

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

Why Arizona Clubs Pay L.A. Bands To Play!

CLINT BLACK: RCA's Crossover Cowboy

CLASS: Def Jam's Hip Attack

ALBUMS — PUPPETS: Struggle Continues

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FEATURES

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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

Billy Coane

ADVERTISING/PROMOTION

John Hill

Dan Dodd

CIRCULATION MANAGER

Trish Connery

PRODUCTION

Rich Wilder

ADMINISTRATIVE ASSISTANT

Mark Everett

EDITORIAL ASSISTANT

Sandi Messana

SHOW BIZ

Tom Kidd

SONGWORKS

Pat Lewis

David "Cat" Cohen

NIGHT LIFE

Rock: Tom Farrell Country: Billy Block
Jazz: Scott Yanow Black Music: Wayne Edwards

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Guy Aoki, Maria Armoudian, John Bitzer, Bliss, Billy Block, Jennifer Clay, Tom Farrell, James T. Good, Maxine Hillary J., Lyn Jensen, Harriet Kaplan, Tom Kidd, Pat Lewis, John Matsumoto, Eric Niles, Ace Passion, Lisa Posey, Scott Schalin, Rick Terkel, Steven P. Wheeler, Scott Yanow.

PHOTOGRAPHERS

Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Matz, Gary Nuell, Donna Santisi.

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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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It's a dream come true for RCA's newest crossover cowboy, Clint Black. Nominated for every major award including a Grammy, Black has seen his debut platinum effort soar to Number One.

By Sharyn Lane



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The only thing better than producer Arif Mardin is a pair of producers named Mardin! Son Joe joins his legendary father behind the controls for a career at hitmaking. Like father, like son?

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FEEDBACK

What About Us?

Dear MC:

I am writing to you concerning the article you compiled entitled "Guide To Record Manufacturing" in the January 8th issue of *Music Connection*. I work for A&M Mastering Studios and I just wanted to let you know that we are here! It would be fantastic if you would include us in any future features on mastering houses. The persons to contact would be myself or Sandi Johnson.

Leslie Wilmington
Traffic Coordinator
A&M Mastering Studios

Oh, Donny

Dear MC:

Once again I find myself writing to you—something I don't often do. But I just had to take the time to applaud you again, this time for that great concert review on Donny Osmond.

I have known Donny and his family since Donny was fourteen-years-old. I'm glad to finally read a positive review on his talent. I was very impressed with the way Guy Aoki reviewed the concert, and I also liked the very nice picture taken by Harold Sherrick. I especially like the way the light cascades down on Donny. It's a great shot.

I liked the article so much, I sent a copy of your magazine containing the article to Donny and his manager. Donny has waited a long time and worked very hard to make it back into the recording business.

I think that he proved to all who saw him in concert recently that he is indeed a great performer in his own right! I can see that your reviewer thought so, too.

Charlene Nowak
No. Hollywood, CA

Did I Miss

Something?

Dear MC:

I found the Wheeler/Kerner article on flyer posting (Vol. XIV, No. 4) quite entertaining. At one point, however, I was scratching my head in disbelief when I read Detective Rudell's notion of "spending unlimited amounts of time searching for individual bands."

Am I missing something here? Don't these flyers indicate a specific date and time that the band in question will appear at the clubs which they indict?

It seems to me that the solution to this highly complex problem is to prepare a bill for damages in the band's name and have the county marshall deliver the bill to the band at the time and venue indicated on the flyer in question. If the band is unable to pay the bill immediately upon receipt, then the marshall confiscates the band's equipment in lieu of payment. Everyone knows that a band without equipment has nothing to advertise. This would only need to happen a few times and the problem would mysteriously disappear.

A very simple, yet effective solution to an unsightly problem, and it didn't take a rocket scientist to figure that one out—only a concerned musician.

Lou Rossi
Garden Grove, CA

Try This...

Dear MC:

I'm writing this letter in response to your article on "Police And Clubs Clashing Over Band Flyers" in the February 19th issue.

It seems that the bands, the clubs, the promoters and the L.A. music scene as a whole have a problem on their hands. Yes, it is the bands out there posting up flyers and it makes sense to blame the bands for this dastardly crime, but I feel this problem is a direct result of the ongoing pay-to-play situation. I'm not saying that there wasn't flyering being done before pay to play, because there was. But let's look at the obvious. When you've got \$1,000 on the line for a show, you're going to try damn hard to bring people in no matter what.

There is a way around this. Thank God, clubs like the Coconut Teaszer are willing to help. It's nice to know somebody out there cares about the bands and not their wallets. The answer is right in front of our faces. It's *cooperation*. For example, let a band play a show for free, but maybe make them promise to advertise in an L.A. music magazine. You would probably be surprised at the results. It's great for the clubs and the bands. At least you're working together and not against each other. Give it a shot for a couple of months. It would be great to see a promoter on the pay-to-play level try this. Just remember, "what comes around goes around." So try damn hard to be the best you can, 'cause you don't know where these L.A. bands will end up.

Kevin Morris
Hollywood, CA

CALENDAR

By Trish Connery

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

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

□ Aspiring songwriters, don't despair! UCLA is coming to the rescue this spring with a whole slew of songwriting courses to get you on your way. Start with the first class of the quarter, "Elements of Hit Songwriting," an introduction to the craft designed for composers and lyricists. Songwriters Arlene Matza and Barry Kaye will be your guide beginning April 2 for twelve consecutive Monday nights. The fee for "Elements of Hit Songwriting" is \$325. Your next step in getting to *Billboard's* Top Ten is "Writing Music for Hit Songs II." This course is made to get into the "down and dirty" of chord progression, melody, groove and the musical form in today's market. Published author Jai Josefs conducts this class on alternate Tuesdays, April 3rd-June 12th, and the tuition is \$195. But wait! There's more! Additional classes you can sign up for this spring include "Writing Lyrics for Hit Songs: Advanced Workshop" and "Surviving as a Songwriter Without a Hit Song." Hopefully, after taking a couple of the first classes listed you won't have need for the last, but it's there if you do. All classes will meet in Room 1439 of Schoenberg Hall, UCLA, from 7:00-10:00 p.m. Discounts on tuition fees are available for members of the National Academy of Songwriters or of the Society of Composers and Lyricists. To learn more about these fine classes or about the Certificate Program in Songwriting, call UCLA Extension, (213) 825-9064.

□ The Third Annual Bowling Bash is here! No, you don't have to have a beer belly and swill the brewskies to participate, but participate you should. The National Academy of Recording Arts and Sciences (NARAS) sponsors this annual event which is open to everyone in the music industry. St. Patrick's Day, March 17 is the lucky day to bowl as prizes worth tens of thousands of dollars will be given away to high and low scores. President of MCA Music, Leeds Levy is back by popular demand as Master of Ceremonies. Joining Leeds will be guest DJ, Jeff "Skunk" Baxter. Other entertainment includes musical services provided by Chuck Ferguson Productions, and a bagpipe/drum duo by Glen Thompson and John Davis to help us feel the luck of the Irish. Companies reserving lanes to date include Atlantic Records, Metal Blades Records, Windswept Pacific Entertainment, and yours truly, *Music Connection*. Door prizes have been donated by no fewer than eleven record companies, as well as ASCAP, BMI, LASS, NAS, magazine and book publishers and choice restaurants. There are still a few lanes available for company sponsorship at \$275, or advertising on lanes at \$150. Individual tickets are available for \$25 in advance or \$35 at the door. A portion of the proceeds from the event will go to NARAS scholarship fund, so put on those stylish bowling shoes and head on down to Sports Center Bowl, 12655 Ventura Blvd. in Studio City. Those lanes will be open from 9:00 p.m. to 2:00 a.m.

□ Thinking about Canada? The Los Angeles Songwriters Showcase (LASS) tells us about the upcoming 1990 West Coast Music Conference, to be held in Vancouver, B.C., March 22-25. The conference will use a small group workshop format and will discuss touring not only in Canada, but internationally as well. Also to be covered is record contract negotiation and publicity and publishing in film and TV. And since all work and no play makes Jack a dull boy, the conference will also hit the local scene, going into Vancouver nightclubs to showcase unsigned talent and independent recording acts from both British Columbia and the U.S. West Coast. If you would like additional information, call Ellie O'Day at (604) 873-9686.

□ Lights! Camera! Action! Working on your music video now? Or maybe the last one you did didn't turn out quite like you planned? Once again you can turn to UCLA for help. Beginning April 16th, UCLA Extension offers "Music Video Production Workshop: From Concept to Screen." Not only do you receive a basic practical knowledge of video production, but you can also follow the process from concept to completion including all the low down in between. UCLA does suggest that students have already been through the prerequisite, "Music Video from Storyboard to MTV," before signing up for this class, but it is possible to be exempted if the consent of the instructor can be obtained. So clear your schedule on Monday nights, from 7:00-10:00 p.m., and call UCLA for more details at (213) 825-9064.

□ Songwriters Alan and Marilyn Bergman will be the special guests of honor at the National Academy of Songwriters (NAS) Song-talk Seminar, aptly titled "An Evening with Alan and Marilyn Bergman." April 16, at Santa Monica's "At My Place" is the appointed time and place for this talented couple to discuss their distinguished career, which includes such hits as "The Way We Were," "Windmills Of Your Mind" and the complete libretto for the movie *Yentl*. The duo is currently nominated for an Academy Award for the song "The Girl Who Used To Be Me" from the movie *Shirley Valentine*. Stick around after the interview segment for a question and answer session with you, the audience. Admission is \$5.00 for NAS members, \$10.00 for non-NAS members. Want to sign up? Call Steve Schalchlin at (213) 463-7178.

□ Engineers like to push buttons, producers like to tell the engineer to push buttons; but, either way this UCLA Extension course could come in handy to both. "SSL Recording and Mixing Techniques" is a six-session workshop for recording engineers and producers designed to provide a comprehensive look at recording and mixing techniques on one of the most advanced mixing systems in the world: The Solid State Logic (SSL) SL4000 G Series Master Studio System. The focus will be on SSL signal flow, computer operation and practical application. Discussion topics will include the synchronization system, the events system, customizing and systems options, using time code, the future of audio consoles and SSL digital devices. Applicants are required to submit a resumé by April 26 as the class begins May 17. For class requirements and for where to send your resumé; or for the class schedule, location and tuition, call UCLA Extension at (213) 825-9064. **MC**

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Labeling Controversy Heats Up

By Steven P. Wheeler

KENTUCKY—The growing number of state legislators attempting to pass laws that would require record manufacturers to place warning labels on albums, cassettes and compact discs has had a rippling effect throughout the recording industry over the past few months. *Music Connection* first reported on this controversy in our February 5th issue, and since that time the recording industry's biggest fear has come true.

Waxworks, a leading Kentucky-based record wholesaler that serves approximately 200 one-stop retail outlets in six states (with a Disc Jockey retail chain that operates in 39 states), recently announced that they would no longer carry any stickered albums—a fact that is sending shock waves throughout the recording industry. “This is precisely the chilling effect we were afraid of,” comments RIAA spokeswoman Trish Heimers. “The legislation hasn’t even passed and they’re already bailing out. While the retailers are asking us to comply with voluntary labeling, they’re saying, ‘But we’re not going to carry any labeled products.’ It’s a catch-22. What Waxworks is doing is contributing to the censorship that is imposed by these state measures.”

Harold Guilfoil, a major buyer for Waxworks, defended the company's decision. “Do I encourage censorship if I don't carry X-rated

videos? Do I encourage censorship if I don't carry *Playboy*? The states are the ones encouraging censorship, we're just protecting ourselves.

“It's not just the legislation, it's parental complaints and mall leases being threatened,” adds Guilfoil. “We have a lot of things to be concerned with, and the owner of the company decided that if he felt uncomfortable with his kids listening to certain records, then he would feel uncomfortable selling it to somebody else's kids.”

Pennsylvania Representative Ron Gamble, whose labeling legislation is the closest to being passed of the seven state measures currently pending, claims his bill in no way encourages censorship. “I think Waxworks is overreacting. All we are asking is that the industry label the offensive recordings. There is no ban or censorship whatsoever.”

While there may not be a ban per se, Gamble's bill would penalize retailers with fines up to \$300 and 90 days in jail if “offensive” records are sold without being labeled by the manufacturers. “It's just like we label cigarettes, pesticides and movies. We're not the ones censoring anything. The lyrics are censored on television and radio. They're censored everywhere but into our kids' ears, and there's something wrong with that. We want to provide a tool for the parents to see what their kids are listening to.”

Russ Solomon, President of the Tower Records retail chain, is in favor of the 1985 agreement between the PMRC and the RIAA that calls for voluntary labeling but is incredulous when it comes to current mandatory labeling measures. “The truth is a sticker probably increases the sale of the damn thing! These various laws are totally off-the-wall and basically foolish. Who's going to be the arbitrator of all this stuff? Are they going to set up censorship boards in the various states to listen to every record?”

“If I'm a record store owner,”

Concert Promoters Face Censorship Problems

By Steven P. Wheeler

MISSOURI—The growing record-labeling controversy has spilled over into the concert arena as three states have called for a minimum age requirement at certain rock and rap concerts. The three states involved are Missouri, Oklahoma and Iowa, with Tennessee and Arizona rumored to be following suit. While the Oklahoma and Iowa bills would refuse anyone under eighteen a chance to see artists whose albums have been labeled, Missouri recently amended its legislation so that kids under the age of seventeen must be accompanied by an adult. Under these proposed laws, concert promoters would be criminally liable for their acts.

Ben Liss, Executive Director of the North American Concert Promoters Association, an organization which represents concert promoters in much the same way that the RIAA represents the recording industry, told *Music Connection*,

“We are working with the RIAA, NARM and the ACLU. We are all very concerned with this. When the songs that are subject to stickering are performed, it would subject the performer and/or the promoter to a misdemeanor on the first offensive and a felony on the second.”

The repercussions of restricting rock & roll concerts to “adults only” would be a serious blow to the concert business. Liss is looking for a way to alleviate the criminal liability of the promoter, in case the pending measures do become laws. “The law says if you do this stuff on record, you have to have a sticker. Then it says if you perform these lyrics live, you can't do them in front of people under eighteen. What happens if the promoters sticker the concert ads and the concert tickets with the warning labels. Does this take the promoter and act off the hook? The laws don't say that.”

answers Representative Gamble, “I'm going to require all the manufacturers to send me a copy of the lyrics with the recordings so I can scrutinize them to see if there's anything promoting suicide, murder or whatever.”

Solomon laughed aloud when

he was informed of Gamble's answer. “The retailers are going to read all these lyric sheets? That's crazy. These people live in a dream world, they don't live in the real world. They have this idea that language ruins people. I don't

9 >

FORGOTTEN EYES



President Bush, an avid supporter of the fight against blindness, is presented with the first pressing of the Motown single, “Forgotten Eyes,” a song which deals with a child's loss of sight. All proceeds from the record, which features performances by Smokey Robinson, the Boys, George Burns, Herbie Hancock, Sammy Davis Jr., Bob Hope and Dionne Warwick, will benefit Retinitis Pigmentosa, International. Pictured (L-R) Richard Harris, poster child Michelle Burke, Helen Harris and President Bush.



Trish Heimers of the RIAA

Maria Lucien

Pioneer of Braziliana

By Frankie Nemko



It has not been an easy road for Maria Lucien since her arrival in California in 1973. Living in New York for several years previous to that, she was married first to jazz bassist Walter Booker, then to singer Jon Lucien. She comes, as she says, from a world of music and has devoted her life to it. In New York, she owned a large house to which many musicians came to partake of her wonderful Brazilian cuisine and to seek help finding gigs. She was called the "godmother of music."

Life in Los Angeles was a different story. Carrying her dream of presenting her beloved Brazilian music to the uninitiated, she first began modestly with one night a week at a Downtown location, expanding to two without any advertising and attracting an enthusiastic crowd that included such dignitaries as Quincy Jones, Wayne Shorter and Sergio Mendes, among others.

"But then," explains Lucien, "the guy who owned the lease on the building suddenly went bankrupt—right at the height of our success. I was broken-hearted, but determined not to give up my dream to create something to listen to, to dance to—a show to watch."

There followed several other attempts, first in Santa Monica, then in Hollywood, where "although we had a beautiful room, we had to bring in chairs and tables and all our own decorations. I worked so hard, lost so much money. So I started giving big shows, taking more loans on my house, selling my jewelry. I knew I could do it!"

Friends made fun of her, she says, and people would disappear because she couldn't pay well. So she simply went about doing everything herself, even filling the balloons! She brought

two famous singers up from Brazil, Joao Bosco and Pepeu Gomez, and things began looking up. Then there was a successful venture at the Palladium with singer-guitarist Gilberto Gil. By this time, new premises had be found for Samba e Saudade, as she called her nightclub. Every Saturday, there was music and dancing and a wonderful show featuring all Brazilian singers, dancers and entertainers.

An event known as Brazil Carnaval started three years ago at the Hollywood location and featured the famed Batucaje. 1989 was a high artistic success. This year, with a larger venue (The Hollywood Palladium) and the importation of three bands from Brazil—Virgilio's Trio Eletrico from Bahia, Joao Nogueira from Rio and Viva Brazil also from Rio, plus the "Tina Turner of Brazil" Baby Consuelo—Lucien was finally in a position to hire personnel to assist.

"Since I opened Samba e Saudade in Culver City just over a year ago, I'm not losing money any more. I was the first to introduce the lambada at my club. The place is packed every Saturday and we're planning to open another place in Encino, the Montego, very soon."

A night at Samba e Saudade will surely loosen up even the most tight-assed non-dancers (if they dare to go). The music, played by Lula Almeida and Afro-Brasil, is torrid and galvanizing, and the dance floor is awash in writhing, serpentine bodies, with the atmosphere one of joy and exuberance. (If you don't know how to do lambada, Felix Chavez and his partner offer a half hour of very explicit lessons.)

At last Maria Lucien sees her dream becoming a reality. She has

appeared on Channel 4 News, the *Pat Sajak Show* and on the pages of *People* magazine. "You have to do something in life that has some meaning," she explains. "Part of the

proceeds from the recent Brazil Carnaval are being donated to keep the Brazilian rainforest, which is something that I feel very strongly about." **MC**



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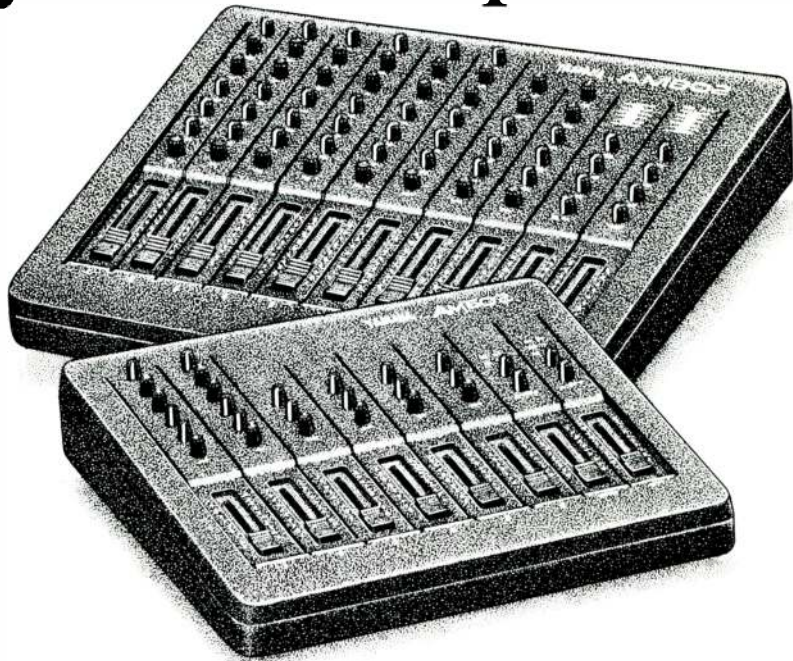
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- **Chris Lamb**, Vice President, GLS Productions and production manager for Lionel Richie, Paul McCartney, Rod Stewart, Madonna, and George Michael
- **Larry Vallon**, Executive Vice President, MCA Concerts
- **Fred Rosen**, Chief Executive Officer, Ticketmaster
- **John McGraw**, President, Planview; stage engineer, designer for Michael Jackson, Prince, and Madonna
- **Mike Farrell**, President/Co-Founder, International Talent Group; agent for David Bowie, Pink Floyd, The Cure
- **Steve Rennie**, President, Eric Chandler Management
- **Alan Mintz**, Attorney at Law, Ziffren, Brittenham, and Branca, whose clients include Michael Jackson, The Rolling Stones, and Pink Floyd
- **Tracy Buie**, Director of Booking, Wiltern Theatre
- **Jack Revel**, President, Revel Travel Service

- **Jay Sendyk**, Rascoff Zysblat Organization, Business Manager for The Rolling Stones, Patti LaBelle, and David Bowie

The instructor is **Bill Diggins** of Bill Diggins and Associates, who has worked as a tour manager or tour accountant for such artists as Steve Winwood, Earth Wind and Fire, Rick Springfield, Kenny Loggins, Billy Idol, Morris Day, and Crowded House.

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◀ **6 Labeling Controversy**

think that people who buy these records hear what these politicians hear. Bestiality? Come on. I've never heard a song telling you to fuck your dog."

Other retail executives such as Bruce Jesse, Vice President of Advertisement and Sales Promotion for Warehouse Entertainment, believes that there should be an industry-wide commitment at the retail level. As Jesse points out, the more state measures, the more confusion for retailers. "We are very supportive of voluntary labeling and we are providing our store managers with labels in case particular titles become an issue in local areas. This way, our managers can use their judgement in labeling products which may not have been stickered at the manufacturer level."

Though the Waxworks decision is a major blow to the recording industry, a recent courtroom decision represents a victory for labeling opponents. Tommy Hammond, an Alabama record store owner was arrested and fined for selling a copy of 2 Live Crew's *Move Something* on June 30, 1988. That decision was appealed and eventually reversed late last

month. A vindicated Hammond told *Music Connection*, "I think this shows other people who want to prosecute retailers that people have the right under the First Amendment to listen to what they want. I really believe that a majority of people in this country feel the same way these twelve jurors do."

To combat this growing threat to artistic expression and First Amendment rights, Trish Heimers of the RIAA has been flying around the country fighting the various state measures and trying to generate interest within the often apathetic recording industry. "We are lobbying very heavily in each and every state where legislation is pending. I was in Missouri where Rosanne Cash and Rodney Crowell were good enough to testify in opposition to this legislation. We have hired lobbyists and we're encouraging people in the industry to write letters and make phone calls. We want artists to get involved, making appearances and talking about this issue. We're doing everything we can to oppose these state measures and if any one of them passes in any state, we are prepared to challenge it constitutionally." **MC**

JACKSON HONORED



Superstar Michael Jackson was recently awarded a plaque commemorating record sales in excess of 100 million units worldwide. Jackson is shown receiving his award in the Grand Ballroom of the Regent Beverly Wilshire hotel.

Donna Samisi

By Michael Amlicone



Susan Hendler

MCA Records has announced the following expansion in the company's marketing department: Susan Hendler has been named to the newly created post of Product Manager/West Coast; Byron Phillips has been appointed to the post of Product Manager/West Coast, Black Music; Renee Givens has been named Product Manager/East Coast, Black Music; and Pam Marcello has been named Product Manger/East Coast.

In additional MCA news, the label has announced two new appointments in its legal department: Donald D. Walton was named to the post of Associate Director of Business and Legal Affairs, and Michael Ostroff has been named Senior Director, Business and Legal Affairs.

promoted to National Director, Publicity. Watson, who was formerly Director of West Coast Publicity, will relocate to the company's New York headquarters. Tim Mandelbaum becomes the company's Vice President, Business Affairs, and Tammy Skripek has been advanced to the post of Senior Coordinator, Promotion.



