr wid. Beatles vocs, Sabbath groove, cool 60's, 70's image necessary. bckng vocs, age 21-25. 213-891-2787

•A grt pocket dmr wid for pop funk R&B reggae band. Ellington, Smith, Prince, Jane's. David, 818-795-3041

•African or Caribbean kit dmr wid. Age under 29. This is the band you've been listening for. Your change to ply & get paid for it. Evo, 714-963-1206

•Aggrsv & hrd hting dmr wid. Into Dolls, Dead Boys, Ramones, Stooges Mike, 213-828-3186

•Aggrsv dmr ndd by voc & bs gut team. Orig hrd driving rock, many different infl. Exp. image, Dan, 213-371-3358; Rob, 213-833-9253

•Aggrsv dmr ndd for orig band w/upcmng shows. Many infl including Soul Asylum, Husker Du, Byrds, Dylan, 213-463-1439

•Altrntv band nds dmr. Husker Du, Violent Femmes, Clash Dan, 213-874-5416

•Altrntv rock dmr wid for band. Sugar Cubes mts Jackie Wilson \*. There is deferred pay. Call after 6pm. Kim, 213-969-8306

•Are there any real muscians out here that aren't losers? Cmrcl rock band now forming, nd dmr & bst. We have matrl & connex. Florian, 213-463-6165

•ATOMIC LINGERIE sks dmr. Tint, pro equip & pro att. No drugs, egos or handouts. Peter, 818-990-2724

•Attn, dmr wid for R&R org band. Must have feel for music & dedictn, att & image. So Bay area. Infil Heart, Giant, Berlin, Yes, 213-973-2867

•Ballsy black hr & bad dmr ndd for up & crmg band. Infil include LA Guns, Pussycat & ourselves. Tony West, 213-467-1096

•Band sks dmr, hrd hting, grt meter & trashy image. Infil Aero, C. Trick, Call & lv msg. 213-850-8694

•Band w/R&B. Latin, 70's rock infl. sks tasteftl solid dmr for covers & orgs. Have demo. 213-204-5618, 213-441-1730

•BLOOD & BODY FLUIDS, an incredible altrntv trio w/ Hendrx style genius gut god sks dmr. 213-399-6528 after 4pm; 213-392-4445

•Brazilian rhythm section wid by keybst & voc for Brazilian pop proj. Dms & bs. 818-994-0444

•CAPTAIN BLK sks dms monster into Ozze, O'Ryche, Metallica. No Maybeline rockers nd apply. Captain, 213-202-2475

•CARBON 14 skg creat dmr for dark gloomy punk band. Pro att, pls. Infil Ministry, Joy Div. Rick, 213-461-9592; Todd, 818-249-3929

•Christan term voc/keybrd plyr sks Christian dmr/ percussnt to form mellow pop, jazz, cntry grp. Vocs a \*. Kat, 213-650-6081

•Crazy dmr wid w/pro grooves for multifaceted HR band w/lockout studio. Zep, Kings X, Jane's, Guns. 213-874-9946

•Dark gothic lkg dmr wid for gloom rock band w/edge. Equip, trmpso, style, dedictn, att, make up, tint. Srs only. Infil, ourselves. 213-463-3358

•Dark, pwrlf vlocms undergrnd R&R band sks skinny young dark hr dmr. Committal, att, integrity necessary. Tour minded. 818-904-0841

•Dbl bs dmr wid for org pwr trio. Infil Megadeth, Kings X, Aero, Jason, 714-650-3024

•DREAM FRONTIER, altrntv band, lkg for dmr, Texture & dynamics a must. 213-837-3574

•Dmr ndd for hrd edged rock band. Pro only. Art, 213-834-1850

•Dmr ndd to help recrdng. Into Replacements, Costello, Beatles & everything gd. Have studio. Possible band. Steven, 213-962-6705

