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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XV, No. 6 Mar. 18—Mar. 31, 1991

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

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$35/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1991 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

MAIN OFFICES

6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 (213) 462-5772
FAX: (213) 462-3123

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

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FEEDBACK

G.I.T. Sense

Dear MC:

I'm a guitarist with seventeen years of playing experience. I moved to L.A. in March, 1987, to attend G.I.T. after seeing ads in *Guitar Player* magazine and also hearing reports about the school. I enrolled and graduated from the year-long course in March, 1988.

During my year there, I learned new techniques, theory, new blues riffs, songwriting and more. All in all, it was well worth the money and was by no means a "clone factory."

What has really been irritating me lately is that, while looking for gigs or a band to join, I've come across a lot of ads specifying "no G.I.T.'s." What kind of closed-minded ignorant nonsense is this? Does this mean they don't want the type of musician who would attend a school to try to better himself? Do they really think someone who's already been playing for five, ten or fifteen years is going to come out of a one-year school sounding like a clone of the staff? Ridiculous! I've even seen ads that say "No curly hair"! Why don't you fools open your minds up a little bit and just give more people a listen—you might be surprised. Not that they would want to be in your band anyway!

Mike Valentine
North Hollywood, CA

The CD Debate

Dear MC:

This is in regard to your article "Industry Debates Alternative CD Packaging" by Steven Wheeler.

It's no surprise that many of the retailers are complaining about alternative CD packaging, or that Russ Solomon (President of Tower Records) is the most outspoken. As usual, the retailers will be dragged kicking and screaming into the 21st century, digging their heels in and complaining that the CD's just won't sell when they become a "bin item."

I understand Mr. Solomon's point of view, but what I don't understand is why he isn't trying harder to find a solution. The two plastic strips on either side of the Digitrak package are to give stability and protect against the theft. Some retailers have plastic cases for their cassettes to prevent theft. These cases are kept in-house and reused continually. Cassettes, (which are smaller than CDs and have no excess packaging) seem to sell just as well as

their counter-partners.

The bottom line is that Mr. Solomon doesn't want to invest the money it will cost to invent new bins. Funny, the retailers didn't have a problem getting rid of their album bins when it came to adjusting to the new market of CDs.

The flaw in Mr. Solomon's theory regarding the sale of "bin items" is that airplay sells records, not the retailer's marketing of the record. If an artist's record becomes a "bin item" with the packaging the CDs have today, it still doesn't stand out with the way the bins are designed. Most new releases are put in the front of the store and are far from lost to the consumer's eye. The majority of retailers put most of their marketing attention on the album that is getting the most airplay and consequently, will sell the most.

If cassettes can be sold in packaging that prevents theft, it seems that that the same type of packaging can be made available for the CD. Mr. Solomon would do himself and the industry a great service if he would stop debating the issue of the longbox and instead, encourage his creative team to become the leaders in environmentally sound packaging for the CD.

Lynn Norton
Van Nuys, CA

A Positive Note

Dear MC:

About a month ago, we played a show at the China Club. As these things usually go, it can get rather hectic between sets with all the shuffling of several bands' equipment in order to keep on a tight schedule. During the mad race to get off the stage, some of our gear was inadvertently separated from the rest of the band's gear. As the job was being handled by roadies, this was not discovered until after everything had been delivered back to our storage locker. The missing gear was small enough so that someone could have easily walked off with it.

As luck would have it, someone at the China Club recognized the misplaced gear and safely put it aside for us. Thanks to the integrity and professionalism of those who work at and run the China Club, a small disaster was averted. In an environment where it's often "every man for himself," it's inspiring to encounter other people in the industry looking out for each other.

Plane English
Los Angeles, CA

GUEST COMMENTARY

BEING A BLACK ROCK & ROLLER IN AN ALL WHITE ROCK BAND

I'm here to talk about my experiences as a black rock & roll lead singer. Generally, my experiences have been that somehow the media or the entertainment industry is not ready for it even though it's been there since the beginning of rock & roll. Playing live has never been a problem. I've played in front of all types of audiences, and in some clubs where I'm quite sure I was the only black face that had ever set foot in there as far as being on stage and singing that type of music. At the end of the show, people seemed quite pleased and I'd make quite a few friends.

On the other hand, if I take a tape in to a white A&R person, as soon as they see my face I get ninety-nine excuses of why this can't happen. One of the excuses I've heard is that the music is good, the voice is great, but they don't know how they can package it; how they can sell it. Then they question whether the vast audience is ready for this. I say that's a lot of bullshit. All you have to do is put it out there and it speaks for itself. I have also given my tapes to Black A&R people thinking I'll get a break, and it's been the same thing. They say it sounds great, it sounds like white rock & roll, but they tell me they don't know what to do with it because they don't have access to the white rock & roll market, just to the R&B and Black market. Therefore, you don't have anyone in a Black executive position who is willing to stick his neck out and maybe do something that hasn't been done before, like taking a black group and making it happen in rock & roll. The group Living Colour wasn't made by a black person and you can't even hear them on the major black stations.

I just think it's pretty sad when in this day and age music is one outlet for the majority of the people in the world, and we still have this segregated thing happening, where if you're a black musician you should do black music. My experience with this has been (nine times out of ten) when I'm in a general conversation with someone and I say I'm a musician, they always ask whether I play R&B or jazz. It's automatic, because people in general, both black and white, seem to think that black people don't have an interest in or an ear for, any other types of music.



I had an experience just two years ago, when I was getting ready to release a single on my own label. I was advised not to put my picture on the cover. When I asked why, I was told that since I don't sound black, if people don't know what I am, they might have more of an open mind about listening to it. I was told that if the A&R people saw a black guy on the cover and then heard it was rock & roll, they wouldn't know what to do with it. So I didn't put my picture on the cover.

When I walk into a club, people just don't expect me to be the singer. Before a sound check, people think I'm a friend of the band, the sound man, maybe one of the musicians, but never the guy who will be in front of the microphone. After the sound check, everyone comes up to me in amazement that a black guy is singing rock & roll.

What I want to say to the A&R people is that if they would stop being puppets of the executive office and be willing to stick their necks out to do something a little different, then things will start to change.

The A&R people can make a difference by saying they don't care who or what the artist is, and if they think they can sell it, put it out there. The audience should decide what's good or not. It's ridiculous that it's 1991, and when I take my material around to industry people they listen to it closely until I tell them I'm the singer, and they listen even closer only to tell me they don't know what to do with it.

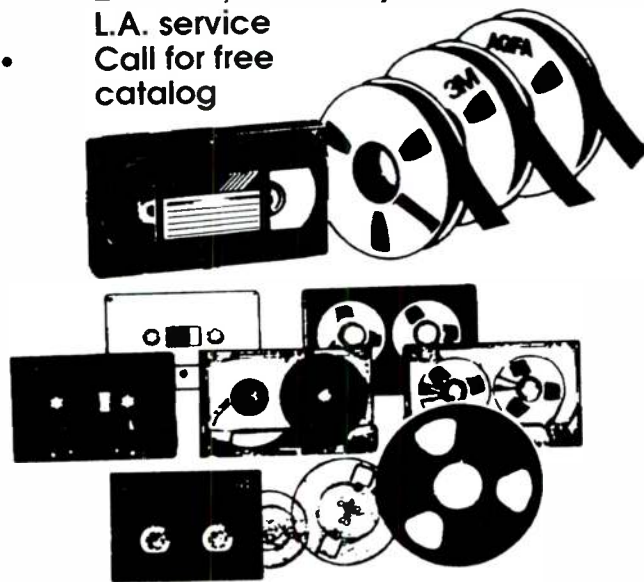
I just think it's time for a change and I would certainly like to be a part of that change.

Freddee Towles
Los Angeles

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Grove SCHOOL OF MUSIC

By Maxine Hillary J.

Talent, according to Dick Grove of the Grove School of Music, is no more than the ability to learn. That doesn't mean the people at his school can make an Eddie Van Halen out of every player that walks through their doors, but then again, that isn't their purpose.

Dick Grove started offering music workshops in 1974. Classes were offered on an hourly basis at intermittent time periods. Artists such as Linda Ronstadt, Juice Newton and Toto's Steve Lukather all studied at these workshops. In 1975 Dick Grove started offering a year-long study program in music. By 1978, the fledgling school had been accredited by the National Association of Schools of Music placing them in the leagues of such well known institutions as Eastland and USC. Today, they are a leader among music schools, offering programs in everything from the expected guitar, bass and percussion to year-long study courses in sythesization, vocal theory and technique, songwriting and arranging and film composing. They attract students worldwide and employ teachers whose backgrounds read like a laundry list of musical accomplishment.

Grove himself can claim authorship of 70 books on music as well as the title of "Jazz Educator of the Year." He teaches 32 hours a week and heads both the Acoustic Composing and Arranging and the Keyboard programs at the school.

"We're in the right town and that allows us to draw on world class musicians to be teachers," says Grove. "By having those kinds of teachers, we've been able to develop our own kind of curriculum. The head of our percussion program for example, has written a 1500-page book that deals with what he teaches, so the students get the benefit of experts writing tailor-made curriculums. It's very focused. Our philosophy here is that the reason to go to the time, trouble and expense to go to school is to become a better musician."

Indeed, musicianship is the focus at the Grove School of Music.

Grove maintains that his school doesn't attract the would-be rock star with the fluffy hair and ever so delicately applied eyeliner or even the perspective Top 40 types. Those people tend to seek training elsewhere anyway. Grove does get those students, however, but only after they go through programs at other schools...no names mentioned. Grove's eleven programs are all separate courses of study, each lasting for one year. They include a general musicianship program as well as programs in recording engineering, electronic composing and arranging and acoustic composing and arranging to name a few. Students are expected to be able to read music as well as to know what to hear when listening to music. Grove elaborates, "Our philosophy is—the reason to go to school is to become a better musician. That's like saying: 'with your fingers you can do a lot of things.' You can learn to play fast, and you can improvise up and down the scales and arpeggios, but that doesn't mean that you can hear what you play. The difference between somebody playing something to find out what it sounds like or wiring in a lick, which is physical...or actually being able to create music in your head. It's what I call an 'educated ear.' I can look at music and hear it without playing it, or I can sit down at the piano and compose cold, or I can sit here with a pencil and write it down without listening to it. We give people a musical operat-



Dick Grove

ing system where they hear things and now they can play what they hear. We appeal to people that want to go in for the long haul."

When it comes to engineering, Grove maintains that the program offered by the school is unique in that students are given hands-on experience working in situations much like those a professional engineer would encounter and are exposed to a wide variety of styles, much like they would be in a real-life situation. Grove comments, "We've got a lot of music to record. Yesterday, for example, in our Studio B, there was a full string section, percussion, harp, oboe...doing pop ballads. My arranging students composed the music and wrote the orchestration, our music students were playing it, the vocal students were singing it and the engineering students were recording it. Each student's got a teacher over his shoulder. I've worked with engineers all my life and you just assume they know the bells and whistles,

what you're after is an engineer with ears...someone who knows what it's supposed to

sound like."

While musicianship tends to be the main focus at Grove, students also get opportunities to work on performing techniques, stage presence, etc. All music showcases are video and audio taped and critiques given. Students are also versed in the areas of how to deal with the business end of the music industry. And in addition to the 40-unit programs offered at Grove, workshops are still available on a part-time basis through an extension program. Courses offered include lyric writing, sightreading and eartraining, to name a few. Financial aid and some scholarships are available and the school, which maintains relationships throughout the industry can be of some help in finding opportunities for graduates. Grove claims that 70% of his graduates find work, but they aren't the household names or commercial fly-by-nights. His graduates are the musicians, engineers and composers who make their livings on a continuous basis doing what they love to do.

"I think electronics has had a big influence on the music industry," states Grove. "But now I think it's merging back to acoustic. It's not all rock anymore either. The common denominator is the music itself. How you orchestrate it or how it sounds is going to shift from time to time. The reason to go to school is to learn about music itself and to stay current with it." The Grove School of Music is located at 14539 Sylvan Street in Van Nuys. They can be reached at 818-904-9400.

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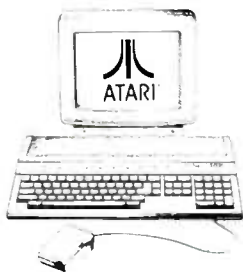
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Rap And Soundtrack LPs: Is Their Chart Dominance Here to Stay?

By John Lappen

LOS ANGELES—A peek at a recent *Billboard* pop album chart shows a combined 25 records that are either soundtrack compilations or albums by rap artists—including the multi-platinum smashes by M.C. Hammer (nine million copies sold) and Vanilla Ice (seven million) and best-selling soundtracks from a slew of movies (*Pretty Woman*, *Mermaids* and *Dances With Wolves*).

While the music industry has always been rife with trends of one sort or another—good or bad—the question of whether the rap and soundtrack genres are proven sellers and viable chartbusters has been put to rest decidedly with the current unqualified success of a myriad of rap artists and a multitude of movie soundtrack successes.

But, like any aspect of this fickle industry, musical trends mutate, change, merge and occasionally, even disappear—sometimes as quickly as they become popular. The question of whether rap and soundtracks will continue to remain as prominent as they are today was put to several knowledgeable industry figures.

Karen Mason, a Product Manager for Columbia Records in New York who works primarily in the rap and R&B genres, thinks that rap was initially an underground phenomenon, but has now become more of a mainstream pop form, and points out that rap has benefited from extended media exposure. "I think the success of rap is here to stay. Now rap music is used in television commercials to sell all sorts of products, and rap artists are the figureheads for a number of print media campaigns—everything from hamburgers to cars to athletic shoes. It's setting trends and influencing a new generation of music listeners."

The fact that record companies are marketing and promoting rap and soundtracks more than ever is also a factor, according to Mason. "Record companies are marketing these segments of the industry and attempting to target the mass consumer in a major way these days; there is a conscious effort to reach a huge audience with rap and soundtracks. But the music itself—

particularly with rap—has such a strong vibe to it, such a strong pull, that the consumer is drawn to it on his or her own."

EMI's Vice President of Sales, Ken Antonelli, adds, "I really believe that rap's ability to crossover stems from the white middle class kid's ability to latch onto the genuineness of the rap community," says "I don't think that there has been a great sense of influential, real music to come on the scene since rap. It's evident that something viable and creative is going on in the rap community—enough so that a demographic cross section is being lured to it. People are able to relate to the things that rap artists talk and sing about in their lyrics. Certain people can identify with these songs because they relate to an integral part of their everyday lives. Rap has changed and mutated in its form to such a degree that people from many different walks of life can feel comfortable with it. There's street rap, pop-influenced rap, dance rap, R&B and jazz flavored rap, etc. There's different styles of rap for different people. Because rap can appeal to such a variety of people, it's able to make a huge impact on the charts. And I don't feel the end is in sight. Rap will continue to grow."

The recent surge of soundtrack success also doesn't surprise Antonelli. "It's not a new phenomenon. Some of the biggest albums in the business have been soundtrack albums—*Saturday Night Fever*, *Top Gun* and *Grease*, even the James Bond soundtracks have been big in their own way. At EMI, we've had a huge success with *Pretty Woman*. It was a combination of the movie getting good reviews and great audience response and a likable soundtrack that was helped immensely by the movie's success. A soundtrack is an important marketing tool in the sense that the movie advertises the record and vice versa. I have no doubt that there will be many more soundtracks that will be huge successes. I think the new generation of filmmakers are young people to whom music was a very

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Delicious Vinyl Wins Injunction Against Bolting Artist Young MC

By Sue Gold

LOS ANGELES—Delicious Vinyl Inc. has obtained a preliminary injunction restraining rap artist Young MC (Marvin Young) from recording for any other record company until October 31, 1994.

According to Delicious Vinyl, Young, known for his hit, "Bust A Move," and for co-writing fellow rapper Tone Loc's hits, "Wild Thing" and "Funky Cold Medina," signed a recording agreement with Capitol Records on January 16, 1991, while still under contract to Delicious Vinyl.

Jody Graham of the law firm Manatt, Phelps and Phillips, who is representing Delicious Vinyl, explains, "A small record company always hopes to get this kind of victory, to get a contract enforced and an injunction to stop someone

to record for someone else. These artists are their lifeblood."

Young MC first tried to get out of his contract with Delicious Vinyl in June of 1990, according to Graham. "He made accounting claims against the company. We counter-sued him for breach of contract—wrongfully trying to get out of his contract and not living up to his part of the contract in terms of his career. We sued and got the injunction to stop him from recording for anyone else."

According to Michael Ross, co-owner and president of Delicious Vinyl, "We never had warning of this. He never told us. He just went to Capitol. We think that it is unfortunate that Marvin needed a court of law to tell him that his recording agreement with Delicious Vinyl is valid and binding."

Graham said Capitol was told that Young was still under contract to another label. "We sent letters to every record company, so everyone was aware that Delicious Vinyl had a contract with Young MC. It's a standard procedure to send a letter in this type of situation," she explained.

If the case isn't settled out of court, a trial date will be set at the end of the year, which means the case won't get to trial for another two or three years.

"We're preparing for a trial, but we hope it doesn't go [that far]. Everyone hopes it gets resolved one way or another," states Jody Graham.

According to Ross, Young MC is currently in pre-production for a new album. **MC**

◀ 9 Rap/soundtracks

prominent part of their lives. They realize the importance of a potent soundtrack."

Danny Goodwin, VP of A&R for Charisma Records in L.A., agrees with Antonelli's assessment on soundtracks. "A certain soundtrack song can capture the public's imagination and send sales skyrocketing, even if the film itself is a stiff. There are also some enormous film soundtracks with seemingly great music that never chart."

Goodwin also has some definite ideas on the rap issue: "Vanilla Ice and M.C. Hammer have very little to do with rap, but a lot to do with show business. I do think Hammer is very talented and, because of his extreme showbiz sense, will continue to be successful. Vanilla Ice, on the other hand, is a travesty. He is exceedingly talentless and a total hype. It's not a sour grapes thing, but I just think that he's pulled one over on the general public. When the kids finally figure out that they're listening to old Queen and Wild Cherry songs, they'll wise up and move on. However, I also think that there are a lot of parents who buy their kids' records for them. Vanilla Ice is more of a wholesome, less threatening image to parents than, say, N.W.A or the Geto Boys. I can compare it to the Beatles versus the Stones back when they first came out. The Beatles appealed to people looking for a more clean-cut band, while the Stones were the dirty, nasty misfits."

Goodwin sees rap continuing to thrive in all of its forms. "Rap will continue to get stronger as it continues to diversify and change. There are different types of rap to listen to these days, much like there are different types of metal or jazz or whatever. Actually, under the surface of rap and hard rock exists the same animal. There are only superficial differences. Rap, like hard rock, is a kid's way of expressing himself in a recession economy. Corporate record company types keep saying that rap is a fad and that radio is running out of steam on it, but every year I see it getting stronger and more rap bands breaking. There seems to be a built-in sales base of around 750,000 people that will always buy rap. When you consider that you don't spend a lot of money on production, slick videos and indie promotion, that's a very strong sales base." **MC**

STAR-STUDDERED GRAMMY PARTIES



Post-Grammy parties are as much a part of the evening's festivities as the ceremony itself. Turning out for MCA's post-Grammy bash in New York were L.A. Reid (of the producing team L.A. & Babyface), Pebbles and Damian Hall of Guy; on hand at WEA's post-Grammy party were Atlantic Co-Chairman/Co-CEO Doug Morris, Bette Midler, Mica Ertegun, Atlantic Co-Chairman/Co-CEO Ahmet Ertegun and Phil Collins; tipping the glasses at Capitol-EMI's bash were EMI Music President/CEO Jim Fifield, SBK/EMI Music Publishing Chairman/CEO Charles Koppelman, M.C. Hammer, Capitol-EMI Music President/CEO Joe Smith and Vanilla Ice; and at Arista's pre-Grammy gala were Ahmet Ertegun, Donald Trump and Clive Davis.



Country Music Hall Of Fame Series Released

By Keith Bearen

NASHVILLE—MCA Nashville, in conjunction with the Country Music Foundation, has released a multi-disc set called the Country Music Hall of Fame Series, a comprehensive collection profiling ten important legends of country music and spanning four decades.

The first five releases are "best of" collections by Ernest Tubb, Red Foley, Kitty Wells, Loretta Lynn and Bill Monroe. A second set of releases are planned for spring, 1991, and will spotlight the careers of the Sons of the Pioneers, the Carter Family, Jimmie Davis, Floyd Tillman, Tex Ritter and a multi-artist compilation.

To insure the very best sound quality, MCA's Katie Gillon was entrusted with locating the original masters tapes for the series. Many were found in a vault at MCA's Los Angeles headquarters in Universal City, but others were much harder to locate. For recordings from the pre-tape era, Gillon had to locate the original metal "mother" plates, which she found in Gloversville, New York, and in some cases where no masters were available, private collectors provided mint condition 78's. The job of "cleaning up" the various master tapes and metal masters (bits of studio conversations and some song count-offs were left in) was given to Country Music

Foundation's Alan Stoker.

The Loretta Lynn collection covers a sixteen-year period, from 1961-1976, a time when she knocked down most of the existing barriers for women in country music with such assertive, independent songs as "Fist City," "Don't Come Home A-Drinkin'" and "You Ain't Woman Enough."

Kitty Wells, the first big female star in country music, opened the door for Loretta Lynn and others with her 1952 hit, "It Wasn't God Who Made Honky Tonk Angels." Wells set a new standard for straight talk with such additional hits as "Will Your Lawyer Talk To God" and "Mommy For A Day."

Red Foley was one of the first country artists to crossover to the pop market with "Old Shep." He recorded such standards as "Chattanooga Shoe Shine Boy" and "Alabama Jubilee."

The father of bluegrass, Bill Monroe, released such memorable hits as "Uncle Pen" and "New Mule Skinner Blues."

Ernest Tubb, the ultimate honky tonk singer, continued the tradition of Jimmie Rodgers, the father of country music. The collection covers material from his 1941 hit, "Walking The Floor Over You" to his 1965 release, "Waltz Across Texas." MC

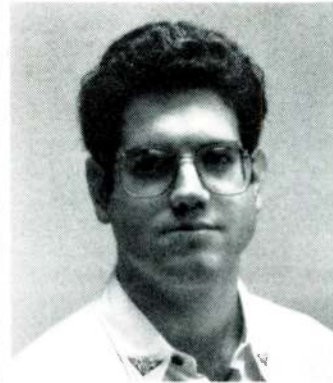
QUEEN GARNERS GOLD



Tom Farrell

Hollywood Records threw a lavish—and extremely expensive (estimates are \$250,000)—party aboard the Queen Mary recently to herald the release of veteran rock band Queen's new record, *Innuendo*, the first major release from the Disney label. During the festivities, Queen guitarist Brian May and drummer Roger Taylor were awarded gold plaques for the just-released album. Apparently, Hollywood Records may have jumped the gun a bit, since it takes at least 60 days after an album's release before the R.I.A.A. certifies an album gold (500,000 copies sold).

By Michael Amicone



Jerry Gilbert

Audiophile quality compact disc company **Mobile Fidelity Sound Lab** has announced the appointment of Jerry Gilbert to the position of Director, Classical Repertoire. Gilbert will handle all aspects of A&R, production and marketing for MCA Classics projects, including the classic catalogs and new recordings from Art & Electronics, Westminster, American Decca and Kapp and all licensed product from the Royal Philharmonic Orchestra.

Fledgling label **Impact Records** has announced additional staffing: Mark Sullivan has been named Vice President, Finance and Administration; and Bruce Tenenbaum assumes the post of Senior Vice President, Promotion.

MTV Networks has announced the appointment of Diana Ades to the post of Vice President, Special Events and Travel Management. She will be responsible for shepherding the planning and execution of conventions, special events and corporate meetings for the MTV group of networks.



Harlan Goodman

Harlan Goodman has been named Senior Vice President of Music for **Paramount Pictures**. Goodman will oversee the use of music in Paramount's film and television projects.

Tape manufacturer **BASF** has announced a restructuring in its Audio Video Professional Division: Terry O'Kelly, Director of National Sales, will lead the sales force; Joe Tibensky has been named Key Account Manager, Audio Duplication Tape Products; Jerry Shields becomes the company's new Key Account Manager, Video Duplication Tape Products; Bob Zamoscianyk and Joe Ryan are the company's Regional Managers, for the East and West, respectively; and John Matarazzo and Peter Piotrowski will jointly serve as Technical Service Managers.

BASF has also made several changes in the marketing department of the company's Audio Video Pro Division: Jeff Brown has been named Marketing Manager, Retail; Joanne Aliber becomes manager, Teri Sosa assumes the role of Communications Manager and Dean Pellegrini will serve as Manager of BASF's Sales & Marketing Support.

Epic Records has announced the appointment of Tom Genetti to Vice President, Promotion Operations. Genetti will handle the label's national and local promotional departments.

Metal Blade Records has named Ron Cerrito to the post of Vice President of Promotion and Marketing. Cerrito, formerly the National Director of Rock Promotion for Enigma Records, will work out of the label's Los Angeles office.



Laura Gold

Atlantic Records has announced the appointment of Laura Gold to the post of Director of West Coast Publicity. Gold was formerly the West Coast Publicity Director for the **Niederlander Organization**.

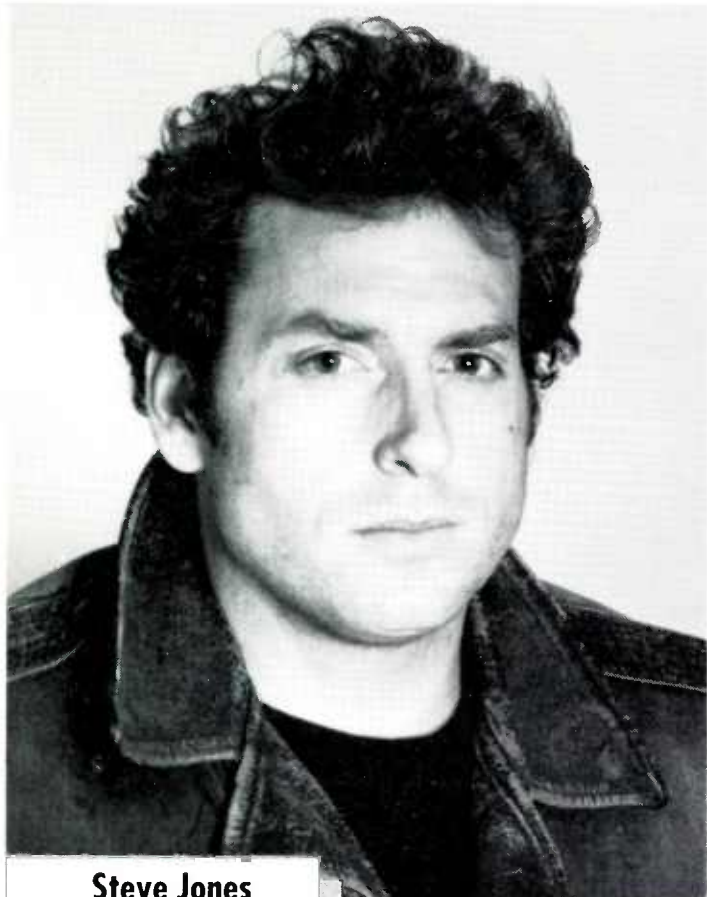
New label **Morgan Creek Music Group** has added Cary Baker to its staff as head of the publicity department. Baker has served professional stints as the Vice President of Publicity for beleaguered label Enigma, National Director of Media & Artist Relations for Capitol and VP of Publicity for noted independent label I.R.S. Records.

PolyGram has announced the appointment of David Weyner to the post of President of PolyGram Classics & Jazz. Weyner was formerly a Senior VP of the label's Classics & Jazz Division.



Bennett Zimmerman

New label **Zoo Entertainment** has announced two new staffers: Bennett Zimmerman has been named Director, Operations; and Jesus Garber becomes the label's Vice President, R&B Promotion. MC



Steve Jones

Company: Hollywood Records
Title: A&R Rep
Duties: Talent acquisition, production, songwriting
Years with company: One

Dialogue

Hollywood Slant: "I'm fond of saying that the only thing I'm looking for is greatness. But the fact is that the label is really oriented toward developing new talent as opposed to paying big, big money for acts coming over from other labels. We're very dedicated to developing new talent."

Club Overview: "No matter what, L.A. is still the hub. You can't get away from that. Everybody comes here. It's still the best place to see bands. I think the Los Angeles club scene is still suffering from the post Guns N' Roses virus. They are one of the biggest bands in the world now, and everyone knows they were signed right here in Los Angeles. Then, we also had the Chili Peppers and Faith No More break big, and bands are copying them as well. I see this kind of thing all over and not just in L.A."

Scouting: "My best resource for hearing about bands outside of L.A. is that I'm a musician and most of my friends are musicians that are constantly touring around the country. And that's when I really get excited.

When a friend of mine calls from Dallas, for example, and tells me about a band he just saw playing there. I also listen to unsolicited tapes. I listen to every tape that comes into my office, because when I was a performing musician, I also sent out tapes to the labels. So I know what that's like. I know there can be some good stuff on some of those tapes."

Traveling: "When we first opened our doors, it was Peter Paterno, Wes Hein, Rachel Matthews, Laura Ziffrin and myself. And for those first four or five months, we were all on the road a lot. Now, we're taking those signed acts and making records with them, so we're not as able to get out there as often. We also have New York A&R people and lots of people out in the field. So it's not as necessary for all of us to constantly be on planes traveling. Right up until the beginning of this year, I was still on the road a lot. I visited Europe, Canada, the East Coast and some southern states."

Personal Signings: "I've signed a couple of bands since coming to Hollywood Records. I signed the Poor Boys, World War III, Brent Hutchins, Motorpsycho and another act that I'm not at liberty to discuss right now."

Talent Ingredients: "For the most part, I usually go to a club and nothing interests me so I leave. But even if there is a great band playing and the chicks are going crazy, if I don't

leave the club singing one of their songs—forget it. That's just been my orientation as a musician and a songwriter. So you know that I really must love the songs that were written by the bands that I signed. I'm not overly critical because I'm also a songwriter. In fact, I think the opposite is true—I'm usually more sympathetic to their cause. I can relate to what they're going through. In fact, every time I have to pass on an act, it hurts me a little bit. I know what it's like to be there. I'm always afraid of the time when a band will sit down with me and ask me what I really think. I do believe that the best friend I could be to any musician is to tell them the truth."

Why A&R? "I've had it with playing out on the road. I did that for about eight years. I'm still a songwriter, although I haven't written with anyone on this label. I have written lots of things with artists on other labels, though. I left this business three years ago and went out on the road as a professional jousting on horseback. I performed at the Renaissance Fair circuit and really loved it. I happened to run into Peter Paterno on the road and we discussed this A&R possibility, and we both decided it was something we wanted to do. I love the job, and I love making records. Hopefully, all of the lessons I learned in the Unforgiven will pay off now."

Early Signings: "Not every band is signed too early. Some, in fact, are getting to sign development deals. Sometimes a development deal can be more expensive than a flat-out record deal. You wind up developing a band for a year and putting them on salary and buying their equipment—it can be quite costly."

Good/Bad: "One thing I can say is that this is not a very glamorous job. When I quit the Unforgiven and left the business, I told myself I would never go into a rock & roll club again for as long as I live. Honestly, I hate clubs. I fuckin' hate coming home in

the middle of the night with my hair and clothes smelling like smoke. In fact, that's one of the reasons I like the Coconut Teaser the best—if the band sucks, I can always go out on the patio. When I was in the Unforgiven, the Teaser was the best room to play. It had the best vibe, it was sweaty and the people are right there in your face.

"The best things about the A&R gig are the chances I have to make records. To be able to take ideas that are in my head and in my heart and implement them. It's like being a parent almost. You sorta have the opportunity to live again through the acts you're working with. But making records is its own reward. That's all I've wanted to do since I was a kid—so that's the high point for me."

The Lesson: "The main lesson that I had to learn the hard way, that I try to impress upon my bands, is that the difference between the A&R guy and the band is that this is the band's entire life. One record is not the A&R guys' entire life. No matter how emotionally involved the A&R guy gets, if that record fails, probably, he'll go on to the next record. If you're in that band and your record fails, probably, you're going to start drinking heavily. So ultimately, the band has to make their record on their terms. Because, if you fail on your own terms, you can live with that. If you fail on somebody else's terms, you're in big trouble."

Problems With L.A.: "I'll tell you about the problem I have with bands in L.A. The reason I sign most of my acts from outside of Los Angeles is that here, the bands seem to think that if they form this little corporation and come up with a cool name and a cool look and they write three songs and play for twenty minutes at a No Bozo Jam, that they're gonna get signed. These are the bands that do it for the record deal and not for the love of their music. When I was a kid, I didn't even know how to get a record deal. A record deal was



DGC Recording group Nelson recently added a platinum record plaque of their debut *After The Rain* album to the Rick Nelson wall at the Los Angeles Hard Rock Cafe. The Nelson twins put together the display several years ago and have since added two of their guitars as well as their platinum plaque. Shown above are Matthew and Gunnar Nelson, with Jeff "Skunk" Baxter (left) looking on.



Island Records act Anthrax was presented with gold record awards for their current Persistence Of Time release at their sold-out Long Beach Arena gig. Shown above are group members and Island Records staffers. This summer, Anthrax will hook up with Slayer and Megadeth for the Clash Of The Titans tour.

something that Kiss and Queen had. We wanted to play in a band because it was something we had to do; it was a chance to play our music up on a stage. Later, if we got lucky, maybe some chick would fuck us because we were in a band. It wasn't at all about a record deal because we never thought we'd get one. I never even knew how you got one! If your goal is to get a record deal, you're in trouble. A record deal just gets you into the game, your goal should be to win that game."

Advice: "If you're thinking of coming to L.A. to get a record deal—stay home. This is a big, big pond here. You're much better off staying at home and becoming the biggest band there. Become a big fish in a little pond. If you're the best band in Cleveland, people will hear about you across the country. If you already live in L.A., the bottom line is that you're going to have to learn how to write great songs. If you can't write great songs, then find somebody who can."

Grapevine

Word is that those opera rockers Mozart are about to sign a mega deal (and I do mean mega) with **SBK Records**. The band's live performance is now arena-ready and they've averaged well over a thousand people at each of their last three shows. Remember, you heard it here first!

Huey Lewis & the News' EMI label debut will be called *Hard At Play*. An initial single, "A Couple Of Days Off", will precede the LP.

"Losing My Religion" is the first single from **R.E.M.'s** new *Out Of Time* album. The band's recording of "Stand" is still the theme song to Fox television's sitcom, *Get A Life*.

What Comes Around Goes Around is the official title of the debut **Tuff** album on Titanium/Atlantic. Expect the LP out in mid May.

Geffen A&R honcho **John Kalodner** has signed Cher's

daughter, **Chastity**, to a recording contract. Also new at Geffen is a mid-summer release from a band called the **Galactic Cowboys**--who combine the guitar crunch of Metallica with the smooth vocals of Crosby, Stills, Nash & Young. I can't wait for this one!

Whitney Houston's rendition of "The Star Spangled Banner" is the fastest-selling single in the history of Arista Records. It's also the fastest-selling single in the country right now.

Singer **John Moore** and drummer **Steve Simmons** join the ranks of local band **Cold Shot**. Band's first performance with their new lineup is March 26th at **FM Station**.

Members of **Yes** will reunite for a worldwide tour dubbed *Yesshows '97*. This time out, Jon Anderson, Bill Bruford, Steve Howe, Tony Kaye, Trevor Rabin, Chris Squire, Rick Wakeman and Alan White will hit the road on April 12. The show comes to the Forum on May 15th. The tour coincides with the release of **Arista Records'** album *Union* on April 9th, the first album ever to include recordings by all eight Yes members. Then, in August, **Atco Records** will issue a special four-CD package containing highlights from all of Yes' past albums as well as some previously unreleased material.

On The Move


Steve Barri is named VP/A&R for **Impact Records**.

Don Grierson has exited his A&R position over at **Epic Records**.

Mike Sikkas, who left Arista, has landed an A&R gig at **Mercury Records'** West Coast offices.

Look for a possible restructuring of the Columbia A&R department now that **David Kahne** is top gun.

Boe Brown has been named Director/A&R for the **Bahia Entertainment Company**, the new label under **BMG/RCA**.

Lori Nafshun has been named Director/A&R for **Scotti Brothers Records**. 



Naked Lights

Contact: Michael Meloan (213) 395-8644

Purpose of Submission: Seeking label deal.

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Back in the late Sixties/early Seventies there was a duo called **Silver Apples** comprised of a percussionist and a Theramin player. All he did was wave his hands through the instrument and other worldly sounds/noises magically appeared. The duo of **Naked Lights** (in actuality, brothers Michael and Steve Meloan) remind me of Silver Apples. Their songs are dark and mysterious and filled with the heavy thudding of percussion (sampled?) and various keyboards/synths, etc. In other words, it's more of an attitude and a feeling than real music. After two songs, they become unbearable to listen to. I begin to fidget. Although the first song was listenable, I don't have a clue as to its title because no titles were written on the cassette case. This alternative, neo-psychedelic stuff has got to stop! Try writing a real song, guys. And try playing an instrument that doesn't play by itself.



Menagerie

Contact: Michael Gordon (213) 435-0631

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Menagerie is indeed on to something unique and special. This five-piece combines jazz and R&B with striking, timely lyrics about social issues of the day. With tinges of **Sting** and/or the **Police** thrown in, the band excels in relating stories of hunger, homeless and depravity in general. But they are not pretentious in their storytelling. The opener, "Inspiration," is a real gut-grabber with snatches of **Martin Luther King** mixed in just to tug at your heart strings. As the third and final song began, I figured it all out. These "grooves" were almost all identical in tempo and feeling and attitude. I couldn't tell one from the next if you paid me. Here's where the band needs to develop. They seem to be locked or cemented into their own sound to the point that they're unwilling or unable to explore other musical avenues. Open up, fellas. Just don't stick to "your sound,"—expand it!



A.K.A. Romeo

Contact: Greg Richard (213) 388-5285

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

A.K.A. Romeo blends funk, R&B and just plain slick, sexy singing into a formula all their own. Though the individual members of this band have more than paid their dues working with the likes of the **Dazz Band**, **Sheila E.**, **Chuckie Booker** and the **Barkays**, the musical approach to **Romeo** is decidedly different. "Loyal Lisa," "You're So Naive," "Delirious" and "Some Girls" are the four selections on this demo and each needs strengthening in the chorus area. There's no denying that the gents in the band can sing their you-know-what off, but songwriting is another animal entirely. Take away the pizzazz and all that's left is the song. Perhaps some strong outside material or a couple of sessions with collaborators will turn the beat around for these great song stylists. Once the material gets stronger, these guys will be on a roll.

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



Pat Lewis

Pictured are singer-songwriter Randy Christopher (left) and guitarist Peter Higney from local L.A. band East Of Gideon. This transplanted band from Florida, recently signed a co-publishing, development deal with publisher, Primat America. This particular photo was taken during a recent rip-roaring set at Raji's in Hollywood. Hard to define and an absolute pleasure to experience, EOG should prove a healthy signing for the young publishing firm. For information, please contact Primat's Director of Acquisitions, Tami Lester at (213) 957-4466.

Activities

The fifth annual South by Southwest Music and Media Conference will be held in Austin, Texas at the Hyatt Regency March 20-24. There will be over sixty panel discussions, intensive sessions and workshops on a variety of topics in the music business. There will also be over 300 up-and-coming bands and solo artists performing over the five days. This is an excellent opportunity for those unsigned bands and artists who would like to mingle with the A&R community, as this convention is guaranteed to draw top personnel from all the major and independent labels and publishing companies. Among many others, Warner/Chappell's Jim Cardillo will be showcasing his latest hard rock signing, the *Voodoo Cowboys* from Texas at the conference. Also, check out *This Great Religion* from Long Beach, CA, who will be showcasing at the convention. *Songworks* will definitely be checking them out!

Watch for a complete rundown of the conference in future issues. For more information about the conference, call (512) 477-7979 or FAX (512) 477-0754.

NARAS held a Grammy Night party for those members, friends and nominees who were not able to attend the ceremonies in New York. The festivities were held at Telly's TV Sporting Bar at the Sheraton Universal Hotel (the bar is actually dedicated to permanent resident Telly Savalis—who spent the entire Grammy night at the "reserved for Telly" table—smoking cigars and signing autographs). KLOS Radio's morning madmen Mark and Brian and NARAS' Billy James served as masters of ceremonies for a pre-telecast function. The two comedians did their best to read the names of Grammy winners in all of the categories that did not appear on the telecast. Often, they had to enlist the help of Billy James to help in name pronunciation, which led to some rather funny moments. The bar was



Pat Lewis

Pictured: KLOS Radio's morning team of Mark & Brian with NARAS' Billy James (right), who together served as masters of ceremonies for a pre-telecast function at local NARAS Grammy night party.

set up with TV monitors so that the party goers could watch the award ceremonies.

Producer-songwriter Taylor Rhodes celebrated his first Top Ten hit with Celine Dion's "Where Does My Heart Beat Now." Taylor is currently producing six songs on the new KIX (Atlantic) album. He co-wrote the six tracks with KIX bassist Donnie Purnell. Rhodes is also writing with Babylon A.D. (Arista), the Scream (Hollywood) and Giant (Geffen) for their upcoming albums.

Emerald Forest songwriter, Hawk Wolinski recently finished co-writing and producing the new Ivan Neville record.

Producer-songwriter Tom Keane is currently writing with Earth, Wind & Fire vocalist Philip Bailey for Philip's solo CBS-Sony album. Keane is also writing with Tyler Collins for her upcoming RCA-BMG release. Australian singer Clive Young (PolyGram) has recorded three of Keane's songs for his debut albums. Songs that Tom wrote and produced will also appear on upcoming albums by Safire (PolyGram), Shanice Wilson (Motown) and Pretty In Pink (Motown).

ASCAP will be sponsoring the first in a series of West Coast Cabaret songwriter showcases at the Gardenia Nightclub on April 24 and 25. For those interested in participating, the deadline for entries is March 31, 1991. For more info, call Brendan Okrent at (213) 466-7681.

PolyGram/Island Music Songwriters Activities

Songwriter-producer Jeff Paris is in the studio finishing up production on the Outlaw Blood (Atco) album.

Jimmy Scott wrote and produced the new Marva Hicks single, "Never Been In Love Before," that was just released on PolyGram. Jimmy also has the current Jeff Healey single on Arista titled "How Long Can A Man Be Strong." The song was co-written with Steve Cropper.

Michele Vice collaborated on the



Pat Lewis

Pictured is Paul Casanova, the lead vocalist and primary songwriter for unsigned band, Beat Jungle Rain. The band recently made the trek all the way from their hometown of New York to showcase their alternative music wares for the A&R dudes and dudettes who came to the ASCAP Best Kept Secrets Night held at the Coconut Teaszer. For more information about the band, please call Chris Jones at (213) 466-6900 or the band at (212) 645-8194. The ASCAP showcase continues to receive rave reviews from the industry for the high caliber of acts that perform their short, five to six song sets.

latest Mica Paris single, "Contribution," just out on Island. The video is being played on BET.

Innocence Mission is starting a new studio album for A&M. Larry Klein will again be at the production helm.

Tony Haynes has co-written six songs for the next Karyn White album on Warner Bros. Most of the tracks were produced by his new business partner, Laney Stewart. PolyGram/Island tells *Songworks* that both writers are creating quite a demand for their time and talent from several A&R departments around town.



