

# MUSIC CONNECTION

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**Guide to L.A. Songwriting Connections**

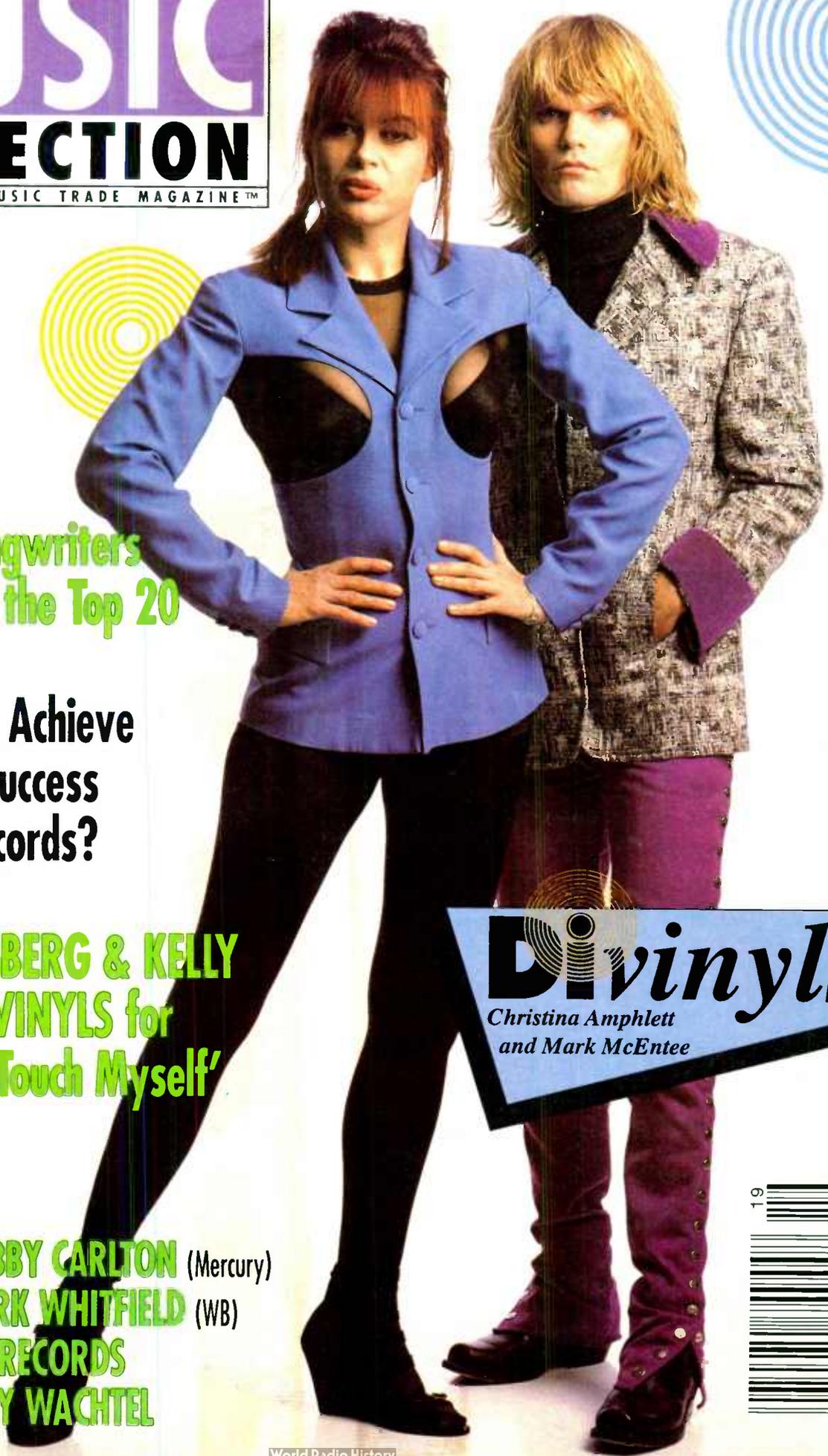
**A&R Report**  
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**Songwriters in the Top 20**

**Writers Achieve in Success | Records?**

**Writers STEINBERG & KELLY Team with DIVINYLS for Smash Hit 'I Touch Myself'**

**PLUS:**  
A&R Report: **BOBBY CARLTON** (Mercury)  
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# MUSIC CONNECTION

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# FEATURES



## 20 DIVINYLS

Thanks to songwriting help from Billy Steinberg & Tom Kelly, the Divinyls have broken into the Top Ten with their sensual single, "I Touch Myself." Their Virgin album is also headed in the same direction.

By Steven P. Wheeler



## 24 SONGWRITER ORGANIZATIONS

MC's exclusive listing of songwriter organizations will give you plenty of options and opportunities to get your demo tapes heard by the industry pros. You'll want to keep this guide for a long time to come.

Compiled by Sue Gold

## 22 BREAKING THE TOP 20 By Sue Gold

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## FEEDBACK

### Rude Gig

Dear MC:

We were solicited by Markovitch Entertainment to perform on the night of Thursday, April 18, 1991, at a Gazzarri's jam. We were told that we would go on at 9:00 p.m. and play a 20-minute set. This was all set up about six to eight weeks prior to the date. The date was re-confirmed two weeks prior to the show and no changes had been made.

Upon our arrival at the club, we were informed that there had been a schedule change and that we would be going on at 8:30 p.m. This was a seemingly minor detail, unless of course, you told all of your fans you would be on at 9:00 p.m.!

I asked the bar for a cup of water to take to the stage, for in a smoke-filled room it may become difficult to sing with a dry throat. This request was denied and no logical explanation was provided. They did, however, give me a cup so that I might go up to the dressing room and obtain my own water.

Finally, we were on. Things were really starting to sound good. Then right after the first chorus of the third song, the sound man turned off the PA. We must have been playing a good nine or ten minutes by now. You would not think that two-and-a-half pop songs would take twenty minutes, but someone did. The PA was turned on by the second chorus and we finished the song.

Anyway, we were off the stage by 9:00 p.m. From 9-9:30 p.m., there were no bands playing, just the tape deck. The second band started at 9:30 pm., which seemed to be their "scheduled time." They only took five minutes to set up. So, with 25 minutes to spare, why were we rushed off so abruptly? A good question.

Maybe the soundman/stage manager did not have a watch and was guessing about the time or could not tell time at all. Perhaps there was no one there to interpret the "schedule" correctly—the phantom "schedule" that was never presented to our band.

Guys, a few simple words of advice. You need to get your shit together. You make it quite obvious why Gazzarri's received the lowest rating as a club in the April *Music Connection*.

Troy Barry  
 El Monte, CA

### The Kidd Scores

Dear MC:

As one of the songwriters contributing to Mica Paris' *Contributions*

LP, I would like to thank Tom Kidd for his review and support. Of all the reviews I have read, I feel Tom Kidd hit it right on the nose in his evaluation of the "lengthy song" problem. It is a shame. Mica is a great artist.

Michele Vice  
 Santa Monica, CA

### A Real Boar

Dear MC:

I want to commend you on your "Guide To Top 40 Clubs/Agents" article in Volume XV, #7. This article is not only informative but an excellent reference guide to anyone making a living playing Top 40 in and around Southern California.

I want to bring to the readers and MC's attention one club in particular—the Boars Head/Covina, which has repeatedly withheld pay from musicians for weeks, and in some cases, never paid the bands at all. Bands have been made to wait until 3 or 4 a.m. until the club owner has counted the till and made a determination whether enough money was made to pay the band. Many times band members have had to return again and again to the club, weeks after their engagement, to try and collect monies owed, and, in one particular incident, they heard remarks such as, "Sue me if you want your money."

To my knowledge, the Boars Head/Covina has played this type of game with two bands I know personally and other musicians I have come in contact with recently. The ownership of this club acts as though it's a privilege for the band to get paid. This is demoralizing, unfair and an unacceptable way to treat hard-working musicians who depend on these wages to pay their bills. As I understand it, a band is hired as personnel of the club and whether or not the establishment makes money does not determine whether or not the bands get paid. If a club can't afford entertainment, then they shouldn't employ bands. To date, the Boars Head/Covina continues to hire bands under these very circumstances. Unfair treatment like the Boars Head/Covina should not go unnoticed and I hope others will do as I have and boycott places that practice unfair business ethics.

P.S.: In no way is the Boars Head/Covina associated with the Boars Head/Upland. Upland is a professional establishment that practices fairness with all their entertainment, and has never been known to withhold pay.

Renee Hale  
 Sepulveda, CA



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# CALENDAR

By Christy Brand

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

□ The 1991 Hollywood Blues Festival returns to the John Anson Ford Amphitheatre on Memorial Day weekend, Saturday and Sunday, May 25 & 26, from noon to 7 p.m. The festival was originally held in 1987 and again in 1988 and will once again be presented by Showfest Productions. The event is sponsored by *Southland Blues* magazine. The festival will provide two days of performances by some of the country's finest blues artists. Saturday's lineup will include Ronnie Earl and the Broadcasters, featuring Sugar Ray on harmonica; New Orleans R&B great Earl King; East Coast guitarist Bobby Radcliff; Louisiana vocalist James "Thunderbird" Davis; Southern California's own William Clarke with guest singer and guitarist Smokey Wilson; the jump blues stylings of Bill Stuve's Big Noise Revue; and the winner of the Hollywood Blues Festival Blues Band Search. Sunday's lineup will feature the Texas-based Anson Funderburgh & the Rockets with lead vocalist Samm Myers; Houston veteran guitarist Joe "Guitar" Hughes; Southern California's Rod Piazza & the Mighty Flyers; local guitar slingers Coco Montoya & Debbie Davies with her band and the jump blues and R&B style of the Royal Crown Revue. Tickets for the Festival are \$25 per day for reserved VIP seating, \$20 per day for loge seating, and \$15 per day for general admission. Tickets are also available at all Ticketmaster locations and at Lamar's Records in Long Beach. The John Anson Ford Amphitheatre is located at 2580 Cahuenga Blvd. For ticket reservations and information call (213) 498-6942.

□ The Topanga Canyon Rhythm & Blues Festival will begin Saturday June 1st, at the outdoor Will Geer Theatrical Botanicum, 1419 N. Topanga Canyon Blvd, Topanga, Ca., from 11:00 a.m. to 6:00 p.m. This year's festival features pianist Jimmy Beasley with Steve Samuals on guitar, vocalist Mickey Champion, saxophonist Joe Houston, Floyd Dixon and guitarist/vocalist Lowell Fulson. Local brews from San Francisco's famous Anchor Brewery, Chico's Sierra Nevada Brewery and Long Beach's micro brewery are featured. Southern California homebrew clubs will offer free samples of their home brews and information on beer-making. Tex-Mex food, wine and soft drinks complete the menu. General admission tickets are \$20 for adults, \$5 for children. Exclusive onstage seating is available at \$50.00 a ticket, on a very limited basis. Proceeds from the special seating area is to be donated to charity. For more information, call Right Time Productions, (714) 594-1841 or Will Geer Theatrical Botanicum, (213) 455-2322.

□ Elizabeth Sabine will be presenting an evening of questions, answers and demonstrations of her controversial voice strengthening techniques on Monday, May 20th from 8:00 to 10:00 p.m. She will present some of the history, research and current exercises

used in the voice training of actors, speakers and rock singers. Members of the audience will be invited to participate in demonstrations of her techniques. Several of her students will speak of their experiences with Sabine's work and give examples of their vocal progress. There will be a \$10.00 charge for the evening which includes a special discount on lessons taken within the next three months. Reservations will be required, so call the Sabine Voice Strengthening Institute in No. Hollywood. Call (818) 761-6747 for more details.

□ An ongoing event is the Celebrity Centre International's open mic talent night, scheduled for every Sunday at 7:30 p.m. These evenings are open to all performers, musicians, singers, dancers, comedians, poets, bands, etc. For more information, contact the Celebrity Centre International at (213) 960-3100.

□ ASCAP will present "Making A Good Song A Great Song," a series of three songwriting workshops as part of this year's New Music Seminar, to be held in July at the Marriot Marquis hotel in New York City. The workshop will be held on three separate days and each day will cover a different musical style. The workshop schedule is as follows: Sunday, July 14, hard rock/heavy metal; Monday, July 15, alternative/industrial; Tuesday, July 16, dance/rap. The ASCAP songwriters' workshops will feature panels of prominent members of the music community including songwriters, artists, publishers, producers and A&R executives, who will offer professional critiques of pre-selected song demos in addition to discussing various topics of interest to songwriters. Writers interested in applying for participation in any of ASCAP's New Music Seminar Workshops should send a cassette of two original songs with lyric sheets, a brief bio, name, address and daytime telephone number to: ASCAP New Music Seminar Workshops, 1 Lincoln Plaza, NY, N.Y., 10023. Applicants should specify on the outside of the envelope which workshop they are applying for. The deadline for entries is May 24, 1991. For more information on the ASCAP workshops, please call (212) 621-6238.

## Re-Caps

□ UCLA Extension is offering Record Production II: A Studio Workshop For The Producer/Engineer, taught by Joe Julian, Ph.D., composer/producer/engineer. This seven-session course will be held on Tuesday and Thursday nights, 6-10 p.m., May 2-16, and on Saturday and Sunday, May 18-19, 9a.m.-7p.m. Address will be mailed upon enrollment. Fee is \$550 and the course qualifies for four units of credit in music. Enrollment is limited. For a free catalog, more information on the course or to enroll, contact UCLA Extension, Department of Performing Arts, Room 437, Los Angeles, Ca 90024 or call (213) 825-9064.

□ Jazz Central will present "Guitar Night" at the Musicians Union Auditorium, 817 North Vine Street in Hollywood on Saturday, May 11th at 8:30 p.m. The concert will feature guitarist Geroge Van Eps and Joe Diorio. Other musicians include bassists Dave Stone and Putter Smith and drummer Gordon Peeke. Saxophonist Bill Perkins will be a special guest. For more information, call (213) 257-2843. 

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RECORDS

By Maxine Hillary J.

More and more major labels are criticized for their lack of adventure in signing and promoting new bands. Artists are turning to the independents—the little labels—sometimes with major distribution, sometimes without it. Indies seem more willing to take risks. Thirty-two years ago Del-Fi records, owned and operated by Bob Keane, took a chance on Ricardo Valenzuela, a.k.a. Ritchie Valens, the legend behind *La Bamba*. The next year a young Frank Zappa was signed, to be followed by the Fifth Dimension, David Gates, Barry White and Bobby Fuller, best known for "I Fought The Law."

Bob Keane was no stranger to the music industry in the late Fifties. His career started at five with a small clarinet. By age fourteen, he was guest soloist with the Los Angeles Philharmonic Orchestra. At seventeen he started his own band. But Keane loved to fly, so when World War II broke out, he opted to fly missions, rather than serve in the Air Force band. After the war, he resumed his life as a musician, later hosting his own variety show. By 1957, he had his own label, Keen Records, and signed Sam Cooke as the label's first artist. Rock & Roll hit,



Ritchie Valens with Bob Keane circa 1959

and with it came a new name and an open door policy that made it possible for early rockers to get their music to the public.

From his shady West Hollywood backyard, Keane recalls the beginnings of Del-Fi: "We had a policy where anybody could walk in and I'd talk to everybody. There were no

trends, no particular styles of music that were hot, because there was really no one in the record business. It was just starting. Presley had just started, the big hits were middle of the road Sinatra records. Big bands and singers were still happening. Rock & Roll as we know it today didn't exist. What happened was that we opened the doors to all those kids that came in. They were just beginning to explore new musical avenues, so we heard some really wild stuff. If it sounded good, we put it out."

Del-Fi became the biggest indie in Hollywood until a double tragedy gave Keane second thoughts about the business of rock & roll. Keane's marriage crumbled along about the same time Ritchie Valens died in a plane crash and Bobby Fuller died under mysterious circumstances.

Keane spent the Seventies managing his sons, the Keane Brothers. Tom and John Keane followed in their father's footsteps, hosting their own TV variety show in the mid-Seventies.

By the early Eighties, the boys had gone on to pursue separate musical careers. Keane, remarried and the father of a baby daughter, was semi-retired, until a call came from the fledgling Rhino Records. Keane recounts, "They wanted to know if they could put some Ritchie Valens out. Then they started putting some of my oldies out. They started using them for motion pictures, and pretty soon I was doing some pretty big business and I wasn't doing anything. *La Bamba* came along, and all of a sudden, I'm kind of a celebrity. People were saying, 'Are you the real Bob Keane?'"

Quiet domestic life became unbearable for the veteran musician/A&R rep/producer/recording executive. Keane once again hung the independent label shingle outside his door, and with the help of his

sons, began searching for artists. Once again, the "we'll listen to anything" policy offers obscure artists a chance, and it seems to be working already. According to Keane, his first alternative group, the Rumble Bees, has a song called "A Lot Like Life," a satire on MTV music mentality, that's getting the most requests out of an Asbury Park radio station.

Predicting that in the near future Latin music will become vastly popular with record consumers, Keane signed a group called Flama and is considering opening an office in Mexico City. He's also working on a Del-Fi CD/cassette compilation in two volumes. Claiming to have tunes never released on the West Coast, he plans to combine them with the famous hits.

Bolstered by his sons (Tom was nominated several times for Grammys, and John is a drummer), Keane approaches the music of today with skepticism. "Everything is so visual today," he contends. "It's hardly musical anymore. The music of today is what's keeping the oldies out in front."

He also thinks that music is a matter of taste. A musician's musician, he looks for creativity. If there's one thing that doesn't seem to elude Bob Keane, it's a hit song. His policy of not looking for the latest trend, but creating it, launched legendary careers. And when a major label turns something down, Keane might just take a risk. Says Keane, "We're really an L.A. label, and we intend to stay that way. Los Angeles is the melting pot, and there's more talent out there than anybody could possibly use. We want everybody to know that we still have an open door policy. We'll listen to anybody and anything."