•Dmr ndd, lgg, Minute Men, Cramps, steel pro bkcup for band going places. Jay, 213-558-1609

•Dmr w/vocs sought by F/T rock band. Under 30, gd equip, meter & chops req'd. Ross, 714-970-7546

•Dmr who can ply jazz but loves R&R. Infil Jane's, Faith. Ndd for immed recdng. Fran, 818-506-8876

•Dmr wid by COSMIC TRIGGER, exploration of time a must. Kyle, 213-962-6070, John, 213-851-9694

•Dmr wid by exp HR psychd band. Must be pounder w/ ablt to groove light & be progrsv. Ala Jane's, Zep, Sabbath. Mike, 714-988-5353

•Dmr wid by LIQUOR BOX, hi energy melcd metal. We have 24 trk demo, gigs pending. Tony, 714-396-1173

•Dmr wid by melcd metal band w/cmpl 24 trk demo & gigs pending. Must have killer image, stage presnc. Brian, 714-894-5903

•Dmr wid by semi melcd rock. We have studio, grt sngs, gigs & mngt. Dedictd & open minded only. pls. Billy, 818-955-9553

•Dmr wid for all org, non conformist rock grp. Infil Boingo, Grimsen, Police. Image, marginal. Studio, demo. No 60's or metal. Rehrs WLA. 213-396-9558

•Dmr wid for blues based HR band, ages 15-18. Must be srs, no drugs. Infil GNR, S.Row, Crue, Cult. Chris, 818-507-6876

•Dmr wid for dark thunderous open minded band w/uniq sound & recrtion. Must be able to contribute. Loren, 213-830-7008

•Dmr wid for estab HR/HM headlining LA band. Must be hrd hting dmr w/image, responsbl & reliable. Drug free, ambitious, ready to go on club tour. 818-887-0526

•Dmr wid for hyr rock band w/edge. Hyr groove, dbl kick, boogie to grunge, lng hr a must. Val, 213-876-4803

•Dmr wid for org cmrcl HR band, lbi inrnt. Michelle, 213-506-7735, 213-348-9013

•Dmr wid for org harmonic rock band. Must have ablt to wrk w/org & progrsv matrl. Infil Church, REM, Police. Srs inquires only. 818-580-7792

•Dmr wid for pro org proj w/maj mngt. Infil REM, Simple Minds. 213-829-1508

•Dmr wid for R&R band, hi energy, lng hr image, att a must. Jamie, 213-464-7334

•Dmr wid for srs metal band. Pro plyr, dedictd. Megadeth, Priest, Sabotage. Joe, 213-957-9381

•Dmr wid for theatrcal metal band. Lng black hr, leather clad image. Infil Crue, early Kiss. 818-845-6450

•Dmr wid for well known altrntv band. Versit, dedictd but not just to money. Ois. Redding to Hank Williams to Dinosaur Jiro E. Costello. Tim, 213-435-0111, John, 213-987-1934

•Dmr wid, hrd hting, Infil Stooges, Lords, Tex & Horseheads, Wipers. Srs only. 213-466-4763

•Exp dmr wid for all org band. Must like rock, lunk & some new age styles. Srs only. Mike, 213-968-7117

•Exp HR dmr ndd by keybst, bs plyr & gut forming org, not your typical band. Send demo, promo kit to Greg, 2909 N Lake Ave, Altadena CA 91001

•Fem dmr wid by srs nopr rock band. Bckng vocs a \*. Must

have gd meter. Maj mngt & lbi inrnt. 213-826-3719

•Fem dmr wid for fem melcd rock band. Must have xnt meter. Infil Dokken, Kings X, Scorpis. Career minded only. 818-841-4761

•Fem dmr wid to join fem band w/mngt. Private rehrl spc w/trms, grt sngs, live, recrdng & video. 213-876-3176; 818-368-9379

•Find X. Surf, sun, party, Sand, starfish, she devils. Quick wgd lft. Infil Smthereens, B52's, Spark. No HM. Hr not req'd. Brian, 213-832-1962

