

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

## RECORD CONTRACTS:

- ✓ What to look for
- ✓ What to avoid

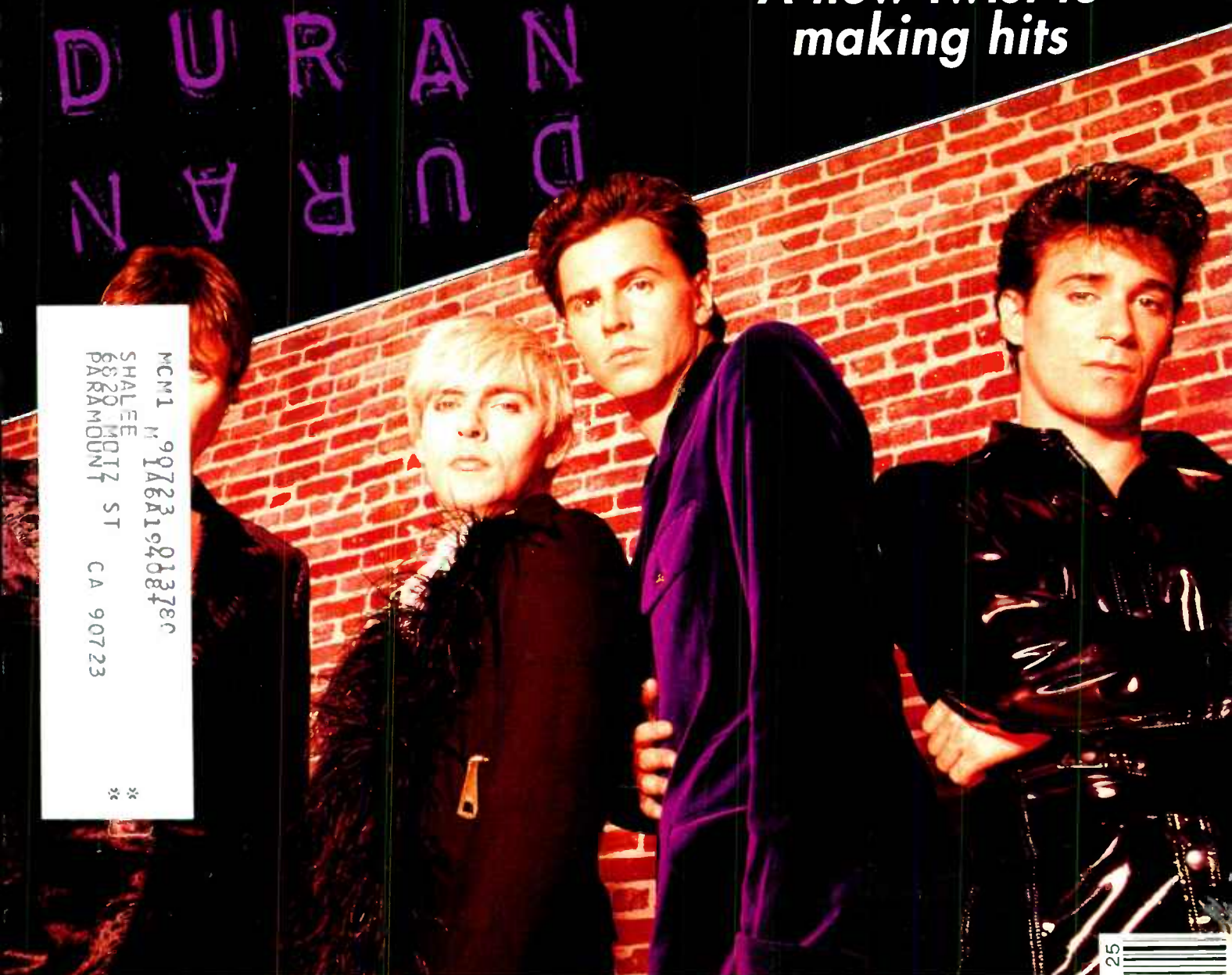
## CDG RECORDS

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*Nina Blackwood's Private Lives:* **VINCE NEIL**

First Artists: **ENGINES OF AGGRESSION** (Priority)

Songwriter Profile: **MARK HUDSON** Aerosmith's co-writer



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MODERN ROCK	79%	21%
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HOT 100	71%	29%
RAP	59%	41%
ALBUM ROCK	59%	41%
COUNTRY	56%	44%

\*Recorded and/or mixed on SSL consoles

# MUSIC CONNECTION

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# FEATURES

Karen Mason

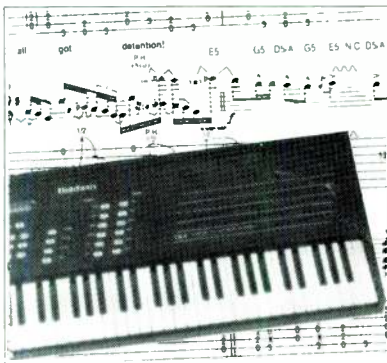


20

## DURAN DURAN

Like a bottle of fine wine, Duran Duran just keeps getting better with age. Once the teen idols of MTV, the British quartet, named after a villain in the Jane Fonda film *Barbarella*, continues to churn out the hits some fifteen years into their careers.

By Tom Farrell



28

## KEYBOARD INSTRUCTORS

MC's Second Annual Directory of Keyboard Instructors lets you select the proper teacher in the comfort of your own home. As usual, names, phone numbers, costs and specialties are included. And don't miss our instructor survey on page 26.

Compiled by Linda "Taylor" Olsen

22 CHEETAH DISTRIBUTION GROUP By Tom Kidd

24 RECORDING CONTRACTS By John Axelrod

26 SURVEY: KEYBOARD INSTRUCTORS By Linda "Taylor" Olsen

# COLUMNS & DEPARTMENTS



4 CALENDAR



6 NEWS



9 SIGNINGS & ASSIGNMENTS



10 A&R REPORT



11 DEMO CRITIQUE



12 SONGWORKS



14 AUDIO/VIDEO



15 NEW TOYS



16 SHOW BIZ



18 LOCAL NOTES



30 PRIVATE LIVES



32 FIRST ARTISTS



32 NIGHT LIFE



36 CONCERT REVIEWS



38 CLUB REVIEWS



42 GIG GUIDE



44 PRO PLAYERS



45 FREE CLASSIFIEDS

Cover photo: Karen Mason

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## CALENDAR

By Trish Connery

*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

□ It's time once again for the Santa Monica Pier Twilight Dance Series, now in its ninth year. The season consists of nine free Thursday night concerts and opens Thursday, July 8, with long-time L.A. favorites Billy Vera and The Beaters. The excellent harmonica blues of the Charlie Musselwhite Band is featured on July 15, and July 22 brings the Nigerian group, Kotoja, to the Pier, with their infectious mix of African juju, funk and highlife rhythms. Rounder Records recording artist, Brave Combo, will appear on July 29, showcasing their brand of nuclear polka, mambos, reggae, zydeco and more. All concerts begin at 7:30 p.m. There is parking on the Pier and in the 1550 beach lot north of the Pier. Stay tuned to this column for additional listings.

□ The Vocal Point is offering a four-week, intensive workshop for singers on Saturdays, beginning July 10, from 11:00 a.m. to 1:00 p.m. Every aspect of vocal production will be handled. Students will learn how to strengthen the voice for more power, presence and stamina; proper breathing, support and resonance of the voice, and how to increase range, sharpen pitch and control the tonal quality of the voice. Enrollment is limited so the instructors may give individual attention as needed. The fee is \$100. The Vocal Point is located in the new Hollywood Boulevard Studios building. For more information, or to reserve your seat, call (909) 592-4110 or (310) 285-5054.

□ Sheila Davis, New York-based teacher, consultant and author of *The Craft Of Lyric Writing*, will conduct a special songwriting critique on Wednesday, July 7, at the Songwriters Guild of America (SGA), 6430 Sunset Blvd., in Hollywood, from 6:00-10:00 p.m. The fee is \$40. To apply, write or phone Songcraft Seminars, 441 E. 20th St., #11B, New York, NY, 10010-7515, (212) 674-1143.

□ The Los Angeles Music Network (LAMN) will hold its next meeting and panel Tuesday, June 22 at Jack's Sugar Shack, located at 8751 W. Pico Blvd. in Los Angeles. The topic of discussion will be "Getting Attention In A World Gone Mad" with speakers Cary Baker of Morgan Creek Records, Bryn Bridenthal of Geffen/DGC and Fletcher Foster of Arista Records. The mixer will be at 6:30 p.m. with the panel starting promptly at 7:00 p.m. Admission is \$5 for members of the music industry (with a business card) and \$10 for the general public. For more information, contact LAMN at (818) 980-2911.

□ The Meridian Vineyard's Concerts Under the Stars series, presented by

Century City Shopping Center & Marketplace, will feature thirteen jazz, big band, swing, blues and R&B bands throughout the series. The concerts will take place on Wednesdays, June 2 through August 25, 7:00-9:00 p.m. at the Century City Shopping Center & Marketplace, located at 10250 Santa Monica Blvd. in Los Angeles. Artists appearing will include the Billy Mitchell Swing Band (June 23); jazz, blues and R&B vocalist David Whitfield (June 30); The Gregg Field Big Band Tribute To Count Basie featuring the Count Basie Alumni (July 7); the boogie-woogie and jump blues of Rob Rio and The Revolvers (July 14); vocal jazz trio String of Pearls (July 21); R&B and jazz vocalist Kenny James (July 28); blues vocalist Charlie Jene (August 11); and the Thirties and Forties swing of Red Young and the Red Hots (August 18). Call (310) 277-3898 for more information.

□ The Eleventh Annual Topanga Canyon Blues Festival will take place Saturday, June 26 at the Will Geer Theatricum Botanicum, 1419 N. Topanga Canyon Blvd. in Topanga. This year's festival features the talents of Floyd Dixon, Guitar Shorty, Smokey Wilson, Brenda Burns with Juke Logan and the Chill Aces, and Port Barlow and the Full House, featuring Eddie "Saxman" Synigal. Although no coolers or lawn chairs are allowed, hand-made beer from Sierra Nevada and Crown City Breweries will be available for purchase, in addition to "down-home soul food" prepared by Christine Smith (proceeds to benefit the family of George "Harmonica" Smith). The gates open at 11:00 a.m., music begins at noon and goes until 6:00 p.m. Admission is \$20 for general admission; children under five are free, children under twelve are \$5. Tickets are available at all Ticketmaster locations. For additional information, call (909) 594-1841 or fax (909) 594-7033.

□ California Lawyers For The Arts next workshop, "Music Publishing And Licensing," will take place on July 6, 7:00 p.m. at the CLA offices, 1549 11th St. in Santa Monica. A music attorney will discuss types of income generated in the music publishing industry, and typical agreements between songwriters and music publishers. For more information, contact California Lawyers For The Arts at (310) 395-8893.

□ The Los Angeles Community Festival will take place Sunday, August 22, in and around the Shark Club, 1024 S. Grand Ave. in downtown Los Angeles. Proceeds will go to benefit L.A.'s homeless. Sponsors at this time include KABC-TV, among others, and platinum rock acts are confirming at this time. The event's organizers, Michael and Valerie Wyman, of Mission Possible, are interested in signing up additional acts in other styles, and are still accepting sponsors for the event. Also, any industry professionals who can assist with staging and/or P.A.'s, are encouraged to call. Contact Michael Wyman at (818) 764-4070 for information.

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# Industry Rocked By Wherehouse Decision To Sell Used CDs

By Sue Gold

LOS ANGELES—Wherehouse Entertainment has become the first major retail chain to go into the used compact disc business. The chain, which is the largest home entertainment and software retailer on the West Coast, has started an aggressive advertising campaign urging consumers to bring in their used CDs for cash or credit.

The announcement has sent shock waves throughout the music industry, which could lose millions of dollars in royalties from this move. Four major record distributors, CEMA, UNI, Sony and WEA, have already pulled advertising from the chain to protest the move.

CEMA President Russ Bach commented, "We are adamantly opposed to our legitimate customers being in the used CD business. It will take creativity away from the creative process because royalties will not be paid to artists, writers and producers."

A spokesperson for UNI Distribution added, "UNI refuses to encourage business practices which reduce sales of its new CDs, retard the breaking of new acts and may lead to violations of the Federal Record Rental Act of 1984. We, therefore, have been watching the used CD situation for some time, and it has become evident that the situation cannot be controlled without a policy." According to UNI's new policy, effective June 1, 1993, no advertising credits will be authorized for any customer selling used CDs of product distributed by UNI."

Bach said Wherehouse's move into the used CD business could hurt the future of music. "I think the effects could be severe within a five-year period, which would mean the labels cannot record or promote many new artists," he claimed.

PolyGram Distribution, however, has not pulled their advertising, but, according to Senior Vice President Jim Caparro, that doesn't mean they approve of Wherehouse selling used CDs. "It has the potential of limiting sales with our customers, and that's why I am fundamentally opposed to the concept of used CDs. But we have chosen not to address the issue with advertising as a stick like some of our competitors have. I have chosen instead to deal directly with Wherehouse in attempting them to stop the practice of selling used CDs."

Wherehouse Entertainment Vice President of Marketing Communications Bruce Jesse said they were disappointed that most of the distributors pulled their advertising, but not totally surprised. "We're concerned because we've had good working relations with those companies and now they have new policies restricting co-op advertising. Basically, it means that if a store or chain engages in the sale of used CDs, they will

not provide advertising support," Jesse said.

The move by Wherehouse was prompted by a positive response from consumers last year when they did tests on selling used CDs in a handful of their stores. "We're in a difficult economic period, especially on the West Coast, and we are trying to find values for our customers. That's how it all started, by asking how can we do something for the customers," Jesse explained.

In spite of the negative reaction from the music industry, Jesse said they will continue to buy and sell used CDs. "We're responding to our customers because ultimately that's who we have to serve, and so far, they're saying we like this idea a lot. We don't know how it will turn out. We're kind of new to it, so we'll continue to evaluate it."

So far, other stores that sell used CDs aren't too worried about competition from Wherehouse. "We've been in business many years, and I'm sure we have a much better handle on the market, but at some point, I'm sure they'll catch on," said Jesse Klempner, manager of Aron's Record Shop. "But how much they're going to devote to this is the big question. Are they going to go all used, partially used, what? If they have two percent of their volume as used CDs, I'm sure it won't have any effect on us at all."

Russ Solomon, president of Tower Records, isn't worried either, mainly because he doesn't think Wherehouse's new venture will be successful. "I don't think that any of the major chains will do it. It's a necessary and useful business for the small independent stores, but in my mind, it's not what a major chain should be doing. They should be aiding and abetting major record companies, not essentially going into competition with them by making the companies sell their record twice. I don't think it's our job."

Nonetheless, Wherehouse will continue to accept used CDs. "We're in a building mode right now so our policy is pretty generous. We're offering between \$1 and \$6 in store credit for full-length CDs, or up to \$3.50 in cash. It depends on the title. We're not narrowing what we're taking to any particular genre, although we're looking for things we think are salable and we're setting prices based on what we think the market will be."

Caparro said he has been talking with Wherehouse daily to try and resolve the problem, but so far, nothing has been settled. "I think they have a point to prove to those who have taken the stance that they have, and I think it's going to be resolved legally rather than amicably," he concluded.

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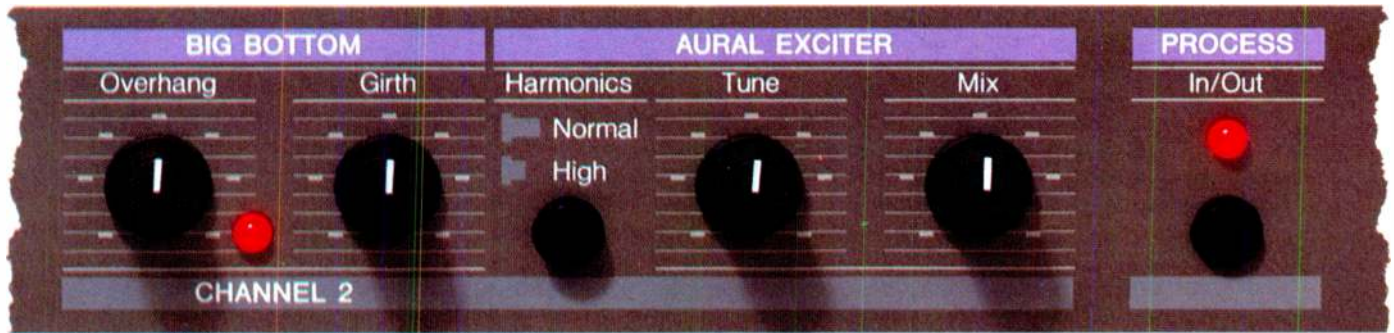
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World Radio History



# Benefit Concert To Aid Fight Against Proposed Waste Dump

By Sue Gold

VENTURA—Jackson Browne, David Crosby, Kenny Loggins and the Desert Rose Band will participate in two benefit concerts to fight a proposed waste dump in Ojai's Weldon Canyon. The proposed megadump would be located at the mouth of Ojai Valley, where there is now open canyon space. The Board of Supervisors will vote on the proposal on July 6.

Monies raised from the concerts, which will be held at the Ventura Theatre on June 27, will be used by the Coalition To Stop The Weldon Canyon Dump.

According to Michael Shapiro, a member of the Coordination Committee for the Coalition, "One of the things we felt we needed to do was to prepare for the worst case scenario and begin raising money for a legal defense fund. If the dump is approved, we have 30 days to file a motion in court, and it will cost a lot of money. We've already hired a law firm experienced in environmental law, and we have financial

pledges toward that fund, but we need much more.

"We feel the time for landfills is over," he continued. "There are alternative methods like recycling and overall reduction of solid wastes that would replace the need for a landfill."

If the Board of Supervisors votes to abandon the project, the money raised by the coalition will go toward an educational outreach program featuring many of the celebrities appearing at the concert. "The program will educate the public in the form of movies, personal appearances at schools and speaking before business groups. We have to change the whole mind-set of the entire population to be much more conscientious of how we use and how we waste," Shapiro said.

Tickets range from \$15.00 to \$50.00. Top priced tickets are only available for the first show and include a special reception. For more information, call the Ventura Concert Theatre at (805) 648-1888. **MC**

## KISS HONOR



Hollywood's Rock Walk recently inducted legendary band Kiss into its sidewalk gallery honoring music innovators. Pictured cementing their legend are Bruce Kulick and original members Paul Stanley and Gene Simmons. Peter Criss and Ace Frehley, the other original members, did not attend the ceremonies.

By Michael Amicone



Jon McHugh

**A&M Records** has announced the appointment of **Jon McHugh** to the post of Marketing and Operations Manager. McHugh, who was recently Director of National Promotion for Elektra Records, will oversee all marketing administrative responsibilities.

**MCA Records** has named **Marilyn Batchelor** to the post of Marketing Director. Batchelor was previously Executive Assistant and Product Management Coordinator, R&B Department, for Virgin Records, a position she held since 1990.

**Hollywood Records** has announced two new appointments to the label's sales staff: **Larry Crandus** has been named to the post of Regional Sales Marketing Manager for the Midwest, and **Lori Johns** has been appointed Regional Sales Marketing Manager for the West Coast. Crandus will perform his duties out of WEA's Glendale Heights, Chicago office, and Johns will be based at WEA's Chatsworth, California office.

**Bainbridge Records** has named **Jerry Gilbert** to the post of General Manager. Gilbert moves over to Bainbridge direct from a stint with Mobile Fidelity Sound Lab, where he was Director of the Classical Department.

**Bobbi Marcus Public Relations, Inc.** has announced the addition of **Kathi Sweet** to the company's employee roster. Sweet will serve as Senior Account Executive and will oversee the Tour Publicity Department. She was National Tour Publicist for Windham Hill, a post she held for the past five years.

**Atlantic Records** has announced the promotion of **Norma Moreno** to the post of Director of Accounts Payable & Billing. Moreno, who will perform her duties out of the label's New York headquarters, will supervise the activities of both the Atlantic and Elektra Accounts Payable & Billing Departments.



Art Petterson

**UNI Distribution** has announced several promotions: **Art Patterson** has been named to the post of Regional Sales Manager, Southern California; **Denise Fanelli** has been named Regional Branch Manager, West Coast; and **Mike Khouri** has been advanced to the post of Regional Sales Manager, Boston.

**I.R.S. Records** has promoted **Karen Lee** to the post of National Director, Promotion/East. A six-year veteran with I.R.S., Lee joined the label as Manager, Regional Promotion and Sales based in New York.



Amy Strauss

**Sony Music** has named **Amy Strauss** to the newly created post of Vice President, Strategic Marketing. Based in New York, Strauss will create and coordinate new, non-conventional marketing opportunities for Sony Music artists.

In more Sony news, **L. Jeff Walker** has been promoted to the post of Senior Counsel, Law Department, Sony Music Entertainment; and **Anthony J. Sciafani** has been promoted to Senior Counsel, Law Department, West Coast, Sony Music Entertainment.

**Altec Lansing** has announced several new appointments: **David Humphries** has been named to the post of Manufacturing Manager, **Roger Hawthorne** has been named to the newly created post of Customer Services Manager, **David Schultz** becomes the company's Applications Manager For Architectural Spaces and **David Read** has been promoted to the post of Technical Service Manager.



Lucy Sabini

**EastWest Records America** has promoted **Lucy Sabini** to the post of Director, East Coast Publicity. She will perform her duties out of the company's New York headquarters. Sabini, who served a professional stint with public relations firm Kathryn Schenker and Associates, joined Atco Records in 1990 as Publicity Manager. **MC**



**Brian McEvoy**

**Company:** Grand Slamm  
**Title:** President  
**Duties:** Running the label / talent acquisition  
**Years with company:** 7

**Dialogue**

**Background:** "I've been in the industry for over fifteen years. I originally began as a promoter working with the radio station at Trenton State College. Then, I started promoting shows on my own, working with such acts as Bruce Springsteen, Kiss, Bonnie Raitt, Fleetwood Mac and Billy Joel. After that, I became the head buyer for the Wall To Wall chain of record stores—a job I held for about eight years. I eventually got tired of working for other people and decided to start my own record label."

**Bare Beginnings:** "I started Grand Slamm Records out of my own living room. I had about \$10,000 and a huge work ethic. There was an act called White Lion who recorded an album for Elektra that the label wasn't going to put out. So I made a deal with the label to purchase the masters of that album. It took everything I had to purchase those masters. But fortunately, the record did very well, selling between 40,000-50,000 on an indie level. After that record, I helped get them signed to Atlantic."

**Focus:** "Regarding new bands, I usually look for groups that aren't being sought after by a dozen other labels. I can't afford to get caught up in bidding wars; I have to be

there first. What I offer groups is the promise that every record I release on my label gets priority treatment. I don't take on an overwhelming number of bands so the artists are unable to get me on the phone. A lot of bands sign the deal and get large advances and think they're home—but that's really only the beginning."

**N.Y. Scene:** "Unfortunately, the local scene here has become like the flavor of the month. It's primarily hard rock and heavy metal bands in the city."

**Tuff:** "One of our latest signings is the L.A. rock band Tuff who were with Titanium/Atlantic for one album and were dropped when the label wanted to release some of their commercial rock bands. Tuff's album did about 100,000 copies, which was great for a debut. They even had their video in regular rotation on MTV. They're a good band and they deserve another shot. Atlantic felt that those kinds of bands aren't being looked at these days, but everything goes in cycles. I still think there's a market for this kind of music, and hopefully, we're gonna prove some people wrong."

**Love/Hate:** "Love/Hate is another Los Angeles band we just signed. They got dropped by CBS after two albums. The band was looking for an indie label so they could go out and do a grass-roots tour and get back in touch with the people. Their manager heard about my reputation, and after we talked, we worked out a deal everyone is happy with."

**Deals:** "Naturally, I can't offer bands major label advances. What I do offer is personal attention along with a very well worked out marketing campaign. The band is definitely going to get a shot to happen because the money is going into the right places."

**Roster:** "Right now, there are only two bands that have long-term recording deals: Lillian Axe and Non-Fiction. Their careers are being built slowly and steadily from one album to the next. There will be a new Lillian Axe record soon called *Psychoschizophrenia*, and Non-Fiction is currently on a European tour with Savatage and Overkill."

**Unsolicited Tapes:** "I listen to any tape that comes across the table. Tapes can be mailed to Grand Slamm Records, 594 Broadway, New York, New York 10012. Remember, we're a small label so we have to be there first. Listening to these unsolicited tapes helps a lot."

**Talent Ingredients:** "Firstly, the band has to have good songs and they have to be good musicians—capable of playing those songs well. Songs are the backbone of any band. You can look great, you can have promotion, but if the songs aren't there, it ain't gonna get played on the radio. All of the other things like a good stage show and a front man that looks like Stevie Nicks—are all pluses."

**Releases:** "Between now and late summer, we have releases coming from Snakeyed Su (a southern rock band), Tuff, which I know is going to surprise a lot of people, Love/Hate and the new Lillian Axe record which

is expected to double the sales of their last album."

**Philosophy:** "I usually stick with my bands. With Non-Fiction and Lillian Axe, I'm in there for the long haul. If they have a disappointing record, I'll also be there for the next one. I believe in my bands musically, and I'm going to hang in there until somebody tells me differently."

**I.R.S. Deal:** "We have a deal with I.R.S. where they distribute and fund the long-term bands on my label. They've been terrific with their support in the past, and they'll be there for the next Lillian Axe record in a big way."

**Staff:** "Basically, the Grand Slamm staff consists of me and my partner, David Wall. We both started this label and have been together ever since. I bring in a bunch of interns and together we do everything that needs to be done. And you can always get me on the phone—I talk with my artists every day. Just the other day someone told me that it took her seventeen days to get a return phone call from a major. If you wanna bitch or gripe—I'm here."

**Advice:** "The first thing you should do is put together a good-looking package. Make it professional. If you're calling the labels, don't be a pest. Call every week and a half and not six times a week. Be persistent. This is not an easy business so don't give up and be prepared to hang in there if you're really hungry. Even when you do get a record deal, it doesn't happen overnight. The business has gotten smaller over the last few years and that makes it even tougher."