Betsy Mahoney

New label Charisma Records continues its staffing operations with two new appointments: Audrey Strahl has been named Vice President, Press & Artist Development; Milhan Gorkey becomes the company's National Director, Press & Artist Development; Betsy Mahoney has been named Manager, Press & Artist Development; and Shona Scott has been appointed Director, Finance and Administration.

MTV Networks has appointed Leslye Schaefer to VP, Marketing and Promotion. Schaefer will oversee all marketing, advertising and promotion for HAI The TV Comedy Network and VH-1. Judy Davidson has also been named Senior VP, Programming, VH-1.

Public Relations firm Levine/Schneider has recently renewed its contracts with Fleetwood Mac, Heart, Richard Marx and Spyro Gyra. In addition, Levine/Schneider has added ex-Cars leader Ric Ocasek and fledgling Modern/Atlantic recording artists Venice to its formidable roster of clients.

Enigma Records has announced the appointment of Melanie Moore and Gregg Miller to its sales staff. Moore will be based out of the CEMA-Atlantic branch, and Miller will work out of the CEMA-Hackensack office.



Lance Korthals

JBL Professional has named Lance Korthals to the post of Vice President of Market Development. Formerly President of Edge Technology Group, Inc., Lance will be responsible for overseeing the growth of new professional markets and companies.

Elektra Records has announced several new appointments: Geoffrey Koonin has been named to the post of Controller; Linde Thurman has been made Manager of Adult-Contemporary Promotion; JoAnn Kaeding was named Director, International; and Amy DiDonato has assumed the position of Coordinator of Press and Media Relations.

EMI-USA has announced a plethora of executive shuffling. Jean-Pierre Bommel has been appointed to the post of Vice President, International. In this newly formed post, Bommel will be responsible for all international marketing related activity for the label's catalog. Cathy Watson was



Steve Washington

Arista Records has appointed Steve Washington to Manager, Special Projects, R&B. Previously the Music Director for KDAY radio station, he will be based at the company's New York office. Diane Gentile has also been promoted to Associate Director, Rock Promotion, East Coast. **MC**



Benjamin Malave

Company: Capitol Records
Title: A&R Rep
Duties: Talent Scout
Years with company: One month

Dialogue

Duties: "I'm basically a talent scout. I travel around the country looking for new talent for the label. I don't have the power to sign, so I bring acts directly to Simon Potts who makes the final decision. In the area of metal bands, I have a little more leverage because that's more my specialty."

Background: "I was an intern at Metal Blade Records a couple of years ago, eventually working my way into a paying gig there. Soon after, Paul Atkinson made me an offer to come to RCA when he was still there. I spent about a year or so over at RCA as a Rep before coming over here to Capitol."

The Call: "While still at RCA, I put out the word that I was looking for another gig. There were a few different people that showed interest, but Capitol seemed best because of their plan to completely redo their A&R department. I was really into that. Also, I had met Simon a couple of times and he seemed like a real together dude."

Local Scene: "Right now, I think the L.A. scene is kinda stagnant, especially in the Hollywood area. Seems that everyone still wants to be a copycat band to one of the bigger bands about the black leather and cowboy boots scene. There is a real happening alternative scene here. But in the area of rock and metal, I don't see much happening."

Availability: "I'm very accessible to anyone that needs to reach me. In fact, I'll speak for the entire Capitol, Pop A&R department when I say that we do accept unsolicited material. I listen to it all. I will be hiring an intern here pretty soon to help with listening to tapes and checking out the local scene."

What's A Star?: "To begin with, I'm a song person, so I would have to hear good songs before even considering signing a band. I also have to hear a singer that believes in himself and I must see a good live performance. The bottom line, though, is the song and the attitude of the band. When you're talking about a pop/metal band like a Poison, then image is very important. But with alternative or thrash bands, I don't think image is that important at all."

Personal Tastes: "It's really hard to

say what I listen to at home. It's not just one category of music. I listen to everything from Slayer to Bon Jovi to U2 and Midnight Oil. I listen to a large variety of music. I listen to more metal than anything else because I find myself being better at that."

Observations: "I think a lot of the musicians out there should really do their homework more thoroughly. They should really get on the ball and find out what industry they're in. This is not an industry about partying and getting laid, it's an industry of big money and big business. And it's not good enough to have a goal, you also need a plan that will allow you to reach that goal."

"I also think there are a lot of bands that want to get hooked up with a manager before they need them. I think the right time to seek management is when you have a very large following in this area and you want to take it to the next level—the level of going for the record deal. And sometimes, even at that point, a good publicist or a good lawyer will do. I also think there should be someone in the band that is at the same level as the manager; someone who is aware of everything that's going on with the business end of things so the band isn't left in the dark."

Simon Says: "When I was first hired, Simon [Potts] just said to bring in bands. I got the job because I have a large network of connections on a worldwide basis. I've always accepted unsolicited material from all over and Simon just wants me to bring them in. I'm a scout. I go everywhere to see bands."

Strip Problems: "First of all, I think the pay-to-play thing is absolutely

pathetic. It disgusts me beyond anything. It used to be totally a musicians thing and now it's totally money. So much so that you're getting lots of shitty bands playing at the bigger spots on the Strip. There are some very good bands out there with a large following but they can't raise the money so they can't play. Because of the pay-to-play thing, I don't look at headliners anymore. I just go in to see a band because, today, anybody can pay to headline at a club. Headlining doesn't mean shit anymore."

Local Faves: "There are a lot of bands that have been around for years without getting signed. They're local favorites but for whatever reasons, nobody signed them yet. Taz is a great band, and another band, Tribe After Tribe, is a favorite of mine. They've been around for a couple of years and they're just one of those bands that always buzz. I'm heavy into Tribe After Tribe, and so are others, too. I think they're one of the best bands in L.A., and hopefully we can have them on Capitol."

"Some of the other local favorites like Tuff, well, I don't really want to say anything about them because I have nothing good to say. Taz is a great band but the writing needs to get a little stronger. Then they'll have something there. Brunette has all the qualities of a great band, but some groups just burn their buzz out and never build it back up."

Learning The Game: "There are so many conventions and panel discussions that go on all year long and every musician should be attending them. Before I worked at Metal Blade, I volunteered for every damn convention there was. I did whatever it took to get in and meet the right people. I'm a perfect example of



A couple of weeks ago, principals of Metal Blade Records met with the good folks at Warner Bros. to conclude a distribution deal that brings the metal label into the Warners fold. Pictured above are (from left) Warner Bros. Director of Business Affairs Fred Brown; Warner Senior Vice President of Business Affairs David Altschul; Metal Blade legal counsel William Berrol; Warner Bros. Senior Vice President/A&R Michael Ostin; Metal Blade President Michael Faley; and Rob Cavallo, from the WB A&R staff. Seated in front are (L-R) Warner Bros. President Lenny Waronker, Metal Blade CEO Brian Slagel and Warner Board Chairman Mo Ostin.



MC 900 Foot Jesus and his sidekick, DJ Zero, have put together an eclectic blend of hip-hop, noise, scratching and rap music, the likes of which you've probably never heard before. Their I.R.S. debut is entitled Hell With The Lid Off, and that just about sums it up!

someone who knew what he wanted, focused on it and got it. And this applies to bands as well. You've got to know your band, know your audience and come up with a plan for reaching them. That's exactly what Poison and Warrant did."

Aspirations: "I think that after I reach a level of a vice president, I'd like to get into management. There is a lot of politics at a record label; things I don't like to deal with but have to deal with. At the management level, you don't deal with that at all. Also, when you're a manager, after being a vice president, people automatically call you."

Grapevine

Restless Records' act the **Pandoras** are currently looking for management. Pros-only call Chris at (213) 390-9969 ext. 122.

After achieving alternative success with their LP *there goes the wonderstruck...*, **Mary's Danish** has opted to resign with Chameleon Records. A second single and third U.S. tour are now in the planning stages.

The **Zeros** dropped in at the **MC** offices to talk to us about their managerial nightmares. To make a long story short, they've axed **Howie Huberman** and are now looking for a professional manager.

According to a new three-year pact, **Oceana Records** will now be distributed by **BMG Distribution**. The label was previously distributed by Atlantic.

MCA Music Entertainment has acquired **GRP Records**. Larry Rosen and Dave Grusin, co-founders of the label, will stay on and operate out of GRP's New York offices.

One of the most talented bands on the Strip, **Black Cherry**, is once again looking for a lead guitarist. Don't bother to call them unless you want to make a real commitment.

Lots of talk around town surrounding a local act called **Children's Day**. We'll keep you posted as labels get closer.

On The Move

In New York, **CBS Records International** has named **Tomas Munoz** Senior VP/ A&R Development.

Tom Vickers was named Director/A&R at **Wing/PolyGram Records** in Los Angeles.

Jerry Love was promoted to Director/A&R for **Famous Music Publishing** in the Big Apple.

The new **Atlantic Records** A&R team is now set: **Peggy Donnelly** moves west from the label's New York offices, **Sibel Dilicon** becomes a full-time A&R Rep, local boy **Kevin Williamson** is also a Rep and **Martha Schultz** rounds out the office as A&R Administrator.

Aaron Jacoves moves from A&M Records to the A&R Department over at **Virgin**.

Commentary

The law says it's illegal to post band flyers in, on or around property belonging to the city. Please, obey the law! If you don't, you'll only have yourselves to blame when police officials close down your favorite rock music clubs. Then what are you gonna do?

We can sit here and argue that officials should really go after those bands that do the flyer-ing and leave the clubs alone. But they're not. They're going after the clubs. That's the reality we have to live with.

So the next time you and your bandmates are out at three in the morning, before you paste that last flyer to the local telephone pole, think twice. Here's a case where you can work just as effectively within the framework of the law. We all need the L.A. clubs to remain fresh and vibrant—and open for business. **MC**



John Welch

Contact: George Ghiz
(213) 278-8877

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

This four-song package was submitted by singer/songwriter **John Welch**, who recently joined the staffwriting team at **Warner/Chappell Music**. Opener "Mercy Please" is a mid-tempo, poignant song about the growing problems of the homeless, misunderstood and down-trodden. Another standout is the ballad "Hard Times (These Times Won't Last)," a song that touches the very core of the soul and offers hope when hope seems like something so utterly impossible to ask for. What is most striking about this submission is Welch's uncanny and intense vocal delivery. He's kind of a cross between a male version of **Tony Childs** and **George Michael**. He's sensual, sincere and oozing with soul. I have more than a sneaking suspicion that once the major labels catch wind of this **John Welch** fellow, there will be one hell of a bidding war to sign this talented new artist.



Darla Leeds

Contact: Darla Leeds
(213) 479-4864

Purpose of Submission: Seeking label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This three-song demo seems like it is a band demo rather than a demo from a solo artist. Frankly, **Darla's** vocals are not the focal point here nor are the songs; it's the nameless guitar player who I anxiously wait to hear each time I listen to this demo. Although the production, the arrangement and most especially, the playing on this demo are par excellence, they cannot hide the lack of strong material nor help the absence of soul in **Darla's** nondistinctive voice. Perhaps an acoustic approach on her demo would've been a wiser way to go. Nevertheless, next time around, **Darla** might do well to choose a producer who is willing to take a less-is-more approach and work harder to spice-up the otherwise lifeless vocals. Of course, she'll also need to start with some well-crafted, hooky songs that hold the listener's attention on their own.



Razzle Dazzle

Contact: Razzle Dazzle
(213) 960-7873

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Los Angeles-based Razzle Dazzle is a young, melodic metal band. Their three-song submission, although very raw, strongly hints that this band has tremendous potential, especially in the songwriting department. I am particularly impressed with the ballad "Days Gone By," which moves nicely through some rather interesting chordal progressions. However, as impressive as the songs may be, this demo leaves much to the imagination. And if this band is submitting such a poor quality demo to the labels, they are doing themselves a great disservice. Keep in mind, A&R reps don't have the time to try and imagine what a band would sound like under better circumstances. I strongly urge **Razzle Dazzle** to tighten-up their chops, put a metronome good and loud in their drummer's ear and re-record these songs in a professional studio before doing anything else that might endanger their otherwise dazzling futures.

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.



Mary's Danish signs with MCA Music. Pictured from left (back row): Leeds Levy, President, MCA Music; bandmembers Chris Wagner, Julie Ritter, David King, Gretchen Seager and Louis Gutierrez; Gabriel Leconte, manager; Gary Wishik, attorney. Pictured from left (front row): John Switzer, manager; James Bradley, Jr., bandmember; and Betsy Anthony, Director of Creative Services, MCA Music.

Activities

Songwriter/artist Victor Moreno placed his song, "Good Girls Like Bad Boys," in the upcoming movie *Lambada: The Forbidden Dance*, which will be distributed by Columbia and is due to be released in April. He co-wrote the song with Eric Baker and he also performed on it.

Song Connection Inc. is gearing up for their second annual L.A. Independent Music Conference, which will be held at the Beverly Garland Hotel in North Hollywood on May 4, 5 and 6. The conference brings together established, successful, independent music business professionals with other up-and-coming music professionals from all areas of our business. This is an excellent opportunity to get close to many of the publishers and song-pluggers who we interview here in *Songworks* on a regular basis. Among the many industry folks who will be panelists and speakers are Hal David, Diane Warren, Alan Roy Scott, Skip Drinkwater (producer), Rodney Gordy (Avatar Music), Lenny Sims (Almo Irving Music), Jerry Love (Famous Music), Lester Sill (Jobete Music), Lee Reed (Poly-

Gram Music), Carla Berkowitz (Reata Music) and Benjamin Molave (A&R at Capitol). On the publishing end of things, there will be various panels about copyright management, sub-publishing, song pitches and writer development. For songwriters, seminars will be held on various aspects and "grey areas" of understanding the music business, publishing and contacts and pitches with independent publishers, record companies and producers. For info, call Joe Reed (818) 763-1039.

BMG Songs is certainly enjoying a strong start in the new year. "No Myth" by songwriter/artist Michael Penn is bulleting up the *Billboard's* singles chart and the LP *March* is making strong moves at retail. "All Around The World" by Lisa Stansfield is racing up the urban and pop singles charts. BMG songwriters are represented on current charted albums by Taylor Dayne, Belinda Carlisle, Eric Clapton, Bonnie Raitt, Babylon A.D., Jermaine Jackson, Barbra Streisand, the Good Girls, Kashif and Michael Jeffries, among others. BMG tells me some of their new releases are Cowboy Junkies, Mission U.K. and Lost Boys.

Dave Grusin's original score for the movie *The Fabulous Baker Boys* and Alan and Marilyn Bergman's title theme song, "The Girl Who Used To Be Me," from the movie *Shirley Valentine*, as performed by Patti Austin, have each received Academy Award nominations. Both soundtracks are released on GRP.

De La Soul, who scored a gold debut album, are currently in the studio under the guidance of producer Prince Paul.

BMI announced they will sponsor the BMI New Music Showcase: Portland, a music business/showcase event for the Portland, Oregon area. The first show was held at the Key Largo nightclub and featured performances by Final Exam, Red String, Dharma Bums, Killing Fields and many others. Among the L.A. music industry participants were EMI Music, New Era Music, Almo-irving Music, MCA Music, Virgin Music, Warner/Chappell and more.

ASCAP composer Jimmy Van Heusen died February 6 in his home in Rancho Mirage, California. The composer's catalog of standards includes "September Of My Years," "Moonlight Becomes You," "My Kind Of Town" and "Come Fly With Me." Jimmy will be greatly missed.

New Signings

BMG Songs signed a publishing deal with **Atoozi** (whose EMI/Orephus LP is due for an April release) and a development deal with L.A.-based **Finsbury Pavement**.

MCA Music signed a worldwide administrative and exclusive writer agreement with songwriters/producers Peter and Ina Wolf. Peter is well-known for his work with Starship and is currently on the charts via Lou Gramm's LP on Atlantic.

MCA Music signed a worldwide co-publishing deal with Chameleon recording artists **Mary's Danish**. The deal includes the band's recent release, *there goes the wonder-truck...*

Top country music writer **Hugh Prestwood**, whose Randy Travis



Stephen Paulus has been elected to the ASCAP Board of Directors as a concert music composer member.

single "Hard Rock Bottom Of Your Heart" is bulleting up the charts, has signed a co-publishing agreement with **BMG Music**. One of country music's most successful new songwriters, Prestwood's credits include the Number One hits "The Sound Of Goodbye" by Crystal Gayle and "The Moon Is Still Over Her Shoulder" by Michael Johnson, plus cuts by such artists as Holly Dunn, Conway Twitty and Highway 101, among others.

Das Psycho Rangers inked a publishing deal with Warner/Chappell Music.

The Business Side

High Standards Unlimited, a unique song promotion company specializing in standards in all major areas of popular music, has been formed by **Mary Beth Roberts**, former Warner/Chappell professional manager.

Vicious Beat Recordings signed an exclusive worldwide publishing deal with **Famous Music**. Under the terms of the agreement, Famous Music will administer and co-publish the entire Vicious Beat Music catalog. The rap-oriented label's current roster of talent includes Deb-B, DBX, Marvy-Vee and Super Slim and DJ Candyman. MC



Vicious Beat Recordings signed a publishing agreement with Famous Music. Pictured from left (top row): Jim Vellutato, Creative Director, Famous; James Gillory, producer; Super Slim, D.J. Candyman; D-Mac; D. J. Lett Loose; I.C.B. (DBX); Marvee-V; Bob Knight, Creative Director, Famous. From left (front row): Deb-B; Dee Dormer, VP, Vicious Beat; Alan Melina, VP, Famous; Michael Leshay, Creative Manager, Famous; Darryl Sutton, President, Vicious Beat.



If the hit fits, wear it! Top country songwriter Hugh Prestwood (right) signs with BMG Publishing. Admiring Prestwood's new shirt is President BMG Music Worldwide Nick Firth.

SONGWRITER PROFILE



Steve Diamond

By Pat Lewis

Steve Diamond is an independent songwriter/producer who has Starship's current single "I'll Be There" as well as cuts on the new Shark Island, Johnny Van Zant, Vixen and Sheriff albums, to name only a few. He scored a Top Five worldwide hit with Eric Clapton's "I've Got A Rock & Roll Heart," and Lee Greenwood had a Number One with the Diamond-penned "Don't Underestimate My Love." Anita Pointer and John Warren have also recently cut Diamond songs.

Steve began playing guitar, singing and writing songs in rock & roll bands during his early high school days. More recently, he worked in bands with Jules Shear and Stephen Hague and toured with Ian Matthews in a band that opened for America. "One of my strengths as a writer is in collaborating with artists because I come from an artist background," says Steve. "I don't write formula songs. I don't try to put an artist anywhere that they're not. I really look at the artist like I'm in the band. I really try and bring out the best of what they do. Of course, I love working with people whose talents I'm drawn to."

Being an outside songwriter and walking into a band situation can be an uncomfortable proposition, but Diamond finds he can usually turn that first meeting into a positive experience. "Again, my band background really helps me kind of fit in and be one of the guys," he explains. "But it's important to talk first. You can't really shake hands and come out writing. You have to get a sense of who these people are as people, what they're drawn to and what they like. Certain people will not sing these words or sing about these subjects and a lot of times, I don't get that information beforehand. But you discover it quickly enough."

Of course, Diamond doesn't just walk into a band situation cold turkey. He does a great deal of preparation. "My process is," he explains, "before I actually get together with the band, I listen to what they've done before. I do my homework. By the time I come into the situation, usually the band has written the material and they're either toward the end of their record or getting ready to go in and record it. The reason that I'm brought in is either the record company or the management feels the band needs a little something extra. I come in generally with three or four ideas—song starts—that I feel would work for the act and then when I meet with them, I can feel out which of the starts they might like or I'll play them a couple starts and see which one they're attracted to. I mean, I think from doing my homework, I have a good idea of what they're attracted to and I just try and get one step further."

When Diamond collaborates with bands, he generally is not brought in to work on the material that the band has already written, but rather he comes in to write a new track or two with the band. "In the case of Vixen," says Steve, "they had a title which they felt was the story of the band. I had a piece of music existing that, with some molding, worked beautifully with their title. In that particular case, they had a pre-existing title and I had a pre-existing piece of music, which worked out great. It was exciting to me, because their passion for the song was real intense. They just cut it this past week."

After working as a staff writer with several major publishers over the past couple of years, Diamond recently became his own publisher. "I feel that now it's time to be doing my own publishing," he says. "So I have a manager, Teri Muench, who I work with closely. I feel a large part of the things that a publisher does is set up collaborations and realistically, my manager and I have been getting virtually all of my cuts. I've come to a time where our relationships in the business can get a song to almost anyone we need to get a song to. Teri also set up these foreign sub-publishing situations for me. We've signed with BMG in all foreign territories except Scandinavia [where he's signed with Peer Southern] and Benelux [where he's signed with the Company of the Two Pieters]. Teri and I handle America and Canada ourselves. It's time to really invest in my own career. It's a great building phase and we really want to control it ourselves for awhile."

Another area that Steve is moving into is producing. "I just produced a track for Anita Pointer called 'I've Got The Dirt On You' for an upcoming film," states Diamond. "And there's another artist, John Warren, who I'm working with. He's a solo artist and one of my favorite singers. I'm going to be doing his record. We're just finalizing his record deal. Also, I just did a few songs for Nikka Costa on PolyGram. But I don't want to just produce. My primary focus is still the songs. I want the writing and the relationship to come first and the producing to implement the best rendition of the song." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Keep It Together"

WRITER: Madonna, S. Bray

PUBLISHER: Webo Girl Publishing, Black Lion Music (ASCAP)

Madonna

Sire

It is so competitive in the pop scene that it takes an artist's best effort to break in. However, this burst of creativity and determination is often short-lived, as the demands and rewards of the pop spotlight easily distracts one from his/her original purpose, which is to communicate as well as entertain. Most recording artists become more interested in becoming commercial to stay on top than becoming themselves and risking their careers. Ironically, their creative mindset fades and their career follows suit.

Then, there are the artists that use their success as an opportunity for growth. They attract top people to work with them and work just as hard to improve their craft while being a star as they did in their starstruck days. This week's artist has done just that. While in the limelight, she has stretched both her art and craft. Not content to be just a party girl performer, a caricature of herself, she has co-written songs that have purpose and meaning. Her latest single "Keep It Together" is an excellent example of pop writing at its finest.

Lyric: Here is a song with an unusual premise for pop, the value of keeping in touch with one's family in an impersonal world. Reminiscent of "We Are Family" by Sly and the Family Stone in concept, this uptempo, upbeat recording is appealing in its sound and very relevant in its message.

*Keep it together in the family
They're a reminder of our history
Brothers and sisters, they hold the key
To your heart and your soul
Don't forget that your family is gold*

Groove: Set in the half-time shuffle popularized by Paula Abdul and Karyn White, the rhythm tracks are very danceable, being recorded with a live drummer rather than a machine. The BPM is a rather slow 112, but being in half-time, the shuffle overlay pushes the tracks forcefully.

Scale: Minor pentatonic scale is used throughout the piece. It gives the song a hint of blues feel. The minor key highlights the pathos and passion of the signer's feeling both positive and negative for her family.

Melody: Not the strongest part of this piece, as the range of melody is very limited, only that of a fifth. Like "We Are Family," the use of minimal intervallic movement here is purposeful. This makes the melody more like a riff; well-suited for dance, but not memorable enough to make the song a classic. The lyric concept here is larger than its musical style.

Harmony: An unbelievably simple two-chord minor progression (I and bVI) repeats monotonously for the entire piece. On one hand, this is somewhat boring. On the other hand, it creates a hypnotic dance feel.