•Fun estab pop band sks skinny, short hr dmr ala Mars, Watts, Burke, William, 213-464-4366

•HR/HM band nds 1 of LA's hrdst hting groups. ASAP. We have mngt, partial bckng, studio time, shows, etc. 818-785-2785

•Hrd edged lng hr pop rock band ala C.Trick, VH, Raspberries, Enuff, sks versit dmr w/vocs. Rags, 213-837-6519

•Hrd hting dmr wid for metal thrash HR proj. Mel, 818-769-3236; 818-752-9257

•Hrd hting groove dmr wid w/iks, att & desire. Infil AC/DC, VH, Kixx. Jeff, 213-462-0929

•Ind a Hispanic dmr to form groovy altrntv band w/rehrl spc. Short hr. Pro exp over exp. No egos. Bonham mts Copeland. 213-390-1374

•Inland Empire band sks dmr. Image a must, preparing for LA shows's. Darryl, 714-381-4655

•Innovatv HR band sks responsbl motlvd mtr. Terry, 213-285-3128

•MINI neoplits F/T org cmrcl rock band w/mngt, image, grt sngs & studio nds dmr w/vocs. Infil Winger, Jovi, Extreme. Mngt relocate. Tim, 612-546-0984

•Org & uniq rock band w/hrd edge blended w/prodctn keys & harmonics sks dmr. Kelly, 818-980-1248

•Org proj, natl bckng, must be team plyr, no drugs, pro gear & att. vocs a \*. Infil L. Colour, Jovi, Bad Co, Extreme. 714-960-2887

•Percussnt wid to compl innovatv Latin, blues, altrntv rock band. Must be creatv & dedictd. Infil Santana, Gypsy Kings, Mongol, Ralph, 213-927-4535

•Percussnt/conga plyr ndd for org acous new age rock band. Must have technique & be rock solid. Something different. 213-668-1823

•POSSUM DIXON sks dmr, epileptic pop. Infil Violent Femmes, Jonathan Richmond, Pixies. No Chrstians. Sully, 818-842-2275; 818-998-4200

•Progrsv rock ensemble w/demo & gigs, infl by Yes, Kansas, ELP. Sks dmr, 28-38, must read & be comfortl w/lick. Michael, 213-258-5233

•Pwrlf energic blues infl HR band lkg for dmr. Infil AC/DC, VH, Aero, Mike, 818-909-7128

•Ramones type dmr ndd now for org altrntv band w/mtr kd singer. Hillywd area. 818-790-1762

•San Fran area cmrcl undergrnd rock band to set trends sks thin 19-25 yo dmr w/much exp & iks. Must be willing to relocate. 415-492-8457

•Seattle based band in signed sit w/legal rep lkg for hrd hting aggrsv dmr. Nd extreme groove, iks, presnc. Chains, Soundgarden, Smashing Pumpkins. Torien, 213-874-3791

•SEVENTH RAY sks altrntv anisic bohemian hrd hting dmr w/big drms for passionate, modern, melcd, psychdrc rock band. Infil Jane's, U2, Zep, Souixie, 213-455-1647

•Sleazy rock band sks dmr, 28-38, must read & be comfortl w/lick. Michael, 213-258-5233

•Solid band w/grt sngs, direction & mngt sks hyr pounding dmr in style of Megadeth, Anthrax, J.Bonham w/ing hr image. 213-288-5705

•Solid flashy useftl dmr wid for HR band. VH, S. Row, Lppard, Crue. Have rehrl spc, vocs, sngs, pro equip, att. No drugs. 818-341-2584, 818-763-3894

