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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVI, No. 12 June 8—June 21, 1992

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

COUNSEL: Gold, Marks, King & 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: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1992 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. **POSTMASTER:** Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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

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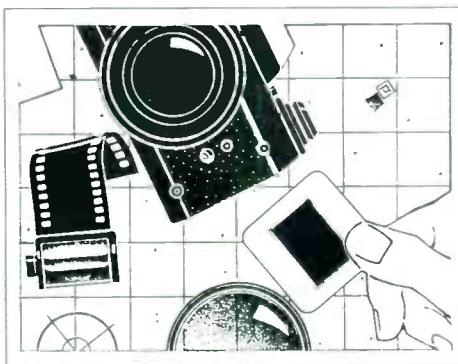
Mark Seliger



20 THE BLACK CROWES

In a no-holds-barred interview, Crowes leader Chris Robinson speaks out on the band's new guitarist, the record-making process and their Sixties image. Robinson tells it like it is and spares no one.

By Chuck Crisafulli



24 PHOTO TIPS

If you've ever needed a publicity photo, this story is must reading! Professional industry photographers advise bands on how to prepare for and get the most out of a photo shoot. Guaranteed to save you time and money.

By Richard Rosenthal

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CALENDAR

By Trish Connery

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

Calendar, c/o Music Connection
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Current

□ If you haven't been at Highland Grounds on the first Thursday of every month then you've been missing out on Western Beat, a singer/songwriter showcase put together by *Music Connection's* own Billy Block and sponsored by such heavies as ASCAP, BMI, LASS, NAS, Curb Records and MC. The June 4 showcase will feature songwriters such as Wendy Waldman, Brad Parker, Steve Cochran, Lisa Harlow Stark, Rick Vincent, and others. The showcase begins at 8:00 p.m., but you might want to get there early as there is also open mike at 6:30 p.m. Highland Grounds is located at 742 N. Highland Ave. in Hollywood.

□ In keeping with the western feeling, there will be a Country Music Showcase on Friday, June 19, presented by LASS in conjunction with the L.A. Chapter of the California Country Music Association. This particular showcase will follow the format used in LASS regular meetings, i.e. Cassette Roulette 6:30-8:30; Panel Discussion, 8:30-9:30; and Pitch-A-Thon from 9:30-11:00. The cost is \$7 for LASS, NAS, SGA & CCMA members, \$12 for non-members. Additional information may be obtained at (213) 467-0533; but due to the popularity of the event, advanced registrations are not being accepted.

□ The Electronic Music Box is holding a free class for anyone new to or interested in learning more about MIDI. This one-day workshop is scheduled for Monday, June 8, 7:30 p.m., 14947 Ventura Blvd. in Sherman Oaks. There is limited seating and RSVP's are required. Call (818) 789-4250 to reserve your space.

□ Musicians Institute will offer a three-month evening program in guitar, bass and drum instruction this summer. The program is for beginning and intermediate students and will be held at Musicians Institute from 6:00-9:00 p.m. on weekdays and will feature live performance workshops on the weekends. In addition, some of the hottest players in the business will give concerts and workshops on a weekly basis. Musicians Institute teachers will cover playing and performing all styles of contemporary music. Graduates include Paul Gilbert, Jennifer Batten (Michael Jackson), Mike Ward (School of Fish), Chad Smith (Red Hot Chili Peppers), and three members of SBK recording artists Mozart. For more information about Musicians Institute's summer program, please call (213) 462-1384.

□ A new course from UCLA Extension is "Rock Criticism," featuring a stellar group of music writers, who discuss career opportunities for persons who aspire to become rock critics. This program includes a one-day panel workshop and an optional six-week class on the writing of

rock criticism. The one-day program, which features a panel of rock journalists who look at the process of writing rock criticism, takes place Wednesdays, July 15-August 19, 7-10 p.m. The fee is \$195 (includes one-day program) and students can earn three units of credit in Journalism. Both the one-day program and six-session class meet at UCLA, 2214 Anderson Graduate School of Management. Guest speakers (subject to availability) include: Lee Ballinger, West Coast editor, *Rock & Roll Confidential*; Sue Cummings, music editor, *L.A. Weekly*; Dave DiMartino, senior writer, *Entertainment Weekly*; Bob Guccione Jr., editor/publisher, *Spin* magazine; and others. For more information, contact the Journalism Program, UCLA Extension, (310) 825-0641.

□ Also from UCLA Extension is "Personal Management In The Music Industry," with Laura Engel, vice president of L.A. Personal Development, as course instructor. This class will meet on Mondays, July 13-August 17, 7-10 p.m. and will feature notable guest speakers (subject to availability) such as Irving Azoff, owner, Giant Records; Jim Gueriot, a senior vice president of A&M Records; Miles Copeland, I.R.S. Records and I.R.S. Media and more. The fee is \$175 and students can earn two units of credit in Music. For more information, contact UCLA Extension, (310), 825-9064.

□ The Songwriters Guild Foundation's June Ask-A-Pro/Song Critique session is scheduled for Tuesday, June 9, with guest Lynne Robin Green of Winston/Hoffman House Music Publishing. Ask-A-Pro/Song Critique sessions offer songwriters an opportunity to have an industry professional answer their questions and critique their material. In addition, the Songwriters Guild Foundation is sponsoring a Supershop on June 24, 7:00 p.m., featuring Joe LaChance of Wemar Music. The Supershop series gives Guild members an opportunity to pitch their songs for upcoming recording projects and to network with industry professionals. Call the SGA office for additional information at (213) 462-1108.

Re-Caps

□ Personnel directors from A&M, MCA and Capitol-EMI are scheduled to speak at a free seminar sponsored by the National Academy of Recording Sciences entitled "Who's Hiring? Recording Industry Employment In The Nineties," set for June 16, 7:00 p.m. on the Chaplin Stage, A&M Records, 1416 N. La Brea in Hollywood. Speakers include Brenda Freeman, Director Personnel, A&M Records; Charlotte Claiborne, Director, Employee Relations, Capitol-EMI Music and Liz Ramirez, Director of Administrative Services. For additional information or reservations, contact (818) 843-8253. **MC**

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CLOSE-UP



By Karen Orsi

It used to be that all great engineers were made, not taught. Now, thanks to technology, you can actually go to a vocational school and learn this highly coveted trade. When audio engineering began over forty years ago, the engineer was also expected to be technician and equipment repairman. Now that every piece of gear has its own fleet of specialized technicians and warranty centers, the role of Mr. Fixit has been delegated back to where it belongs. Currently the emphasis in the field of engineering is on training, readiness and hands-on experience with just about every piece of equipment you might find in a studio.

It may seem that going to a vocational school to learn audio engineering in the entertainment business is a little like learning to fly the stealth bomber by playing Nintendo. The level of competition in the field is legendary. But the fact remains that all studios in the Los Angeles area hire on new, less experienced engineers as apprentices. So even if you are brilliant at Sound Tools or Atari or MIDI, you will rarely be called on to perform those tasks, as they are in the territory of the First Engineer. What you will need, first and foremost, is to be likable and competent with studio equipment. A lot of what makes a good engineer is experience, and the Los Angeles Recording Workshop does its best to get you in the door in order to get that experience. What you need to know to succeed further you will get from working and by learning from the First Engineer. And the 40- and 50-hour work weeks demanded from the job give you time to do just that.

Founded in January, 1985, by Chris Knight, an engineer who had to learn things the hard way, the school has steadily gained the notice and respect of the music industry. There are other ways to learn the craft, Knight explains, but in 1985, "I felt there was a real need for a driving school for engineers. Like a truck driving school teaches its students with trucks, I felt there was a need for an engineering school with a lot of studios." Though there are other schools in Los Angeles that teach engineering, Knight felt there was a lack of intensive training and a need to get away from the popular academic approach involving theory, math, physics and acoustics courses. Knight felt that the general education approach to teaching audio engineering was missing the point by

not having enough hands-on training and filling the student's head with lots of academic data he or she would never use in a recording studio. The result is a ten-week course which covers not only knowledge of the console and tape machines, but basic knowledge of MIDI, computer based editing systems and how to set up studio equipment. The curriculum also covers resume writing and interviewing skills. "The difference," according to Knight, "is that our graduates go out for and get the same jobs that other people who are trained for a year or two go out for."

Knight says that Los Angeles Recording Workshop is the only Southern California facility for re-cording engineers that takes the intensive study approach. Students attend classes eight hours a day, five days a week, which by comparison to most college programs of just a few hours per week is highly intensive. But the real selling point of this facility is its job placement program. The workshop has an active outreach program that keeps in touch with the literally hundreds of studios in the Los Angeles area and have placed graduates with the Record Plant, A&M Records, Track Records, George Tobin Productions, the Enterprise, Studio 56, EFX and other top studios. According to Chris Knight, it really takes three things to get a job as an audio engineer in the music business. First, you must have a likable personality. "This is a people business," he says. "Whether a client is making his first album or his tenth album, they like to have nice people around." The second requirement is motivation and dedication. Knight stresses that engineering requires one hundred percent effort at all times. Lastly, you must be competent and well-trained.

The current staff of professionals at Los Angeles Recording Workshop includes former staff engineer at Valley Center Studios Steve Miller; electronics whiz Ed Tomorsky; former staff engineer at Track Records Neal Abramson; John Bartlein, former staff producer at Flying Scooter and current staff engineer at Brazilian Beat; and Anne Britt Makebakken, a graduate of Los Angeles Recording Workshop, now staff engineer at Brazilian Beat and Sound Tools specialist.

The Los Angeles Recording Workshop is at 12268 Ventura Blvd., Studio City, CA 91604. The phone number is (818) 763-7400. 

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Is CHR Ignoring Country Music?

By John Lappen and Keith Bearen

LOS ANGELES—The recent country music boon has affected the music business at nearly every level. Country albums are selling in large numbers, and country mega-star Garth Brooks is dominating both the pop and country album charts.

But, though country artists routinely register high on the pop charts with their albums, country artists are not making the same inroads on the pop singles charts. Even country music's reigning superstar, Garth Brooks, who has three albums in the Top Forty on *Billboard's* pop and country album charts and has scored numerous hit singles on the country charts, has not made significant inroads on the Hot 100.

In fact, those industry pundits we interviewed stated that country singles are generally not even serviced to CHR. "It's pretty much a blanket policy at every label that country singles aren't serviced to pop radio," says Greg McCarn, administrator of Media Services at RCA's Nashville office. "In the case of Clint Black, we service only country radio. The only time we'll really pay any attention to any other radio

format is if the record crosses-over. I think the majority of the country music-buying audience is an album-buying one anyway."

Rick Rockhill, Director of Country Promotion for Capricorn Records, says it's not a case of labels shunning the pop format, but vice versa: "The reason that we don't service country singles to pop radio is that 98 percent of the stations wouldn't play the music. It would just be a waste of money."

"It's the narrow-mindedness of radio," states Mark Sullivan of Tribe Management in Beverly Hills. "Radio feels that it has to play a certain type of music to satisfy their advertisers, and country does not fit into that category. People may be buying Garth Brooks records but, bottom line, when they turn on the radio to KIIS-FM, they don't want to hear Garth Brooks, they want to hear C+C Music Factory. Radio playlists are simply geared more toward urban right now, because that's what people who listen to CHR stations want to hear. These stations will never play country, no matter how popular, because it just

TAYLOR HONOR



Veteran singer-songwriter James Taylor, a long-time resident of Martha's Vineyard in Massachusetts, was recently presented with a Lifetime Achievement Award by the Pepsi Boston Music Awards, held at Boston's Wang Center. Taylor is pictured with BMI Senior Director Mark Fried.

doesn't fit their format."

Janie West, Manager of A&R for Liberty Records, Garth Brooks' label, thinks it's only a matter of time before CHR comes to the party. And judging from the way that Billy Ray Cyrus' smash country hit, "Achy Breaky Heart," is heading up *Billboard's* Hot 100, West may be right. "I think we're going to start seeing it happen because the songwriting in country music these days is so good. Garth Brooks had a couple of singles crossover last year, and I think that's only just the beginning. But I think there has been a general, overall decline in the quality of songwriting in pop music. The listeners aren't going to put up with junk on the airwaves forever. They're going to start demanding real songs, and that's what is coming from the country market."

"There's a tremendous resistance from pop station managers to playing country music at CHR," says Nashville-based music consultant Jim Huser. "I think it's almost an ego thing on their part. I really believe that country records will find a niche on CHR, particularly when it becomes a ratings game for airtime. As soon as more people start to listen to stations that play country and the ratings of the stations that don't play country begin to dip, you'll see more of the stations that aren't playing country begin to play it."

Donnie Cohen, Director of National AC Promotion at MCA Records in Los Angeles, thinks that country is not being played at CHR because major market radio stations are generally urban. "CHR stations are geared toward teen listeners, while country stations are formatted more toward adult listeners. That's always the way it's been. Even AC stations tend to pick softer stuff from the CHR charts—although country has had some success at this format. But even as we speak, I'm having a tough time trying to cross the new Wynonna Judd record over to AC stations. And at CHR, well, forget it for now."

"I personally think that Top Forty radio is missing the boat by not playing country," says Capricorn's Rick Rockhill. "From what I read in the trades, it seems that CHR is losing stations and country is gaining a number of stations. But a lot of programmers are stubborn and just don't want to admit that the CHR format is dying. I feel that an injection of country at the CHR level will breathe life into this format."

"But do I think it will happen? No, because so many programmers are so resistant to change. Country music is not the loosely formatted, hillbilly shit that we heard years ago. It's changed and gotten a lot more sophisticated, and I think CHR radio will eventually recognize this fact. But I don't know when." **MC**

JONES AWARD



Quincy Jones is pictured accepting the Spirit of Liberty Award from daughter Rashida Jones and TV producer Norman Lear. The award was presented by the People For The American Way, an organization founded by Lear.

By Michael Amicone

Music Industry Continues Riot Relief Efforts

By Sue Gold

LOS ANGELES—In the wake of the devastating rioting that shook L.A., recording companies, artists and music industry personnel are making almost daily announcements regarding donations, concerts and fund-raising events.

Among the benefit records being released are Tom Petty's "Peace In L.A.," on MCA, and "City Of Fallen Angels," featuring Kid Frost, Young MC, Arsenio Hall, the Boys, Rick James and Rev. Jesse Jackson, released on Frontline Spirit Records and distributed by Slipped Discs. In addition, a song from reggae group Black Uhuru's *Iron Storm* album has been re-recorded to include a rap by Ice-T. The song, "Tip Of The Iceberg," is scheduled to be released at the end of June.

Another group of rap artists have banded together to record "You Can Get The Fist," including Cypress Hill, Yo-Yo and King T. The record, which was produced by D.J. Pooh, is scheduled to be released by Mercury Records within the next few weeks. A label spokesperson said the exact charity has not yet been confirmed, but the proceeds will go to riot relief efforts.

In addition to making records, several benefit concerts have been held, with more planned during the next few months. On May 30, Tom Waits, Fishbone and Los Lobos appeared at the Wiltern Theatre to aid riot victims. According to a spokesperson for Waits, "Like all

of us, he was really concerned as he watched the violence on television. He had an idea to put together a concert because he wanted to do something positive."

Local musicians also raised money during a benefit show at Genghis Cohen Cantina, held on Memorial Day, May 25th, featuring performances by Danny Peck, Dan Bern, Natalie Farr and Tom Winslow, among others. In addition to raising needed money, the organizers of the event, Genghis Cohen and Giant Records, requested that people bring items to donate to the riot-torn area as part of the admission. Approximately five boxes of clothes, canned food and other merchandise were collected.

Several labels have also announced fund-raising efforts. BMG Distribution is donating \$25,000 to relief efforts, while Priority Records, a leading rap label, is compiling an album, with the proceeds earmarked for the relief effort.

Arista and LaFace Records will donate a portion of its profits from the month of June to help the black-owned mom and pop record stores damaged or destroyed in the riots. The label will contribute three cents from each album sold by eight urban artists, including Whitney Houston, Aretha Franklin, Lisa Stansfield and TLC to the L.A. Relief Fund. According to Arista, these artists have sold more than \$10 million during the past year. **MC**

KROSSING-OVER



Young rap phenom Kris Kross was recently awarded a gold record for their big hit, "Jump." The two members of Kris Kross, Chris Smith and Chris Kelly, and their writer-producer Jermaine Dupri (leaning left) are pictured with various Columbia and Ruffhouse personnel.



Diarmuid Quinn

Columbia Records has announced the appointment of **Diarmuid Quinn** to the post of Vice President, Marketing, West Coast. In his new post, Quinn will oversee the creation and implementation of marketing campaigns for all West Coast-based Columbia acts.

In more Columbia-related news, **Justin Fontaine** has been named to the post of National Director, Promotion, West Coast, for **Chaos Recordings**. Fontaine was formerly a National Director of Top Forty promotion for **Chrysalis Records**.

GRP Records has announced two new appointments: **Brian Kelleher** has been named to the newly created post of Senior Vice President/Operations, and **Mark Wexler** has been named to the newly created post of Senior Vice President/Marketing and Promotion.

Epic Records has announced the appointment of **Melani Rogers** to the post of Vice President, Press & Publicity. Rogers, who will be based in New York, will oversee all publicity campaigns for Epic's roster of recording artists.



Gary Gross

Rhino Records has announced two new appointments: **Gary Gross** has been named to the post of Vice President of Finance/Accounting, and **Sharon Foster** has been made Vice President of Human Resources.

Left Field Records has named **Deborah Lansing** to the post of Vice President of Promotion. Lansing, who will handle promotional duties for all formats, was previously a director's assistant at **Paramount Pictures**.

Arista Records has announced the promotion of **Phil Wild** to the newly created post of Vice President, Business and Legal Affairs. Wild will shepherd the Business Affairs and the Legal Departments.

Paula Tonini has been named Hollywood Editor of the Rome-based Italian rock fanzines **Tuttifrutti**, **Metal Shock** and **Flash**. **MC**

CEMA Distribution has named **Paul Dolan** to the post of Manager, Strategic Information. Based at the company's Los Angeles headquarters, Dolan will be responsible for analyzing sales and marketing information for CEMA.

MCA Records has announced several regional promotions in its promotional staff: **Jan Telfeld** has been named West Coast Promotion Director (based in Los Angeles), **Clarence Barnes** has been named Midwest Regional Promotion Director (based in Chicago), **Trish Merelo** has been appointed Regional Promotion Manager (based in Philadelphia), **Jeff Davis** has been made Regional Promotion Manager (based in Atlanta) and **Patt Morriss** becomes Regional Promotion Manager (based in Houston).



Denise Skinner

Capitol Records has announced the promotion of **Denise Skinner** to the post of Senior Director, Artist Development. Skinner is based at Capitol's Vine Street headquarters.

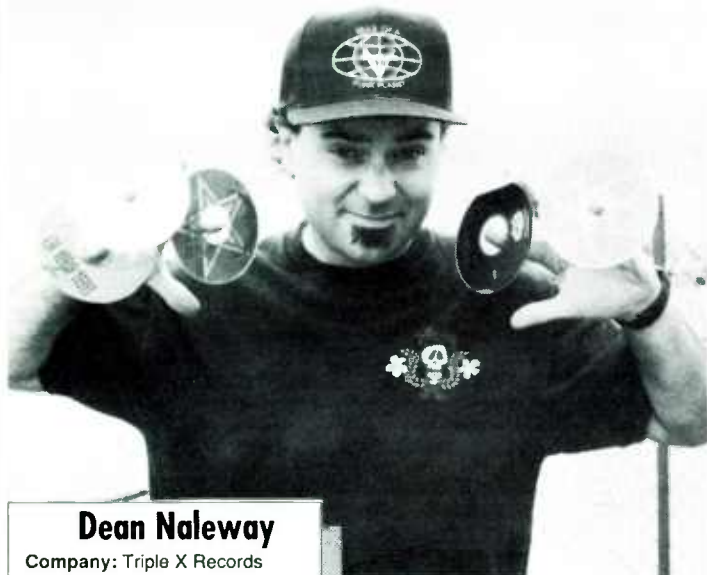
Third Stone/Atlantic Records has appointed **John Brown** to the post of Vice President of Contemporary Music. Brown, who will be based at the company's Los Angeles headquarters, will shepherd the acquisition and development of new and existing talent for the company.

Savage Records, Ltd. has announced two new appointments: **Eloise Bryan** has been named Director of Production & Creative Services, and **Pat Smith** has been made Vice President of Publicity.



Glen Boyd

Def American Recordings has announced the appointment of **Glen Boyd** to the top National Retail Promotion spot for the label. In his new post, Boyd will oversee merchandising and promotional efforts at the retail level for the label's roster of artists. **MC**



Dean Naleway

Company: Triple X Records
Title: Co-owner
Duties: Talent acquisition & artist development
Years with company: Seven years

Dialogue

Background: "Triple X started about seven years ago. Our birthday is in July. When we began, my partner Peter Heur and I were working at an indie label and distributor doing buying and eventually A&R work. And we were signing some very good acts, too. There just came a point when we wondered why we were doing this for someone else when we could be doing it for ourselves. So we quit our jobs and started Triple X. We sold our cars and everything of value that we had. To get going, we relied on the relationships we had made with the manufacturing companies while we were working on our other jobs. They gave us terms. Then we worked out those terms with our distributor so we could get a check from them and run it over to the manufacturer. And it just built and built and built. Eventually, we had somewhat of a cash flow."

Early Signings: "The very first band we signed was called Rhino 39. And they're actually still around in Long Beach playing out every now and then. The second band we signed was out of Orange County, and they're called D.I. We have about five albums out on them already. The third band was the Dills—a reissue of something they did earlier. The fourth group was Jane's Addiction—and that record was the one that put us on the map. Right now, we've got over 150 titles in our catalog. The biggest selling record on our label was that Jane's Addiction record, which sold a few hundred thousand. Initially, it took every ounce of energy for us to introduce Jane's Addiction to the world, but once they caught on, the record sold like crazy."

Label Focus: "The label is varied. We have things from R&B (Bo Diddley) to hard-core punk (the Exploited) to Ska (Bad Manners & Selector), but most of our acts fall into the harder edged alternative area—Jane's Addiction, Pigmy Love Circus, Celebrity Skin—bands of that nature."

New Signings: Gun Club, Selector, Bad Manners, Dead, White & Blue, Motorcycle Boy, Mojo Nixon and a solo album from Jerry Jacoby, the former lead singer from Celebrity Skin.

Competing: "Normally, we don't do much wooing of bands away from major labels. Usually, we're there first and the acts are aware of the commitment we make. We're willing to take the chance and develop them and help build their careers to the point where they might very well get noticed by a Warner Bros. or another major. That's what happened to a few of our acts already. As for developing acts—we're pretty thorough from our marketing and promotion standpoints."

L.A. Shopping: "Primarily, we look for bands in our own backyard. We're into supporting our local scene. That's very important to us. I don't want to give you the impression that we only sign L.A.-based bands—that's not true. We've signed bands from all over the country and from across the seas, too. But most of them are from our own backyard."

Local Scene: "I think there is a local scene now. I think there always has been and there always will be. I don't agree with those who claim the scene is dormant or there's not much going on. It seems that on any given night you can go out and see a selection of many, many different bands playing all around town. I feel fortunate to be a native Californian. I've been entertained here, night after night, for most of my adult life. The people who feel the scene is dormant should go where the scene is truly dormant and then come back here for a second opinion. I'm never bored. I can always find a good band to see on

almost any night of the week."

Favorites: "There's a band called Bug Lamp with one of the guys from Circle Jerks. I really like them. They're a real hard rockin' band. There's also a band called Dumpster, who I feel exude all kinds of energy. Also, the Muffs, who are fronted by a couple of ex-Pandoras. I think they have some sort of demo deal with Warner Bros. Then there's Clawhammer, a band you really ought to go and see live."

Talent: "Ultimately, to turn me on, it's gotta be in the music. It could be the songs, the tempo, the grooves. But beyond grooving on the music, there are other considerations before signing a band. One of the most important is being and acting professional and having your shit together. Knowing that you have to get out there and tour to promote your record. We also look for people we're compatible with; people we can get along with in all situations. Bands also have to understand that getting a record contract is just the start of a career. It signals the time to get your career rolling. Lots of bands get very lax after signing a record deal. They begin to feel as if they've accomplished something, when in reality, it's only the very beginning. The bands that understand that are the bands we choose to deal with."

Unsolicited Materials: "I really like receiving unsolicited tapes and if they ever stopped coming, I'd miss them. Most of the tapes I receive are



They're not the Los Angeles delegation of Hells Angels—rather, Interscope recording artists (now get this name) My Life With The Thrill Kill Kult and they'll be headlining at the Palace on Wednesday, June 10th, at 10:45 p.m. as part of the MARS-FM One-Year Anniversary Show. Also on the show are Echo & the Bunnymen and Zulu Spear. Interscope will be re-releasing MLWTTK's latest album, Sexplosion! which was previously available on Wax Trax. Don't miss this act, they're really wild live.

China Starr



T.N.T recording group St. Thomas takes a moment to pose after a mixing session for their debut album. Shown from left to right are: Scott Richards, vocals; Rusti Van Velsen, bassist; John Seastrand, drums; Joe Delaney, guitar; Michael Carnevale, engineer; Dito Godwin, producer; and Tony Lombardi of T.N.T. Records.

pretty mediocre, but it's still important for me to hear bands at every level of development. I have bands that update their tapes and send me new ones every six to eight months, and they're all pretty happy with the input we give them. Tapes can be sent to Triple X Records, P.O. Box 862529, Los Angeles, CA 90086-2529. In all the years I've been doing this, I never signed a band from a demo tape, but I'm very close to doing that now. I can't tell you who they are, but they're a California band and we're close to making a deal. So that will be the very first band signed from a demo. I'm really excited about them, too."

Advice: "The first bit of advice I can offer is for bands to not try to think too much about the business end of things. It's alright to be aware of the business going on around you, but just don't get caught up in it, because it most likely will affect your songwriting and performance levels and eventually drive you crazy. Just don't compromise your creativity for anyone. Stick close to what you believe in and hopefully people will react to it. And never forget to have a lot of fun—that's what it's all about.

Another bit of advice is that bands don't have to spend a lot of money making demo tapes; you can do a good, clean job with what funds are available to you. An effective demo tape will still get your point across. It doesn't have to be anything elaborate. I don't mind listening to four-track demos as long as they are audible and clear."

Grapevine

Congratulations to Columbia A&R giant Nick (Alice In Chains) Terzo for signing local alternative band the **Inclined** to the label.

Kiss will bring their "Revenge" tour to the Long Beach Arena on August 8th.

You can stop all of the **Poison** rumors now as the band has officially added **Richie Kotzen** to the group to replace C.C. Kotzen also hails from Pennsylvania, as does the rest of the band.

And speaking of **C.C.**, this week's rumor has the guitarist adding former Hurricane lead singer **Kelly Hansen** to his new band.

Drummer **Anthony Fox** has joined local band **Jones Street**. Fox and Jones Street will be performing at the Whisky on June 13th.

Former frontman for Sister Shotgun, singer **Sol Simms**, has put together a new band called **Sonic Crush** which combines members of two other club acts, the Shotguns and Restless. The band, however, is currently seeking a new bassist. Interested parties should call (818) 753-8218.

Izzy Stradlin, founding member and former guitarist with Guns N' Roses, has announced that he has officially signed a new management contract with **Alan Niven** and that he is completing his first solo album for Geffen Records. Stradlin will tour in support of his first solo effort.

Local rockers **Tuff** now putting together material for their second **Titanium/Atlantic** album.

Columbia act **Love/Hate** was forced to cancel the last leg of their British tour following an injury to bassist Skid, who dove off the stage and landed on the floor hurting his shoulder.

On The Move

David Novik has been named Senior VP/A&R for **RCA Records**.

Hugh Burnham has been named Director of A&R for the **Imago Recording Company** in Los Angeles.

Liz Garo & Melanie Tusquellas have been promoted to A&R Reps for **Restless Records** in L.A.

Recent label signings include: **Good 2 Go** (Giant), **Stray Cats** (JRS); **Boz Scaggs** (Virgin).



Cryptorchid

Contact: Edward Rodriguez (818) 994-2596

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Why a band would want to name themselves after a medical disorder in which the testicles don't fall properly is beyond me. Perhaps to make small talk at parties? Musically, the band has chosen an alternative approach. The playing is tight and some of the songs are a bit dark and Bowie-esque. For the sake of accuracy, Scott St. David played bass on the tape, while Dan Dodd played drums. This is not the rhythm section pictured above! Apparently, "Overdosed," the opening tune, has been receiving lots of local airplay on KXLU, which can only help the guys with their fan following. Songwriting, as usual, is the stumbling block here. Though properly written, these songs need to be stronger if they're expected to impress fans or the A&R community. Now that the playing is super tight, I'd work on the craft of songwriting to get further ahead.



Craig Jackson

Contact: Craig Jackson (310) 437-0497

Purpose of Submission: Seeking label or publishing deal

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Coming off like a cross between Glenn Frey, Jackson Browne and Tom Petty, Craig Jackson displays his wares in songwriting, singing and production and scores very well in each and every category. The production is extremely Eagles-ish, which works well with Jackson's voice. The artist has lots of live performance experience both in San Francisco and here in Los Angeles, which explains his musical tightness. This is a pro all the way around. The finale of this four-song submission is a great ballad called "A Place In The Sky." With its poignant lyrics sung a la Roger McGuinn, this last selection also happens to be the most memorable. Here is a case of an artist that should be meeting with publishers and A&R reps to discuss career plans. My advice would be to get a hold of Craig's demo tape and give it a good once over. You won't be sorry.