Form: Simple to follow: C ABC ABC D ABC - Chorus Verse Pre-Hook Chorus Verse Pre-Hook Chorus Bridge Verse Pre-Hook Chorus Fade

Influences: Sly and the Family Stone, Karyn White, and other funk-dance artists.

Production: The straight ahead production effectively balances the vocal and dance elements.

Performance: Madonna can be counted on to perform professionally, yet there is more honesty and conviction in her lyrics than in her vocal.

Summary: If this is not a blockbuster hit, it'll be due to the song's melodic limitations. "Keep It Together" has the kind of elements that shows us the potential of commercial music to communicate relevant messages in the Nineties. **MC**

TAKING A BREAK



MCA recording act Flotsam And Jetsam pause for an in-the-studio photo opportunity during the sessions for the band's debut release, *When The Storm Comes Down*. The LP, produced by Alex Perialas (center of photo) and engineered by Michael Rosen (the bearded one), was recorded at Fantasy Studios in Berkeley, California.

SUNSET SOUND FACTORY: Victoria Williams was recently in cutting vocal tracks for a new LP on Rough Trade Records with producer Michael Blair; Kevin Smith manning the board and David Knight assisting.... Virgin Records artist Sam Phillips was in putting overdubs on new material with T-Bone Burnett; Rik Pekkonen engineered and Brian Soucy assisted.... Buckwheat Zydeco recently cut tracks for his new album on Island Records with David Hidalgo of Los Lobos producing, Mark Linett engineering and Tom Nellen assisting.... A&M artist Tonio K was

in finishing his new project with coproducers David Miner and T-Bone Burnett, engineer Stacey Baird and assistant David Knight.... Warner Bros. artist Jasmine Guy was in working on a new album with producer Mic Murphy; John Hedges engineered and David Knight assisted.... Producer Andy Paley was in doing overdubs on Warren Beatty's forthcoming film, *Dick Tracy*, with David Knight engineering. **microPLANT:** The act that everyone loves to hate, Milli Vanilli, and music director Randy Peterson were in doing Grammy pre-production

recording.... Songs for Disney Channel's upcoming children show, *Little Mermaid's Island*, were produced and arranged by musical supervisor John O'Kennedy, with Steve Deutsch engineering.

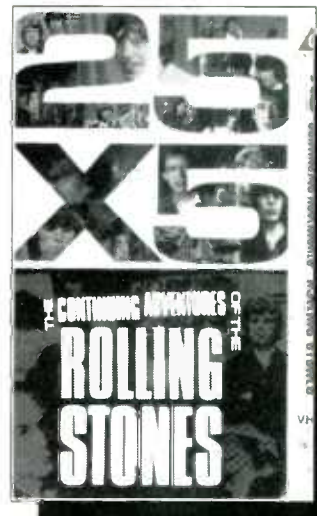
PARAMOUNT RECORDING STUDIOS: The score for Leonard Nimoy's upcoming feature film, *New York Times*, starring Gene Wilder and Farah Fawcett, was recently recorded in Studio C with producer Johnny Oliver, engineer Ami Hadami and assistant Lou Hernandez.... Japanese pop star Miho Morikawa was in recording her second LP for Toshiba/EMI with engineers Edwin DeShazo and Michael Schlesinger.... Rap artists Latin Fresh recently recorded tracks in Studio B for their Island Records debut with producers Skip Drinkwater and Darryl Ross.... Songwriter Robbie Seidman was in tracking and mixing his solo endeavor with producer/engineer Chris Garcia.... Preston Glass was in Studio 4 producing new tracks for Andrew Kraus, engineering assistance supplied by Tony Alvarez.

TOPANGA SKYLINE RECORDING CO: Kipper Jones was in with the Dust Brothers working on a remix for Virgin Records.... Terri Lyne-Carrington was in recording drum tracks with producer Larry Williams.... Producer Tim Heintz and engineer Ross Pallone worked on the new album by Tatsuhiro Yamamoto for Warp/Alfa Records.... Composer Britt Bacon recently recorded music on new commercials for 3M, AT&T and a Nintendo film.... Keyboard whiz Aaron Zigman and drum master John Robinson were in making tracks for their self-produced LP.... Producer Larry Williams and Brenda Russell worked on songs for A&M.

SOLID STATE LOGIC: Famed New York recording studio Power Station recently added a Solid State SL 4000 G Series console with 80 inputs and G Series computer automation. The new console is an integral part of the

studio's new hybrid audio-for-video mixing suite due for an early spring, 1990 unveiling.... Take One Recording, whose clients include Guns N' Roses, Heart, Was (Not Was) and Cheap Trick, has also purchased a Solid State Logic SL 4000 console. **TAKE ONE RECORDING:** EMI recording artists the Red House were in working on their debut LP with producer Mark Opitz, engineer Marc DeSisto and assistant Steve Montgomery.... Andy McCoy, formerly of Hanoi Rocks, was in this Burbank facility recording tracks for PolyGram, with Rob Corn handling the sonic chores.... Producer Richie Zito and Cheap Trick were in working on the band's eagerly awaited next LP for Epic Records, Steve Smith handling the pre-production work and Phil Caffel engineering the rest of the album assisted by Steve Montgomery. **MC**

SOMETIMES YOU CAN GET WHAT YOU WANT



The Rolling Stones have always been presented as the antithesis of the Beatles, and the recently released video 25 X 5: The Continuing Adventures Of The Rolling Stones only adds fuel to the fire. This 130-minute documentary rivals The Complete Beatles as the most interesting, entertaining and comprehensive behind-the-scenes look at rock & roll superstardom. It's all here: their first gig in 1964, the numerous drug busts, Brian Jones' death, the ill-fated Altamont concert and various Stones recording sessions. Recent interviews with Jagger, Richards and company are candid and refreshing. Also included are scenes from the notorious cult classic Cocksucker Blues and a dazzling performance of "You Can't Always Get What You Want from the unreleased Rock 'N Roll Circus. At a low price of \$19.95, this is one documentary that is a must for any rock fan.

—Steven P. Wheeler

FLYING HIGH



Mark Slaughter, namesake of the Chrysalis hard rock outfit Slaughter, is shown taking the plunge on the set of the group's latest video shoot for the song "Up All Night," the first single from their LP, *Stick It To Ya*.

PRODUCER CROSSTALK



RUSS TITELMAN

By Steven P. Wheeler

In our last issue, Russ Titelman discussed his beginnings in the music industry as a session musician, songwriter and producer. After eleven years of co-production with Lenny Waronker (who became Warner Bros. President in 1982), Titelman began to produce albums on his own.

One of his first solo production projects was Rufus & Chaka Khan's *Live/Stompin' At The Savoy* which included the Number One hit "Ain't Nobody." This surprise success showed the industry that Titelman's talents knew no boundaries, as he easily crossed-over into the R&B/funk world.

After this exercise in musical discovery, Titelman moved back into the pop mainstream, producing Paul Simon's *Hearts And Bones* album. At one point, the album was supposed to be the long-awaited Simon and Garfunkel reunion, but Titelman explains that personal conflicts between the two principal characters kept the reconciliation from taking place. "*Hearts And Bones* started out as a Paul Simon record, then Art was brought in and it was going to be a Simon and Garfunkel record. Art actually sang on more than 50% of the album, but it didn't work out and Paul changed it. He sang Art's parts and erased Art's vocals. It was a personality and creative decision that Paul made."

While the ensuing Simon album didn't bring tremendous commercial or critical reaction, Titelman's next string of projects brought home the hits. Christine McVie's solo album included the smash hit "Got A Hold On Me" and also brought Titelman into contact with Steve Winwood who played on numerous tracks during the McVie sessions.

Soon afterwards, Titelman teamed up with Winwood on the

biggest-selling album of his illustrious career, *Back In The High Life*. The LP won three Grammys in 1986 and Titelman admits that he felt the album was going to be a hit. "You never know, but I thought when we got it done it was pretty good. Once you finish a project, you try to sit back and be as objective as possible. In doing that, 'Higher Love' and 'The Finer Things' just sounded so good. The songs had so much personality, and I thought Steve did his absolute best on that record."

"Personality" is a term that Titelman uses to describe the albums he is most proud of, so it's no surprise that Titelman uses the phrase to describe his recent work on Eric Clapton's newest album, *Journeyman*, Clapton's best-received album in years. "I thought the Winwood album was a real 'personality' record, and I think the same thing about the Clapton record. There's a lot of Eric on it."

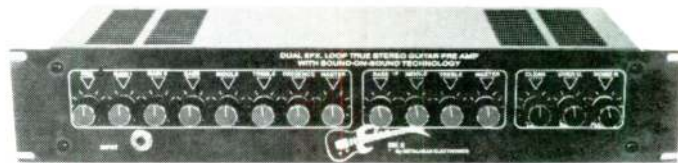
Journeyman is Clapton's strongest album in years, and Titelman's production is one of the major factors in that success. Titelman says the original plan for the record was for Clapton to recapture his roots, but that plan was put on hold for the time being. "When we first started talking we thought it would be great to make a blues record, but that's going to be his next album. I know that Eric loved the Winwood album and I think that he may have subconsciously wanted to make a record in that area."

Yet *Journeyman* is filled with some dazzling blues courtesy of guitar virtuoso Robert Cray who made a number of contributions throughout the recording process. "That was Eric's idea. They played together in the studio, and the main thing that came out of it was the song that they wrote together ["Old Love"]. This six-minute blues masterpiece is clearly the album highlight, featuring a confrontational guitar duel between Clapton and Cray, something that Titelman says will have a lasting memory on him. "When they played lead guitar back and forth, it was just incredible. It was like a challenge for Eric to play with Cray because he admires Cray's playing so much."

While Titelman's most recent work has been with veteran artists, he has worked with many newcomers throughout his stellar career, something that keeps his production duties fresh at all times. "They vary with the personality and ability of the artist. Like Eric Clapton is the consummate professional, while Rickie Lee Jones was a novice. Eric's comfortable in there and he knows what he's doing. It was totally professional and a real joy to make that record."

Unlike some producers who have no problem kissing their projects goodbye upon their completion, Titelman admits that the hardest part of his job is letting go. "It's the worst thing in the world. It's like having a baby. I call it 'post-partum depression.' You still think about fixing it even after it's done because it's never totally right. But you have to quit sometime, so you have to say 'I guess we're done [laughs].'" **MC**

NEW TOYS—BARRY RUDOLPH

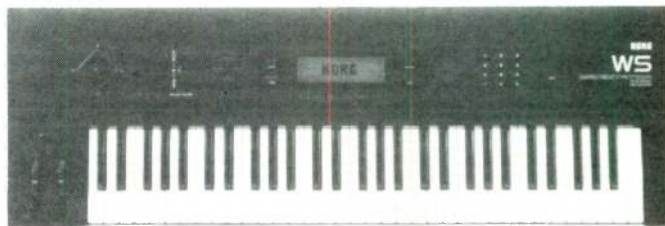


ELAN MK-II Guitar Pre-Amp

The ELAN MK-II is a three channel, all-tube, stereo, guitar pre-amp. Having three channels means that you have instant access to five basic guitar tones. Five out of three? Normally, a footswitch changes from two channels: clean and overdrive. Once you are in overdrive, you can toggle between light distortion and super distortion. By combining both clean and distortion channels you create two more tones making five altogether: clean only, light distortion, super distortion and now a mix of clean with light and a mix of clean and super. Furthermore, the Elan allows you to actually mix the ration of the clean and distortion channels via the front panel controls labeled "clean" and "overdrive".

This feature, called "Sound-on-Sound" by manufacturer Metalhead Electronics becomes very interesting when you consider that both the clean and distortion channels have separate, active effect loops. You may have individual sound treatments especially tailored for both clean and distorted guitar tones ready to go when you mix or switch channels. Speaking of switching, all switching is done electronically so there are no pops or clicks. And speaking of noise reduction system that works fast, simply and is not intrusive to your playing style.

The Elan MK-II sells for \$699 retail and for more information call Metalhead Electronics at (818) 966-3526.



Wavestation Synthesizer From Korg

The WS or Wavestation synth uses the same 16 bit Digital Vector synthesis originally developed by Sequential Circuits for the short-lived Prophet VS synthesizer.

The WS was shown only as a display at the last NAMM show and should be available in April.

Over 500 multi-sampled waves and sounds are used in the creation of Wave

Sequences. The WS also has dual, programmable stereo, multi-effectors built-in, a large LCD display and both a RAM and ROM card port. If you were intrigued by the original VS, then the new WS will make you jump, since by its very design it's way different sounding than everything else out there.

For more about the WS (sorry no price yet) contact Korg at 89 Frost Street Westbury, NY 11590 or call (516) 333-9100.



Kawai's K4r Digital, Synth

The K4r is the rack-version of Kawai's K4 digital synthesizer. If you're not aware of the K4's capabilities then know that the K4 uses 16-bit digital samples in a 16 voice, multi-timbral (eight instruments) package.

There are 64 patch memories and 32 multi combinations of these different patches to allow layering and split combinations of up to four different patches at a time.

Also included, is a separate drum track with both popular electronic and Euro drum sounds. These sounds are independently programmable from the other resident sounds.

The K4r sells for \$995 and is an excellent upgraded replacement for many other synths in only a two-space rack. For more about this one, call Kawai at (213) 631-1771. **MC**

RADIO PIX

WEDNESDAY, MARCH 21

5:00 p.m. KLOS 95.5—Five O'Clock Funnies: Tidbits from the recorded works of some of today's best-known comedy talent.

SATURDAY, MARCH 24



Diana Ross

7:00 p.m. KMGX 94.3 FM—Solid Gold Saturday Night: Host Bob Worthington celebrates Diana Ross' birthday with a three-hour collection of some of the Supremes' greatest hits.

SUNDAY, MARCH 25

4:00 p.m. KRLA 11.10 AM—Live From The Sixties: The legendary Real Don Steele hosts this three-hour show featuring some of the Sixties' best live performances.

8:00 p.m. KLSX 97.1 FM—Dr. Demoto: This week the good Doctor explores the world of demented jazz.

WEDNESDAY, MARCH 28



Magic Matt Alan

2:00 p.m. KIIS 102.7 FM—Magic Matt Alan: KIIS Radio drive time radio offering.

SATURDAY, MARCH 31

6:00 a.m. KLSX 97.1 FM—Frazier Smith: The infamous man welcomes in the weekend with a classic case of comedy.

7:00 p.m. KMGX 94.3 FM—Solid Gold Saturday Night: The music of the Animals featuring hits like "House Of The Rising Sun" and "We Gotta Get Out Of This Place."



Cast of The Runnin' Kind

Former *Music Connection* and *L.A. Weekly* scribe Pleasant Gehman has been turning her attentions to the big screen. She co-wrote a new flick called *The Runnin' Kind* with director Max Tash (*Frank's Place*, *WKRP In Cincinnati*) that should be available on home video about now. Gehman portrays the character Linda who is leader of an all-girl rock band called the *She Devils*. The devilish roles are filled by Gehman's real-life band, the *Screaming Sirens*. This MGM/UA release had a successful theatrical release in the fall of 1989 throughout the south and mid-west. Also in the movie are *T.S.O.L.*, *Tex* and the *Horseheads*, the *Daggers* and the *Devil Squares*. The film stars Laura Bennett (photo, far left) as Chris in the story of a young man's adventures with the girls in the group. Gehman also informs us that the *Screaming Sirens* track "Little White Lies" off Chameleon Records' new *Radio Tokyo Tapes* compilation will find its way to the big screen in *Ghoulies II: Ghoulies Go To College* which is set for release in the spring of 1990. Look for the *Sirens*' second LP *Voodoo* to be released in April on Enigma/Restless Records.

Spring is upon us and a young journalist's thoughts turn naturally to upcoming movies. This season looks promising—especially in light of the rather dismal Christmas release season just past. Of particular interest to all you music lovers are *Bill And Ted's Excellent Adventure II* and *The Return Of Super-*

fly. If those don't get your blood boiling, you can always hold out for the Warren Beatty/Madonna vehicle *Dick Tracy*, Meryl Streep warbling in *Carrie Fisher's Postcards From The Edge* or *Woody Allen* and *Bette Midler* in *Scenes From A Mall*. Also look for a new Spike Lee flick called *Variations On The Mo'Better Blues* which stars Denzel Washington and Ruben Blades in the story of a New York City jazz trumpeter who must choose between music and women.

It's hardly surprising that Billy "Album? What album?" Idol has dropped out of the *Oliver Stone Doors* biopic *Riders On The Storm* as a result of his February 6 motorcycle crash in Hollywood. The singer, who suffered a broken right leg and left arm in the crash, was not wearing a helmet when his Harley-Davidson allegedly ran a stop sign on Gordon Street at Fountain Avenue and collided with an oncoming car. Cheer up, Billy. It could have been worse.

By the way, our usually reliable sources inform us that *Stella*, that three-hanky movie from Touchstone films starring *Bette Midler*, is melodramatic when it should be stirring. In other words, a real dog. Don't go.

An act known as *Celestial Navigations* have their second release on Nouveau Records. It is simply titled *Celestial Navigations, Chapter II*. The members of the group (*Geoff Levin, Geoffrey Lewis and Chris Many*) are hoping that their

regular appearances at *At My Place* in Santa Monica and on *The Smothers Brothers Comedy Hour* will help this odd blend of synthesizer and spoken word find an audience.

Roland Gift of the *Fine Young Cannibals* has confirmed that he will be playing the role of *Romeo* in an Edinburgh Festival production of *Romeo and Juliet* next year in England and will most likely bring the play to America soon after if all goes well.

Congratulations to Quincy Jones who was recently awarded the French Legion of Honor for his musical contribution to the world as a trumpeter, composer, arranger and record producer. In presenting the medal, Thierry de Beauce, France's Secretary of State for international cultural relations, called Jones "a man who reconciles the rhythms of rock, jazz and pop." Jones, 56, first came to France in 1953 at age nineteen with the *Lionel Hampton* orchestra. His career since then includes collaborations with some of Amer-



Martha Quinn

ica and France's greatest artists.

Martha Quinn is quite the busy lady lately. The last of the original MTV VJs not only hosts a segment full of classic clips called *Martha's Greatest Hits*, but is a semi-regular on *The Brady's*. On the new CBS series, Quinn plays the wife of *Bobby Brady* (*Mike Lookinland*), who we learn as the series premieres is now a quadriplegic. Those of you without cable may have to look fast to catch the diminutive VJ, however. *The Brady's* premiere episode garnered only anemic 12.7 rating, landing it in the number 44 spot in the Nielsens. Not a promising sign at all.



Celestial Navigations

SHOW BIZ

A 1987 action/adventure film financed by and starring **Run-D.M.C.** has been declared obscene and banned in South Africa on the grounds that "whites are portrayed as moronic bunglers while blacks are the heroes" according to *Q* magazine. So what did they think of *Do The Right Thing*?

Prince is currently shooting a new film called *Graffiti Bridge* in and around Minneapolis. The Purple One stars in and directs this new feature which is said to be very similar to his \$60 million-grossing debut *Purple Rain*. The new movie's success possibilities will be helped in no small way by the co-starring role of Prince's alleged love interest **Kim Basinger**, who he is said to have met on the *Batman* set. But will the new flick make the public forget the *Under The Cherry Moon* debacle? Time will tell.

It looks like ABC-TV's new *Elvis* dramatic series is off to a decidedly slow start. For its special Tuesday premier episode, *Elvis* had a 16.0 rating, taking it to 20th



Michael St. Gerard as Elvis

place. This was quite odd since its lead-in show, the extremely popular *Roseanne*, had a 22.5 rating. The following Sunday, in its regular time slot, the King took only a 12.6 rating and 47th place even though it followed *America's Funniest Home Videos*, which garnered a 21.4 rating. The networks will usually bless the shows they are most excited about with strong lead-ins, since the majority of viewers will only get up to change channels if what they see is not to their liking. Guess they didn't reckon with remote controls.

So what's the hot flick, you may well ask? Everybody says it's *The Hunt For Red October* starring



Sean Connery, Alec Baldwin and Scott Glenn

Sean Connery, Alec Baldwin, Scott Glenn and James Earl Jones. This thriller from the director of *Die Hard* is set before Glasnost and Perestroika during a time in which the U.S. Navy and the Soviet fleet are involved in a deadly chain of events. As the Russian nuclear submarine captained by Connery makes an unauthorized approach on America's eastern seaboard, the fleet of the U.S. and U.S.S.R. both hunt for the most deadly submarine ever built. *The Hunt For Red October* was directed by **John McTiernan** and produced by **Mace Neufeld** (*No Way Out*). The screenplay is by **Larry Ferguson** and Academy Award winner **Donald Stewart** (*Missing*). The film's chilling score is by **Basil Poledouris** whose previous credits include *Wired*, *Farewell To The King*, *Robocop*, *Iron Eagle*, *Red Dawn*, *Conan The Destroyer*, *The Blue Lagoon* and Paramount's upcoming *Flight Of The Intruder*.

Show Biz recently had the opportunity to chat with **Trevor Lawrence**. The man is a former member of the **Butterfield Blues Band** (he is seen in the *Woodstock* documentary), played with the **Rolling Stones** and **Stevie Wonder**, wrote the theme song for *The Toy* and, with the **Pointer Sisters**, wrote the Number One hit "I'm So Excited." The affable gentleman is

most excited these days about his new 48-track recording studio which is being used right now to cut tracks for the next **Pointer Sisters** outing and which will make his soundtrack work all the easier. Best of luck!

Finally, many kudos to the folks at MTV who have launched an environmental public awareness campaign. The two-phase campaign was launched globally by MTV U.S., MTV Europe, MTV Japan and MTV Australia in a cooperative effort that will reach over 90 million households in over 29 countries. The goal of this campaign is to first create audience awareness about the problems facing the environment and then to get MTV's audience to take specific actions towards helping the environmental cause. The second phase of the program has ten animated spots focusing on different environmental problems such as recycling, acid rain, industrial waste, destruction of the rain forest and ozone layer and nuclear waste. Each spot is tagged with a fact about the problem as well as a specific action that the viewer can undertake to help combat the problem. Both MTV and *Show Biz* urge everyone to avoid aerosols, unnecessary dry-cleaning and styrofoam packaging. Watch MTV for further tips on what you can do to help save Spaceship Earth. **MC**



Trevor Lawrence

TELEVISION PIX

SUNDAY, MARCH 18

6:00 p.m. **KCOP**—*Urban Cowboy*: The film that almost made country cool again. Co-stars **John Travolta** and **Debra Winger**.

MONDAY, MARCH 19

5:00 p.m. **THE NASHVILLE NETWORK**—**Church Street Station**: Special guest host **Earl Thomas Conley** welcomes **Lloyd David Foster** to this concert series from the Cheyenne Saloon and Opera House in Orlando, FL.

TUESDAY, MARCH 20

8:00 p.m. **THE DISNEY CHANNEL**—**Videopolis Superstar Special**: In this collection of segments from previous segments, host **Jonathan Prince** visits with **Michael Damian**, **Tina Yothers** and **Tracy Spencer**.

WEDNESDAY, MARCH 21

7:30 p.m. **THE NASHVILLE NETWORK**—**On Stage**: **Garth Brooks** performs selections from his current Capitol album, *The Danoo*.

SUNDAY, MARCH 24

1:00 a.m. **KNBC**—**It's Fritz**: Musical guests **Club Nouveau** perform "Lean On Me" and "No Friend Of Mine."

3:00 a.m. **KNBC**—**11th Annual Rhythm and Blues Awards Show**: Hosts **Vanity** and **Betty Wright** present the best musical talent in blues, soul and rap during this awards presentation special.