MCA Music signed a publishing agreement with Ray Evans and his company St. Angelo Music giving the company administration rights to motion picture and TV classics from the Fifties and Sixties including "Que Sera Sera," "Tammy" and the "Theme From Bonanza." Celebrating the publishing deal are (from left): Leeds Levy, President, MCA Music; Evans; and MCA Music's Scott James, Vice President of Motion Picture and Television Music.



Hard rockers Stilletto recently inked a development and co-publishing deal with publisher Shankman/De Blasio/Melina. The band has been showcasing around town lately and building up a lot of steam in the process. Adding a nice feather to their collective cap, Stilletto recently won KNAC's Pure Rock Search that was held at FM Station in North Hollywood. Give the publisher's A&R guy, Ronnie Katz, a call about the band at (213) 399-7744. Pictured are (clockwise from left): drummer J.J. Holloway; guitarists Jaki Cantlin and Steve Sturn; and vocalist Debbie Holiday.

Marcy Levy, who is a songwriter and member of Shakespeare's Sister, has just completed the group's second album for London Records. The LP should be released this Spring.

Brent Bourgeois is currently writing songs for his next Charisma release. Joe Cocker (Capitol) has just cut a song of Brent's titled "Not Too Young (To Die Of A Broken Heart)". The track was produced by **Danny Kortchmar**.

New Signings

Heavy metal violinist **Mark Wood** has signed an exclusive recording contract with Guitar Recordings, a division of Cherry Lane Music. Wood has also signed an exclusive publishing contract with **Cherry Lane Music Publishing**. Wood is currently recording his debut album scheduled for a Spring release.

The Business Side

BMG Music Publishing's Nashville Division is entering into a major joint venture with noted publisher-producer-engineer **Jim Malloy** and producer-songwriter **David Malloy**. The new companies—BMG's first joint venture in the United States—will be known as **Jim and David Music (ASCAP)** and **Malloy Boys Music (BMI)**. The Malloys, who will set up an independent office in Nashville, which will include a recording studio, are initially scheduled to produce ten acts signed to major labels. They will also sign writers. The first ones to join the roster are **Karen Brooks** and **Randy Sharp**,

who will record an album for PolyGram with **David Malloy** and **Randy Sharp** co-producing.

Lorraine Rebidas has been named Vice President and General Manager of Private Music's publishing companies, **23rd Street Publishing, Inc.** and **Listening Room Music, Inc.** **MC**



Composer-pianist Mike Garson signed a publishing agreement with Primat America. Garson has worked with David Bowie, Free Flight, David Sandborn and Luther Vandross, among many others. He has also recorded six solo albums. His newly-released live recording, The Oxnard Sessions is available on independent audiophile label, Reference Records. Shown at the signing are (clockwise from left): Brooks Arthur, Primat Vice President/Creative Director; Primat President Sam Trust; Tami Lester, Primat Director of Talent Acquisition; and Mike Garson.

PUBLISHER PROFILE



Marla McNally & Linda Blum-Huntington

Partners
Emerald Forest Entertainment

E By Pat Lewis

Everybody placed bets that we would destroy each other," says Emerald Forest's Linda Blum-Huntington when asked to describe her first encounter with partner Marla McNally. (The two women were brought together some six years ago by then Chappell Music head honcho, Ira Jaffe, who hired them to work at the publishing firm's L.A. offices.) "Everybody thought we'd never get along because we were such powerful women. Of course, everybody, except Ira. But we immediately recognized our differences and how we complimented each other and how we could work *together* to accomplish anything that we wanted to accomplish." And so began the partnership (and for that matter, friendship) of two of the most dynamic, well-respected and inspiring women in the music publishing business today.

A year and a half ago, these two publishing divas took the plunge and began their own publishing company (Emerald Forest Entertainment), leaving behind extremely high-paying executive positions at a major publishing firm. Together, they have hand-picked their small roster of songwriter-producers (including Michael Dan Ehmig, Marc Tanner and Scott Wilk), songwriter-artists (including Tyler Collins, Electric Boys and Kik Tracee) and developing bands. Things couldn't be better in the Forest, as McNally and Blum-Huntington await the release of numerous Emerald Forest songs on albums and in films that were produced, written and/or performed by their songwriters and recording artists, as well as the signings of several of their developing bands to major label recording deals.

In 1978, Linda Blum-Huntington moved to Los Angeles from New York, where she took a position with a small publishing company. "I did everything from pick up the children to plugging songs," she recalls. In 1979, she landed a job with Arista Music and spent the next six years in the Creative Department, song plugging and helping develop such fine songwriters as Diane Warren and Holly Knight. She moved over to Chappell Music in 1984, where she ran the Creative Department and first met McNally.

Marla McNally began her career in publishing in 1980, where she headed up Chappell/Intersong Music in New York. She was primarily responsible for sub-publishing deals outside of the U.S. and Canada for various territories. From there, she moved into talent acquisition. Among her first signings were Til Tuesday, Guns N' Roses and Jody Watley. In 1984, Ira Jaffe asked her to come to L.A. to head up the International Department, so, McNally brought Intersong with her to L.A. and ran both departments. She was one of the few survivors of the Warner Bros. merger with Chappell (now called Warner/Chappell Music), but she became so dissatisfied with the monster-sized company, that she left a year later and joined Jaffe and Blum-Huntington, who had moved over to EMI. Unfortunately, within months of her move, the EMI/SBK merger happened, and McNally (as well as Blum-Huntington, who by this time was also feeling the frustrations of working for large corporations) once again found herself working for too large a company to suit her creative needs. ("It was difficult," she admits, "I mean, how could we turn to [a staff songwriter or artist] and say, 'We're doing the best possible job for you.' What? When we get to the W's?")

So, the two women left EMI/SBK and formed Emerald Forest. At first they worked out of their homes and cars, eventually finding enough money to rent a small space in the back of a real estate office. In June of 1989, they moved into their permanent offices on North Maple Drive in Beverly Hills. "One important thing for us was to be able to do sub-publishing deals territory by territory," says Blum-Huntington, "especially with Marla's background in international and with the success I've had with plugging songs and getting releases overseas. We were very happy to be able to put together our joint venture with a Japanese independent company, Hori Pro Entertainment, which gave us the freedom that we wanted so we could pick our partners out in every territory of the world."

"The whole philosophy here," explains McNally, "is to love what we sign and to work our butts off for each and every situation—and that includes going out and getting record deals for our development situations."

"When we sign [a songwriter, artist or unsigned band]," continues McNally, "we tell them, 'Hope you want to work because this is a working home.' Everybody here is thinking project, the next move, how can we get this to radio. Somebody asked me the other day, 'What do you do at Emerald Forest that's so different from other publishers?' And I said, 'Everything.'" **MC**

IN THE STUDIO



Country sensation Vince Gill recently contributed harmony vocals to the new Dire Straits LP. Gill is shown at Conway Studios, flanked by Bill Schnee and Dire Straits leader Mark Knopfler.

SUMMA MUSIC GROUP: Def American label owner and record producer Rick Rubin, in remixing two classic Queen tracks for Hollywood Records with engineers Jason Cosaro and Brendan O'Brien and assistants Rusty Richards and Jim Champagne...British Phonogram artist Stevie V., in working on his second album, Stevie producing and engineering the sessions...Stevie Salas, in producing tracks for Island recording act Fontaine, engineering expertise supplied by Larry Ferguson with assistance by Kyle Bess.

SKIP SAYLOR RECORDING: Starship, in mixing a new project on Saylor's SSL 4000G Series 80 Channel Console, producer Peter Wolf shepherding the project with engineering duties performed by Brian Malouf and assistant Pat McDougall...En Vogue, in working on several new songs, Denzil Foster and Thomas MacElroy handling the production chores, with engineer Ken Kessie and assistant Liz Sroka manning the board...Thomas Dolby,

in mixing his long-awaited next album, engineer Larry Ferguson and assistant Chris Puram adding the sonic expertise...Megaforce recording act Tribe After Tribe, in mixing their debut album with producer Jim Scott and assistant Liz Sroka...British act Blue Train, in working on tracks for their debut album on Zoo Entertainment, veteran A&R man George Daly producing and engineer Joe Shay turning the knobs.

DODGE CITY SOUND: Capitol act XYZ, in working on a new album with producer-engineer George Tutko...Elaine Summers, completing new songs for Third Stone Music with producer-engineer Jeffers Dodge...Hello Disaster, in working on their upcoming release with producer-engineer Randy Pekich.

ECHO SOUND RECORDING: Virgin artist Kid Frost and the Latin Alliance, recently in remaking the War classic "Low Rider" for their new album...Ice Cube and co-producer D.J. Pooh, in working with Elektra act DEL.

ON THE SET



Def American speed metal act Slayer is shown filming the video for the song "Seasons In The Abyss." For the video, which was filmed in Cairo, Egypt, the band had to fly over the Persian Gulf—one month before war broke out. Even more surprising is the fact that, through an unprecedented and undisclosed financial agreement, the Pyramids were closed to all tourists so that Slayer could utilize them as a backdrop.

SUNSET SOUND: Ray Charles, in laying down vocal tracks with producer Steve Friedman, engineer Don Hahn and assistant Mike Kloster...Rick Parker, formerly of Lions and Ghosts, in making tracks for a Geffen solo album with producer Jim Cregan, engineer George Tutko and assistant Neal Avron.

WESTLAKE AUDIO: Trevor Rabin, in mixing a new Yes release (he engineered and produced) with assistant Steve Harrison...Vanessa Williams, in Studio A, mixing her new PolyGram album with producers Gerry Brown and Kipper Jones, with Brown also engineering, assisted by John Fundingsland.

SILVERCLOUD RECORDING: This Burbank facility has just installed a new Trident 80 console with automation. The studio also features a large control room, three isolation rooms and a collection of vintage and state-of-the-art amplifiers. Recently availing themselves of the studio's equipment were James McNichol, recording songs for the

Greenpeace organization, and Chip Z'Nuff, producing tracks for Snarlin' Darlin', with Steve Heinke manning the controls.

VISIONS OF U.S.: The Seventh Annual "Visions of U.S." home video contest, sponsored by Sony and administered by the American Film Institute, has recently been announced. This year's categories are Music Video, Fiction, Non-Fiction and Experimental. All entries must be produced and submitted on half-inch VHS, Beta or 8-mm videocassettes, and should be no longer than thirty minutes. Prizes include state-of-the-art Sony video camcorder systems. A celebrity panel of judges, including Talking Head David Byrne, director Rob Reiner, actor Johnny "Edward Scissorhands" Depp and Grammy Award-winning director Jerry Kramer, will pick the winner. The contest deadline is June 15, 1991. For more information, write: Visions of U.S., P.O. Box 200, Hollywood, CA 90078, or call: (213) 856-7743. —Randal A. Case



ELEPHANT MAN

Pacific Arts Video has released a remastered version of former Monkee Michael Nesmith's pioneering video, *Elephant Parts*, to commemorate the tenth anniversary of its winning the first Grammy for Video of the Year in 1981. The video, which features a cast of crazy characters and traces the wacky evolution of Joanne into Rodan, burger kings into sky pilots and neighborhood nuclear superiority into a reality, is often credited with ushering in the made-for-video industry. And with a suggested retail price of \$14.95, it's priced to move.

ABBEY ROAD REVISITED



Christopher Tassone, leader of the band Wiseguys, veteran Elvis drummer D.J. Fontana and famous offspring Zak Starkey, son of Ringo, are pictured at Abbey Road Studios. Wiseguy is recording an album featuring musical guests Manfred Mann, Georgie Fame and John Entwistle and co-produced by veteran music man Allan McDougall and Ron Magness (Flashdance, and Mick Jagger).

PRODUCER CROSSTALK



BILL INGLOT

By John Lappen

Rhino Records' Bill Inglot is delightfully unpretentious when discussing his career. Ask him what his title is and he explains, "Officially, it's Technical Director, but that's a title which was made up during the beginning of the company, so I don't really know what my actual title is. I'm basically just a record nerd."

Inquire as to what he did before coming to Rhino and the self-effacing reply is "fixing televisions and foolishly getting involved with lots of L.A. bands, doing live sound for no money and lots of grief." And grill him on what his latest project is and his answer is a humorously stoic, "I can't really talk about it. I'll get angry." (A not-so-veiled reference to the much anticipated Buffalo Springfield project that's "probably not going to happen.")

But lest you think that Inglot's quick one-liners underscore a breezy, cavalier attitude toward his job as one of Rhino's resident reissues experts, think again: The Pennsylvania native who moved to L.A. years ago "with no clothes and money...the typical story" is a music junkie who has parlayed his passion into a responsible and demanding eight-year career with Rhino.

"My parents were very young when I was growing up," says Inglot. "My mom made me watch the Beatles on *The Ed Sullivan Show*, and my dad saw Buddy Holly perform. I had those kind of parents. Music has always been around me."

That adolescent musical education has served Inglot well as he goes about his chore of helping to create and produce Rhino's reissue packages. "I work with the compiler, and sometimes I do the compiling of tracks alone. We choose songs for the package and wait until it goes through the approvals chain."

This step is necessary because Rhino primarily licenses material from other labels. Sometimes the band's


approval is also necessary. "That's basically not required with bands from the Fifties and Sixties," explains Inglot. "It is with some of the Seventies music, though, because some of the artists have rights of refusal regarding their music. It becomes contractual at that point. But I don't always mind that stage because I get to deal with the artist directly."

Inglot uses a variety of sources in his search for the right songs for each compilation package—a task that, curiously, gets more difficult as the time span between the present and the past becomes shorter. "It's harder to locate tapes for the Seventies, than it is for the Fifties and Sixties. Much of the earlier music is owned by major labels that were keen on keeping track of the masters. In the Seventies, labels didn't use the master tapes as much as they did copies of the master. It then becomes a search for the master tape amongst such diverse factions as the artist, the producer, the manager or the production company. We always try to use the first generation master tape."

Once the sometimes elusive search process is completed, Inglot goes to work on improving the sound quality, if necessary. "I don't tinker with the sound in order to make it sound contemporary. I want to improve the sound without destroying the heritage of the music. The consumer will get music that sounds better, but that still sounds right."

Inglot finds it somewhat ironic that several of the major labels that are involved in reissues boast about the fact that they went to the multi-track tapes and remixed the sound to improve it. "Rhino has done this since the beginning. To me, it isn't important to make a big deal about it. It's just a responsibility that I feel should be addressed. There's nothing we haven't done that isn't better than what's been done by a major label."

With the relatively small staff at Rhino, Inglot has his hands in a variety of reissue pies. He normally works on eight to ten projects a month. Last year he estimates that he worked on over 120 projects and over 700 since he started at Rhino, including sets by the Kinks and Todd Rundgren. Some keep him busier than others. "A Johnny Rivers package that I worked on kept me busy for over 8,200 hours. Things flow together after a while. Sometimes I'm very shocked that we are able to put out as much as we do."

Surely, Inglot would seem a likely candidate to have reams of anecdotes about hidden master tape treasures and obscurities that he has unearthed. But he just laughs when the subject is broached. "I think people just love to spread these kind of stories. I basically pride myself on doing the studio work and being in the studio. I handle more tape than just about anybody I know, and I've never really had any problems or horror stories. Finding tapes just comes down to doing legwork and getting cooperation from people. But people that I work with do cooperate because they realize our goals for these packages are specific. Most of the things I work on are not just cash-flow projects. It abhors me to sell music solely for its nostalgia value because I have such a strong personal attachment to most of what I work on." 

NEW TOYS—BARRY RUDOLPH



16-Channel Mixer From Mackie Designs

A very current discussion amongst songwriters with home studios I know is the CR-1604 16 channel mixer. For one thing, the Mackie mixer is very affordable and has all the necessary features home recordists want.

The CR-1604 has seven auxiliary sends per channel with four pairs of stereo returns, balanced main stereo outputs, eight direct outputs, channel inserts, and 48 volt phantom-powering on all mic inputs. Dynamic range is specified at 112db with a signal-to-noise ratio of 90db.

The seven-space unit can be used either

rack-mounted or table-top because of its convertible design. Other features include: built-in power supply, in-place stereo solo, UnityPlus gain structure, double-redundant faders, sealed rotary controls and a connector for a gooseneck lamp.

The mixer sells for \$1,099 retail and carries a three-year warranty. For more about it contact Mackie Designs at 3910 148th Ave. NE, Redmond, WA 98052, or call (206) 885-7443. Faxes use (206) 885-7561.



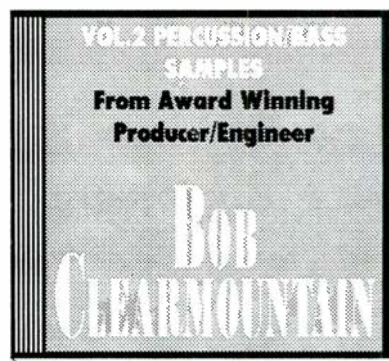
Acoustic/Electric Bass Guitar From Fender

The HMT Series Acoustic/Bass has both an acoustic sound as well as an electric sound. That's because there is an F-hole

which leads to special tone chambers. The bass has 22 frets with fret inlays and the top is made from matched figured maple wood.

The electronics include a pan-pot to fade between the bridge mounted piezo pick up and the mid-position P-Bass Lace pick up. So you can get a more electric sound with the Lace and a more acoustic sound with the piezo.

The bass comes in five colors: Ebony Frost, Crimson Frost, Blue Frost, Silver Frost and a three-color sunburst. For more information, call Fender Musical Instruments Corp. at (714)990-0909 or write to 1130 Columbia Street, Brea, CA 92621.



ProSamples CD Vol. 2 from East West

ProSamples Vol. 2 follows on the successful heels of ProSamples Vol. 1 which contains bass drums, snares, toms, cymbals and hi hats all recorded by Bob Clearmountain at both A&M and Bearsville studios. Vol. 2 continues the series with an excellent collection of percussion samples and two different bass guitars.

As in Vol. 1, all the samples were played by people and recorded especially for this CD so they are not lifted from some existing recording. New for these East West CD's is the use of QSound. Each of the percussion samples appears in both stereo and QSound. QSound is a new digital 3D recording method

that makes sounds appear to be coming from outside of the speakers. (If you are interested in more about QSound, you can read about it in the Dec. 10, '90 issue of *MC*.)

Some of the instruments sampled in Vol. 2 are: Shekere, three different Guiros, castinets, crickets (that's a specific percussion instrument not the insect), Quicas, sleigh bells, talking drums, tablas, all kinds of Malaysian drums and hand percussion, tamboras, bongos, congas, timbales, cans, logs, bell tree, wind chimes, triangles in all sizes, cowbells, tambourines, shakers, cabasa, claves, maracas and many more. The bass guitars are a Fender Precision both picked and fingered and a five-string MusicMan Stingray that has been both picked and fingered then sampled. The basses are recorded through a Trace-Elliott amplifier as well as "direct". The amp recording is on the left channel while the direct signal appears on the right channel.

Both Vol. 1 (See Nov. 26 issue of *MC* for my New Toys description) and Vol. 2 are available for \$129 each or both for \$229. East West now offers these same samples in CD-ROM formats for both the Akai S-1000 sampler and DigiDesign SampleCell systems. The CD-ROMS sell for \$499. If you would like more information or just want to order, call East West at (213) 659-2928. The address is 8787 Shoreham Drive, Suite 807, Los Angeles, CA 90069. 



The Beatles

The Beatles song "Back In The U.S.S.R." will resurface as title and music for the Largo International film formerly known as *Icons*, according to *Daily Variety*. Spokesman **Lloyd Levin** is quoted as saying, "[The song] evokes the spirit of the film with exuberance. The song and title are a great fit." *Back* was produced in association with Mosfilm and shot entirely on location in Moscow. Twentieth Century Fox will handle North American release of the film from Largo International N.V. It is directed by **Deran Sarafian** from a script by **Lindsay Smith**. **Frank Whaley** plays an American student who becomes involved with a beautiful Soviet woman played by **Natalia Niegoda** and their love story is set against a backdrop of Moscow's rapidly evolving under-world. Also look for **Roman Polanski** who plays a ruthless Soviet smuggler.

The fact that the producers of *Icons* chose to use a well-known song for their title should come as no surprise, since that's been the heavy trend in the movie industry, according to *Premiere* magazine. "The basic theory," says director **Garry Marshall**, "is that if the title of your film is that of a song, it gives you a great step up, especially with the trailer." The original title of Marshall's *Pretty Woman* was *Three Thousand*, referring to the fee of a certain prostitute. Movie makers pay anywhere from \$15,000 to a few hundred thousand dollars for the rights to a song's name and to use it as a theme. If the movie does well, the song can be reborn, as evidenced by sales of **Roy Orbison's** greatest hits album. The package containing "Oh Pretty Woman" went way up after the movie's release. "It's the most important ingredient in the movie," **Nick Shaffran** of CBS Records told *Premiere*. "It seems more important than the actors."

Don't look now, but **Tammy Faye Bakker** is scheduled to return to the concert stage for the first time since the 1989 fraud conviction of her husband, **Jim**. The gospel concert will take place April 5 in Wichita, Kansas, which friends of the Bakkers convinced them has a good gospel music market. The other reason for the choice is that, according to news reports, the Bakkers hope that media attention will not be as intense as in some larger cities.

Look for **Dolly Parton** to go the heavy drama route as a swing band singer embroiled in a turbulent love affair in her next film. The movie called *T (for Texas)* is an NBC movie to be produced by Parton's Sandollar production firm. Cameras begin rolling in Austin by April.

Former **Knack** skin man, **Bruce Gary**,

wrote in to tell us of his movie exploits. Seems that Gary

served as drum coach for actor **Kevin Dillon** for his role as *Doors* drummer **John Densmore** in the just-released *Doors* movie. In past media exploits, Gary wrapped a 45-week stint as drummer and co-musical director (with **Lawrence Juber**) in the house band for KNBC's *It's Fritz!* television program. He has also served as a contributor to Westwood One's *Lost Lennon Tapes* and produced a six-hour radio program for them called *Jimi Hendrix Live And Unreleased*. Gary is currently on tour with *Doors'* guitarist **Robbie Krieger** and bassist **Anthur Barrow** as the band **KGB**.

Also of potential interest to all you potential rock drummers, DCI Music Video and Manhattan Music Publications have announced the release of two book/audio cassette packages. One is called *Steve Gadd-Up Close*, wherein the noted studio drummer provides transcriptions of some of his most important work. Covered are Gadd's techniques of jazz, R&B, Latin, timekeeping and studio playing plus transcriptions of "Fifty Ways To Leave Your Lover"

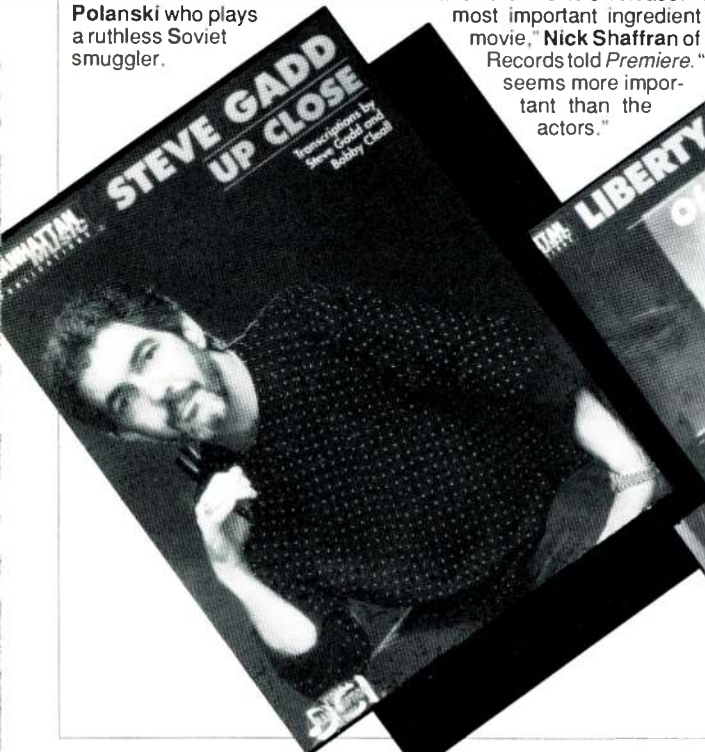


Mike Bloom

Bruce Gary

and "Late In The Evening." The second book, called *Liberty DeVitto-Off The Record*, features eleven songs from his boss **Billy Joel's** original studio masters with the drum tracks removed so that fledgling drummers can recreate the original recording sessions. On the accompanying cassette, DeVitto discusses and demonstrates the main grooves to each tune, and in an in-depth interview tells about his journey from small clubs to playing with one of rock's biggest acts.

The T.J. Martell Foundation for Cancer, Leukemia and AIDS research wants you to know about a fundraising phone line. By calling 1-900-246-ROCK between March 23 and May 3, not only does one get a chance to win a four-day trip for two to Los Angeles, but you'll also get to play on **Vince Neil's** team at the foundation's upcoming charity baseball game. The call costs just 95¢ and, we remind you, it's for a very worthy cause.





The Buck Pets

On the cable access front, we want to tell you about a show called *Rock Talk*. Host **Tony Felicetta** promises such guests as **Mark &**

as yet-untitled pilot for CBS-TV. The "three or four actress/dancers/vocalists" will portray the members of a "girl group" in the series. But will it

ROCK TALK

fly? "There's a place for music in the networks' prime time lineups, and we hope this will be the right vehicle to present it," answers **Quincy Jones**. The Q will serve as executive producer for the new series, just as he does for NBC's *Fresh Prince Of Bel Air* and syndication's **Jesse Jackson**. "We see this as a talent-driven show, and it's always incredible to see the undiscovered talent that's out there," says Quincy. "After 40 years in the

business, I still get my biggest kick from finding gifted new artists."

Show Biz just caught the debut of the **Buck Pets'** new video "Libertine" on *Night Flight* and we were much impressed. We're also much impressed by band member **Chris Savage's** reaction to the choice of *Night Flight* for the debut. "That's where I saw Neil Young for the first time. And I was only twelve-years-old!" he gushed. The Dallas-based band, who are noted for their irreverent attitude, wild live performance and raucous, natural energy

Brian, Jane's Addiction, Weird Al Yankovic, David Cassidy and Rodney Bingenhiemer to a program we are told can be seen from sea to shining sea as of this past January. The real story, however, may very well be *Rock Talk's* line of promotional products. There are t-shirts, stickers, a soundtrack cassette, and matchbooks. And they all feature the exciting *Rock Talk* logo. All you other cable access producers take note.

Let's all welcome broadcasting veteran **Dan Taylor** to Westwood One. The former New York-area DJ has just been named host of *The Rockin' Gold Radio Show*, the Westwood One Radio Network's live five-hour Saturday night rock & roll oldies party. *The Rockin' Gold Radio Show* airs live every Saturday night on more than 300 radio stations across North America featuring hits from the Sixties and Seventies, plus listener requests, contests and special feature segments. Of those 300 stations, however, none are in Los Angeles.

Quincy Jones Entertainment just welcomed 500 aspiring **Paula Abdul-**types to an open call for an

filmed their *Night Flight* segment at **Bogart's** in Long Beach, CA., during a recent headlining performance. We'd also like to take this opportunity to recommend the group's great second album, *Mercurotones*. The band's first video "Pearls" continues in rotation on MTV's popular *120 Minutes*.

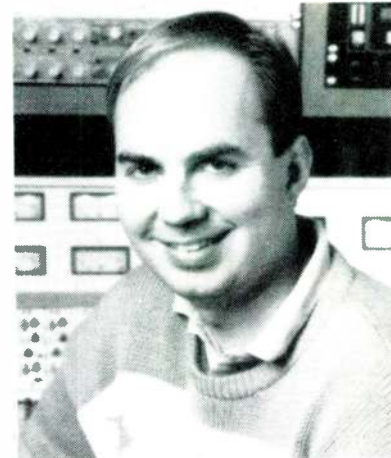
This time out, the ever-wonderful *Brain Cookies* program wants you to tune in and listen to **Jack Waterson** on March 24 and the remarkable **Sort of Quartet** on March 31. You can do that by tuning in KXLU FM 88.9 at 7:00 p.m. We also happily note that *Solid Gold Saturday Night* is celebrating a very important birthday (mine) on March 23 when they spotlight all the hits of the **Supremes**. They will follow that one up with host **Bob Worthington's** retrospective on the works **Marvin Gaye** on March 30. Tune to KMGX FM 94.3 at 7:00 p.m. for these cool shows.

For all you country buffs, *Show Biz* wishes to draw your attention to the Nashville Network. March 20 at 5:00 p.m. PST is your date to join **John Hartford** in a show called *Banjos, Fiddles and Riverboats*. The show merges the stories of John Hartford, the story of the *General Jackson*, Opryland USA's 300-foot paddle wheel showboat, and the history of paddle wheel steamboats from the mid-1800s to the 1930s. With songs such as "Kentucky Pool," "Gentle On My Mind" and "Mama Plays The Calliope," the special sounds both entertaining and educational. Also on TNN, look for *Grand Ole Opry In*


Houston: The Economic Summit on March 27 at 5:00 p.m. Plans call for a special performance by Grand Ole Opry members **Roy Acuff, Loretta Lynn, Minnie Pearl and Bill Monroe** in a show designed specifically to soothe the jangled nerves of the President and Mrs. Bush. The special was filmed just prior to the Economic Summit of Industrialized Nations last July.

And finally, turning to the classical front, watch for *Jose Carreras Sings Andrew Lloyd Webber* which will air on Bravo March 30. Widely regarded as one of the greatest operatic tenors of our time, Carreras' career was interrupted for several years when

Greg Allen



Dan Taylor

he was stricken with leukemia. In his triumphant return to the stage taped live at London's Dominion Theatre, Carreras sings "Memory," "Love Changes Everything" and many more popular Lloyd Webber classics. The program, which also features **Jane Harrison, Marti Webb** and **St. Paul's Cathedral Choir** airs at 8:00 p.m. PST. 



John Hartford

Local Notes

By Michael Amicone

Contributors include Kenny Kerner, Pat Lewis, Tom Farrell and Heather Harris.

SAMSON & DICKINSON: In collusion with U.K.-based Rock Hard Records, America's Grand Slam Records has released *Live At Reading '81* and *Head On*, the first of a five-part series by British heavy metallers Samson. The band, which included singer Bruce Dickinson—he quit the band to join Iron Maiden—earned a cult reputation for being one of the cornerstones of the British heavy metal wave of the early Eighties. —TF

The Best of World Music



WORLD BEAT SAFARI: Newly-formed Rhythm Safari Records, a Priority Records-distributed label, has just issued one of the finest collections of World Beat music this side of the Mississippi: *The Best Of World Beat*, which features a collection of eleven top artists including Margareth Menezes, Malian Mory Kante, Mahlathini and the Mahotella Queens and the Gipsy Kings; *Best Of Juluka*, which contains the best of this Johnny Clegg-led South African band; *LATino LATina*, a collection of some of L.A.'s best dance bands; and *An African Tapestry* by David Hewitt, the first release by an individual artist. In upcoming months, Rhythm Safari plans to release collections by Bongo Logic, Cheb Mami, *Brave New World* and a collection of dance mixes entitled *Dancin' Around The World*. Rhythm Safari Records was founded by Hilton Rosenthal, who doubles as the producer for Johnny Clegg & Savuka. —KK

HE'S BACK: Remember Tony Orlando & Dawn's 1973 hit, "Tie A Yellow Ribbon Round The Ole Oak Tree"? Well, just when you thought you were finally rid of Tony Orlando and his showbiz schmaltz, he's back again. As a result of the just-concluded war in the Persian Gulf, many people have echoed the story line of "Tie A Yellow Ribbon" by placing yellow ribbons on poles, car antennas and trees as a sign of hope for the safe return of our troops overseas. Now Orlando—as a heartfelt sequel or as a golden chance to resurrect his moribund career—has written and released "With Every Yellow Ribbon (That's Why We Tie 'Em)" on Quality Records. According to the press release, Orlando "felt the need to express himself by writing a new song about the yellow ribbon phenomena." Guess the idea of scoring a hit record was the farthest thing from his mind.



RADIO GA-GA: Queen guitarist Brian May recently stopped by Mark & Brian's zany morning radio show. May, who offered some on-air guitar gymnastics, seems to be Queen's resident promo man—especially considering that lead singer Freddie Mercury refuses to talk to the press, or even tour. Queen's solid new album, *Innuendo*, which includes its share of potential Queen classics as well as Queen duds, is the first major release from Disney's Hollywood Records. In addition to Brian May's promo efforts, Hollywood is promoting the new record by releasing the entire Queen catalog on CD—in increments of four (*Sheer Heart Attack*, *A Day At The Races*, *News Of The World* and *Hot Space* are the first four). Pictured (L-R): Brian Phelps, Brian May and Mark Thompson.

OOPS: In issue #4, we incorrectly listed the character that comedian Harry Shearer plays in the hard rock music satire *Spinal Tap* as Rob McLochness. He actually played Derek Smalls in the movie. —TF



FIRST ANNUAL RHINO AWARDS: Canter's Deli recently played host to the first annual Rhino Awards. These irreverent awards, which are voted on by the nation's leading music critics, are a chance for music industry pundits to let off steam and cast their vote for the worst in music. Walking away with the most dishonors were Vanilla Ice and Madonna—Ice for the most inane new hit artist, the worst artist and the least creative artist, and Madonna for the most inferior single ("Justify My Love"), the video that wasted the most money ("Justify My Love") and the Warren Beatty Award for worst interview subject. On hand to partake in the ceremony and eat the free food (in the grand journalistic tradition) were (pictured; L-R) Rhino Records managing director Harold Bronson, roving journalist/liner notes specialist Chris Morris (Billboard), Patrick Goldstein (Los Angeles Times), label mascot Rocky Rhino (in reality it's the resourceful "I'll do anything for press" Rhino publicist Brett Milano), RNA recording artist Peter Holsapple and Stann Findelle (Performance).

LOST & FOUND



BEACH BOYS TREASURE: This newly issued CD, *The Beach Boys' Lost & Found (1961-1962)*, on *DCC Compact Classics*, is an essential companion piece to last year's excellent reissue of the Beach Boys' Capitol and Brother Records catalogs. Recorded in 1961-62 under the supervision of music publishers Hite and Dorinda Morgan, these home demos (recorded in the Morgans' living room) and first-ever recording sessions make for indispensable listening. Hearing main Beach Boy Brian Wilson in the studio, asking if he could play his bass later as an overdub, then being rebuffed by engineer Dino Lappis with an emphatic "no" is the stuff that music enthusiasts' dreams are made of. Among the treasures unearthed by that raider of the lost art, *DCC* reissue masterer Steve Hoffman, are alternate versions of the band's first national hit, "Surfin' Safari," a demo of their first release, "Surfin'," recorded in the Morgans' living room; and a great early version of "Surfer Girl." These valuable pre-Capitol recordings, some of which have been circulating in bootleg/collector circles, but in very poor sound quality and without the informative liner notes included in this package, were found in pristine shape in the Las Vegas home of Bruce Morgan, son of Hite and Dorinda. A valuable find and an intriguing piece of Beach Boys history.

OPPORTUNITY ROCKS: SOUND-CHECK, Yamaha's annual rock band showcase, wants you. Fledgling rock bands who write and perform their own music, have a minimum of two members and are not currently signed to a nationally distributed record label, are encouraged to enter. Semi-finalists will perform before SOUND-CHECK A&R representatives, and finalists will then be flown to Hollywood for a September 6th showcase, to be taped for national television syndication. Previous judges have included Jon Bon Jovi, Quincy Jones, Peter Asher and Phil Ramone. The Grand Prize winner walks away with \$10,000 in cash or in Yamaha equipment and will receive an all-expense paid trip to the Budokan in Japan to represent the U.S. in Band Explosion '91," Yamaha's international rock festival. To receive an entry pack, call toll-free: 1-800-451-ROCK.



SEEING TRIPLE: Mercury recently hosted a record release party for their new singing trio of sisters, the Triplets. The gals performed a short acoustic set of material from their debut, ...Thicker Than Water, and showcased their soaring three-part harmonies and strong solo voices. The girls, Vicky, Sylvia and Diana Villegas, who are of Hispanic heritage, are similar to Wilson Phillips, but with a Mexican twist.—PL



DOORS OPENING: To help celebrate the recent release of the new Tri-Star/Carolco movie *The Doors*, MTV threw a star-studded party at the Whisky, the legendary rock club where Jim Morrison and the Doors regularly performed. The party featured a live performance by Billy Idol (the spiked-hair rocker plays a roadie/documentary filmmaker in the movie), who was joined onstage by Doors guitarist Robbie Krieger and the Cult's Ian Astbury. On hand to celebrate the film's release: MTV's Tom Freston, Billy Idol and MTV's Rick Krim and Abbey Konowitch.



MAGICAL HISTORY TOUR: From A&M Records' historic Charlie Chaplin studio to Frank Zappa's former freak-out pad, *The L.A. Musical History Tour*—a guide to rock & roll landmarks—covers a lot of territory. Author Art Fein pinpoints over 200 historic L.A. music-biz locations in this 144-page photo-illustrated paperback (published by Faber and Faber; \$13.95)—where the members of Guns N' Roses worked their day jobs, the location of Jan & Dean's infamous *Dead Man's Curve* (it's actually two separate but equally hairpin turns) and where a host of famous rockers are buried. Longtime Angelenos can attest to the book's accuracy, and popular music fans from the Forties to the present will find ample satisfaction with Fein's eclectic and informative coverage.—HH



BACK ON THE BLOC: Local L.A. favorite BLOC has finally resurfaced after taking the last year off to record their debut album, *In The Free Zone*, for A&M. The band, led by the dynamic Camille Henry (pictured), recently performed most of the funk-fused rock & roll material from their new album for a capacity Roxy crowd. Anyone familiar with the local club circuit is probably familiar with BLOC, as the band religiously played for six years before finally nabbing a record deal. And even though BLOC had been on a hiatus of sorts, their faithful fans still turned out in droves to lend a supportive hand and dance to the driving rhythmic pulse of this uncompromised and promising L.A. band.—PL

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

BATTER UP: They may not sing like the Eagles, but the Big Blue Wrecking Crew—consisting of World Champion Los Angeles Dodgers Steve Yeager, Rick Monday, Jay Johnstone and Jerry Reuss—sure know how to pick its session players. Joining them for their recently released recordings of "We Are The Champions" and "New York, New York" were Jeff Porcaro, Lee Sklar, Tom Hensley and Garl Coleman. Chris Bond produced the sessions.

SOUNDTRACK MATES: The Go-Go's will be appearing with the Police on the soundtrack album for *Brimstone And Treacle*, a movie being produced by Hy Solow and starring Sting of the Police.

ROCK VETERANS: Two of the nation's oldest teenagers, Rodney Bingenheimer and *American Bandstand's* Dick Clark, met during the taping of *Bandstand's* recent 30th anniversary celebration. The star-studded event included taped and live music spanning the three decades of the show's existence.

THE DOORS

When The Movie's Over

By Steven P. Wheeler

"Did you have a good world when you died? Enough to base a movie on?"

—JAMES DOUGLAS MORRISON
(Courtesy of Villard Books)

With the release of Oliver Stone's newest film, simply entitled *The Doors*, Jim Morrison's poetic prophecy has finally come to a celluloid realization. Twenty years after his death, Morrison remains an original. The Lizard King, the erotic politician and the sensual shaman are just a few of the media catchphrases that have been used to describe

Morrison's controversial and self-destructive lifestyle over the years.

From a musical standpoint, Morrison and the Doors forged a new path of discovery whose influence is still felt to this day. Despite all this acclaim—and because of the ensuing myths and legends surrounding the group's charismatic leader—Jim Morrison the Man has all but disappeared.

The Doors, the new movie from Oscar-winning writer-director Oliver Stone, attempts to capture James Douglas Morrison's life and times. *Music Connection* talked with film co-producers Bill Graham and Sasha Harari, music supervisor Paul Rothchild (producer of every Doors album except *L.A. Woman*), Doors manager Bill Siddons, Morrison biographer Danny Sugerman, close friend Frank Lisciandro (who offered a new theory regarding Morrison's death) and original Doors Robbie Krieger and John Densmore.

According to the filmmakers, the movie is an accurate representation of Morrison and his self-destructive lifestyle. But according to those who knew him best, it's nothing more than stitches of truths interwoven into a blanket of lies. "I found it to be intolerable," says Frank Lisciandro, who attended UCLA's film school with Morrison during the Sixties and was one of Jim's closest friends during the final three years of his life.

A documentary filmmaker, Lisciandro has compiled two volumes of Morrison poetry (*Wilderness, The American Night*), written two Morrison books (*One Hour For Magic* and the new *Morrison: A Feast Of Friends*) and made two movies with Morrison (*Feast Of Friends* and *HiWay*). "Oliver Stone did not capture the essence of Jim Morrison. The quiet, sensitive and extremely intelligent human being that he was off the stage is never presented in the film. He wasn't frantic and manic as he is portrayed in the movie. Even when he did those extreme things, he did them with deliberation and forethought. He may have been spontaneous, but he wasn't crazy."

Among the movie's supporters is Doors guitarist Robbie Krieger, who served as a consultant on the film. "I think it was remarkably successful," says Krieger. "Most movies I've seen that try to depict the Sixties get it wrong. Other than *Born On The Fourth Of July*, this is the best Sixties-era movie I've seen."

Others involved with the movie question



Jim Morrison performing at the Shrine Auditorium in L.A. on Dec. 21, 1967.

Heather Harris



writer-director Oliver Stone's focus on the darker side of Jim Morrison. Doors drummer John Densmore, who recently published a book entitled *Riders On The Storm* and served as a consultant on the film, making an appearance as a recording engineer, says, "Oliver is interested in the self-destructive, creative, brooding personality—one not unlike his own—so he's focusing on that aspect of Jim. We were always complaining that the script was too dark, and that's actually why Ray (Manzarek) bailed on the movie."

It's ironic that the tall, spectacled Doors keyboardist Ray Manzarek—the one who always wanted the film to be made—was the only one of the three remaining Doors who was not involved as a consultant on the Stone film. According to one of the film's producers, and the man who started the ball rolling way back in 1982, Manzarek talked himself out of the picture.

"There were moments of creative differences at the script stage in 1989," says co-producer Sasha Harari. "But it wasn't until Oliver walked in as the director that Ray started to freak out. The ironic part of all this is that I started this project eight years ago by talking with Ray, and we discussed different images and things like that, and Oliver was the one who came closest to Ray's vision."

The eight-year odyssey that preceded the actual filming is a story in itself. Sasha Harari spent three years talking with the Doors and the Morrison estate (Jim's family and his wife Pamela Courson's family) trying to secure the rights necessary to make the film. In 1985, after finally convincing the remaining members of the Doors, Harari ran into problems with the Morrisons and the Coursos. "There was a pretty big rift between all these factions. After a while, I got tired of dealing with all of this by myself, and that's when I hooked up with Bill Graham."

Legendary rock entrepreneur Bill Graham explains: "I think during the dialogue between the attorneys and the parents, it was brought up that Jim had good feelings toward me in the early days, so it was suggested that I be contacted. At the beginning, I was somewhat of a mediator; I was someone who could mend the fences.

It was like everyone was speaking English, but no one could understand each other. It was my job to translate."

