

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

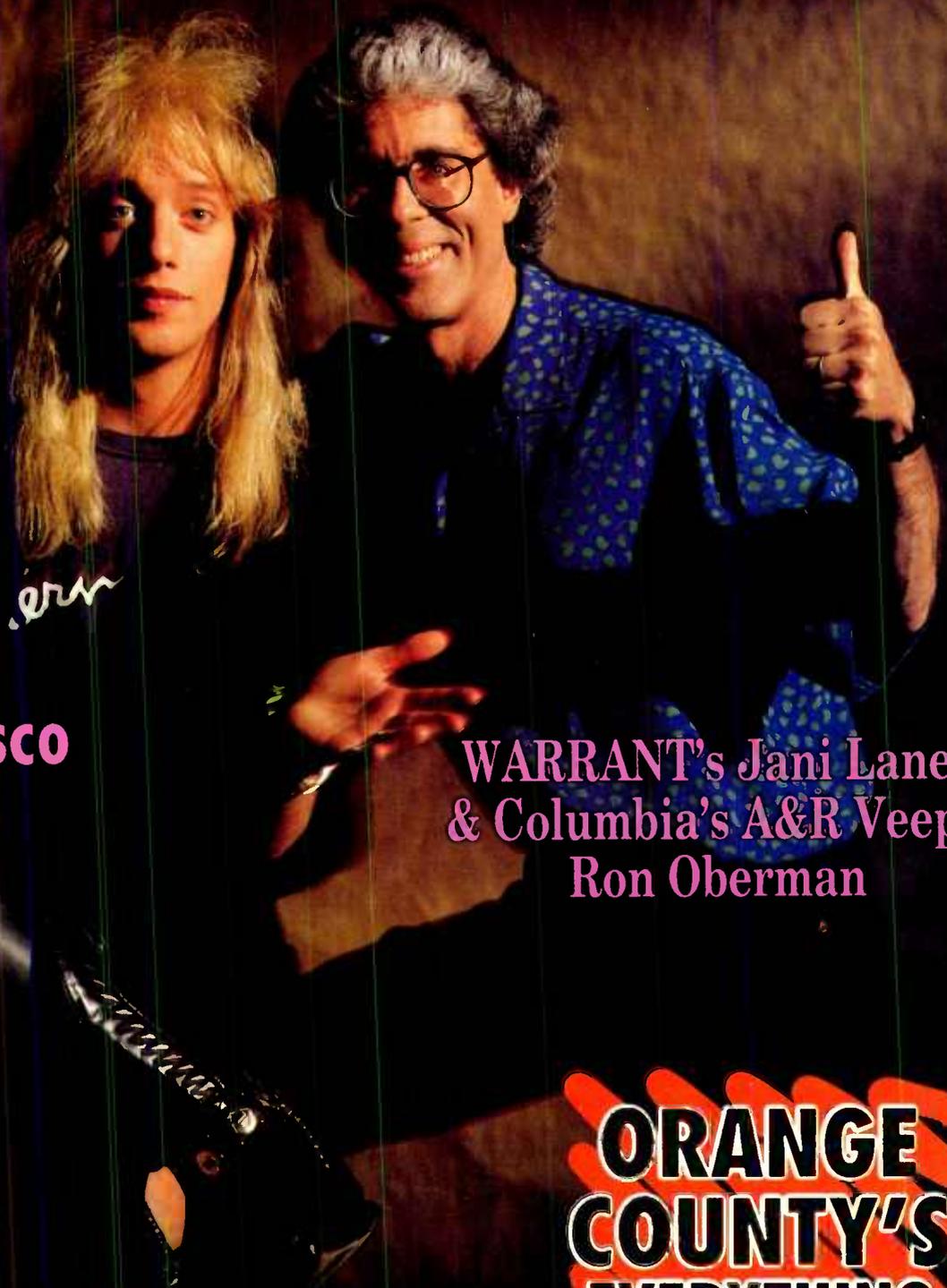
SPECIAL REPORT: Pay to Play—Part 2 The Promoters

Inside The Orange County Music Scene

RECORDING:
V... Hard
R... ack

FI... ARTISTS:
SI... UL PESCO

- A... T
- SHOW BIZ
- NIGHT LIFE
- DEMO CRITIQUE
- FREE CLASSIFIEDS



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& Columbia's A&R Veep,
Ron Oberman

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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIII, No. 15 July 24—August 6, 1989

PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicone

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Steve Katz

ADVERTISING/PROMOTION

Billy Coane

SPECIAL PROJECTS

Nick Paine

CIRCULATION MANAGER

Katy Saylor

PRODUCTION

Rich Wilder

ADMINISTRATIVE ASSISTANT

Mark Everett

SHOW BIZ

Tom Kidd

SONGWORKS

Pat Lewis
David "Cat" Cohen

NIGHT LIFE

Rock: Eric Niles Country: Billy Black
Jazz: Frankie Nemko Black Music: Lisa Posey

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Guy Aoki, John Bitzer, Jennifer Clay, Tom Farrell, Sabrina Frees-Perrin, Kenneth Giles, James T. Goad, Maxine Hillary J, Lyn Jensen, Tom Kidd, F. Scott Kirby, John Matsumoto, Ace Passion, Lisa Poly, Rick Terkel, Sal Treppiadi, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS

Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Morris, Anna "Flash" Luken, Robert Matheu, Michele Matz

NEWSSTAND DISTRIBUTION: Mader News (213) 559-5000

COUNSEL: Shea & Gould

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$30/one year, \$55/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1989 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

MAIN OFFICES

6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772
FAX: (213) 462-3123

24 Hour Free Classified Hotline: (213) 462-3749

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By Kenny Kerner



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Virgin Records enters the rock market with the debut effort from this Florida-based quintet. Singer Kevin Steele talks about the group's long, hard struggle for success.

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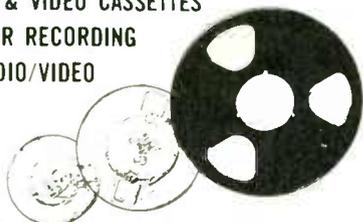
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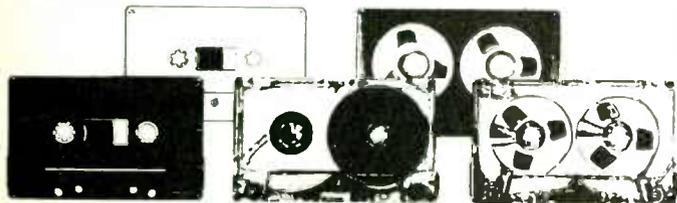


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FEEDBACK

We Want Action

Dear MC:

For the past two years, it seems I couldn't pick up a copy of *MC* without reading how shitty pay to play is. But nobody—NOBODY—is doing one damn thing about it.

The bands keep paying and the fans keep bitching about the cost of the tickets, the cost of drinks and the lack of quality of the bands, but keep going to the clubs. It seems everybody's complaining, but doing nothing about it. Bitch, bitch, bitch.

I, too, have payed to play and bitched. Then, I wrote to *MC* back in March, '88 asking musicians to write me regarding starting an association of unsigned musicians (UMA) with hopes of changing the PTP policy with the power of numbers. I got two fuckin' letters. Two! I know *MC* has more than two readers. I also started Y.U.F.U. music and production company based in Lake Elsinore. Yes, I don't promote concerts on the Sunset Strip, but I don't use PTP either.

After meeting all expenses (insurances, permits, security, deposits, PA rentals, lighting, etc.) I split any/all profits with the three bands playing. If there are losses (and I've yet to lose money), I absorb them, not the bands. And that's the way it should be. I have been on both sides, as a musician and a promoter and pay to play is wrong. But if nobody speaks up and just shuts up, nothing will change.

I'm still willing to start an association to pressure clubs to change the PTP policy. If anyone is interested, they can write to Unsigned Musicians Association (UMA), P.O. Box 779, Lake Elsinore, CA, 92330 and tell a few hundred other musicians to write. Let's go! Stop bitching. You can't win if you don't work for it.

Dru Rigney
Lake Elsinore, CA

One Man's Opinion

Dear MC:

Concerning the Sylvester Valentino diatribe (pay to play sucks) in your June 12 issue: Wise up, Sly! Pay to play is a stroke of genius! Thousands of idiots stream into Los Angeles every day with ridiculous hopes and dreams, ludicrous hair extensions, stupid clothes and way, way too much money. These people deserve nothing more than to be relieved of their cash in exchange for perpetrating their

pathetic attempts at "music" in front of other entirely superficial guest-listed cretins!

Promoters, like all entertainment industry bureaucrats, are leeches. But leeches occur naturally in nature, so why not here, too? I say to Mr. Valentino that if he chooses to waste his astonishing (and very evident) creativity on the L.A. club scene, he must be prepared to lose a lot of blood. Bleed for me, Sly! But don't bother sending a tape. I've heard it before.

J.D. Pellish
North Hollywood, CA

Jazz It Up

Dear MC:

I'm always amazed by *Music Connection's* strange coverage of jazz. Frankie Nemko's jazz *Night Life* column is fine, but when it comes to club and concert reviews, you are consistently out of date. Nemko's review of the John Patitucci trio in the June 12 issue would be more relevant if Patitucci hadn't appeared at Le Cafe on March 21! And what ever happened to Scott Yanow's series of KLON Concert reviews? There were four concerts, he reviewed the first one and then silence! Did he get bored with the music or are you still holding on to his reviews?

If *Music Connection* is to be taken seriously by the jazz community, it will have to prove itself by printing timely and relevant reviews on a consistent basis rather than treating jazz as a stepchild to rock.

Jon Kramer
Thousand Oaks

Critique Critique

Dear MC:

While I was reading a recent *Music Connection*, the Demo Critique column happened to catch my eye. I manage a music/video store in the valley and we sell a demo tape from a band you were reviewing named Crossover.

I found the critique very harsh and unprofessional. The reason being is that you seemed only concerned about making funny one-liners about the singer (who happens to be very good) and said nothing about the rest of the band or the tape. If you didn't like the singer's voice, you could have made your point in one sentence, rather than the whole article.

Eric Conroy
Studio City, CA

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MusicLine: Previewing Albums By Phone

By Kenneth B. Giles III

FT. LAUDERDALE—Don't be surprised if the next time a leggy, late-night vixen encourages you to dial her 900 number, it's to preview the latest album from Debbie Gibson or Def Leppard.

MusicLine, the latest in interactive telephone technology from Music Systems, Inc., invites potential music buyers to call and preview ten to fifteen seconds of each song from a particular album for about 89 cents per minute. According to Edwin Spina, President of the Florida-based firm, MusicLine is designed to "give the listener a clearer and more informed basis for making their purchases" and at the same time, providing yet another promotional tool for the recording industry.

Spina also credits his system as being an "acceptable solution to the

controversy regarding music censorship, as parents now have a way to pre-screen an individual artist's music and lyrics prior to their children's purchase."

MusicLine will premier in August when playlists will be made available to the public through participating record store displays, as well as newspaper and magazine ads. The magic number to call will be 1-900-45-MUSIC. Music lovers and phone freaks will then have the option of dialing any of the four-digit codes delineating artist and album.

With the success of music-oriented phone-in programs, such as the RCA Records-sponsored D.J. Jazzy Jeff & The Fresh Prince hotline, which has garnered over two million calls in its year of existence, Spina can expect to hear the sweet sound of telephones and cash registers ringing. **MC**

Reunited Jefferson Airplane Holds News Conference

By Tom Farrell and Jan McTish

LOS ANGELES—Those recently reunited veterans of the Sixties, Jefferson Airplane, held a news conference in Los Angeles at the Grandview Gardens restaurant in Chinatown to announce plans for a major concert tour, which will kick off on August 19th, and a new album on Epic Records.

Grace Slick, who turns 50 years old this year, was ever-present with her famed wit, jokingly referring to

the band as Jefferson Wheelchair. The band, ever-political, also expressed their solidarity with the students of China. They plan to donate proceeds from one of their concerts to the Chinese Students and Scholars Association (CSSA), a UCLA student organization which is helping the students of China.

"When Paul [Kantner] and I named our daughter, China, we didn't do it because we liked the plates," Slick stated. "It's horrible what's going on over there and it's worse that the USA isn't doing something about it.

The news conference was held in a Chinese restaurant after they were denied permission to hold the conference at the Chinese Consulate in San Francisco and L.A.. **MC**



Original Jefferson Airplane members Jorma Kaukonen, Paul Kantner, Grace Slick, Marty Balin and Paul Casady.

Tom Farrell



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By Katy Saylor

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.

□ A new course offered at UCLA Extension, "Words and Music: Songwriting By Collaboration" starts on August 5th for four Saturdays. Topics covered will be concept, melody, chord progression, harmony and rhyme. Class members will form partnerships to carry out joint exercises. The class will meet in Schoenberg Hall, UCLA, from 10:00 a.m. to 5:00 p.m.. For details, call (213) 825-9064.

□ The National Academy of Songwriters (NAS) is hosting an Orange County song screening session on Sunday, July 30th. The location will be Newport Beach Public Library, 856 San Clemente Dr., Newport Beach. Doors open at 1:00 p.m. for signing up, with the session beginning at 2:00 p.m.. Admission is free and open to the public. You must be a member of NAS to have a tape critiqued and you may join at the door. For further information, call (800)334-1446 or (213) 463-7178.

□ UCLA Extension is presenting a summer workshop, "Becoming a Talent Agent: A Practical Workshop in the Realities of the Profession," meeting on campus Mondays from 7:00 p.m. to 10:00 p.m., August 7th through September 11th. Bill Robinson, senior agent at International Creative Management, will be the instructor. Call UCLA Extension at (213) 825-9064 for more information.

□ The Songwriters Guild Foundation is offering a new workshop beginning this fall entitled "Mid Songwriting & Recording Workshop." Students will get hands-on instruction using today's songwriting tools: computers and synthesizers. The class size is limited and will be taught by Richard Freeze. For more information, call (213) 462-1108.

□ The Long Beach CityLife concert series continues in August with concerts featuring The Platters at the Amphitheatre (located at 1st Street and The Promenade) on August 12th and at Houghton Park on August 13th. Carl Anderson and Mary Wells will be at The Amphitheatre on August 19th and at Martin Luther King, Jr. Park on August 20th. For more concert information, call the Concert Hotline at (213) 421-9431. 

SGA Fights For Songwriters' Rights

By Michael Amicone
and Steven P. Wheeler

HOLLYWOOD—The Songwriters Guild of America (SGA) is once again marching into court on behalf of songwriters. Basing their legal action on the Copyright Act of 1976 (which became law in 1978), SGA is seeking to recapture domestic performance royalties from publishers whose contracts have been terminated by the writer or his/her estate. SGA West Coast Director Aaron Meza explains: "The Copyright Act of 1976 allows songwriters the opportunity to terminate their contracts with the original publisher 35 years after the first recording or 40 years from the signing of the publishing agreement. The issue here is, although a songwriter can recapture the copyright of a song, should the original publisher still financially benefit from derivative works [a cover version of a song recorded while said publisher controlled the copyright]?"

So far, the Guild, which is trying to recapture all performance royalties for the songwriter including those from "derivative works," is seeking to establish a legal precedent using older songs as test cases.

Although the test cases have involved songs from the 20s and 30s, Meza stresses the effect of the Guild's current efforts on young as well as older songwriters. "While these lawsuits involve songs from many years ago, all songs are eventually going to fall into this situation. For instance, the copyright of a recorded song written in 1978 can be recaptured by the songwriter in the year 2013. This allows the songwriter or his/her estate to solely reap the later financial rewards of a song or possibly renegotiate and get a better deal."

In SGA's first attempt, involving the song "Who's Sorry Now?" written by Ted Synder, SGA was dealt a legal blow when the Supreme Court, in 1984, overturned an appeals court decision and gave the publisher back its share of mechanical royalties (mechanical royalties are derived from the sales of records, CDs, tapes and sheet music). Meza says that the Supreme Court decision hurt, but there are other important issues to contend with. "In Mills Music vs. Ted Synder, we were fighting for the mechanical royalties. Unfortunately, we lost that decision. What that means is, even when the songwriter gets the copyright back, all

the mechanical royalties still have to be split with the original publisher even though the publisher no longer owns the copyright to the song."

This decision forced the SGA to concentrate on the more lucrative royalties derived from radio, television, club and theatre performances. Using the song, "I Love My Baby (My Baby Loves Me)" written by Harry Warren and Bud Green, the Guild sued Shapiro-Bernstein Music Publishing and won, freeing over \$100,000 in performance royalties being held in escrow by ASCAP.

Although the Guild won, it was still something of a setback. "We won, but we settled out of court, so it wasn't a complete victory for us," explains Meza. "We're hoping that some publisher will go up against us in court, rather than settling out of court."

Because of the out-of-court settlements, the publishers have avoided a legal precedent being set. Meza points out the SGA's current plan of attack: "The Guild is trying, through extensive legal investigation, to find the proper song with the proper contract to allow us to get a court ruling. We've picked a new song, "When the Red, Red Robin Comes Bob-Bob-Bobbin' Along," and we've filed suit against Bourne Music. We feel this case will finally enable us to establish the legal precedent that we need." 

POISON RECEIVES PLATINUM AWARD



Enigma/Capitol recording act Poison is shown receiving their RIAA-certified platinum-plus plaques after a recent Long Beach, California performance. (Their latest album, *Open Up And Say... Ahhh!* has sold over five million copies.) Pictured (L-R, back row): John Fagot, VP, Pop Promotion; Cary Baker, National Director, Media & Artists Relations; Ritch Bloom, Senior Director, Pop Promotion; Jeff Shane, National Director, AOR Promotion; Tom Whalley, VP, A&R (all with Capitol); Denny Rosencrantz and Howard Kaufman of HK Management; (front row) Bill Burks, VP, Product & Artist Development, Capitol; Frank Palombi, National Director, Pop Promotion, Capitol; Bobby Dall and Rikki Rockett of Poison; Jeremy Hammond, VP, EMI Music International; C.C. DeVille and Bret Michaels of Poison.

Geffen Releases Greenpeace Benefit Album

By Kenneth B. Giles III

LOS ANGELES—The David Geffen Company has released Greenpeace's *Rainbow Warriors* album, a compilation of songs donated by some of the industry's top artists including U2, R.E.M., Peter Gabriel, Sting, Lou Reed, Talking Heads, Eurythmics, INXS, The Pretenders, The Grateful Dead, Dire Straits and John Cougar Mellencamp, among others. The proceeds from the sales of the *Rainbow Warriors* LP will go to Greenpeace, the international organization dedicated to the protection of the natural environment.

"The artists involved chose songs they feel carry a message of hope and concern for the world," explains Gary Gersh, Geffen executive and twenty-year Greenpeace member. According to Gersh, offers from artists, record companies

and publishers wishing to be involved far exceeded available album space.

Originally released in the Soviet Union in March as *Breakthrough*, the two-disk compilation sold a half-a-million copies in a single day in Russia. It is still at the top of all Soviet music charts and Greenpeace has reported some 10,000 membership requests per week from the U.S.S.R. **MC**

KROQ's Rick Carroll Dies at 42

By F. Scott Kirby

LOS ANGELES—Rick Carroll, 42-year-old consultant and program director for alternative radio station KROQ (106.7), died on July 10 due to complications from pneumonia. Van Johnson, who will follow in Carroll's footsteps, said of his former boss, "Rick had a tremendous capacity to think of ways to make a radio station work. He had an incredible mind and was never afraid to follow his gut instincts. There will never be another one like him and I'm thankful that I had the chance to work with him." **MC**

RHINO RENDEZVOUS



Executives of EMI Music Worldwide, Capitol-EMI Music and Rhino Records recently met in Los Angeles to discuss Rhino's major Fall campaign. Pictured perusing Rhino's new catalogue are (L-R) Jim Fifield, President and Chief Executive Officer, EMI Music Worldwide; Harold Bronson, Managing Director, Rhino; Rhino's mascot Rocky Rhino; Richard Foos, President, Rhino; Joe Smith, President and Chief Executive Officer, Capitol-EMI Music; and Russ Bach, President, CEMA.

By Michael Amicone



Laura Swanson

A&M Records has promoted Laura Swanson to the post of West Coast Publicity Director. Her duties will continue to include the handling of local press and television for A&M's roster of acts, as well as being responsible for hard rock, teen and country press. A&M has also appointed David Gales to the position of Executive Director Product Marketing (he will supervise the product management staff in the creation and execution of all marketing strategies for company product) and Jonathan Haft to the newly created post of Vice President Legal Affairs.

ASCAP has announced the promotion of Arnold A. Gurwitch to Director of International Relations. Formerly the performing rights society's Foreign Manager, Gurwitch will continue to oversee the work of the Foreign Department, which handles negotiations and implements ASCAP's agreements with affiliated societies. In addition, Gurwitch will coordinate ASCAP's participation in CISAC (The International Confederation of Societies of Authors and Composers).

Geffen recording act, Edie Brickell & New Bohemians, has signed with Aerosmith manager Tim Collins for personal representation. Collins Management, Inc., a Boston-based management company, has recently expanded its operations in Los Angeles. Collins Management, Inc. has also added Melanie Williams to their management team.

Capitol/EMI Latin has announced three new appointments: Manolo Gonzalez be-

comes the label's Sales & Promotion Manager, Southwest Region; Ruben Espinosa moves to National Sales Director, U.S.A. & Puerto Rico; and Eli Cesar becomes Sales & Promotion Manager for the East Coast & Puerto Rico.

In more Capitol/EMI news, Gabriele Zangerl has been named Director, International Product Management, International Marketing Division, EMI Music Worldwide. In her new capacity, Zangerl will coordinate all worldwide marketing activities for the EMI (U.S.A.) roster of acts and will also oversee marketing in the U.S. of the EMI Records (U.K.) artists signed by the EMI (U.S.A.) label. Over at the Capitol Tower, Milhan Gorkey has been appointed East Coast Director, Media & Artist Relations, for Capitol, and, in a restructuring of its Pop and AOR departments, Ritch Bloom has been named Senior Director, Pop Promotion, Frank Palombi becomes the label's National Director of Pop Promotion and Jeff Shane advances to National Director, AOR Promotion.

Claudette Robinson, a former member of the legendary Motown group, The Miracles, has signed with Mirror Public Relations. Robinson is currently working on a solo album and current plans include a new book and a promotional tour.

Enigma Records has announced the appointment of Jayne Simon to Vice President of Sales. In her new post, Simon will shepherd all aspects of the Enigma Records Sales Department.

RCA Records and the Zomba Group of Companies have renewed their agreement. Under the pact, RCA will continue to market, promote and distribute Zomba's Silvertone and Jive labels. Jive's roster of artists includes Jazzy Jeff & the Fresh Prince, Kool Moe Dee, Jonathan Butler and Samantha Fox.

Elektra Records has named Julie Levine to the post of National Manager of Video Promotion. Formerly an assistant in CHR promotion, Levine will perform her duties out of the company's New York offices.

JBL Professional has announced four new appointments: Gary Lynn to the post of Product Manager, Tim Crable to the post of Customer Service Manager, Steve Bartlett to the post of Electronics Product Manager and Jim Chase to the position of Western Regional Manager. **MC**



R&B artist Peter Canada is shown putting his moniker on his label deal with the Existia Music Group. Pictured (L-R) are label President Kamal Aboukhater and Peter Canada.



Entitled Nude, the latest album effort from Dead Or Alive is once again chock full of Europop dance hits guaranteed to keep your feet moving. If it turns out that the music isn't enough, take a good look at the album cover photo. No, it isn't a sensuous woman, it's the ever-sensuous frontman for the band, Peter Burns.

Dialogue

Kate Hyman: VP/A&R, Chrysalis Records

A&R Staff: "Starting at the end of this month, Danny Keaton will be moving out here from the Chrysalis offices in New York. Danny is an A&R Director who's moving out here because we really need the help."

The Gig: "As a Vice President of A&R, your responsibilities don't change very much from when you were an A&R Director. I look after the acts that I've signed and I also look after the other acts that perhaps don't have somebody. You know, sometimes an A&R person leaves and the band needs someone to take care of them. But here at Chrysalis, we all kinda chip in. We're not very departmentalized. What the vice presidency really means is that I have the freedom to make some more of my own decisions without having to go through a committee."

Signing Power: "Yes, I do have the power to sign a new act to the

label. As for Danny Keaton, if there is something he really believes in and he really wants it, then he'll also have the power to sign. We've found that it's very hard for everybody to love something as much as that one person who brings them in. It's just impossible to satisfy everybody. Because everyone here has different tastes, it's seldom that we all agree. And that's what makes for the variety at the label."

L.A. Overview: "I came over from New York about six months ago and one of the first things I realized is that there are more places to play at out here. However, I do get out to the local clubs a lot. There are more bands out here, more good bands—bands that are able to play well. As far as I can tell, six months ago, every band sounded like every other band. Now, that scene is getting a lot better. We're not seeing as many clone bands as we were."

Ready to Sign: "It's more of a gut reaction than a checklist with me. If the band is unique, if they have something to say and if they move me, not if they remind me of the

band I just saw the day before, that just drives me crazy. There have to be good songs and a great performer. Also, lyrics are real important to me. I don't think you necessarily have to say something important, you just have to make some sense. It doesn't always have to be deep and meaningful, but I do feel that lyrics are important. There just has to be something that hits you on a real emotional level. A real gut level feeling."

Broken Glass: "I signed a local band called Broken Glass. What's interesting is that I signed them at a rehearsal, without any demo tape or the luxury of seeing them at a live club gig. I got a call from their attorney and went to see the band at S.I.R. Rehearsal Studios. I saw them perform about six or seven songs and then decided that I wanted to work with them. At first I was going to offer them a development deal, but it turned into a full-fledged record deal. I think that record companies should develop acts anyway! Although lots of times people expect it to be all there. That's pretty unrealistic sometimes. It's not always possible for bands to get to that level on their own."

Demo Deals: "As far as demo deals go, if there is an act that doesn't have a tape and I want to see what their music will translate to in the studio, I'll take them in and make a demo tape. But more often than not, it doesn't seem to work. It seems to hold up the band. It makes more sense for me to work with them on all sorts of levels—songs, rehearsals, live shows—that's where the development comes in. Just going in to do a demo tape is a lot of pressure on a band. They wind up being rushed and working with people that won't be there for them later."

Unsolicited Tapes: "We get a lot of them and we do listen. But obviously, it takes us a lot longer to get to those tapes. Sometimes, there just aren't enough hours in the day to get to them, so they just sit there. After we hear them, we try to send the tapes back with letters. So far, I haven't found any unsolicited tapes that were really great, but you just never know. You have to keep listening. I prefer to listen to a rough tape rather than one that's over-produced. That way, if I like it I know it's because of the song rather than the production."

Free Advice: "Bands coming to L.A. to get signed should try to play live as much as possible. Then, I think they should try to get some kind of representation, but be very careful. Be sure to ask around before signing anything. As for approaching the A&R people, many of them don't like to be harassed. They like to feel as if they were discovering the bands themselves. It's very much a psychological thing. Basically, they should just concentrate on who they are and what they are and not try to emulate anyone else around them. Try to get your songs and your stage show together and don't approach people too soon. I really believe that if you just work hard, someone will find you."

Grapevine

Look for new album releases to come from **Ten Years After** on Chrysalis and **Tommy James** on Ron Alexenburg's **Aegis** label through CBS.

Tone-Loc was arrested over the July 4th holiday. Apparently, the platinum rapper was caught doing the wild thing on a public beach in Florida at about 5 a.m.. Too much funky cold Medina?

Local L.A. favorites, **Venice**,



Enuff Z' Nuff is the name of Doc McGhee's latest rock acquisition. As pictured above, the bandmembers are (L-R) Vikki Foxx, Derek Frigo, Donnie Vee and Chip Z' Nuff. Their Atco Records debut is quite unique and definitely worth a listen. Rumor has it that these guys will be opening on the upcoming Motley Crue tour. Enuff said.



Arnold Turner

ACE JUICE is the name of MC Hammer's latest find. Determined to create an empire all to himself in his native Oakland, Hammer co-produced this debut effort on the Capitol label. *Ace Juice* is a combination of hip hop and plain old funk. Part of MC Hammer's posse, **Ace** is the male dancer who performs along with Hammer in videos. Initial single is entitled "Go-Go" and it features Hammer and Ace on vocals.

have signed a long-term recording contract with Paul Fishkin's **Modern/Atlantic Records**. The band is now in the studio with **Danny Korchmar** producing. The LP is slated for release towards the end of the year.

Eddie Murphy's second Columbia album, *So Happy*, will hit the stores in early August. It will be preceded by the single, "Put Your Mouth On Me." No less than four top producers worked on the album.

Controversial rap group, **Public Enemy**, has disbanded. Apparently, the band was "pressured" into firing group member **Professor Griff** after he had made an anti-semitic remark in a *Washington Times* interview. More on this in the weeks to come.

Local bands creating a large buzz on the Strip now include **Sister Shotgun**, **Tryx** and **The Zeros**. By the way, what ever happened to **Kill For Thrills** (MCA) and **Shark Island** (Epic)?

Bruce Fairbairn will be producing the third **Poison** album, while **Bernard Edwards** will be handling the production chores for the **Hunter-Ronson Band** on Polygram.

Chart Activity

With **Paul McCartney's** "My Brave Face" single peaking out in the twenties, someone's got to decide on a follow-up single. Most

likely candidates appear to be "This One" or "Motor of Love." Seems to me that McCartney should have done a bit more talking to the press. It worked wonders when **Paul Simon** released his *Graceland* Grammy winner. You're never too big...

Look for "Heaven" to propel **Warrant's** debut Columbia album to platinum status. Compared to "Down Boys," the new video is incredible and the song itself, another rock ballad, is a sure hit.

Those who thought that **Skid Row's** Atlantic debut was a fluke are now eating their words as the LP nears that coveted platinum mark. **Sebastian Bach** and his bad boys are still tearing it up across the country. When all is said and done, the album should settle in at the two-million mark.

Call it a soundtrack or just a new album, the fact is that the latest **Prince** record is going to be one of the biggest LPs of the year. Listen to "Electric Chair" and "Lemon Crush." **Prince** is absolutely brilliant in the studio when left to his own devices. Funny thing is, his "Batdance" single is the least impressive track on the entire album.

On The Move

Ron Fair has been named Vice President West Coast A&R/Staff Producer for EMI Records in Los Angeles. 



Badger

Contact: Joel Mislung
(714) 949-1101

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

On the local club scene for the last couple of months, **Badger** is a power trio comprised of James White, Joel Mislung and Jeff Solwold. According to their bio, their aim was to put together a band with "national potential and an original sound and show." It's way too early to think national, guys, but there is always hope. Musically, **Badger** is crisp, tight, raunchy and mighty precise. Their lead singer turns me off each and every time he slips into that outdated Heavy Metal falsetto, but other than that he is possessed with a voice that is thin and poppy rather than the expected husky rock voice we've come to expect. Their material is kinda strange—call it soft metal, if you will. Maybe that's because the band really hasn't committed to a specific musical genre yet. "Push A Little Harder," the obligatory rock ballad is nice, though really nothing out of the ordinary. And that just about sums it all up. Just a couple more months of writing and playing-out and **Badger** should be right on track. I know we'll be hearing from them soon.



Widows Weave

Contact: Karen Schub
(213) 655-1100

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Widows Weave sounds to me like a cross between early Jefferson Airplane meets the Eurythmics. But unfortunately, they lack the intensity of both classic bands. Lead vocalist **Karen Schub** makes a valiant effort, but barely cuts through the musical mix. This is not one of the more professional demos we've received. Nevertheless, we can say that the musical performances are all top-notch even though it appears that the tempo/timing seems to drift a bit every now and again. This is bonafide "alternative music," and as such, it's anybody's guess as to the band's possible chances of success in the future. I think this band needs lots more time to develop and/or work on some new material.



Becky Bell

Contact: Becky Bell
(818) 893-0222

Purpose of Submission: Seeking management, live gigs & label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

In her introductory letter to *Demo Critique*, **Becky** emphasizes that music should count more than packaging—and to a certain degree, she is right on the money. Her three-song demo was very, very sparse, uncluttered and about as close to a generic demo as we've ever received. Though **Bell's** material is cute and personable, I just don't hear it being performed anywhere other than at small coffee houses around the country. In its present form, none of these songs will translate well to vinyl. These tunes seem to qualify more as "ditties" rather than as serious songs. They are about two minutes long and are charming little tidbits, but not yet ready for prime time. The problem here is that **Becky** must have played small clubs for such a long time, that her material was intentionally written to address the few people in her nightly audiences. Think bigger, **Becky**.

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

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MCA Music-London inked a long-term sub-publishing agreement with Tom Petty for all territories excluding the United States and Canada. The deal includes Petty's latest LP, Full Moon Fever, and the songs he wrote for the Traveling Wilburys and Roy Orbison LPs. Pictured at the signing are (L-R): Stuart Watson, Vice President, MCA Records International; Tony Dimitriadis, Petty's Manager; Tom Petty; and John Brands, Managing Director, MCA Music Ltd..

Activities

Geffen Music songwriter **Darrell Brown** has a cut on the new Michael McDonald LP entitled "Searching For (Understanding)." He also co-wrote the entire new Russ Taff LP on Word Records with Taff and co-wrote a song with Mike Reno (Loverboy) entitled "Burn Down The Bridge," which will appear on his upcoming LP. Darrell is in New York writing with a new Geffen artist, Little Sister, for her upcoming debut album.

Alan Roy Scott, an exclusive songwriter/producer with **Jobete Music**, has a song entitled "I Can't Help Myself (When It Comes To

You)" in the movie and soundtrack of *The Karate Kid Part III*, performed by Glenn Medeiros. Scott also co-wrote and co-produced "I'm Scared Of You" for Patti LaBelle's new LP.

Another exclusive songwriter with **Jobete Music**, **Steve Diamond** has two cuts, "I'll Be There" and "Send A Message," on the upcoming Starship album, both of which he co-wrote with members of Starship. He also has the first single on B.J. Nelson's new LP, which was produced by Robert Palmer, and a song he co-wrote with Epic recording artist Shark Island entitled "Bad For Each Other," which will be on their upcoming release.



Island Music announced the exclusive worldwide signing of both Tony Haynes (hit lyricist of such songs as Robert Palmer's "Hyperactive" and Jeffrey Osbourne's "She's On The Left") and Darryl Ross, R&B writer/producer who recently had a Top Five Black single with RCA artist Grady Harrell from the band Sticks & Stones. Haynes and Ross were brought to the company by Victoria Clare, newly appointed Vice President of Creative Operations for the U.S., and Skip Drinkwater who was simultaneously appointed as a Consultant to the publishing company. L-R (standing): Darryl Ross; Victoria Clare, V.P., Creative Operations; Skip Drinkwater, Consultant; Stacy Weinberg, Professional Manager; and Lionel Conway, President. Seated: Tony Haynes.

