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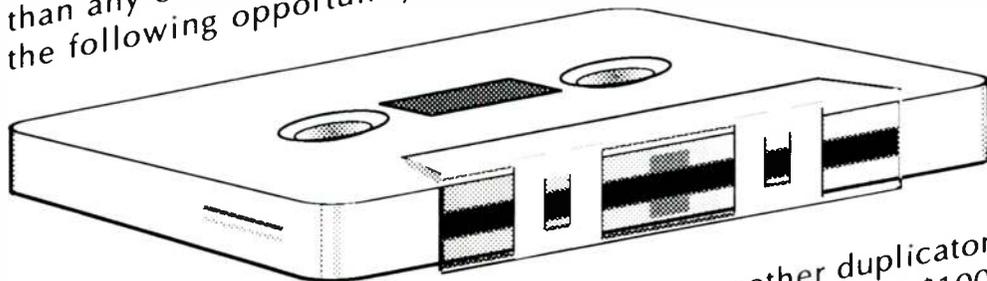
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- A&R REPORT: GEORGE DALY (ZOO RECORDS)
- ARMORED SAINT (METAL BLADE)
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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XV, No. 20 Sep. 30—Oct. 13, 1991

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News (213) 559-5000

COUNSEL: Gold, Marks, King & Pepper

Music Connection (U.S.P.S. #447-890) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1991 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 (213) 462-5772
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FEATURES



22

METALLICA

Metallica continues to amaze industry mavens with their incredible sales. Jumping out of the box and into the Number One slot was only the beginning—these guys now have a hit single with "Enter Sandman."

By Scott Schalin



28

METAL MERCHANDISING

Though concert ticket sales are down drastically, metal merchandising is still selling like hot cakes. Find out what items and which bands are the leaders in this multi-million dollar sweepstakes.

By Maria Armoudian

24 **TAKING METAL ON THE ROAD** By Tom Farrell

32 **TIPS ON PERFORMING LIVE** By Meredith Day

34 **ARMORED SAINT** By Valerie Leigh

36 **SACRED REICH** By Charlie Chrisafulli

38 **ANTHRAX** By Scott Schalin

40 **AL COURY** By Oskar Scotti

42 **METAL SURVEY** By Maria Armoudian

COLUMNS & DEPARTMENTS

4 **FEEDBACK**

5 **CALENDAR**

6 **CLOSE-UP**

8 **NEWS**

10 **SIGNINGS & ASSIGNMENTS**

12 **A&R REPORT**

13 **DEMO CRITIQUE**

14 **SONGWORKS**

16 **AUDIO/VIDEO**

17 **NEW TOYS**

Cover photo: Ross Halfin

18 **SHOW BIZ**

20 **LOCAL NOTES**

46 **FIRST ARTISTS**

48 **NIGHT LIFE**

50 **CONCERT REVIEWS**

52 **CLUB REVIEWS**

56 **DISC REVIEWS**

38 **GIG GUIDE**

39 **PRO PLAYERS**

40 **FREE CLASSIFIEDS**

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FEEDBACK

Sex Sells

Val Petsak
North Hollywood, CA

"This is in reply to Theodora Goebel's opinion in the August 5th issue. I strongly believe that music and the arts can affect the belief system of the community. Two thousand years ago this phenomenon was discussed in the *I Ching* of the hexagram of enthusiasm where it is said that a person who can understand the effect music has on human beings can control the world as though it were spinning in his or her hands. Remember the Sixties? I do. I was there. A whole generation of youngsters danced to the beat of a different drum and the result was the end of a war and the beginning of a greater social consciousness. Sadly, because of the money to be made off the popularity of art, big business has taken over and the emphasis is on sales. The elite have found that it's a good marketing technique to hook your product up to a person's strongest, most primitive urges — sex and violence sell. This negative genre feeds like a vampire off the disparity of the classes; it amplifies the dark side of the psyche of the listener, who is probably poor, hungry and scared, living on the outside of a system that will never let him in. The kids are drawn to it as a way to express their repressed anger at a no-win situation. The people who promote this genre know that they are profiting off the pain of the community and don't care as long as they can rake in the big bucks.

What really amazes me is that more people in the black community are not up in arms about this negative trend in music and film that is infecting impressionable minds of the younger generation with hostility, violence and materialism. It is so sad that a community would buy into a fad that represents the members of that community as "bitches" and "niggers." Somebody's laughing at these poor misguided kids in the ghetto while counting their millions in comfort. What do you do about such trends? Well, *I Ching* says that it's best not to take up arms against evil but to make the best progress you can in the world. Good. We should fight this cockamamie business by offering an alternative to it. That's what the Beat Birds are about and a number of other fine, local bands as well. Bands like ours stake our careers and even our lives on offer-

ing a more socially conscious product because we believe that we have an effect on those who listen to us. We are working now with future generations in mind and would feel irresponsible if we sold them out for money or fame. In the end, it's this path that withstands the test of time because deep inside, our people want love and respect and a constructive lifestyle. To promote this kinder and gentler musical genre would enhance our community and put money into the pockets of the record companies for years to come. For sure, we will not be hearing 2 Live Crew in the elevators a decade hence. But I guarantee you, we will still be hearing "All You Need Is Love."

Swallow This

Alex Mazi
Studio City, CA

"I find it really funny that everybody is freaking out about the state of rock music or music in general. When I first came over here from Europe, I was thinking this was going to be a place where real musicians get heard no matter what style they play. I learned the cold reality in a very short time. Music is being treated just like anything you can buy at a 7-Eleven. Record companies have no clue of what has artistic value and they're just running wild with the unstable mood swings of the market. Well, the market is slowly getting fed up with the excessive, faceless and overly calculated and ultimately boring music the companies are trying to make the people swallow. One of the solutions is that we need more people with vision in A&R positions and maybe we'll get credibility in the music industry."

Pay To Play

Frank Giampaolo
Los Angeles, CA

"Every year for those thousands of new bands that arrive or form here in Los Angeles, some are naive enough to pay to play, some are not. In my opinion, *Music Connection* magazine should research pay to play and publish the club listings of exactly which clubs do pay to play and which ones are not pay to play. Those that are pay to play, you should also try to publish basically how much money is involved. I've been quoted myself anywhere from \$200 to \$800 for a 45-minute set, depending on the club and the time

FEEDBACK

of the slot there. Now, in my opinion again, the players that do decide to pay to play, they deserve to know where the money is going to and also if you guys can publicize this type of list that would be important to people getting here into town looking for a place to play."

A Real Tool

Gary Whitman of the band Citadel
Sun Valley, CA

"First off, I want to bring attention to the great job *Music Connection* serves to our industry. I came to L.A. in 1984 and after looking at all the rags available to aspiring entertainers, I found *MC* to be the only real tool available to us. I've subscribed since then and these are a few of my experiences: 1) Using the free classifieds, our band was formed and is still the same lineup for three years; 2) Your directories have helped us to find rehearsal, gigs recording, mastering, pressing and is the core of our contact and mailing list; 3) Your articles, reviews and features are inspiring and not stuck in one musical genre as with most publications here in Los Angeles; 4) Your look and printing set you above them all. Although the climate of progressive music in Los Angeles is windy, our efforts would have been fruitless without your magazine and you all deserve a round of cheers. We've been reviewed by many other publications, but we eagerly await the opportunity to be reviewed by *Music Connection*. After all, we are a prime example of what can be accomplished by using your magazine for what it was intended. I'm tired of all the complaining I hear from the unsigned and the unsung. If they would use the info you provide, they wouldn't have the time to gripe. Thanks for taking us this far, we're with you all the way."

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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

□ The First Annual Latin Music Expo will be held at the Hyatt Wilshire Hotel, Los Angeles, CA, October 12, 1991. The expo will feature classes, workshops and seminars on various aspects of today's Latin music market. The Expo will also feature an exhibitors area where music industry companies and organizations will showcase their products and services. A special evening concert featuring some of Latin music's newest artists will follow the day-long expo. For tickets and/or exhibit information, call (213) 856-8919 or write to: Latin Music Expo, P.O. Box 65767, Los Angeles, CA. 90005.

□ *Yourself Presents* is an original music showcase that airs in the San Diego area. They are looking for San Diego-based musicians who write and play all styles of music. The show is seen by several thousand viewers each week on community access television and is produced and hosted by the flute and guitar duo Yourself. Airing times for *Yourself Presents* are: Cox Cable, channel 24, Fridays, 8:00 p.m., and Saturdays, 11:00 p.m.; Southwestern Cable, channel 16, Fridays, 8:00 p.m.; Coronado Cable, channel 6A, Fridays, 9:00 p.m., and Saturdays, 10:30 a.m.; Dimension Cable channel 28, Mondays, 2:30 p.m. Call (619) 284-3605 for more information.

□ Hollywood Sheet Music will host a free vocal seminar on Thursday, October 17th, 7:30 p.m.-9:30 p.m. Elizabeth Howard and Howard Austin, Directors of the Vocal Power Institute and authors of *Born to Sing Products*, will demonstrate the techniques that have brought vocal power singers to label deals and TV appearances. There is limited seating, so call now for reservations at (818) 895-SING.

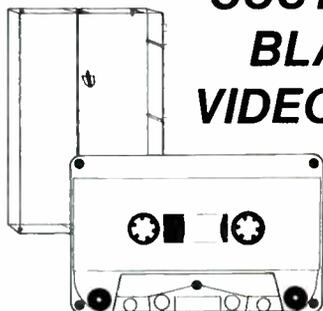
□ Dale Tedesco, independent music publisher/consultant, will be teaching a Santa Monica Community College course called "The Business Of Music Publishing." This course will cover all the inside aspects of music publishing in the Nineties. The information provided will be current and informative. The class meets Monday nights, beginning October 14-November 4, 1991, at Santa Monica College. Fee is \$50.00.

□ The NAS has announced the Sixth Annual Salute To The American Songwriter. This benefit concert will be held at the Wilshire Ebell Theatre, 4401 W. 8th St. L.A., on Thursday, December 12, 1991, at 7:00 pm. The salute features the top songwriters of the day performing their hits and also many of the stars who made the hits famous making surprise appearances in honor of the writers. For more information call, Steve Schalchlin, Managing Director, NAS (213) 463-7178. 

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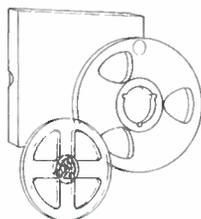
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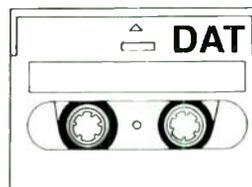
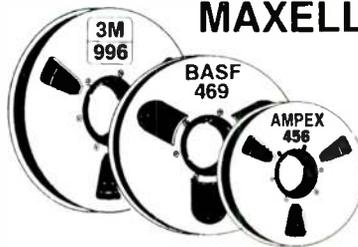
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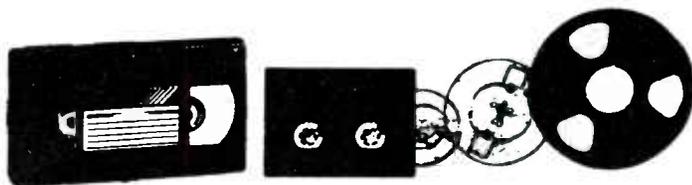
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CLOSE-UP

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By Maxine Hillary J.

There appears to be nothing innovative or even interesting about audio tape to the average person, but if your livelihood depends on audio tape, suddenly it becomes a most interesting topic. Howard Ganz of Imperial Tape takes audio tape very seriously. As the owner of Imperial Tape, a company whose major purpose is to provide high quality audio tape to anybody who doesn't mind paying just a little bit more for a lot more quality, he views his product as a reflection of himself. Says Ganz, "We are not the least or lowest price in the business. That's not what I'm interested in. I'm interested in being the best in the business."

The mission of being the best is a mighty one for the former Cal State Northridge biology professor who began his trade as a part time endeavor to raise more money while still teaching. Since Ganz went from telemarketing to operating out of his apartment to the 5,000 square feet Imperial occupies today, quality has always been the premiere issue when it comes to audio tape. "You can give me and my competitors the exact same raw materials and my cassettes will out-perform anybody's," he claims. A lofty proclamation, but apparently his clients (which include several major record labels, churches, school districts, the Federal government, the justice system and the FBI) stand as testimony to the idea that you do get what you pay for...and you don't get what you refuse to pay for. "One of the issues I have when people want a good deal or the best price is that there's never a so-called 'best price.' You can get a product for less, but something has to sacrifice. I'm not willing to sell my product for so low that you have to either make so many of them that my quality is going to suffer."

With that in mind, what are the characteristics of a "quality" tape? Ganz can offer a brief outline with several ramifications coming into

play: "One has got to determine what the weak link in the chain is. Is it the equipment or the tape or is it the cassette shell [CO]? You can have the very best tape recorder, the very best tape, but if you put that cassette tape in a low quality cassette housing you will have a terrible sounding cassette. Likewise, if you have a tape and a CO that have been assembled properly and a good quality cassette deck, but the deck has not been calibrated for that tape, it won't sound good." Ganz recommends having duplicating machines calibrated for specific tapes.

While Ganz prefers quantities of at least 100 tapes per order, he is willing to provide over runs in smaller quantities. Price tends to go down with increase in numbers ordered. Imperial just invested in upgraded loading equipment to be able to provide more accurate specifications and takes pride in the fact that they can be most precise in filling unusual requests. Continues Ganz, "I want to be able to put good quality product in the marketplace, and those people who are interested in service and quality will do business with me."

So whether it's rock & roll, a Sunday sermon or courtroom proceedings, Imperial can provide the best product available to immortalize it. Imperial also serves as a distributor for AMPEX, JSF, TDK, Maxell and 3M—names near and dear to the person who utilizes audio tape. If perfection in audio tape is the goal, Imperial appears to have no intentions of falling short of it. Not if Howard Ganz has his way. "I would like for people to go out and buy high quality cassettes, whether it's from myself or my competitors. If they can get past the idea of paying maybe five dollars more for a run not to have any rejects...that kind of insurance is cheap. Quality is the representation of my company."

Imperial Tape can be reached at (213) 396-2008. 

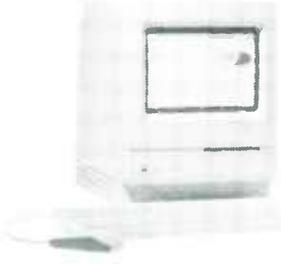
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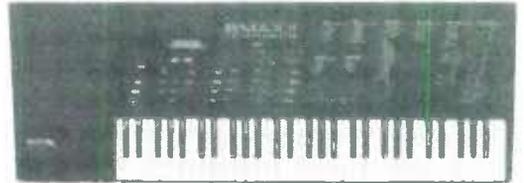
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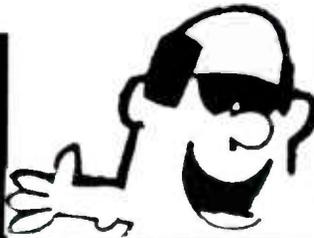
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Future Lease Arrangements For Roxy and Rainbow Uncertain

Strip Clubs Earmarked For Historical Landmark Status

By Tom Farrell and Paola Palazzo

WEST HOLLYWOOD—Legendary Sunset Strip rock clubs Gazzarri's, the Rainbow, the Roxy and the Whisky are in the process of receiving historical landmark status, according to David Amorena, Assistant Planner for the City of West Hollywood. This effectively lays to rest persistent rumors that these rock clubs will be torn down to make way for high-rise buildings.

"All these properties are on a list [prepared by the city] of buildings that will eventually be recommended for historical landmark designation," states Amorena, "which will most likely happen by the end of the year. In the meantime, we'll treat them as such. This would prohibit Gazzarri's, the Whisky, the Roxy and the Rainbow, as well as many of the regional properties, such as Ben Franks, the St. James's Club and Roxbury, from being demolished."

With a state grant obtained in 1987, the City of West Hollywood initiated a committee to survey the city for potentially significant buildings. According to Amorena, the Sunset Strip buildings under consider-

ation need to first meet the Preservation Ordinance criteria before qualifying for historical landmark status.

The Preservation Ordinance states that the building must have some important relationship to the growth and development of the city, is associated with significant individuals or demonstrates a unique or excellent example of architectural style.

Such is the case with the Whisky. In addition to its rich musical history, the building itself, according to Amorena, quali-

fies the Whisky as an historical landmark: "The building which houses the Whisky was originally built in 1928 with an art deco style, and there are few art deco buildings left on the Sunset Strip."

The Whisky, which was converted to a nightclub in the early Sixties, is currently owned by the Louise M. Klous Trust and is leased to Mario Maglieri and his management partners, Jan Brooks and Lou Adler.

"Do you know how much history has occurred at the Whisky?" says 68-year-old nightclub veteran Maglieri. "I've got dozens of years left on the Whisky lease, and I'm in the process of buying the building."

The Roxy and Rainbow, also managed by Maglieri, Brooks and Adler, are owned by the Dealy/Winter Partnership: Fullerton businessman Ray Winter and his brother-in-law's (Bill Dealy) family. The properties were originally placed in a trust for Dealy and Winter, an arrangement made in the Sixties by property owner Paul Ecke, who died two months ago at age 96.

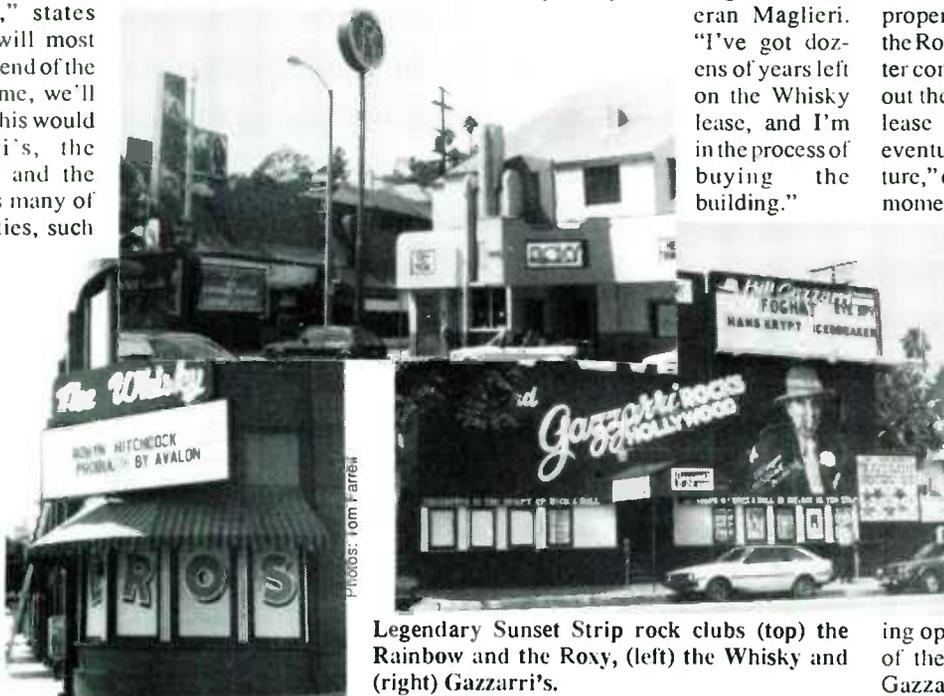
The Dealy/Winter Partnership, which leases the property to Maglieri and his partners, appears dissatisfied with the current arrangement, a one-year extension which expires at the end of next year. The previous arrangement was a ten-year lease with a five-year option, originally negotiated in 1976 by Ecke and his attorney, C.B. Von Herzen, who was the trustee for Dealy/Winter at the time (Dealy/Winter assumed control in 1978).

Dealy/Winter is leasing the property to the current tenants—the Roxy and Rainbow—but Winter comments that he is not ruling out the possibility of a long-term lease to another party. "It may eventually go through in the future," commented Winter. "At the moment, it looks like we're going to be leasing to the Roxy and the Rainbow people [Maglieri, Brooks, Adler] for at least another year—until at least the end of 1992. That is our present agreement with them. We've made better arrangements for this one-year extension. What it might be in the future is unknown," adds Winter.

As for Gazzarri's, the building is currently being operated by family members of the late Bill Gazzarri. Rose Gazzarri commented that "the lease was in the process of being negotiated," but they foresaw "no problems and felt certain it would go through."

The property which houses Gazzarri's is owned by the Bank of America (repeated attempts to contact representatives of the Bank of America were unsuccessful).

Commenting on the future of the Sunset Strip rock scene, longtime stalwart Mario Maglieri states emphatically, "There's no chance that the Sunset Strip is over. It's going to be here long after you and I are gone."



Photos: Tom Farrell

Legendary Sunset Strip rock clubs (top) the Rainbow and the Roxy, (left) the Whisky and (right) Gazzarri's.

Lennon Birthday Celebration Set For October 9th

By Keith Bearen

HOLLYWOOD—A celebration honoring the late John Lennon will be held on his birthday, October 9th, at the site of the ex-Beatle and famed peacenik's Walk of Fame star.

Sponsored by the Los Angeles Alliance for Survival (which has been sponsoring the event

each year), fans, peace activist Jerry Rubin and Hollywood Honorary Mayor Johnny Grant will join together to commemorate the occasion.

The birthday celebration includes a cake-cutting ceremony (the cake will be supplied by Capitol-EMI Music) and a spe-

cial performance of a new song, "I Still Miss You," by singer-songwriter Cynthia Silverman, and is scheduled to begin at 5:00 p.m. at the intersection of Hollywood Blvd. and Vine Street. Lennon fans will then embark on a "Give Peace A Chance" mini-parade, walking one block north to Lennon's star, near the corner of Yucca and Vine Street (just north of the Capitol Records Tower).

Lennon, who was assassinated on December 8, 1980, would have been 51-years-old. **MC**

By Michael Amicone



Stanley Winslow

Pendulum Records has announced the appointment of Stanley Winslow to the post of National Director, Marketing and Promotion. Winslow's career credits include a recent tenure as Regional Promotion Marketing Manager for Elektra's West Coast office, and a tenure with Columbia Records as Regional Promotion and Marketing Manager for the South.

JRS Records has announced the promotion of Dave Neckar to the post of Director, Manufacturing. A 30-year veteran of the music industry, Neckar has held positions with United Artists and RCA, as well as owning his own company, Dave Neckar Consultants.

SBK Records has announced the appointment of Rock Allen Dibble to the post of National Director, Artist Development/Touring. Dibble, who will be based at the label's West Coast office, will handle development and touring duties for the label's U.S. artists.



Ritch Bloom

Capitol Records has named Ritch Bloom to the post of Vice President of National Promotion. Bloom previously served as the label's Senior Director of National Promotion, a post he held for two years.

Atlantic Records has announced two new appointments: Joey Carvello has been promoted to the post of Senior Director of Dance Music & Dance Crossover Projects; and Pamela Jouan has been named to the post of Associate Director of National Pop Promotion. Carvello will perform his duties out of the label's New York headquarters, and Pamela will be based at the label's West Coast offices.

Rhino Records has named Andrew Scharlatt to the newly created post of Assistant Distribution Manager. Scharlatt, who has been with Rhino Records for five years, was formerly responsible for coordinating worldwide distribution of all Rhino product not distributed by CEMA.

Andi Howard and Michael Gardner have announced the merger of their respective management companies under the moniker

of Gardner Howard Entertainment. The company specializes in management of recording artists, film and television actors and composers. Their clients include Young MC, the Rippingtons, the Whispers, Carl Anderson and Robert Margouleff.

Audio-Technica U.S., Inc. has announced the appointment of Star Enterprises as the company's sales representative for the territories of Southern California, Arizona and Nevada.

Quality Records has announced the promotion of Sam Hernandez to the post of Vice President, National Promotion. Prior to joining Quality in May, 1990, Hernandez served an eight-year tenure with Record Merchandising handling local promotion and merchandising.



Saul Shapiro

EMI Records USA has announced the appointment of Saul Shapiro to the post of Northeast Regional Marketing Director. He will be based at CEMA Distribution's New Jersey branch.

In more EMI news, Colette Comeau has been promoted to the post of Manager, Adult Contemporary and Alternative Promotion.

EastWest Records America has named Dennis Boerner to the post of National Alternative Promotion Director. Boerner previously served as Sales & Marketing Coordinator for the label.

Columbia Records has announced the promotion of Bridget Roy to the post of Associate Director, Rock/Metal Marketing and Promotion. Roy will coordinate the Metal Department's day-to-day activities.

In more Columbia news, Lisa Wolfe has been named to the post of National Director, Top 40 Singles Promotion, East Coast; and Fred Ehrlich has been advanced to the post of Vice President, General Manager, for the label.



Fred Traube

Morgan Creek Records has announced the appointment of Fred Traube to the post of Manager of Promotion for the Mid-Atlantic region. Traube will handle promotion responsibilities for the Washington, Baltimore, Philadelphia and Charlotte regions. 

Fourth Annual Foundations Forum Set For Oct. 3, 4 & 5

By Tom Farrell

LOS ANGELES—The Fourth Annual Concrete Foundations Forum will be held on October 3rd, 4th and 5th at the Los Angeles Airport Marriott in Los Angeles.

Billed as "The World's First and Only All Heavy Metal/Hard Rock Industry Convention," Foundations Forum will commence on October 3rd at 10:00 a.m. with an industry only day, featuring panels and exhibits geared specifically for industry members. Regular panels and activities will commence the following day, with topics ranging from the press, record company anatomy, censorship and the ever-popular artists panel hosted by *Rip* Editor Lonn Friend.

Debuting this year will be a special two-day seminar entitled "From The Garage To The Arena" for those looking to break into the industry, to be sponsored by Barq's Root Beer, which will also sponsor half of the Forum's panels.

Musical guests slated to perform are Ozzy Osbourne, Soundgarden, Bang Tango, Screaming Jets and XYZ, among many others. "We'll be featuring fifteen signed and fifteen unsigned bands this year," commented Concrete President/Owner Bob Chiappardi.

This year will also mark the debut of the Foundations Forum Awards, a hard rock/metal equivalent to the Grammys. Leading the pack for the various categories are metal icons Slayer, Megadeth,

Queensryche and AC/DC. In addition to the normal categories, Concrete will also present a Lifetime Achievement Award to "a person who has had wide-ranging impact on hard rock/heavy metal over the course of their career." The debut award will be presented to Ozzy Osbourne.

Another Foundation Forum special award is the Dave Prichard Humanitarian Award (named after the late Armored Saint guitarist Dave Prichard who passed away from leukemia last year). It will be presented to a yet-to-be-determined artist (informed sources indicate the award will be presented to Ronnie James Dio for his work on the Hear 'N' Aid project).

The award ceremonies will take place on October 3rd, 8:00 p.m., at the Imperial Ballroom and is by invitation only. A portion of the ticket price will go to the T.J. Martell Foundation.

Originating in 1988, the first Foundations Forum drew over 1,000 participants, twice the number expected. The second and third years saw the attendance grow by 1,000 new participants each year. "With the recession and all, we're expecting 3,500 people this year," comments Chiappardi.

Walk-up registration is still available, with a \$250 price for the three-day event.

For more information, call: (212) 645-1360. 

EVERYTHING'S COMING UP ROSES



Fans line up outside Tower Records' Sunset store, waiting to purchase Guns N' Roses' new disc offerings, *Use Your Illusion I* and *Use Your Illusion II*. The store opened its doors at 12:01 a.m. on Tuesday, September 17th (the official release date), to accommodate the throngs of Guns N' Roses fans eager to buy the new LPs. The whopping initial order for the *Illusions* albums was 4.3 million domestically and 3 million internationally.

First Latin Music Expo Makes Southland Bow

By Sue Gold

LOS ANGELES—Jose Feliciano will receive an award for his achievements in the world of music at the First Latin Music Expo on October 12, 1991. The expo, which will be held at the Hyatt Wilshire Hotel, is expected to draw several hundred people from all over the world.

According to one of the expo organizers, Angelo Roman, Jr., Feliciano will get his award at a concert held that evening as part of the day-long event. "We looked at a lot of the obvious choices," he says, "like Julio Iglesias, Gloria Estefan and even Linda Ronstadt, but the reality is, if you look at what Jose has done, for as long as he's done it, it was really hard to choose anybody else. He's the only artist in the history of the recording industry to win Grammys in two languages, Spanish and English."

Roman said the expo is designed to help the Latino and Hispanic community become more knowledgeable about music. "We discovered it was time to focus on what the needs are of the Hispanic musician.

This is the only educational event that we know of anywhere in the world that focuses on the Latin music industry and on aspiring musicians who know very little about the industry."

Classes and workshops will be held throughout the day. Panels include Music Industry Fundamentals, The Marketing Of Latin Talent, The History Of Latin Music, The Styles Of Latin Music and Ethnic Bias. "Ethnic Bias is a very controversial panel," says Roman, "addressing a lot of the problems that Latinos and Hispanics face."

A unique aspect of the event is that all of the panel moderators must be bilingual. If anyone asks a question in Spanish, the moderator will translate in both languages.

Tickets for the event are \$125 until October 11th and \$145 at the door. Admission includes breakfast, lunch, a cocktail reception and tickets to the concert that evening, featuring performances by new and unsigned Hispanic artists. For more info, call (213) 655-8207. **MIC**

R.E.M. TOPS MTV AWARDS



(Clockwise, from top left): R.E.M. (winner of six awards: Best Video, Group, Direction, Editing, Art Direction, Breakthrough Video), L.L. Cool J (Best Rap Video), Metallica and Steven Tyler of Aerosmith (Best Metal/Hard Rock Video) are pictured backstage at the Eighth MTV Video Awards, held on Sept. 5th at the Universal Amphitheatre.

Photos: Gary Nye/11

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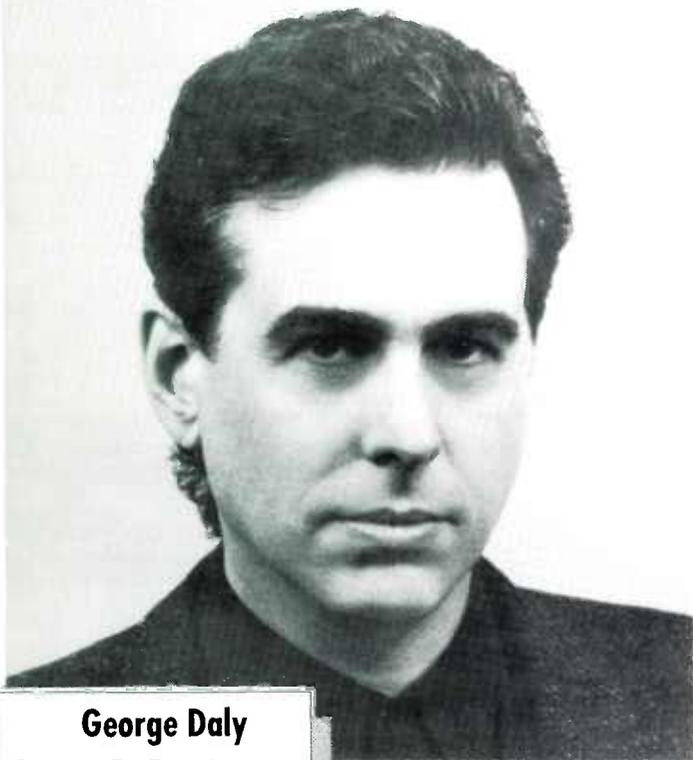
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George Daly

Company: Zoo Entertainment
Title: VP/A&R
Duties: Talent acquisition & production
Years with company: One year

Dialogue

Background: "In the Sixties, I was a musician. I played guitar, keyboards and bass. At one point, I was in a band called the Dolphin with Roy Buchanan and Nils Lofgren. In 1969, I was hired by Clive Davis to do West Coast A&R for Columbia Records. I was at Columbia Records through 1974 and also opened up their San Francisco A&R office and did A&R for Carlos Santana, Sly Stone and Janis Joplin. That experience led me to form a label called Pyramid Records, working with lots of Bay Area talent like the Tubes and Huey Lewis.

"From there, I went to Elektra in 1976 and remained there until 1980. As head of A&R, I was very fortunate to have been able to bring the Cars to the label. After Elektra, I did television production for Sony. Then, Ahmet Ertegun brought me in to do A&R for Atlantic Records. I did some producing for Elektra again and soon after, Lou Maglia brought me into Zoo Entertainment to head up its A&R department."

Zoo Focus: "By virtue of the fact that a lot of alternative music is about to become major league stuff, I think the Zoo focus will encompass both alternative as well as mainstream music. The staples of the business—R&B, pop and dance music—aren't going to go away. Look at Jesus Jones, EMF or R.E.M. A few years

ago, you never would have thought you could make money with these acts. Now they're monstrous. I'm also thrilled about Metallica. They're one of the few bands in a long time to really bring the people down to the record stores. At Zoo, we're not only going to acknowledge the realities of what's out there, but at the same time, be fresh in our approach. And when it's applied to A&R, freshness means having no boundaries."

Toughest Part: "The toughest part of the gig is having to give decent and honest responses to good people, talented people, who submit tapes in volumes. We don't accept unsolicited tapes. But that still puts us in a league where we're receiving hundreds of tapes a week."

Best Part: "The best part of the gig is knowing that there's some musician out there in Inglewood or Pasadena right now that is either writing a song or putting together a project that I might be able to help with; that I might be able to bring it to the public."

Clubbing: "I go out to see acts, but I find it more important to rely on people that I work with to pinpoint for me those acts that might not appear obvious but are still promising. So I focus my attention on those things that come to me with that feeling surrounding them; the feeling that this could be something special. I'm not usually impressed with the fact that there's an act that all the majors are making an offer for. If that's the case, I will already have heard of them."

Production Expertise: "There are many different parts to the A&R job. There's the initial entry level that involves listening to tapes and scouting around the clubs. There's the repertoire part that involves song selection, and there's the final part that involves choosing the proper producer and studio and making the right record. Only in this last part is my expertise as a record producer valuable."

Talent Ingredients: "The songs are the most important things. The concepts combined with the feelings—that's what music is all about. Music is all about state changing. It belongs in the same category as architecture. No one was the same after they heard the Sex Pistols. No one was the same after they heard the Beatles or Dylan. Nobody will be the same with Metallica being Number One. It just changes your state of mind. The rappers of today, much like Dylan in the Sixties, are mirroring society and guiding society."

Having Access: "There's no doubt that it's very difficult to reach us here at the labels. But you must understand that this is a system of numbers. In this country there are about 50-60 A&R execs with signing power yet there are hundreds of thousands of musicians and bands. So for bands that live in Somewhere Else, USA, you've got to figure out a system for getting your tapes to me. I'll listen once it gets here. Usually, that system involves reputable managers or agents or attorneys."

Advice: "The strategy I would suggest is to always be yourself. I listen for uniqueness and the only way to accomplish that is to be yourself. We're in the business of selling sound. So, if you want to play out, that's fine. But at one point you should put your material down on a cassette. It doesn't have to be the most state-of-the-art expensive multi-track available. A simple demo tape will suffice. Something you feel captures the essence and spirit of your music."



If you blinked your eyes, you missed it. After dealing with no less than seven major labels that were bidding for his recording talents, Mark Curry (pictured above with his best friend) finally signed his name on the dotted line of a Virgin Records Worldwide recording contract. The singer-songwriter (managed by Desi Benjamin) is originally from Sacramento, but has been living in Los Angeles for the last six or seven months. Avoiding the cumbersome industry showcases, Curry and his manager devised a plan of showing up at labels and performing live with an acoustic guitar. So strong was his performance that (according to legend), Virgin signed him after only three songs. Now that's what rock dreams are made of!



Tom Farrell

Private Music recording artist Andy Summers poses with label A&R representative Jamie Cohen at a recent luncheon to celebrate the release of World Gone Strange, the latest album from Summers, his fourth for the label.

Grapevine

Our spies in Reno tell us that **Milli Vanilli**, now calling themselves **Rob & Fab**, have signed a recording contract with **Taj Records**. As the story goes, the guys are recording at a place called **Granny's House** and are still punching in almost every word of their vocals.

Motown will be readying a **Lionel Richie** greatest hits package that will include a couple of new, never before released tracks. After that, it's splitsville.

SBK opera rock act **Mozart** is finishing up vocals for their debut, with **Roy Thomas Baker** producing. Favorites such as "The Young Man Years" and "Japan Is Calling" have already been completed.

Fronting an alternative/punk band, **Madeline** (being described as a Nineties version of Mae West) recently completed recording her latest demo produced by **Jerry Marsciano**. Her recording band included such heavyweights as **Louis Metoyer**, **Bobby Levie** and **Jeff Jaye**.

The **Fuzztones** (their new lineup now includes original members **Rudi Protrudi** and **Mike Czekaj**, with **Chris Harlock**, **Jake Cavaliere** and **Phil Arriagada**) have just finished recording a new album entitled **Braindrops**, which will be released October 1st on Germany's **Music Maniac Records**. The band is expected to begin a five-month European tour immediately after the album's release.

Three members of **Elton John's** band—**Davey Johnstone**, keyboardist **Guy Babylon** and drummer **Nigel Olsson**—have teamed up to form **Warpipes**, a new group debuting on **JCI's** new **Artful Balance** label. Bassist **Bob Birch** and vocalist **Billy Trudel** have been recruited to round out the group. **Johnstone** and **Babylon** co-produced the album entitled **Holes In The Heavens**, with material written by **Johnstone** and lyricist **Steve Trudell**.

Local band **Tuff** still enjoying success as their road trip stops in Florida before embarking for **Jolly Ol' England**. The band isn't expected to

return to their native Los Angeles until some time in December. Incidentally, their video is currently one of the very hottest on **Dial MTV**.

Chart Activity

This week's big winners are **Guns N' Roses** and **Garth Brooks**. So what else is new? In a very unofficial poll, *Use Your Illusion II* seems to be the favorite, thanks to "Get In The Ring."

Look for major chart activity from **Mötley Crüe** (Elektra) and **Hammer** (Capitol) who will release *Too Legit To Quit* in October.

Though the **Chesney Hawkes** single "The One And Only" (on **Chrysalis**) is doing relatively well, it isn't even close to being the strongest cut on the LP (which, in my opinion, was over-produced). Check out the **MTV** video, it really cooks. Did you know that **Chesney's** father was in the **Tremeloes**?

As predicted here, the **Marky Mark & The Funky Bunch** single "Good Vibrations" has risen to the top of the record charts. **Loleatta Holloway** provides some mighty strong backing vocals.

With their single, "O.P.P." just about to explode nationally (it just broke **Top 40**), the band called **Naughty By Nature** debuted inside the **Top Twenty** on the charts.

Why is **Prince** releasing a second single from his new album when the first one is still picking up some major adds?

On The Move

Leslie Lewis has been named **A&R Manager** for **RCA Records** in Los Angeles.

Charisma/New York has named **Tony Noe** Director/A&R Recording Services and **Peri Hochwald** A&R Manager.

Neil Tennant & Chris Lowe (a.k.a. the **Pet Shop Boys**) have formed a new record label called **Spaghetti Recordings, Ltd.** **Tennant & Lowe** will act as label managers and will *not* write or produce other label acts. **MC**



Mad Anthony

Contact: Gary Burchard
(413) 443-6187

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Choosing to name their band after **Anthony Wayne**, an American officer in the Revolutionary War who distinguished himself because of his reckless courage, these **East Coast** rockers are likewise distinguishing themselves by virtue of their melodic hard rock and expert musicianship. Though we didn't have the time or the inclination to listen to all of the fifteen original songs the group submitted on their *Join The Madness* album, suffice it to say that these guys are definitely on the right track. Though the band isn't very photogenic, they should spend some more time grooming themselves for success. Their image is non-existent at this time. Otherwise, a trek across the country to see how their music plays west of the Mississippi wouldn't hurt and may even serve as a barometer for the future. All in all, a good package that shows initiative, aggression and talent.



Simple Truth

Contact: J.D. Schoolar
(213) 318-6888

Purpose of Submission: Seeking label deal.

① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

Michael Allison, **John McLoughlin** and **Jerome Schoolar** have combined their musical talents to form **Simple Truth**, a trio that blends pop rock & roll against an acoustic background. Add to that some fine lead and backing vocals, and you've got a pleasant, Nineties sound. Check out the beautiful "Hope To God" if you're in the mood for some smooth harmonies and a sound lyric. What these guys really need more than a record deal is a producer/arranger who can take their skeletal songs and bolster the substance in them. Many of the songs on the tape are short on music and choruses. The same problem persists in "Oh Angela." There's plenty of nice vocals, but I can't tell the verse from the bridge. At this stage of their young careers, some professional help is needed. In a year or two, these guys will be incredibly hot. They already have the talent and the vocals.



The Black Rose

Contact: Black Rose
(408) 747-0509

Purpose of Submission: Seeking label deal.

① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

The five members that comprise the **Black Rose** have plenty of professional experience under their collective belts. In addition to having performed live in many clubs across the country, member **John Charney**, for example, has played with **Toy Matinee's** **Kevin Gilbert** and with **A&M** recording artist **Robert Ferris**. Though this band is capable of writing some interesting material, much of it just seems to miss the mark. Structurally, the songs are fine—they're just not memorable. A couple of minutes after the tape is over, I've forgotten the songs. The one exception is "City Lights," with a chorus that's drummed into your head ad nauseum. It just dawned on me! This band has no balls. The songs are flat because there's no crunch. No real guitar blasts or anything driving the tunes along. There's a power shortage! Put some life into the songs and they'll come alive.