By 1985, all the rights had been secured, and a deal was made with Columbia Pictures. Oliver Stone was Harari's first choice to write the screenplay, having been impressed with Stone's Oscar-winning script for *Midnight Express*. However, Stone's agent was not as impressed with Harari, and the offer never reached Stone's desk. "We got a first script from Randy Johnson, but it wasn't the script that Bill and I were looking for," relates Harari. "Meanwhile, Oliver had moved to another agency, so I called again in 1986, but he had begun work on *Platoon*."

By this time, Columbia had lost interest in the project, so the two producers moved to Imagine, and finally to Carolco. Coincidentally, Oliver Stone had signed a deal with Carolco, where he was to begin work on the film version of the musical *Evita*. But that project floundered, and when Carolco owner Mario Kassar told Oliver about the Doors film, things began to finally fall into place. Oliver Stone agreed to write the script (Randy Johnson also receives screen credit for his original script), and after the huge success of *Platoon*, he was also asked to direct.

The amount of time it took to put this film project together was almost twice as long as the Doors' actual recording career. Formed in 1965, the Doors burned up the charts less than two years later with "Light My Fire." All in all, they had seven consecutive Top Ten albums during their five-year recording career, and topped the singles charts twice with "Light My Fire" and "Hello, I Love You." It was the combination of their

unique sound, Morrison's magnetic personality and his special gift for poetic lyrics that redefined the boundaries of rock & roll.

Doors guitarist Robbie Krieger believes their sound was nothing but an accident. "We never tried to be different. In fact, we tried to be like everybody else, but we were so bad at it, that it came out different."

The soft-spoken guitarist, who wrote most of the band's biggest hits, "Light My Fire" (the first song he ever wrote), "Touch Me," "Love Her Madly" and "Love Me Two Times," says their bizarre lineup had a lot to do with the Doors' free-wheeling style. "The fact that Ray had to play bass and organ (at the same time) forced him to play very simple bass lines with his left hand. That made it sort of monotonous and hypnotic—which made me play a certain way, because I had to fill in the holes that appeared from not having a bassist or a rhythm guitarist."

The Doors' rise to the top was almost as quick as Morrison's ultimate frustration with the trappings of pop stardom—a frustration fueled by an insatiable appetite for alcohol. In fact, Morrison's love of alcohol is the one point that everyone agrees on—and it's a large part of Oliver Stone's movie. "It was alcohol that killed Jim," states Densmore matter-of-factly. "I didn't know that he was an alcoholic until years after he died when I went to a bar that we used to frequent, and the bartender told me that Jim drank more than anyone he had ever seen."

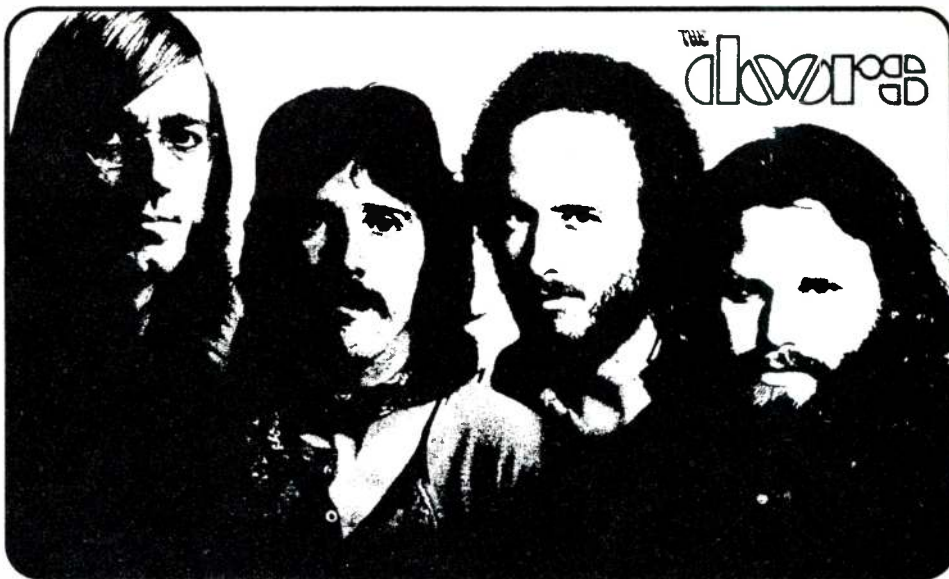
Lisciandro concedes that his friend did have a problem. "He was drinking an enormous amount of alcohol every day, and how he managed to get as much work done as he did is amazing. But you have to

THE DOORS ON DISC

- * **THE DOORS** (1967)—Probably the most influential debut album in rock history, in terms of advancing pop music standards. Psychic exploration, sex and personal freedom have never been examined so fully and so brilliantly by a rock & roll band, before or since. This album best represents Morrison's early vision and comes closest to encapsulating the Morrison mystique.
- * **STRANGE DAYS** (1967)—Similar to their brilliant debut—but it ultimately falls short of its predecessor. However, there are many moments that effectively capture the Doors' timeless essence: "Moonlight Drive" and "When The Music's Over" are two brilliant pieces of the complex puzzle that was the Doors.
- * **WAITING FOR THE SUN** (1968)—The scattered musical styles contained on their third effort makes for an ultimately incoherent package that paved the way for their disastrous fourth album.
- * **THE SOFT PARADE** (1969)—Morrison only had a hand in half of the nine songs. The other Doors attempt to pick up the slack, but bury themselves amidst strings and horns. Although there are some bright moments—"Touch Me," "Tell All The People," "Wild Child"—and the title track, *The Soft Parade* shows a band that is desperately in need of some direction.
- * **MORRISON HOTEL** (1970)—When you're in doubt about which way to go, it's always best to go back to where you started. Such is the case with the Doors' fifth and bluesiest LP of their career. This album is a return to form for Morrison, especially on the gripping autobiographical material like "Peace Frog" and the haunting "Queen Of The Highway."
- * **ABSOLUTELY LIVE** (1970)—The Doors gained much of their reputation from their often brilliant performances, sometimes described as spiritual awakenings. No evidence of that here, however. Of special note is the inclusion of the band's albatross from the third album, "The Celebration Of The Lizard," in its entirety.
- * **L.A. WOMAN** (1971)—Sticking with the blues revival that they had rediscovered on *Morrison Hotel*, the Doors end their official recording career with an album that effectively signals the end of an era—just as much as their debut album had kicked one off. The title track is Morrison's brilliant analogy of his hometown being like a "lost angel in the city of night," while "Riders On The Storm" is the quintessential swan song from a rock band who had tasted the sweet wine of success, and had also wallowed in the depths of its despair.
- * **AN AMERICAN PRAYER** (1978)—These tapes of Morrison reciting his own poetry (never intended to be heard with music) were formed into songs by the remaining Doors seven years after Morrison's death. While the results are mixed, the fact that this album contains another side of Morrison's creative spirit is reason enough to own it. Also includes an incredibly raunchy live version of "Roadhouse Blues."

"He [Jim] wasn't frantic and manic as he is portrayed in the movie. He may have been spontaneous, but he wasn't crazy."

**—Longtime Morrison friend
Frank Lisciandro**



Ray Manzarek

John Densmore

Robbie Krieger

Jim Morrison

realize that alcoholism awareness in the Sixties wasn't what it is today. We didn't see it as a lethal disease for a young man."

Morrison's hell-bent lifestyle and unpredictable behavior never hurt the Doors commercially. In fact, much of the Doors' myth stems from their incredible live performances, which, depending on Jim's mood, were either psychic trips to Nirvana or drunken journeys through hell.

The Doors' longtime manager, Bill Siddons, who currently manages a variety of artists including David Crosby and Graham Nash, notes that the Doors never embarked on any lengthy tours because of Morrison's penchant for the unknown. "The most extensive tour we did was three weeks of Europe in 1968. Other than that, we basically booked weekends. The reason for that is simple: Jim was just too unstable. You could never predict what would happen after the third date."

In the film, Oliver Stone chose to focus solely on the wild side of Morrison. The actor chosen to accomplish that would have to look, act, sing and perform like the Lizard King.

Enter Val Kilmer and Doors producer Paul Rothchild, the man entrusted with bringing musical credibility to Kilmer's

adaptation. "Val showed up with about eighty percent of the character learned," explains Rothchild. "I then spent five months teaching him the nuances and idiosyncrasies of Jim's vocals. I also spent a great deal of time talking with Val about Morrison's lifestyle, psyche and sense of humor. I felt that if he knew more about what Morrison was like on the inside, getting the emotions of the songs right would be much easier."

As for the actual concert footage that appears in the movie, Rothchild says that Kilmer truly captured the essence of Jim Morrison onstage. "Ninety-six percent of the time that you see Val singing on camera, you are hearing Val's live vocal. We didn't pre-record them or fix them in post-production—they are live before the camera vocals."

Robbie Krieger says that Kilmer's performance spooked him a few times. "If I

was Jim, I would have freaked out when I saw Val, because there were times when he really caught Jim perfectly. He actually sang in the movie, and sometimes it's hard to tell who's really singing."

While the casting of Val Kilmer worked to everyone's expectations, the filmmakers experienced numerous problems with alleged friends and acquaintances wanting to be a part of the project. "I ran into dozens of those types of people," admits Bill Graham. "You know stories like, 'Jim told me one time when we were sitting on the side of a mountain in the Andes (laughs). I definitely heard them all.'"

Sasha Harari agrees that they were literally smothered with "friends" of Morrison. "We had a lot of people who claimed to be Jim's best friend, and many of them wanted large sums of money. There were literally a hundred of these people, and some were very angry that they were not asked to participate. We interviewed 120 people and received 140 different opinions of who Jim was."

One person who would know, Frank Lisciandro, was approached by the filmmakers to be a consultant on the film on three separate occasions, but when his request to see a copy of the script was refused, he declined to become involved. After seeing the movie, Lisciandro says that there are scenes of absolute fiction—with the dialogue being the worst part of the movie. "To have Jim reciting his poetry in everyday dialogue is really offensive, because Jim never uttered a song lyric or a line of poetry in conversations—he never did! Now, because of this movie, Jim is going to be remembered as some guy spouting poetry that doesn't make any sense, because Stone edited different poetry together and has taken everything Morrison said out of context."

Doors manager Bill Siddons says he knew the film would be a cartoon-like joke as soon as he saw a draft of the script. "When I saw the script, I knew that it wasn't about the Jim Morrison that I knew."

"Jim was an absolutely hilarious human being," adds Lisciandro. "He had a sensational sense of humor, and he would make himself the butt of jokes. He had such humility that he could do that. That's the

THE DOORS ON FILM

* **THE DOORS ARE OPEN** (1968)—This film for British television documents the Doors' first trip to Europe at the height of their popularity in 1968. The fact that this documentary was made at the time of the counterculture revolution makes for fascinating viewing. You won't get many questions answered about Morrison, but it's interesting to see the real character.

* **FEAST OF FRIENDS** (1969)—This was the film shot and edited by Morrison and his filmmaking friends, Frank Lisciandro, Paul Ferrara and Babe Hill. Shot during the 1968 tour, this 16-mm film was shot largely in color, as opposed to *The Doors Are Open*, which was shot entirely in black and white. Winner of several film festival awards in 1969, the film was inexcusably never released to the public or on home video. You can check your local bootleggers, because this rare film remains a hot item. Much of the footage has appeared in other Doors projects, so it's unlikely it will ever be released in its entirety.

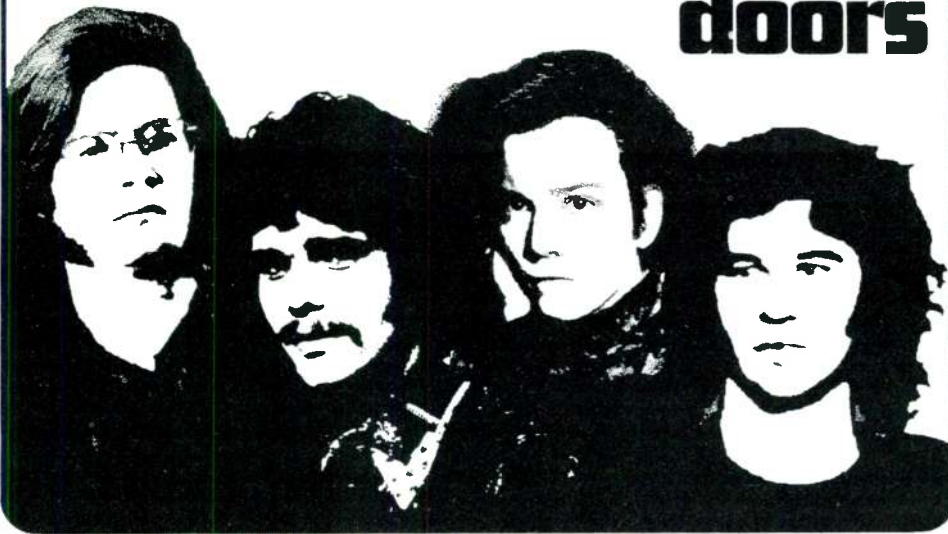
* **NO ONE HERE GETS OUT ALIVE** (1982)—This documentary based on the best-selling book includes outtakes from previous documentaries as well as interviews with the Doors, their producer and other insiders. A fascinating glimpse into the Morrison mystique.

* **THE DOORS: DANCE ON FIRE** (1985)—A collection of fourteen different videos, including the previously banned video of "The Unknown Soldier," a new video of "L.A. Woman" (directed by Ray Manzarek) and the incredible performance of "The End" at the Hollywood Bowl. A must for Doors fans.

* **LIVE AT THE HOLLYWOOD BOWL** (1987)—John Densmore has been quoted as saying he found out after this 1968 performance that Morrison's bizarre behavior on this night was due to the fact that the singer had taken acid prior to the show. The performance is actually quite lackluster, except for the performance of "Light My Fire" and the dramatic fifteen-minute rendition of "The End." Still, it's interesting to see a Doors concert in its entirety for a change.

* **LIVE IN EUROPE** (1988)—The narration by Grace Slick and Paul Kantner of the Jefferson Airplane (who were on the bill with the Doors on this European tour) gives this home video a fresh angle—but most of the footage has appeared elsewhere before.

the doors



Kyle MacLachlan

Kevin Dillon

Frank Whaley

Val Kilmer

one thing that all of his friends remember to this day. Is this funny guy apparent in this movie? I didn't see him up on the screen."

Doors drummer John Densmore likes the movie, but also points out numerous fictitious moments. "There are a lot of things that I don't understand. There's nudity at the concerts that didn't happen, and there's police beating on kids like they were doing at the Democratic National Convention in Chicago. That stuff never happened at our concerts. Oliver mixed it all up and threw it together in the movie."

Doors biographer Danny Sugerman, who has written several books on Morrison and the Doors, *Wonderland Avenue* and *No One Here Gets Out Alive* (the original inspiration for the movie; Harari purchased the rights in 1982), believes that the movie is powerful, but it doesn't have much to do with the truth. "It's Oliver Stone's version of Jim's life. There is truth within it, but it's not the truth, and it contains numerous fictionalized accounts. He put in a lot of research, but there is considerable exaggeration."

One such incident is the scene where Morrison sobs in the Doors' office and mumbles quietly that he is having a nervous breakdown. In Stone's movie, this episode is used to illustrate Morrison's growing depression. Lisciandro, who was in the office at the time (his wife, Kathy, was the Doors' secretary), strongly disagrees with Stone's interpretation of the event. "He said that remark more in jest. I think that particular 'nervous breakdown' lasted about forty minutes, or however long Jim wanted to bathe in everyone's sympathy. 'Having a nervous breakdown' was a line Morrison used all the time. It's like when he would get an idea he would say, 'I think I'm having a cerebral erection.'"

Another episode in the film has to do with a drunken Morrison on the ledge of the Chateau Marmont in Los Angeles. Lisciandro was present at the scene and points out numerous falsehoods with Stone's account of the incident. "We were shooting a scene for our film, *HiWay*, and it was on the ledge of the 9000 building on Sunset. I was there with our film crew, but Pamela was not there, and Ray or the other

Doors weren't there either. Jim didn't pull Pam out the window, because she wasn't even there, and he didn't contemplate jumping off the building and killing himself. We were just shooting a scene for our movie. Oliver Stone's version of that event is total fiction."

Paul Rothchild defends the movie's treatment of events. "This film is not a documentary, if it was, it would be the most boring event on the planet. This is not a new concept, it's called dramatic license. You take basic events and truths and join them together. I personally feel that this is the greatest rock & roll movie ever made."

One scene that is not fictitious is the infamous 1969 Miami concert for which Morrison stood trial on a variety of obscenity charges. Morrison was eventually found guilty and sentenced to six months in jail (the case was on appeal when Morrison

"Jim said that he was leaving the band. We actually auditioned other singers. I even ended up managing the guy who was going to replace Jim."

—Doors Manager Bill Siddons

died a few years later). The Miami concert destroyed the Doors as a live act and hurt them commercially for a long period of time, and some people believe it was Morrison's way of shedding the rock star image he had grown to despise.

"That night didn't kill Jim literally, but it might have psychically," says Densmore. "I was really happy about it actually because that whole episode sort of cooled everything down a little bit. It certainly was a major turning point in the band's career."

"The movie is pretty accurate in regard to that episode," says Krieger, "although I don't think Jim slipped me acid prior to going onstage (as portrayed in the film), though that did happen every now and then."

Bill Siddons remembers the band becoming increasingly hostile toward Morrison after Miami. "It divided the band, and it really hurt Jim; that he could be put through all that while trying to do what he felt was his job as an artist. He knew what

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THE DOORS IN PRINT

* **NO ONE HERE GETS OUT ALIVE** By Jerry Hopkins and Danny Sugerman (1980)—This is the book that started it all. The Doors were in danger of becoming a forgotten piece of rock & roll history by the end of the Seventies, and Morrison was just another burned out rock & roll casualty. With the release of this book, the seeds of the Morrison mystique were planted—and there was plenty of fertilizer to give birth to the myth. Fascinating and often absorbing, this is the only detailed biography of Morrison—however, it has been overwhelmingly denounced by most of Morrison's closest acquaintances.

* **JIM MORRISON: AN HOUR FOR MAGIC** By Frank Lisciandro (1982)—Morrison's close friend and photographer, Frank Lisciandro, gives a personal account of his years at Morrison's side. More of a photo-journal than a book, the author merely relates anecdotes and episodes with the Lizard King. Great photos, Morrison poetry and an often interesting glimpse into the life and times of Jim Morrison.

* **THE DOORS: THE ILLUSTRATED HISTORY** By Danny Sugerman (1983)—There's not much in the way of personal accounts from Sugerman; in fact, this is merely a collection of press clippings from the Doors' portfolio. However, by eliminating editorial comment, this beautiful book makes for some interesting reading as you can actually see the history as it happened.

* **RIDERS ON THE STORM** By John Densmore (1990)—The first book written by an actual member of the Doors offers a unique twist to Morrison's already fabled life. Densmore doesn't mince words, pointing out his love/hate relationship with the self-destructive Morrison. An interesting read.

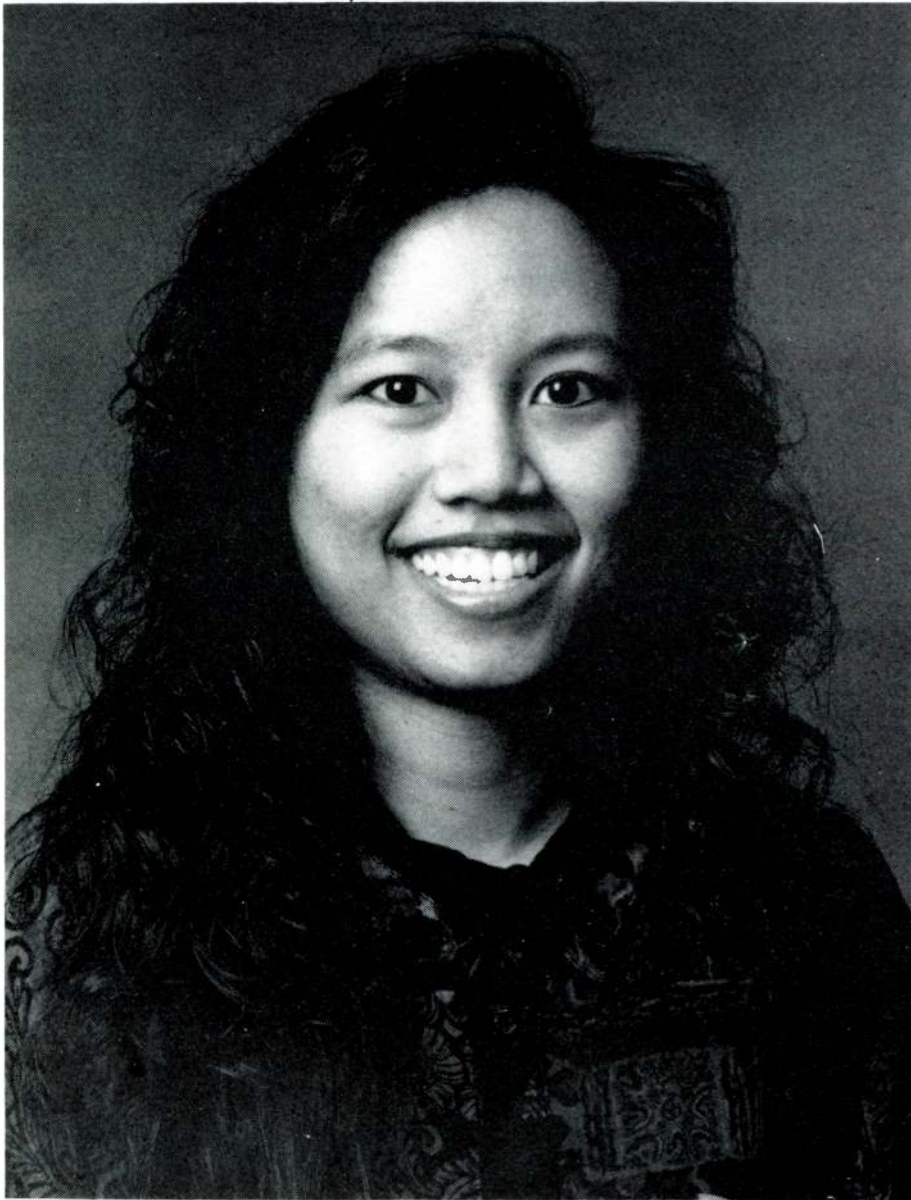
* **MORRISON: A FEAST OF FRIENDS** By Frank Lisciandro (1991)—This book was compiled by Morrison's longtime friend and is basically an answer to *No One Here Gets Out Alive*. Lisciandro gathered over thirty of Morrison's closest friends and business associates and wrote their feelings and memories of Morrison. The author maintains that this is not a book designed to paint an angelic portrait of Morrison, so it's probably the closest we'll ever get to what the real Jim Morrison was like.

* **THE DOORS: IN THEIR OWN WORDS** By Andrew Doe and John Tobler (1991)—Various interviews compiled by the authors.

CLARISSA GARCIA

Def American's Promo Queen

By Maria Armoudian



Numerous times I've heard her called the most respected and professional record promoter in the metal market. Indeed, that reputation landed Clarissa Garcia the Directorship of Hard Rock and Heavy Metal Promotion alongside infamous Rick Rubin at Def American Records, as well as the independent promoter position for the Bullet Boys. Garcia was hand-picked by Rubin while she still worked at Enigma Records, the label where she started and inadvertently helped staff via hundreds of fliers she posted all over California State University, Long Beach, her alma mater. Her fellow interns that she recruited soon became the paid employees running the 22 man label. Together, they built Enigma from a ground floor operation into a 100 plus employee record company—but then they individually filtered back out of the company due to the continuous changes that caused insecurity. Garcia worked at Enigma Records for three years until her move to Def American last year.

Garcia is known throughout the metal community for her consistent positive disposition. It earned her the nickname "Ris Happy Face," which she proudly displays on her license plate. This positive outlook also developed her relationships with approximately 400 metal radio personnel, with whom she spends most of her work day in communication, either by telephone or letters, persuading them to play her records. "What I like about metal radio is except for the more mainstream stations such as KNAC, they don't really play the ratings games or the numbers games that other formats have to play," says Garcia. "They play metal because they love metal, and they pick up on phony, poser bands immediately and refuse to play them. About 150 of my stations are commercial stations; some play metal full time, but most are AOR stations which dedicate a block of time strictly to metal. That block is their opportunity to let go and branch out. The rest of my stations are college stations, and they are the ones hungry for real metal bands."

As many know, these college radio stations can be instrumental in breaking bands' careers, both in the metal and alternative markets. Garcia explains, "Often when a band is really different, commercial radio stations are afraid to take the risk of playing them because of their ratings. However, the college radio marketplace is very receptive and hungry for

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novel music. And it provides exposure which can be translated into numbers to then take to commercial, mainstream stations. Then these mainstream stations have no choice except to pay attention. Many bands have taken this route, and it has worked. The Cure, for example, was a huge college hit before anybody would pay attention to them."

Garcia's goal, obviously, is to obtain as much airtime as possible for her bands, either in the form of on-air interviews or airplay. She is able to achieve her self-established goals mainly through her friendships and creative letter writing. "My relationships with the people in radio are built on honesty. I've known many of them for four years, and they trust me to be straight with them. Even in a situation where I was promoting a band that I knew wouldn't do well at metal radio, I would tell them. Sometimes they'll still pull favors for me, but they are honest favors with no conning involved. Stryper, for example, was already all over top 40 radio by their third record, and I knew it didn't really fit the metal marketplace. Fortunately, at Def American, I've believed in and loved every single record I've worked."

Although she never resorts to fictional stories or the "old school of promotion," Garcia manages to keep her bands rated consistently at the top of the metal charts. This is due to her passion and absolute dedication to the bands and their success. "I warned Mark Didia and Rick Rubin that I would be kicking and screaming to keep from moving on to another record after I started promoting the Trouble record, because I absolutely loved that record

and wanted to continue promoting it until it at least doubled in sales." Consequently Trouble was the Number One band in the 1990 year-end issue of *The Hard Report*.

And as for the other bands on the Def American Records' roster, they certainly stand out and draw attention to themselves. Artists

"What I like about metal radio is...they don't really play the ratings game...and they pick up on phony, poser bands immediately and refuse to play them."

—Clarissa Garcia

such as Slayer, Danzig, the Geto Boys and Andrew Dice Clay are some of the most controversial artists in entertainment today. "Enigma tended to gravitate toward the safe side, with both their bands and their staff. It was hard promoting bands like Hurricane or Stryper to metal radio, and when they did

have something strong, like Death Angel, I tried to tell them to push on them, but they still didn't get it. Consequently, those bands left for other labels."

Def American, on the flip side of Enigma, is the furthest thing from safe. But the controversial subject matter is double edged, so to speak. Sure, it draws attention; but on the reverse, it also caused Geffen Records to drop Def American's distribution. Garcia explains, "First, Geffen distributed Andrew Dice Clay and Danzig without putting their name on the record. But when it came to the Geto Boys, they decided to drop Def American altogether, saying that Rick should find a distributor with a philosophy similar to his own."

Although the emergence of rap music has hampered the metal market in many facets including shutting the doors of several metal magazines, Garcia doesn't feel that much of an impact on metal radio. She explains, "The market hasn't changed suddenly. Rather, it's been a constant evolution. For the past four years, since I've been promoting to metal radio, the stations have been coming and going, but as soon as one station drops its metal program, a new one will pop up."

This, of course, creates the question of where metal music is going from here. "Mainstream metal has been done over and over to a point where there's nothing really new and exciting. I see that the true survivor metal artists will be those that can also be played on other formats. Bands like Jane's Addiction and Faith No More that can be played on a KNAC and a KROQ will pull through." MC

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LIFE AFTER SIGNING

Many artists feel that the signing of a record deal is indicative of a new chapter in their lives; a time of prosperity and jubilation, a time of spending and squandering. Others take a more conservative and realistic approach to signing. There is the belief that the record deal merely means that the doors to the industry have been opened to them and now begins the hard work of recording, touring and endless promoting. Music Connection interviewed many new artists in a variety of musical genres and asked them how their lives have changed since signing. The following are their responses.

Compiled by Billy Block, Tom Farrell and Jonathan Widran

Ron Jones of Black Bambi

Atlantic Records

"There's a lot more problems! We had more money before we were signed, because now everyone needs to get paid. Things are more up in the air timewise. When you're in a signed band, regular schedules don't exist per se, you have to be readily available. You're part of a larger team, and quite often you find yourself at the mercy of other people. Things are on a grander scale, especially when it comes to money. Problems in general are more intense."



Black Bambi

Leona Kenyon of Bootleg

RCA/BMG Records

"Being signed has made our lives a lot easier. We get a lot more respect now, and we've gotten bigger and better shows. First off, we have a salary. It wasn't a lot, but we're not as broke. Since we don't have to worry about day jobs, we've had more time to rehearse, and we've gotten a lot tighter. It's a definite learning experience, especially the recording process."

Kik Tracee

RCA/BMG Records

"We have no concept of time; every day is like a Saturday. We have no regular schedule, since we no longer have day jobs. We learned to be patient with the recording process, and we've really learned a lot in that respect, as well as how this business operates."

Steve Summers of Pretty Boy Floyd

MCA

"We're just as busy as we were when we were unsigned, because we put so much time and effort into getting inked. But now that we're part of a bigger ball team, we have other people sharing those responsibilities and dreaming up new ways to keep us out of

trouble! So, we're just as busy, but on a different level. As for the money situation, well, all I can say is our rent's paid!"

Scott Earl of Bang Gang

Sinclair/Mechanic Records

"There's definitely a lot of politics involved, and too often that takes the fun out of being in a band. Moneywise, our situation hasn't changed much. Our advance money is gone, I'm still living in the same apartment and I don't have a car. On the up side, it's great picking up a magazine and seeing yourself in it, and being able to hit the road and hanging with the girls!"



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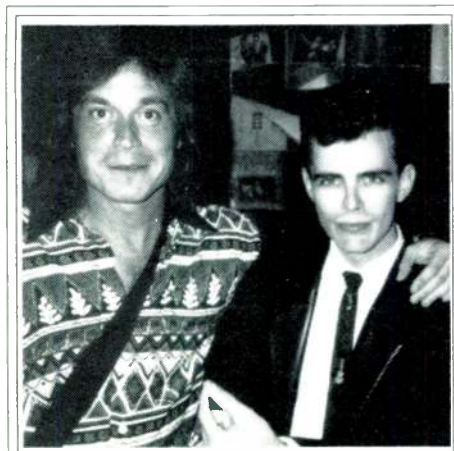
Gene Kirkland

Salty Dog

Michael Hannon of Salty Dog

Geffen

"Everything we do is under a microscope now, right? You can't be onstage and say, 'Hey, let's smoke a joint and get high!' Because everyone will say [in mock PMRC voice], 'Did you understand that Salty Dog is pro-drug, hmmm?'" Yes, you have to be really careful about everything you say or do when you're signed, because everyone scrutinizes you and looks for hidden meaning in things, even if there is none!"



Billy Block

Jim Lauderdale and Dale Watson

Dave Imondi of I, Napoleon

Geffen

"It hasn't really changed that much. My time schedule is still as hectic, but now, I feel it's more constructive. I've really learned a lot about how this business operates, with all the negative and positive aspects it encompasses, such as the politics—and the main vibe that I am doing what I want to do."

Karren Tobin

Atlantic/Nashville

"Even though the lawyers are still hammering out a deal, I am getting attention from people that didn't notice me before. Things are still pretty much the same at this point; we still play the local bars. But I can start to feel things changing. In Nashville, the 'A' team writers are more eager to write with me, instead of having to check their schedules."

Jim Lauderdale

Warner Bros./Nashville

"My jokes are a lot funnier, aren't they?"

Dale Watson

Curb Records

"There is more pressure on me, and I have a greater desire for success. There is pressure financially and artistically since I got signed. It's like a tractor pull: You can pull the weight, but the further you go, the heavier it gets."

Chris Gaffney

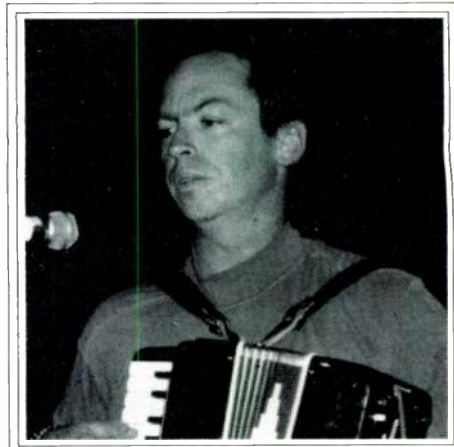
ROM Records

"The notoriety we gained from all the press we got made it easier to get gigs. After awhile, it was like, today I think I'll have eggs with my press. If anything, I'd have to say the recognition."

Jann Browne

Curb Records

"I had a preconceived notion life would be easier with a record deal. It now seems my daily routine is one of compromises—more



Billy Block

Chris Gaffney

people to please, more places to be and more decisions to make than back in the good 'ol honky-tonk days. The music seems to be less spontaneous, because it's become more and more a business. So I guess I'm learning to be an adult in the music world."

Doug Lacy of the Zydeco Party Band

Pony Canyon Japan

"Getting signed has given me more faith in my music, more confidence in my ability and has reinforced my commitment to just doing music."



T. Yamada

Doug Lacy

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Zaca Creek

Gib Foss of Zaca Creek

CBS/Nashville

"Lifestyle-wise, things are pretty much the same. Now that we are signed, we have to focus more on what we are doing at any given time. Right now, we are writing material for our next album. Being based in Southern California, when you get a day or two off, we can't just fly home—so we do miss our loved ones a lot more. Also, the recognition factor has improved greatly, since our videos have done so well on TNN and CMT."

James Foss of Zaca Creek

CBS/Nashville

"Some things have changed drastically, but not like you'd expect. It's a lot more businesslike than I'd ever imagined. A lot of different opinions have to be considered, and not all of them deal with or have anything to do with creativity. The recognition around the country is greater, as our music and videos are actually getting out to the rest of the country. It is satisfying to have a thousand people from somewhere like Northern Idaho show up to hear you play."

Peter White

Chase Music Group

"I'm renewing a lot of acquaintances from the past, from people hearing my songs on the radio. In fact, a guy I hadn't seen in years heard me doing a live phone interview on KSNO (Aspen) while he was driving through Colorado. As soon as he got back to L.A., he called me. Wow, the power of radio!"



Pat Coil

Pat Coil

Sheffield Lab

"Basically, it's refocused me on the reason I got into music in the first place, which was to play my own music under my own circumstances, and with some success. It's also given me the opportunity to play with other musicians I've always wanted to work with."

Freddie Ravel

Verve/Forecast

"It's brought a great deal of focus to my band and my music and has brought me increasing awareness of what is marketable and what isn't. In spite of that, however, it also means being sure to write music that is true to myself. The album was first released in Japan, so I have a greater awareness of the international aspects of music. Instead of just worrying about playing to audiences in small clubs in L.A., I'm thinking of having whole countries hear it. It's been a great opportunity to reach more and more people, which is ultimately the bottom line."



Peter White



Tom Borton

Tom Borton

Mesa/BlueMoon

"I really don't feel that my first record has had a major change on my life; my lifestyle is about the same, a little busier. What I've noticed more is how my peers and the music industry perceive my creative skills with more credibility. It's also reinforced the reality of existing and surviving in the industry, knowing it's still going to take dedication, continued hard work and luck to build a solid career."

David Watts of Dotsero

Nova

"If nothing else, it's great to be in the major leagues, having an album out there which people admire. It's both exhilarating and humbling in a way. It's also frustrating being on an independent label, because there are a lot of bands in our situation that are still up-and-coming. We're in a large holding pond, caught in a log jam waiting to see who's going to break through to the level of the Rippingtons and Larry Carlton. It's great to have people like it enough to buy it, but there's also a pressure for us to grow musically as a result."



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Tony Guerrero

Tony Guerrero

Nova

"The most incredible change is going out to different parts of the country and doing gigs where everyone in the audience knows my music and who I am. Realizing that they've been standing in line outside for over an hour just to see me is really phenomenal."

Phil Sheeran

Sonic Edge

"For me, it's changed quite a bit since I put out the album. It brings you to another credibility level. Performing around town is one thing, but once it's on disc, it's another statement, showing a refinement of your playing skills. That's a statement in itself. I'm also more respected in the musical community as well as being able to reach more people. It's helped getting better gigs, too, because of the airplay it received."



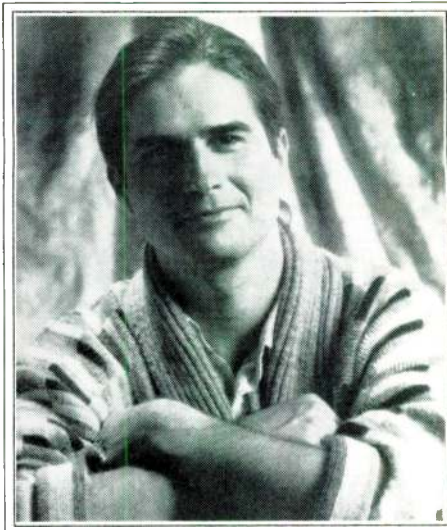
Henry Diltz

Carol Chaikin

Carol Chaikin

Gold Castle

"It's give me the opportunity to reach a far greater amount of people, both in the music business and in everyday life. It's been like a launching pad for me creatively and business-wise, inspiring me to keep moving forward, to keep my energy focused on my passion for the music."



Phil Sheeran

Dave Koz

Capitol

"My life has not changed drastically, it's changed in subtle ways. There's no vast difference in my lifestyle, other than touring to support the record and putting time and energy into a career as an artist, rather than just a player. Mostly, it's an emotional feeling, the knowledge that I have an opportunity to document my music and that it has a positive effect on those buying and listening to it. It's nice to know it's touching people. It's also a kick seeing huge posters of me at Tower and the Wherehouse!"



Dave Koz

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Tax Changes For 1990

By Keith Clark



As usual, the internal revenue service and our legislators are at it again. This year, however, many of the changes are for the better.

To begin with, some of these new changes are called clarifications, which is to say that the rules aren't necessarily changing, just becoming clearer.

This year, business mileage is deductible if you are driving to a location that is not regular. For example, under the old regulations, local driving to a work site was considered commuting and therefore not deductible if it was in your general metropolitan area. Today, however, driving to your gig is deductible provided that the work site is irregular or temporary; i.e. club dates or one-night stands that are not repeated on a regular basis. The same would apply to session dates or rehearsals.

In addition, a new Standard Mileage Rate of twenty-six cents per mile has been established. The old rate was twenty-four cents per mile, with a maximum of 15,000 miles per year, then switching to eleven cents per mile. However, once the car had over 60,000 miles on it, the car was considered to be fully depreciated and only eleven cents per mile could be deducted. I must note that you always did and still do get to choose between actual expenses or the Standard Mileage Rate.

The Tax Court has determined that a musician should be allowed to deduct expenses for an office in home even though he earned his money outside the home playing at a restaurant. He practiced and recorded thirty hours per week and maintained his business records in his home office. The IRS disallowed the expenses, arguing that the restaurant was the principal place of business. The driving back and forth to his gig, however, is not deductible because it is not a temporary or irregular work site. It is likely the IRS will appeal this decision, but for the time being it is on the books.

Once you are on the road, away from home overnight, you are allowed a daily food expense of \$26.00 or \$34.00 per day, depending on what city you are in. You may also save receipts and deduct the actual amount. However, if you are on a tight budget this government allowed per diem can really lower your

tax bill. I have seen cases when musicians made a profit on the road but were legally allowed to show a loss.

As always, save all receipts, as there is no substitute for good documentation of your expenses.

Common Myths And Questions

My band is about to receive a publishing advance. Do I need to incorporate? Are we a partnership?

Incorporation is a bit excessive to start off with. You will spend a minimum of \$750 in legal fees to set up a corporation. The cost of preparing corporate tax forms is not cheap and you are subject to a minimum California corporate tax of \$700.

Furthermore, there are no substantial tax benefits for the corporate status. The real benefit is liability. If Rude Dude, Inc., (Billy Idol's corporation) gets sued, only the assets of the corporation can be attached, not his. He is also more vulnerable to a lawsuit given the scope of his operations and the number of personnel he employs.

Forming a partnership is the way to go. You are already acting as a partnership anyway in that you have partners (band members) who are all active in making decisions regarding business operations, have shared expenses and are splitting profits equally.

The publishing company (or record company) has to make the check out to the band as an entity, so you will need to file for a DBA (Doing Business As...) and apply for a Federal ID number. Once you have this, you can take your check to the bank and cash it.

All income received by the partnership is reflected on the partnership return (form 1065), as well as all shared band expenses i.e. rehearsal studio, recording studio, managers' commission, and so forth. The remaining profit is then passed through to the band members (form K-1). The partnership does not pay tax, the partners do. The income reflected on the K-1 is shown on the individuals' tax return and he (or she) may then deduct their own personal expenses; i.e. stage clothes, equipment, car expense, etc., to reduce their own tax liability.

I heard you had to make a profit in three out of five years.

The hobby test rule applies to stock car racing and fish breeding, not musicians. The IRS assumes you are engaged in a hobby if you fail to show a profit in three out of five years. This rule is circumvented if you can show that your intent is to make a profit. This can be established in three ways:

1) Prove that you are investing ample time and money.

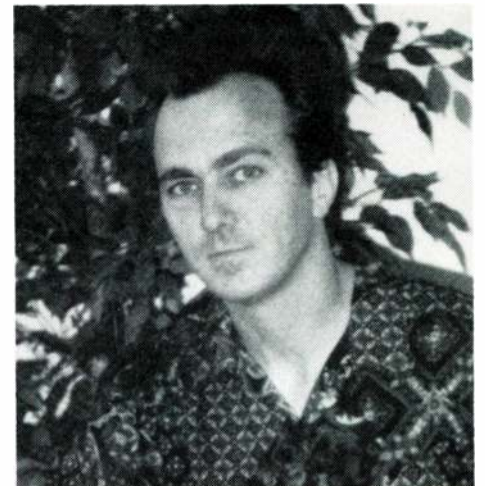
2) Show that you are attempting to enlist the services of managers who are currently handling others who are successful, or individuals who are in a position to offer you an opportunity.


3) Keep adequate and detailed records of important business contacts, such as A&R representatives, music publishers and other songwriters and musicians who are currently engaged in recording projects that will be distributed for sale.

An impressive biography or discography will do wonders to abate the hobby test rule, as will a half-page ad in a local music magazine. An ad for a compilation record, press kit, band photos or independent record will also help.

A diary is of the utmost importance. In it you must list gigs, songwriting meetings, lunches and meetings with publishers or managers and of course log the mileage to these functions so that a deduction for car expenses will be allowed.

I might add that I have been doing musicians' tax returns since 1982 and have prepared well over two thousand tax returns. Many of my clients have sustained tax losses for several years. I have yet to lose a single deduction to the hobby test.



Keith Clark is the president of H.N.R. Clark, a tax practice dedicated to serving musicians since 1982 and located at 1585 Crossroads of the World #114, Los Angeles, CA 90028. Please call (213) 465-8388 if you have any questions. 



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WHAT EVERY ARTIST SHOULD KNOW ABOUT BUSINESS MANAGERS

By David Belzer

How do you really know you've succeeded as an artist? When you can say, "Talk to my business manager—he handles all my business affairs."

Every artist would love the luxury of not ever having to worry about all the trivial details of his business: paying bills, buying insurance, filing tax returns, dealing with lawyers, investing money, shopping for a car, negotiating the purchase of a home.