Peer Music artist/producer/songwriter **Marvin Etzioni** (Lone Justice) produced The Riflebirds' upcoming album as well as having co-written four songs with the Oregonian band. Etzioni recently produced an album for Toad The Wet Sprocket, a Santa Barbara-based group who has signed with CBS Records. Marvin is in the Peer Music studio recording his own material with a number of fine musicians including The DeVinyls' Duane Jarvis and Benmont Tench (keyboardist with Tom Petty and The Heartbreakers) who recently recorded with Elvis Costello and Bob Dylan.

New Signings

Geffen Music signed artist/songwriter **Ramone Carter**, whose vocals will be featured on Quincy Jones' next release. Carter wrote the song, "Wish You Were Here," which will appear on Quincy's new LP. Geffen has also signed Geffen Records recording artist/songwriter **Apollo Smile**.

The Business Side

Musician, songwriter and professional manager **Chris Mancini** has joined **All Nations Music** as Vice-President, Creative Affairs. His responsibilities will include bringing in new groups and songwriters, acting as a "taste setter" for the company and as chief scout for new writing and performing talent.

John Massa has joined **All Nations Music** as Director Of Copyright Administration. Massa comes to All Nations following three years with Arista Music Publishing Group where he worked in the copyright and licensing department.

Professional Pointers



Eric Filkorn

As Professional Manager with The Dick James Organization, **Eric Filkorn's** responsibilities include: working the Dick James catalog, getting covers for the staff songwriters, seeking out and acquiring new and developing talent, securing record contracts for that talent if they are not already signed to a major label and listening to literally thousands of demo tapes in search for what he considers potential "hit" material.

What do you look for in a song? "There are numerous things that are going on in your head when you listen to a song. Number one, you don't want to be insulted by a trite lyric. Many beginning songwriters think that they have the pop formula down—the first line of the song is about a person walking into a club; the next line, he sees the person that he wants to see; the third line, they're looking into each other's eyes; of course, the fourth line, they're off somewhere doing it; and then the chorus comes in saying, 'Take me, break me.' What I'm looking for are people who are not taking *Leave It To Beavers* scripts and recycling them into *Family Ties*. Of course, the song has to have a strong hook—that's just one of the rules. Most importantly, I have to love it myself. If you pick up a song to pitch, you're going to be hearing it thousands of times and you're more likely to be aggressive with a song that you really believe in. And I'm convinced that if you believe in a song and keep working it, eventually it will happen."

What trends in the music industry do you see?

"I see a need for more credible artists. A year or two ago, the big song on the charts was Stacey Q's "Two Of Hearts" and the most innovative thing about it was that there was no actual singing on the record; it was all sampled vocals. Now you see artists like 10,000 Maniacs, Tracy Chapman, even bands like Guns N' Roses and there's a bit more substance to them. I see that developing further, rather than the real trite pop. It's almost like we've been going through another skiffle period and now we're moving into real music again. The hair bands will always be here, but I don't think they will be as prominent."

PUBLISHER PROFILE



Billy Meshel

By Pat Lewis

After his recent exit from Arista Music Publishing, which he founded in 1976, Billy Meshel has taken on the dubious task of forming his own publishing company, All Nations Music. "What we're going after this year is catalog acquisition, big catalog administration and artist/songwriters who have record deals," says Meshel. "Perhaps if it all goes the right way, we'll be able to hire straight songwriters in the second or third year. And after all is said and done, that's where the greatest profit lies—making a long-term deal with a writer and going out and plugging songs."

Meshel resigned his position as president with Arista Music Publishing not because he wanted a new challenge but rather, "It was no longer the place where I could do what I knew how to do," confesses Meshel, "which is to make money in all the ways that are connected with the exploitation of music. You can make money as a publisher by making your writers happy and your writers then go out and produce albums for you. The writers are delighted to be with you because you're getting them the activity that justifies their work—getting them covers, usages in motion pictures or television—and showing them by results that you are very interested in their creativity. And that stopped being the feeling that I got there."

To decide to compete in the publishing marketplace would certainly seem like a risk for Meshel considering that small, independent publishers are eaten up by the majors on an almost daily basis and publishing as a whole is rapidly shrinking. But risk is something that Meshel has learned to live with. "As you get older," he says, "you learn more and more about yourself and, yes, when you're thirty-five years old, risks are something that are very long-term and they can happen all the way along the line. But when you're fifty, you look into the face of risk and you laugh because you've been through it so many times. We'll all eat, sleep under a roof and be able to clothe ourselves until the day we die because we are well—that's what you have to be. You just have to be well to survive and enjoy life."

Meshel is one in only a handful of publishers who actually began as a songwriter. "I was making a living as a songwriter," recalls Meshel, "between singing my own demos, getting advances on songs and getting a cut every now and then. I was a little luckier or maybe I was kind of talented, I don't know, but I was earning a living at it." Because he was extremely ambitious, Meshel would run his own songs as well as the other staff writers' songs. "I started getting covers for these brilliant guys," confesses Billy, "and I found myself earning the kind of money that really big hit songwriters earn and I came to the conclusion that I was in it for the money. So, I said to myself, 'Why kid around. To make the kind of money that I make in music publishing, I'd have to write two or three hits a year and I'm not that good.'"

"I also learned a little down the line," continues Meshel, "that a music publisher cannot be a songwriter and compete with his songwriters. So I had to stop, which at first, was like trying to stop breathing."

Meshel insists that a publisher's creative input can greatly benefit the songwriter. "I not only welcome it," insists Meshel, "I beg every writer to bring every song to me so that we can give them the benefit of our experience. But I think that it's integral to the nature of most writers, especially young writers, to not be as open to outside input. We want to get involved with every song there is because we've been in the business a long time. We've heard all the arguments, we've fought all the wars and we know a lot of answers. But I think that most writers don't want to hear the criticism. Day in and day out, every good professional manager speaks to a minimum of fifteen or twenty users a day and from that comes an idea of what is going on out there in the world where songs are used. Writers should avail themselves of that information and trust their music publishers more than they do." MC

ANATOMY OF A HIT

By David "Cat" Cohen

"My Brave Face"

Writer: McCartney, Mac Manus

Publisher: MPI Communications Ltd/Plangent Vision Music Ltd

Paul McCartney

Capitol

1989 is turning out to be a strong year for comebacks, especially music out of the Sixties and Seventies. Disco has returned to the pop scene with a vengeance with the most recent hit by Donna Summer a prime example. Late Sixties music has also come back to the pop spotlight as well. In this week's anatomy, we'll look at what has enabled Paul McCartney to re-emerge on the charts—his new hit, "My Brave Face."

Just as hem lines go up and down, pop music styles go in and out of fashion. Everything seems to be cyclic. In McCartney's new track, we see him bringing back many elements that have been sorely missing on the pop charts. Today's hook 'n groove approach to record making has largely ignored the use of melodic twists and turns and adventurous harmonic progressions that made the Beatles household names. Another element he has brought back to our ears with this song is its liberal use of vocal harmony, something no self-respecting Beatlesque band would be without.

□ Lyric: An excellent lyric. The story is clearly about a man trying to survive a romantic breakup by putting on a brave face. The detail in the lyric paints such a vivid picture that it communicates honestly on a level far beyond the superficial.

*Ever since you left I've been trying to
Compose a 'baby won't you come home' note meant for you
As I clear away another untouched TV dinner
From a table I laid for two*

*Now that I'm alone again
I can't stop breaking down again
The simplest things set me off again
And take me to that place
Where I can't find my brave face*

□ Groove: A strong 8th note rock groove with a very clean drum sound and crisp backbeat.

□ Scale: Although written in a 7-tone major scale, the melody retains enough distinctiveness that it never sounds too classical or legit. A modal guitar fill in between verses and at the end gives the song a Mixolydian ambience (this contains a flat 7 tone) very reminiscent of the late Sixties Beatle sound. This is an obvious "reference."

□ Melody: The melody has some very interesting sweeps and leaps and covers a wide range, especially in the low pre-hook and high chorus. McCartney can sing in a wide variety of registers and this song covers all of them.

□ Harmony: A mixture of triads, 6th chords and a few 7ths. Many different chords are used, giving this song a rich harmonic texture. What makes it even more interesting is the way McCartney refrains from resolving some of the vocal harmony and some guitar parts, suspending them long after the bass resolves to its tonic or dominant note.

□ Form: Sophisticated, yet Top 40 form. Verse/Verse/Pre-hook1/Pre-hook 2/Chorus/Riff/Verse/Verse/Prehook1/Prehook2/Chorus/Chorus/Tag

□ Influences: Influenced by his past (perhaps the richest legacy in the business) as well as a few contemporary rock touches.

□ Performance: Very solid vocal. McCartney comes across very self-assured. His vocal quality is better sounding and better recorded than ever.

□ Production: Extremely effective production. The sound quality is superb and vocal and instrumental parts blend in perfect balance.

□ Summary: It's a strong record and one that gets better with repeated listenings. It's also a matter of timing and this neo-Sixties approach has found its way to market at the best possible time. The only fault I find with this song is, while the lyrics contain deep twinges of romantic pain to them, the music is so upbeat one would think it was a celebration of his freedom. This tends to trivialize the message a bit. However, one could say that the music is the sound of his determination to overcome his pain, hence the brave face. MC

HURRICANE ALICE



Hurricane Alice recently completed final mixes on tracks for the band's Atlantic debut, due out this fall. Pictured (L-R): vocalist Bruce Naumann, guitarist Dammy Gill, bassist Ian Mayo, (seated) producer Thom Panuzio (U2, Joan Jett, Iggy Pop) and drummer Rusty James.

VALLEY CENTER STUDIOS: Earth, Wind & Fire's Phillip Bailey was in doing lead and background vocals for his next album, with Dean Burt handling the sonic duties and Dave Bates assisting....Adrian Gurvitz was recently in V.C.S. recording tracks for his new publishing deal with Warner/Chappel, with Dave Jenkins manning the board and Dave Bates assisting....Producer/engineer Walter Kahn, in association with Sunshine Entertainment, was in doing midi-tracking on a new project with Dave Bates assisting....Producer/artist Chuck Neushwanger and engineer/producer Peter Lewis were in working on some new tracks for a possible record deal....Latin star Pebo Rodriguez, in doing tracks for his upcoming LP, with Ray Moore behind the console and Tom Twiss assisting.... Gary Myrick recently completed six new tracks with Dave Jenkins engineering and co-producing and Dave Bates assisting....In V.C.S.'s pre-production facilities, Diane Reeves was rehearsing for a tour of Europe and jazz artists Gerald Albright and Walter Egan were rehearsing for local shows.

ALPHA STUDIOS: Beach Boy Carl Wilson was in recording "Run Don't Walk," a track from his forthcoming album, with producer Phil Galston and engineer Jay Rifkin....Sandra Bernhard was in recording vocals for her starring role in the upcoming film, *Without You I'm Nothing*, with Morgan Ames producing, Hank Cicalo engineering and Joe Schwartz assisting....Latest rap sensation, De La Soul, did some recording for an upcoming video with Mark Ettel engineering and Steve Sitkowski assisting....Capitol recording artist Fetchin Bones finished their latest album with producer Ed Stasium, engineer Paul Hamingson and assistant Joe Schwartz....Motown supergroup The Temptations recently worked on some new tracks for an upcoming project with producer Michael Sembello, engineer Frank La Rosa and assistant Joe Schwartz....Former Guess Who lead singer Burton Cummings was in working on a new album project with Ian Gardner adding his sonic expertise, assisted by Joe Swartz, and the Porcaro brothers, Mike and Jeff, contributing their session skills.

ON THE SET



Candidate for Comeback of the Year honors, a recently resurrected Donny Osmond is shown on the set of the video shoot for his latest single, "Sacred Emotion." Shown (L-R) are saxophonist Dave Koz, producers Evan Rogers and Carl Sturken (the duo produced the best tracks on Osmond's new LP) and the Osmond man himself.

CAZADOR: Rock act Savage Palace recently completed their four-song tape with hopes of a possible label deal....Nashville-based lyricist Larry Henley, co-writer of Bette Midler's recent single, "Wind Beneath My Wings," was in working with Famous Music staff writers Jack Conrad and Anthony Smith....Left Bank Management's Randy Nicholas mixed some live tracks for L.A. Guns....Mark Volman of Flo & Eddie fame was in recording demos for his daughter, Hallie.

RUMBO RECORDERS: Jumping on the current reunion bandwagon, the recently reformed Jefferson Airplane was in Studio A finishing up their highly anticipated Epic release, with Ron Nevison and Greg Edward helming the project....In Studio B, Sixties revisionists, The Smitherens, are recording their next release with producer Ed Stasium...Atlantic recording act, The Lost Boys, in Studios A and B, recording with producer Godfrey Diamond....Also in Studio A, veteran producer Tom Werman is in with Eddie Money working on some new tracks for Columbia Records....Atco record-

ing act Big Noise was in recording with producer Elliot Wolff....Recent hit albums recorded at Rumbo include Tom Petty's *Full Moon Fever*, Roy Orbison's *Mystery Girl*, Eddie Money's *Nothing To Lose* and Guns N' Roses' *Appetite For Destruction*. **LARRABEE SOUND:** The band Curiosity Killed The Cat was in mixing their new LP with producer Nathan East and mixing engineer Femi Jiya...."Work," a Janet Jackson song from her forthcoming A&M release, was recently mixed by Bryan Loren and Richard Cotrell.

SOMA SYNC STUDIOS: Alias Records act, The Sneetches, are in working on a song for the Acoustic Music Project's AIDS benefit recording with producer/engineer Steve Savage....Producer Norman Kerner is working on a remix for his Home Base Records with staff engineer Kevin Casey....Soma Sync Studios is a fully equipped, state-of-the-art, 24-track studio boasting a new Solid State Logic console that features the "G" series computer....Soma Sync Studios also feature complete video and film post-production facilities. **MC**

IDOL STUDIO TIME



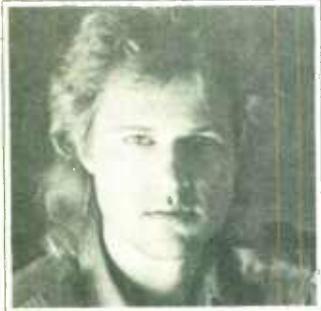
Omnipresent party-goer Billy Idol is pictured at The Record Plant clinching his fist to either punch out an uncooperative console or to salute some sonic victory in his quest for the perfect album. Producer Keith Forsey and a somewhat bewildered engineer Tommy Vicari look on.

IN THE STUDIO



Columbia R&B act Surface and composer/arranger Al Capp are shown taking a break following the recording of the group's upcoming radio jingle for Colt 45 Malt Liquor. Pictured (L-R): Surface members Dave Pic Conley, Dave Townsend and Bernard Jackson and (standing) Al Capp.

PRODUCER CROSSTALK



BEAU HILL

By Maria Armoudian

Beau Hill is a talented, hard-working producer who has worked with such artists as Ratt, Warrant, Alice Cooper, Bob Dylan, Chaka Khan, Kix and Winger. Hill also boasts his own solo record deal with Atlantic and runs his own production company, Small Hope Productions.

MC: What is your background and how did you end up producing?

BH: I started out as a musician. My first band, Airborn, was signed to Columbia in 1978 and my second band, Shanghai, was signed to Chrysalis in 1980. I also worked as an engineer for years, first at a studio in Colorado. When I moved to New York, I was asked to produce an artist who later landed a deal on Atlantic through Stevie Nicks. Since I produced the demos, I naturally was asked to produce the record, which is how I met Atlantic President Doug Morris. He basically discovered me. We hit it off and he asked me to produce Ratt.

MC: What was it like to work with Ratt?

BH: We all sort of came up at the same time, so it's been interesting to see how a certain amount of success has changed or not changed each of us.

MC: What happened on their recent LP, *Reach For The Sky*? Didn't they initially hire someone else?

BH: *Dancing Undercover* was a pretty rough record for all of us. We still view it as not successful even though it sold 1.2 million records. So they decided not to work with me on the next record, *Reach For The Sky*. They hired Mike Stone and spent a lot of money. When they played it for the record company, the company fired him on the spot. So they called me in to fix it. I kept some of the

tracks that Mike did; he is actually very good. Sometimes, artists and producers work well with each other and sometimes they don't.

MC: What difficulties did you have with Ratt?

BH: The biggest problem we've had is the hours we work. They're night guys and they go out and party all night and I don't do that. I brought discipline to their camp. I don't like to just sit around in the studio and shoot the breeze. It's kind of an expensive thing to do. While we're in the studio, I want to work.

MC: To what do you attribute your success?

BH: Other than dumb luck? There are so many people and jobs and so much work that goes into a record's success. There are records that I'm proud of, that may be some of my best work that I've done, but they have gone largely unnoticed. Also, I can only work with what I have. If I can extract some more out of them, then I feel that I have done my job. However, I am not responsible for making a hit record. My success is dependent on management, radio, touring, merchandising, publicity and everything. I just deliver the record and hope everybody gets enthusiastic and hope the elements come together.

MC: So what are the qualities of a great producer?

BH: A producer needs to have an intimate understanding and working knowledge of music and also some engineering background because you have to be able to relate to the engineer. I can walk into a studio and know if everything is right and I know what to ask. I also know when I am getting a bullshit answer.

MC: Do you listen to unsolicited tapes or go to clubs?

BH: I don't go to clubs because I don't like the environment, but I listen to every tape that comes in.

MC: What excites you and makes you want to work with an artist?

BH: It's always the writing first. I don't care if the guy has got two heads. I don't care how big the hair is or how many chains and spurs he has got. I want good material. Right now, I get tons of the same kind of stuff from all over the country.

MC: How do you feel the high tech computer age has changed your role?

BH: Sometimes, I spend more time talking to the computer than actually mixing, but overall I like the changes.

MC: Who would you ideally like to work with?

BH: Peter Gabriel. He's my all-time favorite artist. Heavy metal bands can't hold a torch to this guy.

MC: What advice do you have for new talent and producers?

BH: My advice to bands is to forget the haircut and the leather pants. Hone your craft and learn how to write. If the material is great, the rest will be relatively easy. For producers, if you have an engineering background, get a musical background. Music is more than technology and vice versa. Learn the language of the technicians. There's no shortcut. **MC**

NEW TOYS—BARRY RUDOLPH



JBL Control 10 Monitor

The Control 10 is a three-way speaker system designed for a large array of industrial uses. Ideal for most types of audiovisual presentations, the Control 10 is good for foreground music playbacks and other communication applications.

The molded polypropylene foam enclosure is engineered to accept many different mounting accessories and the rubber corner protectors with the built-in handle make the 10 the ideal portable sound reinforcement speaker.

The Control 10 has a twelve-inch woofer, five-inch midrange and one-inch titanium dome tweeter. The 10 is voiced like the other speakers in the Control Series in that it has a more forward midrange sound. The control 10 sells for \$550 retail.

For more about the Control 10 as well as the other Control Series monitor speakers, you can contact JBL Professional Products at 8500 Balboa Blvd., Northridge, CA 91329, or call (818) 893-8411.



Backstage Pass Videos from Silver Eagle

Silver Eagle has a new line of instructional videos that feature well known musicians that should help motivate any aspiring rockers. The first two videos are for guitar and bass players.

Craig Goldie is featured in the guitar player video and teaches all the popular rock and heavy metal techniques. Goldie, who has appeared and played in Rough Cutt, Giuffria and Driver demonstrates two-handed guitar tapping, four finger bass and melody lines, hammer ons, pull offs and tips for fast and clean soloing.

Tim Bogert is the resident bass expert in the bass player video. Tim, a founding member of Vanilla Fudge (which is good enough credentials for me) also has played for Billy Cobham, Rod "The Mod" Stewart, Leslie West, Jeff Beck and jillions of others, shows thumb slapping, hammer on and roll offs, tapping and string bending. Bogert also gives hints as to how best use some of the equipment and devices available to the bassist.

Both these videos feature live jam sessions with other notable characters making these tapes entertaining as well as instructional. The running time for Backstage Videos is 60 minutes and they sell for \$49.95 each. If you would like more information you can write Silver Eagle at 6747 Valjean Avenue, Van Nuys, CA 91405-5870 or call (818) 786-8696. **MC**

Precision Bass Lyte from Fender

Weighing in at 3/4, as much as a standard Precision Bass, the Lyte is still full-sized and has the same 22-fret Rosewood fretboard. So, you have the same playability and tone of the P-Bass.

Fender's P-Bass/J-Bass pickup system is used which has active electronic treble and bass controls and balance knob to blend the two pickups. The bass comes with gold hardware, headblock truss rod access and lighter weight cast tuning machines.

Colors include: Violin Burst, Frost White, Montego Black and Frost Red. The Bass Lyte sells for \$719.99 retail and for more information about it, call Fender Musical Instruments Corp. at (714) 990-0909 or write to 1130 Columbia Street, Brea, CA 92621.

SHOW BIZ—Tom Kidd

RADIO PIX

MONDAY, JULY 24

6:30 p.m. KLON FM 88—Jazz With **Bubba Jackson**: 27 classic selections from the *Columbia Jazz Masterpieces* compact disc set.

TUESDAY, JULY 25

9:30 a.m. KLON FM 88—Jazz With **Roy Daniels**: Showcasing the work of vocalist **Billie Holiday**.



Bon Jovi

10:00 p.m. KCME FM 99.3 OR 99.9—Off The Record: **Mary Turner** interviews **Bon Jovi**. (Concludes on August 1) **REPEATS**: 10:00 p.m. on July 30 & August 6 on **KLSX FM 97.1**

FRIDAY, JULY 28

11:00 p.m. KLOS FM 95.5—**Superstar Concert Series**: With **The Fixx**. **REPEATS**: 5:00 p.m. on July 29 on **KCME FM 99.3 OR 99.3**

SATURDAY, JULY 29

5:00 p.m. KCME FM 99.3 OR 99.9—**In Concert**: Featuring **Living Colour** and **Love and Rockets**. **REPEATS**: 12:30 a.m. tonight on **KLOS FM 95.5**

SUNDAY, JULY 30

7:00 a.m. KLOS FM 95.5—**Rock & Roll Never Forgets**: **Steve Downes** and **Marc Coppola** host repeat performance with **Jeff "Skunk" Baxter**, **John Sebastian**, **Eddie Money**, **Robbie Krieger**, **Leslie West**, **Country Joe**, **Felix Cavaliere** and more. **REPEATS**: 12:00 p.m. tonight on **KCME FM 99.3**

6:00 p.m. KGIL FM 94.3—**U.S. Hall of Fame**: Rock 'N Roll Hall of Fame salute to **Marvin Gaye** along with music from 1959 to 1964.

10:00 p.m. KJLH FM 102.3—**RadioScope**: **Lee Bailey** hosts **Third World**, **LL Cool J** and **Blue Magic**.

10:30 p.m. KCME FM 99.3—**Rock Review**: **Rick Anthony** hosts **Mother Love Bone**.

WEDNESDAY, AUGUST 2

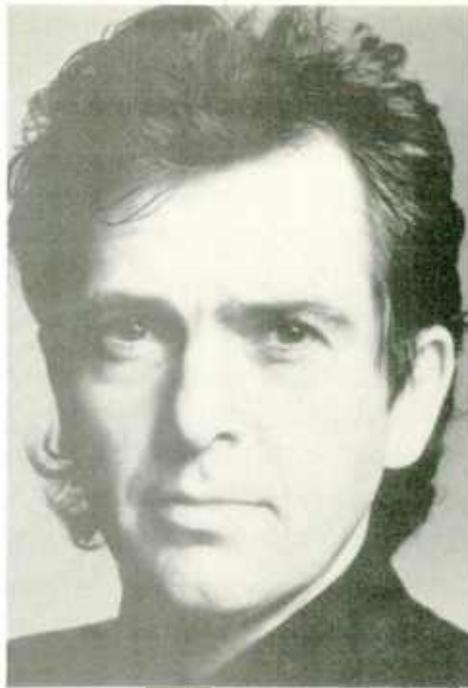
1:30 p.m. KLON FM 88—Jazz With **Helen Borgers**: Spotlighting pianist **Herbie Hancock**.

This information is supplied courtesy of Diane Mocal/Radio Guide, a syndicated newspaper supplement covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.

New from Geffen Records is **Peter Gabriel's** *Passion*. Subtitled *Music for The Last Temptation of Christ*, a film by **Martin Scorsese**, this two-record set comes many months after the release of the controversial film it complements. According to Gabriel, "There were some unfinished ideas that needed developing and I took some extra time to complete this record. There are several pieces that were not included in the film and I felt the record should be able to stand as a separate body of work." The mostly instrumental LP (Gabriel sings "A Different Drum" with Senegalese singer **Yassou N'Dour**) is based on ancient and contemporary Arabic, Middle Eastern and North African rhythms, influences reflecting Gabriel's well-known interest in non-Western music. Singers and soloists from countries such as Pakistan, Turkey, India and the Ivory Coast joined Gabriel and his long-time collaborator and guitarist, **David Rhodes**, on this intricate and intriguing new soundtrack.

VH-1 in association with Greenpeace have launched a series of one-minute "World Alerts" which they hope will increase awareness of environmental issues and stimulate action. The spots began running June 14 in conjunction with the release of Geffen Record's *Rainbow Warrior* album—the proceeds of which will benefit Greenpeace. These well-written and creatively presented shorts feature such concerned celebrities as **Christie Brinkley**, **Goldie Hawn**, **Martin Sheen**, **Belinda Carlisle** and **Michael Hutchence** from **INXS**. Each celebrity chose his/her own topic with his/her thoughts undercut by footage from the Greenpeace library and other sources. "World Alerts" are being broadcast throughout VH-1's daily schedule.

During the first annual Communi-



Annie Leibovitz

Peter Gabriel

cation Industry Conference held recently at Lorimar Studios and sponsored by the newly formed Earth Communications Office, celebrities and environmental experts urged 400 members of the entertainment and news industries to use their influence in the fight against world decay. *Cheers* star **Kirstie Alley** said during the conference that the media can make a tremendous difference in the push to save the planet because of their access to and influence on the public. Said astronaut **Scott Carpenter**, "People are moved by a loud voice and commanding presence—that's what Hollywood

has." **Belinda Carlisle** said her next album will contain an insert published by **ECO** containing environmental messages. *Show Biz* urges our readership to do everything they can to help.

Czechoslovakia's leading rock musician, **Michael Kocab**, apparently caught state officials off-guard recently when he called for more civil rights in his country during a live television broadcast. "This nation is at a crossroads...we are more than ever responsible for what happens now. We must work hard, but we also demand the restoration of civil rights and freedoms," he is quoted as saying. "I'd like to remind everyone of an old Czech saying that 'every nation gets the government it deserves.'" Of the nations in the Soviet block, Czechoslovakia has taken one of the hardest lines against dissent and has been most reluctant to emulate some of the economic and political reforms introduced during recent years in the

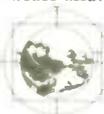
Soviet Union.

Harry Belafonte and his wife, **Julie**, flew to Cuba recently. They met with **Fidel Castro** to discuss the possibility of initiating a film festival in that country.

Look for **Johnny Mathis** to release an album of Brazilian music which he plans to record with the help of his good friend, **Sergio Mendes**. This will be their first collaboration.

Rumor has it that **Don** and **David Was**—better known as **Was (Not Was)**—will be making a musical appearance in **Marlon Brando's** next picture. According to sources, the

WORLD ALERT



SAVE THE WORLD



Belinda Carlisle and Michael Hutchence (INXS) ▲

◀ Christie Brinkley



VIDEO HITS ONE™



SHOW BIZ



Heather Harris

Billy Idol

Was boys will play back-up for former Miss America host **Bert Parks**. Everybody walk that dinosaur!

At the legendary Cannes Film Festival, quite a bit of attention was heaped on a funky, low-budget film titled *Sex, Lies and Videotape*. The movie won the festival's Golden Palm Award. This flick was scored by local hero **Cliff Martinez** who is currently the drummer for punk veterans **The Dickies**. Martinez has also been a member of both the **Red Hot Chili Peppers** and **Captain Beefheart's Magic Band**. Martinez is presently developing the movie's musical cues into song-sized pieces for a soundtrack album. The film will be released in America by Miramax this August. Martinez previously scored an episode of *Peewee's Playhouse*.

The inescapable **Joey Ramone** stars as himself in *Roadkill*, which is slated for a September, 1989 release. Called an adventure/travelling film by its makers, the plot follows a young woman named Ramona who is sent by her boss to track down a renegade rock band and cut short their tour. Ramone is just one of the weird characters she meets along the way. The black and white film will premier at the Toronto Festival of

Festivals' 1989 Mid-night Madness series.

Motown Productions has acquired exclusive rights to the **Carmen Miranda** story which they plan to turn into a Broadway musical starring **Charo**. Motown further states that Miranda, who is most often remembered for her taste in the fruit-laden hats she wore during 1940's musicals, may also be the subject of a motion picture. This is the first time that **David Sebastian**, who was married to Miranda for nine years, has licensed her life story. Sebastian is quoted as saying he granted the Carmen Miranda rights to Motown because of its "expertise

in music and the fact that Charo's performing style is very similar to

timing of the movie's filming and the Who tour were coincidental, the film makers are certainly hoping that the publicity resulting from the tour will spill off on them. **Charlie Midnight** ("I Can Dream About You") was musical director on this family-oriented film and Daltrey sings during one scene. As of press time, however, the producers were still not sure whether that song would appear on the soundtrack. Expect to see a huge marketing push on this story of a child who breaks his attachment to his toy teddy bear.

Billy Idol has been confirmed for **The Who's** production of *Tommy* which hits the Universal Amphitheater on August 24. Idol will sing the part of Cousin Kevin. With seats costing as high as \$1,500, this benefit performance is expected to raise \$6,000,000 for charity. Poor souls will just have to wait for a few months. The entire production will be filmed and will surface eventually on the Fox Network.

Batblurbs: *Batman* had a \$42.7 million opening that broke the week-old record set by *Ghostbusters II*



Sharal Churchill

Cliff Martinez

Carmen's."

Willie Nelson has announced plans for an all-western TV network to be called the **Cowboy Television Network**. The station's 24-hour programming, which will begin in late summer or early fall, will put Nelson in direct competition with the Nashville Network (TNN). Developed in conjunction with Austin entrepreneur **Edward Yi** and to be designed with associate **Mack Long**, Nelson promises the station will air movies, series, music videos, live music shows, specials and historical vignettes.

January is the given start-up date for **Joan Collins'** four-hour miniseries adaptation of her *Prime Time* bestseller. Collins will star along with Warner Brothers recording artist **Apollonia**. Current plans call for the series to be shot independently and then presented to the networks.

Roger Daltrey has just wrapped up filming on the \$3.5 million project *The Teddy Bear Habit* just in time to join his fellow band mates on the current **Who** tour. Even though co-producer **Deren Getz** claims the

(29.5 million) and drove the industry to a \$95 million weekend...*Batman* recorded the biggest Saturday (14.6 million) and Sunday (\$12.7 million) gates in movie history...The runoff from the overly long lines for *Batman* may be contributing to the unexpected success of Disney's comparatively modest *Honey, I Shrunk the Kids*...Get your free Batcup, which comes with unlimited refills and a free order of Cinnamon Twists, at participating Taco Bells while supplies last...*Motor Trend* reports that two Batmobiles were constructed for the movie using Chevrolet Impala innards and both are driveable, though the excessive hood length wouldn't make parallel parking easy....**Adam West**, who starred in the *Batman* television series and has a new movie called *Doing Time on Planet Earth*, has not seen the movie yet stating "I'm not going to give up my lifestyle, I'll still play Bruce Wayne, millionaire philanthropist"...Meanwhile, **Prince's** soundtrack for the movie has just gone platinum. **MC**

TELEVISION PIX

MONDAY, JULY 24

6:35 a.m. **SHOWTIME**—*Really Rosie*: **Carole King** provided the songs that dot this animated feature and lends her voice to one of the show's characters.

WEDNESDAY, JULY 26

8:00 a.m. **HBO**—*Lyle, Lyle Crocodile: The Musical: Charles Strouse* (*Annie*) created the score for this original animated musical. **REPEATS:** July 31.

1:00 p.m. **HBO**—**Olivia Newton John in Australia**: The blonde Aussie celebrates her homeland's Bicentennial with a musical tour. Great scenery.

FRIDAY, JULY 28

3:30 p.m. **MTV**—**Documentary: Van Halen** is spotlighted.

8:00 p.m. **TBS**—**Night Tracks: Power-play dancin'**.

SATURDAY, JULY 29

12:00 noon **USA**—**American Bandstand: Information Society** is this week's musical guest.

9:00 p.m. **KHJ**—**Casey Casem's Rock & Roll Goldmine** (synd.): This special from the master of *American Top 40* promises seldom-seen video performances by **Janis Joplin**, **Jefferson Airplane** and **The Doors**, among others.

10:00 p.m. **SHOWTIME**—**Stevie Winwood: Roll With It**: The rock giant is presented in concert at London's Royal Albert Hall. Includes vintage footage of Winwood's days with **Traffic** and **The Spencer Davis Group**. **REPEATS:** June 30.

MONDAY, JULY 31



6:00 p.m. **PBS**—**Satchmo: The Life of Louis Armstrong**: Armstrong classics such as "Jeepers Creepers" and "Hello Dolly" are captured in footage taken from his major screen and television appearances. Watch for never-before-seen home movies from the Thirties and Sixties as well as duets with **Bing Crosby** and **Frank Sinatra**.

WEDNESDAY, AUGUST 2

6:30 p.m. **THE NASHVILLE NETWORK: USO Celebrity Tour**: Highlights of a fifteen-day USO tour are presented as country stars **Ricky Skaggs** and **Suzy Bogguss** visit U.S. Air Bases overseas. **REPEATS:** August 12.

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



Was (Not Was)

Local Notes

By Michael Amicone

Contributors include Ace Passion, Heather Harris, Tom Farrell, Bill Bender and Jan McTish.

DYNAMIC PROMOTER: Dynamic Productions will be celebrating their 25th anniversary in the music industry. Started in 1964, Dynamic Productions, under the guidance of President Roy McMillan, has promoted concerts for such Southern California-based bands as Van Halen, The Motels and Quiet Riot. McMillan has recently signed a long term agreement with The Central on Sunset Blvd. to do "Dynamic Night." McMillan, who vows to never use the pay to play system, will present five bands every Sunday night at The Central. MC wishes him good luck.