**Mercury Director of A&R Mike Sikkas keeps his promise to Greta, a band he recently signed. Amidst a label bidding war for the band, Sikkas promised to wear a dress in an industry photo if the band signed with Mercury. Well, they did—and so did Sikkas. Although he looks rather sultry, he really should do something about that hairy chest! Pictured above (left to right) standing: Bob Skoro (Senior VP/A&R), Josh Gordon & Scott Carneghi (Greta), Mike Sikkas (Director A&R), Kyle Baer & Paul Plagens (Greta), Ed Eckstine (President Mercury Records). Kneeling in front is the Greta management team of David Crowley & Steve Levesque.**



Los Angeles-based Moonstone Records received the Best Heavy Metal Album Of The Year award from NAIRD (National Association Of Independent Record Distributors) for its Bad Channels soundtrack featuring music from Blue Oyster Cult and Sykotik Sinfoney. Pictured above accepting the award are (L-R) Moonstone's A&R Director Dean Schachtel and label President Pat Siciliano.

**Grapevine**

John Gregory continues to knock 'em dead at the small **In Between Cafe** on Santa Monica Blvd. in the heart of Hollywood. His Wednesday night shows at 10:30 are all SRO. This is a major star in the making and the A&R community is already beginning to infiltrate the venue.

**Red Hot Chili Peppers** guitarist **Arik Marshall** has decided to leave the band. No word yet as to his future projects.

**Jesse James Dupree**, lead singer of Geffen rock group **Jackyl**, will appear totally nude in the "Sexiest Rockers" issue of *Playgirl* magazine which should be on sale now.

The original **Velvet Underground** (Lou Reed, John Cale, Sterling Morrison & Maureen Tucker) has reformed. They have not played together as a band since 1968. The group is currently on a European tour and will be recording several of their concerts for a live album on **Sire Records**.

**Doug Fieger's** new band, **small wonder**, will be appearing locally at **Club Lingerie** on June 19th, at the **Troubadour** on June 26th and at the **Sidewalk Cafe** on July 2nd. In addition to Fieger, the band consists of **Dallas Taylor** (Crosby, Stills & Nash), **Jimmy Crespo** (Aerosmith) and bassist **Edward Ewing Barrow**. The band will be performing lots of new material from Fieger's soon to be released album that he co-produced with **Don Was**. Doug is an intense performer and a solid songwriter so you won't wanna miss these dates.

U2 will release a brand new album called **Zooropa** in July. Package was produced by **Flood**, **Eno** and the **Edge**. This is all-new material and not a re-issue. Word is that veteran country star **Johnny Cash** will be adding some vocals to the album.

Rumor has it that former original **Kiss** guitarist **Ace Frehley** might stop in to add some guitar to **Peter Dinklage**'s forthcoming album on Tony Nicole Tony Records. Criss will be recording while Frehley tours through the Southland at the same time.

**Deals**

**Johnny Cash** has signed an exclusive recording contract with **Def American Recordings** and will be produced by label President **John Rubin**.

**Burning Water** has signed a recording deal with **Polydor/Japan** and is expected to release product this month.

**Guns N' Roses** guitarist **Gilby Clarke** has signed a solo recording deal with **Virgin Records**. The deal will allow him to record while still remaining a member of GNR.

**John Kalodner** signs **Zakk Wylde** to **Geffen Records**.

**On The Move**

**Bob Diskis** is named Director/A&R and **Bob Appel** is named A&R Manager at **Windam Hill Records**.

**Savage Records** is no longer operating.

**Andre Fisher** takes over as Senior VP/A&R Black Music at **MCA**. He replaces **Raoul Roach**. **MCA**



**Rev Lover**

Contact: Dream Productions  
(818) 951-9209

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩



**Is**

Contact: ABG Management  
(818) 856-3319

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩



**Joel Pelletier**

Contact: The Way Home Music  
(213) 464-1232

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Local rock band that relocated from Florida in 1986 has been playing the L.A. circuit ever since. They've put together a nice self-produced cassette called **Out Of Hand** which is a throwback to the Seventies style of rock and screaming singers. On a positive note, the band has stayed together long enough to show they're serious and, judging from the tracks on the cassette, they can sure play! The material, however, is pretty poor and smacks of that generic rock attitude—the snarling lead singer, the guitar licks you've heard a million times—nothing really original in the songwriting department. And that's where the band needs the most work. They sing well, play very well and from their press clippings, put on a great show. But it all comes back to the songs. Come up with some fresh, Nineties material, and you'll make it!

According to their bio, Is "is about taking positive, non-violent action against the issues at hand." A traditionally Sixties approach to some very new, Nineties problems. Is turns out to be an alternative rock band with some very pleasing vocals but songs that are a bit loose and a tad pretentious. There is lots of full-bodied acoustic guitar to layer the tunes and plenty of nice harmonizing on almost every track. I think that the major problem here is that Is wants to save the world with a three-song demo. "If the Truth don't make the people care, nothin' ever will." You don't say! The band is in over their heads in philosophy and social commentary. I'd like them more if they wrote songs that were a lot less preachy; ones that had stronger choruses, perhaps! If you can bring the song quality up to the level of the vocals, you'll have it made.

Joel is a local singer-songwriter with a very special talent for choosing the exact words necessary to make his lyrical points. The opening track of his tape, "Without Me," is a perfect example of biting humor, melody and poignant lyrics. This tape is as bare as can be—simple acoustic guitar and voice on the first two songs. But the songs are strong enough to carry the feeling through. When track three kicks in with an entire band, the same feeling for melody pervades the song. Pelletier has definitely studied the craft of songwriting. "Shades Of Gray" is top-notch! The closer, "Everytime I Lie," opts for a bit of a classical touch yet the singer's style still shines through. Joel Pelletier is a singer-songwriter capable of writing many different kinds of songs but he performs them in the same style. That's artistry. That's what makes you remember him. Very close this time around.

To submit product for analysis, send your packages (including photo, bio & contact #) to: Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of Music Connection magazine.

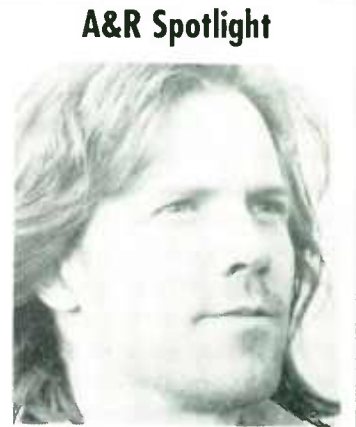
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**SONGWORKS**—STEVEN P. WHEELER



*Michael Kline & The Gypsies*

BMI recently named Michael Bolton and Mariah Carey Songwriters Of The Year at the annual BMI Pop Awards held in Beverly Hills. Bolton was recognized for three songs from his quintuple-platinum album *Time, Love And Tenderness*: the Number One hit "Love Is A Wonderful Thing," the ballad "Missing You Now" and the R&B rocker "Steel Bars" (co-written by Bob Dylan). Likewise, Co-Songwriter Of The Year Carey was a triple-song honoree for "Can't Let Go," "Emotions" and "Make It Happen," from her multi-platinum effort, *Emotions*.

**Industry Grapevine**

MCA Music Publishing/Nashville announced the appointment of Lynn Gann to the position of Manager, Creative Services. Formerly the Professional Manager of Tom

Collins Music Corporation, Gann's new duties will include pitching the MCA catalog and participating in the acquisition of writers and writer/artists. He will report directly to MCA Music Publishing/Nashville President Jerry Crutchfield.



Lester Cohen

ASCAP recently held its Eighth Annual Film And Television Music Awards honoring composers, lyricists and publishers of the most performed TV and motion picture themes and scores. Composer Maurice Jarre was presented with the Golden Soundtrack Award in recognition of his lifetime achievements in film and television music, a career that has spanned more than 200 films, including *Lawrence Of Arabia*, *Doctor Zhivago* and *Ghost*. Pictured (L-R) are Morton Gould, ASCAP President; Maurice Jarre, Elmer Bernstein (a previous Golden Soundtrack winner), Jimmy "Jam" Harris (recipient of an award for "The Best Things In Life Are Free" from *Mo' Money*), Verdine White (cited for his musical work on the TV series *Hearts Afire*) and Henry Mancini (a former Golden Soundtrack winner).

**A&R Spotlight**

Fortified with classy rock material, incredible harmonies, one of the most engaging live shows you'll find anywhere and a powerful management company (Gold Mountain Management) behind them, it really makes one wonder just what the music industry is doing with itself.

After seeing these guys perform at last month's "American Rock Connection" industry showcase, and seeing the crowd whoop it up after the majestic rock of "Seeing The Circle" and touching ballads like "I Can't Leave (I Can't Stay)," I just can't seem to understand the lack of a record deal here.

Kline and company have been a fixture on the L.A. club scene, performing regularly at clubs like the Roxy and the Coconut Teaser, as well as numerous appearances on ASCAP's "Best Kept Secrets" Showcase. Kline's acoustic performances at venues like Highland Grounds and the Third Street Pub & Grill also landed him a recent slot on the National Academy Of Songwriters' "Acoustic Underground" showcase at the Troubadour.

Last summer, Kline toured the midwest and released a live debut EP, which received airplay on major rock stations in Indiana and Michigan. Perhaps that's the problem with the L.A. scene, which continues to be steeped in alternative acts and grunge artists, when much of the rest of the country is still relying on melody and great songs like those who Kline cites as his influences; the Eagles, CSN&Y, and Bonnie Raitt.

This band is one of those magical units that includes keyboardist and harmony vocalist extraordinaire Buck Johnson, drummer Denny Weston, Jr., and remarkable bassist Trent Stroh. This is a band that knows the meaning of subtlety and dynamics onstage, moving effortlessly from tender ballads to radio-ready hits like "Dancin' In The Rain."

Kline is in the midst of pre-production for an upcoming independent release and you can catch a couple of acoustic performances at Third Street Pub & Grill (June 25th at 9:00 p.m.) and Genghis Cohen (July 2nd at 10:30 p.m.). Interested parties contact Jeff Van Duyn at Gold Mountain Management (213) 850-5660.



Alan Berliner

**BMI composer Michael Kamen received the prestigious Richard Kirk Award for Lifetime Achievement at BMI's annual Film And Television Awards dinner held recently in Beverly Hills. Kamen won the award for his work as a composer, arranger and producer for such artists as Eric Clapton, Pink Floyd and George Harrison, and for movie scores including Robin Hood: Prince Of Thieves, Brazil and the new film Last Action Hero. Pictured (L-R) are: Doreen Ringer Ross, BMI Assistant VP, Film/TV Relations; Michael Kamen; Frances Preston, BMI President and CEO; Rick Riccobono, BMI VP, Writer-Publisher Relations.**

**Publishing Accolades**

'Tis the season when the publishing community honors its own, both songwriters and publishers alike. The annual events held by **ASCAP** and **BMI** included BMI's "Pop Awards" and "Film And Television Awards" and ASCAP's "Pop Awards" and "Film And Television Music Awards."

These black tie dinners bring the songwriters and publishers into the limelight once a year. **BMI's** "Pop Awards" ceremony honored songwriters and publishers of the 67 most performed songs on radio and television from the fourth quarter of 1991 through the third quarter of 1992.

**Warner/Chappell Music**—the world's largest music publishing company—was named "Music Publisher Of The Year" for 1993, having more than fifteen citations between its publishing companies **Pronto Music**, **Unichappell Music**, **Warner House Of Music** and **Warner-Tamerlane Publishing**.

**BMI's** 1993 "Song Of The Year," went to **Calvin Lewis/Andrew J. Wright** for their 27-year-old classic

"When A Man Loves A Woman," which enjoyed another run up the charts with **Michael Bolton's** rendition. **Bolton**, a **Warner/Chappell** writer, was also honored by **BMI** as co-songwriter of the year along with **Mariah Carey**.

**ASCAP's** "Pop Awards" dinner was hosted by the songwriting/production team of **Jimmy Jam** and **Terry Lewis** and honored the most performed songs between the period of October 1991 to September 30, 1992.

The evening's biggest moment featured the presentation of **ASCAP's** "Founders Award" to the legendary songwriting team of **Burt Bacharach** and **Hal David**, which included a surprise performance by **Dionne Warwick**, who sang a medley of Bacharach-David songs she helped make famous.

Not surprisingly, hit songwriter **Diane Warren** was named **ASCAP's** "Songwriter Of The Year" for the third time, **EMI Music Publishing** was named **ASCAP's** "Publisher Of The Year," and songwriter **Phil Galdston** was awarded with **ASCAP's** "Song Of The Year" for "Save The Best For Last." **MC**



Lester Cohen

**Recently reunited Burt Bacharach and Hal David received ASCAP's Founders Award at the performing rights society's 10th Annual Pop Awards. Pictured (L-R) are ASCAP executives and the evening's big winners: Morton Gould, ASCAP President; Martin Bandier, Chairman and CEO, EMI Music Publishing (Publisher Of The Year); Christopher Bacharach; Burt Bacharach; Diane Warren (Songwriter Of The Year); Hal David; Phil Galdston (writer of "Save The Best For Last," ASCAP's Song Of The Year) and Gloria Messinger, ASCAP Managing Director.**



**Mark Hudson**

**Contact:** MCA Music Publishing  
(212) 841-8019

It's never too late to have a great childhood" is a cliché that I couldn't get out of my head after speaking with songwriter/producer **Mark Hudson**. "I'm 41 years old now, but I honestly feel like I'm seventeen because I'm right in the thick of things," **Hudson** says modestly.

Being "in the thick of things" means that **Hudson** has recently written with **Aerosmith** ("Livin' On The Edge"), the **Scorpions**, **Alice Cooper**, **Harry Nilsson**, the **Divinyls** ("I'd have given away half of my publishing just to get near **Christina's** cleavage," he jokes).

Yet, the former member of the **Seventies'** television family, the **Hudson Brothers**, points out that he still isn't totally in touch with today's music scene. "I got a call from **Bryan Adams** but I thought it was **Byron Allen** [a small-time black television host]. I don't listen to a lot of radio, so when I called my publisher and told them I got a call from **Byron Allen**, they made me feel like a schmuck" [laughs].

It's been nearly twenty years since **Mark Hudson** and his brothers **Bill** and **Brett** became big-time celebrities through their zany Saturday morning television program. Yet, many people forget that they were first and foremost serious musicians.

"We were signed to **Elton John's** label [**Rocket Records**], **Bernie Taupin** produced us and we had a Top Twenty hit ["Rendezvous"], which I co-wrote with **Bruce Johnston** of the **Beach Boys**. We were also one of the first acts signed to **Casablanca Records** and we had a Top Twenty hit with "So You Are A Star," but the TV show fucked us up."

The problem arose when other television musicians of that era like the **Monkees** and the **Partridge Family** were exposed as being actors and not real musicians. "It was really unfortunate for us to be caught up in all of that. It was really frustrating because a lot of people never took our music seriously, although our peers, like **Elton John**, **Harry Nilsson** and even **John Lennon**, really loved what we were doing musically."

Fortunately, **Hudson** doesn't have time for regrets today. He recently finished producing the band **Ceremony** (**Geffen**), which features **Chastity Bono** and her partner **Chance**. "It's a very retro-like musical stance, it's kind of like the **Beatles** without penises."

It was actually that project which led to **Hudson** hooking up with **Aerosmith** on their recent album. It was **Geffen A&R** giant **John Kalodner's** assistant **Deborah Shallman** who lit the match.

"During the **Ceremony** album, **Deborah** got to know my strange personality," says **Hudson** without a hint of sarcasm, "and she told **John** that **Mark Hudson** and **Steven Tyler** in the same room would be a frightening thing [laughs]. **John** loved the idea and made the phone call."

Being a life-long **Aerosmith** fan, **Hudson** "flipped out" but was actually afraid that his heroes might turn out to be a disappointment. Fortunately, **Steven Tyler** didn't let the songwriter down.

"I had this fear that **Steven** might be like **Tony Orlando** in person, so when he was late for our first meeting I thought that was a good sign. **Steven** walked in and **God** could have not created a more perfect rock star. He had two different colored shoes on, leopard bicycle pants, and he was carrying one of those radio-operated toy airplanes around like an eight-year-old kid. I was so relieved when he started flying this plane around the room. After three minutes, it was like **Steven**, **Joe** [**Perry**] and I had all grown up together. From that point on, the relationship developed to the point that if we didn't feel like writing, we'd jump in **Joe's** car and go to the beach and hangout like teenagers."

Wasn't it hard writing songs for one of rock's greatest bands? "I'm not a **Diane Warren** or a **Desmond Child**, who just send in songs and get them covered," **Hudson** explains. "I think people like the fact that I bring other qualities to the table. I think they like my energy and my spirit. Like when I was writing with **Steven** and **Joe**, we were sitting around banging on guitars and throwing lyrical phrases around for a song and I came up with 'grab my jelly sack and jam'. **Steven** absolutely went crazy for that line, and things like that can only happen when you sit with the artist and throw around ideas. The songs have to be personal to the artist, so that's why I love getting totally involved in the writing process."

Currently, **Hudson** is about to begin work with **Venice**, one of the top unsigned groups in Southern California, who **Hudson** believes "is a phenomenal band that is just shy of making it huge." He is also helping to find legendary singer **Harry Nilsson** a new record deal. **MC**

**SOLO SHEEP**



Meredith Day

**Willie Basse, ex-member of Black Sheep, is pictured during sessions for his upcoming solo album, held at Studio 56. The album, which was produced, engineered and mixed by Dennis Mackay (David Bowie, Judas Priest, Whitney Houston), includes a hard rock version of the Supremes classic "Stop In The Name Of Love," due in July. Pictured are Claudia Lagan of Studio 56, Basse, Paul Schwartz of Studio 56 and Dennis MacKay.**

**SKIP SAYLOR RECORDING:** Producer Max Norman (Megadeth), overdubbing and mixing tracks with Phantom Blue for their soon-to-be-released opus on Geffen Records, with Chris Puram manning the console during the sessions...A&M Records act For Real, mixing the single "You Don't Wanna Miss" for

their new album, with Wendell Wellman producing the sessions and engineer Stoker and assistant Mike Ging adding the sonic expertise... PolyGram act Lowen & Navarro, tracking and mixing for their forthcoming album, with Jim Scott producing and engineering the sessions, assisted by Louie Teran and Eric

**IN THE STUDIO**



**Noted songwriting team Marilyn and Alan Bergman, ageless crooner Johnny Mathis and arranger/composer extraordinaire Michel Legrand are pictured during sessions for Mathis' just-released opus, How Do You Keep The Music Playing?**

Flickinger...Hollywood Records act the Scream, mixing the single "Kool World" for their second album, Richard Wolf producing the sessions and engineer Ken Kessie and assistant Eric Flickinger manning the console... Producer Brett "Epic" Mazur and EastWest artist Dino, remixing the single "Ooo Child," with engineer Mike Melnick turning the knobs, assisted by Mike Ging...Producer Jammin' James Carter and Danzalot Records act Too Down, mixing tracks for their upcoming release, Jason Roberts engineering the sessions, assisted by Mike Ging...Engineer Tchad Blake and producer Charlie Baldonado, mixing an album for High Street Records act Downy Mildew, assisted by Mike Ging.

Belinda Carlisle, tracking in Studio 2 with producer Ralph Shuckett and engineer Dave McNair, assisted by Aaron Connor...Sass Jordan, in Studio 2, working on new tracks for her upcoming album with producers Stevie Salas and Nick DiDia, assisted by Wade Norton... Alligator Records act the Paladins, in Studio 1, mixing tracks for an upcoming opus, producer Cesar Rosas of Los Lobos fame shepherding the sessions, assisted by Wade Norton...Coming soon: I.R.S. recording act 29 Palms and producer Phil Roy, working on tracks, with engineer Richard Katrell manning the console during the sessions, assisted by Aaron Connor.

**SCREAM STUDIOS:** Andy Wallace, mixing Alice In Chains tracks for the upcoming soundtrack to *The Last Action Hero*...Qwest/Warner Bros. act Native Soul, mixing their debut album, with engineer Greg Penny and producer Alby Galuten overseeing the sessions...Ace engineer Brian Malouf, mixing the debut album for I.R.S. recording act the Middle Men.

**TALON RECORDING STUDIOS:** This North Hollywood facility recently played host to Ross Robinson of the Emerald Triangle Division of Talon Productions, putting finishing touches on a four-song demo for the band Korn...Local all-female band Warbride, recording tracks for a three-song demo, with producer/engineer Mikey Davis shepherding the sessions...Pony Canyon recording artist Laaz Rockit, completing their next release with producer/engineer Mikey Davis. **MC**

**NRG RECORDING SERVICES:** Virgin recording artist and ex-Go-Go

**IN THE STUDIO**



**Ozzy Osbourne and Ike Turner were among the notables who attended the James Brown birthday bash, held recently at Hollywood Landmark Studios. The assembled group of musical all-stars recorded an audio/video birthday card that was sent to the Godfather Of Soul. Pictured (L-R): Countess Vaughn, Osbourne, Olivia Brown, Turner and Motown veteran Martha Reeves.**

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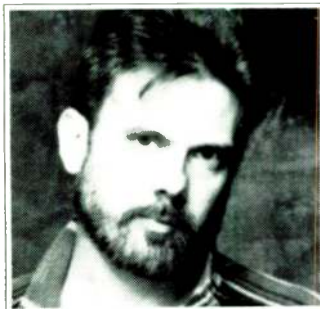
The Golden Reel Award honors performers and recording teams from around the world whose gold-record albums were recorded and mixed entirely on Ampex professional studio mastering

tapes. This celebrated award pays tribute to the passion of artists and the precision of audio engineers who make every note, every beat, every bar, ring true. The award also recognizes the prestige of studios who record all the tracks with uncompromising brilliance.

As well as honoring the best in recorded music, the Golden Reel Award also pays tribute to the human spirit of generosity and charity. Each award-winning artist selects a charity to which Ampex Recording Media Corporation donates a gift of \$1,000 in the name of the artist and the recording.

Since the program's inception in 1978, Ampex has awarded more than 1000 Golden Reel Awards and has donated over \$1,000,000 to charities all around the world. More albums go gold on Ampex than all other tapes combined. When the music goes gold, we give gold.

# PRODUCER CROSSTALK



John Scarpali

# PETE ANDERSON

By Billy Block

A great song, lyrics and melody are the seeds that germinate everything," says hit producer/guitar stylist Pete Anderson. "I've always been excited about songwriters. I'm not a great songwriter, but I am a good co-writer and song doctor. My arranging skills and musician skills have helped me immensely, and I've been fortunate to be able to use them with great writers like Michelle Shocked, Darden Smith and Dwight Yoakam."

As a producer and guitarist, Pete Anderson helped create the "New Traditionalist" sound. His turbo-charged Tele-blaster has created four gold and platinum records for Yoakam, as well as garnering a Grammy nod for the k.d. lang/Roy Orbison "Cryin'" duet and a platinum disc for Blue Rodeo's *Casino* CD. He is currently setting up distribution for his newly established Little Dog Records with partners producer/engineer Dusty Wakeman, business management consultant Barbara Hein and marketing/publicity consultant Peggie Jones.

On producing, Anderson confesses, "I never really thought of myself as a producer, although that's what I was doing. I was always the guy who could figure out how to fix what was wrong musically. Anybody can say what's wrong or be able to identify a problem. But it's the guy who finds the answers that really makes a contribution, and I've been gifted with that ability. I have always exhibited leadership skills, even in grammar school, and that applies today in making records."

When asked what he looks for in a musical act before he decides to produce them, Anderson comments, "I may get a tape and think, this is great, I love this, I've got to work with these people. In the past, that would be as far as I would look. Now, I take

into consideration what label they're on. Is it the right label for this kind of music? Did the right A&R guy sign the act? Who's the manager? Those are the three potential stumbling blocks for an artist.

"I really feel passionate about the records I make," continues Anderson. "I produce records like a director makes a film. I'm responsible for everything—studio, engineer, casting musicians, creating an environment, getting good performances and the overall atmosphere."

After deciding on an act, Anderson explains how pre-production and, in particular, spending time strengthening the songs, is an important part of making a good record. "I like to spend some time with the artist, talking about the songs, discussing arrangements and getting a feel for how I think things are going to go. Then, I'll decide if we need to bring in a co-writer on some material, look for outside material or maybe I can contribute something to help massage the tunes.

"The next step is to cast the right players for the project and start fleshing out the songs with the band," adds Anderson. "I'll take the band into Hully Gully Rehearsal Studios for a week or two until I feel we are ready to cut. I like to cut records like you would actually hear the band play. Like on Dwight's record, except for some string things, it's pretty much just a five-piece band playing. So, that's the next step.

"Then we will take a day and get set up and get our sounds and things happening in the studio...give everyone a chance to get comfortable with the cans [headphones] and just get a vibe going. Then we'll take the night off and start tracking the next morning. Once we start tracking, things usually go pretty smoothly. I can pretty much tell within a day or two how long basics are going to take, vocals and overdubs and the like. I think you can cut a great record in about 21 days. Once the tracks are done, we mix the thing and give it to the label for promotion and distribution."

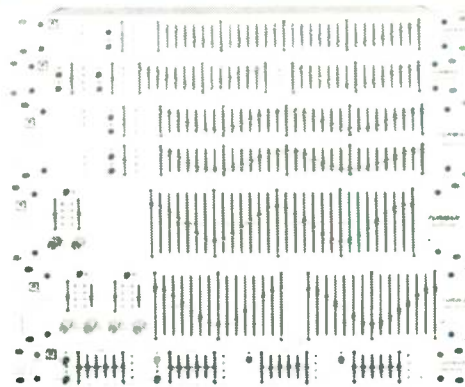
Summing up the production process, Anderson says, "There are two distinct sides to producing: the paper work, business aspect, and the actual creative process. And I definitely prefer the latter."

Though Anderson speaks kindly of all the acts he's worked with, it is evident that there is a unique bond between the producer and Yoakam. "We have, with this new album, begun to carve a musical niche. This is the next step in Dwight's musical evolution, and I believe it will significantly broaden his fan base.