After all, artists are creative people, and the hassle of dealing with money can really dampen creativity.

But this is the very mistake that Kenny Rogers, Willie Nelson, Bill Cosby and many others made with their business managers: the mistake of being too aloof from their own money. This mistake cost them millions of dollars.

Even less successful artists could become more successful if they were not distracted by money matters, so they could concentrate on their art.

But not only artists! Other professionals such as producers, directors, writers, doctors, attorneys, athletes, musicians, actors and salespeople can use the time they save to produce greater accomplishments and make more money.

So how do you know if you are ready for a business manager? How do you know if you can afford one? How can you tell if a business manager is qualified? How can you tell if your business manager is treating you fairly and honestly? How do you know if your business



David Belzer is author of *How To Get A Record Deal* and *Musician's Income Tax Recordkeeping System*, and can be reached at 213-840-5119.

manager is doing a good job? And what is a fair fee structure?

To answer these questions, we interviewed the business managers at Satriano & Hilton, CPA's, a well-respected business management firm in Brentwood. The firm manages the business affairs of many well known actors, producers, directors and writers in the music, film and TV industries. The following answers resulted:

WHAT ARE BUSINESS MANAGEMENT SERVICES?

Business management services include bill-paying, financial planning, tax planning, tax return preparation, insurance planning, managing investments, setting up savings plans and advising on financial matters.

HOW ARE BUSINESS MANAGEMENT SERVICES OBTAINED?

Usually, a friend recommends a business management company to you, and you call the business manager for an appointment to see if you can afford them, if they have time for you and if you are desirable to them as a client.

If you qualify, you can pay five to six percent of your gross income from all sources (or more) for the above services as long as the manager is in your employment.

HOW DO I KNOW IF I AM READY FOR A BUSINESS MANAGER?

You need a business manager if you are making more than \$50,000 per year and if your business matters are interfering in your work.

HOW DO I CHOOSE A BUSINESS MANAGER?

By reputation, by referral, by personal interview. If you feel comfortable with the manager, that is a positive sign. If you feel the manager is listening to you and you can understand him, this is desirable. The feeling that the manager appreciates you and doesn't talk down to you helps create a positive relationship.

You can ask what the manager's background is to see if he (or she) is experienced in managing other people's money. Business management is a specialized field and requires

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You can check the background of a business manager by calling some of the references provided you. A reputable business manager will have numerous clients who will recommend the manager's services.

It helps if the business manager has other clients in the same field as you. For example, the music business is much different than the film or television business and requires somewhat of a different background.

You can ask if the business manager has any qualifying credentials, such as a CPA certificate. Such a credential also speaks of a standard code of ethics which must be adhered to.

It is helpful if the business manager is well-connected in the financial community. Can your business manager get you a line of credit simply with a phone call?

HOW CAN I TELL IF MY BUSINESS MANAGER IS DOING A GOOD JOB?

Positive signs are:

Is your manager accessible (returning your phone calls promptly or taking a meeting with you when you need it)?

Is your manager providing services you specifically need, not those the manager wants to provide?

Is your manager aggressively looking out for your interests in his dealings with other

people? Is your manager checking royalty statements, price-shopping for deals, making people justify their bills?

Does your manager carefully explain where your money came from and where it went? Does your manager answer all your questions clearly and without hesitation?

Can your manager tell you how much money you need to live on or retire on, or how to accumulate it? Or can he tell you how much you should have saved in case of strike or a period of unemployment?

HOW CAN I TELL IF MY BUSINESS MANAGER IS HONEST?

A lot can be determined by the manner in which his compensation is determined. A percentage or flat fee may be fair, depending on the services rendered and the amount of your income.

But is your manager getting compensated in other ways which may conflict with your interests? Is he getting a commission on real estate or insurance you buy? Is he getting paid in three or four different ways or from different sources? Is the manager putting "deals" together using your money? Do you feel that you are getting a complete and understandable explanation of why a monetary decision was made? Are all conflicts of interest disclosed to you?

A manager's reputation is of utmost concern. Do people in your field speak highly of

your manager? Or are there some dubious stories associated with him?

Do others in the financial community speak highly of your manager? This includes bankers, lawyers, executives, talent managers, and producers.

WHAT IS A FAIR FEE STRUCTURE?

Fees vary from firm to firm, but a standard of the profession is 5% to 6% of the gross income of the artist, from all sources. If the fee were structured like this, the business manager would be expected to take care of all of the artist's business. This would include paying bills, collecting income, managing investments, buying insurance, and negotiating purchases on the artist's behalf.

Some firms charge a flat fee for taking care of limited aspects of the artist's business, such as bill paying and filing tax returns. This method is preferable for an artist who has some business knowledge and some economic success.

CONCLUSION:

The relationship between the artist and his business manager is a close personal one. The artist must feel that the manager understands the artist's goals and needs. Then the business manager can apply his financial expertise to help the artist accomplish his goals. MC



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The Sounds of New Jack Swing



Damion Hall

Aaron Hall

Teddy Riley

Todd Gray

By David Nathan

Maybe being imitated and emulated is part of the price one has to pay for being a pioneer in any arena. In the music business, where hype still rules, it takes a little less than two seconds for hit-hungry producers and recording artists to jump on the proverbial bandwagon. Take the musical

form now known as "new jack swing," defined as an infectious blend of hip-hop and groove-laden R&B. For the past few years, it would seem that even the most conventional or traditional R&B acts have ventured into an already overcrowded youth-oriented marketplace in search of a Top Ten R&B hit—everyone from James Ingram to the Winans. Young producers looking to become the next "hot" hitmakers have studied the beats, the bass lines and the rhythm patterns to compete

for a piece of the "new jack swing" pie, and in the process, media pundits may have overlooked just who pioneered the sound.

Teddy Riley, leader of multi-platinum selling Uptown/MCA act Guy, was there at the outset, churning out the hits with Keith Sweat on the singer's landmark 1987 debut album, *Make It Last Forever* and with Kool Moe Dee on *Do You Know What Time It Is*. Subsequently, New York native Riley hit pay dirt via Johnny Kemp's "Just Got Paid" and Bobby Brown's "My Prerogative," and even worked with Britain's Boy George, giving the former Culture Club-er an R&B charter with "Don't Take My Mind On A Trip" in 1989.

On the subject of being a musical pioneer, Riley himself offers some straight talk. "I do consider that I started the sound, and I feel a little like Little Richard in terms of rock & roll: No one's giving me the credit for it, and I don't know that I've been given my due," Riley states with candor. "But you know what? I just let it ride and go on with my life!" Noting that others have clearly been influenced by the sound of "new jack swing," Riley says, "It's more of a compliment for people to be using the sounds we used to use. Most everybody is doing it, and the public doesn't seem to notice it as much as the industry."

The sound of "new jack swing" was no more vividly evident than on the two-million-selling Uptown/MCA 1988 debut album by Guy, which featured Riley and partners (and brothers) Damion and Aaron Hall. Riding the crest of the album's success, Guy toured extensively in 1989, but spent a good deal of 1990 locked in a legal battle with former manager Gene Griffin, who had also been Riley's production partner.

Subsequently, Riley and the Hall brothers got back together to work on *The Future*, their sophomore album, which recently landed neatly at the Number One spot on the nation's R&B charts, while Riley also recently secured

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a major deal with MCA for his own Future Records.

Reflecting on the group's initial 1988 success, Riley notes, "I didn't expect it at all. When we recorded it, it was such a low production situation. Basically, I recorded all the rhythm in my house on a twelve-track, and we took it into the studio and bounced it onto twenty-four tracks to do the vocals, so the basic sound was real down and dirty. The reason I think Guy's first LP did so well was because when we did it, there was nothing like it on the radio."

Damion Hall adds that Guy's first album was no overnight sensation: "It took about eight months for the album to really take off, and the first time we really knew something was going on was when we were appearing on *Soul Train* and we got a gold album. Then, we were performing in Los Angeles and we were given a platinum album and the hearsay was that when you went platinum, you were somebody, so we really appreciated the response we got."

Before the group could fully involve themselves with production for *The Future*, the breaking of ties with Griffin (who now has his own label via Motown, which includes Basic Black and A.R.B.) was their primary concern for several months. While Riley is reluctant to say much about the situation (the track "Total Control" on the current album says what he feels about Griffin, with some obvious pointed references to his former partner), he notes briefly, "It's done and over with, that's all I can say. I'm grateful that the other guys stuck behind me," adds Aaron Hall.

"I knew about the whole management stuff; that we should have been rich and well-off; that we should have had more, especially with the success of the first album. The whole thing was really bugging me, because I knew something was wrong. I was wired, I'd get edgy, and I'd go off on people because of it. I prayed, 'God, just get us through this.' And for a whole year, we couldn't do anything at

"We should have been rich and well-off...I was wired, I'd get edgy and I'd go off on people because of it."

—Aaron Hall

all, because the whole thing had to be worked out legally," explains Hall. "I guess the average person might have gone on drugs or something, but I hung in there. Now I figure since we've been through it, we can pass it on in case someone else finds themselves caught up in the situation we had—especially as young, new artists."

Once clear of their situation with Griffin, the members of Guy set about the oftentimes tough task of following a successful first project. Says Riley, "It took about two months to come up with the music—doing the pre-production and all of that. After that we went into the studio in June and pretty much wrote the songs spontaneously—that's the way we do it."

Aaron Hall comments that *The Future* is "more mature and the songs are better structured and the lyrics are even more real, especially on ballads like "Smile," "Let's Chill" and "Tease Me Tonight," while brother Damion reflects, "The first time you put out an album, it's a little like a trial. But the second time is the real test. I knew we'd come out with something, with Teddy's genius and our input into the album. If you listen to the music, it's definitely a big step forward creatively."

While Riley plans to work on initial product for acts on his new label (including rappers Wrecks 'n' Effects and female vocalist Tammy Lucas) for release later in 1991, he and the Hall brothers will also be hitting the road for a major U.S. and European tour. One of the group's long-term goals, according to Damion Hall, is to establish a positive reputation for Guy: "Collectively as a group, we want people to appreciate us the way groups like Earth, Wind & Fire have been appreciated in the past—you know, where people say, 'Hey, that group Guy was really something. They had something to say, they weren't disrespectful, and they treated people well.' That's what we all want for this group." **MC**

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Motörhead

By Scott Schalin



Philthy Animal Taylor

Würzel

Lemmy

Phil Campbell

Called Motörhead guitarist Phil Campbell the day after war officially began in the Middle East. As expected, it seemed slightly superfluous to simply chat about music while people were dodging missiles and fighting for their lives just a few thousand miles away. Yet, Motörhead, with its sound and substance, has always delved headlong into the darker realms of human interaction, and their newest release is a brilliant case in point. Titled simply *1916*, the album deals, in part, with what the band calls the tragic futilities of war.

The title track alone displays the band's noble penchant for experimentation, handling a difficult subject by forgoing their usual lawnmower onslaught in exchange for something completely different. Lemmy, the

band's legendary lead throat, warbles a simple yet sincere ode to the casualties of war over a musical backdrop as sparse as the Saudi desert, using nothing more than a brooding snare drum and a plaintive cello. The result is a timeless anti-statement made even more important in light of current events.

"We saw this documentary on British television about the Battle of Somme, which was a famous [World War I] battle in 1916," explains Phil Campbell. "There was this old fellow in his Sixties or Seventies telling about his friend who had been gunned down accidentally in the battle and how he thought about it every single day of his life since 1916. He said that he had broken down in tears everyday thinking about what had happened, and that he just never forgot.

"Well, this program moved Lemmy to write down some lyrics," he continues. "But he wrote the song like two years ago, and it's just a coincidence that it's being released now with war and all. Generally, the song is about how futile all war is."

In truth, Motörhead has been fighting a battle of its own since the band's inception in 1975—a battle for appreciation, or for what Campbell describes as "getting some of the recognition we think we deserve."

Motörhead has always been a band that everyone loves to love. Strip denizens are more than aware of the fashion quotient of a strategically placed Motörhead logo under their street-chic leather. Even critics, when discussing the heaviest of metal, refer to Motörhead as naturally as Darwin would the sea.

Yet, after sixteen years and umpteen "classic" albums, the band still has nearly nothing to show for their hard work, save perhaps a bleeding ulcer. "We've never made a penny, and it started to piss me off the last year or two," admits Campbell. "But it's been our fault to an extent.

"We went from Bronze records to GWR, which was our manager's label at the time, and that was like going from the frying pan into the hellfire," he laughs at a frustrating recollection. "EMI wanted to sign us awhile ago, but our manager [Douglas Smith], who's now our ex-manager, told them they couldn't sign us unless they also signed two of his other bands as well—Tank and Girlschool. We found all this out afterward and were so fed up that we had to go to court for about twelve months to get out of our old record deal. Now we realize that you have to be somewhat on top of the business."

Finally, and at long last, Motörhead has secured a major label deal: A six-album package with WTG/Epic and with it perhaps the elusive dollar that has forever escaped these original purveyors of fine filth. Longtime fans who fear a softening of the standard 'Head tactics obviously underestimate Lemmy and his cohort's commitment to their craft. Integrity has always been the band's ace in the hole, and *1916*, the first release under their new contract, may come to be known as the band's finest to date. Fans will be able to judge for themselves, but rest assured that *1916* possesses all the classic Motörhead crunch that, if listened to in headphones, is a

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safe equivalent to clamping your skull in a vise. As he's done throughout this career, Lemmy takes the art of both heavy metal satire and sincerity to new artistic heights, and the resulting album stands proudly alongside the band's greatest studio efforts of the last two decades, such as *Bomber* in 1979 or the chugging brilliance of *Orgasmatron* in '86.

"I think it's a classic album. If we were the Beatles, this one'd be *Revolver*, which means the next one'll be *Sgt. Pepper*," concurs Campbell from his home in Wales, England. "The songwriting is very strong, and the production is the best we've had up till now. We got Pete Solley to produce. He's worked with Leslie West and Peter Frampton, and it's the first time we've had a decent recording budget—around 300,000 pounds [roughly \$590,000].

"This was also the first album where nobody said we had to finish by this date or that. Our last album, *Rock 'N' Roll*, was recorded in like ten days [which some felt was pretty apparent]. But this time we took four months and even postponed a British tour so we could stay in the States [Hollywood to be exact] and finish the album properly."

Also, with proper distribution, the masses may at last come to understand a band that pretty much created an entire genre when the words "heavy metal" meant little more than a steel girder. Since that time, Motörhead has influenced everyone from Metallica (that band's drummer Lars Ulrich was the coordinator of the Motörhead fanclub before Metallica ever released an album) to Slayer

(who Motörhead actually supported on a recent tour) and yet has been consistently undetermined by mismanagement and half-hearted commitment by some of its members.

The present lineup—Lemmy (the Head behind the Motör) on bass and vocals, Campbell and Würzel on guitars and the classic drumming of the other original member, Phil "Philthy Animal" Taylor has

**"We never
made any money,
and it started to
piss me off..."**

—Phil Campbell

been together now for seven years, which equals the band's longest period of stability dating back to the early days of "Fast Eddie" Clarke. With this solidarity intact, these four hope to change the industry's perception of them as strictly a cult phenom.

"People think we're just imbeciles that play loud music, bash away at guitars all day and drink lots of beer—which, of course, we do,"

jokes Campbell. "But we're still serious about every bit of our music as well. It doesn't mean if we're serious that we can't inject a little humor. That's why we did 'Angel City' [this album's first single that hysterically sends up the image of L.A. rock stars]. It's a very funny song and a great rock & roll song as well. It's better than anything the Rolling Stones have come out with in the last four years.

"Yet, most of Lemmy's songs are love songs, and his lyrics are amazing," Campbell so rightfully adds. "He's written so many love songs over the years [including this album's brilliant lament "Love Me Forever"], and nobody's picked up on them."

Whether it be Motörhead or Monty Python (whose droll humor the band sometimes shares), Americans have always been slow in appreciating some of the subtle English sensibilities. But as the band enters a new, hopefully more fulfilling phase of their career, they hope to share their unique musical vision with more of the uninitiated—especially in the States where the band has never achieved gold status.

"We hope to expand a bit with this album," Campbell concludes. "This is the big time now with Epic, and I just hope the album gets into the shops [on a grander scale], because we really made some good music. We know people want to hear us, and we just want to be run properly as a band, instead of having to cut corners and hearing about money problems all of the time. We're too good for that. But at least we'll always be known for our music, even if we never do make a buck." MC

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NILS LOFGREN



By Oskar Scotti

When was the last time you sat down to a sumptuous tray of cappuccino and croissants next to someone who's the answer to a trivia question? Such a privilege comes only so often as Nils Lofgren, celebrated songwriter and guitarist, hunkered down to fortify his blood with sugar and caffeine during a break in a video shoot for his lilting new single, "Valentine."

This diminutive guitarist of Scandinavian and Italian descent outlined the finer points of his new album at a local greasy spoon and casually mentioned a few of the luminaries he's traded riffs with in his rich musical history. His inner circle of picking and pounding buddies (Bruce Springsteen, Ringo Starr, Neil Young) make up a veritable "who's who" of the upper strata of rock royalty.

In fact, it was Lofgren's association with Neil Young that now earns him a place in L.A. rock trivia: Nils, you see, was the first guitar player to entertain a crowd at the Roxy, as a member of Neil Young's backing band, Crazy Horse (Young, a noted guitar player himself, played piano during the set). Such are the fleeting hallmarks of fame.

Nowadays, Lofgren has his sights set on a more formidable goal than seeing his name on the margin of a trivia game card. At present he's thinking about finally breaking through to the mainstream masses with his hard-nosed ally, Rykodisc, a Boston-based label that's as hungry as he is to accomplish the feat. And both entities feel this is the recording that will turn the trick. "It's got a raw quality to it," he says of the guitar-fueled energy

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on the album. "I wanted it basic—because most of the music on the charts today has gotten away from real intimacy with the listener. I wanted to recapture the live feel, 'cause that's what I do best."

While Nils concedes that Rykodisc won't have the out-of-the-gate promotional power of one of his former labels, Columbia, he's confident they'll afford him better staying power in the long term—something he values a lot more. "When I recorded for Clive Davis at Columbia, they were disappointed that my album sold only 200,000 units. It would probably have taken an additional 100,000 units just to break even, since it costs so much just to wind up the 'Big Red Machine.' With Rykodisc, I don't feel that massive corporate pressure breathing down my neck to have a Top Five single. They just want me to be true to my personal vision, and there is nothing more reassuring to an artist than that."

If any song does contain the hooks and energy to propel Lofgren to the top of the charts, it's the initial single, "Valentine." The wistful chord progression and melancholy refrain make it a natural, and the fact that the track features a cameo appearance by Bruce Springsteen—one of the songwriter's old stomping mates (Lofgren replaced Steve Van Zandt in the late Eighties version of Springsteen's E Street Band) certainly won't hurt the single's chances.

Though Lofgren didn't hook up professionally with Springsteen until the mid-Eighties, the two actually brushed elbows together in the watershed days of the Fillmore East during a 1970 audition, and the two have

remained soul mates ever since. "God, I can't believe it's been that long...twenty years," gasps Lofgren, as he recoils in his wicker chair to soak up the staggering reality. He sits quietly in reflection for a moment before snapping back to attention. "I was playing with Grin, my first real band, and had just



come offstage after a tryout before Bill Graham and his Fillmore East bigwigs, when this really energetic character named Springsteen approached me before I had a chance to put my guitar back in the case. When Bruce played, I realized he had something as a composer and could really sing from the guts,

too. I remember that impressed me."

Springsteen lends his grit and heart to "Valentine," and the pairing of the two is as gently touching as it is commercially viable. Lofgren says he wrote "Valentine" for his wife, Sissy, some years back: "She had been hinting for me to write her a song on Valentine's Day, her favorite day, and it just came together in the back of a limo when I was on my way to accept an award for Bruce," he says acknowledging the irony with a nod of the head. "Now, some years later, it's really funny that he's helping out on my album. And I want to say how flattered I am that he would make time for me during his schedule. It's a foregone conclusion that I'll be just as available for him if the occasion ever arises to return the favor."

At this stage of his career, Lofgren has experienced the thrill of playing before packed houses of 30,000 people with the likes of the Boss, Neil Young and Ringo Starr (he was part of Ringo's All-Starr Band during the ex-Beatle's tour). But just as gratifying to him is the fact that he can now get back to the basics. For his upcoming April tour, there'll be no more glitter and greasepaint—just a series of back alley entrances and elbow-to-elbow dressing rooms, where the most pressing challenge is just trying to find an available chair.

But that's fine and dandy with him. As the mechanizations of a scaled down, more intimate machine begin to turn on his behalf, he'll gladly return to the inconveniences of yesterday. Soon, it will be Nils Lofgren's turn to be the boss of his own destiny, and he's eagerly awaiting the challenge. **MC**



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It's been said that Los Angeles is the melting pot for talent. And judging from the responses we've received to our **Sixth Annual West Coast Band Directory**, they're right! What follows is the most comprehensive listing of bands ever assembled. It's an issue you'll savor for months to come. Thanks to all of the great bands that participated in this sampling and our apologies to those who missed the deadline.

Compiled by Anne O'Hara

WEST COAST BAND DIRECTORY						ROCK	HEAVY METAL	DANCE ROCK	ACID ROCK	POP	R&B	FUNK	RAP	H-MRG	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
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Abys	Lane	818 980-5956	N/A	N/A	N/A															
Aces And Eights	Joe Nat	818 564-8076	33 S Craig Ave. #4	Pasadena	CA 91107	X														
Ach Nem	Ach Nem	213 960-7883	1831 N. Whitley Ave. #14	Hollywood	CA 90028						X									Bass & drum band
Adhesive Strip Show	Paul Warp	213 960-7878	4019 W Sunset Blvd.	Silverlake	CA 90029	X			X											
Agent Mike	Back East Management	213 476-0578	11693 San Vicente Blvd. #223	Los Angeles	CA 90049						X									
A.K.A. Romeo	G. K. Richard	213 390-5285	233 S Hobart #101	Los Angeles	CA 90004						X									
Akasnic Record	Charles Smith	213 836-7573	3756 Hughes Ave. #9	Los Angeles	CA 90034	X														Alternative
Alice To The Moon	Todd Skaggs	818 842-9361	1119-A W Angeleno Ave	Burbank	CA 91506	X														
The Alien	Mario Flores	213 721-5459	220 N Spruce St	Montebello	CA 90640	X														Salsa, Tex-Mex
Alive And Kicking	Michael Weinman	818 508-6028	6045 Whitsett #2	N Hollywood	CA 91606								X							Hard rock
All Over January	Steve Huber	213 455-1811	1135 Topanga Canyon Blvd	Topanga	CA 90290	X				X										Alternative
G. G. Allin	Mountain Records	609 426-1105	P O Box 991	Hightstown	NJ 08520															Tout rock
Alloy	Stan Olsen	818 360-8916	11054 Yarmouth Ave.	Granada Hills	CA 91344	X	X													
Amasa	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA 90028	X														
Ambre Rose	Rodney Rocha	818 753-8218	P O Box 719	Tujunga	CA 91042	X														
The And	Chuck Schiele	619 274-6165	1760 La Playa	San Diego	CA 92109	X		X												
Angel & The Trance	Angel Torsen	213 859-2231	P O Box 442	Malibu	CA 90265	X					X									
Antagonist	The Lion	818 981-7619	N/A	N/A	N/A	X	X													
Armedgedon	Al Paglia	213 850-0322	2700 Calhuenaga Blvd. E. #1118	Hollywood	CA 90068	X														Classical hard rock
Arte Industrielle (A1)	Jim Wilson	213 679-7619	4628 W 131st St.	Hawthorne	CA 90250	X	X													Techno-industrial
Assault	Mike Rust	213 372-4400	P O Box 45014	Los Angeles	CA 90045	X	X													
Attaxe	Andrea D Trent, Trent Management	213 274-6326	9024 W Olympic Blvd. #200	Beverly Hills	CA 90211															Thrash
Azz	Michael Abraham	818 563-3986	N/A	N/A	N/A	X														
B.B. Chung King & The Screaming Buddha Heads	Carey Lewis	213 388-3953	N/A	N/A	N/A	X														
Babylonian Tiles	Bryna Golden	213 438-9537	1085 St. Louis	Long Beach	CA 90804															Somber psychedelic
Backlash	Nathan C. Samples	213 437-6621	508 E 6th St. #A	Long Beach	CA 90802															Blues rock
Bad Attitude	Enhancement Entertainment	213 826-7877	P O Box 7591	Torrance	CA 90505	X														
Bad Influence	Westar Promotions	818 765-8534	N/A	N/A	N/A	X														
Bad Neighbor	Dave Jasak, D J Music	408 727-7108	3691 Edgetfield Dr. #1	Santa Clara	CA 95054	X	X													
Bad Appiz	Robert Raye	714 554-9320	N/A	N/A	N/A	X	X													
Band Of Wild Angels	Robbie Sherre	818 567-7330	N/A	N/A	N/A	X														
Basil	W Kelly Milions, Entcom Partners	213 383-8808	1875 Century Park E. #2524	Los Angeles	CA 90067	X				X										Global funk rock
Bazza	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA 90028	X														Easy rock
The Beat Birds	Val Petzak	818 762-5425	12460-1 Weddington St.	N Hollywood	CA 91607	X				X										
Jim Beckwith	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA 90028	X														
Belgium	Belgium Hot Line	213 851-8751	N/A	N/A	N/A	X														
Big Bang	David Tann	213 399-7259	646 Navy St	Santa Monica	CA 90405	X														Alternative
Big Lucy	W Kelly Milions, Entcom Partners	213 383-8808	1875 Century Park E. #2524	Los Angeles	CA 90067	X				X										
Big Feet	Sterling Pounds, Momentum Management	714 351-6967	4859 Jackson St. #D	Riverside	CA 92503	X				X										
Blox	Proud Papa Productions	213 395-1319	1123 9th St. #9	Santa Monica	CA 90403	X		X		X										Blues reggae
B.Jarco	Marco B Jarco Salerno	213 568-8788	6661 W. 87th Pl.	Westchester	CA 90045	X														Blues reggae
Jordan Blaquera & The Damn Band	Jordan Blaquera	213 912-9333	N/A	Los Angeles	CA N/A															Southern rock
Blazing Goggles	Future Now	213 474-0758	N/A	N/A	N/A	X														Psychedelic
The Blame	Ron Preston	818 769-6042	11800 Kittridge St. #32	N Hollywood	CA 91606	X														
Biac Male	Maurice Sydnor	213 281-8437	926 Lucile	Los Angeles	CA 90026															Hard rock
Black Cat Bone	Tommy Bone	213 305-8269	2320 Pacific Ave. #2	Venice	CA 90291	X														
Black Apple Forest	Rikemon	N/A	N/A	P O Box 110	Canoga Park	CA 91305	X				X	X								Alternative reggae
Blind Burning	Paul Bellis	213 455-3451	P O Box 1154	Topanga	CA 90290	X														Southern
Blood On The Moon	Joe Gottfried Carmen Productions	213 873-7370	15456 Cabrito Rd.	Van Nuys	CA 91406	X					X									
Blue Max	Bart Robley	714 965-3604	9632 Hamilton, #A-1	Huntington Beach	CA 92646	X														
Bod Squad	Mitch Scott	213 301-8273	11807 Courtleigh #7	Los Angeles	CA 90066	X					X	X								Hip house
Body & Soul	Dave Tedder, Ego Trip Entertainment	213 871-8054	6546 Hollywood Blvd. #201-59	Hollywood	CA 90028	X					X									
Bombs Away	Eric Hall Artist Management	818 760-4328	11465 1/2 Cumpston St.	N Hollywood	CA 91601	X														
The Bond	Dwayne Ulloa	714 920-0915	1483 Monte Verde	Upland	CA 91786	X														
Bone Pony	T. C. Roberts	301 884-8484	P O Box 590	Charlotte Hall	MD 20622	X														
Boo	Maurice Sydnor	213 281-8437	926 Lucile	Los Angeles	CA 90026				X											
Bordertown	David Bekdock	619 277-0054	3641 Belford St	San Diego	CA 92111															Folk rock
Border Patrol	Brad Evans	213 664-1251	4141 Los Feliz Blvd. #27	Los Angeles	CA 90027	X														
The David Boswell Group	John Mosser	805 255-9174	24133 W Del Monte Dr. #196	Valencia	CA 91355															90's jazz/rock
Ty Bowen	W Kelly Milions, Entcom Partners	213 383-8808	1875 Century Park E. #2524	Los Angeles	CA 90067	X					X	X	X							Blues
David M. Bowie	J. Michael Bowie Assoc	702 796-9011	4220 S Maryland Parkway #104	Las Vegas	NV 89119	X														
Bozique	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA 90028	X														
The Breeding Ground	N/A	714 754-5939	P O Box 2514	Newport Beach	CA 92659			X												Alternative
The Bridge	Tim Hall	818 566-4145	913 S 6th St	Burbank	CA 91501	X														
Jano Brindis	Nickie Starve, Village Producers	213 479-3235	1616 Butler Ave.	W Los Angeles	CA 90025	X														Anti-folk
Jon Brian	Brian Jones	213 305-1423	702 Washington St. #101	Manna Del Rey	CA 90292	X														
Stewart Brodian	Mountain Records	609 426-1105	P O Box 991	Hightstown	NJ 08520	X														Folk instrumental
Broken Silence	Randy Brewer, Soundtrax Group	818 449-3292	P O Box 60653	Pasadena	CA 91116	X														
The Brothers	Vince Grant	213 399-7213	347 1/2 6th Ave. #A	Venice	CA 90291	X														
Brydge	Dave Tedder, Ego Trip Entertainment	213 871-8054	6546 Hollywood Blvd. #201-59	Hollywood	CA 90028	X														Funk rock
Call Me Crazy	Don Boadway	714 523-0949	16124 E. Rosecrans #7C	La Mirada	CA 90638	X														
Call Of The Wild	Hedi, Malady Management	714 750-8358	N/A	N/A	N/A	X														Radio rock
California Republic	Ed Tennyson	619 338-0829	2670 2nd St.	San Diego	CA 92101	X														Roots rock
Canina Mix	George Pieburn	619 484-7582	12122 Black Mountain Rd	San Diego	CA 92129	X														Southwest rock
Carousel	Alex Keeper	818 766-3796	10989 Builts-de Dr. #3302	Studio City	CA 91604						X									
Cardiac Arrest	Artists & Athletes International	213 475-2575	10866 Wilshire Blvd. 10th Fl	Los Angeles	CA 90024	X		</												

WEST COAST BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	DANCE ROCK	ACID ROCK	POP	R&B	FUNK	RAP	H-NRG	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
Citadel	Whitman Enterprises	818 768-5242	P.O. Box 452	Sun Valley	CA	91352	X														Progressive
City Kids (UK)	Dave Tedder, Ego Trip Entertainment	213 871-8054	6546 Hollywood Blvd., #201-59	Hollywood	CA	90028	X														Commercial hard rock, blues
City Of Faith	City Of Faith	213 640-3692	139 Whiting St., #2	El Segundo	CA	90245															
Civil Defiance	Gerry	213 221-5366	N/A	N/A	N/A	N/A			X												Alternative thrash
Cleavage	The Music Webb	213 464-3120	6362 Hollywood Blvd., #311	Hollywood	CA	90028	X														
Cockney Mexicans	Ron Lopez	818 338-7284	P.O. Box 314	San Gabriel	CA	91778	X		X												
Coconut Radio	Andrew Bacon	818 240-6027	P.O. Box 11541	Burbank	CA	91505	X														
Craig Warren Colley Band	Rumsey Entertainment	714 433-0960	6201 Sunset Blvd., #76	Hollywood	CA	90028												X			
Thomas Alan Connor	Thomas Connor	619 226-0430	4759 Del Mar Ave.	San Diego	CA	92110	X														
Cowabunga	Sean Coleman, Stinkfoot Enterprises	213 892-0025	621 S. Broadway, #402	Los Angeles	CA	90014															New wave
The Crabs	Art Claw	213 482-7669	743 Echo Park Terrace	Los Angeles	CA	90026															Shore music, astrological
Crazy Heros	Eric Wade	213 259-0924	6726 Figueroa	Los Angeles	CA	90042	X			X											
Creature	Creature Hotline	818 546-5437	6530 Lankershim Blvd., #G132	N. Hollywood	CA	91606	X	X													
Crown Of Thorns	Dan Lynch, Dan-O Productions	213 374-1890	418 N. Broadway, #1	Redondo Beach	CA	90277	X														Alternative
The Cromwells	Diane Daybrow	714 952-3940	P.O. Box 2063	Cypress	CA	90630															Alternative rock
Cryin' Shame	James Churchill	503 661-2736	P.O. Box 301423	Portland	OR	97230	X														
David Cullen	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418															X
Kimberly Cummings	Kimberly Cummings	213 222-7072	7985 Santa Monica Blvd., #109-265	W. Hollywood	CA	90046															Pop rock
Cyrus Reign	Dan Lynch, Dan-O Productions	213 374-1890	418 N. Broadway, #1	Redondo Beach	CA	90277	X														
DaCapo	Jamie Palumbo	213 393-7913	1029 2nd St., #103	Santa Monica	CA	90401	X	X	X	X											Modern
The Daddys	Scotty Nesbitt	714 496-0774	16585 C Von Karman Ave., #205	Irvine	CA	92714	X					X	X		X	X					
Daisychain	Morley Barman	213 664-2641	1805 Kingsley, #108	Los Angeles	CA	90027															Psychedelic
Damnation	Dawn, Rapid Fire Management	213 462-5129	14755 Ventura Blvd., #1521	Sherman Oaks	CA	91403			X												
Dangerous Letters	Blaze, Moving Image	N/A	N/A	Venice	CA	90294	X														
Dangermouse	B. Sherwood	213 892-0025	621 S. Broadway, #402	Los Angeles	CA	90014															Industrial pop
Dancer	Nima Farah	818 780-5366	22425 Ventura Blvd., #200	Woodland Hills	CA	91364	X														
Danka Danka	Mark Poynter	818 797-8211	1700 Bridgen Rd.	Pasadena	CA	91104	X	X	X	X											
Zak Daniels & The One Eyed Snakes	Zak Daniels	N/A	N/A	702 Washington Blvd., #175	Marina Del Rey	CA	90292	X													Folk metal
Michelle Dawn	Julia C. White	213 490-0344	3285 Park Lane	Long Beach	CA	90807	X														
Dead Anyway (Germany)	Dave Tedder, Ego Trip Entertainment	213 871-8054	6546 Hollywood Blvd., #201-59	Hollywood	CA	90028			X												
Deja Vu	R. M. S.	818 762-1704	5219 1/2 Auckland Ave.	N. Hollywood	CA	91601															50's through 80's R&B
Del Rubio Triplets	Mitie Del Rubio	213 831-6610	2275 W. 25th St., #30	San Pedro	CA	90732					X										
Delusions Of Grandeur	Scott Harrington	213 312-4131	11355 W. Olympic Blvd	Los Angeles	CA	90064															Psychedelic
Deman	Darrin	818 830-3872	9129 Tobias Ave., #105	Panorama City	CA	91402	X				X	X	X								
The Travis Dempsey Blues Band	David Reo	818 772-1413	11684 Ventura Blvd	Studio City	CA	91604						X	X								
Demented	Beasley's Revenge Productions	4151 991-0793	P.O. Box 238	Daly City	CA	94016															Warp rock
Stephen Dick	Stephen Dick	213 658-8360	844 1/2 N. Hayworth	Los Angeles	CA	90046															
Dichroic Mirror	Eileen Bowe	N/A	N/A	P.O. Box 92721	Long Beach	CA	90809														
Die My Darling	Ritch Wilder	213 654-4134	1222 Olive Dr., Box 214	W. Hollywood	CA	90069	X														
Floyd Dixon, Port Barlow & The Full House	Kathleen Barlow, Right Time Productions	714 594-1841	382 N. Lemon Ave	Walnut	CA	91789						X									
Dog Beach Band	Ian Greaves	619 234-6236	4368 Temecula, #205	San Diego	CA	92107	X	X													
The Dolls	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418															X
The Domestics	Steve DeWinter	818 504-2541	P.O. Box 15131	N. Hollywood	CA	91615	X														
Dresden	Platinum Artists International	213 457-5586	22653 Pacific Coast Highway, #213	Malibu	CA	90265															
Driver Wild	Mark Moraga, Wild Productions	818 761-3410	4844 Coldwater Canyon	Sherman Oaks	CA	91423	X														
Driven Steel	D. S. Hotline	714 998-4856	18819 Billings Ave.	Carson	CA	90746															
The Drugs	Lynn Tracey	213 464-3766	279 S. Beverly Dr., #988	Beverly Hills	CA	90212	X	X	X					X	X						Progressive melodic metal
D'Lynne	Beachstreet Productions	213 536-0318	5418 W. 142nd Pl., #2	Hawthorne	CA	90250		X	X												Unmarketable
Kevin Eason	Julia C. White	213 490-0344	3285 Park Lane	Long Beach	CA	90807	X				X										
Electra Fio	Brett Shapoff	213 394-3260	P.O. Box 1582	Pacific Palisades	CA	90272	X														Progressive rock
Electric Lary Band	Lawrence Dixon	213 660-1156	3801 Eltie St.	Los Angeles	CA	90026	X			X	X										X
William Ellwood	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418															X
The James Elmore Band	James Elmore	716 695-3042	1200 Doeblor Dr.	N. Tonawanda	NY	14120	X	X	X	X	X	X									X
Euphonic Ricochet	Roger Robinson	213 542-6020	5306 Mancopa St.	Torrance	CA	90503															Electronic music
The Exchange	Joe DeMeo	213 305-1464	7742 Redlands, #D3043	Playa Del Rey	CA	90293	X			X											
Eye Witness	Duane Kelley	213 745-2188	2629 Portland St., #304-A	Los Angeles	CA	90007	X	X	X												
Max Fabie	Tom Baird	619 444-9697	1218 Peach Ave.	El Cajon	CA	92020															
Fascia Latta	Division Of Uncertainty	213 255-5344	2769 W. Broadway	Los Angeles	CA	90041															
Feast Or Famine	Bruce Meyers	818 704-0549	7700 Ducor Ave.	West Hills	CA	91304	X	X													Deep issue noise
The Fez	Glen Parrish	209 431-3585	1607 W. Browning	Fresno	CA	93711					X										Alternative
Fire In The Sky	Pete	818 786-4287	N/A	N/A	N/A	N/A	X														
First Faze	Rena Fanas	213 882-4839	P.O. Box 931303	Los Angeles	CA	90093						X	X								Hip hop
First Class Band	Ron Spence	805 255-9052	20960 Costa Brava, #101	Newhall	CA	91321															
First Kiss	Jet	818 766-0458	12050 Tiara, #12	N. Hollywood	CA	91607	X														Commercial
Fizzy Bangers	C. B. K. Management	818 281-0407	P.O. Box 63262	Los Angeles	CA	90063															Groovy pop
Danny Flanigan & The Rain Chorus	Gary Deusner, Advantage One Management	502 267-5466	10424 Watterson Trail	Louisville	KY	40299						X									
The Floorshow	Damon DeMartin	818 344-5187	N/A	N/A	N/A	N/A															Gothic Gloom
Flying Tigers	Jackie Frost	818 994-5890	15534 Cabrito Rd	Van Nuys	CA	91406	X														
Foolish Pleasure	Rick Irwin	818 398-1225	N/A	N/A	N/A	N/A															
Forecast	Greg Pardue	619 278-5949	P.O. Box 178812	San Diego	CA	92177						X	X								X
Forté	Vicky Dee, Tru Star Entertainment	818 763-4886	12226 Victory Blvd., #150	N. Hollywood	CA	91606															Power metal
Four N' Union	Harold Cornelius	213 850-5772	1616 N. Pointsettia Pl., #422	Hollywood	CA	90046			X	X	X	X									
Francesca	E. G. Kowboys, Inc	213 874-4361	7616 Hollywood Blvd., #410	Hollywood	CA	90046															
Frederico	Frederico D Shivers	714 541-5226	319 S. Daisy Ave	Santa Ana	CA	92703															
Freewill	Russell Gunner Gunter	408 971-1922	474-A Reynolds Circle	San Jose	CA	95110															

WEST COAST BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	DANCE ROCK	ACID ROCK	POP	R&B	FLUNK	RAP	H-HRG	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER	
							X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
The Popes	John E Iderkin	919 933-9529	P O Box 102	Chapel Hill	NC	27514	X															
Post No Bills	Adina Ortiz	213 399-3125	N/A	N A	N A	N/A															Expressive alternative	
Post Civilization	Ed Clark	213 821-8667	N/A	N A	N A	N/A	X		X													
Power Play	Ben McLane	213 477-4318	1525 Sawtelle, #31	Westwood	CA	90025					X											
Prowler	Cedric	818 772-6496	8365 Balboa Blvd., #20	Northridge	CA	91325		X						X								
Pulse	Julia C White	213 490-0344	3285 Park Lane	Long Beach	CA	90807	X				X	X								X	Bues	
Punjabi	Laurence Sheldon	213 836-5319	13428 Maxella Ave., #247	Marina Del Rey	CA	90292						X									Fun/psycho	
Push	The Music Webb	213 464-3120	6362 Hollywood Blvd., #311	Hollywood	CA	90028	X															
Nick Pyzow Band	Nick Pyzow AsFab Music Co	213 660-7607	P.O. Box 29826	Los Angeles	CA	90029	X															
Quade	T C. Roberts	301 884-8484	P.O. Box 590	Charlotte Hall	MD	20622	X															
Queen City Steal	Victoria Thompson	818 882-7342	10341 Canoga Ave., #21	Chatsworth	CA	91311	X														Original melodic rock & roll	
R.U.1.2.7	Whitman Enterprises	818 768-5242	P.O. Box 452	Sun Valley	CA	91352		X	X											X	Folk	
Linda Rae & Breakheart Pass	Dave Paton	714 943-1012	16776 Lakeshore Dr., #C-300	Lake Elsinore	CA	92330												X				
Ragamuffin	Andrea	213 960-7604	4730 Topanga Canyon Blvd	Woodland Hills	CA	91364	X															
Rag Calico	Leslie Dean	N/A	P.O. Box 2261	Hollywood	CA	90078	X			X											Alternative	
Rainbow's End Featuring Selah	Ronn Colbert	818 780-5198	15436 Van Owens St., #14	Van Nuys	CA	91406	X				X	X										
Rattlesnake Ace	Kuerstin Fordham	607 785-7818	1009-4 S. Pines Dr.	Endwell	NY	13760	X															
Raw Edge	Klawz	714 533-2537	1014 S Cambridge	Anaheim	CA	92805	X															
Rayze	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418								X								
Reactor	Greg Marin	818 980-6609	11616 1/2 Chandler Blvd	N. Hollywood	CA	91601	X	X														
Rebel Rebel	Teddy Heavens	714 875 9521	7510 Sunset Blvd., #174	Hollywood	CA	90046	X														Cyber-punk	
Lee Reeve	Lee Reeve	818 300-5019	5001 Glickman Ave	Temple City	CA	91780					X									X		
The Refreshments	Dr. Ace Gyro	213 377-0376	Box 2712	Redondo Beach	CA	90278	X														Gnarly	
The Remnant	Sterling Pounds, Momentum Management	714 351-8967	4859 Jackson St., #D	Riverside	CA	92503	X				X											
Restless Society	Enn Perry	818 994-2682	P.O. Box 6026-238	Sherman Oaks	CA	91413	X															
Rev Lover	Chris Fletcher	318 909-9663	P.O. Box 18334	Encino	CA	91416	X															
The Rhythm Lords	Dale Peterson	213 582-4489	P.O. Box 184	Bell	CA	90201	X														Bues	
Ridenbaugh	Scott C. Bledsoe	213 658-6470	1527 Venice Blvd	Venice	CA	90291	X															
Rio	Chris Fletcher	213 909 9663	P.O. Box 18334	Encino	CA	91416	X															
The Roaring 20's	Platinum Artists International	213 457-5586	22653 Pacific Coast Highway, #213	Malibu	CA	90265	X															
Jane Robin	Janie Faye Cooke	718 282-6827	156 E 28th St	Brooklyn	NY	11226	X				X				X						Folk	
Slazy Robin Band	David Greenwald & Associates	213 733-3005	2360 W 23rd St	Los Angeles	CA	90018	X				X										Acoustic	
The Rock Island Boys	Bruce Cooke	714 723-5404	16787 Beach Blvd., #629	Huntington Beach	CA	92647	X														Summer beach music	
Rogue Alley	Chris Yale	213 962-9531	N A	N A	N A	N A	X															
Rotterdam	Steve Sours	602 966 3266	1500 E Broadway, #2060	Tempe	AZ	85282	X															
Rude Awakening	Lesla Arrey	213 285-7833	6301 Sunset Blvd., #101-117	Hollywood	CA	90028	X															
S.F. X-Men	Face III Productions	415 924-7476	P.O. Box 719	Corte Madera	CA	94976	X														Hard rock	
Sahara	Phil Woodward	213 876 5988	P.O. Box 93-1869	Hollywood	CA	90093	X	X														
Lily St. Nicholas	Lily St. Nicholas Originals	805 264-4688	P.O. Box 500104	Palmdale	CA	93550	X	X	X	X	X	X							X		Reggae, blues	
Saint Street	Maurice Sydnor	213 281-8437	926 Lucile	Los Angeles	CA	90026	X				X											
Satire	Tim Wright	619 276-0462	1452 Grand Ave. #4	San Diego	CA	92109	X	X														
Saturnalia	Donna Ellis	818 784-4571	P.O. Box 17494	Encino	CA	91416	X	X													Melodic metal	
The Dave Saunders Country Music Show	Dave Saunders	805 379 1440	N/A	N A	N A	N A																
Scarlet	Chris Raun	818 377-4725	15425 Sherman Way, #162	Van Nuys	CA	91406	X															
Scaterd-Few	Ramald Domkus	818 567-2142	5654 Cahuenga Blvd., #523	N Hollywood	CA	91601	X					X		X							Psychedeic alternative	
Sciacca	David Helfant, Fandel Management Inc.	213 277 9061	1901 Ave of the Stars, 16th Fl	Los Angeles	CA	90067	X															
The Scraps	Makiko Ushiyama	213 461 3022	1850 N Whitley Ave., #514	Los Angeles	CA	90028																Rock & roll
Second Time Around	Joanne Batchelor	818 888-1946	P.O. Box 8685	Calabasas	CA	91372															X	