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



Pat Lewis

Writer/producer/artist Gina Gomez signed an exclusive long-term worldwide co-publishing agreement with Playhard Music (the music publishing division of Shankman De Blasio Melina), in association with Warner/Chappell Music. Pictured (L-R): Ron De Blasio, SDM; Ned Shankman, SDM; Gina Gomez; Alan Melina, SDM; and Stuart Griffen, Innovative Talent.

Activities

ASCAP began its monthly acoustic showcase series called "Quiet On The Set" at the Cafe Largo in Hollywood. Featured artists included Mark Davis, Dan Berg, John Welch, Kathy Fisher, Cameron De Palma and Marsa Chipembere (from L.A. band Everything) and Man Alive. If you're an acoustic artist who would like to get involved with this showcase, or you'd just like more information, please contact Brendan Okrent at ASCAP (213) 466-7681.

The National Academy of Songwriters (NAS) will be celebrating its sixth annual "Salute To The American Songwriter" on December 12, 1991 at the Wilshire-Ebell Theatre in Los Angeles. The songwriter salute features the top songwriters of the day performing their hits, and also many of the stars who made the hits famous making surprise appearances in honor of the writers. For more info, please call: Steve

Schalchlin, Managing Director, NAS (213) 463-7178.

Ron Handler, Creative Director, EMI Music Publishing, has certainly been keeping himself busy since he joined the company eight months ago. He signed a development/co-publishing deal with artist/songwriter Danielle Brisebois, who is currently writing with Scott Cutler from Jellyfish. Handler also signed MePhi Me, which is sort of an acoustic rap act. Handler also placed the first single, "Love Thing," on the soon-to-be-released Tina Turner greatest hits album. He has also placed songs on upcoming albums by Joe Cocker, Paul Young, Taylor Dayne, Jeff Healey, Peter Cetera and Seline Dion, among others.

Composers Cory Lerios and John D'Andrea wrote the score for Universal Pictures' *Child's Play III* and the score for ABC-TV's *The Entertainers*. Lerios and D'Andrea are staff writers with publisher Bob-A-Lew Music.



Pat Lewis

Recently ASCAP held its acoustic music unsigned talent showcase called "Quiet On The Set" at Cafe Largo in Hollywood. Pictured is Mark Davis, a featured performer. Davis has been playing the L.A. club circuit for several months now and building up quite a lot of interest, both from the industry and the fans alike. His strong, Waterboys-ish material is refreshing, and his delivery is captivating. For more information, give his manager Sandy Tanaka a call at: (213) 482-9090.

Bug Music Activities

The Brothers Figaro (songwriters Bill Bonk and Phil Parlapiano) have been chosen to play and sing in John Prince's band on his national tour with Bonnie Raitt, which opens in Tampa, Florida. The tour will bring them to the Universal Amphitheatre in mid-October. Parlapiano, whose accordion credits include work with Sara Hickman, Carelene Carter and Jon Bon Jovi, is featured on John Prince's newly released *The Missing Years* album. Bonk and Parlapiano are concurrently penning new material for a follow-up album to their critically acclaimed Geffen Debut, *Gypsy Beat*. Iggy Pop and Whitey Kirst co-

wrote "Why Was I Born (Freddy's Dead)," the theme song for the new *Nightmare On Elm Street 6*.

Leroy Marinell co-wrote two songs with Waddy Wachtel and Warren Zevon ("Model Citizen" and "Things To Do In Denver When You're Dead") for Zevon's new album.

Keith Whitley's *Kentucky Bluebird* LP contains a song co-written by Fred Koller.

John Jarvis has the current Ricky Skaggs single, "Life's Too Long (To Live Like This)."

Dennis Walker produced and co-wrote the new John Campbell LP, *One Believer*, on Elektra.

Charles Judge co-wrote "The Right Touch" for Eddie Money's new



Pat Lewis

Artist/songwriter duo Bill Bonk (left) and Phil Parlapiano (right), collectively known as the Brothers Figaro.



Pictured at MCA Music Publishing's New York recording studio, Julian Lennon (right) and songwriter/producer John McCurry (left) take a break while at work on the title track for Lennon's new LP, *Help Yourself*.



Warner/Chappell Music signed Dwight Yoakam to a worldwide publishing agreement. Pictured (L-R): Rick Shoemaker, Senior VP Creative, WCM; Michael Sandoval, VP Creative, WCM; Dwight Yoakam; and Les Bider, Chairman and CEO, WCM.

Columbia LP.

Buddy Guy's Silvertone release, *Damn Right I've Got The Blues*, contains "Let Me Love You Baby" (Willie Dixon), "There Is Something On Your Mind" (Big Jay McNeely) and "Where Is The Next One Comin' From" (John Hiatt).

Marshall Chapman's "Let The Pretty Lady Dance" is on the new Conway Twitty LP.

Marshall Crenshaw's "All I Ever Wanted" is on Kirsty McColl's new LP.

The Business Side

BMI has promoted Jody Williams to the position of Senior Director, Writer/Publisher Relations for BMI Nashville.

David Stamm has joined the staff

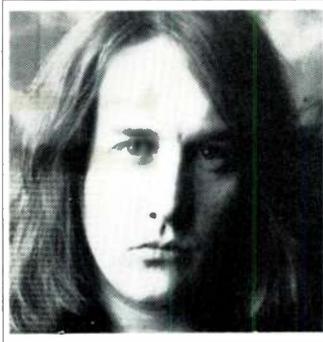
at Warner/Chappell Music as Manager, Creative Services. Stamm will be based in the New York offices. Prior to joining WCM, Stamm was an A&R representative for Arista Records. In his new position, he will be responsible for Pop and R&B song placement.

Scoregem Music (the publishing division of Entertainment Mgmt., Inc.) has signed an exclusive songwriting agreement with country writer Jodie Decker.

Paul Maurice Berry has been appointed ASCAP's European Director.

PeerMusic announced the appointment of Amber Fayyaz to the position of East Coast Creative Director. Prior to joining PeerMusic, Fayyaz was Creative Director at Virgin Music. **MC**

Silvia Mautner



Kevn Kinney
of Drivin-N-Cryin

By Pat Lewis

Yin and yang. It's an ancient Chinese cosmology that Drivin-N-Cryin songwriter/vocalist Kevn Kinney is a firm believer in. And when you consider the stylistic differences between the hard-edged rock & roll tunes found on Drivin-N-Cryin's latest LP, *Fly Me Courageous*, as compared to the sweetly subtle folk material found on Kinney's previous solo effort, 1989's *MacDougal Blues* (produced by R.E.M.'s Peter Buck), at least in a musical sense, you realize that he has found the harmony and balance that the two opposing principles... the yin and the yang... form when they interact together.

During the early-Eighties, Kinney began his musical escapades as the singer in a Milwaukee-based punk rock band called the Prosecutors. But in 1983, he left his hometown and his musical roots behind and moved to a small suburb just outside of Atlanta, Georgia, where he took a position as a laborer in a sewage plant. It was during one of his many weekend outings to the 688 Club in Atlanta after a long, smelly week at the plant, that Kinney hooked up with bassist Tim Nielsen (who, at the time, was playing with the Night Porters, a popular Atlanta band) and together the pair formed the basis of Drivin-N-Cryin (with Nielsen's original drummer, who was replaced by Jeff Sullivan in 1988).

After playing to growing numbers of fans at the 688 Club, the club (which, by this time, had formed an independent record label) released Drivin-N-Cryin's first album in '85 entitled *Scarred But Smarter*. To support the album, the band toured much of the south as well as putting in an appearance at New York's annual music convention, the New Music Seminar. It was in New York that Drivin-N-Cryin attracted the attention of their current label, Island Records, who released subsequent albums including a recently released EP entitled *Live On Fire*. (Guitarist Buren Fowler, by the way, joined the ranks in '89.)

Even when it comes to writing lyrics, Kinney is more philosophical than most in his approach. From their very first album and consistently throughout 1988's *Whisper Tames The Lion*, 1989's *Mystery Road* and 1991's *Fly Me Courageous*, Kinney has remained true to his original vision—to write intelligent, yet simple lyrics that enlighten the psyche. "Our songs don't say, 'Go out there, rise above and change the whole world,'" he explains, "but rather, our lyrics say, 'Change your world, change yourself and just be a better you.' It's always nice to look at somebody who's improving. There's a certain glow to a person who's trying to better himself or herself. And it makes other people like you and makes you like yourself better. Just do something that you don't usually do. If you don't paint—paint. If you don't like to read books—read a book. And respect your brothers and sisters! Is that a real hippy message? I'm sorry, we're not a hippy band."

Drivin-N-Cryin may not be a hippy band; however, the fact that their sound doesn't fit snugly into one format or another has made it difficult for the band to gel with any particular group of listeners. "We're just so different," comments Kinney. "But even the alternative circuit has trouble 'getting it.' And then the mainstream, we're too alternative for them! I think we would gain more mainstream acceptance if we'd sing songs with titles like, 'Turn It Up' or have lyrics like, 'Grabin' onto my girlfriend's chest/ while I was booking down the road/With a handful of cherry pie....' But that's not me. I must admit, I feel pressured sometimes to write songs like that, but I just couldn't do it. It would be a really bad song."

One can't help but wonder how Kinney's solo folk music sojourn, *MacDougal Blues*, figures into all this categorization confusion. Yet if you ask him, he could care less. A rebel with a cause, he explains what it is about folk music that is so appealing to him in the first place: "It gives me a chance to step on the music. Because I'm in one of the loudest rock & roll bands in the South [laughs], the music is always stepping on me—I'm a little voice in the middle trying to overcome this huge, thundering of guitars and bass and drums. That's why it's important for me to say something in the words in Drivin-N-Cryin. I'm trying to throw out short words that I can say really loud, really quick. In folk music, the lyrics are everything. The words are the melody and they really set the tone—not that they don't in rock, too.

"And this [balancing of musical styles] is the only thing that keeps me alive—this yin and yang thing. Do you know how the yin and yang rings are? The white dot in the black half and the black dot in the white half of the ring? Well, that's me to a tee." **MC**



Pictured is local L.A. band the New Kind. We recently received this band's demo tape here at Songworks, and while it only contains one song, a funky rock tune entitled "Black And White," it is such an impressive tune, we thought it was worth mentioning. The New Kind is originally from San Antonio and moved to L.A. a year ago. They've been playing the showcase clubs around town, and you can bet, we'll be at their next show! For more information, call the band's manager, Joey Alkes at (213) 665-7338.

FOX RUN STUDIOS: Life Sex and Death, tracking and mixing, Noah Shark producing and Tim Andersen and Vachik Aghaniantz engineering, Brian Masek assisting... George Duke, producing MCA artist Eugene Wilde, Erik Zoebler engineering and Brian Masek assisting...Producers Matt and Paul Sherrod, recording tracks for SOS; the duo also engineering the project with assistant Brian Masek...Chuck Fetyko, producing a project with guitarist Steve Lynch...Brown Bannister, producing artist Bruce Carroll, Jeff Balding engineering and Brian Masek assisting...Christopher Troy and Zac Harmon, producing Rhonda Clark, with David Rideau and assistant Tim Andersen manning the console...Iron Butterfly and Vesta Williams, rehearsing.

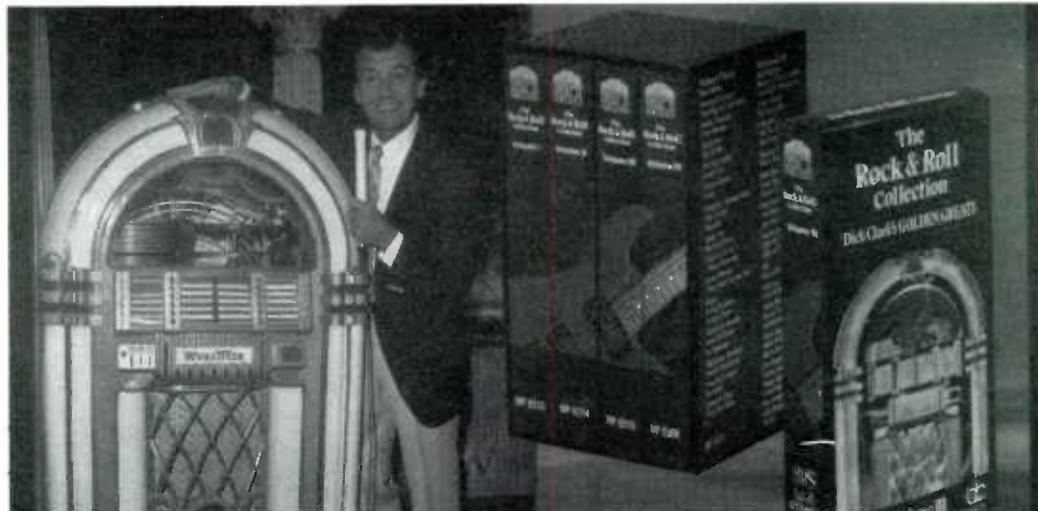
SKIP SAYLOR RECORDING: Solar/Epic act Calloway, mixing and overdubbing their latest project, Reggie Calloway producing, Rob Chirelli engineering and Chris Puram, Louie Teran and Aaron Miller assisting...Kenny Loggins, mixing his upcoming Sony release, Kenny Loggins and Terry Nelson producing, Terry Nelson engineering and Chris Puram and Pat McDougall assisting...Masters of Reality, recording their next effort for Delicious Vinyl, Daniel Rey producing the project, Jim Scott adding the sonic expertise and Louie Teran assisting.

THE ROCK HOUSE: Producer Larry Robinson, remixing Caron Wheeler's next single for EMI, Paul Arnold engineering and Jason Roberts assisting.

GROUND CONTROL STUDIOS: MCA act Bell Biv DeVoe, recording with producers Wolf and Epic, engineering handled by Ken Kessie and assistant Matthew Gruber...Virgin act the Origin, completing their album in Studio B with producer Jeffrey Wood, engineer Mark Ettel and assistant Ken Kovostectz.

WESTLAKE AUDIO: Smokey Robinson, working on his SBK debut with producer Alan Kaufman, engi-

DICK CLARK'S GOLDEN GREATS



MPI, in conjunction with ageless rock impresario Dick Clark, has released The Rock & Roll Collection: Dick Clark's Golden Greats, four great video cassettes containing over 55 vintage rock performance clips culled from Clark's enormous archival library. The cassettes contain lip-synched performance clips from American Bandstand, live performances from such Clark-produced shows as In Concert, as well as performance clips collected through the years by Clark (including a priceless 1957 live performance of Buddy Holly singing "Peggy Sue" from The Arthur Murray Dance Party) and feature such musical greats as the Jackson Five ("ABC"), the Beach Boys ("Surfin' Safari"), Steely Dan ("My Old School"), Jackie Wilson ("Lonely Teardrops"), the Temptations ("Ain't Too Proud To Beg"), Buffalo Springfield ("For What It's Worth"), James Brown ("Please, Please, Please"), Kiss ("Rock & Roll All Night") and the Everly Brothers ("Cathy's Clown"). In addition to an eclectic array of vintage clips (though over half of these performances are lip-synched, it's still fascinating to watch these artists dancing and lip-synching their way through their biggest hits), Clark introduces the clips (separated into three programs per cassette) in much the same manner as he hosted American Bandstand, adding pertinent biographical details and even interviewing a few of the key participants. A welcome addition to any rock fan's video library.

neer Dan Bates and assistant Mark Hagen and Chris Fogel...Wilson Phillips, working on an Elton John Tribute with producer Glen Ballard, engineer Francis Buckley and assistants Mark Hagen and Chris Fogel.
TRAX RECORDING: Stanley Wycoff, completing tunes for a Rococo release entitled *Bierce In L.A.* featuring ace session keyboardist Nicky Hopkins and punk accordian wizard Chris Gaffney; produced by Rococo President Rocco Spagnola, with engineering expertise supplied by Michael J. McDonald. **MC**

THE BEATLES ARE COMING



In addition to the company's worthy Dick Clark compilation, MPI, in conjunction with the Beatles' Apple Corps LTD, has announced the release of what is sure to be one of the hotter video gift ideas for the holiday season, and one of the most eagerly awaited. Entitled The Beatles: The First U.S. Visit, it's an audio/visual diary of the Fab Four's first visit to the States in February, 1964, complete with thirteen live performances (four from their first Ed Sullivan appearance, three from the second show, the entire third Sullivan appearance and three songs from the Washington Coliseum concert), laced together with footage of the Beatles cavorting in limos, hotel rooms and on a trip from New York to Washington, DC to Miami (Beatles collectors will know this footage; it was culled from the film What's Happening). All the footage has been visually restored, and the performances have been digitally remastered. The 83-minute video is the first in a series of projected Apple/Beatles/MPI titles (the company will release the Beatles' final film, Let It Be) and is expected to hit the stores in mid-November. Essential viewing, or as MPI CEO Waleed B. Ali aptly states, "This is the real 'Hard Day's Night.'"

IN THE STUDIO



Phil Collins recently received his fourth Ampex Golden Reel Award for the album...But Seriously, which was recorded and mixed exclusively on Ampex audio tape. Collins is pictured receiving the plaque at Fisher Lane Farm Studio in Surrey, England.

PRODUCER CROSSTALK



FELTON PILATE

By Jonathan Widran

They say timing in this business, is everything, and nobody is more grateful for being in the right place at the right time than Felton Pilate, who hooked up with M.C. Hammer in the pre-phenomenon days and has gone on to co-write, arrange and produce *Let's Get It Started*, the 13-million-selling *Please Hammer, Don't Hurt 'Em* and the upcoming *Too Legit To Quit* with the rap superstar.

After a more than fifteen-year stint as one of the lead singer-songwriters of the successful Bay Area funk unit Con Funk Shun (many of their Mercury albums went gold), Pilate opened his own studio and was hired by Fred Pittman at Fantasy/Volt Records to arrange and produce several of their artists, including a young and determined Christian rapper named Holy Ghost Boy, a.k.a. Stanley Kirk Burrell, the future M.C. Hammer.

"I was hired to do arrangements at first, and I offered him a low recording rate since my studio was only 16-track," Pilate recalls. "We communicated well, and since Volt didn't know what to do with a rapper, we got out of our contracts and began recording *Let's Get It Started*." The rest is multi-platinum, multi-Grammy Award-winning pop history.

Pilate's background as an R&B balladeer, funk king and expert horn arranger with Con Funk Shun has helped him contribute a musicality factor to Hammer's projects that is often lacking in rap albums produced by technicians rather than real musicians.

Both in the studio and when out on tour as Hammer's musical director, Pilate insists on using live players as well as brass whenever possible. Hammer's biggest success to date, "U Can't Touch This," was criticized for its "borrowing" from Rick

James' "Super Freak," but Pilate and Hammer show a much more creative approach on the new album, which features no sampling from other artists, but instead features artsy touches like a gospel choir, flute and jazzy saxophone licks, as well as a much greater leaning towards social consciousness.

"There's a fine line I walk as a musician producing a rap album," the Mississippi-born, Vallejo-raised Pilate explains. "For certain songs, if they're too musical, they'll lose their edge; but the keyboardist in me wants to add chords to everything. Hammer and I must ask ourselves how musical we can make any specific number before it starts sounding syrupy. We want to maintain an aggressive edge.

"My relationship with Hammer is similar to the one I had with Con Funk Shun's other lead vocalist/songwriter, Michael Cooper. He had a funk edge, I was into the softer, jazzier stuff. I smoothed off his edges; he added grit to my style. When Hammer's hip-hop and rap ideas meet my musical tendencies, something just seems to click."

Pilate, who grew up listening to Basie and Ellington and whose greatest inspiration as a producer remains Thom Bell (Stylistics, Spinners), feels that producing rap is both easier and more difficult than straight, melodic R&B. He sees a great creative challenge in mixing samples of several records over an established drum beat "and making it work," but then again, likes the fact that "with rap, you don't have to worry about a singer being on pitch.

"It's easy to put a basic knowledge of chords together," Pilate insists, "but making the other aspects of hip-hop work, like Hammer's delivery and timing to the beat, is harder. Of course, most of the time, it's still a lot of fun."

In addition to his round-the-clock duties with Hammer in the booth and on the road, Pilate is also Head of Production for Hammer's Capitol subsidiary, Bust It, which is developing soul acts such as David Black, Saja, Oaktown 357 and "a rock band we're negotiating with."

He also produced an album by Special Generation, featuring such cuts as "Another Place" and "Spark Of Love," as well as the B Angie B single "So Much Love," which is currently in the upper regions of the R&B charts.

All these responsibilities have forced Pilate to close the Vallejo studio where the Hammer dream began. Yet, while his full-time duties with Hammer fulfill his writing, producing, arranging and performing urges, he insists that if he ever gets off the Hammer-Go-Round, his next goal will be to finally record a solo album.

"I'd do it for my own satisfaction first and wouldn't tour or anything unless it went platinum," he smiles. "Now that I've seen how the big-timers do it, I would only get out there if there was a great demand for my ballad-style voice.

"For now," adds Pilate, "working with Hammer keeps my creative side more than satisfied." 

NEW TOYS—BARRY RUDOLPH



Hiss-Reducer from DBX

The model 563X Hiss-Reducer from dbx Professional Products is a single-ended high frequency noise reduction system. So the 563X automatically reduces steady state hiss regardless of the source. Two 563X's can be strapped for stereo operation.

The 563X uses a "sliding filter network" that analyzes the source signal's spectral content especially with regard to the high frequencies. When little high frequency information is present, the filter "slides" down-

ward to roll off the high frequencies. However, as soon as any useful high frequencies occur, the filter instantly "opens" up and allow the signal to pass unaffected.

Equalization may be added after the 563X without added additional hiss. This system will work better than a noise gate in many cases. If you are interested further contact: AKG Acoustics at 1525 Alvarado Street, San Leandro, CA 94577. (415) 351-3500.



Gibson's Classic Gold Combo Amp

The Classic Gold Combo amp is an all-tube guitar amp with a single twelve-inch speaker and 85 watts of power. The amp is called a "true channel-switching amp" because both the clean and dirty channels each have their own set of active equalizers. The dirty channel has an additional, switchable gain boost control for as much filth as you can take.

To switch between clean and dirty channels, a five-function remote footswitch is used. (If you're wondering) this switch also changes the boost, reverb on/off from a built-in Accutronics three spring reverb, effects

loop on/off as well as loop assignment to either or both channels.

Other nice things that fill out this combo amp are: aux input, line level output, post-EQ balanced direct output (i.e. the guitar signal is available for external use after it has passed through the pre-amp and equalizer), master output level control and the ubiquitous ground lift switch.

The Gibson Classic Gold Combo Amp sells for \$849 retail. For more information contact: Gibson Labs at 13345 Saticoy Street, North Hollywood, CA 91605. The phone number is (800) 765-4629.



Drum Workshop's New 10+6 Maple Shell Snare Drums

Drum Workshop of Newbury Park has a new line of snare drums they call 10+6. 10+6 means a ten-ply maple shell is reinforced with six-ply hoops. DW has found that by using six-ply hoops not only is the drum strengthened, but the pitch of the drum is raised. In addition, more impact energy is absorbed and converted into a more powerful and penetrating snare drum sound. Drummers report a noticeably higher degree of playing comfort and sensitivity.

Other standard construction features of DW drums are timbre matched shells and

precise bearing edges. You can also select between FinishPly or hand-rubbed lacquer finishes.

DW wood snares are now available in an expanded range of 4x13, 5x13, 4x14, 5x14, 6x14, 7x14, 8x14, 4x15, and 5x15 inch sizes. While I'm talking about snare drum sizes, DW brass snares now come in: 4x13, 4x14, 5x14, 6.5x14, 6.5x14, 4x15 and 6.5x15 inch models. For more information contact Drum Workshop at 2697 Lavery CT., #16, Newbury Park, CA 91320. Phone number is (805) 499-6863, FAX (805) 499-7392. 



The Statler Brothers with Barbara Mandrell

All you country fans will want to check out *The Statler Brothers Show* which premieres October 12 on the Nashville Network. The show promises music, comedy and a selection of variety acts. On the first episode, **Barbara Mandrell** joins the Statlers (**Harold and Don Reid**, **Phil Balsley** and **Jimmy Fortune**) in a selection of songs that includes her song "Get To The Heart" and a special version of the song "Years" which we are told was done at the Statlers' request. Also on the bill are new country artist **Butch Baker**, comedian **Royce Elliot** and the series' regular sidekicks **Janie Fricke** and **Rex Allen, Jr.** Of particular interest is a segment called "Mystery Musical Year" in which the audience is given clues via hit songs and events of the year in question before the Statlers reveal the year. Other songs featured include "Oh, Baby Mine," "Carry Me Back" and "Power In The Blood," which is performed

during the program's weekly gospel segment. *The Statler Brothers Show* will henceforth air Saturdays at 6:00 p.m. PST.

Pictured are **Bob-A-Lew Music's Ronda Espy** (center) as she congratulates **Bob-A-Lew** writer/composer **Cory Lerios** (left) and **John D'Andrea** on the completion of their scores for **ABC's The Entertainers** and **Universal Pictures' Child's Play III**. The latter production, which is in current release, marks the return of cult villain and all-around Devil doll **Chucky**. The composers are best known for their scores during the initial episodes of *Baywatch* and work on *Max Headroom* as well as for their work on numerous feature films including *Dirty Dancing*. You may recall that **Lerios** was a founding member of **Pablo Cruise** where he composed such hits as "Love Will Find A Way" and "Whatcha Gonna Do."

The Godfather meets the Hammer this month on an **HBO** special called *Influences: James Brown and M.C. Hammer*. This soul summit, which airs September 29, October 2, 5, and 7, unites the best of two generations in a song- and dance-filled evening with two music superstars. Songs include a piano duet of "Amazing Grace" plus stage performances of **James Brown's** hits "I Got You (I Feel Good)" and "Please Please Please." This is the Godfather's first performance since his June 10 pay-per-view special.



James Brown and M.C. Hammer

The special, filmed in Oakland last March, was produced for **HBO** by **Delilah Music Pictures**. Check your cable guide for show times.

Now you can catch **M.C. Hammer** on Saturday mornings. The rap superstar will open and close each episode of **ABC's** new animated series *Hammerman* (9 a.m. PST). The plot follows the adventures of a pre-recording contract **Stanley Burrell** (Hammer's real name). Burrell is an athletic director for a recreation

center who turns into *Hammerman* when he puts on a pair of magical shoes that enhance his musical, dancing and rapping power.

Joshua Pollard, the four-year-old who was honored on *The Arsenio Hall Show* for his heroic effort in saving a two-year-old girl from drowning, recently got to spend a day with his idol, **Young M.C.** The rap star caught the show wherein the youngster mentioned that he was a fan of the rapper and arranged for **Joshua** and his father to spend a day with him. The heroic boy and his dad were picked up at their Los Angeles home by limo and were then taken to lunch and on a visit to **Capitol Records**. "It was important to me that this youngster know that what he did was great," **M.C.** is quoted.

Turn to **VH-1** very quickly and you may catch **Private** recording artist **Taj Mahal** as the cable station's Artist of the Month. The spot, which is in heavy rotation on the 24-hour music station, features **Mahal's** new single "Don't Call Us"

taken from his brand-new offering, *Like Never Before*. The video features a cameo from **Hall & Oates**. Though in the past, **Mahal** has been known as a contemporary blues artist, **Private** is attempting to break the performer in a wider and more contemporary vein. Attempting to coincide with the label's marketing campaign, there will also be glimpses of **Majal** on **VH-1's Inside Music** segments and the performer will host a half-hour special offering his thoughts on today's blues scene. An airdate and time for the special have yet to be announced.

It's time to meet the **MTV Generation**. That's the title of a special **MTV News** is launching to help celebrate the video channel's 10th birthday. Set to debut October 16 at 10:00 p.m. PST, this program



Taj Mahal

will attempt to get into the heads of twentysomethings through first person interviews, statistical information and music. The hour-long special is divided into five parts. Part I offers a broad view of the world of the 21-25-year-old and introduces a cross section of young people from across the country. Part II is entitled "Birth, School, Work, Death" and will look at the tough issues and realities facing the group



Cory Lerios, Ronda Espy and John D'Andrea

SHOW BIZ—Tom Kidd

Time magazine dubbed the "MTV Generation." Part III, will point out the differences between this generation and the hippies, yuppies and baby boomers that came before them, Part IV will deal with the political perspective and Part V wraps up the special with wide-ranging opinions on the fears and desires, dreams and hopes of viewers across the country. *MTV Generation* is produced and directed by **Lauren Lazin** and is not to be missed.

Marc Marder has the score to **Touchstone Pictures' True Identity**. In the action-comedy-mystery, **Anne-Marie Johnson** co-stars as interior decorator **Kristi Reeves**, the only person who can help **Miles Pope (Lenny Henry)** reveal the identity of billionaire philanthropist

film's composer is best known for his work in classical music, having performed with such legends as **Leonard Bernstein**. Marder's other credits include the music for a series of 26 cartoons entitled *Les Chats De Steinlen* for French television's *La Sept* station. He also wrote and illustrated a children's book entitled *While You Were Out* about a cow named **Benny** who plays the saxophone.

Mexican folk trio **Quetzalcoatl** has just finished the filming of *American Me*, a Yoyo

Productions/Universal Pictures re-release set to hit

theaters in January, 1992. The trio, (**Fernando Nataren, Abel Rocha and Alfredo Lopez**) performed in a party scene in East Los Angeles and recorded four songs for the film's soundtrack. **Edward James Olmos** (*Miami Vice, Stand And Deliver*) directed and stars in the new film, from a screenplay by **Floyd Mutrux**. This is the third film assignment for the group, which has a song in *V. I. Warshawski* and earlier this year placed a song in the Universal television series *The Antagonists*.

For those wondering about their name, **Quetzalcoatl** is plumed serpent and mythical god revered in the Toltec, Aztec, Olmec and Totenac cultures as the lord of the dawn, wisdom incarnate and the symbol of the unity of opposites. You're welcome.



Edward James Olmos (2nd from left) with Quetzalcoatl

Be sure to tune in to **Magic 94.3 FM** this month for a couple of really good shows. On September 29 at 9:00 a.m., *Countdown America* presents a close-up of **Aaron Neville**. They'll follow his entire career, including his current hit, the old Main Ingredient tune, "Everybody Plays The Fool," his first solo hit in 25 years. We also recommend *Solid Gold Saturday Night* on September 28 at 7:00 p.m. That's when a double feature with *Three Dog Night* and the *Grass Roots* will air.

It looks like **Madonna** won't be following up her currently filming *A League Of Their Own* with the previously-announced *Even Cowgirls Get The Blues*. Trade papers had announced that **Madonna** would start the **TriStar** motion picture with **Uma Thurman** in October, but latest word is that the project remains in development and most likely won't be filmed until next year. What is set is that director **Gus Van Sant** (*Drugstore Cowboy*) will be at the helm when the film does get under way. Based on the 1976 novel by **Tom Robbins**, the plot follows the adventures of a poor Southern woman with balloon-shaped thumbs who eventually finds her way to romance on a ranch inhabited by lesbians. One can safely expect an entirely new cast when filming finally begins.

The king of drag queens, **Holly Woodlawn**, has a new book headed for the stores. Co-written with **Jeff Copeland**, the au-

biography entitled *A Low Life In High Heels* will be released by **St. Martin's Press** this November. Most of you are familiar with the former Warhol Factory superstar even if you don't know it. She was immortalized in **Lou Reed's** classic poem to the times, "Walk On The Wild Side" ("Holly came from Miami, F-L-A/Hitchhiked her way across the U.S.A./Plucked her eyebrows along the way/Shaved her legs, now he's a she/She says, "Hey, babe. Take a walk on the wild side"). Though being immortalized during one's own lifetime is hardly something to sneeze at, **Woodlawn** complains that she really wanted to be one of the colored girls chirping out "Doot Doot" in the background of the recording. "I was a scarlet woman," she declares. "How much more colored can you get?"

Exactly 25 years ago on September 12, the first **Monkees** episode aired. Feeling old? **MC**



Madonna

Leland Carver. Carver, you see, is a mafia king-pin who detectives believe is dead and **Henry** is the only person alive who knows his secret. In order to stay alive, **Henry** must conceal himself behind a parade of unexpected identities. The

about their name, **Quetzalcoatl** is plumed serpent and mythical god revered in the Toltec, Aztec, Olmec and Totenac cultures as the lord of the dawn, wisdom incarnate and the symbol of the unity of opposites. You're welcome.



Anne-Marie Johnson and Lenny Henry star in True Identity



Holly Woodlawn

Local Notes

By Michael Amicone

Contributors include John Lappen and Billy Block.

SPINAL TAP LIVE: Metal/hardrock parodists Spinal Tap (just signed to MCA) recently performed an acoustic set at the Western Beat Songwriters Showcase, held at Highland Grounds coffee house. Pictured (L-R): David St. Hubbins (Michael McKean), Nigel Tufnel (Christopher Guest) and Derek Smalls (Harry Shearer). —BB



Photos: Billy Block



Scott Downie

BIRTHDAY BENNETT: Tony Bennett celebrated his 40th year in the music business and his 65th birthday with a performance on August 3rd at the Universal Amphitheatre. Following the show, Bennett was congratulated by Paul Stanley of Kiss and Eddie Money. Bennett, who Sinatra frequently cites as his favorite singer, is the subject of a fine four-CD retrospective on Columbia/Legacy entitled 40 Years: The Artistry Of Tony Bennett.

DEMENTED ANNIVERSARY: In celebration of his 20th year on the radio as (what the Rhino bio accurately assays) "the planet's premier promulgator of demented ditties," Dr. Demento (Barret Hansen; pictured right) will host a unique music extravaganza featuring a weird assortment of vintage short films, movie trailers, cartoons and music clips on Sunday, October 13th, at the Raymond Theatre (the show has been playing across the country), where it will be taped for the Comedy Central cable network. In addition to the wacky assortment of films and clips, the show features live performances from the likes of Weird Al Yankovic, Bobby "Boris" Pickett, Barnes & Barnes and Tiny Tim. To also mark this momentous occasion, Rhino has released a 36-track compilation of the most twisted novelty records of all-time, entitled (what else?) Dr. Demento's 20th Anniversary Collection, containing such novelty gems as "Eat It" by Weird Al Yankovic, "Fish Heads" by Barnes & Barnes and "They're Coming To Take Me Away, Ha-Haaa!" by Napoleon XIV. Rhino Home Video has also issued a companion video compilation featuring twelve clips and rare kinescopes such as "I Lost On Jeopardy" by Weird Al Yankovic, "Fish Heads" by Barnes & Barnes and "Minnie The Moocher" by Cab Calloway.



MOODY MEMORIES: The seemingly ageless Moody Blues were in Hollywood recently to perform a surprise gig at the Whisky. "We haven't done a club gig since the late Sixties, and this is a treat," yelled an exuberant John Lodge to the adoring mob that packed the club. The Moodies appearance was sponsored by classic rock station KLSX and consisted of a half-hour interview (for radio) with Lodge and Justin Hayward, followed by a ten-song set featuring impeccable versions of seven Moodies classics and three songs from their new LP, Keys Of The Kingdom. Augmented by an additional drummer and two keyboardists, original members Hayward, Lodge, Ray Thomas and Graeme Edge were in superior form on the musical time capsules "Tuesday Afternoon," "Nights In White Satin" and "Ride My Seesaw." (L-R): Thomas, Hayward and Lodge. —JL

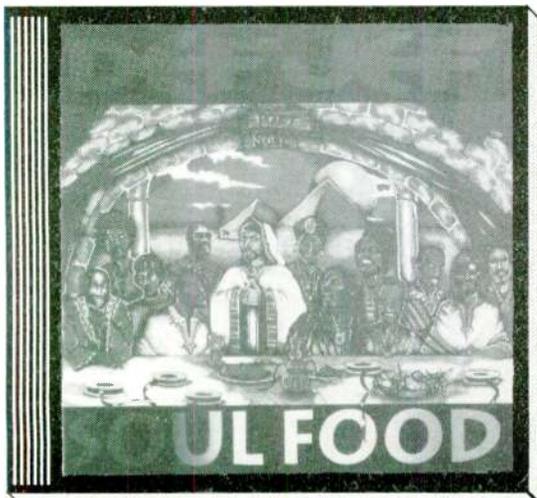
Heather Harris



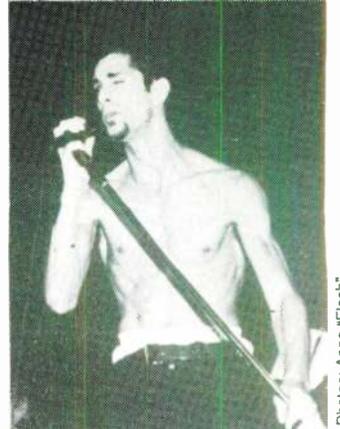
ARMORED AUTOGRAPHS: Armored Saint members Phil Sandoval and Jeff Duncan are pictured signing autographs at Guitar Center in Lawndale.



BLAST OFF: Former Blasters guitarist and chief songwriter Dave Alvin has returned in a big way with the release of his excellent new solo LP, *Blue Blvd* (on Hightone Records). A mixture of bluesy laments and scorching back-to-basics rock, Alvin leaves no doubt that he's blazing his own trail these days. Highlights include "Plastic Rose," "Guilty Man," "Andersonville" (a moving Civil War-era saga of a Union soldier imprisoned in a notorious Confederate prisoner of war camp) and "Haley's Comet" (about early rocker Bill Haley). "The recording process was about as smooth as I've ever experienced," explains Alvin, who, along with brother Phil, made up the nucleus of longtime L.A. stalwarts the Blasters. "Any talk of sales and commerciality was banned from the studio, as was any talk of genres. I've gotten sick of being pegged as a country/blues picker or a rockabilly revivalist; I'm very eclectic in my taste. I could have signed with a major label for this record, but there was always an addendum attached. They expected me to cut a record with a certain kind of sound, so I'd fit in their corporate niche. But Hightone said, 'Play whatever you want.'" Alvin, who will be performing at the Palomino on October 5th, adds, "I'm just trying to forge an identity separate from my time with the Blasters—though I'm extremely proud of my Blasters legacy. And best of all, I get along with my brother Phil about as well as I ever have. But I'm moving ahead and looking forward to it. About the only thing that's the same these days is that I'm still losing my hair." —JL

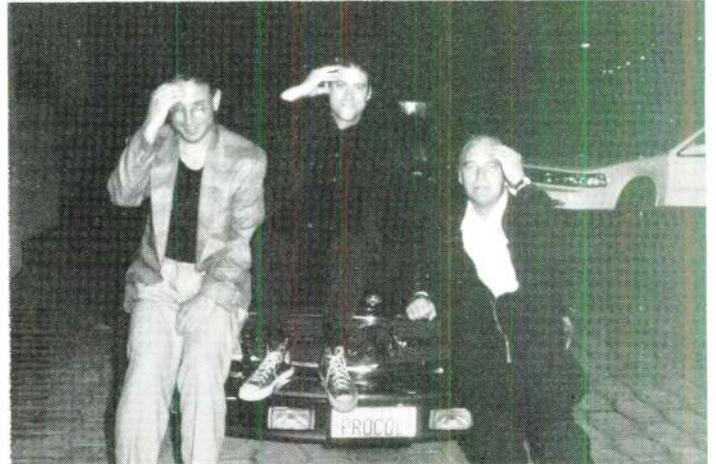


FOOD FOR THOUGHT: Jumping into the cover controversy sweepstakes is Delicious Vinyl rap artist Def Jef. His new album, *Soul Food* (set for a Sept. release), depicts the rapper in a Christ-like/Last Supper setting, something sure to raise the dander of conservative "we know what's good for you" religious groups.



Photos: Anna "Flash"

LEE BENEFIT: Concrete Blonde's Johnette Napolitano and Perry Farrell of Jane's Addiction are pictured performing at the Palace during the recent benefit for ailing longtime L.A. music journalist Craig Lee.



HARUM HEADS: Keith Reid and Gary Brooker (right) of the recently reformed Procol Harum are pictured with comedian and longtime Procol Harum fan Richard Lewis (note the license plate on Lewis' Mercedes). Procol Harum, best known for its Sixties gem, "A Whiter Shade Of Pale," as well as other classic tunes ("A Salty Dog," "Conquistador"), has just released a new LP, *The Prodigal Stranger*, on Zoo Entertainment.

ON THE CAMPAIGN TRAIL: Veteran rocker/ex-Eagles member Joe Walsh (right) threw his hat into the presidential sweepstakes recently, announcing his bid for the vice-presidential slot during a press conference at the Beverly Hills Hotel. Walsh, who ran for the nation's top spot eleven years ago (he managed to register 100,000 voters), is making another bid for a political career, this time targeting the second highest post in the land. According to a spokesperson for the Walsh camp, there's an interesting quirk in U.S. constitutional law: If any individual runs for the VP slot—in this case, an aging rocker who could use a little free publicity—then the incumbent VP must campaign against him, and the voters are free, once they enter the voting booth, to mix and match presidential and vice-presidential candidates. Interesting, but for my money, I'd rather see noted outlaw journalist Hunter "Fear & Loathing" Thompson run for VP; he ran for the sheriff's post in Aspen, Colorado (where he lives) in 1970, and almost won. Now there's a candidate with a rock & roll sensibility who could inject a little life into mainstream politics.