"In producing this new record, we emphasized melody. We took a few more chances and took more of a pop perspective. We really opened it up on *This Time*. The sound of Dolby SR helped clean out the analog noise and gave us a very austere record."

Considering the continued success he and Yoakam are enjoying outside the environs of Music City, suffice it to say that this dynamic duo of nuevo-retro country is keeping the fires of California country music burning nationwide. **MC**

## NEW TOYS—BARRY RUDOLPH



### Q-Series Graphic Equalizers from Furman

The new Q-Series includes six different models all with constant Q equalization. Constant Q means that the number

of frequencies or set of frequencies affected remains the same no matter how much or how little equalization is used. This is a desired feature that translates into a more natural and pleasing sound even with more extreme equalization settings.

Model Q-602 is a dual 30 band unit that uses 20 mm sliders in a two-rack space. Models Q-151 and Q-301 are dual 15 band and 30 band units with 20 mm sliders. For especially critical applications, the Q-152 and Q-302 use 60 mm sliders all housed in a two space rack. Units with 20 mm sliders have switchable maximum boost/cut ranges of six or twelve db. The 60 mm units have variable low and high cut filters. The low filter starts at 135 Hz. and the high cut starts at 12.5 KHz.

Some other features include: "hard wired" relay bypass, detented center position sliders, overload indicators, output level control and LED level meter. There is also the Q-541 which has four separate stereo graphic equalizers.

For more information, just call or write Furman Sound Inc. at 30 Rich Street, Greenbrae, CA 94904. Phone (415) 927-1225 Ext. 23.

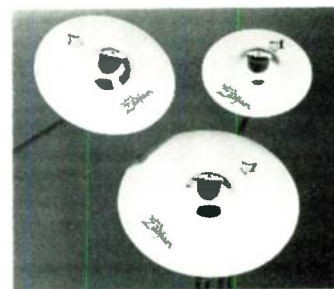


### H-Series Semi-Hollow Guitar from Schecter

The Schecter new semi-hollows come in two body styles that use the qualities of selected tone-woods along with internal sound cavities to make an instrument that has a fat, resonance character with good sustain. Model CET-H has matching sound chambers carved into a single piece of Honduras Mahogany. The top is made from bookmatched, highly figured Maple. The ET-H model uses a top of Sitka Spruce with unusual F-holes but you have a choice of either a Mahogany or Swamp Ash body.

Both versions have the original tapped "MonsterTone" single coil or "SuperRock II" humbucker pickups. You can configure the pickups on the guitar as either two humbuckers or a double single coil and a single humbucker. There is a five-way pickup switch with master volume and tone controls.

Both the CET-H and ET-H have all solid brass hardware, tuning machines and a non-tremolo bridge. The bolt-on necks come in either a one piece Birdseye Maple or Maple with a Brazilian Jacaranda Rosewood fingerboard. For more information, contact Schecter Guitar Research at P.O. Box 80, Van Nuys, CA 91408. Phone: (818) 787-5334 or FAX and (818) 787-5425.



### Zildjian A. Custom Splash Cymbals

The new A. Custom Splash cymbals come in eight, ten and twelve inch sizes and have won numerous awards and accolades already. Since the splash is much smaller, it took some time to successfully transfer the A. Custom manufacture technique to the smaller surface. The A. Custom Splash cymbals have a slightly warmer tone than the regular A. Zildjian splashes but more high end than the K. Zildjian range. For further information, you can write Avedis Zildjian Company at 22 Longwater Drive, Norwell, MA 02061. Phone (617) 871-2200. **MC**



Craig Taubman and friends



Winnie The Pooh Gift Set



Wonderboy

debut way back before they had it out on CD. We're glad to see it finally in the racks. "The F Word" should be a hit.

Get to the beach if you can this summer, because MTV is planning to film from the sands across America on *Beach MTV*. Daisy Fuentes will invite all manner of celebrities to join her as she hosts this fourth annual event. You California beach types can participate, too. The cameras roll at Oceanside July 5-7; Laguna Beach, July 8-9; Venice Beach, Aug. 2-4; and Zuma Beach, Aug. 5-6. Other stops are in New Jersey, New York, Massachusetts and Florida.

Drop in to the **Center Theater** in Long Beach before June 27 and you'll hear everybody's favorite comedienne, **Carol Burnett**, singing the works of Cole Porter, Kurt Weill, Irving Berlin and others. "Performing in the theater is the only time you're in charge of your fate," says the 1959 Tony nominee. "Curtain goes up. No editor. No director. You sink or swim." The world premiere stage musical *From The Top!* reunites the 60-year-old star with her former variety show co-star, **Ken Berry**. *The Carol Burnett Show* ran from 1967 to 1979. The Center Theater is at the Long Beach Convention and Entertainment Center, 300 E. Ocean Blvd., Long Beach. Call (310) 435-7926 for information.

It is confirmed. **Debbie Gibson** will play Sandy in the 20th anniversary production of *Grease* opening July 15 at the **Dominion Theatre** in London's West End. Opposite her will be Australian star **Craig McLaughlin** as Danny Zuko. **Robert Stigwood**, who first brought this now-classic musical to the public in the early Seventies, heads the production team.

The **Williamson-Dickie Manufacturing Company**, makers of **Dickies** work clothes, says **Charlie Daniels** will return for the second consecutive year as their celebrity spokesman. The promotional deal makes Dickies an official sponsor of the Charlie Daniels Band 1993 tour, where Daniels will wear Dickies Work Jeans in concert. (The press release specifies that, for whatever reason, Daniels will wear

We're going to Disneyland! **Walt Disney Records** recording artist **Craig Taubman** wants you to come along, too. All you need is a copy of *Craig 'N Co. Rock 'N Toontown*. This CD, the first recorded live at Disneyland's newest attraction, features such kid-friendly tunes as "Are We There Yet?" "Do Bullies Have Mommies?" and "I'm Bored." And if that didn't sound exciting enough, note that **Mickey Mouse**, **Minnie Mouse**, **Donald Duck** and **Goofy** are all along as background vocalists. If that doesn't get your blood flowing, there's a half-hour accompanying special, also called *Rock 'N Toontown*, airing through this month and next on the **Disney Channel**. Previous offerings from the man dubbed "the Guns N' Roses of the under seven market" include *Rock 'N Together*. This earlier Disney CD was voted among the Top Ten children's recordings of 1992 by *Pulse* magazine.

While in Disneyland or any place cassettes are sold, do pick up the latest from Walt Disney Records' **Storyteller Series**. *The Winnie The Pooh Storytime Giftset*, narrated by **Christopher Plummer**, features 40 minutes of classic Pooh stories on three audio cassettes. Taken from original 1988 audio recordings, the three-cassette set joins **Rabbit**, **Kanga**, **Roo** and **Pooh** as they romp through the Hundred Acre Woods to the tune of "Rumbly In My Tumbly," "The Rain Rain Rain Came Down Down Down" and "The Wonderful Things About Tiggers," all written by **Richard M. and Robert B. Sherman**.

If you're not doing anything the night of June 18, or even if you are, you should wander down to **Pelicans Retreat** in Calabasas for a set by **Wonderboy**. This group is the brainchild of musician-turned-actor **Robbie Rist** (*The Brady Bunch*, *Teenage Mutant Ninja Turtles*). We told you about Rist and his band's



Charlie Daniels





# SHOW BIZ—Tom Kidd

their "new stretch denim products.") He will appear in brand advertisements and product packaging, make in-store appearances and present the grand prize at Dickies' annual Labor Day "American Worker of the Year" awards.

"We all must get to know people as people," says Dino of the Homeless Writers' Coalition. If you missed the performance by Dino, Russ, K.O. and Southern Comfort at the Troubadour recently, we recommend you pick up a copy of their CD. The spoken word recording, featuring jazz backing, comes to market courtesy of Triple X. As Comfort says, people are too isolated. This is a way to be entertained, edified and helpful to the less fortunate all at once.

Dennis Eveland has composed a score for the one-hour documentary *The Making Of The Abyss*, included in the deluxe laserdisc edition of the 20th Century Fox underwater adventure. The print it comes with is a new digitally-mastered transfer of the 171-minute 1993 film. You also get behind-the-scenes footage, the complete treatment and final draft of the screenplay and enough information to satisfy the most complete of completists. Priced at \$100.

We have the June schedule for Magic 94.3 FM's popular weekend show, *Countdown America*. On June 19 and 20, *Countdown* salutes Aaron Neville and his tasty new solo album. On June 26 and 27, Rod Stewart's new CD *Unplugged... And Seated* gets a spin. Listen in Saturdays at 6:00 a.m. or Sundays at 9:00 a.m.

Thanks to Harley-Davidson, former Jefferson Starship guitarist Craig Chaquico is on the move. Sponsoring Chaquico's first solo acoustic album, released by the Higher Octave Label Group, they've set Chaquico on the road with naught but a bike and his acoustic guitar. While motoring through Los Angeles, the now new age artist stopped at Valley Arts Music Store and Ava's Supper Club.

Capitol Records has the score for *Super Mario Bros.*, the latest Hollywood Pictures release. You will want the score because of tracks

by Roxette, Extreme, Marky Mark and Queen. We are glad to have it because of the cover of that old Roxy Music classic, "Love Is The Drug," performed (quite appropriately, we think) by the Divinyls.

We're sure you've heard Inner Circle's theme to the popular Fox television reality show *Cops*. You may not have heard the album by this quintet from Kingston, Jamaica, but we think you should. The bad boys of reggae, together eighteen years, are no one-hit wonders. It's the "Bad Boys" single that's made it here, but in Europe they're also known for cuts like "Sweat (A La La La Long)" which is currently topping the charts in Sweden, Holland, Belgium, Israel, Portugal, Switzerland, Austria and Germany. The new Atlantic album is called *Bad Boys*. A re-configured version, *Bad To The Bone*, is available across the Atlantic.

The San Francisco Art Exchange is organizing a series of gallery shows for Stevie Nicks. The singer-songwriter-turned-painter's exhibition of original art will coincide with her upcoming national tour. Nicks' artwork has been previously seen at AMFAR auctions for WYSP radio in Philadelphia and KLSX in Los Angeles. Her "Rhiannon" painting with accompanying lyrics was the second biggest seller at last year's West Coast auction, raising over \$100,000 for charity.

There's quite a soundtrack for the Hollywood Pictures film *Bound By Honor*. The new offering from Varese Sarabande Records features some of our favorite cruising tunes such as "Superfreak" by Rick James, "Take Me To The River" by Al Green and, of course, "Low Rider" by WAR. The film, which is in theaters now, stars (L-R, in photo) Jesse Borrego, Benjamin Bratt and Damian Chapa in the story of three cousins whose lives are torn apart by one of the funny little tricks life plays.

Producer Harvey Kubernik, seen with Buddy Collette recording the latter's neat new *Jazz Audio Biography*, dropped a line recently to tell of his current projects. Look out for the basketball audio word recording

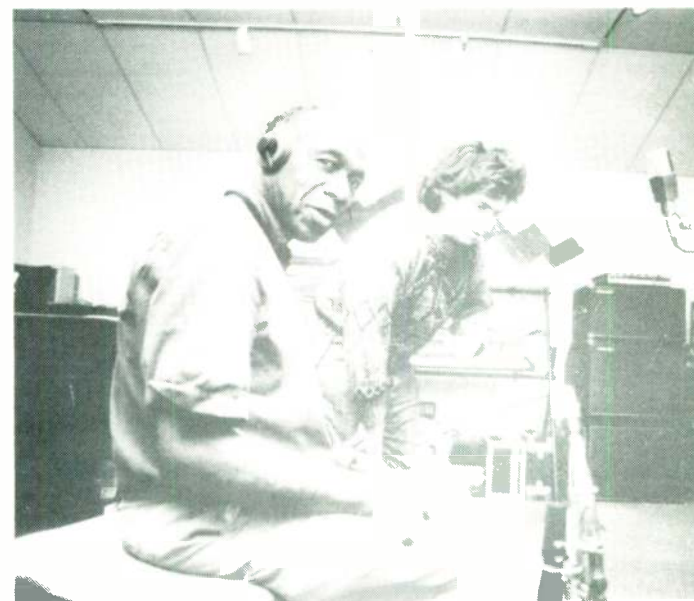
by Bill Walton, *Men Are Made In The Paint*, with music by Ray Manzarek and an audio basketball teaching guide by former UCLA coach John Wooden. Especially look for the audio soundtrack to the laserdisc, *L.A. Journal, Vol. 1*. This has readings by Wanda Coleman, Marisela Norte and Julie Ritter, with a rare spoken word appearance by Kubernik himself. **MC**



Inner Circle

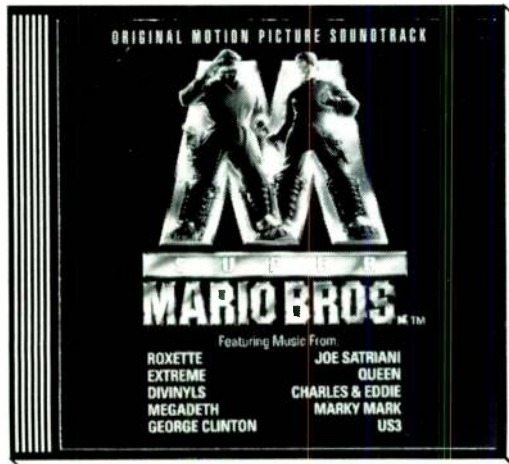


Jesse Borrego, Benjamin Bratt and Damian Chapa in *Bound By Honor*



Buddy Collette and Harvey Kubernik

Heather Harris



# Local Notes

By Michael Amicone

Contributors include Nick Douglas and Keith Bearen.

**LOCAL HEROES:** Local favorites Tuff will be appearing at the Troubadour on Saturday, June 19th. The band, which was dropped by Atlantic despite a large local following, has landed on Grand Slamm Records. Fledgling band Artica—vocalist John David Martin, bassist/vocalist Roger Fiets, guitarist/vocalist Mark Adrian, keyboardist/vocalist Robby Moore and drummer/vocalist Chuck Baker—will open for Tuff. The show begins at 9:30 p.m.



Photos: Donna Samisi

**COUNTERAID:** Pat Benatar and hubby Neil Giraldo are pictured at Tower Records on Sunset during the recent CounterAid event in Los Angeles, where the happy couple signed autographs and worked the counter, with the proceeds benefiting LIFEbeat, the music industry AIDS organization. Benatar and Giraldo were among the many music industry notables—which also included Johnette Napolitano of Concrete Blonde and Carnie and Wendy of Wilson Phillips—who lent their star power to the event, held at various record stores around L.A., Nashville and New York. Pictured with Judy Tenuta are Music Connection staffers Linda "Taylor" Olsen and Trish Connery and Roger Fiets of local band Artica, who were on hand to support the event. Over \$100,000 was raised.



Arnold Turner

**PARTY PALS:** A party celebrating the release of O.C. Smith's new opus, *After All Is Said And Done*, on Triune Records, was held recently at storied Beverly Hills restaurant Chasen's. O.C. Smith, known to most older music fans for his late Sixties hit, "Little Green Apples," is in fine vocal form on the new CD, and especially the title track, which, given half a chance, could make a dent on the Adult Contemporary charts. "After All Is Said And Done" is also one of the featured cuts on Triune Records' *Loves X 3*, an album containing new tracks by O.C. Smith and fellow R&B crooners Chuck Jackson (who baby boomers may remember for his early Sixties hit, "Any Day Now") and Cuba Gooding (who, as a member of the Main Ingredient, scored the early Seventies soul classic "Everybody Plays The Fool"). Flanking Smith are Charles Wallert, who produced the new albums, and Ray Harris, Warner Bros. Senior Vice President of Black Music and Jazz Marketing & Promotion.

**ZOO GIVES A SHIT:** Head Zookeeper Lou Maglia is pictured delivering a surprise package to Sami Valkonen, Zoo Entertainment's Director of Finance & Administration. Valkonen vowed to eat shit if Green Jelly's Cereal Killer ever hit the gold mark. Well, surprise, surprise, the video-driven band has become one of this year's most unlikely success stories, scoring a gold album, video and single, and in the process, giving a ray of hope to a label in need of some hits. So, as some other music industry naysayers have had to do, Valkonen was forced to eat his words! And just in case you were wondering, that really isn't shit being served Sami, but whipped chocolate masquerading as human feces.



**LOUNGE ACT:** Fledgling Morgan Creek recording artist Shelby Lynne poses for the publicity cameras while tickling the ivories at a recent gathering celebrating the completion of her new album, *Temptation*, due in July. Pictured in the lounge of the Chateau Marmont are Kelly Newby of Jeff Wald Entertainment, Morgan Creek head man Jim Mazza and manager Jeff Wald.



Photo: Billie Jay



**MONSTER SHOW:** Gibby Haynes (above, left), vocalist of the Butthole Surfers, joined fellow Capitol act Thelouise Monster during TM's recent Roxy show. Gibby is pictured dueting with Monster headman Bob Forrest during the show's encore.

S. Bender



**BLUES SPINOFF:** A&M act Blues Traveler and various label staffers are pictured backstage at the band's recent sold-out gig at the Palace In Hollywood. Part of the East Coast scene from which their friends, the Spin Doctors, emerged, Blues Traveler is hoping to spin off a little fame with their new opus, *Save His Soul*. Known for their free-form jams, the band will embark on a major American tour, which will hit 25 cities in seven weeks this summer (there's no Southland date). The tour, dubbed the Second Annual H.O.R.D.E. (Horizons Of Rock Developing Everywhere) Festival, will also feature Big Head Todd and the Monsters and Col. Bruce Hampton and the Aquarium Rescue Unit. Pictured (L-R): A&M's Bob Garcia and Jill Glass, Blues Traveler Chan Kinchla, A&M's David Anderle, Blues Traveler Bobby Sheehan, A&M's Tami Shawn, band member Brendan Hill, A&M's Diana Baron and (in front) Blues Traveler John Popper renegotiating the band's contract with manager David Frey.



Photos: Jeff Kravitz

**ROCK 'N CHARITY:** A star-studded crowd gathered at the Gene Autry Western Heritage Museum recently to honor the Father of the Electric Guitar, Les Paul. A silent auction, an all-star jam and the presentation of a cake marking Les Paul's 78th birthday were part of the festivities. The tribute was one of the many events held during the 11th Annual Rock 'N Charity Celebration, which also included the Third Annual Entertainment Industry Tennis Open, a billiards tournament, the world famous Rock 'N Bowl and the Rock & Roll Celebrity Softball Games. The events raised a record \$400,000 for the T.J. Martell Foundation/Neil Bogart Memorial Fund. Pictured (above, left) during the all-star jam are fretmen Jeff "Skunk" Baxter, Dell Casher of the Gene Autry Band and Les Paul; and (above, far right) during the all-star softball game, KLOS morning team Mark and Brian and Jon Scott of the T.J. Martell Foundation. —ND & KB

**VINTAGE TULL:** Chrysalis Records has released one of the best designed and packaged box sets of recent vintage, and one that should be a strong contender for Best Album Package come Grammy time.

Made to look like a fine cigar box, Jethro Tull's 25th Anniversary Box Set boasts four CDs worth of remixed classics and unreleased live performances, including a great 1970 Carnegie Hall concert, and a lavish 48-page booklet filled with Tull memorabilia and intriguing essays dissecting the band's career and music. For Tull fanatics who have everything, it's a bonanza of unreleased material and a great collector's item; but for the casual fan who wants a more definitive collection (the decision to remix older recordings and re-record old favorites is problematic at best), you may be better off with Chrysalis' two-CD compilation, Best Of Box Set, which contains many classic Tull tracks not found on the four-CD box (while songs such as "Aqualung" and "Thick As A Brick" are included on the four-CD set, they're in newly recorded versions that lack the power of the originals). And, if that wasn't enough Tull for you, another box set has been tentatively scheduled for the end of the year, which will include more unreleased live and studio tracks.



**BETTER LATE THAN NEVER:** Hollywood Records may have a hard time breaking new acts, but when it comes to their reissue department, they're doing all the right things.

In addition to the label's Queen catalog gold mine, Hollywood has announced the August release of a long-overdue two-CD "best-of" profiling the Dave Clark Five, an outfit led by singing drummer Dave Clark who achieved massive success as part of the British Invasion of the Sixties (in fact, their first major echo-laden hit, "Glad All Over," knocked the Beatles' "I Want To Hold Your Hand" out of the Number One spot in England). Including all their hits, rare B-sides and important album tracks, *The History Of The Dave Clark Five* will finally make this band's fine output—including such tracks as the minor-keyed "Everybody Knows (I Still Love You)," the mid-tempo ballad "Because" (with its great Vox Continental organ riff) and "Catch Us If You Can"—available on CD.

## MUSIC CONNECTION Tidbits from our tattered past

**1985—PAINT IT BLACK:** Sometimes it ain't easy being a Kiss fan. Take the case of high school senior David Lemancke. In tribute to his favorite metal mavens, young David painted a 40-foot-long mural of the group on a school wall. True believers in rock & roll were thrilled, but a religious youth group was not. They seemed to be under the impression that Kiss stands for "Knights In Satan's Service." About 50 students staged a sit-in in the auditorium, but school officials ordered the janitors to paint over the mural anyway.

**1986—HEARD THE ONE ABOUT...:** Some great entertainment biz jokes are making the rounds these days. Here are a few of our favorites: How many A&R guys does it take to screw in a lightbulb? Answer: "I don't know, what do you think?" What are two good arguments for using entertainment attorneys instead of animals for medical experiments? Answer: First, there are more entertainment attorneys, and second, you don't get as attached to them.

**1983—FORTUNATE CALLER:** KRTH-FM recently awarded \$101,000 to Cathy Struck of Santa Ana when she was the 101st caller after the station played "Maneater," "My Girl," "Sailing" and "Yesterday" in that sequence.

# DURAN DURAN



BY TOM  
FARRELL

Karen Mason

"A lot of people are really bangered about this album," smiles John Taylor, bassist for British pop band Duran Duran. Along with keyboardist Nick Rhodes, vocalist Simon LeBon and guitarist Warren Cuccurullo, Taylor has quite a good reason to be "bangered" himself. The group's current self-titled release has pumped out two hit singles and saved Duran Duran from the "where are they now?" files.

Yesterday's teen idols have now become today's comeback kids. Taylor's explanation is quite matter-of-fact: "We wrote a hit song -- it's that simple. We were being told for the last five years by people, 'You're just one hit away, just one hit and it will all come back.'

"*Liberty* [the band's last album] was set up poorly and rushed," adds Taylor. "There were some great tunes on it, but there were some problems with it; the strengths of *Liberty* weren't in your face. We didn't make those mistakes with this album. The strong songs are up front, the cover artwork is strong, everything is strong. We spent a lot of time on this album."

Undeniably, Duran Duran put a lot of planning into the new project. Trying to shake the teen idol label and gain the respect of the press have been hurdles that the band is still trying to overcome, but it seems Duran Duran may have arrived at the point in their careers where they are placing less emphasis on those problems. Taylor explains, "A lot of people tend to forget that we were a club band and a college band for years before we hit on the teen thing. I think a lot of the success of this record is because we are getting played on alternative and college radio. But it seemed like everyone -- the media, the industry -- said we were just an Eighties thing.

"You just gotta work harder and harder. I felt like I was running out of time, 'cause when you're a pop band, you only have so much time, but when you become a musician and you start to think as an artist, you've got your whole life ahead of you. It's not like we're going to do anything else. If this album hadn't done well, we would've gone back to the drawing board."

Duran's current success owes a lot to the band's ability to evolve and weather change. From the onset of the new album, the group discarded their normal habits, starting with the way they recorded their material. The group built a studio with all the latest high-tech equipment in the living room of new guitarist Warren Cuccurullo's (of *Missing Persons* fame) London apartment.

Lead singer Simon LeBon cites money and control as the main reasons. "We looked at what we spent on the last album and were horrified. That, and we wanted to bring things down to basics. You can't do that in a big studio, 'cause you don't have the time. There are too many people involved in it as well -- the receptionist, the cleaners, people hanging out in the lobby, other studio people, etc. These people all get into your consciousness before you've stepped into your place of work, and they're in there all day. When you record at home, you don't have that. You do need to have a band you get on with, though. That's the main thing, because they're going to be sitting on the sofa with headphones on while you're doing your vocal tracks."

Taylor adds, "None of us thought we were going to get the whole thing done in Warren's living room, let alone produce it. We just started doing demos, and the next thing you know, it sounded like a record. We'd call EMI and say, 'We're going to do this ourselves,' and they'd freak out. Then we'd call back and tell them, 'No, we don't really need a studio, we're going to do the whole album in our guitar player's living room,' and they'd just roll with it."

It was Taylor and Nick Rhodes, then eighteen and sixteen, respectively, who started the ball rolling when they formed Duran Duran in Birmingham, England in 1978. "I wanted to get in a band," Rhodes recalls, "so I figured I better learn to play an instrument. John and I were both trying to figure out how to play guitar, and we realized we were never going to be guitar heroes, so he learned bass and I learned keyboard."

Various member changes resulted in guitarist Andy Taylor and drummer Roger Taylor (no relation) joining the group, with original lead singer Stephen Duffy eventually traded for Birmingham university drama student Simon LeBon.

Soon, the group gained a local reputation for their danceable music and flamboyant stage garb, part of the new romantic movement which began as a reaction to punk rock. "We were very deeply into punk," explains John Taylor, "but the violence became too intense. Then, when the Sex Pistols broke up, it became boring. So, the more fashion conscious kids who were into punk just drifted back into Bowie and Roxy Music. There were places in London and Birmingham that were really into that scene."

Rising to the top of the club circuit, Duran Duran found their first management team in Paul and Michael Berrow, owners of Birmingham's trendy Rum Runner club. The brothers sold their house to pay tour support for Duran Duran's slot on a UK tour with Hazel O'Connor. A worldwide recording contract with EMI records soon followed.

But, while the band's self-titled debut rose to Number Three on the British charts and gained immediate popularity in Australia and Japan, it made virtually no impact in the United States. Press reaction was mixed, as Steve Sutherland of *Melody Maker* wrote, "If remembered -- which I doubt -- posterity will find them a posey bunch of painted pretty boys. But right now, I can think of no other band I'd rather have as a background score to my mating and careless memories."