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•Super agrvs drmm wtd for srs 4pc HH light groove band. Dedicd pros only. Ala old VH, Extreme, Mr Big, Bruce, 213-851-1372  
 •Tasty melde drmm wtd for estab cmrcl HR metal band. Lng hr image & team ply a must. Darrin, 818-458-8386  
 •THE TOMMYKNOCKERS nd drmm now. Live to ply. We have gigs, indie recds, upcmng Euro tour. MCS, Stoozers, Cooper, Ramones, Rich, 213-460-4859  
 •Tintd dnl bs drmm sought for classcl metal act. 213-964-3649  
 •Tintd drmm wtd for altrntv rock band Intl Suite, Reed Kross, Bay City Rollers, Bealtes, David, 213-876-2572  
 •Today's cutng edge, tomorrow's muzak, wild, beautiful, intelligent psychcl band sks drmm wtd. Abil, att, hippie image. We have spc & gigs. Scott, 213-392-2524  
 •TRUTH PROJECT, disciples of Jesus, divine burning lights to uphold the word of God, the almighty God. Intl Holy Spirit, Mark, 213-730-0591  
 •WOLF GANG sks drmm wtd/rock image & bckng vocs, solid groove & impeccable timing for cmrcl progrs rock trio ala ELP, Rush, Genesis, 818-989-8887  
 •X-Jaded Lady voc & guit sk male dnl bs drmm to compn new proj. Intl Lynch Mob, MSG, 818-508-6230, 213-538-5816

## 14. HORNS AVAILABLE

•Flutist avail, classcl music, studio wrk, clubs & csts. Sheila Zimmerman, 213-256-3781  
 •Sax plyr avail for gigs & studio wrk. Jazz, blues, Latin, Marcos Petrina, 213-851-7527  
 •Sax plyr/EW/wind/synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318  
 •Trombone plyr avail for studio wrk, demos, Strong reader, will ply all styles. Howard, 714-776-1026  
 •Trumpet plyr avail for studio wrk, tours & other gigs. Exp all styles. Bruce, 213-222-9348  
 •Trumpet plyr sks studio wrk, demos, live gigs. All styles, xnt reader, Eddie, 818-906-2041

## 14. HORNS WANTED

•Latino, Argentinian, etc. sax plyr wtd. Must be Scorpio, age under 29. This is the band you've been listening for. Your chance to ply & get paid for it. Evo, 714-963-1206  
 •Sax & other horn plyrs wtd to form horn section. Wtd by ld guit & rhythm section for progrs blues. John, 213-928-2364

## 15. SPECIALTIES

•Stage crew wtd for immediate gigs. Exp on apprentice considered. No pay initially. Solid mngt, successful band members. BOMBS AWAY, 818-760-4328  
 •Attn Industry, investor ndd for MIDNIGHT PARADISE. We're ready, are you? Promo pkg avail. Call now, don't wait. 213-461-3461  
 •Attn producers & investors. LA's hottest back to R&B roots band is lko for you. Grn songs, grt vocs. Hope, 213-851-5680  
 •BMI sngwr w/beat/atl Latina actress/model/voc w/ro dance mixes skg interna'l market prodcs w/exp in Latin music interna'l distribution. Steve, 818-904-3499 x 456  
 •BMI sngwr w/reggae remake sngs, killer, sks A&R & recrd co for demo tape, tape exchange. Steve, 818-904-3499  
 •Club DJ/music video director w/exp in A&R @ maj ltbl klg