Cockeyed Bob

Contact: Michael Mulhausen (213) 660-3938

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Cockeyed Bob (and I kinda like the name) is a brand new Los Angeles-based band playing what can only be termed alternative-pop music. It's refreshing, it's catchy, it makes you wanna get up and dance. It's interesting that a newly formed band is already seeking a label deal. Only in Hollywood! Though this band isn't quite ready to sign on the dotted line, they are a band worth looking at and following. I would suggest the A&R mavens catch these guys live and maybe even pick up a copy of their four-song demo tape. This is a refreshing three-piece unit with a sense of humor and a penchant for pop. "I'll Come Back For You" and the last tune, "There Goes The Neighborhood," appear to be most original. Go ahead and take a listen. I think you'll like these guys.

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



ASCAP held a writers-in-the-round evening at Cafe Largo. Pictured (L-R) are: Steve Seskin, Jon Vezner, Allen Shamblin, Jill Colucci, and Pam Rose.

Songwriter Activities

ASCAP held its monthly acoustic showcase entitled *Quiet On The Set* at Cafe Largo and as usual, the turnout was tremendous. At this particular show, the performing rights organization presented numerous songwriters from Nashville in a writers-in-the-round format, which is the "rage" in the Nashville songwriting community. Five top-notch country music writers took turns singing and accompanying themselves on acoustic guitar throughout the evening. They sang a variety of new songs as well as songs that have been covered by country music greats in the past. The writers who strutted their stuff were: **Jill Colucci** (who has had two Number One singles co-written and recorded by **Travis Tritt** and has had cuts with Wynonna Judd, Lacy J. Dalton, and Michelle Wright); **Pam Rose** (whose main co-writer is **Mary Ann Kennedy** and who has twice been nominated for Grammy Country Song of the Year with Restless Hearts' classic "I'll Still Be Loving You" and Lee Greenwood's "Ring On Her Finger

Time On Her Hands"); **Steve Seskin**, who has ten albums to his credit and has been covered by Alabama, Waylon Jennings, Highway 101, Pam Tillis, (among others); **Allen Shamblin** (who has had Number One hits with Randy Travis' "He Walked On Water" and Mike Reid's "Walk On Faith" and has had covers with Bonnie Raitt, Patty Loveless, Wynonna Judd, among others); and **Jon Vezner** (whose many hits include Kathy Mattea's multi award winning "Where've You Been," which was co-written by **Don Henry**). Opening the evening's festivities was Austin, Texas native **Jimmy Lafave**, who really is more of a folk/blues singer/songwriter than country writer. He kind of reminded me of a folksy version of John Waite. It was an exquisite evening indeed!

Warner/Chappell Music employees got together in mass recently at their annual International Conference which was held in Indian Wells, CA. Topics addressed included the array of legislation on performance



Jimmy Lafave also performed at the ASCAP-sponsored writer showcase.

royalties, restrictions on lyrical contents and automatic copyright renewal, and the effects of new technologies on music publishing. In addition, numerous WCM writers and artists performed.

Bug Music writer **Rosanne Cash's** song "Carrie" is on the CBS LP *'Til Their Eyes Shine: The Lullaby Album*. Bug staffer **Tom Russell** has the title track for the Hue & Katy Moffatt project, *Dance Me Outside* on Philo Records. Flaco Jimenez has recorded Bug writer **Butch Hancock's** "West Texas Waltz" for his upcoming Reprise LP. "Walk That Line" by **Rick West** (who is signed to Bug) is on Martina McBride's BMG LP.

New Songwriter Signings

Jobete Music has signed writer/producer **Ron Dante** to an exclusive, long-term songwriter agreement with its BMI-affiliated **Stone Diamond**

Music. Dante, best known for his work as a producer for Barry Manilow, Cher, Dionne Warwick, Pat Benatar, among others, was the voice that powered the Archies to the top of the charts with "Sugar Sugar."

Tevin Campbell has entered into a publishing agreement with **PolyGram/Island Music**. The soulful young singer gained recognition through his performance in Prince's *Graffiti Bridge*. Campbell co-wrote the hit ballad "Tell Me What You Want Me To Do" with **Narada Michael Walden**.

MCA recording act the **Outfield** signed with **PolyGram/Island Music**. Their new album *Rockeye* was released recently.

Thurn And Taxis has signed with **PolyGram/Island Music**. The development group has been showcasing in New York and Memphis.

New **Bug Music** writers are: **Scott Morrow**, **John Kay**, **Robert Fleischman**, **Ronny Cox**, **Doyle Bramhall II**, **Chris Stamey**, and **Karen Tobin**.



Dexter Moore has been named Senior Director, Writer/Publisher Relations at BMI.



Artist showcases were given by Warner/Chappell artist/songwriters at the recent WCM International Creative Conference. Atlantic Starr, who are currently topping the charts with their "Masterpiece," performed along with the Rembrandts and Psychofunkapuss. Pictured are the members of the Rembrandts as well as a variety of WCM personnel.



Nanci M. Walker was promoted National Director, Talent Acquisition, Peermusic.



Jobete Music signed writer/producer Ron Dante. Pictured (L-R) are: Vince Perrone, Executive Vice President and General Counsel for both Jobete and the Gordy Company; Lester Sill, President and COO, Jobete; Ron Dante; and Frank Banyal, Executive Vice President and General Manager, Jobete.

The Business Side

Dexter Moore has been promoted to the position of Senior Director, Writer/Publisher Relations at BMI. Moore is responsible for signing some of today's hottest pop, rock and urban contemporary songwriters to BMI including L.A. Reid, Babyface, Hammer, Janet Jackson, Boyz II Men and En Vogue. In his new capacity, Moore will continue to answer the day-to-day needs of the organization's songwriters, composers and publishers.

Nanci M. Walker has been promoted to the position of National Director, Talent Acquisition at Peermusic. Nanci's responsibilities will continue in the supervision of all of Peer's U.S. artist signings including Jeannette Katt (A&M), the Spent Poets (Geffen) and Marvin Etzioni (Restless). Her position, however, has been expanded to now include the coordination with Peer's international offices on the acquisition and development of talent for the U.S. market.

Thomas McPartland has been appointed to the position of Vice

President and Deputy General Counsel for BMG Music Publishing.

Beacon Films, the film company responsible for *The Commitments*, has signed a publishing agreement with PolyGram/Island Music. The deal includes the publishing of John Hughes, Robert Arkin, and the Corrs.

PolyGram/Island Music has acquired the Jimmy Webb catalog, which includes standards such as "Witchitaw Lineman" and "MacArthur Park." Webb will also be an active staff writer for the company.

John Wohlgemuth has been appointed to the position of General Manager and Director, BMG Music Publishing.

BMG Music has acquired hundreds of copyrights by noted country music songwriters through its acquisition of three significant catalogs—Jim Halsey's Century City Artists Music Publishing, Song of the World and Preston Sullivan's country catalogs.

Bug Music has announced the addition of Dave Durocher to its Nashville staff. Durocher is a professional manager. **MC**

SONGWRITER PROFILE



Steve Diamond

By Pat Lewis

This last year has been pretty amazing for me both personally and business-wise," says writer/producer Steve Diamond. "I have a son, Cole Diamond, who is now one-year-old; I had a couple of songs with L.A. Guns—'Kiss My Love Goodbye' [which went Top Twenty] and 'Wild Obsession,' I had a hit with Alias' 'Haunted Heart,' and I had a hit in Europe with a Swedish artist called Corola on Virgin Records." Diamond's credits also include cuts and/or co-writes with Eric Clapton, the Triplets, Restless Heart, Paul Stanley, and Maurice White, among others. He recently finished producing and co-writing tracks for the new Gorky Park and Joey Lawrence (MCA/Impact) LPs and is currently working with Alias for their next album, Merrit Morgan for her debut LP on Capitol, and Anita Pointer for the new Pointer Sisters album, among others.

Diamond is what you might call an "independent" songwriter. Which simply means that he is not presently signed with a publisher in the United States or Canada and therefore "runs" his songs himself. (Actually, he and his partner/wife Teri Muench run his songs.) But what are the advantages of working independently versus signing with a publisher? "Primarily it's that you own everything and it makes you more self-reliant," answers Diamond. "I think the big pitfall of publishers, and this is not the publishers' fault, is when the writer expects things to be done by the publisher and then gets disappointed when they are not done. I think the main advantage of being independent is knowing that you don't have anyone else to rely on or to blame and you're forced to make things happen. There's no one to complain to. Fortunately, Teri and I work as a team. She's the best at getting songs recorded and getting me into collaborations and situations. Fortunately, it's been the most active time that I've ever had and in a lot of different areas."

In the last year, Diamond signed sub-publishing deals with several overseas publishing companies. While Diamond's main concentration is writing with and producing bands and artists here in the United States, many of his songs are also getting covered by major artists in other parts of the world thanks to these overseas publishers.

"I did sub-publishing deals with BMG in most territories, Peer in Scandinavia, Warner/Chappell in France and the Company of the Two Pieters in Holland," says Diamond. "Which has been a real revelation because I had been signed to major publishers [in the United States] on a worldwide basis in the past and I didn't really get attention from any of the individual markets. My Scandinavian publisher, for example, has been very helpful. 'The Girl Who Had Everything' by Corola has been on three albums—it was on her album, her greatest hits album, and a compilation album that went platinum. My Australian publisher flew me to Australia and I worked with a couple of great artists there—Rick Price and Anna Christensen. I've also had cuts in Germany, Japan and England as well. And there's been a lot of times when an artist is coming through the States, and they'll put me together with that artist. So, there's many more opportunities than I ever thought existed."

Before becoming a writer and producer, Diamond was an artist himself and had several record deals, which "didn't really go anywhere." His "break" came, however, when Eric Clapton recorded a song of his called "I've Got A Rock & Roll Heart," which became a Top Five worldwide hit. "That opened my eyes to an alternative career and I started to think about writing for other artists as well," says Diamond. "Although I never wanted to drift too far from what worked for me. So, I generally write what works for me with a few alterations, if necessary, for any particular artist. My criteria for working with an artist is I just have to love their music and know that it speaks to me and that it's honest. I mean, I work with established artists, but I also really enjoy working with new artists if they have something that really excites me."

Even though Diamond admits he has been brought into situations to fix-up a band's already-written tunes (much like Desmond Child) or has been brought in to write "the single" after the band's album has pretty much been written, his true passion is working from the get-go on a song or set of songs with an artist or band. "I think my strength in working with artists—what you'd call 'my niche' is that I'm really a band guy," he states. "I've always been in bands, so I really understand the artist's perspective. That's why I'm not just a formula L.A. songwriter—coming in and putting my stamp on something. When I work with someone, I always ask myself, is this something that I would be proud to have on my own record. And that's the criteria that I look at. I don't try and force anyone into doing something that I know somebody wants out of them [The "somebody" Diamond is referring to is more than likely the record company or producer]. I try to find what the artist is about and bring that out. I help focus the artist." **MC**



A highlight of Crossroads 92, the two-day Memphis music showcase, which featured 100 of the best unsigned acts in the South, was the BMI Memphis Legends panel, held at B.B. King's Blues Club. Over 4,500 people, including more than 150 industry registrants, attended the Crossroads showcases staged in nine clubs along Beale Street, featuring performers in blues, rock, country, metal, folk and rap. Pictured are various record executives and producers along with BMI's Charlie Feldman, Assistant Vice President (second on the left) and Jody Williams, Senior Director (farthest right).

ED'S REALLY BIG SHEW



Buena Vista Home Video has released a two-cassette Ed Sullivan bonanza for fans of this long-running variety show. Every Sunday, for more than two decades, American television audiences tuned in to The Ed Sullivan Show to see the very best in the world of show business—from jugglers to comedians to Broadway stars to novelty acts to the best in popular music. This two-volume video compilation, assembled by ace film archival man Andrew Solt (This Is Elvis, Imagine) and narrated by Carol Burnett (Volume One) and Burt Reynolds (Volume Two), includes excerpts from some of the show's best musical moments—the Beatles, the Rolling Stones, the Byrds, Jackie Wilson, James Brown, the cream of Motown, Barbra Streisand, Frank Sinatra and Judy Garland, among many others—expertly edited and laced together with insightful narration. Highly recommended.

IN THE STUDIO



Hollywood Records artist D.D. Wood recently completed her debut effort. The SoCal native was joined in the studio by veteran Texan accordion man Flaco of the Texas Tornados. Pictured at Milagro Studios in Glendale are Wood and Flaco.

LARRABEE SOUND STUDIOS: A whole lotta remixin' goin' on at Larrabee: Mixer extraordinaire, Keith Cohen, putting the finishing sonic touches on tracks for Prince's new Warner Bros. opus...Producing duo L.A. and Babyface, mixing Babyface's new song, "Turn It Up," with engineer Jon Gass...Dave Way, remixing Tisha Cambell's "The Feeling Is Right" and Freddy Jackson's "Can I Touch You"...Dave Way, also mixing tracks for After 7's new album, with wunderkind Dallas Austin producing...Producer Sylvia Massy, mixing Green Jell-O's Zoo Entertainment debut...Producer David Frank and engineer Carmen Rizzo, tracking and mixing Linear's new album for Atlantic Records.

OCEAN STUDIOS: Warner Brothers artist Peter Cetera, overdubbing tracks for his upcoming album with co-producer David Foster, engineer Rick Holbrook and assistants Michael Rodriguez and Michael Geiser...Gorky Park and producer Fee Waybill, working on material for an upcoming album release, Irwin Musper engineering the sessions and Michael Geiser assisting.

THE CORE HOUSE: Rocky Burnette and John Herron, cutting tracks with Dwight Twilley on vocals...Producer Jammin' James, cutting tracks with MC Yella...local faves Saddle Tramp, Pretty Vacant, Daddy Cool and Street Killer, working on projects in this Van Nuys facility.

STUDIO MASTERS: Little Richard, tracking and mixing for a Japanese greatest hits release with producer Joey Carbone, engineer Wolfgang Aichholz and assistant Thomas Mahn.

SOUND CITY: RCA recording artists Kik Tracee, tracking their next release with producer Chris Goss, engineer Joe Barresi and assistant Jeff Sheehan...Sugartooth and producer Daniel Rey, tracking new material for Revolution/Capitol Records, Mike Bosley manning the console, assisted by Jeff Shannon.

ABSENCE OF PHALLUS



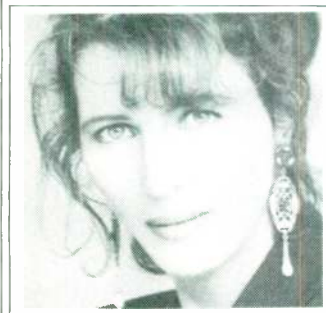
Metal Blade and Slave Pit, Inc. have released Phallus In Wonderland, an hour-plus video chronicling the make-believe efforts of gross-out group Gwar and their attempts to retrieve the Cuttlefish of Ctulu, the phallic dangling participle worn between the legs of frontman Oderous Urungus (the video stems from an actual incident in which police told the theatrical group—who resemble an X-rated version of He Man and the Masters of the Universe—to not wear the phallic prop, citing it as obscene). The plot is weak, the story is inane and served up with gore, senseless violence, some pretty disturbing pro-drug messages and a cinemagraphic sense that assaults the brain like a strobe light. Even hard-core Gwar fans will have to dig pretty deep through the trash to find laughs in this one. —Tom Farrell

ON THE SET



Motown's the Boys take a break while filming the video for their first single, "The Saga Continues," the title track from their third LP. Pictured (L-R): Jabari Abdulsamad (father of the Boys), Khlyr, Tajh of the Boys, director Scott Kalvert, Motown Records' Mark Keene and Bilal and Hakeem of the Boys.

PRODUCER CROSSTALK



ROBIN FREDERICK

By Jonathan Widran

Growing up in a society where money, glamour and lifestyles of the rich and famous are instilled in us as the pillars of show biz success, it seems natural that an aspiring songwriter/producer would want nothing less than Top Forty gold and platinum. But the multi-talented Robin Frederick is living proof that there are other avenues which lead to success and creative fulfillment. In becoming one of the industry's most prolific and respected children's producers, she has taken the idea of a "niche market" and filled it to the nth degree.

Over the past few years, Frederick has produced three albums for Walt Disney Records (including the just-released *The Little Mermaid: Songs From The Sea*, which continues Ariel's tale), written and produced over 200 songs for the Disney Channel's award-winning *Welcome To Pooh Corner* and *Dumbo's Circus* daily TV shows, written and narrated books and music cassettes and provided music and sounds for best-selling children's toys.

Call her a Mickey Mouse producer, and she might actually take it as a compliment. "People assume I have kids, but I don't," she laughs. "They think what I do must be easy, but writing for kids is quite difficult. You can't be patronizing—you must be excruciatingly honest—and above all, in touch with the child within yourself. Part of the problem is that kids now listen to Disney albums on their parents' CD players. I may not have to worry about radio play, but many of the arrangements I do are as complex as they are emotional."

While she enjoys working with non-human celebrities like Goofy, Donald and Minnie, she is very much the consummate adult professional when she is behind the boards: "My job is to facilitate an end product with

high quality music, where my artistic vision meets the needs of the client."

Her ability to write good songs has allowed Frederick to fulfill her lifelong dream of becoming a recording artist. She's just released her debut, *How Far? How Fast?* on Higher Octave, one of New Adult Contemporary's most respected labels, and as the album has splashed onto playlists throughout the country, the singer/songwriter/producer has once again conquered another non-Top Forty niche.

While the subject matter on her own collection is generally aimed at adult relationships, mature and ultra-romantic, there is a touch of child-like whimsy in the often unusual lyrical territory she approaches. This isn't totally surprising, since Frederick insists that her two lives often overlap, and that becoming an ace in the children's market is what gave her the skills required to produce her own project. "Being a writer/producer on assignment provides you with a lot of discipline and the ability to rewrite yourself until a song is to your liking. All my TV experience taught me to give a great product on a limited budget, which I had to do because a first solo album is a proving ground. You don't have much of a time luxury in either case, and so you must be inventive. If you know what you are doing, you can write a great album out of a little money."

The only real difference, she claims, is in the amount of pre-production she had to do. Before bringing in some of LA's top musicians, she spent a year writing, sequencing and preparing charts. The bulk of the album was recorded in three days, after which she sang and layered her own vocal tracks.

Frederick grew up in Palos Verdes with dreams of becoming a singer-songwriter filling her head, and began writing plays and songs as early as eight years old. While attending college at UC Santa Cruz, she majored in Creativity (a real major!), studying writing, art, psychology... anything but music, which was the most natural to her. Shortly after college, her first musical was produced in the Bay Area, but she decided to try her luck at a Top Forty deal and moved back to SoCal. She recorded an album which was never released, but in the meantime got involved for five years with the South Coast Repertory Theatre, writing and producing musicals for children.

As another of her musicals was being produced in Hollywood, she got a night job "babysitting" at the Village Recorder studio, an experience which allowed her to sit in and absorb sessions by Steely Dan, Supertramp and Fleetwood Mac. After two years of soaking up that creative energy, she hooked up with the Disney Channel, where she found that "my theatre orientation was perfectly suited for TV scripts and songs."

"Creating music for children taught me that to capture a person's attention, it has to be accessible right away. But I also learned that music can be fun and entertaining while also containing deeper messages. I simply applied these principles to adult music for my album." **MC**

NEW TOYS—BARRY RUDOLPH



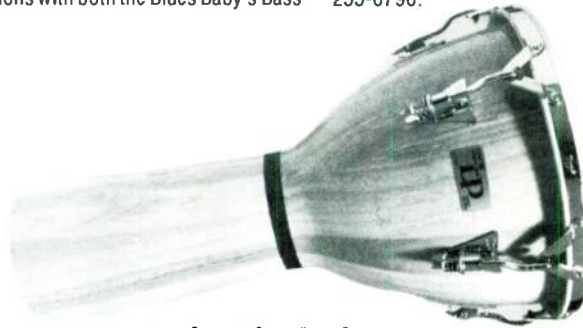
The original Blues Guitar Strings!

Blues Baby Guitar Strings

Blues Baby's Strings are especially made for blues players and are said to match the blues style of music. Blues Baby Strings come in two classes for guitar and two for electric bass. The Original Blues come in sets from the lightest Cry Baby's with a .008 for the top E, to the heavier Tear Jerkers with a .010 on top. These sell for \$7.45 a set. Metal Baby's also start at .008 and come in .009, .009 with heavier gauges from the G string down and then .010's with a .052 cable on the low E string.

Bass players have the same kind of options with both the Blues Baby's Bass

Strings and the Metal Baby's Bass Strings. These strings are nickel wrapped and start at .045 for the G to a .095 for the E and go to a .105 for the E string in the "Fatty's" set. Both the Original and Metals sell for \$32.95 and \$34.95 a set. Other good news is that any Blues Baby's string is available in single string packs. These strings are available through Musicians Friend magazine, Northwest Wholesale, V.J. or directly from Blues Baby. For more information, contact Blues Baby Guitar String, 7245 Sharon Dr., San Jose, CA 95129 or call (408) 255-0790.



New Wooden Djembe from LP Percussion

Similar to the conga drum, the African Djembe hand drum has always been at best a difficult instrument to play, keep tuned and maintain. LP has come up with a lighter weight version that uses a shell hugging rim with smaller plates just like LP's conga drum. So you get a good bass tone like the traditional Djembe but with ease of head maintenance and tuning.

Made from Siamese oak, the new Djembe's construction helps to eliminate cracking while retaining a warm sound. The skin chosen is thin enough to offer a wide range of sounds yet durable enough to last for years of playing. For more information, contact Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.



Yamaha's TG500 Tone Generator

The TG500 is one of ten new products from Yamaha. Using second generation Advanced Wave Memory sounds, the TG has 64-note polyphony with eight megabytes of waveform ROM. You may also install an additional one meg of RAM to allow loading external sounds from cards or via Sample Dumps.

The TG500 has 384 presets, including 252 voices, four drum kits and 128 performance combinations. There are also 192 internal RAM locations that store

126 voices, two drum kits and 64 performance combinations. So the voices can be played individually or in combi mode.

Interesting to note is that edits are made in the performance and not in the actual voice so the original voice is left intact. Also the same effects in the SY99 synthesizer are used in the TG500. If you are interested, contact Yamaha at Yamaha Corporation of America, Digital Musical Instruments, P.O. Box 6600, Buena Park, CA 90622 or call (714) 522-9011. **MC**



Pauly Shore, Brendan Fraser and Dave Morgan in *Encino Man*

For those wondering what ever happened to **Vince Neil**, the former **Mötley Crüe** frontman has his single, "You're Invited (But Your Friend Can't Come)," in the soundtrack to **Hollywood Pictures'** new **Encino Man**. In this feature, former MTV VJ **Pauly Shore** co-stars with **Sean Astin** as two high school outcasts who dig up a frozen caveman while excavating a backyard pool. With the excavation of their new friend, **Link (Brendan Fraser)**, the duo suddenly gains new popularity. It's a little early to tell whether the PG-rated coming-of-age story will be celebrated, but the soundtrack almost certainly will be. Aside from Neil's track, composer **Jonathan Sheffer** has stocked the film with offerings from **Alice Cooper**, **Right Said Fred**, the **Scream** and **Ian Whitcomb**. Sounds totally buff to us!

We understand that Vince Neil

has just been added to the July 11 charity event, **Love Match**, for which **John McEnroe** is serving as figurehead. Other celebrities slated to join these bad boys at the **North Ranch Country Club** in Westlake Village include **Mickey Rooney**, **Alan Thicke**, **Jody Watley** and **Bret Michaels**, plus, of course, **Alex Lifeson** (Rush) and **James Christian** (House of Lords), who are seen jamming with McEnroe in the photo. Tickets to the event, available at Ticketmasters citywide, are going for \$12.50 if you just want to watch, \$600 if you want to play and \$260 if you'd like to attend the celebrity-stocked dinner party afterwards. Proceeds will go to the **United Cerebral Palsy** and **Spastic Children's Foundation**.

If you've been searching your dial for **Westwood One's Lost Lennon Tapes**, search no more. The pro-

gram, which made its debut in January 1988, has been expanded by its mastermind, **Elliot Mintz**, into a show called **The Beatle Years**. Helping out as series consultant is **Mark Lewisohn**, who wrote five Beatle books including the 1988 best seller **The Beatles: Recording Sessions** and is widely regarded as the world's foremost authority on the Fab Four. Since this is a syndicated show, airtimes vary widely across the country, so check your listings. In Los Angeles, it's carried by **KLSX-FM**.

The always-celebrity-studded **T.J. Martell Foundation 6th Annual**

Rock & Roll Celebrity Softball Game is coming up Sunday, June 14. This event, which is co-sponsored by **Reebok** and the **Upper Deck Company**, benefits leukemia, cancer and AIDS research and always draws a bunch of famous folk. Already on base for the event are cast members of **Beverly Hills 90210**, **Marrried... With Children**, and **Melrose Place** along with radio personalities from **Pirate Radio**, **KNAC** and **KLOS**. Tickets, available through Ticketmaster, cost \$15.

Full Moon Entertainment's sci-



Elliot Mintz

fi rock & roll film **Bad Channels** is coming soon to a video store near you. The film stars MTV's **Martha Quinn** and features the music of **Blue Oyster Cult**, **Sykotik Sinfoney**, **Joker**, **Fair Game** and



John McEnroe jams with James Christian and Alex Lifeson

DMT. Pictured at a party shortly after the film's first screening are (L-R) **Sykotik Sinfoney** band member **Dr. Rhythm**, **Full Moon Music Supervisor Pat Siciliano**, **Bad Channels** director **Ted Nicolau**, **Martha Quinn**, **Moonstone A&R manager Dean Schachtel**, and band members **Zold Zweetle** and **Petrifillio**.

Shelley Duvall says she's rounded up half the financing for her big-screen version of **Jack London's Call Of The Wild** while simultaneously putting together a deal for a family film she wrote called **It's A Bird's Life**. "It's strange," she says. "Financial institutions have always been reluctant to finance family movies—even though they make money. It's even harder to find financing nowadays." Duvall recently finished up her animated **Bed Time Stories** series for **Showtime**, which features the voices of **Bette Midler**, **John Candy**, **Christian Slater**, **James Earl Jones**, **Martin Short**, **Ringo Starr**, **Jean Stapleton**, **Dudley Moore**, **Bonnie Raitt**, **Sissy Spacek**, **Rick Moranis** and **Michael J. Fox**.

If you haven't yet discovered the **Disney Channel's** new educational series, **Adventures In Wonderland**, do check it out. The series, which airs Monday through Friday at 7:30



Cast and crew of *Bad Channels*.

SHOW BIZ—Tom Kidd



Tweedledee and Tweedledum

a.m., is essentially an updated and much lightened version of the Lewis Carroll classic. "We are using the legacy of Lewis Carroll's fantasy-filled literature to produce an imaginative environment through which



we can teach language and vocabulary skills," explained **Stephen D. Fields**, senior vice president of original programming. "Lewis Carroll's inventive word play lends itself to the stimulating, varied, and entertaining educational thrust we wanted for the series." It also updated well. (Tweedledee and Tweedledum, for instance, are rappers.) There are four songs per episode, each delivered by musical director and Devo leader **Mark Mothersbaugh**.

How important are guest stars in prime-time television? Lots. For instance, the segment of *Beverly Hills 90210* in which **Color Me Badd** guested and sang their single, "I Adore Mi Amor," scored a 13.3 rating, which represents an 18 percent increase over the series season average. Producers take note.

Irving Azoff has announced the formation of **Big Screen Music**, a new company to be administered through his label **Giant Records**, which will seek to find new markets for top quality film scores. According to film music supervisor **Tim Sexton**, "We're looking to create distinctive product that will serve to emphasize the emotional connection music so often makes in film." This means the company, while concentrating on instrumental film scores, will be open to any avenues that will maxi-

mize the cross-marketing synergy between sound and visuals. So don't send your demo tape unless you have really good artwork.

A Baltimore ventriloquist has sued the makers of **Diet Pepsi** for more than \$130 million, claiming they took his signature line, "You've got the right one, uh-huh," for their current advertising campaign.

Arthur Takeall, 45, said he sent Pepsico Inc. a jingle with the phrase in 1989 when seeking funding for an educational program featuring his dummy, **Scoter**.

From the **Capitol Records Collectors Series** comes a greatest hits package by **Al Martino**. Though your parents probably know the former **Alfred Cini** best as the big-voiced Italian balladeer behind Top Ten hits like "Here In My Heart" from 1952 and the theme song from *Hush, Hush Sweet Charlotte* in 1965, you still know him. Martino, you see, was not only the voice behind "Speak Softly Love," the love theme from **Francis Ford Coppola's *The Godfather***, but he got to appear in the film as Mafia connected

singer **Johnny Fontaine**. Though many felt the role was a none-too-subtle swipe at **Frank Sinatra**, Martino saw enough parallels with his own career that it was a role he



Jordan Christopher Michael in Motorama

just couldn't refuse.