Jessica Altman

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

SHARK BAIT: The Sharks took advantage of KLOS' billboards featuring a blank sticker on a brick wall. Someone printed the group's name on a number of them in broad daylight, using fake work orders. KLOS reportedly took it in generally good spirits. The Sharks are playing the Starwood on the 30th.

HEAVY METALERS: Judas Priest is one of several bands whose music will be featured in the upcoming movie *Heavy Metal*, based on the sci-fi comic book series of the same name. Van Halen, Blue Oyster Cult, Black Sabbath, Cheap Trick, Heart, Journey and Devo will also add music.

ROCK METAL SPECIAL

By Scott Schalin

A funny thing happened on the way to the garage... Metallica became the greatest rock band in the world. Initially, the notion of Metallica was a social thing—a gathering of high school friends to down a few brews, jam Diamond Head covers in drummer Lars Ulrich's home in Norwalk and let off the steam that accumulates in the pressure cooker of any young person's mind. But, between six-packs, the idea evolved into a band, whose sound represented a new way of presenting old musical expressions. Eventually, they would slam their metal up the asses of a puckered industry, while, at the same time, spawning several sub-genres, all without any preconceived notions of success by industry standards.



JAMES HETFIELD

KIRK HAMMETT

METAL

THE ROAD TO SUCCESS

"Certain bands sell records because of MTV. There are bands who sell millions of records, but no one comes to see 'em live because the kids can stay home and see them on the TV. We'd rather have people come to our shows...because we've prided ourselves on the live thing, and that's how we got our following."

—singer/rhythm guitarist James Hetfield

Throughout the evening of March 10, 1985, the band onstage at the Hollywood Palladium pummelled the audience with the fastest, meanest shit I'd ever experienced in my life.

As the encore began, the band ripped into a subtle tribute to Moses called, "Creeping Death," from their newly-released second album, *Ride The Lightning*. As bodies spun around like electrons in an atom, the song detonated toward its climax. At some point, James Hetfield stripped off his saintly white guitar, perched himself on the altar-like lip of the stage and baptized himself in the sea of humanity that rippled before him.

As he flung himself into the first few rows, his boot cracked against my head and sent me stumbling to the ground under the trodden foot of hundreds who cared not whether I lived or died. As I grappled to recapture my precarious balance, I began to understand spirituality, like I had never before in endless



Ross Halpin

LARS ULRICH

JASON NEWSTED

METALLICA

Sundays at the chapel. Life was not about solemn repentance or quiet forgiveness, but rather about survival—and making some fucking noise to counteract all the bullshit that God and his disciples have graciously left for us to wallow in.

RELIGION AND ALIENATION

“Religion is basically something to ease people’s minds about why we’re here and what happens after...but it was extra-alienating for me.”
—Hetfield

Metallica has always been vocal in its condemnation of religion’s mixed bag of hypocrisy and subversion. The band established its stance, vaguely at first, with the thinly veiled metaphor, “Phantom Lord,” on their debut, *Kill ‘Em All*. Subsequent releases more clearly defined the band’s condemnation of the Church, with the epic “Creeping Death,” “Leper Messiah,” “Blackened” and now their most definitive religious anti-statement, “The God That Failed,” featured on the band’s fifth full-length disc, *Metallica*.

In creating the enigmatic Metallica lyrical perspective, James Hetfield remains anything but an open book. One garners fragments of his personality through the words he writes, but rarely with obvious metaphors or direct opinions, which he kindly leaves up to the listener’s discretion. But the feeling of alienation (religious or otherwise) that has pervaded much of the band’s work,

stems, at least in part, from Hetfield’s upbringing as a member of the Church of Jesus Christ, Scientist.

“Christian Science is very spiritual, not body,” Hetfield explains. “It’s total reliance on God to fix everything that’s wrong with you, even physical. Break your arm? Don’t go to the doctor, God will heal it. But I thought, ‘If God gave us the knowledge to have doctors, why can’t He let us use them?’”

“I couldn’t get into that, especially at school, because I couldn’t even be in health class. I’d have to leave the room because of my religion and, fuck man, kids started asking me, ‘Why do you leave the room everytime...?’ And it was too alienating. I mean, I liked being different, but when you’re younger, you don’t want to be different; you wanna be like everybody else. It’s in high school that you develop your own style and want to stand out.”

Metallica has today evolved from its whiplash origins into the most provocatively ball-busting band in the world. Both the new single “Enter Sandman” and (to a greater degree) “The Unforgiven” continue the struggle of childhood innocence lost and isolation that the band had earlier explored with the suicide solution single “Fade To Black” and later with the parental subjugation laments “(Welcome Home) Sanitarium” and “Dyer’s Eve.”

INNOCENCE LOST

“It’s true what they say about never knowing what you had until you’ve lost it.”
—Hetfield

James Hetfield grew up in Downey, California, but moved to Orange County to live with his brothers after his mother passed away. He was fifteen. “[Her death] was a pretty huge thing, because my parents were divorced at that point,” he explains softly. “[After their divorce] she all of a sudden had to take over the finances, and she was bugging me to get a job. But I couldn’t, because I had long hair, and it’d be like [she’d say], ‘Fuck it, cut your hair.’”

“All of a sudden this shit was going on, and the pressure really got to her. That brought on her illness, I think. The fact that I wasn’t as close to them as I had wanted to be...,” he pauses. “Now I realize that I should’ve been, and now it’s too late. That really bugs me.”

Where earlier material suggested an emotional tunnel for which there was no light, Hetfield seems to have come to some conclusions on the new album with the bold sentiments of “Don’t Tread On Me” and “Wherever I May Roam,” wherein he defiantly announces to be “free to speak my mind anywhere... and I’ll redefine anywhere.” For

44 ►

ROCK METAL SPECIAL

ON THE ROAD

By Tom Farrell

As much a part of the metal credo as long hair and leather, touring seems to be running into some trouble these days. High ticket prices, a slacking economy and an underlying feeling that the spectacle of metal concerts are a thing of the past add up as the contributing factors. The new wonder medium of video seems to have left metal by the wayside, yet the necessity of touring seems to be the very backbone of metal bands.

We spoke to a variety of professionals in the metal industry and got their input regarding what the status of touring is today, why metal bands tour, the issue of escalating ticket prices, what the attraction to metal concerts is and what the future holds for metal on the road.

BOB HAYES PROMOTER

ROCKHARD MANAGEMENT

For the past twenty years, Texas-based Bob Hayes has been setting up tours for bands all over the Southwest, as well as in his own club, the Backstage. **Status:** The Texas/Southwest market is pretty loused up right now. Radio station Z-Rock was a pretty big factor in the drawing power of metal concerts, especially on the club level. We don't have Z-Rock in Houston or Dallas anymore, only in San Antonio, and our attendance rates are at about one-half of what they were a year ago. This was the worst summer for concerts I can remember.

Why tour?: For unsigned or new bands, playing live and touring really helps you get to know each other, and you will get a lot tighter. Crowd reactions help reinforce belief in music.

Ticket prices: They've got to come down. That's it. The metal attraction: Metal bands draw a younger crowd to the clubs, and on metal nights, they'll lower the age limit so everyone can get in. It makes the fans feel special. Metal shows are always an event; a place to be with your fellow music lovers.

The future: Radio has the power, especially in the metal market. If the new bands aren't played on the radio, it hurts them on the concert trail, because they're not reaching their audience.

ROXY PETRUCCI DRUMMER VIXEN

Even before touring with Vixen, Petrucci hit the road with Jet act Madame X and has spent most of the last decade touring.

Status: Vixen toured for eighteen months straight for the first album. We got Christmas off, that was about it. I've spent 75% of my professional life on the road.

Why tour?: Playing live is one of the best ways to get a band happening. It helps you reach your audience. It's what I live for.

Ticket prices: They're outrageously high, and they need to be lowered if you're going to keep attendance. Where are the fans going to get that kind of

money? Merchandising prices are pretty high as well.

The metal attraction: There are no rules to metal, and no inhibitions. Concerts are a place to have a good time.

The future: I don't think touring will ever die—there will always be bands that tour—people like Ozzy, who've been doing it for twenty years.

JENNIFER PERRY TALENT BUYER AVALON ATTRACTIONS

For more than five years, Perry has been buying talent for Avalon and has worked with virtually every major act to come out of Los Angeles.

Status: Five years ago things were best. This summer was really bad for all types of music, not just metal. Ticket prices were really high, and we're in a recession. Plus, there are so many hard rock bands copying each other, and I think the public is getting too smart to buy into it.

Why tour?: It's the best way for a metal band to reach their fans.

Ticket prices: They've got to come down. They're up because the costs of the artist's guarantee is higher, the cost of equipment is higher, the crew cost is higher. All these prices have escalated over the



Vixen drummer Roxy Petrucci has spent three-quarters of her professional life on the road.

Tom Farrell

years. Some of the bands that are playing 5,000 seaters are doing, 7, 8 or 9 dollar ticket prices, and the bands are bringing their costs down by saying, "We don't need all of our rider filled, we don't need extra beer, etc."

The metal attraction: I don't think that the metal bands are exclusive in high drawing power. Look at the success of the Lollapalooza tour.

The future: Package deals seem to be more enticing and will work a lot of times. Sometimes they work, sometimes they don't.

**SCOTT IAN
BASSIST
ANTHRAX**

On the cutting edge of today's metal, Scott Ian offers another artist perspective toward the touring life of a metal musician.

Status: The economy is bad—people just can't afford shows!

Why tour?: Anthrax has been averaging about one year on the road per album, since 1986. We do about 175 to 200 shows per album. I like touring. Sometimes it's a lot of fun to be out there hitting the road and meeting your fans. The biggest minus is having to be away for those long stretches. Still, it's the most effective way to get your music to your audience.

Ticket prices: The bands are getting paid more, because everything is more expensive than it was yesterday—everything. The band comes back every year and wants \$10,000 more. On the Clash of the Titans tour, we took a lower guarantee and shared the production and that kept the ticket price down.



Anthrax on the road with Kim Kaiman

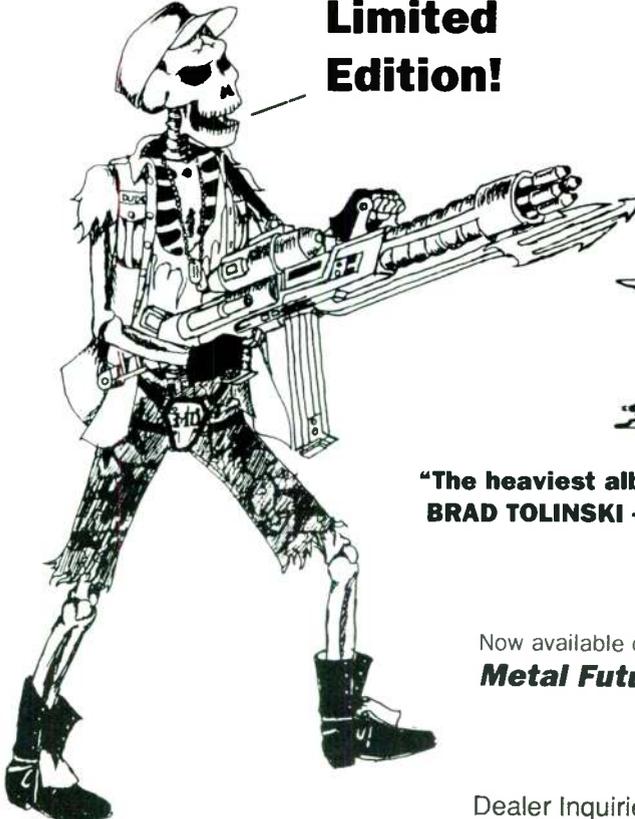
The metal attraction: I don't know what the attraction is to metal's live performance. It's always been that way. A lot more bands are doing quite well with little production and spectacle.

The future: Package shows are probably going to be the way of the future, unless there's some sort of miraculous recovery in the economy, which I doubt. We're going out on tour with Primus and Public Enemy, and it's going to be \$15.00 a ticket. It's up to the bands.

**ALEX IZBICKI
TOUR MARKETING
METAL BLADE RECORDS**

Izbicki offered the label/marketing viewpoint towards touring.

Status: We're seeing a lot of bands returning to the club circuit, and a lot of cancellations out there. Everyone is really careful of where they're putting their money, especially with the way ticket prices and the economy have been.



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◀ **Why tour?:** It has a lot to do with what access they have in reaching the public. Metal bands don't have as many mediums available to them as other forms of music, such as pop artists like Prince or Bon Jovi. **Ticket prices:** Ticket prices are getting way out of hand. Overhead has gone through the ceiling. Bands are trying to put out bigger shows, and prices have gotten out of hand. With metal fans being younger and depending on their allowances for funds, they have to pay for parking, merchandising, etc., and it adds up. **The metal attraction:** Metal has a heaviness and power to its sound that you just can't get from other forms of music. **The future:** Things will pick up as the economy picks up. There seems to be less big-drawing bands, and as today's bands become more established, we'll start seeing the larger shows again.

**KIM KAIMAN
PUBLICIST
LEVINE/SCHNEIDER
PUBLIC RELATIONS**

As publicist for highly successful Clash of the Titans tour (which featured Anthrax, Megadeth, Slayer and Alice In Chains), Kaiman offers her insight from a publicity perspective. **Status:** From a press viewpoint, the Clash of the Titans tour was extremely successful. The tour was out for just under two months and was well-received everywhere. **Why tour?:** Normally, these bands would have been unaccessible to the mainstream press—you wouldn't be able to call up and ask a TV station to cover a band

“With four bands together, if the bands share expenses, they can hand the savings down to the fans, which will mean a lower ticket price and a better quality show.”

—Andy Somers

like Slayer—the editor would take one listen to the music and say no. But with this tour package, we could throw some incredible numbers at them, show them our sold-out shows at Madison Square Garden, show them that no one is getting killed or hurt and pitch them on the tour angle. **Ticket prices:** We kept the ticket price down to around \$20, which was quite a bargain, and one that the fans realized and reacted to in a positive way. **The metal attraction:** The package itself was the attraction for the Clash of the Titans tour. **The future:** Metal bands become successful without radio or video play. They have to keep touring; it's a very important part of their existence.

**ANDY SOMERS
AGENT
TRIAD ARTISTS**

Somers represents a majority of the firm's upcoming metal talent, including Prong, Flotsam and Jetsam, Megadeth, Testament, Excel and Nuclear Assault, among others. **Status:** This summer was the worst summer in history. There were [too many bands] out, charging too much money in a marketplace with diminished consumer dollars. **Why tour?:** Metal bands tour more because they know they're not going to get on radio. They're very concerned artistically with maintaining their style of music and have to expand as well as maintain their fan base by touring. **Ticket prices:** Operating a venue is more expensive, promoting is more expensive, advertising costs have increased, the crew and the stage hand costs are higher, a band's touring costs (gas, hotels, etc.) are higher. Band's salaries are higher because the cost of living is higher. Unfortunately, these expenses are passed along to the consumer, whose entertainment money is decreasing. **The metal attraction:** I don't think metal concerts are tied to spectacle anymore; I think that's a thing of the past. Fans are there because they appreciate the music. **The future:** They way to solve the problems is to put on package shows from the club level up to the arena. With four bands together, if the bands share expenses, they can hand the savings down to the fans, which will mean a lower ticket price and a better quality show. **MC**

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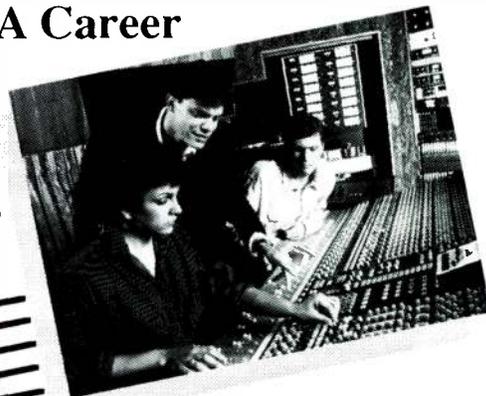
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ROCK METAL SPECIAL MERCHANDISING

By Maria Armoudian

On June 20th, 1973, at Madison Square Garden, Great Southern Productions President Ira Sokoloff and the Allman Brothers sold the first concert T-shirt. "At that time, the public didn't want to buy shirts. They walked right past the booth," laughs Sokoloff. "We had to educate people about buying concert merchandise."

This seems incomprehensible to most of us now, since concert T-shirts—especially in the hard rock and metal arena—dominate much of the music merchandising sales. Since that June 20th show, an industry was born and later developed by three powerhouse companies—Great Southern Productions, Brockum Productions and Winterland Productions.

Now, nearly twenty years later, rock merchandising plays a crucial role in an artist's visibility and often constitutes their single greatest source of revenue. However, the inner-workings of the merchandising business are unfamiliar to many of us.

A merchandiser may enter an artist's career at various stages, depending on a number of factors. Typically, dialogue opens shortly after



"We keep the product adequately counted and stocked, transport the merchandise from city to city, set up the displays properly and pay salaries and per diems to the road personnel so that the artist's team has one less major worry."

—Ira Sokoloff

an artist secures a recording contract. At that time, the artist's representatives familiarize merchandisers with the artist via videos and press kits. Oftentimes, a new band may be enticing to a merchandiser if the artist appears to have a successful recording/touring career ahead of him. Sokoloff explains his decision-making process, "We have to be our own A&R people. We listen to the record, read the trades and basically watch and listen for a buzz on the band to predict what their success might be."

If contractual relationships are developed at this early stage, often it proves to be beneficial for both parties. From the merchandiser's stand-

BROCKUM
The World's Leading METAL Merchandiser



Winterland Production's Rock Express T-shirts.



Winterland Productions' Soundgarden T-shirt, and Great Southern Productions' "Skids Across America" Skid Row T-shirt.

MERCHANDISING DATA

point, this allows for a developing business relationship and sometimes less tedious negotiations. "The most obvious advantage for the artist is the advance money, which can vary from nothing to \$200,000," says Winterland Productions President Dell Furano. "They're at a critical point in their careers—the launching point—and they need that injection of capital to fund things such as independent promotion, video costs or touring costs."

A second advantage for the artist is that the merchandiser bears the business responsibilities which removes many potential headaches. "We have professional people running a professional organization," says Sokoloff. "We keep the product adequately counted and stocked, transport the merchandise from city to city, set up the displays properly and pay salaries and per diems to the road personnel so that the artist's team has one less major worry."

In addition, the artist is represented at the retail level, which opens the door for additional income. Brockum President Norman Perry predicts an upsurge in this marketplace. "I think rock merchandising sales are escalating at retail and will quickly parallel what we see in other industries, such as the sports industry," he says.

Sometimes, however, an early involvement can be detrimental to a merchandiser. Such is the case when a band tours the club circuit, which is usually inevitable for a baby rock band. "On a club tour, we cannot generate enough sales to cover the cost of staffing and transportation. Therefore, when we get involved from that point, we look at it from the standpoint of an investment and negotiate for two or three record/touring cycles," states Furano.

Of course, there are options and adjustments that can be made to the usual business operation to relieve some of the financial loss. Furano elaborates, "There are hybrid ways of dealing with a club tour. Sometimes we sell the merchandise directly to the band or work out situations where they carry the merchandise along with their equipment or make room on their bus for our personnel."

In return for his services and financial risk, the merchandiser sells the product to retail stores and at concerts, allotting 20 to 37 percent of gross receipts to the artist. But, out of the merchandiser's percentage come his expenses, which include fees paid to the halls (up to 40%), sales tax, costs of transporting and salaries—all in addition to the production cost. This is why concert T-shirts tend to be so expensive. They are usually marked up eight times in order to be profitable, which means a shirt with a cost of \$3.00 must be sold for \$24.00.

This brings us to the critical issue of negotiating points. Perry explains the common approach: "Prior to negotiating points, we try first to establish some sort of probability of an artist's likely earnings from all sources. We look at a number of things, such as a band's

*HOT-SELLING METAL/Rock ARTISTS	PERCENTAGE OF GROSS SALES BY METAL/ROCK ARTISTS	70%	50%	30%	
		1	T-SHIRTS	T-SHIRTS	T-SHIRTS
		2	CAPS	POSTERS	CAPS
		3	PANTIES	CAPS	BUTTONS
		4	POSTERS	BUTTONS	POSTERS
		5	PROGRAMS	JACKETS	ENAMEL PINS
HOT-SELLING METAL ACTS:		Bon Jovi, Skid Row, Scorpions, ZZ Top, Slaughter, Iron Maiden, L.A. Guns, Robert Plant	Mötley Crüe, Metallica, Guns N' Roses, Megadeth, Van Halen, Slayer, Jane's Addiction	Ozzy Osbourne, Kiss, Led Zeppelin	
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* = estimated, in order † = no order



Two best-sellers from Brockum: Mötley Crüe and Guns N' Roses T-shirts, and a Great Southern Productions Scorpions T-shirt.

Tom Farrell

◀ stature, visibility and most importantly, touring plans and prospective attendances, whether they will be an opening act, special guest, headliner or superstar attraction and the number of domestic and foreign shows planned. Then we also look at the retail possibilities and whether or not there will be any licensing to third parties. Then we arrive at a logical figure."

Then come the decisions regarding which products should be carried. Each merchandiser prefers close working relationships with the artists when making product decisions. Perry explains, "The ultimate merchandising clients are those who spend time with us developing their product lines for their fans. Primarily, it stimulates us, but also, the artists develop an identity with their merchandise. One of the most innovative has been Mötley Crüe who developed the trading card collection, among other things. That is very rewarding for us."

Depending on the artist, there can be room for innovative products. Some examples of novelties include Great Southern's ZZ Top cheap sunglasses, key chain and panties and Brockum's removable tattoo.

On the other hand, too much innovation is sometimes impractical for business. "Bands often ask for distinctive products, say golf shirts or sweatshirts, instead of the standard shirts, to match their distinctive look and sound, but oftentimes these products are not feasible because there won't be enough of these items sold to justify the cost of carrying them," ex-



Tom Farrell

Great Southern Productions' ZZ Top T-shirt, and Brockum's Guns N' Roses jacket.

plains Furano. "We therefore have to reach a medium ground between something that has mass appeal and also satisfies the group's need for distinction."

And what might these "mass appeal" products be? Hands down, T-shirts are consistently

the staple. The other products vary according to the band and the merchandising company, but typically the most popular items include posters, buttons, and hats.

(The chart on the previous page lists some of the best-selling rock/metal merchandise.) **MC**

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• SOUND

Live sound is constructed in two parts: pre-production and the actual performance. In the area of pre-production, a band must be fully knowledgeable about their equipment's capabilities and limitations. The band must verify the capability of the sound system in the club and make sure that the stage volume doesn't overpower it—even if this means padding the drums. Overpowering the P.A. is a great way to drive industry members right out of the room.

If a band's live sound sucks, the band will be the topic of laughter at the industry's next lunch meeting.

If a band has its own soundman, he must cooperate with the house soundman. If the band and soundperson are courteous, the band is much more likely to have full assistance of the house sound personnel, thereby making the show as good as it can possibly be. If the house soundman is being used, always tip him after the performance. A good relationship with the soundman could mean all the difference in the world.

Independent live soundman Rick Reeder (currently touring with Food For Feet) says that it is imperative that a band trust their soundman. When he says turn down, the band must turn down and not sneak it up again. It's in the band's best interest. When doing live sound, Rick concentrates on a band's monitor sound at sound check. The room sound will vary radically when the house is full, but the monitor sound can make or break a band's performance. When sound checking, the band must be able to hear themselves and their instruments, so they don't play or sing out of tune. An earplug in one ear is a great way to make sure one can hear one's head voice and sing in key. Above all, a band must always be early for the sound check, with all necessary equipment; never blow off a sound check.



Food For Feet soundman Rick Reeder

• VISUAL PRESENTATION

At all times, a band must remember that they are a member of the entertainment industry. The clubs survive because people like to forget their troubles and step into an environment completely different from their everyday lives. The rock clubs keep us sane and able to handle our day-to-day responsibilities. A big part of entertainment is visual presentation. This includes not only the clothes that a band chooses to wear, but the activities onstage (other than the mechanics of merely playing and singing the music). Both industry and fans will be much more likely to return if the performers include them in the fun. A band must play their music to the fans, rather than to themselves. One shouldn't be afraid

You're standing backstage at the Roxy, the adrenaline is pumping through your body. Out front, you know there are three record labels, two major management companies and the largest booking agent in L.A. waiting to see your band perform. The industry has turned out to see you because of the monster promo pack you sent out: great tape, bio and killer pictures that match your music. The only thing standing between you and the big time is your performance tonight. You look down to see your hands shaking. This night represents thousands of hours of practicing and paying your dues. The emcee says, "And now...." You take a deep breath, and run onstage....

Many times a band puts so much focus on the tape and promo pack that, unfortunately, the perfection of the live performance falls by the wayside. If the promo pack is strong enough to bring the industry out to see the band, the stage show needs to blow them away, so that those with signing power will be immediately motivated to flap down a contract. There are four important aspects to a live performance that can make or break a band: sound, visual presentation, songwriting and organization.



Louie is the soundman at the Whisky

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of falling off the front of the stage. Remember, the fans are there to have a good time. If three fans can be incited to move, the rest will follow.

A band must dress to entertain, within the genre of their musical sound. The appearance as well as the music must be exciting. Let the fans know visually and verbally that you're glad they're there. An entertainer is powerful. He has the capability of making the audience feel important. And if the fans feel special, a band is more likely to build its draw. We all like to hang out where we feel "big."

• SONGWRITING

Needless to say, when the industry is looking at a band, songwriting capabilities are a major consideration. When playing live, don't play a song written the night before. No matter how much potential the song has, it will not sound as good as one which was well-rehearsed. Listen to the fans and watch which songs they move to. If there is a lot of conversation during a ballad, then it's the wrong ballad for the band. A ballad needs to be absolutely captivating. If the band isn't comfortable doing ballads, don't do one! There's nothing worse than a square peg in a round hole. Some great hard rock singers go totally off-key when they try to slow it down. That could cost a record deal. A band must do the songs which are their strongest. A band should never do songs just because they think they need to (the "obligatory" ballad syndrome).

• ORGANIZATION

When getting ready to play a show, there should be extra pieces of everything that can possibly break. This includes wireless



Doug Weston, outside his Troubadour

Road manager
Grego MacKenzie



Meredith Day

batteries (at least four), fuses, backup guitar strings, extra snare, extra mike, backup guitars and bass tuned and ready to go, etc. There must be a game plan in the event of a breakdown. Have a signal to let the other members of the band know immediately when there's a problem so a non-affected performer can solo until the problem is fixed. This way, the audience may never know there was difficulty.

Most importantly, pay roadies to load equipment on and off stage. A band can't be special if they run around the stage for fifteen minutes doing grunt work before being officially announced. A band needs to maintain a bigger-than-life aura. Consummate road manager Grego MacKenzie (Poison, Guns N' Roses, etc.) suggests making a deal with another band. You roadie for them, they roadie for you. Therefore, neither band looks stupid on their night to shine. While acting as road crew, the band can dress casually. Grego also states that some of his most valuable knowledge came from working as crew for hot bands. Remember, though, a performer can't be a star and a roadie at the same time. You have to choose one or the other.

Doug Weston, owner of the legendary Troubadour, states that the relationship a band has with the promoters and staff of a club can make a big difference. If the band has good relationships with these individuals, then the band is more likely to be offered "hot" shows. Always show courtesy to the other bands, waitresses and bartenders. Make sure to understand the obligation for tickets and be responsible. If a band is great musically, but can't handle the business end, it can cost them some good shows. No matter how good a band is musically, if a band is very irresponsible or destructive, it could get them blacklisted.

The bottom line though, is fun. If a band gets up on the stage and has a good time, so will the audience. If the band is well-prepared and has a trustworthy road crew, then all the performers have to do is get up there, rock out, get down and get funky. A band should always perform as intensely to ten fans as they would to 20,000. If the band is having fun, everything else will fall into place.

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ROCK METAL SPECIAL

ARMORED SAINT

By Valerie Leigh

Life is a constant series of trials and tribulations, with death the only constant. Armored Saint has experienced death, both in business and in life.

The band was signed to Chrysalis Records as a part of the burgeoning early Eighties L.A. metal scene that included, among others, Metallica and Slayer. Since Saint played a more traditional form of heavy metal, it seemed they had the best shot at instant success.

When the band's first album for Chrysalis, *March Of The Saint*, didn't sell as well as hoped, and the two follow-up albums fared even worse, the band was dropped from the label's roster. Immediately, the name Armored Saint became a symbol of "unsuccess" from which many labels staunchly shied away.

After extended consideration, the band decided to start fresh with Metal Blade (who had released their debut EP), and as they prepared material for their latest album, they hoped they had finally left the bad times behind.

Unfortunately, fate struck again, only this time in a less merciful way, when original guitarist and longtime friend Dave Prichard was diagnosed with leukemia and subsequently died weeks before the band began recording. Their career seemed cursed in a way only Kafka could imagine.

But, despite pitfalls cavernous enough to swallow up a lesser band of Jonahs, Saint persevered. To fill the tragic void left by Prichard, the band summoned the participation of drummer Gonzo's older brother, Phil Sandoval, who had left the band after the first album, as well as former Odin guitarist Jeff Duncan.

Today, the band has emerged with a most profound and life-affirming statement, *Symbol Of Salvation*. The album infuses themes of optimism and hope (a non-existent quality in the genre) with the raw intensity of the Saint live experience. In fact, it's the first time the band's thick and passionate delivery has been properly captured on vinyl, thanks to the solid production of Dave Jerden, whose résumé includes Jane's Addiction and Alice In Chains. The album might also become the most successful Saint release yet with a major push from both Metal Blade and its distributor, Warner Bros.

Perhaps at last, Saint can realize its tremendous potential and take a rightful place alongside hard rock's upper echelons. Then again, as singer John Bush and bassist Joey Vera are perfectly willing to admit, nothing is ever certain.

MC: Armored Saint has always been a band which focused on the positive.

JB: Well, it's like I've said before: "Why should I talk about the devil? I've never met him. I've never sat down with him and had a beer." We went through death on this album with Dave [Prichard], and there ain't nothing cool about death. It was very, very difficult and very empty. We try to find the more positive side, because you're going to have enough adversity and challenges in life, and it's fucking difficult out there. The key is taking those negatives and seeing what you can do with them; turn them around to maybe make life easier.

MC: After the label hassles, followed closely by Dave's death, were there any doubts about continuing with the band?

JV: Oh yeah. Believe me, we went through months of trying to figure out what to do. We considered breaking up, and we considered changing our name. But we came to the conclusion that we were not going to replace Dave, and we wanted to continue and keep this band alive.

MC: Is it frustrating to think that, if this LP becomes successful, Dave isn't around to share it?

JB: That's life. I know that sounds vague, but life is vague. It would be more frustrating if, after all this work, this album only sold 20,000 units. I'd rather sell a million and see Dave's legacy flourishing.

MC: Since Dave died just prior to the recording of this album, what kind of influence did he have on it?

JV: All of the melodies and solos are based around solos that Dave played. Here and there, Phil and Jeff have added their own little flair, but they're still based around Dave's work. The thing Dave cared about most—other than living—was playing on this album. To him, playing was living—and he really wanted to play on this record badly.

JB: There's Dave all over this album. Joey and [engineer] Bryan Calstrom slaved for five hours over "Tainted Past" getting Dave's solo off the demo so that he could be heard on this album. He even wrote [the album's first single] "Reign Of Fire."

MC: "Tainted Past" seems to be about greed and its tainting powers.

JB: Yeah, if greed or money are the only things that are ruling your life, then that's pretty disturbing.

JV: Money is totally external of you. It's only paper.

JB: You know, when I'm on the 405 [freeway], and it's packed with traffic, I may be in a Hyundai, but if some guy pulls up in a Corvette, he's not moving any faster than me.

MC: There's so much emotion on this album, especially in the determination of a song like

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GONZO JOHN BUSH JEFF DUNCAN PHIL SANDOVAL JOEY VERA



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ROCK METAL SPECIAL

Sacred Reich

By Charlie Chrisafulli

It seemed very strange to be driving onto the Disney Studio lot to interview a band with a name like Sacred Reich. If Uncle Walt was put off by Elvis, what would he think of this band's speed metal? Could he handle the whiplash snarl of pure aggression, the images of death and destruction, the ironic use of Nazi ambitions for a band moniker? Maybe. Ol' Walt may have given us Tinkerbell, but he also killed off Bambi's mom. And, when you think about it, a Magic Kingdom might not be all that different from a Sacred Reich.

This confusion of the wholesome and the horrific might be unsettling to the kids on Mr. Toad's Wild Ride, but it is a specialty of Scottsdale, Arizona's pride and joy, Sacred Reich. The Disney lot is also the home of Hollywood Records, which recently released the band's new three-song EP, *A Question*. Hollywood is also re-releasing Sacred's full-length works, *Ignorance* and *The American Way*, as well as their breakthrough EP, *Surf Nicaragua*. What clinched this deal with a new label? "We asked for Mickey Mouse watches, and they said okay," explains Phil Rind, bassist, vocalist and chief songwriter for the group.

Sitting with Phil and lead guitarist Wiley Arnett, the fear that this band has anything to do with bonafide neo-Nazi hate-mongering is quickly extinguished. These guys are good-natured, easy to talk to and almost apologetic when the topic of the band's name comes up. "I hate to be defensive about it, because it really doesn't mean anything," says Phil. "We've tried to play around with it," adds Wiley, "and we've tried to come up with an intelligent reason for it, but mostly we're just stuck with it. We're not Nazis," Phil laughs. "It's kind of like our band in general: one big contradiction."

Sacred Reich was formed in 1986 by guitarist Jason Rainey with a completely different lineup. Phil came aboard as a bassist and began to write the bulk of the group's material. Soon he took over vocal duties ("I couldn't sing better than our singer couldn't sing," he says) and insisted that Greg Hall be brought aboard as drummer. Wiley was the final addition, and it wasn't long before they had recorded *Ignorance* for Metal Blade. The LP was a solid piece of late-Eighties speed thrash and contained what has become a bit of an anthem for the band, "Death Squad." This angry assessment of a right wing police state began Sacred Reich's reputation as a politically provocative "thinking man's metal band."

Asked about the inspiration for some of his early

songs, Rind is humbly honest. "I wrote the song 'Sacred Reich' in high school history class with the history book in front of me. I'm not a history buff." Did school give him much to write about? "Actually, I did some of my best stuff in algebra class. I'd sit there thinking 'a+b=c' and end up with a bunch of thrash tunes."

Surf Nicaragua followed in 1988 and updated the sound to include some hard-core punk influences and a streak of dark humor. It also contained a faithfully potent cover of Black Sabbath's "War

Pigs." Last year, the band hit its stride with *The American Way*. This collection of songs plays as an indictment of modern society, from apartheid to pollution to dysfunctional families. All but one are delivered with Sacred Reich's trademark gigantic guitar sound and powerful stop/go, fast/slow rhythm changes. The track that doesn't fit the speed metal bill is the final one, "31 Flavors." It's a—gulp—funk tune featuring the Untouchables' horn section and lyrics asking listeners to expand their musical tastes.

"We've lost a few die-hard *Ignorance* fans," says Wiley. "They just wanted to hear *Ignorance II*. But we can't play that shit forever." Phil Rind gets very serious when he speaks of the band's commitment to its music. "We like to play fast and aggressive; that's our roots. But we know we can go fast, so it's not a challenge anymore. Speed gets a certain attitude and a certain point across, but you don't feel like that all the time."

The American Way not only hinted at some new musical directions, but some new lyrical territory as well. Songs like "Love...Hate" and "I Don't Know" show a more inward focus than on the more accusatory pieces. Phil isn't worried about the band's political image. "We didn't run for office, I just wrote a few songs. I'm not even registered to vote. I figure if you don't like the rules, don't play the game." He also doesn't worry that the changes in the

45 ▶

"We're not Nazis. It's kind of like our band in general: one big contradiction."

—Phil Rind



WILEY ARNETT

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ROCK METAL SPECIAL

ANTHRAX

By Scott Schalin

Racial discrimination is alive and well in these United States. If you don't believe it, turn on the news, or worse, leave your house and experience it first-hand.

A friend and I went to a club recently and waited in line at one of those free pre-concert buffets that your stomach begs you to ignore, usually to no avail. We passed the time chatting with a young white man in front of us, who, upon noticing the repast of barbecued chicken and watermelon wedges, said, "I can't believe this is all they're serving...what are we black?" He then cackled an aren't-we-lucky-to-be-white ya-hoo which in an instant obliterated the notion that the races might actually be making some progress toward equality.

The incident made me think of Anthrax, probably the only (white) thrash band to deal with racial inequality in a way that cuts to its sociological core. To prove their point, the kings of mosh central will co-headline a tour this fall with Public Enemy, in an attempt to musically bridge the gap of racial disparity that persists in nearly every aspect of society.

Anthrax first collaborated with Public Enemy onstage during the recent Clash Of The Titans tour when it played Madison Square Garden. PE members Chuck D. and Flavor Flav joined Anthrax onstage for a cover of the rap band's signature tune, "Bring The Noise," that Anthrax guitarist Scott Ian calls the highlight of the tour: "It was the best song of that evening, and was probably my best four minutes onstage."

The song went over so well, that Anthrax decided to include a chunky version of it on its recent *Attack Of The Killer B's* disc, which features B-sides previously recorded over the span of the band's five-album career. The new album also includes a couple of choice live cuts, including an incendiary version of "Keep It In The Family," which first appeared on last year's excellent *Persistence Of Time* LP. In that song (ironically captured live in Birmingham, Alabama), Anthrax uses references to Public Enemy to denounce what Ian calls the blind ignorance of racism. "They [Public Enemy] aren't the enemy," Ian asserts from the balcony of his Huntington Beach apartment, overlooking the serenity of the Pacific's shoreline. "The enemy is the person who acts blindly and doesn't know what he's talking about, like after [black youth] Yusef Hawkins was shot, and they had the peace marches in Bensonhurst [a predominantly white, Italian neighborhood in New York]. There were all these people throwing watermel-

ons and shouting, 'Nigger go home!' I mean, what's wrong here? Who's the enemy? I think, it's pretty black and white who's ignorant and who isn't.

"That's what that song is about: how racism is institutionalized, and this hatred is passed on through the family from generation to generation," he explains as another wave crashes on the shore below us. "If you grow up in a house where your dad says 'nigger,' you don't think it's bad because your father is saying it. But, if you took 50 kids from 50 different denominations and put them together, you wouldn't have anyone fighting. No one would even know the difference. It's only when people start picking things up from their families that they lose sight of being an individual."

Of course, in a perfect world, different races would overcome the physical differences and find the similarities within. But the idea of solving racial discrepancy has been exacerbated by the wars within the gangland that pits brother against brother. "That's Public Enemy's whole message, which people take the wrong way," Ian says. "Instead of blacks just sitting around waiting for someone—for the white man—to repay them, they've got to stand up and make their own lives for themselves. But to do that, they've got to stop killing each other and selling drugs to each other.

"But the problem is money," he maintains. "Money is always the bottom line. That's why you'll never stop the drug flow in this country, because the United States government is making too much money.

I suppose if the government made some drugs illegal, but they still made some money, then at least they'd be in control of it, rather than the South Americans...then again, I'm sure the government looks at [drugs] as a good way to get rid of blacks in this country."

Obviously a stranger to subtlety, Ian and his band have always been refreshingly outspoken in their opinions and have thus been largely ignored by a mainstream that thrives on moderation. Instead, the band has secured a large core audience (their last two discs, *State Of Euphoria* and *Persistence Of Time* each surpassed the 700,000 sales mark) through arduous touring, rather than relying on the fickle support of radio or MTV. Where some parental groups have found the band's liberal (i.e. sincere) approach to art offensive (i.e. threatening), Anthrax would rather forgo commercialism and instead defend the freedoms outlined by that one document which sets our nation apart from others.

As far as enlightening the masses, both Anthrax and Public Enemy realize that if you can't bring the people to the message, then bring the message to the people. In co-headlining a bill that Ian calls "the true Clash Of The Titans," the bands hope to coalesce their disparate audiences, while proving that music, despite a different sound, can contain similar substance. Although it remains to be seen if the coupling will create conflict, hopefully, fans will respond to the symbolism of the union, rather than widen the racial rift by deriding either of the artists.