—JM



ALL THE YOUNG GIRLS LOVE ALICE: Alice Cooper and his new friends, The Dollhouse A-Team, received a warm reception while promoting Alice's upcoming Epic Records debut release, *Trash*, at the CBS Records convention in Boca Raton, Florida. Alice (the one with the black hair) had the Dollhouse girls, an entourage of "entertainers" from the Dollhouses of America nightclubs, wear sashes sporting song titles from his new album. We can't wait for the video.

—AP



Heather Harris

BEASTIE BASH: Capitol Records threw a New Orleans-spiced coming out party for The Beastie Boys' new album release, *Paul's Boutique*. The shindig was held atop the Capitol Records Tower and featured cajun cooking and a bonafide Dixieland band. One Capitol executive was gushing with so much pride over the Beastie's new record, he labeled it the "Sgt. Pepper of Rap"—a comparison being bandied about in connection with those other upstart rappers, De La Soul.

—JM & BB

MTV HITS THE CONCERT TRAIL: The food was very hot and so was the company at MTV's reception for Club MTV Live...The Concert Tour. Tour headliners present at Hollywood's Spice club included the oh-so-cute and petite, Paula Abdul, Tone "Wild Thing" Loc and those nutty dudes from Information Society. There were plenty of great beverages, but, alas, no Funky Cold Medina in the punch bowl.

—AP



Gene R. Blevins

GONE WITH THE WIND: Local rock band Shaman promoted their recent FM Station show in a big way, erecting a 40-foot hand-painted banner on the roof of the club a full month before their scheduled appearance. In addition to the banner, two weeks before their show, members of Shaman and their road crew passed out 2,000 long stem roses to damsels waiting in line at the club. Ads for the show were also unique, showing the band only in silhouette.

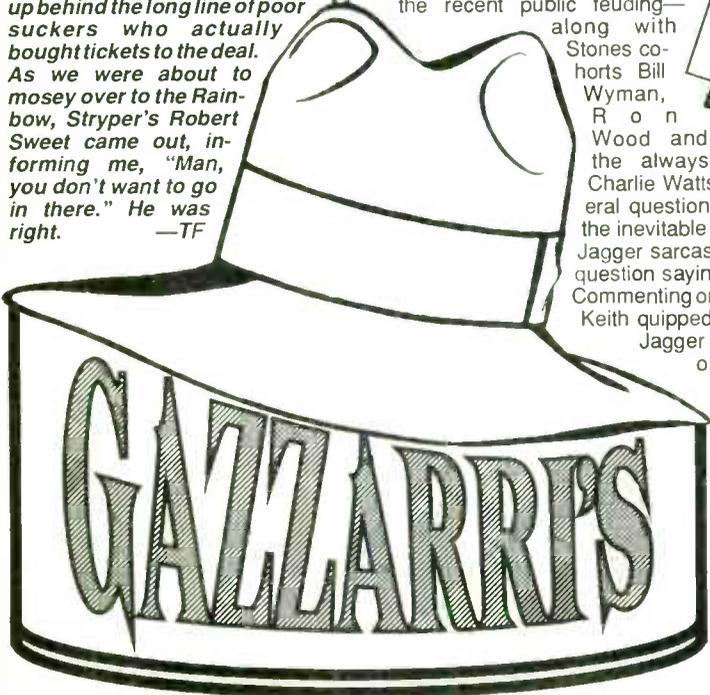
Though the banner proved a success (the band came close to breaking the club's attendance record), a huge wind caused said banner to almost tear the roof off the club, prompting FM club owner Filthy McNasty to declare that it would be the first and last time any banner would be allowed to be placed on the club's roof. Pictured (L-R) Shaman guitarist/promotional madman Nick Paine and vocalist Bobby Valentino.

—JM



Anna "Flash"

GAZZARRI'S 65TH BIRTHDAY PARTY: The Godfather of Rock himself, Bill Gazzarrì, with his ever-present white hat, celebrated his 65th birthday by throwing a shindig at his club. All you needed to get in was an hour of time to waste in line, a shoehorn to get in through the crowds and a prayer that the guest list had your name on it. As hopeful attendees argued with the guest list caretakers, stoic linebacker types told everyone to queue up behind the long line of poor suckers who actually bought tickets to the deal. As we were about to mosey over to the Rainbow, Stryper's Robert Sweet came out, informing me, "Man, you don't want to go in there." He was right. —TF



STONES GATHER NO MOSS: Stealing the spotlight from the Who reunion tour, The Rolling Stones officially announced their 1989 tour plans (which starts September 1st) in an exclusive live news broadcast carried by tour sponsor MTV and held at New York City's Grand Central Station. The Stones, late arrivals via an extremely slow train, looked fit and ready to rock despite their mounting ages. Jagger and Richards—chummy again, their friendship showing no ill effects from the recent public feuding—along with Stones cohorts Bill Wyman, Ron Wood and the always stoic Charlie Watts, fielded several questions from reporters. To the inevitable "Will this be your last tour?" Jagger sarcastically applauded and defused the question saying, "We were first asked that in 1966." Commenting on the Glimmer Twins recent public feud, Keith quipped, "We both gave up masochism," and Jagger added, "We've never had fights, we've only had disagreements." Finally, Richards was asked if the band was doing this for the money. "No, that's The Who," he shot back. The Stones also previewed their forthcoming album, *Steel Wheels*, when Jagger played a portion of the LP on a beat box he carried on stage.



THE WAY THEY WERE: Stratton's restaurant in Encino hosted a photo exhibit by the late Dezo Hoffman featuring 30 original black and white photographs of The Beatles and The Rolling Stones. The "Legends Of Rock 'N Roll" exhibit attracted a wide array of schmoozers, including actress Stella Stevens and Bob Kulick of the band Skull, the lovely Khrystyne Haje from the TV series, *Head Of The Class*, and the band *Silent Rage*. The photo exhibit moves on to the Celebrity Gallery on San Vicente Blvd. for a limited engagement. —AP

wishing to relive Woodstock. Tickets are available through all Ticketmaster outlets.

SCHOOL RAP: A substitute teacher in South Central Los Angeles is getting a good rap for his song, "School Rap." The song, written by teacher David Katz and performed by Dre & Ty and The Cold Crush Cru, encourages students to stay off drugs and take their schooling seriously. Inspired by the reaction his song is receiving, Katz is writing more raps with a positive message.

IN THE "ANYTHING TO GET SOME PRESS" DEPT.: SST Recording artist Zoogz Rift, known for such family entertainment-oriented titles as "Murdering Hell's Happy Cretins," "Island Of Living Puke" and "Son Of Puke," has sent a formal letter to the Traveling Wilburys applying for the position left open by the late Roy Orbison. Sent to Warner Brothers Records, the letter is addressed to George Harrison, Bob Dylan, etc. and states: "Just once I'd like to experience what it's like to work with a half million dollar recording budget...buy a house and a jeep...get laid and drunk on the road, etc." Rift also informs the Wilburys that he's not very familiar with their work, but he did buy a cut-out copy of ELO's *Out Of The Blue* some years back, rendering him qualified. While awaiting a decision from the Wilburys, Rift and his band, The Amazing Shitheads, will embark on a world tour August 26. —AP

THE SIXTIES REVISITED: A celebration of the Summer Of Love will make its way to Southern California on August 19-20. The concert, billed as "20 Years After," will reunite numerous popular rock legends of the late Sixties/early Seventies—Blood, Sweat & Tears, Humble Pie, Big Brother & The Holding Company, Iron Butterfly, Richie Havens, John Sebastian, Canned Heat and Band Of Gypsies featuring Buddy Miles, among others. Classic rock station KLSX FM will be the official radio station for "20 Years After." In addition, to evoke the proper Sixties atmosphere, there will be tie-dyed shirts, beaded goods, body painting and an open meadow adjacent to the overnight concert site for those

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

DISCO DIETING: Local singer/songwriter Jesse Cutler has come up with an idea that could bring about once and for all the final chapter in the disco craze. Cutler, who co-arranged the Broadway hit *Godspell*, and was recently featured in a *Playgirl* centerfold, has written and produced a new album titled *Disco Diet*. The album package consists of seven original dance-oriented songs, a step-by-step dance poster, a 22-page diet booklet with various diet trickery and a calorie counter.

TROUBADOUR TROUBLES: Internal shake-ups within the Troubadour organization have led to the abrupt firing of Ursula Britton, business manager for ten years, and Richard McKibben, light and sound technician for two years. Other club employees are reportedly on the verge of quitting. Club owner Doug Weston's recent antics, including removing his pants on stage and shouting obscenities at employees and the audience, have also induced various groups not to play the club.

RIP-OFF OF THE YEAR: Thieves broke into Blackfoot's equipment truck after their recent Long Beach gig and made off with the vehicle and instruments worth \$80,000. To hinder pursuit, the rogues slashed the tires of the group's bus. A disconsolate Blackfoot posed a substantial reward for the stolen gear and continued their national tour with rented instruments.



ON THE RIGHT TRACK: Boston rockers *Treat Her Right* recently treated travellers and sundry RCA associates to a spirited live set at Union Station Bus and Train Terminal. After performing selections from their RCA release, *Tied To The Tracks*, *Treat Her Right*, apparently carried away with the railroad motif, later hopped the rails of the *Sunset Limited* to their eastern tour destinations. —HH

WARRANT



John Scarpati

DOWN WITH THE BOYS

By Kenny Kerner

Very quietly, without any hoopla or fanfare, Warrant signed a major recording deal with Columbia Records. And so, the band known primarily for its blatant sexuality, its ability to poster, flyer and promote and its sold-out weekends at the Country Club, decided once and for all to let their music do the talking. The results of their decision yielded the Beau Hill-produced debut, *Dirty Rotten Filthy Stinking Rich* (already gold and then some), a hit single, "The Down Boys," a popular MTV video and a follow-up single, "Heaven," that is certain to catapult their album to platinum status.

Like all other local L.A. bands playing the club circuit, Warrant had its share of ups and downs during the last two and a half years. Nothing comes easy in this business. So, on a hot and muggy summer afternoon, Jani Lane and I spent some time reminiscing. What follows are the edited transcripts of our discussion.

MC: You are not an original member of Warrant. How did you first come to join the band?

JL: Originally, I'm from Cleveland, Ohio. But after I graduated from high school, I moved to Florida. Immediately I noticed that the weather got better and the girls got cuter, but that didn't really help my music any. It was very frustrating because Florida, just like Cleveland, was a total "copy" circuit. The club owners were only interested in getting the bands to work up the audience enough to have them buy beers. They didn't want to hear anything about original music; just keep 'em dancin.' That drove me up the wall because I had no outlet at all for the music I was writing.

MC: At what point did you decide to move to Los Angeles?

JL: In March of 1985 I got fed up with that scene and decided to move to L.A.. At that time, I had also decided to stop playing drums and start singing. I had a friend named Steven who was the brother of the guitarist in the band I belonged to down there. He was the only drummer there that I trusted. I told him what my plan was and we both decided to go for it. We packed up a U-Haul and moved out overnight with about \$600 between us. By the time we finally got here, we had broken down in every single state and only had about \$12 left. We finally got a part-time job shrink wrapping porno videos.

MC: Did you manage to get into any local bands at the time?

JL: We started a band called Plain Jane, but a couple of the guys decided to go and get married. We didn't know whether to go back to Florida and regroup or try to stick it out here. But the day we moved from Woodland Hills (which is where we were staying) to Van Nuys, we found a note attached to our door that said, 'Hi, we're the guys in Warrant and we need a drummer and a singer. Would you like to audition?' We both went down and the audition turned into our first full band rehearsal and we played our first gig about a month later. The first song I played for them after walking through the door was "Down Boys." That pretty much sold them.

MC: How long was Warrant together before the band actually got signed?

JL: I was in the band for about two years before we got signed and it was pretty frustrating for awhile. For some reason, nobody wanted to touch us. At that time, Guns N' Roses and Poison were both real big on the local scene. And my theory is that the label execs wanted to sign something that sounded like something that was already successful. But we didn't fit into either category: we weren't quite as pop as Poison and we weren't as hardcore lyrically as Guns N' Roses. Even though we sold out the Country Club eleven times in a row before we got signed, it seemed as if nobody wanted to take a chance on something new.

MC: When did Warrant consciously make an effort to go out and get signed?

JL: We went out and did six months of showcasing and made every show count as if it was our last, but nobody called us back. The show

was there. Musically, the band was tight. Material-wise, we had it wired. But for some reason, no one was calling back. A lot of it had to do with the fact that we had management that wasn't following up on things. It was very frustrating.

MC: What turned it all around for you?

JL: We had recorded a song on the A&M soundtrack for *Bill & Ted's Excellent Adventure* called "Game Of War," which CBS heard. You know, the entire time we were around as an unsigned band, we never had a good demo tape. I think that held us back some. Every time someone asked to hear something on tape, we never had it! Ron Oberman at CBS liked the track and that's really when things got rolling.

MC: Did he contact you or come to see you guys perform?

JL: He came down to see us at the Country Club. I think that was the first time we ever had people listening to us seriously. And as soon as CBS stepped in and made a bid on the band, a lot of others also came in to bid on the band.

MC: Warrant signed with Weintraub Entertainment for management before a label deal was even offered. How did you decide on that particular management company?

"We went out and did six months of showcasing and made every show count as if it was our last, but nobody called us back."

—Jani Lane

JL: Well, we didn't find them, they actually found us. We were doing a show for Nellie at the Country Club and Eddie Wenrick who works at the management company was in the crowd. At the time, Weintraub was looking for a new rock band to sign. Wenrick asked Nellie for recommendations and she suggested he take a look at Warrant. He loved the show and invited us down to their offices. He told us that we didn't have to sign anything. He said he would prove himself by getting us a label deal and we could sign after the deal was done. They got us to do the one song on the A&M soundtrack and by virtue of that song, CBS signed us. So I'd say that Weintraub played a major part in getting us signed.

MC: You guys seem to balance music and image very well. Is that a deliberate effort on your part?

JL: I think that's really hard to do. We have gone overboard with the makeup and stuff before. Now, we sit back and look at various videos of us. You want to look good and you want to look healthy, but we're not into the



Jani Lane

Neil Zlozower

I had two thoughts in mind: First, if a girl was so hot that all the guys were just throwing themselves at her, it's like saying "down, boy, down." You know, cool off, take it easy. Then also, I was writing it from the point of view of where the Down Boys go—to actually go down on someone. It got to be a confusing thing, but after it was all done, it was the confusion that really made it interesting.

MC: Coming from someone who has spent a couple of years toiling on the local club scene before going on to a record deal, what advice do you have for new, up-and-coming bands that may have just arrived in Los Angeles?

JL: The one thing that I would tell anyone in the world is that it's the songs. You can take all the image and choreography and posters and flyers and raps to the crowds and costumes and you can just throw them all away if you don't have the songs. The song is the vehicle and without that vehicle the band is going nowhere. I write about six to ten hours every day. Writing is fun for me; that's my

hobby. It's always a challenge for me to try and create a song out of nothing. Then, once you get the songs, the style of the music will dictate the image of the band and how to promote it.

MC: How has your recent success changed you?

JL: It's helping me writing-wise because I'm being a little harder on myself. I'm making myself come up with better songs. I don't keep everything I write anymore. Now, if I write something I don't like, I throw it away. I've also realized that in this business, the more money you make, the more you have to spend to keep up with everybody. We've made a ton of money since this record came out and it's all gone back into the band. Hotels, clothing, road crews, tour bus rentals, gas, airfare—it really gets out of hand. And if you don't spend all that money to make yourself look good, you're gonna pay for it in the end anyway. You'll be sitting there with a little extra money and an album that's going nowhere. **MC**

feminine look. As a matter of fact, I don't think I've worn makeup on stage for over a year now.

MC: How influential was Ron Oberman in the making of your album?

JL: He was very cool about it. He knew we had a very professional producer in Beau Hill and he knew we knew what we wanted, so he just checked in on us every couple of weeks. He would come down to the studio every few weeks and we'd play him what we had.

MC: How involved was management?

JL: Management never got involved in the making of the record, which I really liked. Everyone involved told us [the band and Beau] to just go and make the record.

MC: Have you begun thinking about material for the second album?

JL: I've been working on the second album since half way through the first one. "Game of War," the song on the A&M soundtrack was re-recorded and will definitely be on our second album. There's also a song I wrote called "Party Doll" that I'd like on the next album.

MC: Does your album title, *Dirty Rotten Filthy Stinking Rich*, have any significance?

JL: Well, I'd be lying if I said I didn't want to be rich. I don't know if I'd want to be filthy rich, but I'd like to have some money. The title, though, is more tongue-in-cheek. I think that every kid who gets into the business imagines being picked up by someone who says, "Kid, I'm gonna make you a star"—and then does it. On the other hand, they have nightmares about someone like the guy on our album cover who also says, "Kid, I'm gonna make you a star"—and a month later the kid is eating bread and water and living in the gutter. This is the guy that I've seen in my nightmares! Fortunately, I don't have to work with anyone like him, but I know he's out there.

MC: As long as we're talking about titles, tell me about the song, "Down Boys."

JL: That's a tough one. I was writing the song from a tongue-in-cheek sexual point of view.

The Signing of Warrant

Ron Oberman, VP/A&R, Columbia Records



Jeff Katz

"Their name was first brought to my attention by Jay Landers, the Director of Film, Soundtracks and Special Projects for the label. Jay had run into Bret Hartman who was working at Tower at the time and who later worked here as an A&R trainee. Bret mentioned to Jay the names of several bands, among them, Warrant, that were worth checking out.

"About the same time that this was happening, I started to get phone calls from Eddie Wenrick who manages the band (with Tom Hulett for Weintraub Entertainment) and also from Owen Sloane, their attorney. They both basically told me about the bands upcoming sold-out weekend shows at the Country Club.

"I went to the show that weekend and the band was really good. But I think the one thing that really sold me on them and made me feel that they should be signed was the song "Heaven" and the crowd reaction to it. What happened at the show was that a lot of people were singing along. So to me, here was an unsigned band that had a very strong song that everyone seemed to know already. It was pretty impressive.

"Even after being impressed at the Country Club, I still wasn't sure. I went back to see them again about three weeks later and that just about did it for me. It was a stronger show and they literally had the crowd in their hands.

"I definitely expected this debut to go gold, which it did. I did not expect it to go gold while we were still working the first track from the album. I think after the next single, "Heaven," the album will go platinum."

EVERYTHING ORANGE COUNTY

Overview: The Music Scene

By Maria Armoudian & Lyn Jensen

Orange County, the cluster of suburbs south of Los Angeles, has been contributing to local and national popular music for decades, but only recently has Los Angeles begun to think of Orange County as a "scene" in its own right. As Orange County's population and wealth grow, so does its interest in popular music.

When I first heard the phrase "The Orange Curtain," I wasn't sure what it meant, but after a little research I learned that this county line divides two totally distinctive communities, especially for the music business. There is definitely activity in Orange County, but it certainly does not have the life of the Los Angeles music scene. Tony Palacios of Enigma group Guardian calls it a "goldmine ready to be tapped." He says, "There is such a huge fan base there and such great amounts of money

that it's just waiting for someone or some group to turn it into a goldmine."

So what exactly is going on in Orange County? There's only one full-fledged record company, Dr. Dream, operating in the county and to call the clubs that exist a circuit is being generous. Nevertheless, at least three dozen rock acts and other artists consider themselves Orange County-based—Berlin, Agent Orange, Leatherwolf,



Mark Weiss

Leatherwolf



Neil Zlozower

Guardian

Jackson Browne, Stryper, Guardian, T.S.O.L., Doctor Starr, Enticer, Madel Fang, Flyweil and Noise Toys, among others. Doug Starr of Doctor Starr says, "The musicians and bands are much more supportive of each other here in Orange County. It's not as cut-throat as in Los Angeles. We all get along and help each other."

Business persons who have built their careers with county artists include booker Jim Palmer

and David Hayes and David Hanson of Dr. Dream. Their label has operated profitably for more than a year now, dealing almost exclusively in alternate rock. But the label's greatest achievement may be in serving as a focal point for the county scene. Hayes describes Dr. Dream as a "full-service record label" with activities including radio promotion, retail, publicity and publishing. He describes Palmer's Plaza Booking as an in-house agency. A&R duties are shared by Hayes and Hanson. For The Record, a recording studio in Orange that once served as the company's nucleus, is now run as a separate business by Eric Gardener.

For showcasing Dr. Dream talent and monitoring bands, Hayes says he prefers Bogart's in Long Beach to any Orange County club. Palmer adds that hundreds come out to

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the Club Lingerie in Los Angeles when Dr. Dream acts play there.

The Orange County club situation differs considerably from Los Angeles. For example, Orange County clubs tend to utilize in-house promoters, whereas the Los Angeles clubs more frequently rent to outside promoters. With in-house promotion, there is still some degree of pay to play, but it is not nearly as prominent as in Los Angeles.

On the negative side, there are no "all-age" clubs. This is a major drawback. Both Starr and Palacios express their concerns regarding this issue. Starr says, "We have no problem selling out shows in Los Angeles, but due to the age limits and the demographics that we attract, sell-outs are a little more difficult in Orange County." Palacios adds, "The kids out here are so much more appreciative than the kids in Los Angeles, but they can't even get into the clubs to see the shows."

The ticket-buyers differ considerably, too. Karen Thams of Variety Artist Agency explains, "Generally speaking, Orange County audiences are musically much more conservative. Neither R&B or jazz can sell nearly as well as in Los Angeles. It's a much more yuppie, preppy, MOR type of audience there. As far as metal is concerned, Irvine Meadows has been the most successful in pulling it off. Other than that, there isn't a great deal of hard core metal. It's much more straight ahead."



Suzan Carson

Stryper

Some of the favorite hot spots include the Pacific Amphitheatre, the Orange Pavilion and Irvine Meadows. On the smaller level there's the Coach House, the Marquis, Goodies, The Celebrity Theater and Night Moves.

Regarding the musical scene, I asked three different A&R representatives about scouting talent across the "Orange Line." None of them claims to cross that line. Bret Hartman from MCA asks, "Where's Orange County?" Danni Krash from Columbia further explains, "The better bands from Orange County usually make it up here to play which is more convenient because we can go see four to five bands in one night. With that in mind, why drive all the way to Orange County?"

According to Mio Vukovic, A&R/Geffen Records, there is just not much happening in

Orangeland. He says, "A few of our bands play down there such as Little Caesar and Junkyard, but now it's almost like a wasteland down there. And there really isn't much young talent from Orange County."

The studio rates across the county line tend to be much more affordable. According to Palacios, there are no studios comparable to the majors in Los Angeles, but there are quite a few functional medium ones. Some of them are Front Page, The Casbah and For the Record.

On the retail level, Bill Garst from Enigma Records says that the differences are not between the counties, they are regional differences. For example, toward the beaches, record sales tend to be oriented towards alternative music, whereas toward Fullerton, hard core rock & roll seems much more prevalent.

Generally speaking, the main difference between Orange County and Los Angeles is Orange County does not have as much business activity in the music scene. It has a very large fan base, but they are fans not business people. They go to the shows to see the shows, not to be seen. They buy the records to listen to them and not for comparative analogies. There is still a small, scattered music business community and there is a local musician's union in Santa Ana (#7), but it is definitely a long stretch from Los Angeles' music community. **MC**

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 Joe Porcaro—Co-director: P.I.T./Studio
 Tom Brechtlein—Robben Ford/Al DiMeola
 Carlos Vega—Studio
 Lenny Castro—Percussionist: Karizma/Tato
 Willie Ornelas—Studio
 Jason Bonham—Jimmy Page/Bonham
 Joe Vitale—Crosby, Stills, Nash & Young
 Joe Lala—Percussionist: CSN & Y
 Joe Heredia—Herb Alpert/Frank Gambale
 Luis Conte—Percussionist: Madonna/Al DiMeola
 Michael Jochum—Jackson Browne
 Kevin Cloud—Jack Mack & the Heart Attack
 Chuck Flores—Studio/Instructor: P.I.T.
 Richie Lepore—Ice Capades/Clinician
 Jim Varley—Neil Sedaka
 Bob Gullotti—The Fringe/Boston-N.Y. Studio
 Gary Chaffee—Studio/Mick Goodrick
 Michael Barsimanto—Ivan Neville & The Room
 Bob Wilson—Lee Ritenour
 Enzo Todesco—Jeff Berlin/Instructor: P.I.T.
 Michael J.—Independent
 Chris Frazier—Western Vacation/Private Life
 Marty Fera—Independent
 Tim Mathis—Cissy Lynn
 Tony Matteuchi—Independent

Michael Rinearson—Independent
 Dove Karasony—Independent
 Robin Horn—Paul Horn/Independent
 Garin Poliaho—Sherman Hemsley
 Ron Wikso—Cher
 Dave Beyer—Independent/Instructor: P.I.T.
 Kirk Arthur—Independent
 Paul Stueber—Independent/Instructor: P.I.T.
 Fred Buda—Boston Pops/Boston Ballet Orchestra
 Michael Alexander—Independent
 Lee Ann Harris—Percussionist: Independent
 Tommy Amato—Only Child
 Dale Baker—Independent
 Toss Panos—Independent/Instructor: P.I.T.
 Patricia Reis—Independent/Instructor: P.I.T.
 Scott Breadman—Percussionist: Independent
 Chris Mancinelli—Bloc
 Tom Mendola—Ind./Instructor: Jamie Fount
 Bobby Sutton—Boston Independent
 Daniel Bejarano—Independent
 Dimitri Matisis—Independent
 Rich Diamond—Independent
 Gary "Mudcat" Smith—Toil Gators
 Gary Gardner—Toni Childs
 Ernie Adams—Chicago Independent
 Terry Morrisette—Chicago Independent

Billy Black—Independent
 John Riley—John Scofield
 Robert Rodriguez—Miami Sound Machine
 Rafael Padilla—Miami Sound Machine
 Brian Kilgore—Teena Marie/Independent
 James Bradley, Jr.—Mary's Danish
 Michael Baker—Billy Childs/Stamley Turrentine
 Dave Hooper—Preston Smith
 Steve Foreman—Percussionist: Studio
 Bob Harsen—Richard Elliot
 Milton Ruth—Helen Reddy
 Jerry Leoni—Independent
 Michito Sanchez—Percussionist: Studio
 Fred Dinkins—Independent/Instructor: P.I.T.
 Kathy Urquhart—Independent
 Carol M. Control—Precious Metal
 Charlie Dalba—Lita Ford
 Lenny Campanero—Independent
 Steven Sweet—Warrant
 Bobby Murraray—Femme Fatale
 Donnell Spencer—Independent/Anita Baker
 Joe Daugherty—Independent
 Scott Marcus—Edan
 Ed Eblen—Dao Wah Riders/Independent
 Chuck Tilley—Lee Greenwood
 Tom Freedman—Moris Teper

Scott Lombardi—Independent
 Donn Gillen—Nia Peoples/Anthony Newley
 Vito Rezza—Toronto Studio/Gino Vannelli
 Ron Gutierrez—Independent
 Doug Madick—Independent
 Ron MacRarey—Independent
 Bob Moore—Independent
 Frank Reina—Independent
 Gordon Gale—Edgar Winter/Danny Wilde
 Jim Mustal—Independent
 Jim Cornelli—Independent
 Mark Converse—Independent
 Jody Cartez—David Crosby
 Dave Hunt—Independent
 Stanley Kipper—Independent
 Tim McIntyre—Independent/Instructor: P.I.T.
 Bernie Dressel—Rippingtons/Independent
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EVERYTHING ORANGE COUNTY

Guide to O.C. Music Businesses

Compiled By Lyn Jensen and Steve Katz

What follows is a comprehensive guide to Orange County businesses that are related, in one way or another, to the music industry. Our apologies to those we inadvertently omitted and our thanks to those who participated in this special endeavor. —KK

AGENTS

Creative Entertainment

539 S. Brea
Brea, CA 92621
(714) 693-9090

Contact: John MacEntire

Books mostly copy/cover and variety into the Ruben E. Lee in Newport Beach and similar establishments.

Harmony Artists

8833 Sunset, Penthouse Suite
Los Angeles, CA 90069
(213) 659-9644

Contact: Ed Little

Books mostly copy/cover into several O.C. restaurants and nightclubs, including Faces in Huntington Beach.

Headway

7560 Garden Grove Blvd.
Westminster, CA 92683
(714) 891-0868

Contact: Steven McClintock

Jensen Crew

P.O. Box 9532
Anaheim, CA 92812
(714) 534-8912 or (213) 549-2911
Handles several original county acts.

Plaza Booking

P.O. Box 936
Midway City, CA 92655
(714) 532-5370

Contact: Jim Palmer

Handles Dr. Dream acts and others.

Sue-Del Talent Agency

2033 S. State College
Anaheim, CA 92806
(714) 978-6265

Contact: Sue Smart

Exclusive for country acts at the Bandstand in Anaheim, Shire's in Stanton and the Starting Gate in Los Alamitos.

CLUBS

Cafe Lido

501 Thirtieth
Newport Beach, CA 92663
(714) 675-2968
Jazz seven nights a week.

The Cannery

3010 Lafayette Avenue
Newport Beach, CA 92663
(714) 675-5777
Copy/cover bands

Canyon Bar & Grill

859 Laguna Canyon
Laguna Beach, CA 92651
(Next door to Postnuclear)
(714) 494-1911

Pay-to-play Wednesdays, other nights mostly reggae.

The Coach House

33157 Camino Capistrano
San Juan Capistrano, CA 92675
(714) 496-8927

Contact/headliners: Ken Phebus, 1-5 Fridays

Contact/local bands: Nikki Sweet, 1-5 Fridays

Major national and international acts that will play a 300-seat venue.

The Crazy Burro

820 Adams
Huntington Beach, CA 92648
(714) 960-7644
Copy/cover.

The Crazy Horse

1570 Brookhollow Drive, Suite 108 (office)
Santa Ana, CA 92705
(714) 549-8233

The Academy of Country Music's top nightclub for three years running.

Goodies

1641 Placentia Avenue
Fullerton, CA 92631

Mailing Address:

P.O. Box 1B28
Placentia, CA 92670
(714) 524-7072

Pay to play

Jack Murphy's

1233 S. Brookhurst (at Ball)
Anaheim, CA 92804
(714) 535-1420
Cover/copy

Jezebel's

125 N. State College Blvd.
Anaheim, CA 92806
(714) 522-8256

Contact: John Shelly

Pay to play

Kartoons & Kapers (formerly The French Quarter)

919 S. Knott
Anaheim, CA 92804
(714) 220-2166
Cover/copy

La Vida Hot Springs

6150 Carbon Canyon
Brea, CA 92621
(714) 996-0729

Once an outlet for original rock, the current booker prefers copy/cover.

The Loose Moose

8901 Katella
Anaheim, CA 92802
(714) 826-2040

Contact: Dave

Original and cover country on Wednesdays, original and cover rock Thu-Fri-Sat.

The Marquee (formerly Joshua's Parlor)

7000 Garden Grove Blvd. (off 22 FWY)
Westminster, CA 92683

(714) 891-1971

Contact: Randy, 1-6, Monday-Thursday

Guarantees to "melodic hard rock" artists. KNACnight, Wednesday.

Night Moves

5902 Warner
Huntington Beach, CA 92649
(714) 840-6118

Contact: Ezra

According to former booker Paul Sanders, "national" acts get a guarantee and "local" acts get a percentage of ticket sales.

Picasso's

"In the Pavilion"
24961 Dana Point Harbor Drive
Dana Point, CA 92629
(714) 661-7282

Contact: J. Vernon Pittman

Perq's

"At the Huntington Beach Pier"
117 Main Street
Huntington Beach, CA 92648
(714) 960-9996
Cover/copy

Postnuclear

775 Laguna Canyon Road
Laguna Beach, CA 92651
(714) 497-6532

Contact: Aldo Bender, standard office hours

The place for no alcohol (except for private parties), no smoking (except for atmospheric smoke machines) and no local artists (except for when the club departs from its booking policy).

Studio Cafe

3210 E. Pacific Coast Highway
Corona Del Mar, CA 92675
(714) 675-7575
Jazz

The Sunset Pub

(714) 894-3173
Contact: Susan Tyler at Headway.
A Sunset Beach club predominantly for reggae.

The Swallow's Inn

31786 Camino Capistrano
San Juan Capistrano, CA 92675
(714) 493-3188

Contact: Ms. Tracy Lee, 8-10 AM

Original or copy country, solo/duos on Tuesday-Wednesday, bands Thu-Fri-Sat.

The Warehouse

3-450 Via Oporto
Newport Beach, CA 92663
Contact: Steven McClintock at Headway, see separate listing
Mostly copy/cover

The White House

340 S. Coast Highway
Laguna Beach, CA 92651
(714) 494-8088
Copy/cover

The Wounded Knee

815 S. Brookhurst
Anaheim, CA 92804
(714) 635-8040
Contact: Frank and Patty, or Sue-Del
Country copy/cover bands. Artists must commit to block of five nights.

CONCERT VENUES

The Anaheim Convention Center (indoor)

800 W. Katella Avenue
Anaheim, CA 92802
(714) 999-8950
Contact: Lynn Thompson

The Celebrity Theater (indoor)

201 E. Broadway
Anaheim, CA 92805
(714) 535-2000
Contact: Nick Masters

Irvine Meadows Amphitheater (outdoor)

(818) 708-8855
Contact: Avalon Attractions

The Meadowlark Country Club

16782 Graham
Huntington Beach, CA 92649
Contact: Kurt Schnakenberg at Preferred Audio, see separate listing.
Friday night shows in a yet-unnamed "floating club" concept.

The Orange County Performing Arts Center (indoor)

600 Town Center Drive
Costa Mesa, CA 92626
(714) 556-2121 administrative office 9 a.m.—5p.m., M-F
Contact: Jim Fleishmann

The Pacific Amphitheater (outdoor)

100 Fair Drive
Costa Mesa, CA 92626
(213) 468-1700 or (714) 468-1700
Contact: Alex Hodges

LABELS

Cexton Records

2740 S. Harbor Blvd. #D
Santa Ana, CA 92704
(714) 641-1074
Services: distribution, promotion, manufacturing, TV studio.

Dr. Dream

58 Plaza Square
Orange, CA 92666
(714) 997-9387
Contact: David Hayes or David Hansen (for A&R), Summer (for PR)
The county's only full-service record company.

MERCHANDISING

Abbey Road Distributors

2228 Ritchey
Santa Ana, CA 92705
(714) 546-7177
The principal distributor in Orange County.

Beggar's Banquet

1215 Beach Blvd.
Anaheim, CA 92804
(714) 828-BEAT
Contact: Matt and Andrea Rosney
Hours: 11-6 Monday-Saturday, 12-5 Sunday
Matt and Andrea take records and T-shirts on consignment.