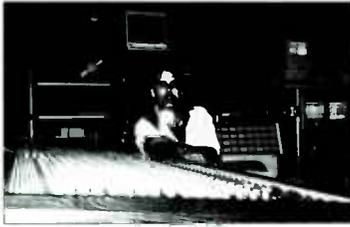
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# MCA Music Publishing To Administer Michael Jackson-Owned ATV Music

By Sue Gold

UNIVERSAL CITY—Michael Jackson has signed a long-term agreement with MCA Music Publishing for the administration of his ATV Music catalog, a prestigious catalog including approximately 250 Beatles songs written by John Lennon and Paul McCartney and songs by Little Richard and veteran composing team Barry Mann and Cynthia Weil.

According to Leeds Levy, President, MCA Music Publishing, MCA was involved in complex negotia-

tions with Jackson for about six months. "This is certainly the most important deal we've ever made in the history of MCA Music," Leeds said. "We've never done anything of this magnitude in terms of the number of copyrights or the quality of copyrights involved."

Leeds continued, "The deal gives us the prestige of representing the Beatles, whose catalog captures the music that defined contemporary pop music. As a supplement to MCA, it's a powerful association."

The deal comes at a time when MCA has been actively expanding its international operations throughout the world. Levy noted that because of the universal appeal of the songs (and several world situations such as the restructuring of Germany), the potential value of these new markets is enormous. "Because of the size, depth and quality of ATV's copyrights, this particular agreement is a very significant one for MCA Music Publishing's global operation," he said.

Levy also hopes to utilize the talents of songwriters who have signed with ATV in the past few years, including Aldo Nova, Brent

Maher and Bryan Loren, writer of the recent hit single "Do The Bartman." "We're trying to coordinate writer's meetings and put together collaborations between MCA and ATV writers," Levy explained. "We'd like to take advantage of the connection. We consider them as an extended family, not just a business transaction."

Levy said he is looking forward to working with ATV President Dale Kawashima. "I think Dale is a talented and creative music publisher. In fact, I tried to hire him once," he admitted.

In addition to a wealth of Beatles classics, ATV Music's catalog includes "Tutti Frutti," "Long Tall Sally," "Lucille," "He's So Shy," "Hit Me With Your Best Shot," "What About Love," "Just Once" and "Never Gonna Let You Go," as well as publishing copyrights by such artists as the Pretenders and the Pointer Sisters. **MC**

## Berman Joins Geffen

By Bill Bender



David Berman

Geffen Records. DGC Records and Geffen Music Publishing. The announcement was made by Geffen President Ed Rosenblatt, to whom Berman will report.

Berman has been in the music industry since 1976 when he

joined Warner Bros. Records as Vice President of Business Affairs. In late 1987, Berman was named President of Capitol Records, but chose to return to his law practice three years later. **MC**

LOS ANGELES—David Berman will leave his post as a partner in the law firm of Mitchell, Silberberg & Knupp and return to the music industry as a Senior Executive overseeing the business and general administrative affairs for

## THORN-EMI Acquires Remaining 50 Percent of SBK Records

By Steven P. Wheeler

NEW YORK—Parent company THORN-EMI has announced that EMI Music has acquired the remaining 50 percent interest of SBK

Records.

One of the many new start-up labels, SBK, founded in June, 1989 as a joint venture between EMI Music and SBK Record Productions, Inc., scored big in its first year of existence, courtesy of multi-platinum albums by Vanilla Ice, Wilson Phillips, Technotronic and the soundtrack to the movie *Teenage Mutant Ninja Turtles*, posting sales in excess of 85 million.

In a joint statement, SBK Chairman/CEO Charles Koppelman and President/COO Martin Bandier said: "Becoming part of the EMI Music family as a wholly-owned label is something that was anticipated at the inception of SBK Records. We believe the acceleration of that event will be beneficial to our artists and employees and will help build SBK Records and EMI Music Publishing as the two preeminent music companies of the Nineties."

Under terms of the agreement, Koppelman and Bandier will retain their titles and receive new employment contracts guaranteed through December of 1995.

"I am very pleased to be able to now bring SBK Records wholly (continued) ►

## JARRE RECEIVES ASCAP AWARD



Mario Van Peebles, co-star and director of the movie *New Jack City*, ASCAP President Morton Gould and composer Maurice Jarre are pictured at ASCAP's Sixth Annual Film & Television Awards, held on April 22nd at the Beverly Hilton Hotel. *Ghost* composer Jarre was among the evening's winners.



**Pictured (L-R): SBK President/COO Martin Bandier, THORN-EMI Chairman/Chief Executive Colin Southgate, SBK Chairman/CEO Charles Koppelman and EMI Music President/CEO Jim Fifield.**

**◀ THORN-EMI (continued)**

within EMI Music," stated Jim Fifield, EMI Music President/CEO. "The achievements of Charles Koppelman and Martin Bandier are unique and they have played a major role in the renaissance of EMI Music. I have a very high regard for their special ability to combine creative and business talents, and I am delighted that they will now be full members of EMI Music's management team as we seek to achieve the ambitious goals that we continue to set for the future."

The deal is contingent on the approval of THORN-EMI shareholders, which is expected immediately after the company's annual general meeting in July. Upon approval, cash payments will be made

to SBK Record Productions, Inc., for the remaining 50 percent of SBK.

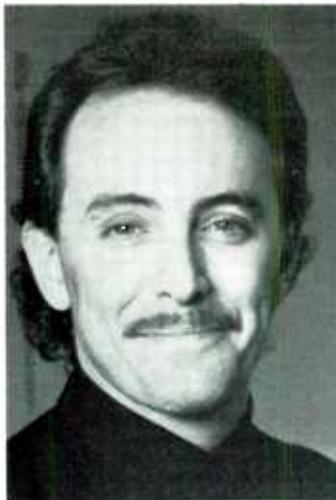
"SBK Records has already made a valuable contribution to the expansion of EMI's North American repertoire base," explained THORN-EMI Chairman/CEO Colin Southgate. "In the highly competitive environment for new record companies, SBK Records has already achieved a major presence, and sales are continuing to grow. Both Charles Koppelman and Martin Bandier have been instrumental in bringing about this success in addition to ensuring that the EMI Music Publishing business met all its development targets. Their long term continuing involvement in both SBK Records and EMI Music Publishing will support the group's sales and profit objectives." **MC**

**DAVIDSON RECEIVES RICHIE SCHOLARSHIP**



**Singer-songwriter Jody Davidson (center) recently received UCLA Extension's 1991 Lionel Richie Songwriting Scholarship. Pictured flanking Davidson are Marla Winston, communications director for Lionel Richie, and Dan Kirkpatrick, executive director of the National Academy of Songwriters.**

By Michael Amicone



**Wayne Watkins**

Capitol Records has announced the promotion of **Wayne Watkins** to the post of Director, Catalog Development. Watkins, the executive producer of Capitol's fine Collectors Series and the Frank Sinatra 3-CD set, *The Capitol Years*, will direct and oversee the label's reissue programs.

Virgin Records has announced the promotion of **Jean Rousseau** to the post of International Product Manager. Rousseau will perform his duties out of the label's Los Angeles headquarters.

Paramount Pictures has named **Kevin Koloff** to the post of Vice President, Business Affairs. Koloff will negotiate all deals for music featured in Paramount's films.

In more Columbia news, **Robin Cecola** has been appointed to the post of Local Promotion Manager for the Baltimore/Washington, DC area.

Private Music has announced the appointment of **Steve Macon** to the post of Vice President, Sales & Marketing. Macon moves over to Private Music direct from a stint as Director of Video Sales & Marketing with A&M Records.

Atlantic Records has named **Buddy Dee** to the post of East Coast Promotion Director/Black Music Division. Dee will be based at the WEA Philadelphia Branch.



**Fletcher Foster**

Arista Records has named **Fletcher Foster** to the post of Senior Director, National Publicity, West Coast. Foster was formerly with CBS Records, Nashville, as Director, Media and Artist Development.

EMI Records USA has promoted **Chris Baca** to the post of Director, Album Promotion. Baca, who will continue to be based out of the label's Hollywood offices, will coordinate the label's regional promotion staff.



**Susan Barbato**

MCA Records has announced two new appointments in its video department: **Susan Barbato** to the post of Director, National Video Production; and **Doug Major** to the post of Director, Video Production.

Walt Disney Studios has promoted **Chris Montan** to the post of Senior Vice President, Music for Motion Picture and Television Divisions. Montan will continue to shepherd the development of music for films made under the Walt Disney and Touchstone banners.

Columbia Records has advanced **Johnny Coppola** to the post of Associate Director, Crossover Promotion. Coppola will increase exposure for the label's dance music at the retail, club and radio levels. **MC**



**Fred Held**

Orlando-based independent label Cheatah Records has announced the appointment of **Fred Held** to the post of Vice President of Operations. A twenty-six year industry veteran, Held has, among his many positions, served as a Florida Sales and Promotion rep for PolyGram. **MC**



**Bobby Carlton**

**Company:** Mercury Records  
**Title:** Manager/West Coast A&R  
**Duties:** Talent Acquisition  
**Years with company:** Four months

**Dialogue**

**Background:** "Most recently I was over at Interscope, but I was with Arista Music before that. I was also partners in a management company called Summa Artists. I made the transition to A&R by having some success in my publishing days. I signed a couple of writers who had songs placed with Guns N' Roses."

**Local Impressions:** "I get out to the clubs a lot, and I like what's going on out there. I think the scene is very healthy now. Lots of people put it down because the scene isn't representing a single genre of music anymore. A few years ago, it was predominantly a hard rock scene, but now it encompasses many different kinds of music. And there are some really great bands out there, too. Bands like East Of Gideon and She Died are great bands."

**Unsolicited Tapes:** "The company policy is not to accept any unsolicited tapes, but if the tapes manage to get here, we listen to them."

**Why A&R:** "Publishing was really easy for me. I found songs, my artists ended up with songs on albums and pretty much that was the extent of it. I'm a failed guitar player, and at my publishing gig, I didn't really get to work hands-on with the bands. I wanna work with bands and make

albums, and this is the way to do it. Since I've been here I've worked with Andy McCoy's band and a group called Ugly Kid Joe. I'm fortunate in that Bob Skoro signed both of these bands and I'm a huge Andy McCoy fan from his Hanoi Rocks days and I love Ugly Kid Joe. They're my favorite band here. So, unlike publishing, I'm getting an opportunity to actually work with the bands. That's why A&R is so appealing to me, even though it's a very volatile gig."

**The Good/The Bad:** "The best part of the A&R gig for me is that I get to work with bands and actually make records, which is what I always wanted to do. The down side, of course, is that it's a volatile situation in that you never know where you're going to be. And also, you can't have everything you want. There are a lot of great bands out there now. There are two bands I would give record deals to right now, but I can't have both of them."

**Label Roster:** "This is basically a rock label, and my feeling is we're going to try to expand on that. Skoro knows I'm a major fan of Metallica and Megadeth and Anthrax, and we don't have anything like that now. I would think they're hoping I'll bring in something along those lines."

**On The Road:** "There are a lot of good things happening all over the country. I think lots of bands are getting back to the basics. Since the success of the Black Crowes, it's cool to be just a rock & roll band. There are also lots of Faith No More and Soundgarden-type bands—which I don't understand. I mean, the originals aren't selling any albums, and now there are kids copying them so

you're getting a watered down version of the original."

**Hollywood:** "We have this band from Santa Barbara called Ugly Kid Joe that is actually signed to a record deal with us, yet their knowledge of the music industry is very limited; they live and hang out on their college campus. But here, in Hollywood, you pick out a band, and chances are they can talk to you about every single point on a record deal. They know the lawyers, the publishers, everything. They could actually come into a label and do your job. Outside of L.A., the bands don't have a clue. They're probably playing to get girls."

**Jam Nights:** "The local club jam nights that are happening around town don't do it for me. I'd rather go to a club where the band got a sound check and is performing an entire set. Then you can get a real feel for where they're at."

**Club Problems:** "Something else about the local scene...I was in Texas for the South By Southwest Conference and they must have showcased well over three hundred bands. Every single band went onstage on time. Out here, the bands tell you to be there a half hour early, so you show up and they wind up going on stage a half hour later. That means you're waiting around the club for an hour before the band even goes on."

"I used to book bands into Club Lingerie, and I can tell you about another problem. The group that is supposed to go on first, at about 9:00, looks into the audience and discovers that they didn't draw any people into the club. So, rather than going on as scheduled, they stall for 30-40 minutes until some people

arrive, and that automatically throws every other group off schedule."

**Talent Ingredients:** "I think for me to consider signing a band they have to have balls. They have to have stage presence and great songs—especially for the hard rock acts. Nowadays, you really have to have it all. There are so many record labels out there, and everybody's signing bands. Look at Life, Sex & Death—they played two or three shows, and all of the labels are already following them around. You really want to give your bands a chance to develop and play out and work out their live show. Because bands are getting signed so early, they have to be really good when they first start playing out."

**Social Life:** "I have a very hard social life. In fact, my girl is about to kill me. I told Bob Skoro the other day that taking my girlfriend out to the Roxy to see a band isn't a date any more. It's difficult. This month alone I've been out of town four times! On the other hand, when you're a new A&R person, you really want to be on top of everything. I never want Skoro to call me and ask me about an L.A. band that I don't know about."

**Advice:** "Just play and keep playing. Bands should do what they want and not what they think A&R people want. Also, all bands do not have to come to Los Angeles. If there's a great band out of town, we'll get word of it."

**Grapevine**

On Thursday night, April 25th, **Mechanic/MCA** threw a gala bash at the Universal Studios' Conan The Barbarian exhibit to unveil the brand new (platinum bound) **Bang Tango**



*Newly-formed Morgan Creek Records has announced the signing of Eleven to a worldwide recording contract. The Los Angeles-based band is in the mixing stages of their album, **Awake In A Dream**, which was produced by Eric "E.T." Thorngren and is slated for a June release. Pictured above are (L-R) producer Eric Thorngren, band manager Steffo Mitakides, Eleven members Natasha Shneider and Jack Irons, label co-president David Kershenbaum, A&R Rep Matthew Aberle, band member Alain Johannes and label co-president Jim Mazza.*



**In what has to be the all-time greatest packaging of compatible bands on a single show, Megadeth, Slayer and Anthrax are about to unleash their Clash Of The Titans tour on America with Columbia's Alice In Chains as the opening act. The tour, beginning in Dallas, Texas, on May 16th will play the San Diego Sports Arena on May 24th and the Pacific Amphitheatre on the 25th. Because all three bands are headliners, the show will rotate the performance lineup on a nightly basis. If you're into metal, don't miss this. A package like this only comes around once. Bang a head!**

album called *Dancin' On Coals*. Apart from listening to the new LP, those who gathered at the outdoor venue were treated to ribs (both beef & pork), turkey, potatoes, salad, fruits, breads, beer, wine, soft drinks and a very special Conan performance. The event was attended by journalists, industry execs and other L.A. acts (members of **Tuff** and **Faster Pussycat** were noticed in the audience). And all of this action was packed into a solid two hours. Thanks to Mechanic's **Steve Sinclair**, MCA and Bang Tango for the goodies.

In late-breaking **Coconut Teaser** news, word has it that Teaser resident band the **Waiff** has received a firm record deal offer from **Arista**. Additionally, it was recently announced that **ASCAP** will begin a brand new **Metal Best Kept Secrets Night** in June. Metal bands interested in participating in these showcases should submit their demo packages to Michael Badami, c/o ASCAP, 6430 Sunset Blvd., 2nd Floor, Los Angeles, CA 90028. Tapes will not be returned.

**Chart Activity**

Run right home and put your copy of the **Law** album on your CD player and crank that sucker. The Bryan Adams-penned "Nature Of The Beast" and the medium-tempo ballad "Come Save Me (Julianne)" sound like smash hits. This is an LP with only one or two weak tracks. What a comeback for **Paul Rodgers**. Go get 'em, Atlantic!

Be on the lookout for the **Interscope Records** debut from **Neverland**. And pay special attention to the second track on Side One called "Cry All Night" which sounds like a bonafide Top Ten single.

Coming soon from **Elektra Records** is the solo label debut from

mega hit songwriter **Desmond Child**. Entitled *Discipline*, the package contains ten brand new songs written and performed by Child. During the past few years, the songwriter has written hits for the likes of Bon Jovi, Cher, Joan Jett, Kiss and Alice Cooper, to name just a few. It'll be interesting to see how Desmond is perceived as an actual artist.

**On The Move**

Record producer **Beau Hill** has joined **Interscope Records** as a partner who will actively search for talent and produce acts for that label.

**A&M Records** has signed a label agreement with **Jimmy Jam & Terry Lewis'** newly-formed **Perspective Records**.

**Anna Statman** returns to the wars as an A&R Rep with **Interscope Records**. Statman was formerly over at Geffen.

**Sue Landolfi** exits **Charisma A&R** and is replaced by former Columbia man **Keith Bailey**.

Former **WTG A&R** Director **Terry Gladstone** is now heading up the Pop/Rock A&R division for the **Multi Media Entertainment Company**. She can be reached at (818) 845-1069.

**Guns N' Roses** and **Stravinski Brothers** management have jointly announced that they are parting company. **Doug Goldstein** will also be leaving the management company, but he will continue to manage the band.

The **Morgan Creek Music Group** has announced the appointment of **Matthew Aberle** to the position of A&R Rep.

**Lee Dannay** has been named Associate Director/A&R for **Epic Records**. She will be located in New York. **MC**



**Die My Darling**

**Contact:** DMD  
(213) 654-4134  
**Purpose of Submission:** Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

If you're a fan of the dark side, the alternative, the bizarre, you'll most definitely flip for this Hollywood thrash/punk outfit with a penchant for the most unusual lyrics this side of sanity. Check out this passage: "I plant the seed/I sow the rumor/I'm an oxygen bubble/Swimming around your brain tumor from me." The kind of thing you sing in the shower, right? What this all adds up to is a very unique brand of alternative punk music that is very accessible due to its strong melodies and angst. For once, the lead vocals are mixed right up front so everyone can hear these strange storylines. The playing is tight and furious and the drumming is thunderous and drives all of the songs. The band is very talented and they don't disguise it at all. A&R Reps are advised to check out these guys either live or on tape. They grow on you...literally.