MONDAY, MARCH 26

9:00 p.m. **THE DISNEY CHANNEL**—**Les Girls**: This stylish 1957 musical featured a **Cole Porter** score and starred **Gene Kelly**, **Mitzi Gaynor**, **Kay Kendall** and **Taina Elg**.

THURSDAY, MARCH 29

11:30 p.m. **THE DISNEY CHANNEL**—**Silk Stockings**: **Cyd Charisse** is a Russian on a mission to Paris and **Fred Astaire** is the producer who woos her in this 1957 musical. Score by **Cole Porter**. Repeats: March 29.

SATURDAY, MARCH 31



The Mandrell Sisters

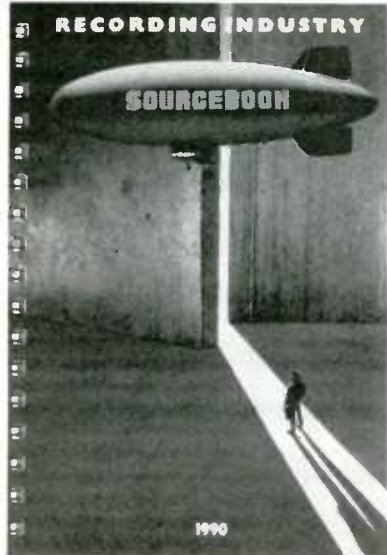
6:00 p.m. **THE NASHVILLE NETWORK**—**Barbara Mandrell and the Mandrell Sisters**: **Kenny Rogers** and **Andrae Crouch** are featured in the cable premier of this series which was originally broadcast on NBC-TV from 1980 to 1982.

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

Local Notes

By Michael Amicone

Contributors include Trish Connery



INDUSTRY SOURCEBOOK: The 1990 edition of The Recording Industry Sourcebook has just been released. In addition to the standard spiral-bound issue, this comprehensive reference book, which contains nearly 7,000 listings of national and Southern California A&R representatives, music publishers, record producers, management companies, music attorneys, recording studios and booking agents, also comes in floppy disk form (with periodic updates). For more information on The Recording Industry Sourcebook, call their toll-free number 1-800-969-RISB.



DOGGIE STYLE: In a photo marriage made in publicity heaven, local rock band Dirty Dogs pose with the Oscar Mayer Wiener mobile. Local club-goers enamored with the band's brand of all-beef rock can catch these wienies at their Club Lingerie show on Friday, March 23rd.

TOM PETTY & FRIENDS: "Let's rock!" said the Petty man at his recent Great Western Forum show, and we did just that. Topping off the evening was a surprise visit from the King of Nasal Passage himself, Bob Dylan. Dylan, together with Petty and the Heartbreakers, proceeded to roll out a dirty blues version of "Rainy Day Women #12 & 35," followed closely by a new Dylan song which no one else knew including the band. But wonder of wonders, that wasn't all. Bruce Springsteen also put in an appearance and led the group through a rocking version of CCR's "Travelin' Band" and the Animals' "I'm Crying." The unplanned additions didn't go off as smoothly as the regular show, but I don't really think the audience minded. As it was pointed out to me, when Bob and Bruce stop by your show and ask if they can do a couple of tunes, you don't say, "Sorry, it's not on the agenda."—TC



Anna "Flash"

CAUGHT IN THE ACT: One of Fleetwood Mac's leading ladies, Stevie Nicks, made a surprise guest appearance at the Hooters' recent concert at the Roxy in West Hollywood. Our Music Connection photographer, Anna "Flash" Luken, caught the camera-shy Nicks accompanying the band on tambourine.



THE LAUGH SUPPER: Motorists traversing down Sunset Blvd. have been craning their necks at gonzo comedian Sam Kinison's billboard parody of the Last Supper. Scantly clad ladies in various forms of ecstasy take the place of the apostles, while Kinison slyly smiles over the salacious proceedings. Dubbed the Laugh Supper by Kinison, the billboard promotes his soon-to-be-released Warner Bros. album, Leader Of The Banned.



Photos: Anna "Flash"

RADIO, RADIO: Radio station representatives from around the world and various schmoozing rock stars recently gathered in Los Angeles for the Seventh Annual Pollack Media Group Programming/Management Conference. In addition to daily conference sessions covering topics ranging from global trends in media, ratings, promotions and morning shows, the three-day affair was capped each night by fine food and stellar entertainment. On Thursday, February 22, premiere songwriter Randy Newman (top, left) treated a packed Trumps crowd to a set of songs that proved why he is one of our most prized American songwriters. On Friday, February 23, on the A&M Records soundstage, Bryan Adams (top, middle) led his band through a set of working man's rock, debuting a few tunes from his long-awaited next album. And on Saturday, February 24, rock popsters Cheap Trick (top, right) rocked the Whisky in a rare club performance. Among the other rock stars partaking in the festivities were Kiss mainmen Gene Simmons and Paul Stanley and (far right) recent Grammy winner Don Henley and his producer/cohort Danny Kortchmar.



ROLLER ROCK: Record producer Ronnie Marlon Phillips launched his new label, Dance Craze Records, at a gala roller skating affair held at World On Wheels. On hand for the inaugural proceedings was the label's first act, D. Rock and the Bayou Crew, whose first single, "Mama Named Me Batman (Get Some Of This Funk)," has just been released.

Pictured from left to right: D. Rock, actor John Amos, singer Freda Payne, Phillips, singer Scherrie Payne and Bayou crew member "Mr. Freeze."

LIVE AT THE CHINA CLUB: Veteran producer Shel Talmy (the Kinks, the Who) will produce a live album culled from performances recorded at the China Club's famous Monday and Thursday night ProJams. The cream of the crop of rock's elite has graced the China Club stage in recent months, but it remains to be seen how many big names will come out when they learn that their performances will be put on tape. A portion of the proceeds of the planned live album is earmarked for charity.



FEEDING THE HOMELESS: James Intveld and Art Fein recently presented a \$3,500 check to Mike Dean of the Chip-In Meals Committee of West Hollywood, a committee which provides food for the homeless. The proceeds were drawn from the Third Annual Fein/Intveld "Elvis Presley's Birthday" tribute held at the Club Lingerie in Hollywood. The tribute featured Intveld and an all-star band consisting of Dave Edmunds, Syd Straw, Dave Alvin, John Doe, Billy Swan, Terry Stafford and many others.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

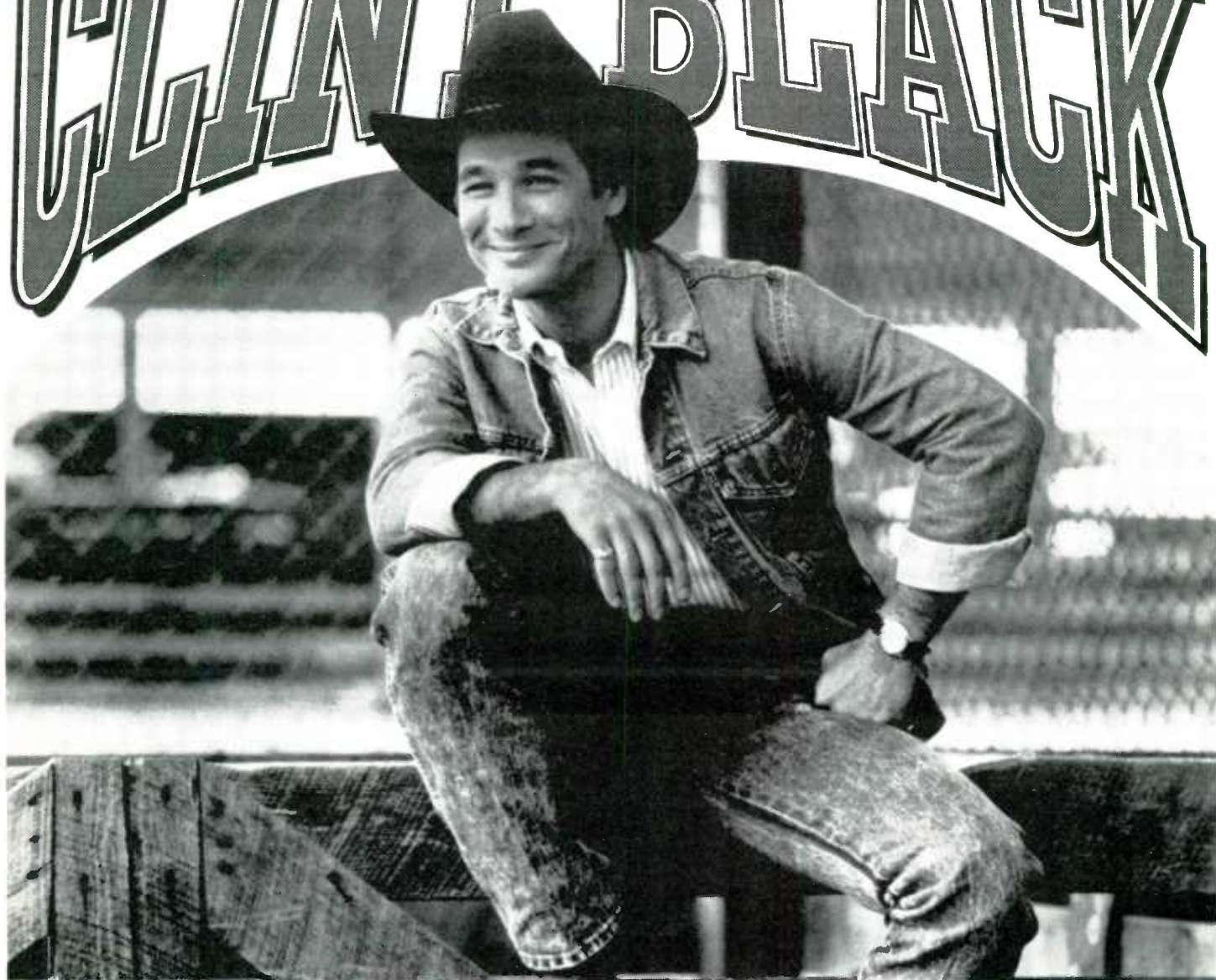
BACK TO THE BASICS: Rocker Alice Cooper says his new album will kick off his entry into the Eighties with "more rock & roll, no more ballads," and a sound that is "a lot more severe dramatically." Production whiz Roy Thomas Baker handled the album, since regular Cooper producer Bob Ezrin was frazzled from a year-and-a-half in the studio with Pink Floyd's *The Wall*. Baker pulled this album off in four weeks.

LENNON'S COWS: John Lennon and wife Yoko Ono just sold one of their Holstein cows for \$250,000. The price, the highest ever for a Holstein, came at the recent New York State Fair. A Lennon spokesman said the sale was an experiment and that the Lennons will hold on to their other 250 head.

ROTH INSURANCE: Van Halen wrote to an insurance company recently to see about getting some paternity insurance. It seems singer David Lee Roth sends his roadies into the crowd frequently after gigs to round up nubile for partying purposes and they're worried about follow-up suits. The company turned them down.

THE POSTERING BLUES: Local rock band the Apostles recently felt the crunch of the postering controversy currently plaguing the Los Angeles club scene. After spending an entire evening hanging posters all over town to advertise their upcoming China Club gig, the Apostles were notified the next day by local police to take the posters down or the China Club would suffer the wrath of the law and be fined. Realizing that if they didn't comply with the law, it might hurt their chances of ever playing the China Club again, the Apostles wisely spent the next evening undoing the previous night's work.

CLINT BLACK



COUNTRY MUSIC'S NEW STAR

By Sharyn Lane

He is a cross between Roy Rogers and James Dean. He has a voice that can both relax and excite you, reflective of a persona that is both endearing and rogue-ish. When he recently received the American Music Award for Favorite New Country Artist, the predominantly rock & roll audience screamed as loudly for him as for any of his rock counterparts. He is country music's newest superstar and he's Clint Black.

One short year ago, no one outside of his hometown of Houston had ever heard the

name Clint Black. He was another country singer struggling along playing on the local club circuit. Then, a long sought after record deal with RCA produced an album entitled *Killin' Time*, and the rest is history. The album has not only gone platinum, but it has already produced three Number One country singles. Recently, "Nobody's Home" was the top country song for four weeks in a row. A debut single hasn't hit Number One on the country charts since 1975, and no one has had the Number One and Two positions since Hank Williams Sr., but Clint Black is breaking all kinds of records and

no doubt plenty of hearts along the way.

As Clint's tour bus keeps rollin' along, the honors and nominations keep rollin' in. He was nominated for two Grammys for Best Country Performance by a Male and Best Country Song ("A Better Man," which he co-wrote with Hayden Nicholas). He has also been nominated for five Academy of Country Music Awards including Single of the Year ("A Better Man"), Song of the Year ("Killin' Time") Album of the Year (*Killin' Time*), Top Male Vocalist of the Year and Newcomer of the Year. Add to that the Nashville Network/Music City Award nods

for Star of Tomorrow, Top Male Vocalist and Album of the Year and that about wraps up Clint's upcoming nominations—for now.

With a rugged cowboy demeanor highlighted by a winning smile and the cutest dimples this side of Nashville, this native Texan is carving a serious place for himself in today's music scene. His songs and his style are attracting a wide following. He is the kind of performer that makes guys wish they could be like him and makes gals wish they could be with him. Says country legend Buck Owens, "To me, he's the kind of guy you'd want to take home to meet your father, if you could trust your mother."

It doesn't take long for the comparisons to begin. He has already been compared to Merle Haggard, George Jones and fellow Texan George Strait. While he is flattered by all of this, Clint Black is very much his own man with his own distinct style. Although he considers himself a traditionalist (and indeed his music reflects this), there are subtle, cleverly woven layers to his lyrics that are truly unique. "I'm very analytical," explains Clint. "Everything that someone says to me I can take five different ways. My own understanding of life has come largely from other people's songs, so I want people to relate to mine." With his vivid descriptions of situations, he puts the audience right into the experience. "My lyrics are targeted for the masses. I want to write for the guy down on the farm and the guy up in the office building."

Clint's first instrument was a harmonica, but at the age of fifteen he received his first guitar and was on his way. "In high school I was a loner. I wasn't popular with the girls until I sang in the talent show in my junior year. When I won second place, I got all this attention, so I started taking my guitar everywhere I went. I was obsessed."

With his parent's encouragement and support, Clint began performing at their "Country Sunday" Saturday backyard barbecues, which were derived from Houston's "Country Sunday Concerts" in the early Seventies. "I was too young to go to those, so we held our own," Clint recalls. "Then it was over to Bear Creek Park where I'd go from picnic table to picnic table just to sing to anybody who'd listen."

As soon as he was old enough, he began singing in the bars and honky tonks at night, and during the day held a wide assortment of odd jobs including rod buster (iron worker), bait cutter and fishing guide.

Finally, in 1987, Clint got the break he had been waiting for. With the help of co-writer Hayden Nicholas, Clint recorded an 8-track demo and sent it off to Bill Ham, manager of Texas rock trio ZZ Top. Ham, a big fan of country music, had been looking for a good country act to manage and the two hit it off immediately. In three months, Clint was signed to RCA.

"There are lots of people I know in music who are always looking for record deals," says Clint. "I think that's going about it backwards. First, you have to find a manager. Good management is the key. I'm not a lawyer, I'm not a deal-maker and I don't



really know what a record company should or shouldn't do. Bill Ham and Lone Wolf Management know how to do those things. It's also important to have something special that will attract a manager. Good original material is the best way. Songwriting plays a major part. To a top manager like Bill Ham, it was really attractive that I was able to offer him a piece of my publishing as well as production credit on my album. I'm able to concentrate on my music and he takes care of all the business. He can watch over the record company, the booking agency and the performing rights. I just want to be able to focus on my singing and writing."

As he crisscrosses the country performing over 200 shows a year, Clint finds it difficult to do it all. "When I'm touring, I just concentrate on touring. Ideas come up all the time and I jot them down, but when I write, I just write. Hayden and I go away for a week or two with a bunch of ideas and we sit down and chisel away at those ideas with nothing else to do but work on those songs."

Clint grew up listening to an eclectic assortment of singer/songwriters including Elton John, Dire Straits, the Eagles, James Taylor, ZZ Top and David Bowie as well as Hank Williams, Sr. and Hank Thompson. "These guys wrote and performed honest songs and I, too, try to write songs reflective of the everyday experiences that we live. There are many songs in my past that help me get through many a pothole I would have probably fallen into. I also learned another good lesson from songs—you might make mistakes, but that doesn't necessarily mean you're wasting your time."

An interesting footnote to the way Clint produces his music is the fact that he records in the studio with the same musicians that he tours with to get as close to the original sound as possible. "I try to do my

"There is a huge amount of people who still think country music is corny stuff, but it's really about common, everyday stuff."

—Clint Black

music in the old fashion way. It's original, it's homegrown. It's not assembly line music. You'll hear the same thing in concert that you hear at home."

With the success of his album and his newfound visibility, they've been leaving home in droves to see Clint perform live. He recently broke the all-time attendance record at the Houston Rodeo, the largest rodeo in the world, selling out the 56,000-seat Astrodome. Of the 23 acts, both rock and country, who performed during the eighteen-day event, the attendance at the Clint Black concert was the highest.

In an attempt to make more people aware of country music, Clint Black has been the headline guest on the new *This is VH-1 Country* show. He will also be appearing on *The Tonight Show* on April 26 and of course, prior to that, on April 25, he will undoubtedly shine as a five-time nominee on CBS' *Academy of Country Music Awards*. Clint observes "there's a huge amount of people who still think country music is corny stuff, but it's really about common everyday things that we can all relate to. If folks would just turn on their country radio stations, I think they'd be surprised to discover a better balance of music that they would like."

When Clint Black performs, he certainly gives it his all and the crowd gets swept up in the beauty of his music and the obvious joy with which he delivers it. Whether he is playing Carnegie Hall or the honky tonks back in Texas, he is appreciated and recognized as a true country great in the making. He is thrilled by his recent success, but he is not overwhelmed by it. "I'm a big, wild dreamer," Clint explains. "Each time I realize a dream, I just go on and dream a bigger one. I want to do things that have never been done before." His first Number One country single is a fitting description of the artist himself: "A Better Man." MC

ARIF & JOE MARDIN:



S.D. Mack

LIKE FATHER, LIKE SON

By Jesse Nash

For years we have appreciated the music of such great artists as Aretha Franklin, Chaka Khan, Dionne Warwick and Bette Midler, to name but a few. Their music has inspired many, both personally and professionally.

And who do we have to thank for these musical treasures? Certainly the artist. But then there is the producer too, without whose guidance the result might have been radically different. Enter Arif Mardin. As a producer, he has been responsible for so many careers, with the aforementioned artists representing some of the highlights.

A record executive was once overheard

saying about Mardin: "If Ahmet Ertegun is considered to be one of the founders of one of the greatest record companies in the world [Atlantic Records], then Arif Mardin is responsible for keeping it great with his incredible ear for talent."

Arif Mardin continues the tradition, and his son, Joe, also a producer, bears a similar talent. Working with his father as co-producer as well as on his own projects, Joe Mardin is rapidly gaining the reputation as one of the best producers in the business. A revealing interview with Arif and Joe Mardin explores this father/son relationship and the passion they love the most: music.

MC: You've had the pleasure of working together on the same recording projects. Do you enjoy the creative relationship that you have?

AM: Joe has been in the studio since he was six-years-old. That's practically his entire life. We are in total understanding of each other. When he was little, I said to him that he didn't have to worry about offending me if he didn't want to pursue music. I told him I would understand. But his decision was to have a career in music, and I'm proud that he chose the same profession. I have to say this to any parent who wants their child to go into the same field as them: Let the child choose his or her destiny. Be a guide, but don't force a child to pursue a career. It is up to the child to make that final decision and for the parent to guide. I could tell that as a kid he had a terrific ear and as a result I could tell that he wanted to do this.

MC: You work with many diverse artists—Bette Midler, Chaka Khan, Ofra Haza.

AM: Perhaps I like to work with ladies [smiles]. I don't know. I recommend that if you want to become a producer that you try many different types of music. It only broadens what you can do. It's a great way of learning about all aspects of production. I like to work with the great artists. That, to me, is very important. Ofra Haza is definitely one of them. She is a great singer.

MC: What is your opinion of dance music? Do you feel that it's living up to its potential?

JM: There is a major contradiction happening in that the really vital-sounding records are incorporating loop technology and sampling James Brown records, etc. So, for example, when you pick up a Public Enemy record, you'll be inclined to say, "Wow! This doesn't sound like anything I've ever heard before. This has got to definitely be the new music." But the new music is made up of all these old samples and collages. But people will say that the minute you take two things of totally different makeup and you fuse them together, it becomes something new. The truth of the matter is that it's a major falsehood. The great new talents that are putting out music are Neneh Cherry, Young MC, and so on. There should be music that doesn't have to "borrow" from the past. I would recommend to any artist to be as true to yourself as possible and ensure that you have a producer who can follow that rule as well.

AM: I don't necessarily feel as strongly about

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it as Joe. I like collages. In Chaka Khan's "I Feel For You," I used many collages. That was 1985. Listen, I love hybrids. There is the criticism that some young producers and artists take things a bit too far, but if the result is good, I don't mind. It's definitely a judgement call.

MC: How do you deal with an artist that doesn't normally record dance music?

AM: Sometimes it can be a great shock to the artist. Their initial reaction will be, "What? Did I do this?" Chaka Khan was very surprised to hear Melle Mel's voice rapping "Chaka Khan." The next day she comes in hearing somebody saying "Chaka Khan, Chaka Khan." She liked it later on, but initially she was a bit shocked. But with any artist you've got to let the initial shock settle in and hopefully they'll end up liking it. Sometimes it can be a bit difficult. If the artist really doesn't like it, then I would have to take a second look at what we've done. But, like I said, it depends on the artist.

MC: When you produce a record and especially when you remix it, do you look to get club play?

AM: Absolutely. If you're not in the control room trying to dance to the record, closing your eyes and feeling the groove, if you're not doing that, then you shouldn't be there.

MC: Do you feel it important that all producers take this approach?

AM: In today's current scene it is most essential.

MC: Do you feel House music relies more on the producer rather than on the performer?

JM: You can make a House record without



S.D. Mack

any personalities involved, including that of the artist. So, it's not so much that the artist is less important, but the fact that the format of the song is most important.

AM: To me, I feel that it's much better to have the imprint of the artist. But, like many of the early Chicago House records, you'd have these intricate sounds and production techniques with some faceless diva singing on it. And that happens because if it was someone great, it might get in the way of the production.

JM: And ultimately ruin the record. I believe that deejays play these records to set the mood. That's what House music ultimately does. It's used in record pools for that reason. If the artist was too great it would create an imbalance and ruin that mood. It's mood, plain and simple. House music is not about an artist or a song, it's about mood.

MC: What artists will you be working with in

the future?

JM: There are many artists that we'd like to work with in the future. Right now, we have new records with Dionne Warwick and Ofra Haza. We've also been working with some new dance artists like Miller Miller Miller & Sloan. They're not signed as of yet, but this group is multi-talented. They're graphic artists and they're video artists. They just made an incredible video of some of their music. They're a very talented act who I think you'll be hearing from shortly.

AM: And Joe is going to work on his own project as an artist as well. He's a good singer [smiles].

JM: Thanks, dad [laughs]. It'll all come down to the songs. If I can write some songs, hopefully then I'll be doing my own project. And I'll take any label that'll have me.

AM: Maybe we should start our own.
JM: [smiling] Yeah, maybe we should! **MC**

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3rd BASS & The Gas Face

By Jim Goad

Prime Minister Pete Nice and MC Serch sit perched above the Sunset Strip in your everyday, super-luxurious, anti-septic-smelling hotel room. I get the feeling they've done 43 interviews today.