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MUSIC CONNECTION

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	DANCE ROCK	ACID ROCK	POP	R&B	FUNK	RAP	H-NRG	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER		
✓ See/Saw	Curt Wilson	818 763-2026	11684 Ventura Blvd #129	Studio City	CA	91604																	
Sensor-A	Max F. Cameron	818 788-3825	N/A	N/A	N/A	N/A	X	X													Heavy groove rock		
Paul Serrato & Co.	Paul Serrato	212 242-7936	325 W 22nd St. #4	New York	NY	10011															X		
Seventh Ray	Patrick McGuire	213 455-1647	N/A	N/A	N/A	N/A																Medic art rock	
Shay De Ray	Alexa Horosny	213 829-1804	1925 Broadway	Santa Monica	CA	90404																Downhome R&B	
Shades Of Gray	W Kelly Millions, Entcom Partners	213 363-6808	1875 Century Park E. #2524	Los Angeles	CA	90067	X	X	X														
The Shadow	Vincent Scippa	713 270-6735	P.O. Box 741066	Houston	TX	77274	X															Alternative	
The Rok	Eileen Gregory	818 992-7982	18075 Ventura Blvd.	Encino	CA	91316	X																
The Show	Ronna	213 876-4814	9000 Sunset Blvd. #515	Los Angeles	CA	90069	X	X							X							Classical progressive	
Show-N-Tell	Michael Dunigan	818 999-4897	20426 Satcoy #7	Canoga Park	CA	91306	X																
Silhouette	D.B. Productions	714 761-3401	9080 Bloomfield #202	Cypress	CA	90630	X	X					X										
Slamhound	Slamhound	213 467-2547	7000 Hawthorne #334	Hollywood	CA	90028																Chaos personified	
Johnny Slezeebucket & The Hyenas Of Lust	Johnny Slezeebucket	818 505-1523	5715 Riverton Ave	N Hollywood	CA	91601																Twisted pop	
Small Time Big Time	Jason Howes	619 276-0462	3089-C Claremont Dr. #316	San Diego	CA	92117																	
Smokin' Toads	David Prange	213 982-5907	6800 Yucca #302	Los Angeles	CA	90028																Alternative	
Soko	Pitch Black Management	818 908-9035	5640 Kester Ave. #2	Van Nuys	CA	91411	X																
The Songwriter	Scott Taylor	818 567-1090	2102 1/2 N. Lincoln St.	Burbank	CA	91504	X					X											
Sonic 13	Joe Mazzola	213 467-6202	N/A	N/A	N/A	N/A																Hard rock & roll	
Southbound	Tom Dodd	818 845 2176	469 E. Palm Ave.	Burbank	CA	91501																	
Southern Culture On The Skids	Rick Miller	919 933 3991	105 Eastwood Lake Rd	Chapel Hill	NC	27514																	
Sparkle City	Jack Dancee	914 343-1139	1048 Woodland Trails	Fenton	MO	63026	X	X	X	X												Swampably 50s	
Spiderworks	Artists & Athletes International	213 475 2575	10866 Wilshire Blvd., 10th Fl.	Los Angeles	CA	90024																Speed Metal	
Spiff	Margaret Tanner	213 414 0979	1101 E. Grand #7	El Segundo	CA	90245																	
Square One	John Plosay, Johnny Mirage Music	213 546 2943	225 29th St.	Manhattan Beach	CA	90266																Alternative pop	
Bill Staats	Bill Staats	213 928 1415	P.O. Box 39813	Downey	CA	90241	X															Blues	
Janie Steele & Pacific Electric	Janie Steele	702 464 3340	3913 Edenhurst Ave.	Los Angeles	CA	90039																	
Sittl Kitty	Andy Z.	713 258-4578	6172 Alta Dr	Las Vegas	NV	89107	X																
Stikman	Omar E. Domkus	818 763-7545	11124 Caranillo #2	N Hollywood	CA	91602																	
Strange Euphoria	Jennifer Newton	714 572-9261	3020 W. Yorba Linda Blvd., #A15	Fullerton	CA	92631	X																
The Street Boys	Nacho Tinajero	213 494-8356	1722 Coronado #E	Long Beach	CA	90804	X																
Street Lethal	Joey De La Torre	213 583-5039	N/A	N/A	N/A	N/A																	
Sudden Impact	Julia C. White	213 490 0344	3285 Park Lane	Long Beach	CA	90807	X																
Sun Goddess Featuring Deborah Ruth	A I D A Management	818 767 8145	12351 Roscoe Blvd. #B	Sun Valley	CA	91352	X	X	X														
Sunset 101	Brian Spaun	818 335-3615	1130 E. Alosta #E-107	Azusa	CA	91702	X																
Super Sonic Love Boy	Ra McLaughlin	213 460-6937	7005 Lanewood Ave., #319	Hollywood	CA	90028	X															Bubblegum	
Sweet Dayton Pete	Pete Warner	816 455-6452	2430 N. E. 68th #10	Gladstone	MO	64118	X																
T. Cane Honey	Neil Fletcher	213 462-8122	1626 N. Wilcox Ave., #337	Hollywood	CA	90028																Cowpunk	
Talon	Tom Meadows	714 987-0404	9027 Hemlock St.	Rancho Cucamonga	CA	91730	X					X										Hard rock	
Ken Tamplin	Mike Slarve, Village Producers	213 479 3235	1616 Butler Ave	W. Los Angeles	CA	90025	X																
Taurus	Nick Paane	818 762 6663	P.O. Box 93634	Hollywood	CA	90093																	Medic mood rock
Technocide	Fred Vahidiek	818 358-7230	320 E. Shrode	Monrovia	CA	91016	X	X														Progressive	
Temporary Insanity	Devin Kramer, Stress	213 850 5614	1430 N. Martel #307	Hollywood	CA	90046																	
Tim Tesch	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA	90028																	
Theatre	Paul Combs, Splash Attractions	213 920-7374	P.O. Box 196	Bellflower	CA	90706																	
Thin Ice	John McTague	818 840-9131	432 N. Mariposa St.	Burbank	CA	91506	X																
Threshold	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418	X																
Through The Flesh	Shan Clawson	818 563-3811	P.O. Box 931631	Los Angeles	CA	90093	X	X															
Thumper	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418	X																
Tiger Bay	Seth Bullington	213 338 8751	N/A	N/A	N/A	N/A	X																
Tigeraltz (UK)	Dave Todder, Ego Trip Entertainment	213 871-8054	6546 Hollywood Blvd. #201-59	Hollywood	CA	90028																	
Time Square	Tom Baker	619 274-7743	3082 Driscoll Dr.	San Diego	CA	92117	X																
Today's Tomorrow	Paul Tyrer	213 962-2855	2069 Argle Ave. #210	Hollywood	CA	90068	X																
Tokyo Burlesque	David Thomson	818 505 1523	10153 1/2 Riverside Dr. #575	Toluca Lake	CA	91602	X															Alternative roots rock	
The Tommyknockers	Rich Coffee	213 460-4859	P.O. Box 2645	Hollywood	CA	90078																	
Too Many Numbers	Tim Stithem	818 753 8466	12116 Moorpark	Studio City	CA	91604	X															Psychosonic garage/alt	
Touch	Christopher Downing	213 469-9729	P.O. Box 1342	Hollywood	CA	90078																	
Tough Question	Max Benham	619 575-6681	P.O. Box #164	Imperial Beach	CA	91933	X																
Tragic Romance	Mark Levy	213 275-8566	P.O. Box 18334	Encino	CA	91416	X																
Trauma Kamp	E T C Public Relations	213 467-4410	1737 Whitley Ave. #602	Hollywood	CA	90028	X																
Treason	Glenn Noyes	213 372-0746	1204 Monterey St.	Hermosa Beach	CA	90254	X																
Turning Keys	Jeffrey	714 598-9031	P.O. Box 476	Rancho Cucamonga	CA	91730																	
TVTVS	Blaize James	213 413-6363	2539 Elnore St.	Los Angeles	CA	90026																	
Twist Of Fate	Groovy Tune Entertainment	818 882-8862	8710 Independence Ave., #101	Canoga Park	CA	91304	X																
Twist Of Fate	Stellache Productions	619 485 9888	11828 Rancho Bernardo Rd., #205	San Diego	CA	92128	X																
Tyro	Artists & Athletes International	213 475 2575	10866 Wilshire Blvd., 10th Fl.	Los Angeles	CA	90024	X																
Ultra Violet Eye	Tim Johnson	213 469-3522	842 Folsom St.	San Francisco	CA	N/A																Trust fund	
Undeniable Faith	Sterling Pounds, Momentum Management	714 351 6967	4859 Jackson St., #D	Riverside	CA	92503	X	X															
Un-Ez	Marty Essen, Twin City Talent	612 789-7225	P.O. Box 18508	Minneapolis	MN	55418	X																
The Uninvited	Doug Tull, RSVP Management	213 391-9613	3747 Sepulveda #13	Los Angeles	CA	90034	X																
Unlisted	Jo Anne Schram	213 694-1174	524 Stone Harbor Circle	La Habra	CA	90631	X																
Up	Whitman Enterprises	818 768 5242	P.O. Box 452	Sun Valley	CA	91352	X																
Up N' Arms	The Music Webb	213 464-3120	6362 Hollywood Blvd. #311	Hollywood	CA	90028	X																
Upside Out	Jell Miley	818 982-5254	7641 Beck Ave.	N Hollywood	CA	91605																	

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		+	■	N.W.A.	RUTHLESS
•	X			GETO BOYS	DEF AMERICAN
↑	-			DOUGIE FRESH	DANYA
	■		‡	ROCK MASTER SCOTT	DANYA
X		+		CHOICE	RAP-A-LOT
	-	■	↑	SUGAR HILL GANG	SUGAR HILL
•			X	J.J. FAD	DREAM TEAM
+	X	‡		M.C. HAMMER	BUSTIN RECORDS
X	-	‡	■	TONE LOC	DELICIOUS VINYL
■		•		LOW PROFILE	PRIORITY
	+		X	BOBBY JIMMY	PRIORITY
	-	■	+	AFRIKA BAMBATA	TOMMY BOY
+		•		DE LA SOUL	TOMMY BOY
	■	+		RODNEY O & JOE COOLEY	WEST COAST
•	X	‡		ERIC B & RAKIM	UNI/MCA
		•	■	STETSASONIC	TOMMY BOY
	‡		+	COMPTON'S MOST WANTED	KRU-CUT/TECHNO-HOP
X		■		MC TWIST	LETHAL BEAT
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MARTY STUART

Country Style

By Sharyn Lane

Marty Stuart is a survivor. Despite the limited resources and options of his hometown and the years of paying his dues as a sideman, he has finally found success and recognition as one of country music's hottest new stars.

He was born in Philadelphia, Mississippi, which is as far away from Philadelphia, Pennsylvania, as you can get when it comes to opportunities. Marty remembers, "In Philadelphia, Mississippi, you could be a factory worker, a farmer, or if you were real lucky, you could go into the family business. None of those hats fit me. From the time I was a baby, I had a guitar, and I knew that all I wanted to do was play country music. My mama knew that and had enough love and trust in me to let me go."

And go he did. At thirteen, this musical child prodigy joined up and hit the road with Lester Flatt and his bluegrass band. It was a dream come true for the talented youngster, who had already been playing with gospel star Jerry Sullivan and feeling ill at ease with his peers. "I didn't fit in all that well at school. I was never into sports or anything like that. I went right from the ninth grade to sitting around and talking with Ernest Tubb, Little Jimmy Dickens and Bill Monroe. They treated me as though I belonged, and I thought, 'Yeah, this is what I'm supposed to be doing.'"

"I don't think my mama would have let me go out with anyone other than Lester. He was a real grandfather figure. He protected me and made sure I did my homework." Marty certainly received an education. But it was an education of a different sort—one that would take him down a road he would never leave.

The road with Lester Flatt inevitably passed through Nashville, and Marty remembers getting off the bus there on a muggy night in early September. He knew he was home. "When I came to Nashville, I became a

student of the industry and the people. I wanted to earn my way up the ladder. I took it real slow, and I wasn't a job hopper. I knew I had a great job with Lester Flatt, and I knew I had a great job with Johnny Cash, and I stuck it out through thick and thin with both those jobs and developed friendships along the way."

In 1982 Marty produced his first album, *Busy Bee Cafe*, on the independent label Sugar Hill Records, as homage to his bluegrass roots. The half-vocal, half-instrumental LP featured such greats as Doc and Merle Watson, Earl Scruggs, Jerry Douglas and his boss and then father-in-law, Johnny Cash.

In 1985, he finally got his long-awaited solo artist record deal with CBS—but his debut album *Marty Stuart* was not a commercial success. Even more frustrating was the fact that his second album was never released (though it ironically contained at least three songs that were hits for other artists). Finally, the label dropped him and disaster came to his personal life as well when his six-year marriage to Johnny Cash's daughter, Cindy, ended in divorce.

It was a difficult time, but Marty knew what he had to do. "The first thing I had to do was take some time off and do some soul searching. I had always thought of myself as an industry kid, and I just couldn't believe that something that had raised me was spitting me out. I knew I was right musically, but I also knew I wasn't right in myself. I had been on the road for fifteen years, and I was tired. I would never have been able to do it the right way—the way I'm doing it now."

Marty feels it is important to credit the people who never stopped believing in him through this dark period in his life. One of them is Manuel, the world famous tailor who designs the extraordinary clothes that have become a Marty Stuart trademark, and the other is his mother. "My mom is my chief advisor, and she gave me some great advice that helped me a lot. She told me, 'When there's nothing to do on the outside, there's always plenty of work to do on the inside.' I needed to go back to the beginning and just start listening."

It was then that longtime friend Jerry Sullivan, who had the first gospel band that Marty had ever played with, fortuitously gave him a call. "He asked me if I knew of a good mandolin player, and I said, 'Yeah—me. Where are we going?' We spent the entire summer and part of the fall playing little churches down in Alabama, Louisiana and Mississippi, which was what I did with Jerry when I was twelve-years-old. I came back to the beginning."

Once Marty had come full circle, he started looking toward the future. "I started thinking about where I wanted to go commercially now that I had gotten myself in order. It was time to make some music." Marty got in touch with his old friend, Tony Brown, who had become one of Nashville's most innovative producers, and together with Richard Bennett, they began to make music. They took their time, and the result: the third time was the charm. They produced *Hillbilly Rock*, and since then, there's been no looking back for Marty.



Alan Messer

Hillbilly Rock had a bit of a shaky start with its first two singles. But finally, Tony Brown convinced the record company to release the title cut as the third single, and the album took off.

"I knew this song should be a dance. The problem was that they were going to send in some big-time choreographer to teach me—but that would be like teaching a pig to fly. I wanted it to be a street dance, a simple dance that everyone could do—little kids and old folks. I think we may have set country dancing back twenty years," chuckles Marty.

Hillbilly Rock was a true breakthrough for Marty Stuart and country music videos. Although Marty jokingly refers to it as a two-minute 30-second Manuel fashion show, it is much more than that. It does show off an awesome collection of outfits, but more importantly, it shows off the wide variety of people who listen to and have fun with country music. Marty recalls that he always promised himself that if he had the chance to do a country video it would be with a true rock & roll feeling, and that is exactly what made *Hillbilly Rock* so special. It combined the simplicity of a country song with the high energy of rock & roll, and the added good looks and sex appeal of Marty Stuart certainly didn't hurt it either.

Marty's current album release on MCA is titled *Tempted*, and his first single from that album, "Little Things," is rocketing up the country charts. It is an album that contains an appealing blend of old and new, showcasing all facets of this performer—the singing, the songwriting and, of course, the unique picking.

At only 32, Marty possesses the soul and understanding of someone much older. His appreciation of the past and his instinct for the future make for a winning combination that's going to keep this man of style around for a long time. **MCA**

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IN UPCOMING MUV SHOWS**

BANDS	VIDEO TITLE	ENTERED BY
METAL		
1. Lash	"Crank It Up"	Bernie Tavus
2. Cherry St.	"The Walk"	Tom Mathers
3. Rude Awakening	"Big Black Hole"	Lesla Arrey
4. Wilder	"Violent Passions"	Jeff Williams
5. Harmzway	"While We Got The Time"	Michael J. Mazur II
ROCK		
1. Ultraviolets	"Charged"	Bruce Duff
2. New Tribe	"Medea"	Bryan K. Vosburgh
3. Trixter	"One In A Million"	Charity Kutz
4. Sheriff	"All Your Children"	Clyde Ware
5. Full Sail	"Minstrell Pirates"	Bob Fetherolf
BLACK		
1. Get Fresh Girls	"I Seen Your Boyfriend"	Break Away
2. The Skanksters	"Got To Find A Job"	Arlo Zoos
3. Dr. York	"It's On Me"	Dr. York
4. Nami and the Crew	"Trodding Through Creation"	Tony Harmon
5. Blowfly	"Shake Your Thang"	Oops/Pandisc
ALTERNATIVE		
1. Distant Locust	"Fathers Suit"	Steven Moore
2. Fun House	"One Fun House"	Modi
3. Babes in Toyland	"He's My Thing"	Jill Fonas
4. Mommy God	"Sweet Angel"	Tony Kunewalder
5. Green Jell-O	"Satan's Ham"	Bill Manspeaker
POP		
1. Exude	"Safe With You"	Frank Rogala
2. The Shreib	"Rollover"	Russ Miller
3. Wrestless Natives	"Never Never Land"	Toni Lynne Cross
4. Jim Ball & the Suits	"What About Me"	Jim Ball
5. Jailhouse	"Stand Up"	Richard Rashman

- | | | |
|-------------------------|-------------------------|---------------------|
| All In All | Jill Augustine | Zen For Primates |
| Ace Diamond | King Aperatus | Young & Restless |
| Altitude | Kraze | H-Bomb White Noise |
| Another Colour | Kenny E White | Buddy Mix |
| Avante Garde | Little Prisoner | Gang Star |
| ADS | Laissez Faire | Gucci II |
| Almighty Shuhorn | Lydian Tane | Sophisticated Soul |
| Bag Boys | Luxury Dive Bombers | D-Rock and the Crew |
| Blue Hearts | Many Fazes | Killer Bees |
| Barbara Max | Modern Movement | Tom and Maryanne |
| Bernadette Carson | Mafia Crew | Hollywood Sluts |
| Bryan Mackenzie | M.D.C. II | Fear |
| Charity | Missiles | Steve O'Neil |
| Clint | Mimi Chen | Gift |
| Crash Counsel | Mo Murphy | Auto Erotica |
| Cheap Thrillz | November Guest | Limits |
| Caribbean Connection | No Yes Maybe | Impacts |
| Chey Acuna | Neckpals of Love | Dani Petroni |
| Caterwaul | Nightmares & Dreamcrows | Malaci |
| Cylinder Effect | Picasso's Trigger | Group Therapy |
| Chuck Z | Precious | Arson Garden |
| Cryers | Peter Fossa | Worlds Apart |
| Dzeray | Prophess | Dr. Rass |
| Datura Seeds | Paul Alan Smith | New Keys |
| Double I.D. | Rapping Granny | Cat Cady |
| Dr. Strange | D.J. Len | Bathany |
| Dead On | Retrograde | Another Carnival |
| Dichroic Mirror | Robbie Quine | Hindu Surfers |
| Daniel Taylor | Spider Baby | Chant |
| Eddie St. James Project | Samba Hell | Presence |
| Evil Dead | Steve Brasky | Wax Works |
| Exit | Steve Masters | Nik Spore |
| Faunce of Fools | Sloppy Seconds | Steven Smith and |
| Geno Andrews | Sterik Fontaine | Heather |
| Gary Sanders Band | Strangelove | Daniel |
| Great City | Sixty Seconds Till Down | Lava Love |
| Hypo Luxa | Swing Set | Blases |
| Hot Club Int'l | Spyder-D | Sunday Cannons |
| Her Obsession | Sprague Brothers | Magnolias |
| Harmalotors | Triathalon | Ravers |
| Hollander | 3-D | Ultra Violet Eye |
| John York | Tutt Band | Shoes |
| Jya | Twilight Matinee | Marshmello Overcoat |
| Jody Grind | Trace | Bottle Caps |
| Jamanda | Urban Artillery | No I.D. |
| Jim Ball | Undeclared | Agipop |
| Jo Jo Bop | Weeds | November Falling |

New judges will be
announced for the
spring contest.

All video entries will
be available to industry
personnel for viewing
at our facilities.

SPRING '91 MUSIC VIDEO CONTEST

GENERAL RULES:

1. New Spring contest starts now and ends May 10, 1991. Winners will be announced in June, 1991 issue of Music Connection Magazine.
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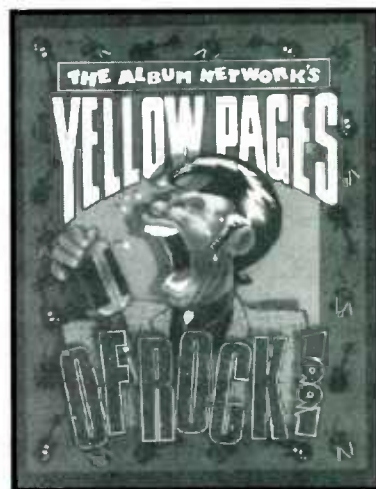
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◀ 25 The Doors

he was doing that night, even though he was totally drunk. He had a specific purpose in mind, and that was to challenge and confront his audience in a way that he had never done before. He went out and conducted a frontal assault on the audience and said, "What are you here for?"

The question remains: Did Morrison expose himself? Lisciandro, who had numerous conversations with Morrison about the concert, says, "He was basically telling the audience that 'I'm not here to entertain you, we're here to have an experience together.' He got a little carried away with it, and things got a little out of hand (laughs). Jim told me that he didn't expose himself—though he also said that he was too drunk to remember. But he didn't think he did. There were never any photographs that showed him doing it, and there was conflicting testimony throughout the trial."

Following the Miami debacle, Morrison turned his attention more and more towards his poetry and filmmaking—something that is left almost entirely out of the movie. Lisciandro, who has compiled and released two volumes of Morrison poetry, admits that he did not realize his friend's poetic brilliance during Morrison's lifetime. "I now realize that he was a poetic genius. It's hard to look at the guy standing next to you at a bar, who has just downed his third beer, and think of him as a genius. You tend to think of him as just another drunk asshole drinking beer with you (laughs). But I've come to appreciate Jim more as a poet over the years—something that Oliver Stone failed to capture."

The film's producers defend the decision to downplay Morrison the poet. "You can only push the poetry angle so far without sounding corny in a movie," explains Harari. "I do think we manage to project the guy as a poet. But we weren't about to make an esoteric movie about a guy like Rimbaud. Jim wanted to be recognized as a



Val Kilmer

poet, but he never really accomplished that in his lifetime."

Graham says that it came down to Stone's vision: "The movie does not show, to the same extent, the private side of Jim and some of the things that might have been going on in his mind at that time. But I think Oliver's desire was to show what

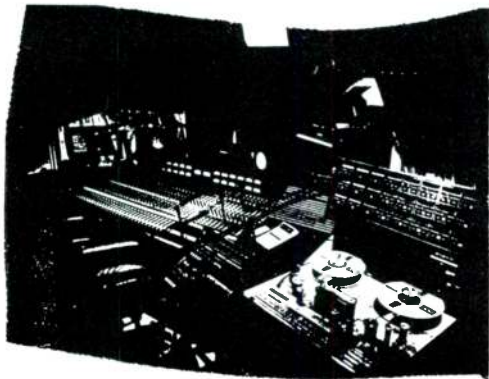
happens to a man when he lets Frankenstein take over."

The other controversy that has been debated since Jim's death is whether or not Morrison quit the Doors, or merely went to Paris on vacation. Robbie Krieger denies that the Doors broke up following the recording of *L.A. Woman*. "That's something it says in the movie that is complete bullshit. When Jim left for Paris, it wasn't the end of the Doors. There was no way that we wouldn't have done another album after *L.A. Woman*—because that was a big turnaround for us."

However, Bill Siddons insists there is no doubt that Morrison quit. "That's not a rumor, that's a fact. Jim said that he was leaving the band and was going to pursue other avenues for the foreseeable future. We actually auditioned other singers to replace Jim as the lead singer of the Doors. I even ended up managing the guy who was going to replace Jim. His name was Michael Stull. But after Jim died, there was no compelling reason to do it."

Jim Morrison's death on July 3, 1971, has also been the subject of much speculation and controversy. Rumors of a faked death first surfaced in Danny Sugerman's best-selling book *No One Here Gets Out Alive* (co-written by Jerry Hopkins). "The idea in the book was not to provoke the reaction that Jim might still be alive," maintains Sugerman, who was fourteen-years-old at the time of Morrison's death. "The idea was to end it on a note that Jim would have appreciated. I never thought millions of people would read the book and think that I was waiting for a call from Jim." ▶

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Sugerman's book offended those who knew Morrison best, according to Lisciandro. "Many of Jim's closest friends find that book very objectionable. I call it 'Nothing Here But Lots Of Lies,' because it's full of bullshit. You have to realize that despite what he says, Danny Sugerman did not know Jim Morrison. If you think that a fourteen-year-old can go in a bar and drink with someone, you're crazy. That never happened. I know for a fact that Jim did not like Danny. Jim told me on numerous occasions that Danny was a nuisance. But because Jim was a nice guy, he was kind enough to give Danny a few minutes of his time. Danny was always pestering Jim. So those stories of Danny having dinner or doing his homework at Jim and Pamela's apartment are hilariously ridiculous. That never happened."

Siddons was the only person in the Doors camp who flew to Paris and spent time with Jim's grieving widow, Pamela Courson. "I buried the man, so those 'Jim may be alive' rumors never held any water with me. Those were rumors started by people out to make a buck—like Danny Sugerman." (Another Sugerman book, *Wonderland Avenue*, suggests that Morrison died of an accidental heroin overdose after dipping into Pamela's private stash.)

Lisciandro has another theory that may make more sense, relating to Morrison's known fear of needles. "I tend to discount the overdose theory, because Jim was positively, definitely, not a heroin user. I believe that Jim died of complications from alcohol, because we do know that he was on some prescription medication for asthmatic respiratory problems, and that

"I buried the man, so those 'Jim may be alive' rumors never held any water with me. Those were rumors started by people out to make a buck."

—Doors Manager Bill Siddons

CANDID VIEWER REACTIONS TO THE DOORS MOVIE

- * "Very well put together. It really captures Morrison."
- * "It's a movie for the MTV generation—for people who want nothing of substance."
- * "It was stupid, what was the purpose? I thought a movie was supposed to have a beginning, middle and end. It was powerful, but what was the point?"
- * "Great movie. Morrison is a god."
- * "It gave no perspective of life in the Sixties."
- * "Morrison was crazy. I loved it."
- * "Did Jim Morrison ever sleep?"
- * "Val Kilmer was intense—he even sounded like Morrison. He should get an Oscar."
- * "That movie makes me want to go out to the desert and drop some acid."
- * "Hey, Oliver, the Sixties are over!"



medication mixed with alcohol can cause death."

Lisciandro believes the theory because Jim's death happened outside the reach of his American doctors. "Any of Jim's doctors in the States would not have given him this medication—because they knew he was an alcoholic. But in France, he might have gotten the medication. We do know for a fact that Jim was taking this medication, and the combination of the two could very well have killed him."

How Jim Morrison died is really unimportant. What is important is that Jim Morrison was a visionary and an artist who lived life to the extreme. Morrison's artistic mission was one of exploration—a search for communal understanding. And that is the only true epitaph.

MC



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Every Mother's Nightmare

Label: Arista
Manager/Contact: Doc Fields
Address: c/o Arista Records, 8370 Wilshire Blvd., Beverly Hills, CA 90211
Phone: (213) 655-9222
Booking: John Podell, William Morris Agency
Legal Rep: Fred Davis
Band members: Jim Phipps, Rick Ruhl, Mark McMurtry, Steve Malone
Type of Music: Heavy rock
Date Signed: September, 1989
A&R Rep: Mitchell Cohen

By Tom Farrell

Everything that could have gone wrong, did," draws Mark McMurtry, referring to his band's audition for Arista Records. Seated alongside his bandmates in a suite of the Memphis Peabody Hotel, McMurtry pauses for a moment to watch the falling Tennessee rain cover Beale Street, the home of the blues, stomping grounds for legendary blues artists and venues, the street Elvis Presley walked and home of the Daisy Theater, where Every Mother's Nightmare filmed their first video for "When The Walls Come Down." "We were having a showcase for Arista Records," continues McMurtry, "and our drummer, Jim Phipps, threw his stick out into the audience and hit Arista President Clive Davis right in the stomach!" The band members look down at the ground or out the window, grinning sheepishly. "But I hear he kept the stick!" smiles Every Mother's Nightmare manager, Doc Fields, who is sitting in with his young band on one of their first interviews. Fields, the picture of Southern charm, came up with the band's name and guides their course. "Right in front of the press, the label people, everybody," sighs McMurtry, "Like I said, every-

thing that could have gone wrong, did." "Well, not everything—we did get signed!" interjects Fields.

Rising out of the South, Every Mother's Nightmare is yet another band that proves there is life beyond the Los Angeles music tidepool—something some of the band members had a little trouble grasping. "Steve and Rick were in a band called Justin Heat. Steve and I have been friends for years," explains the pencil thin McMurtry. "But Jim freaked out, and left Nashville to seek fortune in Los Angeles. I formed my own band, and they replaced Jim and started the first version of Every Mother's Nightmare. Well, Jim changed his mind the day he was supposed to go and rejoined the band. There was some standard member shuffling, but we finally got inked after garnering interest from a couple of labels. We got signed in Memphis—they frown on rock music in Nashville, it's too geared toward Country and Western. No one up there helps rock bands out at all. Our manager said we'd have a much better chance in Memphis, and he was right. We played the Memphis Producer's Showcase, which is a big annual event showcasing local talent for A&R people, the press, producers, etc. That started the buzz going for us, and we eventually showcased for and settled on Arista."

Signing with Arista is a bit of a new thing for rock bands—EMN being the second American hard rock band (Babylon A.D. being the first) to sign to the label. "That's why we signed with them," explains McMurtry, "cause they only had one other rock band. We felt that we'd get a lot more attention." "It's a great label to be with," seconds Phipps, "the company is really behind us."

After releasing their eponymously titled LP, Every Mother's Nightmare hit the road for several months of

touring. "Playing live is one of our strongest points. Playing live is just great," says Phipps. The band never got a support slot for an arena headliner and toured clubs extensively, trading off slots with Blonz, Child's Play and a slew of local bands. Still, their debut had failed to chart, until the group's ballad, "Love Can Make You Blind," pulled the disc onto the charts after roughly half a year in existence (which is about how long it took Guns N' Roses debut to start happening). "Love Can Make You Blind" is pretty much what got our album on the charts," concurs Phipps. "It's a good tune, and the video has been getting a lot of play. I think it's a good song, but I wish it didn't have to be a ballad for it to hit the charts," he sighs, commenting on the almost obligatory success of rock ballads in selling albums. "We're a heavier band, and I think we have songs that are better than that one. But I'm certainly happy about it, and so is our label. Times are really strange for rock bands. You have so many incredible bands out there, breaking big time and selling platinum and double platinum with their first albums. I wouldn't categorize us with a lot of those bigger bands, we're babies," remarks Phipps, commenting on the age of his band mates, whose average is about 23. "We're still very young and new to all of this. It's just really exciting for us to release an album and hit the road. I figure, our next album will do it for us," he finishes.

The band's next album is already in the planning stage. "We're fixing to go into the studio and kick out another album, probably around May," cites Phipps. "If this one starts picking up, we'll hit the road again. Who knows?" he sighs. "Stranger things have happened, and the rock music industry certainly is a strange business!" he smiles. **MC**



Every Mother's Nightmare

Every Mother's Nightmare
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** R. Eli Ball

□ **Top Cuts:** "Long Haired Country Boy," "Listen Up," "Love Makes You Blind."

□ **Material:** Every Mother's Nightmare kicks out above average, hard-hitting hard rock that borders on heavy metal. The band's youth is a little too evident in the songwriting category, and while all of the material is palatable, too much of it just gets the job done without really blowing you away. The group shows some versatility in their styles of writing, but mostly it falls within the normal parameters of rock. Still, the energetic music that Every Mother's Nightmare plays is good stuff, but needs work.

□ **Musicianship:** All members of Every Mother's Nightmare get their musical chores done, without too many pluses or minuses. There aren't any virtuosos in this band, yet none of the members is a slouch. Rather, they work together as a cohesive unit, opting to make the band and their music the important aspect, putting ego in the back seat. All members play with the typical high energy you'd expect from a hard rock band; you've got your kick-ass drummer, your wailing guitars, your hard-hitting bassist. But the gold star would have to go to vocalist Rick Ruhl, who commands endless reserves of power. In addition, Ruhl is a rather articulate vocalist, with every vowel, consonant and diphthong forced into place.

□ **Production:** The production on *Every Mother's Nightmare* is typical of many albums of its genre; that is, high energy rock/metal geared toward a mainstream ear. The energy and feeling, along with the power and rawness seems to have been compromised for a sense of articulation and accessibility. The production could have been a lot bigger, and fails to fill the space.

□ **Summary:** While this is certainly a good album, in today's competitive hard rock market, good just doesn't cut it, and Every Mother's Nightmare is up against some incredibly fierce competition. —Tom Farrell

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NIGHT LIFE



ROCK

By Tom Farrell



Dancer

On the home signing front, it looks like **Asphalt Ballet** has been picked up by **Virgin**, while the heavy drawing **Mozart** may be inked to **SBK** even as we speak. Meanwhile, **Bootleg's** deal with **RCA/BMG** seems to be hitting some shaky ground.

Those vastly underrated **Geffen** guys, **Salty Dog**, are working on their next album. Look for a follow-up to "Heave Hard (She Comes Easy)" entitled "Thar She Blows!"

Bang Gang has released **Love Sells**, their debut album on **Sinclair/Mechanic Records**, and it's got some really fantastic stuff on it, with some rave reviews to back it. Musically, the guys are in the **T-Rex** mode with some smooth, groovy harmonies and licks that are nothing short of in-

credible. Despite rumours and *Musical Connection* ads to the contrary, guitarist **Kjartan Kristofferson** is not leaving the band, even though it looked that way for a while. The band recently completed work for their "Young And The Restless" video, but have no live gigs scheduled. Unfortunately, the pre-sale pirates have yet to lift the ban on **Bang Gang** following their incident at the **Whisky** a year and a half ago which saw the members involved in an altercation between their road crew and house bouncers after **Bang Gang** kicked the monitors off the stage. Couple that with the fact that the band has the habit of spraying drinks at the audience, including one incident where they actually managed to nail **Arista** head honcho **Clive Davis**. They should have used a drumstick—it worked for **Every Mother's Nightmare**.

Local rockers **Pride in Peril** will be featured this month on an *Inside Edition* segment of *Entertainment Tonight*. This follows the band's live appearance in *The Doors* and will precede the April release of their debut album.

The **Tommyknockers** are back with a new lineup, adding **Laura Bennet** on bass and **Al Penzone** on drums. Founding member **Rich Coffee** remains.

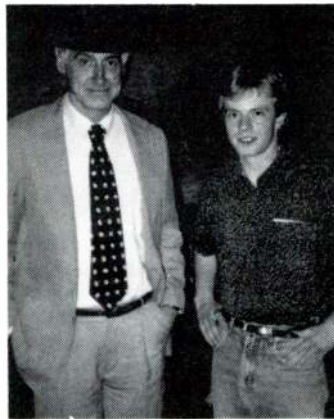
On the horizon: **Mozart** and **Radio Free Europe** at the **Roxy** March 15th, with **Bad Blood** at the **Whisky** on the same night. On the 16th, check out **Lage** at the **Roxy**. **Dancer** brings their cool tunes and bad attitude to the **Roxy** on March 23rd for another string of headlining shows (by the way, **Dancer** is holding auditions for a new bass player; call 818-780-5366 to apply), **Paradise** hits the **Whisky** March 27th, opening for **Simmons** label's **Silent Rage**, and you can celebrate Good Friday with **Creature** at **Gazzarri's** on March 29th.



The Tommyknockers

C&W

By Billy Block



Tom Willett and Mark Thornton

Actor **Ronnie Cox**, well-known for his performances in the *Beverly Hills Cop* films, brought a ten-piece country band to the **Barndance** show at the **Palomino** recently. As it turns out, Cox is a big country music fan, and quite the country singer. He performed several original compositions written by himself and his fine guitar player. The band, the **Ghostriders**, was anchored by bassist **Leland Sklar**, who has been letting **Phil Collins** appear in his recent videos.

Multi-instrumentalists **Gurf Morlix** and **Dan Dugmore** are back from touring with **Warren Zevon**. Dugmore will be back on the road soon with **Nicolette Larson** and **Bernie Leadon** as they head for Japan. Gurf will begin pre-production on the new recorded effort by **Micheal Penn**.

A heartfelt farewell to **Lorne Rall** and **Lucinda Williams** who are relocating back to Austin, Texas. Both Lorne and Lucinda have contributed much to the L.A. music community and will surely be missed.

Congrats to singer-songwriter **Don McNatt** and his wife **Rebecca**

on the birth of **Jesse Carolina McNatt**. Don has been busy writing and performing, and you can spot him in new commercials for **Diet Pepsi** and **IBM**.

Pam Loe was very impressive in her recent **Barndance** showcase. Singing material that was written by herself, husband **Dave Loe** and bassist **Chad Watson**, she and her band **Hipshot** displayed superb harmonies with fine arrangements. Her producer, **Eddie King** of **Kingsound Recording Studios**, was on hand for the event and seemed very pleased. Also spotted was the **Crusaders' Stix Hooper**, who was checkin out his old buddy, **Chad Watson**.

Liza Edwards also played a fine set of new material for a packed **Pal** crowd. Liza's set included a song written with **Stevie Nicks** of **Fleetwood Mac** titled "Poor Me." Her band featured **Mark Goldenburg** of **Cretones** fame.

Curb Records will release **Boy Howdy's** smash single, "When Johnny Comes Marching Home." You can expect to hear the CD single everywhere. **Boy Howdy** recently performed the song with its co-writer and producer **Chris Ferron**.

Mark Thornton and **Tom Willett** are back on **KCSN**. Each Saturday morning tune in to 88.5 FM for *Country Sunrise*, *The Tommark Variety Show*. You'll hear your favorite local artists again along with classic country, western swing, rockabilly and more.

Purple Sky Band's P.M. Howard has placed three songs from their new demo with **Steve Duncan** and **J.D. Maness'** new publishing company, **Mancan Music**.

Another farewell to **Mario**, the most excellent soundman at the **Pal** on Tuesday nights. Mario is heading south to Florida, and we will miss you, bud.

Last issue, in an attempt to be clever and witty, I deeply offended my friend and colleague **Paige Sober** at **BMI**. Paige, my sincerest apology.

Until next time friends, keep it country.



Dave and Pam Loe



JAZZ

By Scott Yanow



Ben Clatworthy

At **Playboy's** annual press conference (held as usual at the legendary mansion), the lineup was announced for this year's **Playboy Jazz Festival** and, even by the standards of past events, this one looks outstanding. On Saturday, June 15, the **Hollywood Bowl** will feature **Dianne Reeves**, **Elvin Jones**, the **Mercer Ellington Orchestra**, the **Harper Brothers** (with guest **Jimmy McGriff**), **Spyro Gyra**, **Ray Charles**, the **Rebirth Brass Band**, a **Bill Cosby**-led all-star group (with **Jimmy Heath**, **Bobby Watson** and **Mulgrew Miller**) and, in a departure from jazz, **Hugh Masekela** and **Miriam Makeba**. Sunday, June 16, is even better; in fact, it's generally remarkable: **Wynton Marsalis**, **Dizzy Gillespie's United Nation Orchestra**, **Arturo Sandoval**, the **John McLaughlin Trio**, **Ruth Brown**, **Toshiko Akiyoshi's Orchestra**, a group of up-and-coming players (including **Marlon Jordan**, **Roy Hargrove**, **Mark Whitfield** and **Benny Green**) called the **Jazz Futures**, **Bela Fleck & the Flecktones**,

Tower of Power and the **Neville Brothers**. The latter three have only a peripheral connection to jazz but it should be an exciting festival. Buy your tickets very soon, for the 13th annual festival is almost sold out already, three months in advance!