45 ►



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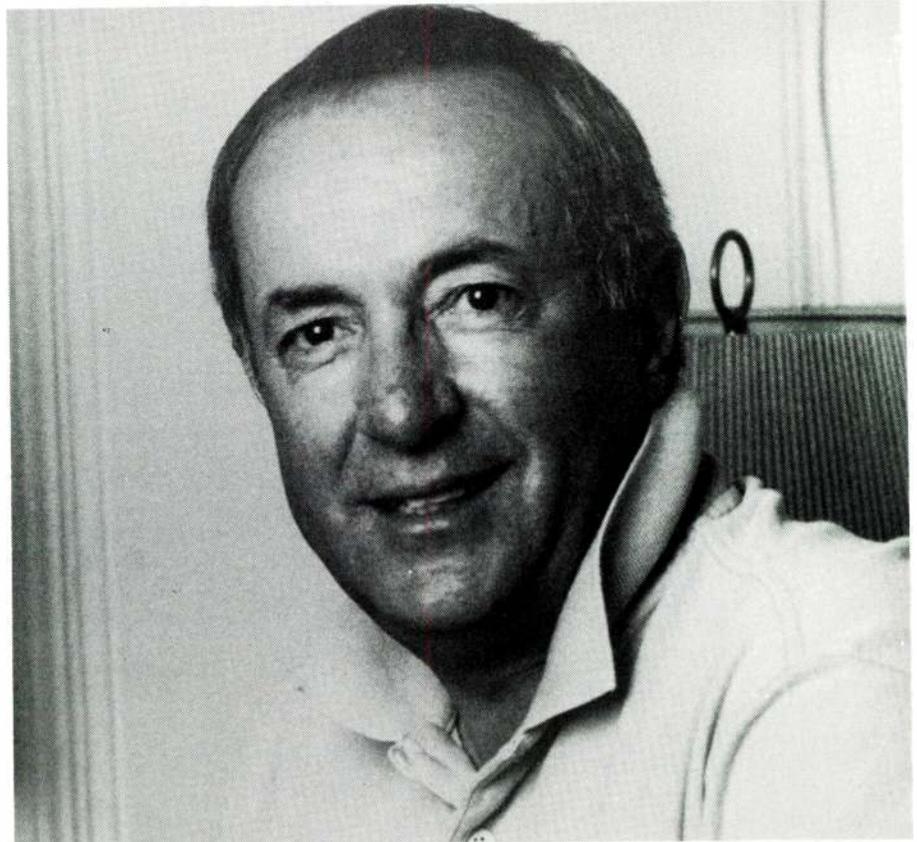
Al Coury

By Oskar Scotti

I think I can convince almost anybody of a record's worth, if I really believe in it," states Geffen Records' promotional patriarch, Al Coury, a man who considers candor as one of his most endearing qualities. "It's not that I'm a tyrant," he clarifies in a distinctive East Coast twang, "it's just that it's my responsibility to persuade the promotion staff of Geffen Records that a record has potential. They, in turn, must sell the radio programmers of this country with the same enthusiasm. I'm the first link in the chain."

In his pivotal role as the corporation's General Manager and Senior Vice President, Al Coury commands (and receives) not only the respect of his peers within the Geffen organization but those who have dealt with him in his various capacities in a lengthy 30-year career in the business. Coury, you see, is a rare breed in this fly-by-night musical climate: A true visionary who, as both a taskmaster and instructor, demands excellence of his subordinates, and usually gets it. Fortunately, he is as skilled a tutor as he is a closer of radio stations; few can bring a project to fruition as capably as Al Coury.

Though a small book could be written on his many achievements since starting out as a sales rep for Capitol in New England, a few of his most noteworthy achievements include starting RSO Records with Robert Stigwood in 1974 and launching Network Records in 1981. Network, it so happens, was distributed by Geffen Records, which brought Coury in contact with the company's President Ed Rosenblatt and David Geffen himself.



Lester Cohen

If David Geffen has one blue chip earmark, it's an ability to discern talent—not only musical talent, but in personnel as well. In Al Coury, Geffen detected a savvy and killer marketing instinct, as well as an inbred love of music. When Network closed its doors, Geffen leapt at the chance to secure Coury's winning grab bag of skills, and it's been a happy marriage ever since.

What has been an equally happy marriage is Coury's relationship with the acts on the label, one of which, Aerosmith, recently inked a multi-million dollar deal with Sony Music. As the man can be volatile, I breached the band's projected ship-jumping cautiously, but found Coury eager to discuss the transac-

tion. In fact, he wishes the group continued success in every level in their new relationship. "I've had many discussions with the group and their manager, Tim Collins, and feel they would have been crazy to turn down the Sony deal," says Coury, once again displaying the directness that anchors this man's dynamic personality. "We couldn't match the deal, because it wasn't that strong from our point of view. When a label—any record label—makes a deal beyond what is economically responsible, it reflects an air of desperation."

Coury made another valid point about the Sony Music/Aerosmith deal when he observed the radical changes that the market-

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"We're patient and don't rush our bands into action before the material is fully realized."

—Al Coury

place goes through from year to year. Sony will inherit, in perhaps 1995, a group that could contain different personnel in a musical climate that has turned 180 degrees. "Aerosmith owes us three more albums, and they will take their time with each record, making sure that the material is top-notch," he says. "We've had a great relationship with the Collins management team and Aerosmith, and we, as a company, will continue to do everything possible for them until the last single from the last album is released."

Coury is proud of his skill as a promoter, but is quick to acknowledge the contributions of Geffen's A&R division, which he says, makes his job as a promoter "both a lot more fun and a lot easier at the same time." He does admit that Geffen's strategy with picking singles varies from group to group.

"With Aerosmith, for instance, John Kalodner [Geffen's legendary director of A&R] will get involved with the band at the developmental stages and get right in the studio with the group when the songs are being fleshed out. He has that kind of communication and positive relationship with the group. At the same time, I'll be in contact with John, and he'll keep me informed as to how the material is developing." In other situations, however, Coury is handed a completed disc from the A&R staff. From there, he'll brainstorm with management to strategize the single releases.

But, surprisingly, Al says that the strongest single is not always the first single. "With Tesla, for instance, we have a different set of priorities," he confesses, "than picking the most commercial track first. The group's last two singles were not really reflective of what they are all about; they're much mellower and less urgent than the majority of the band's works in the past. So to recapture that rawer, more intense feeling, one that really reflects the band's spirit, the first single we're going with from their next album is rockier. But there are some killer slower songs on the record which are perfect for CHR."

Fortunately for Coury, it should be relatively simple getting the Aerosmiths and Teslas of the label on the air. But even Geffen and Al Coury have to roll up their sleeves and break into sweats to give their newer acts a fighting chance amongst the swelling ranks of recently launched record labels. That's how competitive it's becoming in the over-saturated marketplace of 1991.

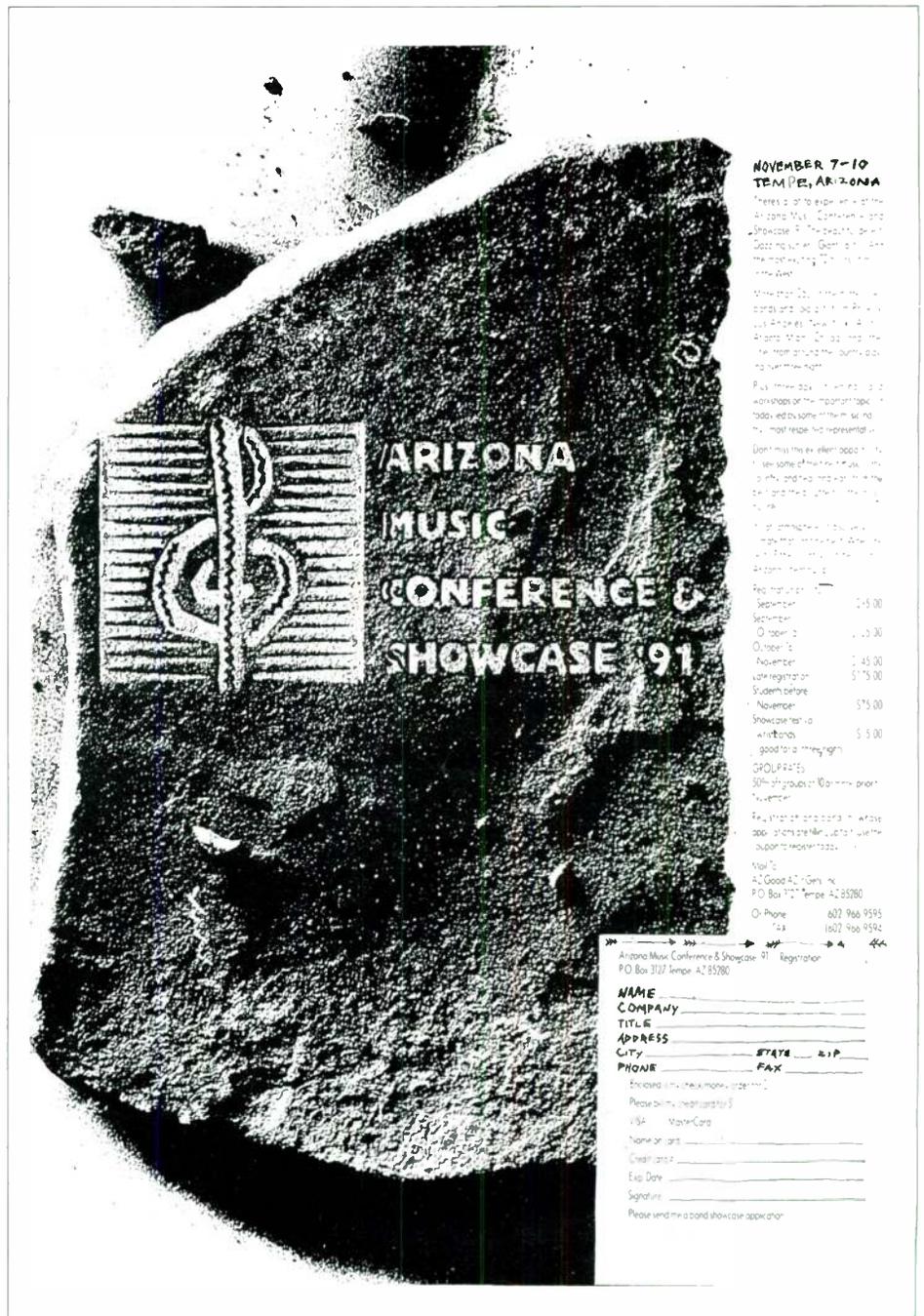
But Coury laughs easily when asked how things have changed since he first began knocking on doors as a New England tenderfoot. "Back then, no one really looked at the process of getting music played as a business," he says, trying not to sound overly sentimental. "I never even stopped at the Program Director's office, bypassing him on the way to the DJ's glass booth. The jocks in the early days would throw the music straight on the air for you."

Try that approach now and the only objects thrown anywhere would be the promotion person's torso—thrown straight out the door. Coury believes that many of the fledgling labels, eager to establish themselves and their artists, will "give away the farm" via costly promotions and vacations to increase their chances in grabbing the brass ring.

But, once again, he states, "Geffen will not be perceived by the industry as a desperate operation." Quality music, not trips to Ber-

muda in a new wardrobe as the personal guests of the label's new Lambada act will continue to be the Geffen lure to radio programmers. That tried-and-true tactic will be, as long as Al Coury is in charge of the operation, the company's modus operandi. "I guess we're fortunate in having the strongest A&R department in the industry and the benefit of time," he says, sounding glad to be a part of the team. "We're patient and don't rush our bands into action before their material is fully realized. That's why we release more hits and suffer fewer stiffs than anyone else in the industry."

But Al Coury made one glaring omission in his doctrine for success. Geffen Records also sports a promotion department that is pumped with confidence at the dawn of each release, knowing Coury is at the vanguard leading the troops into battle. It's been this way for 25 years. When Al proclaims, "It's a hit," every-body listens. **MC**



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ROCK METAL SPECIAL SURVEY

In an effort to get some real answers to some controversial questions surrounding metal music, *MC* polled a cross-section of industry personnel and musicians. To ensure the objectivity of the survey, those polled will remain anonymous.

Compiled by Maria Armoudian

The Current Scene

Over the last three months, hard rock/metal albums have achieved unparalleled success on the *Billboard* charts. Skid Row, Van Halen, Metallica—all debuted at Number One, with the same expected for Mötley Crüe's forthcoming greatest hits package and the two new discs from Guns N' Roses. Though this shows clearly that metal records still maintain their strong sales base, the genre continues to receive little or no help from the CHR formats.

“Metal’s suffering from the recession and a glut of bands and labels. Talent has been dilluted and people are playing for the deal, instead of for the music.”

With all its hurdles and pitfalls, the genre of rock/metal is still gaining strength in numbers. The industry seems to be reaping the harvest of its third generation of die-hard rockers since parents lashed out at “that devil rock music.” Two out of three people we polled see metal popularity increasing.

Q: Has the metal audience expanded?

YES 68% NO 32%

“The current metal scene is filled with too many generic hair bands. There are so many that they’re hurting each other.”

THE NAME GAME

Recently, the record industry has decided to drop the “heavy” from heavy metal and re-associate the genre with hard rock. Thus, as we approach 1992, it’s either “metal” or “rock/metal,” if you will. But even the term “metal” has shown signs of tarnish with regard to relaying a positive commercial image. Clearly, two-thirds of those we polled felt the term “metal” was a commercial turn-off.

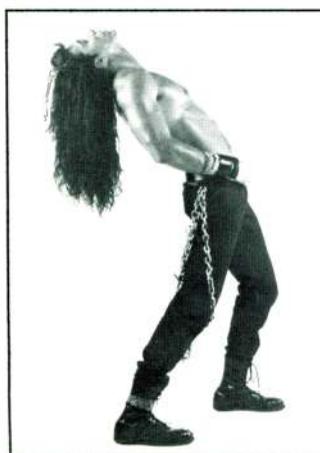
Q: For an upcoming band, is the term “metal” a negative?

YES 66% NO 36%

Beyond consumer perceptions of rock terminology, the thin line which separates the styles of metal and hard rock appears to be getting thinner.

Q: Has the musical distinction between metal and hard rock blurred?

YES 73% NO 27%



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Perceptions

"The influence of metal on today's youth is varied. Certain artists offer realistic aspects of life that are thought-provoking and factual, while others are totally irresponsible and perpetuate sexism and violence."

Though hard rock/metal acts are usually associated with lavish stage outfits and tough guy attitudes, our survey revealed that talent was far more important than image by an almost three-to-one margin.

Q: With regard to record sales, what is more important: image or musical talent?

IMAGE 38% TALENT 62%

In addition, according to those polled, successful pop, dance, country or R&B artists are no more talented than their metal/rock counterparts.

Q: Are successful metal musicians as talented as musicians in other genres of music?

YES 78% NO 22%

"Metal gives kids their own music that is separate from that of their parents."

Ends and Means

Q: If you were in a managerial position, what steps would you take to increase the appeal of your metal artist?

"Ensure that they have great songs."

"Don't alienate fans by being assholes."

"Create controversy."

"Get the best possible tour with an artist that had crossover hits."

"Have them date famous actresses."

As industry chart technology becomes more advanced and thereby a more accurate barometer of sales, most feel that metal artists will only benefit from these changes.

Q: Do the new chart systems help or hurt the commercial future of metal?

HELPS 67% HURTS 33%

Our poll also reveals that bands such as Faith No More and Anthrax, groups which infuse funk/rap and metal, have definitely enhanced the mainstream crossover potential of metal by virtue of their hybrid styles.

Q: Do you think that the integration of other musical styles into metal will enhance its commercial appeal?

YES 78% NO 22%

In the Nineties, there can be no disputing the fact that mega-bucks can be made with the right rapper on your label's roster. But, despite the significance and success of rap music, when asked, over two-thirds of our participants revealed that they would rather sign a metal act over a rap act.

Q: If you had signing power, would you sign a metal act or a rap act?

METAL 67% RAP 33%

The one thing our survey participants agreed on almost unanimously is that metal music will continue to flourish for a long time to come.

Q: Do you think metal music will retain its popularity into the next century?

YES 95% NO 5% MC



**Meredith
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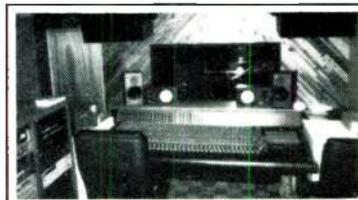
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◀ 22 Metallica

the first time, since the youthful vigilance of "Seek & Destroy," the writer exerts a stronger, more secure sense of self that may partly stem from a reconciliation he recently cemented with his father.

"Being in L.A., recording the album...[my father's] there, so we kinda got a little closer and found out why the divorce happened," Hetfield explains. "He told me more about himself and, being a male myself, I kind of...not sympathized, but realized why it went on."

So what does dad think of his son's canon of noise? "He digs it now," James admits. "But at the start, it was typical dad: 'Fucking cut your hair' stuff. Now he really digs it, and he's very proud of me. I like that."

As it turns out, Hetfield's father is one of a horde of new fans that Metallica has steadily gathered with each of its releases. Their last album, 89's *...And Justice For All* has by now garnered double-platinum status, while *Metallica* incredibly topped that plateau in its first three weeks.

LOYALTY TO THE CAUSE

"It's strange because we're growing, and we're kind of hoping that our fans are growing with us."
—Hetfield

With any band that's initially aligned with the proverbial cult audience, there's always a danger of isolating old fans in favor of pleasing new ones. But Metallica fans, both new and old, not only trust the experimental instincts of the band, but also realize

the anarchistic possibilities of Metallica controlling the mainstream. A band that challenges established mores the way Metallica does, needs to be heard by the masses to insure any kind of impact.

"The core of the Metallica audience knows that buried inside of us is this desire to fuck with new stuff," explains drummer Lars Ulrich during a separate conversation. "As people, our attention span is



really short, and we get bored very easily. On this album, we wanted to just have fun playing some shorter songs, instead of trying to remember all these fuckin' breaks and shit that we go through when we play those ten-minute songs. It just became so introverted that it became difficult to play. Now there's a joy in playing again, because we're not playing so much from our mind as from our body."

A ROCK MEETS A HARD PLACE

"I think Bob [Rock] was intimidated at first. I don't know if he was afraid of being sacked right away. But we had to say, 'C'mon, give us some ideas here. We can take it. We're open-minded.'"
—Hetfield

By now, much has been made of the band's decision to hire Bob Rock, who made his mark producing the Mötley Crüe and Bon Jovi of the world. Although there was speculation that the band had copped the proverbial MTV sell-out (an undeniably insipid concern), the sound turns out to be the rawest since *Ride The Lightning*. Whereas Lars describes former producer Flemming Rasmussen as "more of an engineer person who was more concerned that everything was in tune," Rock emphasized tighter structures, with performances designed to achieve maximum potency in a more minimalistic fashion. Hetfield's vocals now dare to stretch beyond the patented guttural drawl, which, in the case of "The Unforgiven," offers a chilling perspective on the familiar theme of youthful promise unfulfilled.

Without compromise, Metallica has now achieved the kind of success formerly reserved for the tapioca pop artists of the industry. At last, the underground has a voice, and while their success proves important in providing legitimacy to the genre, Hetfield characteristically downplays its importance. "I just hope we create timeless music," he says, "and are known as four pretty regular guys doing exactly what we wanted to do." MC

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◀ 34 Armored Saint

"Another Day," that listeners experience many feelings which most hard rock bands don't even touch upon.

JB: "Another Day" is actually a really sad song. But, if you can make somebody feel sad, then that's another emotion you're covering. And that's what music is all about: to capture all these different emotions, whether it be happiness, sadness, anger or frustration. We try to cover the whole spectrum, and to me, that's what art is about.

MC: Did Metal Blade allow you the freedom to create what you wanted, or was there pressure for you to come up with a hit single to insure immediate success?

JV: Pressure was something that was there. But we knew for our own sake that we had to get ahead in our career. We not only want to grow spiritually, but in our career and audience.

JB: The good thing about being on Metal Blade was that there was no intervention. Most of the time, when bands write songs for a reason, they fail. Music is an art. You have to write the way you feel. Don't be closed-minded when it comes to music. Dig everything.

MC: That's why I really like "Last Train Home." It seems a challengingly optimistic song that speculates on our final resting place.

JB: I always try to emphasize trying to [realize] your goals. Sometimes it seems so far away. You can be so many miles away, but you'll get it. Sometimes it just takes a little longer, kinda like Armored Saint: to get there has taken a long time, but we'll get there. MC

◀ 36 Sacred Reich

band's sound will push them away from pure speed metal and into some hyphenated category. "People can call us whatever they want to, as long as we know we're doing what we want to."

The band's most recent release, *A Question*, features one new track, a remixed track from the last record and a cover of the punk band Fear's "Let's Have A War." Fear made their name with a mixture of anger, bluster and humor, and Sacred Reich seems happy to carry that ethic into the Nineties. "Life is about duty and commitment and finding something worthwhile, but it's also about having fun, because this is all there is," says Rind. "You don't want to become a cartoon, but with your tongue firmly planted in cheek, you can make some quality statements."

The new record also marks the arrival of new drummer Dave McClain, who replaces the road-weary Hall. McClain has been up to the task ("He's a blessing in disguise," says Wiley) and joined the band in time to do a European tour with Sepultura and the "New Titans On The Bloc" tour of the U.S. with Sepultura, Napalm Death and Sick Of It All. In fact, soon it will be time for the boys to wave goodbye to the friendly, mouse-shaped hedges of the Disney lot to prepare for one of the final New Titans shows at the Hollywood Palladium.

Phil Rind is asked if his five years with Sacred Reich have given him any kind of general philosophy of life. The man who has written "Death Squad" and "Draining You Of Life" pauses a moment, then says, "It's a lot easier to be nice to people than to be an asshole, and you end up feeling a lot better."

Somewhere, Uncle Walt is smiling. MC

◀ 38 Anthrax

"I would think that it's going to be good," Ian shrugs. "It would be pretty stupid to go to a show specifically to give a band shit. You might be a big Anthrax fan, but not like Public Enemy, and you might think people are going to stay away [as they did for the ridiculous PE/Sisters Of Mercy pairing this summer, whose poor ticket sales forced the tour's termination]. But I tend to give our audience a little more credit. Even if it's something they're not really aware of, I think our audience is a little more open-minded than some other metal band's audiences."

But, will even an admittedly open-minded audience take something home from the show other than the persistent ringing in their ears?

"Well, Public Enemy's a band where 90 percent of the people are only going to hear the beats and couldn't give a shit about what they're trying to say," Ian admits. "Same with us. I could say all this shit in our lyrics, but the bottom line is, only a small percentage is going to take the time to maybe learn something from it."

Is that frustrating for a writer who'd like to promote change?

"No it isn't, or else I wouldn't even be doing this anymore," he says as the sun sets on the horizon. "I throw my opinions out because I feel really strongly about things, but they're just my opinions. People can take it however they want to take it. They can not listen, they can say fuck you, or they can learn something from it. It's up to them."

Hopefully, someone will get the message in time, before the chicken burns to a crisp. MC

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By Jonathan Widran

High school graduation approaches, and the creative souls find themselves at a crossroads: Do you listen to your parents, go the straight and narrow and wonder what might have been, or do you push your artistic talents to the limits and face the uncertainty of a creative life? Saxophonist Warren Hill, whose funky yet passionate Novus debut, *Kiss Under The Moon*, is rapidly speeding up the Adult Contemporary airplay charts, took the road less traveled and is making quite a difference in the contemporary instrumental world.

Hill, a self-proclaimed rock & roll kid who grew up in Toronto, took one year of courses required by the Engineering Physics program at the University of Toronto, and decided to live or die by the sax, enrolling in the prestigious Berklee School of Music. "While doing the science courses, I'd play maybe one night a week doing jazz, another with a big band, but the daytime was making

me stagnant. I realized I couldn't do without the music," Hill recalls. "My original intention was to try one year at the school, but when I began enjoying eighteen-hour days playing, practicing and taking courses, I knew it was going to be the main force in my life."

When Hill took the plunge after graduating and moved to L.A. in late summer 1988, his original intention was to make a splash as a session player (he had worked on a Chaka Kahn LP prior to graduating Berklee), but his disenchantment with that whole scene led him to set his sights on an even more fulfilling career—one as a leader. "I respect studio players immensely, and I have done a few studio dates (such as the soundtrack to *FX 11*). But it's hard to break through the cliques, and I realized that I'm a control freak anyway, that doing my own thing, creating something from nothing was a noble aspiration. At the very time he was making those decisions, he noticed a remarkable outbreak of fine young sax players and snapped his fingers, "I can do that!"

He began composing and recording demos, and a friend at Atlantic Records got Hill's tape to label chief Ahmet Ertegun, who decided, based on only two songs, to sign the young sax gun. For the next eight months, Hill worked on material for his debut and on negotiating the contract. But just as he was about to go into the studio with Atlantic's money, his assigned A&R man left and Hill found himself back at square one. "I got depressed, sure, but only for a little while. Since I had the material ready

to go, I started shopping it around." Through a fairly simple network of contacts beginning with his manager John Axelrod (formerly with Atlantic and a great believer in Hill's dream), Hill's tape wound up in the hands of Steve Backer, A&R rep for Novus, RCA's jazz division. "The compositions attracted Steve the most, and we basically did the deal over the phone."

On an essentially low-to-medium budget (a fraction of what Capitol spent on the similarly styled recording of saxman Dave Koz), Hill assembled not only the cream of the L.A. studio crop (percussionist Paulinho Da Costa, guitarist Neil Stubenhaus and drummer Harvey Mason) but also the production expertise of Preston Glass, responsible for the groundbreaking Kenny G explosion. Hill's goal, well-achieved, was less to "pin myself down to any one style just to suit what's big on the charts this week," and more to "do something honest." The fluctuations of the tunes between R&B, rock and jazz reflect Hill's beginnings as an aspiring rock singer/guitarist (he sings on one track "Too Little, Too Late") before a high school summer jazz program at Eastman College of Music in Rochester, N.Y. opened his ears to the exciting world of sax improvisation.

"All I knew about jazz sax at the time was Spyro Gyra," he admits. "Hearing all those great contemporary players—David Sanborn, Grover Washington, and then the greats who inspired them, the Charlie Parkers and Cannonball Adderly—made me come home, put away the guitar and put a little jazz quartet together. From then on, I wanted to be a jazz player."

Spin *Kiss Under The Moon* once or twice, and that Sanborn sound comes charging through. Hill admits fellow students at Berklee used to tease him about being a clone of the influential funk alto player, but insists his drawing from the Sanborn vocabulary is "out of respect. There is a great degree of similarity in our sound qualities, but I don't do it intentionally. I get a lot of pentatonics and blues scales from starting out as a guitar player, and that contributes to the sound. My funk stuff is pretty close, but there are other areas of the album where I'm playing soprano, being romantic and don't sound anything like him."

In a market so over-glutted by great young saxmen, Hill thinks ultimately his diversity and compositional chops will encourage listeners to choose his CD off the racks. "In trying to represent who I am," he concludes, "I think I've made a harmonically and melodically interesting album. You're not bogged down with soul groove after soul groove. There are a lot of great players out there, and who's to say what 'great' means or 'who's better, who's best.' My main thing is writing the best music I can. What will draw people in ultimately, both on disc and live, is the passion in my playing." 



Warren Hill

Kiss Under The Moon
RCA/Novus

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Promises," "No Disguise," "30 Days."

□ **Material:** This is one of those rare pop/jazz gems where nearly every tune warrants airplay, and there is, as Hill intended, enough diversity to go around. The few smooth soprano numbers make for a brief but convincing showcase for Hill to stray from the mostly Sanborn-esque alto style he perpetuates throughout. This collection truly shows the haze existing between jazz and pop, as all the tunes are structured to get to the all-important hook quickly. There's romance, dance grooves and all the passion Hill speaks of. Another rare treat involves the three vocals, all of which are actually engaging.

□ **Musicianship:** Hill is a passionate, from-the-heart kind of player, technically efficient certainly, but more interested in the emotional impact of the music. Helped along by the typically brilliant backing of Da Costa, Stubenhaus, Mason and Hill's own circle of friends (keyboardists Sam Purkin and Mike Boddicker and guitarist Chris Horvath), Hill creates a heartfelt, often romantic landscape that makes for many repeated and enjoyable listens.

□ **Production:** Hill, Boddicker, Purkin and Byron De Lear had a hand in producing the eight non-Preston Glass tunes, and do a supreme job in structuring both smooth lovelorn grooves and funky R&B licks. Glass' work is fine, but simply not as engaging. Either way, the album's most stirring statement, "30 Days," which mixes soprano and alto squeals, is Hill talking from the heart. The production is slick, but again, doesn't leave much room for excess imagination.

□ **Summary:** A picture perfect contemporary jazz album is what we're talking here. Every tune moves, grooves and makes you glad to be listening for the duration. Hill is an energetic new presence, but next time out, should try just a little harder to establish his very own voice (too many lesser saxists do Sanborn, too) and leave a little space for a little extra improvisational punch amidst the ultra-slick production values.

—Jonathan Widran

KNAC

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Stacy Robbin & the NYL

Violence on the **Sunset Strip** is becoming routine amongst the weekend revelers. Once again, the trouble-making elements fall into outsider categories, with the growing punk element adding to the fire. I saw no less than two fights break out over the Friday the 13th weekend in the short space of one hour.

Lixx Array's power ballad, "Once In A Lifetime," was the recent pick of the week by Z-Rock DJ Mad Max Hammer, in addition to receiving airplay from eighteen stations around the country.

The World Inside, Human Drama's debut disc for Triple XXX Records, has been pushed back to a January release. In the meantime, you can get your Human Drama fix on October 3rd when lead singer Johnny Indovina and ex-December Flower guitarist Seth Miller hit the Club Lingerie for a special acoustic set.

Former Girl Trouble guitarist Ace Steele has been sidelined due to injuries resulting from a motorcycle accident. Lose the bike, Steele. Add Warbride guitarist/keyboardist Velia Garay to the broken leg club as well. She got hers from (now get this) skiing off the roof of a church. Brilliant. Anyway, Steele is auditioning for a prominent national act (sorry, no names) and Warbride is continuing its hunt for a girl bassist. All interested can contact Warbride at (818) 989-1537.

Songbird Stacy Robins will be playing Genghis Cohen on Saturday, October 19th. The club's popularity, as well as Miss Robins', has been growing by leaps and bounds.

The Coconut Teaszer held a benefit September 23rd for Paula Pierce, the former singer for the Pandoras who passed away recently. All proceeds were donated to animal rights organizations, one of

Paula's favorite charitable causes. A heartfelt "thank you" to all that made this happen.

Only Child (featuring platinum singer/songwriter/producer Paul Sabu) are looking for a keyboard player. All interested contact Robert Andersen at Raw Entertainment, (213) 452-7004.

Flesh will be one of the more prominent local bands to play the 4th Annual Concrete Foundations Forum. They'll be taking the stage the afternoon of Friday, October 4th. You can also catch them at Gazzarri's, Thursday, September 26th at 11:00 p.m. For press info, contact their new publicist, Paola Palazzo at (818) 986-2675.

Tunnelmen have released their brilliant long-awaited debut LP, *Defeat The Inefficiency Of Crashing*, the product of a one-shot deal with indie label Nate Starkman and Sons. For those who like alternative music with a British industrial edge, *Crashing* is a must-have.

Sunset Strip-goers were a bit intrigued by the arrival of paramedics outside of the Roxy after Haunted Garage's dangerously-packed Friday the 13th performance. Apparently, guitarist Johnny Ho passed out after the band's set, but I hear the whole ambulance bit was just a hype. Inside, the Roxy was turned into a sweatbox as HG bled, sweat and oozed out material from their Metal Blade debut, *Possession Park*. In addition to their normal splatter-punk cabaret, the band consulted with special effects folks from *Dawn Of The Dead* to beef up their routine. The show opened with lovable frontman Dukey Flyswatter "being born" onstage and featured some grizzly corpse-like props which vied for attention with guitarist Gaby Godhead's Carmen Miranda costume!

British punk stalwart the Damned will be doing a very special reunion concert at the Palladium on October 3rd, with Restless act the Doughboys opening. Brought to you by the folks at Goldenvoice, this one gets my vote for pick of the month.



Flesh

C&W

By Billy Block



Billy Block

Mark Shark

Congrats to Jill Colucci on her guest performance with Travis Tritt at the Greek Theatre last week. Jill is one of the best singer-songwriters living and working in L.A. and Nashville. Jill has co-written two of Tritt's biggest singles, "I'm Gonna Be Somebody" and "Anymore," which was written with Tritt. Jill dueted with Travis and the audience responded with a rare, mid-set standing ovation for their rendition of "I'm Gonna Be Somebody." Jill will be in Nashville for the Country Music Awards as well as the BMI Awards banquet. Way to go, Jill!

Atlantic/Nashville's hot new female artist Karen Tobin played her first gig at the Sheraton/Universal Rooftop Garden for the WEA/Handleman Distributors Convention. Karen's debut is slated for an October release, and what I've heard so far sounds great. Her new band includes some of L.A.'s finest players: Dave Pearlman on dobro and pedal steel, Bob Fergo on fiddle and keys, Paul Marshall on bass, Howard Yearwood on guitars, Mark Fosson on guitars and Michael J. on drums. Handleman jobbers were lining up for autographs following



Billy Block

Atlantic/Nashville artist Karen Tobin and songwriter Jill Colucci

Karen's first outing. I'd say that's a pretty good omen.

Birthday wishes to Rosie Flores and "Juke" Logan who both celebrated their respective DOB's with outstanding sets on Ronnie Mack's Barndance Salute To Patsy Cline.

From the foreign correspondence desk: Got a card from Lorne Rall, the former Lonesome Strangers' bassist who relocated to Austin, Texas. Lorne is digging the Austin scene and working in about six different bands. Lorne sends his best to all. Skip Edwards, who is currently touring with the Babylonian One, called from Toronto to report all is well with the Dwight Yoakam entourage. Skip and the gang will be out for another week. One final note: Deb Peters made her stage debut at Antone's in Austin with none other than Clarence "Gatemouth" Brown. Deborah was playing accordion around L.A. for awhile before deciding to move south. Although Nashville was her designated destination, it seems Austin has adopted our little friend.

The next Western Beat Songwriter's Showcase on October 3rd at Highland Grounds (742 Highland Ave. at Melrose, 213-466-1507) will showcase some celebrated writers. Jim Leslie, co-writer of "White Boots" (with Billy Swan), which appeared on the Vaughn Brothers album, will show off some new material. Nashville transplant and hit songwriter Jan Buckingham will also make her Western Beat debut. Two of Jan's hits include "I Don't Mind The Thorns When You're The Rose" by Lee Greenwood and Gary Morris' "Between Two Fires." Jan has also enjoyed success on the pop charts with hits for Laura Brannigan and Air Supply. Curb Recording artist Jeffrey Steele will make a rare solo acoustic performance, as will Karen Tobin and Mark Fosson, Coal Porters' ring leader Sid Griffin, blues legend Mark Shark and the svelte and saucy Liza Jane Edwards. Expect a night of great acoustic American music.



JAZZ

By Scott Yanow



Brian Ashley

Jay McShann

Each September, Los Angeles hosts an excess of jazz and blues festivals—three in two weekends! The oldest is the **KLON Long Beach Blues Festival** which in 1991 had its 12th and most successful two-day event. Saturday featured **Dave Specter & the Bluebirds** with **Barkin' Bill Smith** on vocals (the winners of KLON's annual Talent Search contest), **Robert Cray** (who stuck to blues for a change) and the spirited **Koko Taylor**, who was in particularly good form. A veteran jazz group boasted the great pianist **Jay McShann** (**Charlie Parker's** boss in Kansas City back in 1939), singer **Jimmy Witherspoon** and the soulful saxophone of **Plas Johnson**. **John Lee Hooker's Coast To Coast** blues band took honors with the highlight being an intense fifteen-minute, one-chord vamp during which the veteran guitarist showed off his ability to make the most out of the least; Hooker really believed in that chord!

Sunday's show featured some

inspiring and highly rhythmic gospel from the **Five Blind Boys** of Alabama, crowd-pleasing R&B dance music from the **Blues Brothers Band**, a no-show from a hoarse **Bobby Blue Bland** (his group struggled on gamely), the always satisfying **B.B. King** and the last of the honking saxophonists, **Big Jay McNeely**. The latter's 20-minute "stroll" through the audience on an endless blues showed that he really believed in his note! An estimated 13,500 made it to the festival on Saturday while Sunday had a sold out crowd of over 15,000.

The four-day **Los Angeles Classic Jazz Festival** featured dixieland, small group swing and melodic jazz from over 250 musicians on eleven stages. Most memorable were **Banu Gibson's Hot Jazz Orchestra**, the **Golden Eagles**, trumpeters **Yank Lawson** and **Jack Sheldon** and vibraphonist **Gene Estes'** quartet (with guitarist **Barry Zweig**); the latter should be caught when they appear in local clubs. Despite small audiences at the **Wadsworth Theatre** (the same weekend as the **Classic Fest**), L.A. Jazz '91 (held by the Int. Assoc. of Jazz Appreciation) had well-received sets from guitarist **Calvin Keys**, altoist **Donald Harrison**, pianist **Horace Tapscott** and an all-star group led by flutist **James Newton**. Los Angeles may not be renowned as a jazz center but perhaps it's time that our jazz scene received more respect!

Upcoming: **Catalina's** (213-466-2210) hosts the **Christopher Holliday/Mark Whitfield Quartet** (through Sept. 29); **Le Cafe** (818-986-2662) has **Mike Garson** (Oct. 2), **Mitch Forman** (Oct. 7) and **Sue Raney** (Oct. 11); the **Bakery** (213-271-9039) features the **Gene Bertoncini-John Clayton** duo (Oct. 6); and **Pedriani Music** in Alhambra (213-283-1932) features free jazz sessions each Saturday afternoon.



Brian Ashley

John Lee Hooker

BLACK MUSIC

By Wayne Edwards



Vanessa Williams

It's no secret that superstar **M.C. Hammer** is on a quest "to take the glove" from the ultimate superstar. A sneak preview of Hammer's forthcoming seventeen-song **Too Legit To Quit** left me with the feeling that few will ever be more ready to unseat **Michael Jackson** from his throne than Hammer is right now. This new album is a thriller, putting the heat on Michael to be really **Dangerous** when he hits the streets a month later.

On the road one more time: Just got back from Atlanta where I visited the city's impressive mall. The **Underground** is unique because its three floors of clothing and other shopping stores, restaurants and nightclubs featuring all styles of live entertainment (from country to reggae) are actually below street level. The boistrous end-of-summer crowd gave the mall a festive feel, much like Bourbon Street during New Orleans Mardi Gras.

Performing at the Underground's hot jam spot, **A-Train**, was vocalist **Liz Spraggins**, who says she'll be in Los Angeles in March at **Catch One** on Pico and Normandie. The serious house quartet was headed up by keyboardist **Mose Davis**, formerly of the **Counts**.

More on the road: Vocalist **Angel Rogers** reports **Keith Washington** killed 'em in Houston, San Francisco and Oakland. Word is Washington's sex appeal is reaching **Teddy Pendergrass** proportions. And speaking of Rogers, she's been seen around town doing sessions with **Alex Brown** and **Gene Van Buren**. **Vanessa Williams'** sophomore

effort, **The Comfort Zone**, is finally in stores. If the music is half as good as the cover photos, watch out! Much too early for any confirmed tour plans, but when she does go out, expect packed houses everywhere. We'll keep you posted.

There was a serious footrace for the top of the charts between Williams' "Running Back To You" and fellow-songstress **Karyn White's** "Romantic." White got out of the gate faster, but as folks settle into the albums, Williams will likely have longer staying power and, subsequently, better sales. **The Comfort Zone** shows much more depth and thought than White's **Ritual Of Love**, which is basically a one-dimensional affair. No word from White's camp on tour dates either.

George C. Wolfe, creator of the plays **The Colored Museum** and last year's record-breaking **Jelly's Last Jam**, is back directing **Spunk**, scheduled through October 27 at the **Mark Taper Forum**. Starring **Danitra Vance**, the play has been hailed as "dazzling and entertaining... a great show," by the *New York Post*. Call (213) 972-0700 for ticket information.

With summer officially over, the concert scene slows down quite a bit. Of note, **Bobby Caldwell**, the master of blue-eyed soul, appears at the **Wiltern** (Oct. 13) and soulful **Michael Bolton** has **Oleta Adams** opening his five-night run at the **Universal Amphitheatre** (Oct. 14, 15, 17, 22 & 23). **Lenny Kravitz's** "There's Only One Truth" tour graces downtown L.A.'s **Variety Theater** (Oct. 17-19). **Patti LaBelle** performs at the **Celebrity** (Oct. 11) and the **Greek** (Oct. 12). The **Pointer Sisters** also hit the **Celebrity** (Oct. 5).

Mellow Notes: The **Strand**, one of the best spots in town to hear music, jazzes it up in October with **Ronnie Laws** and **Linsey** (4), **Rob Mullins**, **Gerald Albright**, **Wilton Felder** and **Ndugu Chancler** (5), **Grover Washington, Jr.** (8 & 9) and former **Rest To Forever** guitarist **Al DiMeola's World Sinfonia**. Also appearing will be the **Four Tops** (16) and reggae's **Black Uhuru** (11&12). Call (213) 316-1700 for ticket information. MC



Wayne Edwards

Angel Rogers with Alex Brown and Gene Van Buren



The Fifth Dimension's Marilyn McCoo and Billy Davis, Jr. at the Greek.

The Fifth Dimension

The Greek Theatre
Los Angeles

There's good news and bad news concerning the first Los Angeles date since 1975 for the (original) Fifth Dimension, featuring Marilyn McCoo, Florence LaRue, Billy Davis, Jr., Ron Townson and Lamont MacLemore. The good news? Well, starting with the obvious, they looked fantastic. McCoo and LaRue, the two stunning leading ladies of the group, in their silver/white gowns, looked as if time stopped over a decade ago, and two of their three male cohorts (always portly Townson being the exception) looked like they've been spending lots of time at the local health spa.

They also sounded great; all five were in excellent voice and each got several opportunities to showcase his/her individual talents. Unfortunately, that's also the bad news, because, quite frankly, a democratic, everybody-has-his-say Fifth Dimension was not particularly what the celebrity-studded audience expected. When the show opened with the announcement that the group had amassed an amazing seventeen gold records, it logically followed that they would perform as many of those hits that the hour-and-forty-five minute set would allow. Instead, what we got was a lot of Broadway/Vegas schtick and way too much filler material, which, apart from massaging a few egos, meant absolutely nothing but a waste of valuable time.