for F/T position w/mngt/prodct or recrd co. Steve, 619-321-4177  
 •COWBOYS & INDIANS skg American Indian tribal sngs for release in August. Eddie, 714-944-5282  
 •Driven, accomplished tern sngwr/sngwr, promopkg ready, skg rep, mngt, indies, to shop recrd or development deal & provide career guidance. Dana, 213-455-1841  
 •Drm tech avail, 8 yrs exp, USA & Euro. Pro sits only. Jock McGugan, 818-753-4064  
 •Drm tech, currently w/Mick Fleetwood, skg world tour. Brian, 213-876-8471  
 •Drm/drm progrmmr w/well equip'd digital studio avail to collb w/prodcr/engineer w/projs. Tracy, 213-839-9523  
 •Engineer/wrtr avail. Stewart, 213-874-5441  
 •Exp drmm tech ndd for estab rock act w/upcmng shows. Based in So Bay area. Brent, 213-832-2998  
 •Exp lighting designer/stage mngr/sks F/T/freelance wrk, road shows OK. Tricia, 213-464-1116  
 •Fiddle plyr wtd for TONY RYAN BAND. Wrkg 3 nites in Arcadia, cntry rock. Pros. Tony, 213-257-7896  
 •Guit tech wtd, must have trnspo & dedcn. Prior exp pref'd. Gd pay. 213-259-0228  
 •Harmonic plyr & voc w/the blues & orig ideas sks other band members to form blues band. Intl John Mayall, P Butterfield, T-Birds Chrs, 213-281-1908  
 •Highly marketable org rock grp, strong matri, lkg for investor to finance proj, etc. SLEEPING GIANT, 213-464-3845  
 •Hit sngwrts current skg prodncng/publishng co to place hit matri for movie soundtrks. 818-718-2948  
 •Incredible hot band w/force, determination & guts to succeed sks pr mngt/rep. Don't let this opportunity slip by. Promo pkg, gigs. Dana, 213-536-0318  
 •Invest smll, make it big w/the new CHAMPAGNE DIAMONDS, songstress & grp. Joinus mparade. Kimberly Platso, 213-461-3461  
 •Maliet plyr w/bckngnd vocs wtd for estab recrdng org altrntv rock band. Creatv input welcome. STRAIGHT JACKET, 818-359-7838  
 •Maliet plyr/bckngnd vocs wtd for estab recrdng altrntv rock band. Creatv input welcome. STRAIGHT JACKET, 818-359-7838  
 •Midl progrmmr lkg for grp w/overseas contacts. Has multi sampling abil. 213-662-6380  
 •Music sks paying job in music or entertainmnt field. Have sales, marketing & computer bckgrnd. Intelligent, motvtd & entrepreneurial. Howard, 714-776-1026  
 •Orchestrator avail w/tlm credits. Ross, 213-344-9441  
 •Pro estab HM act sks investor. We are totally set

contained. Nd help w/promotion. Upcmng shows's. 213-281-9995  
 •Pro Euro voc nds sponsor to compl demo. Opportunity of life. Thomas, 213-876-5980  
 •Pro fem cntry rock sngs sngs pr mngt & overseas promo. 702-438-8798  
 •Pro keybrd tech avail for local &/or tours. Compl Midi expertise. Jim, 818-781-8236  
 •Progrv rock ensemble sks stage hand to help out w/ Midi gear in live perfmc. Michael, 213-258-5233  
 •Revelation. Poet sks Christian band to proclaim the gospel truth. 818-788-7251  
 •Sirius Trlxon, legendary Detroit rocker, nds guit, keybdst, bst, drmm w/cool image, wintage gear. Stones, Detroit Wheels type band. No drugs/booze. 213-960-9408  
 •Techs ndd, drmm & guit. Pay is involved. 818-955-6545  
 •Tintd R&B band composed of seasoned responsbl plyrs sks investor. 3-5K, for studio demo. 213-318-2441  
 •World class rock act, currently ready for the Forum, skg pro mngt/law firm to set up industry shows's for all maj ltbls. 818-718-2948  
 •Wtd, prm guit tech for LA based band. Headlining HR act. 818-546-5437