But wait—these aren't the club snots portrayed in their promo pix. Through glassy eyes and nubbly chins, they're much friendlier. Pete, chewing gum, is kinda Ed Norton-esque. Serch, the guy in the goggles, looks like the one with the Afro from the Turtles.

They were good enough to play the Bronx Psychiatric Center, so I guess they're good enough for me.

Pete, so nice he offers me a Perrier, says he's sick of explaining why 3rd Bass goofs on M.C. Hammer. "Most of the rap music that's

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out to the status quo, the public, is you know, bullshit. No substance and all shell."

Serch taps his fingers on a simulated-woodgrain lounging table. "I think the big problem with music now in general, whether it's rap, pop or rock, is that there's too much segregation: 'This is white music, this is black music, this is Hispanic music.'" The administrator of "The Gas Face" shrugs like a true mensch. "It's music, and it's for everybody. Right now, everything's so bubble gum, it has no stability."

Their gigantic road manager points to his watch and lip-syncs "fifteen minutes." I stare at the bubbles in my Perrier and decide nothing gets people yappin' quicker than insults. I mention a somewhat nasty L.A. *Times* review of their LP, *The Cactus Album*. Serch scratches the back of his neck.

Pete folds his fingers together. "He said we're a collegiate rap group and something about silver spoons, so basically he was immersed in verbal masturbation," says the Columbia grad, chewing harder on his gum. "My dad had to work three jobs to help me through school. I had to work like four jobs. I worked as a janitor cleaning toilet bowls at Westinghouse High School in Brooklyn."

"Not the cleanest school in the world," Serch chirps helpfully.

"So he doesn't know shit about silver spoons," Pete continues. "He's making the assumption that everyone who goes to an Ivy League school is paid out the asshole."

Ouch. "I just think that so many people like to categorize us because of this," Serch says, running a pale hand across his Caucasoid

cheek. "They talk about peace and unity and understanding other people, but they look at this and label us."

"It's really reversed," notes Pete. "I think if we were the Jungle Brothers and we made the same album we made right now, [*Times* critic] Jonathan Gold would have been all over it."

Serch's chiseled 'fro piles up toward the stucco ceiling. "They're real scared of the

"They're real scared of the African background comin' to middle America. We have no fear of that."

—MC Serch

African background comin' to middle America," he says. "We have no fear of that. We want the truth here more than anything else. And that's where you get peace. People don't want peace."

Until peace smacks us upside the head, there's *The Cactus Album*, maybe the best rap record ever made by two men with bloodlines north of the rock of Gibraltar. Samplin' maniac Pete sucks solid funk from astonish-

ingly unfunky sources—Pink Floyd, the Doors, Blood, Sweat & Tears and Gary "Dream-weaver" Wright. There are one or two schmooze grooves and the obligatory penis raps "The Oval Office" and "The Cactus." (You know—the cactus—a tall, thick, botanical stump. I think they mean the saguaro, not the prickly pear.) Goddamnit, Martha, some of it's funky! It drops serious bass, as in the other end of treble, not the largemouthed freshwater fish.

But what's the "3rd" based on? Are they hiding a midget rapper somewhere? "Three is very symbolic in all religions, whether it's Islam or Christianity or Judaism," Serch explains, and I realize it's not a joke. "It's like three levels of life: there's ignorance and you gain knowledge and then you die in complete ignorance. So we write it in threes." You get the sense that Serch and Pete are global-minded, multidimensional, pantheistic sons of guns.

Maybe, but not sons of Guns N' Roses. I poke my thumb toward the Whisky, which ferments outside the hotel window. "I think that as far as metal's concerned, yo, those brothers need to wake up, man," Serch says, shaking his head and laughing. "Axl Rose and all these putzes, they need to wake up. I just think a lot of these kids, man, are so stupid. What's more to say? I'm just not down on metal. I've never been. Even when rap was not required listening, I had basement tapes and I was listenin' to R&B."

Pete agrees and offers a fashion tip for the pineapple-domed Sunset Strip banshees: "Get a haircut." **MC**

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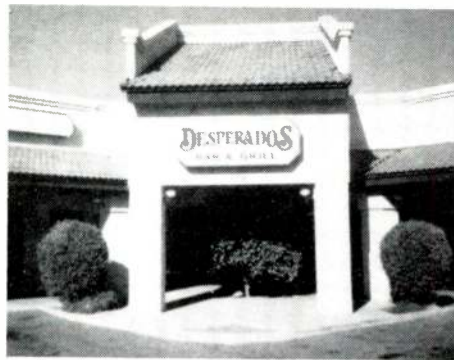
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By now I'm sure any bands playing in the Los Angeles area are well aware of the pay-to-play situation surrounding the local club scene. As the controversy between bands and promoters continues, there are very few places to play without having to actually pay to secure your slot on the show. Well, if your band is willing to drive approximately six hours out of L.A., there is a town that's hungry for good music of all types and is willing to pay for it!

Bands that are interested in gaining new exposure and escaping the jungle for a couple of days are urged to book themselves gigs in Phoenix, Arizona. Most of the clubs in Phoenix pay your band, your advertising and your hotel rooms. Depending on the popularity of your band and which club you play, your band can get paid anywhere from \$100.00 to



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\$400.00 per night. Some clubs will also give you a percentage of the door cover charge. Your best chance of getting a percentage of



Franco Gagliano, owner of the Mason Jar, with Rob Halford (L) and with Robin Zander (R)



Fatal Attraction

the door is to offer to pass out flyers a day or two before the show. Usually, you will meet fans that will be more than willing to help pass out flyers the next time you play Phoenix.

Just to be on the safe side, your band should come up with a contract to send to club owners. The contract should state all financial details and your technical requirements as well as the dates and times of performances agreed upon. To make things run smoother for everyone involved, it's best to send a separate list and/or diagram for you technical requirements. For example: How many microphones and microphone stands are needed, how many pieces are in the drum kit, how many monitors are needed, etc. This is commonly referred to as a technical rider.

Send the contract and the rider to the club owner. The club owner should usually have it signed and returned to you within two weeks before the show. Once you receive the contract back, double check for any changes you may have discussed with the club owner (changes should be initialed by both parties) and then sign the contract. Make a copy of the contract and send it back to the club owner keeping the original for yourself. Contracts aren't always necessary but they do prevent any problem from arising.

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ARIZONA GIG GUIDE

Following is a select listing of clubs in the Phoenix and Tempe areas that work with out-of-town bands.

Compiled by Leslie Zimmerman

151 Swing

for being the home of some very well known celebrities in the music industry, such as Rob Halford, Stevie Nicks, Alice Cooper, Kary King, Mick Brown and George Lynch. Not to mention the talent getting signed in Phoenix. Whenever these celebs are in town, they don't hesitate to jump in and join the fun!

Phoenix audiences aren't always the easiest to please, but if you get them rockin', you'll definitely get invited back for more! Bands such as Toy Roz, 151 Swing and Fatal Attraction who have made return trips to Phoenix are living proof of this. It's not hard to get your band booked there, either. All you need is a demo tape, an 8x10 photo of the band and a bio. Sometimes these items aren't even necessary. All it really takes is you making the effort to call. The only reason your band hasn't been called to play in Phoenix is because you haven't called them. It's that simple.

(This is the first in a series of articles dealing with places to play within an eight-hour drive from L.A.)

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The Mason Jar

Contact: Franco Gagliano
(602) 956-6271
2303 East Indian School Rd.
Phoenix, Az. 85016
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Music Type: Hard rock, alternative and thrash.

Zeros

Contact: Mike Heyman and Robert Street
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Tempe, Az.
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Derrick Bostrom

Cris Kirkwood

Curt Kirkwood

Eight, The Hard Way

By Eric Niles

In a musical climate where bands are too frequently treated like porkbelly and soybean commodities, the Meat Puppets' fierce independence from the music industry and utter contempt for such conformist icons as MTV and the Billboard Top 100 are gusts of fresh air in an otherwise expressionless musical landscape.

Despite their detachment from the corporate machinery of the record biz, the Phoenix, Arizona-based Puppets have steadily scaled the ranks of America's underground. After eight indie albums and a decade's worth of hard-core touring, the band has built a loyal fan base and continually dominates the college radio charts.

Oddly enough, it was popular Seventies arena bands like ZZ Top and Led Zeppelin

that first began stirring the musical libidos of the Puppets. Mesh in additional exposures to the Damned, Iggy Pop and the Slits, and you begin to realize that this band's psyche is diverse and open-minded.

Longtime members of the small L.A.-based label SST Records, the Puppets harbor a strong mistrust for the record industry, likening its ability to manipulate the public with the religious zealotry of a Jim Bakker. And while not touring the States in BMW's, the Puppets have managed to "get by" financially with nary a Miller Beer endorsement. More important than monetary considerations, though, the band's relative ascension into the limelight has been the result of a blue collar work ethic and not an advertising barrage from some Wall Street ad agency.

The Puppets are comprised of brothers Curt Kirkwood (guitar, vocals) and Cris Kirkwood (bass, vocals) and Derrick Bostrom (drums). Interviewed from the innards of the band's comfy Winnebago, the brothers Kirkwood filled MC in on the Meat Puppets.

MC: What kind of perspective, both musically and socially, did growing up in Phoenix give you?

Curt: There's a big lack of distractions in Phoenix. We probably have an advantage, perspective-wise, because we see more than just people and concrete all the time. There's a lot of isolated geographical beauty in the desert. There's also nothing to do here. If you want to get dressed up and go out and have a glamfest, you're out of luck. But we don't feel like we're out of touch. In fact, I think that some of the music that comes out of L.A. sounds a lot like L.A. is—angry, heavy and frantic. And because we've never lived in L.A. and saturated ourselves with that, we've never really been associated with any of the big L.A. trends. At the same time, we've been able to plow through all sorts of musical territories without cashing in on any particular one."

MC: So you don't look upon Los Angeles with too much fondness?

Curt: Not necessarily. A lot of the early Eight-

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ies L.A. punk stuff was a real big influence on us. Just the fact that there was a scene happening in L.A. inspired us into getting our own thing going.

Cris: It's easy to get lost in the business end of things in L.A. There's so many bands and so many scenes, that you get overwhelmed by it all. Which is why we've always had a good time playing out of Phoenix, because not a lot of music happens there. It's the old big fish in a small pond theory.

MC: What has been your relationship with SST Records, a label you've been with for almost a decade?

Curt: SST is pretty much into putting records out but not pushing them very heavily. We've got a big following through touring and positive critical response, but it's still hard to get our records. SST has a different modus operandi than, let's say, a major label. SST puts out a lot of records by a lot of unknown alternative artists and most of those records don't sell. The profits from our sales are put into those bands. But we might not have gotten our records put out at all if it weren't for SST's attitude of signing whatever bands they like—regardless of sales potential. That's their criteria. And maybe, without taking the chances that they do, bands like Hüsker Dü, Black Flag, the Minutemen or the Meat Puppets might never have been.

MC: What if a major label wanted to sign you guys?

Cris: We would do it if someone came along with a realistic offer.

Curt: Sure, we would take it, but I don't worry about things like that. I'm into writing music

and playing. As I perceive it, there is a greater need for our records to become more readily available. But I consider us really lucky. I think that we're well known for people who are as off-the-wall as we are.

MC: But there's always a percentage of people who are going to say, "These guys have been putting out records for years and they've never made the *Billboard* Top 100, they're failures."



Curt: Do you know why they say things like that? It's because they're jealous that we can compete at all—without any of their money. We compete because we're good and not because there's somebody pushing us. We compete because we've toured and because we've been consistent. We couldn't give a fuck about the *Billboard* Top 100. Yeah, right,

as if those people are the absolute barometers for good taste. In this biz, your success is relative to your corporate push.

MC: Why do you think it's been so hard for the Meat Puppets to get a push?

Curt: In our realm, where we don't have a category, it's hard to target an audience. Our music seems to have a broad appeal. The only way I can gauge our audience is by who comes to our shows. We have a real average audience, which is real weird for me to see 'cuz the three of us are fairly extreme people. But it all adds up. We did grow up in Phoenix on arena rock, and although we've tried to be as avant-garde as we could, it all winds up sounding like rock & roll.

MC: Do you guys survive solely on putting out records?

Cris: None of us is rich, but we get by. Not horrendously comfortable, mind you, but yes, we're self-sufficient based on the music that we make.

Curt: I think that our success, financial or otherwise, is hardly paralleled by anyone else because of the fact that there hasn't been anything behind it except people's love of the music. And we're able to maintain because of that, a sense of purity of our own design. It adds up to a feeling of security that, yes, we did chose the right path. We've never had any tangles with lawyers or accountants or people like that. I couldn't imagine our minds being seriously affected by money. We have not been pampered. Money is nice, but we've done without it in this band. When we have it, we feel priveleged, not like the money is due us. MC

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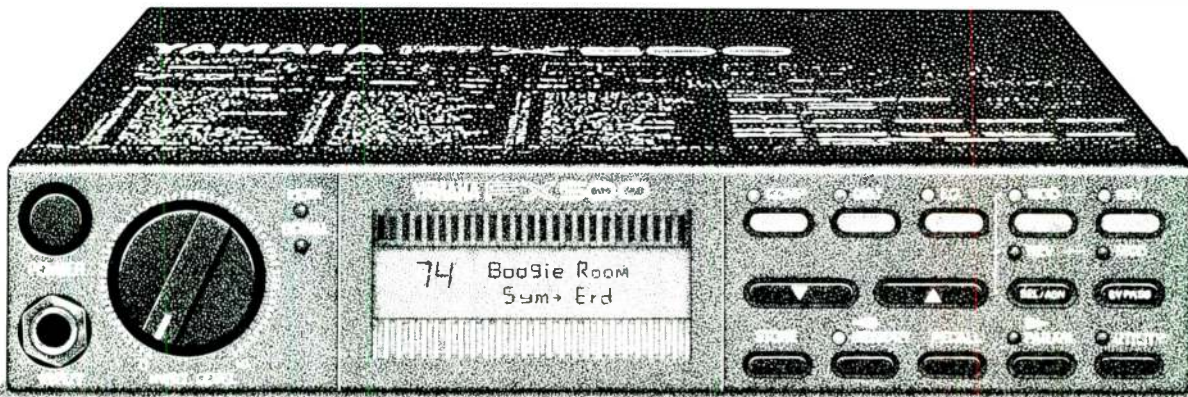
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UB40



Ali Campbell and Earl Falconer

Bringing Reggae Into The Nineties

By Pat Lewis

Throughout its long history, reggae has had a difficult time finding a voice on American radio. There has always been a gap of sorts between the sights and sounds of the Jamaican folk music and the American public. But since 1979, eight musicians from Birmingham, England, collectively known as UB40, have been diligently working to bridge that reggae gap with their own brand of the highly stylized and controversial music.

After recording ten albums of original material, the band, on a fluke, recorded an album of obscure reggae classics entitled *Labour Of Love*, which oddly enough, garnered them a Number One hit with "Red Red Wine" a little over a year ago. Back now, with their second installment of reggae classic covers, *Labour Of Love II*, UB40 is determined not only to repeat their past success, but also to make 1990 the Year of the Reggae Revolution.

"America has always been a hard nut for us to crack," confesses UB40 bassist Earl Falconer as he sits with vocalist Ali Campbell during our recent interview at the Hollywood offices of their new label, Virgin Records. "We've done seven extensive tours in America. But we've never been able to get on the radio stations. In America, it's like you have black and white stations. We don't fit into the format or whatever." "People are afraid of reggae because there's a lot of misconceptions about what reggae is," chimes in Ali Campbell, the red-headed singer. "It was dominated by Marley and the Rastafarian thing and I think that alienated the American black audience because one, you're singing

in patois and you have to understand it and two, black Americans aren't as interested in Jah and going back to Africa as much as Jamaicans are."

Even though UB40 writes its own material, sings that material in fairly understandable English and has sold millions of units worldwide, it has had much more success stateside with its cover tunes. The band has successfully covered songs such as the Neil Diamond-penned "Red Red Wine," Sonny and Cher's duet "I Got You Babe" (which UB40 recorded with the help of the Pretenders' Chrissie Hynde) and the standard "Breakfast In Bed" (also recorded with Hynde). Two songs from their latest LP which also show strong commercial potential are the Al Green soul classic "Here I Am Babe" and "The Way You Do The Things You Do," which was originally recorded by the Temptations.

"*Labour of Love* is a project and not a typical UB40 album," explains vocalist Ali. "It answers the two questions that we are asked most often—what are our influences and why we did we get into reggae in the first place. These are some of the songs that we grew up with and made us love reggae. And *Labour Of Love II* is just a continuation of the same project. The reason that we did it now is we've just been touring for sixteen months. We've done like forty-two countries in forty-four weeks. So we didn't really have time to pen our own stuff. We started recording it in Hawaii, then we went to Italy, then to Birmingham (in our own studios), then to South of France and finished up in Dublin. So we made this record as we were traveling around

the world. It was easy to do this record. It was an absolute joy. It's exactly what it is, it's a labor of love. We could do ten *Labour Of Love* albums. They're what we consider reggae classics."

In between their *Labour Of Love* LPs, UB40 recorded two albums chockful of jammin' original reggae material as well as a dub album (which was released here as a mini-album). While those albums, *Rat In The Kitchen* (which peaked at Number 14 on the British charts), *Baggariddim* and *UB40* sold well and garnered them a number of Top Forty singles elsewhere around the world, none of the LPs made even the slightest dent in the American marketplace. One major contributing factor to the albums' failure here, according to bandmembers Campbell and Falconer, was that while the band was smack in the middle of an extensive tour supporting their album *UB40*, their record label, which at the time was A&M, re-released the five-year-old *Labour Of Love* and put all the label's energies and resources into promoting that LP while halting the promotion of the current LP. "It's like in America," laments Ali Campbell, "you've only really heard the *Labour Of Love* stuff."

But why the sudden and renewed interest in an album that was so old in the first place, one might ponder. "A DJ in Phoenix started playing 'Red Red Wine,' [which is contained on *Labour Of Love*] again," answers bassist Earl, "and it just mushroomed from there and became a hit again. It was a phenomenon. Of course, we were happy and very surprised."

As soon as this DJ began playing the Neil Diamond-penned song, all the other major radio stations across the country followed suit and of course, the record label put its effort into promoting the old video and album to boost sales even further, which culminated in a Number One single and platinum-plus LP five years after *Labour Of Love's* initial release. "It's just a shame that it overshadowed the stuff of ours that was out," Ali flatly states. "But that's fairly indicative of the American market. It's basically four or five years behind the rest of the world. It's a corporate business and if something is successful one year, they invest in the same thing the next year. It's difficult for fresh things to get through."

"Well, at least a lot more people know UB40," adds bassist Earl, referring to their

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unexpected success with "Red Red Wine." "So we can't really complain." Ali agrees with his bandmate: "I mean, it used to be in America, kids would come up to us and say 'Gee, we love your style of rock & roll.' At least now they know it's reggae. And that's what we're really there for—that's what we're trying to do—promote reggae music."

UB40's original music is called "socially conscious" reggae. Confused by the term and believing that all reggae music is socially conscious, I ask Earl and Ali just what the difference between reggae and this socially conscious reggae is. "Of course, reggae has gotten a history of political leanings from Bob Marley and a lot of Jamaican vocal groups," states Earl. "Actually it's a music form that you can say a lot more with a drum beat and a bass line than you can say with anything else," adds Ali. "I think all reggae is socially con-

scious because everywhere you go the crowd can feel where you're coming from and what you're saying. Even if you're in Japan and they don't understand what you're saying, they'll still know where you're coming from because you're playing reggae.

"It's actually a form of pop music," continues the personable singer. "It's Jamaican pop music. And in Jamaica, it's used very much like a magazine. They talk about topical things that are happening. Things get around the island much quicker by record or by the radio than they do in a newspaper. But outside of Jamaica, it's just a great music form."

For the most part, reggae musicians seem relentlessly bent on raising political or socio-economical issues in their lyrics, even if those issues are delivered in a subtle fashion. "With our own lyrics," confesses Ali, "we've set ourselves a standard. We feel obliged to say

something worthwhile, but as far as influencing anything or anybody, I don't know." "When we first started," continues Earl, "we was pretty romantic about changing the world. We were very young. But now we write for ourselves and people can take from the lyrics what they like. I mean, for me personally, when I listen to music, I don't really listen to the lyrics. I listen to the bass line and the tune, but not necessarily the lyrics. To say that lyrics change anything, well, I think that's a bit over the top. We've covered a multitude of subjects over the last ten years in our own lyrics." "We do the British thing," adds Ali, "we complain about everything."

With their rapidly growing success, it would certainly seem that the eight members of UB40 know exactly what good reggae music is all about. Now if they can only translate that into American record sales... MC

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Booking: John Podell (William Morris)
Legal Rep: Stanley J. Diamond
Bandmembers: Harry K. Cody, Zinny J. San, Tim Tim, Stixx
Type of music: Rock
Date signed: September 29, 1988
A&R Rep: Cliff Cultreri

By Tom Farrell

If you read rock magazines on a regular basis, you probably couldn't help but notice an ad for these guys. Maybe you've seen a T-shirt or the video on MTV. There's definitely a strong buzz and push behind Shotgun Messiah, and for some very good reasons. Yet with all the hoopla, Shotgun Messiah fever hasn't exactly been sweeping the land like it did for Warrant and Skid Row. It's become an unfortunate rule of thumb that the curve that bands are being graded on has taken a really steep jump because of the incredible initial successes of acts such as Living Colour, Tracy Chapman and Guns N' Roses. This kind of out-of-the-box success really makes it difficult for other debuting artists by comparison. Regardless, Shotgun Messiah have built a healthy following that teeters between "cult" and "casual."

Formed in Sweden back in 1986 under the name Kingpin, ("We had to change the name because of


another band called 'Kingpin," relates vocalist Zinny J. San), it wasn't long before Shotgun Messiah opted for the warmer and more opportune climate of the United States, as well as a name change which was thrown at the band with the same sort of reckless abandon that seems to permeate their lives and music.

"You can't really play this type of music in Sweden," says San, "the most you can hope for is a cult following." The type of music he's referring to is Shotgun Messiah's unique blend of punk/rock/metal with a firm finger on the pulse of the youth. San, who previously fronted the Swedish glam band Easy Action, recalls the events leading up to taking Shotgun Messiah and their hard edged rock overseas in search of opportunities and audiences with open minds. "We took the money that my girlfriend and I had saved and Stixx and I came over. We shopped our tape around and finally found a lawyer who really liked it. We only had twelve days to do it—we really didn't have that much money and couldn't afford to stay in America for as long as we hoped. So, after those twelve days, we returned to Sweden," he sighed.

After returning to their homeland, the band settled into the timeless and annoying ritual of waiting for that all-important phone call to come. When it finally came, the band went about the business of choosing a label that was right for their careers. Shotgun Messiah eventually settled with Relativity Records, a label that displayed more enthusiasm than

some of the more prominent majors that were courting the band. "The major labels were interested, but wouldn't put out the advance money we wanted. We wanted a label that was really going to back us," relates San, "and we were really impressed with Relativity. They really believed in us. We didn't have too many good thoughts about the big labels. I was signed before, and most of the majors just put out the album and don't put too much effort into it. Relativity promised us first priority. They may not have much money, but they're spending what they have. The belief is there," continues San, "and we'd rather have that, cause when you've got a team that believes in you and is throwing everything but the kitchen sink into your act, you know that things are going to happen for you. There's that personal contact and commitment."

So far, things seem to be happening for Shotgun Messiah. Their debut album did reasonably well and their "Shout It Out" track turned out to be one of MTV's most popular videos. Through it all, Zinny San never lost sight of reality and never lost focus of what career moves to make. "We're doing what we want to with our lives," he confessed. "We're living it and we're having fun. We're not driving fancy cars yet, but I think we're a success because we're happy and we're moving up."