**The Domestics**

**Contact:** Domestics  
(818) 504-2541  
**Purpose of Submission:** Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Most bands shudder at the mention of being labelled. Then again, when a band can't be categorized, it's difficult to turn people on to them. How do you go about describing their music? The **Domestics** are a difficult band to label merely because of their many and varied musical styles. Lead vocalist **Steve DeWinter** has a sharp, clear radio-ready vocal approach to his original tunes, but the songs themselves need some updating. Because of their many musical influences, it's difficult to determine what these guys do best. There are shades of pop, rock, country and jazz on their demo submission. On the second selection, a tune called "Worldspan," the boys break into a calypso groove which comes off as only slightly authentic. Though the playing and singing is top notch, the **Domestics** need to find out who they really are and then go for it.



**Oktober**

**Contact:** Rikki Oktober  
(714) 623-8620  
**Purpose of Submission:** Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

**Oktober** is a four-piece unit that has played the local club scene on and off for the past two years. Their four-song demo tape contains tunes written by band leader **Rikki Oktober** who has already placed one of his compositions in the film *Beverly Hills Brats*. The opening track, "Don't Turn Around," is a very poor choice to open up the tape. It's a mid-tempo groove that goes nowhere at all and feels like it's been playing all day. Always try to start your tape with a real blazing rocker. The other selections, "Nikki," "Back In Forward" and "Man On The Wire" aren't much better. They're all sparse and underdeveloped as songs. Clearly, the band is in need of stronger material. Perhaps some collaborating is in order? A couple more months of writing is certain to elevate the band's grade. Remember...good songs last a lifetime!

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



*School of Fish, who recently signed a co-publishing deal with NEM Entertainment, was honored with a record release party held at Canter's Deli. Pictured is vocalist Josh Clayton-Felt, getting ready to devour a pastrami-on-rye sandwich.*

## Activities

Capitol recording act **School of Fish** were recently honored with a record release party held at Canter's Deli in Los Angeles. The band's first single, "Three Strange Days," written by vocalist **Josh Clayton-Felt** and guitarist **Michael Ward**, from their self-titled debut album, has already gone into heavy-rotation on KROQ-FM and other similarly formatted radio stations. The band also took the opportunity to celebrate the recent inking of their co-publishing deal with **NEM Entertainment**. Canter's is one of the most frequented after-hours musician hangouts in Los Angeles and notorious for its tacky waitresses and even tackier decor (but we keep going back for more, don't we?). The party-goers, who included both retail and record industry folks, publishers, press and friends and family of the band, were



*Pictured is Timmy T. who was recently honored by BMI with a party at Le Dome in Hollywood to celebrate his Number One hit, "One More Try." This particular song is the first single released by an independently distributed label to reach the Number One position on Billboard's Hot 100 chart in nearly a decade. The twenty-two-year-old singer-songwriter was awarded commemorative plaques from both BMI and Billboard. Timmy T. wrote, produced, arranged, sang and played all the instruments on most of the tracks on his debut **Quality Records** album, *Time After Time*.*

serenaded by an entertainer, who actually performed lounge versions of songs from the School of Fish repertoire. Hands down, School of Fish's party gets *Songworks*' vote for The Tackiest Record Release Party of the Year! The band is currently on an eight-week U.S. and Canadian tour.

According to **BMG Music Publishing's** Vice President/General Manager, **Danny Strick**, the company is currently represented on *Billboard* album charts by such top artists as **Mariah Carey**, **Whitney Houston**, **Nelson**, **Bette Midler**, **Madonna**, **Urban Dance Squad**, **Timmy T.**, **Roger McGuinn** and **David Lee Roth**, among others. Equally impressive are the BMG-published songs on the Hot 100 Singles chart,

including the Triplets' "You Don't Have To Go Home Tonight," **Urban Dance Squad's** "Deeper Shade Of Soul" and **Rick Astley's** "Cry For Help," among others.

**BMG Music Publishing** has also been continuing its focus on the development of its artist-writer roster signed to BMG prior to their getting record deals. Look for releases in the near future by Tulsa-based blues rockers the **Steve Pryor Band (Zoo)**; Miami-based rockers **Young Turk (Geffen)**; U.K.-based band the **Blessing (MCA/Paradox)**; L.A.-based topical rappers **Cypress Hill Tribe (Ruffhouse/Columbia)**; psychedelic rock rapper **Sugarpop (Elektra)**; dance/pop duo **Atoozi (EMI)** and L.A.-based the **Bang Gang (Sinclair/Mechanic)**.



*Virgin Music and ASCAP held a party in celebration of the signing of the Odds (pictured), who recently inked a deal with Zoo Records. The party was held at the Coconut Teaszer In Hollywood and included a live set by the Canadian pop band.*

## New Signings

**NEM Entertainment** has signed songwriter-producer **Brian Tankersley** to a long-term publishing agreement, it was announced by **Ross Elliott**, NEM Director of Talent Acquisition. In addition to songwriting, Tankersley has produced seven Number One hits in the contemporary gospel market as well as an additional twenty-five Top Ten singles. Tankersley has cuts he has written on albums by newcomers **Trent Dean** on **Chrysalis**, **Judson Spence** on **Atlantic** and the **Ministers** on **Hollywood Records**.

Songwriter-artist **Rick Palombi** has signed a development/demo deal with publisher **Primat America**. Rick is the primary songwriter and does some singing in his band **Garden Of Joy**, a pop/dance band that features the exquisite vocal talents of **Bernie Barlow**. MC



*Playfull Music, the music publishing division of Shankman De Blasio Melina, Inc. (in association with Warner-Tamerlane), has signed the **Soup Dragons** to a North American sub-publishing agreement via their English publisher, **Big Life Music**. The deal includes the **Soup Dragons'** current album, *Lovegod* (which has been on the *Billboard* album chart for twenty-five weeks), and current single "Mother Universe," which is currently on the dance charts. Pictured backstage at the **Roxy** are the **Soup Dragons**, their publishers, managers and various other associates. (Warner/Chappell's **Rick Shoemaker** stands top left and just below him kneels **Playfull Music's Alan Melina** and below him, sits **Playfull's Ronnie Katz**.)*



***BMI Assistant Vice President Charlie Feldman (center)** congratulates **Darryl Hall (left)** and **John Oates** after one of their two sold-out performances at New York's **Beacon Theatre**. Hall and Oates, who recently played to capacity crowds here in Los Angeles as well, have several million-performance songs including "She's Gone," "Everytime You Go Away," "Rich Girl" and "Maneater."*

**Publisher Pointers****Primat America****Brooks Arthur**  
Vice President/Creative Director**Tami Lester**  
Director of Talent Acquisition

A little over a year ago, Brooks Arthur (a veteran record producer/engineer) and Tami Lester (who came from Lorimar Pictures, where she spent five years in music supervision) joined independent publishing company, Primat America. Together the pair oversees the creative department, which includes the hiring of staff writers, producers and signed and unsigned bands and artists. They also help develop their artists and writers careers, always seeking creative outlets and uses for their copyrights. And if, as in the case of L.A.-based East of Gideon, the band is unsigned, they do their best to get them record deals. Additionally, Arthur (who has long been associated with such artists as Bruce Springsteen, Janis Ian, Neil Diamond, among many others) produces records and demos for Primat America artists as well as outside projects. While Ms. Lester (who has been the music supervisor on such TV hits as *Knotts Landing*, *Dallas*, *Midnight Caller*) somehow finds time to "pitch" their staff writers songs in addition to her many other duties.

**MC: Tell me what your primary functions are at Primat.**

**BA:** I get involved in publishing and with trying to create a haven to nurture new talent in our studios next door (Killer Tracks). Not that I'm a publishing maven, but Sam Trust [Primat's President] thought that I would be a great asset to a publishing company. He had noticed the way that I worked with his writers in the past when I was doing films and/or albums, and he discovered that the way I was discussing the good and bad points and things to add and delete about a song would translate to a great publisher and so he brought me in.

**MC:** When you see an unsigned band or artist and you feel you'd like to sign them, what is the process that you go through? Does Sam Trust have to agree with your decision?

**TL:** Sam leaves the creative decisions to Brooks and me. And we usually get involved together and go and look at bands. We usually get referrals through attorneys or managers and we both have to feel pretty strongly about what the band is about as people as well as musically because we really take a lot of time and put a lot of effort into nurturing the projects to make them happen.

**BA:** You know our competition is pretty keen out there, but we've got some pretty terrific credibility be-

tween us. We never want to put the seal of approval on a project unless we totally believe in it. So, we're starting to put our life's blood behind some of these artists and writers who we're signing. They are an extension of ourselves and we've got to get it out of the ball park and we've got to be right. We're certainly all hit makers; we've chosen songs and picked artists from their beginnings and we all have good instincts. So, with the first ten artist/writers that we are signing, our goal is to be absolutely sure. You can only bet on it and you can't guarantee it—there are just too many variables—but we're hoping that we know that what we're betting on is real good and our credibility is right there.

**TL:** Also, I think what's interesting here is that everybody is creative as well as business oriented, which is different from a lot of companies. Sam was a musician as well as Brooks, and I studied music. So, I think that you have a different appreciation for the artist and really try to see into them and what they're about as opposed to being strictly business, which is really important. We've also tried to make it more boutique-oriented here. We're not signing tons of writers, but whoever we sign, we feel very strongly about our responsibility to take care of these writers and get their songs out there and do the best that we can do for them. **MC**

**PUBLISHER PROFILE****Doreen Ringer Ross****Senior Director of  
Film/TV Relations  
BMI****By Pat Lewis**

**B**MI's Senior Director of Film and TV Relations, Doreen Ringer Ross, began her career in the music business while she was still a student at Santa Monica College in California. Parlaying her position as the college's special events booker into a job at A&M Records as a college representative, Doreen soon began to see first-hand the detailed workings of a record company. After graduating from UCLA with a degree in Sociology, she continued to work for A&M in artist relations before doing stints at ABC Records and MCA Records as a director of artist development. She even found herself running an R&B label, which was a subsidiary label of CBS, for a short while. But by 1981, Ms. Ross had become disillusioned with the music business.

"The record business started to really fall apart," she recalls. "It was before MTV and Michael Jackson made it healthy again. Frankly, when I had started out at A&M, at the time, they were kind of an independent utopian label that really believed in artist development and would go out and find talent and stick by it. But ultimately, I ended up feeling like a street vendor in Tijuana hustling those tacky black velvet paintings and calling it 'art.' And I thought, this wasn't really what I had in mind."

So Ross jumped ship and moved into television production. She produced a wide array of programs from 1981 until 1985, which included everything from childrens programs for the Disney Channel, to sex shows for On TV, to a pet series for the Lifetime Network. "I had the best time in my life," says Ross. "But I had become a travel-aholic, and in between these independent projects, I used to get out my credit cards and go globe trotting. It was one of the most intensely wonderful times in my life, but I was running out of money."

Fortunately for Ross, it was at this time that BMI approached her with a job offer, which actually merged her two loves—music and film. Her duties include working with established film and television composers to composers who may have nothing more than a student film or two under their belts. She also coordinates and oversees several BMI artist relations annual events.

"What makes my job interesting is that it is quite eclectic," she says. "First of all, there are the on-going projects. We do a film scoring workshop—so we're nurturing new talent that way—and we do a huge awards dinner once a year for TV and film composers—so we're honoring the people at the top of their career. And in between, I'll do anything from putting creative collaborations together, to finding films for composers, to score, to getting people's songs into soundtracks, to helping them find a deal on furniture—if that's what they need. The way I like to work isn't like—here's the shopping list of what we can do for you—because that list is only as finite as your imagination. I'm in a position where we deal with individual humanity. So, if I'm working with a writer, I get to talk to someone and find out exactly where they're at, what their dreams are and what they need—a lot of it is intuitive and that's a dynamic process."

Since BMI is a non-profit organization that collects and distributes public performance royalties, Ross finds herself in a rather unique position. "I get to work with some of the most amazingly talented and creative people," she explains, "and I'm not a buyer or a seller. So I never have to do anything even remotely unethical. I'm only here to be in a nurturing capacity and the only self-serving motivation is that I make people happy with BMI while maintaining our repertoire."

But how exactly does the young, aspiring composer with no professional experiences become involved with Ross and BMI in the first place? "I don't mean to get esoteric on you," answers Ms. Ross, "but it really has to do with an individual's mind-set. When they are really determined to make this occur for themselves, they start to motivate on their own and they will seek me out. They'll have the fortitude to pick up the phone and say, 'Hello, here's what I want to do, can I come talk to you?' At which point, I'll sit down and figure out where they're at. If it has to do with philosophically trying to work with them to get them to a place inside their head where they're ready, or literally finding them more training, or assembling a demo tape, or finding some student projects, or combing through the trades and learning the dynamic of how to speak the lingo of this business by really digesting some of that information so that you have that sense of suave. I mean, it's real subtle. It's not always, 'Well, here's somebody to call.' It's deeper than that." **MC**

**ON THE SET**



Video producer Allan Wachs, Capitol recording artist Dave Koz, director Peter Nydrle and singer Joey Diggs are pictured on the set of the video for Koz's new single, "Nothing But The Radio On," featuring labelmate Joey Diggs.

**GOOD DEEDS SHOT DIRT CHEAP**



Charisma recording act Jellyfish is pictured during the taping of their Rock The Vote public service announcement, shot during a break in the filming of the video for the single "Baby's Coming Back."

**SUNSET SOUND:** Kix, in completing their latest opus, producing and engineering chores handled by Donnie Purnell, assisted by Neal Avron...Toto guitarist Steve Lukather, in laying down guitar overdubs for Cher's next album, Lukather producing, Frank Wolf engineering and Brian Soucy assisting.

**SUNSET SOUND FACTORY:** Producer Larry Hirsch, in producing Chrysalis Records' the Blue Aeroplanes, Hirsch engineering the project, assisted by Brian Soucy...Crowded House, in Studio B, overdubbing for their next album release, Mitchell Froom producing, Tchad Blake engineering and Mike

Piersante assisting...Warren "Excitable Boy" Zevon, in working on a new project with producer Waddy Wachtel, engineer Marc DeSisto and assistant Brian Soucy...The Knack, in working on overdubs and mixing with engineer Richard Bosworth and assistant Brian Soucy.

**CAZADOR STUDIOS:** Joe Wood of T.S.O.L., in recording a solo package with Famous Music staff writers Michael Des Barres and Steve Caton, with Jimmy Hunter at the helm...Da Vinci, in completing a new tune, Jimmy Hunter once again handling the production chores...Solo artist Jovan, in completing a three-song package.

**HOLLYWOOD SOUNDS:** Morgan Creek recording act Miracle Legion, in working on their label debut with producer John Porter.

**AIR L.A.:** Another Morgan Creek recording act, Eleven, in mixing their debut LP with producer Eric "E.T." Thorngren.

**WESTLAKE:** Producer-songwriter Ian Prince and RCA act Stacy Earl, in Studio C, tracking and mixing three songs with engineer Ted Blaisdell and assistant Chris Fogel...Also in Studio C, Richard Marx, working on his next album, engineered by Peter Doell and assistants Mark Hagen and Brad Aldredge.

**RUMBO RECORDERS:** This

Canoga Park facility recently played host to Tom Petty and producer Jeff Lynne, in working on Petty's new MCA album...Barry Manilow, in Studio C, producing Nancy Wilson's new album.

**SUMMA MUSIC GROUP STUDIOS:** Jon Bon Jovi and Danny Kortchmar, in producing and mixing tracks for PolyGram artist Billy Falcon, Rob Jacobs manning the console and Nick Didia assisting...Rapper Tone Loc, in cutting vocals and overdubbing for his long-awaited next release, with Tony Joseph shepherding the project, engineer Jay Lean adding the sonic expertise and Sean Young assisting. **MC**

**STUDIO SURVIVORS**



Veteran producer Shel Talmy (the Kinks, the Who), Scotti Brothers artist/ex-Survivor vocalist Jim Jamison and engineer Howard Wolen are pictured during the sessions for Jamison's new LP.

**NEW DOORS VIDEO**



Ex-Doors keyboardist Ray Manzarek and director of photography Larry Helscher are shown working on the new Doors video *The Soft Parade*, the third and final installment in the MCA/Home Video *Doors* trilogy (the other Manzarek-directed videos, *Dance On Fire* and *Live At The Hollywood Bowl*, both went platinum). The video, which is being compiled at video-editing facility Editel, will include segments from a 1969 PBS program (performances of "The Soft Parade" and "Wishful, Sinful"), Jim Morrison interview footage and a new Manzarek-directed video for "The Unknown Soldier."

# PRODUCER CROSSTALK



Heather Harris

# WADDY WACHTEL

By Steven P. Wheeler

It's been over twenty years since a long-haired guitarist from the Big Apple arrived in the City of Angels, intent on securing a lucrative record deal with his band of New Yorkers. Unfortunately, things did not pan out for the band; fortunately for their leader, Waddy Wachtel, this failure laid the ground work for one of the most successful session careers in a city overflowing with musicians.

Over the years, Wachtel's patented fretwork has been a key ingredient in the success of such Southern Californian stalwarts as Linda Ronstadt, Stevie Nicks, James Taylor and Warren Zevon, as well as artists like Bob Seger, Rod Stewart, Keith Richards and Joe Walsh. Largely because of this notoriety, Wachtel has been making quite a name for himself as a producer. He recently completed work with Circle of Soul, Mondo Rock and is currently in the studio with longtime friend Warren Zevon.