Black Hole Records

108 1/2 S. Brea
Brea, CA 92621
(714) 529-4478
Contact: Anna
Hours: Monday-Saturday 11 AM-7PM
Specializing in metal, punk and industrial, takes consignments, does shows.

Moby Disc

15255 Beach Blvd.
Westminster, CA 92683
(714) 897-2799
Contact: Tom Gracyk
Hours: 11 AM to 10 PM daily except Saturday, 10-10 Sat.
Consignments. In-store appearances, including Swamp Zombies, Balancing Act.

The Music Market

2701 Harbor
Costa Mesa, CA 92626
(714) 546-0038
Contact: Jennifer
Hours: 10-10 Monday-Saturday, 11-7 Sun.
The largest independent record store in Orange County.

Pepperland

9376 W. Katella
Anaheim, CA 92804
(714) 827-5100
Contact: Mike
Hours: Seven days, 10-8
A collector's hangout, especially for Beatles memorabilia. Some consignments.

RECORDING STUDIOS

Beach Cities

2147 Laguna Canyon Road
Laguna Beach, CA
(714) 497-0979

Creative Media

11105 Knott Ave.
Cypress, CA 90630
(714) 892-9469

For The Record

833 W. Collins Avenue
Orange, CA 92667
(714) 771-1410
Contact: Eric Garten

Front Page Recorders

P.O. Box 12010
Costa Mesa, CA 92627
(714) 548-9127
Contact: Bifi

Golden Goose Studios

2074 Pomona
Costa Mesa, CA 92627
(714) 548-3694
Contact: Dennis Rose
Services: 16 and 24-track studio, 40-track sequencing.

Headway

7560 Garden Grove Blvd.
Westminster, CA 92683
(714) 891-0868/8548
Contact: Steven McClintock
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Contact: Jim Hahn

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EVERYTHING ORANGE COUNTY

Country In The County

By Garth Shaw

Although you usually think of Nashville and Bakersville/Los Angeles when you think of country music areas, there is a county called Orange just south of L.A. where the fans are hard core and have many opportunities to take their country music seriously. Whether you're headed for a headline concert or a night of dancing at your favorite watering hole, whether you're a fan or a musician, 94.3 KIK-FM will be there on the air bringing you the best in country like it's been doing for the past nine years.

The premiere place to have fun and hear great country music this summer is the 97th Annual Orange County Fair located in Costa Mesa (751-FAIR). Fifty percent of the headline entertainment at the fair this year is country (twice nightly and free with fair admission). American legend Johnny Cash with June Carter and the Carter Family appear on July 20th; Southern Pacific, one of the hottest country-rock bands, roll in on the 21st; and on the 22nd, the extraordinary harmonies and thoughtful lyrics of Larry Gatlin and the Gatlin brothers.

The Crazy Horse Steak House and Saloon (in Santa Ana, 714-549-1512), which celebrates ten years in December, has been named nightclub of the year (nationwide) by The Academy of Country Music for the third year in a row. Every Monday (and sometimes Tuesdays) you can see world-class country stars perform in an old-west, intimate atmosphere. Some of the com-

ing attractions include Ricky Skaggs, Nitty Gritty Dirt Band, Ronnie Milsap, Desert Rose and Eddie Rabbitt. In between her recent June shows, Columbia Records artist Janie Fricke said, "We love playing here at the Crazy Horse. The audiences are always so great and so responsive." During the rest of the week, the Crazy Horse is packed with folks who love to dance western style to popular local country bands such as Western Union, Purple

Sky, American Made, Touch of Country and Boy Howdy. To top it off, they have a Family Country Sunday, and the food there is great. Orange County resident, Jann Browne, who recently had her first single, "You Ain't Down Home" on Curb Records, debut on *Billboard's* country chart, opened for her long time hero, Emmylou Harris, at the Crazy Horse. Jann moved here because her mother told her of a growing country scene.



The American Made Band

Other clubs of note include The Coach House (in San Juan Capistrano, 496-8930), which has an occasional country act (Emmylou Harris, Rodney Crowell) along with other styles of headline music; the Swallow's Inn (San Juan Capistrano, 493-3188), which Jann Browne calls "the oldest country bar in the west"; The Bandstand, formerly The Cowboy in Anaheim (956-1410), has country nights on Tuesday, Thursday and Sunday and packs in 800 Orange County cowfolks two-stepping on six dance floors; and Shade Tree (in Laguna Niguel, 364-5270), a stringed instrument shop which promotes all acoustic bluegrass, folk and country on Saturday nights, hosting local songwriters and acts like bluegrass group The Andy Rau Band to folk legends and acts like Steve Gillette. Rounding out the list, the Wounded Knee (Anaheim, 635-8040), Shires (in Stanton, 897-4615) and Five Points Bar & Grill (in Huntington Beach, 841-3679).

The County's larger venues all bring in country superstars on a regular basis.

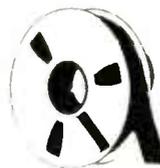
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Kenny Rogers recently performed at the Celebrity Theatre (in Anaheim, 535-2000) which seats 2000. The Celebrity has a revolving, in-the-round stage, so in the coming months we'll be able to see the fronts and backs of Reba McEntire, K.T. Oslin, the Oak Ridge Boys, Merle Haggard, Earl Thomas Conley and The Forester Sisters. Irvine Meadows (in Laguna Hills, 855-4515) recently had Willie Nelson, Merle Haggard and The Desert Rose Band. The Pacific Amphitheatre (in Costa Mesa, 634-1300) seats 18,000 and recently hosted great shows by Alabama, Skip Ewig, George Strait, Baillie & The Boys and Kathy Mattea. In the coming months they'll have John Denver and mom-daughter duo, The Judds.

Theme parks have always contributed to good, family country entertainment. Two of the nation's oldest and best are right here in Orange County. Disneyland (in Anaheim, 999-4565) has roving bluegrass and country pickers as well as the perennial favorite Country Bear Vacation Hoedown (the audio-animatronic extravaganza). Desert Rose guitar/vocalist John Jorgenson originally moved to Orange County when he played regularly in a bluegrass group at the park. Knott's Berry Farm (in Buena Park, 220-5200) has a country music review as well as country artist Jim Turner in the Calico Station.

Jorgenson feels, "There's a great country music scene down here, There's more work than anywhere else in the area." Crazy Horse owner Fred Reiser's philosophy sums up the state of country music in Orange County,



Jann Browne

"We try to provide the best music we can in the nicest environment, and I think we're succeeding!"

In addition to the bustling C&W club and concert scene in Orange County, there are other businesses that have also contributed to the success of Country music on a worldwide level.

Two musical instrument firms have been

making guitars in Orange County for about 30 years each—Fender Musical Instruments (714-990-0909), started by Leo Fender, and Rickenbacker (545-5574). Many country musicians have played Fender's Telecaster guitar and Precision bass while Rickenbacker's electric 12-string gave the Byrds their now legendary sound and Rick Nelson played their acoustic Model 380.

Music Market (in Costa Mesa, 546-0038) is the largest independent record outlet in Orange County. They stock new and used records, tapes and CDs. The country, folk, bluegrass section alone is as big as your living room.

Huntington Beach's American Made Band will be releasing their new country single, "The Love In Mama's Eyes," on indie label 37 Records. They recorded the single at Headway Studios. The label and studio are owned by Steve McClintock and Tim James, the songwriters who wrote the smash "All This Time" for Tiffany. Previous singles from American Made Band have made the national charts including *Billboard*.

Sue Smart and her late husband Del performed on the country music circuit for thirty years. Sue now runs the Sue-Del Talent Agency (in Anaheim, 978-7265) booking many of the top local country bands including Western Union, American Made Band, Boy Howdy, Tim Sullivan and Purple Sky.

The California Country Music Association also has an Orange County branch. Contact Cindy Delmore at 714-963-5588 for information on events or joining. 

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ROXX GANG

six months ago we could barely get a gig. They wanted copy bands to come in and play cover songs for three sets."

"We played an hour-and-a-half show," he continues. "And we used a warm-up band. We always took the attitude of being an arena act. That was our goal. And that created problems in the beginning, 'cause a lot of people couldn't understand where we were coming from. To them, we were those arrogant guys who couldn't do things like everybody else."

This misunderstanding was further aggravated by the band's tendency to really look the part they were playing. That's no problem if you're trying to talk your way into the Rainbow on a Friday night, but it's an entirely different story when you're picking up a quick six and some bean burritos in Tampa, Florida, where the populace's glam tolerance rivals rural villages in Turkey.

"We have to case a 7-Eleven before we go inside!" Steele shrieks. "I mean, there's no question that we look this way to draw attention to ourselves. We ask for it. If people are staring at me or pointing at me, that's the price you pay."

Calming down for a second, he smiles. "It was kinda nice to melt in for a change when we went out to L.A. to record the album."

The thing is, there's a fine line between simple arrogance and sheer determination and Roxx Gang's career seems to have been motivated more by the latter. Of course, there were those requisite doses of luck and chance, too, like with the financing for their frequent demo recordings.

"I'm sure you've never heard a story like this," he guarantees. "One winter, about four years ago, this Air Florida plane went down in the Potomac River in Washington, D.C.. This guy dove in and rescued a woman. Her name was Priscilla Tirado. Unfortunately, her husband and baby drowned. Anyway, she dug our band and when she received her insurance settlement years later, she used some of the money to help finance our demos."

Steele quickly grows less animated and leans forward. "I really don't want to make it sound like we're getting off on someone else's tragedy, but that's the truth." In fact, there does seem to be a morbid shadow tracking the band. The night before they were to enter the studio one night, Steele's partner,



VIRGIN'S ROCK ATTACK

By Chris Nadler

Granted, even the most carefully planned climb up the ladder of success in the music biz requires ample doses of good luck and big breaks.

But if there is a recommended formula for fortune and fame, the Florida-based Roxx Gang have been whipping up a pretty potent batch in recent months. After years of pumping the dry well known as the Tampa Bay club scene, they've signed on as Virgin Records' "first heavy rock band" and recently released their debut album, *Things You've Never Done Before*.

Finally getting their chance to play in the majors, the group went out of its way to assemble an all-star team, signing up producer Beau Hill (an instant Hall of Famer for his work with acts like Ratt and Winger) to

record the album and drafting video whiz Nigel Dick, fresh from a winning season with Guns N' Roses, to direct their first video, "No Easy Way Out."

Typically, their "overnight sensation" has its share of false starts and even a few tragic endings. Although lead singer Kevin Steele refers to "earlier versions" of Roxx Gang, he's fronted the same line-up for the past two years: guitarists Jeff Taylor and Wade Hayes, bassist Roby Strine and drummer David James Blackshire. The group's perseverance is all the more admirable considering they weren't exactly getting any positive reinforcement from the local club scene.

"There wasn't one!" Steele cries. "Nobody even wanted to hear about us. We have a huge following right now, but I'm telling you,

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guitarist and co-songwriter, Eric Carroll, mysteriously fell from a bridge and drowned while night fishing.

Ironically, things really started to come together for the band about that time. They solidified their current line-up and entered the studio. The demo, ultimately tagged "Love 'Em or Leave 'Em," sparked heretofore elusive major label interest, including queries from Atlantic, Epic, Hit Parader and, of course, Virgin. Their decision to record the demo with Carl Kennedy, a producer best known for his work with bands like Overkill and Possession, was a typical Roxx Gang maneuver.

"We like to take chances," Steele states. "When Carl was producing us, people were saying, 'Should you be using a guy like this?' Because he was known as a thrash producer. But that's the thing that separates our band from other glam bands. To me, a band like Poison is almost like the Bay City Rollers. That's pop. Even though there are sexual innuendos, it's still real wholesome. The glam bands I grew up with were *not* the boys next door. They were the transvestite junkies down the street. I was into the New York Dolls, Iggy and Lou Reed stuff."

Now, don't go thinking that Steele's junky, but chic role models dictate the band's direction. Far from it. Roxx Gang is a self-described "band of gypsies," whose musical roots are spread as far as their geographical ones.

As Cleveland-bred Steele discusses his comrades, the group begins to sound more the work of a renegade computer at a dating

service than a rock & roll band. "Jeff's from Los Angeles, though he lived in Maryland for a while," he begins. "He's real blues-influenced. Wade, on the other hand, has lived everywhere, like Cuba, the Philippines, even Japan for a while. His influences are people like Randy Rhoads and Van Halen, so he's way more metal than Jeff. Roby's from Baltimore. We call him 'Strychnine Strine' 'cause he's the kind of guy who'd walk into a bar,



Jeff Katz

start a huge brawl and then sneak out while all hell's breaking loose around him. He and I are both into Motown and old blues artists. "Dave's from Baltimore, too. He's into thrash and hardcore punk," Steele shakes his head, almost in disbelief. "He's into a lot of shit, really. Stuff that I can't even stand to listen to for more than one album."

The great news for hard rock fans is that these diverse musical backgrounds harmo-

nize like long lost drinking buddies on *Things You've Never Done Before*. Steele's lewd 'n' scratchy vocals ride above the rhythm section's veritable slugfest, while Taylor and Hayes trade guitar riffs like excitable kids who've bet their week's allowance on a game of one-on-one. Whether they're rolling out a slow groove, as on "Red Rose," or rockin' breathlessly on a number like "Fastest Guns," Roxx Gang's ace in the hole proves to be their unerring grasp of bulletproof melodies and uncanny knack for the elusive catchy hook. To be sure, there are derivative moments, but over the course of ten cuts, Roxx Gang seems determined not to paint themselves into a musical corner.

"That's because we are so open to different kinds of music. One thing that really bothers me about music today is that kids are so narrow-minded. There are kids that'll actually beat the shit out of each other over what music they're listening to. This doesn't make sense to me. We're all rock & rollers. There's still a common theme going through all these different kinds of music. It's still all about the same thing.

"We definitely made a conscious effort to do two things," he explains. "One, we didn't want anybody, after listening to the album, to say 'Yeah, they sound just like so-and-so,' and I think we succeeded where that's concerned. We also wanted to show all our different influences because, for one thing, it prevents us from getting stuck in a certain direction. We can go anywhere. We're not just a band of metalheads." **MC**



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Phone: (212) 769-9120
Booking: N/A
Legal Rep: Michael Toorrock Esq.
Type of music: Commercial pop
Date signed: Early 1988
A&R rep: Suzanne Emil

By Tom Kidd

Up to this point, Paul Pesco has been a very successful sideman. His resume lists work with such acts as Madonna, Chaka Kahn, The System and the Pointer Sisters. Discovered by Sire Records chief Seymour Stein while backing Madonna at the historic Live Aid concert, Pesco was immediately signed to an exclusive contract. On his debut for the label, *Make It Real*, Pesco sings, plays guitar, plays keyboards, writes or co-writes most of the material and makes his fledgling debut as producer.

It's a long way from backing some of the biggest names in the business to putting your neck on

the musical line. But Pesco is not worried. "There is pressure, but I also realize that you can only hope for the best," says the artist. "I've worked on a lot of records and seen a lot of great quality stuff not happen, so I don't have any delusions. I know this record is of a certain standard of quality, but I also know that there's a chance that it may not connect. I would be happy with just a medium response, but if I'm lucky and the record goes all the way, I'm ready."

He's ready for anything, it seems. This stint as a bandleader was a long time in coming. "It's something that I've wanted to do but I never pursued it," Pesco confides.

His previous experience has prepared him to be a producer as well as a performer: "I had been an associate producer on a couple of records and had extensive studio experience. Seymour Stein had been aware of some of the work I had done. Basically, they asked me and I said, 'Look, I can produce this record myself. I feel confident in it.' They put their trust in me, which I am grateful for."

What made him know that he

was ready for such a quantum leap? "It was a gut feeling," he answers. "I basically act according to my gut instincts and they're usually fairly right." This applied to the song selection as well. "I went for something that I wasn't hearing as much and something that I wanted to do," says Pesco. "There are so many records that come out that are flavor-of-the-month music. You know the person was listening to the radio and said, 'Ah—that's what's hot this week. Let's do that.' I didn't take that approach with my album. I took elements of music that I enjoy and tried to put them together in a unique package that might be a little different. So much music is so trendy. I didn't want to jump on any band wagons or follow any trends."

But there must be a target audience and Paul Pesco would like to "appeal to the audience that listens to Steve Winwood. After having played with him, I'd say that was an education in that vein of music."

Now that the record is out, the next move is to sell it. "My next move is to make a video. I really think that's the next important thing for me to do—to get into the living rooms of everyone across the U.S., Europe and Japan," says Pesco.

Tour plans are up in the air, although Pesco already has a back-up band of his own consisting of some of the players from the LP. Timing rehearsals must be difficult, because Pesco tells me, "They're busy working on other records, too. They're like me. They definitely stay busy."

After working with so many big names, one wonders where they were when it came time for Pesco to record. Aside from Dan Hartman (whose song, "Free Ride," Pesco covers) and Rick Derringer, the disk is vacant of the famous. "Many of the other musicians and people were all busy working on their projects," he informs me. "For future records, I definitely plan on having some of those people come in and work with me."

No matter what the plans, Pesco seems to have a wide cross-current of the industry behind him. His closing comments may shed some light on this extraordinarily successful young man. "I'd like to say this," he begins. "I hear so many guitar players who approach guitar playing as if it were the Olympics. To me, I see that as being totally wrong. There is no competition in music. Music is a language. It's communication. It's feeling. It's emotion. That's the essence of music. It's not who plays faster than whom. I want to know what's the least amount of notes you can say something in. That, to me, is a challenge. I like people who really play from the heart."

MC



Paul Pesco

Make It Reality

Sire

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Paul Pesco

TOP CUTS: "The Politics of Love," "Black is Black," "Free Ride."

Material: Having been a side/session man for some of rock's biggest names, it's not surprising that Pesco's writing embraces many styles. He swings from a Madonna-like power ballad ("Message of Love") to a Stevie Winwood-style upbeat pop tune ("Rebecca"). There's even a song with rock & roll shadings ("Animal Attraction"). It's fine to be a safe-living chameleon if you're demoing songs for other artists as Pesco has done in the past, but it's the more adventurously colored reptiles that get this reporter's attention.

Musicianship: Perfectly faceless in keeping with the tradition of successful sidemen everywhere. Surprisingly enough for a man who has made his living as a guitarist, there are few stand-out tastes of the instrument. There is one short solo on "Make It Reality" which sounds like a voice box from a Scritti Politti record and a nifty country rock feel to the intro to "I'm Hypnotized." As a vocalist, Pesco hits the notes just fine yet lacks any semblance of sensuality or emotion. He has settled for the acceptable when he needed to stretch for the unusual.

Production: Confucius say, "He who produces his own debut, has a fool for a client." It's nice, it's clean, it's dull and it needed an outside opinion. The unison playing and lack of solo work blurred the distinctions between the songs and completely undermined any sense of the LP's thematic unity. Pesco needed better song selection and more dynamic production—or maybe just a little more experience.

Summary: This record suffers from a typically freshman problem. Pesco has surrendered wholesale to the misconception that only conformity sells. While he doesn't strike me as an anarchic personality, certainly some balance between the two extremes would have been more interesting. I'll give this one a "5" because Paul Pesco is only about halfway to reality.

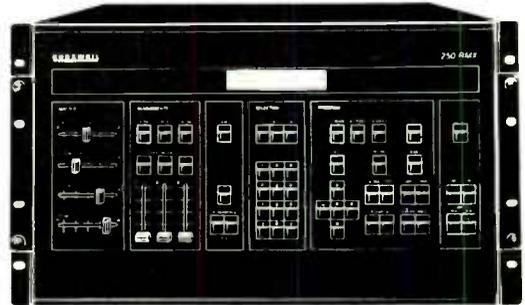
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NIGHT LIFE



ROCK

By Eric Niles



Gazzarri & Kinison

Nothing like a six-band bill and two-bit brews to stir this scribe's holiday blood, so logically it was off to the **Club With No Name** to wring in the 4th. Nothing was amiss as I settled into a moderately lengthy line; an early crowd no doubt here to capitalize on the club's prominently advertised \$.25 beers from 10:00 to 11:00. It wasn't until 10:20, though, that *anyone* got inside. While waiting, the thirsty throng was entertained by the club's macho security staff, who took obvious glee in pummeling one poor gentleman with right hooks, boots to the ribs and a cozy choke hold with a billyclub. Not a pleasant sight and certainly not a legal one. My particular part of the line breached the club's innards at about 10:40, at which time, said beer special was still flowing. After dousing one quick round, my party ventured back to the bar for another. "No

more beer, the special is over!" announced the bartender as we approached. My trusty watch blinked an efficient 10:50. Upon further protest I was told in no uncertain terms by the bar staff to shut up or I would be escorted from the premises. Judging from what happened to the last poor escortee, I chose not to push the point.

Redemption was somewhat granted by an early, exuberant set from the up-and-coming **Electric Love Hogs** and a later four-song spree by the still-unsigned **Mimes**. In all fairness, **Club With No Name** (formerly **Scream**) has always been a venue to place importance on artistic expression *not* capitalistic expression. Times indeed are changing.

On a slightly friendlier note...*Night-life* roving reporter **Harriet Kaplan** ligged it up at **Bill Gazzarri's** 65th birthday bash recently and filed a story. Here's the dope:

"What better excuse to draw a sizable audience at \$15 a pop than to promote a concert event in the name of **Bill Gazzarri**, especially since it was his 65th birthday. This so-called auspicious bash for the self-proclaimed Godfather of Rock was hyped extensively with the promise of appearances by various celebrities, though none of them came. I guess **Van Halen** and **Barbie Benton** had prior engagements? Instead, the capacity crowd was treated to the memorable likes of a short, rotund porno star named **Ron Jamie** (Jeremy?) and the **Monroe Sisters**, two transvestite singer/comedians dressed as fairy godmothers. Various local bands including **Mad Moxie** provided much of the musical entertainment. Musically, the highlight of the show was a one-song performance ("Down Boys") by **Warrant**. In a departure from continuous live performances, a celebrity roast was conducted by Mr. Lewd and Crude himself, **Sam Kinison**. Overall, the event had a few high points, but

most of the time it seemed as though this show was nothing more than a pale disguise for a commercial project."

Three noteworthy shows: **Rings of Saturn** at The Country Club, July 22; **SST Night** at The Whisky with **Firehose** and the **Screaming Trees**, July 27 and **Fallen Angel** with **Sylvia Juncosa** at Al's Bar on July 29.

C&W

By Billy Block

The Fourth Of July weekend's **KZLA Birthday Bash** at Whittier Narrows was a huge success. Thousands turned out over the holiday to hear **Merle Haggard**, **Freddy Fender**, **Eddie Rabbit**, **Gary Morris**, **The O'Kanes**, local favorites **Jeffrey Steele** (who signed autographs for fans for over an hour), the **Crazy Hearts**, **Purple Sky**, **Bull Durham** and **Kathy Robertson**. Robertson's set was between Haggard's and Rabbit's at the height of the event and Kathy sang like a star equal to both in stature. "**Honky Tonk Monday**," although not as heavily attended, was big on talent with **Southern Pacific**, **Mason-Dixon** (who feature incredible vocals), and headliners, **The Wagoners**. The afternoon's outstanding moments were provided by **Steve Kolander** and **The Eddys**.

Wild Oats recording artists **Steve Haggard**, **Dona Jean Butler** and **Keith Rosier** will be embarking on a twenty-date European tour that will take them to Switzerland, West Germany, Italy and France. Their **Labor Of Love** LP is doing well on the continent and this tour can only help sales.

Dale Watson just returned from a successful showcase at **The Bluebird Cafe** in Nashville where he played for country labels. The Bluebird is the premiere showcase club in Music City. Dale Watson's new demo was produced by **John Jorgenson** of **The Desert Rose Band**. It includes new material written by Dale and features the musical talents of **John Lee White III**, **James Intveld** and **Jorgenson**. From all we've been hearing, it's just a matter of time until we can hear Dale Watson on his own record.

Got a postcard from **The Mustangs** who are currently touring in Oslo, Norway. They mentioned they've been following in the footsteps of other L.A. country musicians **Lucinda Williams**, **Gurf Morlix** and **Rosie Flores** who have also been touring Europe this year.

Singer/songwriter **Steve Kolander** and his **Crack Three Piece Band** of **Bill Dwyer**, **Dave Hall** and



Juke Logan & Billy Lynch

Dex Del Rio opened for **Rodney Crowell** at the **Coach House** in San Juan Capistrano. Kolander received rave reviews from the *L.A. Times* which said, "Any fool with a brain can tell that Steve Kolander is destined to be a very big star." Rodney took time to talk with Kolander after his set and was very impressed with the young singer/songwriter.

On Sunday, July 23rd there will be an important benefit concert supporting the **Copper Sands Youth Ranch** at **The Palomino Club** in North Hollywood. The Copper Sands Youth Ranch is a shelter for severely abused children. Many of L.A.'s country music community will be performing to raise money for this worthiest of causes. Your attendance is encouraged. For more information, contact **The Palomino**.

Rick Shae has just completed his new demo with **Wyman Reese** producing. It is a five-song collection of serious country music with dark themes and heavy lyrics. Well produced by Reese, this is very interesting material.

Cowgirl poet **Reine River** is off to Texas to paint, write and shoot photographs for her upcoming show at the **Gene Autrey Museum** this summer. Along with her new poems, I'm sure she'll recite some of her work from her excellent collection entitled **Buckin' Heart**. We look forward to her show this summer.



Electric Love Hogs



Linda Cauthen & Kathy Robertson



JAZZ

By Ms. Frankie Nemko

L.A. has been blessed recently with a plethora of Brazilians. Visitors to our shores, such as guitarist-composer-singer **Gilberto Gil** at the Palladium and the extraordinarily talented **Lenny Andrade** who delivered her unique brand of Brazilian jazz at an afternoon session at Linda's, two evenings at Le Cafe and a sensational finale concert at Samba e Saudade. In the audience at Linda's and Le Cafe was L.A. resident **Kleber Jorge**, who was selected to open for Gil. He then followed up with his own stint at Nucleus Nuance, in the company of bassist **Randy Tico** (currently also touring with Airtio & Flora Purim), keyboardist **Bill Cantos** and drummer **Ed Smith**.

Jorge will also be among the artists at the Second Annual Brazilian Festival to be held August 26 at its new venue, the Santa Monica Civic Auditorium. On the same bill: **Kenia, Laurindo Almeida, Octavio Bailly, Embrasamba** and **Raimundo Soure**.

Since the good news about the **Comeback Inn** staying put in Venice, things have been heating up for the summer. Garden concerts can be heard every Sunday afternoon and I'm glad to report that the Tuesday night jam session is still jammin'. The resident band of **Phoenix Painter, Peter Hammer** and **Craig Fisher** (subbing for John Ezmerlian), shared honors with some excellent musicians the last time I visited. Most notable were a duo of **Bill Turner** on piano and **Marty Cosgrove** on drums, who played selections from their album. Also sounding terrific was Chapman sticker **Jim Wright**. Headfirst recording artist **Rick Zunigar** was in the audience and encouraged his fellow guitarist,



Kleber Jorge

Charlie Tuna, to sit in—someone to watch in the future.

The Los Angeles Jazz Society's **Tribute Award** was announced at a reception held at Alfonso's. Tenorman **Bob Cooper** will receive his award September 10 at the New Hyatt Regency Hotel. At the reception, music was provided by pianist **Eric Reed**, who was the recipient of the Shelly Manne Memorial Award to a new talent. **Brian Bromberg**, who has been making waves all over the city, can soon be heard in your own living room, via his first album, *Magic Rain*, to be released in September on the Capitol/Enigma label.

Among upcoming concerts, don't miss **The John Beasley Group** at Le Cafe on July 26. Beasley recently returned from a tour with Miles Davis and will be featuring drummer **Harvey Mason**. Other events to watch: **Astrud Gilberto** at Catalina's, July 18-23; that marvelous vocal duo **The Cunninghams** at Windows on Hollywood brunch, July 23; also same day (you could catch both, they're close) **The 7th Annual W. Hollywood Garlic Festival**, featuring **Billy Mitchell**; and the **Nucleus Nuance** jam session, among others. For info, call (213) 478-5540.

BLACK MUSIC

By Lisa Posey

Where were y'all? **The Palace** was less than a third full for **Ice-T's** first Los Angeles appearance in three or four years and homeboy gave an outstanding performance. Ice said on stage that his fans must have stayed away because they were afraid of gangbangers, although there wasn't a single one in sight. The low turnout was probably due to poor promotion, last minute advertising and a high ticket price of \$21.50. Also, the promoter of the show, **Gordie B.**, was pretty indifferent to the press and that included me and my partner. We almost left after mucho hassles with Mr. B. at the door. One of Ice's crew helped us out, though, and we were glad we stayed.

On the bill with Ice was Compton b-boy, **King Tee**, whose single "Act A Fool," off his debut album, is getting good play on rap station **KDAY**. Also scheduled for the gig was New York homegirl, **Ice Cream T**, who didn't show up. Word is that she missed her flight.

On the night that Ice returned to L.A., y'all might have been at **Para-**



King Tee (center) and posse

dise 24's fourth anniversary party only a few blocks south of The Palace at **Circus Disco**. The black tie affair attracted over 2,000 people who waited in P24's traditionally long line to rub elbows with celebrities and record industry folks.

P24, which also has a production and management arm, is now conducting **The Great Southern California Talent Search**. P24 is seeking new talent including producers, songwriters, musicians, bands, vocalists and rappers for major recording contracts and live performances. If you're interested, send all photos, tapes, resumes, bios and videos to **Paradise 24 Productions**, 1635 N. Cahuenga Blvd., Sixth Floor, Hollywood, CA, 90038, Attention: Felipe Darrell.

After **Spike Lee's** star-studded premier of *Do The Right Thing*, everybody including **Eddie Murphy** beamed over to **Water The Bush** at its new home at Hollywood Live. At the post premier bash I bumped into guerilla video producer/director **Matthew McDaniel** who was showing his underground music documentary, *Rhythm Rock Live*, which features such rappers as **Easy-E** and **NWA**, **7A3**, **Ice-T**, **KRS-1** and the late **Scott La Rock**. McDaniel says he'll be working on a national distribution deal for the video as soon as he gets the proper releases from his artists. He's also developing a second underground hip-hop video.

I went to my first **Black Rock Coalition** meeting where members are presently planning for their fundraising concert at the **Music Machine** on July 29th. **Vernon Reid** and **China Club's DJ Stefan** will be part of the show. Set to play are **Civil Rite**, **Black Sheep**, **Help! Children**, **Gangland**, **Heart Of One** and the New York-based **Eye & I**. If their meticulous planning and high en-

ergy are any indication, this oughta be a kick-ass rock show. Call the BRC at (213) 960-7730 for further information.

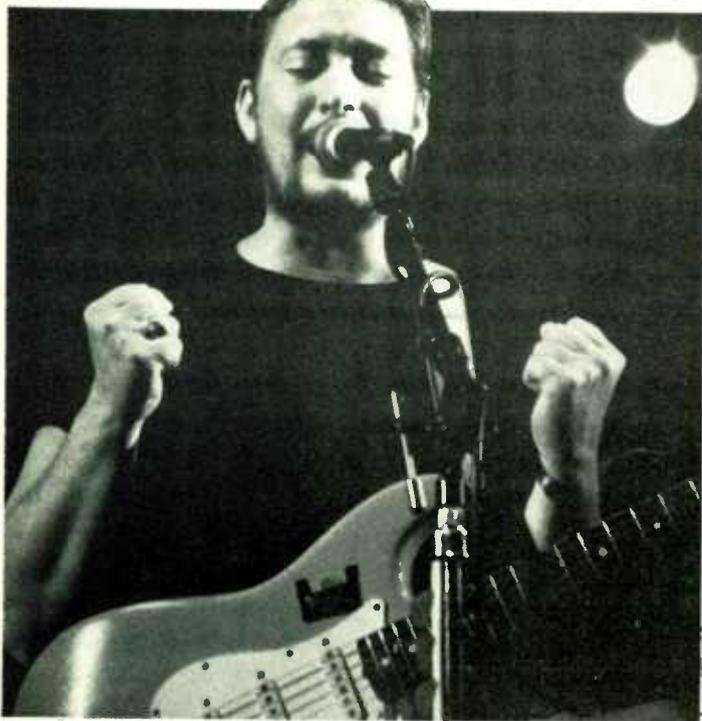
Also at the meeting, guest speaker **Maurice Warfield**, Associate Director of **Black Music Promotion**, West Coast, **Epic Records**, gave a frank and honest talk to members about the music biz which led to some thoughtful, intelligent discussion. The discussion was meaningful to anyone who wants a label deal, so come on and check it out.

If you've got the 4-1-1 on the local Black Music scene (R&B, reggae, rap, blues, soul), please send your items, press releases and photos to **Black Music Night Life**, c/o **Music Connection Magazine**, 6640 Sunset Blvd., Hollywood, CA 90028. 



Ice T and Darlene

CONCERT REVIEWS



Chris Rea

Chris Rea *The Roxy* West Hollywood

I'm always somewhat suspicious of artists who achieve superstardom overseas before gaining much recognition in the States (remember Falco?—he's probably still a million-seller in Germany), but Rea's list of foreign credentials is impressive enough to make even a cynic like me sit up and take notice. Happily, so was his too-brief set at the Roxy. With his unassuming manner, husky baritone and bright, avant-garde guitar playing, Rea just might be able to take the national scene, particularly the Adult Contemporary set, by surprise.

With a searing five-piece band, Rea ambled through most of his latest Geffen release, *New Light Through Old Windows* (a compilation of European hits spanning the past six years re-cut for American release). Songs that sounded like average Eurodisco on the album came across as upbeat, jazzy dance-music with an innovative instrumental flavor in concert. Rea's throaty vocal style adds both an unusual contrast and a certain maturity to his music's contemporary jazz instrumentation and the personalized groove his band has mastered stands above that of most American jazz/pop crossover artists.

At worst, Rea relies too much on the structure and texture his backup musicians provide. Still, it's great to see an artist who can play contemporary jazz and then rock through a song like "Workin' On It."

—Kenneth B. Giles III

Concrete Blonde *The Embassy Theater* Los Angeles

Demonstrating what it means to play passionate rock & roll, Concrete Blonde put on a sparkling performance at the split-level Embassy Theater. For one hour-plus Concrete Blonde played with fire and subtlety without the bombastic excesses associated with many harder-edged bands. From the opening duet of "Roses Grow," featuring magnetic singer Johnette Napolitano and powerhouse drummer Harry Rushakoff, Concrete Blonde held their hometown fans captive. As the band kicked into "God Is A Bullet," they played with such thunder that one almost expected a hail of bullets to be unleashed.

From that point on, the energetic and sensual Napolitano hypnotized the audience. Whether swirling, dancing or falling to her knees, the dazzling vocalist exuded sexuality. Wearing her trademark black frill dress and parading around in her black-stockings feet, she displayed a ferocious growl that has only been hinted at on vinyl.