You cable access fans should be aware that writer/producer **Len Peronin**, late of the community access music TV show *Total Sound*, has announced plans to rebuild **Non-Descript Productions** with the help of some of his former teammates. The new show, which it is said will incorporate a call-in feature, will be called *The Non-Descript 28* and should debut sometime this summer.

Hit songwriter **Antonina Armato**, who has just co-written three songs with hit producer **Oliver Lieber** for **Capitol Records' *The Wild Pair***, recently teamed up with **Joe Smith**, President/CEO of Capitol Records and celebrities including **Christopher Burke** and **Chad Lowe** of *Life Goes On* at Beverly Hills' Maple Drive restaurant for a promotion dreamed up by **KABC Talk Radio**

personality **Peter Tilden**. **Armato** helped judge song entries submitted to a contest held by the station. First prize was a Capitol recording contract.

Show Biz recently spoke with director **Barry Shils** who told us about his new film, *Motorama*. The flick stars **Jordan Christopher Michael** as ten-year-old Gus who sets out in a stolen car on a perilous journey in hopes of winning a gas station giveaway of \$500 million. On the way, Gus becomes a sort of mini-Road Warrior and meets all manner of strange and famous characters. On producer **Donald P. Borchers'** cameo list are **Martha Quinn**, **Flea**, **Susan Tyrrell**, **Mary Woronov**, **Jack Nance**, **Drew Barrymore**, **Shelley Berman** and **Meat Loaf** among many others. Music is by **Andy Summers**. MC



Michael Wolf (Arsenio) Antonia Armato, Christopher Burke (Life Goes On), Joe Smith (Capitol Records CEO), Peter Tilden (KABC Radio), Tracy Needham with her father Bill Smitrovich and Chad Lowe (Life Goes On).

Local Notes

By Michael Amicone

Contributors include Scott Yanow, Dan Kimpel and Butch Pluto.



Jessica Altman

PAYNE PRESENTATION: Paris Productions recently awarded soul diva Freda "Band Of Gold" Payne with the First Special Presentation Award. The ceremony was held at Spice in Hollywood and attracted such celebs as Jamie Foxworth of Family Matters and Andrae and Sondra Crouch.

CREAM OF THE CROP: Northridge-based reissue label DCC Compact Classics has released a gold-plated compact disc version of power trio Cream's 1968 double-LP, *Wheels Of Fire*, the inaugural release in an ongoing series of audiophile CDs. Superior to the standard aluminum-plated CD, in lifespan and sound (and also sporting a higher price tag, usually twice the amount of a standard CD), gold-plated discs are, for those who can afford them, the best way to replace a worn vinyl copy of your favorite album. This great sounding disc, expertly remastered by Steve Hoffman (long considered one of the best in the business, his CDs consistently sound warmer and friendlier to the vinyl-weaned ear), contains such well-known Cream classics as "White Room," "Politician" and "Crossroads," lesser-known gems such as "Deserted Cities Of The Heart," a special long version (it was edited prior to its original release) of "Passing The Time" and the *Wheels Of Fire*-era single "Anyone For Tennis." This handsomely packaged two-CD set, originally produced by Felix Pappalardi, is a genuine feast for fans of this supergroup's virtuoso instrumental skills—Eric Clapton's consummate leads, Jack Bruce's guitar-like bass playing and operatic vocals and Ginger Baker's thunderous drum assault. Upcoming titles in DCC's gold-plated CD series include Bob Dylan's 1965 LP, *Highway 61 Revisited*, Cream's debut *Fresh Cream*, the Doors' self-titled debut and the Eagles' LP, *Hotel California*.



Alex Berliner

ON THE PUBLICITY TRAIL: Capitol recording artists Gary Brown, Dave Koz, Heart and Mellow Man Ace were among the celebrities attending the recent premiere of Disneyland's new high-tech attraction, *Fantasmic*. Pictured (L-R): Gary Brown, Capitol Marketing VP Jeremy Hammond and Dave Koz.



GOTTA LOVETT: MCA/Curb recording artist Lyle Lovett, who recently played a four-night stint at the Roxy (he returns for an encore show on August 1st at the Wiltern Theatre), stops to pose for the cameras during a celebrity-studded post-party at Spago restaurant. Lovett's new album, *Joshua Judges Ruth*, which adds strains of gospel to his eclectic blend of country, blues and folk, is another gem from one of the most talented and unique singer-songwriters to emerge in recent years. Pictured (L-R): Mike Curb, MCA Chairman Al Teller, Lovett, MCA Records President Richard Palmese and Curb Records' Dick Whitehouse.



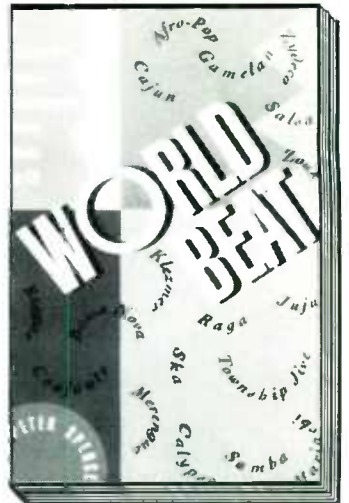
SONGS THAT WENT TO WAR: A musicians strike that resulted in a halt to commercial recordings coincided with the worst years of World War II. To provide a morale boost for the troops, the Musicians Union granted permission to its members to make V-Discs, special recordings that were designed to be destroyed. Now, Time/Life Music and Warner Special Projects have released a four-CD set (also available as two double-CD packages) including 80 of these specially recorded selections, the first legitimate release of these recordings since the V-Disc program was active in the Forties. With styles ranging from Benny Goodman to Nat Cole, from swing orchestras and pop singers to novelties and Dixieland, this is a valuable package, historically and musically, documenting a largely overlooked period in American music. —SY





PHOTOS: JESSICA ALLMAN

ART FOR ROCK'S SAKE: A collection of never-before-seen artwork from some of rock's foremost musicians was recently on display at the Director's Guild Of America. The show, sponsored by classic rock station KLSX (97.1), featured original lithographs, photographs, drawings, paintings, sculptures and signed lyric sheets by such rock mainstays as John Lennon, Jerry Garcia, Mick Jagger, Tom Petty, Ron Wood, David Bowie, John Mellencamp and Santana.



WORLD BEAT: Do you remember the classic film *Around The World In 80 Days*? Well, author Peter Spencer's new tome, *World Beat: A Listener's Guide To Contemporary World Music On CD*, could easily be subtitled *Around The Music World In 160 Pages*. The text, subdivided to cover Southern, Western, Northern and Eastern Africa, Eastern and Western Europe, the Caribbean Islands, North and South America, India and Australasia, details the available CDs in each region which best exemplify that area's particular form of world music—from Cajun and zydeco to more esoteric forms such as Haitian Gazoline, Sufi or Islamic music. The book, which boasts some fascinating pictures of the musicians from the various cultures, is an easy and entertaining read. It's recommended to anyone who would like to explore beyond the confines of the done-to-death pop and rock idioms. —DK

WESTERN HERITAGE MEETS WESTERN BEAT: Gene Autry, the legendary cowboy singing star, and MC Western Beat editor Billy Block are pictured backstage at the recent "Tribute To The Cowboy Singers." Autry was honored, along with Roy Rogers, Dale Evans, Monte Hale, Rex Allen, Eddie Dean, Herb Jeffries, Patsy Montana and the Sons Of The Pioneers. Paying a musical tribute to these stars were Emmylou Harris, Clint Black and Dwight Yoakam. Block played drums for the house band. —BP



PHOTOS: JESSICA ALLMAN

REBUILD L.A.: On Memorial Day, in an effort to aid the Los Angeles rebuilding effort, Giant Records and Genghis Cohen Cantina hosted Acoustic Aid 1992, a benefit concert featuring Tom Winslow, Danny Peck, Dan Bern, Natalie Farr, C.A. Terrell, Nolan Anthony and host Andrew Lorand and benefiting the organization Rebuild L.A. Pictured: Natalie Farr (far left) and Tom Winslow.

KISS CLONES: Kiss copycat band Cold Gin is pictured at the KNAC-sponsored backstage party held during the band's recent *Celebrity Theatre* gig in Anaheim. The band is pictured with KNAC Promo man Don Weiner (second from left), Avalon's Jennifer Perry and KNAC's Allissa Juarez.



MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

RUNNING THE VIDEO PUBLICITY GAUNTLET: A new video game, "Journey Escape," will be hitting the market soon. The object is to get the members (guess which band) from backstage to the stage to perform, avoiding groupies, journalists and photographers.

FUMBLE RECOVERY: A valiant attempt to maintain the football spirit during the current NFL strike is being made by Rhino Records, which is releasing a football-shaped record. The pressing of the Royal Funkharmonic Orchestra's medley of famous fight songs is backed with "Football Rap," sung by D.J. Rappin'stein.

US AND THEM: UNUSON, the parent company of the US festival, has opened permanent headquarters in Hollywood to oversee both post-festival projects and lay the groundwork for the organization's next major festival.

The Black Crowes

By Chuck Crisafulli

The Black Crowes are not going away. This may be bad news to any of the crusty rock & roll archivists who found the band's 1990 debut album, *Shake Your Money Maker*, to be a shameless plundering of Faces and Stones back catalog. But it has to be good news to the more tolerant folk who have made that record a quintuple-platinum piece of work, and better news still to the estimated five million fans around the world who have forked out the cash to see a Crowes show. Following such crowd-pleasers as Guns N' Roses and U2, the Black Crowes have become the latest acid test in the world of rock. You can love them madly, or despise them as the devil in bell-bottoms, but you'd better accept that they're not going to disappear quietly.



Their new record is *The Southern Harmony And Musical Companion*, and to judge from the success of the first single "Remedy," the boys from Atlanta are not going to have to worry too much about any sophomore jinx. They'll be spraying bullets across the industry charts this summer as they tour Japan, New Zealand, Australia and the U.S.

But Chris Robinson, the band's energetic vocalist, isn't all that impressed with the usual numerical measures of success. "It's all right," he shrugs when asked about having a Number One record. "We sort of deal with that part of it, like if you write good songs and you do your thing and make your commitment, success happens if people dig it. We don't really like to analyze the numbers aspect of it."

In the space of two years, the Black Crowes have jumped from being quirky contenders to enjoying the success of bonafide big boys. The first record climbed the charts slowly, and by the time it had nestled into the Top Five, the Crowes had also picked up two MTV awards and a Grammy nomination. That's undeniable success, but Robinson is also decidedly uninterested in allowing the band to become a kind of commercial golden goose. "We don't work under the constraints or the restraints of any of the standards of the industry. The terms they use and the etiquette with which they deal with things don't apply to us because I don't write songs

for them. We don't make singles, we make records; whole pictures of what's going on instead of little commercials to keep more money in my bank account so I can get plastic surgery."

Take the rhythm tracks from *Exile On Main Street*, some Rod Stewart outtakes and Moby Grape's old scarves and trousers, and you've got a fairly accurate formula for the Crowes' neo-retro approach. But, while the Black Crowes have taken their lumps for dipping so heavily into the chowder pot of rock history, they may not have gotten enough credit for reviving one of rock & roll's dusty (and noble) traditions: pissing on the hands that feed them.

Probably not since the Sex Pistols has a band been able to stir up the hype at the same time it gleefully gouged the sacred cows of commercialism. Robinson is bright enough and outspoken enough to make a refreshingly snotty sharpshooter when it comes to taking on the hypocrisies of the music business. "There's a lot of bad mentality out there," he says. "People put out records and the industry's so concerned with the megalomania—'this is the biggest most unbelievable thing.' Look what they did to these poor Nirvana fuckers. They didn't even give them a chance to get their sea legs together."

This straightforwardness has had some drawbacks. The band was kicked out of its opening slot on a ZZ Top tour when Chris was less than enthusiastic about a national beer company's sponsorship. And a nasty wedge of ill will toward the Crowes was created



"It's never occurred to me to write songs with anybody else," explains Chris Robinson. Most people probably first heard the Black Crowes as they ripped through their cover of Otis Redding's "Hard To Handle," and the new record features a striking cover of Bob Marley's "Time Will Tell," but the brothers are no slouches as a songwriting team. Strong tunes like "Sting Me," "Black Moon Creeping" and "Hotel Illness" conjure up a sort of mythic rock & roll landscape of sex and salvation, rotgut moonshine and skanky BBQ shacks. It may be an old hat, but they do wear it well.

The new record may not win the ears of those who didn't get it the first time, but it is an impressively well-crafted piece of work—considering that it was written in a weekend and recorded in eight days. The band considered putting a sticker that said 'Within Contains No Apathy' on the finished album. The Crowes had already decided to use their newfound heavyweight status to get this project done the way they wanted it. They recorded using older analog techniques, used very few overdubs and insisted on an alternative to the compact disc's jewel box and longbox. "We don't follow the popular way of doing things," Chris explains. "It's backwards to most people but we see it as being in the vanguard. This is the new way to make records. Big boards with computers and stealing everyone else's music—that's the old way."

The record also marks a major personnel change, as lead guitarist Jeff Cease was kicked out of the band and replaced by Marc Ford, formerly of L.A. scene-makers Burning Tree. He joins the Robinson brothers and the rhythm section of drummer Steve Gorman and bassist Johnny Colt. Asked if there is bad blood regarding the switch, Chris says, "I'm sure on the other one's part there is. Not on our part. We could give a fuck. He didn't make the same commitment and sacrifice that we did, and it showed in his playing. And that's where we start. Everyone's relationship in the band starts with his performance as a musician, whether it's rehearsal or at a gig or in the studio. That's what we're here to do. That's what we get off on. If you're not being a part of that, you're being a distraction. Good-bye."

The singer is very happy with the sound on the new record, especially the way Ford complements his brother's playing. "That shit is mean. We all tried to blow each other's mind by getting as

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when they made some openly cutting comments about performers who use backup tapes in concert.

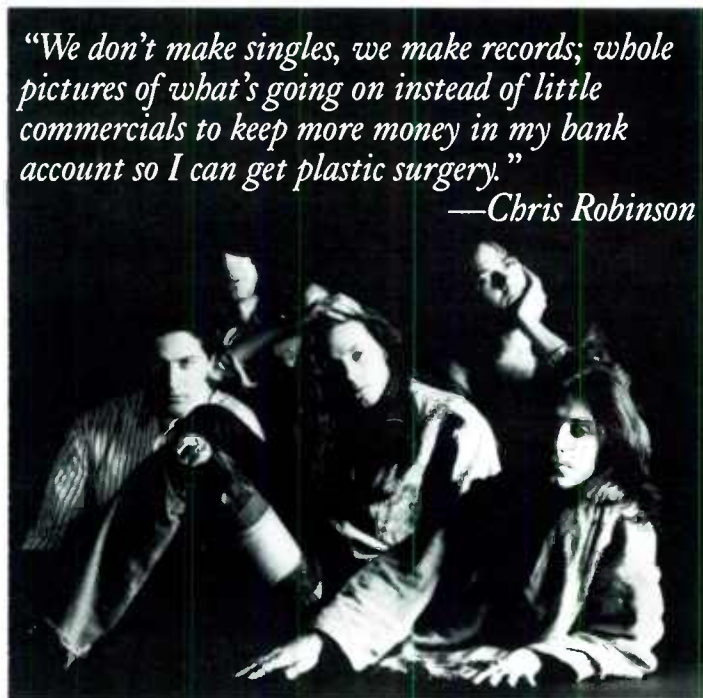
Not only is Robinson unapologetic, but he's angered that the response to these stories has been to label him as difficult, instead of examining the issues at hand. "I'm not trying to be controversial for its own sake. The point is, there are 50-year-old rock stars out there who are dried up, and they're pretending to sing their songs while an audience sits there and laps it up. It's the truth, but it's called kiss and tell when I talk about it. All I'm saying is don't judge me by the same rules you judge them. Because I'm not 50-years-old, I'm not 40, I'm not thinking 29. I'm 25 right now, and I can learn something from everyone. But you can't prevent me from having my own expression and experience."

Southern Harmony cranks right up where *Money Maker* left off and finds the willful white boys digging deeper into the black sounds of rhythm and blues and soul. The album's title comes from a hymnal, and the buzz is that this is the Crowes' gospel album, but a listen back to earlier songs like "Sister Luck" and "Seeing Things" proves that the dirty church groove isn't new to the band. "Yeah, gospel's always been there," says Robinson. "It's not from being Southern or growing up in the South. I don't think I have a divine or exclusive knowledge of it. I think anyone can get into that kind of pouring out. It's a nice groove to hit."

Chris co-wrote the songs with his guitar-playing brother Rich.

"We don't make singles, we make records; whole pictures of what's going on instead of little commercials to keep more money in my bank account so I can get plastic surgery."

—Chris Robinson



Steve Gorman Johnny Colt Rich Robinson Marc Ford Chris Robinson

John Soares

TOM CALLAHAN

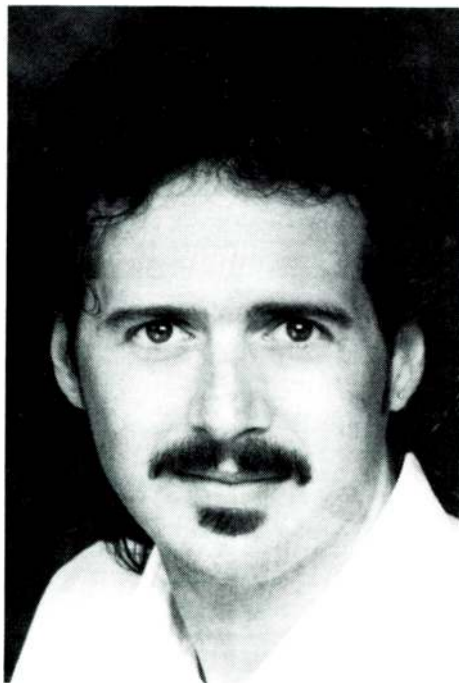
Callahan & Associates

By Oskar Scotti

Regardless of the circumstances, leaving the security of a full-time job in the music industry to strike out on your own is a nerve-shredding decision. But when the company you're leaving has the blue chip reputation of Virgin Records, it borders on lunacy; especially with our crumbling economic picture. In truth, however, that's just what Virgin's National Director of Adult Formats, Tom Callahan, has done. Recently, he tendered his resignation after successfully helping establish a plethora of artists at adult radio, of which Paula Abdul, Lenny Kravitz, Leleh Hathaway and Julia Fordham comprise but a few. Now he's gearing up to face the cold unknown on his own with a new company, Callahan and Associates, specializing in marketing, talent acquisition and promotion.

In forming his new venture, Tom will be stretching beyond the limitation of his prior duties. While his lofty title gave him credibility and a certain level of prestige, it also came with what Callahan felt was a very negative side-effect: corporate regimentation. "My job boundaries were very clearly defined by other people, so much so that I felt fenced in at times," he griped, digging into a plate of pasta a day before making the big announcement. "Now I'll be able to call my own shots and branch into some new areas."

Those areas are marketing, talent acquisition and promotional strategizing—things Callahan has already delved into prior to



hooking up with Virgin Records in 1990.

In fact, Callahan started actively engaging in a variety of music-related activities on the West Coast after moving out from Boston, Massachusetts, earlier in the decade. He had dropped out of college, he mourned, after "suffering through an interminable two years in Vermont kibitzing with jaded music teachers and chasing eligible bachelors hungering for the excitement of larger population centers." Were it not for the friendship of an affluent German adventurer named Christian Feldenfuer—who Callahan met in Greece during his post-college oat-sowing milieu—his rapid ascent up the record label ladder might never have materialized.

"We exchanged numbers while I was hanging around Athens looking at the sights," he

says of his Aryan chum, "and he promised he'd give me a jingle if he ever visited the States. I kind of thought, yeah, sure you will, resigning myself to the fact that I'd never see him again. Was I surprised when I got a call from him less than a year later!"

In fact, the German arrived in Beverly Hills and brought our spaghetti-living friend out West to teach him English and educate him a bit on the finer points of American social life. As is often the case with frozen New Englanders, Callahan wound up sticking around the glorious sunshine of the Southland. More importantly, he wasted no time in trying to get back into the swing of things musically, both as a player and as an entrepreneur.

"I did a stint as a Top Forty player and had a pretty good time for about two years," he says, referring back to the days of Holiday Inns and Hamburger Hamlets. From there, things evolved quickly: "I started up an artist management company and, at about the same time, showed up at Enigma Records' door in search of a job. After all, they were the closest company to my house at the beach!"

Ron Goudie, who now handles Restless Records' administration and A&R in Hollywood, hired him at Medusa Records—his in-house boutique label—to perform an assortment of various tasks.

Callahan's first break came when the label's resident queen of metal, Clarissa Garcia, traveled to Europe. Without blinking an eye, Callahan stepped in to take over her duties and discovered that he had a natural aptitude for swaying people's decisions; precisely the skill needed to rise up the record company promotion ladder.

"That's what it's all about," he concedes, "cementing relationships and promoting trust with the people you deal with day to day. I've gotten to the point now where I can pretty much bulldoze my way through a telephone call and really persuade people. They believe me when I tell them I have a winner 'cause I don't bullshit people."

After Enigma fizzled out, Callahan hooked up with I.R.S. Records and shifted his attention to the burgeoning roster of adult alternative acts on the roster like Kennedy Rose and Show Of Hands. While he failed to break them, Callahan gained valuable experience and began to nurture relationships that would pay dividends later during his stint at Virgin.

Backing up a step in his evolution, Tom

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credits Barry Lyons, the man who occupies the I.R.S. CHR throne, in showing him the promotion ropes.

"The most valuable thing Barry taught me is to be as natural as possible with people and not lose your composure when the going gets tough. Also, he stressed the positive aspects of humor and keeping things loose. Some of my longest standing friends in radio think I'm missing a few screws."

Perhaps he is, but if Callahan is in fact crazy, he's crazy like a fox. For he has made linear, albeit methodical, steps up the rungs of the ultra fickle music biz staircase. As he prepares to launch Callahan and Associates, Callahan concedes he is excited at the prospect of jumping off into the unknown and confident his experience will give him an edge.

"Working with Michael Plen [CHR head at Virgin] and everyone at the label has been great, but I'm ready to break out and see what I can do as a captain and not a deck hand," he waxes, envisioning himself as the gallant Sinbad of Adult Alternative radio. In truth, Callahan will not be alone on his figurative ship. He has already recruited two capable sidekicks: Dana Walden and Russell Carter, both of whom Callahan feels will capably compliment his range of talents with a unique blend of production and A&R experience.

Certainly the threesome will have some excellent facilities at their disposal. According to our spaghetti-eating fiend, "We'll have two state-of-the-art automated recording studios operating at full capacity within the next couple of months." With the studios come

additional overhead and responsibilities—things that don't seem to awe this plucky entrepreneur in the slightest. He intends to go full-tilt into the new venture and promises some "very exciting news within the next few months. All of this excitement and cross pollination will be bubbling under the lid of the Callahan and Associates banner and the trio already has some major development lined

light. "It looks like we're going to be producing Chuck's next record, and that promises to be really exciting, especially if we can uncover a whole new fan base out there." Another act that looks like a winner is the Charming Beggars—the troupe with the whackiest moniker in the Callahan corral. "They are really hard to describe but remind me a little of R.E.M. with a harder edge." "Like the Replacements?," I suggest, looking for an example of such a delicate synthesis, and Callahan nods briskly.

"We're looking for solo artists, bands—virtually anything as long as it's fresh and inventive. We want to secure record contracts for talent we work with and manage and build careers. I feel incredibly confident, even though I've just left Virgin Records—a company I feel helped me by surrounding me with talented, supportive people who really fueled my growth in this business. But it's time now after two years, to venture off alone and take the risk. I guess I'm just too much of an independent thinker to implement other people's policies in a nine to five position for the rest of my life."

From here on it's sink or swim for Tom Callahan and his nascent organization. At the tender age of thirty years old he is venturing off boldly into the unknown. Certainly he has the experience and moxie to pull off the multi-leveled enterprise having overseen entire departments in the past. His progress will be interesting to watch.

Callahan and Associates are located at 1802 Laurel Canyon Blvd., Los Angeles, CA 90046. 

"Some of my longest standing friends in radio think I'm missing a few screws."

—Tom Callahan

up on the horizon. First up is a promising group from St. Louis, Connie and the Channel Cats, currently preparing a debut album on Chuck Berry's Blueberry Hill Records.

Callahan is not so jaded that the prospect of helping navigate for a pop pioneer like Chuck Berry does not awe him somewhat. He really feels he can help Chuck ring his ding-a-ling once more and reclaim his spot in the lime-



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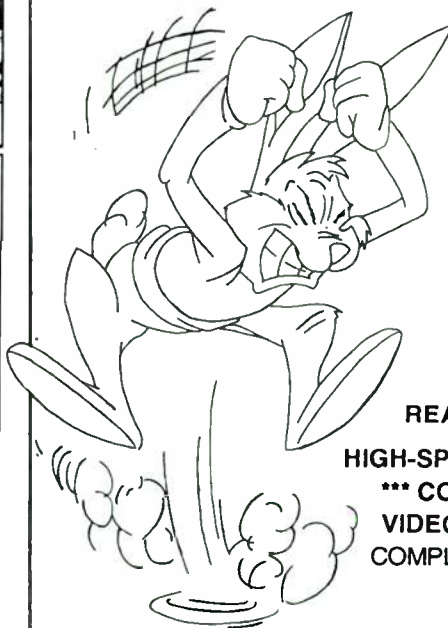
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Pro Tips From Photographers

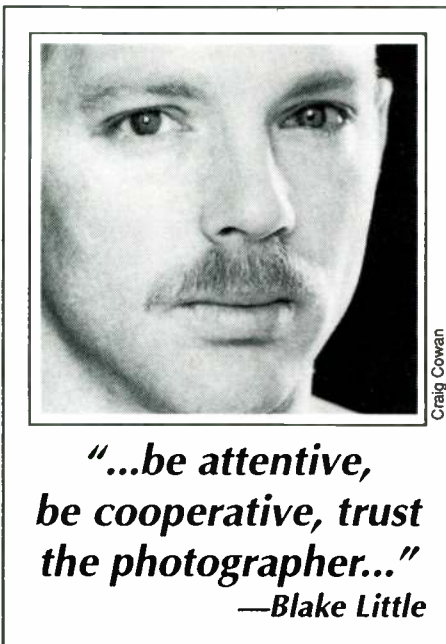
By Richard Rosenthal

A serious musician would never dream of showing up unprepared at the recording studio. Having songs, arrangements, equipment and instruments ready before spending expensive studio time is standard procedure. Yet, even though a band's image can be almost as important as their music, musicians often do not realize the role they themselves play in taking quality photographs. A photographer can be just as demanding as a record producer, and just like the recording studio, photo studio time can be expensive to waste.

To get a feel for how bands can get the most out of their photo sessions and avoid wasting both their and the photographer's time, *Music Connection* spoke to several music industry photographers. Some gave only a few words of advice, while others could have talked for hours, but all had valuable information to offer.

One photographer, the only one who wished to remain anonymous, said, "Don't chew gum and don't talk while you're being photographed." That advice might seem obvious, but the photographer said surprisingly, "lots of signed bands don't know not to talk while they're being photographed."

Glen Wexler stressed that a band should have an idea of what image they want to project prior to the actual photo session. "They need to have a good sense of what they're about," he says. "When we approach a job, the way that we'll handle it is to meet with the band and make sure their image is together. If it isn't, we'll set them up with a stylist, and we'll always make sure we have hair and makeup people at the session. To me, all that stuff is mandatory; it's all part of creating the band's image. Otherwise, I do think it's a waste of time and money. The competition is so severe, and while I don't want to attach



Craig Cowan

"...be attentive, be cooperative, trust the photographer..."
—Blake Little

a percentage as to how important image is, it's right up there. It takes all the necessary elements to pull off a good photo session. Unless the band is willing to do that, we won't take on the assignment."

According to Blake Little, nothing irritates photographers more than bands that are late. "Be on time. One thing that rock & roll is notorious for is being late. Be attentive. Trust the photographer." Asked if he ever has a problem with a band's attitude at photo shoots, Little said it depends on the band and what the purpose of the shoot is. "It depends on the group, and on whether it's for them or it's for publicity that they really don't want to do. If it's for their record cover then they're more into it, or if it's for *Rolling Stone* then they're usually more into it, but if they think it's not that much of a priority then they tend to not take it so seriously. To sum it up, be attentive, be cooperative, trust the photographer and show up on time."

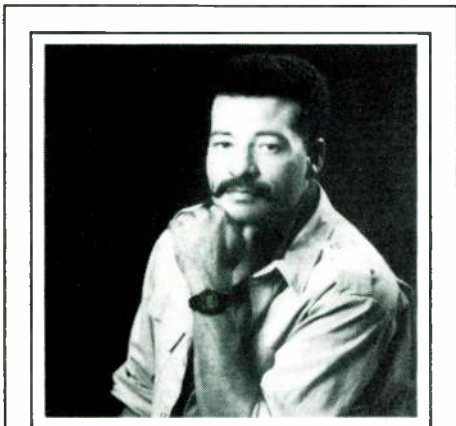
When asked about any advice he could give bands to get the most out of their photo shoots, George DeLoache didn't hesitate a second, answering as if he's been waiting years to be asked that question. "I like to get together with a band ahead of time to do what I call a pre-shoot creative conference, because in essence, what they're doing is making an advertising package and they're the product. It's not just pretty pictures. What is more important than anything else in the music industry is carrying across the image, and the photo is about the only thing that does that. The way that's done is by feel, and that's done by the location or, in studio, by clothing. Probably the most important thing I would say to get a good photo is to have the photo designed before you actually get in front of the camera."