Wachtel arrived on the golden coast back in 1968, and after his band's future became clouded, Wachtel embarked on a career as one of L.A.'s most respected session guitarists. "The first guy I met in L.A. was Roy Marinell [who later co-wrote the 1978 hit "Werewolves Of London" with Wachtel and Zevon]. He brought me to a studio where I met Nick Venet, who was a producer with Capitol and was working with Linda Ronstadt at the time."

Through this chance meeting, Wachtel began working on a lot of sessions with Venet for artists like Dory Previn. Later, Venet hooked him up with keyboardist David Foster. "Shortly after that, I met Danny Kortchmar, and we quickly became like brothers. I also met Russell (Kunkel) and Leland (Sklar), who are the leading session rhythm section, and the four of us got along

famously."

Luckily, they were good, too, and they recorded and toured with Carole King. It was during that tour that Wachtel would hook up with another valuable compatriot. "We played a gig at UCLA, and Peter Asher was there. So I got a call from Peter to play with Linda Ronstadt."

Those sessions with Ronstadt still stand out in his mind. "Those tracks were done live. When they said 'rolling,' it was everyone pouring his heart into the songs and Linda pouring her heart out on the microphone. When you nail a track like that, it's an amazing experience, and that happened quite often with Linda."

It was during a European tour with Ronstadt, that Wachtel's first production job sprang up, from a very unlikely source. "My first production job was with Warren Zevon, who I had met years before when we were on the road playing with the Everly Brothers. Jackson Browne produced Warren's first album, and I had said in a European interview that I thought that Jackson had his hands full and he didn't really know what he was doing with Warren's album. So when I got home from the tour, the phone rang, and it was Jackson. He asked me about the interview, and I hesitantly said that the story was accurate, and Jackson said, 'You're right. Do you want to produce the next record with me.' So I agreed to do it."

Throughout the Eighties, Wachtel's session and touring schedule continued to grow. He led Stevie Nicks' band during her solo tours. While touring has always been a big part of Wachtel's career, in recent years he's had to clarify his professional objectives. "About two years ago, I decided that it had to be one or the other: to go back on the road with Stevie or throw myself into production. I decided on production, so I've been in the studio since then, with one notable exception, which was the tour with Keith Richards."

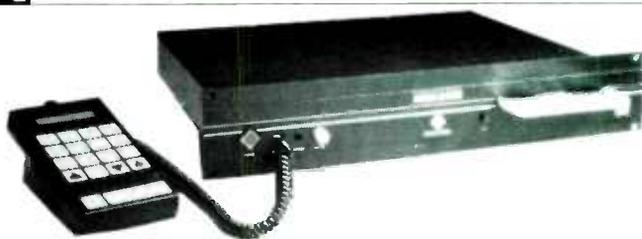
His work with the Rolling Stones' guitarist is another memorable experience that is currently in the midst of being reborn. "Keith is re-grouping the band for his next solo album, which is going to be really exciting."

When it comes to production, Wachtel has learned from the best, something that he tries to emulate at times. "As a session player you work with a lot of great producers, but even more lousy producers, and you find that the difference is in the communication that goes down between the producer and the musicians. I learned a lot from Peter Asher, because the words are what put people at ease, and make people want to give of themselves creatively. And Peter Asher was a master at dealing with musicians."

As for session work, Wachtel has advice for those hoping to fulfill the dream and tedium that is the essence of being a session player. "I'd say that listening to records and learning what everyone else does is surely the greatest education. That's how I learned everything. I basically copied everything I liked, and the more you do that, the more you'll be able to hear a melody and know how to work with it."

MC

## NEW TOYS—BARRY RUDOLPH



### New CD-ROM from Optical Media International

Optical Media International has been in the CD Read-Only-Memory business since 1985 and now they have released a whole series of CD-ROM sample libraries through Reflective Arts International for Akai, E-mu and Roland samplers as well as MacIntosh formats.

Reflective Arts International, a division of Optical Media, has the largest library of samples available in CD-ROM all ready to play and, suffice it to say, I could not begin to list all the sounds you get on a single CD-ROM. If you have an Akai S-1000, EIII, E-Max or any system that reads Sound Designer files, you're ready to use a CD-ROM drive and some of Reflective's libraries.

Optical Media's newest CD-ROM drive is the CDP-IB which is the highest performance

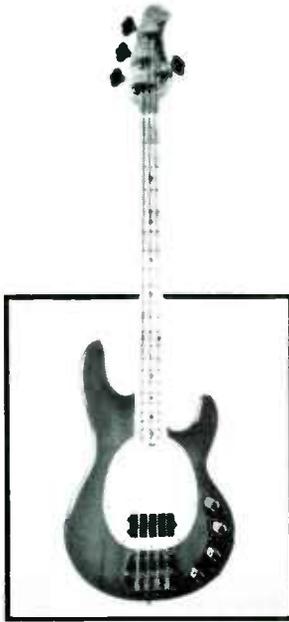
unit available today because it is 20% faster than previous drives. The CDP-IB is compatible with the S-1000, S-1100, EIII, EMAX II, Roland's S-550, W-30 and S-770 samplers as well as Digidesign SampleCell or with any IBM PC.

The CDP-2A is another CD-ROM drive system that has two SCSI ports and features an audio output for playing regular music CD's. This drive will work with all the samplers mentioned except the Roland units.

The ProCDP SCSI is the rack-mount version which will support all the samplers mentioned but if you also need a RS-422 parallel port you'll want the ProCDP Combo version.

Prices for the CD-ROM drives range from \$795 to \$1,795. The Universe of Sounds CD-ROM discs from Reflective Arts International range from \$189 each for one of the EMAX II Sound effect collections to \$869 for one of the EIII Master Studio Collections.

If you're interested in sample libraries just call Reflective Arts International at (408) 395-4332. The FAX number is (408) 395-6544. The address is 180 Knowles Drive, Los Gatos, CA 95030. If you are interested in a CD-ROM drive, call Optical Media International at the same numbers. The address is 485 Alberto Way Suite 115, Los Gatos, CA 95032



### Updated StingRay Bass From Music Man

The 1991 version of the Ernie Ball Music Man StingRay Bass will have the six-bolt neck and truss rod design that is used on both the Silhouette guitar and StingRay 5 bass. This design allows for easy and accurate truss rod alignment and reinforces the strength and reliability of the neck. The StingRay's neck is made from maple and you have a choice of either a maple or rosewood fingerboard or a lined or unlined pau ferro fretless fingerboard.

In the electronics department, both the standard two-band equalizer and the optional three-band equalizer are quieter but still retain the original sound of the StingRay bass. The bass is available in nine finishes and sells for \$995 suggested retail. The three-band EQ is \$60 extra and for more information, contact your local Music Man dealer or call them at (805) 544-7726.



### Pocket MAC from Anatek

Anatek, a Canadian company, has a whole line of pocket-sized MIDI accessories that are unique in that they require no batteries or AC adapters. These pocket units derive their power from the actual MIDI signal. Anatek makes separate, individual units that will merge, filter, transpose, record, sequence, split, thru box, pedal, sync, map, provide a panic button (all Notes Off) and channelize MIDI data.

The Pocket MAC is a new one that provides an interface for MIDI data to your Macintosh computer. The Pocket MAC can be used with either the serial port or the modem port on the computer. So with two Pocket MAC's and if your MIDI sequencer software supports both of these ports, you could have two completely independent MIDI systems running at the same time—like running both a music sequence and an automated mix.

Pocket MAC has two MIDI Outs, one MIDI In and Data In and Data Out indicators. If you are interested, call Anatek at (604) 980-6850. Faxers use (604) 680-6711. The address is #230-212 Brooksbank Ave., North Vancouver, B.C. Canada V7J 2C1.

MC



Vanilla Ice

It seems like only last issue that Show Biz was telling you about **Vanilla Ice's** movie acting debut in the second *Teenage Mutant Ninja Turtles* movie. Now, suddenly, we hear that he's all ready to appear in his second feature. The movie, *Cool As Ice*, has just been announced courtesy of SBK Pictures and Universal. Though this is the second time around on the big screen for Vanilla Ice, this new flick will mark the acting debut of his co-star, **Lisa Marie Presley**, the daughter of **Elvis and Priscilla Presley**. What's the plot? According to SBK's **Charles Koppelman**, it's "dancing, music and motorcycles." Sounds like one of Lisa's daddy's pictures. *Cool As Ice* began filming last month in Hollywood.

Though they keep saying that New York is their permanent home, little bits and pieces of MTV's production staff keep moving cross-country. Latest to join their compadres in Hollywood is the crew of *Headbanger's Ball*. The production, which has been a regular fixture on MTV since 1987 and has been instrumental in exposing such bands as **Queensrÿche**, **Faith No More** and **Warrant**, has, since January 1990, been hosted by L.A. native **Riki Rachtman**. So a move to Hollywood, the spiritual home of head-banging, made sense.

A judge in Louisville, KY, who agreed to let **New Kids on the Block** member **Donnie Wahlberg** make public-service announcements on fire safety, drug abuse and drunken-driving, instead of facing an arson

charge, said he was disappointed by the singer's recent statements on ABC's *Good Morning America*. **Judge Jim Green** is quoted as saying, "I would have hoped he acted like he accepted a little more responsibility for the situation." Wahlberg, 21, was arrested March 27, after an early-morning fire burned a small patch of carpet at a downtown hotel. "The only thing I did in the hotel was shoot off a fire extinguisher, which was kind of a prank," Wahlberg said.

Deborah Feingold

In an apparently unrelated move, ABC has dropped the *New Kids On The Block* animated series from their Saturday morning fall schedule.

We just received the soundtrack to **Blake Edwards'** new film, *Switch*, and we have to tell you it's

most impressive. The soundtrack, which was executive produced by **Tom Boccl** and **Tony Adams**, contains a fine track by **Lyle Lovett**, "You Can't Resist It," produced by **Don Was**; "Barren Ground" by **Bruce Hornsby** and the **Range**; **Jody Watley** performing a tune under the tutelage of **Henry Mancini**, "It's All There"; as well as tracks by **Ronnie Milsap**, **Joe Ely** and the **Jets**. Most importantly, you've got **Paul Young** teaming up with **Clannad** for a version of **Joni Mitchell's** "Both Sides Now." Should make a great—though slightly schizophrenic—party record.

Heard of *Liquid Dreams*? The movie, starring **Candice Daly**, is all about one woman's effort to stop the bizarre sexual rites used to create **Endo-14**, a drug that produces the effect of sexual pleasure, without the physical contact. The reason we're discussing the film here is because of the presence of **X's John Doe**, who bookends the *Wizard Of Oz* allegory with dual appearances as a cab driver, and because of the scary atmosphere created by **Ed Tomney's** score. **Zane W. Levitt** and **Diane Firestone** produced this new offering which opens all over this fall.

**Quality Records** recently hosted a wonderful launch party/luncheon for **Michael Crawford** at the **Dorothy Chandler Pavilion**. Show Biz got a chance to meet the polite and soft-spoken **Crawford** and hear his new LP, *The Phantom Unmasked*. As one might expect from a man who has made his living on the stage, the album is a great mixture of standards and

show tunes. The cut we like best is **Crawford's** version of **Cole Porter's** "Every Time You Go Away," although every cut is smooth and soothing. **Crawford's** first solo album, *Songs From The Stage And Screen* earned platinum status. May this one do as well.

Just went to the preview of the latest animated feature from **Walt Disney Co.**, *Beauty And The Beast*. Though the animation was incomplete on this press day, enough of it was there so we can tell you the film looks every bit as beautifully animated as *The Little Mermaid* or *The Rescuers Down Under*, Disney's two previous animated features. Though the drawings weren't quite finished, the music certainly was. Look for "Be Our Guest," animated as a **Busby Berkeley**/**Esther Williams**-style production number, to be positively inescapable around the **Magic Kingdom** after the film's November, 1991 release. Also surprising was the beautiful **Angela Lansbury**-sung title track that was a real tearjerker. *Beast* was the last animated feature completed by the late Oscar-winning lyricist **Howard Ashman**, though he is represented by some work on Disney's next animated feature, *Aladdin*. **Ashman**, who with his longtime partner **Alan Menken**, won Oscar, Golden Globe and Grammy Awards for "Under The Sea" from *Little Mermaid*, died March 14 of compli-



Candice Daly

cations from AIDS. He was 40. A Disney spokeswoman tells Show Biz that we jumped the gun when we reported that there will be a sequel to *The Little Mermaid*. She said she has not seen a script for such a sequel and no production plans appear on any Disney release schedule in the foreseeable future. There will, however, be a prequel to *Who Framed Roger Rabbit?* called



**Helen Reddy**

Who Discovered Roger Rabbit? which we should be seeing sometime in the next three or four years.

1-800-933-REDDY. That's the number you must call if you are to purchase a copy of **Helen Reddy's** new independently-released LP, *Feel So Young*. As you'll recall, Reddy was once the host of KNBC's late night rock & roll show, *Midnight Special*. In the years since, Reddy would like everyone to know that she's been busy. Though she hasn't had a hit song since the days of "You And Me Against The World" and "I Am Woman," Reddy has appeared regularly on the stage. She has been given the role of Reno Sweeney in Cole Porter's *Anything Goes*, has played Mrs. Sally Adams in Irving Berlin's *Call Me Madam* and had the title role in *The Mystery Of Edwin Drood*. The singer/actress has also recently hit the lecture circuit where she speaks on topics ranging from women's issues to genealogy.

**Paul Williams** ("You And Me Against The World") will reprise his role from *Frog on Faerie Tale Theatre* in which he guest stars with **Shelley Duvall**. The show tapes later this month for a summer airing on PBS.

The lovely **Kathy Mattea** will host the May 20 edition of the Nashville Network's *Nashville Now*. Mattea's most current success includes a Grammy Award presented to her in January for Best Country Vocal Performance by a Female for her single "Where've You Been," written by her husband, songwriter **Jon Vezner**. *Nashville Now* airs weeknights at 6:00 p.m. PST, and repeats at 9:00 p.m.

Another really great soundtrack comes with the new **John Hughes** film *Career Opportunities*. The movie follows the adventures of **Jim Dodge** (**Frank Whaley**) who has only one more chance to find a job and keep it before his irate father (**John M. Jackson**) kicks him out. That's how he ends up locked overnight in a Target store with the beautiful **Josie McClellan** (**Jennifer Connelly**). As for music, the soundtrack gives us "I Wanna Stay Home" by **Jellyfish**, "Cruel, Crazy, Beautiful World" by **Johnny Clegg**, "Where Are You Baby" by **Betty Boo** and, of course, the ever-popular theme from *Jeopardy!*

Congratulations to the **Forester Sisters** who have just taken their first long-form video release, *Talkin' 'Bout Men* to market. Also, thanks to Warner Reprise Video for keeping the price of this new release to a modest \$9.98 (or three bucks a song). Although this is the first home video for the quartet, *Talkin' 'Bout Men* marks the group's ninth audio release. The video version contains exclusive candid interview footage with the Forester Sisters that was shot during the filming of their video for the title track.

Country artist **Deborah Leigh Porter** just sent in a demo tape recorded with producers **Dave Pearlman** and **MC's own Billy Block**. That's all fine and dandy. The songs are good, the voice is good, the package is nice, but what we really like is the bio. Seems that Porter has made her living up to this point as an actress and stunt woman. She has worked in the television series *Fall Guy* doing the stunts for **Heather Thomas** and has done stunts for **Heather Locklear** on *T. J. Hooker*. Other notable actresses she has doubled for include **Jane Wyman**, **Suzanne Sommers**, **Barbara Eden**



**The Forester Sisters**

Empire Studio



**Frank Whaley**

Zade Rosenthal

and **Elvira**.

This month, we'd like to recommend you turn to *Solid Gold Saturday Night* on **Magic 94.3 FM**. This radio party, hosted by **Bob Worthington**, starts at 7:00 p.m. and goes to midnight. On May 18, we recommend you listen for the best of Motown, including songs by **Smokey Robinson & the Miracles**, the **Temptations**, **Marvin Gaye** and many more. On May 25, listen in for five full hours of **Beach Boys** classics including "California Girls," "Surfin' USA" and "Help Me Rhonda."

Look for **The Peace Concert** from Oslo, Norway, which should be airing all over the public television channels this month. It's on May 29 at 8:00 p.m. for those able to pick up **KOCE 50** from Orange County. Everybody else, check your guides. Performers at this four-day conference by the Norwegian Nobel Committee and the Elie Wiesel Foundation for Humanity include bass-baritone **Simon Estes** and mezzo-soprano **Frederica von Stade**, but the real treat is **Gregory Peck** narrating "Lincoln Portrait." **MC**

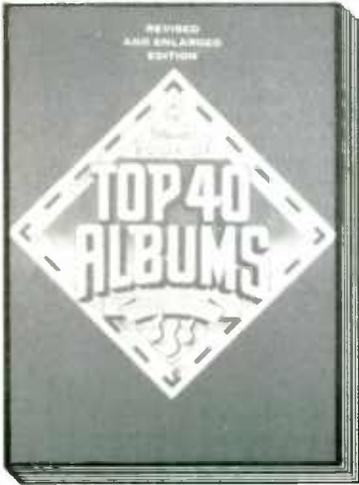


**Deborah Leigh Porter**

# Local Notes

By Michael Amicone

Contributors include Scott Yanow.



**BILLBOARD UPDATE:** Billboard Books has just released a revised, updated edition of The Billboard Book Of Top 40 Albums, one of a handful of essential volumes for the music buff and/or journalist. The book contains a complete list of every Top 40 album (on the pop charts) and its highest chart position, the date of its Top 40 debut and how long it stayed in that upper echelon, from 1955 to the present, all compiled alphabetically according to the artist. An indispensable reference guide to every major hit album of the past three-and-a-half decades.