1982 saw the worldwide release of *Rio*, which launched three U.K. Top Ten hits, "Hungry Like The Wolf," "Save A Prayer" and "Rio," but again, their American following was sparse, limited to hip dance clubs and college disc jockeys who were more concerned with the band's music than their visual appeal.

The group toured the U.S. on the club circuit, playing some dates with Blondie. Stateside success would soon be theirs when video director Russell Mulcahy placed the band in a series of scenic videos filmed in Sri Lanka and Antigua, which ignited the band's young female following. John Taylor sighs, "It [the teen female following] just kind of happened. It was an overnight thing, really. I remember one night we were in Brighton, and the curtains opened up, and there was this sea of kids, just screaming. Before that, our audience was always sort of a cliquey fashion thing. But, with the teen thing, it was just sort of a dam that broke."

"You can't be ungrateful about things," adds Rhodes. "I think in the long term, it did us a bit of damage, but I don't think we've ever made music that's catered to a teen audience. To be quite honest, the Stones, Doors and Beatles, most of the great bands that made enduring music, had a substantial teen following."

Finally, in 1983, America succumbed to Duran mania. "Hungry Like The Wolf" reached Number Three in the U.S., with the band's videos garnering heavy rotation on then-fledgling MTV. While the group recorded *Seven And The Ragged Tiger*, Duran fever swept America. Trying to cash in on their new popularity, their first album was re-released with a new cover showing a current photo of the band. The add-on single, "Is There Something I Should Know?" hit Number Four in the U.S. and entered the charts at Number One at home.

After spending several months in the south of France (allegedly to become tax exiles) *Seven And The Ragged Tiger* was released and entered the U.K. charts at Number One. The term "Duranmania" was coined, and the band's popularity was compared to the hysteria sparked by another Fab Four, the Beatles.

The group cemented their image as multi-media artists by releasing an eleven-song video compilation. While the band attempted to maintain quality control over their merchandising, fanzines sold everything from pillow cases to mirrors emblazoned with the Duran Duran logo. Looking back, Rhodes says, "We really gave our fans the best value for their money. The tour programs that we put out slaughtered everybody else's programs. That was the whole thing about Duran Duran: We considered ourselves to be the first multimedia band. Everything mattered to us -- the album covers, the T-shirts, the videos, the photos, everything."

In 1984, Duran continued their massive tour schedule and released "New Moon On Monday" and "The Reflex," the latter reaching Number One worldwide, and later, a live concert album, *Arena*, which hit Number Four. A studio single, "The Wild Boys," reached Number Two in the colonies.

That same year, Roger Taylor and Nick Rhodes joined Andy Taylor in the ranks of wedded band members, much to the dismay of the group's female following. The press had a field day with Rhodes marriage to American model Julie Anne Freedman when the couple tied the knot in matching eye shadow and then dined on pink food at the reception.

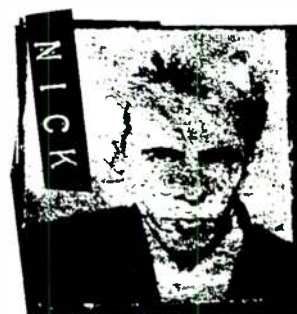
1985 proved to be a crucial year for Duran Duran. "Save A Prayer" from the *Arena* album, reached Number Sixteen on the charts, and "A View To A Kill," commissioned for the James Bond movie of the same name, reached Number One. With Duran Duran beginning to show signs of over exposure, John and Andy Taylor formed Power Station for a one-off album and mini-tour, while Nick, Simon and Roger formed the melodic Arcadia. Both albums earned double platinum.

Meanwhile, business troubles began to plague the band. Looking back, Nick explains: "We decided there were too many people surrounding us -- lawyers, business managers, accountants -- that really didn't give a shit about what we were doing. They just cared about making money out of us. We were spending too much time having to discuss financial aspects, and it really didn't interest us that much. All we wanted to do was create. For people who want to create, business managers have always been a rather ugly subject. We knew we had a really bad deal with



"I HAVE A LOWER OPINION OF LAWYERS, ADVISORS AND ACCOUNTANTS THAN I DO OF EXTREMELY UGLY COCKROACHES"

-- NICK RHODES



# CHEETAH DISTRIBUTION GROUP

By Tom Kidd

In these sour economic times, it's tough being a small label. In a world where only a few survive, every small label has to get tough.

Tom Reich, president and co-founder of the sixteen-employee Cheetah Distribution Group (CDG), understands those terms, but he also understands that tough doesn't mean inflexible. The main goal for the label is to provide a creative atmosphere for his artists, he says. "We don't approach something because we want to sell 500,000 or a million copies," he says from CDG's Florida offices. "We approach something because we really like the music and think it's something that should be heard."

In February 1993, the former Cheetah Records celebrated five years in business with a release that was odd both from the aesthetic and economic points of view. The Orlando-based companies released two double albums by label Executive Vice President and Co-Founder D.J. Magic Mike Hampton: *Bass*, *The Final Frontier* and *This Is How It Should Be Done*. Though Bruce Springsteen and Guns N' Roses had gone the double release route, this was the first time it had been tried in the rap market. Both titles entered the *Billboard* 200 the same week, a first for any rap act. It was also the first time that an independent label had two titles by the same act enter the chart.

This was not the first time Reich had business success. His strong, yet flexible artistic sense has always been grounded in solid economic acumen. At the age of six months, he began his career in entertainment as a Gerber baby model, appearing in television commercials and print ads. By age nine, he had purchased his first piece of real estate, an apartment building, with earnings from his modeling career. By age fourteen, he was represented by one of New York's top modeling agencies and had modeled for Yves St.



Tom Reich

Laurent. By age 21, he had earned his Master's degree in economics.

By 1987, following business stints with the NCR Corporation and Texas Instruments and entertainment jobs in five major motion pictures and as a recurring character in *Miami Vice*, Reich had decided to start Cheetah as a small, 12-inch label. By 1988, Reich met Magic Mike, who he thought of as "a star that's never properly been credited," and the moderately successful label began to slowly take off.

The new partnership yielded the 12-inch single, "Magic Mike Cuts The Record," an instant hit that has since been often sampled by other deejays. Though the record hit quickly, catching up with the demand took some legwork. The partners, not believing in bank loans and other forms of deficit financing, had to pay for first printings out of pocket. "For us," says Reich, "500 records of a 12-inch was a lot. The initial orders on the thing were 2,000...we just couldn't catch the hit."

Radio, Reich says, was very happy that CDG couldn't catch up with demand because that meant more attention from people who couldn't find copies of their own. The label, though, was very unhappy to be losing those sales. They became even more perplexed when the follow-up single, "Drop The

Bass," went right to radio when the label owners couldn't afford the first 1,000 copies.

The answer, or so it seemed, was a distribution deal. This ended unhappily with CDG successfully suing the Canadian label for their records back.

This is when the business side gets very interesting. Instead of releasing "Drop The Bass," then very much in demand, the partners dug into their pockets for \$1,000 to return to the studio. The result was the LP *Magic Mike And The Royal Posse* which went on to become the only rap product to survive six months on *Billboard*'s R&B chart and to this day sells close to 1,000 units a week.

"When we finished the record, we couldn't afford to put it out," Reich remembers. "We didn't want to go with Atlantic, though they were strongly bidding for it. \$250,000 meant a lot to us back then. We decided we really wanted to find another way." Instead, Reich and Mike went to their independent distributors and talked two of them into giving the company a dollar per album up front paid directly to the manufacturer. In turn, the manufacturer would manufacture the product but not ship it until the dollar arrived. On the scheme's first attempt, CDG shipped close to 20,000 copies, an unprecedented quantity for a label so small. To prove it was not a fluke, after that quantity's almost immediate sellout, the partners did the dollar down thing again, took the money, remixed the album, changed a few songs on it and went on to sell another 60,000 units.

After *Royal Posse*, CDG followed up with *Bass Is the Name Of The Game*, an instrumental rap album that stayed on the charts for 68 weeks, went gold and subsequently became the longest charting black album in history. Reich credits this release with starting the current craze for uninterrupted bass.

It was always easier getting respect from the fans than from the industry, Reich notes. "Billboard was so sure that a little independent from Florida couldn't possibly have gone gold that it took two weeks for RIAA to convince them with phone calls to put the dot next to the album," he laughs. "It's subsequently gone almost platinum."

No one's laughing at CDG now, not with a number of gold albums and a diverse talent roster including rock act Schnitt Acht and rave-type dance band Radioactive Goldfish. The company grossed close to \$7 million in

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1992 and is expecting \$12 million in 1993. The musical key, says Reich, is not to put out music that sounds like what the majors are doing. The label needs a niche, he says, and their niche is something that "sounds really good but doesn't sound like anything else."

The business key, he notes, is to take sales one step at a time. The break-even point for each product is 60,000 units. That doesn't have to be met each time, though. If a product meets its goals in certain regions, CDG knows to aim the next album to try to hold on to those fans while capturing a little bit more of the rest of the country.

The key to keeping the company afloat is to keep believing in what CDG is doing. That is, to quote CDG's press release, "For CDG's artists, making a record is not a contractual

obligation, it's a creative outpouring."

After all, Reich points out, if he had wanted to operate as an independent that existed just to be bought out by a major label, he would have had the office somewhere other than Florida. Being in Orlando (though it is the biggest entertainment production area in the south), gave the company an advantage of invisibility. "Nobody noticed us, nobody bothered us and we were able to grow and get big before anybody noticed we were here," Reich says. "Once we were big, we already had our lines of distribution established...and the majors couldn't block it by buying the label out."

For more information, write to Cheetah Distribution Group, 56 E. Pine St., Orlando, FL 32801. **MC**

### ◀ 21 Duran Duran

our original managers. They would have had that pound of flesh if they could have sliced our guts open for it. What really destroyed us later was the amount of advisors. I have a lower opinion of lawyers, advisors and accountants than I do of extremely ugly cockroaches. We were engulfed by what is known as professional thieves. It was pretty disastrous. We were on the verge of bankruptcy so many times. I think everybody around us made a lot of money off Duran Duran except us. So we stopped. We cut off all those greedy, slimy, horrible people, basically so we could go off and start something for ourselves that was a bit different.

"All we can ever do is to be honest with ourselves, and if that pisses someone off, then there's nothing I can do about it," adds Rhodes. "We're not very compromising, and we have to do what feels right for us, often at the expense of commercial success. In 1985, we could have very easily put out an album of pretty average things, and at that point, since we had so many successful hits, people would have bought the album just to hear what we were doing. But instead, we went off and made two pretty different albums. It was commercial suicide, without a doubt, but it was what we felt was right, and that's why we did it. We did the Arcadia and Power Station records, and the idea was to come back and start Duran Duran with fresh ideas, but only three out of five of us made it back. Roger wanted to get out of the pressures of the music industry. Andy wanted to do solo albums and thought he could do it on his own, I guess." Both quit in early 1986.

Rumors of drug problems also began to surround the band. Nick explains, "We were never really a band of heavy drug users. I wouldn't say there were any problems -- you can say everyone went through periods of experimentation."

The group eventually parted ways with their management team and released *Notorious*. The album cover showed the three remaining members utterly devoid of the glamorous postures and make-up which dominated their previous photos. The sound was different as well, with brass sections and standard drumming replacing the techno-beats and lush synthesizer arrangements. While Rhodes and his wife celebrated the birth of their daughter, Tatjana Lee Orchid, the single, "Notorious," climbed to Number Two.

In 1987, the group released two more singles and embarked on a global tour. In 1988, the group released *Big Thing*, which spawned the danceable single "I Don't Want Your Love" and the memorable "All She Wants Is." While the album scored double platinum, it was obvious that the group was going against the grain of their previous image by placing less emphasis on physical appeal in an attempt to downplay the teenybopper image that still shadowed them. The group toured, playing slightly smaller venues and picked up former Rolling Stones tour manager Peter Rudge as their new manager.

In 1989, as Simon LeBon joined the ranks of Duran fatherhood with the birth of his daughter, Amber Rose, the group released *Decade*, a compilation of singles spanning the last ten years. Detractors saw the "greatest hits" style release as a sign that the end was near. Rumors abounded that the band would either break up or reunite with their original lineup, look and sound.

With a new guitarist in tow, the group released *Liberty*, which was a major disappointment on all fronts. In the wake of their current successful album, the band members look back on *Liberty* with less regrets. John Taylor comments, "It seems no one really heard the last album. There was a lot of distance between the album and what people were used to hearing from us." "I think its lack of success was due to timing," defends Nick. "The charts were full of dance music and heavy metal, and the timing wasn't right. Two weeks ago was the first time in a long time that I've been able to play the album, 'cause I was thinking it might be nice to put a song or two off *Liberty* in the show. I was very pleased, actually. I thought, hey, there are some great things on this record. One day, time will be kind to this record when people realize what we were doing. Hopefully, people will rediscover it." **MC**

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# Recording Contracts

## WHAT TO LOOK FOR AND WHAT TO AVOID


By John Axelrod (Photos: Anna "Flash")

*With a handshake, a smile and a couple of barrel-fisted attorneys, you, the manager, have finally secured for your group that ever-elusive recording contract. Getting there was not easy, and you sigh with satisfaction at having attained what had been a dream for so long. But your smile soon turns into a frown because you know that getting signed is really only one more rung up the ladder of success. Staying there is even harder.*

*In fact, that same recording contract you negotiated for your artist can make the difference between short-term failure and long-term success. Taking this into consideration, we've asked a few industry experts on recording contracts various questions to advise and better prepare a manager or a self-representing artist for what can be one of the most important decisions of their respective careers.*

*Arthur Spivak, president of Spivak Entertainment and manager of one of music's brightest talents, Tori Amos; Ned Shankman, founding partner of Shankman, DeBlasio & Melina and manager of such artists as Barry White, John Doe and the Butthole Surfers; and Patrick Rains, owner of Pat Rains & Associates, who manages, among others, jazz greats Al Jarreau and David Sanborn, have all generously contributed their comments. And, although these questions are by no means complete, they do answer many of the common ones asked.*

*However, it does take two to tango, or in the case of record deals, three's a company. In the triangle of the manager, the attorney and the A&R representative, each has its own perspective. With any negotiation, knowing the other's position can very often determine how successful your deal will be. Therefore, esteemed music attorneys, Gary Gilbert and Allen Lenard, and A&R veteran Danny Goodwin, Vice President of A&R for Virgin Records, have also kindly responded. With respect to questions involving independent labels, Rick Ross, the general manager of Delicious Vinyl, has voiced his view.*



**Gary Gilbert**  
*"I try to prevent the record company from interfering with the artist's creative expression."*

**MC:** In general, what are the principal points that you try to look for in the negotiation of a major record label recording contract?

**NS:** I'd want guaranteed releases of two albums, video commitment of at least one video per album, tour support, approval of LP artwork and design, marketing commitments, i.e., a minimum number of records, or other units, shipped and independent promotion.

**AS:** Besides the obvious things like guarantees, a deal that gives an artist as much as possible today money.

**GG:** The principal points that I try to negotiate in the artist's best interest

are creative controls, as few albums as possible, advantageous recording funds, advantageous domestic and foreign royalties, escalations of royalties at certain sales levels and on subsequent LPs, full statutory rate relative to mechanical royalties, release commitment, marketing funds, tour support and video commitment.

**AL:** The creative process, matching the artist with the right A&R representative and advantageous royalty points and computation.

**DG:** A term with enough LPs so that the company benefits after lengthy development and promotion. We don't want to lose an artist after the second or third LP, just when they are approaching "the black." Also, unnecessary or unrealistic marketing commitments, i.e., a video for every single or unnecessary press advertising that can be harmful to the artist and the label.

**MC:** What are the principal points you try to look out for?

**NS:** Unrestricted uses of masters for non-record uses and restrictions on "K-tel" type uses. I also look out for limitations on coupling with other artists, such as on compilations.

**AS:** I go through every point and try to preclude anything that could prevent my artist from making money or anything that is going to be detrimental to their career.

**PR:** Many U.S. major label contracts are unequivocally unfair to an artist.



**Allen Lenard**  
*"It is always good to create a bidding war."*

They own everything and charge all expenses to the artist. For example, an artist may have a 12% royalty rate, but after packaging costs and free goods are subtracted, the artist is actually being paid only about half of what was expected from the deal. The artist must also recoup video costs, independent promotion, touring, etc., but is not able to collect on the income gained from MTV for the rights to play the video or from the video exposure. Although these recoupments allow a label to reduce its investment risks, it basically puts the artist in a servitude position.

**GG:** I try to prevent the record company from not paying my clients the full amounts due them and from interfering with their creative expression.


**AL:** Anything that detracts from the partnership between the artist and the label, i.e., total control of the artist's life by the label.

**DG:** Excessive advances and excessive recording budgets. Also, very high points on the first 500,000 units.

**MC:** What are the major differences between independent label contracts and major label contracts?

**NS:** Advances and recording budgets will be lower. Marketing will be localized and less national or international. Generally, marketing functions are very limited.

**AS:** I think most artists should be on a major label, but if they are on an independent, they should try to get



**Arthur Spivak**  
*"I go through every point and try to preclude anything that could prevent my artist from making money."*

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as much as they can to get out so that they soon move on to major success.

**PR:** They are philosophically different. There are a few that still offer good development deals. But nowadays, you have to consider continuing rights, buy-outs and any affiliations with majors. The major labels want long-term commitments, which changes the philosophy of independent labels. With less ability to do one-offs or development on an indie, you might as well sign with a major.

**AL:** Basically more flexibility, but less money.

**DG:** Little or no advance, no touring commitment, little marketing, etc.

**RR:** Independents are not as enforceable as the majors; there are more loopholes. When a major signs a band, they make sure to dot the I's and cross the T's, removing any loopholes that you might find in a deal with an indie. Independents often don't have the money to pay lawyers or offer financial incentives to a band the way majors do. However, I do believe that independents offer many positives to a group on a contractual basis, such as low options and higher royalty rates. If a band that has not been previously signed has a following and a good name for itself, it can, in effect, set up a partnership with an independent and receive a higher royalty rate.

**MC:** Should I be willing to give away the publishing of the band as an incentive for a one-off or low option deal with an independent label?

**NS:** Obviously, this depends on the type of material, revision clauses, if any, and the difficulty in obtaining a record deal. Sometimes a career has to be jump started, and publishing might be the chip to deal with.

**AS:** Absolutely not, but it depends on who the independent is. You might be able to negotiate a small portion of the publishing, perhaps only the songs that are recorded. But only if it can be used as a stepping stone to the future. If the independent label has no value, then I would suggest to the band to build instead its own excitement in the marketplace.

**PR:** The point is to move forward. If you can limit the amount of publishing then make the deal.

**GG:** In my opinion, although I have made many publishing deals, an artist should never make a publishing deal unless there is a reason for it, e.g., the need for cash. I would never consider making a publishing deal as an incentive in recording contracts other than for very unusual situations, e.g., the artist has been "shopped" to many record labels with no success and the only way a



**Rick  
Ross**

*"Independent deals are not as enforceable as those with majors. There are more loopholes."*

record company will make a deal is if they get the publishing.

**AL:** No. This should never be the reason to make a publishing deal; there are other reasons such as money and creative input.

**DG:** Yes, I think this is typical. I think of the big picture financially. Mechanicals are, after all, royalties.

**RR:** It's a subjective opinion. Giving the publishing away could be a positive strength to entice the label into offering a better deal than was previously offered. I could get the indie to commit.

**MC:** How dependent should a manager be on an attorney? From an artist's perspective, is it better to have a manager who is also a lawyer, as opposed to just retaining a separate lawyer? What are the pros and cons?

**NS:** An attorney who keeps his ego in the right place can be very helpful and provided he or she advises the manager in a forthright manner is a very important element on the business team. Artists should only use attorneys as managers if the attorney is willing to devote time, effort and unique services, which professional managers provide. Attorneys who believe that a manager's job is nothing more than a part of what an attorney in the music business does is both naive and a fool and has greed and power motivating him.

**AS:** A manager should use an attorney as a team member in terms of the overall business of an artist's life, but should never be dependent on an attorney or any other element of the team. A manager should get involved with the negotiation, doing it hand in hand, not turning it over.

**PR:** A manager should aggressively be involved in the process, to be involved in the dynamic. If the manager doesn't know what promises are made or not made directly to him, then the manager's hands are tied.

**GG:** While a manager should be somewhat dependent on an attorney, because the attorney has certain expertise that the manager does

27 >

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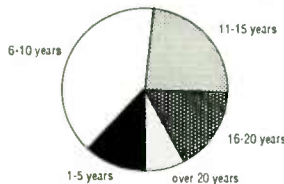
# KEYBOARD INSTRUCTORS

Compiled by Linda "Taylor" Olsen

Music Connection recently surveyed a cross section of SoCal keyboard instructors on a variety of related topics. Here are the results.

**Q:** How long have you been teaching keyboards?

1 - 5 years	12%
6 - 10 years	40%
11 - 15 years	24%
16 - 20 years	16%
Over 20 years	8%



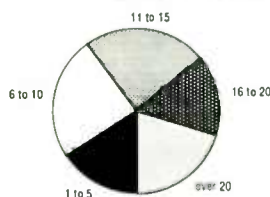
**Q:** Is this a hobby or your livelihood?

Livelihood	64%
Hobby	16%
Both	20%



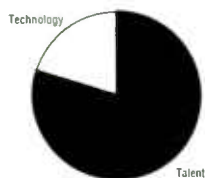
**Q:** How many clients do you have?

1 - 5 clients	16%
6 - 10 clients	24%
11 - 15 clients	24%
16 - 20 clients	16%
Over 20 clients	20%



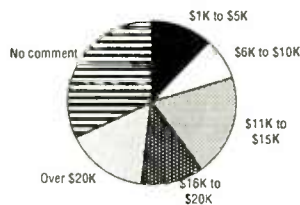
**Q:** Do students seem to be relying more on technology (such as MIDI) or talent?

Talent	80%
Technology	20%



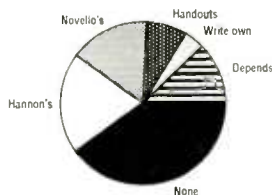
**Q:** What is your approximate yearly income from teaching keyboards?

\$1K - \$5K	12%
\$6K - \$10K	8%
\$11K - \$15K	20%
\$16K - \$20K	12%
Over \$20K	16%
Not sure/refused to answer	32%



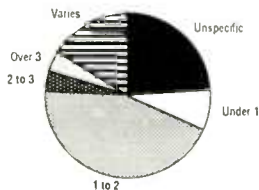
**Q:** What one instruction booklet is absolutely essential in learning how to play?

No particular book	40%
Hanon's Virtuoso Pianist	20%
John Novello's Contemporary Keyboardist Course	16%
Uses handouts only	8%
Writing own book	4%
Depends on student's level & style of music	12%



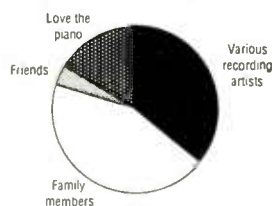
**Q:** How often do you suggest your clients practice?

Daily-no specific amount of time given	24%
Daily-under 1 hour	8%
Daily-one to two hours	44%
Daily-two to three hours	4%
Daily-over three hours	4%
Varies with level and goals	16%



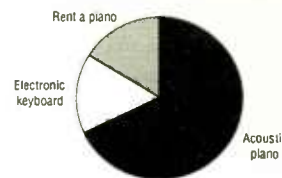
**Q:** Who influenced you to play keyboards?

Various recording artists	36%
Family members	44%
Friends	4%
just love the piano!	16%



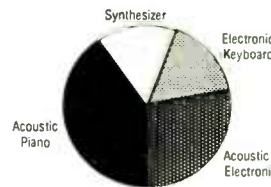
**Q:** What do you suggest as a first keyboard to buy?

Acoustic piano	68%
Electronic keyboards	16%
Rent a piano	16%



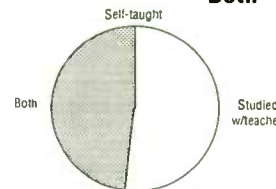
**Q:** What keyboard instrument do most of your students have?

Acoustic piano	40%
Synthesizer	16%
Electronic keyboard	16%
Acoustic & electronic	28%



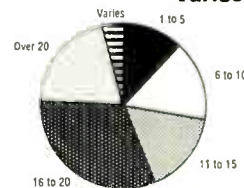
**Q:** Are you self-taught or did you study with a teacher?

Self-taught	0%
Studied w/teacher	52%
Both	48%



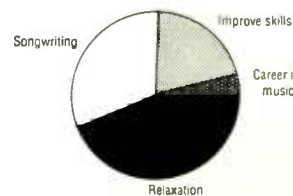
**Q:** How many hours a week do you devote to teaching?

1 - 5 hours	12%
6 - 10 hours	16%
11 - 15 hours	16%
16 - 20 hours	32%
Over 20 hours	20%
Varies	4%



**Q:** What reason do your clients give you for wanting to play keyboards?

Relaxation	44%
Songwriting	32%
To improve skills	20%
Make a career in music	4%



## ◀ 25 Recording Contracts

not have, the manager should be in a position to make appropriate decisions both on his own and in conjunction with the attorney. It is also my opinion that it is better for an artist to have a manager who is not also his lawyer. Finally, I believe in the "team" concept, with the manager and the attorney working together in negotiating a recording agreement.

**AL:** The manager and the attorney should form a working team on behalf of the artist. It is also best to separate these functions to get fresh and creative business perspectives.

**DG:** It depends on the manager experience. Generally a good lawyer is what is required. As A&R, my involvement in negotiating the recording contract usually ends with the recording aspect, although I provide general outlines to business affairs on all the major issues and they do the negotiations.

**MC:** When is it good to create a bidding war, and how does it affect the negotiating of the group's contract?

**NS:** Bidding wars are always good. They confirm that the A&R community views the recording act as important and the comparisons of offers alone helps in structuring a strong record deal. When bidding wars exist, it is an ideal opportunity



Ned  
Shankman

**"Sometimes, a career has to be jump started, and publishing might be the chip to deal with."**

to obtain promotion and marketing commitments and to negotiate for penalties in the event the record deal sours later on. A fair deal should include video and tour commitments even without a "bidding frenzy." Make the deal, you can't hit a home run or even get close without a deal.