Mark Robert Halper also offered some advice and was the only photographer who spoke of the importance of the band's music. "Bring your music with you. You need to hear the music to create or develop an image. Have some ideas about what you want, maybe a few album covers that you like. It doesn't mean that I'm going to copy it, but sometimes you can say 'this is the mood, this is the feeling, this is the approach.' Bring music to the session that you like to hear while the photographer's shooting. Cooperate. Get sleep, show up on time. If you show up late, the photographer is probably going to be upset with you, and he'll do the shoot, but if he's been waiting an hour for you to come, he's not giving his all. He's going to get it done and get you out of there. So it's important to show up when you say you're going to show up, and make the person really want to do a great job."

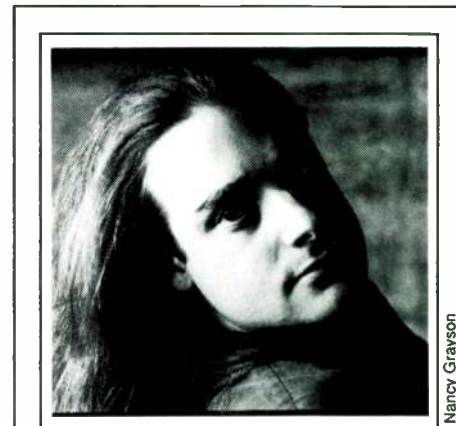
"If you hire a photographer because he or she's talented, then give them some creative freedom. Let them do what they do best. We all have different skills and different looks to our work. That's why you should be picking us. Have your clothes together. Makeup, especially for women, is important, so put out the extra few bucks for makeup. The makeup you do for the stage or for real life is completely different than the kind you do for photography. For guys, often you can just powder them down. For women, I absolutely recommend hiring a professional makeup artist. One more thing: Don't be intimidated by the photographer. You're the one that hired him, so don't be afraid to make suggestions."

Although Henry Diltz specializes in live concert shots, he does studio shoots every now and then. He, too has his pet peeves. "I would say have your clothes together. It's also better if you come and you've got your hair together and you look the way you want to look. Then you don't have to waste a lot of time in the bathroom, because that takes up valuable time that you could be using to shoot photos. Sometimes the band arrives and they look awful and it takes an hour to get ready. Nothing bugs me more than when you're going to meet somewhere at 2:00 to take the photos and you get there and nobody's ready; nobody knows what they're going to wear, and one guy's still in the bathroom."

Although the comments from the photographers differed in various ways, what is consistent is the theme of being prepared. To get the most out of your photo session, you should take it as seriously as you do when recording one of your songs. **MC**

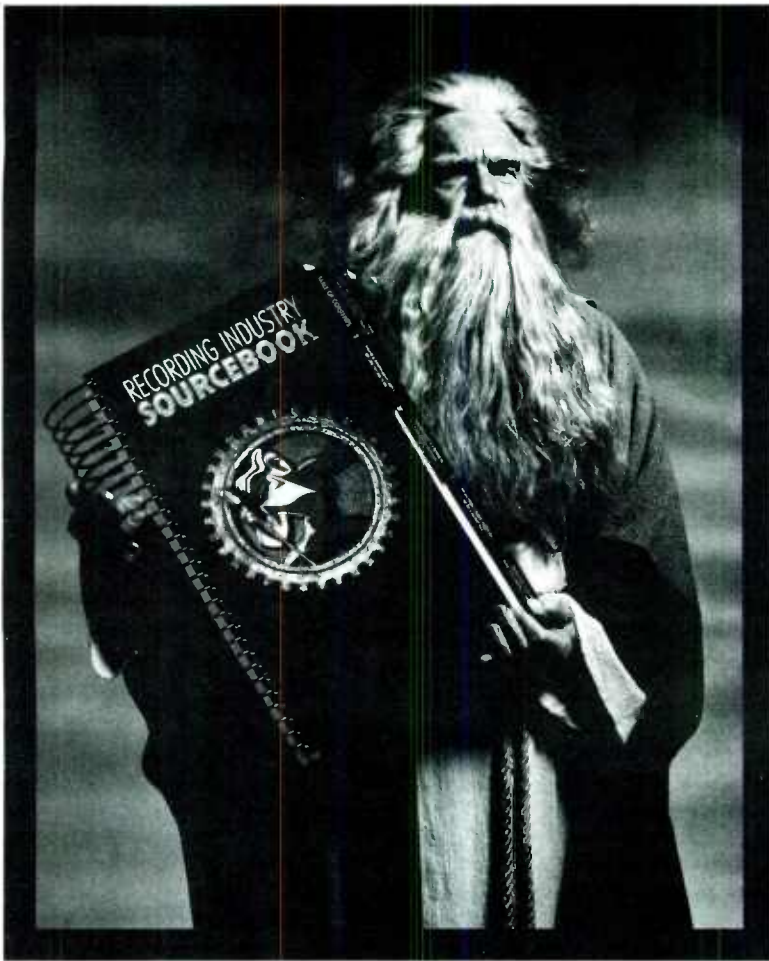


"...have the photo designed before you actually get in front of the camera."
—George DeLoache



Nancy Grayson

"...show up when you say you're going to show up."
—Mark Robert Halper



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It's virtually impossible to get through a career in the music industry without having endured the grueling rigor of a photo session. But which photographer do you call? How much do they charge? And what are their special talents? To help answer these questions, Music Connection has compiled this guide to SoCal photographers. Use it!

Compiled by Skye LeeAnn

□ **JESSICA BROOKE ALTMAN**
(213) 221-1001
Specialty: Custom portraiture, live work, custom studio work.
Studio: The Brewery Art Complex
Live performances: Yes
Rates: Call for rates
Equipment: 35 mm, 2 1/4, 4x5.
Credits/Comments: Music Connection, Retna Syndication.

□ **AMAZONA**
N. Hollywood
(818) 760-0818
Specialty: Special EFX, exotic mood photography.
Studio: 5 under one roof.
Live performances: No
Rates: Call for rates
Equipment: 35mm and amazing array of custom backgrounds for color and B&W.

□ **KATHY AMERMAN**
5831 Sunset Blvd.
(213) 460-4002
Specialty: Capturing personality.
Studio: 2 studios: Soundstage + portrait
Rates: Competitive rates
Equipment: All formats
Credits/Comments: Shooting magazines and newspapers around the world. Posters plus press-kits.

□ **ALAN ASCHER**
(213) 938-9450
Specialty: Head shots
Studio: Yes
Live performances: No
Rates: \$48
Equipment: 35 mm.

□ **DAN AUDAIN**
376 Cliff Dr., #4
Pasadena, CA 91107
(818) 351-0766
Specialty: Band photography, live shots, specializing in festivals and clubs.
Studio: No
Live performances: Yes
Rates: Call for rates
Equipment: Canon
Credits/Comments: Done work for Jazz Times, Music Connection, Swing Journal (Japan), Candence (New York). Available for freelance assignments.

□ **N. AZZARA-MILLET**
1605 Cahuenga Blvd. Suite 207
Hollywood, CA 90028
(213) 871-8007
Specialty: Promotional, studio, public relations, portrait sessions, magazines, parties and all the way live.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: 35mm—medium format. 2 assistants, video production available.
Credits/Comments: We shoot till the batteries die!

□ **STEVE BANKS**
1334 Westwood Blvd.
Los Angeles, CA 90024
Specialty: Personality portraiture, photo journalism.
Studio: Rental
Live performances: No
Rates: Day rates- \$1,500 and up
Credits/Comments: Everything from Janis Japlin, Jimi Hendrix, and various other pop personalities. News-week, Time, Rolling Stone, and various national publications. Photographer retains the rights to all his works.

□ **ALAN BELL**
(310) 208-1968
Specialty: Fashion models in music.
Studio: Yes
Live Performances: Yes
Rates: Call for rates
Equipment: Nikon

□ **JESSICA BLACK**
8033 Sunset Blvd.
Los Angeles, CA 90046
(213) 969-4909
Specialty: Erotic R&R pinup-type shots.
Studio: Yes
Live performances: Yes
Rates: \$30 and up
Credits/Comments: Rockfolia calendar. Worked in all local magazines. Photos published in Rip, Viva Rock, Metal Edge. "I do silhouettes, risque, twilight type, unusual art photography. I am always looking for portfolio models."

□ **ELIZABETH BLACK**
(213) 878-0872
Specialty: Live band shots.
Studio: Yes
Live performances: Yes
Rates: Flexible
Credits/Comments: "I have done a lot of live, local bands. It is what I enjoy doing the best."

□ **DAVID COHEN**
(213) 461-3901
Specialty: Everything
Studio: No
Live performances: Yes
Rates: Vary
Credits/Comments: Published in most major magazines, both East and West Coast. Stones, Grateful Dead, the Cult, Romanes, and others.

□ **STEVE CORDOVA**
13107 Hagar St.
Sylmar, CA 91342
(818) 361-7694
Specialty: Sports photography, bands, live and portraits, weddings, etc.
Live performances: Yes
Rates: Flexible
Credits/Comments: Have worked with many bands and athletes with little money. Open to discussion in terms of prices.

□ **LAURA COSTA**
P.O. Box 36394
Los Angeles, CA 90036
(800) 759-8255 PIN# 521 1963
Specialty: Music and fashion
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Everything. All formats.

□ **MIKE CRUZ**
(818) 767-6979
Specialty: Black and white stage photos.
Studio: No
Live performances: Yes
Rates: Call for rates
Equipment: Canon EOS 1 35 mm, various Canon lenses.
Credits/Comments: A lot of work for Mick Taylor and Carla Olsen, used photos for album covers. Music Connection. "I like to work with Blues groups. Most past work with Southern California bands/musicians. Associated with John Mayall band."

□ **KRISTEN DAHLINE**
(213) 650-6493
Specialty: Musicians/celebrity, industrial product, portraiture, production stills.
Studio: Yes
Live performances: Yes
Rates: Promotional and commercial rates available.
Equipment: Hasselblad, Minolta, Nikon.
Credits/Comments: 57 Music Connection covers, MCA, Sabian cymbals, Saylor Recording, KROQ radio, Capitol Records, Enigma, Warner Bros. Television. Stevie Wonder, Dwight Yoakam, Don Henley, Clive Davis, Oingo Boingo, Kip Winger, Mark and Brian, Zeros, and many others. "All this time getting the sound right, why not get great pictures too!"

□ **MEREDITH DAY**
11476 A Hatteras St.
N. Hollywood 91604
(818) 506-7466
Pager # (818) 559-2140
Specialty: Single/band shots. Dimension and animation photography. Large backlit point-of-purchase displays.
Studio: 2000 sq. feet.
Live performances: Yes
Rates: Upon request
Equipment: Formats: 35mm, 120mm, 8x10, 20x20.
Credits/Comments: Endorsed by Kodak, WEA, CEMA Distribution, Capitol, Polygram Records. My clients are from Gerard Swartz; Delas Records, to the Zeros; Restless Records. In between are Joe Walsh, Les Dudek, Jeanette Jurardo, the Wackermans, Sykatik Synfany, and various others. My art/photography is an permanent display at the Artik Gallery, Beverly Hilton Hotel.

□ **GEORGE DE LOACHE**
11120 Moorpark St. Suite 3
Studio City, CA 91602
(818) 505-9373
Specialty: Musician specialist, music industry, album covers, promotion.
Studio: Yes
Live performances: Yes
Rates: Begin at \$169.95
Equipment: Whatever is necessary. Fully equipped in studio and location.
Credits/Comments: Mozart, Stilletpop Iron Butterfly, Rings of Saturn. I do everything from rap to rock. From classic to country. Over 20 years in the music business.

□ **BRAD DONOVAN**
1680 N. Vine St.
Hollywood, CA 90028
(213) 871-1606 (818) 718-1526
Specialty: Everything.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: 35mm
Credits/Comments: Janet Baker, Rappin' Granny, Reaction, the Improvables, Fire n' Ice, Dacapo, Damsel, Kidd Galloway, Blue Ruin, Wet Paint, Scattered, Glass, Glamour Punks, Dominoes, Somebody's Daughter, Crisis, the S, and others. "You don't pay until you're satisfied."

□ **TOM FARRELL**
(818) 503-5510
Specialty: Band shots, head shots, and fashion.
Studio: Yes
Live performances: Yes
Rates: \$150 1/2 day rate
Equipment: Fully equipped studio
Credits/Comments: Work has appeared in Music Connection, Rip, Faces, as well as twenty other music magazines worldwide. My book includes Michael Jackson, Robert Plant, Playboy, and every major record label.

□ **NEIL FRANCE**
(213) 222-1044
Specialty: Portraits and fashion.
Studio: Most work done on location.
Live performances: Yes
Rates: Call for rates
Equipment: 4x5 Horseman, Nikon 35mm, Mayama 2 1/4.
Credits/Comments: "My work basically speaks for itself."

□ **FRANTZ PHOTOGRAPHY**
P.O. Box 48778
(213) 939-5340
Specialty: Entertainment photography, all forms. Album covers.
Studio: Yes
Live performances: No
Rates: Call for rates
Equipment: Fully equipped. All formats.

□ **ELIZABETH GADBOIS**
(818) 505-1653
Specialty: Hand tinting
Studio: Yes
Live performances: Yes
Rates: Negotiable.
Equipment: 2 1/4 format
Credits/Comments: Paramount Studios, Warner Records, LA Style.

□ **GORDON PHOTOGRAPHY**
(213) 665-9895
Specialty: General practitioner. 30 years in the business.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Any and all. Whatever is appropriate.
Credits/Comments: Vast and impressive.

□ **HEATHER HARRIS**
(310) 821-6209 (818) 908-0839
Specialty: Studio portraits.
Studio: Mid Valley, 15 minutes from Hollywood. Huge studio in 1912 barn.
Live performances: Anytime, anywhere
Rates: Call for rates
Equipment: Full range
Credits/Comments: Rolling Stone, Music Connection, Cream. "I love taking photos; everything else is hard."

□ **HEADSHOT PHOTOGRAPHY OF L.A.**
1106 N. La Cienega Blvd.
Los Angeles, CA 90069
(310) 659-2997
Specialty: Theatrical, commercial, fashion, special events, concerts.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Mostly Nikon
Credits/Comments: You know the place... located between Santa Monica Blvd. and Fountain.

□ **TONI C. HOLIDAY**
18920 Vase St.
Reseda, CA
Specialty: Live band photography. Head shots.
Studio: No
Live performances: Yes
Rates: Negotiable, reasonable.
Equipment: Canon 35mm, 50-200 mm. Lenses and flash.
Credits/Comments: Music Connection, and many local bands.

□ **IRIS**
5152 La Vista Ct.
Los Angeles, CA 90004
(213) 462-4710
Contact: Janie Fitzgerald
Specialty: Music related concert photography, portraits, bands, head shots, and music video stills.
Studio: Yes
Live performances: Yes

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Rates: Call for rates
Credits/Comments: Michael McDonald, Alice Cooper and many others.

□ BEVERLY SUE JASPAN

5918 Cedras Ave.
Van Nuys, CA 91411
Specialty: Concert photography.
Studio: No
Live performances: Yes
Rates: Call for rates
Equipment: Minalto gear. Various lenses. 135mm telefoto.
Credits/Comments: *Music Connection*, *Discoveries* and other freelance projects of other magazines. "It is sometimes hard to work around the system, kind of like a Catch-22. Like everything else in life, it is who allows you the experience to get the experience."

□ JILL JARRETT PHOTOGRAPHY

1534 N. Moorpark Rd.
Thousand Oaks, CA 91360
(805) 496-4078
Specialty: People, entertainment, public relations, portraits, bands, composites, and portfolios.
Studio: Yes
Live performances: Yes
Rates: Call for estimate.
Equipment: 35mm format.
Credits/Comments: Good with people and very creative.

□ RAY KACHATORIAN

8743 W. Washington
Culver City, CA 90232
(310) 842-8752
Specialty: Bands, people.
Studio: Yes
Live performances: No
Rates: Call for rates
Equipment: Small, medium and large formats. All types of lighting and location.
Credits/Comments: MCA, Capitol Records, Enigma. Call for appointment to see portfolio. "My work speaks for itself."

□ NANCY LAMB PHOTOGRAPHER & PRODUCER

(310) 399-2227
Specialty: Head shots, video, portfolios, composites and fashion.
Studio: Yes
Live performances: Yes
Rates: Call for rates

□ GREG LAVY

11142 Balboa Blvd., Suite #113
Granado Hills, CA 91344
(818) 563-2084
Specialty: Headshots and band shots
Studio: Yes
Live performances: Yes
Rates: \$35/roll
Equipment: Everything
Credits/Comments: Worked with every famous person possible.

□ JEFF LEVITT ELECTRIC SUN PHOTOGRAPHY

11104 Lamaido, #1
N. Hollywood, CA 91601
(818) 766-0502
Specialty: Live action shots, band shots, commercial composites, head shots. Sports photography.

Studio: Yes

Live performances: Definitely
Rates: Call for rates
Equipment: Nikon F3, 85mm 1.4 Nikon, strobe unit, and multiple lenses.
Credits/Comments: John Wesley Harding, Robyn Hitchcock, Matthew Sweet, Human Drama. Clippers and Lakers basketball, concerts including U2, Kinks, Cars, Pretenders and Santana. Local bands. "All performers are different, and I capture their uniqueness."

□ BOB LIBENS PHOTOGRAPHY

6253 Hollywood Blvd., Suite #601
Hollywood, CA 90028
Specialty: Head shots, musical individuals.
Studio: Yes
Live performances: No
Rates: \$75.00 per session/included 8x10, contact sheet, original negs.
Equipment: Nikon F3 with motor-drive, 4 Speedotron Studio flash, umbrellas, soft box.
Credits/Comments: Pictures published in *TV Guide*, *Soap Opera Digest*, *Variety*, *Hollywood Reporter*. "You may see proofs before paying."

□ BLAKE LITTLE

6442 Santa Monica Blvd., #201
Los Angeles, CA 90038
(213) 466-9453
Specialty: Portraiture, people, celebrities.
Studio: Yes
Live performances: No
Rates: Call for rates
Equipment: 35mm and 2 1/4 formats.
Credits/Comments: *Rolling Stone*, *LA Style*, *ELLE Magazines*. Creative celebrity photographer specializing in black and white and color.

□ JENNIFER LOWERY

8033 Sunset Blvd., Suite #108
Los Angeles, CA 90046
(213) 969-4909
Specialty: Portraits, live shows, on location and scenics.
Studio: Yes
Live performances: Yes
Rates: \$30 and up
Equipment: Canon
Credits/Comments: *Hollywood Rocks*, *Outlaw Rocker*, *TJ Martell*, *Rockfallo* '92 Calender Party and others.

□ ANNA "FLASH" LUKEN

2700 N. Cahuenga Blvd. East
Hollywood, CA 90068
(213) 874-1718
Specialty: Music and film photography. Head shots of bands, live and studio.
Studio: Yes
Live performances: Yes
Rates: Negotiable
Equipment: Nikon
Credits/Comments: From Alice Cooper to David Bowie, Billy Idol, Michael Jackson, Paul Newman, and many others. Works published in *Music Connection*, *Bam*, *Rolling Stone*, etc. "Let me create the image you want, that's what I do best."

□ GINA MARIE

2210 Wilshire, Suite 768
Santa Monica, CA 90403
(310) 459-6178
Specialty: Dramatic black & white
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Nikon
Credits/Comments: *Tabletalk*, *Mystic Day*, *Bentley Mitchum*, *Carrie Mitchum*, *Johnny Buss*. "I capture the illusion of the soul."

□ ROBERT MATHEU

(213) 939-9605
Also represented by Retno in NY (212) 489-1234
Specialty: Session work, portraits.
Studio: Yes
Live performances: Yes
Rates: Flexible rates. Call for additional info.
Equipment: Nikon 35mm, Hasselblad 21/4.

□ RUE MATTHIESSEN

1436 S Beverly Glen Blvd.
Los Angeles, CA 90024
(310) 788-9259
Specialty: Head shots, publicity, portraits and parties.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Hasselblad, Canon 35mm.

□ KRISTIN MOHNEY

(213) 627-1424
Specialty: Live shows, studio, portraits, and fashion.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: 35mm
Credits/Comments: Specializing in photographing people in the music field. "I have been in business in Los Angeles for 3 years."

□ LINDA MOORE

6834 DeLongpre Ave.
Hollywood, CA 90028
(310) 348-8649 Ext. # 3034
Specialty: Live shots, concert environment.
Studio: No
Live performances: Yes
Rates: Call for rates
Equipment: Nikon 8008, 70-210 Zoom lens, various lenses and flashes.
Credits/Comments: Shot most national acts, and a good deal of local bands. Currently working on studio and stills.

□ LISA MOORE

6834 DeLongpre Ave.
Hollywood, CA 90028
(310) 445-6525
Specialty: Live shots, concert environment.
Studio: No
Live performances: Yes
Rates: Call for rates
Equipment: Nikon 8008, 70-210 zoom lens, various lenses and flashes.

□ PAUL NORMAN

1247 Lincoln St.
Santa Monica, CA 90405
(310) 392-0346
Specialty: Head shots, band shots.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Medium format, 35mm.
Credits/Comments: *Shot Doc Severnsin*, *Louis Bellson*, *Rena Drum Co.*, *Product Photography* for major music manufacturers. Multiple lighting, all work guaranteed, affordable.

□ VIC PETENUZZI

(213) 882-4940
Specialty: Promo shots, makeup special effects, models.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Top pro equipment

□ GAYLE RAY

(818) 848-2576
Specialty: Block and white.
Studio: No
Live performances: Yes
Rates: Reasonable. Call for rates
Equipment: Nikon 8008, Nikon equip.
Credits/Comments: Creating mood and atmosphere. Prefer outdoor photography or shooting in the artist's environment. "I like to make people comfortable and relaxed."

□ LEX REMLIN

(213) 222-4800
Specialty: Rock & Roll. Studio shots.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Equipment: Hasselblad, Nikon.
Credits/Comments: Staff photographer; *Enigma*, *Atco Records*, *Details Magazine*. 15 album covers, 10 magazine covers. "Photos are one of, if not the most, important thing...good photos that is!"

□ DONNA R. SANTISI

P.O. Box 69215
Los Angeles, CA 90069
(213) 933-9953
Specialty: Live performance and session photography.
Studio: Yes
Live performances: Yes
Rates: Call for rates
Credits/Comments: Album covers for the Pretenders, Talking Heads, Cramps. Also 2 rock photo books.

□ ED SCHULTZ

(213) 957-4669
Specialty: Rock & Roll photojournalism, special effects. Table top.
Studio: Yes
Live performances: Yes
Rates: Negotiable
Equipment: 35mm, 2 1/4, 4x5 formats.
Credits/Comments: Represented by Dolly Photography in France. Been published in *Venice, Bam, Music Connection*, *Beauty handbook*, *LA Bike*, *Screamer*, and *Music Express*.

□ HAROLD SHERRICK

(818) 781-3142
Specialty: Concert and location shots for musical groups.
Studio: Yes
Live performances: All the time
Rates: \$75/hour.
Equipment: Nikon gear, flashes, and lenses.
Credits/Comments: Current *Canned Heat* cover on *Discoveries*, shot of Arthur Lee and Loves current album. *Shelvia Ray* Vaughan, *Bee Gee's*, *Joe Cocker*, and many others. "Music photography to me is extremely challenging, and of the same time, entertaining."

□ DAVID SPRADLEY

(818) 985-1529
Specialty: Publicity packages, head shots, band shots.
Studio: Yes
Live performances: Yes
Rates: Reasonable
Equipment: Nikon, complete set up. Full studio and gear.
Credits/Comments: "I do very high quality work, and I understand that many up and coming bands are short on funds, therefore I try to keep my rates reasonable."

□ STUDIO HEADSHOT

12080 Ventura Pl., #3
Studio City, CA 91604
(818) 762-7935
Specialty: Head shots.
Studio: Yes
Live performances: No
Rates: \$35-\$65
Equipment: Nikon, Hasselblad. Top of the line.
Credits/Comments: "I do good work."

□ STEFAN VALERO

555 Rose Ave., Studio 1
Venice, CA 90291
(310) 399-3892
Specialty: Head shots, fashion, fine art.
Studio: Yes
Live performances: No
Rates: Call for rates
Equipment: Everything
Credits/Comments: "I shoot creative, dramatic photos for celebrities, and I do alot of them."

□ HELMUT WERB

(818) 342-1549
Specialty: Publicity stills, album covers, and editorial.
Studio: Yes
Live performances: No
Rates: Call for rates
Equipment: 35mm Nikon, 120 Rollei and Mamyia, 4x5 Sinar.
Credits/Comments: *Music Connection* covers, various major record companies. *Time/Warner* publishing, *Rolling Stone* publishing. Also various publishing houses in Europe, Australia, and Japan.

□ DICK WIEAND

(818) 785-5995
Specialty: Musicians and actors.
Studio: Yes
Live performances: Sure
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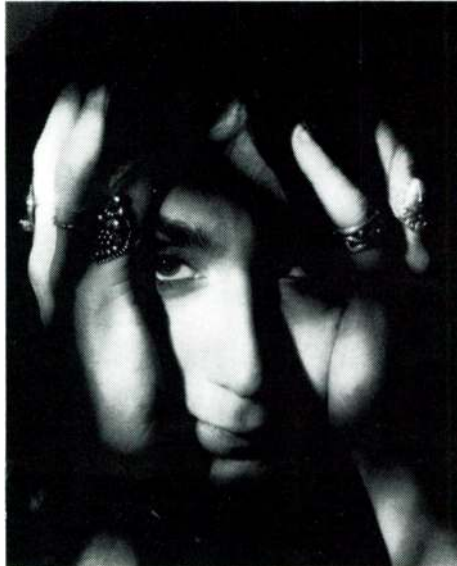
◀ 21 **BLACK CROWES**

bad and tight and funky as we could. It worked. Now if the price of marijuana would come down, it would be a utopia." He is fairly nonchalant about some of the critical drubbings the band has weathered. "If we lived our lives according to every critic's little obvious observations on life, we'd all be Republican or something. At the end of the day I recognize this: People write about hundreds of bands a year. This is my one. I'm committed to it."

When accused of cockiness, Robinson has never claimed to be misunderstood. "Being arrogant allows me to write songs and make records in eight days and not second-guess myself and not get wrapped up in what fame and fortune and chart success mean." The frontman is not afraid to take a stand and certainly not shy about speaking his mind, but his tone becomes almost reverential when he speaks of the Black Crowes as a unit. "'Band' is a really big word. It's not contrived. It's not a fucking vaudeville show. It's not trickery. It's a band. We are a real band."

Robinson repeatedly stresses the importance of being true to his cause. "I've never wanted to be an actor. The band is simply an extension of our lifestyle. We're not very interested in fiction. We're shooting for non-fiction. This isn't like

Dungeons and Dragons." And so he has definitely not enjoyed having his band talked down to. "Much of young America is in the same position right now. So many people want to say, let me tell you how rock & roll was. Well let me tell you how it is,



baby. Thanks for the history lesson, but the future has to come into play sometime."

Robinson says the Crowes will stick with the vibe that's worked well for them so far, but other than that, he isn't sure what the future will bring. "I don't know. I've got to make some more records. People always

want you to write an autobiography and a eulogy at the same time. Hey, I've only written eighteen songs."

The world tour lies in the immediate future, and the Black Crowes have already built a reputation for being a hell-raising live act. "I don't have a lot of trouble letting loose," Robinson explains. The band recently warmed up by playing in their hometown at the Third Annual Great Atlanta Pot Festival, the first time they'd played there since the ZZ Top squabble. And on the U.S. leg of their tour, they will be welcomed back to Denver, where Chris was involved in an ugly encounter at a 7-Eleven during their last tour.

The Crowes are ready to spread the gospel of *The Southern Harmony And Musical Companion*, and Chris Robinson is looking forward to a little communion with the parishioners. "When it comes to the gig, it really is church in a way. At least for an hour and a half. It can be your exorcism if you need it, or it can be your possession. There aren't too many times and places in America in 1992 where you can get together with people and not have to look over your shoulder; not have to believe that everyone hates everybody; not have to believe that you're going to go to jail if you want to let it hang out. It's just an hour and a half. They've got to let us have that."