**ON A BLUE NOTE:** Although Blue Note was jazz's premier label for much of 1939-67, its creative spirit was lost in commercialism and corporate indifference during the next decade. Enlightened EMI executives encouraged its comeback in 1985, and now, along with the catalogs of Pacific Jazz, Capitol and Roulette, much of this vintage music has been resurrected and repackaged. Recently, EMI started a representative sampler series designed for newcomers to jazz: *The Best Of Earl Klugh*, a selection of light funk from the acoustic guitarist; and definitive "best of" looks at four of jazz's most acclaimed figures—Thelonious Monk, the Gerry Mulligan Quartet with Chet Baker, Cannonball Adderley and Joe Henderson.—SY



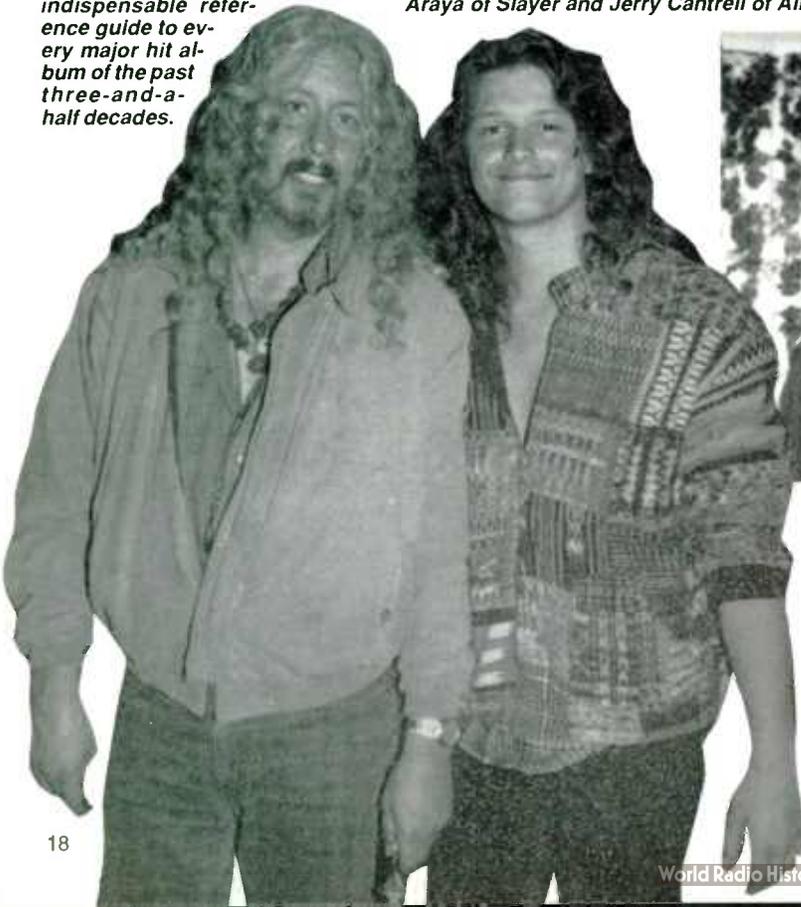
Allen Olivio

**HAIR AGAIN:** The Cowsills, who scored several hits during the Sixties, including the hippie anthem/ode to long locks "Hair" and "The Rain, The Park & Other Things," are pictured during their recent performance at the China Club. (L-R): Paul Cowsill, Susan Cowsill, Robby Scharf and Bob Cowsill (hiding behind Susan is brother John Cowsill).



Tom Farrell

**METAL TILL YOU DROP:** The members of top metal bands Anthrax, Megadeth and Slayer and newcomers Alice In Chains gathered together for a press conference at Capitol Records to discuss the upcoming *Clash Of The Titans* tour. The tour, which will open on May 16th in Dallas and will continue throughout the summer, features opening act Alice In Chains and the three above-mentioned veteran bands, who will share headlining honors on a rotating basis. Pictured (L-R): Scott Ian of Anthrax, Dave Ellefson of Megadeth, Tom Araya of Slayer and Jerry Cantrell of Alice In Chains.



**SOUL POWER:** The recently freed Godfather of Soul, James Brown (the subject of PolyGram's fine new four-disc JB box set, *Star Time*), television star Sherman Hemsley and Epic recording artist Steve Stone (sandwiched in between) are pictured on the set of NBC's show, *Amen*. Stone, who is co-managed by Amen star Hemsley, is currently making the rounds promoting his Epic release, *Dreams Die Hard*.

**ALL IN THE FAMILY:** Folk star/Sixties survivor Arlo Guthrie, known for his seriocomic song, "Alice's Restaurant," and the Arthur Penn-directed movie based on the song, poses with son Abraham during the elder Guthrie's recent gig at the Troubadour. Keeping things all in the family, Abraham and his band, *Xavier*, were the backing band for the show.

Jill Jarrett



Donna Santisi



Donna Santisi

**DEDICATED:** Arista recently hosted a concert/party to herald the release of *Deadicated*, an album of Grateful Dead classics as interpreted by (among others) Elvis Costello, Lyle Lovett, Jane's Addiction and Dwight Yoakam. Pictured at the party, which was held at the Wiltern Theatre, are (top, left) Cesar Rosas of Los Lobos and Lyle Lovett, Dwight Yoakam and Bob Weir of the Grateful Dead.

**POCO'S FORGOTTEN TRAIL:** Poco, one of the seminal country rock acts, is the subject of a fine two-CD retrospective on Epic Records. Entitled *Poco The Forgotten Trail* (1969-1974), the set chronicles their Epic years—from their auspicious debut, *Pickin' Up The Pieces* (1969), to their swan song, *Cantamos* (1974)—and traces the band's ever-changing lineup. Among the talented Poco alumni: Randy Meisner and Timothy Schmit, who both exited Poco to join the Eagles, and Jimmy Messina, formerly of Buffalo Springfield, who exited Poco to form platinum act Loggins & Messina. Though the band enjoyed its most commercial years on ABC Records (scoring the Eagles-sounding hits "Crazy Love" and "Heart Of The Night") and continues to record successfully today (their RCA album, *Legacy*, released in 1989, was the band's second gold record), the band's best work, written primarily by Richie Furay (another ex-Buffalo Springfield member), is included in this comprehensive 38-track set. It includes the band's signature song, "Pickin' Up The Pieces"; the excellent Furay ballad "First Love"; Messina's "You Better Think Twice" (one of the highlights of the set is a previously unreleased acoustic version of this song); "A Good Feelin' To Know," their should've-been hit single that flopped; and the plodding but interesting nine-minute-plus album cut "Crazy Eyes."



Jessica Alliman

**TATTOO YOU:** Stray Cat Brian Setzer chats with a young fan during the annual Tattoo Convention, held in Anaheim on April 6th.



Caroline Palaky

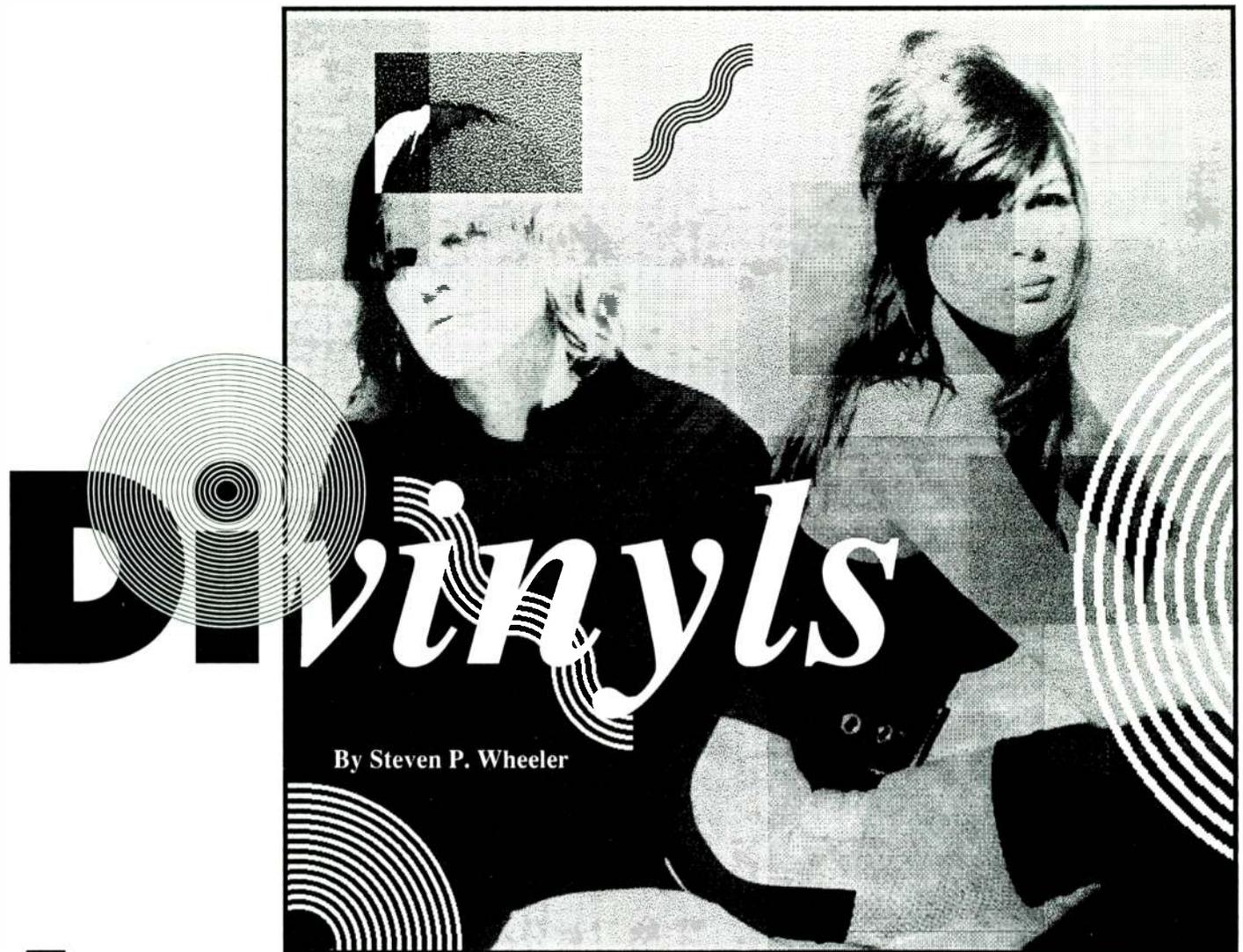
**COLD CUTS:** Arista recording duo Jack Frost recently played an intimate acoustic set at Cafe Largo. The duo, which consists of Grant McLennan and Steve Kilbey, performed selections from their eclectic self-titled debut album.

## MUSIC CONNECTION Ten Years Ago...

### Tidbits from our tattered past

**LOCKED DOORS:** John Travolta won't be playing Jim Morrison in the film version of *No One Here Gets Out Alive*, although Aaron Russo, who owns the rights to the film version of the biography of Morrison, says he has talked to Travolta about the role. Russo says he's had so many difficulties negotiating for rights with the remaining three Doors that he hasn't even begun to consider any cast members.

**IN THE 'BIZARRE RUMORS DEPARTMENT':** Three Dog Night is contemplating getting back together again, and they've asked *Idolmaker* star Ray Sharkey to help them put together a new LP.



By Steven P. Wheeler

**A**s lead singer Christina Amphlett and guitarist Mark McEntee settled onto a couch in the conference room at Virgin's L.A. offices, their dark glasses remained on, a not too subtle reminder of an early morning party the night before. But, if anyone has a reason to celebrate, it's the leaders of this Australian band, whose newest album, simply entitled *The Divinyls*, is soaring up the charts, on the strength of their first bonafide American hit single, "I Touch Myself."

While the Divinyls are no newcomers to the music scene, their debut release for Virgin is sure to give many Yankees that impression. "In a way, this album is a re-definition of our sound," says McEntee, as he peers from behind a pair of shades that resemble those worn by Roger McGuinn during his Byrds days. "With the benefit of hindsight, you look back at some of the earlier stuff and say, 'Shit, what were we thinking?'"

Formed in 1980 in their Australian homeland down under, the Divinyls were born when McEntee went to a religious concert and discovered the alluring Christina Amphlett. Considering that their music has

always been on the cutting edge of rock & roll, the mere fact that the sensual Amphlett was once singing the praises of righteous living and spiritual awakening is a little more than ironic.

"Yeah, it's pretty bizarre that we would have met at a religious concert," the colorful singer says with a laugh before explaining the actual circumstances involved. "I was singing in a religious choir because I was trying to develop the top range of my voice, and Mark had heard about me and was interested enough to see what I was like."

That particular performance was held at the Sydney Opera House of all places, and what followed convinced the future rock star to leave her choir career behind. "It was so embarrassing. My microphone cord got wrapped around this stool, and I was dragging this stool around the stage." McEntee interrupts his partner with a laugh and adds, "It was a truly spectacular performance. Imagine that happening with a full orchestra. It was hilarious."

As fate would have it, McEntee showed up at Amphlett's door the very next day, and the two began writing songs immediately. But don't go thinking that it was love at first

sight. "We didn't get along very well in the beginning," maintains Amphlett, "I mean we used to fight and argue for the longest time. But we continued to write together...in fact, we still don't get along that well [laughs]."

Perhaps to keep their musical partnership strong, the two are not involved on a romantic level. "Somehow we've managed to continue to work together, and we kind of helped each other develop our individual styles," says Amphlett. Just what those individual styles may be is anybody's guess. "They just seem to compliment each other," explains McEntee. "There was just something about how the words and music sort of fit together. The melodies made a certain vibe, and Chrissy would come up with some kind of lyric. Our songwriting style has not really changed over the years."

Amphlett points out that McEntee's melodic prowess usually starts the writing process. "The way Mark plays his guitar parts brings a lot of melodies to the songs. His arrangements are very 'riff-y.' He always writes around a guitar riff, and that's where a lot of our songs begin." On the other hand, McEntee credits Amphlett's voice as being the Divinyls' magical ingredient: "There's a

lot of the Sixties era in her voice, so those two elements sort of go together."

In the beginning, the Divinyls were inexplicably lumped into the punk category, despite their more mainstream sound. "People used to think of us as a punk band," says Amphlett, "probably because of my live performances. But we always had lots of melodies in our music. We've always been a straight ahead rock & roll band with a pop edge."

The Divinyls released their first album, *Monkey Grip*, in Australia back in 1982, and a year later they were signed to Chrysalis and their worldwide debut hit stateside in 1983. "We were the first Australian band to be signed directly to an overseas company," says Amphlett proudly. "INXS was signed, but they had been signed to Warner Brothers in Australia first, so we were the first direct signing, which was a big deal."

Although they would release three albums with Chrysalis—*Desperate, What A Life!* and *Temperamental*—their relationship with the label was never a very pleasant one. "I don't want to bad-mouth them, but they didn't really have a concept of what we were doing or what we were trying to do," says McEntee. "I think with each succeeding album, it was a case of them becoming more and more disinterested. Consequently, we were very happy when they finally decided to drop us."

After their relationship with Chrysalis ended in 1988, McEntee and Amphlett headed for Paris, France, to regroup and figure out their next move. After writing the material for the new album, they recorded some demos and sent them back to the States, where they eventually signed with Virgin Records. "They seemed to be really interested in us, and I think that's very important," points out Amphlett. "I don't think the money is important if you're not going to get any attention. We went to Virgin because of the people who work there. They were really warm people, and we seemed to really relate to them. That's something that we hadn't experienced for a very long time."

This hopefulness and contentment is reflected throughout their sterling Virgin debut. From the powerhouse rocker "Make Out Alright" that kicks off the album, to the seductive textures of "I Touch Myself," to the bluesy acoustic gem "Love Is A Gun," the Divinyls have put together the finest album of their career—something that both Amphlett and McEntee seem to agree on.

"I like this album very much," states Amphlett. "I think as a whole body of work and as an entire package, I'd say this is our best." McEntee points to the recording process and their co-production with David Tickle as the real reason behind the album's success. "I really like the sound of Chrissy's voice on this album. But what I really like about this record is the fact that I got to play with some guys who are extremely talented."

28 >

# Steinberg & Kelly The Write 'Touch'

By Steven P. Wheeler

When it comes to songwriting, few tunesmiths can come close to matching the magical partnership of Billy Steinberg and Tom Kelly. Anyone who pays attention to songwriting credits knows just how much these two local boys have accomplished since they began working together back in August of 1981.

Despite their massive commercial success with such mega-stars as Madonna ("Like A Virgin") and the Bangles ("Eternal Flame") both men are especially pleased with their most recent hit, "I Touch Myself," which they co-wrote with Christina Amphlett and Mark McEntee of the Divinyls. "This has been a big thrill for us, because it's the first time that we've written a big hit with a relatively unknown act," says Tom Kelly, who handles more of the musical side of the duo's collaboration. "It's been really nice to help break someone in this kind of way, because most of the big hits we've had have been with major stars."

According to Billy Steinberg, they first worked with the Divinyls way back in 1985. "Jeff Aldridge, who was in A&R at Chrysalis back then, asked me if we would write with the Divinyls, and we decided to do it. We wrote a song called 'Like A Cat,' but for whatever reason, they ended up not recording it. So that song sat around for a couple of years, then we played it for Cyndi [Lauper], and she recorded it instead."

Despite the fact that their musical relationship with the Divinyls ended without a song being recorded, the resulting friendship survived, and when the Australian band signed a new record deal with Virgin, they agreed to work together again.

Ironically, the actual seeds of "I Touch Myself" were planted long before Steinberg and Kelly hooked up with Amphlett and McEntee. "Billy had the title for probably six months before we got together with them," explains Kelly, "and we had tried to write the song a couple of different ways, but it's such an off-the-wall lyric, that we could never seem to come up with the right music for it."