With the exception of a much-deserved standing ovation that McCoo received after performing two touching songs from her just released solo album (on Warner Bros.), most of these moments were met with polite and obligatory applause. There was also the sense that, despite the camaraderie exhibited onstage, there was some serious competition within the group, and especially between the two female leads. Why else would Florence LaRue, who, if memory serves correctly, sang

none of the group's major hits, step front and center and sing lead on one of McCoo's songs? Granted, she sang the heck out of it, but for what purpose other than ego gratification?

One really nice touch was the presentation of platinum single plaques for the songs "Stone Soul Picnic" and everybody's favorite, "One Less Bell To Answer," which received another of the evening's three standing ovations.

—Wayne Edwards

Screamin' Jay Hawkins

The Palomino
North Hollywood

Jay Hawkins is a performer who dares you to not like him. He assured me backstage that he was, in fact, going to sing his classic gross-out ballad, "Constipation Blues." This song became a focal point for the entire evening, dividing the true fan from the squeamish onlooker. For those who enjoy his unusual persona, this song cemented his onstage magnetism, drawing in those who will share or appreciate his unique eccentricities. Jay himself thanked the audience "for letting me be myself, which means crazy."

His performance was a preview of sorts for his European tour which begins after he completes work for the film *Giant Steps*. He employed all of his standard props: fire, spiders, bells, shrunken heads and, of course, Henry The Skull—as he worked his way through two sets of Screamin' Jay favorites and some new songs from his first album in fifteen years, *Black Music For White People*. Although Screamin' Jay has been quoted as not liking the new record, Jay proved that he was not content to rest on his legendary status by performing just the old songs. His new dance version of the classic "I Put A Spell On You" was performed in addition to the original version, showing that time has not passed him by.

—Chad Witt

Diana Ross

The Universal Amphitheatre
Universal City

The last time pop music's reigning diva came to town, she received a lot of flack for trying to be a bit to hip. Torn blue jeans and bad imitations of current dance steps, audience and critics alike concluded, were out of place in a Diana Ross concert.

Ms. Ross must have been listening, because on opening night of her recent four-night sold-out stand at the Universal Amphitheatre, she was having none of that. This show was vintage Diana, and she was looking and sounding as good as ever.

By the time Diana hit her stride three songs into the nearly two-hour set, with Ashford & Simpson's "Mirror, Mirror" and Nile Rodgers' "Upside Down," it was obvious everything was going her way. The audience, which enjoyed every pose, got an extra kick out of the many costume changes that accompany a typical Ms. Ross affair.

The key to this show, however, was the material. A veritable hit parade, Ross's lineup included the disco classic "Love Hangover," "Good Morning Heartache," "Do You Know Where You're Going To," "Ain't No Mountain High Enough" and "Endless Love." For her finale, Diana was joined by Andrae Crouch and his choir (led by sister Sandra) for a rousing gospel number before concluding with her now signature "Reach Out And Touch." Needless to say, most of those songs were warmly greeted with standing ovations, as was Stevie Wonder's "Blame It On The Sun," one of two songs featured from her forthcoming Motown disc.

Ross remains a timeless wonder, and this show proved why. She may

not be the greatest vocalist to ever grace the stage, but when she's on top of her game—as she clearly was this night—there are very few who can out-entertain her.

—Wayne Edwards

Chicago

The Greek Theatre
Los Angeles

On tour to (supposedly) promote their 21st album, Chicago played a tight set of music promoting their musicianship and 24-year history rather than their latest work.

All of the members were in top form, giving solid performances and strong solos. Some tunes got a facelift such as "You're The Inspiration" and "Beginnings," both of which ended with new instrumental solos by various members of the band and standing ovations by the audience. "Saturday In The Park," "Just You And Me" and "Look Away" were all highlights as was "Dialog," sung by Bill Champlin, which always brings the audience to its feet. The ever-dependable horn section divided its time between playing horns on the Seventies material and then playing guitars and keyboards for the Eighties material.

So what about the band's new material? Good question. Lamm was careful to mention the band had a new single out, but that was as far as it went. No tunes from their latest album were played. Their encore, which featured great versions of "Midnight Hour," "Satisfaction" and "Dancing In The Streets," had the entire audience dancing and singing along. But one has to wonder why Chicago is going to such lengths to be labeled an oldies act when they're still such strong and gifted musicians.

—Sue Gold



Chicago's Robert Lamm

you should've been there.

R.E.M. at CMJ Music Marathon, 1985.



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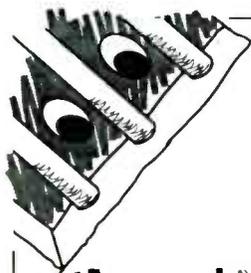
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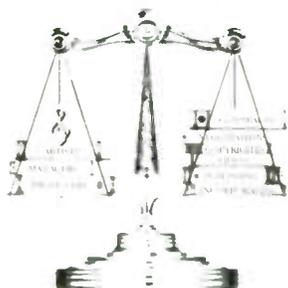
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CLUB REVIEWS

Warren Hill

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** John Axelrod, Iron John Management: (213) 931-7945

□ **The Players:** Warren Hill, saxophones; Chris Horvath, guitar; Sam Purkin, keyboards; Hans Zermuehlen, keyboards; Norman Arnold, percussion; Marcus, bass; Sergio Gonzales, drums; Byron DeLear, Roxanne, background vocals.

□ **Material:** Hill played every hooky, passionate and intensely commercial cut from his powerful pop-jazz debut *Kiss Under The Moon* (mostly composed by him and Purkin), and it was impossible to not begin humming along after awhile. He wavers between soulful, funky gems like "No Disguise" and mid-tempo passion ballads along the lines of "Promises," and it's clear that the charming and romantic numbers bring out Hill's best playing. Even the vocals (he sang on "Too Little, Too Late") were above average for an instrumentalist. While structurally, the tunes play it pretty safe, their infectiousness forms the basis of a fun show.

□ **Musicianship:** The L.A. club scene is so full of top-notch players, it gets mundane extolling their praises, but here I go again—Hill may borrow a few Sanborn funk licks here and there, but the smooth charm he infuses will eventually lead to a sound of his own. Technically, he's pretty amazing, even if the tight pop structure of most of his tunes leaves only sporadic moments for any lengthy improvisations. Then again, like Sanborn, Hill is less a jazz player and more a pop/R&B artist. On his few soprano moments, he engaged in some circular breathing patterns which would impress Kenny G. His band featured his buddies, who happen to be, yes, excellent and professional. "Swept Away" proved the perfect showcase for the energetic



Jonathan Widran

Warren Hill: On the way to the top.

talents of guitarist Horvath, who stood out along with DeLear's scorchy vocals.

□ **Performance:** Hill gets less hype than Dave Koz, and maybe he doesn't have the great hair and moves, but he's still charismatic, giddy and unafraid to work up a sweat. His face mimicked the expressiveness of his horn, his body swayed in time, and he developed a cool rapport with his easily won admirers. At My Place is the perfect arena for a sax player to enter and charm the audience, and he melted

a few ladies' hearts (including that of my date) by making close eye and sax contact with them throughout his extensive visit on "Waiting For Your Love." A fine player, an even better performer.

□ **Summary:** Even though he should not be on a label (Novus) with more traditional jazz artists (nor should he be marketed as such), Hill presents an attractive overall package in the pop instrumental world. His tunes are catchy, and so what if they're so commercial when they're so strong? He's romantic, sexy, works his audience, and, oh yeah, plays like a veteran even though he's only 25. When the Kenny G's of the world get all the headlines boring people to sleep, it's nice to see a Warren Hill keeping the funk flame alive while keeping the customer satisfied. —Nicole DeYoung



Toni C. Holiday

Sick Puppies: For the dogs!

Sick Puppies

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Jeff Miller, The Gilbert Miller Agency: (818) 888-6363

□ **The Players:** Chuck Wagon, bass, vocals; Senior Ray Beez, drums, vocals; Phydeaux Wails, guitar, vocals; Al Aploe, frontman; and the Puppettes—Vaccine, Sheeza Breeder and Bitch.

□ **Material:** Sick Puppies begin with a solid Brit-metal base, then toss in

CLUB REVIEWS



Toni C. Holliday

Brickyard: Tight and well-rehearsed.

generous helpings of jazz noodlings, Living Colour-ish bass riffs, solos, solos, sweeping anthems a la Rush or Yes, and a lot of Van Halen-ish whammy bar knockoffs. A pinch of Scatterbrain tops off the meal, which proves in the end to be a less than satisfying casserole. I've heard all this stuff before—and done better by the original writers, which is usually the case. Two songs included lyrics, with one chorus being simply "dogs, dogs, dogs of war/we are the dogs of war." Good work, guys—but it took a long time to come up with that! The band did put some effort into the whole canine-oriented theme, but some time should be invested in the songs instead of letting the gimmicks dominate.

□ **Musicianship:** I must say that all three musicians could certainly play their instruments—and they were tight, too. It's kind of a shame they felt they had to gild the lily by presenting themselves in such camp fashion. Why should the audience be asked to take their playing seriously—Sick Puppies sure don't seem to! It'd be great if the band could find one voice in their organization who could truly belt. As is, the three musicians traded verses and, although the drummer sounded best, he should concentrate on his powerful licks.

□ **Performance:** These guys are going for music theatre, much like the Plasmatics, the Tubes and Mr. Bungle, but comparisons stop there. Sick Puppies ain't got it yet. Although they begin with an original idea—the musicians being dogs—the show never really became brilliant or even that different from something you'd see on the Strip. Enter the scantily-clad babes, who leash the guys up and take them for walks. The dogs

drink from doggie bowls and then pee on fire hydrants. The dogs sniff at their mistress' crotches. The dogs start playing their instruments again. The women stand around like those human models at Venice Beach looking uncomfortable, weary and bored. All the while, there's this master of ceremonies guy, Al Alpoe, who introduces each song in a put-on elderly man's voice that's hard to understand. Very annoying.

□ **Summary:** These guys have two options: lose all the extras, get a proper frontman/woman singer and write some good lyrics, or take what they've already got a few steps further. I'm sure the women would welcome the chance to expand their meager roles—maybe they could sing a burlesque number or two, go through some costume changes (a few contributions like that sure would make things more interesting). And what about Al Alpoe? As soon as his little monologues are over, he goes and sits down stageside. He could become more involved. Sick Puppies need to remember that the audience is looking for either great music or an overwhelming show. Right now they offer neither, but if these guys apply some of that apparent creativity in the right way, they just could have something here.

—E. Heather Lose

Brickyard

Excess
Glendale

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Marty Eberhardt, Sound Image Inc: (818) 762-8881

□ **The Players:** Mikel Japp, vocals, guitar; Michael Lamper, lead guitar; Luke Thule, keyboards; Tad Dery,

bass; David Logeman, drums, percussion.

□ **Material:** Have a yen for bands like Foreigner and Def Leppard? Then Brickyard is right up your early Eighties alley. With spacey synth rock and a metallic guitar edge, their songs ascribe to the schools of love, love-gone-bad, and love-gone-good again, as heard in the tunes "Look Love In The Eyes," "Someone To Love," etc. The best tunes were unfortunately at the end of this copious set (twelve in one sitting), like radio-ready "Do You Want To Know," (which sounded a lot like Tom Petty's "I Need To Know"), or the heaviest-hitting raunchy-sounding "White Light," a crowd-pleaser that performed the miraculous, bringing a large Glendale crowd to attention. The rest of the songs, and many they were, were same-sounding average tempo tunage—fun, accessible, yet familiar.

□ **Musicianship:** Singer Mikel Japp sounds clear, has a huge and controlled range and here's the news—he enunciates. He also looks eerily like Lou Gramm (if you squint your eyes). Japp's reverie with the band members, especially guitarist Lamper, was animated and engaging, illustrating the fact that Brickyard is an integrated unit. Lamper's solos were well-executed and exhibited a controlled hand. A Steve Vai-like soloist, this guy also knows his way around the stage, for his broken leg went unnoticed by the audience that evening (until Japp lifted up his bandmate's pants and showed us the cast). Thule's sodden keyboard playing at best embellished everything, and at worst, severely dated the band. I liked Brickyard's groove a lot better when he sat out a few. Filling out the bottom, bassist Dery seemed amenable with fat and funky bass lines, and drummer "hooked-on-snares" Logeman is fine with his meter, yet needs to stretch out from his one-dimensional fills.

□ **Performance:** This was Brickyard's debut live performance with this particular lineup. Two years in the forming, they were tight and well-rehearsed—and translated very well over this particular club's fabulous sound system. The low points were that Brickyard needs to cut the set and to incorporate more change-of-tempo tunes. The high point was certainly Japp and Lamper's dynamic pairing, which encapsulates the "good old time" in going out to hear live music. Let's not mince words, Brickyard doesn't play renegade rock, for right now these guys fit well into the "background music at a party" genre—but background music is far from elevator music.

□ **Summary:** I suggest paring down the pitch to six or seven tunes and modernizing their sound with a different keyboard approach. This band has promise, though, for they've got an ample repertoire to work with and they've got singer Japp. Since this was their first live try together, I'd like to see how they fare after a few more dates.

—Heidi Matz

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CLUB REVIEWS

Pantera

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Jenny Bendel, Atco Records: (213) 285-9822

□ **The Players:** Phillip Anselmo, vocals; Rex, bass; Diamond Darrell, guitars; Vinnie Paul, drums.

□ **Material:** Relying heavily on Metallica inspired crunch and rhythmic time changes, Pantera's music walks the thin line bordering heavy metal and thrash. Although not ground-breaking or original, their music carries with it an intense and deep groove, their cut and dry approach making them easily accessible to metal's varying sub-genres. Possessing no eccentric intricacies or overt technicality, their sound contains a distinct, unavoidable appeal, drawing in the listener through its catchiness and underlying simplicity.

□ **Musicianship:** Not by any means the most talented or musically innovative of bands, Pantera possess an immense amount of cohesiveness and personality that conceal their apparent inability to venture beyond the basic metal song structure. One of the more tight and unified of today's younger outfits, Pantera's songs flow and gel enviably, almost overshadowing their lack of experimentalism.

□ **Performance:** Pantera's live delivery is without a doubt their most valuable asset. Releasing an addicting, almost detrimental energy, vocalist Phil Anselmo jumps and moves on stage with immense ease as he commands and controls the audience and their emotions—instantly becoming the absolute center of attention. The second the band hit the stage the floor became a swelling, rippling mass of bodies, overpowered by the immeasurable energy and charisma Pantera so aptly project. Fueling the fire by constantly communicating with the crowd throughout the set, Anselmo succeeds in forming an ardent bond among the band members and the audience resulting in an overwhelm-



Cheryl Wheeler: A band of one.



Pantera: Energy plus.

ing sense of belonging which may very well be one of the more prominent factors attributing to their current popularity. Visually appealing and sensually stimulating, Pantera combine the best of these traits to form an impressive, memorable performance.

□ **Summary:** Pantera have already claimed a reputation for themselves as an enigmatic and exceptional live band very early in their careers. Gripping, inspiring and just plain fun, Pantera have proved themselves to be masters of the art of musical intoxication and this night was proof positive of their future capabilities.

—Ivette Ruiz

Cheryl Wheeler

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Creative Media Services: (615) 248-6900

□ **The Players:** Cheryl Wheeler, lead vocals, acoustic guitar.

□ **Material:** Wheeler's songwriting repertoire stretches over a wide musical landscape-encompassing genres of folk, pop, and country. Her material ranges in mood and texture. Songs from her third album, *Circles And Arrows*, many of which she performed in concert, ran the gamut from the powerfully, intimate viewpoints expressed in "Aces," about a troubled romantic relationship to "Estate Sale," a quirky and hilarious ode to people rummaging through the belongings of deceased homeowners. Topical numbers also figured prominently in Wheeler's set such as "Invisible Lady," about a homeless woman who has gone mad and the rumblings she makes at a pizza parlor and the patrons's reactions to it.

□ **Musicianship:** Cheryl Wheeler

makes up this mighty band of one. Whether gently strumming or furiously plucking the strings of her guitar, Wheeler was able to create the fullness of a band sound without one really noticing its absence because of all the passion and energy she put into her live performance. In other words, Wheeler is an all-around versatile and talented entertainer. Because of her flexibility and chameleon-like quality of transforming her work into different musical styles, she overcame what lesser performers might not be able to mask or compensate for.

□ **Performance:** Vocally, Wheeler's been compared to a host of female singer/songwriter types ranging from Mary Chapin-Carpenter to Tracy Chapman. With the voice of an angel and the wit of a salty comedian, Wheeler never gave the audience pause for boredom to set in. At times, it was hard to tell if the listener was really At My Place or At the Improv. Wheeler's gentle storytelling blended well with her more blunt, jokey schtick. Funny bits included a take on the obnoxious antics of small children and the senseless all-too-common, everyday use of guns and uzis destructively pitted against our fellow man. Dressed in T-shirt, jeans and wearing thongs, Wheeler seemed very down-to-earth and approachable which made her even more endearing to the audience which she had literally eating out of the palm her hand.

□ **Summary:** Although Cheryl Wheeler's third album provides enjoyable listening pleasures, though somewhat too mellow in spots, the live show is the real ticket to getting a handle on the true gifts of this exceptional singer/songwriter (dare we say comic, too!). Really, it's like getting two shows rolled into one for a single price. Where else can you get that kind of entertainment value these days? —Harriet Kaplan

CLUB REVIEWS



Toni C. Holiday

Jailhouse: Strip survivors.

Jailhouse

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Lisa House, New Image P.R.: (213) 969-0811

□ **The Players:** Danny Simon, vocals; Amir Derakh, guitar; Dave Raphael, guitar; Matt Thorr, bass; Dave Alford, drums.

□ **Material:** Jailhouse's musical repertoire is an interesting juxtaposition of prosaic, boy-meets/needs/dumps-girl ditties coupled with songs that have a more hard-hitting, socially aware approach. But the music is straight-ahead, energetic, guitar-based rock & metal.

□ **Musicianship:** Aside from being visually perfect to front a band such as this (which, fortunately or not, is quite important in these MTV-oriented times), Danny Simon possesses a powerful, melodic voice. Those of you who remember Rough Cutt will acknowledge the fact that Amir Derakh has always been a good guitar player...with Jailhouse he gets to add some slide guitar work to his distinctive style. Along with original Jailhouse member Dave Raphael, the two constitute a formidable guitar tandem—each guitar player retaining his own style but working well within the framework of the band, much like Def Leppard's twin guitar set up. Bassist Matt Thorr and drummer Dave Alford were also in Rough Cutt, and as a result of that long affiliation, Jailhouse is extremely tight.

□ **Performance:** An enthusiastic response from the audience always spurs a band on to perform better which, in turn, feeds the fans and so on. This night the capacity crowd was there to see Jailhouse, and the band knew it. Front row fans screamed at their idols, stroked their legs and hair, reached for their outstretched hands—the whole bit. The band took full advantage of the adoration and reveled in it; with the members' years of stage experience, they knew exactly what they were doing.

□ **Summary:** Jailhouse has been around the L.A. scene for awhile now. They've built up a strong following, having no problem packing the Roxy with squealing, adoring, dressed to thrill females. They are now at make-or-break point. A major

label with money to spend could spur them on to Warrant-like successes. Or they can burn out their buzz and go the way of Brunette.

—Daria DeBuono

Bill Berry

Highland Grounds
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Bill Berry: (213) 461-2575

□ **The Players:** Bill Berry, acoustic guitar, lead vocals; Gary Allegretto, harp; Brian Glascock, drums; Bob Treman, bass; Carla Drew and Sin Willis, backing vocals.

□ **Material:** Singer-songwriter Bill Berry writes acoustic-based rock tunes with country blues inflections. A few of his narrative, talk-singing songs are reminiscent of the wry social satire of Tonio K., at least sonically. Berry's humorous societal and personal observations are entertaining in a good-natured, laid back way. Through inventive use of blues harp and backing vocal arrangements, the set moved comfortably between white folk stylings and gritty blues rave-ups.

□ **Musicianship:** The band was tight and exhibited an intuitive sense of ensemble playing. They left room for Berry's lyrics to be heard. Treman's fluid bass playing and the gospel harmonies of Drew and Willis were especially tasteful, bringing an organic dimension to the straightforward, melodic tunes.

□ **Performance:** Since the band had so many members piled into such a cramped performing space, they looked a bit tense at the start of the set. Nevertheless, the group played confidently, and the audience was loudly appreciative. Berry is a natural showman who could probably enliven a funeral, so he had no trouble getting the caffeine achiever crowd worked up.

□ **Summary:** If you enjoy bluesy folk-pop with a bit of social commentary tossed in to keep it from getting too introspective, you might check this man out sometime soon.

—J. Charroux



Bill Berry: A natural showman.

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DISC REVIEWS



Cher
Love Hurts
Geffen

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Love Hurts," "Fires Of Eden," "I'll Never Stop Loving You."
 □ **Summary:** A great actress, a celebrity's celebrity...and an often powerful singer; Cher is all this and more, and she has a knack for picking strong material in the power ballad mode from the best songwriters around (Desmond Child and Diane Warren come to mind). The formula works, but wears a bit thin in large doses. Fortunately, her vocals have a lot of personality to make up for many songs sounding the same. And picking the Seventies' Nazareth chestnut "Love Hurts" makes for an excellent and heart-rendering change of pace. Sonny Who?
 —Chas Whackington



Young M.C.
Brainstorm
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Marvin Young and G-Love-E
 □ **Top Cuts:** "That's The Way Love Goes," "Keep It In Your Pants," "The Um Dee Dum Song."
 □ **Summary:** As rap music takes its place as a viable art form, discs like *Brainstorm* will probably be remembered as a primary factor for this evolution. Production and instrumentation that highlight rather than detract has finally come of age so as not to overshadow rap's major component, its message, which in the case of *Brainstorm* is extremely positive. Each cut will have to be carefully considered by the listener, but hey, isn't that what you're supposed to do when someone is talking to you?
 —Randy Karr



PC Quest
PC Quest
RCA

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** George E. Tobin
 □ **Top Cuts:** "Can I Call You My Girl?," "After The Summer's Gone."
 □ **Summary:** PC Quest is made up of four pre-pubescent muppets tutored by master producer/manager George E. Tobin. Designed for record buyers who find New Kids On The Block too dangerous, this disc is as smooth, pure, sweet and artistically nourishing as maple syrup. Those in junior high will identify with the chipmunk-like voice who promises he'll love you "After The Summer's Gone" and who begs "Can I Call You My Girl?" These three lads and a lassie definitely have the definitive kiddie disc. Remember, this is how Michael Jackson started out.
 —Tom Kidd



Ricky Van Shelton
Backroads
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Steve Buckingham
 □ **Top Cuts:** "I Am A Simple Man," "Call Me Up," "Keep It Between The Lines."
 □ **Summary:** Ricky Van Shelton delivers his most solid collection of Nashville penned material to date. Gone are the cool covers of artists like the BoDeans, but, the Josh Leo-Harry Stinson cut "Call Me Up" is just as satisfying. With its hooky guitar line and infectious groove, this sounds like a great summer single. Steve Buckingham's production is on the money as he surrounds Van Shelton with tight, uncluttered arrangements. Van Shelton is singing better than ever and the performances reflect his comfort with the material here.
 —Billy Block



Siouxsie & The Banshees
Superstition
Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Stephen Hague
 □ **Top Cuts:** "Kiss Them For Me," "Cry," "Silver Waterfalls."
 □ **Summary:** *Superstition* is full of nicely crafted pop tunes honed with that haunting, romantic edge that gives Siouxsie and her Banshees a sonic territory of their own. Occasionally, Siouxsie's songs come off as weak tea in comparison to their thought-provoking lyrics, as her emphasis on mood-setting seems to take priority over ear-catching hooks. Nevertheless, tracks like "Kiss Them For Me" more than pull the weight of the album overall, adding a brighter color to the usual shades of gray, purple and black Siouxsie uses to paint her musical pictures.
 —Tom Farrell



Aretha Franklin
What You See Is What You Sweat
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Everyday People," "Doctor's Orders," "Ever Changing Times."
 □ **Summary:** A bevy of top writers and producers (Bacharach, Legrand, Walden, Wolff & Lieber) give the Queen of Soul a rich, rewarding and diverse musical landscape on which to lay her famed and revered gospelly vocals. Ballads (including "I Dreamed A Dream" from *Les Miserables*), duets (Michael McDonald, Luther Vandross) and a cover of Sly Stone's hit provide something for everyone, and Aretha's inimitable sass style nails the victory. Her two compositions (she produced one) aren't quite a match for the others, but still show some spunk.
 —Jonathan Widran



Jon Lucien
Listen Love
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "You Don't Need Me," "You Take My Breath Away."
 □ **Summary:** The deep-voiced Jon Lucien is an able singer, and a few of these airy, jazz-inflected songs have a pleasant zest to them. "You Don't Need Me" is a breezy little ditty. "You Take My Breath Away" is one of the more upbeat tracks; it's my favorite, although I wince each time I hear Lucien sing: "For eternity, you'll always be/My mystic lover." For the most part, though, fans of this kind of agreeably mellow music aren't bothered at all by clichés. *Listen Love* doesn't challenge the listener with new ideas. It's not that kind of album. I guess the best word to describe it is...nice.
 —Randal A. Case



Kik Tracee
No Rules
RCA/BMG

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Dana Strum
 □ **Top Cuts:** "Mrs. Robinson," "You're So Strange," "Big Western Sky."
 □ **Summary:** Kik Tracee's debut disc is packed with quality songwriting which incorporates a variety of writing and playing styles into the band's overall vibe. A touch of street rock a la Guns N' Roses, a pinch of funk, a dash of metal—it all adds up to a formula that works, and works well. The sound is slightly original, rather memorable, and armed with Strum's forward-thinking production style. *No Rules* is more than a worthwhile debut. Check out their cover of "Mrs. Robinson"—it alone is worth the price of admission.
 —Tom Farrell

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Piano: No
Audition: Send promo pack to club c/o Mona and/or call.
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CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB M
20923 Roscoe Blvd., Canoga Park, CA.
Contact: Jimmy D (818) 893-6915
Type of Music: Original rock, all styles.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo to Jimmy D 9141 Aqueduct St., Sepulveda, Ca. 91343
Pay: Negotiable.

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable.

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable.

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 392-1966.

Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable.

LA VEE LEE RESTAURANT
12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (213) 652-6821.
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

NITE ROCK CLUB CAFE
6907 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.
Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes -house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable.

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

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

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

TRANCAS ROADHOUSE
30765 Pacific Coast Hwy, Malibu, Ca.
Contact: Mark Friedman (213) 271-7892
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.
Club Capacity: 700
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape-promo pkg. to above address.
Pay: Negotiable.

ORANGE COUNTY

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

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.

INTERN WANTED for 24 track recording studio. No pay to start. Can lead to a full time/paid position. Contact Rex at (818) 344-2425.

CREATIVE DEPARTMENT of major music publisher requires interns (school credits only) for 14 or more hours per week. Contact Penny or Danny B. at (818) 843-4046.

INTERNS/ASSISTANT needed by music publicity firm with both established and new clients. No pay, but excellent experience and eventually may lead to paying position. Call Amber at (213) 574-3918.

PINK TORPEDO productions seeks intern for phone publicity of our mid production company in exchange for commissions or free studio time. Serious inquiries only. (213) 962-6223.

CORE RECORDS wants you! We guarantee our interns hands-on experience in radio, retail, distribution and administration. Groom yourself here for the world our there. Call (818) 883-1413.

RECORDING STUDIO equipment company needs a full time multi-purpose paying job. Technical experience helpful. Valid drivers license required. (818) 843-6320 ask for Steve.

MUSIC LAW firm needs receptionist with great front office appearance, light typing skills and excellent phone manners. Salary \$325/week to start. Call Barbara (213) 858-7788.

NON-PROFIT arts corp., into poetry/literature needs interns with interest in fundraising/P.R./distribution. No pay but great learning opportunity. John (213) 384-9107.

ALTERNATIVE LABEL needs interns with interest in public relations, distribution and publishing. No pay to start but great learning opportunity. John (213) 384-9107.

RECORD PRODUCTION Co. seeks pt PR person with pay. No experience necessary. One day a week to help promote our roster of four ultrarock artists. Call (213) 391-5713.

NEW RECORD label looking for hard working interns for promotion department. Must be college students, willing to work for credits. Please contact Laurie at (818) 841-5572.

INTERN WANTED for independent record label. Gain experience in public relations, sales, video promotion, etc. Contact Jill or Brett at (818) 566-1034.

RECEPTIONIST/SECRETARY wanted. Phones, light typing, computer/wordstar or word perfect. Pro audio sales division regarding studio complex. Good pay. Call Steve (818) 843-6320.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.

Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide airplay including KTWV, KKGO, KACE, KULH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

ACE BAKER
Phone: (818) 893-3959
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 lk. 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, insbee.

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.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes.
Styles: R&B, jazz fusion, rock.

Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlou.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

GREGG BUCHWALTER
Phone: (818) 794-5992
Instruments: Hammond B-3 w/modifications, beefed up Leslies, memory Moog plus w/MIDI, two Roland D-50's, Daion 12 string acoustic, various harps, piano.
Read Music: Chants.
Styles: hard rock, metal, blues, R&B.

Qualifications: Performed/recorded/wrote/with: Peter Wolf (J. Geils Band), Charlie Farnen (Joe Perry Project, Warner Bros., Farnenheit), Dave DiCenzo (Cromags), Rich Spillburg (profile wargasm), various East coast/Boston club dates, tours with Crystal Ship, Stun Leer, Southern Comfort, etc.... Fast, easy to work with, total pro with look.

Technical Skills: Rock keyboardist, back-up vocals, writing, arranging, co-producing.
Available For: Pro-situation, touring, recording, videos, writing, lessons available.

ROB CASSELL
Phone: (818) 243-0706
Instruments: 1958 Juzek sting bass w/ fishman preamp, Tobias 6-string, custom 4 string with EMG electronics, SWR amplification.
Read Music: Yes
Vocal Range: 3 1/2 octaves
Styles: All

Technical Skills: Experienced in all electric and string bass techniques, doubles on rhythm and lead guitar, keys, vocals, vocal arranging, music copying and producing.
Qualifications: Extensive training on basses, voice, piano, organ, classical and jazz theory and improvisation. Toured in the U.S., Canada, and Europe. Currently producing with several local bands and doing pre-production work for CBS records.

Available For: Studio work, live situations, demos, tours, production and arrangements, lessons.

MARC DROUBAY
Phone: (213) 306-4689
Instrument: Drums
Qualifications: Drummer for EPA recording artists Survivor for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made Top 15 and three albums were certified platinum. Appeared in eight videos, seven *Solid Gold* shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."
Available For: Recording, touring, video, show-casing, preproduction, private lessons, clinics etc. Professional calls only.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI module, 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. Original songs available to singers. No spec deals. Pro situations only.

CESAR GARCIA
Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.
Read Music: Yes

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., OCT. 2, 12 NOON. (213) 462-5772

Styles: All
Technical Skills: Songwriter
Vocal Range: Tenor
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.
Available For: Professional work.

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 Awenthal, Bob Shepard, 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, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CHRIS GROSS
Phone: (213) 876-0274
Instruments: Drums
Read Music: Yes
Technical Skills: Producing audio and video, vocals, great sounding kit, play in the pocket, lessons.
Qualifications: Recorded over 40 records-rock, country, gospel, fusion, film sound tracks.
Available For: Playing or producing, sessions and live gigs.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Percussion and drum-set, Drums-shakers, bells and
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. 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, Quadraverb, 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", E.P.'s). Movie soundtrack *Space Case* (foreign release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue. *Rocky Horror Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

KAMAAL
Phone: (213) 962-9145
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S90 Hi-8mm VCR+ Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmscorer.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/the arrangement.

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

NICK LASHLEY
Phone: (213) 392-0079
Instruments: Fender elite statocaster, Ovation acoustic, Mesa boogie, various effects.
Styles: Contemporary rock, pop, blues, alternative rock.
Qualifications: Originally from London, England. Toured and recorded with Virgin Records group King Swamp. Recorded albums with producer Bob Clearmountain. Performed live dates with the Pretenders. Various session work in London (Mark Shaw, Zodiac Mindwarp, Neil Arthur).
Technical Skills: Exciting creative guitar parts to suit the song. Strong melodic lead player and slide guitarist.
Available For: Touring, recording, videos, television, etc.

GILBERT LEVY
Phone: (213) 851-7860
Instruments: Drums and percussions. Acoustic and MIDI/real-time or sequenced. Drum Kat, Korg M1, Roland R8M, Alesis SR16, Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

CHET E. McCracken
Phone: (818) 888-6687
Instruments: Acoustic drums with internal mics, electric drums, triggers, kat midi mallet, percussion, full-blown midi 8 track studio.
Read Music: Yes
Technical Skill: Advanced
Styles: Anything
Qualifications: Two solo records on Voss records. Leader of my own band currently working L.A. Grammy nominee for performance. Recorded and toured with: Doobie Brothers, Joe Walsh, America, Danny O'Keefe, Delbert McLinton, Hank Williams Jr., Brenda Morie.
Available For: Just about anything.

ROGER MIELKE
Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atan, 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.

CHRIS NOVICKI
Phone: (213) 969-8500
Instruments: Drums and percussions.
Read Music: Yes.
Technical Skills: Versatile drummer.
Styles: Rock, jazz fusion, country, R&B.
Qualifications: have been playing for 13 years. Three years Berklee College of Music. Played for Berklee clinics with faculty. Extensive 24 track recording experience plus extensive experience on student projects. Record for Sequence One Productions, New York.
Available For: Session work, demos, live performances, jingles, lessons.

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 lots 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.

MITCH ROSS
Phone: (213) 962-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octapad and R-5, Alesis effects, Peavy amplification.
Read Music: Yes
Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong odd time player. Good knowledge of MIDI. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue. T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.
Available For: Sessions, programming, live performance, videos, tours, lessons.

NEO 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 Steelrider 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, Wai, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.
Read Music: Yes
Vocal Range: Tenor-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, Marisela, 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.

RICK ZAHARIADES
Phone: (818) 246-4042
Instruments: Electric and acoustic 6-12 string guitars, doubles, guitar synthesizer, full rack (Soldano-Bogner preamps, various midi controlled effects, VHT amplification).
Read Music: Yes.
Technical Skills: Extensive musical education, all styles, read music amazingly, arranging, strong groove and solo skills.
Vocal Range: Tenor.
Qualifications: Recorded/performed with Bobby McFerrin, Brandon Fields, Herman Rarebell (Scorpions), Eddie Daniels, Brian Bromberg, Ladd McIntosh, Tony Guerrero, Steve Reid, Eddie King, Soundtracks: "Dead Men don't Die", Royal Viking Cruises.
Available For: Studio sessions, jingles, tours, live work.

VOCALISTS

COSMOTION
Ramona Wright & Gael MacGregor
Phone: (818) 659-3877 / Ramona (818) 368-4162.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks, can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, David Foster, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

ARLENE MORHAUSER
Phone: (213) 557-8095, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter.
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in 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.

TECHNICAL

PAUL CHURCH
Phone: (213) 461-6728
Instruments: My ears, heart, and attitude in the studio.
Read Music: Yes
Vocal Range: Getting better, about 60 yrs. ▶

MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.
Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:

MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028

Note: Please use this listing only if you are qualified

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



FREE CLASSIFIEDS

Qualifications: 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music and many independent labels as both producer and engineer. I focus on your song and the performance, and then let the studio capture and enhance that. Available For: All levels of creative studio production and song development, with my final eye on releasable music. Making fresh music proactive, fun, and successful is everything.

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.