After a brief leave of absence due to drummer Stixx's broken thumb, the band is back out on the road doing what they do best. And enjoying every minute of it. 



Shotgun Messiah

Shotgun Messiah
Relativity Records

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Harry K. Cody and Tim Tim.

□ **Top Cuts:** "Shout It Out," "Welcome To Bop City," "Nervous."

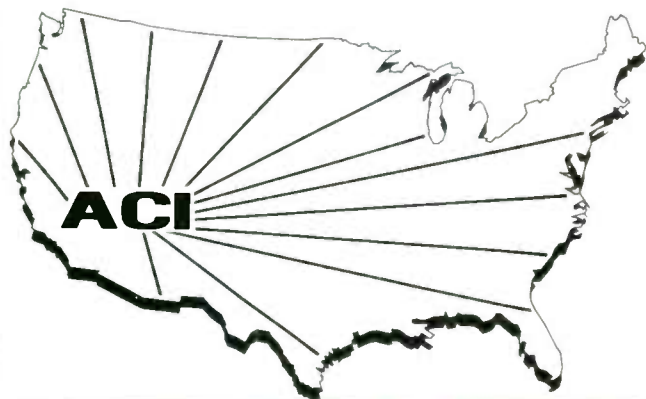
□ **Material:** Shotgun Messiah delivers a homogeneous blend of rock & roll that captures influences from all aspects of punk, metal and street rock, and mixes it down with their own hard-edged flavor. Imagine Aerosmith with a Nineties twist, except that these guys certainly aren't another Aerosmith clone. Hardly. The Shotgun Messiah sound draws from a number of popular rock influences, and while what they're doing is nothing new or out of the ordinary, the band has their own personality embedded in their tunes to make that sound their very own. While most of the songs are geared toward defined tastes, some of them are definitely palatable in the mainstream, especially tunes like the rapping "Shout It Out," which has MTV written all over it. While their music is catchy, the group is lacking in the songwriting department.

□ **Musicianship:** While all the guys in Shotgun Messiah are competent at what they do (you've got the pounding bass and the tight rhythm section), Helen Keller could figure out that the guy that's going to draw the "oohs" and "aahs" is guitarist Harry K. Cody. Cody's "rock of the Nineties" style is already earning him guitar hero praise. Vocalist Zinny J. San has that Bang Tango feel about his vocals, but is a bit more polished and therefore able to bridge the gap between mainstream acceptability and cult status.

□ **Production:** A bit of a problem here, folks. Letting bandmembers Cody and Tim Tim do their own production was a mistake. They certainly didn't obliterate the album, but an outside ear certainly would have helped the overall sound.

□ **Summary:** Shotgun Messiah is one of those bands that is real. Perhaps a bit too real in today's world of safe, corporate rock. They have that street rock edge that seeps into their look, music and philosophy. Perhaps stronger material would save them from being displaced as just another attitude band. --Tom Farrell

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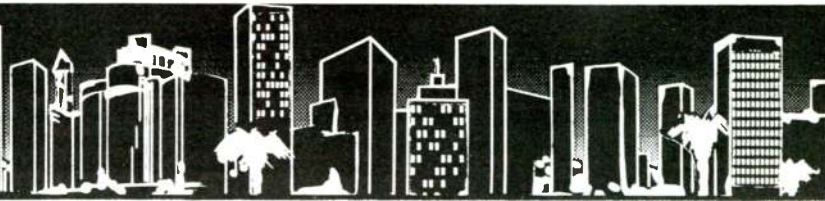
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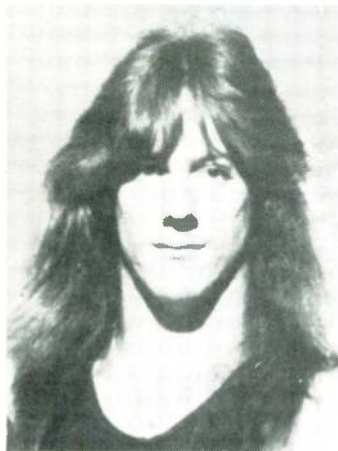
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NIGHT LIFE



ROCK

By Tom Farrell



Dave Pritchard

A bit of L.A.'s rock history is taking its final bow...sort of. **Club 88**, which was the place to be for the New Wave movement, has had its lease pulled out from underneath it and will be closing its doors at the 11784 W. Pico location. According to proprietor Wayne Mayotte, the club will resurface at a different location. We'll keep you updated.

Blonde bombshell **Randi Robbins** has joined the ranks of **Warbride**. The girl rockers are currently working on a demo. And speaking of lineup changes, **Creature** guitarist **Trixxian Vitolo** has left the ranks of the very band that he founded three years ago. We'll keep you updated

on his replacement. Last but not least, **Black Cherry** is hunting for a new guitarist...again.

Some good stuff from the folks at **Goldenvoice**: Mod's not dead with the **Toasters** and others at the **Country Club**, Saturday March 24th. **The Creatures**, featuring members of **Siouxsee & the Banshees**, Saturday, March 31st at **UC Irvine's Crawford Hall**, (and at the **Wiltern** on the 29th, a non-GV show).

The Palace is going to be a happening place for March: On the 26th, metalheads get a treat with **Overkill**, and don't forget **Enuff Z'Nuff**, only a week earlier, on March 20th.

If you didn't catch them the first time, the **Cult** will be returning to LA, this time it's the **Universal Amphitheatre** on March 31st. Get there early to check out **Dangerous Toys**.

A final note: On Wednesday, February 28th, at 8:32 a.m., **Armoured Saint** founding guitarist **Dave Pritchard** lost his two-year battle with leukemia. Pritchard entered the hospital in January to receive a bone marrow transplant, which failed to raise his white count. In lieu of flowers, Pritchard's family is requesting that well-wishers make a donation to leukemia research in a trust fund to be set up in Dave's name. Donations can be sent to: **City of Hope**, 1500 E. Durante, Durante, CA 91010, in memory of Dave Pritchard. According to Saint lead singer **John Bush**, the band will regroup, and "that's the way Dave would have wanted it." Pritchard wrote and arranged most of the material on the band's forthcoming **Metal Blade Records** release, due out by summer.



The Cult

C&W

By Billy Block



Malati, Makuma (on Yidaki) and Whitiana of Yothu Yindi

First things first. Many thanks to my good friend **Will Ray** for covering the *Night Life* column whilst I was traversing the globe. Will is a great musician and almost as good a writer as I am. Thanks Will!

As some of you might have read in the last issue, I had the opportunity to travel to New Zealand to perform with the **Graffiti Band** at the **Indigenous Peoples Music Festival**. The Graffiti Band is comprised of two native American Indians, (i.e. indigenous to America) **John Trudell** and **Quilt Man** as well as **Mark Shark** and myself. The Australian group **Yothu Yindi**, which is made up of five aboriginal members, (indigenous to Australia) as well as two European (white) members also were invited to perform. Yothu Yindi, who toured with **Midnight Oil** and the Graffiti Band in 1988 and was nominated for **Top Indigenous Band of the Year** by the **Australian Record Industry Awards** this year, came to the festival minus their drummer. They asked me to fill in, and well, one thing led to another and I ended up touring with and producing recordings for Yothu Yindi for the entire month of February. Tour dates included opening for **Tracy Chapman** as well as festivals throughout New Zealand and Australia. Needless to say, it was an incredible experience. But it's great to be back in the good 'ol U.S. of A.

Paige Levy, Warner Bros. A&R Vice President, paid the L.A. country scene a visit recently. Paige attended showcases all over town to check out the state of our current crop of country talent. When asked about her stay, Paige commented, "I had a great trip. It's apparent the country scene in L.A. is alive and well. I'm surprised the country market here doesn't get more attention. Although I'm not signing anybody right now, I did hear a lot of good writers with solid material and excellent ideas." Paige went on to say, "I would like to help some of L.A.'s country writers get together with Nashville's publishers in an effort to help them with their direction. As far as writing in a more commercial vein, I'd like to put some Nashville writers together with some L.A. writers to exchange fresh ideas." Hopefully, some local writers will capture the attention of publishers and artists from Nashville.

At the **Ronnie Mack** hosted **Barndance** held at the world famous **Palomino Club**, **Joanie Camp**, **Charlie Mitchell**, **Jodie Allen Sweet** and the **Mustangs** all put on excellent performances at a special showcase put together for the aforementioned Paige Levy. The Barndance continues to provide local and out-of-town country acts exposure as its premiere showcase. My old buddy "**Steady**" **Freddy Krc** and his **Wild Country Show** appeared on the Barndance with fellow Austinite's **Teddy and the Tall Tops**. These two fine bands are winding through the west treating audiences to their unique brand of country craziness, Texas style!

Larry Dean has returned from Nashville where he taped a segment of *Nashville Now*. Things seem to be going Larry's way as of late. His newest release, *Outside Chance*, on the USA Music Group label, is doing well on the *Cashbox* and *Billboard* charts as well as getting airplay in markets all over the country. Look for Larry Dean's newest single "Old Time Cowboy Movies."

Upcoming shows to watch for: **Sweethearts of the Rodeo** at the **Crazy Horse Saloon** on March 26, and **Rodney Crowell** at the **Celebrity Theater** on March 31. And remember, keep it country.



The Mustangs at a Palomino showcase.

JAZZ

By Scott Yanow



George Wein

The 12th Annual Playboy Jazz Festival (June 16-17 at the Hollywood Bowl) looks like it'll be the strongest yet. Although L.A.'s only jazz festival has occasionally been plagued by erratic pacing (the Modern Jazz Quartet following Spyro Gyra and Dizzy Gillespie going on after Weather Report's "Birdland" come to mind), this has greatly improved in recent years. At the traditional press conference (held at Hugh Hefner's Playboy mansion), festival producer George Wein announced the impressive lineup. For Saturday, June 16, there will be full sets by Miles Davis, Doc Severinsen and the Tonight Show Band, Joe Williams with pianist-singer Jay McShann, Tony Williams' Quintet, Chick Corea's Akoustic Band (a trio with bassist John Patitucci and drummer Dave Weckl), Latin jazz by Poncho Sanchez with guest Tito Puente, the Ellane Elias Trio and a remarkable quartet that includes Herbie Hancock, Pat Metheny, Mack DeJohnette and bassist Dave Holland. Sunday's show is almost as strong with Chick Corea's Electric Band (the trio plus sax and guitar), Gerry Mulligan's Quartet, Lionel Hampton's Orchestra, blues singer Etta James, piano legend Dorothy Donegan,

Milton Nascimento with Wayne Shorter, Hiroshima and a very rare straightahead set from Lee Ritenour.

The press conference found many of the musicians in attendance (including Corea, Joe and Tony Williams, Sanchez, Donegan and some of the members of Hiroshima), mingling with Hefner, Wein, the press and various record company personnel. No sign of either Miles or any playmates, though! Since tickets are going very fast, call (213) 450-9040 before it's a complete sellout.

With the sad closing of Alfonso's, a friendly jazz bar in North Hollywood (where such luminaries as Shorty Rogers, Bill Watrous and Buddy DeFranco, among many others, performed), the Valley has one less club to choose from. Drummer Chet McCracken led his group at a fairly new establishment, the Catch 21 Club, that regularly books rock and jazz. McCracken's music fell somewhere in between during his nearly two-hour set. The drummer's band featured the MIDI vibes of Brad Dutz (who achieved a wide variety of sounds), the hot blues guitar of Chris Pinnick, the Chapman Stick of Randy Strom (who was way down in the mix and often buried), bassist Richard Grossman and an occasional saxophonist whose name I unfortunately missed. On such tunes as "Jamaica Jump," "Solas' Samba," "Velvet Touch," "Flight To Moscow" (the title cut of McCracken's new CD on Voss), and "Tequila," the band set down some strong funk grooves for the soloists to sail over. A little better pacing (there were no ballads) would have helped but otherwise this was a cooking set of fiery fusion.

Upcoming: Le Cafe (818) 986-2662 in Studio City has guitarist Pat Kelley (March 16-17), bassist Brian Bromberg (March 22) and Alphonse Mouzon's Final Notice (March 23-24), while Catalina's (213) 466-2210 features Frank Morgan (March 16-18) and Mongo Santamaria (March 20-25).

BLACK MUSIC

By Wayne Edwards



M.C. Hammer

Capitol Records recently threw a party honoring rapper M.C. Hammer and his new album, *Please Hammer, Don't Hurt Em*,

which reportedly shipped gold. Obviously, the sophomore jinx had no effect on this talented showman. The highlight of the evening, a scheduled performance by Hammer and his 26-member Posse, was running so late I had to pass on that to make my way over to the Wilshire-Bell Theatre to attend the first Future All-Stars Talent Showcase. Interesting concept, very much like Amateur Night at the Apollo. The difference is the Apollo surrounds the amateurs with seasoned talent to draw and hold the audience. This showcase may want to adopt a similar policy if folks are expected to keep dishing out \$5 on a regular basis. Rappers Steele and the gos-

pel quintet Fourtaste, were good but, all in all, opening night left quite a bit to be desired.

On the other end of the spectrum, a real fun time was had at the benefit concert for L.A. Marathon V held at the Shrine. Billed as an old fashioned rock & roll show, it was encouraging to see that four of the show's five acts were black. The fact that the number of black faces in the audience was next to nothing, however, was equally discouraging. There could be several reasons for that but, quite frankly, all of them are inexcusable. As for the show, the Marvellettes ("Please Mr. Postman") came out looking like anything but an "oldies" act, as did headliner Bo Diddley who rocked the house with a very funny version of "Hoochie Coochie Man." The biggest ovation of the night went to Muhammad Ali who was doing a bit of hanging out at the concert with his children.

Mellow notes: For those who like their night life mellow, check out guitarist Norman Brown (aka Stormin' Norman) at Bon Appetit in Westwood and Rodney Franklin at Sherman Oaks' Le Cafe. If you don't like to go out at all, just pick up a copy of Babyface's *Tender Love* CD and program your box to track tunes five thru eleven.



Bo Diddley

PLAYBOY JAZZ FESTIVAL



(Front, L-R): Tony Williams, Ann Patterson, Dorothy Donegan, Sandy Graham, Chic Corea and Lee Ritenour; (back) Nat Pierce and unknown.

CONCERT REVIEWS

The Hooters

The Roxy
West Hollywood

The Hooters have created their own brand of rootsy rock & roll, mixing a large and unusual variety of acoustic-based instruments. But, as entertaining and energetic as their style of music was on the night in question, it's simply not for everyone. From their very first major release, *Nervous Nights*, they have been a rather political, message-oriented band. And as would be expected, that social consciousness was apparent at their recent Roxy performance. It's not that they preach in between songs, but rather they just let the lyrics do the talking. And for many of us, being reminded about the growing problems in the world — the increasing number of homeless ("Brother Don't You Walk Away"), the unheard cries for freedom and denial of human rights ("500 Miles," which they dedicated to Nelson Mandela), the appalling shape that our political system is in ("Where Do The Children Go") and the shortcomings of organized religion ("All You Zombies") — might come just a little too close to home. Of course, not everyone has to look so deeply into the lyrical content of this band's material. The Hooters probably were enjoyed by a majority of the audience members as pure entertainment. Their set also included plenty of lighter pop tunes like "South Ferry Road" and "Day By Day" as well as "Mr. Big Baboon" and "Deliver Me" from their recently released Columbia album, *Zig Zag*. The Hooters may not be able to bulldoze the world's problems over by themselves, but the band is certainly headed in the right direction.

—Pat Lewis

Kevin Paige

The Strand
Redondo Beach

Memphis-born singer/songwriter



Kevin Paige

Lester Cohen



Arma Flash

The Hooters' Eric Bazilian and Rob Hyman.

Kevin Paige's recent Strand performance was a riveting, non-stop barrage of grooving dance R&B tunes, which seemed, at times, to be heavily influenced by Michael Jackson (especially in Paige's use of parallel vocal harmonies) and George Michael.

To be able to pull off dance music of this nature so successfully in a nightclub (or more accurately, a converted backgammon club) was no small feat. Yet, Paige and his first-rate funk-til-you-drop backup band did it with ease and plenty of showy style to boot. Paige's seven-piece band featured the exceptional talents of guitarist Angelo Earl and keyboardist/saxist Saul Heuser, among others.

Opening with "Hypnotize" from his current debut LP on Chrysalis, Paige, who was an energetic and captivating vocalist, strutted his stuff from one end of the stage to the other — always making sure to either slowly move his dark, long hair out of his extremely handsome face or grab his crotch at a crucial moment. One never would have guessed that Kevin was performing with a dislocated knee or some such injury and suffering from a flu virus that he said he had picked up recently while on tour in Japan. It's no wonder he didn't come back for an encore! The highlights of the evening were Paige's soulful rendition of the Marvin Gaye classic, "What's Going On," and an extended version of his own "Stop Messin' With Me" which afforded each and every bandmember loads of room to stretch out and strut their own stuff. A jammin' evening indeed.

—Patricia DuLong



Pat Lewis

The Smithereens

Universal Amphitheatre
Universal City

The Smithereens have been labeled an alternative band, but they are really just your back-to-the-basics rock band who write extremely catchy pop songs. Sporting the latest in trendy threads, wearing hair extensions down to their asses or being endorsed by today's hip equipment manufacturers aren't concerns of this heavily Sixties-influenced quartet. And when they took the stage recently here at the Universal Amphitheatre, the band also made no excuses for their out-of-tune guitars, lack of enough backup vocals or vocalist/songwriter Pat DiNizio outpouring of nervous energy that manifested itself in the form of loud screams at the end of a number of songs.

Opening with an older tune, "Down In My Own Tears," the Smithereens crammed twenty songs into their two-hours-plus show. Highlights were numerous and included their KROQ-FM hits "Girl Like You" and "Yesterday Girl" both from their latest Capitol release *Smithereens 11*, and "The House We Used To Live In," which afforded drummer Dennis Diken, who is a precise and innovative player, plenty of room to stretch out. The band was joined by opening act Graham Parker for a heartfelt rendition of "Runaway,"



Pat Lewis

Pat DiNizio of the Smithereens

which they dedicated to the late Del Shannon.

Pat DiNizio and the Smithereens' sole intention seemed to be to communicate their songs as simply and as honestly as they could and have one hell of a good time in the process. And, on this night, they succeeded quite nicely.

—Pat Lewis

Mötley Crüe

Great Western Forum
Inglewood

Showing off the stuff that has made them the teen metal band of the Eighties, Mötley Crüe rolled into their hometown with a string of sold-out gigs, a new action packed stage show and an attitude that sees them going into the Nineties as the reigning band in their genre.

Going to a Mötley Crüe show is like going to a heavy metal circus/party and religious experience all rolled into one. When you've got 17,000 plus fans whacked up on hormones and God knows what else (although this is the first tour during which the Crüe has been substance free, and it shows), and with the band actually backing up the bluster with an energetic stage performance and some good hard-driving rockers, it was a concert to remember. Vince Neil's voice has never sounded better and, as usual, Crüe is on the cutting edge of concert technology, with a grade-A assortment of big lights, pyrotechnics and lasers.

Mick Mars' guitar solo was tepid and, like the entire show, way too loud. Crüe has never been known for their talent, but they compensate for it with hype bluster and attitude, all of which showed up in full force on their recent tour.

—Tom Farrell

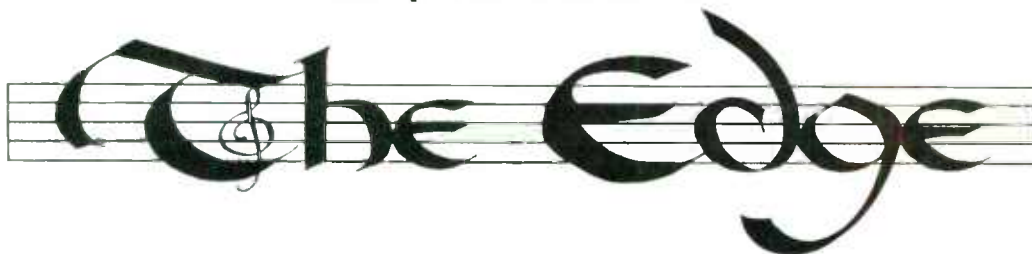
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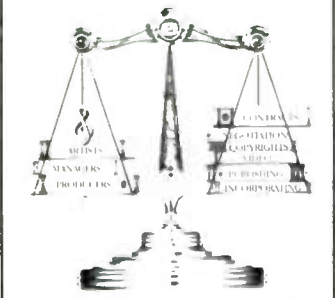
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CLUB REVIEWS

Fisc
The Marquee
Westminster
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Jimmy Martin, vocals; Alan Aime, lead guitar; Jean Michel Mauffray, rhythm guitar; Pierre Bechet, bass; Dominique Henry, drums.
□ **Material:** Fisc is a band from France that plays traditional American hard rock with a bit of a European edge. Most of the songs performed were good, powerful rockers with heavy background vocals. The majority of Fisc's material was taken from their two albums which were released in France on the Musicdisc label. Most of the songs, such as "Call Of The Wild" and "Love Is The Answer" (the latter written by Mike Smily, who also co-wrote Lita Ford's hit "Kiss Me Deadly"), were very typical sounding of the L.A. hard rock genre. A bit too clichéd for my tastes, a la Autograph and House of Lords. One standout track was "Tokyo Nights." Although nothing exceptional, this song did have a good driving beat.
□ **Musicianship:** Fisc is a very tight sounding live band with experienced players. Drummer Dominique and bassist Pierre hold a good, steady bottom end, and lead guitarist Alan Aime has a great, thick guitar tone and whipped up some pretty tasty licks. Vocalist Jimmy Martin (I believe the newest member of the band) surprisingly had a very typical American sounding voice and covered up his accent quite well (which is un-



Fisc: Tight and experienced.

usual for most French vocalists).
□ **Performance:** The show marked Fisc's last L.A. performance on this short stint before heading back home to France. Their stage show lacked

somewhat in energy but, for the most part, they were consistent. I felt the band was trying a bit too hard to fit into the L.A. rock scene as they offered nothing really different from other local L.A. hard rock bands. One thing that was a refreshing change was that Fisc wasn't trying for the guitar-rock street image or the glam pretty boys image which this town is especially known for.

□ **Summary:** Although many of you are probably unaware, over the past ten years, the French music scene has offered some of the classiest bands in heavy metal. French bands such as Warning, Ocean, Voie De Fait and one of the most underrated bands in heavy metal, Trust, unfortunately, never broke the American market. Fisc has the advantage over the aforementioned bands simply due to the fact that Fisc is able to break the language barrier. XYZ (who are 50% French) have been successful in combining an L.A. rock sound with a classy European edge. And Fisc has the potential to do it as well. One last criticism, if you will, not on the band itself, but their strategy in breaking the U.S. market. I don't particularly feel that Fisc is quite ready to break the States, as they really don't stand out from the rest of the pack. But Fisc shows potential, and if they conquer the rest of Europe and gain more worldwide exposure, the next time they tour L.A. they hopefully won't end up playing opening weeknight shows at small, half-filled L.A. and Orange County clubs.



Cherry St.: They've got the look.

John Bruno

—Bob Nalbandian



Prime Cutt: Young and spirited.

Prime Cutt

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Phil Maldonado, lead vocals; Randy Lee Salzer, lead guitar, backing vocals; Jay Dee Sattler, bass, backing vocals; Doug Wuitschick, drums.

❑ **Material:** Prime Cutt cuts its rock baby teeth on light metal reminiscent of Cinderella and Bon Jovi. "Riding High On Love," "Body" and "If It Ain't Real" won't win any awards for originality in the song title or lyric writing department, obviously extolling the desires of human flesh or fickleness of young love. Yet, because PC puts across the songs in a vibrant and sincere manner, this listener can forgive them for those common banalities.