Steinberg says that he and Amphlett got together and wrote the lyrics. "I had a bunch of titles in a notebook, and I asked Chrissy which one she wanted to do, and she chose 'I Touch Myself.' So Chrissy and I met at the Cat & Fiddle [an English pub-like restaurant on Sunset frequented by rock musicians], and we wrote a lyric, because Tom and I always start out by writing the lyrics."

When it comes to steady work, Billy Steinberg and Tom Kelly have no problems, but the constant demand for their collective talents can be hard to handle at times. "We do get a lot of calls," relates Kelly. "Quite a few more than we want to take, to tell the truth, because Billy and I really like writing together. But it's been rewarding to co-write with certain people."

"Once you get past the vicious side of the business, there are some really great people, and we've made a lot of friends over the years," continues Kelly. "So we all scratch each other's back at times. So we do get a lot of calls about writing for artists, and we just try to pick and choose what we think is going to be the most enhancing experience."

As for future projects, Steinberg is excited about a possible collaboration with Lone Justice's former leading lady, Maria McKee. "Maria's one of our favorite singers, and we're supposed to be flying to Dublin to work with her sometime soon. So hopefully that's the next co-writing project we're going to do."

Until then, these two composers with the Midas Touch will continue churning out blockbuster hits on their own, unknown to a mass audience that doesn't seem to realize that the true magic of the music business is still in the hands of our songwriters. Billy Steinberg and Tom Kelly have already left a legacy of hits, and strangely enough, they have only just begun.

MC

# BREAKING



# THE TOP 20

By Sue Gold

**P**rofessional songwriters can work for years before having one of their tunes covered by a recording artist. Yet, once released, there's no guarantee the record will even chart—let alone make it all the way into the Top Twenty.

In an effort to learn how their songs initially got to the recording artists, how their lives have changed since having a hit and how much extra work they've picked up since topping the charts, *Music Connection* spoke to five songwriters who, during the last year, all placed songs in the Top Twenty.

**Warren Brooks** has broken the Top Twenty for the first time with "Love And Emotion," recorded by Stevie B. It reached Number Twelve.

**John Capek** hit the Top Twenty for the first time with "Rhythm Of My Heart," by Rod Stewart, which is still climbing the charts. It was co-written with Marc Jordan.

**Julie Gold** entered the Top Twenty for the first time with "From A Distance," recorded by Bette Midler. It reached Number Two on the pop charts and was Number One on the Adult Contemporary charts for seven weeks. The song was also named Song of the Year at this year's Grammy Awards.

**Bonnie Hayes** hit the Top Twenty for the first time last year with "Have A Heart," recorded by Bonnie Raitt.

**Taylor Rhodes** had a Top Twenty hit for the first time with "Where Does My Heart Beat Now," by Celine Dion. The song reached Number Four. Rhodes co-wrote it with Robert White Johnson. It was also a top Adult Contemporary hit.

**MC: How did you get your song to the artist?**

**WB:** Stevie B is an old friend of mine. He called me up and said he wanted to help me with my career, so I started writing for him. He was working on his third album, so I wrote that and five other songs for him.

**JC:** Through my publisher. It was kind of unusual because the song is seven years old, and the publisher really loved it and kept plugging away at it all this time.

**JG:** The song is five years old. It was first recorded by Nancy Griffith in 1987. She sang it all over the world. It was recorded by thirteen other artists in the interim, so it was known in the business, just not by the masses yet. When Bette went into the studio for this project, her musical director called Steven Holdman of the *New York Times* and asked if he could recommend a few songs, and one of the songs he recommended was this.

**BH:** My publisher sent her some other songs of mine which she didn't like, but she asked to hear more and established a friendship with my publisher. He played "Have A Heart" for her at his house. It was kind of an interesting accident because these songs were just sort of laying around and then he played it for her.

**TR:** My co-writer's publisher actually pitched it to her label or manager in Canada. Celine is based in Canada and this is her first English-speaking album.

**MC: Did you write the song specifically for that artist?**

**WB:** Yes I did. But I just took the same approach as if I was writing for myself. I wrote a good song and gave it to him.

**JC:** No, my partner [Marc Jordan] is a recording artist, so we wrote it for him to record, but he never did.

**JG:** I didn't write it specifically for Bette or the war. It was written five years ago.

**BH:** No, not at all. It started out as an attempt to get on Huey Lewis' records but it took a different route when I was writing it.

**TR:** No, we didn't know her at the time. We wrote it to pitch to Jennifer Rush because she had cut one of

my tunes before, but we didn't finish it in time and she finished her album. So then it was pitched to Celine.

**MC: How did you get the song to a publisher?**

**WB:** I just sat with my friend Stevie B. I didn't have a publisher at the time, but I did have my own publishing company.

**JC:** Both Marc and I were staff writers, Marc was with Warner/Chappell at the time and I was a staff writer with Welk Music. It was placed by Marc's publisher in London.

**JG:** A friend of mine in New York listened to it, loved it and asked if she could work it. I sent her ten copies and she sent it around, and within a few weeks, disc jockeys up and down the coast were playing my demo. The tape was sent to Nancy Griffith and she asked to be the first one to record it.

**BH:** I've had a publishing deal for almost ten years. I just send them whatever I write, if they feel it's something they can hang with, they send it out to people. It's somewhat different for someone who doesn't have a publishing deal.

**TR:** I've had some kind of publishing for seven or eight years. A writer starts from the beginning. I did it through an attorney who played it for the publishers.

**MC: How has your career changed since you've had a hit song?**

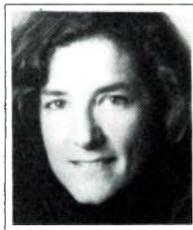
**WB:** I've gotten a contract with a production company, I've gotten an artist deal and a publishing deal.

**JC:** I find that the business is just as cynical as it always has been. Just as many people are not returning my phone calls as ever. I have a solo album of my own and I'm trying to get it released around the world. The success hasn't helped me so far. But since I've been traveling, it's been quite amazing to hear my song in all the different countries that I've been. People recognize my song now.

**JG:** I've gained a certain amount of credibility. It's a great luxury. Now, when asked what I do, I say I'm a songwriter. It's just changed my credibility. Besides that, other offers have been coming in, whether any of them develop into anything concrete remains to be seen, but it has opened some doors for me.

**BH:** Now, if I call somebody up, a writer, publisher or artist, I feel like the door is open a little bit more for me. People call me back who wouldn't have called me back before. I get a little more respect.

**TR:** I've been producing a



Julie Gold



Taylor Rhodes

Alan L. Mayor



Bonnie Hayes



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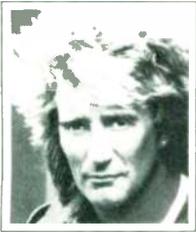
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Mike Hashimoto

Rod Stewart

Kix album for the past three months, so I kind of missed the whole thing. Obviously, the door will be open a lot more. My name will be related to those kinds of artists more than it has in the past because I've worked mostly with rock acts.

**MC: Have you received any royalties yet?**

**WB:** Not yet. I've received some advances for being a writer, but no royalties.

**JC:** No.

**JG:** Not from Bette's recording, but I've received royalties all along from Nancy Griffith, Judy Collins and the other recordings.

**BH:** Yeah, I have. The song was at the top of the charts last year, so I've been paid.

**TR:** Not yet. It's still on the charts.

**MC: Since having a Top Twenty hit, have you gotten calls from other major artists or from the artist you had the hit with?**

**WB:** Not yet. I don't think I'm going to do Stevie B's next album. I think he's going to do it.

**JC:** No. I haven't had a call from Rod Stewart either.

**JG:** I have a publisher who has been pursuing that route. Some projects, major motion picture projects, have fallen into my lap which require specific songs. Whether or not



Stevie B

those develop has yet to be seen. Bette has also called for more songs.

**BH:** I have a song on Bonnie Raitt's new record and on Huey Lewis' new record. I've been trying to get on his record for a long time. They wanted to cut one of my songs, I just never wrote one that was suitable for them. Lots of people have called me, but it hasn't turned into writing jobs yet.

**TR:** Celine already has a hold on two more songs of ours. She's going to start on her new record soon. This album has been out in Canada for over a year, but they just released it here.

**MC: How different was the final hit version of the song from your original demo tape?**

**WB:** It's the same thing. Steve has his own 24-track recording studio, so all the demos were done in the studio. Whatever was done in the studio was kept for the actual recording.

**JC:** It was an old song so they modernized the drum program, made it more contemporary and, as far as I know, used live drums. My demo used drum machines, so they changed the drum arrangements. They also added a choir in the chorus at the end of the song.

**JG:** Thanks to Nancy Griffith's adhering to it almost note for note, the Bette Midler version is astonishingly close. Bette added "God is watching us" to the end of the song, that previously didn't exist on anyone's version. They mocked up the instrumentals a little bit but the piano solo remained intact. She changed one lyric, "what is all this fighting for" to "what is all this war for," but she really stayed true to the original demo.

**BH:** Almost identical. There were no major changes.

**TR:** Very similar. Celine did it almost like the demo. Sometimes a song comes out and you go, "What did



Diego Uchitel

Celine Dion

they do?" You write a song with a certain vision and you hope it's going to come out that way. They took the demo, embellished it, made it a master and had Celine sing it.

**MC: Do you have any advice for songwriters who want to**

**follow in your footsteps?**

**WB:** Keep writing good material. Be innovative but don't forget to be commercial.

**JC:** I think simplicity is really important. Keep things simple. Melodies are really important, too. Write a melody that people can relate to.

**JG:** Remain true to your vision and listen to advice with an open mind. If you believe in how you write and what you're writing, stick to it. Rejection is the name of the game in this business. If you believe in yourself, don't take rejection to mean you're no good.

**BH:** I felt vindicated by an artist choosing my song. Keep writing your songs the way you can and don't be influenced by what publishers and producers may tell you about making your songs more commercial. Write the way you write and don't be afraid. It's possible to have success.

**TR:** Listen to the radio. Keep up with what's going on—not to copy trends, but you have to write for something that's going on. You can't be artist-oriented. Find out if artists will accept outside songs. **MC**



Aaron Rapoport

Bonnie Raitt



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*Los Angeles songwriters have many avenues to take when it comes to getting their songs heard. Some of the most effective and popular ways, however, are through the songwriting organizations. All of them are designed to support and help songwriters get their careers off the ground. The Los Angeles Songwriters Showcase, the National Academy of Songwriters and the Songwriters Guild of America all offer various classes and workshops to help songwriters improve their craft as well as provide their own unique ways of servicing the songwriters. The two main licensing organizations, ASCAP and BMI, also offer various showcases and services to songwriters. Following is a listing of Los Angeles-based organizations for songwriters.*

Compiled by Sue Gold



American Society of Composers, Authors, & Publishers

6430 Sunset Blvd.  
Hollywood, CA 90028  
(213) 466-7861

**Established:** 1914

**President:** Morton Gould

**Membership:** Approximately 45,000 members.

**Who Can Join Full Membership:** Any writer who has a composition that has been recorded or has been performed in any of the media they license (including film scores, television and certain live performances).

**Associate Membership:** Must have one copyrighted composition in the Library of Congress.

**Services Offered:** Licensing of music, workshops and showcases.

**Annual Functions:** Pop Awards, Film and Television Music Awards, Black Music Awards and Country Awards.

**Primary Objectives:** To negotiate with music users a license for the use of their writers' work and to have that distributed to writers and publishers on an objective performance basis in each of those areas they license.

**Comments:** While ASCAP is known as a licensing organization, in the past few years, they have developed several workshops and showcases for songwriters which are open to anyone who is interested. Songwriters who are not yet members of ASCAP are

welcome and encouraged to participate in their programs. Some of the workshops they offer include film scoring, pop music and a jazz/blues workshop. "The pop workshop is really for newer writers who are just coming into the industry. It's a combination of critiquing their music and educating these writers in the business aspects of what they may be in for. Diane Warren was in one of these workshops a few years ago," says Todd Brabec, Western Regional Executive Director of ASCAP.

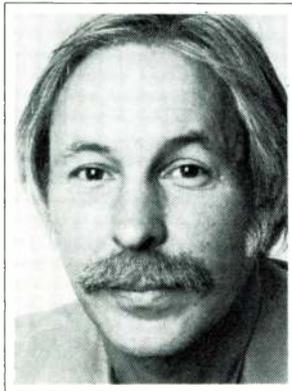
"The Film Scoring Workshop takes writers through the entire process of scoring a film or television project," Brabec continues. "They end up in a session with 40 musicians at the 20th Century Fox Scoring Stage and walk out of there with a finished demo tape they can use to approach agents or producers. You do need some background for this one, though."

ASCAP also holds several showcases in the Los Angeles area where unsigned talent can play for industry executives. There are showcases featuring pop, R&B, metal and jazz/blues.

Besides the opportunities that ASCAP offers songwriters, Brabec feels the chance to get music played is better now than ever before. "The increase in the number of outlets for the writer is greater. The combination of television and television cable stations has opened up a whole new avenue for them. There is also oversees, foreign sales and many more radio stations and television stations over there."

Once a songwriter finishes a song and gets it played, Brabec says there are several advantages to joining ASCAP. "The main thing is you are

treated like every other member of the society. Whether you are the newest writer or Stevie Wonder, you're being paid the same for every performance of your work. It's completely non-discriminatory as far as who you are or what type of music you are creating. You are also joining an organization run by writers and publishers. The board is elected by the actual members."



Todd W. Brabec  
Western Regional  
Executive Director, ASCAP



**Broadcast Music International**

8730 Sunset Blvd., Third Floor West  
Los Angeles, CA 90069  
(213) 659-9109

**Established:** 1940

**President:** Frances W. Preston

**Membership:** 100,000 writers and publishers

**Who Can Join:** There is an open door policy so that any songwriter or publisher can join at any time. BMI recommends joining when there is an imminent commercial release or opportunity for publication.

**Services Offered:** Showcases, Showtime West Coast R&B Theatre and sponsors of the Los Angeles Songwriters Showcase

**Annual Functions:** Pop Awards, Country Music Awards, Film and Television Awards and Student Composer Award

**Primary Objectives:** To be attentive to the needs of our creators, to address those needs and to be aware of the changing needs of these writers.

**Comments:** BMI prefers to reach songwriters through music industry events and participating on panels, rather than holding workshops.

"We're music business professionals and so we



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avail ourselves to the music needs of our writers at an educational level," says Barbara Cane, Assistant Vice President, Writer-Publisher Relations of BMI, Los Angeles. "We participate and make ourselves accessible to the institutions like UCLA, MIT and other local seminars where there's a forum for it."

Songwriters with no releases pending are encouraged to contact BMI. "If there isn't a song being published and you call yourself a writer and you come in, you have the benefit of meeting one of our many performing arts personnel," Cane says. "If there is no imminent release and no opportunity for airplay, collection or royalties, then we work with writers and develop writers in that regard. We serve as a conduit to the industry at large."

BMI does not offer career counseling, but does try to push the songwriter's career ahead. "We make introductions to publishing companies that are suitable and appropriate, encourage their participation with the Los Angeles Songwriters Showcase and NAS and set up creative collaborations with writers who are already members of BMI, when possible," she explains.

There are several showcases which BMI sponsors. "There are regional showcases in Northern California, Seattle and Portland, Oregon. The Showtime West Coast Theatre is an R&B showcase held twice a month which brings together the creative elements of the R&B community, such as the songwriter, vocalist, R&B A&R executive and the R&B music publisher," Cane explains. "We are also sponsors of the New Music Seminar and the Los Angeles Songwriters Showcase."

The advantages to joining BMI, according to Cane, are "songwriters will be with a creative group of people who are vehicles or who can be door-opening opportunities. We are here with an open door to instill confidence and to provide the greatest insight to the workings of the industry as possible."



**Barbara Cane**  
Assistant Vice President,  
Writer-Publisher Relations

nationwide.  
**Who Can Join:** Anyone can join the general membership.  
**Pro Membership:** Pro Membership is by audition only. Must be a general member and acceptance is by audition only. Credits are not required. Consistency in good songwriting and the quality of the songs are what counts. Pro-members include Harriet Schock and Michael Jay.  
**Services Offered:** Pitch-a-thons, Cassette Roulette, career counseling.  
**Annual Functions:** Songwriter's Expo—two days of seminars, panels and workshops.  
**Primary Objectives:** Educating songwriters and to hook up talented songwriters with

people in the music industry who are looking for songs.

**Comments:** Co-Founder of LASS John Braheny says technology has played a big part in the transformation of songwriting during the past twenty years. "Technology always causes change. One of the things that happens is it brings in a lot of people who are not particularly great songwriters but are great technicians. They should probably be producers, but they end up being songwriters." Braheny continues, "Songwriters can no longer enjoy the luxury of just being songwriters. They also have to be in some sense, a producer, knowing the style of song they are writing and the type of artist that would sing that song."

Once a song is completed and a demo recorded, it must be heard by people in the industry. LASS holds weekly meetings where songwriters can pitch their songs to record companies and publishers. "Cassette sessions are critique sessions where we bring in a different person every week to critique songs in front of the audience with the author remaining anonymous. The pitch-a-thons are screening

sessions where our industry guest, who is usually a producer or A&R person, listens to only as much as they need to determine if it is appropriate for their project."

Besides attending these sessions, songwriters can also contact companies directly. "I think it's a good idea to have people send query letters to companies. People will open a letter, they just won't open it if it feels like there is a tape in it. In the letter, you have to put a self-addressed stamped envelope and ask how you want them to address the tape to their attention. Sometimes they have codes they will give you to make sure the song does get to them."

Braheny sums up LASS, "We're dedicated to helping songwriters get the tools they need and the contacts they need to be successful songwriters."



**NAS**

**National Academy of Songwriters**

6381 Hollywood Blvd., Suite 780  
Hollywood, CA 90028  
(213) 463-7178

**Established:** 1973

**Executive Director:** Dan Kirkpatrick

**Membership:** Approximately 3,000 members nationwide.

**Who Can Join:** Anyone can join the regular membership.

**Gold Membership:** More than 300 members.

Must have written a song which went gold. Members include Stevie Wonder, Billy Joel and Hal David.