JAMMIN TIMES REHEARSAL STUDIO

★ P.A. ★ Stage Lighting
★ Storage ★ Rentals
★ Air Conditioned
8912 Venice Blvd.
(At Robertson)
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- 4 chnl PA w/2 spkrs & Shure Pro Log mic & 1 mic cable, \$200 obo. Dan, 213-392-7499
- Acous 115 guitar/amp, ft switch, cover, lifetime warranty, \$210. Frank, 213-453-6853
- Aphex aural exciter, mint cond, \$175. Doug, 213-453-8418
- BBE 422A Sonic Maximizer, new in box w/mnl & warranty, \$240. Gilbert, 213-962-6223
- Bx cables, 50' Gauss spkr in Gary Raymond cab. Gd cond, \$140/ea. Dennis, 805-527-5140
- Carvin folded horn bs cab w/18" spkr. Punchy & pwrfl, xint cond, hardly used. \$300. Call anytime, 818-982-8346
- Carwin Vega V33 w/18" spkr, new, \$300. 714-533-4682
- Fender BXR bs 300 combo amp for sale. Brnd new, \$500. Dave, 213-372-4293
- Fender Deluxe 85, 2 chnls, reverb, limiter, distortion, ft switch, \$200 obo. Mike, 714-622-3898
- Fender old style Sidekick, 15 chorus amp, \$65. Skip, 818-567-4214
- Fender Princeton reverb, silver face, all tube, made in USA, from 70's, clean cond, gr sound, \$165 obo. 213-667-0798
- Fender Twin 100 watt amp, like new cond, \$600. 213-273-0674
- Fender Twin Reverb, xint cond, new tubes, rebuilt reverb, \$550. Chuck, 818-989-1094
- HH pwr amp for sale, 320 wts per side, Mosbet, \$450. 818-761-5301
- High wtt vintage 412 cab w/orig spkrs, sounds killer, \$350. Brian, 213-469-4545
- Hill Sound Mix mixing console, 24x4x2, 4 aux sends, perf cond, \$3500 obo. 818-848-3326
- JBL 609 PA spkr, 15" spkr, xint new cond, but missing horns & crossovers, \$240 obo. 818-505-0920
- Marshall 4x12 slant cab, empty, \$160 firm. 818-788-0610
- Marshall JCM800 white head, very gd cond, w/ys loud, \$500 obo. Marcus, 213-876-7294
- Marshall practice amp, 12 wtt, gd cond, pwr loop or quiet, \$85 obo. Robert, 818-506-7745
- Mesa Boogie 1 12", 150 wts, anvil light cs, black, perf cond, \$1000. 213-957-0975
- Mesa Boogie Mark IIB, rck mnt head, EQ, reverb, fx loop, xint cond, must sell, \$450 obo. 818-842-5162
- Mesa Boogie Mark III, 60 wts, combo w/graphic EQ & EV spkr & ft switch's, \$800 obo. Tony, 818-967-0391
- Metatronix pre amp, perf cond, \$150. Jim, 213-372-5806
- Peavey 115HS monitor enclosures, 2 for \$260, brnd new, 8 ohms, 65 wts. 818-567-7330
- Peavey 900 9 chnl mixing brd w/pwr amp, Gr for rehrl, big brd, big sound, small price, \$150. 818-708-9768
- Peavey Musician Mark III guit amp, 210 wts, 2 chnl, 6 band EQ, built in reverb & fasser, ft switch, fx loop, \$200. Sid, 818-774-9034

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- Peavey XR1200 pwr PA mixer, 400 wts total, 200 wts per side, 2 10 band graphic EQ's, many patch options, xint cond, \$700 obo. John, 818-442-1616
- Roland Jazz Chorus JC120 head w/Peavey spkr cab, 2 12" spkrs wired for stereo use. \$425. Michael, 213-484-1886
- Sansul 12 chnl mixer, 2 busses, 2 sends, 2 stereo returns, balanced stereo outputs, RCA & 1/4" inputs & outputs, mint cond, \$400. Pat, 213-288-6267
- SM400 bs amp, 7 months left on warranty, \$725 firm. Mike, 213-452-2663
- Soldano X68 3 chnl pre amp, xint cond, \$1600. J.J., 213-874-3378
- Toa Near Field monitor spkrs, 2. Sounds gr, hi wtt capacity, black. Very gd cond, \$125/pair. Dave, 818-909-9092
- Trace Elliot GP-11 pre amp, \$500. 818-907-6741

3. TAPE RECORDERS

- Ampex 440 1/2" 4 trk, low mileage, near mint cond, w/ console & xtras, \$2500 obo. Phil, 213-661-7651
- Tascam 246 4 trk cassette recdr in mint cond, \$750. Steve, 213-865-6440
- Tascam 388 8 trk recdr, mixing console, EQ, xint cond, \$1800. 818-509-2697
- Tascam 424 multi trk recdr, new in box w/mnl & warranty, \$465. Gilbert, 213-962-6223
- Tascam Porta One 4 trk & mixer, 2 EQ's, headphone output, pitch control, DBX noise reduction, pwr supply, Xint cond, sounds gr & lks new, \$250. David, 818-909-9092
- Tascam Porta One, w/2 mics, carrying cs & pwr supply, \$300. 213-936-9542
- Tascam Porta Two, 4 trk, xint cond, \$525. 213-392-2524

4. MUSIC ACCESSORIES

- ADA MP1 guit pre amp avail. Been pro modified for quieter operation, \$425 obo. Dana, 213-850-5996
- Alecis Quadraverb Plus, new in box w/mnl & warranty, \$375. Gilbert, 213-962-6223
- Alecis Quadraverb Plus, still in box w/warranty, mnts, etc, \$360. Jeff, 213-312-1874
- AMS A4 light cs, in brnd new, mint cond for Ampeg SVT 410 cab, \$220. 818-567-7330
- Anvil 24 spc shock mnt rck, 3/4" sides w/caster plate, cost \$1250 new, sell \$650. Brian, 213-469-4545
- Boss Dr Rhythm DR220A drm mach, xint cond, w/mnl & cs, many drm sounds avail, \$100. 213-878-5560
- Boss DR220 Dr Rhythm digital drm mach w/cs, \$100. Sid, 818-774-9034
- DBX 166X stereo noise comprsr, limiter & gate. In box w/clean warranty in your name & mnl too, \$435. Doug, 818-774-9034

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- DCI Instructional VHS videos of bst Mark Egan & John Paulitucci, \$50/both. Tony, 818-934-6086
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- EXR exciter, 2 chnl, xint cond, \$125. 818-765-4684
- HR16, xint cond, like new, \$250. 213-419-0748
- Lexicon LXP1 & LXP5, \$400 your choice, obo. Michael, 818-769-4341
- Lexicon LXP5, xint cond, still under warranty, \$325. Jay, 213-874-3378
- Mic cables, 15 ft & 10 ft, lot of 5 for \$45 or sell individually, 818-763-3742
- Opcode Editor librarian for ESQ, \$125. Jim, 213-372-5806
- Rocktron Hush IICX, in mint cond, \$315. Pauline, 213-665-3374
- Roland FE3000 w/2 spc soft shell rck cs, \$300. Steve, 818-843-0565
- Roland TR505 drm mach w/mnl, \$100. Skip, 818-567-4214
- Ross 31 band EQ, low Z & hi Z inputs & outputs, rck mntbl, xint cond, \$150 obo. John, 818-442-1616
- Shure SM57 mic, 20 ft cord & adaptor, unused, \$100. 213-392-2524
- Teac model 2A 6 chnl mixing brd, \$250. Matt, 818-980-3767
- Yamaha FX500, fx procssr, brnd new cond, have mnts & adaptors & rck mntbl, \$350 firm. Mark, 213-888-9440
- Yamaha REX50 fx procssr for sale, \$300 obo. Jeff, 213-839-3810
- Yamaha SPX90 digital multi fx procssr. Incredbl sounds in 1 unit, mint cond, \$300. 213-667-0798
- Yamaha SPX90, \$200. Tony, 213-464-7335

5. GUITARS

- 2 Ibanez RG560's, both have EMG PU's & one w/cs, \$400; one w/out cs, \$350. 818-845-2818
- 5 string fretless Pediaia bs, white w/Active electronics, \$1000. Dean, 818-718-1145
- '87 Gibson Flying V, white w/Kahler tailpiece, \$400 or trade for Marshall cab or 7 Tony, 714-396-1173
- '95 Strat reissue, tobacco burst, Must sell, immac cond, \$400 w/cs. Dan, 213-957-0332
- '962 Fender Strat, all orig, xint cond, sunburst w/cs, \$4700. Larry, 12-6 pm, 1914 W 252nd St, Lomita CA 90717, 213-539-6349
- '1974 Tele bs for sale, gr cond, asking \$500. David, 213-372-4293
- '1986 left handed Strat, black w/maple neck, Hmbkrk PU, \$350. 818-281-7844
- Alembic Series 1, ing scale, 4 string bs, Custom woods, perf cond, \$1500. Must sell, 213-439-8733
- Aria Pro II bs w/EMG's, \$250. Skip, 818-567-4214
- Aria Pro II, black, 2 Hmbkrk PU's, coil tap. Phys & sounds gr w/cs, \$145. 818-783-6782
- 'BC Rich Gunslinger, all black, hi gloss, black neck, \$700 obo. Blake, 213-920-2475
- 'BC Rich Warlock, black, neck thru body, xint cond w/cs. Must sell, \$350. 805-583-8256
- Charvel bs, red finish, black hrdr, mint cond w/HSC, \$300. Chris, 213-374-2252
- Charvel Jackson Strat, US made, ivory w/black gutt. Immaculate, \$395. Frank, 213-453-6853
- Custom Fender Jazz bs w/ebony neck, Shaylor pegs, uniq aqua color. Must sell, \$325 obo. Mike, 213-650-0351
- Custom Ibanez 760, flame top, EMG PU's, ebony neck, F. Rose, just refretted, must see, \$475. Will consider trade. John, 213-652-0784

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 •Destroyer Star, black w/black hrwr, blonde Chandler neck, F. Rose trem, Jackson PU, w/cs. Lks, plys & sounds grt. \$250. Glen, 714-236-2242
 •Gibson 335 style gut, xint cond w/small practice amp. \$135. 818-788-0610
 •Gibson ES-175D, 1965, F-holes, 2 Hmbcking PU's, parallelogram inlays, beautif sunburst finish, increbl cond w/orig cs. \$1350 obo. 213-878-5560
 •Gibson Les Paul custom, 2 for sale, 1 black & 1 sunburst. Also standrd. All xint cond, compl orig w/cs. \$600-800 obo. 213-667-0798
 •Gibson Les Paul custom, w/gold F. Rose, refinished natrl color, new Jumbo frets w/cs. \$400. 213-876-6503
 •Gibson SG Custom, 1968, orig black custom color finish, triple PU, gold hrwr, Maestro trem, w/cs. \$900 obo. 213-841-6914
 •Gibson SG Jr. vintage 1967, orig Kluson tuners, flawless mahogany finish, beautif cond w/cs. \$479. 213-439-3737
 •Ibanez Flying V, Randy Rhodes style. 4 PU's, lock down bridge & tuners. HSC, whamy bar. Plys grt & sounds grt. No scratches. \$250. Dave, 818-909-9082
 •Jackson Solostat, neck thru body, boost switch, very cool paint job, hottest guit you've ever seen. \$1000. Alex, 213-850-6463
 •Lap steel guit, killer sound, pert cond. \$150. 213-957-0975
 •Rickenbacker 3000bs, short scale, late 70's w/cs. \$400. Eddie, 818-848-4278
 •Schon guit, white, early model, ebony fingerbrd, 12th fret marker only, collectors. \$950 obo. 213-223-5217
 •Status bs, all graphic body, peri cond. \$1250. 213-456-6331
 •Univox Rick bs copy, like new, collectable. \$300. Matt, 818-980-3767
 •Yamaha Pacifica, Strat style body, bolt on neck, 2 Hmbckngs, 1 single coil PU, locking trem, brnd new, won in contest. \$325. Darryl, 213-466-3807

6. KEYBOARDS

•Emu Proteus 1, 1 new w/clean warranty in your name & mnt too. \$720. Doug, 213-453-8418
 •Farfisa VIP 500, 2 mnt, fair cond all wrks. \$250 obo. Alan, 213-660-2360

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•Fender Rhodes piano for sale, \$350 obo. Ralph, 213-436-6094; Jeff, 213-839-3810
 •Korg M1 synth, like new, orig box, orig mnt, orig templates, \$1500 obo. 818-559-7601
 •Roland D110 single rck mnt synth w/Opcode librarian, Mac, training video, pert cond. \$400. Frank, 213-453-6853
 •Roland Juno 60 w/MIDI interface & DP2 pdl. Pert cond, a classic. \$350. 818-763-3742
 •Roland JX3P synth w/programming module, onbrd seqncr, grt sound library, xint cond. \$325 obo. John, 818-442-1616
 •Roland JX8P w/cs, xint cond. \$750. Jack, 213-969-0126
 •Wtd. 60's Vox or Gibson organ. Ray Manzarek style, like Doors. 213-946-2000
 •Yamaha CP70 grand piano, \$1000; Hohner string vox keybrd. \$300. 714-533-4682
 •Yamaha DX27, unused, xint cond, full sized, Midi keybrd. \$450 obo. Chuck, 818-989-1094

7. HORNS

•Bundy clarinet, grt cond. \$150. 714-533-4682

8. PERCUSSION

•8 pc Slingerland, 1978, dbl bs drm kit. As is, \$500 obo. Jack, 818-765-3563
 •14" New Beat hi hat, \$100; 20" Sabian Chinese Pang, \$100; Tama X hi hat, \$75; 14" Gretsch chrome snare, \$150 obo. Doug, 818-249-4543
 •30" Zildjian gong, \$200 obo. Dan, 213-392-7499
 •DMX drm mach. \$150. Tony, 213-464-7335
 •Dynacond Ad II, 16 bit drm sampler w/sound library, \$1500. 818-999-2945
 •Dynacond Percuter electk, nonMidi. Lots of xtrachips, xint cond. 5 pads & brain, \$750 obo. 213-399-6831
 •One of 1st 50 made. North 5 pc set, red. \$600 obo. Dan, 818-366-9695
 •Pearl 7 pc drm set + cymbals & drm riser. \$1300 obo. Mark, 805-987-1278
 •Very nice drm kit, 1 rck, 2 floors, deep shell, single kick, 4 hvy duty Tiaan Thomas sndrs. W/out cymbals, \$1350. w/ cymbals, Sabian Double A rock crashes, \$1500. Bill, 818-767-0963
 •Wtd. White Pearl MX 14" pwr tom, 16" floor tom, 14x10 Ludwig, Pearl, etc, maple snare, Steve, 213-874-8719
 •Zildjian 20" oano, 20" swish, 20" ride, all brilliant, xint.

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 •Avall, HR guit, 15 yrs exp. Sngs, att, equip, lks. Sks wrkg band. Must be K/A sngwrtrs. Are you muscns or teenage hr spray artists? Austin, 818-507-5649
 •Avall, rocker guit, strong singwrtr, pro exp, intense energy, raunchy, loud, dynam, creatv style. Jane's, Soundgarden, Richards, Beck, 213-285-5548
 •Avall, HR guit, orig, metal band. Have chops, equip, tmpro, lng hr image. Infil Aero, Maiden, Dio, O'Ryche. Pis lv msg. 213-466-3745
 •Bluesy, HR guit w/mage, equip, stage exp, sks muscns who wnt to make history. Infil Aero, Stones, Love Bona. Markey, 213-969-9972
 •Can't anyone write gd sngs anymore? Hrd pop guit nds band. Wks in dedctn. Infil C. Trick, Joan Jett, XTC & Siade. Robby, 818-999-0040
 •Cool, ld guit is lkg for melcd, HR, funk band in Hollywd. Srs calls only. 213-876-7161
 •Do you like Rush, O'ryche, Concrete Blonde, cohesiveness, something different? Guit skg band, proj w/ clever lyrics & flexible music content. John Curtis, 213-464-8805
 •Dual guit team to J/F cmrcl. hi energy rock band. We have abil, desire, sngs, equip. We lack only responsbl muscns. Doc Jones, 818-980-4685
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 •Guit avall for pop, rock sit. Demos or shows's. Grt gear & att. Infil Giant, Foreigner, B.Adams, etc. Joe, 818-954-0742
 •Guit avall for solid, rock, groove band. Grt lks, image & equip. Infil Lynch Mob, Badlands & old Whitesnake. Dennis, 213-268-2139
 •Guit avall to J/F band. Infil S.R. Vaughn, Pat Metheny, Jon McLaughlin, Clapton, Doug, 213-498-6238
 •Guit avall. Plys elec & accous 12 string guit, also slide guit. Rock, HR, blues, funk to HM, Xint equip & image. Srs only. John Andreati, 818-893-2781
 •Guit into recrdng, proj, sngs & wrting. Infil S.Lukather, J.Beck, G.Moore. Mark, 213-653-8157
 •Guit lkg for wrkg sit. Studio sr. Infil S.Vai, Yngwie, Eric Johnson, Kyle Rippey, 714-993-6319
 •Guit plyr & sing lkg for bs plyr & keybrd plyr to compl orig. HM band. Scott, 213-466-7451
 •Guit plyr, L/R, pro, 12 yrs exp. Infil VH, Lynch, DiMeola. Lkg for cmrcl rock band. Pros only. K/A, no BS, no flakes. 818-345-1966
 •Guit sks band or muscns to form band. Infil Satriani, Litson & Gabriel, Dan, Tues-Thurs, 6-9, 818-369-2387
 •Guit sks muscns w/mision, dedctn, lng hr image for progrs HR band. 818-985-3076
 •Guit sks pro rock, blues band, 25 yrs exp. Infil Allmans, Peter Green, ZZ Top, Clapton, etc. Numerous credits, pros only. pis. Don, 213-376-6282
 •Guit strngng for band that pours their soul into instrmnts. Wnt to sing about love? Don't bother. Infil Floyd, Metallica, Mickey Mallone, 213-850-6463
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 *Guit, GT grad, 23 yrs, kgt to J/F band. Infil Hendrix, Clapton, DiOrno, Alex, 818-772-9648
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 *Guit/ld voc kgt for wrkng, cover or csts band only, 3-6 nites/week minimum. All styles, sngs around 40 sngs. Image, trnsps. M Gordon, 213-653-8157
 *Guit/sngwrtr lkg for trend setters, not trend followers. Rock, blues, groove oriented. Gary, 818-986-1208
 *Guit/sngwrtr wks, hooks, licks, ricks. Team plyr w/gtd like lone srching for band, plyrs, w/same. Srs only. Have mngt & demo. Matt, evns, 818-994-4086
 *Guit/sngwrtr who is sng sngsr, bst & dmr. Infil Crowded House, Jellyfish, Kings X, Billy, 818-955-9553
 *Guit/sngwrtr/voc, skg HR band w/ltl or mngt. Infil Badlands, Extreme, Zep, Aero, Grl lks, chops, equip, alt & stage presnc. 213-376-5345
 *HR bluesy guit, sks sleazy band w/grt sngs, vibe, image. Pref Hllywd. Have equip, tour exp. Infil old Aero, Stones, Crowes. 213-957-4760
 *HR progrsv guit lkg for new band or members to sngwrtr with. Jordan, 818-508-8052
 *I'm darn gd at wrting pop rock, hit tunes. Charismit, attractvly guit sks thos who truly wrk very hrd. John, 213-876-7921
 *Ld guit avail. Pro chops, grt matrl. Lynch Mob, Dokken, early VH. Al, 818-964-2212
 *Ld guit w/ld voc abil sks estab, melcd HR band. The sng is king. Reliable, no drugs. 818-826-4826
 *Ld guit, 20 yrs, sks band into Doors, Beatles, Hendrix w/psychic overtones. Les Paul, Marshall sound. 213-478-6846
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 *Lkg to J/F HM band. Have sngwrngt abil & matrl. Have gear & trnsps. Infil Q'Ryche, Randy Rhodes, George Lynch, Priest, Mark, 818-767-5406
 *Old dog guit w/voc sks band &/or muscians to form one. Marshall equip, hrd & trnsps. Our music/orcstrs. P.Stone, 818-240-0274
 *Pedal steel guit avail for csis, T40, shows or session work. Discover how steel guit can dynamically enhance your sound. Wally, 213-257-8841
 *Pro guit & dmr avail for hi energy R&B band. Totally decidid. Have image, 24 hr lockout. Exp sngwrngt abil. 213-871-8054 x 52
 *Pro, lrd guit w/tons of feel & style avail for pro HR/HM band. Infil Michael Schenker, Gary Moore, Brian, 818-762-5445
 *Reggae, jazz, rock guit. 32, very xpresv, flowing improv, eloquent chord vox hrs. Album, tour credits. Rock, passport. Dale Hauskins, 213-895-4089
 *Rhyth oriented guit plyr sks hrd grooving, funk, soul, reggae band. Real 70's funk. No Fishbone, Peppers clones. Michael, 213-484-1886
 *Rock solid guit sks hi energy. HR band that gigs fairly regularly. 213 side of hill pref. Infil old Aero, Cult, Zep.

Tom, 213-289-9838
 *Seasoned session vet. Advanced improv & harmonic knowledge. Pro sits or inspired projs. Jim, 213-372-7828
 *Soufil & tasty guit, bluesy & funky, loves to groove. If you've got the rhyth section, call. Pros only. Sharkey, 818-710-1292
 *Srs ld guit wnts to join compl hvy, HR melcd band in Hllywd. 213-876-7161
 *Star qual guit/wrtr avail for band w/grt sngs & killer frontmn. Very ing, black hr, cool image. Stage, studio, film credits. Pros only. 818-769-6897
 *Unschoolcd, old schoolcd, Tele, Les Paul plyr avail. Blues, boogie, swamp, R&R, HR, Bottleneck, open tunings. Johnny, 213-850-1476
 *Verstl pro avail for paid sits. Appearances in Guitar & Guitar Player mags. 818-705-4729
 *Verstl, ld guit/voc, sks pro sits. Berkeley grad. Infil Lukather, Matheny, Robin Ford, Gerry, 213-444-7181
 *Very soufil & bluesy guit. Wnts to ply srs, funk fusion, groove style. Pros only, pls, or ply like pros. 818-710-1292
 *Vintage Strat, wah-wah plyn, blues rock guit sks raw sounding band w/alt. Infil Zep, Temple of Dog, Aero. Kevin, 213-305-5490
 *X-Kings Swamp guit sks exciting new band or muscians. Exp & pro people pref'd. Also avail for sessions. 213-392-0079

9. GUITARISTS WANTED

*DIE MY DARLING sks 2nd guit w/ dark edgy style, good look & low slung. Into Hanoi, Fear The Damned... Ready to plat out? No fat, baking, yepness, commercial rockr dudes need apply. (213) 822-0860. (213) 654-4134
 *2 guit team gut avail w/xt matrl & xint image. Creatv, soufil, dynam, groove plyn. Infil Love Bone, Alice/Chains, Zep, Flan, Nathan, 213-962-1890
 *2nd guit nfd to compl aggrsv, hvy unit. Pros only. Have studio. Infil Megadeth, Pantera, Metallica & Fates. James, 818-904-0028; Mike, 818-785-2448
 *2nd guit w/ld for R&R wright southern accent. Must understand the idea behind 2 guit. Eric, 213-469-9150; David, 213-827-7664
 *Aggrsv ld guit & bst w/ld by sngsr, dmr team, both 22 w/ing, blonde hr. Infil old Crue, Pistols & Skid. Srs w/killer image only. John, 213-462-5682
 *Aggrsv ld guit nfd for org rock band w/orig shows. Infil Husker Du, Byrds, Soul Asylum, Doors. 213-876-2572
 *All A1 L/R guits must send tape & photo for unirok rock pr/wstrng matrl. Not a Strip band. PO Box 57226, Sherman Oaks CA 91413
 *Aitrmv guit plyr nfd to ply non tradit'l ld. Must have tape & sngwrngt abil. Points of ref, M. OI, Pixies, Doors, Velvet Undergrnd. 213-463-8858
 *Aitrmv guit w/strng harmony vocs w/ld. Infil Kinks, Smithereens, Husker Du. Have mngt & lbt instrt. Pros only, pls. Michael, 818-980-6960
 *Aitrmv guit, 25-30, w/ld by voc/sngwrtr for cmrl rock tunes w/own style. Exp sngwrnt only. Form band soon after. No metal. John, 213-836-9230
 *Aitrmv, progrsv guit nfd to form band w/bst, voc, Xint sngs. intellnt lyrics. 16 ltrk studio, maj connex. Ltson.

Gilmour, the Edge, 818-780-7869
 *Any lrd into forming unpretentious pop rock band, Christian, non lbotomized, voc avail, Beatles, Big Star, Cat Stevens, etc. Srs only. Joe, 818-766-5530
 *Astonishing fem voc sks rock guit to collab on sngwrng, then form band later. 714-761-1035
 *Band currently recrdng at A&M sks aggrsv & creatv guit. Image, vocs with must. Ala Steve Stevens mts Edge. 213-957-2457
 *Beatlezanla sks dmr, L/R guit. Voc harmony abl a must. Guarent'd \$60-80/nite, 2 gigs per month. Studio muscns pref. Pros only. Anne, 818-957-2087
 *Blues guit w/ld for Texas rocking blues band. We are a trad'l blues band. Texas style. Don, 213-277-7033
 *But can you write hit sngs? Black leather, gun slinging, slide guit w/ld. Leslie West, Joe Walsh to S.Vai. The Ik, Melrose to MTV. Rick, 213-461-8455
 *CAPTAIN BLACK sks rhyth guit into Q'Ryche & Ozzy. Must have killer sound & burning desire for stardom. Captain, 213-920-2475
 *Classy, but bally & unrestrained guit nfd immed. Image, gear, brains, hunger, commtmt. Personality, not att. Infil Blue Murder, Norum, Rainbow, O'Ryche. We're unsigned. 818-377-9893
 *Cmrl HR band w/multi platinum mngt & bookng nds ld guit/sngwrtr w/psse & dedictn. Tape & pic to 11288 Ventura Blvd #705, Studio City CA 91604
 *Creat, Innovatv, verstl guit w/ld. 213-288-6567
 *Dark, gothic lkg guit w/ld for gloom rock band w/edge. Equip, trnsps, style, dedictn, att, makeup, lnt. Srs only. Infil ourselves. 818-503-7571
 *Explosive L/R guit plyr nfd for hrd rocking blues band. Side plyn helpul. Nile, 818-705-0875
 *Fem aggrsv L/R guit w/ld for guit team. Infil Richards, Perry & Benders, Lisa, 213-851-9868
 *Fem sngtr/rhythcst sks guit for wrting/collab. I have demo, video & connex. Nd more sngs. 818-753-7788
 *Fem sngtr/sngwrtr currently skg perfrmnc oriented, hybrid, cntry rock muscians to create a new exp in cntry music. 818-783-8757
 *Fem tradit'l HM guit w/ld for all grl HM/HR band. Must have gd att, wher, reliable, lks, gd equip. Refrs in Hllywd. 213-851-4357
 *Fem, ballys, passionate, soufil guit. Infil Vain, Aero, Smash Fridays. No flakes. Lks & att req'd. 818-503-7586
 *Forming punk, thrash, funk, party band. HAND JOB. Sks funny, rude guit plyr. No lnt necessary. Lv msg on pager. Matt, 818-373-8935
 *Funk, rock, R&B, jazz, orig sound. Be a part of the next big trend. Mark, 818-763-8669
 *Guit & voc w/ld for forming, progrsv, rock band. Must be srs, creatv & drug free. No egos, pro hoppers or BS. 714-786-2854
 *Guit for estab, HR band in So Cal. Skg top guit in So Cal. Pro image, trnsps & equip. We have publct & atty. 213-402-7794
 *Guit Into Cult, Stones, T-Rex, Ramones, etc. w/ld. 818-358-4330; 213-266-6031
 *Guit plyr w/ld to join 2 guit, R&B rock band. Infil Stones, Qurebrvs, Aero, Crowes. 213-462-7465

*Guit sought by singng/sngwrng duo. Pop rock nature, Infil Bad Co & George Michael. Hrd wrkng. Call for audfn. Sam, 213-935-5720
 *Guit sought by sngtr to form aggrsv & vicious band. Under 24. No posers. Pistols, Crue, Guns. No BS. 213-856-8186
 *Guit sought by sngtr to form aggrsv, street level band. Sick of the LA posers. Pistols, Crue, Guns. Hllywd, under 24, no BS. 213-856-8186
 *Guit w/ld voc abt nnd immed. Jazz to T40. Overseas travel & 1 yr commtmt rec'd. No drugs. Srs pros only. Cal, 213-822-9526
 *#1 exp ld voc sks aplosy guit to w/ld melcd, cmrl, mainstream, radio friendly HR grp. Showcsng, recrdng. Aero, Crowes, Zep, Tommy, 213-836-3713
 *Guit w/ld by altmrv band w/ld tribal sound. Infil Joy Div, Cure, Richard, 818-914-1591
 *Guit w/ld for altmrv, dance, house grp w/12" recdrs. Hi concept image. M/F. Infil Clash, ERF, Klaus. Mike or Abbey, 818-869-0574
 *Guit w/ld for cmrl, hrd edged rock. Pro att, equip & image, pls. Showcs' pending. Lbt instrt. Winnie, 814-786-5111
 *Guit w/ld for hrd core, rap, metal band. Infil Geto Boys, Prunus, Exodus, Ice T. You have own equip, cool image, open mind, are drug free. 714-841-0901
 *Guit w/ld for new age, pop, rock band forming w/matrl for showcsng, recrdng, rec'd deal. Pros only. K.D., 213-455-1843
 *Guit w/ld for southern, soul type band. Infil Sam Cooke, Jimmy Reed, Bobby Womack, Ray Charles. No exp necessary. Cliff, 213-296-8756
 *Guit w/ld into Ramones, Cult, T-Rex, Faces, etc. 818-280-0465
 *Guit w/ld to compl orig proj. Age mid 30's. Steve or Donna, 213-656-6258; 213-654-0149; 213-462-6565
 *Guit w/ld to J/F proj. Infil Journey, Night Ranger, Foreigner. Rick, 818-765-6928
 *Guit w/ld w/passionate, soul, rock style from Aero, Zep to Floyd & old Queen. Kelly, 213-343-9520
 *Guit w/ld, L/R, Infil MCS, Godfathers, MudHoney, Dictators. Mike, 213-837-7299
 *Guit w/ld. Must be young, verstl, image conscious. Into old VH to Prince. 818-282-5944
 *Guit w/ld. Must have determination, career minded only. Must sng bckup. Benatar, Mellencamp, Boston, Journey. We have demo. Paul, 818-957-1420
 *Guit, ld & lltl plyr w/ld for estab, altmrv rock band. Infil Cult, Smithereens, Stones, Rodeo. Have lbt instrt, CD. Equip, dedictn only. 213-378-8047
 *Guit/multl instrmtist w/ld for orig, world beat band. African, Latin & Caribbean styles. Should have bckgrnd in world musc. Rick, 213-568-9724
 *Guit/sngwrtr w/ld by sngtr/sngwrtr to form honest, decidid band. Infil old Bad Co, Skynyrd, Doors, Eagles, Ryan, 818-996-6067
 *Hot fem sngtr/sngtr sks L/R guit to write with. Infil Q'Ryche, Heart, GNR. Srs muscians only. Soul & lnt, pls. 213-462-8055
 *HR band sks guit for 2 guit, HR band going on tour & doing recrdng deal & for local shows. 818-240-1589
 *Hrd core guit w/ld by bst & dmr to form band now. Infil Bad Religion, God Fiesh & whatever else. Scott, 818-986-1227
 *I nd a pwrtl guit plyr in vein of idol. Dan Reed Network, Hendrix. Be able to sing. Jerry, 818-241-1500
 *Industrial new wave, new techno rock guit position avail for live showcsng & recrdng proj. Midi & vocs a +. No alt's. Jordan, 818-973-2209
 *Jack Paul Johnson solo voc, srs verstl ld guit plyr. 818-985-3576
 *Ld guit w/ld by former English recrdng artist. Pretenders, Johnny Marr, Chris Spedding. 213-452-5142
 *Ld guit w/ld for estab, altmrv band. Infil Sisters, P.Murphy, Nick Cave. Equip, att & dedictn a must. 818-994-9325
 *Ld guit w/ld, 23-28, Image. Infil D Gilmour. For orig rock band w/ltm sngtr. Pls lv msg. 213-937-9942

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 We need guitar player with style. Definitely not the "L.A." sound.
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•Ld gult/sngwrtr nnd by cmrcr. HH band w/mngt. indie lbt deal. Show dates upcoming. 818-503-5561

•Ld gult nnd for altrnrv rock band Must have sns of melody, atmosphere & dynamics. Writing & bckng vocs a +. Tracy. 213-665-2676

•Lkys for infl. oriented gult. Must have top qual equip for big, loud, band sound. Must live for band. LORDS OF LOVE, 818-752-1970

•LONDON AFTER MIDNIGHT sks gothic gult plyr. Infl Bauhaus, Sisters. 213-551-9034

•HR/ gult/voc wld. The abil to fulfill this request & be decided to succeed would be very ideal. Infl X, Pixies, Carnival Art. 818-788-5008

•Male accous gult/wid by lem sng/sngwrtr w/industry intrst & sngs. Music is quirky. 60's pop. Sundays, E.Brickell, REM, Beales. Srs only. pls. 818-760-3530

•Playing sit. Gult/sngwrtr skg accous gult & harmonica plyr to do session wrk. Straight forward, accous rock. Must be pro plyr. Eddie. 818-883-1036

•Perry & Tyler, Page & Plant, you & me. What sets us apart? Grt sngs. The band comes later. Jay. 818-909-0412

•Progressv rock ensemble infl by EL P. Saga & Yes. Sks 2nd lgult, 2nd-38. Must read. We have demo & gips. Also must sing. Michael. 213-258-5233

•Progress, altrnrv gult wld for immed recrdng & showngs Infl Rush, U2. Must ply some accous. No metal heads nd apply. 818-630-3775

•Psyched bluesy R&R band. Infl Cult & old 60's style. 818-280-0465

•Rhyth gult nnd, vocs essential. Infl Thoreau, Dal, Reed, Zappa. Recrdng 1st, then gigs. Gd karma, humor a must. John. 213-384-9107

•Rhyth or ld gult to join BUMPER. Melde, pop music that got loud. Bckup vocs a +. 213-559-8053; 818-302-4081

•Signed band lkg for rhyth gult w/vocs. Chris. 213-954-9385

•Snglr/lyrcst sks gult/compr to write pop, cntry together to duet. Srs minded individuals. Liza. 213-457-8328

•Snglr/lyrcst w/sngs ahead of his time, sks gult/sngwrtr who is the same, to form band. Infl by God, social action, peace, happiness & the future. 818-548-4320

•Sng/sngwrtr sks versil lgult plyr for accompanimt & bckup. Jack. 818-985-3576

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

•Speed metal gult wld to compl all org band. Srs only. Equip & trmpso a must. Infl Megadeth, Metallica, Suicidal Tendencies. Brian. 818-981-8618

•Srs prof, grt sngs, rds creatv, melck, R&R ld gult ala Pretenders, Concrete Blonde, Terri. 213-848-9258

•STREET CLEANERS are lkg for gult plyr. Infl Representatives, Sions & Dylan. 714-860-5817

•Trashy, cntry, motvid believer for cutting edge, altrnrv act. ala Material issue, Replacements, Birdland, Ramones. Heart & energy over perfection & image. LA based. Denny. 714-964-0209

•Theatrcr lck perfrm w/innovatv, estab act, sks English or black infl muscians &/or collab. Exp, clean, spontaneous. 213-288-3690

•Tntid gult w/srong bckup vocs nnd to compl org. cmrcr rock prof. Presently recrdng CD. Practice & lockout studio in Bev Hills. Reliable, image conscious. David. 818-789-8968

•Unlg, rft orientd gult wld. Exp & dedicatd. Pro att. 714-870-7147

•Versit gult wld for forming org band. Matr rock, blues, folk inspired w/occasional hrd edge. Vocs a +. Passion for music necessary. Amila. 818-765-3414

•Versit, open minded gult/wrtr infl by Lukather, Landau, Lynch, N.Schon. For cmrcr HR band. Bckng vocs a must. 818-761-5238; 818-284-1764

•Voc/sngwrtr sks gult to form single gult band. Must write.

Simple, catchy R&R. Lks, moves. Hillywd area. Crue. Poison 1000% dedicatd. Chris. 213-876-5712

•VON SKELETOR sks ld singing gult plyr. Infl Megadeth, Priest, Kings X. Zep. John. 818-509-6797

•Wld, gult, gult & integrity. That's all. Mike. 818-994-3248

10. BASSISTS AVAILABLE

•11 yrs pro, live, studio exp. Xlnt fretless, fretted plyr. All styles. Sight read. Know many standards. Available for lucrative, top qual sit. Eric. 805-245-1492

•A1 bst, 23, lng hr image, pro equip'd. Stage, studio exp, goal orientd. Must have mngt. Infl Q'Ryche, Rush, Blue Murder & Zep. Pat. 213-288-6267

•A1 pro bst/voc w/4 world tours & 19 albums under belt, lkg for signed/or bckd HR band. 818-545-4550

•Altrnrv bst lkg for band. Jean/Jezebel, Flesh/Lulu, Jane's type. Srs only. Kevin. 213-663-8344

•Avail, bst, for pro band. Maj touring & recrdng exp. Pro gear, chops, lks & att. Full, estab band is a must. Joseph. 818-753-7712

•Bs & drms image, not bald. Sk band w/singr. Infl Rose Tattoo, AC/DC, Cult. Mike. 213-392-0752

•Bs plyr avail for paid gigs or studio recrdngs only. No metal. Lou. 818-782-0652

•Bs plyr avail to K/A, HR band that's ready to gig. Wnt to rock? Let's talk. Samson. 714-982-3000

•Bs plyr avail, 20 yrs + as pro, 11 albums, 4 live videos. Can ply any bs, can read. Les. 213-644-4597

•Bs plyr/voc, dbls on keybrds, has huge PA system, sks insiring, org rock sit w/wrkng band. Mature plyrs only. Joseph. 408-678-1950

•Bst & voc sk org, veteran, rock sit. 714-849-4729

•Bst avail for agrsv, emotional band w/funk edge & positive att. Infl Jane's, L Colour, NWA, Stewart Hamm. 18-25 y/o. Chris. 818-564-9935

•Bst avail for HR, pro band. Must have demo, pic. Full band only. pls. 213-962-3000

•Bst w/stret rock image, kille vocs & chops, sks grooving band or individuals to form the next big hit, HR band. Hungry people only. 805-287-0119

•Bst, 10yrs exp, skg cmrcr/HR, Foregner, Bad Co infl. Pat. 213-946-8068

•Bst, ld voc, into csts & wrkg T40 band. Sings ld. All styles, 50's, 60's, classic rock, current T40, rock & dance. Mark. 213-653-8157

•Bst, new LP w/recrdng co, pro gear, maj toumg exp. Lkg for overseas sits, 1 niters, fill ins, recrdng sits. All styles, dbls on keys. 213-682-6380

•Bst/gult, contrapuntal, multi cultural music. Infl Neville Bros, Afican, Ry Cooder, Crusaders, sks other skilled muscians. Bernie. 818-761-8683

•Bst/sngwrtr avail. Xlnt chops, tattoos, best gear. Total dedicatd. Skg hi energy, pro, estab band. Love/Hate, Jane's. 213-982-0849

•Bst/voc avail for pro, T40, rock, classic rock band. 12 yrs exp, 26 y/o. Qual plyrs only nd call. Bill. 213-846-2453

•Hl energy, stage stealing bst w/vocs, avail for srs band, prof, sessions. Infl Jocko, Level 42, Billy Sheehan. No drugs. Michael. 213-923-3060

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

•Pro bst, hi caliber. Avail, skg gigs for hire. Ply any style, any infl except HM. Intrsd in srs wrk. Avail for studio & perfrmng. 213-285-7824

•Progress, HR, 4 & 6 string bst avail for band in styles of Yes & Rush. Pros only. Jeff. 818-985-4002

•Rhyth section avail. Bs & drms to J/F band w/org image. Infl Crue, LA Guns, Cinderella. Cmrcr HR but w/groove. Lv msg. 213-945-2057

•Srs bst w/lk, chops, live & studio exp, lkg for band w/mngt, connex, already plyng gigs around. Pros only. Brent. 213-876-2388

•Super, avant, world beat, industrial, punk, jazz bst named James. 818-981-8292

•Tired of att & ugies? Bst & drmr avail for estab, pro gult plyr & singr team w/killer image, style. Strong catchy sngs ala Crue, Guns, Skid. 818-344-7488

•X-Box bst sks pro rock band. Must have grt image & grt sngs. Ricky. 213-214-1197

10. BASSISTS WANTED

•1 billion lightyrs away, theatrcr band forming. Pro muscians nnd, NY blues groove, mind trip image. Spiritual movemnt on Clark S. Dru. 213-461-9564

•3 potentially violent manics sk agrsv bst. Have tem screamer/voc. 4 1/2 oct. Infl Q'Ryche, Alice/Chains, Jeff Dahmer. Srs. Rod. 818-985-8725

•A bs plyr wld for org, jazz rock by drmr, 29, & gult, 26. Srs & pros only. 213-697-8952

•A visionary bst nnd for a visionary band. Must be hungry to take the stage. Image w/rtn infl. Pistols, Sisters, early

Cult. 213-882-6597; 818-831-9129

•A young band w/rot lks, tunes, chemistry & lbt intrst sks org, star qual bst. Infl Zep, GNR, Skid, Lynch Mob. 213-989-9221

•Absolutely awesome bst w/image, desire, originally & over 25, nnd by hottest gult, drmr learn. Been writing 5 months, org HR. 818-986-9833

•Absolutely solid & super creatv pro bst w/wild energy wld for innovatv band w/lockout, grt sngs & lnt. Jane's, Guns, Tesla, Pistols. Lesh. 213-265-5548

•Accous/elec drmr skg Orange Co bs plyr to form org band. Many styles, gd knowledge of music. Infl Fishbone, L Colour. Must groove. Scott. 714-892-8830

•Adventurous bs plyr wld. Do you groove? Do you feel? Do you have roots in folk, rock & R&B? Proj w/maj mngt & lbt intrst. Charlie. 213-654-5856

•Agrsv, flashy NY drmr sks bst to form foundation for tough, hvy, pretty boy band. No kids. Stevie. 213-874-8719

•Agrsv, HR band w/demo & lockout, sks bst w/killer groove, chops, w/image, vocs, sngwrtr. Tony. 213-469-3953

•Agrsv, pro bs plyr to compl killer proj. Infl Suicidal, Megadeth, Fates, Partera, James. 818-904-0028, Mike. 818-785-2448

•Anthrax, Sting, VH, Prince infl'd gult now forming 90's band. San Gabriel Valley, pls. 2 yr Berklee. Jymm. 714-592-1173

•Attrv entee band into Doors, U2, Zep & Hendrix sks bst. Should have full gear & trmpso. J.P. Jones to Bootsy

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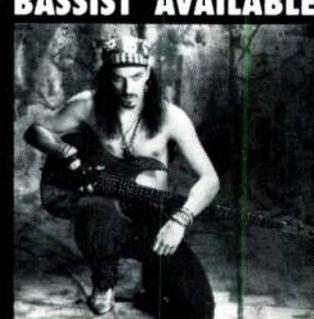


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for Columbia Pictures feature film "The Pickle."

Needed: Pianist, drummer, stand-up bass, trumpets, sax, and trombone. All musicians must be black. Start date is 10/21/91. There is pay—musicians union scale.

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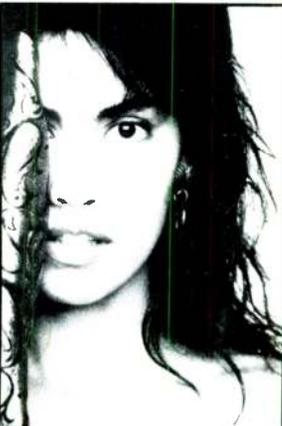
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 •Artsy Venice band w/pwr, sks groove, bluesy bst. Should have rig & inspo. J.P. Jones to Bootsly Collins. Michael, 213-396-6489
 •Ballsy bst wtd by quit forming band ala Lynch Mob. Skid, Tesia. Must have att, image & inspo. Dave, 213-463-9413
 •Band nds bs plyr. Infil Damned, Cramps, Iggy, Husker Du. Have pro demo, upcoming 24 trk studio time & tour. 213-223-5217
 •Band w/butt kicking snags & xintl image sks rocking bs plyr. Srs only. Ray, 818-985-6779
 •Bs plyr & others, trumpet, drms, sought by hrd core, jazz, avante garde, improv quartet. Have matrl, rehrls/psc. gigs. Care about music? Fire. Matl, 213-287-0429
 •Bs plyr for band. Infil Zep, Jane's, Faith, Floyd. Fran, 818-506-8878
 •Bs plyr for rock band w/rlt southern accent. Straight forward w/gd imagination. Eric, 213-469-9150; David, 213-927-7664
 •Bs plyr ndd for LIKE CHINA. Infil Police, Cars, B.Adams. Mike, 213-373-9339
 •Bs plyr ndd for rock band w/gigs & free rehrls spc. Infil Dogs, Quireboys, Satellites, Stones, Chris, 714-843-2035
 •Bs plyr ndd immed to join hrd rocking blues band. 213-462-7465
 •Bs plyr ndd to compl prj. Infil Metallica, Anthrax, Priest. Dio. Equip, image a must. 714-865-0675
 •Bs plyr ndd. Infil Beatles, Bad Co, REM. Srs focus. Have mgmt, Manly, 818-368-3930
 •Bs plyr wtd by band. Infil REM, Jane's, Church. Dedicin a must. Wade, 818-441-8347
 •Bs plyr wtd for alt/rntr band. Infil Replacemnts, Clash, Fugazi, Pretenders. Mike, 213-467-6504
 •Bs plyr wtd for Christian HR prj. 818-774-0932
 •Bs plyr wtd for estab band w/studio & shows. Hrd & hvy inquries only. 213-693-4867
 •Bs plyr wtd for estab, hrd rocking band w/mgmt & lbl intrst. Must be under 30, under 6 ft w/image, gear & bckng vocs. Brian, 818-767-1481
 •Bs plyr wtd for fusion, jazz oriented music. Image not necessary. Gd plyrs only. Jeff, 818-890-6632
 •Bs plyr wtd for jazz demo, recrdng session. No pay. Hector, 818-339-6371
 •Bs plyr wtd for meltd rock band w/rfm voc. Infil Nico.