## 16. SONGWRITERS

•Action packed sngs w/elements of dance, funk, hip hop & rock music ndd for grp ala C&C Music Factory, Snap, James, 213-980-8960  
 •Aggy sngwrtr sks collab w/R&R or meidc rock. Have 16 ltr studio. 213-973-2867  
 •All fem band w/sr intrst sks sngs that are potential hits. Also lkg to collab. Styles, Wilson Phillips, Divinyls, Bangles, B52's. Send tape to PO Box 691183, LA CA 90069  
 •Compar w/lots of melodies sks lyricst collab. Emery, 213-470-1922  
 •Drmr, guit team, sngwrtr, 6 yrs together, HR, staving for gig. Intl old VH Mrs Crte. Eric, 714-962-3903  
 •Eddie Cunningham, ASCAP wrtr, sks uptempo cntry sngs & cntry ballads. 714-944-5282  
 •Exchng fem voc ala Oleta Adams, Diane Reeves, skg to form pr association w/strong compsr who also accompanes on keybrds or guit. Mtzi Albert, 818-907-7079  
 •Fem voc sng orig R&B matri for recrdng proj. Send tape

to Corky Bennett, 6120 W Tropicana #A16-122, Las Vegas NV 89103  
 •Fiery fem voc w/passionate soul/voc sks keybdst or guit to collab on sngwrng, then form HR band later. Kathy, 714-761-1035  
 •Guit/keybdst duo sks tem voc/lyricst to compl nucleus of eclectic ethral pop rock proj. Jeff, 818-842-0907  
 •Lyricst ndd by recrdng arstl/keybdst w/2 albums. Must have xnt contacts &/or deal in wrks. JB, 818-344-8557  
 •Lyricst w/publishd & recrded sngs lkg for collab, R&B pop style. Jerome, 818-908-9545  
 •Lyricst wtd to collab w/orig rock band. Pref fem, bckng vocs. Must bring strength, not your weaknesses. Intl everybody. LAX area. Eric, 213-674-4007  
 •Male sngwr/sngwrtr/rangr, ltnshd R&B contract, sks only estab R&B bands in Hilywd area. Intl Babyface & S.Wonder Jim, 213-851-5062  
 •Musicn/sngwrtr, ASCAP w/home studio sks strong lyricst, xnt craftsman to write T40 sngs for publishers & industry. Ken, 818-753-9782  
 •Planst ndd to compose orig music for pop ballad lyrics w/melodies. Only the best w/loft notch cmrcl exp & references should respond. 818-994-9809  
 •Pro lyricst sks collab, pref w/own demo facility. Cmrc, ballads, pop, slightly twisted rock. Unik & creatv. Have contacts. 213-876-8237  
 •Pro male voc/sngwrtr w/pwrtr pop, jazz, soul style & matri avail for collab, pr band or any pr sit. No HR. Wayne, 213-655-7781  
 •Publishd lyricst avail to comply our tks. Maj publishing for grn sngs. All styles. Michael, 818-881-2380  
 •Publishd sngwrtr has M/F R&B, dance, ballads, pop, house & rap sngs avail for all ages. Cool Chrs, 213-837-9709  
 •Sng pluggwr wtd, P/T, pay depending on qualifications + percentage & commission. Lvs mng for Ms Williams, 213-960-8886  
 •Sngwrtr/compr lkg for agent or publishr. Have own recrdng studio, over 200 sngs on tape. Ready to go. 213-827-7137  
 •Start the renaissance. Poet sks musicn collab. 818-788-7251  
 •Still lkg. Fem sngr skg T40 style dance & ballads. Can collab lyricly. Wilson Phillips, Jackson, Madonna matri pref'd. Bill, 213-859-3812

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 (MC Vol. XV, No. 5 Mar. 4—Mar 17, 1991)



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Cahan claims he can turn out demos that can be "transferred into perfect synch independently to separate tape with no generation loss," should someone want to go into a 24-track studio.

Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players bringing in their own axes, but for those

who require instrumentation, the sky's the limit.

Cahan started his demo service in 1985. He has now relocated to Sherman Oaks, and is running his studio 24 hours a day. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

"I've had a lot of people get a sounding demo."

Cahan helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.

Andy Cahan can be reached at (714) 622-5165.

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