**Services Offered:** Workshops, song pitches, Songtalk Seminars, Songbank Registration, counseling, nationwide 800 number for music-related advice.

**Annual Functions:** Annual Salute To The Songwriter—songwriters perform their own tunes made famous by others. Lifetime Achievement Awards are also presented at the Salute.

**Primary Objectives:** To educate, protect and serve songwriters. To teach songwriters about the business so they don't get ripped off.

**Comments:** According to NAS Managing Director Steve Schalchlin, lyrics are slowly making a comeback. "I believe there is a resurgence of good lyric writing. When it comes to what producers, publishers and recording companies are looking for, they read the lyrics first. So anyone who wants to make a break into this industry, better have his lyric writing together."



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# BoDeans

## IN BLACK AND WHITE

By Steven P. Wheeler



SAM LLANAS DANNY GAYOL KURT NEUMANN BOB GRIFFIN MICHAEL RAMOS

The BoDeans first came to the attention of American music fans in 1986 with a sterling debut album, *Love & Hope & Sex & Dreams*. This flawless eleven-song collection combined roots rock, rockabilly influences and soulful vocals, all courtesy of the band's two masterminds—Kurt Neumann and Sammy Llanas.

The following year, the band released *Outside Looking In* and *Home* in 1989. Now, two years later, the Slash recording artists have released their fourth LP, *Black And White*. Recently, I sat down with singer-songwriter

Kurt Neumann at the Slash offices, where he proved to be as unassuming and refreshing in person as the BoDeans are on record.

Because of the phenomenal critical success of their debut, I mistakenly made the assumption that the BoDeans are still critical favorites. "We were critical favorites at first, but I don't think the last couple of albums have been," Neumann says with a laugh. "I think the first album was a critical favorite because we didn't know anything about making records; it was a learning experience. Hell, T-Bone [Burnett, who produced their

debut] was working on three other projects at the same time he was working with us. It was kind of like throwing it together and throwing it out there."

So, with such a slapdash approach, how was the record able to satisfy the poisonous pens of rock critics? "Funny enough, those kinds of records tend to be critical successes because they're really raw and pretty spontaneous," Neumann explains with a touch of a midwestern accent. "Our last album, *Home*, was recorded more live than the first album, but it really wasn't that much of a critical favorite. I think it's because we've improved as musicians [laughs]. I mean critics love you until you learn your craft. It's like, now that you've learned to play your instruments, we don't like you anymore."

Unlike many artists who are out to make the most money possible, Neumann says that the BoDeans took a different tact. "When we signed, we didn't try to milk Slash, all we wanted was enough money to make a decent record. Slash was like our favorite label at the time; they had groups like Los Lobos and the Del Fuegos. But in all honesty, if they didn't have the Warner Brothers money behind them, we wouldn't have signed with them."

All this talk of money is interesting, considering that the BoDeans have one of the bigger cult followings in the United States, particularly in the midwest, but their commercial fortunes have not bought them a mansion on the hill. According to Neumann, however, that's just fine with him. "I'm a little fearful of all that stuff, because I've always felt that money has a way of ruining things. Money has a way of distorting your vision of life. Right now we're at a really nice level. We still have the goal of making a good record, and we still have that hunger within us to keep us going."

As Neumann continues, it becomes obvious that he and his partner have given a lot of thought to this subject. "Even before we released the first album, we knew that we didn't want a hit record. When you have a hit right off the bat, you set up false perceptions as to what you're about musically, and you can become stifled by the very things that made you a success. We wanted to build an audience slowly."

Anyone who has listened to the BoDeans magic over the years, would have to wonder why these guys haven't become a major rock


  
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& roll act. Songs like the Stax-influenced rocker "When Love Is Good" (from *Home*), the perfection of "She's A Runaway" (from their debut) and the flat-out party-time atmosphere of "Good Work" (also from *Home*) are all songs that would be easily digested by rock fans from L.A. to New York, if they were only heard by the masses.

Which, of course, leads us to the world of radio, and its role in the BoDeans mystery. "I thought 'When Love Is Good' was a bonafide hit, too," Neumann says in response to questions about the 1989 single that flopped. "But it never took off because nobody played it."

In the band's bio, Sammy Llanas describes the new Slash album, *Black And White*, as a new beginning for the BoDeans. Does Neumann agree? "Yeah, because we finally got this band together, so we're a unit again [the band added drummer Danny Gayol as a full-time member and also picked up keyboardist Michael Ramos]. This record felt like a band."

The biggest change on *Black And White* is the band's decision to go with dance-music producer David Z, best known for his work with Prince. "David's name came up because I was a big fan of Prince's early stuff, and I also liked the way the Fine Young Cannibals' record sounded on the radio. So we thought it would be interesting to see if his concepts of music, together with ours, would gel."

In retrospect, Neumann sees pluses and minuses. "While this record doesn't sound a hundred percent like the way that I would mix a record, the songs are still very much us, so I was very happy with that. I think David

brought more of a pop sensibility to it, because he's much more in tune with radio."

As for his feelings about the potential of the record, Neumann is guardedly optimistic. "I try not to get my hopes up after we make a record, but I do have an underlying feeling that people are really going to like this record

***"We've sold pretty much the same amount of records throughout our career...but I don't know if it's enough to keep the record company happy."***

**—Kurt Neumann**

because David may have made it easier for people to grab onto it in many respects."

When it comes to picking singles, Neumann leaves that up to others, like R.E.M. lead singer Michael Stipe. "When we did the vocals for 'Long Hard Day,' Michael was in the control room because R.E.M. was working at Prince's studio, too. He was telling us that

song should be a hit." Neumann pauses for a second before giving the story's punchline, "But he also said the TV was watching him [laughs], so I don't know what to think about that song now. Michael's an interesting guy, to say the least."

Unlike most bands around today, the BoDeans prefer to record their albums live in the studio, instead of spending hours on overdubs. "It's a lot of fun to make records, but it's nothing like the thrill of playing rock & roll onstage. So I don't understand taking that live energy away from the recording studio, because to me that's what rock music is all about. If you take that element away, it's not about performance anymore, which I always thought it was. When I was growing up, that's what it looked like to me. You could see Elvis shaking around, or the Beatles screaming into a microphone. Nowadays people do all that with a machine—there's nothing spontaneous anymore."

As for the BoDeans' future, they are currently at the outset of a nationwide tour which should bring more and more fans to their small corner of the rock & roll market. Despite what he said earlier about commercial success, Neumann is not oblivious to the demands of a record company and he hopes that this tour will help accomplish what radio has not been able to do. "We've sold pretty much the same amount of records throughout our career, and it's enough to keep us going but I don't know if it's enough to keep the record company happy. I think Slash would like to see us have a big, big record this time out." MC



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"We just went in every day," says Amphlett, describing the recording process. "The four of us played all the tracks together, and Benmont overdubbed his parts afterwards, with the exception of the final track 'I'm On Your Side.'"

Since the early days, McEntee and Amphlett have held together a band made up of Australian musicians, but they decided to change that philosophy this time out. Their six-piece Australian band will still tour with them, but they wanted a different band in the studio. "It was much easier to be in control this time, because there was only the two of us in the studio," says Amphlett, as she takes a sip from a glass of soda. "You have to understand that the Divinyls have always been Mark and my thing." Did it cause any dissension among the band members? "No, not really, because they get to go off and do their own thing, and it gives everybody freedom," Amphlett says firmly.

When it comes down to the life of a musician, McEntee and Amphlett are divided concerning their favorite roles. "I really enjoy

playing live because I love the interaction with the audience," explains Amphlett. "I like recording, but after awhile in the studio, I can't wait to get out onstage. It's like a circle really: You get sick of one thing, and you want to move on to another. I get bored in the studio after awhile, but Mark can sit there for

***"This album is a redefinition of our sound. With the benefit of hindsight, you look back at some of the earlier stuff and say, 'What were we thinking?'"***

—Mark McEntee

hours and hours." The guitarist nods his head in agreement: "I enjoy playing live, but what I get off on is going into the studio and coming out with something totally new."

Although their new album is chock full of ballsy rock and melodic pop, the first thing

most Americans have heard is the controversial single "I Touch Myself," an enticing slice of delicious pop/rock co-written with Billy Steinberg and Tom Kelly. "We had written a song that was on Cyndi Lauper's last album called 'Like A Cat,' and I've known Billy for ages," states Amphlett. "The four of us got together because it's good exercise to work like that. We had never recorded anything that we had done with them, so it was great when this song just came out. It fit so well with the rest of the album that we decided to record it."

The worldwide success of the single has been staggering for the two veteran musicians who are finally getting a taste of major commercial success. "The single went to Number One in Australia (it has currently cracked the Top Ten in America)," states Amphlett, "and some of our friends in Australia told us that this song would never be a hit in America, because it's so risqué. But of course, the Americans have just eaten it up."

In one final statement, Mark McEntee jokingly says that his homeland wonders about America's integrity in light of the popularity of the song. "Australians felt that they could like the song because they think they have a risqué culture in Australia, but the whole continent of Australia is shocked about the success of the song in the States. They've lost all respect for America in Australia [laughs]." MC

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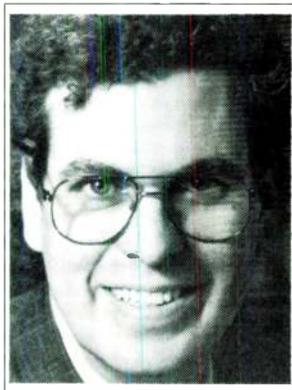
## ◀ 25 Songwriting Organizations

Schalchlin continues, "Another reason there's a resurgence of lyrics is because of rap music. Since rap music is all lyric, people are beginning to hear what songwriters have to say."

Schalchlin says the advantages to joining NAS are "people learn professionalism real fast. They get quick critiques on their songs and make connections. This is probably the best time in the history of Los Angeles for new songwriters because the three songwriter's organizations [LASS, NAS and SGA] are competing for the songwriters. They're doing it by making their services better," Schalchlin explains. "At NAS (Executive Director) Dan Kirkpatrick is a hardworking administrator who is the principal reason NAS has raised itself out of the problems he inherited. We've grown tremendously in the past few years, and mostly because of him and the competition among the organizations."

NAS has a variety of services available to songwriters including a Songbank, which allows songwriters to register their songs with NAS, and a legal panel. "Instead of paying \$200.00 an hour for an attorney, songwriters only have to pay \$75.00 for legal services if they are a member."

Schalchlin sums up NAS's goals, "Realistically, what we do is teach songwriters about the business so they don't get ripped off. We help them make connections and then advocate to songwriters as a whole, issues that are important to songwriters, especially pocketbook issues. That's what we're about."



Steve Schalchlin  
Managing Director, NAS



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**Primary Objectives:** To help the songwriter by making him freer as a creator because he doesn't have to worry about the business part of songwriting.

**Comments:** SGA officer Donald Kahn says one way SGA is different from the other

organizations is "the others are very big in helping songwriters with their forums and classes. The Guild is the only organization that deals with the professional and their problems, even though we also have the other stuff."



Donald Kahn  
SGA Officer

Kahn continues, "If you aren't getting your royalties, you can call someone at the Guild to help. The Guild can call for you and find out what happened to the royalties, so the songwriter isn't put in the position of begging with publishers. The Guild will look at statements that come in and makes sure you get what you are supposed to get. It won't go to court for you but it will talk with the publishers."

SGA also lets members look at a copy of their contract. "This way, the person is more knowledgeable about contracts. If they don't get a guild contract for their songs, they'll at least get something close to what the Guild has."

Finally, a unique aspect of SGA is, they service the estates of their members after they pass away. "We have a lot of estate catalogues. Many writers have in their wills that the estate belongs to the Guild. The thinking is, 'I'm not here to protect myself, so the Guild will protect me.' And we really will do whatever we can for our members and their families."

MC

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## Mark Whitfield

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### By Jonathan Widran

Any time a young musician gets that elusive deal with a major label, you can bet the farm that, assuming talent is a given, the planets somehow aligned in a magical way to make the necessary breaks fall right into place for him or her. Up-and-coming jazz guitarist Mark Whitfield, whose smash debut *The Marksman* was recently released by Warner Bros., began playing his instrument for passion and is still reeling from all the good fortune that has heaped itself upon him these past few months.

"I had a scholarship to go to med school at Georgetown, but I'd also won a scholarship to go to the fa-

mous musical conservatory to study jazz guitar," the 24-year-old virtuoso says of the enormous crossroads he faced just a few years ago. "Though I was in love with the idea of playing jazz, I never thought I'd make any money at it. And that was okay with me. I knew I might starve in obscurity, but being a musician was my first priority."

Like countless other aspiring players, Whitfield moved to New York with dreams of playing alongside his boyhood jazz heroes and eventually making his mark in the instrumental world. But, as they say, contacts are everything, and it certainly didn't hurt that he'd gone to school with the son of one of these heroes, legendary R&B/jazz guitarist/singer George Benson. "I'd met him while I was still in school, but nothing really came of our meeting."

"Once I had gotten a gig playing after hours jam sessions at New York's Blue Note club, there was an anniversary party for its new location, and a lot of stars, including George, were there. I begged George to let me play my guitar, and he did. He liked what he heard and told me I should audition for Jack McDuff's band. I got the gig with Jack, and

when George came back from a tour in Europe, he invited me to his house, and we started jamming." George called hot jazz producer Tommy LiPuma and, as the successful ones like to say, the rest is history.

But just what constitutes success in the jazz world? Is it signing with Warners, whose jazz roster includes top names like pianist Joe Sample and saxman David Sanborn? Is it a debut album in the upper reaches of *Billboard's* jazz chart? Or did it take an extended mention in a recent "hot young jazz stars" cover story in *Time* magazine (featuring the likes of Wynton Marsalis and pianist Marcus Roberts, who plays on Whitfield's debut) to convince Whitfield he'd arrived?

"Like anyone else trying to establish himself, all I asked for was an opportunity," he says, explaining that he's not the type to let the media hype and his album's strong start go to his head. "What's most important is that big companies are once again realizing that jazz isn't a dirty word, that the music can make them money, and that Warners can market me with as much enthusiasm as they do Madonna. Then the confident side of Whitfield emerges when he adds, "Let the publicists get my name out there, and I can guarantee, I'll keep the audiences entertained."

Since Whitfield comes from a household where his ears were in tune with legends like Billy Eckstine, Count Basie, Duke Ellington, Nat Cole and guitar legends from Wes Montgomery and Grant Green to his role model, Benson, he knows his main struggle lies in creating a unique voice on his instrument. Living up to the media's expectations is nothing compared to playing alongside the shadows of the artists who've inspired your success, and he is the first to recognize this.

"My main goal is trying to live up to those masters who've set the precedents and standards on guitar, he realizes. "To get into jazz, you have to reach back and understand what those guys were doing. Once it becomes a part of you, you need to develop your own voice with respect to the music. All great musicians have a certain touch and sensitivity, a sound uniquely their own, and I hope with working at it, I will as well."

Discussing how Whitfield approaches his craft leads him directly to extolling the glorious freedom and purity found in jazz, as opposed to the synthesized music which of course sells many more records in this day and age. "Nowadays, you can literally go out and 'buy' specific sounds, which is why I aim for purity by turning my amp off and playing acoustically."

"For me, jazz is an emotional tool which is a complete extension of my personality. You can have fun and groove at a jazz gig, but it's also handy for cool, fireside music. It serves every purpose imaginable. Intimacy and intensity are what the music is all about." **MC**



## Mark Whitfield

*The Marksman*  
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tommy LiPuma

□ **Top Cuts:** "The Blues From Way Back," "Medgar Evers' Blues," "Little Digi's Strut."

□ **Material:** Like many mainstream jazz outings, this collection is divided into two groupings: originals and covers of standards. Likewise, there are two tempos at work—hip, bluesy and upbeat and slow and sleepy. To his credit, Whitfield's own compositions are the most interesting, giving him and pianist Marcus Roberts a chance to spread out and improvise in exciting and unpredictable ways. The tunes listed as top cuts generally show a lot more adventure than play-it-safe exercises like the oft-covered Ellington classic "In A Sentimental Mood." While Whitfield lives up to his desire to be both intense and intimate, his guitarisma is more apparent on the former than the latter.

□ **Musicianship:** There's no mistaking Whitfield's deft and breezy touch, which shines throughout and lives and breathes most on the more colorful compositions. But there's also no mistaking influences like George Benson and Wes Montgomery at work. Happily, while keeping his chops in the forefront, he is also willing to let the very accomplished ivories of Roberts a chance to shine, most notably on the romantic "The Very Thought Of You." Whitfield is indeed a guitarist to be reckoned with.

□ **Production:** With jazz, the simpler it is, the better. LiPuma doesn't seem incredibly challenged (especially on the tamer numbers), but he manages to keep Whitfield's strings honest in the compositions while providing what texture is called for.

□ **Summary:** While Whitfield still has a ways to go toward creating a style that can't be mistaken for that of his heroes, *The Marksman* is still an often engaging debut album, chock full of strong playing and good original melodies. The length of some of the tunes (particularly the slower ones which wander too often) may put some listeners off, but the playing is unmistakably the work of a jazz force in the making.

—Jonathan Widran

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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

### Hello Disaster

**Hello Disaster** has released their single, "The Young And The Useless," available at local stores near you.

**Curtis Grant** has been ousted from **Black Cherry** and is now in **Bad Blood**. Rumor has it that drug problems may be the culprit. As for **Black Cherry**, lead singer **Paul Black** wrapped up his lawsuit against his former bandmates in **L.A. Guns**, and was awarded two gold records, a cash settlement (with future royalties) and a songwriting credit for the tunes he helped to write/co-write.