In addition to the many major jazz artists who gig in L.A. on their way through town, Los Angeles has a fertile if underpublicized jazz scene of its own. The **Benn Clatworthy Quartet** has played at most of the local clubs; recently, I caught them at **Chadney's** in Burbank. Clatworthy's beautiful Coltrane-ish tone on tenor and his thoughtful style are quite appealing. Pianist **Cecilia Coleman** has a very bright future herself, influenced by **Bill Evans** and **Red Garland** but already showing much individuality. With fine support from bassist **Dave Carpenter** and drummer **Kendall Kav**, this boppish quartet played superior classic tunes such as "Falling In Love With Love," **Clifford Brown's** "Daahoud," a reharmonized "Sweet Lorraine," "Minority," "I'll Get By" and a few Monk compositions. They won over the loud crowd at Chadney's and certainly deserve a record contract.

Vine Street hosted the latest edition of drummer **Dick Berk's Jazz Adoption Agency**, a quintet featuring the trombones of **Mike Fahn** and **Andy Martin**. As good as they played, pianist **Tad Weed** took solo honors with his abstract impressions of **Thelonious Monk** on "Blue Monk." Also impressive were Berk's funny comments to the audience and his quick reactions to the trombonists' ideas.

Upcoming: **Airto and Flora Purim** at **At My Place** (213-451-8597) March 23, **Stingaree Gulch** (213-519-8200) has **Harry "Sweets" Edison** Mar. 14-16 and Mar. 28-30, **Freddie Ravel** and **Brian Bromberg** are at the **Grand Avenue Bar** (213-624-1011) Mar. 18-19 and **Catalina's** (213-466-2210) features the **Marty Krystall Quartet** Mar. 18 and **Louie Bellson** Mar. 19-24.



Wynton Marsalis

BLACK MUSIC

By Wayne Edwards



E.Z. Wiggins

A few weeks ago the pouring rains didn't stop a packed house from showing up to see a stellar houseband that included **Patrice Rushen**, **Ndugu Chancler** and **Doc Powell**. Joining them throughout the show were saxophonist **Wilton Felder**, R&B guitar legend **David T. Walker**, vocalist **Vesta** and keyboardist **Bobby Lyle**. The highlight of the evening came when **Chaka Khan** took centerstage with former **Rufus** guitarist **Tony Maiden** for a rousing rendition of "Stop On By."

The great thing about R&B Live! is you never know who will be performing when you walk in, so everyone is pleasantly surprised. By the way, the audience is just as starstruck as the stage. The torrential downpour didn't stop **M.C. Hammer**, **Lalah Hathaway**, **Byron Allen** and **Kipper Jones** from hanging out.

Much deserved congratulations to Motown President & CEO **Jheryl Busby** on receiving the First Annual Distinguished Businessman's Award. Ceremonies benefiting the Minority Boy Scouting Program were held at the **Century Plaza Hotel**. Guests included **Stevie Wonder**, **BBD's Michael Bivins** and industry bigwigs **Clarence Avant**, **Irving Azoff** and **Al Teller**.

Coming soon to the **Celebrity** are **Patti Labelle** (April 21) and the **Winans** (March 29). The **Winans** will also be at the **Wiltern** (March 30). Unless you move quickly, you'll miss the just added **Zapp** featuring **Roger** concert at the **Celebrity** (March 16). Opening the show will be rapper **Mellow Man Ace**.

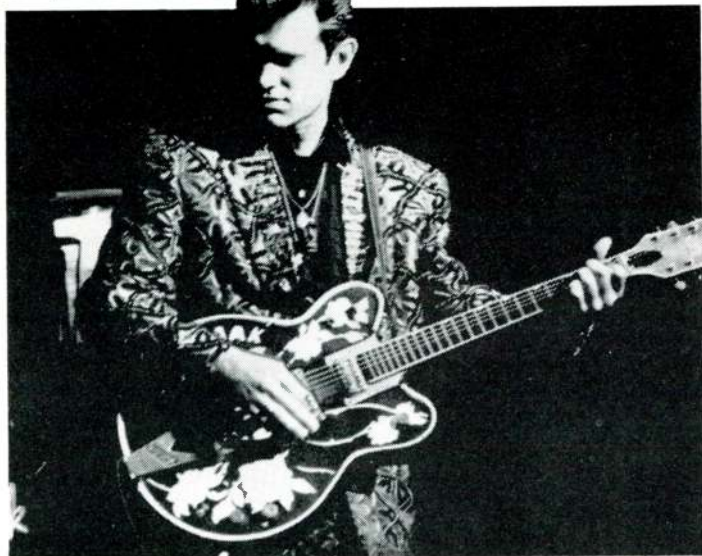
MELLOW NOTES: Believe it or not, things are slow even at the **Strand** through April, making **KACE's** (103.9 FM) late night "quiet storm" programming with **E.Z. Wiggins** the best bet for a nice, mellow evening. A nice night out should be the **Celebrity Jazz Concert Series** (at Santa Monica College) which will feature **Keiko Matgui** and **Al Jarreau** saxophonist **Michael Paulo** (April 13). 

Tony! Toni! Tone! has done it again...their recent show at Hollywood's **Palladium** was a winner. It would be well worth your while to catch them next time they're in town.

Industry skeptics, myself included, didn't think **Hervey & Co.** could successfully keep **R&B Live!** happening on the same high level it started out on. That certainly wasn't a reflection on **Hervey** and his excellent staff, but more a commentary on the L.A. club scene's inability to maintain a consistent audience on a weekly basis. Against all odds, **R&B Live!** is not only hanging tough, it's getting better.



Tony! Toni! Tone! backstage with Mike Tyson and Al B. Sure!



Heather Harris

Chris Isaak

Chris Isaak Wiltern Theatre Los Angeles

Chris Isaak's recent Wiltern Theatre show was his first local performance since his current "Wicked Game" single transformed him from cult artist to Top Forty star. As a result, his local coming-out concert wasn't just another performance, but a celebration.

Indeed, the evening really did have the aura of occasion. Isaak's mother flew down from Stockton to attend the show, and his label Sire/Warner Bros. Records threw a deluxe post-gig bash at a nearby restaurant. Even the sold-out audience seemed abuzz at the prospect of seeing Isaak headline his first L.A. theatre-size show.

But in the end it was Isaak and his three-piece backing group that made this a night to remember. On record, the Elvis look-a-like and Roy Orbison sound-a-like doesn't come across as much of a rocker; his songs generally have the kind of moody air that's ready made for melancholy contemplation.

However, Isaak proved to be a surprising artist live. Spruced up versions of "Blue Hotel" and "Dancin'" proved he could rock with confidence. Other songs with more inflexibly dark characteristics—like "Wicked Game" and "Heart Shaped World"—were presented for all their inherently blue emotions.

Isaak truly is a gifted singer who seems to have a direct emotional pipeline to rock's Fifties roots. There's a poignant quality to the way in which he wraps his vocals around a lyric in the same teary eyed manner that Orbison used to croon songs like "Crying." Isaak can also bark out the more up-tempo tunes with the spirit of a Gene Vincent.

In concert, it also becomes clear that James Calvin Wilsey's haunting guitar work is not only an important, but an essential aspect to the Chris

Isaak sound. Wilsey's languid, surf-rock sound creates a sometimes cryptic and always powerful dimension to Isaak's songs. He's undoubtedly one of the more distinct guitar players in rock.

There's also a disarming quality to Isaak's onstage persona. There's nothing cocky or remotely fake about him. He clowns around with his band, tells obviously tall tales and has the sense not to take all the current hullabaloo too seriously.

Isaak isn't a heavyweight artist. He's not the second coming of Elvis or Bruce Springsteen, and it's unlikely you'll ever find him headlining the Forum. But what he does have is the mark of a perennial: a skilled artist who will be gigging somewhere, somehow for years to come.

—Jon Matsumoto

Kate & Anna McGarrigle

The Roxy
West Hollywood

Certain die-hard fans may disapprove of the McGarrigle sisters utilizing a bit of modern technology on their new album, *Heartbeats Accelerating*, by adding atmospheric electronics to their distinctive blend of jaunty acoustic/pop. This contemporary twist, however, has not adversely effected the homespun quality of their material, particularly in a live context.

In fact, the show was so down-to-earth and low-key in terms of musical arrangement and accompaniment, it seemed as though the McGarrigles were playing before a few close friends in their living room. The backing band, which included Jason and Scott Lang on bass and guitar respectively, Josh Zifkin on fiddle, and saxophonist Chaim Tannenbaum, provided the tasteful, understated embellishments live. Session guitarist Albert Lee also

joined the band for one number. But Lee's contributions were so subdued it was not possible to distinguish his playing from the rest of the music. The McGarrigle sisters exhibited much musical versatility, singing in both French and English, while taking turns at the piano. Kate and Anna also picked up accordians at various points in the evening, with sister Kate also playing banjo on certain numbers.

Blending their exquisite, ringing harmonies with wry, lyrical sketches, equal parts bittersweet and melancholy, the McGarrigle sisters performed material primarily from the earlier phase of their career. Only a few songs from *Heartbeats Accelerating* were played, such as "I Eat Dinner," a stark portrait of a single mother feeling old and alone, and "I'm Losing You," a mother's letter of concern to a son who's left the nest.

There was much witty and sardonic banter between the two sisters onstage, which balanced the often sentimental and maternal bent of the show (this kept it from becoming too one-dimensional). Still, the McGarrigles never strayed far from these personal instincts, as revealed by the appearance of Kate's daughter, their sister and mother who had come from Montreal to join them onstage for the show's finale. This was truly a moving and poignant family reunion, and great way to cap a loving evening of music.

—Harriet Kaplan

Brandford Marsalis

Wadsworth Theatre
Westwood

What does it feel like to be a legend in your own time? And in your twenties, to boot? Ask Brandford Marsalis, surely a fitting contender

for such a title. This concert was an "extra added" one to accommodate the hundreds of fans (maybe thousands—I'm sure many were unable to obtain tickets) that Marsalis has accumulated in an extraordinarily short time.

To be sure, his association with the hugely popular Sting has added immeasurably to his visibility; nevertheless, Marsalis in his own right could conceivably have earned such status with his singular saxophone playing. In his all-too-short program (which started late and ended less than one hour later), Marsalis and his cohorts demonstrated all the elements that go into the making of jazz. Drummer Jeff "Tain" Watts, looking huge behind his tight, compact little drum set, is a similarly huge player. He would often add an exotic touch with mallets on cymbals, suddenly switching to sticks and doubling the time.

Kenny Kirkland is from that old school of jazz pianists and offers subtle and empathetic support to Marsalis as well as taking glorious solos. Bassist Bob Hurst is right in the pocket with his teammates, supportive one time, walking his own lines the next. In front of all this is superlative Marsalis, switching from tenor to soprano sax and back. Whether soloing or in tight unison with Hurst, he is inventive and innovative. For my money, I'll take as much as I can get of his soprano. He surely is the premier exponent of this not-easy-to-play instrument, coming out with the purest tone, most perfect intonation and some of the fastest runs I've ever heard on soprano.

There were works by Marsalis and Kirkland as well as a rip-roaring encore of the old jazz standard "Royal Garden Blues," which sounded fresh as a spring daisy in these ultra-modern hands. Next time, I fear Marsalis & Co. will be relegated to the Forum, or at least the Universal Amphitheatre! —Frankie Nemko



Brandford Marsalis

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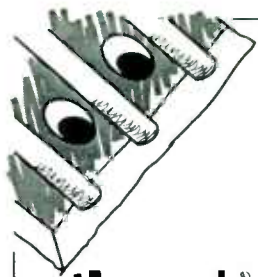
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CLUB REVIEWS

**Armand St. Martin's
Creole Liberation
Front**

*Carlos and Charlie's
Hollywood*

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Patty Lee:
(213) 469-5431

☐ **The Players:** Armand St. Martin, piano, vocals, soprano sax; Steve Allen, saxophones; Jake "Hurricane" Fitzgerald, harmonica; Veyler Hildebrandt, bass; Kirk Bruner, drums; Jeanne Garon, background vocals.

☐ **Material:** Raucous bar piano best-suited for...well, a bar. And danceable (as proven by bystanders). Uptempo boogie ragtime piano, party music with a bit of blues thrown into the gumbo. Some call it the Pan Louisiana Sound.

☐ **Musicianship:** All musicians carried out their duties smoothly while Armand led the band from his position at the piano. I maintain that the less one notices the band, the better the musicians must be. Of course, there were a few step-outs: Steve Allen laid out a few impressive full-range sax solos in "Let The Good Times Roll" and "Mississippi," and Hurricane Fitzgerald made his own parade of "Big Chief." Armand himself is a fine pianist, and he made the keys burn. His deep voice is more a rock & roll trademark, but his versatility on the piano helps melt many styles (jazz, ragtime, country twang, rock & roll...) into his music, making it difficult to tell exactly what you're listening to. What matters more is how good it is.

☐ **Performance:** Armand is primed for the Mardi Gras celebrations that sweep New Orleans (his hometown) this time of year, and his style (he calls it New Orleans rock & roll) must fit the time and the town beautifully. Armand's congeniality was a large



Armand St. Martin: Primed for the Mardi Gras.

part of the evening's success. Warming measurably to the crowd after the first set, he lapsed into his previously absent Southern drawl, started telling anecdotes about his songs, and distributed beads and gold doubloons to the crowd. Yes, Gemutlichkeit was spread thickly about the place. When Armand left the stage, the audience demanded an encore. He came back with a lively rendition of "Rollin' In The

Dough," inducing more than two-thirds of the club patrons to form a human dancing chain which hopped about the premises for a good ten minutes. Though not as slickly groomed and marketed as other New Orleans protege of similar genre, Harry Connick, Jr., Armand and band bring more to the mix and are gearing up their music machine to become greater contenders on the national circuit.

☐ **Summary:** The band was slow warming up. Some songs became repetitive. Anything else would be quibbling. It's clear that Armand wants the world to celebrate Mardi Gras. He made me want to catch the next plane to New Orleans.

—Tess Taylor

The Brothers

*Coconut Teaser
West Hollywood*

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Vince or Chris Grant:
(213) 399-7213

☐ **The Players:** Vince Grant, vocals, guitar; Chris Grant, vocals, guitar; Andy Bartell, lead guitar; Jeff Le Gore, bass; Tony Mortillarro, drums.

☐ **Material:** Not more than six months ago, brothers Vince and Chris Grant could be found waltzing along the Venice Beach boardwalk, strumming acoustic guitars and



The Brothers: Fresh and exciting.

Pat Lewis

Lyse Clark

CLUB REVIEWS



Susan G. Myers

The Connells: Good material, but they need to work on their live performances.

singing their catchy tunes for the sun bathers, surfers and passers-by. And as evidenced by a tight electric band, jam-packed Teaszer dance floor and numerous drooling A&R dudes and dudettes, the Brothers have come a very long way in a very short time! Depending on the environment, the Brothers perform their material as either spicy yet more reflective acoustic guitar music or melodic, high-energy rock & roll (which was their chosen style for this particular show). To be honest, these songs are so well-constructed, hook-laden and memorable, they work in either format equally well. Teaszer set highlights included "Life Ain't Easy" (an uptempo rocker with a killer chorus), "Too Far To Fall" (a mid-tempo groover about love gone awry) and "100 Miles From Nowhere" (the story of two brothers and their guitars—something tells me this one's autobiographical).

▣ **Musicianship:** Considering this was the Brothers' third or fourth club date in this particular configuration, I would say things are shaping up quite nicely. The band seemed comfortable together and played with conviction and fire. Brother Vince, who handed lead vocals, pushed his voice a little too hard, which gave it a gruff, growling quality. Nevertheless, the guy's got plenty of character and charm in his vocal delivery and certainly gives the songs every ounce of his soul. The young singer was at his best on the more mellow tunes, like "Too Far To Fall" and "Under The Midnight Sun" because he was forced to sing a little less aggressively. Brother Chris added some lovely backup vocals and strong, supportive rhythm guitar work.

▣ **Performance:** A bit rough here and there, but otherwise an excellent set. This is a wonderfully expres-

sive, mobile band. Easy to look at, the Grant brothers bounced around the stage and onto the dance floor numerous times. Guitarist Andy Bartell offered some inspired, bluesy guitar work but man did he make the faces of a man in utter pain!

▣ **Summary:** Definitely a rare find in Los Angeles, the Brothers are onto something fresh and exciting. Give this band another six months to tighten things up and they should be well on their way to the big time!

—Pat Lewis

The Connells

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

▣ **Contact:** Ed Morgan:
(213) 462-7181

▣ **The Players:** Mike Connell, guitar; David Connell, bass; Doug MacMillan vocals; George Huntley, guitar, vocals; Peele Wimberly,

▣ **Material:** Perhaps because they have endured for so long in relative obscurity, the Connells, if nothing else, sounded cohesive. This set concentrated mainly on selections from the North Carolinians new TVT album, and both the tempo and energy hummed nicely along throughout the set. Their brand of rock & roll is laced with a decidedly smokeey, rural flavor that separates them from the lion's share of Angeleno acts currently slogging up and down the Strip. Many have likened the band's songwriting approach to R.E.M., and the comparison is well grounded. Both bands share more than just fellow Tar Heal Mitch Easter's production expertise: They display a delightfully rustic mentality that saturates both the lyric and attitude of the selections.

▣ **Musicianship:** Impressive, but restrained. Lead guitarist Huntley exhibits a reckless "devil may care" approach to his role as the quintet's melodic maestro, but the rest of the pack functions strictly in a supporting capacity. Unless you can point to percussionist Wimberly, who really seemed to display a riveting flair on his well-tuned Yamaha drum kit, technique was downplayed. Why the group took their name from the two Connell brothers is a mystery, as both siblings root themselves into the stage like sick sequoias. After the gig, I learned that one of the brothers, Mike, was the chief tunesmith, and that explained the moniker. But, come on bros., liven up! Rock is supposed to be fun!

▣ **Performance:** There is no doubt about it—the Connells, as a unit, need to appoint and rally around a leader; someone who can act as a visual hub while the rest of the group provides the sonic backbone. As it is, their collective impact is lackluster, to say the least. But, as I mentioned earlier, the group has endured the test of time, and this largely hinges upon their unique Southern geniality and hook-laced repertoire.

▣ **Summary:** This is where it gets rough. The Connells are a group you want to root for simply because they bravely eschew all the trappings of the nouveau pop factions of today. They have nothing in common with Matthew and Gunnar Nelson, and that's refreshing. At the same time, they are selling 1/500th as many records as the platinum-bound poseurs—and that says something, too. A little ostentation would not necessarily sabotage their sincere image or rootsy temperament. But it may give audiences something more than good material to hang their hats on.

—Oskar Scotti



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CLUB REVIEWS

Rhino Bucket

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Laurie Woolsoncroft (213) 936-2021

□ **The Players:** Georg Dolivo, vocals/rhythm guitar; Greg Fields, lead guitar; Reeve Downes, bass; Liam Jason, drums.

□ **Material:** Rhino Bucket is a model club band. And though their sound has been compared to AC/DC, they are nevertheless far from what you'd call a carbon copy or clone in any capacity. Albeit they are from the same mold when it comes to foot stomping guttural rollick; it's Georg Dolivo's raspy commendable vocals that most often ignites the comparison. Their songs are laced with AC/DC influences, but it's their unashamed candor that's so refreshing. Their repertoire consists of tunes that depict the plight of women and relationships. A bit cliché?...maybe. But their introspective interpretation is a no-holds barred slap of reality. "One Night Stand," "Ride The Rhino" and "Going Down Tonight" pretty much sum it up.

□ **Musicianship:** The Bucketeers are genuinely accomplished players with the exceptional talents of Reeve Downes (bass) and Greg Fields (lead guitar). The highlight, however, is drummer Liam Jason's relentless bashing and solid timing, and of course, Dolivo's emotive vocals. This brew is so perfect that Downes and Fields just fall into place in the Rhino Bucket pot.

□ **Performance:** You couldn't get these boys out of your face even if you tried. Rhino Bucket was captivating, alert, and song after song, vocalist Dolivo made sure everyone was enjoying himself. They are a tight, dynamic, enticing and high-strung band. Dolivo grabbed hold of the crowd's attention and never let it go. Concentrating on every song, the crowd ate up every line that he sang. I enjoyed the fact that Rhino Bucket was anything but pretentious. They didn't come off as a bunch of local boys who wanted to be patted



Paola Paolazzo

Rhino Bucket: A model club band.

on the back. They had a positive attitude, and there were no fillers—just great hard rock.

□ **Summary:** Rhino Bucket is one of the few acts worthy of being compared to AC/DC. They scored their highest points because of their overall appeal and presence. They're your corner street bar band—playing rock & roll, singing about topics that everyone can basically relate to, and having a good time doing it. What more could one ask for?

—Paola Paolazzo

Johnny Law

Spice
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Jim Filiault, Metal Blade: (818) 981-9050.

□ **The Players:** Erik Larson, vocals, guitar; Brady Hughes, guitar; Ron McRae, bass; Matt Dunlap, drums.

□ **Material:** Imitation being the sincerest form of flattery, Johnny Law picks up the whiskey and blues sound that's become retro chic, but do it with tremendous style and substance. Yes, the band sounds similar to the Black Crowes, but for that

there's no apology necessary. Hell, the band even used Crowes engineer Brenden O'Brien to produce their debut, so they're not out to fool anyone. Metal Blade's Brian Slagel (who I'm told is a Kings fan) seems to have taken a cue from Rick Rubin in expanding the label's past glut of mediocre metal. Goo Goo Dolls, Junk Monkeys and now this here Law band, prove that Slagel does indeed have a fine ear for music. (Remember, Metal Blade gave us Slayer way back when Rubin was probably still studying law). The Johnny Law material flows smoothly like a glass of Jack, whether the band ups the tempo on "Too Weak To Fight" (a perfect single) or brings the room down with the moodier "Don't Sacrifice."

□ **Musicianship:** The band hails from Austin, Texas, and wears their musical breeding rather proudly upon their sleeves. Nothing wrong with knowing where you came from. And a band that sounds this authentically Southern (bluesy if you will) would be rendered pathetically false if they grew up in, say, Brentwood. Brady Hughes is a superb guitarist and his solos, especially on the stunning "Pieces Of The Bottle," are true adventures in emotively creative plucking. Erik Larson has the necessary presence that's enthusiastic in a charming, rather than off-putting way. His voice is sharp and never shrill, which is pleasant and blends perfectly with a rhythm section that's an exercise in precision.

□ **Performance:** It seemed appropriate that the band played in the little back room of Spice (and even more ironic that they did so to accommodate a bikini contest in the main club). This band is not about tits and ass (which I'm told is a plus) and instead lets bleed an aura of cold beer and dingy pool halls. Whatever the hell a "frill" is, this band has none of them. I'm still not so sure about the goofy name, however.

□ **Summary:** You know a band is good if you puke alcoholic bile after their set. Rock & roll. —Scott Schalin



Pat Lewis

Johnny Law: Black Crowes clones?

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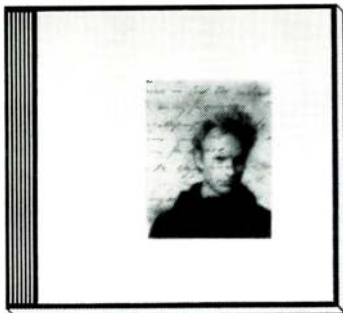
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DISC REVIEWS



Sting
The Soul Cages
A&M

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Hugh Padgham & Sting
 Top Cuts: "All This Time," "Jeremiah Blues (Part I)."
 Summary: The ex-cop's third solo outing is his most personal, least hit-conscious statement to date, an elegiac pastoral of seafaring images dedicated to his late father. While a few of the more upbeat tunes display some driving rhythms, much of the music and its poetry is too esoteric, complex and brooding for the casual fan of Sting's easier to swallow pop. Study carefully, however, and you'll reap the rewards, feeling every ounce of rage and helplessness the King of Pain rains forth. Definitely a thinking man's musical event.

—Nicole DeYoung



Queen
Innuendo
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Queen & David Richards
 Top Cuts: "Innuendo," "I Can't Live With You," "The Show Must Go On."
 Summary: Freddie Mercury and company may never approach the operatic genius of "Bohemian Rhapsody," but as the title cut of this disc says, "We'll keep on tryin' till the end of time." Said title track has that "rhapsody-esque" quality to it, while more radio-ready pieces like "These Are The Days Of Our Lives" recall the best of Queen's balladeering skills. Misguided rockers like "The Hitman" don't work at all. But, for the most part, there's enough to keep old fans coming back for more.

—Jonathan Widran



Gloria Estefan
Into The Light
Epic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Emilio Estefan, Jorge Casas & Clay Ostwald
 Top Cuts: "Seal Our Fate," "Light Of Love," "Mama Yo Can't Go."
 Summary: As her popularity grew, Estefan seemed to lose the infectious energy of "Conga" and settle for syrupy ballads as her means of chart success. Happily, this comeback disc brings her back to her roots, with several top-notch sassy Cuban-flavored dance tunes complementing more mainstream, uptempo pop hooks. Even the first hit "Coming Out Of The Dark" takes on a gospel feel while chronicling Estefan's remarkable recovery. There are a few softer moments, but she's not playing it safe and she won't be sorry.

—Jonathan Widran

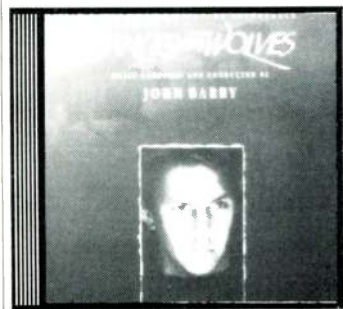


Alexander O'Neal
All True Man
Tabu/Epic

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Producer: Jimmy Jam & Terry Lewis
 Top Cuts: "All True Man," "Sentimental," "Hang On."
 Summary: The very talented O'Neal sputters this time out, but it's not his fault. Jam and Lewis' sample-happy production may work great with the skinny vocals of Janet Jackson, but O'Neal is a pungent and powerful singer who deserves better than getting lost in this much too synthesized mess. Dig deep to some of the slower, later tracks, and you'll hear just how romantic O'Neal can be. Unfortunately here, it's a case of too little, too late. Which is a shame, considering the brilliance Jam and Lewis had to work with.

—Chas Whackington

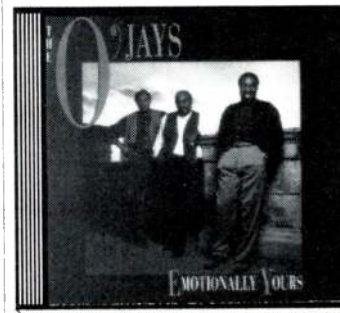


Dances With Wolves
Original Motion Picture Soundtrack
Epic Associated

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: John Barry
 Top Cuts: "The John Dunbar Theme," "The Buffalo Hunt."
 Summary: An exquisite score to a beautiful film—what more needs to be said? Like any sweeping orchestral piece, the thoughtful and often exciting music here works better with Kevin Costner's old West images, but some of the more vibrant titles can stand on their own, testament to Academy Award Winner Barry's finely honed composing and conducting skills. In a year when an all-instrumental soundtrack (*Ghost*) went Top Ten, look for this splendor-filled classic to also go mass market, especially if, as predicted, the movie sweeps the Oscars.

—Chas Whackington



The O'Jays
Emotionally Yours
EMI

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Various
 Top Cuts: "Emotionally Yours," "Don't Let Me Down," "If I Find Love Again."
 Summary: Talk about aging gracefully! Despite the presence of soundalike dance and rap rhythms which have homogenized the essence of R&B these past years, the O'Jays manage to bring that sweet Sound of Philadelphia to their latest, adding another smooth and smart chapter to their rich several decade legacy. There's a superfluous rap on "Respect," but otherwise not a dud among over an hour of infectious, urgent pop/soul. The highlight is the gospel version of the title track, written by Bob Dylan.

—Nicole DeYoung

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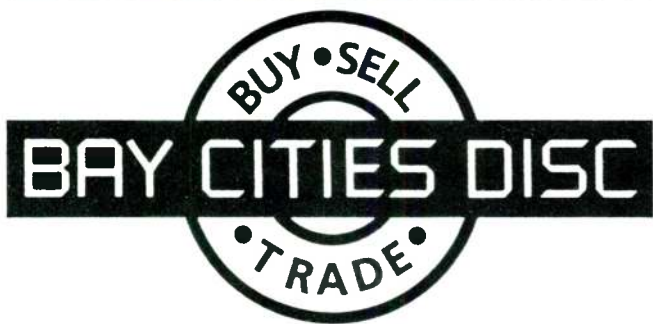
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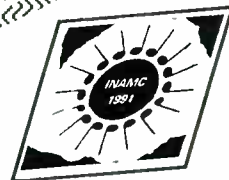
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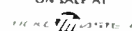
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Type of Music: Original, unique, Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes

Piano: No
Lighting: Yes
Audition: "No Talent Night" every thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

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15322 Victory Blvd., Van Nuys, Ca 91411.
Contact: Mona McElroy, (818) 996-1857 or (818) 997-8562.
Type Of Music: Top 40/All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: No/Yes

Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o Mona &/ or call.
Pay: Negotiable

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, Ca 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material. Both covers & originals.

Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Audition: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable

CLUB M
20923 Roscoe Blvd., Canoga Park, CA.
Contact: Mona McElroy (818) 996-1857.
Type Of Music: Original rock, all styles.
Club Capacity: 300
Stage Capacity: 12
PA: Yes

Lighting: Yes
Piano: No
Audition: Send demo to club c/o Mona &/ or call.
Pay: Negotiable

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type Of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes

Lighting: Yes
Piano: No
Audition: Send tape to above address.

COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only.
Club Capacity: 910
Stage Capacity: 20
PA: Yes

Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type Of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.

Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.

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.

Contact: Jay (213) 392-1966
Type Of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable

LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (213) 652-6821.
Type Of Music: Jazz & blues. Tuesday night jam sessions.

Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable
Audition: Just come down on Tuesdays & see Billy Mitchell.

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.
Type Of Music: All styles.

Club Capacity: 440
Stage Capacity: 15
PA: Yes -house soundman.
Lighting: Yes
Audition: Call Brent &/ or send promo to above address.
Pay: Negotiable

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40

Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.

Type Of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type Of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes

Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes

Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes

Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable



MISCELLANY

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INTERN WANTED for new 48 track studio. Part time. Must have transportation and be dependable. Call Rex 1-800-338-2066 ex 112.

INDEPENDENT RECORD company seeks reliable, responsible, business focused interns, 5 days a week, many hours. Positions available in promotions, marketing, and assisting president. (818)-981-9050.

CORE ENTERTAINMENT, an aggressive alternative label, needs interns for their radio and promotion and retail marketing divisions. Non-paying internship. Enthusiastic and dedicated to learning the industry need only apply. Call (818) 716-9493.

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RECORD LABEL intern wanted. Hollywood based growing pop/rock/soul label with openings for morning (9am-1pm) or afternoon (1-5pm). Can lead to pay & great experience. (213) 285-3300.

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ARTIST MANAGER seeks responsible assistant. Excellent opportunity. Varied duties. Part time. WLA area. May lead to paying position. Contact Robin (213) 558-3269.

ROADIE/ROAD manager needed for artist/group. Must have own transportation, experience in setting up equipment & tuning guitar. Pasadena area. Paying gigs. Robin (213) 558-3269.

ENGINEER WANTED for pro 16 track studio with trident console. Must have experience in hard rock and metal. Send resume to Brad Wilson, c/o Elbee's studios, 604 1/2 Sonora Blvd. Glendale, CA 91201.

PHOTOGRAPHER WANTED by new R&B label with upcoming releases for record cover and publicity shots and development. Please send promo flyer or business card to: P.O. Box 34412, L.A., CA 90034. Att: L.E.C.

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INTERN NEEDED for music archives of major publisher. Need self starter 15 hours per week. Contact Danny Benair at (818) 843-4046.

INTERN NEEDED for publisher/record co. 10-15 hours/week from self starter good on phone for film/tv research. Contact Paula at (818) 843-4046.

TRIPLE X records needs publicity, radio promotion, and retail interns. Exciting new alternative product. Located downtown right off 5 freeway. Call Bruce or Linda (213) 221-2204.

ARTIST MANAGEMENT company seeks interns. Good opportunity. May lead to P/T paying job. (213) 931-5016.

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RECORD COMPANY/ Mgmt company needs receptionist. Telephone skills only. M-F 10:00-5:00. Woodland hills area. Please call Gary (818) 710-0060.

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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.

Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWW, KKKO, 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*.

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Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).

Styles: Melodic rock, hip hop, dance pop, industrial pop.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.

Qualifications: Veteran of sessions, national & world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.

Available For: Producing, arranging, writing, and/or recording of special music projects.

ARTHUR BARRROW

Phone: (213) 313-5803
Instruments: Roland U-220, Akai S-900, Akai S-612, Oberheim Xpander, DX7, VP8, Atari 1040ST with "Notator" software, Alesis HR 16, Foster 16 track, Soundcraft board, studio, bass.

Read Music: Yes
Styles: Rock, pop, R&B, hip-hop, classical.

Technical Skills: Full production studio for solo artist and bands.

Qualification: Billy Idol, Frank Zappa, Janet Jackson, Joe Cocker, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Robby Krieger, ect.

Available: Music production, scoring and sessions.

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Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.

Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.

Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.

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

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Instruments: Guitars & bass, Fender Telecaster, Kramer Voyager, Fender P-Bass, Yamaha CG-160-S, Ovation acous./elec., Fender Montreux Amp, Peavy Mega Bass System, 2x15" cabinet, Delta Lab Efectron Jr., many effects it needed, Sure 57 & 58 mics, Tascam Porta One.

Read Music: Slowly, charts yes.
Technical Skills: Very skillful, energetic player. Funk, blues, rock, dance, pop. Have a great ear, experienced player.

Vocal Range: Back up.
Qualifications: Extensive Manne School Of Music, Valley & SMC Music music courses. 8 yrs. playing experience.

Available For: Studio, session, club work. Any paid gigs or leading to them. Original & casual.

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Read Music: Yes
Vocal Range: Tenor.
Styles: R&B, pop, funk, alternative & commercial rock, blues, gospel, & fusion.
Technical Skills: Experienced in production, arranging, & songwriting. I can score & transcribe & have great ears. A wizard at midi-sequencing, drum machine programming, SMPTE, & tape synchronization. Have strong, dynamic voice & great stage presence. Also consult & professionally construct rack systems for electronic drums, keyboard, & guitar. Demo studio available.
Qualifications: Years of live & recording experience. Recently on tour in US & Japan with Ruthless/Atco Records' Michelle and M.C. Hammer "Please Hammer Don't Hurt 'Em" tour. Have performed &/or recorded with: Lynne Fiddmont & Wayne Lindsey, Greg Walker, Leslie Smith, Joe Jackson, "The Tonight Show", NBC-TV, "Rick Dees" "Into The Night" - ABC-TV, Commercials for MJB Coffee, Good Neighbor Pharmacy, & more plus videos & demos galore. Studied voice with Gloria Rusch. Summer teaching staff at Musicians' Institute.
Available For: Anything professional: sessions, jingles, voice overs, demos, T.V., film, videos, club or concert dates, showcases, casuals, tours, budget rack systems & solutions, master or demo productions.

STEVE CURRY - GUITAR/KEYS
Phone: (818) 761-2532
Instruments: Electric & acoustic guitars, PRS custom guitar, Ensoniq EPS sampler, SQ80 Keyboards, Roland D550, R8, Korg M1 Rex, Yamaha DX7, TX81Z, Alesis HR16, IBM PC, various onboard effects, Marshall, Vox, & Duncan amps.

Read Music: Yes
Styles: All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.
Qualifications: Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watusi, Harrison Kum (African artist), film, TV & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.
Technical Skills: Guitarist, keyboardist, arranging, producing & programming.
Available For: Studio & live performance, sequencing, demo production in home studio (64 trk. digital & 24 trk. tape).

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. All Electronics available.

Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wuse 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!

JOHN ARGENTIN
Phone: (213) 927-8897
Instruments: Drums
Styles: Alternative rock and roll, heavy rock, blues, pop and funk.

Qualifications: Studio, touring and gig exp. Two T.V. appearances on the Darrel Fields show. References and demos available upon request.
Available For: Any professional situation. Demos, albums, touring, band situations, etc.

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+

sampler, Oberheim Matrix 6, DPX1, MiniMoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available For: Master & demo production, sessions, scoring.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes.
Styles: Pop, rock, funk, latin, swing.

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", "award winning Tonight, MTV, Artist Of The Year, Entertainment on ABC Television series Show's".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

TOMMY INCAEGNE
Phone: (213) 476-7310
Instruments: Korg T-3, E-max sampler, EPS sampler, Akai MPC-60, Roland D-50, Roland D-20, June 106, Oberheim Matrix, Roland MKS module, Casio, Mac SE computer with sequencer notation, film scoring and editing capabilities. Fully automated 16 track digital recording studio, DAT tape machine, CD sampling, effects, outboard EQ's plus m.m. more.

Read Music: Yes
Styles: Pop, R&B, Jazz, Dance, New age, Hip hop, Rap.
Technical Skills: Full MIDI implementation, SMPTE recording, Keyboards, drums, sample editing and programming. Start to finish productions in my studio.

Qualification: Producing and writing dance grooves, extensive recording and live experience, arranging, programming; Thompson Twins, Roxette, Steve Halpern, Ah Ha, Donna Summer, Billy Ocean, Eddie Grant, Teena Marie, plus T.V. and film projects.
Available For: Master and demo production sessions and scoring.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Walco Custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.

Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Sheppard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

DAVID LEWIS
Phone: (213) 394-3373
Instruments: Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E1, TX7's, Roland Axis. Sound library.

Read Music: Yes
Qualifications: Grammy Award Winner: 1988 with Shadowfax, Ambrosia: 1977-1981, Shadowfax: 1984-1990. (4 albums, major contributor in songwriting.), extensive touring, BFA in music from Cal Arts, other: Jane Fonda's videos, Tony K, Demos.
Technical Skill: Rock, new age, jazz, funk, pop. Player, composer, arranger, scoring, transcribing, pre-production with midi sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music. Parts/Scoring. Transcribe from tape.

Available For: Sessions (professional/demos), touring, casuals, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music.) Film/Video scoring.

BILL QUINN
Phone: (213) 658-6549
Instruments: Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/ huge sound library), Roland R8-M, rack w/ mixer & outboard gear.

Read Music: Yes
Styles: All.
Qualifications: BM from The New England

Conservatory of Music. Album work for Angela Boffil, Vesta Williams, Pretty In Pink, Patti LaBelle & Demitris. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Cott 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/ Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.
Available For: Jingles, albums, TV, motion pictures, touring, live performances.

WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.

Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

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

STAN SCATES
Phone: (213) 754-3327
Instruments: Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/ SMPTE, Roland R8, Akai 9950 sampler, Mirage sampler, MCI 2 inch 16 trk w/ autolocator, Soundcraft 1600 console Lexicon PCM70, 2 SPX90, Vally People & DBX compressors, Studer 1/4 inch mixdown, JBL 4435 & Yamaha NS100 monitors.

Read Music: Charts.
Styles: R&B, dance, hip hop, rap, pop.
Technical Skills: Writing, producing, arranging, engineering, drum programming, midi expert.
Qualifications: Top Ten singles, Top 40 albums, radio jingles, films, TV.
Available For: Master & demo production, producing & writing.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 trk digital steel, I/VL Steeler 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: BAMBIE award nominated player & songwriter, over 15 yrs, extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Bob & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

LARRY SEYMOUR
Phone: (818) 985-2315
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack, Demeter studio direct box, Sadowski pre-amp, Tracy Elliot amps & speakers.

Read Music: Yes

Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/ exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Marisells, The Committee UK, Jingles for Sunkist, Pepsi, etc., Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresner, Eddie King, ect., MTV, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc..
Available For: All types of recording sessions, touring, & private instruction.

MERRY STEWART
Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track HIL mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

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

RANDELL YOUNG
Phone: (714) 556-180
Instruments: Electric and Acoustic Guitars (Gibson, G&L, Martin, Mesa Boogie) and Vocals.
Read Music: Yes, but not enough to hurt my playing.

Technical Skills: Guitar solos, textures and rhythm parts in perfect time with soul. Lead and background vocals in tune, in time on first take, doubled on second. Full production services and other top musicians also available.
Vocal Range: Baritone to A with strong falsetto to D above high C.
Qualifications: Best determined by analysis of current work. Call for CD, DAT or Cassette.
Available For: Blues and R&B sessions only. Will play on spec.

VOCALISTS

COSMOTION
Ramona Wright & Gaely MackGregor
Phone: Gael (213) 659-3877/Ramona (818) 668-4162.

Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles; voiceovers & soundtracks; free provide additional singer(s). Fun/fast/cam/cra. Together 6 yrs.

Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pnera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale

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



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DIANA DIVINE
Phone: (818) 787-1433.
Instruments: Voice.
Vocal Range: 3 octaves.
Read Music: Yes, sight read.
Technical Skills: Lead & background vocals, vocal & harmony arrangements, songwriting, some production.
Qualifications: 6 weeks on top 10 WUFI college radio-Miami as singer/songwriter w/ "Obsessed With You", airplay on KNAC's Local Show. As singer/writer/producer w/ "Colorado River" & "Sacrifice", airplay in 5 different states on 10 different stations including NY, FA, TX, IL, CA. Written & recorded w/ Mike Pinera (Blues Image), Hill Davis (Motown), Marty Powers (Arthur Kane). Live performances & video, strong theatrical background, reliable, pleasant to work with.
Available For: Demos, live performances, sessions, voice-overs, commercials.

TYSA GOODRICH
Phone: (818) 718-2190
Instruments: Soprano voice/keyboards.
Sight Read: Yes, vocals.
Chart Read: Yes, keys.
Vocal Range: 3 octaves
Styles: Pop, new age, R&B.
Technical Skills: Symbiotic combining of styles and emotions. Good vocal technique, intonation and adaptive blending ability. Songwriter/composer (educated). Keyboardist, variety of styles.
Qualifications: 10 years intensive 5-7 nights a week performing experience (keyboardist/vocalist). Pre-production and studio experience. Worked in partnership with grammy nominee songwriter/performer for the last year.
Available For: Sessions, demos, local performances.

HURRICANE HADLEY
Phone: (213) 430-5836
Instruments: Drums and guitar
Vocal Range: Alto
Read Music: Yes
Styles: Country, all styles including yodeling.
Technical Skills: Lead and harmony. A quick study in all areas.
Qualifications: Extensive recording and live performance experience. Toured country fair circuit as a singer/songwriter/guitarist solo act. Toured western U.S. Onent and Nevada club circuit as a singer/drummer. Currently performing locally with my band, Big Thunder.
Available For: Sessions, live performance, and touring. Press kit and tape on request.

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

NIOLA SPARKIS
Phone: (213) 829-3287
Read Music: Yes
Vocal Range: 4 octaves
Styles: R&B, pop, MOR, rock, alternative, jazz.
Technical Skills: Great emotional expression, vocal arranging, harmonies, improv, voice over, songwriting, very quick, versatile, many different tone qualities.
Qualifications: 10 years experience, lead & back-up, original rock bands, jazz bands & pop showcases, TV, radio & video, top 40, casuals, sessions, many songwriter demos, BA in music theory, keyboard & MIDI knowledge. 5 years voice training in all styles & language, currently teaching at Strasberg & Sabine Institutes, good stage image, bright, reliable & pleasant, reasonable rates.
Available for: All pro situations including co-writing, sessions, jingles, videos, private instruction.