Concrete Blonde covered a wide array of musical styles—moving from the poignant "Scene of a Perfect Crime" to earlier tunes like "Little Sister," "True" and even throwing in the acoustic gem, "Little Conversations."

After telling the adoring crowd how happy she was to be back home, Napolitano led the band through the rousing "Happy Birthday" before stopping the show for a few minutes to get the crowd to stand-up and

dance. The aggressive singer told the crowd to rise to their feet and also poked fun at The Embassy's liquor ban: "If they won't let you drink, you should be able to fuckin' dance."

Whether or not the band wants stardom, it's what they'll get. And judging by this stellar performance, that stardom is very near. So catch 'em while you can at the smaller halls because they won't be there for long.

—Steven P. Wheeler

Violent Femmes *The Greek Theater* Los Angeles

The Violent Femmes sound like what the Police would have if the latter trio had been possessed with a much-needed sense of humor. These minimalist Minnesotans make noise just because they can and they write songs for the same reason. They make a living at what they do because their brand of musical anarchy is refreshing, fun and a decided flip-off to the status quo.

The Femmes appeal to the delinquent in all of us. Those of college age were, as usual, out in full force this night, singing along to all their favorite Femmes tunes. The older stuff got the loudest roars, such as "Kiss Off" from their first Slash LP, but the new tunes were equally well-received. There was a reverent hush during both the deadly funny "Country Death Song" and the religiously fervent "Faith." Titters of laughter accompanied the angst-ridden acoustic outing "Fat" and everybody nodded recognition during the teen lament "Give Me the Car."

Dedicated Femmes freaks know that Gordan Gano and company usually stick pretty close to their recorded versions so as not to unduly confuse the chorus of voices rising from the audience. But this time out they threw in a few surprises. The initially lush "Hallowed Ground" had a new and more rocking arrangement. For this number and about half of the rest, the core trio was joined by longtime Femmes auxiliary Peter Balestrieri on alto sax



Femmes percussionist Victor De Lorenzo and mainman Gordan Gano.

and Sigmund Snowpake III on keyboards. The biggest surprise for this reviewer was the fact that their cover of T-Rex's "Children of the Revolution" was missing from action. Taken from the Jerry Harrison-produced LP *The Blind Leading the Naked*, that's probably as close to a radio hit as the Violent Femmes have ever come.

All in all, this outing was as enjoyable and off-kilter as a country gospel revival lead by the minister's whacked-out teenage kids. Leader and main songwriter Gano still has trouble with the line between his spiritual fixation and his carnal desires, but Lord, doesn't everyone?

—Tom Kidd

Jerry Lee Lewis *The Palace* Hollywood

After several cancellations, it was reassuring that, because the film *Great Balls of Fire* had premiered the night before, Jerry Lee was at least in town.

Jerry Lee showed up and showed us that he is still a bad mofo. At 53, he looks surprisingly healthy and plays like "The Killer." Banging on a poorly-mixed Yamaha electric piano, which he justly proclaimed "doesn't sound like a piano," Jerry Lee smoked through a one-hour set, interspersing Chuck Berry rockers with honky tonk ballads. Rolling and pounding the keyboard with parts of his body that his legions of imitators still haven't thought of, Jerry Lee proved that he has still got it.

Of course, it is preferable to see "The Killer" in a more intimate setting, such as the Palomino. The cavernous Palace acoustics and the huge crowd made it difficult, but Jerry Lee and his band triumphed over the odds with a sizzling "What'd I Say." When he played the token "Great Balls of Fire," the crowd whipped into a 1957-style frenzy—just like in the movie! But this wasn't Dennis Quaid floundering about; this was "The Killer."

—Ace Passion

Foolish Pleasure



Foolish Pleasure would like to thank everyone who has been a friend and/or offered the slightest encouragement. We wish only the best for all singers, musicians, bands and artists of all types who dare to follow their dreams in Hollywood.

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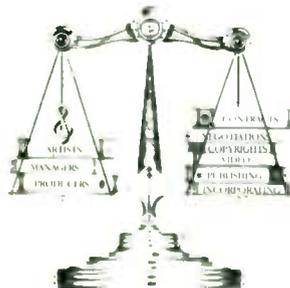
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CLUB REVIEWS

Darling Cruel

The Palace

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Gregory Darling, vocals; Danni Bardot, guitars; Erik Gloege, drums; Janis Massey, background vocals, sax, flute; Orlando Sims, bass; Paul Trudeau, keyboards.

□ **Material:** Darling Cruel is difficult to categorize—their up-beat, sometimes haunting, sometimes funky music is packed with the trademarks that made David Bowie the legend that he is today. Darling Cruel seems to have covered all bases in the field of versatility while maintaining a common foothold. All of the tunes are worth listening to and while some of them just lie there, others grab hold rather firmly.

□ **Musicianship:** Two thumbs up! Darling Cruel is not only a talented band, they excel in the creative aspects of musicianship to boot. Vocalist Gregory Darling reaffirms the band's Bowie link, but he's actually got a (gaspl!) better voice and more diversity in his incredible range of singing styles. Darling manages to invoke all the proper inflections for blues and ballads with a vocal sense of passion and soul that is dreamy, beautiful and thought provoking. His straight-forward rock tunes get the job done quite nicely as well and it's amazing to see a vocalist who can switch styles in mid song, live of all things, and do it so well. Guitarist Danni Bardot is fascinating to say the least. His guitar timbres and unique playing style and delivery earn this guy my vote as one of the most brilliant and original guitarists I've seen this year.

□ **Performance:** Darling Cruel didn't have too much room to move on stage, but guitarist Danni Bardot has "the look" and his presence alone is memorable. Vocalist Darling has a rather memorable appearance as well and once again, two words come



Darling Cruel: Brilliant and Bowie-esque.

to mind to describe this guy: "unique" and "Bowie."

□ **Summary:** As you've probably surmised, if you like David Bowie, you'll love these guys. They have enough of his influence to color them, yet enough of their own style to make them unique. With their standout brand of songwriting, Darling Cruel is one of the most brilliant new acts that I've seen in years.

—Tom Farrell

Wideload & The Hot Tubs

Music Machine

West Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Kenny "Wideload" Banta, vocals, harmonica; Frank Christopher, guitar; Stanley T., guitar; Bob Ferra, bass; Michael Pritchard, drums.



"Wideload" Banta: 300 pounds of charm & confidence.

□ **Material:** Blues of the highest order. This band's Music Machine set was filled with classic Willie Dixon chestnuts like "Backdoor Man" and "Red Rooster" as well as not-so-well-known Dixon such as "Built for Comfort" and "300 Pounds of Joy (the portly Banta announced this one as his theme song)." Also performed on this evening were a few Chester Burnet screamers and the Morgan/McGhee boogie, "The Blues Had a Baby and They Named it Rock and Roll."

□ **Musicianship:** Guitarists Frank Christopher and Stanley T. both have superb phrasing and play with inspiration and sparkling clarity. Thankfully, neither confuses messy fretboard work with blues "soul." Bob Ferra and Michael Pritchard, on bass and drums respectively, formed a tight, precise rhythm section.

□ **Performance:** Lead vocalist Kenny Banta isn't nicknamed "Wideload" for nothing—the singer has the mega-girth of a bouncer hired to scare away potentially unruly club patrons simply with his physique. But the gifted Banta manages a grace that makes him the epitome of cool. Dressed in black pants and shirt, a white sportcoat and hat, Banta was never in short supply of charm and confidence. Alternately running his chubby fists down his red suspenders and puffing on cigarettes, the singer displayed a rich voice as big and deep as his thickset frame. And his harmonica playing on "Blues Had a Baby" was a delight.

□ **Summary:** I first caught Banta and his cohorts a few years ago when they played at a Blues Society Christmas party. The set turned in at the B.S. bash was a little higher energy than this one (this time out Banta was recovering from a cold; also, he had some new Hot Tubs to break in), but the show was still quite a pleasure. I'd rather see this group on a slightly off-night than catch a lot of other local acts on good ones.

—Randal Case

CLUB REVIEWS



Paul Bondi

Prowler: State-of-the-art hysteria?

Prowler Anti-Club Hollywood

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Cedric Griego, guitar; Steve Montoya, vocals; Steve Cordova, drums; George Burke, bass; Chris Young, guitar.

❑ **Material:** Prowler is a band on the cusp of an identity. While they seem poised to leap into the fray of contemporary metal, the group remains clenched to their British heavy metal underpinnings. Their musicianship is unquestionably inspired and their image unpretentious and likeable. But the meat of Prowler's repertoire is a throwback to Iron Maiden and Judas Priest. Slow, finger-picked intros give way to classical romps and off-time meters and high, operatic vocals waver through melodramatic lyrics. Songs like "Fortune Hunter" and "Dressed to Kill" could have been plucked from Iron Maiden's *Killers* songbook. But when the digital delay intro of a number like "Thoughts in the Night" lurches into a thrash melee replete with enough stops and starts to make the listener dizzy, it becomes clear that Prowler is capable of state-of-the-art hysteria.

❑ **Musicianship:** Prowler's metal is tight and angular, lean and wiry. Drummer Cordova whips effortlessly through tempo changes, tossing in speedy tom-tom flourishes. His solid bashing and double bass pedal hijinx hurl Prowler through space. Cordova and axist Young lend the band a modern edge, the latter contributing quirky harmonic dives, legato flurries and sweeping arpeggios. The rest of the band represents the old guard, most notably vocalist Montoya who sports an impressive range and skips octaves at will.

❑ **Performance:** The lads scored points for their unaffected attitude and their general lack of trimmings.

Bedecked chiefly in jeans and cut-off shirts, their image intimidated their brand of music—honest, tight, hard-working metal. Members didn't engage in gymnastics or stray from their relegated spots on stage, but that wasn't the point, really. Prowler came simply to play. A few too many slow, clean interludes and an unnecessary drum solo tended to jar the momentum that a succession of faster songs might have incited. However, tunes like "Thoughts in the Night," "Breaking Away" and the encore, "Waiting for the Night," enticed much of the assembled to eventually stagger forth for a head-bang or two. Prowler's superior musical facility and professional demeanor struck home. It's clear these guys have been around.

❑ **Summary:** To achieve success, Prowler may need to conduct an objective inventory of their collection of riffs and songs, pruning away that which isn't really new or different and maybe, in the process, discovering their own direction. At any rate, Prowler stands as an entertaining outfit, well-honed and well worth a look-see. —Keith N.

Flies On Fire Coconut Teaser Hollywood

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Tim P., guitar, lead vocals, harmonica; Richie D'Albis, drums, vocals; Mess Messal, bass, vocals.

❑ **Material:** Recently signed to Atco/Atlantic Records, Flies On Fire is a ballsy, bluesy rock & roll band. Although much of their material is very reminiscent of early Rolling Stones (especially "Not For Long," which greatly reminds me of "Let It Bleed"), it has enough spunk and originality to remain fresh. The highlight of the evening was "Long Gone Dead," an

uptempo, catchy tune that had the bandmembers, as well as almost the entire audience, bobbing their heads in unison to the propulsive beat. Also deserving mention are the cry-in-your-beer blues numbers "Salvation Blvd." and "Underground," which featured the exceptional talents of drummer Richie D'Albis.

❑ **Musicianship:** The Flies do not rely on the luxuries of modern technology (no racks of effects, tons of drums, sequencers or sampled anything), they simply play their asses off and seem completely absorbed in their music. This is not a band bent on impressing the audience with their chops, although they have plenty of it to impress an audience. Drummer D'Albis was the standout musician here as he consistently drove the band with his tasteful and innovative work.

❑ **Performance:** The raw energy that exudes from this dynamic trio poured over the stage and grabbed each and every member of the audience by the seats of their pants. Tim P., who remarkably resembles a young Jim Morrison, was a wonderfully mobile musician and worked his audience well. I just wish he would've kept his guitar in tune. Drummer D'Albis, with his frizzy long locks flying and Messal, with a cigarette dangling from his lower lip, also had interesting stage personas.

❑ **Summary:** Flies On Fire was a delightful find and any band that can make fun of the ludicrous worshipping that goes on regularly at one specific Tennessee graveyard ("Baptize Me Over Elvis Presley's Grave") gets my vote and respect every time. I must admit, though, I am more than a little curious to see whether producer Ric Browde (Faster Pussycat, Joan Jett, Poison) was able to capture this band's raw energy on vinyl—a difficult and I would imagine, challenging proposition. —Pat Lewis



Pat Lewis

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CLUB REVIEWS

Daddy Ray

The Whisky
 West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Roger Strommen, vocals, guitars; Jimmy Ray, lead guitar, vocals; Max Asher, drums; Bobby Phillips, bass.

❑ **Material:** Daddy Ray strikes me as the kind of band that would rather hang out in a 7-Eleven than along the Sunset Strip on a Saturday night. And it's the band's 'you say tomato, I say tomato' philosophy (or the fact that they love Big Gulps) that hikes them kilometers above the pack. "Toxic Waste Dump," a commercial hard rock anthem, has just enough grittiness and just enough looseness in it to avoid a David Lee Roth comparison. "Nag, Nag Nag (Bitch, Bitch, Bitch)" sends the "relationship song" into the Nineties, with its trunkload of harmony vocals, abrasive guitars and, yes, a *fucking* sense of humor. "Consequences," a tune grafted from Strommen's previous band (Durtie Blonde), exhibits the band's ability to tackle a less-than-animated song.

❑ **Musicianship:** One of the more oblong weapons in Daddy Ray's arsenal is the employment of two lead vocalists. Ray supplies the needed vocal beef on numbers that have that drunken-Englishman-in-a-bar feel, whilst Strommen flaunts his pipes on the more "serious" numbers. To boot, Daddy Ray boasts the strongest vocal harmony onslaught this side of The Beach Boys' *Pet Sounds* album. Stick masher Asher seems to be a slight chap, but slight is hardly the word for the rumbles that emanated from his Budweiser-logged kit. Asher's prodigious beat constructed the runway necessary for Strommen, Ray and stage anchor Phillips to exhibit their string bending techniques.



Daddy Ray: Running ahead of the rock pack.

❑ **Performance:** The chemistry between Strommen and Ray is undeniable. Ray, decked out in Robert Redford/Seventies-era mirror shades, fringed black leather jacket and cowboy boots could easily pass for a Guns N' Roses roadie. Strommen, on the other hand, is more of a T-shirt and painters cap kind of guy. An unlikely combo, for sure, but one that has their humorous stage shtick down like a Mike Tyson KO victim. Ray's loose yet not sloppy style and

toothy rock star grin contrasted favorably with Strommen's innocent, good-natured persona—the two's interplay giving the audience an ongoing skit to feast their eyes on.

❑ **Summary:** No frazzled egos or negative attitudes from this amalgamation. I suspect that these guys even have *fun* when they play. Wait a minute, is that supposed to happen in Hollywood? I'll take Daddy Ray over a zillion Poison clones in the shake of a lamb's tail.

—Eric Niles



N.P.G.: A very mixed bag.

CLUB REVIEWS



Ty Allison

Ciro Hurtado Group: A loyal following of fans.

Ciro Hurtado Group

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Ciro Hurtado, guitar, composer; Cindy Harding, flute, vocal; Libby Harding, cuatro, vocal; Kevin Ricard, percussion; Gary Johnson, keyboards; Joe Heredia, drums; Guillermo Guzman, bass.

□ **Material:** This gig at At My Place was to introduce Hurtado's first album as a leader. Entitled *In My Mind*, it is on the ROM label, which will be distributed by the Welk Record Group. Naturally, the first set contained selections from that recording, such as the title tune "Charapa," "Esperenze," "Aguas" and a beautiful solo vehicle entitled "Spanish Heart."

□ **Musicianship:** Hurtado has paid his dues since arriving in the United States from his native Peru. Best known for his work with the cooperative, Huayucaltia, he has also been heard in a variety of other musical settings over the years. Consequently, he has refined his acoustic guitar to a fine edge. His command and control of his instrument is sometimes reminiscent of Carlos Santana; other times, I was reminded of such jazz virtuosos as Joe Pass. However, Hurtado's music, for the most part, reflects his Andean background. And although this music is not strictly jazz, nevertheless, the rhythms and the incredible improvisation by everyone hews close to the spirit of jazz.

□ **Performance:** For this particular engagement, both Hurtado's new group and Huayucaltia appeared

onstage separately; thus, the guitarist barely had time to breathe after the opening set before getting back for another hour-long program. He is an industrious player and fronts both units in a masterly fashion. Each of the seven members complements Hurtado's playing both in unison and during a solo. The sound of synthesizers in this generally traditional ensemble was interesting, adding a logical touch, especially to "In My Mind."

□ **Summary:** Santa Monica's At My Place was full to the bursting point on the night I was there, with a line almost to the end of the block waiting to attend the second show. Of course, groups such as these have a very devoted following, mostly from their own country, but it was very heartening to see that many non-South American people in attendance giving Hurtado and Huayucaltia's music the kind of enthusiastic audience response it so richly deserves.

—Frankie Nemko

National People's Gang

Club Postnuclear
Laguna Beach

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Chad Jasmine, vocals and soprano sax; Chad For-

relo, guitar; Chuck Morris, bass guitar; Anthony Arvizu, drums.

□ **Material:** Alternative rock. What once may have been labeled New Wave now means a little of everything thrown together into a disjointed aural collage.

□ **Musicianship:** National People's Gang appears to be an example of how experimental doesn't automatically mean exceptional. Both vocals and instrumentation tend to be monotonous and often a tuneless drone results. There is fancy dressing on the tuneless drone, but clothes don't make the emperor. There are too many derivative qualities and not enough of anything distinctly National People's Gang. Chad Jasmine is more a poet-artist than a singer. He hits a wide range of notes, but that's not the same as singing. There's too much U2 in the guitar and not enough syncopation in the drumming. (When the rhythm does get syncopated, it sounds like Adam and the Ants.) The Gang also sounds uncomfortably close to their agent's former charges, The Bell Jar.

□ **Performance:** So why is the Gang one of the top club draws in Southern California? Probably because they're obviously trying very hard to give the audience a show—a "something for everybody" collage. They do a punk version of "Feelin' Groovy," a Led Zeppelin cover and a Doors-like poetry piece. Jasmine runs around in a tunic and pedal pushers, toots on his soprano sax, makes wisecracks and throws oranges into the audience. On this night, one of his better quips was about the atmospheric smoke machines in the no-smoking Postnuclear; he also dedicated "Who's in Charge Here" to Exxon. Jasmine does have the potential to develop into a star frontman. However, the overall presentation seems sloppy rather than the preferred anarchic. Jasmine keeps losing his vocals due to his handling of the mike and the pacing lacks momentum.

□ **Summary:** To paraphrase one of the Gang's songs that they didn't do this evening, all the elements *aren't* here, only enough to make an audience momentarily interested. The audience will only stay interested if the music develops order and distinction while remaining experimental. The Gang might experiment with melody and rhythm by working a few obscure covers into their set. Since they sound like The Bell Jar already, they might polish the resemblance by covering "Swing Low" or "Toungue Avenue," for example. Their show needs to be twice as hot and the heat has to be able to translate from stage to record.

—Lyn Jensen

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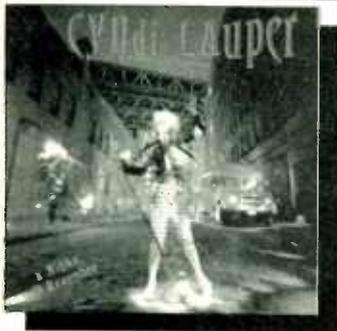
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RECORD REVIEWS



Cyndi Lauper

A Night To Remember
CBS

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Cyndi Lauper, Lennie Petze and Phil Ramone.

TOP CUTS: "I Drove All Night," "I Don't Want To Be Your Friend," "Dancing With A Stranger."

Material: The wonderfully flamboyant Ms. Lauper is finally back, dancing her quirky way straight to the heart of the pop culture with an album chock-full of extremely accessible and downright mirth-making songs. Of course, with top-talented friends like Billy Steinberg, Tom Kelly and Desmond Child lending a song-writing hand, how could she miss?

This is a safe LP for Lauper, who in the past has been notorious for pushing the far-too-safe boundaries of the pop arena over the edge. She does, however, take a delicious detour into the world of pop R&B with "Dancing With A Stranger" and the style suits her well. Lyrics, for the most part, deal with boy-girl relationships and the songs vacillate from one to the next as though Lauper were plucking daisy pedals—she loves me...he loves me not.

Performance: The sounds that rise from the depths of this bouncy, bleached-blond's throat never cease to amaze me. She successfully moves through moods that range from lighthearted ("Like A Cat") to dynamic ("My First Night Without You") to seductive ("I Drove All Night"). Lauper again gets some heavyweight help on the backing tracks from the likes of Eric Clapton, Bootsy Collins and Rick Derringer, to name only a few.

Production: The drum tracks are hot throughout this LP, which give the songs a driving feel guaranteed to get the feet moving. Instrument separation is well thought out and the songs are rich and full-bodied. Special attention is paid to Lauper's unique and varying vocals as they are consistently complimented and enhanced by the instruments rather than overpowered.

Summary: This album does not break much new ground for Cyndi

Lauper and the novelty of her schtick has pretty well worn away. However, *A Night To Remember* does firmly establish the artist/songwriter/producer as a viable, creative and consistent force in the pop world.

—Pat Lewis



Simple Minds

Street Fighting Years
A&M

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Trevor Horn and Stephen Lipson.

TOP CUTS: "Take A Step Back."

Material: It's been over four years since Simple Minds released their successful pop album, *Once Upon A Time*. In comparing it to their latest

release, it's hard to believe that both recordings were made by the same band. Simple Minds has evolved into an atmospheric/trance music band—a change yours truly is quite sorry to see. There's a deep sense of melancholy that runs through much of their new material. "Take A Step Back" is the only song on the LP that even approaches a commercial, semi-tempo pop song. Lyrically, Simple Minds seems to be following in their Irish neighbor U2's footsteps, as much of the material is political in nature—"Mandela Day," "Belfast Child," and their cover of Peter Gabriel's "Biko," to name a few.

Performance: Jim Kerr has never been a particularly strong vocalist, but in the past his vocals were greatly enhanced by the soulful background vocals of Robin Clark. Unfortunately, her voice is not found on any of these new tracks. This LP does, however, boast the percussive work of six drummers and percussionists (X-Police-man Stewart Copeland, my hero, among them) and as would be expected, the percussive tracks are spicy and loaded with exotic percussion and innovative playing.

Production: Trevor Horn is a well-respected, much-sought-after producer. He is also notorious for leaving his personal stamp on every track that he touches. His productions are usually crisp, innovative and complex. Unfortunately, *Street Fighting Years* sounds like he never set foot

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RECORD REVIEWS

in the studio. Also, if a band is going to rely so heavily on the piano, why not talk the keyboardist into using an honest-to-God acoustic piano? This album is screaming for more acoustic instruments.

Summary: I must admit, I respect Simple Minds for taking such a risk at a time in their career when they easily could have capitalized on their past successes. It's unfortunate, however, that instead of coming across as fresh and innovative, this album comes across as contrived and forced.

—Pat Lewis



Bonnie Raitt

Nick Of Time
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

PRODUCER: Don Was

TOP CUTS: "Love Letter," "I Will Not Be Denied," "Nick Of Time," "Thing Called Love."

□ **Material:** The songs on this masterful album are the main reason why *Nick Of Time* is the most consistently satisfying record of Bonnie Raitt's up-and-down career. Even the best vocalist and guitarist cannot overcome weak material, which has been Raitt's problem in the past. Though not written by her, "Love Letter" and "I Will Not Be Denied" capture the essence of Raitt's trials and tribulations which have kept her away from the recording studio for the past three years. The choice of John Haitt's "Thing Called Love" is a perfect marriage between writer and performer. While the title track is only one of two songs penned by Raitt, it is also one of her best and certainly one of the most pleasant listening experiences of the year.

□ **Performance:** The most notable feature on this brilliant album is Raitt's vocal range. Slipping smoothly from soft passionate whispers to throaty aggressive wails, Raitt shows us what we've been missing over the past few years. Raitt's trademark slide guitar also shines through on songs like "Thing Called Love," "Love Letter" is sure to be a tour de force when Raitt hits the road and "Real Man" is a honky tonk rocker which reminds the listener that new artists like Melissa Etheridge did not just

appear out of nowhere and that Bonnie Raitt can still teach these young pups a thing or two about controlled blues power.

□ **Production:** Fortunately, producer Don Was did not try to overpower Raitt with the eclectic dance grooves of his own band, Was (Not Was), but wisely chose instead to blend some of those textures into Raitt's musical world. The result is a deep, rich, bluesy sound brimming with power and smoldering with fire.

□ **Summary:** *Nick Of Time* is Raitt's first release with Capitol and only her third album of the decade. With the success of *The Traveling Wilburys* and the new popularity of such old-timers as Lou Reed and John Haitt, more and more of our best singer/songwriters are making rock & roll with middle-age concerns. Bonnie Raitt fits nicely into this category. With her mastery of vocal dynamics and blues guitar, Raitt has produced one of the top albums of 1989.

—Steven P. Wheeler

Windows

The French Laundry
Cypress Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Skipper Wise and Ed Cohen.

TOP CUTS: "Top Of The Mountain," "Knocked Punch."

□ **Material:** *The French Laundry* is a rather definitive album of its genre; new age-ish light jazz that you'd most likely hear on *The Wave*. The material is excellent background music, or good, easy listening. For the better part, the top cuts, as well as the title tracks, are likeable pieces.

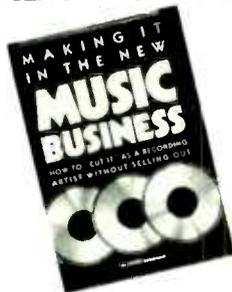
□ **Performance:** There were no names on the cassette cover, so it's going to be impossible to credit the musicians on *The French Laundry*. Let me just say this, though: I've always thought that jazz musicians are some of the best out there and *Windows* proves my theory. Their playing is delightful, all the instruments and vocals (which are only on a few tracks) are light, fluid and beautiful. You can get into technical aspects, but let's put it this way: All the cuts on *The French Laundry* are charming and very pleasing to the ear and with that in mind, I'm sure the musicians on this album will feel that they've got the job done.

□ **Production:** Wise and Cohen handle the production chores ably; there's nothing in the arrangements that distracts and nothing is overblown. Everything goes in the right direction to compliment but not overshadow *The French Laundry*.

□ **Summary:** Everyone should own at least one album of each genre. And speaking for myself, I'd be more than happy to fill the light jazz bill with *The French Laundry*.

—Tom Farrell

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Type of Music: All types of new music, originals
Club Capacity: 300+
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, bring tape
Pay: Negotiable, escalating ticket sales

THE GREEN DOOR

9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only
Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info
Pay: Presale & negotiable

JEZEBEL'S

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

JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: T40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

MONOPOLY'S

4190 Chicago Ave., Riverside, CA (714) 781-

7900
Contact: Jason (GIG Productions), (714) 350-9741, P.O. Box 803, Fontana, CA 92334
Type of Music: Original rock & roll
Club Capacity: 1000
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call and/or send package
Pay: Negotiable

CLUB POSTNUCLEAR

775 Laguna Cy. Rd., Laguna Beach, CA 92651
Contact: Max (714) 494-1432
Type of Music: New edge, reggae/SKA
Club Capacity: 500
Stage Capacity: 18
PA: Yes
Lighting: Yes
Piano: No
Audition: Sand tape/promo pkg. to above address
Pay: Negotiable

PROMISES

6197 Ball Road, Cypress, CA 90630
Contact: Steve Pniowski (714) 995-3755
Type of Music: Original, pop, top 40
Club Capacity: 500
Stage Capacity: 7
PA: None
Lighting: Yes
Piano: No
Audition: Call & send tape/bio
Pay: Negotiable

SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100
Type of Music: R&B, Contemporary and Pop Jazz, and Blues.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to Thornburg, Witte, Inc.
 1334 Parkview #100, Manhattan Beach, CA 90266.
Pay: Negotiable

MISCELLANY

Miscellaneous ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

GRAPHIC DESIGNER (entry level/full time) w/ strong production skills for Enigma Records' in-house art dept. Creativity, technical proficiency are musts. Send resume, work samples (unreturnable) to: Enigma Records, Art Dept.—Rudy Tuesday, 11264 Playa Ct, Culver City, CA 90231-3628. No phone calls.

MUSIC PUBLICIST for rock, jazz & new age; good on phone, learn while you earn, The Creative Service Co., 3136 Altura Ave, La Crescenta, CA 91214.

INTERN NEEDED for management Co. No experience necessary but word processor knowledge helpful. Some pay. Call (213) 312-4514.

RECEPTIONIST NEEDED for Hitmakers, music industry trade publication. Involved direct contact w/ radio & promotion 9-5 hrs. \$250- per week, must have transportation. Call Marilyn (818) 887-3440.

CHAMELEON RECORDS is looking for interns. Interested parties please call Moose McMains at (213) 973-8282.

INTERN NEEDED: If you want to learn rock n' roll publicity, you've come to the right place! Outgoing intern needed, P/T, to assist w/ Nat'l & local band coverage. Contact Debra, (818) 980-9931.

FIRST ENGINEER wanted for 24 track studio. Equipped w/ extensive MIDI set up. Experience in both MIDI & audio/video synchronization necessary. Jon Ross/Wildcat Studio (213) 931-3411.

16 TRACK MIDI studio seeks intern engineer. Call Mike, Tuesdays only. (213) 463-0056.

INTERN WANTED to help promote college oriented alternative band w/ record in stores & fresh off nat'l tour. Equity position for right person, preferably on west side of L.A. (213) 824-7180.

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

INTERN WANTED: to help run sound at L.A.'s best open mike. 650-0847

LOS ANGELES WOMEN in music seeks P/T volunteer staff. 6-10 hrs./week. Very flexible. Near Beverly Center. Great networking resource. Laura (213) 655-6096

REPAIR & MAINTENANCE TECH wanted, full or P/T for Hollywood 24 track recording studio. Very pleasant, many benefits, no drugs, equal opportunity. Leave message for Larry (213) 960-

8886.
PERSON FRIDAY: needed for production/recording facility. Entry level w/ real growth. FT or PT. Pay & long hrs. Heavy phones, typing, sales, errands to start. Must think fast; stay cool under pressure. Songwriter or copywriter a plus. Please leave message for Francis at (213) 960-8886.
ROCK MANAGEMENT CO. seeking dependable intern w/ transportation. (818) 342-2522.
WANTED: 2 lighting gals, 2 sound guys & 4 roadies. No drugs or alcohol. For in town & summer tour. w/pay. Ask for Eve, (818) 505-0184.

SEQUENCER, KEYBOARD programmer, engineer wanted by production co. w/ 24 track studio. There is pay (818) 760-6809.

ENTERTAINMENT CO-OP, (TV, film & music), needs P/T help. You need good communication skills. Approx. 10-15 hrs. to start. Great environment. (213) 464-4640.

PHOTOGRAPHER: Intern level trying to build portfolio. Wanted by independent record label to do demo album cover shots. Contact Eve at (818) 505-0184.

16 TRACK STUDIO in Santa Monica looking for engineer w/ 3 yrs. experience or more. Call (213) 452-3930.

INTERN WANTED for expanding management co.; interested in a career in the music business? This is a great place to start. Duties include day to day correspondence for artists. Computer exp. helpful. Contact Nancy Sefton, (213) 658-8744.

LOW KEY, master quality 16 track demo studio, needs P/T qualified engineer. Must have thorough understanding of Opcode Vision. There is pay. (213) 838-4685

INTERN WANTED: Record co. needs hard-working, reliable intern for publicity dept. immediately. No pay but excellent opportunity for experience. Call Jenny at (213) 871-5367

BRAND NEW R&B recording co. seeks person for executive position. Must have strong background in sales, marketing & administrative areas. Send resume/work history to: Attn: VP, P.O. Box 34412, Los Angeles, CA 90034.

PRODUCTION CO. specializing in R&B & dance sounds seeks top flight engineer for staff. Top pay for right person. Excellent opportunity. Send resume/work history to: Attn: SE, P.O. Box 34412, Los Angeles, CA 90034.

BOOKING AGENT needed by Orange county club. Experienced in pay to play ticket policy, metal & hard rock bands. Good pay, management opportunity. Mr. Raymond, (714) 533-5473.

INTERN WANTED for production/management co. Excellent opportunity to learn from industry veteran. Duties include typing, phones, filing & errands. Must be responsible w/clear Computer exp. helpful. Send letter to D&O Entertainment, P.O. Box 691718, West Hollywood, CA 90069.

MUSIC PRODUCTION co. & recording studio seeks part time assistant for telemarketing, Macintosh computer inputting, & data base management. Some pay & studio exchange time plus commissions. No smokers, serious only. Call (213) 463-7664

A&R/PROMOTIONS intern needed for Medusa Records in Culver City. No pay. Call Ron Goudie (213) 390-9969 ex: 118.

INTERN NEEDED. Music industry PR firm needs congenial office person with good typing and spelling skills. Position is P/T with PAY. Call Janie at (213) 466-1511

INTERNS WANTED for major independent music concern. Studio operators, record promoters, marketing merchandising assistant, administration assistant. Send resume to: PO box 8442, Universal City, CA 91602.

INTERN WANTED: Business is booming & we need help. If you want a chance to learn the music marketing business, look no further. We need an intern w/ a sense of style to join our crazy team. Typing & Macintosh know how a plus. Send resume to: RPMC INC., Attn: Personnel Dept., 17514 Ventura Blvd. Suite 202, Encino, CA 91316.

THE BENEFIT NETWORK, a nonprofit entertainment corporation seeks experienced self-starter to produce events in local clubs and venues to benefit the homeless. Commission based. Call Barbara: (213) 452-5339.

WANTED:
OFFICE MANAGER/BOOKKEEPER
 FOR

MUSIC CONNECTION

Applicant must have Macintosh experience and exceptional organizational abilities.

Call Katy (213) 462-5772

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.

Read Music: Yes

Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGW, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Affiliated w/ production/management co. w/ international record co. contacts.

Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

ACE BAKER

Phone: (818) 761-1111
Instruments: M1, Korg DSS-1 12 bit sampling w/large library. Linn 9000 drum machine, w/ SMPTE, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.

Read Music: Yes

Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.

Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.

Available for: Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix.

WILL RAY—RED HOT COUNTRY

PICKER & PRODUCER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.

Read Music: Affirmative.

Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fink, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D.
Available for: Producing, playing, programming, and writing. Equipment rentals.

BILL CONN

Phone: (213) 874-3732
Instruments: Fairlight series IIX, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos.