Patty Smith, Clash, Who. Must be vert w/100% dedictn. Dave, 213-462-5762
 •Bs plyr wtd for metal band. Pro plyr. Infil Sabotage, Megadeth, Maiden, Joe, 213-957-9381
 •Bs plyr wtd for org, metal band. Infil Sabbath, Deep Purple, Maiden, Mike, 818-342-9302
 •Bs plyr wtd for R&R blues band. Must have infil by J.P. Jones. Jonathan, 818-609-0867
 •Bs plyr wtd for Van Der Graaf generator cover band. Bright future ahead. Alan, 213-660-2360
 •Bs plyr wtd to become member of signed act w/forth cmng album & tour. Groove, rock, funk style. Grt plyr, grt lk, grt att. Mathew, 213-617-7138
 •Bs plyr wtd to compl our org. Highly inspirational rock band. Infil Boston, Kansas & Giant. Rehrls in LA area. Srs inquries only, pls. Steve, 714-992-2066
 •Bs plyr wtd to J.F. prj. Infil Journey, Night Ranger, Foreigner, Rick, 818-765-6928
 •Bs plyr wtd to join estab, progrsv, hvy rock band. Nd to be dedictd & somewhere between Lee, Squire, Burton & Eustead. 818-994-0393
 •Bs plyr wtd. Infil Beatles, Dire Straits, Floyd, Aor, etc. 213-874-9176
 •Bs plyr wtd. Killer stage, studio exp. Total pros only. No egos, overbearing att's. Massive gear, xtreme, massive lng hr only apply. 818-567-7930
 •Bs plyr wtd. Ong hi energy rock band, vocs. Pro only. Shows & recrd. Infil Dokken, Lynch Mob, Steve, 213-633-5978
 •Bst for 60's, 70's infil rock band. Zep, Floyd, Doors, Who. Solid mtr essential. Carl, 818-509-1439
 •Bst for fast rising alt/rntr band. Infil Material Issue, Replacemnts, Ramones, Birdland, Heart & energy over performance. LA rehrls. Denny, 714-964-0209
 •Bst ndd for band w/immed shows & bookings. Image, gd equip a must. Infil Priest, Maiden, old VH. 818-915-0868
 •Bst ndd for exp. HR prj. Hrd wrkg & dedictd. Infil Dokken, Badlands & Tesla. Rehrls in Lng Bch area. Lv msg. Glen, 714-236-2242
 •Bst ndd for hvy, alt/rntr, metal band. Very image oriented. Must have rhythmic style & open mind. Pros only. 213-871-8054 x 527
 •Bst ndd for org, sng oriented, HR band. Vocs mandatory. We've got tunes, equip, image, att & connex. Jess, 818-345-4465
 •Bst ndd for pop rock band w/s people. Hrd wrkg, srs inquries only. Bad Co, Kiss, George Michael infil. 213-935-5720
 •Bst ndd for R&R band. Accus skills a +. Berry, Beatles, Stax & Stones & orgs. Steve, 213-865-6440
 •Bst ndd to compl 2 guit band. Infil are hatred of big businesses, strong hold on music. OK, maybe not so hrd core. Matt, 213-665-4983
 •Bst ndd. Infil J.P. Jones. Band infil Zep, U2, Beatles. Srs, focused, mgmt, Shane, 818-769-2703
 •Bst w/gd kd vocs wtd for wrkg, classic rock cover band. Fred, 213-338-0624
 •Bst wtd by guit & guit/voc for oldies & org R&R. Central

Orange Co area. 714-968-6652; 714-347-9114
 •Bst wtd by srs forming band. Must have grt stage presnc. Infil new Skid, Crue vein. Jeff, 818-843-5997; Dave, 714-974-6417
 •Bst wtd for KA/RH band ala Zep, Aero, Guns, etc. Wide range of killer matrl. Mngt, recrdng pending. Srs w/killer instincts. 818-867-6839; 818-763-0985
 •Bst wtd for org, pro grp. Strong snags, maj mgmt. Infil INXS, Simple Minds. Paul, 213-655-4346
 •Bst wtd for pro rock act. Infil Dokken, Winger. Must sing strong bckup vocs. Mngt & lbl pending your committmt. Rehrls in Anaheim. 714-848-1639
 •Bst wtd for very uniq, Christian HR band. Meldc & pwrt. Tony, 213-898-1902
 •Bst wtd now. Energy of Dumpster, lk kind of like Peppers. Music is punk edged rock. Pistols mts L.Colour. 213-874-3640
 •Bst wtd to collab w/keyboard. Styling of grp, reggae, rap, new jack swing. Bud, pager, 213-963-2509
 •Bst wtd to compl prj. Age mid 30's. Steve or Donna, 213-656-6258; 213-654-0149; 213-462-6565
 •Bst wtd to compl progrsv. HR/HM act w/rfm vocs. Lng hr & chops a must. Have gigs booked & lbl intrst. Bunny, 818-995-3001
 •Bst wtd to form org, progsv, metal, fusion grp. Srs inquries only. Infil Rush, Kings X, Voi Vod, Fates. Must be dedictd & innovatv. Ernie, 213-469-2826
 •Bst wtd to join groovy, sleazy, street rock band. Black hr image & gd stage presnc a must. Tony, 818-999-6631
 •Bst wtd to join R&R rock band. Infil Stones, Quireboys, Aor, Crowes. 818-705-0875
 •Bst wtd to reform HR band w/rfm ld voc/guit. Infil Skid, Mr Big, Slaughter. Not your typical, ordinary chick. 714-842-0803
 •Bst wtd wtd voc abil for wrkg classic rock cover band. Fred, 213-338-0624
 •Bst wtd w/strong groove, dark feel & org ideas. 213-623-9231; 213-467-6979
 •Bst wtd. Must have determination, career minded only. Must sing bckup. Benatar, Mellencamp, Boston, Journey. We have demo. Paul, 818-957-1420
 •Bst/teno voc ndd for org, accous, harmony grp. 20-30 y/o only. Infil Beatles, Byrds, CSNY, Hollies. Srs only. Randy, 213-876-4479
 •Christian, contmpy R&B band nds bs plyr. ASAP. All equip req'd. Commitmt a must. att & abla +. Steve, 213-828-7077
 •CODE BLUE sks bst w/chops, image, for agrsv, hi energy, metal w/meltd ballads. No self conscious people or no musicians. 213-326-9446
 •CROSSFIRE sks bst, Groovy, open minded, heart & soul plyr. Gigs & demo are ready. Are you? Dennis, 818-286-3474; Kevin, 818-331-5497
 •Dark, gothic lkg bst wtd for gloom rock band wedge. Equip, inspo, style, dedictn, att, mgmt, lmt. Srs only. Infil ourselves. 818-503-7571
 •Dire Straits, Chris Rea, Springsteen, Isaacs, Mood, pwr, meaning & drive. Lkg for committmt & desire to go the distance. James, 213-288-2599
 •Estab, alt/rntr, pop band w/edge sks bst to shows & beyond. Must be versil. Must sing bckup. Mngt, connex. 24 trk demo. Don, 213-390-0334
 •Explosive, raw, pwr bst wtd for all org. 77 British invasion style band w/post punk image. Infil Pistols, Iggy, Ramones. 818-848-8065
 •Fem bst for all tem, HR/HM band. Pros only. Julie, 714-748-1455
 •Fem bst, 23-29, ndd. Bckng vocs a must. New proj starting. Male guit/voc/wrtr. Infil alt/rntr. No band exp ndd. In Hilywd. Jeff, 213-935-1596
 •Fem HM bst wtd for all grt band. Wheels, reliable, equip ndd. Have mngt, recrdng co intrst, possible tour. 213-851-4357
 •Geezer Butler on acid for hvy, undergrnd rock band. Tony or Eric, 818-786-0929
 •Groove-o-rama grunge act sks Eric Avery, Noel Redding, Adam Clayton, Joy Div style bs evolving, hypnotic, rolling licks. We've got the connex, studio & incredbl matrl. Page, 213-658-0218
 •Guit & dmr skg bs plyr w/gd lng hr image. Must be into Lynch Mob, Badlands & X.Y.Z. Dennis, 213-268-2139
 •Guit & voc skg bs plyr to reform metal band. We have

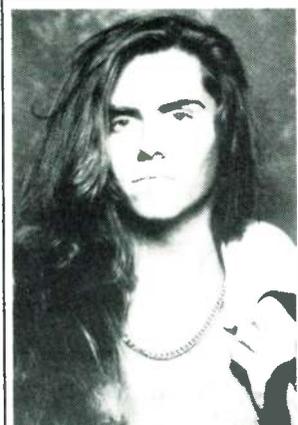
snags. Must have gd equip, inspo. Infil Megadeth, Anthrax, Maiden, Marty, 213-547-3846; Brian, 213-540-7282
 •Guit plyr sks rhyth section to collab on really cool instrml prj. Recrdng ASAP. Marcus, 213-876-7294
 •Guit sks bst infil by Sheehan to form 4 pc band in vein of The Srs. Strong snags w/killer musicianship. Jason, 818-996-1345
 •Hi energy, R&R att band, Skid style. 213-464-7334
 •HR/HM band w/pwrt, uniq singr sks hrd, strong driving bst for star gult band w/ev'rything. Success guarent'd. 818-570-1666
 •Hrd grooving bs man who knows history of black music for continuous wrk. Marcus Miller, Paul Jackson, Will Lee. Gd musicianship. Sharon Isben, 213-484-1886
 •Hvy, alt/rntr band w/exp, sks intense bst. No drugs. SHOCKWORK, 213-380-7148
 •I would be grateful if I could find a bst that is gd & dead. Infil Allan Bros, Clapton, Jane's, Lance, 818-336-0282
 •Industrial new wave, new techno rock bst position avail for live showings & recrdng prj. Midi & vocs a +. No att's. Jordan, 818-973-2209
 •J&K Parts now auding pro bs maniacs w/strong vocs. Enrased by Sammi guit's. 714-847-8435
 •K/A, sleazy bst wtd w/itl. Solid, straight forward plyr. Not lat dudes. Richie, 213-851-8781
 •Kansas, O'Ryche, Rush, Tilt, infil band replacing bst. Nat'l & Euro ayble, all orig format. Minneapolis based. Mark, 507-332-2860
 •N&K a drrt for cmrl HR prj. Infil VH, Mr Big, Whitesnake, Vocs/image abt +. Ready to open! Suzanne, 213-969-0175
 •Ndd immed. Pro bs plyr for HR band. Infil Queen, Skid. Reed, 213-506-4125; 213-990-8332
 •Ndd, bst for hrd, alt/rntr band. Infil Primus, Jethro Tull, Metallica, Jane's. Stp & melody, must be perfmr. Aussie, 818-895-7130
 •Pop, music, fame, lks, chops, young, IQ, mngt, legal, lbl. Spence, 818-441-6256
 •Pro bst, 35-39, wtd for alt/rntr, HR band. Infil ZZ Top, Ramones, Bill, 213-81-7118
 •Pro HM bst, gd equip, image, att, for pro, estab band. Private studio, booked solid thru Oct at all maj venues. Srs intrst. Pete, 213-281-9995
 •R&R blues bst, infil J.P. Jones & Jack Bruce, ndd for R&R band. Call immed. No wimps, no att's. Jonathan, 818-609-0867
 •Rockabilly, folk, eclectic, mishmo sngtr/sngwrtr sks upright bst & other accous musics for band. Rehrls & recrdng studio. Cool opening gigs. etc. 213-465-3767
 •Rumble, hammer, bs plyr ndd to compl rock band w/rft snags. Infil Cult, Sisters, Zodiac Mind Warp, Skinny Puppy. Mike, 818-846-9969
 •Sng & guit lkg for bst to form org band. Infil include Roxxy Music, Ultra Vox, New Order, Blondie, amongst others. No metal heads or gang members. 213-935-0891
 •Sng/guit w/pwr stl sks bs plyr. Infil J.P. Jones, Bootsy, Noel Redding, Larry Graham. Bckup vocs wtd. 213-876-9898
 •Sngr/guit w/pwr stl sks bs plyr. Infil Larry Graham, Bootsy, J.P. Jones, Noel Redding. Bckup vocs wtd. Jeff, 213-876-8087
 •Straight ahead plyr ndd for hvy, energetic, cmrl rock band. Grit image & gear. Srs only. Jovi, Skid, Hillyrd area. Johnny, 213-876-3485
 •SUN GODDESS skg rocking bst for local & internat'l touring, recrdng, etc. Real gd infil & lots of beautif people wrkg w/us. Hrd, meltd rock. 213-288-9660
 •SWM's sk adventurous, fun loving bs plyr w/gt lks & vocs to form org rock band. Dave, 213-322-6708
 •Theatrl rock perfrm w/innovatv, estab act, sks English or black lbl musics &/or callat. Exp, clean, spontaneous. 213-288-3690
 •Thunder ball bs plyr wtd for forming HR band. Rick, 818-584-1928
 •ULTRA CULTURE sks groove-o-rama bst ala Adam Clayton, Noel Redding, Peter Hook. Revolving, hypnotic, rolling licks. 213-394-3635
 •Versil, open minded bst/wrtr infil by Tony Franklin, Tom Hamilton & Pat Badger, for cmrl, HR band. Bckng vocs a must. 818-761-6238; 818-284-1764
 •Versil bst wtd for forming org band. Matrl rock, blues, folk inspired w/occasional hrd edge. Vocs a +. Passion for music necessary. Amiaia, 818-765-3414

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•VON SKELETON sks ld singing bs plyr. Megadeth, Priest, Kings X, Zep, John, 818-509-6797
 •Wtd, pro bst w/nw sound. Not too cool for you aft. No metal. Meaningful music, melodic but hvy. Gd rks, no real ing hr. Kenny, 213-969-0126
 •Wtd, verstl bs plyr. Melcic, atmrv, upbeat music. Also acous w/distorted, twisted views. Not hvy. Only if this fits you. 213-934-3762

11. KEYBOARDISTS AVAILABLE

•Entertainer/pianist will supply your music. Rates upon req for solo piano, duet or trio wrk w/imprtd bs & drms. Gary Benjamin, 213-934-3149
 •Fem rock keybdst from England. Unmited avail to tour USA/worl wide. Pro mngd or signed? Melcic bands only. Maari, 011-44-81-8880088
 •Hammond B3, Oberheim, sampler, bckng vocs & rock image. Avail to join org, melcic, HR band w/happening times. Dan, 818-965-7363
 •Keybdst sks wrkg weekend band. R&B pret'd. John, 818-309-4319
 •Keybdst w/new pro gear sks pro proj. Midi, any styles, multi sampling ablt. Lkg for overseas sits, 1 niters, fill ins. 213-662-6380
 •Keybdst plyr lkg for muscians for orig. modern, rock proj. No beginners. Henry, 213-466-6555
 •Keybdst plyr sks wrkg 740 or fusion band. Pro sits only. 818-792-9037; Pager #818-309-3016
 •Pianist/keybdst/voc lkg for wrkg sits. Les, 213-439-5634

11. KEYBOARDISTS WANTED

•Acous/elec drmr skg Orange Co keybdst/sampler, 18-24, to form org/tand. Many styles. gd knowledge of music, no leaders. Scott, 714-892-8630
 •Altrmv US band, signed to indie lbl, sks keybdst w/bckng voc skils for touring & recrdng proj. Damien, 818-506-8660
 •Astnshng fem voc sks keybdst/compr for collab. I will write magical, passionate lyrics to your music. 714-761-1035
 •Altrn keybdsts. Rap, R&B Infl. Nd for collab w/rapper that has bl instrt & mngt. Also, we have studio time. 213-306-2691
 •Band lkg for melcic, dedictd keybdst for rehrrts, recrdngs, shows, tour w/ats of contacts, hol prodcr, credits. 818-846-8124
 •Band sks funky keybdst. Person who enjoys old funk w/ progrsv rock ideas. Infl Funkadelic, Sly, Fishbone. Rob, 213-299-3007; Hamilton, 213-483-1559
 •Boogie blues keybdst wtd. Vocs a+. Trnspo, dedictn a must. Males under 30, only. Petty, Stones, Zep, Crowes. We have gigs, mngt, demos. Frank, 818-506-5193
 •BUSH OF GHOSTS, blues rock band, nds crazy fingered keybdst. Infl Nicky Hopkins, Billy Preston, Chuck Lavelle, Greg Allman. Bckng vocs. Art Dog, 818-909-9705
 •Chicago style blues band sks keybdst plyr. Grt shuffle feel

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a must. Hammond a+. Bobby, 818-904-0372
 •Christian, contmprry R&B band nds keybdst plyr. All equip req'd. Midi bs a+. Vocs a+. Dedictn & att a must. Steve, 213-828-7077
 •Dire Straits, Chris Rea, Springsteen, Isaacs, Mood, powr, dreaming & drive. Lkg for committmt & desire to go the distance. James, 213-288-2599
 •Fem keybdst wtd. Very strong vocs for straight ahead, hungry rock band. Pro gear, pro chops. Srs inquires only, pls. Dan, 818-781-7003
 •Fem keybdst/voc sought by prof gem guit/voc to form wrkg duo. Covers + orig. Pro only. Doreen, 213-479-0131
 •Fem keybdst plyr wtd for gigs starting in 11/91. Must sing. Must have strong vocs. Nicky Simms, 213-396-4456
 •Fem keybdst/bckup voc wtd for maj proj/wfem/iv voc. Guit abt a+. Deal pending. Tom, 213-288-3562
 •Jazz keybdst wtd for all girl jazz ensemble for getting together & reading charts. Possibl gigging. 213-820-0746
 •Jazz, rock, R&B, orig proj. Must have xlt brass sounds. Infl Steely Dan, Earth Wind & Fire, Yellow Jackets. Mark, 818-763-8669
 •Keybdst sought by guit & bs. 38 & 39, very well seasoned. Must be uniq, image irrelevant. Michael, 714-540-8290
 •Keybdst wtd for band negotiating maj mngt & publishing deal. Cmrc, melcic, Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
 •Keybdst wtd for orig. pro grp. Strong sngs, maj mngt. Infl INXS, Simple Minds. Paul, 213-655-4346
 •Keybdst wtd to collab w/keybdst. Styling of grp, reggae, rap, new jack swing. Buel, pager, 213-963-2609
 •Keybdst wtd to contnl orig proj. Age mid 30's. Steve or Donna. 213-656-8258; 213-654-0149; 213-642-6565
 •Keybdst wtd to compul our org, highly inspirational rock band. Infl Boston, Kansas & Giant. Rehrrs in LA area. Srs inquires only, pls. Steve, 714-992-2066
 •Keybdst wtd to exchange patch data for the following keybdsts: Korg DW8000, Yamaha TX812, Matrix GR, Roland MKS50, also Emox 2 samples. Don, 301-665-2946

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•Keybdst wtd to join new sound generation, variety of mnt. Erasure, Zep, King, get the picture? Dare to ride the wave of the future. Nino, 714-639-1084
 •Keybdst plyr wtd for pro rock act. Infl Dokken, Winger. Must sing strong bckup vocs. Mngt & lbl pending your committmt. Rehrrs in Anaheim. 714-848-1639
 •Keybdst plyr/guit wtd by pro. HR/HRM band w/arena, stage exp & album credits. Brian, 818-762-5445
 •Keybdst/rhyth guit sought by singngs/sngwrng duo. Pop rock nature. Infl by Bad Co & George Michael. Hrd wrkg. Call for audtn. 213-935-5720
 •Midl keybdst/progrmmr ndd lo compl mltr progrsv keybdst band. Bs, vocs. Infl Rush, Kansas, yes. Immaculate gear, no flakes. M/F, 818-709-2728
 •Minneapolis F/T orig. cmrcd rock band w/mngt, image, grt sngs & studio nds keybdst/vocs. Style, Winger, Extreme, Giant. Must relocate. Tim, 612-546-0984
 •New jack style keybdst wtd for upcmng R&B, hip hop grp. Recrdng & showcs's. We have CD. Infl Guy, Heavy D, BBD, Steve, 213-832-8755
 •Pro fem voc sks keybdst to form T40 duo. Lisa, 213-398-1459
 •Semi progrsv rock lkg for technically accomplshd plyr inf Eddie Josten, Jens Johansen, 818-763-5110
 •Sng'r & guit lkg for keybdst to form orig band. Infl include Roxy Music, Ultra Vox, New Order, Blondie, amongst others. No metal heads or gang members. 213-935-0891
 •Theatrc l rock perfrm w/innovatv, estab act, sks English or black infl muscians &/or collab. Exp. clean, spontaneous. 213-288-3690
 •Wtd, solid muscn to lead sheets. Skg collab. Courtney Battenine, 818-880-8142
 •Wtd. Piano/voc for wrkg sits. Les, 213-439-5634

12. VOCALISTS AVAILABLE

•1 exp ld voc sks muscians to J/F melcic, cmrc, mainstream, radio frndlv HR grp. Showcsng, recrdng. Aero, Crowes.

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Zep, Tommy, 213-836-3713
 •1 step from insanity. Nd K/A band now. Ron, 818-980-0693
 •22 y/o male voc w/pwr, xlt vibrato & range. Cmrc, metal sound, a lot like Q/Ryche, Skid, Winger. Pros only. Cass, 213-274-2590
 •A1, exp, fem voc sks wrkg, classic rock band to join or put together. Pauline, 213-484-5468
 •Alan Los Angeles, vocal maniac, sks hrd rocking band w/ bad att. Maniacs only, ruthless R&B sicks. 213-969-8595
 •Altrmv guit, 25-30, wtd by voc/sngwr for cmrcd rock tunes w/nw style. Exp sngwrts only. Form band soon aft. No metal. John, 213-836-9230
 •Astnshng fem voc/sngwrtr sks dedictd, melcic, rock band. 714-761-1035
 •Attn, Christian, non lobotomized voc sks others to form unpretentious popband Infl Beatles, Big Star, Cat Stevens, etc. No arrogant or pseudo intense types. Joe, 818-766-5530
 •Bckup voc, male, sks act or tour position. Styles from pop, rock & soul. Pro trained. 15 yrs exp. Drug free. J.J., 714-848-1639
 •Beginning fem voc/lyricst sks band/band members to write & gig with. Allison, 213-396-9274
 •Blues sngnr lkg for band that sounds similar to Crowes, Bad Co. 818-753-9160
 •Blues, rock sng'r, infl by Stones, Crowes, Aero, Doors & blues avail. Lear, 213-396-8221
 •Charismatic voc avail to J/F band, infl old Bad Co, Skynyrd, Doors, Eagles, Ryan, 818-996-6067
 •Crystal shoen, ego, ld throat w/hrd shine vocs. If you're louder than love, get on the snake & call. Altrmv OK, Dana, 213-850-5996
 •Euro fem voc, grt vox ala J. Morrison. 818-243-2858
 •Exp frontm lkg for classic rock band ala Who, Zep, Eagles, Moody Blues. Phys elec violin. No metal. Jim, 818-545-3629

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•Exp frontmn lkg for classic rock band. Infil Boston. Journey, Who, Fleetwood Mac. Jim. 818-545-3629
•Exp, charismatic voc/sk/uniq, artistic minded/prj, forming or formed in the Jane's, U2, Siouxsie, Cure, EMF vbe. Patrick. 213-455-1647
•Extremely creatv, pwrfl singr/wrtr, sks pro, seasoned, mature musicians, 28 & older, to J/F grp. Infil Q'Psyche. Priest. 818-955-5307
•Fem bckgrnd voc avail to do sessions, demo wrk. Hrd wrk & no ego. No metal, pls. Rosanna. 818-789-4230
•Fem rock, blues voc/lync/sk/sk intellgn, hrd wrk, attractv, mature, humorous, ready for lame band. Infil B.Raitt. S.R. Vaughn, Crowes. 213-247-3313
•Fem singr skg orig band or individual musics to make srs, R&R music w/ltw pwr to open minds & groove souls. 213-851-4891
•Fem singr/sngwrtr is lkg to form beatniky, altrmv band that is willing to wrk hrd to go far. Industry intrst, srs only. pls. 818-760-3530
•Fem voc avail for demos, gigs. Pref rock projs. Infil C. Trick, Extreme, Bad Finger. Lives for R&R. Demo avail. 213-207-2689
•Fem voc avail for recrdng sessions & live gigs. Pop & R&B styles. Paid s/s only. Pro. Heather. 213-326-0601
•Fem voc forming band. Infil Dan Reed Netwkr, Eurythmics. Charlotte. 213-462-1961
•Fem voc lkg for rock, funk band. No drugs, no egos. Pts read ad before you call. 818-709-8726
•Fem voc sks casw wrk, orig or demo projs in Orange Co area. Senna. 714-548-3568
•Fem voc w/matr, lbi intrst, sks lgt, bs & drms for new band. Infil Concrete Blonde, Pretenders & Petty. Tall, know how to ply. Carol. 818-985-2268
•Fem voc/wrnt stage presnc, lks & lnt & brains, sks cover band that wrks weekends. No road touring. Must rehvs. Shoshana. 818-882-1721

•Fem voc, exp stage & studio, grt vox & versatility, sks wrk, T40 or cntry band or session, demo wrk. Tracy. 818-343-2498
•Fem voc lgt guit. 24. Infil Skid, Mr Big, Slaughter. Avail for estab or forming HR band. Not your typical, ordinary chick. 714-842-0003
•Fem voc/rhthm guit wants to form R&R, cntry or Latin band. Eileen. 818-504-9619
•Frontmn avail for band. Lkg to sing melcd R&R w/ touch of soul. No metal, no glam. Bob. 818-769-2210
•Frontmn/voc/sngwrtr w/maj lbi intrst & maj industry contacts, sks HR band or musics for career opportunity. Showncng & recrd publishing deal. 213-455-3582
•Gung h/ lem voc/dancer skg demo wrk, recrdng projs & T40, dance & ballads. Nd orig. Tracy. 714-646-0454
•Highly xpressv, soull singr/sngwrtr. Pro image & presnc. Infil James Brown, Stevie Wonder, Steve Marriott, Al Jarreau. Mark. 818-763-8689
•Hot fem singr/sngwrtr sks guit &/or band to collab. Infil Q'Psyche, Hear, GNR. Srs musics only. Soul & lnt, pls. 213-462-8055
•Hrd core vocs & bs plyr team lkg to J/F dbl ldt, hrd core, speed metal band. Pro metalheads only. Infil early Maiden, Testament, Slayer, Megadeth. 213-464-1532
•If you ply keys, guit, bs or drms, I can teach you my sngs so you can bck me up at my shows. Mark. 213-871-8055 x 573
•Ld fem voc has the lk & the chords, Sks srs R&B, T40, jazz band w/contract. Also avail for sessions & demos. China. 213-285-8799
•Maj lbi hired gun frontmn, 3 world tours, arena venues, maj ltm release ala Coverdale, Tyler, Bolton. Avail for all pro s/s. S.F., 818-753-0343
•Male tenor & soprano skg gd pop rock band. Write Michael Terrazas, 4100 Maple Ave, Mattson IL 60443 or call. 708-503-1245
•Male voc avail for pop, R&B &/or dance, demos sessions &/or bckup sessions. Christopher Todd. 213-957-2751
•Male voc sks bluesy, funky, jazzy, R&B, fusion band or

prj, Infil Isoton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John. 213-675-5440
•Male voc w/strong, verstl vox, sks innovatv outfit into bluesy, techno, mope, soul, acous sound. Srs, ambitious lnt only. Check me out. Alec. 805-226-3405
•Male voc, tenor, grt image, avail for demos & paid gigs only. Infil Chaka, Vesta, Smokey & David Peaston. Buddy. 818-377-3262
•Pro fem bckgrnd enhancer. Wake up that dull, voc bckgrnd R&B, jazz, blues, pop, hip hop, scat & this & that. Page K. C. 213-704-1426
•Pro fem voc avail to form T40 duo w/keystbd. Lisa. 213-398-1459
•Pro HR fem voc/sngwrtr, pwrhouse, range, style, sks pro band. Groove driven HR crunch, bluesy, funky edge. Pro. srs only. 818-781-5607
•Pro male voc/wrtr/lyncst. 3 oct, avail for prodcn deals, voc overs, angles, cmrcis, sessions, etc. 100% learn plyr, reasonable. exp. 818-765-4664
•Pro voc avail for prj pigging band w/maj mngt & maj lbi deal. Old Zep, Lynx Mob. Gri att, lks & ambition. Tim Branom. 213-960-2010
•Pro voc/sngwrtr/lyncst lkg for estab, wrkg, cmrcl rock band, Perfming & recrdng exp. Infil Plant, McCartney, Collins, Perry, Robert. 714-283-4329
•Snglr lkg for band into Michael Hutchens, Steve Tyler, Circle of Soul. Keith. 213-461-1306
•Snglr lkg to jn band. Altrmv HR. Infil Rollins Band, Soundgarden. Andy. 213-207-2881
•Snglr sks band. Infil include Screaming Trees, Replacement, Soul Asylum & X. Deep southern roots. Call for more info. 213-876-0420
•Snglr w/desire to sing grtr than his will to live, whose heart is pure & who sings w/rothng but soul. Ld, bckgrnd vocs, live or studio. Roland. 213-886-6967
•Snglr, 22, sck of the LA posers. Lkg for cool people to form aggrsv, street level band. Pistols, Crg, Guns. Hilywd, under 24, no BS. 213-856-6186
•Snglr/frontmn sks young plyrs to form the ultimate band w/itons of hooks & killer lks in vein of C. Trick, Hanou, Cult. Vince. 213-466-1560
•Snglr/lyncst sks uniq, moody, aggrsv, young, intelligent, n ego. HR band w/alt & personality. Ready to gig now. Gavin. 818-244-6737
•Snglr/philosopher king sks starving musics to change R&R history. Losers only. Self destructive types pref. Dan. 213-824-2789
•Snglr/sngwrtr/acous guit sks college orientd, pop rock band. Infil include REM, Smithereens, Michael Penn, Beatles. Dave. 213-372-4293
•Sirius Trixon, legendary Detroit rocker, Jagger, M. Ryder type singr, nds guit, keybd, bs, drmr, w/cool image, wintage gear. No drugs, booze. 213-960-9408
•Soull voc/sngwrtr/guit, Infil L. Colour, Faith, sks band w/ mngt. Infil Zep, Aero, Gri lks, alt, stage presnc. 213-376-5345
•Voc avail for melcd rock band w/hrd driving, hit sngs & heart felt ballad matrl. Pro s/s only. No drugs. Terry Kaiser. 818-356-2810
•Voc avail, Sinas rock, HR, blues, funk, soul to HM. Xint

ppes & image. Srs only. John Andratli. 818-893-2781
•Voc avail. Vox, exp & xint image. Infil Stooges, Dolls, Hillyrd Brats UK, Ramones. David. 213-876-2572
•Voc from NYC, tattooed, pierced, lng black hr, tall, thin, exp, young Nds estab, signed, hrd rockng band. Must be hvy. Tony. 213-467-1066, 213-464-8420
•Voc, lks, att & vox for HR act. Will relocate. Swap promos. Infil R. Plant, Hallford, Extreme, Slaughter, 5961 E 81st, Dupont CO 80024. 303-287-3730
•Voc/sngwrtr forming 4 pc, simple, catchy R&R. 1000% dedicin, lks, moves a moves. Hillyrd area. Crg, Puse. Christ. 213-876-5712
•Young voc lkg for other amateur singrs to form band. Joe. 818-892-0026

12. VOCALISTS WANTED

•#1 arena rock gr replacing voc. M/F. Ballads to bluesy hrd rockers. Exp not as import as lnt & desire. Your sngs welcome. Tom. 213-288-3562
•#1 new HR band! Former members of Eric Martin, Fiona, Broken Ties. Ready for melcd voc. Coming to Foundations Forum 10-3-91 to 10-6-91. 707-763-6054
•1 billion light yrs away, theatrc band forming. Pro frontmn nnd, NY blues groove, mind trip image. Spiritual movemnt on Clark St. Dn. 213-461-9564
•Aggrsv, speed metal voc w/d to compl all orig band, Pwr & presnc a must. Srs only. Tinspo a must. Infil Megadeth, Metallica, Suicidal Tendencies. Brian. 818-981-8618
•Aggrsv, uniq, industrial, textural, intelligent, hrd groove, metal, funk projs sks srs, image conscious, soull, male voc. Richard. 818-716-9659
•All A1 vocs w/d for uniq rock prj w/own range & style. Voccs ala Perry, Adams. Send tape & photo to PO Box 57226, Sherman Oaks CA 91413
•All pro rock band, RAKHA, sks htr permnc frontmn, lyncst. We have PA, private rehsl spc, killer demo, equip, lots of compld sngs. Must have demo. 818-700-8944
•Altrmv band skg FM who can share both voc & guit duties. Humor & personality essential. Infil Smashing Pumpkins, Mary's Danish, Sonic Youth. Mark. 213-661-7517
•Altrmv band sks voc. Infil Sonic Youth, Mud Honey, Sub Pop, Todd. 818-980-3076
•Asian singr wid between age 18-30. 213-204-2739
•Attn. Band w/maj connx & recrdng studio sks voc. Infil AhHa, Duran, Ice House, A.B.C. Must lkg & sing gr. Michael. 213-833-7335
•Attractv fem & male voc nnd for upcmg R&B, hip hop gr. Recrdng & showcvs. We have CD, Infil Guy, Heavy D, B5D. Steve. 213-832-8755
•Auditing singrs & rappers for recrdng. Dorian. 213-467-3833
•Awesome frontmn wabil to write uniq lyrics & melodies ala Bach, Ownie Logan & Jeff Keith. Wid by guit forming band. Dave. 213-463-9413
•Bckup singr wid. Slender black fem for pro gr. Infil INXS. Simple Minds. Paul. 213-655-4346
•BG voc. M/F, nds for intellctual, altrmv, dance band. Infil EMF, Abba, Blondie, Michael or Abbey. 818-989-0574
•Call machine, hear sngs. U2, Idol, Stevens, Floyd. Must

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•Charismatic voc w/strong vox, gd att, gd range, wtd for rock proj. Must be srs & responsbl. Intl Tesla, Q'Ryche, Rush, VH, Robert. 213-923-8144
 •Christian male voc wtd for pwrfl, groovy, psychd, 90's guit band w/beautiful sngs. All tintd, brilliant Jesus freaks. Scott. 213-392-2524
 •Christian, contmpy R&B band nds black M/F voc. Abil to ply instrmnt a +. 213-828-7077
 •CRIPPLED WARLOCK sks hideous, tormented voc for thrash, death, rock squad. Virgil. 818-788-4466
 •DOMINOES, wrkg dance band, 5 nites/week, nds black voc w/hi tenor & grf R&B chops to sing EW&F to High 5. Andy. 818-981-0899
 •Dynam, tintd voc frontm wtd for pro, cmrcd, rock act. Winger, House of Lords, Lynch Mob, Frank. 818-905-8039
 •Estab HR band w/studio, legal rep, skg frontm w/ ultimate presnc & vox, image, imagination, maj exp a must. 818-768-7488; 818-700-6598
 •Estab, roots rock band sks male ld voc. Intl early Stones, REM, Byrds. Image imporf. No metal. 818-841-5367
 •Exceptionly tintd & very attractv lem voc, under age 27, for dance music, studio proj. No drugs, New tint pref'd. 213-285-6771
 •Fem gospel singr wtd for estab soul, rock, blues band. Intl Aretha, Patty LaBelle, Bill. 213-461-2575
 •Fem singr w/intnsing voc & persona wtd to recrd & tourn w/moe baroque, altmty band w/maj publishing deal. Scott Lawrence. 818-986-3686
 •Fem traditl Hlt voc wtd for all girl band. Lks, wheels, reliable, 3 oct range. Into Dio, Warlock. 213-851-4357
 •Fem voc wtd by cmrcd, all fem proj. Must have strong ld vocs w/xtnt image. Rehns in Garden Grove. 213-594-6176
 •Fem voc wtd for popular band, SISTER STRANGE. Intl Jeff Tate, Dio, Randy Robbins. Nd sk, tint & big att. Dina. 818-907-6741
 •Fem voc wtd to share bckup vocs for progrsv, HR/HM act. Will do gigs & rehns. Band has lbi instrt. Bunny. 818-995-3001
 •Fem voc/instrmntl sought by pro fem guit/voc to form wrg duo. Covers + orig. Pro only. Doreen. 213-479-0131
 •Fem vocs for demos. Can recd your own sngs also. Roy. 213-469-3475
 •Gd frontmn, male, w/exp, wtd that can wrk w/estab band. No flakes. Intl Tesla, Aero. Joa. 818-989-7294
 •Gd lkg, ing ht, open minded voc wtd for srs HR act from out of town. Mike Roche. 818-769-4341
 •Gospel, blues, soul intl singr wtd to bare soul hrd, funk rock band. Waffiebutt. 213-661-3805
 •Groove-o-rama grunge act sks voodoo, lyrical, poet, to form ultra cult grp. Smashing Pumpkins, Jane's, Cure, early Killing Joke. Pros only, exp pref'd. Page. 213-658-0218
 •Guit & dmrr skg voc w/grt range, image & collab abil for hi energy, cmrcd rock band. Srs only. Hillywd area. Johnny. 213-876-3485
 •Guit sks melc, bluesy voc into Enc Martin, to form band lke Mt Big. Must be strong sngwrtr. Srs only pls. Jason. 818-996-1345
 •HAPHAZARD sks hi energy ld voc w/pro att. We have grt sngs, pro demo, nat'l touring exp, maj lbi instrt. 818-559-9558
 •Harmonically pure vox ie John Anderson, Rick Emmett. Semi progrsv rock w/intnsing melde changes. Currently plyng Whisky & Roxy. 818-753-3340
 •Hi energy, HR, bluesy, orig proj, featuring x-members of Fortress & Leatherwolf, sks soufl ld voc. Absolutely no clam or poo metal. Chris. 213-455-2626