**AS:** If you have the ability to create a priority act from the signing, then it's in the artist's best interest to do that. If no bidding war exists, if you don't have a few labels interested going in, the best way to generate excitement is to make the best record, and that will dictate the kind of marketing that is used for the band.

**PR:** A bidding frenzy may not be in the artist's best interest. Although it is exciting, there is a problem. Having created the frenzy and delivered

a record, business affairs looks at the bottom line, saying "How much money is in the act?" Therein lies the dilemma. Let's say you have the guarantees, the money is spent and you are way in debt. The tendency, if the product is not good, is for the label to pull the plug.

**GG:** In general, I do not like to create a bidding war because all companies except the company that gets the artist are ultimately unhappy. What I like to do is to tell the company that if they give me all the points set out in a written proposal I prepare, that they will get the artist, and that I will not "shop" the artist if I feel like the company is negotiating with me in good faith. Various "extras," i.e., marketing funds, video commitments, touring commitments, funding from independent publicists, are possible to obtain without creating a bidding war, depending upon the leverage of the artist and the competency level of the manager and attorney. While an artist in general should not just "make a deal" to get a record out, if the situation dictates such, the artist should negotiate the best deal possible and proceed from there.

**AL:** It is always good to create a bidding war. And without a bidding frenzy, there is still a good chance of getting commitments. This comes from a good creative fit between the



Patrick  
Rains

**"A bidding frenzy may not be in the artist's best interest."**

artist and the label, i.e., shared vision.

**DG:** I don't think bidding wars guarantee sales; without which the best contract is worthless.

*There is no right answer to these questions. Indeed, the dichotomy of opinions is certainly vast. Often, we know not what we want, but what we do not want. Perhaps that is where a manager should begin when negotiating a deal. But the underlying message that is communicated from these questions and answers is that the name of the game is to not get overwhelmed by the negotiating process. Make the best deal possible, deliver the best record you can and hopefully, the rest will figure itself out.*

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Our advisors will prepare you in the best selection of the group you will need if you are to succeed in the Music Business. We will work with you on songs & sound, stage presence, everything you must have for success. Prior to representing MCA, Warner Bros., CBS, I.R.S. and worked in independent promotion, our company president was a musician. We possess knowledge that can help you make wiser decisions concerning your career. Decisions that, once you make them, you will have to live with them for years after. Unlike any of the other members of your business team, we will be a one-time fee. Our knowledge and time is what you will pay for. How you use it will be up to you. Our services can help you at any stage of your career—whether it be expanding beyond your local following or having major label decision makers hear your music once you're ready. We can be of valuable assistance in helping you to the next level of your success. For a small, one-time hourly fee, our advice will SAVE you money your entire career. You will then be prepared to deal with everyone else whose services are necessary.

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# MUSIC CONNECTION DIRECTORY OF KEYBOARD INSTRUCTORS

In continuing with our policy of bringing the industry to you in every issue, MC unveils its Second Annual Directory of SoCal Keyboard and Piano Instructors. As usual, it makes good sense to check out your instructor in person before booking an appointment.

Compiled by Linda "Taylor" Olsen

## ADAM'S MUSIC

10612 W. Pico Blvd.  
Los Angeles, CA 90064  
(310) 839-3575  
Basic Rate: First lesson free, call for info  
Housecalls: Yes  
Clients: All levels, all styles, all ages  
Comments/Specialty: Five in-house instructors, piano and electronic keyboards.

## ALLEGRO PIANO INSTRUCTION

5743 E. Monte Vista St.  
Los Angeles, CA 90042  
(213) 257-3614  
Basic Rate: \$27.50/hr  
Housecalls: No  
Clients: All levels  
Comments/Specialty: Classical piano, sight reading, theory, ear training and technique.

## AMAZING KEYBOARD LESSONS

Santa Monica, CA  
(310) 451-2468  
Basic Rate: \$20/hr  
Housecalls: Yes, call for info  
Clients: Beginner to pro  
Comments/Specialty: Rock, blues and R&B. Keyboard, MIDI, programming and computer sequencing.

## BOB BOMMARITO

Torrance, CA  
(310) 329-5474  
Basic Rate: \$60/mo, call for more info  
Housecalls: Call for info  
Clients: All levels  
Comments/Specialty: Mainly piano, popular and classical styles. College graduate, experienced in live performance.

## ROSE BRANT

Santa Monica & West Los Angeles  
(310) 450-2005  
Basic Rate: \$25/half hr  
Housecalls: Yes  
Clients: Beginning to intermediate  
Comments/Specialty: Mainly piano, all styles, specializing in blues and boogie.

## PAUL CHIPELLO

Northridge, CA  
(818) 368-5289  
Basic Rate: \$35/hr  
Housecalls: No  
Clients: Intermediate to advanced  
Comments/Specialty: Former instructor at Grove School of Music. Pop, jazz and classical.

## COLBURN SCHOOL OF PERFORMING ARTS

3131 S. Figueroa  
Los Angeles, CA 90007  
(213) 743-5252  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels  
Comments/Specialty: Piano all levels, recital opportunities. Private and class instruction, mainly private.

## DOUGLAS DOCKER

Burbank, CA  
(818) 563-4525  
Basic Rate: Call for info  
Housecalls: Yes, for an additional fee  
Clients: Beginners to advanced  
Comments/Specialty: Classical. Degree from Conservatory G. Verdi of Torino, Italy.

## EUBANKS CONSERVATORY

4928 Crenshaw Blvd.  
Los Angeles, CA 90043  
(213) 291-7821  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Piano and electronic keyboards. Offers degree in music, foreign student visas. Performance, theory, composition and arranging.

## FAUNT SCHOOL OF CREATIVE MUSIC

(Piano/Keyboard Program)  
12725 Ventura Blvd., Suite G  
Studio City, CA 91604  
(818) 506-6873

Basic Rate: Full rate, \$75/hr; Accelerated Music Mastery Association membership rate, \$52/hr

Housecalls: No  
Clients: Students have played with Paul McCartney, Icehouse, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison, the N.Y. and L.A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ronstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne and many others.

Comments/Specialty: For professionals and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for over 18 years. Students really learn to play the music they hear in their head.

## GREG GROSS

Reseda, CA  
(818) 886-9269  
Basic Rate: \$40/hr  
Housecalls: Call for info  
Clients: All levels, all styles  
Comments/Specialty: The Contemporary Keyboard Course by John Novello. Piano, electronic keyboards, MIDI, studios.

## LLOYD HEBERT

720 N. Frederic St.  
Burbank, CA 91505  
(818) 841-6706  
Basic Rate: \$40/hr  
Housecalls: No  
Clients: Bobby Shew, Chuck Burghoffer. Most clients are intermediate and advanced, but we accept beginners.  
Comments/Specialty: Blues, jazz, improvisation specialist. USC Jazz faculty. Also performs.

## CHRIS HO

Granada Hills, CA  
(818) 360-9005  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: I offer both traditional and contemporary approaches to keyboards including reading, improvisation, technique, ear training, composition, MIDI, programming and arranging. The whole experience is fun!

## OENNIS JOHN STUDIO

14842 Morrison St.  
Sherman Oaks, CA 91403  
(818) 986-5766

Basic Rate: Call for info  
Housecalls: Yes, call for info  
Clients: All levels, all styles  
Comments/Specialty: Complete private musical instruction, piano and electronic keyboards.

## JEFF KLEIN

11318 Ohio Ave.  
Los Angeles, CA 90025  
(310) 312-1874  
Basic Rate: \$30/hr  
Housecalls: No  
Clients: Beginning to intermediate  
Comments/Specialty: Piano, electronic keyboards and MIDI. Specializes in rock.

## JULIE LAI

Granada Hills, CA  
(818) 831-3736  
Basic Rate: Call for info  
Housecalls: Yes  
Clients: Beginner to advanced  
Comments/Specialty: Classical. Many years teaching experience. Music degree from Piano Performance. First lesson free.

## LARRY LARSON

1607 W. Glenoaks Blvd.  
Glendale, CA 91201  
(818) 244-7608  
Basic Rate: \$75/month  
Housecalls: No  
Clients: All levels, all styles

## DAVID LEWIS

Santa Monica, CA  
(310) 394-3373  
Basic Rate: \$30/hr  
Housecalls: Yes, for additional fee  
Clients: Beginners to advanced  
Comments/Specialty: BFA from Cal Arts. Grammy Award winner. I teach contemporary pop and computers, MIDI and electronics.

## SCOTT LIPMAN

Hollywood, CA  
(213) 962-7999  
Basic Rate: Call for info  
Housecalls: No  
Clients: Beginners to professionals  
Comments/Specialty: Learn how you can improve your chops, cover more styles, get more gigs, and earn more money. Now you can learn fast, and immediately apply what you learn to your musical situation. Call now for your free brochure, and find out how this unique system of keyboard education can help you get the skills you need to be a pro keyboard player.

## LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St.  
Los Angeles, CA 90063  
(213) 262-7734  
Basic Rate: Private instruction, \$8/half hr for children; \$11/half hr for adults  
Housecalls: No  
Clients: Beginners to advanced  
Comments/Specialty: Piano only. Fourteen instructors. All private lessons.

## DR. MIDI

N. Hollywood, CA  
(818) 753-7627

Basic Rate: \$30/hr  
Housecalls: Yes  
Clients: All levels, all styles  
Comments/Specialty: MIDI and hard disk recording only.

## MUSIC EDUCATION ENTERPRISES

Culver City, CA  
(310) 838-SONG  
Basic Rate: \$16/half hr, \$30/hr  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Teach piano theory, arrangement, composition, harmony.

## MUSICIAN'S INSTITUTE (KIT)

1655 McCadden Pl.  
Hollywood, CA 90028  
(213) 462-1384 FAX: (213) 462-6978  
Basic Rate: Call for info  
Housecalls: Call for info  
Clients: Intermediate to advanced. All styles, mainly electronic keyboard.  
Comments/Specialty: Emphasis on live performance with some sequencing and sampling study. Classroom and private. Guest artist concerts and seminars have included Thomas Dolby, Patrice Rushen and Larry Dunn.

## JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE™

11726 La Maida St.  
Studio City, CA 91607  
(818) 506-0236 FAX: (818) 506-5559  
Basic Rate: Call for info  
Housecalls: Call for info  
Clients: All levels, all styles. Has taught many celebrity professional musicians/songwriters.  
Comments/Specialty: Piano as well as electronic keyboard, MIDI. A complete program of musicianship for training the contemporary keyboardist, singer-songwriter, composer and other instrumentalists. Has produced countless top professionals. Critically acclaimed by keyboard, trade and music magazines, as well as industry professionals worldwide.

## AL PASCUA

Valencia, CA  
(805) 255-5560  
Basic Rate: \$30/hr, \$20/half hr for children.  
Housecalls: Yes, if local  
Clients: All levels, all styles  
Comments/Specialty: The Contemporary Keyboard Course by John Novello. Mainly piano, but electronic keyboard and MIDI as well.

## PIANO PLAY (YAMAHA MUSIC SCHOOL)

13565 Ventura Blvd.  
Sherman Oaks, CA 91423  
(818) 789-6110  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Ages two through adults.

## PILLIN MUSIC STUDIO

4913 Melrose Ave.  
Hollywood, CA 90029  
(213) 464-0515 & 469-9979

# MUSIC CONNECTION KEYBOARD INST.

Basic Rate: \$25/hr  
Housecalls: Yes  
Clients: All levels  
Comments/Specialty: Piano and electronic piano.

## □ ZHANNA PLOTKINA

Van Nuys, CA  
(818) 986-2647  
Basic Rate: \$20/hr  
Housecalls: \$25/hr  
Clients: Classical piano only, all levels  
Comments/Specialty: 25 years teaching experience. References available.

## □ DEBORAH POPPINK/POP, INC. PIANO STUDIOS

P.O. Box 295  
Los Angeles, CA 90066  
(310) 391-1431  
Basic Rate: Call for info  
Housecalls: Yes  
Clients: All levels  
Comments/Specialty: Piano instruction, songwriting. Styles include classical, salsa, pop and ragtime. Great with kids!

## □ BONNIE ROSS

(213) 464-5254  
Basic Rate: \$30/hr  
Housecalls: Yes  
Clients: Specializing in beginners  
Comments/Specialty: Classical, pop, chords and accompaniment at your home.

## □ SILVA PIANO STUDIOS

Playa del Rey, CA  
(310) 822-6102  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Piano only. Also teach composition and jazz.

## □ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

8711 Sunland Blvd.  
Sun Valley, CA 91352  
(818) 767-6554  
Basic Rate: Fees per quarter (12 weeks): One 45-minute lesson per week, \$315/quarter. One 60-minute lesson per week, \$420/quarter. Lab fees \$55/quarter  
Housecalls: No  
Clients: Preparatory in piano all the way through full Bachelor of Music degree program.  
Comments/Specialty: Special Braille music program for blind students with computer transcribing services. Piano trios for advanced students. Workshops include the Young Musical Theater performance workshop, which has gained immense popularity.

## □ JON STURDEVANT/PACIFIC SONGWORKS

2505 S. Robertson  
Los Angeles, CA 90034  
(310) 558-1740  
Basic Rate: \$25/45 minutes  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Piano, MIDI programming and synthesizer in a professional recording studio. Instructor is a session player with years of touring experience. Also teaches composition and songwriting.

## □ "TAKA" TAKAYANAGI

Sherman Oaks, CA  
(213) 878-6980  
Basic Rate: \$25/hr  
Housecalls: Yes, for additional fee  
Clients: All levels, all styles  
Comments/Specialty: I have a Top 10 hit as a writer and producer and have written songs for Peabo Bryson, Whispers, Nancy

Wilson, Angela Bafill. "I'll teach something you can't get from school, such as how to have a good ear and how to put emotion in the music. Also production skills.

## □ TREBAS INSTITUTE

6464 Sunset Blvd., Suite 1180  
Hollywood, CA 90028  
(800) 388-8732  
Basic Rate: Call for info  
Housecalls: No  
Clients: Beginning to intermediate  
Comments/Specialty: Contact Natasha Kubrinsky. Sound synthesis and MIDI workstation applications and theory.

## □ ROBERT VAN

Thousand Oaks, CA  
(805) 498-3235  
Basic Rate: \$30/hr  
Housecalls: Yes, call for info  
Clients: All levels, all styles  
Comments/Specialty: Specialize in jazz, blues and rock. Piano, electronic keyboards, MIDI sequencing, improvisation, theory. Studied with Charlie Banacos. Also studied two years at Berklee College of Music.

## □ CHUCK WILD

Hollywood, CA  
(213) 463-1249  
Basic Rate: Call for info  
Housecalls: No  
Clients: All levels, all styles  
Comments/Specialty: Composer and songwriter with 13 years teaching experience. Primarily teaches professionals. Credits: Max Headroom, Missing Persons, Pointer Sisters, *Lifestyles of the Rich & Famous*, Glen Madeiros, Thelma Houston.

## □ YAMAHA MUSIC SCHOOL (WEST LOS ANGELES)

10483 Santa Monica Blvd.  
Los Angeles, CA 90025  
(310) 477-9544  
Basic Rate: Call for info  
Housecalls: Yes, call for info  
Clients: All levels  
Comments/Specialty: Piano and electronic keyboard. Early childhood classes available. Also teach improvisation and composition.

## □ YAMAHA MUSIC SCHOOL

15231 La Cruz Drive  
Pacific Palisades, CA 90272  
(310) 459-2096  
Basic Rate: Call for info  
Housecalls: Yes, call for info  
Clients: All levels  
Comments/Specialty: Piano and electronic keyboard; composition and improvisation taught.

## □ YAMAHA MUSIC SCHOOL (LOCATED MERRILL'S MUSIC)

1428 4th St.  
Santa Monica, CA  
(310) 477-9544  
Basic Rate: Call for info  
Housecalls: Yes, call for info  
Clients: All levels  
Comments/Specialty: Piano and electronic keyboard; composition and improvisation.

## □ YAMAHA MUSIC SCHOOL FOR CHILDREN

10483 Santa Monica Blvd.  
West Los Angeles, CA 90025  
(310) 477-9544  
Basic Rate: Call for info  
Housecalls: Yes, call for info  
Clients: Children  
Comments/Specialty: Piano courses designed for children.



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# Vince Neil: Road Warrior

**V**ince Neil, the frontman who helped drive multi-platinum Mötley Crüe to the top of the rock heap, is out on his own with a crack new band featuring guitar whiz Steve Stevens, drummer Vikki Foxx, bassist Robbie Crane and rhythm guitarist Dave Marshall, and a recently released album *X-Posed*. Next to music, car racing is this guy's occupation. His enthusiasm makes it more than a mere hobby, but to set the record straight once and for all (pertaining to his dismissal from the Crüe), he never once planned to devote more time to racing than to his music.

Neil's interest in racing was fueled about seven or eight years ago. "As a birthday present I was given a trip down to the Skip Barber Racing School in Florida. So I went down there and ever since then I just got really hooked on it. They teach you in cars called Formula Fords, which are open wheel cars. It was like the first day you go to school you're behind the wheel of a race car. They have a series that you can race against other students and stuff all over the country. So I would go do that and any type of celebrity race or anything, and started building up from there."

He went on to describe the training method used at Skip

you a lot." Vince was a fast learner and always felt very comfortable behind the wheel.

Contrary to what I had imagined, Neil really wasn't that into cars when he was growing up. He used to drive around a '54 pick-up truck. While being unique, it is still not what you'd exactly call a "mean machine." Vince really didn't get into the fast lane until his old band, Mötley Crüe, took off and he could afford to buy a series of cool cars. "My first was a Ferrari, back in 1982. Then I went to Panteras, then Lamborghinis and now I'm back to Ferraris again." He currently has a stable of around sixteen vehicles, which of course I had to ask him to list:

And that's just the street cars. His racing wheels are as follows: "I've got four Indy Light cars, an Indy car, a car that was built in 1983 for Michel and Mario Andretti to race in Le Mans. There were only two of them made and the other one is owned by the guy who owns Dominos Pizza. It never raced Le Mans because it was disqualified for

to spend \$5 million a season on developing motors, you know, trying to outdo everyone else because everything's the same. They're Formula 3000 cars which are like one step below the Formula 1 cars. Actually, in some of the courses, they're faster than the Indy cars. I mean these cars are 190 mph. So it's a thrill!"

As far as the actual races, they are run on the same day as the Indy races. "We're kinda like the warm-up act. The Indy 500 is the only race we don't go before. We do fourteen out of the seventeen Indy races.

The race is on an oval track and is usually about 75 miles. The regular street course is about 150 miles and they generally last about an hour and a half." This is obviously a very expensive sport and sponsorship for Vince is currently provided by "Say No To Drugs."

Racing is, however, going to have to take a temporary backseat as the rockin' driver hits the road with his new band. "I wanted to do both, but couldn't get tour insurance so I had to make a decision as to whether I was going on tour after the racing season or going out on tour now. And you know, I'm a musician first, so I figured I'd better go on tour and I'll race next season."

Vince and crew go out with Van Halen for two months this summer in support of the new album *X-Posed*, and his enthusiasm is apparent. "Everything's exciting right now. I've been getting really, really good response from the album, and radio is really picking up on the single "Sister Of Pain." It's just really exciting. I heard it [the single] the other day for the first time on the radio and it's really strange when you hear, 'And yeah, this is Vince Neil's new single.'" Is it a little scary to be out on his own? "Yeah, it is, but it's just really thrilling, everything's on me now. It's kind of fun having everything on your shoulders." After speeding around in his race cars and even hitting a couple of walls, I'm sure that Vince is up to the challenge he faces in the other fast lane, that of rock & roll. **MC**



One of MTV's original VJ's, Nina Blackwood has also co-hosted *Solid Gold* and served as music correspondent for *Entertainment Tonight*. She is currently the producer/writer/host of video magazine *Turn Up The Volume*.



Barber. "The school is three days long. Each day you're behind the wheel half of the day and in the classroom the other half. They teach you about braking, going into corners, coming out of corners, the theories behind apexes, which are like turning points, and how to get the maximum performance out of your car by going as fast as you can. So they teach you all that in the classroom and then try to put the theory to work behind the wheel with different braking techniques, like heel and toe...brake and give it the gas at the same time, little things like that. Those things teach

### Vince's Car Collection

- Four Ferraris: '89 Testarosa, '89 328, '86 Mondial Cabriolet, '62 Calif. Spider
- Rolls Royce Corniche
- Porsche Slant-nose Speedster (one of only four in the State)
- Mercedes-Benz
- Limousine
- 2 Trucks: Chevy pick-up, A huge black 4x4
- '32 Ford Roadster
- '61 Corvette
- '65 Mustang (the classic V8 4-speed, naturally)

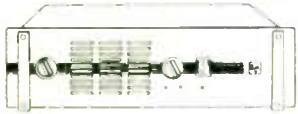
some technical thing or something, but it's like a collector's item which I'll race in vintage car races." Most of his rigs are stored in Long Beach and as far as his dream cars are concerned, "To go fast, a Lamborghini Diablo, and for cruising, an Auburn Boat-Tail Speedster." All this is not without a steep price, in the County of Los Angeles, Vince pays more car insurance than anyone, \$150,000 a year!!

Neil races Indy Lights. "They are one step below the Indy cars. The only difference is the Indy cars are turbo-charged. They are all Buick engines and all the chassis are Lola. The way the series is, everybody has the same car so it's more of a drivers type thing. What it does is keep the costs down. You don't have

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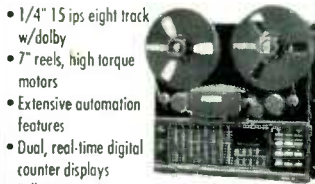


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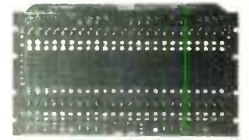


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Mich Tobias

## Engines Of Aggression

**Label:** Priority  
**Manager/contact:** Monty Hudson, Monster Mgmt.  
**Address:** 7510 Sunset Blvd., Suite 330, Hollywood, CA 90046  
**Phone:** (213) 851-8542  
**Booking:** Artists & Audience  
**Legal Rep:** Myman, Abell, Fineman & Greenspan  
**Band members:** Tripp, Rick Schaffer, Bulldog, Craig Dollinger  
**Type of music:** Industrial/psychedelic punk rock  
**Date signed:** March, 1993  
**A&R Rep:** Jeff Nebin

By Mark Johnson

The first day of September, 1992 was a big day in the lives of the four young men that make up Engines Of Aggression. That was the day the band cemented its lineup, and since then, things have exceeded their wildest dreams. "I had been beating my head against the wall for five years," states guitarist and band co-founder Rick Schaffer. "Suddenly, I hit upon the right chemistry with the guys in this band, and that's the luck in this business." Luck, fate, good timing—whatever you choose to call it, things have certainly happened quickly for this new band. Coming together as a direct result of placing classifieds in the music papers toward the end of last summer, the band quickly got down to recording a tape in singer Tripp's home studio and set about handing a select few copies of the results out in order to get a couple of low-key shows. However, within a matter of days the band found itself with more than just a few early night opening slots in some of L.A.'s dingier clubs. Schaffer continues, "I remember it so clearly. We had concentrated on recording a great tape so that we

could get out there and play a few gigs, and we gave a few tapes to a friend of ours who worked at one of the clubs, hoping he could get us some bookings. A couple of days later, Geffen Records called up. They said they loved the tape and wanted to come to our first-ever show. It continued that way and we had ten record companies at that first show!"

After much wining and dining at the expense of several record labels, Engines Of Aggression finally signed with Priority Records. The band is the first to be signed to the label's new alternative/rock wing, under the guidance of Jeff Nebin. Now they have a record in the stores, and the rest of the year to look forward to promoting it and building up a following and reputation through playing live. However, just where exactly did this band come from? Singer Tripp offers the explanation: "I put an ad in *Music Connection* last summer and so did Rick. We have all been in bands before—with different degrees of success. Anyway, my ad carried the word 'visionary' and so did Rick's, so I thought that must mean something. I already had the concept in my mind of the way I wanted this band to be. I'd been a drummer for years and had been hanging out in the clubs all the time, and everything I saw was really non-inspiring. I wanted something different; something special. I knew I wanted to create something that would have a wider appeal, and to do that I also wanted to put on a really cool show—to make it worth the money for people to get into the shows to see us. Rick had the same ideas, and he already had our drummer Craig from a previous band. Then we got Bulldog very quickly and Engines Of Aggression was born."

Having recorded a demo at Tripp's home studio the band planned to spend 1993 doing shows in L.A., with a view to hopefully establishing themselves by the end of this year—then perhaps trying to get a record deal. Things didn't go exactly as planned though. "All we planned to do was to make a tape that had great songs and was original," explains Schaffer. "We planned to stay in our garage as long as possible, then go to the clubs to build up a following over a period of about a year, but it happened much quicker than that. We had ten record labels at our first show, and even more at the next couple. We knew then that it wasn't going to take us long to get a deal."

Securing the services of a well-established entertainment lawyer helped the band decide to sign with the Priority label. Both record company and band reached an agreement to release an extended six-song EP first, to introduce the band to the world. "The record is basically our own home recording remixed," comments Tripp. "Plus, we put two new songs on there that we hadn't recorded at the earlier sessions. We're very excited about it coming out all over the world, and the record company seems to be right behind it. We plan to go on a nationwide tour over the summer and then we'll see how the record does. If it does well we'll hopefully record a full album toward the end of the year, and release it early next year. One thing I would like people to know, however, is that some people think we had loads of money and backing behind us from the start, but we didn't at all. It was just us, my home recording equipment, our own collective earnings, and a Do-It-Yourself/self-contained concept of what a good band should be. We did it ourselves." **MC**



## Engines Of Aggression

Speak  
Priority

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tripp and David Cremin  
 □ **Top Cuts:** "On The Outside," "Slippin' Away," "Society Says."  
 □ **Material:** Drawing from the feel of today's industrial bands such as Nine Inch Nails and Ministry to a certain extent, this recording will find a home with fans of punk, alternative and straight-ahead rock alike as the songs carry strong melodies, and for the most part, big choruses. The use of sampling is interesting, and even though it has been done before it adds a distinct feel to the band's sound.