SWEET DREAMS
Sister Vocal Duo
Phone: Leslie (818) 881-6079 / Jan (818) 274-4490
Vocal Range: 3 1/2 - 4 Octave
Styles: All
Tech Skills: Lead and back ground vocals. Improv-quick study-excellent blend. Telepathically tight we're sisters.
Qualifications: Worked for or with Timothy Schmidt, Dalaney Bramlett, Jack Murphy both with extensive vocal training and live and studio experience-jingles-great look.

Available for: Sessions, jingles, voice overs, demos, live performance, videos, demo/pic on request.

MARQUITA WATERS ZEVIN
Phone: (818) 890-5188
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. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances

TECHNICAL

PAUL CHURCH
Phone: (213) 461-6728
Instruments: My ears, heart, and mind.
Read Music: Yes
Technical Skill: Allowing the recording studio to capture and build upon your personality and message.
Qualifications: My love for the new, challenging, and dynamic (along with releases through Geffen, Famous Music, and Mercury).
Available For: Album production, demo work, and a good tractor pull.

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- 2, count them, 2 custom spkr cabs, 2 10" spkrs, \$50/ea. Chns, 818-768-9501
- 16 chnl snake, 50 ft lng, \$250, 213-851-4488
- 16 chnl snake, Worldwind mair, real sturdy, \$125, 213-850-7564
- Bs cab, 1 15" scoop, built from JBL specs, no spkr, \$100, Bob, 213-461-4887
- Bs cab, Bagerd, AS-1, 1 18", 1 12", horn. Xint for bs, keys, sound re-enforemt, \$350 obo; Roland Jazz chorus, \$350 obo, James, 619-578-9367
- Carver TM120 stereo amp, in box, rml & warranty, 60 wts/side @ 4 ohms \$390 Gilbert, 213-962-6223
- Carvin X100B gut amp w/BL34 Groove Tubes, graphic EQ, 11 switch, carpet covering, perf cond, \$400, Gene, 213-829-1244
- Clitaton Mark 4 amp, 160 wts, chnl switching w/ft switch & parametric EQ, \$300, Rich, 818-243-7784
- Custom 60 wtt bs amp, \$150, gd cond Steve, 213-874-5486
- Drmk/kybrd monitor in custom flight cs, Crown pwrd bt ampd, Hankley turbo & VE spkrs, real loud but smooth, prototype, \$1850 Billy, 213-617-2288
- Fender Concert w/2 10" spkrs avail in very gd cond, \$350 obo, Zach, 213-469-6075
- Fender Deluxe, from 50's, tweed, Jensen blue cap, Alnico 5 spkr, orig, no mods, xint cond, incredibl blues tone, \$625, 818-783-6782
- Fender full sick, 2 4x12 cabs, mono or stereo, brnd new, black finish, \$600 or trade for outbrd gear, 818-761-8482
- Fender tweed Champ amp, from 50's, fantastic gd orig cond, hot sound, \$450 obo, 213-667-0798
- Gallian Kruger 400RB bs amp, \$350 obo, 818-377-5841
- Gallian Kruger 400RB bs amp, sounds grt, industry wrkhorse, \$350 obo, David, 818-795-3041
- Marshal JCM 800 100 wtt, modified by Metalhead, bs boost, 1x loop, \$450 obo, Randall RG-100HT 1x loop, \$225 obo, Kurt, 818-449-7375

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 •Marshall 100 watt head, metal head modification, fx loop, \$400 obo; Randall RG100 HT amp head, rck mntbl, fx loop, \$300 obo; Kurt, 818-449-7375
 •Marshall 100 watt JCM head & stick w/Groove Tubes, like new, used only 6 months w/anal cs's \$1200, 2 avail. David, 213-462-5609; Greg, 213-463 1141
 •Marshall 100 watt JMC master model lid head, late 70's, very loud, grt cond, grt tone, \$400 Al, 818-964-2212
 •Marshall cab, 4x12, \$425 obo. Tim, 213-851-8989
 •Marshall JCM 800 bs cab, 2 Celestions, 15" spkrs, \$250 obo. Lv msg. Skip, 818-845-2818
 •Marshall JCM 800, 50 watt, chnl swtching head w/anal cs, \$450, will separate. Marcy, 818-346-9716
 •Mesa Boogie 412 cab w/2 FV's & 2 Celestions. Asking \$500, brnd new mint cond, used once. Trace, 213-654-0317
 •Mesa Boogie Mark 2 combo, recently biased, \$475 firm bil. Bill, 213-74-2834
 •Mesa Boogie Mark II, 1, 12" combo, 60 or 100 watt option w/V spkr, gd cond, sounds grt, \$675 obo 213-878-5560
 •Peavey cab, 2x10 w/pskrs, grt for combo amps, \$100 213-655-2969
 •Peavey CS900 stereo pwr amp, \$650 w/its pr chnl, can bndge for 1000 watt +, \$550 obo 818-989-9887
 •Pwr amp, 600 watt, \$600 213 851 3212
 •Ramsa 600 watt 2 chnl pwr amp, grt cond, \$300 Cary, 213-258-9190
 •Randall 75 watt amp, SW-150, 2 separate chnls, awesome sound, \$250 John, 818-346-2115
 •Randall dummy cabs, 2 sticks, factory made, like new, used once. Lk real 1 stick modified w/wheels. \$90/ea separate for \$175 both. Rick, 213 461-8455
 •Seymour Duncan 600 watt bs amp, bi amp abt, grt cond, \$450. Craig, 818-787-7885
 •Tascam 38 1/2" 8 trk, new heads, \$1000 obo. Kurt, 818-449-7375
 •Wtd, Cenwin Vega B48 bs bin, any cond, Allan, 714-698-8152
 •Wtd, PA & monitor system & rck mnt fx 6-8 chnl mixer, amp, wedges, horns, loud spkrs, 800+ pwr amp. Will pay \$3000. 818-761-5251

3. TAPE RECORDERS

•2 Multi-Trackers for sale, Tascam 246, \$600; Fostex X15, \$200; both incl. Steve, 213-855-6440
 •Akai MG 614 4 trk, 6 chnl mixing, xnt cond, home use only, box & mnt & punch in, punch out pdl, \$650 Brent, 213-876-2388
 •Akai MG1212 14 trk recrdr/mixer w/auto locate, updates, stand, box, mnt & MIDI sync. Xint cond, cost \$7000, sell for \$3000, 818-843-2355
 •Beautiful Teac A3440 4 trk r to r, brnd new heads, remote control, \$875 Jeff 213 312-1874
 •Fostex E16 16 trk tape deck, \$3895. Fostex B16 16 trk recrd, \$2895, both in pert shape 213-662-9595
 •Fostex X25 4 trk w/6 inputs, pert cond, \$450. Jeff Kazen, 213-372-8994
 •JL Cooper mix mate, 8 chnl automated fader mixing, includes Atari software, will run without, new \$1200, will sacrifice, \$500. Leanne, 818-769-7260
 •MIDI system, IBM compatible computer w/512K, floppy drive, screen monitor, keyboard, sequencing software & MIDI interface. Supports 50 MIDI chnls \$500 obo 818-989-9887
 •Mixer, 12 chnls, \$600. 213-851 3212
 •Mixer, 16 chnl w/cs & snake light. Clean & quiet, grt brd \$450. 213-850-7564
 •MX 1698 Carvin 16 chnl recrdng console, \$2500, like new Jesse 818-343-2821

•Tascam Porta 1 4 trk, \$325. 213-663-0498
 •Tascam 234X 4 trk, rck mntbl, grt cond, \$500. Theodore, 213-850-8516
 •Tascam 246 dual speed 6 input 4 trk, like new in box, \$850 obo. Rick, 805-298-2395
 •Tascam Porta 1, brnd new w/anal speeds & DBX, \$335. Christopher Garcia, 213-837-3740
 •Tascam Porta 2 4 trk recrdr/6 chnl mixer, pert cond, \$475 obo Kyle, 213 829-4193

4. MUSIC ACCESSORIES

•Unidirectional mic, Aria 400 in box w/cond. Used only once \$50 obo 818-709-0665
 •1/2 speed tape plyr \$60, distortion box, \$35, MSR micro flanger, \$20, Charlie, 213-221-4337
 •12 spc rck w/casters \$125. Tapco stereo EQ, \$75 obo; \$335. Christopher Garcia, 213-837-3740
 •Alesis Quadraverb + new in box w/mnt & warranty, \$385 Naglia, 213 656-8653
 •Amiga 500 computer w/modem, video adaptor, books & mouse + softwr 3 1/2" disk, new cond, \$325 obo. John, 714-998-2600
 •Anvil 12 spc rck w/casters, black, \$175 Tom, 818-799-8451
 •Apex aural exciter, Type B, \$125 Tim, 213-851-9899
 •Boss pdls, DM3 delay \$60; DOD American Metal, \$40; Ibanez comprsr, stereo chorus, delay & flanger, \$50/ea; Seiko quartz gut tuner, \$30 obo 213-667-0798
 •Cake Walk, Cake Walk Live & seqncr + Mark 3, IBM MIDI synchrns, \$95-125/ea. Stu, 714 957-1246, 818-763-9682
 •DBX 166X stereo noise comprsr w/gates, new in box, mnt & warranty, \$445 Gilbert, 213-962-6223
 •Digitech harmonizer, brnd new, still in box, \$600 obo. Jack, 213-969-0126
 •Digitech IFS-33 harmonizer, pert cond, \$325 obo. Kyle, 213-829-4193
 •DIMarzio full sound hmbkng PU, direct replacemnt for small Gibson PU's as Les Paul Deluxe. No wood chocking necessary, \$35 213-878-5560
 •Dunlop pdl, brnd new, \$100; left Strat body, black, \$50, right hand Strat neck, maple, \$50. Tom, 818-843-0522
 •Jan AI 15 spc rck & shock mntd, black w/casters, never used, \$450 obo Ron, 714-282-1051
 •Lexicon model 93, Prime Time digital delay, pro rck mnt unit, mint cond, \$300 Mike, 213-662-5291
 •Lrg BSR spkrs w/15" woofer for stereo or studio applications, \$300/pair Zach, 213-469-6075
 •MIDI DJ live perfmc seqncr w/disk drive, \$250. Stu, 714-957-1246, 818-763-9682
 •MIDI through box, 2 in 8 out, \$45 Phil, 213-430-8558
 •Mortey volume ft pdl, 1 line, \$50, 818-346-2115
 •Recrdng tape, all in very gd cond, 10" reels, used 1 pass, no splices, degaussed, Scotch 226 1/2" \$20/ea; 1/4" \$15/ea, Scotch 206 2" \$65/ea. 213-382-6770
 •Rockman XPR MIDI progrmmr multi fx procssr, includes rcs, pert cond, \$650 obo. Tim, 818-968-7776
 •Rocktron 1/2 rck Hush & EQ3, both for \$150. Robert, 213-661-9930
 •Roctron Hush 2B, grt for Marshalls, \$100; 3 spc Forge 2 rck, \$50. Marcy, 818-346-9716
 •Roland MC300 seqncr for sale, brnd new, \$300, a steal. Mark, 213-453-2444
 •Roland SD1000, echo + chorus, like new in box, \$250, Brent, 213-876-2388
 •Roland TR707 drm mach, xnt cond, \$200; TR727 drm mach, \$150 obo, \$250 takes both. Leanne, 818-769-7260
 •Samson Concert PD series, wireless m/w DBX noise reduction, EV757N, mint cond, \$750 818-762-8486

•Samson wireless RH-1 concert series, 350 ft range, \$220, 213-427-6355
 •Shure SM12 headset mic, \$75. Roger, 818-999-4432
 •Shure wireless mic, SM58, \$300 obo. Vince, 213-850-8802
 •Simmons STM8-28 chnl progrmmbl mixer, rck mnt, MIDI addressable, like new, \$450, 819-489-8430
 •Souncraft 1600 series split console 24 chnl brd, modified for xtreme quietness, immaculate cond w/harness, used to write top 10 hits to #1's, \$10,500 Diane, 213-933-2213
 •Tascam 388 8 trk, 8 chnl mixer w/parametric EQ, hardly used, pert cond, \$2400 obo. Kyle, 213-829-4193
 •Tascam M208 mixing brd, \$700 obo; Kawai R100 drm mach, \$150 obo. Various Boss pdls & fx, \$50-75 obo. Kurt, 818-449-7375
 •Tascam M308 recrdng mixer, parametric EQ, 3 auxiliry sends, Phantom pwr, pwr for 8 trk or live, xint cond, \$900. Brian, 818-335-3615
 •Tascam M502 recrdng mixer, 20x8x16 w/mnt & covrs, \$2895, Boss & DOD fx pdls, \$40-85 213-662-9595
 •Voyetra MIDI interface w/FSK tape sync, \$75 Phil, 213-430-8558
 •Yamaha MEP4 MIDI event procssr w/mapping & patching abt, 1 MIDI in, 4 MIDI out, 1 MIDI thru, \$150 obo. 818-989-9887
 •Yamaha RX5 drm mach, mint cond, \$250 obo. Roland, 818-793-4350
 •Yamaha R20 digital drm mach, purchased as floor model, never used, multiple accessones, beautiful mach, \$325. Amy, 818-574-8384

5. GUITARS

•59 Les Paul, orig, very rare, \$500. Greg St. John, 213-874-8327
 •1957 Fender Tele, xint cond, plys like a dream & sounds even better, \$3100. Will consider cash + other vintage items swap. 818-783-6782
 •Ace gtl shaper, \$380 gtl, sell for 1/2 obo. Mach, 818-982-5755
 •Awesome silver glitter Performance gtl, ser #001, Destroyer/Star body style, cost \$1500, sell \$600 or trade for BC Rich, Jackson or ? Blake, 213-200-2475
 •BC Rich Eagle bs, blonde, limited edition, neck body 1 pc, actv elec, hand made, DeMarzio PU's, B/A bridge, HSC, xint cond, \$675 obo, 818-767-4127
 •BC Rich gtl, bright red, 1 PU, 1 knob, maple neck, light sound, must sell fast, moving out, \$485 obo. Victor, lv msg, 213-461-3451
 •BC Rich Mockingbird bs, hand made, actv electronics, black lmsih, HSC, must sell, \$250 obo. Charlie, 213-221-4337
 •BB w/J PU configuration, 4 string, 24 fret fingerbrd, xint cond, must seero appreciate, \$1150 obo. Steve, 818-796-7255
 •Charvel Jackson bs, fretless w/HSC, \$350. Justin, 213-957-0393
 •Charvel w/S Duncan PU's, Kaylor whammy, \$300 obo; Weston bs, black, \$200 obo. Kurt Padden, 818-449-7375
 •Custom bs, Fender style, white w/black stars paint job, BMG PU's, best parts, straight action Over \$800 invested, \$375 obo. Doug, 213-969-0480
 •Custom built Star gtl, black w/black hrdrw, blonde Chandler neck, F Rose trem, Jackson PU's, w/cs, lks, plys & sounds grt, \$350. Lv msg. Glen, 714-236-2242
 •Fedora custom Explorer bs, neck thru, 24 fret, EMG's, Kahler, must see, \$1200 obo or trade for ? Jason, 213-871-2028
 •Fender Jazz bs, 1975, black w/bound block inlaid rosewood neck, xint cond, all org w/HSC, \$550 obo. 213-667-0798

•Fender Strat, 1975, ser # on back plate, maple neck, sunburst body w/frem, all org, xint cond w/HSC, \$625 obo. 213-878-5560
 •Gibson Firebird, re-issue, white, brnd new, \$600 firm. Tom, 818-843-0522
 •Gibson Les Paul recrdng bs w/HSC, 1974, \$600 obo. 213-465-2403
 •Gibson SG custom, 1968, rare custom color, orig jet black, gold hrdrw, triple hmbckngs, Maestro trem, orig cond w/cs, \$1050 213 841 6365
 •Hohner B2A headless bs w/active tone control, Stemberger licensed, EMG PU's, bs is in box, never plyd w/fwl warranty & bag, \$375. Mike, 213-656 0741
 •Ibanez, Steve Vai series, Strat style, blue, brnd new, grt cond, only used 5 times, \$400 obo Steve, 818-895-5550
 •Kramer Striker, 2 single coil, 1 hmbckng, F Rose, candy red, brnd new cond, \$375 obo. sacrifice \$165 w/new slnd, no cs. 818-788-0610
 •Kramer, neck thru, Spector actv PU's, white w/black hrdrw, HSC, \$350 obo Mike, 818-765-8862
 •Larrivee custom bs, EMG PU's, ebony fretbrd, precision style, mahogany body, pwrfl sound, \$350 obo. Doreen, 818-346-9716
 •Mnt see, elec dbt neck gtl, like Jan's of Vixen, sparkle blue, Kahler hrdrw, skil hologram, pearf hand carved inlays, \$1500 Pat, 619-632-0770
 •Ovation acous, org & in pert cond, \$450; Fender Tele, \$500, pert cond, old Kaye acous, killer gtl, \$250. Jack, 213-969-0128
 •RHodors custom, black w/gold hrdrw, Kahler, xint cond, \$900 obo Glen, 818-891-5864
 •Rickenbacker 4001 bs, xint cond, red, \$500. Tony, 213-640-3692
 •Tobias 5 string bs, lace wood, all black hrdrw w/cs, \$1400. Robert, 818-344-7510
 •Wtd, Gibson Les Paul custom, black w/gold hrdrw, trem option, will settle for Washburn copy. Will pay \$500-1000. Steve, 818-761-5251
 •Yamaha elec bass, black body, new tuners, plys grt, cs included, \$395. 818-930-2328

6. KEYBOARDS

•Ensoniq EPS w/4x expansion for sale, \$1400. Michael Fogel, 213-962-7732
 •Ensoniq ESQ1 w/built in 8 trk seqncr & sound cartridge, \$1000 Zach, 213-469-6075
 •Ensoniq Mirage rck mnt, \$500 obo. Fred, 213-882-8353
 •Korg M1, w/mnt & warranty, mint cond, \$1540. Gilbert, 213-962-6223
 •Korg T3, mnt cond, mnts & warranty, \$2450. Naglia, 213-656-8653
 •Oberheim OB8 w/MIDI, grt analog synth, w/anal ATA light cs, xint cond, \$1200. Charles Butler, 919-489-8430
 •Roland Juno 1, w/light carrying cs, \$400 obo. 213-876-4694
 •Roland S10 sampling keybrd, \$300 obo. Mike, 818-963-0263
 •Yamaha electric keybrd, PSR16, 32 preset vox's, FM digital synth, 16 rhythms & chord sequecing, \$200. Dorev, 213 751-3589
 •Yamaha keybrd cab, built in pwr amp, \$600 obo, pert cond Jack, 213-969-0128
 •Yamaha KX88, art shape, mnt, \$1250. 213-465-3725

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- Bs plyr wtd for Christian rock band. We have rehrl spc, recrdng studio & internet touring exp. Srs inquires only. George, 818-988-2140
- Bs plyr wtd for cmrcl HR band ala Giant, VH, Bad Co. Must have voc abtl, image, stage & studio exp. Jeff, 818-766-8938
- Bs plyr wtd for cmrcl rock band. Intl Bad English, Journey, VH. Between ages 22-25. Rick, 805-522-2053; Bijan, 818-774-1108
- Bs plyr wtd for cmrcl rock band. Intl VH, Bad English, Journey. Skg same intl. Pls contact Rick, 213-522-2053; Bijan, 213-774-1108
- Bs plyr wtd for forming cntry covr band. Jake, 818-347-0252
- Bs plyr wtd for hrd trbl psycho funk band w/album & real mngt for band sit & future touring. Andrew, 818-901-8452
- Bs plyr wtd for maj Gothic band w/huge internet following & lbl intrst. Intl Bauhaus, Christian Death, Specimen, Sisters. 213-551-9034
- Bs plyr wtd for orig HR band. Aero, Stones, Bad Co. No drugs or alcohol. Dave, 213-392-0555
- Bs plyr wtd for rock band w/maj prodr. lks, vocals & dedcn. Intl Nelson, Beatles. 818-509-5785
- Bs plyr wtd to comp srs career minded speed thrash band. tmppo, pro equip, positv att w/ a must. No drugs or flaks. Vince, 818-782-2697
- Bs plyr wtd to join band. Xnt matrl w/solid blues overtones. Must be tone conscious, commtd & solid. Lyle, 818-984-2132
- Bs plyr wtd to start band into Tango, S.Row, Bullet Boys, Shotgun Messiah. Dedicin, image, pro equip & att. Must. Luis, 818-334-6988
- Bs plyr wtd w/solid groove & melchops. Intl Nat'l'n East, G.Lee, Sting, Charlie or Jonathan, 818-705-2466
- Bs plyr, 18-21, ntd to compl orig pop act. Shawn, 818-785-1553
- Bs plyr, lunk, hip hop, rock, young band w/publishng & lbl intrst. Be sucker, be srs & be ready. Ace Michaels, 213-874-3549
- Bs wtd by perfmg band intl by S.Row, Lynch Mob, Crue, Image, equip, tmppo. We have 24 hr studio. 213-256-6143
- Bs voc for wrkg classic rock orig pro band. Must have at least 10 yrs pro club exp. No drugs or alcohol. Commitmt req'd. Srs only. John, 818-893-5309
- Bs extraordnary wtd for recrdng proj for hrd edged rock, R&B, lunk hybrid. If you groove & writ to make a grt tape, call. Kurt, 818-780-1846
- Bs ntd by band w/rgs. Intl Generation X, The Fluid, Stick Little Fingers, X, Mark, 213-469-9363
- Bs ntd for cmrcl rock band, pro image & att a must. We have it, do you? Mark, 714-974-6598
- Bs ntd for exp pro HR proj, hrd wrkg & dedcn, sngrng & bkup vocals. Intl Dokken, Badlands, Tesla. Rehrls in Lng Bch area. W/ mslg. Gen, 714-236-2242
- Bs ntd for ml speed/golthc acous band w/vision. Determined & ready. Dave, 818-957-2475
- Bs ntd in forming org rock w/ctry blues intl sxs as Eagles. Lucy, 818-359-4632

- Bs ntd to compl band, estab w/rock w/funk & psychd overtones. Hvy, Soundgarden, Love Bone, Zep, Tail, thin Hanoi type image. Martin, 818-508-5481
- Bs plyr wtd who can rock the dog & groove, vocals or sngrng can be used. Aero mts Satellites. 818-905-2180
- Bs sought by truly orig HR band. We are lkg for creatv individual w/srs goals in mind. Tony, 818-348-4545
- Bs w/bkng vocals ntd to compl 4 pc mel HR band. Intl Dokken, Scorpis, Whitesnake. 818-985-1271
- Bs w/grooves, chops, strong hi vocs, image, successf all & grt gear wtd by orig theatrlc rock gr w/future. Tony, 818-893-8354
- Bs wtd ala Rattlesnake Shake, Love Bone. Jeff, 213-931-7864
- Bs wtd by artst/sngwrtr w/prominent atty & publishng deal. Penn, Kravitz, Rembrandts, Jellyfish. Exp only, vocs 2 +, tape/photo a must. 818-902-0747
- Bs wtd by Christian rock band. Must have pro att & image. We have rehrl spc, recrdng studio & internet touring exp. George, 818-988-2140
- Bs wtd by guit, voc team, ready to gig. GNR, Jane's, early VH. Tony, 818-347-3116
- Bs wtd by Hlt guit & drmr forming band. Have studio, equip & sngs. Must have hr, lks & equip. Rudy, 213-329-7525
- Bs wtd for band reminiscent of early Pretenders, Blondie, Concrete Blonde. Must be dedcn to success. Rachel, 213-821-8147
- Bs wtd for bluesy, lunky, Zep type HR band. Have rehrl studio, compl set of sngs, grt connx, gigs pending. 213-859-2231
- Bs wtd for cmrcl Christian rock band. We have rehrl spc, recrdng studio, internet touring exp. Pls call George, 818-988-2140
- Bs wtd for estab band, Love Bone, Alice in Chains. Lv msg. Randy, 213-461-8053
- Bs wtd for estab LA band w/upcmng showcs's. Intl M.Oil, Crowded House. Phil, 213-376-1865
- Bs wtd for forming HR band. Intl Badlands, Rainbow, Zep, etc. Stage & studio exp a must. 213-653-7118
- Bs wtd for grt HR proj, lunk, M/F. 818-767-8145
- Bs wtd for house rocking dt time band Covrs/origs. Plyng gigs, have rehrl spc. T-Birds, Elvis Presley, rocking blues thing. Tom, 818-843-0522
- Bs wtd for LA band w/upcmng showcs's. Intl M.Oil, Crowded House. Phil, 213-376-1865
- Bs wtd for new rock proj, early 70's - early 80's equals early 90's. Intl Bowie & Spiders, Pimpsouls, Police. Mike, 818-286-7025
- Bs wtd for orig multi force progrsv dance band. I have sngs, percussn section, rehrl spc, PA. Equal opportunity band leader. Herschel, 213-464-1826
- Bs wtd for pro pwrfl HR proj. Intl Sabotage, Lion, Dokken, early Ratt. Image, Intl & equip a must. Pro only. Rick, 213-370-4571
- Bs wtd for progrsv HR trio. Intl O'Ryche, Rush, Megadeth, Anthrax. Rehrls in LA. Nikki, 213-627-0924
- Bs wtd for rebellious HR/HM alt orig act. Gigs booked. Have rehrl studio. Intl Fixx, Mark, 805-527-7061

- Bs wtd for recrdng/perfrmng band w/contmpry sound & sngs. Intl Beatles, Clapton, Dylan, R&B, blues. Robert, 213-392-2860
- Bs wtd for rock blues band along lines of Frampton, Bad Co, Cougar, Cinderella. 213-463-7316
- Bs wtd for tight wtd prodr orig rock. Ply w/htng drmr. Intl Akaro, Hakim, Cramer. Studio & live exp a must. Harry, 818-986-4513
- Bs wtd to compl progrsv cmrcl HR/HM act w/fem vocs. Must have killer lng hr image & bkng vocs. Buddy, 818-995-3001
- Bs wtd to form ntd to join up & coming HR band. John, 213-384-7167; Brian, 213-377-2246
- Bs wtd to form R&B band w/sngng/sngwrtr intl by Crowes & others. Solid wtd in pocket plyr ntd. Bs & drmr teams A-OK. 213-437-0192
- Bs wtd to start band. Into Tango, S.Row, Bullet Boys, Shotgun Messiah. Dedicin, image, pro equip & att a must. Luis, 818-334-6988
- Bs wtd w/verslt style, M/F, to ply w/progrsv rock jazz blues band. Abtl to slap & stay in groove a +. Image & lk not necessary. 213-828-0935
- Bs/sngng ntd for mel rock band. We have sngs, image, connx & ambition. You have chops, vocals, image & undngy desire. Writing a -. Paul, 213-913-1784
- Bs/voc ntd for pro HR act. 213-464-8341 & 317
- Bs/voc wtd by grooving harmony based band w/mgt. Intl Beatles, alt/rv image, no HR/HM. Vocs a must. Cali Randy, 213-476-0416
- Christian bs plyr wtd for estab HR band. Must be ministry minded. Spiritually & musically mature a must, vocs a -. Peter, 818-988-1399; Brett, 213-981-1824
- Christian bs plyr wtd for estab HR band. Must be ministry minded, spiritually & musically mature a must, vocs a -. Mike, 818-988-1999; Brad, 213-978-1824
- Classic rock band reforming, have paying gigs, covrs & orig. bst & drmr ntd. 818-846-2279
- Creatv bst w/vocs & enthusiasm ntd for killer band w/ killer sngs. Intl Monkees, Chicago, Journey, Clapton. Brian, 818-982-4444
- Creatv bst wtd for demos, showcs's by orig progrsv P/R band. Audits, rehrl immed. Jeff, 818-842-0907
- Creatv bst wtd for demos, showcs's by orig progrsv P/R band. Audits, rehrl immed. Jeff, 818-842-0907
- Have a case for your bs, can you fill the spc, help us out of the rat race. Call Lynn, talk to his lace. 818-786-5029
- Creatv grooving bst ntd by HR band ala early VH to Extreme. Must be drug free & take us srly. George, 213-862-4537; Drew, 213-362-7506
- Creatv HR band w/hvy jazz & blues elements, must have strong pocket, feel & energy. Dedicin a must & no Strip scum. 213-876-3234
- DANCER sxs bst w/image of LA Guns. We have mngt & lbl intrst. Dedicin & ply more than 2 strings. 818-780-5366
- Dedcn bst ntd, under 27, w/htl, voc, lks & hr. We have grt vocals, hooks, 20 sngs -. Intl Journey, Winger. Jeff, 213-398-2910; Alex, 818-994-0456
- DIONYSIS sxs solid drmr who loves the world's music. Srs slk. Have rehrl spc & sngs. U2, Zep, Gabriel, P.Floyd. Chris, 818-980-7252

- Do you like Genesis, Duran, Gabriel, Simple Minds & more? So do we. Call Allan, 818-249-0522
- Bs & guit team sk young bally creatv bs plyr for pwr groove band. Must have tmppo, equip, personality. Derek, 213-837-7552
- Drms & guit avail to form band. Orig music, gd tone, gd groove essential. Improv music but lght. Chris, 213-826-7435
- Estab R&B band, intl old Journey, sxs pro qual bs plyr. Image & bkup vocs a must. 714-994-0229
- Fem bst ntd for grt rock band. Intl INXS, Prince. Must sngng hardy. Have lunk sngs, maj mngt & lbl intrst. Mark, 213-850-7284
- Fem bst wtd for acous/elec orig college rock band. Bkng vocs a must. Intl Cocteau, Church, REM, 213-664-2641
- Fem voc & keybrd plyr sk blues based plyr, stand up or freless a -. Fem pref'd but males are welcome. Sonya, 213-935-1719
- Forming mel rock band, bkng vocs a -. Sngs over image. Maiden mts Zep, Paul, 818-887-9435
- Frontm'n & drmr lkg for HR bs plyr to compl street level HR band. No glam, no metal, pro only. Lks, image, att. Trick, 213-461-0858
- Funk, rock, blues band sxs pro bst w/exp, verslty, pro, intl. Have killer chops & knowlge when not to use them. Scott, 213-874-8746
- Groove bs plyr ntd for real R&B band. Intl early Bad Co, Skynyrd, Zep. No make up, hr do's, egos or drug problems. No pick. Jonathan, 818-981-0278
- Guit & drmr sk bst to form progrsv HR gr. Intl Rush, Kings X. Vocs a -. Michael, 213-654-6388
- Guit & voc lkg for bs plyr & drmr to form hrd sound type band. Grunge or metal. To ply LA circuit for fun, no profit. Sub pop intl. No posers, pls. Adam, 818-506-5605
- GUNG HDI sxs bst. 213-465-6419
- Hey we've been lkg for you. Fem bs plyr wtd for all grt. 851-9426
- Hrd based band, thin lng black hr image, mega connx, sxs bs plyr w/same. Intl Crowes, Sea Hags. Lucky, 213-851-9426
- Hrd rocking guit, lem, sngng/sngwrtr, sxs bluesy funk hvy groove bst. Vocs, sngrng wtd. Bands Aero, Love/Hate, Zep, Hooks, lks, dedcn a must. 818-781-5607
- Lkg for Cuban bs plyr w/hvy bckgrnd in Latin & contmpry jazz lunk. Oscar, 213-288-7926
- LOCOMOTIVE sxs hrd hting groove bs plyr w/image, strong bkup vocs a must. Bs ntd to estab w/strng matrl, studio & mngt. Steve, 818-769-3463
- LOVE TAKES A WALK sxs groove oriented bs plyr w/lk & tmppo. Sns or humor necessary. We have gigs & potential. No metal heads. Call Mark, 213-376-6846
- MIND GRIND, a techno grunge industrial alt/rv band sxs bs plyr to compl hrd section from beyond. Alice in Chains, Jane's, Public Enemy, Ministry, Chant, 213-934-5399
- Missing, reward, unqt tasteful creatv verslt bs wizard under 6 ft & 28 yo w/atributes ntd to conqur the world. Mark, 213-874-5174

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•Modern rock band lkg for solid bst w/groove. Concrete Blonde, Roxy Music. No att. Lv msg w/Buff, 213-655-7948
•NEIL JOPLIN BAND sks grooving bs plyr & dmr for orig proj. Call Andrew, 818-595-1124
•New wave Euro techno dance dmr ndd for orig keybrd oriend band. Voc & MIDI abt a +. Recrdng & showngs. No att. Jordan, 213-655-2048
•Our prodr said if we don't lnd a bs plyr soon, we will have to scoop human excrement out of toilet. Call Mark, 818-367-3978
•Rock & blues bst wtd, pref w/voc bckup to join org proj/ fem voc & male guil. Inlt U2, Fleetwood Mac, Heart. WLA, 213-826-8017
•Solid bst wtd for orig cmrcl rock band. Should be team plyr & have gd att. Pros only. Keith, 818-782-1509
•Srs about your music/future, pro att, clean image, bckng vocs. Goal oriend. Join our all org band. Free studio time. Andy, 818-887-9370
•THE ETERNITY LEAGUE sks tight bst. Must be willing to make commnt. We have snags, gigs & intrst. Inlt Sundays, 10,000 Maniacs, Edie Brckell, David, 213-851-9594; Anne, 213-936-5538
•Voc/gu/wrtr, sks bst to form band. Agrsvs, humorous, deliant att, introspectv rebellious meaningf lyrics. Pretenders, Dylan mt Soundgarden, Soc Distortion. Doug, 213-654-1982
•We nd a bs plyr now. Ong jazz rock band, ready to gig, early 20's, no drugs. Dave, 818-890-3427
•WILLLOW WISP, poetically elchal make up band sks bst in Cure, Voi Vod, Destruction, old KISS. Giam image req'd. 213-882-6564
•Wtd, bs plyr for HR band. Srs pros only, locals a must. image. John, 818-980-3124
•Wtd, bs plyr that can ply progrsv groove odd meter metal style. Must have trnspo & equip. Inlt Metallica, early Fates, Voi Vod, Les, 818-567-2007
•Wtd, bst for metal band. Image a must. Inlt include Maiden, Dio & Ozzy. No thrash. Sean, 818-891-5577
•Wtd, fem bst for intrstng altrntv grp. Inlt Neil Young, Lennon, Dylan, Dave, 213-469-3614
•You, a groove funk bst, dependbl, creatv, adventurous. I, a voc w/P/R dance band. Can you handle it? I'm tired of these ads. 213-656-0344
•Young hippie bst w/groove for band w/deal pending. Grt opportunity for young bst w/gd chops. 213-285-5254
•Young thln bst wtd. Music & image inlt Stones, Dolls, Aero, etc. Band ready to ply, we nd you now! Call anytime. 213-969-4750

•Exp keybdst, has perfrm w/ltle Richard, Chuck Berry, Turtles, Ringo. lkg for steady wrk, equip & LP. EPS, 600 wtt stereo systm. Quadraverb, Andy, 714-622-5165
•Hot chops, MIDI master, gd equip, ldt & bckrgd vocs, plys all styles of music, gd lks, avail for sessions, tours, pro sfts. 818-767-8145
•Hot jazz/R&B keybdst sks signed or almost signed R&B/pop jazz grp. David, 213-840-5119
•Keybdst sks grp w/parallel to Eno, Hugo Largo, Michael Book, Stouvie. Srs only. Ken, 818-352-9728
•Keybdst sks wrkg T40, R&B, jazz or reggae band. Ron, 818-913-0944
•Keybdst w/hwep pro gear sks proj, MIDI, any styles, multi sampling ablt 213-662-6380
•Keybdst, funk plyr, sks wrkg sts only. Top notch gear. 213-397-2234
•Keybdst/voc w/exp, image & equip lkg for cmrcl rock band w/strong snags & ambtion. Call days, 818-766-0288
•Keybrd plyr & tem dmr lkg for wrkg grp or soon to be. Ply kbrd bst, have trnspo, PA, 60's, 70's & T40, 805-251-4049
•Pro keybdst avail for R&B, pop, rock, rap. Have studio, grt equip. Grant, 818-609-0342
•Pro keybdst singer sks, mel HR band. Mngt, bckng, lbt intrst a +. Srs inquires only. 213-851-3317
•Verstl keybdst id voc, grt appearnc & gear, lkg for estab wrkg blud band w/paid gigs only. Dean, 213-823-3763

11. KEYBOARDISTS WANTED

•29 y/o singr/sngwrtr w/MIDI studio lkg for keybdst to wrk on orig matrl for presenting to L.A.S.S. Paul, 818-368-1315
•A1 keybdst w/strong voc abt ndd for pro rock act. 213-464-8341 & 317
•Band sks keybdst, ages 18-26. Xint opportunity. Inlt DePeche, Erasure, G Michael, J Jackson, Lv msg, 213-695-3101
•BEAUTIFUL GREEN SKELETONS, uniq met/creatv org band, skg keybdst weave melody & create atmosphere. Emphasis on emotion & expression. Nicole, 818-986-3813
•Cmrcl HR keybdst wtd for mel voc pro band. Gd att, dedcin & equip a must. No flakes. Vocs a +. Tim, 818-566-4145
•David Foster, where are you? Pubshng singr/sngwrtr, 24 y/o, sks arranger type for core cntmry pop grp. New Chicago, Loggins, Collins, So Bay Blt, 213-370-8720
•Estab church sks keybdst w/synth to ply for Sunday services, Gospel, anthems & new age. Grt choir & director. Will, 213-759-8056
•Estab wrkg band skg exp fem keybdst w/bckrgd vocs into funk, rock, R&B bands, pop, jazz, etc. Srs & dedcin callers only. Mike, 818-508-1374
•Exceptnl keybdst wtd to add Benmont Tench bluesy quail to existng mel rock grp w/ltl. No drugs. Giggng now. Jonathan, 213-225-2740
•Fem pianist/voc wtd for club engagemnts, 2 nites/wweek. Terry, 213-722-9267

•Funk keybdst wtd by spooky funkadelic rock artist for showcs's, maj lbt & pubshr intrst. Hendrix, Prince, Parliament, Bowie. Christopher, 213-372-3208
•Headlning altrntv band w/viny, radio ply & maj lbt intrst, now auding keybdst/pianist for demo proj & shows. Inlt Beatles, Clash, Jellyfish, 213-938-9099
•HR band, mel, skg keybdst for live shows. Dedicin a must. Mngt & bookng in place, lbt intrst. 818-767-8145
•JOY CHILDREN sks keybdst. Inlt Doors, Vince, 213-850-8802
•Keybdst for funk, hip hop, rock, young band w/pubshng & lbt intrst. Be sober, be srs & be ready. Ace Michaels, 213-874-3549
•Keybdst wtd as partner for fem singr to do standrds in lounges & nightclub. Wrk avail. Francesca, 818-889-0569
•Keybdst wtd for authentic soul & funk band. Must have music bckrgd, band oriend. Inlt Sly Stone, Clinton, Yackum, 213-841-2946
•Keybdst wtd for classically inti HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472
•Keybdst wtd for orig multi force progrsv dance band. I have snags, percussn section, retrsl spc, PA. Equal opportunity band leader. Herschel, 213-464-1826
•Keybdst wtd, must ply sax for funk rock band. Inlt INXS, Prince. Must sing harmon. Have grt snags, maj mngt & lbt intrst. Mark, 213-850-7284
•Keybdst, pref w/bckng vocs, ndd for covr gigs. Jerry, 213-390-8763
•Keybdst/bst ndd for ARMEGEDDON. Al, 213-850-0322; Kenny, 213-578-2036
•Keybdst/sng/sngwrtr ndd for mel rock band. We have snags, image, connex & ambtion. You have chops, vocs, image, current gear & undyng desire. 213-913-1784
•Keybrd plyr wtd for band MFROR. Must be grt plyr, gd image. 818-841-5160
•Keybrd plyr wtd into fusion cmrcl jazz. George Benson, Kenny G, Chick Corea. Club dates start 4/15. 213-778-3363
•Keybrd synth plyr wtd for orig Chrstan rock band. Rehrs WLA. Ken, 213-396-9641
•Keybrd wtd for the BELL MONKS, inti Police, XTC, Cure. 818-345-1751
•Lkg for dynam Cuban keybdst, hvy bckrgd in Latin & fusion & funk. Oscar, 213-288-7926
•MIND GRIND, a techie grunge industrial altrntv band sks keybrd plyr. Must have sampler. Inlt Ministry, 9° Nails, Public Enemy, Skinny Puppy, Chad, 213-934-5399
•New band w/srs intentions sks creatv keybdst, mature, no att. Trnspo a must. 714-594-3215
•Pro keybdst sought by fem voc/lyricst to collab on snags, then form killer HR band. Inlt Zep, Heart, Aero, Benalar. Call aves before 9. Kathy, 714-761-1035
•Pro keybdst wtd for cmrcl metal band, have lbt intrst, team plyr, range, showm, image import, tlnt a must. No drugs. 213-864-7577
•Signed solo artist ala DePeche sks keybrd plyr for recrdng, showngs & video. Ace Baker, 818-908-9082
•Solid chops, id vocs, gd att will land you a spot in this

killer band w/grt snags. Inlt Monkees, Chicago, Journey, Clapton Brian, 818-982-4444
•Top Minneapolis plyrs skg keybdst to compl psychdc blues hvy groove orig proj. Lv msg w/Todd, 812-591-1659
•Uniq singr/sngwrtr sks collab for orig altrntv proj. Kate Bush mts Johnette Nepollitano. Have much exp, contacts. Let's make cmrcl music more intrstng. 213-829-3287
•Wtd, keybrd plyr. Band R&B all org set. Inlt Sade, 714-897-2807

12. VOCALISTS AVAILABLE

•15 yrs live & recrdng exp, image, verstl, inlt Bowie, Stones, Aero, lkg for proj w/ltl or financ bckng. Tyler, 818-842-9361
•Agrsvr male/voc sks polished band. Inlt Jane's, Suicidal, Soundgarden, Fishbone, Rober, 213-851-4781
•Altrntv voc avail w/image & att. Morrison mts Bing Crosby for 90's. Steve, 818-761-5251
•Baltis mel HR voc, lkg for sng oriend band. Inlt TNT, Tesla, Journey, Jenhy, 818-769-7464
•Black tr, rthm dmr, not, inti Aero, Hendrix, Bowie. 213-657-4595
•Blues rock singr avail. Inlt Stones, Crowes, Doors, Muddy Waters & blues. Have the lk & dedcin. No flakes. Lear, 213-644-1175
•Blues voc & bst sks band ndng both in one. Have gd matrl & gg connex. ND, 818-783-2739
•Call if you lk like the Crue or Europe, sound like Dokken, S.Row, Grt band lk & abt a must. No flakes. Greg, 818-980-6669
•Charismtic voc/sngwrtr/music sks cntmry progrsv rock musions. Inlt Gabriel, Schuiman, Nektar, Strawbs. 818-767-4127
•Chrstan voc skg band. Autumn, 213-376-0673
•Dynam throat sks proj. Altrntv band w/balls. Auditory skull collpser. Dana, 213-656-3127
•Eclectc dynam down to earth voc, age 23, desires dreamy provocative passionat funkadelic lgt altrntv band. Pref uniq & orig over exp. Peter, 213-390-8722
•Exp & pwrfl pro voc, lem, for hire. Shows, recrdngs, tours. Sings funk, pop, rock, R&B, rap, etc. Ldt or bckrgd vocs. Anne, 818-765-3384
•Exp id voc sks mainstream HR musions to J/F grp for showngs, recrdng. Exp/wrkg w/signed artist. VH, Crowes, Aero. Tommy, 213-821-1344
•Fem bckrgd voc avail for P/R or R&B to do club dates & session. Hrd wrk & no ego. No metal. pls. 818-769-4230
•Fem bckrgd voc avail for P/R or R&B to do club dates & sessions. Hrd wrk & no ego. No metal. pls. 818-769-4230
•Fem singr/sngwrtr w/snags & ready to go, sks male accent guil w/vocs for accompanimt. 818-760-3530
•Fem voc avail for sessions & demo wrk, ldt & bckrgds. Tape avail upon request. Jennifer, 818-769-7198
•Fem voc sks band, R&B, anything from punk to funk. No druggies. Eva, 213-305-1504
•Fem voc w/4 oct avail for demos, sessions, R&B proj. Exp. ldt & bckrgds. Inlt Concrete Blonde, Maria McKee. Prek Rock. Call Kevin, 213-257-6236