Read Music: Yes

Vocal range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio

work including musical director the for show *The Best of Bette Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."

Available for: Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7. TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.

Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.

Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes

Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.

Available for: Any professional situation

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alambic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.

Read Music: Yes

Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach

Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

MAURY GAINEN

Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.

Read music: Yes

Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.

Available for: Sessions, concerts, touring, writing, arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS

Phone: (818) 247-1698
Instruments: Valley Arts and Fender Strats, full effects rack powered by stereo Mesa/Boogie.
Read Music: Chord charts only.

Styles: All forms of commercial Rock, R&B, Blues, & Country.
Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

Qualifications: Great sound, easy to work with. 16 years experience in San Francisco Bay area and L.A. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS"—RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger
Larry Antonino: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.

Read Music: Yes

Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelighting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging, and programming.

Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff. T.V. & Film: Robocop, Ferns Buller, Throb, Night Court. Demo and photos available.

Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

COCO ROUSSEL

Phone: (213) 462-6565
Instruments: Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.

Read Music: Yes.

Technical Skills: Sensitive player w/ great dynamic range; composer; programmer.

Vocal Range: Baritone.

Qualifications: Extensive recording & live experience in U.S. & Europe. Michael Manning (Windham Hill), Kit Watkins (ESD, Azimuth), Happy Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heidon (Dijuncta Paris). Various jingles, soundtracks.

Available For: Any professional situation.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Tobias 5 string fretted & fretless, Tobias 6 string, Yamaha 4 string custom rack w/ all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.
Styles: All

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

Qualifications: U.S. tour w/latin artist "Mansella", "Tom Jones", Jingles for Sunkist, Pepsi-Cola, etc. Live band for TV series "Taxi", sessions for MTV, various album & 12" recordings, demos, music clinics, clubs, casuals, endorsements, teaching, etc.

Available For: Any professional SESSIONS, including records, demos, jingles, TOURING, clubs, casuals, etc. Also PRIVATE INSTRUCTION.

CARL HATEM

Phone: (213) 874-5823
Instruments: Drum set percussion - acoustic & electric. Simmons, Ludwig, Zildjian, Roland, LP.

Read Music: Yes.

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

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

DUNCAN MACQUEEN

Phone: (818) 887-4906
Instruments: Acoustic drums percussion, Macintosh Plus, w/ performer, Octapad & D.W. peddle, Fostex 16 track - D50 - effects. Akai Linn MPC-60, Drum Kat.

Technical Skills: Strong legitimate jazz background leading to all styles of rock & contemporary programming techniques.

Read Music: Yes.

Qualifications: 20 yrs professional experience in Australia, UK & U.S. in TV, recording, touring & club dates. Presently studio drummer, sequencer & pre production engineer for Jerry Marcellino, multi gold record producer w/ Motown & A&M records. Some credits: Australian Tonight Show, Bee Gees, Wah Wah Watson, Buddy Tate, Cal Collins, mention in History Of Jazz in Australia.

Vocal Range: Backing vocals, (tenor range).
Available For: Studio, live gigs, programming & touring.

RICHARD FRIEDMAN

Phone: (213) 207-5838
Instruments: Korg M1, Yamaha DX7, Alesis MMTB sequencer, Fender Strat, Rockman, Midiverb, Aphex Exciter, Tascam 246 4 track (DBX).

Technical Skills: Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.

Styles: All.

Read Music: Yes.
Qualifications: Ph.D. in music. B.A. & M.A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/ Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.

Available For: Session work, production, film & song composition.

MERRY STEWART

Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Od-

desseys, 2 drum machines, Atari w/ Hybrid Arts Smpete Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.

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

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

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

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

BILL QUINN

Phone: (213) 658-6549
Instruments: Akai/Linn MPC-60 drum machine, keyboard sequencer & sampler, E-MU Proteus Keyboard Module, Kawai K-1 keyboard, Roland Midi pad drum set. Large library of custom samples triggered from Sonor acoustic drums & wide variety of percussion instruments.

Read Music: Yes.

Vocals: Yes.
Styles: All.
Technical Skills: Drummer, percussionist, and drum & keyboard programmer. Writer & arranger.

Qualifications: Bachelor of Music degree from the New England Conservatory of Music. Extensive recording & performing experience.
Available For: Any professional situation.

JOHN BRAINARD

Phone: (818) 783-6399
Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/ complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/ performer software.

Read Music: Yes.

Styles: Pop, R&B, funk, jazz, classical, country.
Tech Skills: Multi-track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

Qualifications: Have performed and/or recorded w/ Alex Acuna, Gerald Albright, Debbie Allen, Gene Anthony Ray, Jesse Borrego, the cast of "Cats", Mary Davy, Disneyland, Sam Harris, Linda Hopkins, Brenda Lee (M.D.), Gloria Loring, Greg Philpines, Mervyn Rose, Yakoff Smirnov, Steve Wonder. TV & film: Who's The Boss, The Facts Of Life, High Mountain Rangers, Jesse Hawkes, Glory Days (TV movie, CBS), The Gong Show, Warner Bros., Motown Embassy TV, Norman Lear Productions, M.A.D.B.

Available For: Studio & live gigs. No rock & roll.

GERRY O'DOWD

Phone: (213) 444-7181
Instruments: Electric & acoustic guitars, slide/lap steel, & vocals.

Read Music: Yes.

Vocal Range: Well-developed baritone tenor.
Styles: All commercial styles, including pop, R&B, rock, dance, blues, folk, etc.

Technical Skills: All guitars & vocals, arranging, lead sheets, transcriptions, & chord charts. Excellent ears for background vocals. Tasteful, funky rhythm guitars & hot rock/blues/melodic leads.

Qualifications: Bachelor of music, Berklee College of Music. 9 yrs. road experience w/ touring show act. 21 yrs. total playing experience. Flexible & dependable. Resume, references & tapes available.

Available For: Recording sessions, pro tours, live gigs, jingles, TV, film, video, arranging work.

WILL DONATO / UNITY HORNS

Phone: (714) 875-8483
Instruments: Saxophones, Akai wind synth & sampling, flutes, keyboards. Custom wireless & rack system.

Styles: Open to all forward music.
Qualifications: Recent tours with I.R.S. recording artist, Pat Banton, & Enigma artists, The Untouchables. MTV video appearances. Current TV-film sessions include New World Pictures, "Under The Boardwalk", "No Mans Land", "Dance Party USA".

Available For: Pro tours, sessions, casuals, TV/ video.

DEREK NEWARK

Phone: (213) 854-0997
Instruments: Electric and acoustic guitars.
Styles: All.

Read Music: Yes.
Vocals: Yes.

Qualifications: 15 years as top professional in Europe. Own classical rock album. Classical recitalist. Vast experience in jazz, rock, country, etc., recording & writing.

Available For: Anything considered.



FREE CLASSIFIEDS

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

GREG DEL ARROYO
Phone: (213) 221-7354
Instruments: Percussion, congas, timbales, Octopad 2, Roland TR 626 drum machine, & a variety of acoustic sounds.
Read Music: Yes.
Styles: Rock, R&B, pop, latin, fusion, funk, & whatever grooves & moves.
Experience: Sitting in with Willie Bobo, worked with Benny Powell & special invited guest O.C. Smith, composer-arranger for the Steve Miller Band, internationally known Rafael of Spain. Appearances on NBC, PBS, Univision, & cable TV. Concert production & recording experience in Los Angeles & Latin America.
Qualifications: Murray Spivack's School of Music, Chuck Flores, & Dick Grove.
Available For: Professional work, also interested in original band concept with strong material.

BRAD STANFIELD
Phone: (818) 345-3814
Instruments: Electric & acoustic 6-string & 12-string guitars, lead & back-up vocals, BMI songwriter.
Read Music: Yes
Styles: All
Vocal Range: 3 1/2 octaves. Strong & high. Can sing-sing; instantly harmonize & sing clear or with edge on command with dynamics.
Technical Skills: Excellent trained ear, instant improvisation, hook-consciousness.
Qualifications: Summer of '88 tour with Dave Mason. Guitar and/or vocal sessions w/ MCA, Almo Irving, Chappell, Peer-Southern. 11 yrs. club & casual work. Long hair rock/pop image, rock wardrobe, suits, tuxedo, P.A., etc.
Available For: SESSIONS, TOURS, VIDEOS, CASUALS, & LABEL ACTS.

MICHAEL PARSHALL
Phone: (213) 337-1436
Instruments: Selmer Super-Action 80 series II tenor sax, Roland D-20, Tascam 244, Bundy Flute.
Read Music: Yes
Styles: Pop, R&B, rock, blues, dance.
Vocal Range: Tenor.
Qualifications: Played sax from age of 8. Toured North America, gigs in Monaco, Aruba, France w/ 50's rock revival shows. Studio references on request. Great ear, quick study. Great vocals.
Available For: Studio sessions, casuals.

ELAINE SHARPE
Phone: (213) 836-1143
Instruments: Guild 4 string electric bass, acoustic amps.
Style: All rock styles, blues, folk, country, new age.
Technical Skills: Strong grooves, taste, good ear, song oriented, team player.
Qualifications: Experience in live & studio situations, currently a member of Big Bang.
Available For: Sessions, demos, showcases, casuals - reasonable rates.

ROGER MIELKE
Phone: (818) 795-8037
Instruments: Roland RD250 Digital Piano/MIDI Controller, Roland D50, Korg M1, Steinway Acoustic, Roland R8 electronic drums, Akai S900, Lync LN4 MIDI Controller. 16 track 1/2" E16: 30 & 15 ips w/ 40 channel Amek TAC Scorpion console, Eventide, Lexicon, Kurzweil, Neumann, Otari, Nakamichi, more.
Read Music: Yes
Technical Skills: Keyboardist, live performing, composing, arranging, producing, orchestration, musical direction, MIDI consultant.
Qualifications: Lita Ford, Irene Cara, Ron Abel, Vinnie Appice, Ken Elliot, Phil Upchurch, Bob Dostocki (produced movie "Heavy Metal"), Stryper, Shout, Broadway show "Blame It On The Movies" I & II, Leslie Easterbrook, Bill Hutton, Dinah Lenny, Lu Leonard, Peter Marc, Ann Morrison, Donn Simone, Billy Barnes, Jesse Allen Cooper; Composition, arranging, keyboard, & film degrees: Grove School of Music; U.S. & European tours; MIDI expert.
Available For: Composing, arranging, producing, recording, tours, TV & film scores, MIDI consultation.

VOCALISTS

L.A. VOCAL REGISTRY
Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.
We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded

1984.
CSOMOTION
Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Dobbe Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available For: Sessions, demos, jingles, club/concert dates, etc

CARRIE JACOBSON
Phone: (213) 450-7084
Vocal Range: 3 octaves
Instruments: Yamaha pf70, DX100.
Styles: Blues, HR, ballads, dark psychedelic..
Technical Skills: Lead and background vocals; quick ear, instant harmony; songwriter; lyricist; vocal arrangements.
Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.
Available for: All types of sessions, demos, jingles, recording projects, pro situations.

MELISSA HART
Phone: (213) 854-0145
Technical Skills: Lead & background vocals, harmonies & vocal arrangements.
Vocal Range: 3 1/2 octaves.
Styles: R&B, pop, jazz, rock, blues, can do it all!
Qualifications: Unique strong soulful voice w/ 3 yrs. experience working in London. Work included sessions, demos work for MCA, Jobete, Motown, EMI, Warner-Chappell, veteran producer Tony Visconti & Good Earth Productions, Elaine Page, Hit & Run Music, & various independent producers & songwriters. Strong stage presence, live experience & video work. Tape, photo & resume.
Available For: All pro situations, sessions, demos, jingles, club dates & road work.

JON TYSON
Phone: (213) 675-5440
Vocal Range: 3 1/2 octaves
Styles: Pop, rock, R&B, funk, blues, jazz, fusion, etc.
Technical Skills: Lead & backing vocals. Instant harmonies & improvising, songwriting. Unique vocal sound & great sense of dynamics. Excellent ear, easy to work with, dependable.
Qualifications: 15 yrs. experience: Concerts, clubs dates, recording, touring, songwriting.
Available For: Sessions, club dates, casuals, etc.

MARK FERRICK
Phone: (213) 276-4593
Instruments: Vocals
Styles: Rock, pop, R&B/Dance, blues.
Technical Skills: Excellent lead & background vocals, expert multi layering of vocal harmonies. Knowledge of vocal studio techniques. Experienced producer, songwriter, & keyboards.
Qualifications: Extensive studio & live experience both here & in England. Major label credits in London. Young hip image, also dancer & frontman.
Available For: Demos, records, casuals, live showcases, tours, jingles, songwriter's projects & original bands.

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

2. PA'S AND AMPS

- 2 Carvin tube amps. Xlt cond. Must sell immed. \$380 ea. Mike. 818-308-1397
- Marshall 50w lead. Model 2205. Chnl switching, clean & distortion. \$325. 818-761-5238
- Mesa Boogie Baron M-180 200w power amp. Brand new groove tube. Blt-in fan, xlt cond. \$550. 213-285-9908
- Randall full stack. 120w head. Gray carpet. Brand new. Loaded Celestions. Xlt cond. \$675 both frm. Paul. 818-787-3007
- 112" Electrovoice bass spkr. \$200; 1 15" Electrovoice bass spkr. \$300. 818-762-6511
- 2 Carvin tube amps, xlt cond. Must sell. \$380 ea. Michael. 818-308-1397
- 2 Hantke bass cabs. \$1300 obo. Richard. 818-963-8787
- Ampex 44-DB bass head. Mint cond. Hot sound. \$250 obo. Rudy. 818-762-1083
- BGW 250w w/ Anvil cs. Mono/stereo guaranteed. Xlt wrkg cond. \$400 obo. 213-461-2490
- Carvin X-100B half-stck, chnl switching. Xlt cond. \$800 obo. Michael. 818-339-8152
- Gallien Krueger 250ML stereo gtd amp. 50w. Blt-in cmprsr, chorus, overdrive. 4-band EQ. Ideal for studio or rehrls! \$400 firm. Marcus. 714-774-4416
- Marshall 50w head, JCM-800 Lead Series. \$400. Jody. 213-839-0706

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- Marshall 50w white JCM-800 w/ Lee Jackson mod. Mint cond. \$650 obo. 213-323-3687
- Marshall 100w mid-70s JMP head. \$500; 100w Laney 4x12 cab w/ Celestions & casters. \$400. 213-821-4532
- Marshall bass cab, JCM Series, model 1653; xlt cond. \$450 obo. 818-762-7024
- Marshall JCM-800. 2-chnl. all tube. 50w combo w/ Metalhead mod. From clean to scream. \$425. Stu. 714-957-1246
- Peavey 2-12" spkr cab. Xlt cond w/ cover. \$155. 213-221-6340
- Peavey Max bass amp head. 800w output, biamp capability, xlt cond. \$500. Erik. 213-451-4159
- Pierce G-1 gnt preamp, perf cond. \$395. 213-313-4306
- Riviera stereo rck mint amps. Special Signature. 2 amp & 1 amp plus 1 SL. \$1300 and \$1000 obo. Alex. 818-763-8621
- Sunn bass cab. \$150. 818-760-7024
- Vox Series 90 amp. 1969 vintage. 20 yrs old. Showroom cond. Reverb. 2 12" spkrs. Horn. Warranty. Owner's mfn. \$750 obo. 213-469-4805
- White Marshall cab & Carvin 100w head w/ reverb & all groove tubes. \$650 obo. Bobby. 818-765-4699
- Yamaha SA115 keyboard spkrs. 15" spkr plus horn. Pr for \$400. 818-242-3312

3. TAPE RECORDERS

- Ampex AG-440C 2-rlk. 15/30 lbs console studio recdr on rollers, remote controls. mnt. Like new. 200 hrs use. Cost \$7000. Mint. \$2400. Bud. 213-578-5114
- Fostex Porta-1 perf cond. 4 mics. AC adaptor, ft switch. \$500. 213-821-4532
- Tascam 244 4-rlk, 4-chnl. \$400. Xlt cond. w/ Anvil cs. Vince. 818-609-1504
- Tascam Porta-2 4-rlk studio. Mint cond. Used once. \$700. Randy. 818-785-4624

4. MUSIC ACCESSORIES

- 4 Electrovoice EVM-12S spkrs. \$63.75 ea. 213-313-4306
- 100+ new Ampex 632 1/4" tape. Boxed on 250' NAB 10-1/2" plastic reels. List. \$29 ea. \$9 ea or \$7 ea for lot. Bud. 213-578-5114
- ADA progmbi MIDI EQ. MQ-1. 99 memory banks. Full stereo. Must sell \$300. 213-308-2480
- AKG 414 condenser mic w/ power supply. 100 cond. Like new. Cost over \$800. Only \$250. Mic boom, floor model. \$50. Bud. 213-578-5114
- Alessis Micro-verb perf cond. \$155. 213-313-4306
- Boss CE-3 stereo chorus w/ AC adaptor. Mint cond. \$60. 213-323-3687
- Boss DR-220A digital acous drum machine. Perf cont w/ instructions & AC adaptor. \$150. 821-4532
- Boss super distortion & feedbacker pdl. \$35. Pete. 818-339-7126
- Casio RZ-1 progmbi drum machine w/ samplers & sound collection tape. Great at cond. \$175. Pete. 818-339-7126
- DBX 160X compressor. Hardly used. Xlt cond. \$225. 213-372-9702
- DBX 160X limiter. as new. \$275 obo. 213-461-2490
- EMG sgl coil active PUs. 2 @ \$50 & Jackson J80 PU's. Brand new. \$40. Crato. 213-460-7080
- 3 reels, 10" Ampex 456 1/4" recording tape. Brand new. Never used. \$65. Joel. 213-578-6438
- ABA progmbi digital delay. Chorus, flanger, reverb. Got it all 16 memory banks. fx loop, bypass. Input/output volumes. \$275. Paul. 818-787-3007
- Commodore VIC-20 computer. Keyboard w/ power supply & cords. \$100. 818-508-5939
- Crate CR-110 practice amp, great for backstage or beginner. Xlt cond. Mike. 213-398-2856
- DigiTech PBS-2020 multi-effect pdl. Chorus, delay, flange. \$100. Mike. 213-398-2856
- Lainey Super Pro Lead tube head. 2 preamps, chnl switching, fx loops, bass, treble, middle boost. Great shape. Like new. \$325. 818-790-3049
- Eventide Ultra Harmonize. H-3000, almost new. Xlt cond. \$1750. 213-372-9702
- KK Audio 16-spkr rack. xlt cond. \$250. 213-372-9702
- Orbital stereo c'esser. Model 538A. \$135. 213-680-9501
- Roland S-50 sequencer software. Director S & MIDI bass. \$200. Glen. 213-876-2296
- Roland TR-606 drum machine. \$50. 213-461-2490
- Shure Beta SM-58, SM-57, SM-56, \$50; SM-170 mini mic, \$25; Audio Technica ATM-33R condenser. \$135; AKG D-1000E w/ 3 position roll-off switch. \$50. 213-680-9501
- Tascam Porta-2 4-rlk studio, mint cond. Used once. \$800 obo. Randy. 818-785-4624

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-Washburn serebrius, brand new. Won in contest. \$80 ob. Michael. 818-339-8152
-Wid: Old tube Echoplex, xlt cond. 213-874-8272
-Yamaha SPX-90 \$400. Xlt cond. David. 213-399-5351
-Yamaha SPX-90 xlt cond. \$400 ob. Must sell. David. 213-399-5351

5. GUITARS

-71 Gibson SG, natural brown mahogany finish. Bixby 2 humbuckers. \$350 ob. 818-286-8363
-1979 American made Fender strat, sunburst. Maple neck w/ hsc. \$450. 818-914-2945
-1983 Gibson Flying V. Blue w/ black hand painted flames. Dimarzos, Symr Dnch PUs. Cs. Black studied strap. \$450. Ronnie. 213-876-1829
-1984 Gibson Les Paul Studio, Kahler tremolo, PAF PUs. Pro axe w/ hsc. \$450. Mike. 818-782-8744
-Alembic Persuader bass, xlt cond. Maple neck, Bubinga body, active line, ssc. \$975. Stewart. 213-461-7050
-Ephlone Jupiter model. Like Randy Rhodes V. All black. 2 humbucking PUs. Like new cond w/ hsc. \$165 firm. 818-788-0610
-Fender Bullitt. 2 PUs, maple neck w/ Fender hsc. \$140 firm. 818-788-0610
-Great student setup. Elec guit w/ hsc & small amp. All very gd cond. \$185 firm. 818-788-0610
-Hendrix Explorer jumbo frets, custom black paint job. Locking tremolo. Dimarzos, mint cond. hsc. \$500 ob. 818-761-3735
-Aria Pro bass, red, gd shape, fast neck. \$200 ob. Scott. 213-438-6972
-Black custom strat style guit. Floyd Rose, Symr Dnch humbucking style PUs \$395. 818-905-5191
-Bell, 1986, Washburn bass. Very gd cond w/ cs. Cost. \$900. Sell. \$350 firm David. 213-876-1829
-Classical guit. Beautiful Eterna EC-12 Lks great, sounds great. Must sell. \$100. Chris. 213-399-2671
-Cramer Focus 1000. Floyd Rose, black finish, great action. Very clean. \$350. Chris. 213-399-2671
-Explorer/Star guit hsc. \$90. Craig. 213-460-7080
-Fender PJ bass, custom. 62 neck. 78 body. EMG PUs. Badass bridge. \$375 ob. Vince. 818-609-1504
-Fretless bass. Custom made w/ precision type body & neck. Bartolini prec. & jazz PUs. Case incl. \$900. 213-462-4502
-Gibson Les Paul 1982, Tobacco finish. Immac cond w/ new cs. \$700 firm. 818-287-6383
-Gibson SG bass. EB-3. w/ cs. \$4. 620. Andrea. 213-462-7706
-Jackson Soloist. Gunmetallic black. 1 J-90 humbucking PU. 1 Symr Dnch. 1 Jackson sgl col. Kahler tremolo. Mint cond w/ cs. \$575. Brian. 462-5812
-Jackson strat, hot pink, ebony fingerbrd, Jackson inlays. Brand new. Must sell. Sacrifice. \$800 ob. Bob. 763-3137
-Kramer Ferrington semi-acou/elec. Black. Vol, tone & Bass controls Perf. Must sell. \$250 ob. David. 213-399-5351
-Neck-thru body str guitar. Ebony fretbrd, maple body. You assemble hardware. Blue paint job. Custom made by Rist. \$300. Craig. 213-460-7080
-Scheiter Telecaster custom bit. Burgundy finish. Koa wood neck. Great sound. Must sell. \$325 ob. David. 213-399-5351
-Spector bass, xlt cond. White w/ cs. \$600. 818-760-7024
-Steinberger bass. Serial No. 1108. Immac cond w/ EMG's \$1000. 818-209-9807
-Telecaster Scheiter custom-bit. Rosewood body Burgundy finish. Koa wood neck. Great sound. Must sell. \$300 ob. David. 213-399-5351
-Tobias S-string bass. Alder body, maple neck. Rosewood fretbrd. Natural grain finish. Active elec's \$1500. Larry.

818-985-2315
-Yamaha acous 12-string SG420-12, hardly used, w/ cs. \$260. Ibanez Roadstar II series, 1 humbucker, red w/ cs. \$160. 213-656-3554
-Yamaha BB-2000 bass. Natural wood grain finish. Neck-thru body. Rosewood fretbrd. P-Bass jazz bass setup. \$400 ob. Larry. 818-985-2315

6. KEYBOARDS

-Emulator I, MIDI converted, large sampling library. \$650 ob. 818-783-0218
-Casio AZ-1 portable keybrd. MIDI controller. White. \$350. Richard. 213-827-1921
-Casio CZ-101 w/ cs & power supply. \$200. Mark. 818-441-3247
-Grand piano. 58" Conover grand similar to Mason Hamlin. New hammers & keys. Warm beautiful tone and even action. Records beautifully. \$3800. 213-462-4502
-Hammond M-3 organ, perf cond. \$475. 213-660-9606
-Roland U-110 never used. \$650. Roland JX3P. \$295 or trade for pro studio gear. 213-680-9501
-Wurlitzer elec piano. w/ btt-in amp, spkrs & legs. Fast even action. \$400. 213-462-4502
-Yamaha TX-416 equivalent to 4 DX-7s in a rack. \$1600. Spence. D.818-991-9992 or N.818-346-2795

8. PERCUSSION

-7-pc CB-700 drum set, hardware & cymbals. Gd for beginners or practice. Must sell. ASAP. Any reasonable offer. Bev. 818-766-9589
-Ludwig VistaLite dbl bass drum. 2 toms, 2 floor toms, hardware \$600 ob. Darren. 818-899-0371
-Paisite Formula 602 14" hihats. \$125 ob. Michael. 213-659-0701
-Slingerland 5-pc drum kit w/ Ludwig snare, throne, hardware & trp cs. \$450. Mark. 818-441-3247
-Sonar 5-pc kit. Roto toms w/ std. 5 Paisite w/ heavyduty Sonar stds. Hydraulic throne. Large trp cs. \$1350. Lance. 818-762-6511
-Sonor drums, hi tech Sonic Plus Series. 1 rck, 1 bass drum, 3 floor toms. \$4000. 213-656-3554
-Tama Grandstar dbl bass kit. 22" kick drums, 12, 13, 16, 18 power toms. New heads. Killer yellow finish w/ extras. \$900 ob. 818-781-2178
-Tama Grandstar dbl bass kit. 22" kick drums, 12, 13, 16, 18 power toms. New heads. Killer yellow finish. \$1000 ob. Todd. 818-781-2178
-WFL Ludwig snare. 6"D. 11-ply. 1955 vintage. \$200 ob. 213-469-4805
-Zildjian cymbals, 18" & 20" crash. Both w/ stds. \$75 ea. Mark. 818-441-3247
-Zildjian K 13" hihats. \$120 ob. Ash. 818-769-0794
-3 Yamaha tom brackets, \$10 ea. 3 Yamaha Tom holders, \$25. Ash. 818-769-0794
-Cymbals: 15" hihats, 16", 18", 20" crashes, 22" rde. \$1 per inch. 213-306-4689
-Emu SP-12 sampler w/ Commodore disk drive. 4 boxes of extra disks. Cost \$2300. Sell \$1050. 818-995-3786
-Sonor kit, xlt cond. Heavy duty Sonor stds. Paisite cymbals. Roto toms. DW bass pdl & trp cs. \$1300. Lance. 818-762-6511
-Tama drums, 10-pc mahogany set. Like new. Power & concert toms, Zildjian cymbals, hardware & cases. \$2000. Stan. 213-721-5921
-Wid: Casio drum pads. Will pay cash. 818-763-4196

9. GUITARISTS AVAILABLE

-Acous/elec guit, specializing in pop jazz fusion, mel & versatile. Xlt reader. UCLA music grad. Avail for demos, sessions, Gigs. Marcus. 714-774-4416
-African-American sks HR sit. Havn't, gd chps, gd lks.

Vein of Zep. Aerosmith. Lkg to JF. 818-578-0073
-Aggrsv guit/sngwr/vo w/ awesome sound sks heavy, groovin HR band ala G&R, Scorp. Waist-length hair, great lks. srs conentors only. Kevin. 213-464-6782
-Avali. Versatile guit avail. Newly released LP. Nds agent w/ overseas connx. Cleancut, energetic, hrd wrkg. Has current passport. Ronnie. 213-662-6380
-Country guit/singer/ironman lkg to join band wrkg 2-3 nls per wk. Have Intl PA including monitors. Will audition or rehrs. Dave. 805-379-1440
-Creative guit avail. Into funk, funky rock, fusion. Have 10-12 yrs exp. New to LA area. Played extnsly on East Coast. Srs only. Reggie. 213-672-7508
-Creative guit/vo, mature, tasteful, currently w/top notch band. Avail for outside proj. Recording, showcasng, csts, etc. 213-543-2784
-Everybody wants to be and thinks. This guit doesn't think and is. Music comes before money, image & all other BS. No P/Ts. 213-739-4824
-Extraordinary guit/wrkr sks est'r on org rck act. Many credits. Intl Schrn. VH, Paige, Watson. Have xlt equip, alt, lks. Jeff. 818-765-0929
-Fem guit inlf/Noon, Williamson sks band inlf Midst, Dead Boys, Stoges. No girl singers or glamlgs pls. 818-909-7388
-Funk guit plyr sks org heavy funk thng ala Red Hot, Colour Sista mndn. gd equip, thngp. Jattie. 213-874-8487
-Guit ala Lynch, Van. Rhodes lkg for band or indiv to form fast, upbeat band like early VH. Can anyone hear me? Buzz. 818-509-0204
-Guit avail for pro proj. Has unique chops, lks, equip, gd att. 818-567-2007
-Guit into blues thngs thng lkg to JF w/ people into same thng. Inlf Clouton to Jane's, Brian. 818-994-0127
-Guit lkg for estab or STB estab T40 R&B band. Very srs & dedicated only. Louis. 714-971-5850
-Guit lkg to join HR outfit in Hlywd/LA area. Lkg to create new sound. Billy. 213-856-0737
-Guit skg band or musicians lkg to do Tesla, Skid Row, Crue style. Ken. 714-525-8779
-Guit sks Racer X mis K-Earth 101, Val, Sheehan, old Crue, VH. 4 pc band. Hair, image. LA natives pls. Joe. 818-366-7671
-Guit w/ exp sks mel HR band w/ mgmt, songs & direction. 213-469-4926
-Guit, 28, 10 yrs pro. Top plyr. Heavy blues inlf. Clapton, Beck, Perry, Ronson. Skgs pro recording, touring sit. Demo pkg avail. Peter. 818-349-9279
-Guit, rock blues, sks wrkg sills only. Very dependable, reliable musician. Viclor. 1-10pm. 213-385-4106
-Guit, young, inlf, image, sks srs band or musicians. Inlf INT, Whitesnake, Rychie, Winger, Lion. Larry. 805-496-8307
-Guit keybt lead voc sks rock proj. Gd equip & image. Keston. 213-436-2431
-Guit/singer/sngwr lkg to JF band. Inlf Beatles, Cure, INXS, U2, REM. 17-22 only. John. 213-969-8026
-Guit/sngwr to JF band. Trick, Kix, Ramones, Motorhead, Romantics, AC/DC, Spunkis, Gary Glitter, Zodiak. Billy. 818-784-9209
-Guit/voc sks pro wrkg T40 csls and/or recording live band. Srs only. Phil. 213-876-7527
-Intense guit, like no other, sks heavy band. Srs only. No hacks. Jonathan. D/818-994-4455 or N/708-3560
-Keith Richards-style guit avail for wrkg pro band. Have equip, lks, hooks. Inlf Stones, Aero. inlf, Crue. Mike. 213-851-8834
-Lead guit into pmc/glam thrash image lkg for a life. Crue mis Peppers. Have pro equip. Will relocate. Lightnln. Letly. 415-323-7501
-Lead guit sks AC/crml rock band w/ image. Inlf Winger, Jovi, Warrant. George. 818-967-4567
-Pro guit formerly w/ Dave Mason, avail for csls & demos. Current & classic. Pro equip, image. Sing lead, read. Wkng sits only. Brad. 818-345-3814
-Pro guit, 16 yrs exp. Style Joey Lynch, Michael Schenker, Randy Rhodes. Sks crml HR band w/ mjr lbl. 213-533-1326
-R&B, T40, jazz & funk fusion. Lkg for all wrkg sits. Fred. 213-850-0329

-Rhythm guit sks band. Inlf Testa, AC/DC, Cult. No speed metal. Rich. 818-883-3709
-Student lead guit, 35, sks amateur blues band, 30+, in OC area. Inlf Stevie Ray Vaughn, Hendrix. Take a chance. Clive Brooks. 714-722-9449
-Aggrsv wld pro sks organized HM band. Inlf anything w/ guiso. Mark. 213-281-9995
-Auditioning bst. dmr, voc by HM guit w/ different style & total origlnly for the metal arts. Mario. D/213-312-9976 or N/213-386-5827
-Bass & drums wrt by NYC guit into Vivood, Mega Death, Colour, Bad Brains. Must have exp, training, brains, postiv att. Phil. 213-850-6535
-Christian lead guit w/ chops & unique style sks HR proj. Srs only. 818-307-9352
-Explosive guit avail. Pro, dynamic, xlt singer/wrtr, image, equip, studio, PA. Orig style. Who, Zep, Pistols, Aerosmith, Stones, Beck, Lennon, Etc, Stevens. New stuff. 818-843-7405
-Funk rock lkg to JF. Into all types music. Dave. 213-876-4326
-Guit & sngwr, formerly w/ Aces & Eights, has all essentials for success & sks band or indiv w/ same. Joe. 818-969-2317
-Guit avail, RL, young, dedicated. Lkg to JF crml HR band w/ great image. Have equip, trmp, image. Srs only pls. 818-790-3049
-Guit sks arty people for mega heavy gnthng, psychometal art thrash band. Early Sabbath, Slooges, Hendrix mis Danzig & White Zombie. No kooks. Rick. 818-880-5809
-Guit w/ chops, image, equip sks currently gigging metal band. Inlf Malmsteen, Shenker to Sikes. Lbl inlf, mgmt a plus. Darian. 213-876-5473
-Guit, 38, lkg for T40 band. 20 yrs exp. All styles. 818-981-5710
-Guit, Afro-American sks to JF core of band lkg for singer & bst ala Winger, Zep, Strayer. Have inlf, great equip. Untypical. Dwight. 818-578-0073
-Guit/sngwr, 22, sks drum, bass, voc comb. Likes Marr, Cure, Echo, AC/DC. Anything new. John. 213-256-2126
-Guit/voc/sngwr avail. Have inlf, equip, image, 24-1rk lape. Wade. 213-874-4521
-HR guit, inlf Hanoi, KISS, Rati, Lynch, Dimartini. Must be dedicated. Image, gd equip, trmp. 818-334-6968 or 818-763-4866
-Jazz/rock guit, 30. Ex-names Very exprvs Flowing improv, eloquent chord voicings, Session/touring exp. Passport, rack/MIDI. Pro only. Dale Hauskins. 213-944-6814
-JR lkg lkg for crml mel rock band. Have exp, equip. Inlf Journey, Toto, Bad English, VH, etc. Tres. 818-368-8388
-LR guit, inlf old VH, Rati, Crue, Trnk, Ozzy. Lkg for band of the 90s. John. 213-969-9608
-NY-style lkg guit avail. Inlf Hiram Bullock, Nile Rogers, David Sanborn, Paul Jackson jr. Sks funky sit. Pro only. Chuck. 213-603-0873
-Outragous lead guit avail. 23. Great stp prnc, lks, great equip, exp. lead voc ability. Inlf Zep, Crue, Aerosmith, Maiden, Metallica. Mike. 818-244-8958
-Pro guit, 24, lng hr. Gd lks. Expd live/studio. Xlt sngwr. Seasoned stp prnc. Pro only. No glam. Paul. 818-787-3007
-Star quality lead guit avail. 17 yrs exp. Endors'd w/ Cramer guitars. Lkg for band or hot plyrs to form band. Pro only. Kenny. 818-767-4106
-Student lead guit, 35, sks amateur blues band in OC area. Inlf Stevie Ray Vaughn, Hendrix. Take a chance. Clive Brooks. 714-722-9449
-Unique creative guit, 25, gd image, pro equip, sks to collab w/ pianist/synth to form srs proj, Inlf Jaffria, TNT, Whitesnake, VH, Winger, Mike. 818-782-1379
-Worldclass lead guit/lead voc avail for pro sit. Mega Marshall equipped. Roland Gut synth. Credentials on req. 818-508-5939