□ **Musicianship:** Schaffer has played in hard rock and metal bands before and he isn't afraid to show his roots by letting loose on the solos, but his style these days is more in the chainsaw, buzz chord vein. His driving, pulsating rhythms are backed by the solid in-your-face rhythm unit of Dollinger and Bulldog, who are very much together, and work hard on each track. Former drummer-turned-singer Tripp has a strange voice—unique in that he sounds really like no-one else! Best described as a snarling screecher of a singer he perfectly defines what this band is all about.

□ **Production:** When you consider that the greater part of this record is the band's original home recording remixed for release, the production is pretty amazing. In hindsight, these guys created something that couldn't be ignored, so something was bound to happen sooner or later. Each instrument is crystal clear, and the vocals very up-front—something that is often lost on unprofessionally-produced recordings. The use of samples on several tracks fits the mood perfectly, and these recordings should act as standards in the future that all new bands should aim to measure up to.

□ **Summary:** Things have happened very quickly for this band. They write very good, catchy songs and play them with passion. They are proof that if you have a belief in yourself and a vision you don't need money, contacts or big corporations to make it happen—just a lot of hard work and a little bit of luck!

—Mark Johnson



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# NIGHT LIFE



## ROCK

By Barbara Shaughnessy



B. Shaughnessy

Les Paul

The angels came down to sing at the **Baked Potato** on June 4th... vocalist **Vonda Shepherd** sang her heart and soul out to the packed room. It's been a very long time since I've heard a voice filled with that much clarity, emotion and range. Shepard has just finished her third album and is presently shopping for a deal. Next time she performs around town I highly recommend you experience her show. For more info, call (310) 459-7644.

The band **Is** recently put on an impressive set at the **Roxy**. In case you missed their performance, you can see them in an encore at the Roxy on Friday, July 9th. For more information on Is, contact **Cynthia Gardner** at (818) 856-3319.

This year's **T.J. Martell** extravaganza was highlighted with a sizzling performance by the master himself—**Les Paul**. In honor of his 78th birthday, Paul was surprised with a cake and the crowd happily serenaded him with a sorry rendition of "Happy Birthday." The city of Los Angeles declared May 21st Les

Paul Day in acknowledgement of Paul's formidable contribution to the arts.

Since hockey seems to be on every Southern Californian's brain these days, be sure to check out the final Martell event with their **Rock 'N Puck Celebrity Hockey Spectacular**. Originally scheduled for June 13th, the game has been postponed to sometime in August. To order tickets, call (818) 883-7719.

Hailing from South Africa (and living in Hollywood), **Tribe After Tribe** defines their brand of music as "African Acid Rock." The band's latest effort, **Love Under Will**, mixes elements of traditional African music, tribal percussions and rock. Two outstanding songs on the album are "Hold On" and "Dance Of The Wu Li Masters." Look for it in stores on July 6th. Tribe After Tribe will be opening for **Pearl Jam** in London on July 16th. Isn't it time for that European vacation? For more information, contact **Michael Mazur** at (908) 972-3456.

Newest addition to Wednesday nights is **Club Smoke**. It's being held at **Crazy Girls** on La Brea. The nightly strip bar turns down the heat, turns up the classic rock, adds go-go dancers and low priced drinks—a fine way to handle those mid-week blues. If it takes off, the club plans to offer live music. For more information, contact the club at (213) 969-0055.

**Wheel Of Fire** is putting the finishing touches on their long-awaited demo. For a copy of the tape or booking info, call (310) 396-3096.

**KIOZ**, San Diego's rock station, hosted a benefit/reunion to raise funds for the **Ronald McDonald House**. Besides San Diego's newest offering to the music world, **Honey Glaze**, the benefit brought together San Diegan rockers **Stone Temple Pilots**, **Asphalt Ballet** and **Sugar Tooth**. All the bands volunteered their time for the worthy cause. Keep an eye out for Honey Glaze; the A&R community has taken to this band like flies to flypaper (had you worried on that one).

## WESTERN BEAT

By Billy Block



Billy Block

Stephen Alan Davis

**Ronnie Mack's Barndance** bid a sad farewell to **Dee Lannon**, a favorite on the rockabilly scene, as she is taking a year off to see the world. Performing on this musical bon voyage party were **Rosie Flores**, who produces Dee, the incredible **Blazers**, **Russell Scott**, the **Lonesome Strangers** and many more. It is very encouraging to see people really supporting the Barndance's return to the Pal on Tuesday night. The last several weeks the Barndance has played to SRO crowds and Ronnie has been booking some excellent talent.

**Frankie Addams** over at **Trax Recording** says, "Our studio is becoming a lot like Nashville West." I'd have to agree seeing as how their recent client list includes **Collin Raye** producer **John Hobbs**, **ACM** Guitarist of the Year **John Jorgenson**, **Wendy Waldman**, **Theresa James**, **Juice Newton**, **Michael Nesmith**,

The **Desert Rose Band** and **Chris Gaffney**.

**Janie Steele** and **Pacific Electric** will perform at the 12th Annual **Ahead With Horses Fun Day** and **B.B.Q.** for handicapped children. The event is hosted by **KZLA's** delightful DJ **Barbara Barri**.

**Rick Eckstein**, owner of **West L.A. Studio Services**, is very proud of his new tape duplicating room. **W.L.A.S.S.** offers this new service in addition to its excellent rehearsal rooms, rental program and electronic repairs. Call (310) 478-7917 for details.

A new band called **D'Jango** featuring **Michael Curtis** will play at the **Forge** (617 S. Brand, Glendale) June 17-20. I recommend this classic honky-tonk and always enjoy a good new band.

The **Bum Steers** are putting the finishing touches on their first indy release due this summer. Lead singer **Mark Fosson** and guitarist **Ed Tree** are currently in **Icebone Studios** to mix the project.

The **Western Beat American Music Showcase**, held the first Thursday of every month at **Highland Grounds**, will play host to the winners of the **Troubadours of Folk Talent Search**. **Joel Rafael** as well as the **Borrowers** will perform on July 1st. Joining them will be **Jack Wesley Routh**, **Stephen Allan Davis**, the **Lonesome Stranger's Jeff Rhymes**, impressive new talents **Matthew Lee** and **James Gray**, hit songwriter **John Fowler**, **Tom Kell**, **Phil Parlapiano**, who is currently touring with **John Prine** and played on **Rod Stewart's Unplugged...And Seated** CD, and special guests. **Western Beat** recently enjoyed visits from **Garth Brooks'** manager **Pam Lewis** and her artists **Buddy Mondlock** and **Great Plains**, **Little Dog Records' Anthony Crawford**, **John Ford Coley**, **Steve Kolander**, **Naked To The World**, **Janey Street**, **Michael Kline** and **the Gypsies**, **John Jolliffe** and **Amilia Spicer**.



S. Bender

Wheel Of Fire



Billy Block

Ed Tree and Steve Kolander



# JAZZ

By Scott Yanow



Lorraine Feather

It has been a while since singer **Lorraine Feather** has been on records, (at this point she is still best-known for her work with **Full Swing**) but, as witnessed during a recent set at **Le Cafe**, she has continued to evolve and develop her skills as a lyricist, singer and performer. In fact, Feather's witty patter, slice of life originals (such as "Where Are My Keys," "The Body Remembers" and "Along For The Ride") and dramatic skills sometimes fall in the area of performance art. Accompanied by keyboardist **Emil Palame**, bassist **Lloyd Moffitt**, drummer **Tony Morales** and percussionist **Brian Kilgore**, her voice was particularly appealing on "Indigo Sky" and "The Way We Say Goodbye." It's about time for Lorraine Feather to record again!

Also seen at Le Cafe was Porcu-

pine, a fine rhythm and jazz quintet. Co-led by drummer **Bernie Dresel** and keyboardist **Bill Cunliffe**, this unit played a variety of melodic and danceable originals, lightly funky and quite musical. Guitarist **Michael Hakes** (who was not featured enough) proved to be the most consistently exciting soloist although the group's new saxophonist **Brian Scanlon** seemed shy to wander much from the melodies. The sophisticated arrangements and strong musicianship make Porcupine a group with potential.

A pianist who continues to live up to his potential is **Benny Green**, who appeared at **Catalina's** along with drummer **Jeff Hamilton** in veteran bassist **Ray Brown's** trio. Although Brown was the leader, Green was the obvious solo star, breaking through the unit's tight frameworks to play improvisations full of soulful swing and surprises. At this point, his style is still a bit derivative (hinting strongly at Gene Harris and Oscar Peterson), but each year Green becomes a stronger musician and his rapid octaves are a true marvel. Drummer Hamilton is a master of dynamics and, with the solid bassist pushing the group, this band was full of subtlety and joyful creativity.

Upcoming: **Catalina's** (213-466-2210) presents **Max Roach** (through June 20), **Jack Sheldon's** big band (June 21) and **Billy Childs' Trio** (June 23-26), **Les McCann** is at the **Jazz Bakery** (310-271-9039) June 25 and 26, the **L.A. County Museum of Art** (213-857-6000) starts their summer series of free big band jazz concerts on June 20 with **Gerald Wilson, Century City Concerts Under the Stars** series (310-277-3898) features **Billy Mitchell** on June 23, **Le Cafe** (818-986-2662) hosts **Terry Trotter** (June 19) and **Laurindo Almeida** (June 25-26), and every Tuesday night **Lunaria** (310-282-8870) has the talented pianist **Cecilia Coleman** while **Caffe Giuseppe** (818-349-9090) hosts **Page Cavanaugh's** trio.



Benny Green

# URBAN CONTEMPORARY

By Gary Jackson



Dusean Dawson

A new, ingenious way of getting fresh, unsigned talent directly to the offices of major and independent label VPs and A&R personnel was hatched late last year by **Urban Network** magazine under the clever title of **Unsigned, Unsealed, Undelivered**. **UUU** is a spin-off of the **Unsigned Bands** rock-oriented CD developed by the **Album Network Magazine Group** out of Burbank, CA. **UUU**, coordinated by **Urban Network's Dusean Dawson**, comes out four times a year. The first release in December of 1992 led to an independent distribution deal for one act, while another contributed to attention by **EMI Records**. So, the impact is obvious.

**UUU** is taken to major record company conventions such as **New Music Seminar**, **Jack The Rapper**, and of course, **Urban Network's** annual convention in February. Criteria for inclusion in the 70-minute CD is: You must be unsigned or, if signed to a small label, are looking for distribution of your product. Another is if you are looking for a production deal for your act(s). Each selection must be no more than three (3) minutes in length. Most impor-

tantly, your tape (no DATs) must be as "radio-ready" as possible. Dawson emphasizes this particular point: "If it's not a quality piece, it might stop someone who's interested from pursuing you any further."

"I listen to each tape first," says Dawson. "Then I'll make the selection as to what's included on the tape, and the sequencing of the music so that everybody complements each other. It's important to include your name, telephone number and address, so I can get in touch with you if you're selected (to be on the CD), as well as a bio so we can have information on the act."

The price for inclusion on **Unsigned, Unsealed, Undelivered** is \$550 (cashier's check or money order - no personal checks) per selection, so this is not for the weak at heart or the unprepared. Any kind of music under the urban umbrella (urban contemporary, jazz, reggae, rap, world music, etc.) will be taken under consideration. Also, there is one special advertising space on the inside CD sleeve for \$350 for added impact, and an adjacent inner position inside the cover for \$300.

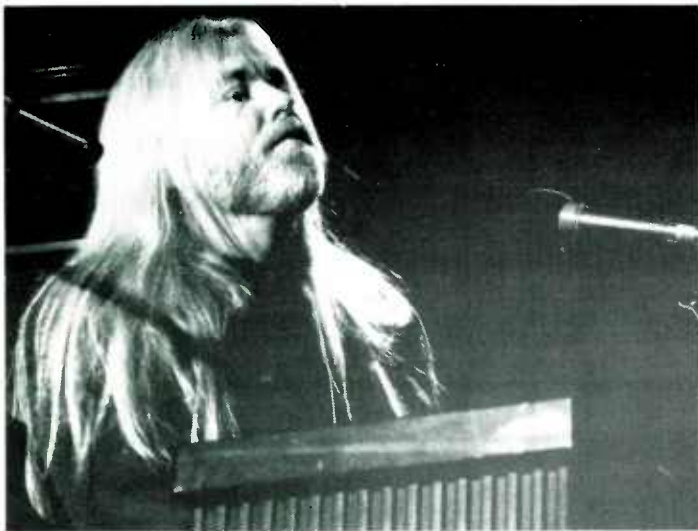
The address to send your tape is: **Dusean Dawson, Unsigned Unsealed Undelivered, c/o Urban Network**, 120 N. Victory Blvd., Burbank, CA 91502. Deadline for submission of your tape is June 30, very soon—so get on it! You will be heard by major record executives! P.S., I will keep you informed of the next deadline, tentatively scheduled for late September.

Pictured below are recording artists **Young MC** and **David Koz**, along with **Debra Stern** of L.A. Psychoanalytic Institute, **Cookie Lommel** of Operation Unity and **Michael Greene**, President/CEO of the National Association of Recording Arts and Sciences. They were all on a panel sponsored by **Operation Unity** to introduce the "Youth Volunteer Network," which provides L.A. African-American and Jewish youths a chance to work together by participating in cultural activities under the guidance of their own youth leaders. For further info, please call **Cookie Lommel** at (818) 373-9005. **MC**



Operation Unity

# CONCERT REVIEWS



Michelle Schwartz

Gregg Allman

## The Allman Brothers Band

Greek Theatre  
Los Angeles

First off, I confess to being a die-hard Allman Brothers fan. So, over the years, I've seen and heard all incarnations of this star-crossed band—the highs, the lows and the long trek back to respectability that culminated in 1989's triumphant 20th year jubilee.

Opening with the muscular, yet rarely played "Hot 'Lanta," a song that combines a waltz-like sway with rock fusion power, the Allman Brothers established a wicked two-hour pace, slowed only by a half-hour acoustic interlude. The sold-out Greek audience greeted the group with a hearty roar that underscored their popularity as a true musician's band. Gone, for the most part, are the studied, yet free-form stretches where each member explored areas beyond the parameters of a song. What's left was an abridgment of timeless classics, such as the ever-popular "Whipping Post," clocking in at a mere seven minutes to close the show. In between, the Allmans sprinkled the old ("Blue Sky" and "Statesboro Blues") with the new ("All Night Train," a reggae/Southern rock song featuring Warren Haynes' artsy slide solo), successfully bridging a generation gap with a wise, pollinated update of their obvious musical strengths. For example, "Temptation Is A Gun" and "Nobody Knows" displayed Gregg Allman's chiseled growl which kept the songs chugging along, while extended solos harkened back to the group's heady Fillmore days.

Throughout the evening, the group was backed by a dated light show with all the impact of grease floating around dishwashing liquid in a kitchen sink. However, the acoustic set tempered the sight as ABB launched into "Midnight Rider," "Melissa," "Little Martha" and two songs

reflective of their Southern influences, Robert Johnson's "Come On In My Kitchen" and Woody Guthrie's "Goin' Down The Road."

The Jeff Healey Band opened for the Allmans. Healey's approach to playing guitar on his lap is unique. Bends, shrieks and all manner of vibrato were achieved in songs such as his "Lost In Your Eyes" and "Confidence Man." Covers of George Harrison's Beatle classic, "While My Guitar Gently Weeps," and the Doors' "Roadhouse Blues" greased the audience for the Allman Brothers' appearance. All in all, a brawny night of music under the stars.

—Gary Jackson

## Dinosaur Jr. Redd Kross Gumball

Santa Monica Civic  
Santa Monica

If ever a band could revel in the horrendous acoustics of Santa Monica Civic Auditorium, it's Dinosaur Jr. With its raw, chunky noise disguising big league riffs and (gasp!) touching melodies, the last thing J. Mascis and company want is a clean, clear sound. Better for Mascis to hock up a big, gooey glob of distortion and spew it out like some sonic phlegm-wad, providing all the cover he could possibly need to do what he does best: jam, jam, jam!

Not like you really want to hear Mascis' cracked, wavering vocals and stories of life in dysfunctional America anyway, because when you get down to it, this Neil Young/Mark Arm of Mudhoney hybrid sounds like the bastard child of Elmer Fudd, full of yearning and weariness and on the verge of giving up chasing something he knows he'll never catch. In Mascis' case, that seems to be "normalcy." So forget about it, J., just shut up and do what you do best: jam, jam, jam!

Headlining what could easily have

been called SlackFest '93, Dino took the stage and turned the proceedings into an all-out Flan-a-Thon, which suited the crowd of young fashion slaves just fine, all comfy in their soft, warm shirts and Doc Martens. I, for one, donated an ear drum to the cause and was damn glad to do it, what with J. ripping bits of his heart out and stapling them to each note of his meandering solos, with each note careening up into the rafters and back down off the hardwood floor before lodging itself tightly into the depths of my ear canal, and with each song ultimately blending into another until the only lingering impression is that of J. doing what he does best: jam, jam, jam!

Compared to Mascis' ambivalent genius, further emphasized by his miscue on opener "Out There," billmates and slacker archetypes Redd Kross sounded almost too practiced in their complete command of sound and stage. Those silly McDonald boys are always caught in a time warp, aren't they. When it's fashionable to be clean and tight, they're loose and sloppy; now the opposite is true. Taken out of context, however, they flat-out kicked ass, but that's beside the point.

On the other end of the spectrum sits the neophyte Gumball, led by veteran indie rock producer Don Fleming, who obviously knows a thing or two about noise, because that's all the combo made throughout their opening set. Not that it mattered, because all they played were a bunch of obscure cover tunes. Don, keep the day job. —Sean Doles

## Paul Rodgers

John Anson Ford Theater  
Hollywood

Paul Rodgers' back-to-basics rock approach illustrates that simplicity of style still has a significant place in the music of the high-tech Nineties.

The gifted vocalist—arguably one of rock's finest—has maintained a low profile since the dissolution of the Law over two years ago. Aside from a handful of promotional gigs, Rodgers hasn't undertaken a proper tour since his days with Jimmy Page in the Firm.

Touring in support of his latest record, a hard-rocking blues tribute to Muddy Waters, Rodgers brings his career full cycle by paying homage to the art form that initially inspired him to pursue music as a full-time occupation.

If anything, Rodgers' 90-minute performance was akin to unearthing a musical time capsule. Eschewing an elaborate light show and trendy production techniques, Rodgers placed the emphasis on the music. Stacks of Marshall amps augmented the basic guitar, drums and bass format that Rodgers employed to power the set of classic rockers and blues standards. Choices of covers by timeless acts like Hendrix, Cream and, of course, Muddy Waters also

gave the proceedings a late Sixties/early Seventies feeling. The end result was a no-frills, only-the-music-matters approach that Rodgers used to great effect to exhibit his passion for the music performed.

Vocally, Rodgers sounded as good as ever. His magnificent pipes injected the requisite amount of macho bluster into well-known rockers like Bad Company's "Can't Get Enough" and newer tunes like "Can't Be Satisfied," while rock ballads like the Bad Company smash "Feel Like Makin' Love" were sung with his trademark passion and soul. Not touring on a regular basis hasn't diminished his stage presence either. Twirling and tossing the mic stand like a lariat, he was a picture of cocksure confidence as he prowled the stage.

Rodgers also reached back into his Free catalog to deliver the evening's most memorable moments. Back-to-back performances of the classics "Mr. Big" and "Fire And Water" were tour de forces; edgy, tension-filled performances that were vivid reminders of why Free has been a major influence on so many bands.

Utilizing a core band of ex-Journey/Bad English fretman Neil Schon, former Bad English drummer Dean Castronova and bassist Todd Jensen, the quartet delivered on the rock numbers. However, performing three straight-ahead blues numbers in a row at one point slowed the show's pace to a crawl, while the playing itself was a bit heavy handed and sluggish at times.

In keeping with the guest guitarist theme of the new album, Stray Cat Brian Setzer and Yes guitarist Trevor Rabin made brief appearances, both playing scorching solos on their respective numbers.

Called back for dual encores, Rodgers and company closed with rousing performances of "Crossroads" and his signature tune, Free's "All Right Now." Overall, a triumphant return to the stage for one of rock's most accomplished singers.

—John Lappen



Michelle Schwartz

Paul Rodgers at the John Anson Ford Theater

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## CLUB REVIEWS



The Flew: An all-star jam.

### The Flew

Ventura Theatre  
Ventura

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ Contact: D.S.M. Management:  
(216) 381-5544

□ The Players: Joe Walsh, guitar and vocals; Terry Reid, guitar and vocals; Nicky Hopkins, keyboards (replaced for this show only by Ian McLagan, due to illness); Rick "The Bassplayer" Rosas, bass; Phil Jones, drums.

□ Material: When one speaks of material showcased at any performance involving legendary guitarist Joe Walsh, it is necessary to distinguish between the music and the Bomber's comic asides. To discuss the latter first, Mr. Walsh has a penchant for somewhat crude and/or old, yet amusing jokes (Q: "Why do female bungy jumpers wear tampons?" A: "So they don't whistle on the way down."). To discuss the former, Mr. Walsh has a penchant for penning timeless hits, and they were definitely the highlight of this show, from "The Confessor" and "Pretty Maids All In A Row," which Joe did solo, to the expected group renditions of his solo hits "Life's Been Good" and "Rocky Mountain Way," which sparked the highest excitement and recognition level of the evening in the mostly filled venue. Also worthy of mention were the band's covers of other notable tunes, such as Steppenwolf's "Magic Carpet Ride," Dave Edmunds' "I Hear You Knockin'" (featuring a guest appearance by Edmunds) and "Goin' Down."

□ Musicianship: Geno Michellini's introduction of this band said it all: "They are a bunch of incredible fucking musicians doing what they love to do best, which is play some great music!" Joe Walsh (James Gang, Eagles) was as unbelievable on guitar and vocals as he's ever been (appearing stunningly sober—congratulations, Joe!). Terry Reid, while in some instances doing little

more than holding a guitar to give him something to do, has a voice every bit as good as the pundits make it out to be. Rosas (Neil Young, Dan Fogelberg, Joe Walsh), Jones (Tom Petty, Roy Orbison, Stevie Nicks, Del Shannon) and McLagan (Rod Stewart), all world class musicians with resumes long enough to kill a rainforest, provided the solid backing expected.

□ Performance: The Flew's main deficiency appeared to be a lack of preparation, affecting the show's flow. Lengthy breaks between songs being the primary culprit, at times the crowd grew impatient and distracted from what was happening onstage; some even choosing to leave. Agreed, this act is a self-proclaimed "garage band." Even with a little latitude granted for that title, however, they should have come a bit more rehearsed and ready to entertain, for when they got down to business, they were a load of fun to watch and hear.

□ Summary: It was obvious that the members of the Flew were merely passing a little time by banding together for a public display of famous friends just jamming together (nearly all have other imminent commitments). Yet, despite the slightly less than professional attitude about the show, one can hardly complain when given the opportunity to see some real life legends performing songs your grandchildren may well someday know by heart, and being able to watch it in a theatre which only seats a couple of thousand to boot.

—H. Graham

### Venice

Mayfair Theatre  
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ Contact: Michael Lennon: (310) 398-2642

□ The Players: Mark Lennon, lead vocals; Kipp Lennon, lead vocals; Michael Lennon, lead guitar, back-

ing vocals; Pat Lennon, rhythm guitar, backing vocals; Mark Harris, bass; Scott Crago, drums; Paul Mirkovich, keyboards.

□ Material: Melodic pop and rock influenced by Crosby, Stills and Nash, the Eagles and the Beatles. Venice tackles universal, time-worn themes of love, lust, and betrayal. Out of the ten-plus songs performed by Venice, only three stood out as either adventurous, compelling or memorable. "I Don't Charm You," "People Laugh" and "Get Out" fit all of the above-mentioned categories. The first was a very funny, camp lounge-lizard jazz send-up of Harry Connick, Jr. The second was a serious, timely song about people with AIDS and their families. And finally, the song most memorable for sheer attitude was "Get Out." The blunt little ditty chronicles the end of a love affair (or one-night stand) in which the "guy" tells his nameless lady friend "to hit the road," so to speak. To quote a phrase, "The party's over, get out!"

□ Musicianship: Excellent all the



Venice: Talented veterans.

Susan Bender

Steve Corbova

# CLUB REVIEWS

way around. This is partially due to Venice performing together for thirteen years. They released one album on Modern/Atlantic in 1990. In addition to group work, brothers Michael and Mark are session musicians who backed Stevie Nicks and Cher. Their cousin Kipp has written commercial jingles. Kipp and Pat are brothers of the former singing group, the Lennon Sisters, who appeared on *The Lawrence Welk Show*. Instrumentally, guitarist Michael Lennon is the main force behind the band. His playing demonstrates good technique and dexterity. Lennon's versatility is evident in the way he's able to shift stylistically from intricate, searing leads to more basic chugging riffs to fit a song's particular mood or tempo. Bassist Harris and drummer Crago provided a solid bottom to the rhythm section. Rhythm guitarist Pat Lennon, in addition to melodic accompany fretwork, also contributed background vocals to the overall sound. Keyboardist Mirkovich, an unofficial member of Venice, but mainstay of Nelson, added texture and color.

□ **Performance:** A straight-ahead, no-nonsense presentation characterized Venice's set. The music literally did the talking for the band. That was good enough. One of the most unique features of Venice is that it has two lead singers, Mark and Kipp, trading off vocal duties throughout the set. Each singer is a study in contrasts. Mark's vocals seem slick and polished. At times, he possessed a dreamy, almost ethereal quality; perhaps a reflection of the way he looks. The tan, blond-maned singer, who wore mood rings almost on every finger, seemed to typify the laid back California beach boy. Kipp, on the other hand, has a grittier singing style. Kipp is a natural onstage. He delivered soul-inflected vocals that go for the jugular and knock you right between the eyes. The interesting part of his performance was its unpredictability. Slight of build with

dark hair cut to a medium-length Dutch Boy style, wearing all white, Kipp seemed fragile, almost angelic. His high energy, gripping stint was satisfying and went beyond first impressions. Lastly, one other aspect about the band that shouldn't be overlooked is the gorgeous, multi-layered harmonies recalling Crosby, Stills and Nash contributed by all Lennons.