MC

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Type Of Music: Original, Driven Boogie

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Type Of Music: Pop Rock
Years Together: 10
Instruments: Vocals
Influences: Bette Midler, Pat Benatar, Heart
Strengths: Distinct vocal blend
Members: Kirsten Plambeck, Penny Stratmeier
Contact:
 Kirsten: (602) 832-4959
 Penny: (602) 863-4280
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Artist Name: Monica
Type Of Music: Country Western/Pop
Influences: Patsy Cline
Union: Aftra
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 Monica
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 Sherman Oaks, CA 91413

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Band Name: Wanted
Type Of Music: Hard Rock N' Roll
Instruments: Guitar, Bass, Piano and Drums
Influences: Aerosmith, Stones
Members: Kenny, Jeff, John, Pierre
Recent Gigs: Gazzarri's, Whisky, FM Station
Contact: Kenny: (310) 657-2715
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Band Name: Wanted
Type Of Music: Hard Rock N' Roll
Instruments: Guitar, Bass, Piano and Drums
Influences: Aerosmith, Stones
Members: Kenny, Jeff, John, Pierre
Recent Gigs: Gazzarri's, Whisky, FM Station
Contact: Kenny: (310) 657-2715
 ✓ CD Available
 ✓ Showcase On: June 6th



Darius Anthony

Mint Condition

Label: Perspective Records/A&M
Manager/contact: James Greer
Address: 1392 Victoria St. North, St. Paul, MN 55117
Phone: (612) 488-0133
Booking: Famous Artists
Legal Rep: N/A
Band members: O'Dell, Jeffrey Allen, Lawrence Waddell, Keri Lewis, Stokley, Ricky Kinchen
Type of music: New St. Paul Funk
Date signed: N/A
A&R Rep: N/A

By Pascale Lanfranchi

On the heels of their success with the Sounds of Blackness, producers Jimmy Jam & Terry Lewis are adding another ribbon to their impressive list of credits. The second act to come out of the Jam/Lewis stable, Mint Condition, is quickly climbing up the charts with their debut single, "Breakin' My Heart (Pretty Brown Eyes)." Says lead singer Stokley, "We wrote this song from our heart. It happens to be a universal tune, you know, a tune everybody can relate to. We are happy about the crossover success of the song but it's not anything we set out to do. We didn't write it for any specific audience. I would say that with 'Breakin' My Heart,' nature took its course."

The catchy title of Mint Condition's debut album, *Meant To Be Mint* refers to the clean-cut image this six-man band projects with their fashionable suits and neat hairstyles. "I guess that's part of our image but I don't want to make us sound like choirboys. We just like to entertain folks, and we think we can do that without cursing. It's not our style," declares bass player Ricky Kinchen.

Hailing from St. Paul, Minnesota, Mint Condition has been on the local club scene in Minneapolis for several years. Their experience performing in the twin cities (Minneapolis and St. Paul) led keyboardist Keri Lewis to state, "It seems like everybody in Minneapolis is a musician of

some sort, so when they come to a show, you have to be on your P's and Q's. They are very critical. I would even say they are the toughest audience around."

On their way to stardom, Mint Condition is working hard at bringing back a sense of musicianship. A proud smile gleams on Keri's face, "We are not into sampling. We are definitely real musicians. Of course, we do a little bit of sampling but we don't like using this technique too much. We'd like to encourage people who want to become recording artists to learn the craft so they won't have to rely so much on sampling. It's okay for rappers to sample but if you are a musician you enjoy playing instruments more than using a drum machine."

The spiraling success of the single "Breakin' My Heart" has triggered recent live performances on *Arsenio Hall* and *Soul Train* and marks the beginning of Mint Condition's cross-country tour. Keyboardist Jeffrey Allen asserts, "We're kicking off a tour right now. We're scheduled to play a few spot dates for about three weeks, then we're off to Disneyworld to play for grad night. After that, we're coming back to California where we'll be performing in June."

Apparently, being Jimmy Jam and Terry Lewis' first funk act did not put O'Dell, Jeffrey, Lawrence, Keri, Stokley and Ricky under pressure. Says Jeffrey, "We did not feel any pressure because when we signed the record deal with Perspective Records, Jimmy and Terry gave us a little more freedom with the album than we thought we would have. Basically, they gave us total control. We wrote all the songs and produced them with Jellybean Johnson."

The members of Mint Condition are no rookies in the music business. Together as a band since the early Eighties, they have gone through the tribes and tribulations of the trade and their initial reaction to Jam and Lewis' offering them a record deal on their Perspective la-

bel may sound a little surprising, "We were grateful and appreciative but we had had experiences with other people offering us a deal and it turned out to be nothing but empty promises. We knew Jimmy and Terry's serious reputation but we still didn't want to get too excited before we had our deal on paper," recalls Stokley.

Mint Condition was signed at the very same time as Jam and Lewis were laying down the foundation for their label, Perspective Records. "I feel that the timing was perfect. I like things to happen slowly, I like stuff to build. When things happen real fast and you shoot up to the top real quick, you don't have any place to go but down," says Keri.

One thing Mint Condition doesn't appreciate are music critics who review albums without a full understanding of the musical genre. Responding to Arizona Republic's writer Salvatore Caputo's "pleasant but unremarkable urban dance pop," a somewhat annoyed Keri declares, "If you are interviewing an artist or a band, I think you should be able to listen real carefully to the material you're reviewing and it's your job to figure out the proper way to describe it. Sometimes you get those people who can not comprehend our music. But that's part of the business and as the old saying goes, 'Better bad press than no press.'"

The members of Mint Condition, who unanimously love Chuckii Booker's production style ("Chuckii is real funky; he is definitely one of the people we'd like to work with"), are describing themselves as the true funk junkies. Although Minneapolis has not produced any major funk act since the departure of Prince and the Time, the Minnesota music scene is quietly hard at work to keep musical trends. Jeffrey is quick to say, "I don't think music ever left Minneapolis. It slowed down, but now, if you look in our area, you can just grab somebody on the street and you'd probably get a great musician. Minneapolis has taken a back seat for a while, but the music is still there. We are about to bring it up another notch."

Sipping on a refreshing cranberry juice in the small conference room of A&M Records publicity house, the guys and I are discussing the growing influence of world music on the American pop and hip-hop markets. Stokley asserts, "To me, it is the result of the continuance of black people discovering their heritage. We have such a rich heritage that we are still discovering." With a little shrug, Jeffrey suggests that America is not yet ready to fully endorse world beat music such as reggae because "it's too political."

What's Mint Condition's most valuable asset? "Since we're a self-contained band, we don't have to rely on too many people, not only music-wise, but also in some business areas. We came to the project with some knowledge of industry and it allows us to grow as our project grows," explains Keri.



Mint Condition

Meant To Be Mint
 Perspective Records/A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Single To Mingle," "Do U Wanna," "Breakin' My Heart."

□ **Material:** This live funk N' R&B band covers a wide spectrum of musical influences. Their music melds anything from authentic rhythms to rock and hip-hop, even some blues and jazz into a delightful funky medley. Capturing the raw energy of a true live band, these musicians will take you on a sweet ride with tender, soulful ballads like "Forever In Your Eyes" and "Breakin' My Heart." The funky tracks of "She As A Honey" and "Do U Wanna" reveal Mint Condition's musical roots. On the jazz tip, watch out for "Single To Mingle."

□ **Musicianship:** On this debut album, Mint Condition shows the listeners that they are truly dedicated to their craft. These musicians bring a sigh of relief to those who lament about the lack of real craftsmanship in contemporary music. The strong influence of funk, jazz and R&B greats can be felt throughout this well-orchestrated album.

□ **Production:** Producer Jellybean Johnson ("Black Cat," Janet Jackson) is keeping the funk alive. Allowing the members of Mint Condition to have creative freedom with the production of the album was a very smart move on Jimmy Jam and Terry Lewis' part. Mint Condition gets a real chance at creating their own style. *Meant To Be Mint* leaves you with a clean feeling of straight up, funky musical honesty.

□ **Summary:** Since the band was formed in the early Eighties, the members of Mint Condition have taken the time to blend their various musical influences and their personal instrumental and vocal talents. Their experience on the Minneapolis club circuit cuts out the trial-and-error period many artists have to deal with for their debut album. Whatever the future of Mint Condition holds, a sure thing is that their experience and musicianship, combined with Jellybean Johnson's production savvy, offer a slamming funk combo that should ensure them a long stay in the music industry.

—Pascale Lanfranchi

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Type Of Music: R&B Flavored Rock-n-Roll

Years Together: 1

Instruments: Guitars, Bass, Drums and Sax

Influences: Bad Co., Motown, Grand Funk

Members: Scarlet Rowe, Paul Reeves, F. Kirk Alley, Shawn Duncan

Recent Gigs: Roxy, Spice, Teaszer, FM Station

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Jason Nesmith

Wanna get your group reviewed in *Music Connection*? Okay, here's the deal: All you have to do is send a package including a demo tape, bio and photo (as well as any press clips you may have) with your next three upcoming local club dates to Music Connection, attn: Club Reviews, 6640 Sunset Blvd., Hollywood, CA 90028. We need at least two weeks notice, and we only reiveuw club performances—no showcases, parties, jams, etc.

Way Cool Band Name of the Month: **The Penny Dreadfuls**.

Way Cool Promo Scheme of the Month: **Daddy Warbucks**, with their flyer laid out to look like a giant dollar bill. Okay, so it wasn't an act of utter brilliance, but it showed insight and thought above the standard issue flyer that usually ends up as carpet material for the **Sunset Strip** clean-up crew.

Sunday School has just celebrated their one-year anniversary at the **FM Station**. They'll be dishing out a free buffet every Sunday evening for the rest of the summer, so drop by and eat hearty, me bucko....

We hear that **Hardly Dangerous** has been signed to **Maverick Entertainment**, the new label started by **Madonna**.

Local/songwriter **David Harris**

has released *The Sweetheart's Collection* on his own **Liberty Beach** label. The CD features some rather thought-provoking lyrics. Harris makes his living by touring half the year on his self-booked and promoted college tours.

Look for the long-awaited debut disc by **Total Eclipse** to hit the streets by July on **Tabu/A&M Records**. I've heard the advance, and it's really good stuff. The band, which features ex-members of the **Busboys**, has been a local club favorite for a long time.

The three top-drawing bands in the city would appear to be **Cold Gin**, **Sykotik Sinfoney** and **Big Bang Babies**.

Demo of the Month: **Chalk Circle**, which earns one thumbs up for originality and a great vibe, but could have benefitted from better production. You can contact them at (310) 659-1784.

In the week's installment of band member musical chairs, we find **Stephen Perkins** conspicuously absent from **Infectious Grooves**, **John Bush** picking up the vocal chores for **Anthrax** (say goodbye to **Armored Saint**, they are indeed history) and **Richie Kotzen** officially being named as the new guitarist for **Poison**. In the unsigned local arena, you loved him in *Wayne's World*, (and a handful of signed bands) you'll love him in **Jones Street**: Yes, **Anthony Fox** picks up the sticks for the San Diego transplants who are so close to the ink that their skin is starting to rash. Fox and Jones Street are gigging locally.

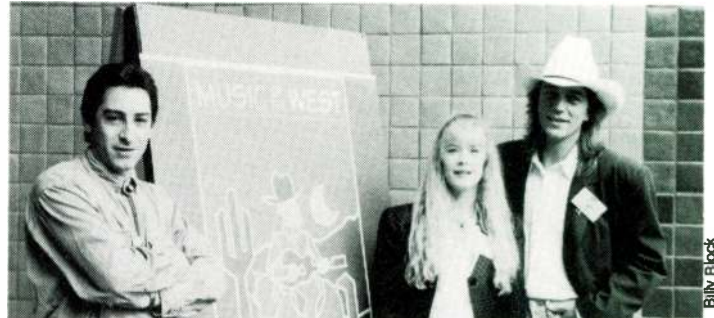
Look for some local dates by **Gasoline Alley/MCA** act the **Beauties** in the immediate future. The group (who just opened for **Bob Dylan**) features ex-Kill For Thrills guitarist **Jason Nesmith**.

Yes, that's ex-**Glamour Punk** guitarist **Micki Lord** in the new **Vince Neil** video for "Your Friends Can Come But You're Not Invited"; no, I don't know if he's in the band permanently. The video also features **Enuff Z'Nuff** drummer **Vikki Foxx** and bass master **Phil Sousann**.



Tom Farrell

Micki Lord



Billy Block

Dave Pearlman, Karen Tobin and Bum Steer Mark Fosson

WESTERN BEAT

By Billy Block

In a remarkable "Tribute to the Singing Cowboys," country music stars **Emmylou Harris**, **Clint Black** and **Dwight Yoakam** performed a musical salute to **Gene Autry**, **Roy Rogers**, **Dale Evans**, **Monte Hale**, **Rex Allen**, **Eddie Dean**, **Herb Jeffries**, **Patsy Montana** and the **Sons of the Pioneers**. Held at the **Gene Autry Western Heritage Museum**, this was truly a magical night of western music. I had the unique perspective of being in the house band that backed all the artists, and I can't begin to tell you how very special it was. To have all this talent assembled in one place for one night was a once in a lifetime experience. I'll keep you posted on when the video is available if you weren't there.

The **Desert Rose Band** has two excellent new members as they add **Jeff Ross** (Kelly Willis, Rank and File) on guitar and **Tim Grogan** on drums. The DRB is planning to tour extensively behind their **Tony Brown**-produced **Curb/MCA** product.

Gail Chasen recently showcased her new act at **At My Place**. Gail is formerly a Nashville resident who is now writing and playing in the L.A. area. Gail has a beautiful voice similar to **Kathy Mattea**'s and is also a fine songwriter.

Byron Berline has completed recording his band **California**'s new CD for **Sugar Hill Records**. Producing was **Jim "Gone Fishin'" Emrich**. Look for it to be available late this summer.

Ritt Henn and the **Concerned Citizens Combo** have taken their act to the coffee houses of L.A. For info on upcoming C.C.C. dates call (213) 225-8585.

Atlantic/Nashville's Karen Tobin has been playing acoustic dates locally with her great band. Recent dates have seen Ms. Tobin at the **Gene Autry Western Heritage Museum** and the legendary **Palomino**.

Curb recording artists **Boy Howdy** will travel to Texas to be in the new **George Strait** movie. **Jeff Steele** was cutting demos for Strait to sing in the movie with producer **Steve Dorff** when he asked Dorff, "Hey, do you need a band for the film?" Dorff said, "Yeah, we do." The rest is film-making history. The Howdy boys will shoot their first video while in Texas.

Lorne Rail, who is now playing bass on **Steve Forbert's** tour, sends greetings to all his West Coast friends from the road. Lorne was in **Virginia Beach**, last we heard.

Jim Lauderdale dropped in on **Ronnie Mack's Hillbilly Rockabilly Party** following the **Barndance** to sing a couple numbers. Jim has just finished his second video to support the song "Wake Up Screaming," from his **Warner/Reprise** release **Planet Of Love**.

Dave Pearlman has been busy producing several new acts. **Kelly Hill**, a new singer-songwriter, has been recording with Dave at his **Rotund Rascal Studios**. Former **Mustang** bassist **Mary Whiteley** had **Skip Edwards** (Dwight Yoakam, *Desert Rose*) and **Dorian Micheal** adding keyboard and guitar tracks to her new project. **Johnny Cash** pianist **Earl Pool Ball** also cut his new record with Dave at the helm, as did **Zydeco Party** on their new *It's Traditional* CD. Dave is also playing with **Karen Tobin** and **Zaca Creek** on their concert dates.



Billy Block

Emmylou Harris, Gene Autry, Clint Black and Eddie Dean



JAZZ

By Scott Yanow



Freddie Hubbard

The L.A. riots caused the local jazz scene to undergo a slump with reduced crowds at the major clubs, particularly during weekdays. Most unfortunate was the cancellation of the first annual **Hollywood Jazz Festival**, a potentially historic four-day tribute to Forties and Fifties jazz that was to be put on by **KLON**. Rumor has it that this important event will be rescheduled for early next year but nothing is definite yet. On the brighter side, the **Playboy Jazz Festival** (June 13-14) is almost upon us and this summer's **Hollywood Bowl** jazz concerts will feature **Ella Fitzgerald** (July 15), a Brazilian night with **Toots Thielemans** (July 29), a blues extravaganza with **John Lee Hooker**, **Albert Collins** and **Charles Brown** (Aug. 12), a celebration of **Dizzy Gillespie** (Aug. 26), the annual **JVC** night (featuring the **Miles Davis** reunion band, **Chick Corea** and **Bela Fleck** on Aug. 23) and an

all-star tribute to **Ellington**, **Monk** and **Benny Goodman** (Sept. 16).

Most big bands today are led by composer-arrangers who attempt to give their part-time orchestra a personality of its own through their writing. **Tom Talbert** has long been a talented if underrated musician with his own distinctive arranging style. Recently at **Catalina's** his big band cheered up a post-riot Monday night with fresh charts and spirited playing. Trumpeter **Steve Huffsteter**, trombonist **Andy Martin** and a strong reed section all had plenty of opportunities to stretch out, but the music gave all of the supporting players plenty to do behind the solos. Talbert's writing paid tribute to his earlier days with **Stan Kenton** and **Claude Thornhill** but also sounded quite creative with plenty of surprising twists; the melancholy ballad "Every Girl Is My Valentine," "Someone's Rockin' My Blues" and a swinging "Bojangles" were among the highlights of this superlative set.

In contrast **Freddie Hubbard**, who was the top trumpeter in jazz during the Seventies, could not play a chorus without flubbing notes during his stint at **Catalina's**. Now 54, Hubbard tried to push himself, using a superb group (**Javon Jackson** on tenor, pianist **John Beasley**, bassist **Tony Dumas** and drummer **Ralph Penland**) and he had plenty of strong ideas, but his tone was only a shadow of what it was only three years ago. It was as if one were listening to 1958 **Billie Holiday** as Hubbard tried in vain to blow the dust out of his trumpet; even his once pretty flugelhorn was difficult to listen to and many of the ensembles were embarrassingly sloppy. Perhaps it is time for the former pacesetter to take three months off and practice long tones. His talent is too special to be lost this early!



Tom Talbert

URBAN CONTEMPORARY

By Wayne Edwards



Mell'sa Morgan

Mell'sa Morgan first made noise over five years ago with her Number One R&B hit single, the **Prince**-penned "Do Me Baby." Following up with a string of good, but basically uneventful, singles, Morgan all but disappeared until the release of her fairly solid new disc, **Still In Love With You**, her first on the **Pendulum/Elektra** label. No word on a tour yet but considering her stage experience as a background vocalist with **Chaka Khan** and others, the presence should be there if and/or when she hits the road.

Vanessa Williams has reportedly cancelled plans to tour this summer in favor of a steady television series role. Is the touring circuit that down that even after two platinum discs, an artist would opt to stay home?

Speaking of Williams, her **Mercury** labelmate, newcomer **Brian McKnight**, was welcomed to Los Angeles in fine fashion with a killer piano/vocal performance at the posh **Hotel Nikko At Beverly Hills**. McKnight's being hailed as a pure vocalist, the Next Big Thing. His self-titled debut disc will be in-store June

23. McKnight, by the way, was expected to tour with Williams as Music Director. The show reportedly would have included a segment showcasing his own talents, much the way **Chris Walker** did on the **Regina Belle** tour that recently played the **Strand**.

There's no need to beat a dead horse but, come on, isn't it a shame that no youthful acts were booked on either the **Greek** or the **Universal Amphitheatre's** 1992 schedule? Of course, no one had an inkling of the King riots when the schedules were being determined but, riots or not, in retrospect wouldn't it be nice for the younger folks to have somewhere to go on a nice summer night.

One young act that's rumored to be getting ready for a major tour is the totally crossed out **Kris Kross**. Can't spill the beans because nothing's confirmed yet but, if our sources are correct, it'll be a major shot for them as well as a great show which, before you start salivating, unfortunately will not make its way to the Southland.

A few potentially great shows that will be making it to the Southland this summer are **James Brown** (June 5), **Smokey Robinson** (June 19 & 20) and **Natalie Cole** sings the songs of **Nat King Cole** (July 6 & 7), all at the **Greek Theatre**. Blue-eyed soulster **Michael Bolton** makes his final 1992 appearance at the **Pacific Amphitheatre** (July 18) with **Celine Dion** opening. The same show plays the **Hollywood Bowl** a few days earlier (July 13). The cancelled **Phyllis Hyman/George Howard** dates at the **Wiltern Theatre** have now been officially rescheduled (June 26 & 27). **Crosstown**, the **Universal Amphitheatre** presents the **O'Jays** and the **Whispers** (July 16 & 17) and **Paula Abdul** (Aug 18, 19 & 21). The **Strand** in Redondo Beach features **Atlantic Starr** (June 20), **Bobby "Blue" Bland** (June 26), **Charlie Wilson** of the **Gap Band** (June 27), **Jonathan Butler** (July 14) and, way down the road, the mellow jazz strains of the legendary **Joe Williams** (Sept 11). **MC**



Brian McKnight

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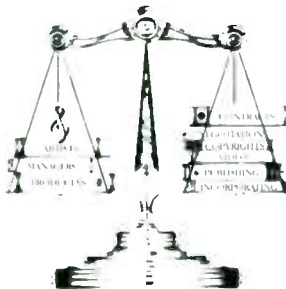
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CLUB REVIEWS

Bad Angels

Gazzarri's
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Bad Angels: (310) 864-5118

□ **The Players:** Val Grant, vocals; Jeff Moore, bass, backing vocals; Randall Horne, guitar, backing vocals; Larry Rosales, drums.

□ **Material:** Anyone who has been reading this magazine for a period of time will know that A&R people always stress the importance of a band's songs above all else. There are so many mediocre hard rock bands out there that it's a pleasure to find one with really good songs. Bad Angels aren't trendy (no cut-off sweat pants and flannel shirts for these guys), they don't play funk/metal and there isn't a trace of Seattle grunge in their songs. They do play tried and tested melodic hard rock that they have honed and polished to a razor sharp edge. Equally talented at writing rockers and ballads, Bad Angels prove that hard rock isn't ready to be written off yet.

□ **Musicianship:** Lead vocalist Val Grant has an unusual style in which he alternates between his normal voice and a screaming falsetto within the same song. Many rock singers let loose with a scream every now and then, but most of them sound like fingernails scraping along a blackboard. Grant was always on key and his style, far from being irritating, hit like a shot in the dark. Jeff Moore, Randall Horne and Larry Rosales are all good musicians, and Moore added a little visual flair to his bass playing with his fingers flying over and under the neck of his instrument.

□ **Performance:** Despite the fact that it was a Friday night at 11:30, which is rock & roll prime time, the



Bad Angels: Lotsa talent.

audience at Gazzarri's was sparse. Although the people that were there vocalized their support of the band quite loudly, there was no camouflaging the empty space on the floor, and it seemed to affect Bad Angels. The show was by no means a poor one, but still, the band did seem a little down on energy.

□ **Summary:** As good as this band's songs are, Gazzarri's should have been overflowing instead of half-empty. Why the slack attendance? As unfair as it may be, Bad Angels' appearance may have something to do with it. In this town, where image often carries more weight than musical ability (remember Pretty Boy Floyd, Tuff, Cherry St., etc.) Bad Angels have a lead vocalist who isn't cute and a guitar player that looks old—cruel as it may be, it's the truth. And to the bimbettes and airheads whose lives revolve around weekend nights on the Strip, even the greatest songwriting in the world wouldn't make up for that. And that makes me sad and angry.

—Richard Rosenthal

Cracker

The Wiltern Theater
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Virgin Records: (310) 278-1181

□ **The Players:** David Lowery, lead vocals, guitar; Davey Faragher, bass, vocals; Johnny Hickman, guitar, vocals; Joey Peters, drums.

□ **Material:** Just because Cracker is led by ex-Camper Van Beethoven member David Lowery does not necessarily mean that his new band simply rehashes Camper-styled songs. Cracker's material is far less esoteric and eclectic than Camper's. Actually, the only resemblances that I can find are Lowery's deadpan wit and nasal voice. These tunes, primarily written by Lowery and sussed out by the remaining band members, seem to harken back to the



Cracker: Delightful!

singer's roots in Southern-tinged, "twangy-jangly" rock. Songs that particularly grabbed my attention during their 45-minute set were "This Is Cracker Soul," which has this wonderfully soulful groove to it; the guitar oriented rocker "Teen Angst"; and the bluesy "St. Cajetan."

□ **Musicianship:** All competent musicians, Cracker plays as a unit, letting the songs and Lowery's devilishly distinctive voice (which sounded a tad strained at this particular performance) speak for themselves. This foursome plays from the heart and never seems to forget to have a good time in the process.

□ **Performance:** Arguably one of the most difficult positions to put a new band in is the opening slot for a well-established KROQ-FM band such as the Sugarcubes. And considering KROQ listeners have never been noted for their courteous behavior, it was particularly interesting to see a good percentage of them actually listening to and enjoying Cracker's set. I'm sure Lowery's laid-back, personable and sincere attitude had a lot to do with that, as well as the fact that Camper got quite a bit of airplay in the past (and so is Cracker presently) on KROQ. The band primarily stuck to the material from their new self-titled debut album, throwing in a Camper song "(I Was Born In A) Laundromat" for good measure. (If the band, however, is taking Camper requests, I'd love to hear "Take the Skinheads Bowling" live!)

□ **Summary:** I must admit, being a longtime David Lowery fan, it would be fairly difficult for the quirky singer to do anything that would disappoint. His adherence to writing honest and heartfelt songs—whatever genre they may fall under—as well as his wonderful sense of humor, which comes out in his seemingly off-the-cuff commentary, has consistently delighted me and brought a smile to my jaded face. And Cracker seems to be the perfect place for him to express his left-of-center self.

—Pat Lewis

CLUB REVIEWS



Dan Audam

John Pizzarelli Trio: Talented and entertaining.

John Pizzarelli Trio

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Novus Records: (212) 930-4400

□ **The Players:** John Pizzarelli, guitar, vocals; Martin Pizzarelli, bass; Ken Levinsky, piano.

□ **Material:** This 32-year-old guitarist has been abundantly impressed by the music of the late Nat "King" Cole, and has learned many of the tunes associated with Cole's Trio (that had the same instrumentation) from the Forties and Fifties. Such story-songs as "Best Man" and "Errand Boy" are rarely if ever heard outside of old recordings. The beautiful ballad "This Will Make You Laugh," also a Cole standard, was delivered with sensitivity by all involved. Other standards are apart of the Pizzarelli repertoire, more recognizable, such as "Honeysuckle Rose," "S'Wonderful" and "Gee, Baby, Ain't I Good To You."

□ **Musicianship:** John Pizzarelli has had a guitar in his hands almost continuously since he was a very small child (his father is well known jazz guitarist Bucky Pizzarelli). His agility on such lightning fast numbers as "Sing Sing Sing" is impressive; then, again, his ballads and medium tempo tunes offer as much technical prowess as emotional content. Brother Martin, providing the subliminal drumbeat, is always right on target, also showing a maturity of style in his soloing. Levinsky has a monumental job in providing a firm foundation for Pizzarelli's vocals, and shows that less is sometimes better, when accompanying such a strong voice, especially when John breaks out with a rousing chorus of vocalese.

□ **Performance:** This trio has recorded together a number of times;

this, however, is the first time they've played California. Nonetheless, they all appeared relaxed and comfortable not only with their audience, but with each other, often grinning and exchanging comments—verbal as well as musical.

□ **Summary:** Although there's obviously an element of nostalgia in a group such as this, the inclusion of several Pizzarelli originals, and the leaning toward contemporary influences as well as those of a bygone day, can make this an equally satisfying experience for young music lovers, as well as those of us who remember the original Nat King Cole Trio. It is to their credit that this threesome has inculcated all the finer elements of their forebears, bringing to the Nineties a fresh approach to something that worked very well more than 40 years ago.

—Frankie Nemko

Feast Of Friends

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Jill Guido: (213) 461-9609

□ **The Players:** Jill Guido, lead vocals, bass; Jon DuFresne, lead guitar; Mitchell James, drums; Dizze James, keyboards; Gary Westlake, rhythm/slide guitar.

□ **Material:** Just good old fashioned guitar-driven rock & roll. Feast Of Friends would have a natural audience with fans of bands like the Rolling Stones and the Black Crowes, but hard rockers could also appreciate the guitars of John DuFresne and Gary Westlake. Both player's sound struck a perfect compromise between being bright and clean and raw and dirty. Every song of the set was as good or better than the pre-

vious one, with not a trace of filler or weak material.

□ **Musicianship:** As noted, although there are keyboards in this band, there is no mistaking who the pistons in this engine are. DuFresne and Westlake played like men possessed, and Westlake's slide work provided a good change of pace to DuFresne's solos. Jill Guido is a ballsy singer whose voice went toe-to-toe with the double guitars and never faltered. The entire band as a unit was also flawless.

□ **Performance:** How can a band play such good music while looking so disinterested? Guido never cracked as much as a single smile throughout the entire performance—not before, during or after the songs. Towards the end of the set, she remarked, as a curious sort of introduction to the next song, "We're gonna do a couple more, then we're outta here." Just like your audience, Jill. It wasn't just her, either. Each band member seemed lost in his individual world, rarely interacting with each other, which is even more strange considering how tight they were musically.

□ **Summary:** Based on their music, Feast Of Friends rates an eight or nine, but their performance was so lackluster it slowed them (and their overall rating) down like the drag chute on the space shuttle. Everyone has an off night, but still, watching a band shouldn't be barely better than watching the farm report on TV at four in the morning. Midway through the set Guido scolded the audience by saying "All right, you guys, wake up out there." We will if you do. If this performance was just an aberration, and they can perform with more enthusiasm, then I see a very bright future, as their songs are so damn good I'd even buy their tape—and I get everything for free.

—Richard Rosenthal



Tom C. Holiday

Feast Of Friends: Lackluster performance.

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CLUB REVIEWS



Dan Audain

Roy Hargrove Quintet: On the rise!

Roy Hargrove Quintet

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Novus Records: (212) 930-4400

□ **The Players:** Roy Hargrove, trumpet; Antonio Hart, alto saxophone; Marc Cary, piano; Rodney Whitaker, bass; Greg Hutchinson, drums.