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9. GUITARISTS WANTED

- Acous guitar rock act sks agrvsr versatile plyr. Intl Edge, Pace, Bowie, Rickard, Prince, Colour, Andreas. 213-463-3601
- Attr: Rhythm guit wtd lmded by pro band w/ direction. Punk image, att, pro equip a must. Intl Pistol, Sham 69. 818-945-0175
- Band nds guit. We believe key to the future is a glimpse of the past. No wannabes. We wannabe ourselves. 213-225-5578
- Gd lkg country crooner of the female gender starting k/a orig band. 818-762-9754
- Guit wtd for CULT OF ONE. Intl Expensive Winos, Pretenders, Godfathers, X. Richard. 213-827-0173
- Guit wtd for P/R band. Great songs, no metal. Intl Springfield, Cars, Billy Joel. 213-836-8315
- Guit wtd for wrk T40 band. Lukather/Schon type. Pros only. Also to collab/recd orig material. Industry connex, gigs. Buil, 805-723-5734
- Guit wtd. Intl Peppers, Zep, Police, Stones. Must be creative & agrvsr. Jeffrey. 818-505-1942
- Guitrbckg voc wtd. Intl EveryBros, Costello, Dylan. Pat. 213-456-2214
- Guitrbckg voc lkg for T40, oldies sit. Expd, trnsp. Ted. 818-907-5368
- Hall orientl bst & dmr lkg for orientl, half or full, guit for forming HR band. Alex or James, alter 5. 213-465-5428
- HR act nds R/L plyr to fill void. Have sound similar to Ronson, Thunders, Spedding. Lks, att a must. Harmonies a plus. 213-969-0609
- HR band ssk L/R guit w/ strong vox. Ron. 818-286-8363
- Lead guit for R&R T40 band. Pasadena area. P/T. Occasional gigs. 818-303-2810
- Lead guit w/ Easton/Sanboro style wtd for P/R band w/ 24-trk demo & rgs. Some keys & vox helpul. No smoking, drugs. 818-840-9181
- Lead guit wtd for LA's No. 1 party sleaze glam band. Have PA, studio. Image a must. Jason or Jake. 818-905-0841
- Lead guit, versatile, heavy, dynamic. Pref 23-30, nnd for new proj like Cult mts Jane's. We have mgmt, rehrl spc, lbi int. Westside. 213-859-2231
- Lkg for guit for recording proj. Have Incl bckg. Twigg. 818-892-7983
- Loud rude agrvsr guit wtd by reforming band. Bluesy, cmrl sexy HR. The lks, equip, att a must. 818-569-3043
- MOTEL HELL nds rhythm guit. Gypsy trash glam image. Have 24-trk demo & mir mgmt, & mtl lbi int. Stones, KISS, T. Rexx styles. Rex. 213-851-5749
- MUGSY nds nli-style lead guit a Joe Perry. Straight ahead, HR tunes a Stones, Cooper, Who. Vox a plus. Dave/Tom. 213-323-7542/818-780-6323
- Neo-psychic, post mdrn pop band w/ fem front sks dedicated guit. We have mgmt, rehrl spc. Intl Donovan, Cowboy Junkies. Beatles. 213-305-7698

- One white guy, one black guy lkg for orig blues rock guit. Lng hr not nec. Paul or Lloyd. 213-874-3597
- PHINEAS GAGE sks 2nd guit for gigs, recording, babes. Sense of humor, creativity a must. John. 213-839-9658
- Semi-pro guit nnd to join forming band ala Whitenake, Leopard. We have album credits, rehrl spc, bckg. Drugless, dependable tm plyr only. 213-851-3358 or 805-298-5762
- Singer sks guit w/ Kelly Nicols lks & powerful raw bluesy hooks. Intl Zep, AC/DC, Joplin. Sex, booze, tattoos. 213-478-6706
- SIRIUS TRIXON, legendary Detroit rocker nds hottest, baddest, crudest, rudest, loudest, wildest, coolest rocer guit/keybdst w/ image. Sirius Trixon, P.O. Box 3795, Hwyd, CA 90028
- Skg rock guit for studio proj. Must have Marshall setup & 12-string. Money negotiable. Freddie. 818-982-6078 or 818-982-8346
- SUZA, orig melHR band sks fem guit w/ strong bckg vox. Mark or Suza. 818-766-9314
- T40 surf & dance rock band. 60s, 70s, 80s. Sk expd guit w/ vx, gd att, equip. Wrkg weekends. Rehrl West LA. Fem pref. Dan. 213-931-2336
- Voc & dmr ssk guit/voc or band into 70s groove rock ala Grand Funk, Purple, Foghat. We have great songs, dedicated. Chris. 213-225-5578
- Voc/lricist ssk guit for forming mystical diverse melancholy new age folk band. Srs only. Joseph. 818-358-0468
- Worldclass guit wtd by bst to form CHR proj. Tint orignly, style, chps, songwrtng, knowledge, feel, versatility, image. Winger, Colour, DLR. Matt. 818-763-1213
- Young powerul altmrv band sks versatile guit to fill the pocket. Intl Pixies, Gang'4, Femmes, Robert/Robbie. 818-842-2275/818-843-5859
- Acous 12-string/elec wtd for band to record & gig. Midnight Oil, Gabriel, U2. Industry Intl. 937-9248
- Agrvsr band w/ something to say sks someone who believes what no one else believes. Unmarginalized guit w/ steel-threaded fingers. Jim. 213-666-2619
- Bat, dmr & singer sk 2 guits to form cmrl rock band. Straight ahead R&R. Srs only. 818-996-9023
- Can you play an E flat? Do you like 50s music? Can you sing? If this is you, call Wally. 213-257-0549
- Dynamic guit wtd for HR band. Strong vox, tm att a must. Expd only. Eddie. 818-242-5062
- Flashy guit wtd by pro band w/ outrageous black hr image. Lks, hoods, att reqd. Bryant. 818-814-1906
- Guit nnd for k/a HR band. Rehrl spc, recording, image - no problem. Joey. 818-892-0026
- Guit wtd by bst into dark/rashy HR. Writing songs, start band. Rich. 213-851-5887
- Guit wtd for R&R band. Not metal. Mgmt, attm, 24-trk demo. 213-464-5984
- Guit wtd w/ vox even better. w/ exp. even better. Ready to work on circuit. Replacements, Petty, REM. No newcomers. Complete band. 213-661-3888
- Guit wtd. Vox, exp, pro gear to complete orig wrkg band.

- No flakes, no expenses. Record int & oport. Petty, Steve Earl, REM. 213-874-1719
- Guit/lead singer nnd for band Intl early Who, Smithereens, Smiths, Plimsouls. Must be dependable & swell. Kevin or Anthony. 805-583-1862 or 818-899-0356
- Lead guit, 28, stral, Marshall stacks. Skinny, lng bck hr. Intl Pat, Blackmore, Hendrix, Clapton, VH. Sks HR/HR band. Robby Kempel. 818-907-1915
- Please read carefully. Name HR act w/ mgmt sks lead guit/sngwrt for recording/live proj. Strict Intl: Starz, Cactus, Steppenwolf mts Skid Row, Bullitt Bos. Image, vox a must. 213-461-8455
- Pro lead guit nnd immed for pro cmrl HR band. Must have killer lng hr image & xtl equip. Intl Dokken, Stryper. Tony. 818-786-5645
- Renowned singer/dmr lkg for guit into blues based music. I.e. Yardbirds, Bad Co. No drugs, egos wtd. Srs. Pete. 818-784-9478
- Rhythm guit/keybdst/bckg vox. A&R, mgmt, attm, showcase dates. Style Replacements mt Duane Eddy & Smithereens. 213-382-9651
- Rhythmic guit/voc for prog rock band. Equipped studio provided. 213-271-2186 or N/585-9908
- TRASH CAN SCHOOL. Sks rhythm guit for metallic punk noise band. Intl Cramps, Big Black, Velvets. Gigs, recording sessions upcoming. Andy. 213-962-8432
- Unique dynamic guit w/ image, groove, hunger nnd for success starved org band. Make it or die. Intl Cult, Jane's, Zep. 213-476-0794
- Wtd guit w/ groove & creative style. R&R image for estab band. Intl Cougar, Aerosmith, Petty, Idol. Ron. 818-506-8774

10. BASSISTS AVAILABLE

- Bst avail for recording/orig showcasing. Pop, funk, wave. No HR. Mdrn image/sounds. Stelberger, Slick, key bass, vox. Pros only. Joel/Pelletier. 213-578-6430
- Bst, 24, sks estab HR act. Strong image, stg srng, musicianship. Touting exp. Pro att. Brian Connoly. 213-851-5392
- Bst, lkg for estab HR band w/orig sound. Great lks, exp, vox, chops. 213-396-5625
- Powerful bst sks top funk band. Intl Cameo, Gap Band, EW&F. OC area. 714-634-0217 or 490-3783
- Avail. Hot bst. Soloist. Newly released LP. Nds agent w/ overseas connex. Cleancut, energetic, hrd wrkg. Has current passport. Ronnie. 213-562-6380
- Bst & lead guit avail to complete heavy raw psychid band. Intl Sabbath, MC5, Funkadelic, Dictators. Dedication valued over exp. Lauren. 213-871-2323
- Bst avail for touring T40 band. Pro equip, pro trnsp, pro PA. Alan. 714-676-4587
- Bst avail. Pro equip, att, chops, lks. 213-258-2490
- Bst skg org pro CHR proj. Groove, style, persnlty, image, vox, chops. Winger, Colour, Furgoregn, Halen. No pop or metal. Matt. 818-763-1213
- Bst sks estab csls bnd or P/T cover band. 1-3 gigs/wk. Extensv exp in T40, classic, stds. Dennis. 818-760-4594
- Bst w/ rock image sks sophisticated HR band w/ strong vx emphasis. I have top notch equip, lnt, vox. No raw street bands. Greg. 818-841-9980

- Bst, versatile, pro w/ bckg vox & image sks metal act w/ mgmt or T40 w/ gigs. Pros only. Before 1 PM. 714-557-3937
- Bst/lead voc/sngwrt sks srs minded rock band. Intl REM, Smithereens, Costello, early Beatles. Pretly estab band w/ equip, contacts, ready to succeed. Dave. 213-318-9314
- Bst voc sks P/T T40 or csls band. Have much exp. 818-767-4127
- Bst/voc/sngwrt w/ much stage/studio exp sks contemp progvr rock proj, i.e., Gabriel, PFM, Strawbs, Heads, Giant, Genesis, etc. Pros only. 818-767-4127
- Bst/wrks sks estab rhythmic rock/funk rock grp. Hendrix, Colour mts U2, Fixx, Dennis. 818-760-4594
- Expd bst, slap, pop & strong mel sense. Great ear. Sings. Sks wrkg T40 lunk or R&B st. Dimtn. 213-874-4077
- Fem bst sks org rock band. 714-723-0240
- Fem bst sks wrkg rock band w/ energetic sound. No time wasters or glam rock hairspray bands. Intl VH, Aerosmith, Night Ranger. 818-352-1573
- Groove bst, former Atlantic signed artist. Lng hr, vox, pop & slap, great gear. Dedicated. Estab sits only. Jean Paul. 818-769-7967
- Mel groove bst avail for org proj. Fretted, fretless, 4/5/6 string. Trnsp, gear. Stewart. 213-461-7050
- Pro bst/sngwrt, 23, sks hot unique rock band. Must have incredible material, musicianship, image, or dont call. 818-379-2660
- Pro HR bst sks pro HR band w/ lbi contacts & mgmt. Must be dedicated. Pls no flakes. 818-786-5645
- Top LA HR bst sks THE orig HR band of the 90s. Michael. 213-874-7555

10. BASSISTS WANTED

- 2 of LA's hottest performer come together. Deal involved. Sk straight ahead bst to complete rock proj. No students apply. Gd lks street plyrs. Captain'M.A. 651-303/650-2193
- ADULT BOOKS ssk bst for immed gigs & rehrl. 969-8187
- Attr: Long hair, sex symbol, in the pocket bst nnd for high energy HR metal band. Mgmt, connex. Intl Dio, Tesla, Priest. 818-341-6327
- Band nds bst. We believe key to the future is a glimpse of the past. No wannabes. We wannabe ourselves. 213-225-5578
- Blues bst wtd. Traditional & crossover blues. Blues w/ a bite. In for the long haul. Suni. 213-392-0290
- Bst Into Stones, Who, Beatles, Mott, pulling the song first. Bckg vox a plus. Greg. 818-985-4718
- Bst nnd immed for gigging band. Must live to play. Intl MC-5, early Cooper, Blue Cheer, Be Fourgiven, Miracle Workers. Srs only. Rich. 213-460-4859
- Bst nnd immed for wrkg R&B band. Practice in SM. Exp a must. Mark/Kellin. 392-5505/395-7933
- Bst wtd by blues rock grp. GASOLINE ALLEY. Intl Humble Pie, Bad Co., Free, Jeff Beck. Pros only. Tom. 818-799-8451
- Bst wtd by Japanese guit wizard. Intl Whitesnake, Scorp. Dokken. Pros only. 213-533-1326

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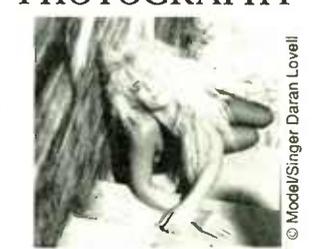
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• **Bst wtd** by psychic HR band. Infi Jane's, Red Cross, Jezabel, Partridge Family, Greg Brady, Andy Gibb, Jerry's kids. 213-435-5017
• **Bst wtd** for blues/rock grp. GASOLINE ALLEY. Must be expd. Pro plyr w/wrting/singing exp & concert equip. 818-799-8451
• **Bst wtd** for CHARIOTT, orig HR. Must have commitment, strong bckg vox, lk amazing. We have mjr mgmt. Must relocate to NJ. 201-684-0368
• **Bst wtd** for cmrcl rock band. Must have chops, creative ability. Sgl to be released soon. No HM. Randy/Sean. 818-342-4238/818-704-8333
• **Bst wtd** for fun act. Tour coming up. Danette. 213-280-3295
• **Bst wtd** for intense dynamic HR band w/ great songs, originality, recording, rehrst studio, connex. Zep, Pistols, Who, AC/DC, Aerosmith. 818-843-7405
• **Bst wtd** for orig creative groove rock proj sks success. David/Warren. 818-881-6319/818-799-2615
• **Bst wtd** for orig jazz rock proj. Chops, gd equip. Prefd. 818-886-8775
• **Bst wtd** for orig mel rock band. Infi Straks, Petty, Bill. 213-653-8179
• **Bst wtd** for paid rehrst & showcases. Unique orig P/R band w/ mature style. 5-string & fretless a must. Kirk. 645-3719
• **Bst wtd** for wrkg T40 orig rock band. Lead vox helpful. Keston. 213-436-2431
• **Bst wtd**, 20-26, w/ chps, image for dark cool moody hard edge rock band. Have investor, unique seasoned sound. 818-509-2575
• **Bst wtd**. Infi Who, REM, Replacements. Erik. 213-451-4149
• **Bst**, versatile, heavy, dynamic. Prefd 23-30. ndd for new proj like Cult mts Jane's. We have mgmt, rehrst spc, lbl int. Westside. 213-859-2231
• **Bst/voc wtd** immed. Caribbean reggae band, SHEISHIE. Chops, equip a must. No egos, great oppor. Lbl int. 213-392-4523
• **Creative** bst wtd. M/F for orig art rock proj. Infi Hugo Largo, English Beat, Clash, Doors, Billie Holiday. Rick. 818-785-6900
• **Fem** bst wtd w/ voice. Funk style protest groove. Striking image a plus. Have mgmt. Dave. 213-610-1747
• **Former** Vixen dmr sks solid bst for new grp w/ xlt blues rock material. Laurie. 213-809-8870
• **Funky** slapp bst w/ rock edge ndd by guit to start band. Brian. 818-994-0127
• **Guit** forming glam metal band sks gd lgk bst w/ chps. Glam visuals incorporating metal to rock to pop. No drugs. Long Beach. John. 213-435-8760
• **Hot** proj sks hot, high energy plyr. Funky. In the pocket reqd. We have studio, 24-irk master, mgmt int, hit songs! 213-935-6214
• **Karen Richardson**. I have music for you, but I don't have your phone number. Rick. 818-785-6900
• **Latin** style bst wtd by STB wrkg band. Must have exp. Infi Santana, salsa. LA airport. Ruben. 213-423-1448
• **Lkg** for bst for P/R metal edge grp. Vox nec. Focusing on wrting. 213-778-6299
• **Lead** Aggrv bst wtd by reforming band. Bluesy, cmrcl sexy HR. The K, equip, alt a must. 818-659-3043
• **M/F**, must know how to lay foundation/groove. No funk, fusion, HM. Infi Stones, Motorhead, Beatles. 818-762-9594
• **Mel** HR bst wtd for band w/ srs mjr lbl & mgmt int. Ala Dokken, TNT, Rising Force. Lng hr a must. Neil. 818-894-2404
• **MOTEL HELL** nds bst. Gypsy trash glam image. Have 24-dm demo & mjr mgmt, & mjr lbl int. Stones, KISS, T Rexx styles. Rex. 213-851-5749

• **MUGSY** nds nds bst w/ vox. Into Straight ahead R&R. Pro att, gear, ability a must. Dave/Tom. 213-323-7542/818-780-6323
• **NYC** energy, House/funk/dance w/ ability for rock fusion. Ethnic bckgrnd welcome. M/F. Srs only. Steven Sharp. 213-858-1338
• **Orig** band sks srs young bst for collab. Infi Stones, Zep, Drgs. Ray. 213-306-5069
• **Polyrhythmic** & improv-oriented bst wtd for radical rock exploration. Allan. 213-659-9595
• **Powerful** dynamic HR band nds bst. Killer music, ready to do gigs. Lots of material. No glam. Power, power, power. Mike. 213-374-7028
• **Pro** blues rock bst wtd w/ groove for srs feel band including guit, voc, dmr. Many yrs live/recording exp. Laurie. 213-809-8670
• **Pro** bst wtd to form P/R band. Must be srs & mature w/ exinsv bckgrnd & businesslike manner. George. 213-654-1137
• **Pro** guit/dmr auditioning male bst. Image import, lint a must. All orig, mel, bally rock. 213-949-5510
• **Pro** HR band sks exceptional bst w/ vox & killer lng hr image. Lion, TNT, Dokken, Ratt intls. No flakes, egos, drugs. 213-323-3687
• **SIX GUN** reqd for bst w/ equip, tmsp, image, own style. We are mel HR band ala Tesla, Ratt. Dan. 213-312-2914
• **SKREWGE** now auditioning w/ big hair, alt, big chps. Bring your girlfriend. Timbo or Billy. 213-960-5799
• **SLAG** now auditioning bsts. Infi Skid Row, EZO, Badlands. Great songs w/ tight arrangements. Harlan. 213-469-6348
• **Straight** ahead HR band sks solid bst w/ great lks & lead quality voice to complete pro 4-pc proj. Frank or Rick. 213-932-1001
• **Straight** ahead solid groove bst ndd for R&R band w/ great songs. Big rig nec. Rehrst paid. Jonathan. 818-883-8234
• **Stylish** HR band ala nobody sks great lkg, great singing bst w/ responsible pro att to complete the picture. Brian. 818-980-2961
• **THE FLYING CATS** sk dedicated, groove oriented bst. Infi House, Costello, REM. 3-4 rhrs/wk plus gigs. No sheep plz, pros only. Robert. 213-396-4289
• **Voc** & dmr skg best/voc or band into 70s groove rock ala Grend Funk, Purple, Foghat. We have great songs, dedicated. Chris. 213-225-5578
• **Wild** bst ndd immed for promising sit. Early VH intl. Must have equip, lks, xlt vox. Tmsp. 818-982-1350
• **Wtd**: **Bst** for recording proj. Have incl bckg. Twiggly. 818-892-7993
• **Are you a country bst?** Free to try? HURRICANE HADLEY

• **THE BIG THUNDER BAND**. 213-430-5836
• **BABY BLUE** sks lng hr, fun, groovin, bst for rock band. Early VH, Beck. Have lbl int. Mike/Willie. 818-909-0948/805-251-7243
• **Bst** ndd for estab pro HR band. Genuine mjr lbl int. Top legal rep, etc. Joe. 818-969-2317
• **Bst** ndd for i/va HR band. Rehrst spc, recording, image - no problem. Joey/Scott. 818-892-0026/818-958-3700
• **Bst** ndd for lbl showcases. P/R. Foreigner, Journey, Heart. Image, equip, vox a must. Extremely pro sit. Much to offer. Michael. 213-641-6763
• **Bst** ndd for orig rock w/ wide range of intls. Dedicated. 213-658-1063
• **Bst** sought by newly formed band. Have strong org material. Lkg for stylist, Costello, Concrete Blonde, Dylan, Maniacs. Ray. 213-466-2215
• **Bst** w/ groove ndd to complete already gigging orig rock band. Sky. 818-377-4511
• **Bst** wtd for alternative rock band. 5-pc band w/ Mini horn section. Infi Cingo, Leppard, Rich/Scott. 714-989-1673/714-987-2032
• **Bst** wtd for blues based HR proj. No drugs, alcohol problems. No posers. Must be dedicated, expd. Veteran musicians, Big time connex. Pete. 818-784-9478
• **Bst** wtd for HR act w/ lbl int & touring. Infi Mott to Kinks. 818-346-9130
• **Bst** wtd for nufolk rock band. Lkg to make record & play live. Srs only. 213-257-1195
• **Bst** wtd for orig creative pop band. Infiid many different styles. Must be groove plyr w/ gd att, drug free. John. 213-285-9327
• **Bst** wtd for R&R band. Not metal. Mgmt, attrny. 24-irk demo. 213-464-5984
• **Bst** wtd to complete orig funky rock band. 888-0038
• **Bst** wtd to play orig cmrcl P/R. Musicianship a must. Image/vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119
• **Bst** wtd w/ vox by orig band w/ fem lead singer. English sound, tm plyr. Infi Police, U2, Fux, Maniacs. Dave. 818-708-9171
• **Bst** wtd w/ vox even better. w/ exp, even better. Ready to work orig circuit. Replacements, Stones, REM. No newcomers. Complete band. 213-661-3688
• **Bst** wtd, inif early Who, Smithereens, Smitas, Plimsouls. Must be dependable & swell. Kevin or Anthony. 805-583-1882 or 818-899-0356
• **Bst** wtd. Vox, exp, pro gear to complete orig wrkg band. No flakes, no expensas. Record int & oppor. Replacements, Petty, Steve Ear. 213-874-1719

• **Bst/voc** w/ strong stg prnc ndd for orig hard blues based funk trio w/ mgmt & record contacts. Dedication a must. Ed. 818-988-2517
• **Fem** bst wtd for progrv aggrv orig rock band. Fun att & equip a must. We have demo pack, rehrst, recording facilities. Jim or Glen/Stacy. 818-994-6196/213-934-6244
• **Great** lyrics/sngwrtr sks strong bst for band to record & gig. Midnight Oil, Gabriel, U2. Industry int. 937-9248
• **Groove** monster w/ rock image, bckg vox, wtd for HR funk band. Infi Colour, Dan Reed. No picks. 818-761-3861
• **Guit** sks bst to work on orig tunes for HR band. Joshua. 818-985-3674
• **Multi**-intid band that will define sound of the 90s sks intngt, responsible bst who writes. Who mts Colour. Anthony. 818-782-2895
• **Nd** simple bst. No flash or fusion freaks pls. Just basic bass, vox helpful. Erik. 213-280-3377
• **Rendy** Newmen mts Rockpile. Lkg for funky & western bst. Brent. 213-871-0313 or 818-501-6553
• **Seasoned** bst wtd for showcases/dubs. Substance, innovative. Infi U2, Doors, Bowie, Firs. No rock clone schmooes. Erik. 474-9403
• **Ster** quality bst & dmr wtd for new HR proj w/ connex & strong direction. Vox a plus. Tm plyrs w/ pro atts. Kenny. 818-767-4105
• **Stefan** Toledo, please contact Kylee immed. Are you playing for zero? 818-981-3873

11. KEYBOARDSISTS AVAILABLE

• **Keybdst** sks wrkg weekend sit. John. 818-308-1720
• **Keybdst/sngwrtr/voc** avail for proj, demos, sessions, etc. All styles. Ginger Corum. 805-274-2543
• **Keybat/voc/sngwrtr** sks proj, demos, sessions.

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*\$25,000 worth of prog gear, chops that will blow your mind. Pros only. For resume. Zack. 818-860-4278
*Keyboard/arranger/composer/voc w/ complete MIDI studio. Avail for work. Brian. 818-897-8339

11. KEYBOARDISTS WANTED

*Keyboard wtd by STB wrkg T40 band. Must be versatile, dependable. have gd P/R image. Mr. Mister, Level 42. Larry. 818-247-7423
*Keyboard/synth wtd. Ready to pla. Euro-tech sound. Must be expd in studio/life performcs. Pro gear, alt a must. No flakes. Tyler. 213-657-5336
*Keyboard/voc wtd to complete band w/ Infts Steve Walsh, Tony Carry, John Lord, Jeff Downs. Very dedicated. Currently out playing. Jerry/Russ. 818-763-5525/818-716-1659
*Keyboard wtd for R&R band. Not metal. Mgmt. attny, 24-trk demo. 213-464-5384
*Keyboard, dblg on guit, wtd to play org cmrcl P/R. Musicianship a must. Image/voc a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119
*Piano oriented keyboardist desperately ndd for passionate R&R band. Great sil for right plyr. Great att, sense of humor much apprctd. Randy. 213-876-8890
*Cal band skg keyboard. Vox a must. Tom. 213-920-3681
*Electronic band lkg for yet another keyboard w/more ability than equip. Inft Vince Clarke, Ceven Key, Andrew Fletcher. Vox a plus. Jim. 213-867-0728
*Fem keyboard wtd for wrkg T40 grp. Lead voc a must. Keston. 213-436-2431

*Fem keyboard wtd for all fem band w/ mdrn infts. Textural style, atmospheric sound. 213-850-0980 or 213-854-0780
*Grateful Dead-oriented keyboardist sought. Craig. 213-973-3315
*Hot proj sks hot lmplyr. Part oriented, in the pocket pref. We have studio, 24-trk master, mgmt inft, hit songs! 213-935-6214
*Keyboard wtd for groove rock, a emotional band. Into Firs, Cure, undergrnd AOR. Sparse plyr. Under 30. Vince. 213-839-8673
*Keyboard wtd for orig creative groove rock proj sks success. Warren/David. 818-799-2615/818-881-5319
*Keyboard wtd wrkg T40 band. Toto/Journey type. Pros only. Also to collab/record org material. Industry connex, gigs. Brill. 805-723-5734
*Keyboard/guit/voc wtd immed. Caribbean reggae band, SHESHE. Chops, equip a must. No egos, great oppor. Lbl inft, producer. Michelle. 213-392-4523
*Keyboard ndd to perform org nufolk/pop/org easy listening material. Showcasing, recording. Jerry. 213-663-8910
*Lkg for keyboardist to join hot new band doing org P/R material. Srs only. Pros only. Mike. 213-293-8858
*Paid position for right male keyboard w/ rock image, chops, & equip for upcoming industry showcases. Mel rock grp. Must sing, have dark hair. 818-845-1915
*Piano synth plyr wtd for fem voc w/ org music w/ show dates set for Sept. Ronna. 660-3230
*Polyrhythm- & improv-oriented keyboardist wtd for radical rock exploration. Allan. 213-659-9595
*Radio oriented rock grp sks limitd image conscious determined plyr. 818-377-5109 or 818-753-9131
*Singer/ngwtr/ream sks exp keyboard/producer/arranger w/home studio pref to produce org black/R&B material. Pay or deal. John. 818-343-5512

*SIRIUS TRIXON, legendary Detroit rocker nds hottest, baddest, crudest, nudest, loudest, wildest, coolest rock keybs/guit/w/image. Sirius Trixon, P.O. Box 3795, Hwyld, CA 90028
*SUZA, orig mal HR band sks keyboard w/ strong bckg vox. Mark or Suza. 818-766-9314
*Voc & cmrcl skg keyboardist/voc or band into 70s groove rock ala Grand Funk, Purple, Foghat. We have great songs, dedicated. Chris. 213-225-5578

12. VOCALISTS AVAILABLE

*5-1/2 octv lead voc. lks like Ozzy. Voice ala Tate, Dio sks estab band. Pros only. No glam or wimps. Blake. 213-920-2475
*Aggrsv loud, crude singer who can sing as well Brett Michaels, as high as Jeff Tate. Gd lks, srs. Pete. 619-448-3273
*Artistic, visual, simple yet direct voc lkg for band, partner, etc. Rock, pop, folk sound. Consider all srs. 213-876-2296
*Avail, Versatile voc. Newly released LP. Nds agent w/ overseas connex. Cleancut, energetic, hrd wrkg. Has current passport. Ronnia. 213-662-6380
*Country fem voc. lead voc. Sks C&W band. 818-763-0983
*Dynamic fem singer w/ great prsnl & image sks danceable proj or band. Origs & covers. Wrkg srs pref. Dinah. 213-654-6178
*Dynamic powerful versatile singer avail for srs rock band & studio proj. Xlt voice. John. 213-465-3141, #323
*Expd fem voc sks pro srs org act. Inft Ford, Nicks, Joplin. No flakes. Cher. 714-596-6654 or 714-596-4808
*Fem C&W voc & rhythm guit sks band w/ similar inft. Ella. 213-392-4729
*Fem lead & bckgrnd singer skg wrkg band or STB wrkg band. All styles. Willing to lvl. Cherisa. After 3. 213-3058
*Fem singer avail. Styles include Randy Crawford, Patti LaBelle. Attractive. 213-285-8719
*Fem voc lkg for funky HR groove band of the 90s. No drugs, no egos. 818-700-6937
*Fem voc skg T40 gigs in San Diego area. Streisand/Houston inft. No drugs. Charts avail. Jeralyn. 619-268-3470

*Fem voc w/ sig prsnl sks mature band. Inft Bohemians, Maniacs, Stings, Gabriel, Audrey. 213-838-0660
*High energy voc/guit avail. Pro gear, pro att. Into Firs, groove rock. Grrp must have keys. Tm plyrs. Vince. 213-839-8673
*HM voc, Robert Hoover, lkg for Dio/Ozzy style band. 818-344-4538
*Hot fem voc w/ xlt Inft hr image sks complete cmrcl HR act ala Heart. Vixon. 818-988-6246
*I'm not your average fem singer/wrtr. If you're not the average dumb/bgnr/otoc clone, HR band/plyrs, call Paula. 818-985-9288
*Intense male haunting experimental voc sks adventurous prc, keybs, accus guit. Infts 4 AD, Bush, Anderson, etc. Srs plus fun. Robby. 213-462-7922
*Intense male voc w/ xlt vibrato & ultimate range, previous opera exp. HM infts Jeff Tate, TNT, Whitesnake. Metal sound. Srs only. Jeff. 213-479-1509
*Is there anyone real out there? Real voc w/ emotion & soul sks real band. Zap, Bad Co, Skynard, Aethra. Before 11pm. Michelle. 818-446-1541
*Lead voc lkg for work. Totally pro. Lkg for Rock-40 band. Rock Stuart to G&R. Ian. 714-588-1929
*Lead voc, 36, 1st tenor. Studios voice. Sks steady 3-5 T40, classic rock or oldies band. Srs only. Jay. 818-994-5002
*Lead voc/bst/ngwtr sks srs minded rock band. Inft REM, Smitherens, Costello, early Beatles. Preibly estab band w/ equip, contacts, ready to succeed. Dave. 213-318-9314
*Male lead voc/guit. 4 octv range. Avail to collab w/ bass, drums, keys for aggrsv cmrcl HR proj. Josh. 818-760-0446
*Male voc avail for sessions, jingles, showcases, etc. I have mjr lvl credits, big range, strong voice. All styles. Kyle. 818-848-6700
*Male voc avail. Inft Smokey, Blue Magic, Stylistics, Ron Banks, Singer. 213-384-1604
*Christian fem lead singer. Angle. 818-567-1033
*Fem singer sks orig R&R band. Srs minded only. Image. Rhonda. 818-882-5717
*Fem voc avail for studio sessions. Leads, bckgrnds, Sightread, Perf Pitch. Expd, pro, Jennifer. 818-769-7198
*Fem voc, strong rock or cmrcl sound, avail for live or demo work. Sounds like Ronstadt, Estelana, Joplin. Sylvia. 818-763-9316
*Fem voc/lyricist, powerful voice, great image, pro persntly sks mel dynamic band w/ rock, blues, and/or country textures. Expd only. Tracy. 818-343-2498
*Gutsy powerful singer/lyricist sks band or collab w/ wrtrs preibly w/ studio. Progrsv bluesy rock. Inft'd by life. Kim. 213-822-2641