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-Fem voc who oesn't know the meaning of limitations lkg for same in altrntr rock band. Call Jackie, 818-780-1105
-Fem voc, dynam, energetic, vers!! sks studio session gags. Srs only. Naomi, 818-793-5434
-Fem voc/lyricist lkg for funk rock band of 90's. No drugs, no egos. 818-709-8726
-Fem voc/lyricist/poet, sks killer HR band. Infl Zep, Heart, Benatar, Joplin, etc. Call eves before 9. Kathy, 714-761-1035
-Former Iron Butterfly world tour. Id voc Steve Feldman, sks estab or maj lbl band. World class vocs, lng hr image. PO Box 4371, N Hollywood CA 91607
-Frontmnl/sng sks HM/HR proj. Infl from Jeff Keith to Vince Neil. Call Rick, 818-349-5651
-Gd lkg male voc w/grt image, showmship & mid range vox sks aggrsv altrntr style band. Bob, 818-772-6429
-HM voc & HM bst plyr team sks hrd core HM lbl dtd lgt plyrs. Infl Maiden, Megadeth, Testament, Slayer. Pros only. 213-464-1532
-HR bluesy voc sks band w/bl intrst, mngl, atty. Pros only. 213-463-7316
-I love to sing, ply tamborine, moraccas, percussn instrmts. Would like very gd band to start out with. Call me. 213-856-0846
-Ld voc avail, Infl Jagger, Cooper, lkg for Aero, Stones, Crowes type band. No glam or metal. Pros only. Dave, 213-323-7542
-Ld voc forming band. Vox like Motels, band like Pretenders. If you are dedicated to success like we are, call Rachel, 213-392-8147
-Male snglr/sngwtr/rangr, finished R&B contract, sks only estab R&B band in Hlywd area. Babyface, Tony, Tone, Toni. Jim, 213-851-5062
-Male tenor, Christian, clean cut lkg, sings all styles except HR/HM. Michael, 213-466-7334
-Male voc sks bluesy funky jazzy R&B fusion band. Infl Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440

-Male voc sks estab band, black or white, for club dates &/or recrdng. Into pop, lite R&B & jazz. Myron, eves, 213-667-2544
-Poet/lyricist sks 90's psychd bckdrp band that can improvise. Believers of rhyds not call. David, 213-829-2498
-Pro black ldl & bckgmd voc stylist, R&B, jazz, blues, gospel, sks studio & demos only. Union affil. Page K.C., 213-704-1426
-Pro black ldl & bckgmd voc stylist, R&B, jazz, reggae, blues, pop, gospel, sks studio & demo only. Union affil. Page K.C., 9-5, 213-704-1426
-Pro callber male ldl voc sks wrkt or soon to be wrkt blues rock or blues band. Voc Infl Paul Rogers, Greg Allman. No HM/HR. 213-437-6621
-Pro tem voc w/strong unusual vox, recrd credits in Euro, England & USA. Avail for session wrk, demos, jingles. Melissa Heart, 213-836-7682
-Pro San Fran voc, relocating, sks place in band or w/mngt. Call Al Conn, 503-585-8063
-Pwrfl fiery HR lem snglr/sngwtr, male guit, skg proband w/strng bluesy funk edged groove tunes. Hooks, lks, musicianship, dedcn essential! 818-781-5607
-R&B voc skg band w/orng matfr. Very dedcd & have own style. Maj Infl B.Raitt, Robert Cray, Debbie, 213-829-4337
-Raunchy frontmn, unq style, very entertaining live, cool lk, image & att. Sks sleazy street lter HR band. No glam or metal. Infl Lords. Trick, 213-461-0859
-Sngvr avail, 21, rock star type showm w/rlt att. 5'11", 145 lbs w/dark blonde hr. Gd sngwtr & grt ad lib. Steve, 818-761-5251
-Sngvr sks unq HR band, Crimson Glory mts S. Row. Lots of ideas. Gavin, 818-243-9133
-Sngvr avail, 21, rock star type showm w/rlt att. 5'11", 145 lbs w/dark blonde hr. Gd sngwtr & grt ad lib. Steve, 818-761-5251
-Sngvr/perfmr lkg for band sit to wrk up or grng sngs & some

discreet covrs. Demo & publishing for maj lbls. Current shopping. Stephanie, 818-762-8486
-Sngvr/sngwtr/skp people w/rlt of Bryan Ferry, P.Gabriel w/theatrics & visuals. Richard, 818-769-8315
-Soufl snglr/lyricist lkg to collab w/passionate music/v sngwtr for mel P/R dance, ie Erasure, Breed, Elton John. Kells, 213-656-8099
-Voc avail for session wrk only, or for sngwtr who neds a tem voc for demo. Infl Simead, Stansfield. Hlwd callers only. Lv msg, 213-931-7412
-Voc avail, 21, out of control Hlywd frontmn w/hungry lion image. Team plyr, dols on guit too. For HR thru' altrntr band. Will travel. 213-871-6801
-Voc avail, have maj toung & recrdng exp, live perfmrnc also. Infl Sebastian Bach, 'People Nut Frame, etc. Pro sil. HM/HR, real bluesy infl. Eric, 714-591-5818
-Voc sks 70's Infl P/R band. Artistic yet aggrsv. Into Trick, Enuff, Jellyfish, early Kiss. Function before fashion. No part timers. In Hlwd. 213-460-6932
-Voc w/evrythng, clear 5 oct range, sks signed act only. No BS. 714-821-9814
-Voc, 3 1/2 oct range wrts to J/F band. Vox ala Dio going boozing w/Von Scott. Pro att, equip, image & skill. Jay, 714-586-8755, 714-923-4769
-Voc/guitwtr, avail to form band. Aggrsv, humorous, defiant att., introspect rebellous meaninl lyrics. Pretenders. Dylan mt Soundgarden, Soc Distortion. Doug, 213-654-1982
-Voc/sngwtr skg intellngt creatv textural guit to write grt rock tunes, form band soon after. No metal. John, 213-836-9230
-What if Gabriel wrote w/Zep, ELP & O'Ryche? Who knows, but if you're that twisted, call me. Jeff, 818-506-6243
-Wicked tattooed fem w/pwrfl vocs & stage presnc, sks to J/F band. Infl Guns, old Crue, Crowes, Joplin. Dawn, 818-761-4740

-Will recrd your origis in xchange for tape. Qual vocs like Anita Wylie all my own. Nick, 213-837-8184
-Xint Image sks straight forward hi energy rock. Infl S. Row, Tesla, early Leppard. 818-787-8055

12. VOCALISTS WANTED

-2 Attractv sexy girls for R&B pop grp. Infl En Vogue, Body, Seduction. Call Micky, 213-568-9960
-2 fem voc nodd by funk rock proj. Styles from Mariah Carey to Take 6 to En Vogue to W.Houston. Jeff, 213-871-6885
-Ace voc wld by sngwtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee. 213-960-8886
-Aggrsv & ambitious young male sngvr wld to complt pop grp ala Wham, New Kids, Boys. Must sing & dance. Tom, 213-874-3586
-Aggrsv HR band, young, dedcd w/whit matfr, lkg for ourrageous frontmn. Infl Cull, Aero, AC/DC, Extreme. Eric, 213-259-0924
-Aggrsv Intellngt metal band w/hvy mel origis formng. Nds voc. Educated team plyrs w/aggrsv style ndd. No thrash, hr spray, gimmicks. Jeff, 213-466-9745
-Aggrsv mel voc ndd for estab rock act w/bl bckng. Ages 23-25. Michael, 213-472-0871
-All orig band lkg for dynam verstl fem voc. Band plys dance music, funk, jazz & reggae. Infl Basia, Stansfield, Sade. Nicky, 213-392-3472
-Atrntrv bizarre voc wld for xperimntl hvy infl band, industrial to jazz. Open minded, verstl, soufl. 18-23, many Infl. Roman, 818-753-9025, Jeff, 714-843-0252
-AMBRE ROSE sks 2 fem bckup sngvr for estab R&R band. 714-994-0229
-An emotionlly stable ldl voc w/verstl pwrfl mel vox ndd. Infl Angel, Rush, TNT, Queen. Have mngt, contacts. Kurt, 818-995-4041

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NEXT DEADLINE: WED., MARCH 20, 12 NOON

•Artist w/hi deal srching for bckup dancer/singer for possibl tour &/or recrdng. Phillip Michaels, 213-469-7871

•Asian singers, dancers, rappers, etc. w/d for conceptual proj. Pls call for interview. David, 818-285-2281

•ASYLUM SUITE kg for male voc, pro att, lks & abil. Only srs nd call. San Gabriel Valley area. Bobby, 818-445-2129

•Attn voc, the secret to success is grt sngs. This cmrcl HR proj has them. No drugs, egos or hand outs. Peter or David, 818-990-2724

•Attractv fem voc w/d. Intl Mariah Carey, P.Abdul. For traveling overseas band. Send pictape, references. Roland, 818-793-4386

•Band sks voc w/verslty, range & committ to sing xint orig matrl w/subtle blues overtones. No hr spray req'd. Lyte, 818-994-2132

•Bartone, 2nd tenor, for acapella quintet. Must read music, have gd intonation, blend & solo vox. Barbara, eves between 8-10 pm, 818-848-1253

•Bluesy soullf rock voc w/d, Chris Robinson, Crowes, P. Rodgers, Steve Marriot. Immed pro recrdng opportunity. 818-981-2171

•CARTOON SALOON sks unliq voc for altmrv prc rock w/d desire to be different. Intl Celebrity Sng, Love Bone, Jane's, art rock. Chris, 213-665-7012

•CBS recrdng artist sks HR bluesy voc w/strong image & wtrng abil for new proj. Aero, AC/DC, Crowes. Pros only. Jason, 213-871-2028

•Christian voc w/d for all orig rock band. Pro, evangelistic, must have own trnsp. Rich, eves, 213-392-5678

•Classy cmrcl HR band w/pro image, att & hit sngs sks hrd wrk pwrhouse singr w/pro image & att. Mike, 714-962-1452

•Compl pro leather band w/hts ready to gig. AC/DC, Stones, GNR & Bad Co styles. 213-820-4682

•Creatv intellectual pwrfl uniq singr/lyrcist w/d for progrsv art rock band. Pros only, no egos, illaks. Intl Q'Ryche, Rush, Gabriel, Floyd, 213-876-4814

•Estab pro traveling 140 dance band sks fem voc over 21. Must dance, lks, dedcn, instrmnts a+. Trnsp provided. Pros only. Sue, 216-946-6348

•Estab wrkg band sks pwrfl black fem voc into funk, rock & R&B w/rock image. Tina Turner, Patti LaBelle, J.Jackson, Nona Hendrix style. Mike, 818-508-1374

•Fem bckgmd singrs for studio recrdngs. Pls call after 5 pm. Terry, 213-722-9267

•Fem bckng voc ndd for showcs's, club dates, etc. Progrsv pop intl ala Toy Matinee, Mr Mr, Genesis. John, 213-675-5440

•Fem bckup singr w/d, ages 18-26, for band. Xint

opportunity. Intl DePeche, Erasure, G. Michael, J. Jackson. Lv msg 213-695-3101

•Fem cntry singr w/xint harmny ndd. For non paying recrdng proj. Jeff, 213-312-1874

•Fem cntry P/R band. Demo tape req'd. Intl GNR, Tesla. Must write lyrics & wrk hrd. Nicky, 818-892-1293

•Fem Hispanic, 15-18 yrs, w/d to compl pop R&B grp. 1ST FAZE, like New Kids & Menudo. Must sing & dance. Rena, 213-850-1215

•Fem voc ndd for demo & possibl live perfmc/collab w/ progrsv P/R band. Demo tape req'd. Jeff, 818-842-0907

•Fem voc ndd for hotel/club wrk. Attractv & nice personality. Styles are R&B, T40 & standrds. George, 818-718-1590

•Fem voc w/d for altmrv music w/middle East & Renaissance taste. Intl Dead Can Dance, Savage Republic. Must be creatv, flexibl. Michael, 213-465-2462

•Fem voc w/d for bckups in HR/HM act w/fem ld vocs. Pref black. Ala O'Ryche, S.Row. Bunny, 818-995-3001

•Fem voc w/d w/uniq of Sinhead, boldness of Madonna, rawness of Joplin & style all her own. Band developing now. 213-934-9803

•Fem voc, attractv, sezy & young for productv/recd deal. Grt opportunity to 13552 Burbank Blvd #4, Van Nuys CA 91401

•Fem voc, black, for bckgmd for 60's music. Terry, 213-732-9267

•Fomng mel rock band, sngwrng a+, M/F. Maiden mts Zep. Paul, 818-887-9435

•Frontmn w/d immed for very versfl HR band, tour, mngr, lbi instr. 213-285-RUDE, 213-461-7172

•Frontmn/ld voc w/d for hrd cmrcl pro band. Must have strong dynam vox, grt presnc, att & exp a must. Tim, 818-566-4145

•Funk rock mult instrmnts/artist from the same planet as Hendrx & Prince sks fem voc ala Chaka Khan for collab. Christopher, 213-372-3208

•HR band lkg for frontmn/voc for VH type progrsv rock band. Steve, 213-874-9950; Paul, 818-902-0998

•Ld voc, male, age 19-25, w/d for xtensv gngng & touring. Estab act w/mngr & lbi instr. Style HR, all genres. Lesa, 213-285-7833, 213-461-7172

•Lkg for fem voc for bckgmd vocs in hip hop type of gr. R&B band. 213-285-5568

•Male singr, 18-21, ndd to compl orig pop act. Shawn, 818-785-1553

•Male singr/sngwr ndd to compl 4 pc HR band. 213-856-4774

•Male voc w/d ASAP ala Sisters, Jesus Jones. Have airly & studio. 818-563-4953

•Male voc w/d to front killer line up. Matrl ala Lion,

Whitesnake. Exp, pro att, chops, image & demo req'd. 213-323-3687

•Mel metal band w/xint matrls sks classv voc w/lnl, dedcn, image, 100% team plyr. Intl TNT, Icon, Q'Ryche. Let's go. Sam, 818-907-5563

•Nd fem or fem grp. Intl En Vogue, Seduction for 12" dance proj. Ron, 805-685-6225

•NO SYMPATHY sks male ld voc w/gloomy image, no particular voc range req'd. Intl Crue, LA Guns, Idol, 818-592-6734; 818-938-1668

•Pretty black fem voc ndd for classic singing grp. Xint harmny, ear & gd ld vocs req'd. No fat women. Elmer, 213-399-4492

•Pro keybdst/arranger sks male & fem vocs for demo wrk on spec. James Ingram, W.Houston style. Call Aaron, 213-465-1684

•Pro male voc ndd immed for upcmng tour & much more. Must have grt vox, grt image, no xceptns. Intl S.Row, Dokken. 818-902-9388

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

•Pro singr w/d, emphasis on emotion & sngs. Must have range & presnc. Depth of Who, melody of Beatles, instrmnt of Zep, abundant industry connx. 213-463-9722

•Pro voc w/d for cmrcl metal band, have lbi instr, team plyr, range, showmn, image import, tint a must. No drugs. 213-894-7567

•Pwr groove band sks young versfl balsy B/A voc w/ character & personality. Must have lrnsp. Chris, 213-657-4729

•R&B grp lkg for singr between ages of 20-25, to sing on soundtrks. Teddy Riley Intl, for showcs's & recrd deals. DeAngelo or Andre Prince, 213-293-3786

•Rapper w/d to wrk w/music & form pro proj. Intl Public Enemy. Have music. Call Lou, 714-840-6757

•Recrd deal close at hand, have mngr, product deal. Big gutt, srs groove, cmrcl HR band nds to replace frontmn voc. For instrctions, 213-856-4774

•Singr/frontmn/lyrcist w/d ala Rattlesnake Shake, Love Bone. Jeff, 213-931-7864

•Singr/sngwr w/d w/guts, gd srs of rhyth, Aero, Satellites. 818-905-2180

•Singr/straight frontmn for grooving pwrfl dynam emotional HR band. Lots of very orig matrl for over 25, lng hr image creatv type. Danny, 213-653-9433

•Soullf voc for San Diego based funk rock band, SECRET SOCIETY. Dave, 619-589-0616

•T40 R&B band sks black male singr, to ply BBD. Johnny Gill, J.Jackson, L.Vandross. 5 nites/week. Andy, 818-981-0899

•Tintd singrs ndd for showcs's, all styles, in Lng Bch & So Bay area. Call Rio, 818-766-4757

•Tintd voc w/d to form orig cmrcl rock band. Should be gd frontmn as well as sngwr. No llakes, pls. Keith, 818-782-1509

•Top Minneapolis plyrs sks singr to compl psychdc blues hvy groove orig proj. Ls msg w/Todd, 612-591-1659

•Top ranked estab HR band in So Cal sks world class voc. Pro iamge & att. We have publicist & atty. This is your best offer. 213-402-7794

•Uniq mature charismtc voc/lyrcist w/d for social environmentl conscious uniq progrsv rock band. Intl Styx, O'Ryche, Floyd, Rush, 213-876-4814

•Voc for HR album proj ndd. Hvy AC/DC infl. Send tape, bio, photo to W.Hodges, 1784 N Sycamore #107, Hillwd CA 90028

•Voc ndd for K/A HR band w/strng groove & melodies. Team plyr, stage presnc a must. Connex, gigs pending. Scarief, 818-377-4725

•Voc w/d by estab band, style mel HR. We have spec deal, gigs, image, rehsl spc, dedcn. Send demo & photo to 1626 N Wilcox #284, Hillwd CA 90028

•Voc w/d for 3 pc orig mel rock band. Srs w/out att. 213-827-7137

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•Voc wtd for HR band. Infl from Queen to GNR. Very orig style. John, 818-864-7375
•Voc wtd for lbi showcs's. altnrv HR ala Jesus Jones, Sisters. Have studio & airpl. 818-563-4953
•Voc/frotrmn for cmrl HR band ala Crue, Poison, LA Guns, Kix. Wrkg studio now. Srs only. Jeff, 213-693-0581
•Voc/frotrmn, exp in rock & T40, male, rthm qut or keys a+. Immed opening in wrkg sit. Srs pros only. Mike, 714-962-4468
•Women identified singing dancing all girl 50's wrts ldi soprano. No exp necessary. Pam, 213-391-8678
•Wtd, 2 sexy fem bckgrnd vocs. Michael, 213-659-2803
•Wtd, male ldx voc for ong cmrl rock grp currently recrdng & plyng locally. Pls call Brian, 818-752-9858

13. DRUMMERS AVAILABLE

•22 y/o shredder w/tnspso & pro gear skg ripping metal band w/15 snags & rehrsl spc. Steve, after 8 pm, 818-848-8758
•Best dnm/pcrussn prgrmmr in LA. 1 listen to my reel will convince you. Maj lbi recdng prevous hits, avail for demos/masters. David, 213-837-5625
•Blues dnm avail. lkg for smooth rthm orientad band, shuffle, 6/8 grooves, rock, S R Vaughn, BB King, Stones, Hooker. Keith, 213-478-1651
•Conga, bongo, authentic hand percussn w/20 yrs exp, ply all styles but pret Leon, jazz or funk gigs or bands forming. Al Martin, 818-994-3187
•Desperately skg grooving, pro pwr time keeper avail for pro band. Must have equip, image & be gic ready. 818-774-0019
•Dnmr & bs lkg to J/F ultimate pretty boy glam band. Strong snags, image, dedcn, bckn vocs a must. Kenny or Rick, 818-780-3099
•Dnmr & gnt combo sk bs plyr & singr for HR/groove ala old VH to Extreme. Dan, 213-874-1233; 213-461-9559
•Dnmr avail for pro snt. xtensv plyng exp. Plys rock, pop, R&B, jazz, Latin, Brazilian, African, Caribbean, C&W, Reads, MIDI gear avail. Norm, 818-705-0764
•Dnmr avail for wrkgs snts only. Exp in funk, R&B, pop & rock music. Rick Price, 213-388-5285
•Dnmr avail from East LA, lkg for altnrv band. Infl Clash, Sonic Youth, Replacemnts Gd equip. Trnspso. Robert, 213-264-1858
•Dnmr lkg for band or musicians, modern rock, 80's, 90's style. George, 213-945-4189
•Dnmr lkg for real blues, rockabilly band. Blue Shadows, Blasters, Paladins. Mike, 951-207 kld w/exp. You, going places. Javier, 213-987-0256

•Dnmr sks band into world beat or musicians intrsd in starting band. Must be srs, dependbl & have some spirituality in their lives. Robert Carrillo, 213-465-1035
•Dnmr w/xtnt exp, equip, lnt, sks pro estab pwrth HR proj. Infl Aldridge, Rockenfield. Pls w/rmsg. Pros only. Rick, 213-370-4571
•Dnmr, 22, skg well estab HR act w/mngt & lbi intrst. Xint image & bckng vocs a must. Xtensv touring, recrdng, performng exp ala Tesla, S Row. Alex, 213-806-3558
•Dnmr, gnt avail for blues rock band. Gilbert, 213-722-7667
•Dnmr, Infl M Oil, Replacemnts, Who. Xplosv energy, dynamics, steady time for srs band. Mike, 213-256-1560
•Dnmr avail to ply jazz, funk, fusion, rock or T40. Jam or gig, clubs, csts, concerts & recrdng. Al, 818-447-4228

•Frightening dnmr sks skilled & intellnt musicians who can improv to combine moodly textural music w/rw energy. Infl Beatles, Brubeck, Zep, King Crimson. Ave, 818-768-2309
•HR pro metal dnmr avail for pro band w/lks, chops & K/A alt to make it. Must be srs. Richard, 213-951-8781
•Hrd hting dnmr. 19, lkg for hrd core band w/mny ideas, image. Infl Aero to S R Vaughn, Tesla, Bonham & many more. Jamie, 213-699-6735

•I am a pro exp dnmr skg maj touring & recrdng P/R act. I ply acous & elec drms. Chuck, 818-989-4186
•If you're drug dependent, lazy or a flake, don't call. HR dnmr w/image, equip, exp, etc. lkg for sit. Andy, 818-359-9635
•Intense hrd hting grooving dnmr sks funky bluesy HR band, Infl Bonham, Cramer. Very srs, very dedcd, 10 yrs exp. Scott, 818-563-1806

•Jazz dnmr, currently relocatd from E Cst, lkg for orig jazz band, Dennis Blanchard, 213-288-5763
•Multi-percussn, Octapad, dnm mach, congas, timbals, skg orig band w/vision, goals & purpose. Strong matn, pls. 213-221-7354
•Pat Travers' dnmr avail for signed or financd proj. Aronoff to Zappa. Keith, 818-769-7501

•Pocket solid dnmr avail, grt hands, grt feet, grt lck & sings. Pkg on file at Musicians Contact Serv in Hlywd. T. C. Sprngs. 213-275-5979
•Pro dnmr avail for altnrv rock band. Infl Ice House, Frozen Ghost. Bill, 213-874-7116
•Pro dnmr avail for HR band, solid & dependbl. Eric Jones, 213-874-1102

•Pro dnmr sks wrkfg classic rock band w/paid gigs. Jim, 818-881-4273
•Pro dnmr w/pwrth dnm sound, dnd under stlye, skg band w/mngt & lbi intrst. oros only. Tom, 818-799-8451

•Pro hrd hting pwr groove dnmr skg band that is same. Pro lck, att & equip. Band must be gic ready. 818-774-0019
•Pro world class dnmr, just back from tour w/maj act, avail. Scott, 213-328-9255
•Pwrth exp young dnmr sks very funky socially altnrv band. Infl Fishbone, James Brown, Police, Peppers. No spandax, no posers. Srs only. Tony, 818-904-0518
•Solid pro rock dnmr lkg for compl all orig band. Pros only w/rock image. Infl Crowes, Aero, Humble Pie, Stones, etc. Dave, 818-964-3720
•Solid pro rock dnmr lkg for compl all orig band. Pros only w/rock image. Infl Crowes, Humble Pie, Stones, etc. Abe, 818-964-3720
•Solid pro rock dnmr, lkg for compl all orig band. Pros only w/rock image. Infl Crowes, Humble Pie, Stones, Bad Co. Abe, 818-964-3720
•X-Honky Tonk Angel w/hrd hting style & steady groove, bckng vocs, sks band w/lbi intrst & financl bckng. Infl Kramer, VH, Aronoff, Kenny, 714-981-8142

13. DRUMMERS WANTED

•11TH HOUR now skg dbl bs dnmr & gnt for progrsv mel HM. Very srs & dedcd only. 818-566-9267
•70's punk infl rock band sks dnmr, short hr, under 6 ft w/ abil to ply 3 chord rock. 213-876-1357
•Aggrsv altnrv HR trio w/fem bs/voc, sks dnmr, gigs & radio airpl. David, 213-960-5647

•Aggrsv headlntng HR band sks lkg for dnmr w/dbl bs, pro att only. Brian, 213-957-5964
•Aggrsv Intellnt metal band w/hvy mel origs forming. Nds dnmr. Educated team plys w/aggrsv style. Ns thrash, hr spray, gimmmicks. Jeff, 213-466-9745
•Aggrsv young HR band lkg for pro dnmr w/gd meter, gd image, gd att. Must be very dedcd. Infl Bonham, Bozo, J. Kramer, Eric, 213-259-0924

•All orig band lkg for verst in the pocket dnmr. Trnspso, equip & pro att req'd. Infl Basia, Sade, Stansfield, Nicky. 213-392-3472
•Altnrv dnmr for fun orig band, infl 60's to Replacemnts to Cheap Ice Cream. Steady beat, verst, no att, anything goes type guy. Jack, 213-455-3343
•Altnrv-ish act w/mngt sks dnmr. Stones gut mis P. Furs texture. David, 818-765-4421

•ASAP for estab traveling T40 dance band. FT, exp. Familiar w/tech, MIDI, sequncr, click trk. Elec drms, trnspso provided. Sue, 216-946-6348
•Attn scurv dogs, feeling tired of Maybelline rockers? Then join CAPTAIN BLACK & rock w/dignity. Dbl bs only ala O'Ryche, Ozzy. Captain, 213-920-2475
•Attn, dnmr to form pary rock groove band ala old VH, Extreme. Image & exp a must. Donny, 213-371-4995

•Attn, lkg for drug free dnmr into styles & sounds of Queen, Zep, Beatles. Early 20's. 213-273-2720
•Ballsy dnmr wtd for unig pro HR band w/wld grooving sound & real snags. Gigs & recrdng now. Zep, Jane's, Who, Guns & kix. 213-871-0946

•Band skg exp & dedcd verst dnmr to compl all orig new generation Latin, blues, jazz, R&B ensemble. Ralph, 213-806-3835
•Can you feel the psychic thrash groove running up thru your feet? Feeling the grind? Now can you ply drms or guit? Siv, 213-461-0543

•Classic rock band reforming, have paying gigs, covrs & origs. dnmr & bst nstd. 818-846-2279



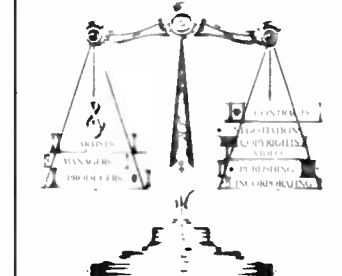
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•Drmr wd to form R&B band w/sing/sngwr inll by Crowes, Stones & others. Gd metal & dynamics ndd. Bs & drm teams OK. 213-437-0192

•Drmr wd to join 4 minute pop sng band. Inll Steely Dan, Police, John, 818-713-1569; 818-989-0474

•Drmr wd w/gd timing & taste by orig band. Must have tempo, inll Cure, Smiths, Stone Roses, Fix, Dave, 818-708-9171

•Drmr wd w/solid groove & mel chops. Inll Neil Pert, Bonham, S. Copeland, Charlie or Jonathan, 818-705-2486

•Drmr wd, band forming, Blonde mis Pretenders. If you are solid plyr & decidid to success like we are, call. Rachel, 213-392-8147

•Drmr wd, inll Clash, Replacements, Stones, Pretenders. Practice in Hillwyd. Jay, 213-932-0680

•Drmr wd, pro sit, altnrvt rock, inll John Hiatt mis Replacements. Gd opportunity, down to earth, committ. John, 213-987-1934

•Drmr, bs plyr & guit wd for band. Inll P. Murphy, Patty Smith, Dead Can Dance, Siouxsie. Practice, rehrls, studio in LA. 714-522-5203

•Dual guit team forming band, auditing drms. Musicl format, orig cmrcl HR. Must have gd equip & tmspo. Meter & dynamics crucial. Doc, Jones, 818-980-4785

•Estab mel HR band sngs pro ing hr w/house drmr. Deep Purple to Q'Ryche. Bob, 818-772-0564

•Fem drmr wd for HR proj. Inll GNR, Tesla. Must wrk hrd. Nicky, 818-892-1293

•Fem funk drmr wd by spooky lunkadeed rock artist for shows's, maj lbl & pubsh'r inlstr. Hendrix, Prince, Parliament, Bowie, Christopher, 213-372-3208

•Fem metal drmr, DRIVEN STEEL w/2+ orig nds prfl wd progrrs mel metal plyr to compl all girl line up. Hetero, no flakes. 714-998-4856

•Fem voc & keybrd plyr sks blues drmr w/jazz inll. Fem pret'd but males are welcome. Sonya, 213-935-7119

•Guit & fem voc sngwr team, sngs bst, drm team, bluesy funk edged hv groove tunes. Sngwrng, vocs pref'd. Aero, Love/Hate, Lee, Bozzio, 818-781-5607

•Guit lkg for swing HR drmr to form swing HR band. 213-686-7357

•Guit team sngs dbl kick drmr for forming band. Inll Megadeth, L. Colour, Cyclone, Temple. Pro sits, LA, Ron, 213-674-4028

•GUNG HO! sngs drmr, Mark, 213-465-6419

•Hrd rockng guit, fem, singr/sngwr, sngs bluesy funky hv groove drmr, inll. Vocs, sngwrng pref'd. Bands Aero, Love/Hate, Zep, Hooks, lks, dedictn a must. 818-781-5607

•IMAGINE WORLD PEACE sngs drmr. Very groove orientd, Inbl beat, no cliché stick spinners or N. Pert. 213-878-2284

•Incredibl dbl bst drmr ndd for rock band. Inll Castronova, Aldridge, 818-769-8049

•Jazz orientd blues metal band sngs drmr. Must be decidid. Eric, 213-718-1080

•JOY CHILDREN sngs drmr w/groove. Inll 60's & 70's ala 90's. 213-850-8802

•Lkg for hot Cuban drmr, hvv bkgnd in Latin & fusion & funk. Oscar, 213-288-7926

•M/F drmr wd for orig lunk rock band. Straight ahead style w/gd meter, lills. Not HR. Inll B52's, X, Pimpsouls, Ramones, Surf, Ted, 213-377-0376

•MOULIN ROUGE lkg for drmr, mel HR proj. Must be an animal. Tony, 213-322-5421

•New wave Euro techno dance drmr ndd for orig keybrd orientd band. Vocs & MIDI abil a +. Recrdng & showcngng. No att. Jordan, 213-655-2048

•Outrageous pounding dbl bs skn basher ndd ASAP. Hrd htr, pro gear, thick lbr image, decidid, exp a must. Inll Wasp, Ozzy, 213-688-2981

•Percussnt wd for Orange Co altnrvt rock world beat band. 714-963-3105

•Percussnt, fem, wd for altnrvt music w/middle East & Renaissance taste. Inll Dead Can Dance, Savage Republic. Must be creatv, flexible. Michael, 213-465-2487

•Pro HR proj w/album credits. Cool ing hr image, hrd driving showm, AC/DC, Cult, Aero, Grt White. 818-787-7649

•Pw/house drmr like Bonham, ndd for cmrcl rock band. Sing orientd, mel energetic style. Responsbl only. Keith, 818-782-1509

•RUDE AWAKENING sngs pw/house dbl bs drmr for orig HR act. Lots of toung exp. Inll Maiden, Zep, Metallica. Bob, 213-285-RUDE

•Signed solo artist ala DePeche sngs elec drmr for recrdng, showcng & video. Ace Baker, 818-908-9082

•Sng drmr w/gb left hand & case of the cramps to join a circus. Ian, 818-846-1047

•Solid drmr wd for cmrcl rock act sng lbl. 24 hr rehrls脾, gd sngs, hooks & contacts. Fem guit/voc. 818-766-0458

•Straight forward drmr for rock band. Inll Bad Co, Frampton, Jovi, Cougar. 213-463-7318

•SUN GODDESS sng rock drmr. Decidid, no drugs or alcohol, srs & fun. 213-288-9660

•Verstl progrrs drmr ndd for forming band, 2 guit w/voc abil, wide range of matrl. Love gd tight music. Mike, 818-288-6779

•Voc/guit/wrtr sngs drmr. Aggrs, humorus defiant att, introspective rebellious meaningful lyrics. Pretenders, Dylan, Cut & Soundgarden. Doug, 213-654-1982

•Voc/guit/wrtr, sngs drmr to form band. Aggrs, humorus, defiant att, introspective rebellious meaningful lyrics. Pretenders, Dylan mt Soundgarden, Soc Distortion. Doug, 213-654-1982

•World class HM funk grp lkg for drmr. Leonard, 818-761-9004; Dan, 818-703-6396; Edward, 818-896-6120

•Wtd, drmr for orig P/R grp. Inll Foreigner, Bad English. Pending prodctn co, mngt deal. Must have gd timing, chops, committ & rock image. Marvin, 818-765-4905

•Wtd, non smoker health orientd drmr for hi energy P/R dance band. Bobby or Sunny, 213-652-5020

•Wtd, percussnt plyr. Orig dance set. R&B. 714-897-2807

•Young drmr ndd, estab rock band w/mngt, see what Mick & Keith area raving about. No image, we'll show you, just be gd. Luke, 213-462-7765

14. HORNS AVAILABLE

•Alto & tenor sax plyr avail for studio, club wrk & toung. Lots of exp. Joe, 805-253-1851

•R&B bluesy sax avail for recrdng or live wrk, dbl on guit. Eric, 213-954-9257

•Sax plyr avail, have Winnebago, will travel. Pete Warner, 818-455-6452

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

•Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard, 714-776-1026

15. SPECIALTIES

•All fem C&W bckup band forming for male sng w/bl. Toung involved. Stevie Quick, 213-464-3120

•Attn music industry, wake up, better yet, listen up. MIDNIGHT PARADISE: Call us, promo avail. 213-461-3461

•Attn pubsh'rs, pr lyrcist/singr/sngwr sks to estab himself w/our company. Styles from rock, pop & ballads. Very creatv & team plyr. 714-848-1639

•Avall, live or studio engineer, pro & easy to wrk with. Tim, 818-753-8466

•Bad Co style rock band w/live drms sngs recrdng studio w/ engineer. We can pay up to \$10/hr. Call Greg, 818-763-8832

•Band sngs rehrls spc in Valley, 3 nites/week w/storage, for use of new PA system. Call or lv msg. Lyon, 818-981-7619

•Band w/CDs, maj prodcr, sexual lk, harmony orientd AOR sound, sng Japanese booking agent. Scott, 213-719-1109 x 50

•Be pop violinist avail for clubs, recrdngs & videos. Gd equip w/elec & acous. David, 213-666-1398

•Best drmr/percussnt progrmr in LA. I listen to my sample tape will convince you. Maj lbl credits, previous hits, avail for demos/masters. David, 213-837-5625

•CIRCUS is lkg for crew personnel, must be exp. Guit, bs & drm techs ndd. Familiar w/Dynacord & MIDI. Also roadies & stage mngr. 213-652-8667

•CPA will trade tax & accounting wrk for studio time. MIDI, demo or master. Dave, 213-840-5119

•Create a unique sound, be adventurous. Shifting textures, colors, Eastern modalities, Eno, Cure styles my specialties. Call Keyboard Ken, 818-352-9728

•Dancer/performr artist lkg for grp or individuals to collab w/on performr pieces. Live, video or film. R&B, dance, etc. Stephanie, 818-762-8486

•Driver attractv fem singr/sngwr w/promo pkg, sngs decidid rep to shoot or recrd or development deal & provide career guidance. Dana, 213-455-1841

•Estab band lkg for financl bkgng. Have mngt, lbl inlstr. Mel HR rock. 818-892-7240

•Grls band, 2 Germans, lkg for devoted prodcr, ready to build team. 213-457-3776

•Guit/bst/tech/roadie avail for CA gigs. Exp, punctual, very reliable. Paid hrs only, pls. Tommy, 213-305-8269

•Harp plyr sngs wrkg blues band. Ld vocs & guit as well. All pro vintage gear & yrs of exp. 818-788-0610

•Hllywd mogul, maj lbls like my sngs. Fem voc, have video, audio, stage exp. Call for details: 604-732-9285

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•Hrd core funk rock HM band sngs atty &/or mngt. Ask for Sid, Chris or Scott, 818-774-9034

•Let's ply. Fem voc sngs keybds/MIDI accompanimnt for restaurant/hotel circuit. Kelly, 818-841-9528

•Lkg forrtap, jazz & ballet dancers for rehrls or possibl tour. Tryouts. Decidn a must, no alcohol or drugs. 818-892-7240

•Lkg for vide plyr or xylophone plyr for grp. Latin & contempory jazz, funk & pop. Oscar, 213-288-7926

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•Maj singr/sngwr/arrngr, finished R&B contract, sngs only estab R&B band in Hillwyd area. Babyface, S. Wonder. Jim, 213-851-5062

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•New city rock fem voc sngs pro mngt & overseas promo. Linn, 702-438-8798

•Opportunity to invest in orig band w/CD deal. 818-705-4729

•Partner wd for 24 trk recrdng studio, exp pro. 213-464-2145

16. SONGWRITERS

•Arrngr/MIDI progrmr, multi instrmntlst, avail for sng bnd demos, masters. I'll make your sngs sound like hits. Maj lbl credits. David, 213-837-5625

•Attn pubsh'rs, artists & singers. Potential hit sngs, 4 sngs on demo tape. Marvin Williams, 213-936-2402

•Carbon 14, dark & macabre music, sngs soundtrk wrk for horror movies & thrillers. Definitly on cutting edge. Rick, 213-461-9592

•Charasmic voc/sngwr/music w/maj contacts sngs lyricst & sngwrng music collab. Inll Gabriel, Yes, etc. 818-767-4127

•Dynamc lyricst sngs ltnid compsr, rock, rap, R&B styles. Mark, 213-207-4748

•Fem funk guit lkg for collab in hip hop, R&B, pop, house, dance. Wnt to put together a proj w/grt image to get signed. Gretchen, 213-666-6826

•Fem lyricst/musician is sng klg male & fem musics to form band call BL ACK! ACE. Must have rock image, ambition, inll. Inll Heart, Nelson, Warrant, Tammy, 213-351-1532

•Fem singr/lyrcist sngs guit/sngwr w/home studio. Inll Blondie, Doors, GNR, 818-753-7788

•Fem singr/lyrcist, srching for altnrvt band or collab. Mary, 213-851-1208

•Fem voc/lyrcist/poet, sngs pro keybdst or guit to collab on sngwrng, then form killer HR band. Inll Zep, Heart, Benatar, Joplin, Kathy, 714-761-1035

•Funk rock multi instrmntlst/artist from the same planet as Hendrix & Prince sngs fem voc/lyrcist ala Chaka Khan for collab. Christopher, 213-372-3208

•Hlt sngs ndd for male recrdng artist. Funk rock inll. INXS, Prince. Have maj mngt & lbl inlstr. 24 trk master recrdng pref'd. Mark, 213-850-7284

•Imagintv rock, soul, funk guit wtd by voc/sngwr for collab & starting R&B rock & soul proj. Inll Isley, Hendrix, Zep, Sly, Joe, 818-800-7626

•Is there anyone out there who likes Southern blues rock? Sngs nrd 1 more sng to recrd. Rossington Collins, Crowes, Alanah Myles, Holly Smith, 213-851-1397

•Lyrcist/musician sngs verstll collab, rock to dance type music. 213-976-2296

•Male singr/sngwr/arrngr, finished R&B contract, sngs only estab R&B band in Hillwyd area. Babyface, S. Wonder. Jim, 213-851-5062

•Male voc, signed w/indie lbl, sngs wrng for T40/dance music for upcoming album deal. Inll Lamond, Dino, Bryson, G. Michael, 216-946-6348

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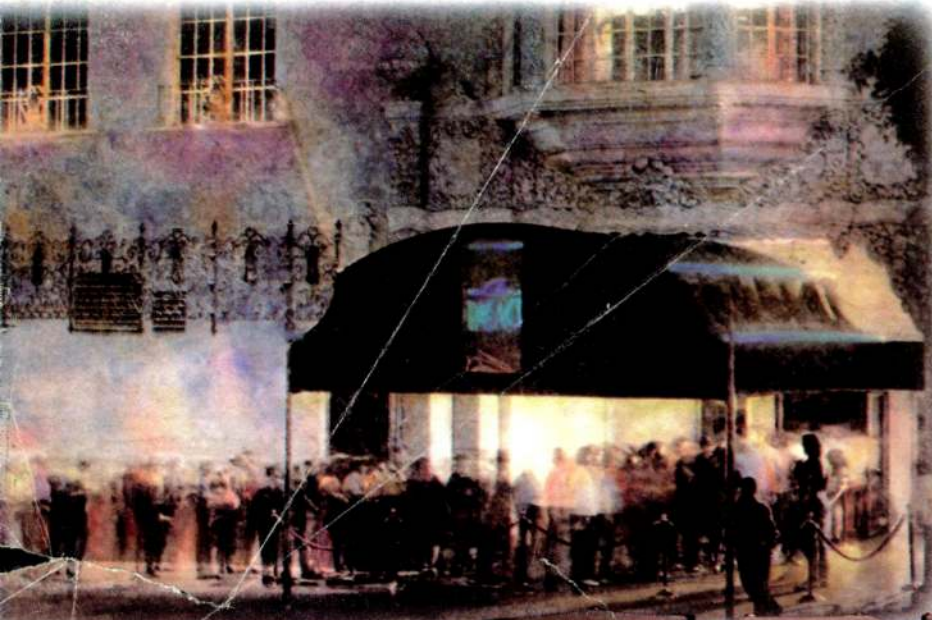
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The SR4700 Series is pure pro audio. Pure JBL components, the same caliber as those in our larger systems, including the Vented Gap Cooling™ low frequency drivers and the 2445J compression driver. Pure JBL enclosures, five times stronger than traditional designs, and protected by plastic-coated steel grills and super-durable fabric-laminated plywood cabinets. Pure JBL sensibility, interlocking enclosures with heavy-duty steel handles and recessed input connectors, so they travel tighter, set-up easier and last longer.

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