□ **Summary:** Venice is a talented band in some ways. They're very good musicians and singers. For that, they deserve and have earned an eight-plus rating. But, overall when it comes to songwriting, they need some improvement. For a new band to come onto the club scene and write three decent songs is a feat, but for a group as seasoned as Venice, one would expect more quality output. Venice has the ability to write strong material and should consider tapping the sources of inspiration that made some songs stand out among the bunch. Until that happens, Venice is going to lose support of the uninitiated. Unlike their die-hard fans, newcomers to the band are not going to be willing to wade through listenable but ultimately unspectacular filler to get to the beef.

—Harriet Kaplan

## Z Club Lingerie Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lesley Zimmerman: (310) 659-6400

□ **The Players:** Ahmet Zappa, vocals; Dweezil Zappa, guitar; Mike Kineally, guitar; Scott Thunes, bass; Joe Travers, drums.

□ **Material:** From their opening Zepelin medley, to their faithful cover of Van Halen's "Sunday Afternoon In The Park," to their awe-inspiring encore, a ten-minute-plus medley of practically every song recorded from 1972 to 1980—Z could lay claim to being the greatest cover band of all time. But Ahmet and Dweezil Zappa, offspring of music eccentric Frank and the musical forces behind this quintet, would probably rather you remembered their own classic tunes like "Jigaboo," "Lucky Jones" and "Mommy," all of which showed flashes of brilliance, but inevitably fell prey to the Zappa's predisposition toward yuk-sterism. Too often, it seemed, the band found conventional songwriting boring and deemed it necessary to turn 180 degrees and break into a snippet of "Macho Man" or "Shake Your Booty." When playing it relatively straight on numbers like "I Am Who You Say I Am" and "Loser," Z's exquisitely crafted guitar-heavy sound, tight arrangements and layered vocal harmonies make you think for a second that this band could give Bon Jovi a run for its money if they really gave a shit, which they most certainly do not.

□ **Musicianship:** Part of the prob-

lem here is that Z is almost too talented for its own good. Dweezil's skills on lead guitar have been a known commodity for some time now, but cohort Mike Kineally distinguished himself time and again with effortless string work and even a bit of keyboards. Nevertheless, Dweezil has to get the nod for his solo jam on a fretless guitar, playing an amazingly difficult composition that almost hurt to watch but was a pleasure to hear. Towering Scott Thunes nimbly plucked his six-string bass through often complex and ever-changing rhythms. And new drummer Joe Travers should get special notice for gliding through the multitude of tempo changes with the skill of an old pro. Though not blessed with the widest range, Ahmet showed striking emotion and respectable vibrato, especially on "Mommy" and "Loser." His penchant for goofing around and playful mugging also seems to have provided him with a versatile array of voices and postures, which further enhances his comedic presence. To top it off, all band members carried a share of backup vocal duty, which had a rich density that readily brought to mind Queen. If there is a down side to all this, it's that Z's complicated arrangements not only defy the laws of physics, but sometimes plain old common sense (just when you find yourself groovin' on a riff, the band shifts into overdrive and tries to put its own spin on free jazz).

□ **Performance:** Regardless of their musical shortcomings, Z puts on a thoroughly enjoyable show. Ahmet's shuckin' and jivin' like a Zulu warrior and his stream-of-consciousness musings—though bordering on the obnoxious—never quite crossed that fine line, even when ranting about his bowel movements. Clad in a dress and wearing heavy makeup, bassist Thunes could easily have passed for John Lithgow in *The World According To Garp* or John Tesh's twin sister. He seemed determined to fill the group's wackiness quota, while Dweezil provided the deadpan foil. Kineally, meanwhile, played the Ed McMahon role as amused observer, though chiming in ably in the between-song banter and adding a memorable yodel to the band's brief cover of "Hocus Pocus" by Focus. It's questionable whether their antics would work in a larger, less intimate venue, but it's a safe assumption that if Z ever makes it to that level, their zaniness would multiply proportionally.

□ **Summary:** What are you gonna say, "Guys, could you just stop screwing around and get serious?" It's clear Z could play mind-blowing hard rock and possibly make it onto some critics' "best of" list, but if their set was any indication of what will be on their forthcoming release, *Shampoo-horn*, on Barking Pumpkin Records, Z will be relegated to the same territory as Scatterbrain, Green Jelly and Too Much Joy, which is arguably a waste of their enormous potential.

—Sean Doles

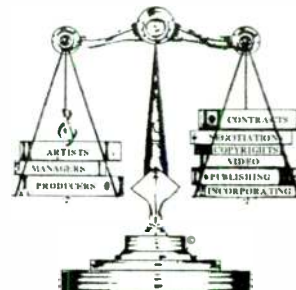
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## CLUB REVIEWS

### St. Thomas

The Troubadour  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tony Lombardi: (213) 654-5685

□ **The Players:** Scott Thomas Richards, vocals; Joseph Michael Delaney, guitar; Rusti Van Velsen, bass; John Adam Seastrand, Jr., drums.

□ **Material:** In defense of his band's music, guitarist Delaney has said, "Rock & Roll isn't supposed to be complicated. You hear it. You know what it is right away." And so it is for St. Thomas. You hear their music, and within a couple of bars, there you have it: hard rock. However, their material is not so transparent, due to their lofty sonic jams and surprisingly substantial lyrics. Unlike other bands of this sound and fury, St. Thomas aims for the head rather than the groin, speaking about love (agape) and hate (misanthropy), not love (eroticism) and hate (rape). Bottom line, St. Thomas pumps out thoughtful, yet standard and dated KNAC-fare, a bit like Dio and Skid Row. But every once in a while, they manage to transcend the ephemeral, and wind into a compelling sonic voyage, sounding more along the lines of the Doors. Though rather long (and self-centered for this reason), recommended tunes were "I Hate," a menu for rebellion; "Electric City," a tribute to the tribulations of the record biz; and the best, the serpentine "Revolution Of Love," a self-contemplation in dream-like prose.

□ **Musicianship:** In the Led Zeppelin, Aerosmith and Rolling Stones tradition, this band is centered around the chemistry of its vocalist and guitar player. Singer Richards is no Robert Plant, however, his guttural octave range and powerful delivery—perhaps with a little refinement—will



St. Thomas: Bound for success.

make for an able frontman. Most interesting musically was Delaney with his five axes in tow. His harmonics were awesome, and his innovative solos held the audience in thrall. Van Velsen played a slap-style bass—organic and funky. And Seastrand's drums were heavy-handed and on top of the beat. He played in an instinctual, devil-may-care way that made his chops stand out but distanced him from the rest of his band.

□ **Performance:** St. Thomas hit the ground running in a Mach-10, full-throttle assault. At times this technique is cool, but too much is just plain tiring. As a result, the set was mono-leveled, and in need of more down moments. Like eating a meal consisting of cake, brownies and Ding-Dongs...washed down with a milkshake. As the admonition (sort of) goes: Too much of a good thing is bad (meaning bad). The highlight of the show, however, was in the performance of Richards. His whirling, snaky, almost warlockian ways coupled with his unmitigated innocence made for a fascinating singer. He is angelic and he is the undertow. A good boy gone bad. There is no mistake that the stage was lined with rapt and scantily clad females.

□ **Summary:** With fulsome lyrics, a thrilling axeman and hypnotizing vocalist, St. Thomas has the ingredients for success. However, they hide behind the defense of the safe formula of hard-core, kick-ass rock that doesn't do this band justice. If they were to pare down their pitch, aim for some melodic moments and expand upon their poetic sensibility, St. Thomas might be a force to be reckoned with.

—Heidi Matz

### Nak'd Prae

Natural Fudge Cafe  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ben Russak: (310) 399-5670

□ **The Players:** Ben Russak, lead vocals; Michael Thurston, lead guitar, backing vocals.

□ **Material:** Non-conventional, origi-

nal progressive rock in the vein of King Crimson and Gentle Giant. Discriminating, imaginative well-thought out songwriting attempting to go beyond formulaic compositions so often heard on the local club scene. N.P.'s material deals lyrically with the everyday questions of life in a complex, modern world. They are in no way pretentious or self-indulgent. N.P. challenges their audience not to be passive receptors of pre-programmed information with no evaluation or analysis. The best example of this is "Camelot," a melodic and catchy song exploring the ultimate significance of ego and self-respect. This number hints at a Warholesque, expressionistic influence.

□ **Musicianship:** Guitarist Thurston is expansive in his work and seems influenced by the creative and innovative fretwork of Robert Fripp. His clever time changes and experimental technique recall the Seventies avant garde band, Gentle Giant. Russak, a classically trained vocalist with distinctively operatic style that ranges from banshee, almost primal screams, to strong, straight ahead singing, compliments the quality of Thurston's rhythmically precise guitar playing.

□ **Performance:** This duo, intent upon crossing boundaries with their eclectic hybrid, is a study in contrast. The juxtaposition of Thurston sitting calmly on his stool while playing his guitar is balanced by the often animated body contortions of Russak. Together there is an element of performance art reminiscent of the beat era generation of Kerouac and Cassidy.

□ **Summary:** Nak'd Prae, like many of their influences, is an acquired taste, not easily categorized or pigeonholed into one genre. The incisive, veiled lyrics are only apparent upon closer review. This is music which unfolds with each listening. One way or the other, the listener will have an immediate reaction to the experimental, alternative nature of this musical unit. If nothing else, the spontaneous and improvisational aspects of their act will get your attention. The odds are you'll remember having seen them.

—Harriet Kaplan

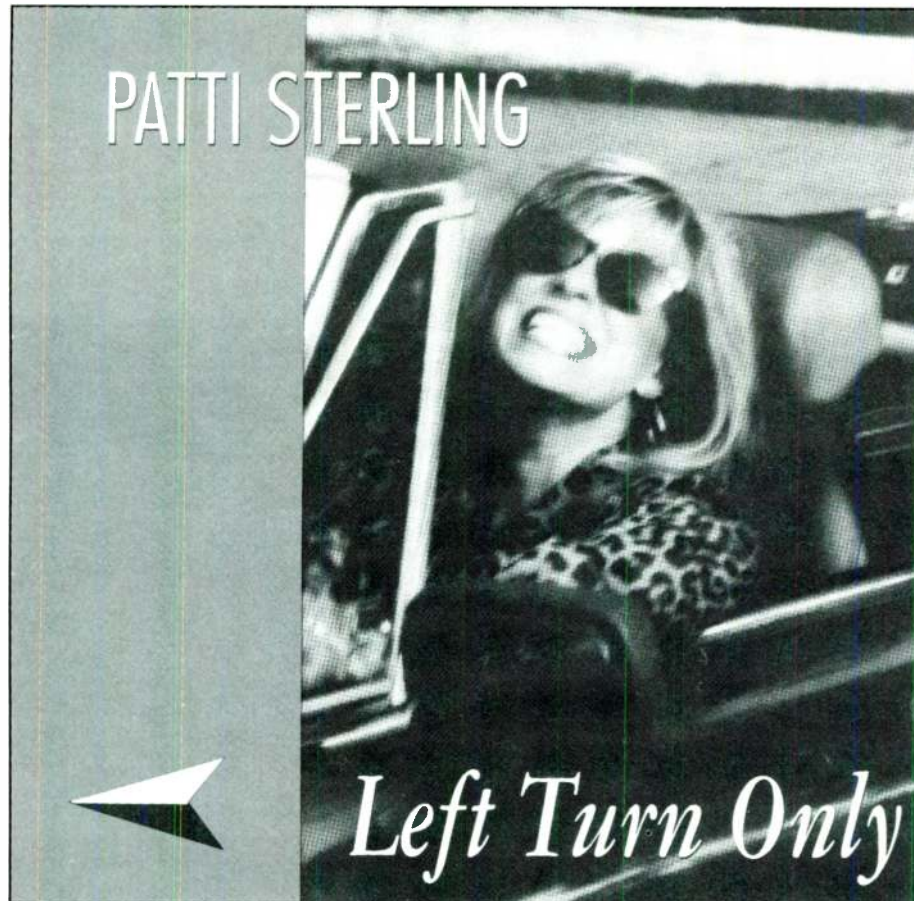


Nak'd Prae: Imaginative!

Steve Cordova



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—Tom Kidd  
*Music Connection*

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### MUSICIANS

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

### LOS ANGELES COUNTY

**BIG BALLS ROCK '93**  
7179 Foothill Blvd., Tujunga, CA 91042  
Contact: Laney or Brendon (310) 288-3439.  
Type Of Music: Hard rock, heavy metal.  
Club Capacity: 440  
Stage Capacity: 15  
PA: Yes-house soundman  
Lighting: Yes  
Auction: Call Laney or Brendon  
Pay: Percentage of the door.

**CENTRAL**  
8852 Sunset Blvd., W. Hollywood, CA 90069  
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937, (213) 503-1085  
Type Of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.  
Club Capacity: 120  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Auction: Send package to club: Attn. Becky  
Pay: Negotiable.

**CLUB M**  
20923 Roscoe Blvd., Canoga Park, CA.  
Contact: Lesli Simon, (818) 341-8503  
Type Of Music: Original rock, all styles.  
Club Capacity: 200  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes

**Piano: No**  
Auction: Call for info or send package to Lesli Simon, c/o Club M.  
Pay: Negotiable

**COFFEE JUNCTION**  
19221 Ventura Blvd. Tarzana, Ca. 91356  
Contact: Sharon (818) 342-3405  
Type Of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.  
Club Capacity: 40  
Stage Capacity: 3  
PA: Yes  
Piano: Yes  
Auction: Open mic. on Sundays btw. 3-5pm.  
Pay: Tips and drinks.

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

**FAIS DO-DO**  
5257 West Adam Blvd. Los Angeles, CA. 90016  
Contact: Richard Lederer, (310) 842-6171  
Type Of Music: Blues, Jazz (Hip Hop & Straight Ahead), Funk, Reggae  
Club Capacity: 170-200  
Stage Capacity: 7  
PA: Yes  
Lighting: Yes  
Piano: No  
Auction: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.  
Pay: Percentage of door.

**FROG'S**  
16714 Hawthorne Blvd; Lawndale, CA. 90310.  
Contact: Ari, (310) 392-0652.  
Type Of Music: Hardcore  
Club Capacity: 250  
Stage Capacity: 8  
PA: Yes  
Lighting: Some  
Piano: No  
Auction: Call or send pkg. to: 2001 Penmar Ave. #8 Venice, CA. 90291.  
Pay: Percentage of door.

**KICKSTART CAFE (UNPLUGGED)**  
8775 Sunset Blvd., West Hollywood, CA 90069  
Contact: Walter, (310) 652-0030  
Type Of Music: Unplugged, R&B, acoustic  
Club Capacity: 200  
Stage Capacity: 4 or 5  
PA: Yes  
Piano: No  
Lighting: Yes  
Auction: Call or mail promo. Open mic Monday P.M.  
Pay: Negotiable.

**LA VE LEE RESTAURANT**  
12514 Ventura Blvd., Studio City, Ca 91604.  
Contact: Susan, (310) 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.  
Auction: Just come down on Tuesdays & see Billy Mitchell.

**MAYHEM**  
7179 Foothill Blvd., Tujunga, CA 91042  
Contact: Laney or Brendon (310) 288-3439  
Type Of Music: All styles  
Club Capacity: 440  
Stage Capacity: 15  
PA: Yes-house soundman  
Lighting: Yes  
Auction: Call Laney or Brendon  
Pay: Percentage of the door.

**NITE ROCK CLUB CAFE**  
7179 Foothill Blvd., Tujunga, CA 91042  
Contact: Gina Barsamian (818) 352-3298  
Type Of Music: All styles.  
Club Capacity: 440  
Stage Capacity: 15  
PA: Yes-house soundman.  
Lighting: Yes  
Auction: Call Gina &/or send promo to above address.  
Pay: Negotiable.

**THE ROYAL OAK**  
5416 Whittsett Ave, North Hollywood, CA. 91607  
Contact: Eddie (818) 753-9173  
Type Of Music: All styles of original music, (electronic/ acoustic), except metal and glam.  
Club capacity: 125  
Stage Capacity: 5  
PA: Yes/ no  
Lighting: Yes  
Piano: No  
Auction: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603  
Pay: Negotiable.

**3RD STREET PUB AND GRILL**  
1240 3rd St. Santa Monica, Ca. 90401  
Contact: John Stapleton (310) 395-7012.  
Type Of Music: Acoustic acts, blues, unplugged rock acts.  
Club Capacity: 150  
Stage Capacity: 4  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Auction: Send promo package to above address. Attn: John Stapleton.  
Pay: Negotiable

**TROUBADOUR**  
9081 Santa Monica Blvd., L.A., CA 90069  
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm  
Type Of Music: All types  
Club Capacity: 300  
Stage Capacity: 8  
PA: Yes.  
Lighting: Yes  
Piano: No  
Auction: Tape, bio, picture  
Pay: Negotiable.

**THE WATERS CLUB**  
1331 S. Pacific Avenue, San Pedro, CA 90731  
Contact: Joe Gallagher, (213) 547-4423.  
Type Of Music: Rock & roll and all other types.  
Club Capacity: 1200  
Stage Capacity: 35  
P.A. Yes  
Piano: No  
Lighting: Yes  
Auction: Call or send promo pack.  
Pay: Negotiable.

### ORANGE COUNTY

**CLUB CHEERS**  
6075 Long Beach Blvd., Long Beach, CA  
Contact: Spi-is Entertainment, (310) 516-7248  
Type Of Music: Original, R & B, Hip Hop and Reggae  
Club Capacity: 200  
Stage Capacity: 5  
PA: Yes  
Piano: No  
Lighting: Yes  
Auction: Please call or send package to: Spi-is

Entertainment, 2219 W. Olive Ave., Suite 321, Burbank, CA 91506  
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  
Auction: Call for booking.  
Pay: Negotiable.

### VENTURA COUNTY

**CHEERS (THE MAIN EVENT)**  
1308 Los Angeles Ave., Simi, CA 93065  
Contact: Bob or Mark (805) 581-2488  
Type Of Music: Rock, alternative, blues, original & cover.  
Club Capacity: 200  
Stage Capacity: 6-8  
PA: Yes  
Lighting: Yes  
Piano: No  
Auction: Call or send promo pack.  
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 cancelled.

**EAGER, ENERGETIC** person interested in the areas of publishing, film and TV. Music. Contact Doug or Kim at (213) 463-9780 Mon. - Fri., 9:30 a.m. to 6:30 p.m.

**INDEPENDENT RECORD** promotion company seeks interns. Great work environment. Learn how records get on the radio on a national level. Work entails faxing, phones and light filing. Contact Nick Bedding at (213) 656-8031.

**INTERN NEEDED** to assist advertising director. Good communication and follow-up skills required. Non-paying, but excellent way of obtaining music business contacts. Call (213) 965-6091.

**BUSY, GROWING** music PR/advertising company needs responsible, coherent intern for trafficking, copywriting, errands and more. Learn PR, publicity, graphics, etc. No pay, chance for employment. Craig (818) 772-2050, ext. 250.

**UMBRELLA RECORDS** is hoping to find a musically knowledgeable public relations person to write bios and label stories. Possible pay depending on experience. Tom (213) 461-2434.

**HOST/HOESSTESS** needed for talented showcase in Oakland and L.A. \$100.00 per show. Send photo and letter to: 484 Lakepark Ave., #252, Oakland, CA 94610.

**MUSIC PROMOTION** firm needs intern to become our partner after 30 days. Hours are 11:00 a.m. to 5:00 p.m. Rock N' Retail (213) 850-0157.

**INTERNSHIP: EXCITING** part-time multidimensional position available at music management company. Excellent phone, Macintosh and organizational skills a must. Phone (310) 396-5008 weekdays, 9:00 a.m. - 5:00 p.m.

**COCONUT TEASER** seeks paid PT doorgirl 1 - 2 nights, plus intern 1 - 2 days. 21 with car and music biz experience. Advancement for hungry, career-minded pro. (213) 654-4887 or (213) 654-4774 Mon. - Fri., 2:00 p.m. to 7:00 p.m.

**PUBLICITY INTERNS** needed for established independent agency. No pay, but great experience working with top pros. Please fax resume and cover letter to (213) 874-1412.

**QUALITY RECORDS**, an independent record label, specializing in rap, top 40, alternative and reggae, is looking for interns/unpaid assistants immediately. This is a rare opportunity to learn college promotion, publicity and marketing. Call (818) 955-7020 or write to 3500 W. Olive Ave., Suite 650, Burbank, CA 91505.

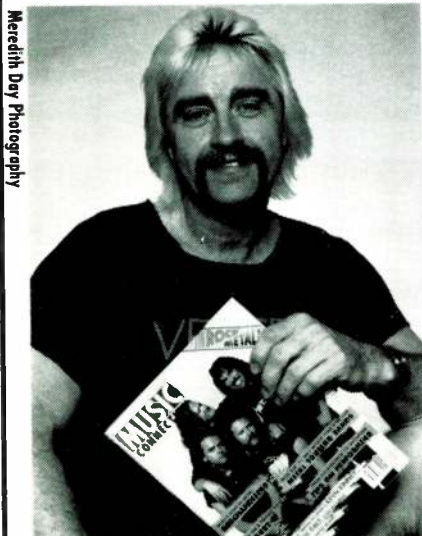
**ENGLISH ACID** seeks PT booking assistant. Must have complete knowledge of college, alternative, rock and roll bands, local and touring. Must have good phone skills. Internship at first. May lead to paying position. Janice (213) 851-3635.

**PAID POSITION:** PT personal assistant wanted for recording artist. West side. Office skills, good phone voice. Send resume to Hollywood Productions, P.O. Box 2693, Hollywood, CA 90078.

**FEMALE SINGER/model/spokeswoman** needed to perform at Summer NAMM in Nashville. All expenses paid, plus daily wage. May lead to full time position. Please call Austin at (818) 305-7276.

**PAYING POSITION** at Tip Top Entertainment available for hard working person. Nice phone voice, typing, computer experience required. Call Austin at (818) 305-7276.