❑ **Musicianship:** They overcame technical difficulties at the start of their set, which necessitated a lively yet premature impromptu drum solo by Wuitschick. Perhaps these initial setbacks caused P.C. to sometimes play off-key and out-of-synch. Whatever the cause, PC did manage to

deliver animated and often solid renditions of their material just the same. Guitarist Salzer offered some blazing fretwork on his white King of Hearts designed axe. Bassist Sattler, accompanied by Wuitschick, provided a solid bottom end throughout the evening.

❑ **Performance:** The raven-haired lead singer Maldonado was charismatic enough. He often joined the female members of the audience by serenading them with a personal and up-close performance of his songs. His lively vocal histrionics, ranging from howls to subtle crooning, seemed to trigger an outburst of kinetic energy in Sattler and Salzer who abandoned their posts on the stage and ran wildly through the crowd. Though some may interpret their antics as clichéd moves, these gestures, however trivial, proved necessary as a vehicle to inject a level of studied professionalism into a show that sometimes bordered on amateurish.

❑ **Summary:** Prime Cutt is an enthusiastic and spirited young band. There were, however, moments during the show when this youthful exuberance was not enough to camouflage certain limitations. At

times, Prime Cutt really locked in as a cohesive unit and soared like a proud bird; but when they didn't, PC faltered—performing slightly disjointed arrangements of their songs. With more hard work and some fine tuning under their belt, Prime Cutt may become a more stable fixture on the club scene.

—Harriet Kaplan

Cherry St.

Gazzarri's
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Roxy Dahl, vocals; Tom Monroe, guitars; Taz Bangz, guitars; Jamie Scott, bass; Marc Razzle, drums.

❑ **Material:** This band's noisy rock/metal is akin to taking a musical acid bath with bits of Britny Fox and early Mötley Crüe thrown in, but with the songwriting skills of neither. All the tunes are cocky hard rock that could use a bit more definition and polishing up. Their ballad, "Now in Darkness," was a definite "thumbs up" and shows that Cherry St. has songwriting ability—they just need to put it to use a bit more.

❑ **Musicianship:** Being spewed out over the Gazzarri's sound system, it was a bit difficult to mesh through Cherry St.'s sonic assault. Better arrangements would help, but you could still tell that the guys are competent at what they're doing, with the above-and-beyond-the-call-of-duty award going to new bassist Jamie Scott. Sadly, the weakest member of the band musically is vocalist Roxy Dahl. I just don't see anyone ever accusing this guy of being a singer. Dahl's screeching gets really annoying after awhile, and this guy displays no melody or range in his vocals. Once again, better arrangements and a little thought might help.

❑ **Performance:** Cherry St. is definitely one of the better set-decorating bands in this city, with urban streetbackdrops, a graveyard fenced drum set and a fog- and strobe light-ridden stage. These guys compliment the picture with their guitarists and frontman who've opted for a very nice black leather/black hairstack look which combines the best attributes of glam and gloom. Unfortunately, the bassist and drummer don't fit in with the overall mood. The KNAC T-shirt and SoCal street cool appearance were really out of place and added a bit of confusion to the visual theme of this band. I thought the rhythm section of Dangerous Toys was doing a walk-on.

❑ **Summary:** Cherry St. is a very promising band, but they need work in the songwriting department, some help with the vocals and a solid direction with their look, which could be one of the best on the Strip. Give these guys six months to round out the edges and these Detroit transplants could easily rise to the top of the scene.

—Tom Farrell

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 **CLUB REVIEWS**

Shel Shoc

English Acid
 Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Kevin Roentgen, guitar; AC Stone, vocals; Ernie Berru, drums; John Zell, bass.

□ **Material:** Shel Shoc combines good hard rock with a slight metal edge. Their minimalist instrumentation leads to a crisp and biting sound. Since the instruments were not competing for attention, the bandmembers were able to complement each other musically. The guitar line in the upbeat rock song "Wanna Go" was catchy and wicked. "Dance Dirty White Girl" and "Bourbon Street" were energetic songs that mixed blues with hard rock. The band desperately needs to concentrate on some new original song lyrics. The "she's only seventeen" theme has been used and used again since the Beatles.

□ **Musicianship:** Lead singer Stone's scratchy low voice is perfect for Shel Shoc's rock sound. The rhythm section carried the songs. Zell and Roentgen worked well together on bass and guitar, allowing each other space to experiment with the music.

□ **Performance:** The band's main purpose was to musically do the best they could, and the packed English Acid crowd cheered them on. Stone stood there and sang out all the lyrics his scratchy voice would allow him to. Roentgen and Zell played their hearts out and waved their long hair back and fourth to the beat. The band's look was anti-glam, with Stone sporting a plaid flannel shirt and the rest of the guys in basic black T-shirts. They looked sloppy, laid back and at ease during the show. Since the band only played four songs, they didn't waste any



Shel Shoc : Work on your lyrics, guys.

time trying to seduce the audience through special stage effects or rehearsed lines.

□ **Summary:** Shel Shoc is a band that hasn't been taken in by the Hollywood "pretty little rock star" scene. The band has a noticeably good music style and they don't put on plastic personalities on stage. It they can keep it that way, they will be a band to watch. —*Tamara Conniff*

Darius

Club Lingerie
 Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Darius, vocals, guitar; Phil Leavitt, drums, guitar; Don Teschner, slide guitar, bass, violin, mandolin, harmonica.

□ **Material:** Playing songs mostly culled from his Gold Castle album, *Cardboard Confessional*, Darius showed that his obvious forte is the narrative tale. This self-described folk troubadour specializes in big-city vignettes; whether the action takes place in L.A. or in Istanbul, he

has turned an observant eye to the vagaries of everyday life. My only quibble is that his realistic word pictures never seem to venture into the more poetic area of symbolist; there is an unavoidable sense of a crossing of every "t" and a dotting of every "i" as he tells his tales. One is also advised to look elsewhere for high drama, as Darius prefers the approach of the minaturist to that of the muralist.

□ **Performance:** This evening, Darius never seemed quite able to hit his stride. Whether singing about failed Danish anarchistic communities or the dubious rewards returned from material possessions, many songs seemed to suffer from a lack of fire in their delivery. Obviously pissed-off at the last-minute juggled scheduling of the evening's bill, which forced him to go on well past scheduled showtime, Darius felt the need to comment on the fact that it really wasn't his fault (again)—pointedly adding that it was "just another well-planned Lingerie show." (This verbal hand grenade may have sprung from the fact that he was leaving town that week for an extensive national tour.) Although the set was well-received by the faithful, who decided to skip *Nightline* and stay, the set never struck sparks. And when the encore, a Ginsberg/Corso/Kerouac-inspired "Poem 44" went belly-up, Darius threw in the towel.

□ **Musicianship:** The MVP award went, hands down, to multi-instrumentalist Don Teschner, whose violin work—particularly in the song "Istanbul"—was a real crowd-pleaser. Honorable mention went to Phil Leavitt, who actually essayed the act of playing drums and guitar at the same time. Darius was, himself, in fine voice and his vocals only stopped-off at Dylanville in the song "Shadows Of The Freeway"—a song which could have been an outtake from *Freewheelin'*. He also played an excellent, bluesy, vibrato-filled solo on "There Is No Cure."

□ **Summary:** It was obviously just an off-night. Darius has garnered good press and a loyal following in the L.A. folk scene and his national tour should guarantee that his music gets a wider audience. And deservedly so. —*Steven Silva*



Darius: Having an off-night.

CLUB REVIEWS



Revolver: Not quite ready yet.

Revolver

Gazzarri's
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** David Michael Roxx, lead vocals; Paul Roxx, guitar; Jonni Rokkman, guitar/vocals; Thomas Bond, bass; Jason Banger, drums/vocals.

□ **Material:** Revolver combines heavy metal, rock and noise in a far ranging spectrum of songs. From a remake of the classic Beatles song "Come Together" to metal rock songs like "Cactus Johnny," the band combines their "let's rock" attitude with a commercial style. The song "Who You Gonna Love Tonight" had a good rhythmic beat that was just fast enough and a chorus that the audience will remember. Musically, Revolver's live performance was disappointing, given that the sound facilities at local clubs are confining, many good songs were lost in background noise.

□ **Musicianship:** The bandmembers certainly have talents, but from their onstage attitude, the Roxx brothers thought they were much better than they really were. David Roxx does have a wide singing range and can reach low and high notes with ease, but Bond and Banger, on bass and drums, were the strongest part of the band. The musically innovative rhythm section provided the songs with solid foundations and an aggressive beat.

□ **Performance:** Lead singer David Roxx needs some lessons in true classy sex appeal, instead of the cheap shots he took at getting some screams from the young groupies. He tried to talk in a low, husky voice which didn't fit with his pretty boy looks. To get a rise out of the packed Gazzarri's crowd, he grunted, moaned and flashed his tongue, and his body movements were an attempt to have sex with the audience. His egotistical stage manner only distracted the audience from paying any serious attention to the singing talent he does have. When David

Roxx introduced "Never Say Never," he moaned and said something about how he knew that song was going to make all the girls cry. I liked the song, but watching him onstage made me want to cry. Bass player Bond, who has the talent to have an ego, was onstage to play good music and didn't have to pointlessly seduce the audience to have them like him.

□ **Summary:** Revolver has some good, original pieces. The band could go far, but they must learn to mix modesty with their modest talent.

—Tamara Conniff

Richard Smith Unit

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩



Richard Smith: One of L.A.'s best.

□ **The Players:** Richard Smith, electric guitar; Jeff Kashiwa, saxophones, EWI; Kevin Axt, bass; Tim Redfield, keyboards; Randy Drake, drums.

□ **Material:** Smith focused his supercharged stringwork on the mostly funky, melodic tunes from his new *Rockin' The Boat* release, which is currently hot on the charts. "Rockin'" seduced with its seismic bass groove, while the urban rocker "South Central" heightened its screamy approach with a frisky sax interlude by Kashiwa. "Orca's Island" and "Zephyr Cove" showed a more heartfelt side of Smith, who kicks on guitar but is also a great tunesmith.

□ **Musicianship:** Smith is both a jazz guitarist on the rise as well as an instructor extraordinaire, and any fledgling player could learn a lot from his exciting, aggressive approach and sense of technique. Kashiwa, who plays with the Rippingtons, does a smooth burn on the soprano and EWI, and his sense of improvisation never ceases to amaze. Complementing these two, Redfield, Axt and Drake kept some very solid time, with Redfield getting a pretty solo spotlight on "Zephyr Cove."

□ **Performance:** Top-notch. With the exception of Axt, this Unit has been playing together for quite some time, and besides the seamlessness, they (and particularly Smith and Kashiwa) are dynamic and fun-to-watch players.

□ **Summary:** Smith is fast becoming one of L.A.'s premier pop-jazz guitarists (and also plays in saxman Richard Elliot's fold), and performances like this one do everything to substantiate the fact that he will likely become a national guitar god, given the right promotion and opportunities.

—Jonathan Widran



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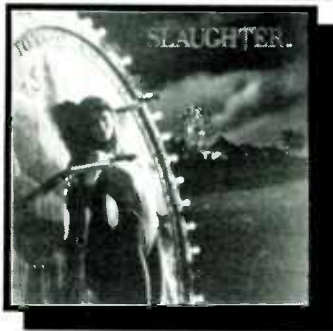
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RECORD REVIEWS



Slaughter
Stick It To Ya
Chrysalis

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Dana Strum and Mark Slaughter.
□ **Top Cuts:** "Eye To Eye," "She Wants More."
□ **Summary:** Mark Slaughter and Dana Strum, formerly of the Vinnie Vincent Invasion, have created a sort of Kingdom Come-meets-Kiss sound that's forgotten almost as soon as it's heard. Although the initial out-of-the-box sales are quite strong, the energy level is dreadfully lacking in the tepid riffs and the surprisingly soft production. Even if those faux-paus could be forgiven, the mindless content could not. Many of the songs actually make David Coverdale's recent output seem rather clever. I'd say pass on this album.

—Scott Schalin



Walking Wounded
The Raging Winds Of Time
Chameleon

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Jeff Eyrich
□ **Top Cuts:** "Sacrifice," "Remember Ruben Salazar."
□ **Summary:** Having kicked away at the L.A. music scene long enough, Walking Wounded have finally broken a hole in the wall of rejection most alternative bands face. Although the album is a bit too alternative, it's a breath of fresh air from the over-saturated metal market. The album combines traditional rock in the spirit of the Blasters with an underlying Latino feel, giving it a unique edge over most straight forward rock acts. The Wounded may bridge the gap between the new generation of rockers and the older, richer underground scene of the mid-Eighties.

—Lorraine Ali



Michael Colina
Rituals
Private

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Michael Colina
□ **Top Cuts:** "I Shot The Sheriff," "Cherry High," "Magic."
□ **Summary:** This second, immediately likeable offering by synth whiz Colina offers some of the tastiest pop instrumental improv of the young year, ranging from the sexy Calypso groove on the cover of Bob Marley's "Sheriff" to the supercool and funky "Black Panther" and "Cherry High." Colina, who has produced David Sanborn, among others, also gives us some lovely, finely textured all-synth affairs like "Drala." With any justice, Colina will soon become a member of the pop-jazz keyboard elite. *Rituals* is certainly a solid stepping stone towards achieving that goal.

—Jonathan Widran



Adam Ant
Manners And Physique
MCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Andre Cymone
□ **Top Cuts:** "U.S.S.A.," "Bright Lights, Black Leather."
□ **Summary:** On the grand international smorgasbord of musical delights, Adam Ant is Jello. Here he tries to pour himself into a Minneapolis R&B mold, which all seems very attractive at first bite, yet is chock full of nothing but empty calories. Talking lyrically tough, the record's delivery is ultimately fey. The best cuts are those where production, theme and performance mesh most closely, which oddly enough are also the tracks where Adam Ant sounds least like the pesky insect of old—and on which he takes full writing credit. Hmm. Gelatin trust thyself.

—Tom Kidd



DJ Jazzy Jeff & Fresh Prince
And In This Corner...
Jive-RCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various.
□ **Top Cuts:** "Jazzy's Groove," "The Reverend."
□ **Summary:** Rappers have received a bad rap for being a bunch of self-praising, gold-wearing, violence-starting hoods, but DJ Jazzy Jeff and the Fresh Prince prove otherwise on their latest album. The Fresh Prince weaves rich, humorous tales full of off-the-wall themes like having a fight with Mike Tyson. DJ Jazzy Jeff backs it all up with some funky base lines and even has a whole cut, "Jazzy's Groove," showcasing his talent. Not nearly as popular or as powerful as their last album, because there's nothing on it to rival the classic "Parents Just Don't Understand" track.

—Maxii Cruz

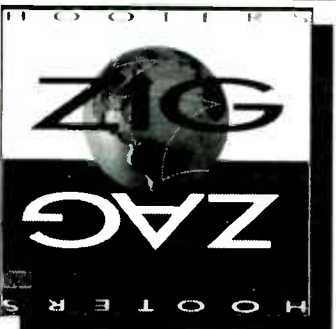


The Residents
The King And I
Engima

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** The Cryptic Corporation
□ **Top Cuts:** "Blue Suede Shoes," "Return To Sender."
□ **Summary:** Picture if you will, Yoko Ono dies and returns to life as four musicians with no identity and huge eyeballs. The result is great avant-garde times four—simply put, the Residents. Their latest effort is a collection of Elvis Presley hits redone almost beyond recognition. They have, however, managed to keep the sense of pop intended by the original recordings. Stories of the King told to children in between songs add an eerie mystique to an otherwise brilliant concept album. Only possible in...the Residents' Zone.

—Randy Karr



Hooters
Zig Zag
Columbia Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rock Chertoff
□ **Top Cuts:** "Brother, Don't You Walk Away," "500 Miles."
□ **Summary:** Having mistakenly taken this Philadelphia band for a group of pretty boy Top 40 wimps, I've been chomping down my toes ever since I sat down with this sparkling release. *Zig Zag* kicks off with the socially-conscious "Brother, Don't You Walk Away," a driving anthem that exposes the thin line between America's class struggle, and segues into the uplifting aura of "You Never Know Who Your Friends Are" and the humor of "Mr. Big Baboon." This LP is evidence that the Hooters are straightening out their *Zig Zag* journey to the top of the charts.

—Steven P. Wheeler



Ian McCulloch
Candleland
Sire/Reprise

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ray Schulman
□ **Top Cuts:** "Proud To Fall," "The Cape."
□ **Summary:** Ian McCulloch's debut solo album is hardly a rousing declaration of independence. The former frontman for England's Echo and the Bunnymen sounds surprisingly withdrawn and complacent on his latest effort. The majority of the ten tracks here are moody, tranquil exercises that are only moderately memorable. Even when McCulloch does kick up the energy level, these few songs only serve as hollow echoes of the Bunnymen's glorious psychedelic-punk past. *Candleland* has a rich, dreamy ambience, but not a whole lot of substance.

—Jon Matsumoto

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Stage Capacity: 6
PA: Yes
Piano: Yes
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Contact: Ronald Nagby (818) 287-6569
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Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to: On The Move productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA, 91006.

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Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
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Type of Music: All styles of R&R, originals only.
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Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Call
Pay: Percentage of door

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Contact: Len Fagan (213) 654-4887
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Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
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Piano: No
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Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
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30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
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Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned address.
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PRO AUDIO rental/sales co. seeks motivated individual for F/T position. Job requires good driving record, some recording/audio knowledge. Pay negotiable. Roger Sommers, (213) 469-4773.

GREATER ENTERTAINMENT productions looking for interns for the total entertainment business. Make money, daily commision. Contact Mr. Ron Cook, (213) 271-7955.

RECORDING STUDIO seeks experienced office person. Position requires background in studio sales & booking, traffic & bookkeeping. Equal Op. emp. Leave message for Terry (213) 960-8886.

INTERN WANTED: Some pay. Must know recording studio procedures. Exp. in office, engineering or technical a must. Leave message for intern supervisor @ (213) 960-8886.

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

FASTFORWARD Magazine seeks aggressive, self-starting individual to sell advertising for L.A.'s fastest growing music publication. Freelance position/flexible hrs. Commission/advancement opp. George (818) 953-9162.

INTERN WANTED by production/publishing co. No experience necessary. Music background desirable. Learn PR from ground up. Some pay. Call Noah, (213) 391-5713.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio F21 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.
Read Music: Yes

Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*.

Scored music for the feature film, *If We Knew Then*.
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY GUITAR GOD & OMNIPOTENT 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/strng 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, Foxtek 16-track and 3M 24 track studio, effects galore.

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

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 Garret, Big Lady K, The Pink Fence, 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.

NICK SOUTH
Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B rock 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 & slip; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Jerry 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.

STEVE ADAMS
Phone: (818) 597-9231
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 yrs. exper. in San Francisco Bay area and L. A. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

LARRY SEYMOUR
Phone: (818) 985-2315
Instruments: Tobias 5 & 6 string fretted & fretless basses. 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, etc.
Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Mariella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresner, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.
Available for: Sessions, touring, private instruction.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set/percussion—acoustic & electronic/equipment: Simmons, Ludwig, Zildjian, Roland, LP, Alan.
Read Music: Yes
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World," *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*. Drummer on "The Paul Rodriguez Show."
Available for: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

NED SELFIE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous albums, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.

Available For: Studio & stage.

STEVE CURRY
Phone: (213) 289-0228
Instruments: Acoustic & Electric guitars, MIREX, EPS sampler, TX81Z, K1, HR16, IBM P.C. w/sequencer Plus software, various outboard gear.
Read Music: Yes.
Styles: R&B, Top 40, Jazz, rap, reggae, rock, ska, soca.
Technical Skills: Guitarist, keyboardist, producer, songwriter, drum programmer, sampling, key tech.
Qualifications: Sessions for films, TV & radio. In house session guitarist for Will's Audio Video Productions. Tunning, albums or demo production for New Bohemians (Wes Martin), Watusi, The Jacksons, Fabian, Jerry Reed, Harrison Kumi (African Music), members of Bloodstone & Mothers Finest.
Available For: Live & studio playing- demo production, songwriting, any pro situation.

VALLEY RHYTHM METHOD
Phone: (818) 980-2832 / (818) 449-5536
Instruments: Craig Stull: Guitar, vocals, Danny Peifrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.
Read Music: Yes.
Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.
Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.
Available For: Recording sessions & live gigs.

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642 / Bob Thompson: (213) 822-7720.
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuals.

"THE HIT MEN"—HORN SECTION
Phone: (213) 829-4890
Instruments: Greg Samuel: Trombone, writing/arranging; Vince Womack: Trumpet; Garland Cambell: Reeds. Can double as back-up vocalists. We have our own microphones & mixer.
Read Music: Yes, sight read.
Technical Skills: This screamin' horn line will give your showcase or demo the "edge" it needs. Open to ALL styles of music, we'll read your existing charts or work with you to create some. Do cover tunes? Check out our current library of stock arrangements!
Qualifications: B.M.'s from USC and U of Michigan. Have recorded/performed w/ Steve Vai, Maurice White, Bob James, Jeff Tyzik, Lionel Hampton, Herb Alpert, Louis Bellson, Bill Watrous, Chuck Mangione, & Pete Christlieb.
Available For: Recording (in our facilities or yours) & live gigs.

DICK CUNICO
Phone: (818) 841-5879
Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear. Simmons Portakid.
Read Music: Yes
Styles: All
Vocal Range: (Bari-ten) 3 octaves lead & back-up.
Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, producing, engineering, songwriting, film scoring & private drum instruction.
Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Mtn. College, Dick Groves School Of Music, L.A., Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Cesar Garcia Grp. featuring Luis Conte, New Age Grp Chance, Telluride Jazz Festival ect.

Available For: Recording, concerts, videos, touring, clubs, casuals & production.

BOBBY CARLOS
Phone: (213) 452-2868
Instruments: Guitar & lap steel, vintage Fender, Gibson, Guild, Martin Guitars, Mutant Industrial Guitars, Rickenbacker electric & Oahu acoustic lap steels. Vintage Fender, Marshall, Vox amps & cabinets. Rack stuff w/A.C.T. for direct recording.
Read Music: Yes
Styles: Beck, Carlton, Cooder.
Technical Skills: Tone! Vibrato! Firm grasp of English!
Qualifications: Never even PARKED near G.I.T.
Available For: Anything interesting.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's, Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter driving proteus for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlola.
Available For: Tours, local gigs, studio, career consultations & instruction.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Bill Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Craig Copeland, Darlene Koldenhoven. TV & film: Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN
Phone: (818) 986-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

ANTHONY LOVRICH
Phone: (213) 833-9371
Instruments: Akai/Linn MPC60, sampling drum machine w/ 99 trk sequencer & extra sample time, Yamaha drums, electric/acoustic set, PM-16 MIDI converter, DRV3000 FX etc.
Read Music: Yes
Styles: Rock, rap, latin, pop, metal, funk & experimental music.
Technical Skills: Programming, sampling, sequencing, grooving, creative sounds, positive attitude, work well with others.
Qualifications: Grove School grad. Have worked w/ many pros on demo EP's etc... Have studied with: Dave Crigger, Dave Garibaldi, Luis Conte & others.
Available For: Studio work, programming, sampling, etc.

MAURO BLANCO
Phone: 969-2565
Instruments: Guitar.
Qualifications: Solid lead guitarist. MI grad. high vocal range, excellent chops/equipment. Brazilian influenced strong rock player seeking serious collaboration for club/showcase work. Rush, Yes, Whitesnake, Metheny, Carlton, Vai. Cali M.C. (213) 969-2565.

VOCALISTS

COSMOTION
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/fun/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, Healing Tears, Jack Mack & The Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Comelius Bumpus (Dooie Brothers), Dick Dale & The Deltones, numerous club bands. References/available for: Sessions, demos, jingles, club/ concert dates, etc.