•HR, semi progrsv trio, somewhere between Rush & Dream Theater. Must have strong melodies & clean vox. Plyng Roxy, Whisky. 818-763-5110
 •Human being to pollute spc on stage. Must have pulse. Mark. 714-661-9651
 •I'm darn gd at writing pop rock, hit tunes. Guit sks strong voc w/xtnt wrk ethic to make sngs then band. John. 213-876-7921
 •Ld voc wtd for hvy rock band. Must have pro qual vox & image. Intl Lynch Mob, early VH. Al. 818-964-2122
 •Ld voc wtd. Must have xtnt vox & image for HR/HM band w/rtsh & room & PA. Rob. 213-594-6176
 •Lkg for 3 srs, uninhibited, male bckup sngers who dance, Asian, black & American Indian for the grp. MINORITY RULES. Rehns in Northridge. 818-373-9075
 •Lkg for femsngrs to be part of R&B, pop singing grp. 213-281-8542
 •Lkg for hvy, speed metal, thrash voc for orig proj. Estab in LA. Must have the pwr & dedicnt to be somebody. 213-289-8548
 •M/F voc/guit wtd to compl altmty band. Must be dedicnt. Intl X. Pined. Canyon. Al. 818-788-5008
 •MAD VIBE, HR, funk, jazz, blues, altmty sound, sks voc w/range, lyrics, charisma, stage presnc & gd att. Srs pro only. 818-774-9034
 •MADAREUS sks voc. In style of Soto, Tate, Dio. We K/ A do you? Keith. 213-467-6876
 •Male & fem voc wtd by keybds/arranger for demo wrk on spec. James Ingram, Anita Baker style. Contmpy R&B only. Aaron. 213-465-1884
 •Male ld voc ndd for exp, HR proj. Hrd wrkg & dedicnt. Intl Dokken, Badlands & Tesla. Rehns in Lng Bch area. LV mes. Glen. 714-236-2242
 •Male voc ndd ASAP for R&B M/F team duet, age 16-20 y/o. Styles Johnny Gill, Babyface. 714-626-6976
 •Male voc wtd for hi energy, HR band. Lks & stage presnc a must. Srs only. Rob. 818-753-4775; Tom. 213-876-3611
 •Male voc wtd to compl recding for well connected proj. Intl ala Lion, Whitesnake, Sabotage. Srs, pro att, exp & demo req'd. 213-323-3687
 •M/C/singr wtd. Streetwise poet, hrd rapper w/strong soufl voc & hip hop feel. Open mind, humor, ready to be heard. Sel. 213-475-6018
 •MOULIN ROUGE lkg for voc for orig, melc, HR proj. 213-322-5421
 •Musicians/arrangr/compr lkg for voc to sing orig matfr. The style, R&B or rap. 818-810-5880
 •Nd a sister who knows how to sing. Pref someone who is from the Church of God in Christ. This is not a gospel grp. 213-886-6967
 •Outstndng singr wtd by orig rock band. Gig at #1 club in resort town. Xtnt rock covers, incredible benefits & travel. Don't miss this. Keith. 818-781-8505
 •Phenoml male voc wtd for band negotiating maj mgnt & publishing deal. Cmrcd, melc, HR, Soto, Harnell. Must have grt range & image. 818-980-2472
 •Pro voc wtd by pro band w/everything. Must have image & vox. Rob. 213-594-6176
 •Pro voc wtd. Intl early Cru, lks, killer vocs, stage presnc a must w/dedicnt att. Must have crazy image. 213-616-7407
 •Pro, ballay, HR band skg star frontmn. Loud, agrsv & in your face. Joe. 818-787-3561
 •RAGE IN EDEN sks male voc. Emotional pwr house, charmic charm, innovatv voclty & visually. We've developed unig & captivatng sound. Private studio, industry instrt. Lance. 818-992-6251
 •Raunchy, scratchy, male voc ndd to compl cmrcd, HR recding proj. Maj mgnt & connex. Do you exist. Connell. 213-398-6927
 •Ritoline, blues, fem voc for R&B band. Sing like a fat,

black lady. Must be gd kg. Jonathan. 818-609-0867
 •Sing the blue notes until your heart stops. Fem voc for R&B blues band lkg for recd deal. Must be commtd, no wimps. Damon. 213-656-0618
 •Singr ndd for estab techno band w/ld deal. Intl 808 State, Shayman, KLF, DePaese, Don. 201-665-2946
 •Skg bartone 2nd tenor to sing w/male quintet. Doing tribute to Temptations. Octavio. 213-962-2765
 •Sobor dmrr, voc & bs plyr ndd to compl band. Intl cmrcd HR. John. 805-379-9303
 •Soufl singr/sngwrtr wtd. Equal parts rock & R&B, melody & groove. Ala Glen Hughes, Gary Glover. Stu. 213-429-9795
 •Soufl voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. LV msg for Dee. 213-960-8886
 •Srs band sks intense, style minded voc. Intl Adam Ant, Bowie, Ferry, Japan. Emotional vocs a +. Al. 818-609-1744
 •Studio exp'd tenor voc wtd by guit to finish 12 sng demo & shop as team for maj lbl deal. Intl D.Coverdale, Lou Gramm, M. Bolton, M. Gordon. 213-653-8157
 •Techno instrmntl sks male voc, ages 22-26, to form orig duo. Intl Erasure, salsa. My music, your lyrics. Uniq opportunity, w/ld. David. 714-522-1825
 •Tenor ndd for orig, acous, hazy-mood. 20-30 y/o only. Intl Beatles, Byrds, CSNY, Hollies. Srs only. Randy. 213-876-4479
 •Theater, hrd, altmty band. Must be pertrm. Intl Jane's, Mr Bungle, Jethro Tull, Aussie. 818-895-7130
 •There are no orig, intense, altmty snrgs in LA! Prove us wrong. Seth. 213-623-9231; 213-467-6979
 •VILLAIN sks voc for melc, HR/HM band. Team plyr w/ cool image & grt range. 24 hr lockout studio w/PA. Pros only. Koz. 818-785-2860; Brian. 213-665-3535
 •Voc & guit wtd for forming, progrsv, rock band. Must be srs, creatv & drug free. No egos, proj hoppers or BS. 714-786-2854
 •Voc for estab HR band in So Cal. Skg top voc in So Cal. Pro image, trmpo & equip. We have publicst & atly. 213-402-7779
 •Voc ndd for very hvy, yet melc, metal band. John, after 5. 714-670-8576
 •Voc ndd for experimnt, modern, bizarre band w/inf of industrial, dance, hvy groove & soufl. Intl 9' Nails, Cure, Prince, Slayer. 818-23. Roman. 818-753-3025
 •Voc w/hi range for melc rock band w/killer sngs. Under 30 w/lks & strong harmonies. Leppard, Jovi, Winger, White Lion. Mike. 818-848-5357
 •Voc wtd for band. Intl Beatles, Floyd, Dire Straits, Aero, etc. 213-874-9176
 •Voc wtd for cmrcd HR band w/groove. Intl Cru, old Kiss, Cinderella, Poison. Must have trmpo. LV msg. 213-945-2057
 •Voc wtd for estab, melc, rock proj. Hrd driving hits, qual demo, qual plyrs. No drugs, no knuckle heads. Pros only. Mike. 714-622-3898; Bruce. 714-944-3838
 •Voc wtd for groove, rock band w/gigs. Steve. 213-874-9950; Paul. 818-902-0998
 •Voc wtd for KA HR band ala Zep, Aero, Guns, etc. Wide range of killer matfr. Mngt, recding pending. Srs w/killer instincts. 818-887-6839; 818-763-9985
 •Voc wtd for orig, world beat band, African, Latin & Caribbean styles. Should have bckgrnd in world music. Rick. 213-568-9724
 •Voc wtd for rock band. Intl Journey, VH, AC/DC. Giggng now. Auding now. Singr ndd, immed. Greg. 213-474-8909
 •Voc wtd for very unq, Christian HR band. Melc & pwrfl. Tony. 213-888-1902
 •Voc wtd. Music & image ala Generation X, Lords/New Church, Snake. 213-289-1821
 •Voc/frontm wtd. Must have xtnt stage perfrmnc. Gd strong vox ala S.Bach. Intl new Skid, Cru, vein. Jeff. 818-

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., OCT. 2, 12 NOON

843-5997; Dave. 714-764-6417
 •Voc/sngwrtr, M/F, wtd by guit/sngwrtr for collab. Roots, blues & desert vbes. 30-ish Chris. 213-396-1517
 •We already have S.Hagar, S. Tyler & Page. We wnt the next one. World class R&B band. 818-344-6648
 •Wtd, 2 male street, hip hop dancers w/singng &/or rapping abil w/gd lk & physical build & condition. Ages 18-25. George. 213-252-8555
 •Wtd, fem voc for funky, soufl, folk band. Intl L. Kravitz, Bruce. Between ages 18-23. Nory. 818-500-7255
 •Wtd, male voc. Strong vox & stage presnc. Possible intl. Peppers, James Brown, Alice/Chains, Door, etc. Greg. 818-560-7882; 714-621-2464
 •X-Green Jello Idiots skg singr w/sns of humor, wide voc range. Intl K-Tel & Mom & Dad, Jim. 213-874-3795
 •X-Sulcidal, X-Malice, X-Hunter, skg pro, male voc into Bach, Tyler, Ray, Gillan, Grant Estes, 213-876-6555
 •Young, exp voc wtd for realistic band. Dedicnt only. Don or Jeremy. 714-870-7147
 •Zep voc wtd. Skg sound & look alike to R.Plant. Minimum time requirement & gd pay. Richard. 714-854-3534

13. DRUMMERS AVAILABLE

•26 y/o light, driving & dedicnt dmrr sks estab hrd pop band. Intl Elton, VH, EW&F & Polica. No drugs. Robert. 818-768-3735
 •Acous/elec dmrr skg Orange Co musicians, 18-24. Open minded, many styles. Sks sampler, guit, bs, vocs, etc. Intl Fishbone, Squeeze, originality. Scott. 714-892-8930
 •Avali dmrr for cmrcd, HR band. Intl Cru, Dokken, Skid. Dbi bs, 26. Brett. 818-366-9421
 •Classic rock style dmrr, dedicnt to less is more. Intl Charlie Watts, J.Bonham. Avail for cover or origos. Pros only. Rick. 213-514-8609
 •Dmrr avail. Southern rock, HR, Crowes, Junkyard, Blackfoot. Studio & toumg exp. No beginners, pls. Jesse. 213-467-3040
 •Dmrr avail for studio wrk, HR, cmrcd rock, funk, any style. 13 yrs exp & reads music. Fee negotiable. Carlos. 714-388-0701

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Killer double double bass & hands. Touring & recording experience. Seeking signed or backed hard rock band and personal management.

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for R&B group w/major label recording deal. Qualifications: David Ruffin vocal style, 5'8"-5'10", dance ability. Contact: (818) 762-7634

MONSTER GROOVE DRUMMER

Is your band signed but still looking for the right drummer? Do you need someone with heart and soul who plays a groove with feeling and intensity, who doesn't over play and actually listens? Call me. I'm aggressive, musical, extremely versatile, and a very fast learner. You won't be disappointed.

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Prominent Producer/Composer and Music Attorney are seeking established female duet or female vocalists to perform in duet (18-25 years old) for pending record deal. Send tapes and photos (will not be returned) to:

Voice Search
 8306 Wilshire Bl., #1008
 Beverly Hills, CA 90211

FREE CLASSIFIEDS

Doobie Bros. Carey, 818-980-8122
 -Drummer, sxs all org rock grp. 10 yrs exp. Stage, studio & garage. Infl Zep, Crowes, Rush & Steinsand. Business sxs & gigs a must. Sabina, 213-925-2398
 -Drummer/mr w/stage & studio exp in all styles, strong groove & chops. Pro sits only. Ron, 818-999-2945
 -Drums & bs, 23 image, no band w/ singer. Infl Rosa Tattoo, AC/DC, Cult, Mike, 213-392-0752
 -Fem dmr, 10 yrs exp. sxs rock grp. Business sxs & gigs. 12 pc dbl bs, backup vocs. Zep, Crowes, Rush, Sabina, 213-925-2398
 -Fem dmr, gd, solid, hvy beat, w/bckgrnd voc exp. Gd att & avail now. Emmitt, 213-871-2722
 -Hrd rock, bas to the bone. Hispanic dbl bs dmr, 18, sxs Metallica, headcrunching, type of crunch band. No speed, Caesar, 213-737-8325
 -Hrd hitting, dbl bs dmr sxs LA musics to J/F band. No speed metal. Infl Aldridge, Ward, Bonham. 213-735-3028
 -Hrd rocking fem dmr w/bckgrnd voc, avail now. Gd att & hrd wrk. 213-841-2722
 -Jazz, jazz, jazz dmr, lkg to ply fusion, contmpiry or bebop styles. Ready to just jam, shows or gig. At. 818-447-4228
 -K-C A. Cronin, R&B, packability. 213-957-0256
 -Keith Dronm, R-Pat Travers, avail for recrdng, tours. 213-956-6132
 -Killer single bs dmr sxs to J/F ballys, HR band, Infl Cult, Crue, Love/Hate, Hanoi, Rock star image only. Nojunkies. Only the srs call. Jeth, 818-752-1751
 -Latin percussn avail. Plys congas, bongos, timbals, hand percussn. All styles. Latin, Afro, Cuban, pop, jazz. Also studio exp. Exp only, pls. Call anytime. 714-371-7238
 -Loud, agrsv HR dmr sxs band that has a clue. Pro minded only. 818-753-5024
 -NYC dmr sxs musics for tough, pretty boy band w/ agrsv, hvy sound. Over 21, Stevie, 213-874-8719
 -Percussn, solid muscn, studio & club exp, equip ready, w/lt reader. R&B, pop, Latin, jazz, salsa. John, 818-769-8799
 -Pro dmr sxs wrkng band or studio wrk. Paid sits only. R&B, blues, R&B, enrl rock. Jim, 818-881-4273
 -Pro dmr, in the pocket plyr, grt feel & meter, gd att. All styles. Avail to join or ltr in w/rkng grp. Sorry, paid sits only. Mark, 213-406-4832
 -Pro E Cst dmr w/maj recrdng & touring exp sxs cmrcl band w/mngt ala TNT, Tesla, Steel Heart, Charlie, 818-294-9177
 -Pro rock dmr avail. Killer equip, killer chops, killer lks, exp. Skg Maj, Infl HR grp w/same for recrdng & touring. Pro only. Chris, 619-295-5372
 -Pro rock dmr sxs Tk40, w/rkng or soon to be wrkng band. Pro equip & inspo. W Covina area. Tony, 818-917-6731
 -Rhyth section avail. Bs & drms to J/F band w orig image, Infl Crue, LA Guns, Gindrella, Cmrc/HR but w groove. Lv msg, 213-945-2057
 -Sledge hammer, groove, dkl kick plyr. Total pkg, full promo avail. Extremely pro sngwrts & plyrs only, pls. T.C., 213-275-5979
 -Techno pop, robotic, technonronic percussn/ dmr. Avail. Pro sit. Mature, 213-399-6831
 -Timbal, conga & bonjo plyr. Have xnt chops, image & equip. Srs only. John Andriati, 818-893-2781
 -Tired of att's & uplies? Bst & dmr avail for estab, pro guit plyr & singer team w/killer image, style. Strong catchy sngs ala Crue, Guns, Skid, 818-998-1232
 -Toronto relocated dmr lkg for srs, career minded, hrd wrkng rock band. No basement acts. Rick, 818-761-6752
 -Totally pro dmr, exp, Berkeley grad, just comp'd nat'l tour. Infl Smiths, Bissonette, young MTV lks. Avail for wrkng, pro sats. Roel, 818-508-6806
 -Uniq, creatv dmr wrgt equip time & feel. sxs R&B onied, lunk, rock band. 805-527-0702

13. DRUMMERS WANTED

#1 exp idvoc sxs musics to J/F melcd, cmrcl, mainstream, radio friendly HR grp. Showcsg, recrdng, Aero, Crowes, Zep, Tommy, 213-836-7132
 -1 billion lighty aars, theairbandforming. Pro musics nnd. NY blues groove, mind trip image. Spiritual movment on Clark St. Dru, 213-461-9564
 -Acid groove band sxs solid dmr w/soul to complour very cool) prol, Infl, Love Bone, Jane's, Alice/Chains & Stooges. Tripp, 213-876-7846
 -Aggrsv dmr, hrd, altrnv band Infl Primus, Jethro Tull, Metallica, Jane's, Ausie, 818-895-7130
 -Aggrsv, lunked out, hip hop, metal band nds baddest, mo' to', groove monster. Dedicin, lng hr image. Public Enemy, Faith, Kraviz, Peppers, Vernon rehrl. Sam, 818-457-8447
 -Aggrsv, unqi, industrial, textural, intelligent, hrd groove, metal, funk prk sxs srs, image conscious, dmr. Richard, 818-716-9659
 -Atrnv dmr sought by name LA pop, punk, groove band into team wrk & making music that matters. Infl Echo, Jam, Motown, Beatles, 213-939-8086
 -Atrnv, blues band w/grt sngs & lbi intrst sxs dmr. 25+, who has paid the dues to ply the blues heart & soul. 213-851-3833
 -Atrnv, melcd band skg dcdict dmr w/sensitivty to dynams. Have sngs & rehrl studio. Srs, career minded. So Bay area. Mark, 213-791-7492
 -Anthrax, Sting, VH, Prince inf'd quit now forming 90's band. San Gabriel Valley, pls. 2 yr Berkeley. Jym, 714-592-1173
 -Are you C. Powell mts Bonham mts Steve Smith? Compl band w/nat'l bckng, mngt. lns you now. We have the sngs. Travis, 714-893-0700
 -Are your infl Jeth Pocar, Tony Thompson, Carmen Appice, J Bonham? Are you into plyng cmrcl HR? We have the sngs for you. 818-761-5238; 818-284-1764
 -Bashing dmr wid for very org, HR, thrash, metal prk; Xint sngs, rehrl spc. Mel, 818-752-9257
 -Bealzeania sxs dmr, L/R guit, Voc/harmony abla must. Guarntd \$60-80/mite, 2 gigs per month. Studio musics prk. Pro only. Anne, 818-957-2087
 -Blues, glam guit, 21, sxs glam, KA dmr to form Crue, Poison, PB Floyd, LA Guns oriend glam band 18-21 only. Sngs, equip, contacts. No BS, 818-410-8926
 -Charismatic dmr w/chops, vocs & gd att wid for rock prk; Must be srs & responsbl. Infl Tesla, O'Ryche, Rush, VH, Robert, 813-923-8144
 -Christian dmr ready & willing to go to the top. Infl, anything under the rainbow of R&R. Gd image to compli pkg. Big shows in Oct, 805-496-4580
 -Christian dmr wid for hrd wrkng band in LA. Gd connex. Let's have fun & ply gd music people will love. Gd image. Dana, 213-370-8765
 -Christian dmr wid. Must be ready to ply & recrd. Fast learner, creatv. Solid plyr, gd image to compli pkg. Call for Inyouts 818-342-8551
 -Cmrc/HR band sxs prwhouse groove dmr. We have private studio in Canoga Prk & lots of hits. Band ages 21-26. Infl Slaughter, GNR, Skid Tom, 818-349-6367
 -Cmrc/HR. Infl Skid, O'Ryche, Alice/Chains type stuff. John, lv msg, 805-378-1798
 -Crazed pro dmr w radical xplosv chops & soul/grooves wid for innovatv pro band w/tunes, lockout studio. 213-285-5548
 -Creatv dmr wid for estab, altrnv band w gigs, 9' Nails, Jane's, Doors. Randy, 213-680-0893
 -Creatv team plyr ndd for org prk. Rock, blues, R&B Gd meter, hrd hitting. No mercenanes, pls. Willie, 213-720-1256
 -Dark, gothic lkg dmr wid for gloom rock band w/dge equip. Inspo, style, dcdictn, att, makeup, tint. Srs only. Infl Outbls. 818-503-7571
 -Dbl bs plyr wid for metal band. 2 guit & singr. Joe, 213-957-9361
 -Drm god ndd by HR band w/album & film credits. Lockout studio. Team plyr only. Troy, 213-862-3650
 -Dmr & bst for cmrcl HR prj. Infl VH, Badlands, TNT, Triumph, Vocs, dbl bs a big +. Ready to ply out. Suzanne, 213-969-075
 -Dmr in 20's wid by soul band w/dge. Infl Sly Stone, Seal, INXS, etc. Must commute to Orange Co area. Falin, 818-841-8671
 -Dmr ndd by blues, rock band. Infl by the gutter, blues, hrd times, 60's & 70's & Stones. Call for more info. Dave Cor, 619-956-2312
 -Dmr ndd for cmrcl, hrd edged rock. Pro att, equip & image, pls. Showc's pending. Lbi intrst. Vinnie, 914-786-5111
 -Dmr ndd for estab, hillynd band w/mngt & lbi intrst. Single bs, solid meter, 18-21. Love/Hate, Skid, GNR, No flakes. Saber, 818-843-3474
 -Dmr ndd to be true w/quick wlt, style & a gd laugh. Infl yourself, maybe Mitch Mitchell, E.Costello, Molown, Audius, Tomo, 818-355-4608
 -Dmr ndd, Infl Reed, Zappa, Doors. Recrdng 1st, then gigs. Moody desret music, gd karma, humor a must. John, 213-384-9107
 -Dmr wid by pro, HR/HR band w/arena, stage exp & album credits. Mngt pending. Brian, 818-762-5445
 -Dmr wid for 60's, 70's infl rock band. Zep, Floyd, Doors, Who. Solid meter essential. Call, 818-509-1439
 -Dmr wid for bluesy & lunky HR band w/fem singr. Srs only. 213-851-4316
 -Dmr wid for hi energy R&R alt band. Skid, 213-464-7334
 -Dmr wid for innovatv, straight ahead, street sounding HR band w/groove. Must be responsbl & motivid. No att. Carey, 213-285-3128
 -Dmr wid for srs, rocking, cmrcl band. Rob, 818-709-5265
 -Dmr wid for TV TV's. Corporate punk rock band w/recd, shows & tours. Must be pwrtly simple & keep exact time. Love sick flake nnd not call. 213-413-6363
 -Dmr wid to collab w/keybdist. Styling of grp, reggae, rap, new jack swing. Must have triggerable Octapads. Bud, pager, 213-963-2609
 -Dmr wid to form band w/bst & vocal ala Getly Lee & Sting. Have killer mat'r & recrdng, rehrl studio. 818-780-7869
 -Dmr wid to reform HR band w/fem id voc/guit. Infl Skid, Mr Big, Slaughter. Not your typical, ordinary chick. 714-842-0803
 -Dmr wid, 19-24, for groove oriend HR band w/maj lbi infl rock, sngs & image. Infl Cult, Skid, Prince. Prox only. Scott, 818-505-1666
 -Dmr wid, Music & image ala Generation X. Lords New Church, Snake, 213-289-1821
 -Dmr wid, Sireelwite, hrd, solid, crazy, lunky. Infl Bad Brains, Sting, Public Enemy, reggae, lunk w/dge & hip hop feel. Sal, 213-475-6018
 -Dmr/percussnt for altrnv, dance music band w/12' recds. Modern, electric equip pref'd. Mike or Abbey, 818-989-0574
 -Enthusiastic, hrd hitting dmr w/grt liming wid to compl next grt rock band. Real connex & real people. No metal. Jimmy or Linda, 818-716-1159
 -Estab HR band w/strong sngs, image & connex, sxs dmr w/chops, equip, image. No meatheads 213-376-4732
 -Estab, altrnv, pop band w/dge sxs dmr to shows & beyond. Must be versitl. Mngt, grt sngs, connex, 24 trk demo. Don, 213-390-0334
 -Explosing, raw, prw dmr wid for all org, 77 British invasion style band w/post punk image. Infl Pistols, Iggy, Ramones. 818-848-8065
 -Fem dmr wid by fem band. Altrnv music. Grt sngs. 213-576-3176
 -Fem dmr wid for all gretal band. No drugs, no drugs, no drugs. Dm, 213-907-6741
 -Fem dmr wid for otherwise compl fem HR band & xnt to go. Infl Whitesnake, Scorp, O'Ryche. Must have xnt meter & srs dcdictn. 818-841-4761
 -Forming punk, thrash, lunk, party band. HAND JOB. Sks lunk, rude, agrsv dmr. No lntf necessary. Lv msg on pager. Mat, 818-373-3935
 -FULL MOON still sxs dmr w/desire to be successfl. Dedicin, gd att a must. Straght forward, simple, in the pocket type. Lbls are intrst. We n you now. Conrad, 213-285-7562
 -Grooving, solid, verstl dmr ndd for estab rock band w/ mngt, gigs. Males under 30. Vocs a +, inspo, dcdictn. Stones, Aero, Petty, Zep, Frank, 818-506-5193
 -Guit & voc skg prw hntler to reform metal band. No glam. Gd equip. Infl Megadeth, Anthrax, Maiden, Marty, 213-547-3846; Bran, 213-540-7282
 -Guit plyr sks rhyth section to collab on really cool instrmntl prj. Recrdng ASAP. Marcus, 213-876-7294
 -Guit sxs dmr infl by Pat Torpey, Scott Travis, to form band in vein of Mr Big. Dblbs pref'd. Jason, 818-996-1345
 -Guit sxs prw dmr who can rock, hip hop & reggae w/ synaptical & swing to form hot progrsv band. Clay, 818-562-2131
 -HR band, all old AC/DC, Kiss, Zodiac, w/rep, sxs pro, dynam, groove master ala Calhoun, Rudd, Hayes, Lee, Brian, 213-836-9023
 -HR dmr wid, Age 23-33, Dbl bs a +, Must be dcdict & willing to rehrl & have own inspo. No drugs, 714-536-1069; 714-839-5536
 -HR/HR band w/pwrtl, unqi sngr sks hrd hitting, strong driving dmr for star qual band w/everything. Success guarent d 818-570-1666
 -Hrd hitting dmr wid w/bckng vocs, image & positive att, wid by band w/24 hr lockout, mngt, Style, Lynch Mob, early VH, Aero, Warrant, 818-506-1415
 -Hrd hitting dmr w/bckng vocs, image, positive att, wid by band w/24 hr lockout, mngt, Style, Lynch Mob, early VH, Aero, Warrant, 213-460-7061
 -Hrd hitting dmr wid w/dge meter. Image a must, soul a must. For org, groove band 213-465-7002
 -If you ply like Pet'r, kck like Bonham, as trick as the Moon & your lks is immaculate, intrsid in multi keybd, bs band, 818-709-2726
 -Industrial new wave, new techno rock dmr position avail for live showcsg & recrdng prk. Midi & vocs a +. No att's. Jordan, 818-973-2209
 -Innovatv dmr wid by hvy, altrnv band w/exp. No drugs. SHOCKWOLK, 213-380-7148
 -JUNGLE is now scheduling interviews & audits for totally B/A dmr. Infl Crue, LA Guns, arena rock. Michael, 213-379-5584
 -K-A dbl bs dmr & bst wid by agrsv guit & prw/l fem singr. We have sngs, image. Ready to go. 818-992-0403
 -KID EGO replacing dmr. Must be maj league, HR, intense dmr w/rop of line gear, image, att ala Tommy Lee, Alex VH. Bruce, 213-815-1372
 -Killer dmr wid for cmrcl HR, metal band w/matr. Pro att, team plyr & dcdictn a must. Greg, 818-766-1895; Darren, 818-760-1485
 -LOVE DEPOSIT nds dmr, Infl Damned, Cramps, Iggy, Hanoi, Du, 818-913-4660, upcmg 24 trk studio time & tour. 213-223-5217
 -Meldc rock band w/fem voc sxs progrsv dmr. O'Ryche mts Rush, 24 hr rehrl in LA. Robert, 213-973-7212
 -Meldc, cutting edge rock band w/British infl sxs Ringo. Must have solid beat & srs att. 818-762-9107
 -Mnneapolis FT orig, cmrcl rock band w/mngt, image, grt sngs & studio nds dmr w/chops, style, Winger, Extreme, Giant. Must relocate. Tam, 612-546-0984
 -Mitch Mitchell style dmr. Must have top qual equip for big, loud, band sound. Must live for band. LORDS OF LUV, 818-752-1019
 -OLIVER TWIST nds dmr rimmed. Single bs, xnt meter & inspo. We have mngt & lbi intrst. No flakes, Tom or Lane, 818-761-9539
 -Our stue recipe, Bowie's ballads, Fishbone's lunk, Santana's guit, 90's connex. Dynam, lunky, pound dmr wid. 805 & 5 freeway area. Deyo, 213-868-7117
 -Percussnt w full grt sought by guit & bs plyr, 39 & 38. Well seasoned. All org prk forming. Image irrelevant. Michael, 714-540-8290
 -Percussnt wid for altrnv, org band. Infl REM, Simple Minds, 213-829-1838
 -Pro, orig band on the edge is lkg for S. Copeland or someone who can ply just like him. Must be skilled & creatv. Brett or Pierre, 805-498-6769
 -Progrsv rock ensemble, GOOD THUNDER, sxs dmr, 28-38. Must read & be comfortable w/ckl. We have demo & gigs. Infl by ELP, Saga & Yes. Michael, 213-258-5233
 -Progrsv, renaissance rock grp w/CD release, skg dmr for recrdng sessions. Gentle Giant, Rush, Yes, ELP, 818-768-5242
 -Pwr metal, dbl bs dmr ndd for loud, fast, crunchy band. Exp & qualified only. Bruce, 818-881-9906
 -Rock, jazz dmr for ltr w/vocs. Beck mts Triumph w/old VH, Mike, 818-995-1905
 -Sng'r & guit lkg for dmr to form org band. Infl include Rocky Music, Ultra Vox, New Order, Blondie, amongst others. No metal heads or gang members. 213-935-0891

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*Singr/guit w/pro sit sks drmr w/mix of acous & electric kit for rock, funk proj. Infl Zep, Prince, Aero. VH. 213-876-9898

*Singr/guit w/pro sit sks drmr w/mix of elec & acous kit for funk, funk proj. Infl Prince, Zep, Jeff. 213-876-9087

*Stunning, groove drmr need to compit rock band w/grt sngs. Infl Citi, Sisters, Zodiac Mind Warp, Skinny Puppy, Mike. 818-846-5969

*TONGUE DANCE! lkg for hrd hting, fun loving, pwr groove drmr. Infl P!L, Hendrix, INXS. Have gigs & industry intrct. Justin. 818-792-6834

*Wild, hrd hting, grt image drmr wtd by guit forming band ala Lynch Mob, Tesla, Skid, Dave. 213-463-9413

*Wtd for ultimate freak show. Pls have gd att, undergrnd roots, chops & not afraid to practice nude. Infl Hendrix, Prince, Black Flag. 818-360-2499

*Wtd, drmr into 1992 sound. Not too cool for you at. No metal. Meaningfl music, mtdc but hvy. Gd lks, no real ing hr, Jack. 213-969-0126

*Wtd, drmr, to JFE proj infl Journey, Night Ranger, Foreign Rick. 818-765-6928

*Wtd, versil drmr. Meloc, altnrv, upbeat music. Also acous w/distorted, twisted views. Not hvy. Only if this fits you. 213-934-3762

*X-Green Jello Idiots sks drmr w/sns of humor. Infl Ringo, Milton Bradley & Mom & Dad, Jim. 213-874-3795

*X-Jaded Lady voc & guit sk male dblbs drmr to compit new proj. Infl Lynch Mob, MSC. 818-508-6230, 213-538-5816

*Yoi We nd a wall of rthm for our blood curdling grooves. You're inf could include P.E., Bonham, Budgie, Brutord. 213-848-9906

14. HORNS AVAILABLE

*Sax plyr avail for gigs & demos. All styles. Marcos. 818-509-2601

*Sax plyr sks wrkg or soon to be wrkg band. Infl jazz, R&B, R&R. Pref recovering alcoholics & addicts. Andy, after 5, 213-693-4390

*Sax plyr, 19 yrs exp, 12 yrs pro. Fly alto, tenor, bar. Read, improv my thing. Blues to jazz. 714-858-5727

*Sax plyr, tenor, alto, flute, clarinet, sks wrkg band, recrdng sessions, rehrls band, X/ml reader & soloist. Craig. 213-294-6404

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

*Trumpet plyr, horn section, avail for all pro sits. 818-882-8354

14. HORNS WANTED

*Alto & tenor sax plyr ndd for Van Der Graaf generator cover band. Bright future ahead. Alan. 213-660-2360

*Altn, funky horn plyrs. Band skg person who enjoys old funk w/progs rock. Infl Funkadelic, Sly, Brand New Heavies, Fishbone. Rob. 213-299-3007; Hamilton. 213-483-1559

*Dread head, funkified saxist wtd by grp. Funk, rock, groove, some ballads ala Fishbone, Santana, Bowie. 605 & S Inny area. Doy. 818-717-1717

*Trumpet or trombone plyr wtd for jazz demo, recrdng session. No pay. Hector. 818-339-6371

*Trumpet plyr wtd for monster, groove orientd, funk band w/mrntg & gigs. Infl, everything. Dave. 818-765-3577

15. SPECIALTIES

*Attn, industry, MIDNIGHT PARADISE is ready. Are you? It doesn't seem like it. 213-461-3461

*Attractv dancers wtd for upcoming R&B, hip hop grp. Shows & tour. Infl Guy, Heavy D, BBD, Sieve. 213-823-8755

*AUGUST sks financl investor & mngt. 213-851-5857

*Band has lrg rehrl studio to share in San Fernando Valley. 818-830-3138

*Drmr lkg to shake lockout w/other drmr or drms in N Hilywd area. Joe. 818-752-9625

*Exp hip hop choreographer avail to wrk w/solo artists & grps. Gemini. 818-753-3329

*Fem band sks mngtr &/or financl investor. Grt sngs. 213-878-3176

*Fem rock keybdst from England sks rep in LA. Avail immed to rehrl & tour USA/world wide w/pro mngd or signed (?) bands. Maar. 011-44-81-8880088

*Former Steeler gut extraordinaire. Kurt James, has

formed a new pwr trio, SNAGGLEPUSS, & is currently skg mngt. Kurt. 213-254-4736. Sean. 213-874-5366

*Grlt dancers wtd for upcoming video. 213-289-9662

*Guit on 12 step progrm sks other muscns on 12 step progrm for possible weekend jam. Paul. PO Box 314, San Gabriel CA 91778. 818-358-6863

*Hrd wrkg, visionry, cmrcl rock band sks cheap, secure the rehrls spc. Help out a sober, young band on its way to the top. Mike. 818-764-4070

*I am a multi ltnl individual. Compr, arrangr, sngwrtr, multi instrmntlst, voc, clinician, tech. Can I help you? 213-265-7824

*Lghting person w/cratevly wtd by 3 keybrd bands going on small tour. Jeffrey. 714-598-9031

*Mandolin plyr avail for gigs & recrdngs. 213-913-3391

*Mldl progrmr lkg for overseas sits, 1 nlters or fill ins. Pros only. 213-662-3380

*Mngr wtd for cntry, rock sngwrtr w/Nashville exp & sngwrng awards. Current wrkg band. Tony Ryan. 213-257-7896

*Money ndd to promote band. Ready sign recrd deal & do a tour. 818-646-8121

*Musicians wtd for BEAT AROUND THE BUSH, all org music. Infl Africain, Latin & Caribbean styles. Nd guit, keys, accordion & ? Rick. 213-568-9724

*Nd music business atty w/intrst in MIA issue. John. 818-309-4319

*Paid position avail. Pro keybd tech ndd for local shows & also maj lbl shows's. Knowledge of Mxi a must. Set up & tear down quickly. 818-773-0551

*Partner to compit demo recrdng studio. Pref live in MI. Have lots of gd equip but nd multi trk & mcs & some sld gear. 213-285-6771

*Pro cntry rock fem voc sks pro, overseas promo & distribution. Linn. 702-438-8798

*Progrs rock band has independently sold over 5000 copies of their 1st release so far. Skg prodcr &/or bckng to help next release. Greg. 818-768-5242

*Promoters, lks is your bg chance. I'm the pop artist you've been waiting for. True to what I do & marketable too. Mark. 213-871-8055 x 573

*Recrdng & showngs proj sks Midi synth tech & musicn to wrk w/Mac computer, Performer softwr & Finale softwr. No pay, gd contacts. 213-655-4467

*Sirius Trlxon, legendary Detroit rocker nds guit, keybd, bsl, drmr w/cool image, vintage gear. No drugs, booze. Stones, Detroit Wheels type band. 213-960-9408

*Skg sound person for voc, 6 pc band. Mood, pwr, meaning & drive. Infl Dire Straits, Chris Rea, Springsteen & Isaacs. Srs contenders. James. 213-288-2599

*Srs, responsl band sks private, 24 hr access rehrls spc or willing to share w/another band. Andy. 818-359-9635; Pete. 213-462-2691

*Violn plyr wtd for altnrv, rock, org band. Infl REM, Simple Minds. 213-829-1508

*We nd a band to share a lockout room in N Hilywd area. Carl Gerber. 213-384-5812

*World class rock act currently ready for the Forum stage. Skg pro mngt co to set up maj industry shows's. We are ready. 818-781-8236

*Wtd, 2 male dancers w/singng &/or rapping abil. Gd lks & gd physical build. Ages 18-25. George. 213-252-8555

*Wtd, financl bckr. Pro band, extreme lbl potential. Donna. 818-769-5338

*Wtd, Musicians for CD compilation proj. Johnny. 714-599-1846

16. SONGWRITERS

*Altnrv guit, 25-30, wtd by voc/sngwrtr for cmrcl rock

tunes w/own sty. exp sngwrtrs only. Form band soon after. No metal. John. 213-876-9230

*Altnrv wrtr skg altnrv collab/guit. 213-876-2296

*ASCAP lyricst/poet has new sngs, hl potential, for wrkg bands. FM. 818-788-7251

*Attn, Bay Area grps & sngrs in pop or R&B field. I have sngs for you. I can do what you want. Give me a proj. Mike. 415-664-2300

*Attn, sngwrtrs. Guit avail for your demo proj. Grt gear & att. Check me out. Joe. 818-954-0742

*Aware, intense voc/lyrcst in vein of Cat Stevens, Bowie, Rush/matr. avail for wrting of voc/gigs or both. Joseph. 818-766-5530

*Beginnng fem sngs/sngwrtr sks band &/or members to write & gig wtd. Allison. 213-396-9274

*Euro sngs/sngwrtr sks collab w/prodcr/sngwrtr for pop rock proj. Infl Michael Bolton, R. Stewart, R. Marx, B. Adams. For Euro release. Have connx. 213-982-8141

*Fem lyricst/sngr sks compr/muscen for collab. B. J. 213-397-4604

*Fem sngs/sngwrtr sks musicn/sngwrting partner or partners, to compit demo for maj contacts. Srs R&R that grooves. Pros only. 213-851-4891

*I'm darn gd at creating pop rock, hit, radio tunes. Guit sks ltnld voc/sngwrtr w/strong wrk ethic. No wimps. John. 213-786-7921

*Lyrcst wtd by recrdng artist/keybdst w/2 albums. Must have xml contacts or deal in wrks. 818-344-8657

*Male sng/sngwrtr, finished R&B contract. Sks only R&B keybdst/arrngt to collab for pro demos. Infl Babyface, Stevie Wonder. Jim. 213-851-5062

*Nd matr. Pop w/ a little funk. i.e. J. Jackson, Bobby Brown, for hot new act w/2 lem sngs. Send to D. Pulik, 4559 Randywhe Dr, Boca Raton FL 33487

*Orig matr ndd ASAP for R&B, M/F, teen duo, age 16-20 yoi. Style Ashford & Simpson, PERFECT COMBINATION. 714-626-6976

*Sngtr/lyrcst sks guit/compr to write pop, cntry together & duet. Srs minded individuals. Liza. 213-457-8328

*Sng/sngwrtr sks employmnt in entertainmt field &/or financl help. Call me or be sorry. Mark. 213-871-8055 x 573

*Sngs/sngwrtr/guit wnts to collab w/same for possible band. Infl Crowded House, Squeeze. Mike. 213-338-9559

*Sng plugwrtd, P/T. Pay depending on qualifications, percentage & commission. Lv msg for Ms Williams. 213-960-8886

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*Sngwrtr w/cntry & pop demos sks cntry &/or pop band skg orig matr. Paul. PO Box 314, San Gabriel CA 91778. 818-358-6863

*Sngwrtr, HR, cmrcl rock, sngs avail for estab artists or act. Style, Winger, AC/DC, Bad English. Mark. 213-653-8157

*Sngwrtr/philosopher king sks slaving muscns to change R&R history. Losers only. Sell destructive types pref. Dan. 213-824-2789

*Srs minded lyricst lkg for sngwrtrs/collab. Have exp & industry contacts. All styles. Antonio. 213-289-3238

*Strong fem voc lkg for collab w/Bette Midler, Anita Baker, Madonna, L. Vandross type sngwrtrs. Dawn. 213-281-6112

*Unbelevable sngs nd listening to. Rhett. 213-427-3523

*Voc/sngwrtr, M/F, wtd by guit/sngwrtr for collab. Roots, blues & desert vibes. 30-ish. Chris. 213-396-1517

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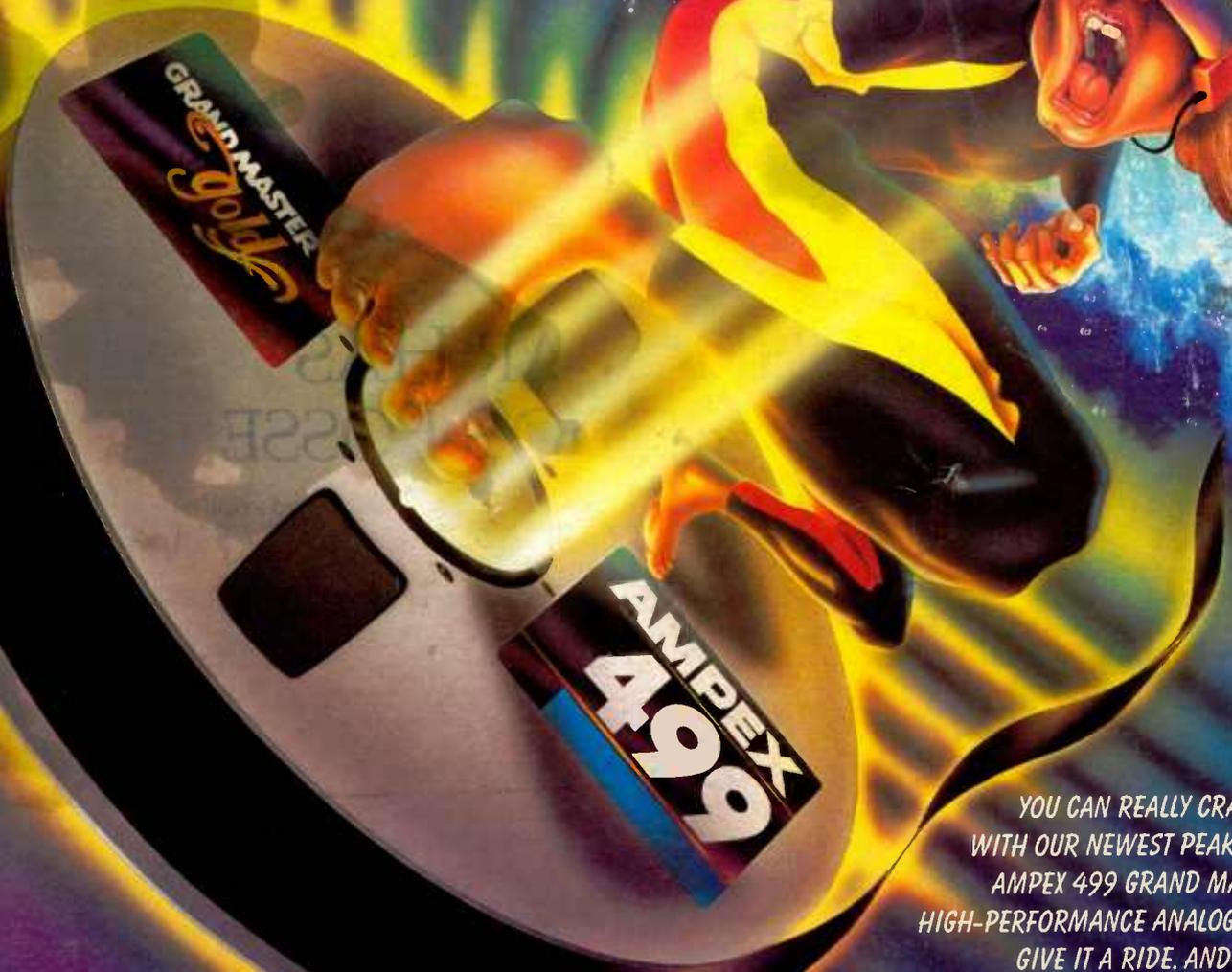
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