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 •Male lead voc for wrkg T40 band. 4 octvs, drug free. Whitesnake to Sinatra. Rock kl, xl voice/att. Srs only. 213-851-3358
 •Male voc avail for studio work, demos, etc. Cmrcl pop, T40 style. Peter. 213-874-9316
 •Male voc, 28, expcd, gd image. Infl Beatles, Gabriel, Sting. Skg like-minded mdrn rock proj. Srs pros only. Jim. 213-668-0913
 •Powerful male voc w/ opera exp & ultimate range. Infl TNT, Ryché, Dokken, Tesla. Lots of exp. Srs only. Jeff. 213-478-1509
 •Singer/bst, pensive, passionate. Let me loose. Infl Doors, Floyd, U2. Luke. 213-473-9024
 •Singer/sngwrtr avail. Infs Cooke, Ruffin, Smokey. Lots of album credits. Lkg for wrkg stf. Elmer. 213-399-4492
 •Singer/wrtr/exp & strong material, 32, sks inflnt band to do orig eclectic pop ala House. Long Beach, Michael. 213-439-2264
 •Soul lead singer skg band. Infl Smokey, Stylistics, Marvin Gaye. Phil. 714-885-8779
 •Voc w/ wide range of infs sks orig rock band. 213-658-1063
 •Wid w/ style singer sks contemp artful open band. No metal. Infl REM, Pretenders, Lone Justice, 60s, Ferry, Gabriel, Bush, African rock. 213-285-3801
 •Worldclass lead vocal/guit avail for pro sit. Mega Mars hall equipped. Roland Guitt synth. Credentials on req. 818-506-9393
 •Male voc sks hag type R&R band touched by AC/DC, Cult, Zodiac, Jane's, Sea Hags, Erik. 818-358-4330
 •Pro fem HR singer/sngwrtr sks srs band. Infs Dokken, Striper, Ryché. Gd range. Kim. 805-254-4568
 •Soulful blues, straight for the New Orleans swamp, R&R singer lkg for live band sit. Kerrie. 213-462-2363
 •Tired dedication male voc/sngwrtr sks musician w/ equip to do high energy dance music. Angel. 213-257-8442
 •Voc avail. Want 1-2-4 count beat. AC/DC style. VH. Sean. 768-6938
 •Voc sks orig mel rock band. Infl Foreigner, Journey, new VH, Jovi. Lots of ongl club exp. Gd image. Doug. 818-883-1169
 •Voc sks orig mel rock band. Infl Foreigner, Journey, new VH, Jovi. Lots of ongl club exp. Gd image. Doug. 818-883-1169
 •Voc/lyricist sks estab band to go to the top with. Infl Smith, Shoens, R. Stewart, OMD. No metal. Tim. 213-376-8824
 •Young male voc w/ mjr range sks P/R band. My sound: Bowie rnts VanDross. My lk: River Phoenix. Cortes. 213-655-9054
 •Young Scottish fem singer into country/rock/blues skg

band for cover or orig material. Infl Patsy Cline, Sara Vaughn, Connie Francis. Srs only. Margaret. 213-478-8880

12. VOCALISTS WANTED

•All male voc. Must sing, not scream. No egos or atts tolerated. Must have lng hr, own equip. Gd sense of humor a must. Rick or Mike. 213-466-6711
 •Career minded voc wtd by srs hngy metal band in Phoenix, AZ. Exp a must. No clones. Don't plan on screwing around. Tim. 602-678-4237
 •DEN OF WOLVES sks dynamic voc. Rocking groove, have prv prodcn studio/marketl goods. 11684 Ventura Blvd., Suite 837, Studio City, CA 91604. 805-264-2605
 •Ex-members of Jane's antecedent, Psycm, PLL, having trouble finding you. We know you have the face, chops, dedication, so where are you? Wildroklunkol. 213-931-4576
 •Fem voc for R&R T40 band. Pasadena area. P/T. 818-303-2810
 •Fem voc wtd by all fem orig P/R band. Must have power voc, dbl on keys a plus. No drugs, flakes, or T40. 818-982-4153
 •Fem voc, fresh w/ lks & dedication, into cmrcl HR wtd by European band. 818-907-0527
 •Fem voc, young, 18-25, for pop dance proj. Saucy like Steena, Ballads like Whitney. Must have the lk, plus tape, plus photo. Peter. 213-469-0084
 •Frontman/lead voc. HR act. Gd att, drive. Image. Into old VH, Hanoi, Fritz. 818-567-1085
 •Full voc ncd for wrkg sweet soul music band. Tops, Temptations, Redding, Pickett, Cooke. Ron. 818-441-2715
 •Guit & bst sk frontman/entertainer/voc. Halford mts DLR. Hair & image a must. Joe. 818-366-7671
 •Guit/forming glam metal band sks gd lkg voc. Glam visuals Sound incorporates metal to rock to pop. No drugs. Long Beach, John. 213-435-8760
 •Half oriental bst & dmr lkg for oriental, half or full, voc for forming HR band. Alex or James, after 5. 213-465-5428
 •Hot proj sks hot, high energy bkg voc. Tm plyr, great imonation, range req. We have studio, 24-trk master, mgmt int, hit songs! 213-355-6214
 •60s soul band ncs frontman. Lots of work. Chuck. 213-259-8350
 •Auditioning male vocal/lyricist. Must be expd, lk, gd, be tm plyr, infl Triumph, Europe. Long Beach area. 213-434-1647
 •Band w/ much recording exp sks pro mel/HR progrsv rock voc. 213-654-9154
 •Bizarre moody darkened band sks emotion filled charismatic voc into Nephilim, Sisters, etc. 213-874-1432
 •David Coverdale wtd. Singer w/ strong ability & dedication

a must. We have hit material, demo, connex. Srs only. Mark. 213-850-7318
 •DEAD DINOSAUR CARCASS nds frontman immed. AO material. No palm trees. Billy & Bernie. 818-503-1157
 •DOD sks trouble lead singer w/ HM tendencies. Demo reqd. 213-962-1868
 •Expressive voc wtd by funky ethno-progrsv band. Must be into experimentation, dancing, odd meters. Infl Bruford, Sling, African, Gabriel, Bush, Jll. 213-380-6601
 •Funk rock band nds srs minded male voc. Must have exp & gd lk. Christopher. 213-668-4735
 •Guit & bst sk frontman/entertainer/voc. Halford mts DLR. Gd hair & image a must. Joe. 818-366-7671
 •High energy rock band sks voc. Must be dedicated. Gd image, stg prnc. Must have wrting ability. Hanoi, KISS, Ratt. Louis. 818-763-4886 or 818-334-6968
 •HR act w/ smash material, lint, iks, bckg, connex. Sks Voc, 20-25. Immed recording, showcases. 213-469-2500 or 818-506-0477
 •HR sensation hooks, looks, bckg, lbl int, sks high range frontman, 20-25 for multi-platinum success story. 818-769-4783
 •If you're young, gd lks & have great att & like cmrcl R&R, call us. 818-766-0673
 •Lead voc wtd to front rock band. Ala Steve Walsh, Toni Harnell, Michael Sweet, Terry Williams. 213-724-5272
 •Loud neds shock rockers nd screaming unique voice for Alice, Ozzy, KISS, Crue infld band, 24-hr studio, int. & touring. LAUGHIN' BLACK. 213-851-2912
 •Male lead singer w/ unique vocal style & image for LA mdrn rock band w/ gigs & mjr lbl deal pending. 213-654-9793
 •Male lead voc/frontman ncd for estab pro HR band. Genuine mjr lbl int. Top legal rep, etc. Joe. 818-969-2317
 •Male voc wtd for driving mel HR band. Srs only. Mike. 213-398-2856
 •Male voc/guit ncd for band infl'd early Who, Smithereens, Smiths, Plimsouls. Must be dependable & swell. Kevin or Anthony. 805-583-1862 or 818-999-0356
 •Mjr HR/HM act sks pro lng hr voc. Have mgmt, producer, immed showcasing. Tape/pic to PO Box 55696, Sherman Oaks, CA 91413
 •Orig OC/HM band sks powerful singer. Craig. 714-529-8220
 •Pro HR voc/frontman to collab w/ hot guit w/ nat'l album credit to form rock band of 90s. Infl Dokken, Ratt, Whitesnake. 818-995-6573
 •Psychotic male voc wtd. Infl self and/or alcohol. Aitrmv only. 213-540-8329
 •R&B/blues voc lkg for presntly wrkg grp. Avail for sessions, Wtd do background. Also play sax & flute. Lamont. 213-464-7253
 •Singer/frontman wtd for progrsv HR band, currently in 24-hr studio doing demo for Warner Bros & William Morris agency. 714-677-7100 or 714-676-4770
 •THE VAGRANTS skg male voc for R&R band. Nd gd stg

prnc, have studio, ready to record demo. Playing local gigs. Freak Daddy. 213-370-7533
 •Voc sought for euro-pop/proj. Astley, Banarama, Summer, Minogue. 818-769-9800
 •Voc wtd by pro HR band. Must have great image, dedication. Infl Dokken, Whitesnake, VH, Frank. 818-708-0386
 •Voc wtd for alternative rock band. 5-pc band w/ Mini horn section. Infl Oingo, Leppard, Rich/Scott. 714-989-1673/714-987-2032
 •Voc wtd for mjr HR band w/ heavy edge. Lng hr flashy image. Have mgmt, bckg, PA, recording w/ name producer. Expd pros only. 818-783-9666
 •Voc wtd for orig cmrcl rock band. Lkg for tm plyr w/ pro att. Clayton. 818-988-1571
 •Voc, dbls on guit, to complete band. Unique low voice, image, lyrics. Ala Richard Butler, Iggy, Bowie After 7, Steve. 818-289-1565
 •Worldclass HR band w/ mgmt & cmrcl songs skg killer voc w/ great image & power. Infl TNT, Winger, Icon. 818-508-5483
 •Wtd: Male voc for pop band w/ gd connex. Must be versatile, devoted, willing to commit. Ernie. 818-579-1225
 •Wtd: Rock singer w/ xl voice to sing on my demo. Voice like Joe Elliott, Winger, Paul Sharino. Music similar. Possible band sit. Jeff. 818-716-7605
 •Wtd: Voc for progrsv rock band. Equipped studio provided. 213-271-2186 or N/585-9908
 •HR metal band nds singer. Dedication, trnsp, equip. Tom. 818-951-4935
 •Keybdst/guit/producer/engineer w/ pro attnry, mgr, pro image & studio sks lem voc to collab on orig proj. Franz Hall. 213-876-8779
 •Lead voc wtd by band w/ mjr lbl int. Very srs only. HR but no metal. 818-991-7363
 •Wtd: Rock singer w/ xl voice to sing on my demo. Voice like Joe Elliott, Winger, Paul Sharino. Music similar. Possible band sit. Jeff. 818-716-7605
 •Lead voc wtd to get involved w/ pop band who already has material. Pros only. Versatile. All styles. Srs only. Mike. 213-293-8855
 •Lead voc, male, wtd by SYNAPSE, a metal band w/ mgmt, srs connex, top shows pending. Have own studio in Anaheim. Bryn. 714-847-3068
 •Lkg for lem voc for song demo. Type: Tina Turner. 213-666-2417
 •Lkg thr lem voc w/ image. Possible record deal. Darrell Bantz. 757-2053 or 658-4230
 •Male lead voc wtd by progrsv HM band. Infl Riot, Racer X, Meqa Death. Must have PA, gd att, image. No drugs.

lis lewis

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only. Jeff. 818-769-8474
 •Voc urgently ndd by British mel metal band w/ orig sound. Must have taste, feel, image ala Tate, Hughes, Dickinson. Steve/Danny. 653-5753/653-9433
 •Voc wtd for estab org HR/metal band. M/F. 3-4 octv range. Gd att. Dedicated, reliable. Equip. gd image helpful. Julia. 714-998-4856
 •Voc wtd for Hwynd funk rock band. Infi Peppers. Sty. Fishbone. Colour. Must be physically young, mentally mature. Mike. 213-871-1069
 •Voc/frontman wtd by ICE-9. Young funk rock band w/ mgmt. 15-20. Expd a must. 213-659-1784
 •Voc/frontman wtd. 20-26, for lbi quality band. Infi Cut, U2, Cure, Zep, Tomorrow's Child. Must have power, passion, image. 818-379-2680
 •Voc/guit, M/F, wtd to perf orig nufolk/pop for showcasing & recording. Keys a plus. Collab possible. Jerry. 213-663-8910
 •Voc/lyricist wtd to collab w/ guit/sngwrtr & form band.
 •GIT grad. Yes, Rush, Sep, Floyd, Journey. Rob. 818-240-1740
 •Voice ndd to sing cmrcl rock songs w/ able conviction. With Pay - No commitment. Wishing for Gramm/Zander range. Daniel. 714-536-4621
 •Wtd nd the black Annie Lennox who like to rock out. Mjr mgmt. Loe. 818-347-0449
 •Wortdclass voc wtd by bst to form CHR proj. Range, power, feel, snowring ability, style, att, pro, image. Coverdale/Gramm vein. No egos. Matt. 818-763-1213
 •Wtd: Male singer, electrifying voc. Infi INXS, U2, REM, Floyd. Reliable, image, att, frsnp a must. WHITE TUX. 996-5653
 •WYLD HEARTS sks voc, M/F. Energetic, w/ xlt image. For orig cmrcl rock sit w/ producer, following. Infi Trick, Adams, Heart, Fran/Suzette. 818-247-4826/818-907-7013

13. DRUMMERS AVAILABLE

•Christian dmr sks srs, Christian only, prof. Into anything from HM & HR to R&B jazz T40. Have gd exp & equip. J.D. 818-963-6225
 •Dedicated hrrd wrkg dmr sks rock band. Great att, equip. Eon. 818-985-4327
 •Dmr avail, 18 yrs stage/studio exp. Lkg for jazz fusion grp/great plyrs. Sound like Pat Matheny, Yellowjackets. Weather Report. Bob. 342-3766
 •Dmr avail, dbl or sgl bass to complete pro HR proj, bckg voc ability. Denny. 818-509-5709

•Dmr avail. 15 yrs stage/studio exp. Creative, versatile, solid time, bckg voc. Skg dramatic/intent, supportive, srs org band. Howard. 213-836-4873
 •Dmr skg hard edge country rock band. Gd meter, expd. 28. David. 213-531-9311
 •Dmr sks P/F oldies R&B, groov & country wrkg band. Strong versatile plyr. Gd groove & sense of humor. Davd. 213-399-2709
 •Dmr w/ Sonar drums, 20 yrs playing exp. Rock, R&B to jazz. Avail for performances & demo or studio work. Doug. 213-387-6938
 •Dmr, groove oriented, mature plyr. Will not over play. Dedicated. Total pro. Not afraid of risk. Sks truly creative R&R band w/ keyboard. No metal. Jeff. 818-843-6392
 •Dmr/lead voc. 36, 1st tenor. Studies voice. Sks steady 3-5 T40, classic rock or oldies band. Srs only. Jay. 818-994-5002
 •Expd dmr avail for free studio work. New in town. Pierre. 213-425-8999
 •Expd dmr/perc/voc avail for pro wrkg sit. Touring, recording, videos, drum program. Accus/elec. MIDI equipped. All styles. Larry. 818-960-0388 or 213-960-7834
 •Hot rock dmr lkg for well rounded/inflnt mature musicians to form T40, org rock. 28. Have hrtl spec. 805-255-2012
 •Dbl kick HR dmr, lks, image. 11 yrs exp. Sks pro band w/ mgmt or connex. Infi Lee, Aldridge, Chris. Tony, eves. 213-478-5927
 •Dmr avail for metal band. Sig & studio exp. Pro att. Lng hr image. Equip. Imps. Mike. 818-355-0543
 •Dmr avail for T40 R&R band. Circuit exp. Beatles, Bruce, Seger, Cougar, etc. Pls no orgs. Saich Maloney. 818-897-0949
 •Dmr avail for wrkg band. T40 gigs & recording. Play all styles. 10 yrs exp. Gd equip. Maurice. 818-564-1945
 •Dmr sks estab cmrcl HR band. Gd songs a must. Infi KISS, Trick, Jovi, Rick. 818-787-3007
 •Dmr sks jazz or R&B gigs. Groove oriented, pro att, great time. Infi Roach, Tate, Higgins. Steve Arbutckle. 213-258-9002
 •Dmr w/ stage/studio exp, gd chps, image, att, wts blues rock oriented band ala Badlands, Skid Row, Bullitt Boys. Infi Bonham, Kotak, Singer, Aldridge. 818-985-0945
 •Dmr, agrsvr playing style sks HR/HM band w/ srs intentions. I have gd equip, image, tmps. Ellis. 213-469-8679
 •Dmr, hard hitting, groove conscious, sks competent musicians into jamming. No bands pls. Alex. 213-453-2537

•Fem dmr, dedicated/hrd wrkg, lkg for rock band w/ gd songs & posty att. Infi Leather Wolf, LA Guns, Cinderella. M/F. 213-437-6996
 •Fusion dmr lkg for fusion band. Infi Corea, Marenthai, Sanborn, Petalucci, Matt. 818-956-6534
 •Groove dmr, open for hard edge funk band. Funky bass a must. Peppers, James Brown, Fishbone, 24-7 Spies. Mike. 818-914-3311
 •Hard hitting dmr lkg for HR band w/ mgmt, bckg, Gd image & dedication. Frank. 818-708-0386
 •HR/HR dmr, w/feel of Tony Tompson, raw of Bozzio, sks high powered groove sit ala Bullitt Boys, Montrose, Power Station. James. 818-508-9103
 •I am a total package. Solid, agrsvr, bckg vox. Early infs Beatles, Journey, but ready for the 90s. Jerry Johnson. 213-467-0136
 •Pro class rock dmr lkg for grp w/ credentials. Have elec & acous equip. Lkg for orig or T40 work. Louie. 213-305-0238
 •Pro rock dmr for estab mel HR bnd. I have image, equip, straight ahead style. Live, studio exp. Brad. 818-982-9498
 •Multi-perc sks orig band w/ vision/goals/purpose, strong material. 213-221-7354
 •Pro dmr avail for wrkg sit. All styles. US & european touring exp. Srs pros only. Dave. 213-372-3623
 •Xlt dmr avail now for csls or cover band. Read music, xlt equip. Gretschi! Andy. 213-478-1651
 •Pro dmr avail. Lng hr image. Pro gear. Infi VH, Skid Row. Kevin. 818-348-3257
 •Pro dmr sks heavy groovin rock band. If you're srs call me. Great image, dedication a must. Infi Cut, Skid, Stones. Jimmy. 213-852-4921
 •Pro dmr, 27, gd image. 15 yrs live/studio exp. 18 drum cage. Dedicated. Sks powerful HM band w/ mgmt. Pete. 813-876-5385
 •Solid old style time-keeper sks w/ mgmt Motown jazz or blues cont. Reliable, mature, fun. 1-2 nts/wk. Blakey, Al Jackson. 213-663-5233
 •Srs dmr sks HR/HM band. Xlt meter, cool lks & att. Infi Ron. 213-296-3667
 •Male voc wtd for orig HR band. Weekend gigs. Following. 213-328-4961
 •Male voc, 40, yrs exp. Must have own equip & lng hr. No glam, agos, atts. Brian. 818-882-1857
 •Male voc/frontman ndd for orig music proj ala Palmer, TFF, Minds. Ready to showcase. Own rehrls/recrdg studio. David. 714-540-7718
 •NYC-located HR/HM band w/ pro quality home rehrls studio sks pro voc/bellever/innovator. You get A-1 musicianship, snowring, comfortable home. Kim/John. 818-240-0944/201-343-6670
 •Orig voc ndd for world's heaviest metal band. Tired of sleaze? I'mmed record contract avail now. 213-306-2480
 •Passionate fem lead voc wtd for extremely mel metal band. Classical training a plus. Slender image a must. Infi Rycha. Except. 818-993-2899
 •Pro guit/drmr auditioning male voc. Image import, lnt a must. All orig, mel, ballys rock. 213-949-5510
 •Producer/arranger/keybdst sks male vocs for demo work on spec. Jeffrey Osborn, James Ingram style. Possible record deal. Aaron. 213-485-1684
 •RAG sks male voc. Very agrsvr for mjr showcase. Infi Except, AC/DC, Whitesnake. 818-763-8741
 •RAKHA, very orig progrsv rock act now auditioning male vocs. Pros only. Must have demo tape. 818-997-4440
 •ROBERT LUSON 818 LIVE NUDE GIRLS sks lem bckgmgd singers. 213-664-4300
 •Singer ndd. Have gld in August. Heavy sleaze oriented music. All we nd is your voice. Chris. 714-497-7075

•Singer wtd by multi-instrumentalist w/ studio for collab on tape w/ hip-hop, middle eastern & industrial infls. 213-462-1748
 •Singer wtd by speed metal band. Infi Slayer, Metallica. Must sing fast, clearly. 18-21. 213-558-0044
 •SLAG - now auditioning vocs. Infi Skid Row, EZO, Badlands. Great songs w/ tight arrangements. Harlan. 213-469-6348
 •Sngwrting team has very strong material. Lkg for lead voc to help do recording work. Mike. 213-293-8858
 •UNITED SNAKES auditioning male lead voc. Street level grooving HR. Infi Aerosmith, Kix. 818-905-5191
 •Voc ndd for pro band. Infi Cut, U2, REM. No flakes. Procs Cult, Hanoi. David. 818-337-3102
 •Stud dmr/sngwrtr w/ recent arena touring exp sks new life. Infi Dunbar, Bonham, Durr, Zappa, Lennon, Hendrix. 1-8pm. 408-241-0563
 •Young pro dmr w/ recording, tour, video exp avail for pro sites. Steven. 213-655-0526

13. DRUMMERS WANTED

•Attn fem drms. Do you play high energy R&R? Are you dedicated, loyal? Tired of proj's going nowhere? 213-974-9253
 •Attn: Dmr wtd immed by pro band w/ direction. Procs image, att, pro equip a must. Infi Pistol, Sham 69. 818-845-0175
 •Auditioning drms. Funk dance protest music. Must sing. Have mgmt, great songs & specific goals to achieve. Save the world. Dave. 213-950-1747
 •Band sks dmr to complete grp. Infi Firs, Fixx, Smiths. Mike. 213-660-3938
 •Creative dmr wtd for orig art rock proj. Infi Hugo Largo, English Beat, Clash, Doors. Frank. 818-785-6900
 •DEN OF WOLVES sks career minded dmr. Rhrls/ Antelope Valley studio. BMI sngwrtr/connex. 805-264-2605
 •Dmr ndd to complete heavy pschd band. Infi Sabbath, MCS, Funkadeic, Dictators. Power, dedication valued over exp. Lauren. 213-871-2323
 •Dmr wtd by gifted guit/sngwrtr. 27, for intense orig HM power trio. Jim Rains. 213-451-3007
 •Dmr wtd by Japanese guit wizard. Infi Whitesnake, Scorp, Dokken. Procs. Only. 213-533-1326
 •Dmr wtd by orig band. Must have gd pocket groove feel. Infi Cure, Smiths, House, Oingo, Asylum, Danish, Rush, Police. Srs. Jason. 818-287-6383
 •Dmr wtd by pschd HR band. Infi Jane's, Red Cross, Jezebel, Family, Greg Brady, Andy Gibb, Jerry's kids. 213-435-5017
 •Dmr wtd for Bad Co. Aerosmith, blues rock band, GASOLINE ALLEY. Must be expd. Procs only. 818-799-8451
 •Dmr wtd for band. Keth Moon, Charlie Watts type. Nat'l tour & album on incl lbi in Sept. Dennis. 213-350-8838
 •Dmr wtd for estab orig HR/metal band. M/F. Powerful, expd, dedicated w/ xlt timing, dbl kick prfd. Julia. 714-998-4856
 •Dmr wtd for fall tour. Danette. 213-280-3295
 •Dmr wtd for high energy, atmospheric, hard hitting band w/ mgmt, gigs & possible int. Michael/Breck. 854-1029/938-0940
 •Dmr wtd for maximum metal speed proj, dbl kick, Xlt timing, gd gear, tmps a must. Dedication. Ace. 285-3638
 •Dmr wtd for pro keybd-oriented progrsv rock band. Dbl bass, elec capability, prev demo a must. Infi Rush, ELP, Kansas, Rycha. 818-840-5917
 •Dmr wtd for rock band. Infi T Rexx, Police, Hendrix, Peppers, Zep, Jeffrey. 818-505-1942
 •Christian metal band w/ lbi sgl dbl bass plyr for touring/recording. Must have pro equip, flashy Hwynd image. Infi

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Wanted by 5-piece Metal/Hard Rock Band. We have attorney, completed 8-song master, backing, management. Vocal style ala Coverdale, Maine. Must have good long hair image, experience, transportation and star quality. Serious, professional team player only. No hang-ups, no excuses. Send tape, bio & Photo to:
 Red and Black Productions P.O. Box 1651 Huntington Beach, CA 92647 or call (714) 847-3068

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WANTED: Bassist
 to complete original hard rock band Influences: Stones, Aerosmith, Dolls. Looks, performance & dedication a must lv. message (213) 924-7205

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Dokken Yngwai. Phil. 818-308-0894
Country dmr wd for wrkg in-town & orig proj. Must have xtr meter, feel for country music. Cobey 213-734-3736
Dmr ndd for lbl showcases. P/R. Foreign, Journey, Heart Image, equip, vox a plus. Extremely pro sit. Journey, to offer. Michael. 213-641-6763
Dmr ndd basic, no flash or heavy technique. Voice helpful for Backup. Plain, simple rock for showcase. Erik. 213-280-3377
Dmr wd for 3-pc driving rock band. Very srs. No one under 25. 213-469-0397
Dmr wd for orig rock band. Backed by mjr record prodn. Bckg vox pref. Solid tempo a must. Intl Journey, Night Ranger. Rick. 818-712-9333
Dmr wd for progsv dinosaur rock band. Greg. 213-851-0907
Dmr wd for wrkg blues inflid grp. High energy tm plyr a must. 213-467-9123
Dmr, willing to pay his dues, not get paid, for orig pop style band w/ mgmt & contacts. 818-718-2656
Dmr, wd to play orig cmrcl P/R. Musicianship a must. Image/vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-394-8119
Earth breaking, soul shaking dmr w/ image, groove, hunger ndd for succes starved orig band heading for the top. Intl Cult. Jane's, Zep. 213-476-0794
Fem dmr wd by THE MOCKERS to complete all fem Beatie-esque band. 818-443-8539
Guit & bst sk dmr. Bonham mts Travis of Racer X. Gd hair & image a must. Joe. 818-366-7671
HM gutt sks dmr to start metal band. Sabbath, Slayer, Metallica. Mario. D. 213-312-9976 or N. 213-386-5827
Intense dmr wd. Loud, dynamic, org, creative monster sought for throbbing band w/ real songs & rehrsl spc. Bonham, Moon, Bozzio, Cramer, etc. 818-843-7405
K/a dbl bass dmr wd for RECKLESS PRIDE. Intl Skid, Tesla, Tora Tora. Jason. 213-462-4974
North OC HR band sks dmr w/ equip & hrd wrkg att. Craig. 714-529-8220
Please read carefully. Name HR act w/ mgmt sks dmr for recording/live proj. Strict mts. Starz, Cactus, Steppenwolf mts Skid Row, Bullitt Boys. Image, vox a must. 213-461-8455
Pro dbl bass dmr ndd immed for pro cmrcl HR band. Must have pro equip. Killer lng hr image. Total dedication. Tony. 818-786-5649
Star quality dmr & bst wd for new HR proj w/ connex & strong direction. Vox a plus. Tm plyrs w/ pro atts. Kenny. 818-767-4106
THE BOONDOCKS have everything but a straight ahead, sold meter, creative, song appreciative, ready to succeed dmr. Mel, pop, R&B, HR, acous. Bize. 818-566-1126
There is this band. They lost their dmr. Their music is melodic, R&B, pop, HR, acous. They are very good, people say. US. 818-566-1126
Upbeat versatile dmr wd for English style rock band. Intl Gabriel to Trick. Pop, funk to HR. 818-868-3054 or 509-1711
Dmr wd to complete jazz fusion band. Must read, play odd time, be very avail. Dbl bass pdls would be nice. Roger. 818-361-2224
Dmr wd, funky groove oriented style w/ lots of fills. Intl Bonham, Pearl, Colour. 818-994-0127
Dmr wd. Intl heavy, pschic, 70s. Sabbath, Stooges, Hendrx. To form power trio. Bobby. 299-7206
Dmr wd. Solid, consistent, minimal. Intl Wire, Luxuria New Order. Kevin. 213-936-3090
Dmr, versatile, heavy, dynamic. Prof 23-30. ndd for new proj like Cult mts Jane's. We have mgmt, rehrsl spc, lbl Intl Westside. 213-859-2231
Fem dmr wd by lem R&B band. We've got the dream & desire, do you? 213-874-9253
Guit & bst sk dmr. John Bonham mts Scott Travis of Racer X. Gd hair & image a must. Joe. 818-366-7671
Guit forming glam metal band sks dmr kig bst w/ chops. Glam visuals incorpn metal to rock to pop. No drugs. Long Beach. John. 213-435-8760
Hot new band kig for srs dmr to do orig P/R material. Pro sony. Mike. 213-293-8858
Hrd hitting dbl bass dmr ndd for srs HM band w/ shows

& connex. AO material. Must be pro. 213-920-9424
LIVE NUDE GIRLS sks dmr. 213-664-4390
Lkg for aggrsv dmr into Smiths, Cure, Firs, groove rock. Under 30 pls. Vince. 213-839-8673
Loud Aggrsv sgt kicck dmr w/ alt wd by reforming band w/ future bluesy, cmrcl sexy HR. The ik, equip, att a must. 818-569-3043
Name LA band w/ 3 platinum albums, worldwide touring, sks k/a totally pro dmr w/ lks, equip & chops. 213-620-1414
OUT OF THE FIRE sks dmr. Versatile, dedicated. Style & energy. Upcoming tour & EP. Intl REM, L&R, 60s pschydia. Bill. 213-827-0634
Perf/dancer wd. NYC energy. House/funk/dance w/ ability for rock fusion. Ethnic bckgrnd welcome. M/F. Srs only. Steven Sharp. 213-858-1338
Polyrhythm & improv-oriented dmr wd for radical rock exploration. Allan. 213-659-9595
Pro forming new band sks versatile dmr for T40 gigs & to collab/record orig music. We have connex, gigs. Pro only. Bnll. 805-723-5734
R&B R&R orig. Can you play? Can you rehrse? Paid gigs. Mark. 213-568-8788
Singer & guit skg dmr. Expt wd timing & lks. Have connex in biz. Erik. 213-259-0924
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SIX GUN kig for dbl kicck dmr w/ equip, trnsp, image, own style. We are mel HR band ala Tesla, Ratt. Dan. 213-312-2914
Skilled stable dmr ndd for orig mel grp w/ social conscience. Mark. 213-652-8975
Solid, expd dmr w/ pro att & dedication wd by reforming orig cover band w/ mgmt. Live shows, recording. Intl Beatles, Mellencamp, look, P/R. Steve. 818-883-6496
Straight ahead solid R&R dmr ndd for orig band w/ great songs. Big knt not nec. Rehrsl paid. Jonathan. 818-883-8234
West valley band inflid rock, jazz, blues, funk w/ studio sks musical brother for wrng, recording, performing. Lance. 818-999-0997
Worldclass voc wd by bst to form CHR proj. Bonham feel, groove, orgntly, chops, att, pro, meter, power. Winger, Colour, DLH. No egos. Matt. 818-763-1213
Wtd Reggae by Must have own equip, trnsp. Intl music. Intl Bob Marley, Peter Tosh, Ivan. 714-624-3799
Young male dmr forming mel HR band. Dbl bass/vox pref. Intl Heart, VH, G&R, Colour. Victoria. 213-850-1531

14. HORNS AVAILABLE

MIDI wind synth plyr avail for pro sits. Chrs. 818-842-1017
Sax plyr avail for studio work, demos. All styles. Also exp in wring horn arrangements. Rick. 818-845-9318
Trumpet, flugelhorn plyr avail for pro sits. Chris. 818-842-1101
Creative sax plyr sks forward music proj. Will. 714-875-8483

14. HORNS WANTED

Sax plyr wd for creative orig style. Intl many different styles. Must have gd att, be drug free. John. 213-285-9327
Sax/sngwrtr/voc/w/versatile style, guaranteed to improve your proj. Lkg for presently wrkg proj. Avail for sessions. Lamont. 213-464-7253
Baritone & tenor R&B sax for 7-pc wrkg odies ban. Tvl. Dress part/move on sig. Responsible, no drugs. Jeff. 213-651-3442
Sax wd for Hwyd funk rock band. Intl Peppers, Sly, Fishbone, Colour.
Sax wd to be physically young, mentally mature. Mike. 213-871-1069
Sax/vlute plyr wd immed. Caribbean reggae band,

SHEISHI: Chops, equip a must. No egos, great oppor. Lbl int. 213-392-4523

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Internly expd pro drum techs, lighting & sound man avail. Don't let bad prodctn kill your shows. Let's talk. Randy. 213-876-7732
Male singer/sngwrtr w/ xlt voice sks versatile keybdst/arranger to collab on old & new material. No dopers, jokers, smokers pls. Solomon. 213-657-6894
Managers, agent. High intensity progsv rock ensemble w/ emphasis on quality & professionalism sks your skills. Michael. 213-258-5233
Mgmt ndd immed for LA's most funky & sophisticated new band. We have complete pkg. No amateurs pls. Bob. 213-466-0485
Multi-instrumental/voc, 20 yrs plus exp, will sing & play on yours demos in exchange for time. Erik. 213-280-3377
Music video director who wts to bid his sample reel will direct your music video free. Some production costs apply. Richard Wilson. 818-732-3670
ROBERT LUSSON & LIVE NUDE GIRLS sks perc. 213-664-4390
Singer/sngwrtr/guit sks flutist, cellist, keybdst to involve yourselves in Renaissance R&R band. Lori. 213-413-5096
THE PANAMINTS. Maxwell. 213-479-6465
White male solo artist, finish R&B contract, skg mgmt only. Jim. 213-851-5062
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New in town. Juilliard trained violinist/elec violin. Composer/producer of cmrcl music for media. Gary Kuo. 818-441-0308
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Please read carefully. Name HR act w/ mgmt sks sngwrtrs for recording/live proj. Srs incl: Starz, Cactus, Steppenwolf mts Skid Row, Bullitt Boys. Image, vox a must. 213-461-8455
Pop sngwrtr w/ hits sks band to arrange & record demo. I'll pay studio expenses. Long Beach. Michael. 213-439-2264
Voc/lyricist sks partner for wrng proj & demo work. 213-285-3801
BMI sngwrtr w/ highly mktbl rocking material. Trade song for album credit if distributed. Jan Denmark. 11684 Ventura Blvd., Suite 837, Studio City, CA 91604. 805-264-2605
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Pro lyricist w/mjr releases lkg to write w/rk-record composer. Pros only pls. All styles. Sandy. 213-541-3487
Singer/sngwrtr wts to collab on material in country folk pop & rock styles. Acous guit, bass & piano. Bruce. 818-247-2767
Sngwrtr partner wd. You should be published, melody oriented, into 60s British, West Coast pschdic, Dylan, Reed, LA folk. Doug. 213-476-3497
Sngwrtr/singer/bst/guit sks collab. Prefly pianist/lyricist. Srs minded pls. Ballads to rock. Dave. 213-318-9314
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