□ **Material:** Nothing familiar here, none of the usual jazz standards either gussied up for the Nineties, or presented in their pristine form. No, Hargrove is an interesting composer and offers a set of both up and down tempo tunes that might remind one of Horace Silver, Bobby Timmons et al. Especially affecting was "Spiritual Companion," which can be found on Hargrove's recent Novus release, *Public Eye*.

□ **Musicianship:** Hargrove himself is as yet an emerging talent. Now and then he takes your breath away with his purity of sound and his maturity of concept. He is aided by an equally progressive quartet of young jazzers, who've all obviously listened to as much of the new as the old in music. Whitaker was heard to great advantage on a ballad entitled "Where Were You," in which the rest of the rhythm section was engagingly empathetic. Pianist Cary shook some keys loose in one bluesy number, eliciting admiration not only from the audience, but also from his bandmates. Antonio Hart provided a perfect foil for Hargrove in their frontline workouts, but also is a solid, thoughtful soloist. Although drummer Hutchinson didn't get too much solo space, on those occasions he was featured, he was inventive, sometimes restrained, sometimes outright effusive.

□ **Performance:** From the very first note this quintet let everybody know it meant business. They play as if they know each other very well, often making eye contact with each

other, either as a cue for what's coming, or for a triumphant "ah, we made it!" type of look. It was evident that Hargrove and his band really enjoy what they do; sometimes, when standing offstage to allow the trio its spotlight, both Hargrove and Hart would be dancing to the music, as if part of a terpsichorean audience.

□ **Summary:** This kind of jazz outfit proves yet again that "jazz" as it has become known throughout the first half of this century, is very much alive in the Nineties. These five young men, while obviously being influenced by the sounds of their generation, have done a good job of absorbing what went before. Sure, there's traces of Wynton, Dizzy, Miles in Hargrove; Coltrane, Shorter, Bird in Hart. But that's all to the good—they have chosen to extract the best and integrate all these influences into a cohesive whole. Watch out, jazzworld, these are comers! —*Frankie Nemko*

Gregg Karukas

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Gregg: (818) 760-1409

□ **The Players:** Gregg Karukas, keyboards; Ricardo Silveira, guitars; Tom Evans, sax; Bruce Adkinson, bass; Bernie Dresel, drums; Shelby Flint, Ron Boustead, vocals.

□ **Material:** One of L.A.'s most renowned club veterans! Karukas wrote the book on the type of breezy, lilting melodic instrumental music that makes up the contemporary "happy jazz" genre. The compositions he played (taken mostly from his latest Positive Music release, *Sound Of Emotion*) had lots of punchy grooves, wondrous synth hooks, and a lightweight sense of romance. While most songs were pretty typical radio ready gems, Karukas added some integrity and depth playing piano on a straight-ahead trio piece,

which showed an improvisational sense lacking on most of the other pieces. The vocal numbers, "Sound of Emotion" and "Keep It To Myself" were pleasant, but mostly proved a distraction from the stronger material.

□ **Musicianship:** At any gig with players this accomplished, it's a sure bet that the chops will be flying high. Karukas has an almost whimsical touch on the ivories (both real and electronic), and left enough open spaces for his powerful cohorts to strut their stuff. Adkinson kept an insistent bass groove and Evans carried many of the funk-filled tunes, but guitarist Silveira (a solo artist in his own right) proved to be the most diverse and dynamic player, raging on the rockers, making passion with the acoustic on the ballads. Dresel, pop-jazz's Lou Gehrig, was his monstrous self on the skins.

□ **Performance:** Karukas and company had a perfectly fine time providing sweet and bouncy sounds, filling the definition of an ensemble to a "T". As a leader, Karukas allows his band ample opportunity for solo spotlights, even if it means taking a backseat once in a while to greats like Silveira, who beat the star in the charisma department at this gig. Karukas' songs have a lot of energy, and it was infectious thanks to the solid performances.

□ **Summary:** This was one of those pop-jazz gigs that was fun while it lasted, but doesn't quite blow you away. Karukas' tunes were engaging, his performance strong, but with the exception of that one mainstream piece, there were only bits and pieces of inspired spontaneity. The vocals in the middle were superfluous and hurt the momentum as well. Nonetheless, Karukas is a fine artist and a great writer, and his albums should not be missed. —*Jonathan Widran*



Gregg Karukas: Still developing.

Jonathan Widran

MUSICIANS

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

LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy, (213) 687-3558.
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.

BOURBON SQUARE/THE CAVE
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 and/or call.
Pay: Negotiable.

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069

Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.

Contact: Fritz, (213) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA 93065

Contact: Kevin Navis, (805) 581-4861
Type of Music: Anything but speed metal.
Club Capacity: 400
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape or VHS to 1539 Sutter Ave. Simi Valley, CA 93065.

COFFEE JUNCTION
19221 Ventura Blvd. Tarzana, Ca. 91356

Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FREDDY JETT'S PIED PIPER
4325 Crenshaw Blvd. L.A., CA 90008

Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (213) 376-9833, Mon 12-6. Thurs-Fri, 12-10pm.

Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA, 91602.

Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254

Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs-Fri 12-10pm.
Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.

Contact: Jed, (213) 937-9630.
Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

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.

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, Ca 91302.

Contact: David Hewitt, (818) 222-1155
Type of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promopack to David Hewitt at above address.

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.

3RD STREET PUB AND GRILL
1240 3rd St. Santa Monica, Ca. 90401

Contact: John Stapleton
Type of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.
Club Capacity: 120
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No

Audition: Open mic Wednesday nights starting at 8:00, or send tape to club. Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602

Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028

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

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

CCM MANAGEMENT seeks young aggressive intern. very articulate on phone, type 40wpm. Hours: 12:30-4:30 pm, 4 days per week, \$5.00 per hour. Call (310) 288-1130.

INTERN WANTED for management/music supervision company. Some pay involved. Must be serious about learning the business. Call Christy (310) 859-7937.

INTERNSHIP IN A&R department-Position includes assorted clerical duties and various miscellaneous projects. Need enthusiastic, productive and committed people. Students preferred. Please call Sabrina (818) 560-1905.

FAN CLUB assistant-high energy, self starter with ideas needed to run fan clubs; working within management company. WordPerfect experience; part-time. Call Nancy (213) 658-8744.

INTERNS NEEDED for A&M Records publicity dept. Must be full-time or part-time students. No pay but great experience. Call Morgan (213) 856-2695.

MUSIC P.R. firm reps "gold" indie labels/artists. Seeks serious intern to learn the biz A-Z to hire later. Call (213) 969-1174.

NEW HOLLYWOOD production studio seeking very organized intern with strong sales skills, MIDI or engineering background. Will provide advanced training; equal opportunity. Pay. Call (213) 960-1000.

MUSIC PUBLICITY firm with large clients seeks hard working, responsible interns to help lighten our work loads. No pay now, but prove yourself to us and we'll pay by the hour. Contact (310) 289-8235.

HAVE LIGHT show, equipment and full van. Need assistant. Leave message for Rodney, (213) 463-4659.

WATERWHEEL RECORDS now accepting interns and campus representatives for all departments. Non-paying. (818) 798-2895.

INTERN WANTED. Assist in promotion, tour support, label relations for artist management company during summer. Organized self-starter with strong phone skills. Small salary. (213) 850-0300.

INTERNS WANTED for growing management company. Call Sandy (310) 556-2405.

INTERNS WANTED for small record label in publicity & radio promotion. Macintosh computer experience helpful. Please call Kathryn (310) 988-9200.

SEQUOIA RECORDS seeks part-time person for paid position in shipping department of very small artist-owned new age label. Please call (818) 343-0231.

SPINDLETOP RECORDS needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., North Hollywood, CA 91601.

INTELLIGENT AND reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818) 988-3691.

MUSIC MANAGEMENT company needs immediate interns for phones & general office. Flex hours, great for college students. Donna (310) 205-0901.

INTERNS NEEDED for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

MUSIC/FILM marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

INTERN WANTED for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

INTERNATIONALLY DISTRIBUTED rock music magazine seeks advertising/promotions representative(s). Expenses plus floating commission to start, salary plus commission after trial period. (818) 781-4104.

INTERN WANTED for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.

THE PLACE needs personnel secretary for its busy recording engineer. Duties: Good office/phone skills; studio time, perhaps some pay. Great opportunities. (714) 529-8220.

HEAVY METAL entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-2750.

INTERN WANTED: TIPS, National service providing producer, label, & publisher's project needs songwriters & artists. Upcoming writers/producers ok. No pay. (310) 452-3957.

SOBER SINGERS who love kids! Join a creative prevention team in New Mexico. Pay! Photo/tape to: Creative Director, 3232 San Mateo, Suite #102, Albuquerque, NM 87110.

PART-TIME interns needed for artist development/touring dept. at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Jody (310) 659-1700 ext. 323.



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SESSION PLAYERS

ACE BAKER

Phone: (818) 893-3959
Instruments: Keyboards, complete MIDI studio, drum machines and 1/2" 8 track for great demos and pre-production.

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

Styles: Like the stuff on your favorite radio station. Rock energy, blues feeling, classical chops, jazz knowledge and slamming beats.

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

Qualifications: Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects. I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series.

WAILIN' SMASHING ROCK DRUMZ

Phone: (818) 507-5743
Instrument: Refer to title.

Technical Skills: Killer tunesmith ala Trick, Halen, Cooper. Excellent production skills. Master demo and portfolio available upon request.
Vocal Range: Strong 2nd tenor, falsetto thru the roof.

Qualifications: 22 years experience, 10 years pro. Absolutely unique Pearl kit including 28" kicks, 14 toms and flyaways, 36" Paiste gong, full ATA road cases. Awesome, bombastic style, wonderful groove, classy long hair image.
Available For: Absolute total pro, drug-free situations only!!! Get on the phone now!!!

STEVE BLOM

Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth with EMG's Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

Read Music: Yes.
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound and stage presence. Dynamic soloist.

Qualifications: 3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlin, Peter Schlesier ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlota.
Available For: Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casualls and Top 40 gigs.

LARRY CIANCIA - DRUMS AND PERCUSSION

Phone: (310) 475-2982
Instruments: Acoustic and Electric drums, includes: Yamaha, Ludwig, L.P., Zildjian, E-Mu.
Read Music: Yes

Styles: All.
Qualifications: B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes; U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, performed with Dave Sharp "The Alarm", Lionel Young, Stewart Copeland.
Available For: Sessions, records, demos, soundtracks, jingles, tours, shows and instruction.

MAURICE GAINEN

Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Ensoniq EPS 16+ sampler, Akai S-900 with extensive library, Yamaha TXS1Z, Alesis D4 drum machine with TR-808 sounds, many onboard EFX, Atari computer with cubase.

Read music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).

Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.

Available For: Sessions, concerts, touring, full service production in my studio, MIDI and studio consultation. Original songs with tracks available to singers. No spec deals. Pro situations only.

CESAR GARCIA

Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano

and flute. Electric effects. Yamaha REX 50.
Read Music: Yes.
Styles: All.

Technical Skills: Songwriter.
Vocal Range: Tenor.

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

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/RLMS system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).

Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.

Read Music: Yes.
Styles: All.
Qualifications: New Gretsch artist, Philadelphia Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: *Roseanne Barr*, *Wise Guys*, *Let's Talk*, Asian Media Awards, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

WILL RAY—COUNTRY PRODUCER & COUNTRY PICKER

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.

CARLOS HATEM

Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and whistles.

Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, *Aristo Of The Year* award winner on ABC Television series *Bravisimo*. Drummer on *The Paul Rodriguez Show*. Fluent languages: English and Spanish.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

RUSS RAGSDALE

Phone: (818) 441-4095
Instruments: Recording engineer.
Read Music: You bring it, I'll read it.
Technical Skills: 8, 16, 24, 32 & 48 track recording and mixing, producer & arranger.

Styles: All
Qualifications: Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbara Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you find the right studio for your project and help you organize your time wisely. Fast, easy to work with, without an attitude, very pro.
Available For: Album/demos, remote recording, dance remixes, 2 track editing, audio to picture. Many studios available to you at big discounts to fit any projects budget and needs.

NED SELFE

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, iVL Steeldrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.

Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear,

very quick study, MIDI sequencing & demo studio.

Qualifications: Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

TSUYOSHI "TAKA" TAKAYANAGI

Phone: (818) 906-1538
Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+k. MC-500, DAT.

Styles: R&B, pop, jazz, rock.
Technical Skills: Keyboards, producing, composing, arranging, programming.
Qualifications: Writer/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.
Available For: Recording, producing, live performance and instructions. Any pro situation.

J. HANZ IVES

Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadraverb, Switch 11-L.

Read Music: Charts
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.

Technical Skills: Tasteful, melodic, burning leads. In the pocket rhythms.

Qualifications: 12 years professional experience as live performer. Concerts, showcases, Top 40, casualls, demo sessions, songs and jingles. Record credits for several indie releases, (12", E.P.'s). Movie soundtrack *Space Case* (origin release) w/ the Village People. Musical director, guitarist for the Runtis' comedy revue. *Rocky Horror Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casualls, showcases, tours.

OLIVER SEBASTIAN OSER

Phone: (213) 874-2621
Instruments: Drums, percussion, piano, acoustic guitar, keyboards. Equipment includes: Pearl, Sonor, Tama, Paiste, Zildjian, Sabian, Meinl, DW & Remo products, MI, AKG, Gong & Accent cymbals.

Read Music: Yes
Technical Skill: Visual, versatile, groovy drummer with excellent virtuoso finesse. In style of Bissonette, Ullrich, Travis, Phillips, Lee, etc...; songwriting and chor arrangements.

Vocal Range: Tenor, baritone.
Qualifications: Toured in France, Germany and Switzerland; studio light and ready, top outfit image (tattoos, long hair), various styles, (Led Zeppelin, L. Colour, Queen, Maiden, Halen, etc). Own material on 24 track recordings; available with triple, double, or single kick. Tapes and pictures upon request.
Available For: Professional touring, recording hard rock-heavy metal act.

DAVID LEWIS

Phone: (213) 394-3373
Instruments: Korg 01/W, 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. Four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, other: Jane Fonda's videos, Tonyo 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, casualls, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music.) Film/Video scoring.

AARON GROSS

Phone: (213) 965-7939
Instruments: Congas, timbales, bongos, djembes, dumbucks... all standard percussion instruments as well as Latin, African, Middle Eastern and other exotics.

Styles: Rock, pop, funk, jazz, Latin, World Beat, etc.

Read Music: Yes
Qualifications: Berklee College of Music, Dick Grove. 10 years professional experience east and west coast and abroad, on the road and in the studio.

Available For: Sessions, tours, and any pro situation.

VOCALISTS

RUDY WEST-VOCALIST/SONGWRITER

Phone: (213) 878-2533

Instrument: Voice, lead and backup.

Read Music: Yes.
Styles: All.

Technical Skills: 3 1/2 - 4 octave range, similar to Geoff Tate, Soulful nasty or pure. Influences vocally: Tate, Freddie Mercury, Coverdale. Excellent lyricist, writing influenced by Coverdale, Journey, Def Leppard, Great White.

Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image: baby-faced, mid back long hair, thin, tattooed. Regular gym workouts. Good stage presence, photogenic, drug free. Very dependable hard worker.

Available For: Paid sessions, showcasing, tours-US and abroad, vocal coaching. Non-paying auditions must be within 10 miles of Hollywood. Very pro commercial hard rock situations with backing management only.

EDDIE CUNNINGHAM LEAD/BACK UP VOCALS

Phone: (714) 944-5282
Technical Skill: Vocal arranger, songwriter

Style: Similar to Garth Brooks meets Kenny Loggins.

Vocal Range: Tenor, soulful and powerful, clean and grainy.

Qualifications: "Very special singer" Eddie, will bring magic to your song and not let you down. You'll want him again and again...Lana Wood major: Bob Music, Nashville... writes with top writers and does demos for Garth Brooks.

Available For: Pro recording projects, lead and harmony. Turn your demos into a hit... First song free. Also seeking working band with star potential. (New country).

PRODUCERS

WM. LEVINS/ERIC THE FISH PRODUCTIONS

Phone: (818) 765-8737

Technical Skills: Professional producer/engineer, orchestrator, arranger, and conductor.

Qualifications: Projects for: Warner Bros., RCA London, EMI Manhattan, Island, Harmonia Mundi, Capitol, Prosonus, David Kershenbaum and many area bands.

Available For: Everything from the earliest production through to mastering the final product. Can include choosing the right studio and planning a schedule within your budget. Picking the best material that suits your goals. Working with your group in rehearsal before the studio, producing/engineering sessions, mixing, and mastering. Business advice on how to make the best use of your tape. Specialize in working with bands.

STEPPING STONE PRODUCTION STUDIO/TOM ALEXANDER

Phone: (310) 657-0861

Instruments: 24 tracks, 56 input Neotek, Drawmer gates & compressors, Lexicon & Yamaha reverbs, TC 2290, Lexicon, Roland, Yamaha delays, White EQ's, tube mics, C414, 57's, tube directs, Tannoy 12" Golds, NS 10 m's, Halen amps, All Mogami wire, Impeccably quiet sound quality (-105 db) for master projects. Macintosh with 120 mb hard drive, Studio Vision, Studio 3, S-900, D550, Minimog, TX 802, R-8m, D45, Simmons Midi drum set, huge sample & sound library.

Technical Skill: Orchestrator/arranger/producer.

Styles: Anything & everything from beautiful, lush string charts to nasty rhythm tracks.

Qualifications: Orchestration credits on Grammy winning album, Platinum & Gold Records.

Available For: Master recording & production projects. Demo not spoken here!

TELL THEM YOU READ IT IN

MUSIC CONNECTION



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JUNE 10, 12 NOON

TO PLACE FREE ADS

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

- Ampeg SVT bs head, older model, 400 wts. Grl sound, grt buy, \$250. Trace, 213-851-3723
- Cab w/out spkr, gd cond, ideal for beginner guit plyr. Asking \$45. 818-768-0217
- Carvin X100B head, very gd cond, \$300. 213-676-1308
- Electro Voice S18, 3 way, 200 wtt cab w/18" woofer. \$300 obo. John, 213-882-8970
- Fender Pro reverb, pre CBS, very gd cond. w/master volume, \$425. Roland JC77, xint cond, \$325. Must sell. Will, 310-788-8382
- Fender Super Reverb, late 60's, silver face, non master volume w/orig Fender JBL D110F spkr, gd cond, grt sound, \$325 obo. 213-676-5590
- GSP21 Pro pwr amp w/rck cs & 2 Carvin 412 cabs, all for \$1600. Greg, 213-474-8909
- JBL custom 12" cabs, 1 spkr per cab. Xint cond, \$360/ pair. Andy, 818-986-9478
- Mackie 1604 mixer, in box w/clean warranty in your name & mnt too. \$800. Doug, 310-306-4898
- Marshall 4x12 slant cab, grey checked grill, 25 wtt Celestions, logo, wheels, sounds grt. ks fair, \$400 obo. 818-780-4347
- Marshall 50 wtt head, JMP series, modified by Michael Soldano w/rk loop, \$600. 818-763-8669
- Marshall 100 wtt head & 412 cab, new cond, & flight cs's for each. \$1400. 310-397-7111
- Marshall amp, JCM800 Mark II, master volume, 100 wts. \$450. Cliff, 310-394-1991
- Quantum head 2 in 1, ATA approved custom road cs w/ wheels, Ball corners, recessed hwrk, keylock, brnd new, \$350. 213-343-0850
- Marshall JCM800 50 wtt master volume head, 1981 model year, xint cond, \$450 obo. Brian, 818-881-0185
- Marshall JCM800 2205 50 wtt tube head, reverb, fx loop, chnt switching. All orig. xintcond, \$450 obo. Matching JCM800 slant cab, 412, home use only, w/wheels, \$400 obo. 213-667-0798
- Mesa Boogie Quad pr amp, 2 chnl, 4 mode unit w/ linear ft switch & cable. Grl cond w/all papers, new tubes. \$800. Dock, 818-980-4685
- Polytone amp, 2 chnl, 1 15", 2 8" spkr, reverb, ft switch console, very gd cond, \$375. Erv, 818-242-8126
- Quantum Mini Stack 225R, brnd new, \$250. Joey, 818-241-6090
- Rendall ES100 RG amp w/reverb, 120 wts, xint cond, \$275 obo. John, 818-769-2713
- S.Duncan bl-amp 800\$525. Laney 4x10 bs cab, \$175/ ea. Ampeg B4B \$150 obo. Steve, 310-439-5274
- Traynor 412 cab, \$175. Gd cond. Kelly, 818-559-2464

3. TAPE RECORDERS

- Soundtracs 24-8-16 recrdng console w/3 fs sends, 3 band EQ, 40 chns on mixdown, grt English sound. \$3400. 310-477-0397
- Tascam 238 8 trk cassette recdr, low hours, like new. Also, Tascam M216 mixer, low hours. \$2100 for pair, but will separate. Will, 310-768-8382
- Tascam 488 8 trk cassette, Mint cond. Orig owner, have box. \$800 obo or trade for DAT. 213-850-7284
- Tascam 688 multitrk recdr, in box w/warranty & mnt, \$2410. Nagila, 310-474-7774
- Tasc/Tascam 80-8 1/2" 8 trk recdr. Industry wrkhorse, xint cond, including DBX noise reduction unit, mnt, compl w/roll around stand. \$1355. 818-988-8980

4. MUSIC ACCESSORIES

- Alesis HR16B drm mach, \$300. DBX 163X comprs, \$100. DBX 463X noise gate, \$100. Will, 310-768-8382
- Alesis Midiverb III, \$300. Susan, 213-656-5401
- Anvil cs, 13x8x24, \$40 obo. Shure SM57, \$50 obo. Steve, 310-439-5274
- Art Multiverb studio delay, 6 months old, \$325. Gary, 818-994-6369
- Digitech GSP5 multi fx sound procssr, 5 fx at once, incredl sounds, 99 pre-sets, gd cond, \$225 obo. 213-678-5590
- Eventide Model H910 harmonize, the orig. very gd cond, sounds grt. Used only in studio, \$350. 818-988-8980
- Fender Bass cs, HSC, brown, from early 80's, \$135. Fender Mustang size HSC, from 60's, \$45. 818-780-4347
- Gulf fx procssr, Art SGE, 9 fx at a time, progmmbl. \$375 obo. 818-881-0185
- Mac music, Mac SE, 4 meg RAM, 30 meg hrd drive, Imagemwrt II, software, \$1400. Peter, 818-886-3924
- Rockman Midi pedal for sale, xint cond, will trade, \$125. 213-629-9206
- Rocktron Hush IICX, in factory sealed box, unwanted gnt, sacrifice, \$250. Nagila, 310-474-7774
- Rocktron Intellifx, in box w/clean warranty in your name & mnt too. \$730. Doug, 310-306-4898
- Roland RSP 550 stereo digital signal procssr, new in box w/mnt & warranty, \$840. Gilbert, 213-962-6223
- Roland TR707 drm mach w/mnt & AC adaptor, \$120. 818-783-6782
- Roland TR707 drm mach, separate outs for each drm, Midi, xint, like new cond, w/mnt & AC adaptor, \$130. 818-902-1084
- TC Electronics 0144 remote contrlr floor pedal for TC2290 digital del. \$200. 310-477-0397
- TC Electronics 2290 digital delay, chorus, Midi switching, sampling, xint cond. \$1600. Eric, 310-431-1861
- Telex WT150 wireless system for guit. Xint sound, wrks perfectly. \$225. 818-363-6281
- Used 2" tape for sale, Scotch 226, 1 pass, \$40/roll, negotiable. 310-657-4458
- Yamaha RM804 recrdng mixer, 8 ins, 4 outs, xint cond, \$300. 213-658-1063

5. GUITARS

- '72 Fender Tele, custom, black, F.Rose, EMG & orig pu's. \$500. 310-450-8775
- '84 Gibson Flying V w/trem, on adaptor plate, guit not routed, pro guit, includes Gibson HSC, \$500. 310-397-7111
- 1 Jackson guit, US made, Strat style body, snake skin, F.Rose trem. S.Duncan pu's. \$850 obo. Steve, 818-895-5550
- 1930's National Resonator guit. Gd cond, \$1000 obo, w/cs. 818-997-6073
- 2 Carvin V20P's, 1 white, 1 black. Gold hrdwr, Kaylor. Dbl hmbckrs w/coil splitters. 24 frets. Very gd cond. \$300/ ea. Dock, 818-980-4685
- Brnd new Ibanez Saber, dark burgundy red, w/cs, \$800. Greg, 213-474-8909
- Bs w/EMG pu's, ks grt, sounds grt, pr, \$220 w/cs. Call & lv msg. 310-623-2588
- Bs w/EMG pu, ks grt, sounds grt, pr, \$220 w/cs. Call & lv msg. 310-623-2588
- Charvel Eliminator bs, candy blue, rosewood fretbrd, grt cond w/cs, \$300. Graham, 818-901-9797
- Early 80's Explorer model w/Scott neck & dbl hmbckrs & cs, \$125 obo. Tom, 818-843-3474

- Elphone Acoustic, model S0180, brnd new, never used, \$200. 818-363-6281
- Fender Focus guit, asking \$175, very gd cond. 818-769-0217
- Fender Hartfield Strat, cherry sunburst, flame maple, F.Rose, Active Elec, brnd new w/cs, \$400. Al, 818-964-2212
- Fender P-ba, anvil cs, too many extras to list. \$525 obo. Steve, 310-439-5274
- Fender Precision bass, 1978, sunburst, rosewood neck, truly beautf cond, w/cs, \$550 obo. Mustang bass, 1967, candy apple red orig w/matching headstock & competition stripe, mint cond, cs, \$550 obo. 213-878-5560
- Fender Precision bs, 1967, sunburst, tortoise shell pickguard, rosewood fingerbrd, all orig, very gd cond w/HSC, \$850. 818-783-6782
- Fender Strat style guit, custom neck thru body, non trfm, \$125. Fender Squire Bullet, black, white pickguard, xnt cond w/HSC, \$160. 818-902-1084
- Fender Strat, black, w/maple neck & 3 single coil pu's, modified by John Carnuthers, \$325. 310-477-0397
- Fender Strat, made in USA, 1988 re-issue, mint cond, w/cs, \$350 obo. Paul, 213-662-7657
- Fretless Schecter Jazz bs, beautf maple neck, must sell, \$600 firm. Vance, 310-837-0651
- Gibson gold top Les Paul, mint cond, like the one Slash plays. \$800. Re-issue. Frank, 818-338-3106
- Gibson Les Paul gold top, 1990 re-issue, mint cond. Lists \$1800, sell for \$800. Frank, 818-338-3106
- Hammer Scarab II, neck thru body, Kaylor trem, 2 hmbckrs. Plys xnt & ks grt, cs included. \$395 obo. Rich, 310-494-4338
- Left handed BC Rich B1tch, rainbow sunburst, handmade in 1980 when they were good. Xint cond, must see, \$600. 213-654-2610
- Martin D35 1975, rosewood, Incredbl cond, w/Martin cs, \$1250 obo. Guild F40 Jumbo, 1973, all blonde maple, beautf cond & sound w/cs, \$900 obo. 213-667-0798
- Statua bs, 1 pc, graphite, \$1000. Schecter custom bs w/ Aletric electrics, \$750. 310-827-2946
- Tom Anderson Drop Top, maple/baswood, black & red, bowling ball finish, Kaylor, auto latch trem, xint cond, w/cs, \$1200. 818-997-6470
- Yamaha elec bs, black lightweight body, new tuners, plys grt. \$350. Also string bs, \$2900; and electric bs strings, \$15-25/set. 818-990-2392
- Yamaha MB2 bs, xint cond, candy apple red, \$350 obo. Andy, 818-981-0899
- Yamaha SE350H, 2 hmbckngs, locking trem, \$145. Custom neck thru Strat, by Mighty Mite, 2 triple coil Mother Buckler pu's, xint cond, big sound, HSC, \$260. 818-780-4347

6. KEYBOARDS

- Fender Rhodes Suitcase, \$300 obo. 805-947-9714
- Korg DW8000 in perf cond, asking \$369 obo. 805-496-0979
- Korg M1R w/built in seqncr, grt sound. \$1000. 213-787-9033
- Roland Axls Midi contrlr, vintage piece, mint cond, \$500. Doug, 310-306-4898
- Roland D110, perf cond, new in box, \$500. Dave, 310-630-2934
- Roland D50, \$800. Emu Proteus, 1XR, \$675. Proteus II, \$775. Lv msg for Acc, 213-980-8886
- Roland DE20 multi timbral, linear synth. Multi trk seqncr, like new, home use only, w/Roland mnt, Alexander Publishing expanded mnt & cs, \$950. 818-988-8860

MUSICIANS & SINGERS: GET PAID FOR YOUR TALENT!