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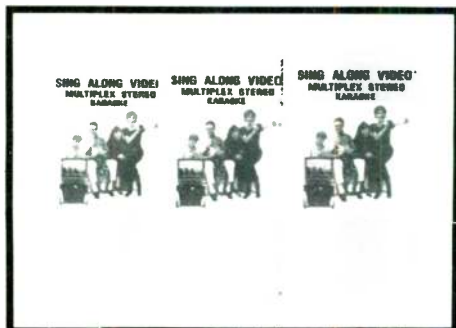
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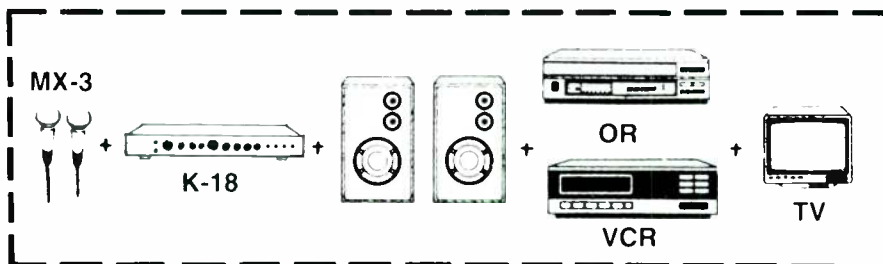


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<b>MICHAEL CARNEVALE - Producer</b>	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. His professional attitude adds to the quality of the finished product, producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LARRY CIANCIA - Drummer</b>	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC, B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>DOUGLAS R. DOCKER - Kybds./Piano</b>	(818) 563-4525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	"Maestro" in classical piano, 18 years experience, album and soundtrack credits. Also sound engineer abilities. Great rock player. Good at most styles.	Specialized in rock, new age, classical, pop. Good studio for demos.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOB EMMET - Keyboards/Producer</b>	(310) 439-5391	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	M.I. grad, 13 years experience. Studio work includes albums/demos for Tiffany (MCA), Reiko Takahashi (RCA), Bob Hardy (Word). Jingles for Nickelodeon T.V., March of Dimes, Orange Coast Magazine. Club work includes Ritz-Carlton, Sheraton and Westin Hotels.	Excellent ear. Good reader. Pro attitude. I enjoy my work whether it's an established act or a totally unknown (yet) talent!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KIMBERLY EVANS - Vocalist</b>	(213) 291-9606	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Classically trained in San Francisco. Studied in Los Angeles under Nathan Lam. Worked on various soundtracks for TV and film. Several years background vocal experience with various artists. (Resume available.)	Featured in Music Connection Night Life column, vol. XVII, #10. Very patient and enjoys working with artists. Specializes in background arrangements.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROGER FIETS - Bassist/Vocalist</b>	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FOUGNER - Bassist/Vocalist</b>	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b>	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T. graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b>	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, 8.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. 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.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JIM HOYT - Producer</b>	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>TOMAS JANZON - Guitarist</b>	(213) 467-1354	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.	Tall, slim and expressive. Excellent reader. Good vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE KALNIZ - Guitarist</b>	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LANCE LA SHELLE - Vocalist</b>	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>DAVID LEWIS - Keyboards</b>	(310) 394-3373	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Grammy Award Winner: 1988 with Shadowfax. Ambrosia: 1977-1981. Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JAMES LOWNES - Bassist</b>	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Peltier Gabriel, Kate Bush, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

## MUSICIANS, SINGERS & PRODUCERS: GET PAID FOR YOUR TALENT! ONLY \$25 PER AD.

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Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country **Specialty** (4 words maximum) \_\_\_\_\_

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>MICHAEL MCGREGOR - Prod./Keys</b> (818) 982-1198 Akai S1000 Wavestation, 808, Prophet 5, M1, S330, Proteus World, Sound Tools, DX7, complete project studio.		✓	✓	✓	✓	✓	Written for, produced or remixed Color Me Badd, Deniece Williams, Five Star, Timmy T, Mona Lisa, Tommy Page, many songs in film, scored Reebok's new Power Step workout video.	Record quality production and arrangements with latest hip sounds and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.	✓	✓	✓	✓	✓
<b>DINO MONOXELOS - Bassist</b> (818) 761-5020 5 string Alembic, BSX Upright, Yamaha fretless 5 string.		✓	✓	✓	✓	✓	Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience.	Can read charts. Pro attitude in every situation.	✓	✓	✓	✓	✓
<b>MIO NAKAMURA - Vocalist</b> (818) 563-4525 Soprano 3 1/2 octave range. From clear classical (musical/opera) Mariah Carey type voice to strong rock voice with an edge.		✓	✓	✓	✓	✓	11 years singing experience including live bands, sessions, TV, movies, commercials, jingles, cruiseship, teaching vocals and rock ensemble. Studied in Sweden, 3 years Music Gymnasium, 3 years Kommunala Music Institute. VIT Honor graduate. Studied with Kevin Lettau, Carl Schroder.	Good ear, fast learner, harmonies, read music, lead and backup vocals, improvisation. 11 years experience playing lead and rhythm guitar. Teach vocal technique.	✓	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Kybd.</b> (310) 476-5285 Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment Apple and IBM MIDI software (Performer, Cakewalk Windows).		✓	✓	✓	✓	✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
<b>MARK O'BRIEN - Drummer</b> (213) 654-3743 Gretsch drums with R.I.M.S system, Zildjian cymbals.		✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
<b>JOEL PELLETIER - Bass/Stick/Voc.</b> (213) 464-1232 Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Hartke amplification.		✓	✓	✓	✓	✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours only. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> (818) 848-2576 Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall		✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16.24.32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
<b>NED SELFE - Steel Guitarist/Vocalist</b> (415) 641-6207 Sierra S-12 Universal pedal steel guitar, IVL Steeldriver MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar		✓	✓	✓	✓	✓	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.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. Pedal Steel - it's not just for country anymore.	✓	✓	✓	✓	✓
<b>STU SIMONE - Keyboards &amp; more</b> (714) 957-1246 Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT		✓	✓	✓	✓	✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA, Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring. Very fast learner. Killer stage presence. Great ear, gear and image all here! Keyboard instructor and MIDI consultant.	✓	✓	✓	✓	✓
<b>JOE SOMBROTTO - R&amp;R Impersonator</b> (310) 798-0111 Lennon, McCartney, Jagger, Tyler, Plant, Elton John, Harrison, Clapton, Stewart, Fogerty, Dylan, Billy Joel, Morrison, W. Nelson, Motown, Dice		✓	✓	✓	✓	✓	Pro singer/impersonator. Starting out in 1980, telephoned John Lennon at Dakota on April Fool's Day - got through as George. Credits include Capitol Records gigs, Beatlefest (L.A. and N.Y.), America's Funniest Home Videos, CNN, Late Night with David Letterman.	"The Dana Carver of Rock and Roll" H. Nilsson Play piano and own fully equipped project studio. Call for live demo over the phone. All projects considered.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> (818) 359-7838 Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.		✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demobio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>THEO SYSOEV - Drummer</b> (310) 986-2750 LUDWIG acoustic drums w/R.I.M.S. on rack, variety of snares. DrumKAT MIDI controller, DAUZ pads, ROLAND R8M		✓	✓	✓	✓	✓	15 years pro. extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require; no more, no less.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> (213) 878-6980 Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track		✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shaiamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>SEAN WIGGINS - Female vocalist</b> (805) 254-7170 Vocal range - Lead and/or backups, intense soprano.		✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓

## FREE CLASSIFIEDS

### 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.

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JUNE 23, 12 NOON

### 2. PA'S AND AMPS

-1976 Marshall 100 wtt Super Lead head, \$650, 1974 Marshall 100 wtt Super Lead head, \$850 Mesa Boogie Mark IIB, mint cond, \$700 or trade for Mark IIC. 818-386-0251  
-2 RSA spkrs. RSA cabs w/Celestion spkrs. 112 ea. \$220 Peter. 213-746-8334  
-70's Ampeg V4 amp for 412 cab, \$400 obo. Vinnie, 452-3930

-Carvin 1991 1/2 stack, 100 wtt tube head, plus cab, in perfect cond. \$750 obo. Stephen, 310-828-5818  
-Carvin bs stack avail. \$500 wtt head, 15" cab, 4x12 cab, \$700 obo. Brand new, hardly used. Call Alan, 213-939-8357  
-Celestions, orig 25 wtt Greenback 12's, 2 avail, \$75 ea. 818-988-8560  
-Fender 4x10 Bassman style replica w/reverb. Made in early 70's. Tubes. Grt tone & cool lk. \$345 firm. 818-780-4347  
-Fender Vibrahamp, silver face, very cool tone, \$150. 818-932-1034  
-Marshall 4x12 straight cab, wired to 4 ohms, \$400. Chris, 818-788-8139

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# FREE CLASSIFIEDS

\*Guit plyr avail for blues, pop, rock, R&B. Pro sit. 818-785-1715  
 \*Guit plyr avail to join pro sats only. Infl Crowes, Georgia Satellites, Jason & Scorchers, 4 Horsemen. Ld, slide, rhythm guit plyr. Jim, 818-781-3853  
 \*Guit sks band w/mgmt. Have pro gear, lks, bckup vocs. Zep, Whitesnake, Lynch Mob, Hendrix, Tesla. Have blues & tape. John, 818-509-8304  
 \*Guit, 20yr pro, from L.A. sks wrkgr or near band. HR, blues, classic rock, covers, orig's, 30 plus, P/T OK. Pros, pls. Jimmy, 619-439-8348  
 \*Guit, 23, avail to J/F hi energy, HR groove band w/ emotional, acoustic sngs. I have very orig ideas, fire, determination & drive. Pager #213-360-6584; home 213-935-3098  
 \*Guit, grt chops, open mind, sks musicians, male or fem, who want to play rock w/mgmt, alt/mv edge. Call me. Gino, 818-577-1845  
 \*Guit, seasoned pro w/killer chops & pro att, sks orig rock act, Infl by Satch, Hendrix, etc. Xlnl equip, references & short hr. 818-980-8307  
 \*Guit/sng/sngwrtr, coolest tunes. Lkg for rhythm guit, bs plyr & drmr to form next platinum band. Styles like Lemonheads, Soul Asylum, Nirvana 213-851-1342  
 \*Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg 818-985-3076  
 \*Guit/voc/sngwrtr w/orig gear, lks & chops, sks band ala VH, Rush, Whitesnake, L. Colour, U2. Pros only. Mauro, 310-288-6104  
 \*Horrible fem guit avail, 20 yrs exp, rhythm, ld, slide, elec/acous. Infl Henry Rollins, Jane's, Pixies. Call Jam Haine, 310-399-8554  
 \*I hd a band now that can ply from straight jazz to hvy alt/mv. Pro equip'd, ong matrl, w/ld tunings. SM, Venice only. Kevin, 310-394-1457  
 \*If you love Hendrix, I like taking his concepts into jazz fusion. Let's play. Guit avail to start or join band. Over 20 yrs exp. Bob Driscoll, 818-774-1050  
 \*L/R guit lkg for complete rock band. Fully equip'd, sing bckups & depend'l. Lots of live & recording exp. Pros only. After 4 pm. 310-944-4606  
 \*Ld guit avail. Left signed nat'l touring act. Lks. Ing hr, album credits. Lkg for pro sit. Must have killer vocs. Joe, 818-787-9565  
 \*Ld guit plyr, 25 yrs exp, lkg for singr & bs plyr & drmr to start band. My Infl are Who, Hendrx & Small Faces. Robert, 818-797-4356  
 \*Ld guit sks wrkg band. Infl Hendrx, SRV, Saltrani, U2, Peppers. Gary, 310-391-7364

\*Ld/rhythm guit lkg for complete rock band. Fully equip'd, sing bckups & depend'l. Lots of live & recording exp. Pros only, pls. 310-944-4606  
 \*NY lkg guit, hvy rocker w/chops, feel, gear, lks, strong harmony, writing & exp. Sks srstly connected, dedic'd band. Will relocate. Ted, 516-968-7617  
 \*Orig XYZ guit avail for sessions, gigs, Infl Sykes, Shanker, HR. Srs only. Bob, 213-656-9105  
 \*Pro guit w/bckup vocs avail for paid sits. Rob, 818-249-0736  
 \*Pro guit/voc avail for wrkg sits. Clubs, csts, sessions. Paul, 310-396-2123  
 \*Pro id guit, unq stylist, magazine features, tons of recording, stage exp. Gear, lks, credentials. Sks cmrd HR, metal band. Pros only, pls 818-890-1220  
 \*Pro plyr, very tasty & soufl style, plys R&B funk, anything that groove. Can ply anything on the spot. Team plyr. 818-710-1292  
 \*Pwhouse blues/rock guit sks pro wrkg & recording gigs only. Currently doing session wrk in LA. 818-781-9354  
 \*Rock, blues, pop guit/sngwrtr w/xlnl att, chops, equip, credits, avail for sessions, showcs's, bands. Pro sits only. Lou, 310-306-6246  
 \*Seasoned guit scrng for that right band w/different styles. Solid rock w/alt/mv tones. Not afraid to get funky or real hvy. Franco, 310-306-1751  
 \*Stizzling blues guit/voc avail for blues & rock proj's. 20 yrs exp. Sks light & tasty rhythm section for barn burning. Kirk, 818-832-1918  
 \*Soufl plyr, lots of heart, team plyr, no hangups. R&B & funk. If it grooves me, it moves me. 818-710-1292  
 \*Tall, skinny, ing hr guit w/hi/wh studio sks full gig only. Infl Love Bone, A/Chains, 213-654-6928  
 \*The Forum, the Garden, Wimbley, Rio, Europe, Record Plant, etc. Been there, done that. What's next? Platinum exp. Pros only. Studio, stage, screen. Mick, 310-457-5493  
 \*Uniq, aggrv, jourly, credentials, gear, lks, etc. Sks pro sit ala Winger, Journey, Toto. Must have grt plyrs & matrl. 818-890-1220  
 \*Vers'tl pro id for paid sits. Much exp. Appearncs in Guitar World & Guitar Player mags. 818-705-4729

## 9. GUITARISTS WANTED

\*#1 absolutely vicious singr/guit/sngwrng team sks cool, drugless, HR Bro's for 5pc Superband. N'd killer ideas, vox, lks & sngs of humor! Tim, 213-464-5594  
 \*'90's rock band sks dedic'd, vers'tl, pro id guit. Lbl instr, mgmt, financ bkng. Rhythm as important as ld. Groove is the key. Read. 818-414-2119

\*1 guit w/ld for college orient band. Texture & hooks a must. Belly, Cocteau, M.Oil, Crowded Hs. Josh, 213-581-6991  
 \*100% dedic'd guit w/ld to form band. Infl Aero, Stones, Faces. Must have solid, simple style & young, skinny, white boy image. 213-896-8100  
 \*2nd guit w/ld to complete sng orient rock & pop band. Vocs encouraged, w/rts welcome. Beatles, Smitherens, Stones, Babes. Ron, 310-699-5007  
 \*A #1 rhythm guit n'd by estab musicians. 24 hr lockout studio. Infl Sabbath, A/Chains. Liberty, 818-386-8369  
 \*Acous guit/voc sks same for neo 60's duo, sngwrng collab. Infl include CSNY, JT, Jackson Browne, Paul Simon, Beatles, etc. Over 40 OK. Paul, 213-658-5421  
 \*Aggrv rock rhythm guit w/ld. hori hr, tough image. AC/DC, Pistols, Kiss. Have guit & drms. Much pro exp, airplay. Northridge. 349-5057  
 \*Andy McCoy, Keith, Izzy, Satellites, Stones guit w/ld by pro plyrs. Gd musicians. Pros only. Grt opportunity. Lockout avail. No amateurs. 818-506-3223  
 \*Bst & drmr sk soufl, aggrv, guit plyr w/honest, twisted view of the world. Infl A/Chains, Sade, Rage, No Dokken. Chris, 818-281-4436  
 \*Cntry blues/rock band forming. Cowboy biker image. Infl Travis Tritt, Allman Bros. Call Marshall, 310-575-1500  
 \*Creatv, orig guit w/ld for mel'd HR band. Must be dedic'd, image, gear, imspo. Infl U2, Rush, Q/Ryche. Contact Nikki, 213-254-0467  
 \*Drmr w/ld by rock/metal band based in LA. Must have image, abil & deduct of true musician. Infl Rush, Q/Ryche, Dream Theater. Call Jarrod, 714-786-0625  
 \*Estab artist w/maj recrd deal skg guit w/writing capabilities. Very mel'd style from psych'd to class'ic to undergrnd alt/mv. Tape, pic to PO Box 9645, Fountain Valley CA 92708-9645  
 \*Fem acous guit/voc sks same, male or fem, for classic rock duo. Pro & srs minded only. Mary, 818-957-8386  
 \*Fem id guit w/ing image w/ld for all grt pop/rock grp. BOMBHELL. Have prodn deal, ready to recrd in maj studio. 818-503-5189  
 \*Fem ldr/rhythm guit n'd for hvy, progrsv, 2 guit band. Equip, ded'cn, image. Infl Q/Ryche, Megadeth, Skid 818-501-5628

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\*Guit wtd in image & intl of Dogs D'Amour, Hanot, Shooting Gallery. 818-793-7571

\*Guit/voc/writer & drummer for voc/inst for forming, progress rock proj. Must read. I have charts. Recording first. Alex D. 805-254-7852

\*Headline metal act sks pwrfl male voc/lyricst. Hillywd lookout. Hit matrl, bking vocs, nat'l circulation, maj labl intrst. aty. Call Pete, 213-957-2841

\*Hey HM singer wtd for band that's comitt'd & cool. Must have pwr throat. PA it possible. John, 213-257-0938

\*I am a black minded pop, hip hop. R&B writr/ikg for fem artist/writing to devote time to develop deal. Lovelyte, 213-255-0772

\*LA's best hvy altmvt band skg visionary & poet. Intl Morrison, A/Chains, Bowie, Rage/Machine. Studio time pending. Call Romeen, 818-789-0065

\*Ld voc for Zep, Doors, Metallica, Floyd intl concoction. Mark, 213-465-7273

\*Lkg for 2 authentic fem singers to form girl grp. Intl world music, funk, classical, soul, hip hop. Call Nana, 310-392-5459

\*Lkg for attractiv, exotic fem Hispanic girl grp or solo. Young, sings R&B, pop, possible recrd deal. Doc, 213-757-2053

\*Male & fem singers ndd by keybdst/arrangr for demo wrk on spec. Jeffery Houston style. Lv msg for Aaron, 213-413-3631 x 225

\*Male ldr voc wtd. Jovi, Adams, Marx style Grt matrl & connex. Top prodcr & engineer. Private studio. 28-33. No smoking or drugs. 818-557-0722

\*Male voc or voc/ignt for estab, progress metal act. Music is like O'Ryche, Rush mts Pantera, Fates. Dedicn, voc abtl. 818-885-6170

\*Male voc wtd by guit/sngwr for collab & form core of HR band. Lng hr image. Pro att. 818-985-3076

\*Male voc wtd to recrd & write w/ignt. Melcd, pwr metal. Srs & exp only. 310-323-3667

\*Male voc/lyricst wtd for all orig proj. Melcd, progress rock. Matrl ready to go. Top name prodcr. Jason, 818-767-4885; Pat, 818-997-4109

\*MIDAS WELL sks ldr singer w/strong intl who believes in himself/ikg for HR band. No image necessary. Call Jimmy, 310-288-0163

\*My band nds voc/lyricst. Ian Gillian type vox. Strong & pwrfl. Estab musicians w/24 hr lockout studio & PA. Liberty, 818-386-8369

\*Progress, gospel choir sks new members. Prodcrs, writrs, have church sponsored choir for 90's. Get it in shape. Alan, 818-765-1487

\*R&B, hip hop male or fem voc/co-writr wtd. Must sound

& lkt grt. Maj credits & contacts. Srs only. 213-653-5015

\*Rapper/ikg for black male rapper, 18-21 w/skills. Labl intrst. AJ, 213-256-0357

\*Sngwr wtd to complete lng black hr band. Have equip, studio, sngs, image, tint. Intl Crue, LA Guns. If this isn't you, don't call. 714-827-7979

\*Sngwr/lyricst wtd by guit/sngwr for collab on Exile on Mainstreet sound. Srs & lntd guys only nd apply. 818-981-4524

\*Sng/rang/writr wwrk/ikg for fem voc into cnty, tokk, rock & all styles, for duo & money making sits. Paul, 213-957-9094

\*Skg voc. Intl Skid, Bullet Boys, old Ratt. 818-762-4634

\*Sngwriting bst, guit team sk frontmn w/meldc, pwrfl vox. Bono, Voodoo, Glover, for intellgnt. Pearl Jam's L. Colour band. No neanderthals. 213-969-4093

\*Soullfl fem singer singing 2nd lead for estab, altmvt band. Stereo MCs, Tears/Fears, Aretha. Jo, 310-659-2070

\*Soullfl, real, pro male voc/frontmn for headlining, metal, altmvt act. Xtensy live, studio exp. Xlnt melody, lyric writing abtl. 310-373-9254

\*THE HOPE HOUSE. 7 pc R&R band, nds frontmn, Hr & range not importnt. style & att are. Kyle, 213-368-6449

\*Triple XXX sks verstl voc w/equp & image. Intl XYZ, Skid, TNT, Shane. 619-670-0336

\*Uniq, creativ voc wtd for hvy, psycho-delic band. Zep, Sonic Youth, Jesus Lizard. 213-876-6480; 310-838-7050

\*Voc for new HR/metal band. Intl Kiss, Wasps & Ratt. Must have image & exp. Call John, 714-892-5410

\*Voc ndd for recrdng artist BARRACUDA. 3 completed tours. MTV videos. HR w/melody, feel & groove. Must have lk, male. Sean, 818-780-4524

\*Voc wtd by Euro style HR band. Must have wide range & soul. Intl TNT, Deep Purple, Fates, Arnold, 818-753-9512

\*Voc wtd for altmvt band w/mgmt & maj labl intrst. 310-397-0644

\*Voc wtd for bluesy, HM band. Intl Zep, Purple, VH, Extreme. Located in Valley. Lv msg. 213-878-6914

\*Voc wtd to complete band Aggrsv metal. Intl Bad Brains, Pantera, L. Colour, Sacred Reich & Megadeth. Pros only. ple. Call Ron, 310-671-3429

\*Voc wtd, male or fem, for wrkg T40 rock band. Must have pwr, presnc & xlnl personality. Some money involved. Michael, 818-704-5821

\*Voc/frontmn wtd for estab HR band w/mgmt & srs labl intrst. Nd right man, young, lng hr. Hillywd lk, age 19-28. 213-655-6516

\*Voc/guit wtd by same for grp w/mgmt, debut album, studio. Rock wh/gy groove, energy, texture, depth. Tenor, baritone range. Rock image. 310-376-6238

\*Voc/sngwr for srs CHR band. Frontmn ala Vince Neil, DLR. Singr ala Paul Shorling, Elliot, Jovi. Image, tmppo, equip & no drugs. Jeff, 818-712-9420

\*Voc/writr/frontmn, age 21-25, xlnl pitch, range & soul, wtd for 100% dedicd, funky, bluesy rock band. 213-650-2059

\*Warner Bros intrst, hvy groove act sks pwrfl, ballsy voc. 19-25. Voc intl A/Chains, Metallica, Pantera. Pro or exp only. Lv msg for Steve Owen, 818-995-8691

\*We are lkg for lntd individuals w/all styles of music. Singrs

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& rappers ndd for maj proj. April. 213-466-7613

\*Wtd, voc, xtremly soullfl, deep & real. Lyricst a must. We're currently gigging, recrdng & unhappy w/present vox. Hvy. Different. W Covina area. 310-945-2375

\*Wtd, Fem voc. Must play an instrmt, keys or guit. I am superb lyricst, melodically strong. Skg commttd, musicl partnership for future demo. Sean, 213-653-8783

\*WUDITZ aka male singer. Otis Redding, Wilson Pickett. Lyrical/writing req'd. Pro sit. Gdrange. Janine, 818-240-1458

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## 14. HORNS AVAILABLE

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\*The Angel City Horn section & trumpet plyr avail for pro ssts. 818-882-8354

## 14. HORNS WANTED

\*Horn plyrs wtd for funky concepts. Trombone & sax. Improv skills a must. Call Bishop, 213-299-7504  
\*Musicians wtd to subfill-in w/4 pc ensemble in Hlywd Protestant church. Guilt, percussn, keys, bs & horns. Readers pref'd, various contmpny styles. No pay but grt fellowship. Call for auditn. Mark or Sonia, 213-938-9135

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\*All bands w/music videos wtd. We nd live performc footage & music videos for public access cable show. 213-969-2448  
\*Artist sks investor for recrdng proj. 909-889-8207  
\*Attn guit techs. Guit tech nnd by HEART THROB MOB immed. 213-658-4264  
\*Attn, hoi tems wtd for GLASS SHADOW music video. 714-757-2789

\*Blues guit, into Texas swing, boogie, Chicago, delta, sks other muscians to form or wrk with fun & versil blues band. Jimmy O, 818-982-8348  
\*Cmtrl rock band, LOCAL HEROES, are currently skg mgmt, legal rep. Ready for the world. Call for promo pkg. Matt, 213-960-1070  
\*Fem hip hdp dancers wtd for music video & stage shows. 818-375-5138  
\*Intern avail for audio engineer for summertime. Hector, 213-935-1957  
\*Light man wtd by pro HR band. Call Bobby, 714-890-7551  
\*Light man wtd immed. 213-467-8405  
\*Lkg for A&R intemship. Determined, hrd wrking, willing to wrk 7 days a week, whatever it takes. Alex Cook, 213-851-8754  
\*LOST AVENUE lkg for fiddle plyr & keybdst. 310-478-2046, 213-651-2815  
\*LOST CHILD skg pro mgmt & financl bckng. Have xint sngs, image & pro att. 213-489-4652

\*Wtd, music teacher to become partner w/pup teach to open music store/school in Encino. David, 818-952-7076

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\*Cntry/pop lyricst nds compsr/guit or keybdst for collab. 818-985-9728  
\*Fem singr/dancer sks techno music & hot dance music & produc. Maj recrd co's instrsd. 310-261-7174  
\*Fem voc, black or multato wrlng tr, under 24, wtd for sexy, glam, funkadic band. 1990 Prince, Hendrx, Parliament. 310-372-3208

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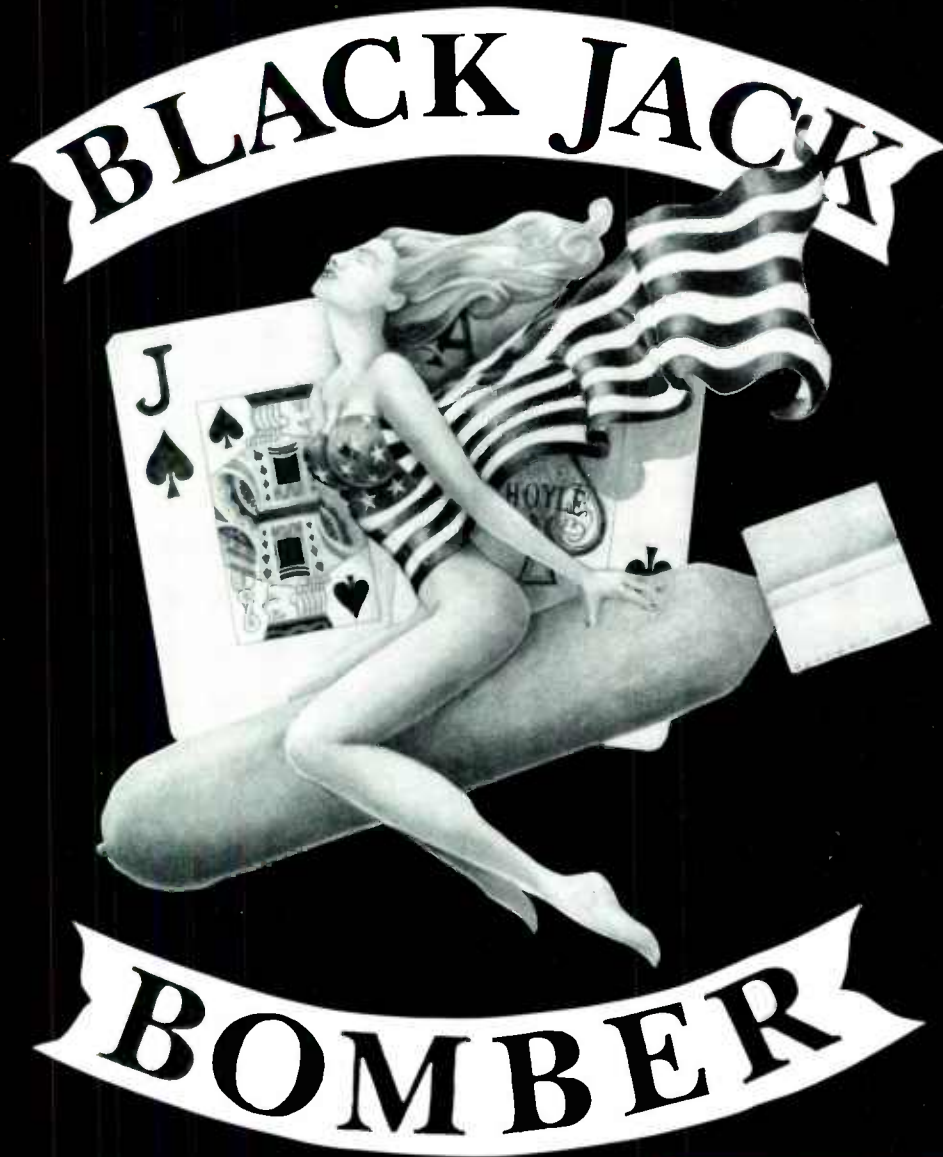
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