SCOTT ROGNESS
Phone: (818) 774-1756
Instruments: Voice/Keyboards.
Read Music: Yes.
Style: R&B, rock, everything.
Technical Skills: Lead & background (souful) vocals, killer arrangements, fast & easy to work with.
Vocal Range: Tenor - 1st baritone.
Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles, Baxter Robertson (Atlantic/Atco), Joy (Polygram), New Language, various club bands, extensive studio experience. Voice compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available.
Available For: Sessions, jingles, clubs, pro-work.

LEONARD WILSON
Phone: (818) 501-8267; Pager: (818) 542-0287
Sight Read: Yes.
Vocal Range: 3 1/2 octaves.
Styles: All.
Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.
Instruments: Keys, percussion.
Qualifications: Opening act for live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.
Available For: Sessions, demos, jingles, co-writing, live performances.

JOHN FORD
Phone: (818) 446-1913
Instruments: Voice, guitar/keyboards/harmonic/percussion. Gretsch & Custom Tele/Ric 12 string. Acoustic guitars—Mesa Boogie & Fender amps. Digital effects/classic Vox organ.
Technical Skills: Lead & backing vocals/frontman, harmonies & vocal impressions specialist. Voiceovers, soundtracks, cartoons. Classical vocal training, songwriter.
Vocal Range: 3 1/2 octaves.
Read Music: Yes
Styles: All rock, pop, soul, CW, (everything from ballads to screamers). Vocal impressions.
Qualifications: Have worked w/ Daryl Hall, Graham Nash, Dave Edmunds, The Standells, Big Brother, Debbie Harry, IRS Records, L.A. City Opera, The Trip "The Ultimate Sixties Experience", Disney, Hanna Barbara, NBC (N.Y.), "Nashville Now", "China Beach" (ABC), "Tour Of Duty" (CBS), "1985" & "Rude Awakening" RTV Jingles, Suzuki, Pontiac, Chevy, Anheuser Busch. Extensive frontman & studio experience.
Available For: Studio & stage/concerts & touring, demos, voiceovers, commercials, song-writing.

MARQUITA WATERS ZEVIN
Phone: (818) 241-9093.
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.



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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls

2. PA'S AND AMPS

- 2 12" 75 wts celestion spkrs. price \$125. 213-963-2426
- ADA MP-1 tube pre-amp, 128 programs, stereo chorus, \$525. 818-840-9131
- Ampeg SVT cab w/head, w/road cs, unbelievable sound. Must sell, \$900. Tim. 818-782-9958
- Entertainer series, 10 chnl stereo pwr mixer w/2 15" Carvin PA-EV S15-3 3 way sprk cab VGC, \$325. 818-348-6065
- Fender Studio ld, 50 wts, w/4 12" spkr cabs, grt cond, \$400 obo. Jim. 213-821-8667
- Marshall 400 w/ 1 18" bs cab, celestion spkr, grt cond, \$220 obo. Steve. 818-997-8026
- Marshall 1966 100 wt piezo/glass, xlnl cond w/light cs, \$1500; 1969 50 wt 99% stock, xlnl w/light cs, \$800 firm. Bob. 818-769-2142
- Marshall twin combo JCM 800 ld series, xlnl cond, 50 wts, 2 12" celestions, chnl swtchng tube, \$550. 818-285-0658
- Mesa Boogie Mk II, 60's/100 switch, sound, xlnl tones, new cond w/covr, •Roland Jazz Chorus 120, \$350 obo. Mike. 213-318-6765
- Texas ba amp, Fender 300, 19" size, parametric EQ, compression, DJ box, fx loop, LED indicators & more. Immaculate. \$500 obo. 617-659-9736
- 2 1x15 bs cabs, GK w/1 EV & 1 Gauss. 400 wt spkrs, \$350/ea. Ed. 213-878-2254
- 2 Peavey CSP vox in a theater PA, 2 cabs, \$400 obo; Roland Jazz Chorus 120, \$400 obo. 213-318-6765
- 1971 100 wt Marshall stck, incredb sound, \$2000; 100 wt spkr, Mark 2 top, \$550; silver faced super reverb, \$400. 818-761-3735
- Gallien-Kruger 212 stereo cabs w/celestions, brnd new cond, \$300 obo. Kevin. 213-460-5195
- Guilt amp, Roland, like new, \$175. 213-657-3192
- Kelsey 16 chnl stereo mixer w/analv cs, xlnl cond, \$600. 213-735-6221
- PA for solos & duo, Traynor 200 wt head 6 chnl w/reverb & EQ & w/2 PV spkr cabs w/12" spkrs & tweeters, \$450. Call Mark. 818-781-7935
- Peavey PA column, grt for rehearsl or monitors, xlnl shape w/covr, \$150. Ted. 213-923-2547
- Roland Jazz Chorus 77 like new w/ft switch, \$350. Steve. 213-824-7180
- Simmons 8 chnl MIDI fully programable mixer, 1 rck spc, 2 fx loops, grt cond, \$400. 818-761-8492
- SynAmp 400 wt, mono conrt keyboard syst w/mixer & amp spkrs, crossover, etc. Listed @ \$3000, sacrifice only \$600. Stu. 714-957-1246
- Tapco Entertainer 8 chnl mixer, built in 2 x 150 wts amp + side cs, 2 EV 2 way spkrs & 2 spkr stnds. Grt syst for small clubs. \$700. Fritz. 213-851-1751
- Teac GE20 stereo 10 bnd EQ, \$100; Yamaha 3 way crossover, \$150; Peavey Trace Elliot 115 bs combo amp w/EQ, ft pndl, covr & casters. Very prwl & almost new. List price \$1875, sell for \$750. 213-466-4443
- Wid-EV4050 or 4025 folded horn cabs, mics & direct boxes. 213-542-2212
- Yamaha 212 amp, xlnl, \$200; Music Man 210 combo-amp, xlnl, \$220. 213-735-6221
- Akai MG1214 multi-trlk recrdr w/stnd & tapes, low hrs, \$5200. Sean. 213-651-0360

3. TAPE RECORDERS

- Otari MX5050 1/2" 8 trk recrdr, grt cond, \$3500 obo. Eric. 818-763-8766
- Tascam 22-2 1/4" 1/4" tape mastering deck, 3 head

- motor runs @ 15 IPS & 7 1/2 IPS. 7" reel. Perf cond. \$950 obo. David. 213-399-5351
- Tascam 244 + 2 fx boxes, \$400. 213-960-7667
- Revox A77 7 1/2 to 15 IPS, 2 trk recrdr w/cs, \$700. 213-652-0716
- Tascam A308 8 trk recrdr, 1/2", 15 IPS, \$1500. 213-876-2296
- Tascam Porta-2, \$575 obo. 213-824-7180

4. MUSIC ACCESSORIES

- AKG ADP68K digital reverb & fx, 16 bit stereo sampling & more. \$3000. Sean. 213-651-0360
- 8 spc Gundorf carpeted rck, \$120, xlnl cond. 818-840-9131
- Alesis ETC digital reverb, 8 programs, perf cond, \$195 obo. 213-399-5351
- Alesis MIDI verb, gd cond, \$125; Nady wireless guit syst, \$100. 818-996-1509
- Anvl 8 sprck, black, like new, no covrs, \$70. Doug. 213-969-0480
- Bi-amp M2B electric crossover, rck mntbl, variable frequency rate, xlnl cond, \$95. Doug. 213-969-0480
- Banez UE405 multi fx unit w/foot switch, stereo chorus, parametric EQ, compressor/limitor, analog delay, ong cost \$545, will sell for \$200 obo. Ted. 213-392-5870
- Invislble digital synd, 3 tier, wrk statlon, \$85. Jim. 213-372-5806
- Korg triple digital delay, price \$500. 213-963-2426
- Roland RE201 space echo, \$120 obo. Rick. 818-841-6081
- Roland TR707 drum machine w/memory card, \$250. Jim. 213-372-5806
- Tapco 6200A stereo 6 chnl mixer w/fx sends. \$200. 818-348-6065
- Yamaha TX812 FM sound module w/mnl, \$250; AKG K40 headphones, \$25/ea. 213-680-9501
- Banez mnl-verb 2, new in box w/remote on/off pdl, \$175; ANS 4 sprck, new, \$175 obo. 213-274-0405
- Alesis Quadra-verb, new cond, \$349. 213-460-5195
- Anvl cs, 10x9x9, brnd new cond w/lockable AT hrwr, \$20. 714-650-4633
- Anvl cs, 17x6x3, new cond w/lockable AT hrwr, perf for wireless, tuners & mics, 4 avail, \$15/ea. 714-650-4633
- DOD digitl delay & sampler, \$145; DOD stereo chorus, \$45; Banez metal pdl, \$20. Eric. 213-674-4007
- Banez CS9 stereo chorus for sale, paid \$175, mint cond, sacrifice \$35. Vince. 213-839-8673
- Banez multi-rlx pdl w/stereo chorus, overdride & comprsr limitor, \$115 obo. Xlnl cond. 213-452-3986
- Banez UE405 multi-rlx unit w/ft switch, stereo chorus, parametric EQ, comprsr, limiter, analog delay. Orig cost \$545, sell for \$225 obo. Ted. 213-392-5870
- Leprechans LP500 12 chnl light brd w/ft connex, \$350 obo. Lv msq, Danny Terio 818-848-1557
- PA horns, Peavey MD series, 150 wts, xlnl cond, must sacrifice, \$135/ea. Chris. 213-946-0840
- Roland 505 drum mach, like brnd new, \$150. 213-652-7335
- Sampson wireless concert series, wrks grt, \$125. Chris. 213-946-0840
- SLM bs pdls, 2 oct range, gig bag, like new, \$150. Ted. 213-923-2547
- Yamaha RX15 drum mach, xlnl cond, \$150 firm. 805-723-5734

- 12 string Mitchell for sale, \$175 option. Linda. 213-288-0688
- 1969 Fender precision bs & cs, butterscotch blonde w/ white pick guard, flawless action & sound, \$600 obo. Rick. 818-841-6081
- Epiphanyes 335, blonde finish, gold hrdr, mint cond w/ cs. \$450. 213-656-3445
- Fender 1962 jazz bs re-issue, grt cond, Procentric tone knobs, sunburst finish, rosewood neck, \$425 obo. Steve. 818-997-8026
- Fretless Fender, contempy jazz bs, all black, rosewood neck, DeMarzio PU's, bad ass bridge, custom pre-amp. Brnd new cond w/cs, \$475. Doug. 213-969-0480
- Roland GR700 guit synth & GR707 guit contrlr + memory card, \$650; Michael. 213-258-5233
- 72 Les Paul w/mmi humbuckers, factory painted powder blue, killer guit, worth over \$1000, will sell for \$875 firm. Rex. 213-851-5749
- 39 Gretsch F hole, xlnl cond, \$500. 213-735-6221
- 1972 Fender Strat, locking tremolos, DeMarzios, sunburst finish, rosewood, mint cond, HSC, \$550. 818-761-3735
- BC Rich Warlock bs for sale, HSC, seafoam green, brnd new, must sell, \$300 obo. Skid. 213-468-3665
- Brnd new custom made guit w/Kaylor tremolo & cs. Perf cond, \$650. Call anytime. 818-787-6206
- Charval model 6 elec guit, white w/pearl finish, brnd new w/cs, pd \$1200, sell for \$625. 213-328-5129
- Epiphone 1989 new, blonde finish, gold hrdr, mint cond for \$450. 213-656-3445
- Fender Strat, 1984, stored for 6 yrs, mint cond. \$795 obo. 213-824-7180
- Gult for sale, from Germany, Exotic wrks, active electncs, beat ntrnt finish. List price \$200, sell for \$120. 213-466-4443
- Ibanez AS50, semi-hollow body, lks like ES35, fat sound, grt neck, sunburst finish, \$450. Steve. 213-876-2900
- Ibanez MIDI guit syst, MCI MIDI contrlr + MIDI guit & cs. Lke new. \$600. Fritz. 213-851-1751
- Jackson Rhoced custom, black w/gold hrdr, ld & jazz PU's, #772, neck thru w/pearl inlays, 1st \$850 takes. Michael. 818-980-5824

6. KEYBOARDS

- ESG-M multi timbral synth, rck version, 1200 sounds, \$600 obo; Opoo editor librarian for same, \$150. Jim. 213-372-5806
- Yamaha DX7 w/custom patches & custom carriage. Asking \$750. Mal Scott. 213-851-7935
- Ensoniq EPS w/8 output expndr, 2 X's memory expndr, SCSI port & 16 meg hrd drive loaded w/sounds, \$2400. Sean. 213-651-0360
- Ensoniq Mirage sampler keyboard, like new, 100 hot sounds. \$450. Fritz. 213-851-1751
- Kimball EP1 computerized organ for sale, \$850 obo.
- Ollie Ashtar. 213-203-1368/213-318-5020
- Korg Poly 6 synth, 32 pr-sets onbrd, 1000 sound tape library, mint cond, w/covr & mnl, \$550 or trade for Gibson Les Paul. 818-761-3735
- Kurtzwild K1000, like new, \$1000. 213-657-3192
- Oberheim OB-SX, grt analog w/cs, black w/gold hrdr, \$350 obo; Akai AX-60 analog split MIDI keyboard, \$500 obo. Hitch. 213-313-0588

8. PERCUSSION

- Zildjian 21" medium right cymbal, Zaban 14" reg HH & Zaban 14" B8 HH's, \$125/ea obo. Tim. 213-837-5826

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•Black Fingerling dbl bs kit, 2 mrimd toms, 2 floor toms, \$300, no trdw. Dave. 818-564-0434
•Drms for sale. Tama 5pc. 5 cymbals, hrdw incl, silver finish, \$850obo. Paul. 213-395-4899
•For sale-Ludwig black snare drm, \$400; twin dbl bs pdt, like new, \$175. Bobby Boos. 818-841-1173
•Paiste color sound cymbals, black, all sizes, mint cond. too many to mention. \$600 obo. John. 213-661-3775
•Pearl touring kit, 22" drmk, model GLX, maple & pwr shells, extra hrdw, stands, cs, immaculate cond, \$2200. 213-221-7354
•Zildjian 22" ride, 16" crash, 14" quick beat HH's, gd cond. \$190 total. Will separate. 818-761-8482

9. GUITARISTS AVAILABLE

•2nd R/Lr guitarist, 24, sks estab bluesy HR band. Writes, equip, inspirt, dedictn, semi-ing hr. Call after 5:30. John. 818-985-0026
•Berklee grad, guit avail for paying sits. Any & all styles including csts. 818-705-4729
•Blues, R&B guit, 34, knows tunes, reads, ready to ply w/vox, sks wrkg band. 213-328-0655
•Bobby Vee, formerly of Bullet sks HR act w/mngt. Call Bobby. 818-545-7410
•Guit avail, pro, singer/wrttr, exp, intense, energy & dynam, lks, gear, studio, fresh & orig. Zep, Who, Aero, Stones, etc. 818-843-7405
•Guit lkg for band, willing to do anything musically. Infi Reyn. Vh., Satrio. 213-208-8211
•Guit p/yr lkg to audn for maj acts in LA. Billy. 213-856-0737
•Guit sks band w/jazz pop infl ala Fordham, Basha, Miles. Nice sound, gear & att. Sean. 714-944-9946
•Guit sks superdedict band or musicians, infi Jane's Sound Garden, Bad Brains. Lv msg. Jamie. 213-874-8487
•Guit, 27, avail for demos, csts, ill lns, T40, cntry, etc. Current to classic. Vox, guit synth. Logan. 213-857-0279
•Guit, gd personality & arrangements, pwrfl orig cmrcr HR, lkg for male lkd voc or sharp band. No time to lose. 213-397-7111
•Hr rock guit w/ pro att sks pro band w/mngt. I got the lks and sound, style ala Lukather mts VH. George. 213-566-8683
•Hrd rockng guit/sngwrttr w/voc lkg for open minds. Infi many. Equip & dedict. Let it nr. Mike. 213-877-6520
•L/R guit w/sngwrttr abtl avail for compl band. Grt gear & att. Well trained. Infi Toto, Journey. Steve. 818-990-0398
•Ld guit avail for cmrcr orig HR pro. Massive lng hr image, modified Marshalls, orig style. Sean. 818-985-9190
•Ld rhythm guit lkg for srs forming wrkg srt. Phys all styles & has equip. Mike. 213-465-8909
•Pro guit p/yr lkg for mel HR band w/groove. Infi Vh to P.Travrs. Zep, etc. Dave. 818-980-3870
•Progressv rock/blues/jazz p/yr lkg for band or studio wrk, exp. Infi Howe, Beck, Page, Stern. Scott. 213-397-0809
•Raw pwr, raw lnt, ld guit, lng hr image, xnt snrg & wrting abtl sks to J/F creatv band. Infi Floyd, Sound Garden, Peppers, AC/DC, Will Damage. 213-876-0595
•RtH rock'n' guit p/yr sks band. Infi Richards, Wood, Ronson, May, Stiv. 213-650-6049
•1st or 2nd ld guit sks orig 2 guit cmrcr HR band. Style-Schon, Europe, More. My orgs are mel whether slow or intense. Doc Jones. 818-980-4685
•Accomplshd guit/wrttr w/recrdng studio sks pro sit. Ricardo. 213-856-0286
•Bilgy guit p/yr lkg to audn for maj acts. sit-ins & recrdngs. 213-856-0737
•Blues/rock guit w/lng hr, hi vox, maj toumg & recrdng exp sks act w/bl, mngt, or financal bckng. No B.S. Brad. 818-345-3814

•Blues/rock ld p/yr/voc. 23 yrs exp/2 recds/own 24 trk studio, sks hot band, Venice/MDR area only. Jeff. 213-392-8415
•BIMI affiliated guit/sngwrttr. 27, avail for creatv, orig, happening band sit. Infi Beatles, Hendrx, etc. Also avail for recrdng, prodng, collab. Fenson. 213-933-6029
•Cmrcr HR guit avail for toumg, recrdng. Have bckup vox, hit potential snrgs, image, hot chops. Pros only, pls. David. 213-913-1534
•Dark hr, tatooed rhythm guit, 21, sks 5 pc orig HR band in the LA Guns, Aero, Tango, Cult groove. Daniel. 213-312-2914
•Guit avail for tully estab business orientd rock act w/lnf mairt only. Image, chops, live & studio exp. Infi Giant, B.English, Winger. Call Gordon. 213-653-8157
•Guit avail for rock band to ply clubs. Steve. 818-342-8753
•Guit avail for speed metal band. Must be dedictd & compl band. Call Lenny. 818-763-8719
•Guit avail funk/rock master, into Peppers, Fishbone, L.Colour. Must be srs band for srs sit. Jason. 818-884-9167
•Guit avail to form R&R band. Wrttr for orig matr. No egos. Call Troy after 6. 818-760-7659
•Guit avail, lks, gd att, money, inspirt, extensive stage exp lkg for HR band that wrks 24 hrs/day on their music. Chris. 213-946-0840
•Guit avail, S.R. Vaughn synth, S. Gibbons style, & slide. Ltk & wrkg band. Pros only. Call Terry Poole. 714-355-7143
•Guit sks estab mel HR band. Xceptnl p/yr, wrttr, showman w/vox, exp, very lng hr image, killer gear & pro att. 213-988-4074
•Guit sks full band w/sngnr. I have bl cnntx, strong snrgs, HR image, Stones, Aero, Guns. Pros only. No short hr. Paul. 818-787-3007
•Guit archng for 3 trashy sleazy dudes w/gd lks, hr & image. Vh., J, Priest, Aero, Stones. Joe. 818-341-6582
•Guit wrttr chops & sound sks all orig blues based rock act. Have toumg & studio exp. Call Jeff. 818-765-0929
•Guit, 24, sks hot HR band, plyng or soon to be plyng. Johnny. 818-765-2278
•Guit, 29, 10 yrs pro, infi Beck, Vaughn & Clapton, gd bckng vox, grt att, sks pro sit. All offers considered. Peter. 818-349-9279
•Guit/ld voc lkg for wrkg T40 covr band. Ld sngnr, current on T40, modern image, also dbls on bls. Harmony, gd appearance, etc. Gordon. 213-653-8157
•Guit/sngwrttr avail, blues XTC inli, looking for open minded muscns. No Pirate radio. Al. 818-359-5603
•Guit/ld voc nts a band w/sngnr & sleaze of HR, style & soul of R&B. 818-909-9705
•Hrd wrkg & agrsv speed metal guit lkg for non-contomred muscns to wrk with. Dag. 213-469-7360
•Hungry-jazz/rock guit, 31, very expressv, flowing improv, eloquent chrdl voyngs, album/tour credits. Rick/MDI/ passport. Avail. Dale Hauskins. 213-727-9200
•Intense, loud, rude, creatv, hvy, dirty, ear drenchd, intelligent, unintellgr, agrsv. Do these words describe your kind of music? Guit avail, no thrash. Jeff. 213-494-1603
•L/R guit sks to J/F R&R band. Infi Stones, Straits, Clapton, Little Feat. Ira. 213-659-1951
•Ld guit avail for demo proj. Can assist in wrng, arranging, prodng, 16 yrs exp. Infi Hendrx, Beatles, Zep, R&B, funk, blues & metal. Eric. 213-674-4007
•Ld guit archng for compl band. Infi Suicidal Tendencies, Megadeath, Accept. Lenny Gardner. 818-763-8719
•Pwrta, tastful, mel blues rock guit sks pro sit only. Infi B.English, B.Company, Aero. Currently doing session wrk in LA. Pros only. 213-274-0405
•Visually appealing 21 y/o guit wnts to be in jamming band. Infi Brooke, Hendrx, Fripp. Page. 213-661-9078

9. GUITARISTS WANTED

•2nd guit wtd for funk/rock/jazz band. Must be srs, versil & open minded, & have inspirt. Jason. 818-884-9167
•2nd guit wtd for re-forming HR blues band, x-maj lkl p/ys, vox a must. Recrdng now w/upcmg shows. 818-285-9190
•Blitch'n' guit wtd, inli Midnight Oil, Smiths, voc pref. Joel. 213-258-5693
•Exp'd p/yr wtd for traditonal R&R band. Rockabilly/blues inli. Covrs/ongs, must sing, know covers & have gd ear. Opportunity knocks. 213-396-5553
•Fem rhythm guit w/voc ntd immed for cmrcr HR band. We have maj mngt, snrgs & att. 213-851-4483
•Glitter/gloom pop guit ntd, young shocking stylish image, modern sound, inli Trlx, Ramones, old Kiss, Cure. 213-878-0707
•Guit p/yr ntd for Austin based road band. Pros only. Cntry orientd variety band w/mngl. K. Bolin. 512-474-2762
•Guit p/yr wtd by MIDI keybrd p/yr to start band in San Fern Valley area. Must ply a variety of styles w/gd equip. Tony. 818-709-0740
•Guit wtd by hrd htng, boiny, bouncy, hvy grooving rhyth machine to form band, inli by Peppers, J.Brown, Faith No More, Maj industry connex. Scott. 818-501-4275
•Guit/ld voc w/srs goal minded band. Infi Rush, Yes, Vh, Journey, grt att. Fred. 714-592-9702
•HR band w/2 albums credit wnts that lng hr, whiskey drinkng, innovatv guit monster. Gd gear & inspirt. 213-285-9212
•L/R guit ntd for very cool image undergrd band. Ramones, Pistols, Bowie. Open minded, willing to try something different. 714-996-6162/714-528-7271
•Ld guit w/strong lkd voc wtd by oldies band w/mngt now forming. 1st retrl weekly in Glendale/Burbank area. Mark. 818-246-0564

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