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Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country

Specialty (4 words maximum) _____

FREE CLASSIFIEDS

•Roland HS60 synth, \$300 w/monitor spkrs. Susan, 213-656-5401
 •Yamaha DX11 synth, 5 oct, full size, velocity & after touch sensitive keyboard, 3 part multi timbral w/breath control input. Xtra RAM card. \$275. 213-755-6942
 •Yamaha DX7 for sale, xint cond, w/custom cs & xtra cartridges, \$700 obo. Margaret, 805-498-1823

8. PERCUSSION

•Alesis D4 digital drm mach, new in box w/mnl & warranty. \$375. Gilbert, 213-962-6223
 •Immaculate, like new, black vintage Slingerland 7 pc. John Bonham style drm kit w/25" bs drm. Compl w/all hrdwr & Zildjian cymbals, \$1200. 714-854-3534; 714-489-9292
 •Ludwig 7 pc black dbl bs set w/Zildjian hi hats & crashes. Palste pwr ride, DW pedals, gd cond, \$900 obo. 818-980-6524
 •Ludwig copper Timpani, 32", brnd new, in box, lists for \$3000, selling for \$2200 or will trade for 24, 26 or 28". Mike, 818-957-3473
 •Pearl CZX 22DSW9 brnd new, still in boxes, compl w/all hrdwr, \$950 & 850 Series. Must sell, \$5000 or near offer. Paul, 818-991-2870
 •Pier drm kit, black, 7 pc, xint cond, hrdly used, xtra hrdwr. Moving, must sell, \$1000. 818-753-1547; 818-905-9039
 •White Pearl 5 pc drm set for sale. Must sell immed. \$450. Randy, 818-752-2039

9. GUITARISTS AVAILABLE

•21 y/o gnt p/tyr/sngwr/sngwr, disillusioned college student & subdivided suburban outcast, sks bst & drmr. Intl Violett

Femmes, Neil Young, Floyd, but heavier. Chris, 310-478-1779
 •Aggrv guit for male fronted, estab, retro blues HR and wisades of psychic, artistic, intellgnt, pro proj only. Tony, 213-957-1343
 •Alttriv guit avail to J/F band. Jymm, 714-592-1173
 •Blues flavored rock guit avail for happening band, sessions. Inrl Beck, Clapton, Stones, Crowes. Vmriage Strat, Marshall sound. Pros only, pls. 818-981-2171
 •Blues guit sks to J/F band. Mark, 213-878-3772
 •BMI 2nd guit/voc/wrtr sks pro sit or plyrs. Have studio, gear, image. Very cmrd HR. No sleaze, grunge or darkness. Mike, 818-764-4070
 •Cmrd rock guit avail for demos, projs & possible band sit. Very verstl, have gd chops & cool sounds. Joey, 213-655-2999
 •Exp rock band w/grt sngs wtd by guit w/tunes, ideas, gear & image. So Bay area pref'd. Must be fun band. David, 310-543-2858
 •Fem guit avail. Full band, pro sts only. Have equip, tmspo, image & 100% dedicnt. Lv msg. 818-563-1478
 •Fem rhythm guit. Inrl old Pretenders, AC/DC, L7. Sylv, 818-348-5772
 •Fem rhythm guit/voc/sngwr, pro att, grt image. Inrl old Pretenders, AC/DC, L7. Sylvie, 818-348-5772
 •Funky, bluesy, HR guit lkg for estab band. Vocs & keybrd abtl if ncd. Pro equip. Paul, 213-889-9567
 •Groove & grind, pro HR/HM guit w/killer ing hr image, chops, sngs & maj labl connex, sks band w/image. Pros only. Doug, 310-371-0579
 •Guit & drmr team w/more than what it takes sks lyrics/ frntmn. Melcd HR w/dge. No flakes, no takes. Steve, 818-357-7683
 •Guit & sngr w/sngs sk bs & drms to compl. Peppers, Jane's, Primus, Dr Seuss. Kevin, 310-394-1457; Trey, 310-820-0172
 •Guit avail as a sub & for csts. Andy, 310-836-3176
 •Guit avail for HR band. Pro gear & att. Inrl Skid, Badlands. Kenny, 714-387-1712
 •Guit avail for recrdng proj. All levels, all styles. LP, EP,

demos. I've done wrk in Cherokee, Baby O, Paramount. Steve, 818-498-9184
 •Guit avail for true R&R band w/touch of pop & southern soul. Dramarama, Expensive Winos, Replacemnts. Jeff, 818-764-6564
 •Guit avail for wrkg att. Featured on Shrapnel Rec, endorsed by ESP & Seymour Duncan. Appeard in US & Euro mags. 213-483-1840
 •Guit avail. Sks hrd core proj. Srs only. Inrl Henry Rollins, Sabbath. Mike, 818-848-7388
 •Guit avail. Very srs. Plenty of equip. Tmspo. Inrl Gilmore, Howe, Page, Hendrix, etc. Call evns. 310-318-8118
 •Guit lkg for 4 pc hrd driving band. Inrl Ozzy, Pantera, Skid. 818-763-2304
 •Guit lkg for band w/ little blues, a bit of funk & some HR & tnt. Rich, 818-243-7784
 •Guit sks estab, melcd metal band. Xceptnl plyr, wrtr, showm w/vocs, exp, very ing hr image, killer gear & pro att. 310-323-3687
 •Guit w/grt plyr abtl, grt equip, att & stage presnc lkg for muscns or band for instrmntl proj only. Damien, 213-464-3327
 •Guit who bleeds the blues sks HR & bluesy, srgv groovy band. Les Pauls, Marshalls, Inrl 4 Horsemen, Crowes, Dogs, Stones. Chris, 714-645-5105
 •Guit, 21, punk, blues, HR, alttriv, elec & accous, avail for band. Tom, 818-843-3474
 •Guit, 31, sks fun R&R band in So Bay. Have gear, truck, ing hr image. I wrt fun. David, 310-543-2858
 •Guit, L/R, sks 4 pc band, blues based HR. Pros only, 818-345-1968
 •Guit, lng jet black hr, sknny w/killer lks, sngs & bckgrnd vocs sks guit band. Inrl P.B. Floyd, old Ret & old Polson. 818-332-2182
 •Guit, pro w/int sound, lks & chops, sks orig, HR act. Inrl by AC/DC, VH, Satriani, Jeff, 818-980-8307
 •Guit/sng, groovy, hrd edged. Inrl Nirvana, Pearl Jam, Peppers, Doors. Top gear. 310-944-0788
 •Guit/sngwrtr sks muscns to J/F percussn orientd band. Inrl Dire Straits, Sting, Paul Simon. Gary, 818-343-0410
 •Guit/voc avail, exp. to J/F rocking band w/melody & pro att. Have equip & tmspo, pro att. Possible inrl early Pretenders, Crowes, Steve, 818-752-9428
 •I'm a guit to Primus, Metallica, Infectious, Q'Ryche, COC. I wnt to start a band. Keith, 818-990-0390
 •Jazz guit, Berklee grad, also can ply blues & slide, lkg for muscns to form duo or band. Jeff Marshall, 818-752-2755
 •L/R guit welcomes all muscns for eclectic, bluesy, jazz, hrd edged rock/world music band. Xpressv, soulful music. Topanga area. Paul, 310-840-4785
 •L/R guit/sng/sngwrtr, ready to join band into variety sngwrtr. From Floyd to Metallica. Also Rush, early Ozzy. 213-255-7562
 •Ld guit avail. Lynch, early VH style. Pro equip, grt tone. May Guitar Player spotlight. Al, 818-964-2212
 •Ld guit sks tasty, rocking proj w/rthy edge & thick sound. Gd image cool, but gd sound a must. Charlie, 818-353-7075
 •Ld guit/sng for quality 2nd guit position or 3 pc setup. Exp perfmr, rock/blues, w/mgnt mart to boot. Srs only. 213-220-7768
 •Ld rhythm guit/sngwrtr/sngwr lkg for compl HR band. Inrl Zep, Rush, Sabbath, Ozzy, Doors. Conrad, 213-255-7562
 •Old dog guit w/vocs sks band &/or muscns to form one. Marshall equip, dr, & tmspo. Our music or theirs. P.Stone, 818-240-0274

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JUNE 10, 12 NOON

•Pro HR guit to J/F band sit or sessions. Pro att, image & equip. Soullify aggrv style. 818-559-3339
 •Pro ld guit w/aggrv Euro HR/HM style avail for pro band. Inrl Michael Shenker, Gary Moore, Brian, 818-782-5445
 •Pro ld guit w/aggrv, Euro, HR/HM style avail for pro band. Inrl Michael Shenker, Gary Moore, Brian, 818-782-5445
 •Quality ld guit from Boston. Gd image, bckup vocs, tmspo, sngwrtr. Inrl M Big, Tyketo, Extreme. Sks dedicnt, pro band. Brad, 213-878-1955
 •R&R guit/sngwrtr. Allman, Gibbons, Taylor, Richards, Page. Ld, slide, tunings. Vintage gear. 310-378-2081
 •R/L guit avail for balsy, meid, 2 guit. HR band. Team plyr w/sngs, lks & drive. Bob, 310-657-4458
 •R/L guit, bckgrnd vocs, sks diry, sou/FB R band. Exp only, over 30, electr before unplugged, no drugs, Strip or Seattle clones. Obscure covers & orig. 818-899-5237
 •Raucous guit plyr sks 2 guit band ala old Kiss, Skid. Brad, 213-465-1490
 •Reggae guit. Xlnt skank & solo. Grt att. Gd vibes. Craig, 818-353-6575
 •Rhythm guit sks to J/F HR/HM band. Have pro gear, hr & tmspo. Also sng bckups. Doug, 213-962-1746
 •Screaming, creatv HR/HM guit to J/F band. Grt sngwrtr, chops, image. VH, Slaughter, Paul, 213-862-7657
 •Sknny, black hr guit. Inrl Crow, LA Guns, Skid. Lkg for band. Orange Co area. Bo, 714-827-4550
 •Totally pro ld guit/voc avail for pro metal sit. Have lks, chops, equip & album credits. Don't waste my time. 818-506-6423
 •Veratl pro avail for paid sts. Appears in Guitar World & Guitar Player mags. 818-705-4729
 •World class guit avail for pro sit. Inrl Hendrix, VH, Johnny Winters, SRV. Srs only. No drugs. 213-654-2610
 •X-Pool Hall Richard guit, open tunings, slide, ld, image, sks together band. Stones, Crowes. 818-705-0875
 •Young 2nd guit avail to J/F band. Groovy orig. Vince, 310-424-9380

GUITARISTS WANTED

•#1 ace vox, wrtr, showm xtraordinary, smoking, sassy, balsy style w/rtns sng of humor. Visualizing 80's creation, Pantera like Presley in Timeslot. Tim, 213-465-5594
 •2 ltrnate guit who ply w/absolut conviction sought by solo artist. If your inrl include The Edge, XTC, Police & Crowded House, call, 213-381-7576
 •2nd ld guit ncd immed for well estab, HR act w/hat'l attn. Seasoned pros w/all essentals for success only, pls. 818-503-7454
 •Accous hippy funk proj bckd by mgmt, atty, proctn, nds guit for mind blowing proj. Make art, not just money. Todd, 213-954-3317
 •Alttriv baritone w/album credits sks guit to collab. form band, into dark, moody, simple sngs. No funk, punk, metal, rap or blues. Chris, 213-654-3035
 •Alttriv Euro rock band sks guit plyr. Gigs, tour & labl instr. 310-208-3772
 •Alttriv guit wtd by newly formed band w/publishng deal. Skg unlk, modern, melcd, psychic, xperimntal artist. Some inrl, Jane's, Killing Joke, old Slausse. 310-559-8896
 •Alttriv guit, 25-30, wtd by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melcd wall of sound. Music first. John, 310-836-9203

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- Altmtv HR act, LIFE & TIMES sks creatv, energic, fem guit. You have access & grt clean electone. We have mgmt & upcning overseas shows. Anthony, 818-782-9205
- Attractv fem, bluesy, ball-busting singer & male bst sk/guit/sngwrtr. Stage exp & srs only. 805-854-8450
- Band commtd to being next big thing sks w/diversity to create mood. Fem fronted, no BS, it's do or die. Zep, Love Bone. 310-478-0543
- Band forming w/successful prodcr & mgmt & definite labl intrst kg for guit. Michael, 805-254-8920
- Burning lid guit nnd immed to record w/dkr, altmtv band for CD release. Paid position negotiable. Must have tape, 4 amps, ply all styles. 818-507-8554
- Cash you ply id guit, write songs & sing? This proj has metal energy, altmtv intellgnc, pop, melcd sensibilities & punk apprsn. Doug, 310-396-2632
- Christian guit. Hear much you like on the radio? Us neither! Into R&R, altmtv, tribal, thrash, celtic. We're waiting! Non ministry. No GIt's. 213-257-0848
- Christy Craah, you're the man. Sick bst psych dmr, sex sing nrd you for the gang of 4. Pro, sngs, equip, image. We kill. 213-969-9493
- Clean plyr w/dynamics, feeling, imaginry solos w/for local 940 gigs. Must be xim cold chart reader. Call for audtn. J.B., 310-454-1204
- Collab wtd to write the music to match my iconoclastic lyrics. Start a new genre of techno metal. Mitch, 310-398-1394
- Creatv guit genius sought by dark, energic, post punk band. Infil Ministry, Joy Div, early Alice Cooper, Sisters. Pro at a must. Rick, 213-461-9592; Todd, 818-249-3928
- Creatv lid guit/bckup voc wtd for orig, estab, responsbl, altmtv band. Infil X, Ramones, Soc Dist. Free Westside rehsl. Mike, 310-306-9433
- Est touring HR band w/mgmt & labl intrst sks guit. Equip, lng tr image, personality, vocs. Vince or Jones, 703-408-8184
- English sng/sngwrtr w/maj labl intrst sks guit, intellgnt, moody pop, Summers edge, Mar or similar. Srs only. Lou, 310-390-3752
- Enthusiastic, reliable guit w/exp nnd to bckup fem voc w/mgmt for upcning perfomns. Infil Fleetwood, Stevie Nicks, Berlin, Arisa, 310-436-8639
- Estab HR band, R&B band, ala Aero, Stones, Zep, sks 2nd guit plyr. Lks, chops & aitt a must. Srs only. 818-509-2180
- Estab, progrv band sks id guit. Melcd like David Gilmore. Xpressv like Jeff Beck. Gifted pro to compli demo tape. No metal. 4-9 pm. 818-763-5318
- Exp pro guit avail for wrkg 740 or cas cover band. Dependbl & reliable. 818-705-4729
- Fem guit plyr wtd to form nucleus of band w/singtr/sngwrtr. Style is altmtv pop/dance. Mel, 310-207-8470
- Fem voc kg for rhythm guit plyr. Meliencamp, Crowes w/ dash of blues & hip shake. Pref lng hr, handsome type. No posers, drugies. 213-866-1534
- FREAK SHOW sks guit into experimentation for estab proj. Emphasis on soulf lds & outrageous stage presnc. Vocs a+. 714-776-8640
- Funk bs plyr wtd for wicked, polished pop grp. Under 25. Lks, Bootsy fingers mts a Mark King thumbo. Maj labl, mgmt intrst. 818-546-3844
- Gut lucky, OCHR band ala Crue, Jovi, Leppard, AC/DC, Auditing star id guit. Have to trk ASAP. Have studio & labl intrst. Johnny, after 8 pm, 310-470-7997
- Guit & dmr sk L/R 70's style, open tuning, slide guit ala Richards, Stradlin, Robinson, w/soul & creativity. Infil Crowes, Faces, Stones. Pager #818-543-9561
- Guit for glgging, recrdng band. Must ply id & have strong bckup vocs, sometimes ld. All orig. 818-344-6778
- Guit sought by moody, dynamic, altmtv rock bnd w/

- Guit w/dmr edge wtd for twisted trio w/EP coming out end of summer. Larry, 818-763-6527
- Guit wtd by estab punk band. Must have equip & trmpo. Mike, 818-830-7204
- Guit wtd for innovatv rock band. Must be orig, have tmtv, equip, etc. Infil Peppers, Blind Funk, O'Psyche, Alice/Chains. Mario, 310-699-8960; Sammy, 818-214-6494
- Guit wtd for rock band that incorporates rap. Rn DMC w/runch, Beastie Boys w/balls. Pls iv mspg. 310-402-2261
- Guit wtd to compli wrkg, estab, LA based, 2 guit band. Moving fast, over 25, no metal, no tourists. Altmtv, Crowes, Pumpkins. 213-664-1251
- Guit wtd w/vocs. Compli band. No metal. Ready to wrk, have studio, gigs. Career opportunity, no newcomers, moving fast. Altmtv rock. 213-661-3868
- Guit wtd. Infil funk, Rollins Band, Bad Brains, jazz, 70's rock for CD proj. Don't call w/out knowledge of these bands. Black plyrs encouraged. 213-931-9095
- Guit/sngwrtr to compli orig HR band. 213-275-8007
- HM/HR band sks fem guit. We are getting ready to tour & record & are on indie labl. 818-846-8124
- HM/HR band wtd for orig band. 213-621-0629
- Keith Richards skg Ronnie Wood. 213-462-7485
- L/R guit to J.F. enhance soulf rock band for live/studio w/exp fem voc/wrtr. Joplin, Crowes, Janine, 310-821-8755
- L/R guit wtd to compli estab band. Infil Pussycat, Cult, Chains, Aero. Gd equip & showmship a must. 310-285-4784
- Ld guit for uniq, lyric/sng orientd metal band. Positive open minded att, no egos or drugs. M/F. Lv mspg. Franz, 213-953-0397
- Ld guit nnd by solid, HR, groove orientd band. Team plyrs, pro att. Infil VnI, Pearl Jam, Aero. Paul, 818-505-0517; Grant, 310-377-6459
- Ld guit plyr wtd for altmtv rock band. Infil Pearl Jam to Cocteau. Immed recrdng & road wrk. Chris, 213-954-9385; Jim, 818-506-6946
- Ld guit wtd by open tuning, R/L & slide sngwrtr for band. Crowes, Stones. 818-705-9875
- New to the area fem dmr kg for K/A guit to start fem HR band. Jennifer, 213-871-2722
- NO WHERE sks R/L guit. Infil Soul Asylum, Replacemnts, Minneapolis. Ibanez plyng, hr farming geeks nd not apply. Nathan, 213-489-5837
- Orig HR band sng word class guit. Rockers only nd apply. Scott, 818-342-6483; Paul, 818-881-5961
- Peppers style groove driving guit plyr wtd for funk, altmtv, orig band. Robert or Greg, 310-452-1003
- PERMANENT DAMAGE sks guit plyr for Von Scott, AC/DC, Inbute, as well as orig music w/maj labl demo deal along the same thing. 213-285-6672
- Pro bst wtd for blues/rock based boogie band. Vocs pref'd. Mike, after 6, 818-892-4018
- Pro guit for signed recrdng proj. Tasty licks & grt chops a must. No flakes or egos. David, 310-826-3490
- Pro guit wtd ala Pat Thrall. Gary Moore, George Lynch, for studio & industry shows wrk. Very strong vocs a must. Bob, 818-506-1043
- Pro guit wtd for blues/rock based boogie band. Voc's pref'd. Mike, after 6, 818-892-4016
- Pro guit wtd for blues/rock based boogie band. Vocs pref'd. Mike, after 6, 818-892-4016

- Progrv band nnds melcd, innovatv, id guit/bckgmd vocs. We've got grt sngs, mgmt. Only pros w/demo tape will be audited. 4-5 pm. 818-763-5316
- Punk/hrd core guit nnd to re-tool estab trio. Equip & trmpo a must. Exp very helpfl. Infil Fear, 45 Grave, Devo, Gary Newman. John, 805-298-1433
- Rhythm guit wtd for rocking blues band. Infil CCR, Rockpile. 213-866-4892
- Rhythm guit wtd w/ moody, altmtv band w/gigs & intrst. We have dense, textural sound ala Floyd. Writing, strong vocs req'd. 818-986-9311
- Rock guit w/feel for funk for grp w/indie deal. Must have ks, gear & charisma. Jamie, 818-798-0336
- Sings/sngwrtr skg guit. Robert, 213-465-8007
- Strat, Fender plyng guit wtd for folk, rock, vintage sound, all orig, very hip. Skg guit plyr w/a lot of infl. 818-769-6958
- Studio pro. Infil Little Feat, Blind Melon, loves Crowes, Genesis. Strong blues, traditl infl. Grt att. 818-353-8575
- SUN GODDESS skg HM/HR id guit, perf fem, for estab labl recrdng & tour. 310-288-9660
- Thrash master nnd for all orig band. Must be fond of gothic harmonies & dark lyrics. 213-861-0829
- Voc, harmony orientd acctu trio w/bckng, gigs & following sks guit/sngwrla CSN, America. Hrd wrkg a must. Ed, 213-874-6868
- Wtd, fem monster plyr to collab w/fem screamer/voc. 5 oct. Don't nd to be a god, just stay hungry & dedictd. Tawney, 818-985-8725

10. BASSISTS AVAILABLE

- 13 yrs exp, kg for wrkg R&B styled band. All styles plyr. Avail for studio wrk, tours, sit ins. Rene, 818-507-0467
- Aggrv, altmtv, grunge, undergmt type bst avail. 818-821-9615
- Bs plyr & dmr avail for mainstream R&R, 30's, dedictd. Cougar & Foreigner infl. 818-881-1814
- Bs plyr kg for non cmrd, HR band that can groove. No posers, no drugs. Mike, 213-654-9753
- Bs plyr top LA HR blues band sks estab band or plyrs. Have image, equip & trmpo. Srs inquires only. Michael, 213-489-1560
- Bs soloist, new LP w/recrdng co. Pro gear, maj touring exp, skg overseas sits, 1 nllers, infl, recrdng, sitr. All styles, dbts on keys. 213-662-6380

- Bat & dmr kg for dual guit voc grp. Must be limitd, orig, dedictd & K/A. 818-769-3265
- Bst avail for any wrkg sit. Studio or live. Bckgmd vocs. Jazz, rock, R&B. T40, Graham, 818-901-9797
- Bst avail for progrsv HR metal band. Infil include Racer X, 9.0, Cacophony. 818-894-4563
- Bst skg metal band in vein of Love/Hate, Skid, Tango. Have xim equip, image & chops. Chris, 213-876-7172
- Bst sks metal band in vein of Love/Hate, Skid, Tango. Have xim image, equip & chops. Chris, 213-876-7172
- Bst, plys all styles, pref's jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-296-5918
- Bst/guit, contrapntal, melcd, multi cultural music. Ry Cooder, Crusaders, Paul Simon, Neville Bros., sks similar, skilled musicians. Bernie, 818-761-8683
- Bst/keybdst/sngwrtr forming progrsv, atmospnc, hauntingly melcd, creatively grooving rock band. Many sngs, very into collab, friendly, xtremly motlv'd & love to practice. 818-992-6251
- Bst/keybdst/sngwrtr. Into Zep, Rush, Crowes & Yes. Love Hammond organ & Rhodes piano. Very motlv'd & hungry, much exp. Lance, 818-703-8049
- Bst/ldr avail for wrkg 740 or cas cover band. Dbts on MIDI bs keyboards, guit, vocs. Mark, 213-653-8157
- Bst/voc for recrdng & pro live dates. Simple, pwrfl, style, grt. Pref English style like Cure, Lush, M.Oil, Hillyrd. Can rock, too, dude. Curtis, 213-464-0761
- Do you nd a bs plyr in a hurry? Fill ins my specialty. T40 & org, life performc, studio. Very reasonable rates. Anthony, 818-782-9205
- Male bst & fem keybdst team sk members to J/F taste! progrsv rock grp. We have image, chops & gear. Infil Rush, Yes, ELP, Dream Theater. 818-785-8069
- Pro bst & tasty guit kg to put the next gr cmrd metal band together. Both sing bckups. Image importnt, tint a must. Have aty & labl intrst. J.R., 310-864-7567
- Pro, gorgeous, fem bs/dmr team, studio, voc & touring bckgmd, wtd signed or studio wrk. Must be male, hrd melcd rock. 213-913-1603; 818-543-0383
- Star qual pro bst sks signed act, pros only. Young, tall, thin, xim lng hr image. Vocs, top gear. Call for tape & photo. Glen, 818-509-9578
- Virtually unknown Euro bst/voc sks US summer tour. Tom Hamilton mts Billy Sheehan. Ron, 213-874-8161
- White girls can funk & sing. Exp pro ready now. Aretha, Jackson, Chaka, Labelle. EWMF. Wencv, 805-294-1289

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-Champion HR band w/mgmt & bcking by industry heavyweights, sks superstar singr/frntm. K/A Image & att. Infr Kiss, VH, 310-393-9493
 -CHARLEMAGNE sks 2 lem sings for live. All rock orig, lng voc sound! Gigs once a month. Must have gd ear & k/s. Raymond, 818-782-8750
 -Christian ld guit sks voc to form ministry band. Infr are Ozzy, Skid, Warrant & Slaughter. Brad, 310-672-4544
 -Dale, Bozlo, Madonna style voc ndd for demo session wrk. No pay, but grt exposure to be heard. Pop/rock sngs. 213-651-3789
 -Dangerous frontm/ld voc/poat, clean/rasp, Pearl, Jane's, 9', hrd altrmv. Mgmt. Dan, 310-285-8642
 -Estab metal band sks aggrsv singr. Must be gd lyrical & have tape. Chris, 310-838-8363
 -Ever notice these ads say so much but offer so little? Meldic HR w/dge is our sound. Real people, pls. Andy, 818-359-9635
 -Fem bckup vocs wtd for srs, funk, pop/rock, 80's type grp. John or Dave, 818-905-1827
 -Fem bckup singr. Sheri, 213-466-5581
 -Fem bckup voc for demos. Must be creatv & have studio exp. 310-275-4133

-Fem bckup voc sought for Euro tour, video w/maj act. \$500/week + expenses. Tom, 310-288-3562
 -Fem voc for hl energy, dance/rock band w/dge. Missing Persons, Jane Childs, Terri Nunn, Lords of Acid, Blondie. Image import. Rob, 213-876-2294
 -Fem voc ndd to join band w/stuido & rehrl spc in Hillywd. Sonic Youth mts Partridge Family. Mike, 818-893-2949; Rod, 818-506-4064
 -Fem voc/screamer. Have image. We have connex, immed gigs. Harmonize w/other fem voc. Cover, orig. Infr Lila Ford, Heart, Dave, 818-362-2807
 -FISTHAMMER FREEDOM sks wild, tribal, adrenaline addict w/social conscious. Some ballads, much pwr. Infr are the future. Rehrls in Norwalk. Deyo, 310-868-7117
 -Flamboyant voc/sngwrtr wtd for something different. Like but not like Queen, Beatles, Janis, Zep, w/drmr & guit sngwrtrs. We have video. 818-563-9585
 -Former Chained Angel members sk polished M/F voc to help form new band. Must have awesome range & killer lng hr image. Craig, 818-355-5145
 -Frontm wtd, 21-30. Only the best. Infr Idol, Stevens, Cuit, Floyd, U2. Call machine to hear sngs. 818-994-9486
 -Groove & grind, pro HR/HM guit w/killer lng hr image, chops, sngs & maj labl connex sks killer voc/frntm. Pros only. Doug, 310-371-0579

-HR/HM guit/sngwrtr sks collab w/screaming, creatv sngwrtr frontm. VH, Zep, Slaughter. Paul, 213-662-7657
 -Hvy rock band, sperimntl & groove orientd w/Infr of blues, funk & altrmv. Nd strong vocs w/range. charisma & writing abil. Srs. 818-774-9034
 -Hvy, progrsv rock band audting vocs w/dedictn & strong vocs a must. Have rehrl spc in Reseda. Srs only. Bobby, 818-980-2804
 -Hvy, progrsv, melcd rock band w/intense sound sks voc w/soullf melodies & lyrics. Must have presnc. We rehrls in Reseda. Jay, 818-881-6362
 -LA's top drawing orig R&B act w/grt following sks beautifl & grt lem bckgrnd voc. Dancing a must. Babyface, Luther direction. Stevie, 818-344-3816
 -Ld singr wtd w/sngwrtr abil for currently gigging band ala Stones. Crowes. 818-705-0875
 -Ld vDcc wtd for orig, hi energy rock act. Infr Mr Big, Badlinds, Robin McCauley. Srs only nd apply. Clark, 310-694-1174; Greg, 714-894-7145
 -Ld voc wtd for band w/labl intrst. Infr somewhere between Alice/Chains & Steely Dan. Fren, 818-788-0736
 -Ld voc wtd for orig HR band. Zep to Crue, Sabbath to Pearl Jam. Have studio & connex. Chris, 213-622-8722
 -Ld voc wtd for orig, HR act. Infr MSG, Badlinds, Lynch Mob, Rehrls in Cerritos, Lakewood area. Ian, 310-894-1174; 310-924-8139
 -MF voc wtd for young, altrmv, metal grp. Brian, 818-330-3963
 -MF voc wtd to collab arrang/compr. Has own studio. R&B or rap. Louis Lee, 818-810-5800
 -Male & fem singr w/Euro sound for recrd deal. Must be pro. Infr by DePêche, Annie Lennox. Gil, 213-650-6547
 -Male & fem voc ndd by keybdst/arrngr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Contmry R&B only. Aaron, 213-464-9236 x 217
 -Male voc wtd by srs HR proj w/ature. Infr Skid, VH. Have own recrdng studio & connex. Gino, 818-444-8196
 -Male voc wtd by srs, orig rock band. Must be creatv & energetic. Free rehrl spc. Infr Crowes, Stones, Petty, U2, Aero. Laurence, 210-278-2823
 -Male voc wtd for forming band w/pro musics into funky blues/rock ala Zep, Peppers, L. Colour, Hendrix, VH. Pros only. Guenther, 818-780-7010
 -Mick, Keith, Ronnie & Ron were the only true rock stars. Can you add your name to the list? 818-705-0875
 -Multi instrumntlst/wrlr sks voc/instrimntlst/wrlr ala Kevin Gilbert, Trevor Rabin, for collab toward intellgnt rock proj. 818-998-7106
 -New to the area fem dmr lkg for K/A voc to start fem HR band. Jennifer, 213-871-2722
 -Orig HR band sks voc w/extreme dedictn. Studio, pro equip, pro orig & maj labl intrst. Band is all aged at 19. Srs only. Tony, 805-497-0016; Steve, 805-498-5625
 -POOL HALL RICHARD sks ltrnd, raspy, sngwrtr frontm ala Stewart, Robinson & Jagger. 818-705-0875
 -Pro soullf, bluesy singr/sngwrtr ala Paul Rogers, Glen Hughes, David Coverdale, for studio & showcs wrk. Not into pay to play scene. Bob, 818-506-1043

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JUNE 10, 12 NOON

-Pro voc wtd to form grt cmrci metal band. Image Import, Infr a must. Have atly & labl intrst. Infr Lynch Mob, Dokken, Whitesnake, J.R., 310-864-7567
 -Pwr met, thrasy band nds voc. Nds someone in vein of Pantera, King Horse, new COC, White Zombie, Maniacs encouraged. T.C., 818-249-0012
 -Tall, skinny, dedict, exp. total image stage god ndd to compl 4 pc gig. No uglies. Infr GNR, Skid, 213-481-8148
 -Totally walling voc w/low, grungy edge ndd to compl outrageously insane grp. Absolutely no fats, uglies or olds. Infr GNR, Skid, 213-654-6828
 -VICTORIA CROSS skg melcd HR voc. Baritone to low tenor. We have compl matri & own rehrl & are ready to gig. Phrasing & tone are very import. Danny, 213-653-9433
 -Voc wtd for estab, 70's Infr HR band. Style of Coverdale, Rogers. We have mgmt, studio, industry shows in July, pending recrd deal. 714-997-8329
 -Voc wtd for funky, psychdc rock band. Infr Jane's, Pumpkins, Beatles, Hendrix, VH. 25 or under only. Dan, 213-853-7664
 -Voc wtd for grp. Hvy & altrmv R&R. Infr Doors, Janis, Pistols, S'Garden, James Brown, 25 or under only. Taylor, 213-380-6629
 -Voc wtd for highly orig, highly inspirational rock band w/ 90's sound of Boston & Kansas. Rehrls in LA area. Srs inquires only, pls. Stevie, 714-992-2066
 -Voc wtd for intense groove & psychdc wall of sound. Must be srs about rehrlng all the time. Magnetic image a must. INFRARED, 818-360-3016
 -Voc wtd for orig movie score soundtrks. Have studio. Srs. 310-827-1679
 -Voc wtd for pro sit. Roth, R. Plant, S. Tyler rolled into one. Have everything, ready to go. Larry, 714-522-3528
 -Voc/frntm wtd for HR lunk band. Ages 20-24. Infr VH, Extreme, James Brown. Jay, 310-287-1574; Dave, 213-876-8656
 -Voc/lyricist wtd by guit to create orig rock sngs for publishing. Infr Heart, Benetar, Hendrix & Estaban. LAX area. Enc, 310-674-4007
 -Voice from hell ndd for hungry R&R band. Must have perfmnc & wrting exp and the balls to prove it. Jeff/Mike, 213-852-8364
 -Wispv, creatv, earthy, spiritual, uniquely, freaky or normal, open minded, young male voc sought by mystic, sperimntl, metal, jazz, lunk band. David or Michelle, 818-240-5595
 -Xint pianist, 27, sks xint, non flaky fem voc to wrk cts, circuit, you find jobs, take xtra percentage. All styles. Doug, 310-837-1819
 -Zabras, butterfles & moonbeams. Fem voc wtd. Infr Coteau, Hendrix, Lush, Floyd, Woody Allen, Ghandi, Max, 714-595-6246

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•A pro drummer available for recording & touring. Paid gigs only. Maj credits, complete acoustic & elec gear. No metal. Not a singer. Tom, 818-980-4662
 •Aggressive drummer seeks alternative band w/edge. Between U2 & Pearl Jam. Very exp. Style between Bonham & Copeland. Industry contacts necessary. Dave, 310-695-4480
 •All pro drummer, versatile, extensive exp. xline equip, acoustic or MIDI. R&B, rock, funk, pop, hip hop, dance, covers. Paid gigs. Scott, 818-753-2973
 •Christian HR/HM drummer available. Xline meter & equip. Backsliders not apply. Dan, 714-563-2150
 •Drummer available for complete band. Infi Cocker, Freewheelers & Arc Angels. Have Impso & equip. Steve, 310-828-9309
 •Drummer available for R&B, pop/rock, already together band. Srs inquiries only. Danny, 213-381-1984
 •Drummer available for wrkg gigs, etc. Very groove oriented & solid. Elec & acoustic. Styles Johnson, Mofett, Bozzio. Rick, 213-388-5285
 •Drummer available, very aggressive, have rehearsal room but no Impso. Infi BH Surfers to Ministry. No image or hangups. Srs only. Call after 2 pm. Juan, 213-660-8388
 •Drummer available. Lkg for R&B band. Infi Zep, Stones, Faces, Frampton. Image not import. Gd sngs are. Kurt, 213-876-2979
 •Drummer available. Solid rhythm, back beat, funky, grooving drummer. Infi Zep, Jane's, Primus, Fishbone, Steely Dan, Jay, days, 818-762-7717; eves, 818-594-0177
 •Drummer seeks aggressive, alternative, pop/dance band. Boyney, 310-640-2524
 •Drummer, 27 y/o, 15 yrs exp. self sustaining, lives in Hollywood rehearsal studios. 213-463-9850
 •Drummer, formerly w/Little Caesar, sks Intelligent, pro minded metal alternative band into Pearl Jam, S'Garden, Mott the Hoople & Roxy Music. Tom, 310-454-9593
 •Drummer, hard hitting, team player, exp in studio & club circuit, grt rock image. Infi Akinridge, Bonham. Pro srs only. Tom, 818-766-5714
 •Drums & guitar team what it takes & more sbs & vox. Melodic HR wedge. Real people, pls. Andy, 818-359-9635
 •Exp drummer available for orig band. Passion & pro over labl instr. Squeeze, Beautiful South, El, El, O, Chris, 310-915-0891
 •Expert drummer, pro stage, studio, recording exp, sks studio, 1 niters. Passport ready, can travel world. Pros only. 213-750-4482
 •HR drummer, road, studio, teaching exp, superior meter,

equip, att. Infi Smith, Kathryn Ogle, singer. Compl goal oriented bands only. Eric, 818-769-7224
 •HR/HM drummer w/chops, lks & pro gear avail. I have stage & studio exp. Lkg to R&R. Richie, 213-932-6440
 •Hvy htr w/dynamics, feel & pocket avail. No. Gd att. lks, chops & pro gear. Rick, 310-836-5115
 •Intense drummer, pwr, chops, style, meter, vocs, xtensv recording, touring, 2 LP's, equip, sks pro sit w/mgmt, bkng, U2, Beatles, Be intelligent, Carl, 818-362-2193
 •Johnny Dean, x-drummer from Young Guns, still lkg for HR band. Srs only, 818-968-2776
 •Mike Carter, versid drummer, avail for wrkg band, tour, recording, video, exp in all areas. Sonar, Sabian, Zildjian equip. 213-964-3374
 •Pro drummer w/pro gear avail for pro sll. Many styles w/bkup vocs. Infi Weckle, Bruford, Copeland, 213-463-6135
 •Pro drummer, intense showman, 18 yrs stage/studio exp. Massive hit, image, dedicid, sks pro HR/HM band w/maj mgmt or deal. Pete, 213-281-9995
 •Pro drummer, versid, solid, edge to dance. Exp wrkg music, vocs, acoustic, elec, image, studio, live. No pay to ply projs. Jerry, 213-585-7114
 •Pro drummer, x-Berklee, sks pro orig w/labl instr or wrkg band. Rock, jazz, blues, cntny. Doug, 310-394-8732
 •Pro E-Cat drummer w/htr recrd avail for shows & sessions, T40, CBS, etc. I sng, lkg & bckgrnd & ply all styles. Paul Goldberg, 818-902-0998
 •Pro rock drummer sks pro, orig band w/lockout studio. Infi Robin Trower, Cult, Bad Co, Humble Pie. Abe, 818-964-3720
 •Pro gorgeous, fem bs/dm team, studio, voc & lounge bkgnd, wnt signed or studio wrk. Must be male, hrd melodic rock. 213-913-1603; 818-543-0383
 •Pro, hrd hitting, solid, groove plyr sks paid gigs. Exp w/ studio & tours. Versil, kick learner, grt att & image. Lenny, 818-340-6653
 •Pwrhouse, solid drummer lkg for raw, intense HR groove band w/deal or labl instr. Aero, Cult, Alice/Chains. Exp in studio & club circuit. Pro srs only. Wolf, 818-905-9653
 •R&B, jazz, rock, funk, new jack swing. Grt att, team plyr, have Impso, pros only. Cheron Moore, 213-462-1288
 •Have robot, lochnoid, electricid, electric percussinet, sks visionary, futurist for pro proj, 310-399-6831
 •San Francisco moved to LA. Lkg for bare bones R&R 4-5 pc band. Infi Social D, Mellencamp, Petty, Springsteen, South Side, etc, etc. Doug, 213-876-8703
 •Semi pro drummer sks wrk in any style. Univ of Miami jazz

student. Home for summer. Use a live drummer your demos. 805-523-7013
 •Singing drummer, solid meter, gd dynamics, grt sounding drums. Skg wrkg cntny band, I'm easy to wrk with & I can travel. Paul Matthew, 818-382-8791

13. DRUMMERS WANTED

•Acoustic hippy funk project backed by mgmt, atty, prodctn, nds htr drummer for mind blowing proj. Make art, not just money. Todd, 213-954-3317
 •Acoustic/elec grp, THE BORROWERS, sks found object or otherwise inspired percussinet. We have grt sngs, intensity, dedicid, gigs & mgmt. Mark, 310-396-3061
 •Alternative HR act, LIFE & TIMES sks creatv, energetic drummer. You have dbl bs & lots of cymbals. We have mgmt & upcoming overseas shows. Anthony, 818-782-9205
 •Alternative, enthusiastic, hrd hitting drummer w/grt timing wtd by pwr pop band w/edge. Sns of humor & direction. Upcoming shows. X, B52's, 818-763-8911
 •Any R&B drummer out there willing to try their hand at R&B? Our Infi include Humble Pie, Kravitz, 1980's R&B, Lv msg, 818-831-0149
 •Are you out there? 1 monster girl that plys darn hrd. Not afraid to sweat or compete in a man's world. Tawny, 818-985-9725
 •Attractive fem, bluesy, ball busting singer & male bst sk 1 hot & solid drummer. Stage exp & srs only. 805-654-8450
 •Bizarre, exotic, dbl bs drummer nrd for estab HR metal band. Dedicid & determination a must. 818-566-7436; 818-845-7417
 •Black drummer wtd for hvy, funk/rock proj. Infi Peppers, Miles, funkadelic. 818-799-8540
 •Bst/keybdst sks drummer for progress, atmospirc, hauntingly melodic, creatvly grooving rock band. Many sngs, very into collab, friendly, xtremly motvtd, love to practice. 818-992-8251

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., JUNE 10, 12 NOON

•Christian drummer wtd for HM band. Commitd only. 213-221-3275
 •Christian HR band sks Christian drummer. Commitd only. Robert, 818-287-4460
 •Christian kid guit sks drummer to form ministry band. Infi are Ozzy, Skid, Warrant & Slaughter. Brad, 310-672-4544
 •Dbl bs drummer wtd for HR band w/inde labl instr. Gd meter, Impso, Our Infi, Zep, UFO, Scoops & many others. Jim or Pete, 213-462-2891
 •Drumming nrd for young, gd lkg, hi caliber band. Lng straight hr, grt lks, & incredbl plyng abil. These are requirements, not requests. 818-981-8491
 •Drummer wtd. Newly forming, creatv, poetic rock band w/blues edge. Trippy, reliable w/sns of humor. 20's. Fern fronted. Bongos &+. 818-763-3181
 •Drummer nrd by THE VEIL, alternative band w/cassette album. Infi Mission, Gabriel, Cure, Peter Murphy. Must have pro equip & Impso. Robin, 818-343-0231
 •Drummer nrd for alt orig R&R band. Infi Petty & Heartbreakers. Gary, 818-489-7131; Bud, 818-878-1907
 •Drummer ready nrd to start & build from hvy, funkng, groove-a-licious blues, ferocious foundation w/guit, bs in place. Sample on machine. 213-461-7128
 •Drummer wtd by proj w/punk aggrnt, alternative intellignc, pop, melodic sensibilities. We have lockout. Doug, 310-395-2632
 •Drummer wtd for 3 pc to support psychd ramblings & textured groove w/balance of techniq & tribal creatvity. Mitchell, Copeland, Perkins. Aaron, 213-721-5791
 •Drummer wtd for alternative rock/HM band. Cure mts Megadeth. Chris, 213-664-4987

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JUNE 10, 12 NOON

•Drmr wtd for blues band. ala B.Raitt, SRV, BB King. Steve, 310-371-1322
•Drmr wtd for blues R&B band. Gd chops & pro att a must. John, 310-473-6424
•Drmr wtd for distinctive, orig, altmv band. Infil Firehouse, Jane's, w/love for different musics & styles. Srs drms only. Call for tape. Vic, 818-902-9540
•Drmr wtd for HV style hit groove band. Must be well trained, self disciplined & exp. 818-341-8601
•Drmr wtd for org gut based band. Mostly for fun/gigs, from surf to garage pop/rock. Gd meter. Infil BS2's, Nirvana, Crowes, Rocco, 310-371-4521
•Drmr wtd for pro sit. Alex Vhl, J.Bonham, Steve Smith. Hrd htr w/taste & xint meter. Have everything. Larry, 714-522-3528
•Drmr wtd for rock band that incorporates rap, Run DMC w/crunch, Beastie Boys w/balls. P/s lv msg. 310-402-2261
•Drmr wtd for the hrd wrkg band, TREE OF LOVE. Infil Charlie Watts, Sly & Family Stone, Jeff, 805-522-4382
•Drmr wtd into energy, aggro, groove, metal/funk. This ad can't describe our sound. Must hear. Very srs & ltrd only. 818-981-8252; 818-906-2939
•Drmr wtd to compil all instriml band. Satriani, Yngwie, MacAlpine type of matt. Must have pro chops & xint sounding gear. Al, 818-964-2212
•Drmr wtd to J/F, enhance soul/rk band for live/studio w/exp tem voc/witr. Joplin, Crowes, Janine, 310-821-6755
•Drmr wtd, 18-24, to compil hrd edged altmv band w/voc, guit & bsl. Feeling, style & groove a must. Ward Bones, 313-878-3034
•Drmr wtd, all org contmpy blues w/edge & strong Texas flavor. SRV, T-Birds, Cruzados, ZZ Top. Darryl, 213-969-8508
•Drmr wtd. Infil funk, Rollins Band, Bad Brains, jazz, 70's rock for CD proj. Don't call w/out knowledge of these bands. Black plyrs encouraged. 213-931-9095
•Drmr. Immed studio spec time, no pay, lkg for lng term compatibility, equal member. XTC, Gabriel, Who, Wings. Waits. 213-223-7734
•Drmr/percussant, 25-35, for orig band. Blues/rock. Must be creative, srs only, pls. Jack, 310-318-6118
•Estab E Cst Hendrix tribute band skg W Cst bst & drmr. Mark, 213-204-6318
•Fem HM/HR band lkg for fem drmr. Going on tour, being booked in Japan & China, all over Europe w/labl. 818-848-8124
•Fem percussant wtd for cmrd pop/rock band. Srs & decidid. Maj labl & mgmt intrst. Must have chops, equip & ks. 819-981-2670

•Former Chained Angel members sk showy, hrd htrg drmr w/xint lng hr image to form new band. Srs calls only ala Dokken, O'Ryche. Craig, 818-353-5145
•Guit & voc team currently finishing recrdng proj sk decidid drmr to help form hi energy, 90's live band. Gd bckng vocs a -. Infil Heart, Giant, 310-973-2867
•Heavy, funkng, groove-a-little, blues, ferocious foundation, guit & bs already in place nd srs drmr into it. 213-461-7128
•Hrd htrg B/A drmr w/image & soul a must. We've got a full band just waiting. Pro sit only. Kyle, 213-467-8442; Brian, 213-728-9953
•Hrd htrg tribal drmr wtd for showca's & recrd deal. Altmv proj, cross between early Slouxsie & Metallica. 310-550-0857
•Infil unvrse, art, tribal & ethnic rhythms, techno, groove, psychic, dynamics, emotion. Altmv, Hvy, Zep, Jane's, Beatles, 9 Nails, Planet Drum, 213-461-5540
•Killer drmr w/ing, straight hr, grt lks & desire for stardom. nrd for young, headlining band. Infil Skid, old VH, 818-981-8491
•L/R guit welcomes drmr & all muscns for eclectic, bluesy, jazz, hrd edged rock/world music band. Xpressv, soulful music. Topanga area. Paul, 310-840-4785
•Latin funk drmr. Must know Afro Cuban rhythms. Sought to compil band to recrd deb LP in Oct. Pro only. Infil Santana, Lynch Mob, 818-348-7349
•Monster drmr wtd for (astell), progrs rock grp. Must have image, chops & gear. Infil Rush, Yes, ELP, Dream Theater. 818-785-8069
•Odd timng, maldic percussn, dynamics. Conceptual rock grp sks drmr who believes drms are a lyrical instrmt. Tape/ bio to PO Box 3162, Burbank CA 91508
•Orig HR band skg world class drmr. Rockers only nd apply. Scott, 818-342-8483; Paul, 818-981-5961
•Pro drmr wtd to form grt cmrd metal band. Image importnt, ltrt a must. Have atty & labl intrst. Infil Lynch Mob, Dokken, Whitesnake, J.R., 310-864-7567
•Pro, estab, hilywd band w/70's British R&R/punk style sks drmr immed. Infil Pistols, Ramones, Iggy. Cool, short hr image, pro gear a must. 818-567-2961
•R&R drmr wtd for gigging band. Must have gear, tmppo, rocker image. Solid & straight ahead. 818-244-8620
•Star qual hrd wtd for band that is going all the way. Must have lng straight hr, amazing lks & abil. No old, mutant fame. 818-981-8491
•SUICIDAL CHILD is lkg for enthusiastic grooving drmr. Must have act together. No flakes. We have xint matrl, 24 hr lockout studio & plgs. Paul, 213-982-1423
•SVKOTIC SINFDNY sks drmr. Must be able to ply all styles. No image necessary. Must be passed off. Brett, 818-789-7250
•Tasmanian devil wtd for altmv, org band. Thrash to jazz. Perkins, Buford, Monster chops & creaty juices flowing. Adam, 818-789-6748
•Texture, energy, precision, dedidn. Estab, aggrov, altmv band sks drmr w/thes quallies & more. Have album, mgmt, shows & very orig style. Patrick, 213-469-0557
•THE BARNBURNERS nd rhythm section that kicks & swings. Grt sngs, gigs. Infil Creedence, Son D & Robbie Robertson. Gordon, 310-205-8818
•THE TOUCH has clean house. Do you have the endurance? Mett, 818-980-3767
•Timball plyr or drmr for Afro Latin, soul grp. Must know Cuban beats. If you are a clueless white rocker, don't call. Paul, 213-268-7302
•Tired of faky, ugly, short, curly hr, garbage, wannabe muscns? So are we. Drmr w/ing, straight hr & rock god qual nrd immed. 818-981-8491
•Totally pro drmr wtd for cmrd metal proj w/upcmg worldwide CD. Lks, chops & dedidn a must. Don't waste my time. 818-506-8423

•Veral, creaty, open minded, success orientd male drmr wtd for mystic, keyboard, metal, jazz, funk band. 100% dedid to making it. David or Michelle, 818-240-5595
•We nd a drmr for altmv rock band, somebody srs who wants to be in 1 band. We don't want a follower who writes to jump on the bandwagon. 213-969-8973

14. HORNS AVAILABLE

•Also sax plyr, flutist, sks employmt. Phys jazz, blues, rock. 213-851-8423
•Sax plyr avail for live or studio wrk. Funk, R&B, blues, R&R. Eric, 818-377-3272
•Sax plyr avail, all styles. Also flute & vocs. Studio, live. Ralph, 310-923-3871
•Sax plyr, tenor, alto, flute, clarinet, sks wrkg band, recrdng session, retrsl bands. Xint reader & soloist. Craig, 213-234-6404
•Sax plyr/EWL wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318

14. HORNS WANTED

•M/F sax plyr for org music band. Mldc pop, rock, jazz, R&B. Rock & jazz stylngs. Harmony vocs & gd rhythm for hard percussant. Z. 818-467-2646
•Trumpet wtd for the hrd wrkg band, TREE OF LOVE, Infil Sly & Family Stone, Stevie Wonder. Jeff, 805-522-4382
•Wtd: tenor sax w/vocs for funky pop/rock. Semi regular sits. Srs. orig band. No ltr. 818-905-1827

15. SPECIALTIES

•Acappella, anyone? Not afraid to sing, dance in the streets? Grt muscns/dancer, OK singer, wnts to doo wop w/ others for fun. Bernie, 818-761-8683
•Accordion/keyboard plyr sks grp into calun, zydeco, nortena, celtic, blues, etc. Dennis, 818-843-7229
•Acous/elec grp, THE BORROWERS, sks inspired percussant & upright or elec bs plyr. We have grt sngs, intensity, dedcn, gigs & mgmt. Mark, 310-398-3061
•Carpetry wrk nrd in exchange for recrdng time to finish buildng recrdng studio. 213-687-4027
•CHAINED ANGELS, the most requested band in So Cal says First Class Prod., ready for srs bckng or labl intrst. Untouchable fem vocs, hit matrl. Bunny, 818-995-3001
•D.J. wtd for rock band that incorporates rap, Run DMC w/ funk, Beastie Boys w/ball. P/s lv msg. 310-985-6404
•Drn tech wtrch, yrs of exp, tuning, set up, stand by, avail for shows & showngs. Mike, 818-957-3473
•Eddie Cunningham sks cntry wrtrs for artist deal, also skg pubshng deal. 818-907-5439
•Fem rapper, writes own matrl, lkg for prodcr, recrd deal. MC Tragic, 310-637-6715
•Guit tech nrd by local band for upcmg gigs. Will pay right meter. Sam, 818-457-8447
•Hip hop DJ who can scratch & sample wtd for techno tribal rock band. Tim, 818-769-5338
•Investor wtd for joint venture, indie labl startup. Product ready for review. Recently featured on KROO's first local music show of '92. Check it out. Zada, 213-467-2648
•Investors wtd for ambitious music proj. Dave, 310-823-2333
•Latin songwrtlr Have grt Latin pop & pop ballads? Send hit matrl to A.M., PO Box 1138, Bev Hills CA 90213-1138
•Live sound engineer avail for local or road wrk. I'm exp & have degree & recrdng arts. H.R.Kunze, 818-774-9639

•Lkg for paid position in the music industry. Have computer & switchboard exp & a love for music. Will start immed. Rebecca, 213-876-1583
•Male/fem rock duo skg alt/mgmt w/passion, exp, concert, vision, for conceptual products, performcs. Resume to PO Box 3162, Burbank CA 91508
•Music/arranger, 10 yrs exp, ldt sheets, arrangements, take downs. Accurate, quick delivery, all styles welcome. Jeff, 310-422-5167
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16. SONGWRITERS

•Altmv wtd, 25-30, wtd by voc/sngwrt to start band. Lots of echo, reverb, pwr chords. Moody, mldc wall of sound. Music first. John, 310-838-9230
•ASCAP wtrt lkg for prodcr. I nd music added to my trks. 213-893-1448
•Collab wtd to write the music to match my iconoclastic lyrics. Start a new genre of techno metal. Mitch, 310-396-1394
•Eddie Cunningham, ASCAP wtr, sks other wrtrs to write hit cntry srs. Srs only, 818-907-5439
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•Fem sngwrt, Annie Lennox type vox, strong matrl & presnc, pro dance abil, sks mature band or partner. New age noire. Vance, 310-392-5765
•Guit avail for your demo. Xint gear & xint credits. Have demo. Will send out. Jeff, 310-598-1944
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•Lyricst wtd by artist w/2 albums. Infil Lou Reed, Talking Heads, Leonard Cohen, Lori Anderson. Srs only. 310-275-4133
•Multi instrumentl wtrtr sks voc/instrmtlst/wrtlr ala Kevin Gilbert, Trevor Rabin, for collab toward intellgrt rock proj. 818-998-7106
•Paul Hanson, guit & sngwrt, has cntry & pop demos. Lkg for bands not necessarily self contained. Also lkg for mgmt & music pubshng. Paul, 818-358-6863
•Sngwrt/lyricst in San Diego nds srs co-wrtlr &/or outside matrl for shopping deal. Soul, funk, Tina, Ohio Players, Al Green. Christina, 619-263-0921
•Sng plugger wtd. P/T. Pay dependng on qualifications plus percentage & commission. Lv msg for Ms Williams, 213-960-8886
•Sngwrt avail for R&B, hip hop & pop proj. Jeff, 818-379-9807
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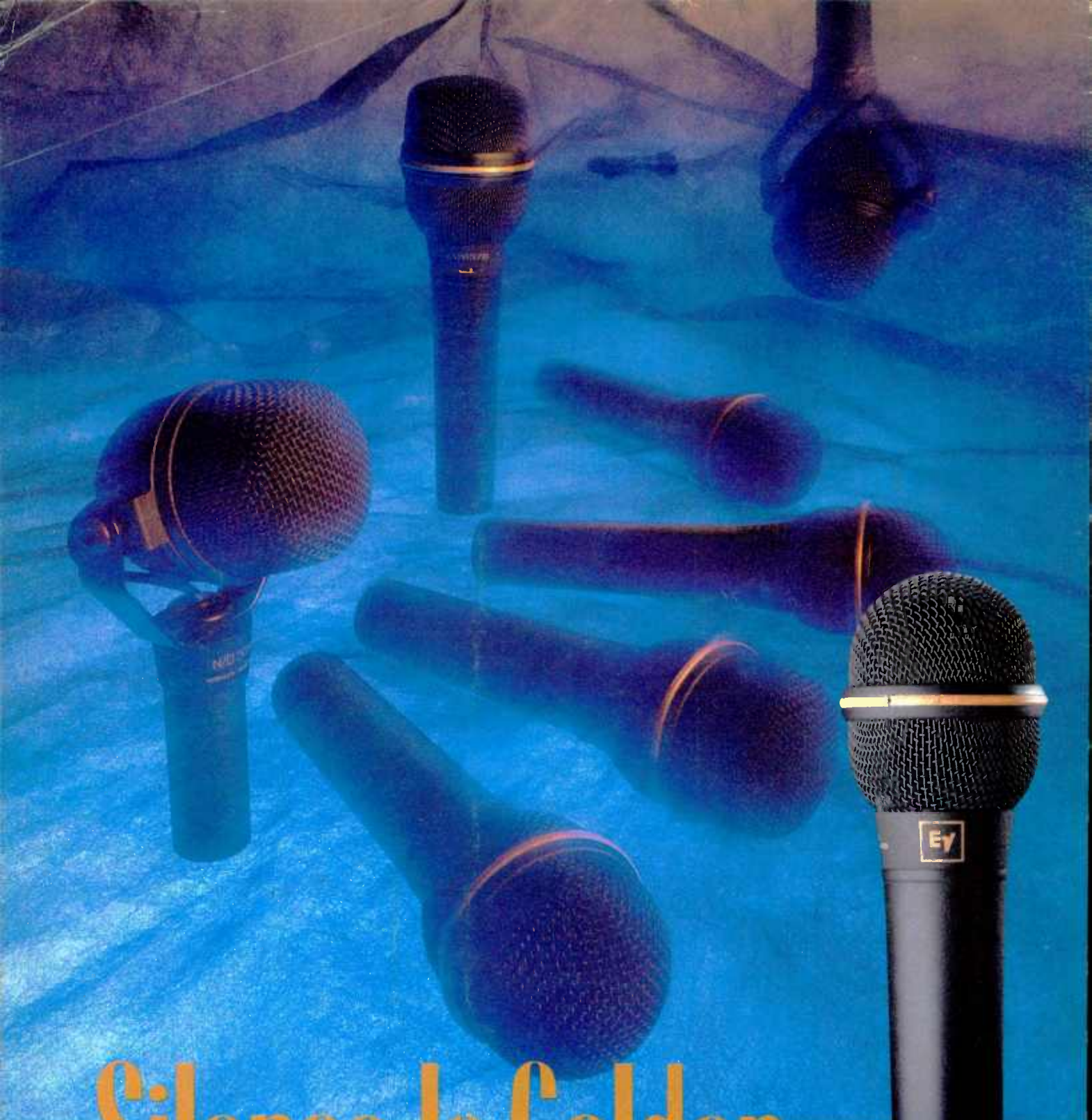
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