Over at **Gazzarri's**, the late Godfather's nightclub has undergone a few changes for the better: The corral-style dance floor is gone; the club features in-house video production; the decor has been upgraded; and the club has set in motion a number of other (as yet) unnamed plans to upgrade. A bit of interesting trivia about **Gazzarri's**: The legendary rock club, which opened its doors in 1960, has featured many top performers, including **Sonny and Cher**, **Leon Redbone**, **the Doors**, **Van Halen**, **Ratt** and **Poison**. It was one of the first clubs to feature video (in 1968) and played host to the popular Eighties new wave TV series **Hollywood Heartbeat**, the movie **The Idolmaker** and numerous rock videos, including "The Heart Of Rock 'n' Roll" by **Huey Lewis and the News**. During the

Seventies, **Gazzarri's** had a co-op relationship with L.A. radio stalwart **KMET**, which broadcasted many of **Gazzarri's** acts live.

Meanwhile, promoter **Bryant Markovich** has been packing the club with a lot of local talent, and has set up a Thursday night jam, which drew rather nicely on its premiere night. Bands interested in playing **Gazzarri's** can call (818) 336-1615.

Some good demos recently passed my way: one "thumbs up" for **Biloxi**, **Let's Talk About Girls**, **Snarlin' Darlin'** and **Piper**.

**Wild Boyz** will be releasing their long-awaited debut on **Polaris Records** sometime in early summer.

Rumor has it that compilation group **Contraband** will be touring this summer as a support for **L.A. Guns**. If you haven't picked up this album yet, get it!

**Dogs D'Amour** fans were a bit confused and upset to find that the band's April 20th performance at **God Save The Queen** had been cancelled. An ad in the *L.A. Weekly* stated that the band had cancelled for "no apparent reason." According to GSTQ proprietor **Janiss Desoto**, the date was "100% confirmed verbally, and the agent called and cancelled the show with no real reason or apology." According to the **Dogs**, there was confusion over the venue. Could this have something to do with their upcoming May 9th show at the **Florentine Gardens**? Fortunately, **Geffen** act **Junkyard** (going under the name **Drunkyard**) saved the day for GSTQ patrons with a last-minute performance.

**Back Alley Sally** is stepping up their bids for a label deal, and they've released a cool video as well!

**Creature's** five-song tape sold out virtually the same day it was made available at the **Sunset Tower Records**, where it is once again in stock. The shock rockers have been pumping their act at recent **KNAC**-sponsored parties. You can get more information on **Creature**, as well as booking info through their hotline at (818) 546-5437. And yes, that is **Creature** guitarist **Wizzy** in that eerie 3-D photo that hangs in **Gazzarri's** nightclub, courtesy of **Meredith Day Photography**.



Tom Farrell

### Black Cherry

## C&W

By Billy Block



Billy Block

### Rip Masters

Well, it was **Garth Brooks** night at the **Academy of Country Music Awards** as **Brooks** swept an unprecedented six awards. The prestigious **Hat Award** was also awarded to **Reba McEntire**, the **Judds**, **Alan Jackson**, **Shelby Lynn** and **Shenandoah**. **Johnny Cash** was presented with the **Pioneer Award**. Local musicians taking instrumental awards include **Desert Rose Band** members **Bill Bryson**, **J.D. Maness**, **John Jorgenson** and **Steve Duncan**. Home boys **Boy Howdy** took the award for best non-touring band for another local victory.

The star-studded crowd was entertained by the **Doo-Wah Riders**, who have added fiddle sensation **Byron Berline** and bassist **Eddie Dunbar**. Joining the **Doo-Wahs** onstage were **Doug Stone**, longtime **Johnny Cash** piano player **Earl "Pool" Ball**, **Patty Loveless** and those **Boy Howdys**. The **Doo-Wahs** head to Nashville next week for some industry showcasing.

Spotted in the crowd and on the dance floor were **KZLA's Lisa Puzo**, hot new **Atlantic Records** artist **Ray Kennedy**, **Chris Gaffney** and his lovely wife **Julie**, **Silver Bullet** owner **Chuck Barnes** and **Curb Records** A&R gal **Andrea Kinloch**. **Beth**

**Bielberg** who reps **Marlboro Talent** winner **Bull Durham** was there with an entourage that included **CCMA** award winner female vocalist **Kim McAbee**, **KCKC** radio's **Robin Freed**, who scored an exclusive interview with **Garth Brooks**, harmonica **Dave McKelvey**, **Kathy Robertson**, the singing educator, and **CCMA's Gloria Demuri**. Hosts **Bill** and **Fran Boyd** were most gracious throughout the evening, making certain everyone enjoyed themselves; they succeeded.

Speaking of Nashville, on June 6th and 7th, the **Nashville Entertainment Association** will host its first annual **Music City Music Showcase**. Ten acts from across the country will be selected to appear at this significant event. **Sherry Bond**, President of the **NEA**, assured **MC** that every major label in Nashville will be represented at this two-day intensive showcase. Each act selected will perform a thirty-minute set of original material; five acts each night will perform. To be considered for a position on the **Music City Music Showcase** send a three-song demo (original material only), photo and bio to **Music City Music**, 1815 Division St. Nashville, TN. 37203 or call (615) 327-4308.

At **Ronnie Mack's Barndance**, **T. Cane Honey** debuted his new all-star combo—**Will Ray**, **Wylie Gustafson** and **Ricky Solem**—playing original tunes reminiscent of early **Creedence**. A strong vocalist with solid material and a hot band, **Honey** is a strong contender for label interest. Also making a strong showing was rockabilly keyboard wiz **Rip Masters**, with **John "Bermuda" Schwartz** on drums and the **Rev. Jimmy Harris** on bass. Country songstress **Mary Lynn Diaz**, however, was totally overwhelming in her **Barndance** debut. This talented lady and her impressive band sang with precision harmonies and played great songs with strong arrangements. Look forward to hearing more from **Mary Lynn Diaz**.

Best wishes to our friend **Crow Johnson** of **Zassafra Music News**, who is doing very well in her bout against cancer. Our prayers are with you.



Billy Block

### Will Ray, T. Cane Honey and Wylie Gustafson

# JAZZ

By Scott Yanow



Julie Pado

Sheila Jordan

Sheila Jordan is a perfect example of a singer who does the most with what she has. Her voice is small and her range a bit limited, but her creative ideas and quick mind largely disguise these facts, actually turning her possible liabilities into major assets. A pure jazz singer, Sheila Jordan (despite coming off a bout with the flu) sounded excellent at Catalina's during a rare visit to Southern California. Assisted by pianist Mike Garvin, bassist Eric Von Essen and drummer Billy Mintz, Sheila took plenty of chances during her complex improvisations on songs ranging from "Alone Together" and a greatly altered "If I Had You," to a very sensitive and emotional "It Never Entered My Mind" that brought tears to some people's eyes. During her introduction to Charlie Parker's "Quasimodo" (a line based on "Embraceable You"), Jordan improvised pro and con comments about the movie *Bird*, at one point singing

"thank you Clint Eastwood for making my day and letting Bird play!"

Houston Person and Etta Jones recently concluded a lengthy engagement at Vine Street. During the set I caught, Person led the quartet through six instrumentals, mostly uncompromising tunes (such as "Days Of Wine And Roses," "As Time Goes By" and "Moon River") that he managed to transform into soulful jazz, avoiding clichés and playing subtle melodic ideas; his fat tone on tenor is always enjoyable to hear. Etta Jones made a colorful entrance during the second half of "You've Changed" and her very musical vocals on a variety of material (including her hit "Don't Go To Strangers" and the closing "I'll Be Seeing You") was a match for Person. The music really caught fire during a heated "Where Or When" that found Person and Jones echoing each other's phrases in exciting fashion.

Less inspiring was the musical show, *Gotta Sing—Gotta Dance*, a rather confusing revue (performed at the Pasadena Civic Auditorium) that featured a mediocre band (the Rhythm Kings), under-rehearsed (I assume) dancers (the Hotcha Hoofers), a complete lack of direction and a series of unrelated performances. The highpoints were all provided by Harold Nicholas of the legendary Nicholas Brothers who proved himself to be a very effective jazz singer and a still stunning tap dancer (his brother, Fayard, also sang some but could no longer dance). Cab Calloway, advertised as the headliner, did not appear until the last part of the "show" and, although the 83-year-old singer still has a good voice and recaptured some magic on "St. James Infirmary," the rest of his short set consisted of some truly awful material ("You're Nobody Till Somebody Loves You") that would not be hip enough for Las Vegas. With the exception of the Nicholas Brothers, this was a show to miss.



Julie Pado

Etta Jones

# BLACK MUSIC

By Wayne Edwards



David Frohn

Howard Hewitt

With the sudden rush of black-oriented movies coming out between now and the end of the year (over twenty are reportedly in current production), there will almost certainly be some sort of effect on concertgoers who must make a choice between a \$25 concert ticket and a \$7 movie ticket. And when you factor in that some of these movies, like Robert Townsend's tear-jerker, *The Five Heartbeats*, also feature great music, the choices become even harder. Of course, if the promotional efforts of the major studios don't exceed the lame job done by 20th

Century Fox on *Heartbeats*, it won't matter much anyway, considering the quick disappearance of that movie. Just released is the Bill Duke-directed *A Rage In Harlem*, starring Danny Glover, Gregory Hines and Robin Givins.

Robert Townsend and his Partners In Crime, along with special guests the Dells and Tressa Thomas, will be performing at the Wiltern Theatre on Friday, June 14. In the past, Townsend's shows have been a virtual comedy showcase for some of L.A.'s hottest established and up-and-coming black comedians. This show is billed as featuring the music from *The Five Heartbeats*, so Townsend may be planning something a little different, but it should be just as much, if not more, fun than in the past. Same show will appear at Anaheim's Celebrity Theatre on Sunday, June 16.

In keeping with the musical flavor of *The Five Heartbeats*, another great show should be the Stylistics, Dramatics and Chi-Lites "Magic Memories" concert at the Celebrity on Sunday, May 19. Speaking of the Celebrity, the intimate theater-in-the-round is also hosting the Whispers and Gerald Alston on Sunday, June 2 and the just added War, Tierra and El Chicano show on Saturday, May 25.

The Whispers and Gerald Alston will also appear at the Greek on Friday, May 31, and, in a very rare Los Angeles concert, Little Richard will grace the outdoor venue on Saturday, June 8. Also appearing at the Greek will be the Reggae Sunsplash tour featuring Maxi Priest, Dennis Brown, Shinehead, Andrew Tosh, Carlene Davis, Little Lenny and A Team Band on Friday and Saturday, May 24 and 25.

Someone whose name has not shown up on concert listings is Howard Hewitt, who reportedly is recording a new album. Although Hewitt's solo albums have not quite lived up to the potential demonstrated on the earlier Shalamar releases, the promise is there. And wife Nia Peeples has apparently put her own recording career on the back burner in favor of spending time as host of television's *The Party Machine*.

The Strand, home of L.A.'s mellow sounds, is unusually quiet in May. Look out for Bobby Caldwell (May 11), Tuck & Patti (May 22), Tania Maria (May 26) and Regina Belle (May 31). Looking ahead, the premier nitery kicks off June with Surface (June 2), Kid Creole & the Coconuts (June 13 & 14) and Jennifer Holiday (June 15).

MC



Heather Harris

Kim Gordon and Thurston Moore of Sonic Youth

## Sonic Youth

*The Whisky*  
West Hollywood

With their albums flying across the counters and through the doors of retail outlets across the country and the ranks of their fans swelling in equal proportion, one would assume that there is a great deal of harmony in the Sonic Youth camp at the moment. But, if the battle-scarred New York City quartet's latest *Whisky* performance revealed anything other than sunshiny optimism, it was that the band may be on the verge of becoming caricatures of themselves.

A decade ago, in the urine-scented filth of *The Big Apple*, Sonic Youth stumbled upon a winning formula by crossbreeding mutant, squawking guitars with a buffalo-farting bass and dadaistic lyrics. While that sounds like a surefire recipe for cacophony, college crowds and post modern heads rallied around the group, and the Sonics were soon the darlings of dorms and frat houses across the land.

Did they know what they were doing? Did they or anyone else care? Not as long as the cash registers were ringing, apparently.

Judging from the outcome this night, Sonic Youth is now raging downstream without a paddle, in desperate need of a bilge pump lest they capsize in a sonic ball of confusion. This was not music—this was groping for a *raison d'être* in the most blatant possible manner. For an interminable hour and a half, they blundered dizzily through a wildly inconsistent musical revue that was frequently more annoying than entertaining. The material—if you could call it that—ranged from the primal three-chord romps of the quartet's earlier excursions, to the more structured but equally woeful strains of *Goo*, their latest album release on DGC.

Watching the group perform seemed at times a weird juxtaposition of space and time—kind of like seeing George Jetson grilling brontosaurus steaks on *The Flintstones*. There is a mad three-ring circus at-

mosphere present during the set, with bassist Kim Gordon slapping her bass and barking out incomprehensible lyrics, while guitarist Thurston Moore paws his guitar dumbly as if he had just taken a stiff belt of ether. Meanwhile, second guitarist Lee Ranaldo and drummer Steve Shelley try to give the shapeless mass some sort of linear structure, but to no avail.

The last time I saw Sonic Youth, back in the dark ages of 1988 in a small bar in Huntington Beach, the group sparkled beneath the amplified grunge like a diamond in need of little polish. Now a closer look beneath the db-fueled compost reveals nothing but dross and the aching feeling of what could have been had the members kept their early vision intact.

Sonic Youth hasn't grown complacent, they're merely lost. Here's hoping they find themselves the next time the circus rolls into town.

—Oskar Scotti

## Sisters Of Mercy

*Universal Amphitheatre*  
Universal City

With a legacy of goth rock innovations and gloomy acid predilections, the Sisters of Mercy descended like vampires in the light upon the Universal stage after a seven-year absence from the road. The problem, however, with any band whose acquaintance you've made in the darkest of hours, is sharing the experience with 6,200 strangers (the show was sold-out). In addition, the Sisters really need to play a dark cave in Hollywood to truly get their point across, but instead delivered a set of Viva Los Angeles glitz in the minimal of all concert halls at the home of The A-Team action set.

The focus of the band has lightened over the years as they attempt to capitalize on the dollars of the KROQ intelligentsia. To his credit, leader Andrew Eldritch selected a cross-section of songs from his canon, catering to longtime fans as well as new recruits. "Marianne" was

an odd selection from *First And Last And Always* as it has always been the least accessible of that album's sprightlier (in terms of sound only) cuts. It fared well live with a crisp sound that actually sounded *too* crisp, working against the theme of songs like "This Corrosion."

It seemed natural that material from the band's latest, *Vision Thing*, would fare the best, since it's the only album to feature this lineup. Guitarist Andreas Bruhn inflicted a metallic edge to the tempos kept statically consistent by the programmed drum beats of Doktor Avalanche. Ironically, however, the point of the album's title track was oddly lacking as the band offered little visually and seemed content to remain in wax-like choreography.

The object of a live show should be to garner a greater understanding of a band—especially with a complex group like the Sisters—learning a little something about the personality of Eldritch would be the only reason to not stay home, drop acid and put on *Floodland* (whose material on this night missed the ethereal bass lines of Patricia Morrison, who left after that '87 album).

Unfortunately, Eldritch stood like a cropped Joey Ramone and did little to elucidate his already enigmatic personality. If a man makes his admirers wait nearly a decade to see him, something more than a repetitive "thank you" between songs is not just necessary, but mandatory.

Then again—and forgive me if I've missed the point—listeners were kept in the dark. Only an amusing selection of covers helped somewhat in unearthing the band's roots ("Gimme Shelter") and sense of humor (the Dolly Parton/Olivia Newton-John chestnut, "Jolene").

One would think, however, that the writer of the band's latest single would realize that the fans want more—unfortunately "More" seemed so much less.

—Scott Schalin

## Danielle Dax

*Universal Amphitheatre*  
Universal City

Seeing Danielle Dax in concert was a lot like my last blind date: The expectation far exceeded the actual event.

At least some of my disappointments were my own fault. In the case of Dax, I'd obviously set myself up for a fall by creating a wrong set of expectations. The songs from her Warner/Sire CD, *Blast The Human Flower*, are intelligent on record, carefully constructed and enjoyably ironic. The fact that Dax presented them in concert with backing from a barely adequate, thrash-fixated four-piece backing unit should not have surprised me. That choice of presentation was certainly ironic, even if it was in no way enjoyable.

Other ironies were abundant. Instead of the interesting, liberating, head-strong woman that the record suggests, Dax came across as an overwrought sex kitten. To value personality over persona all but eliminated any sense of layered meaning that the too-loud band hadn't already buried. Also odd was the fact that the two best live performances, "Biome" and Lennon/McCartney's "Tomorrow Never Knows," were the songs which made the most extensive use of pre-recorded backing tracks. Most strange of all was that Dax's all-but-inept female keyboardist turned into a violin virtuoso during the one song in which she was allowed to play that instrument.

Having become a fan when I interviewed Dax earlier this year for *MC*, I'm going to chalk this up as a bad night and continue to buy her records. But, for many of the concert-goers, witnessing Dax's stint as an opening act was a lot like a blind date, and I don't need to tell you what usually happens when one of those goes bad.

—Tom Kidd



Danielle Dax

Pat Lewis



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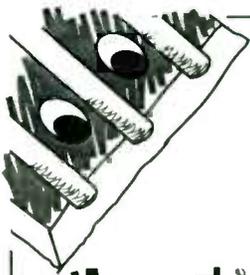
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## CLUB REVIEWS



Ana Black: *Send in the clones.*

### Ana Black

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Vito Racano: (818) 753-9445

□ **The Players:** Mick Scott, vocals; Ricky Twist, bass; Day V Kraze, guitar; Jesse James, lead guitar; Dizzy Bitch, drums.

□ **Material:** If Ana Black put out an album, it would probably be called *More Songs About Chicks, Dicks, Cars & Rock Stars*. Sonically, Ana Black dispensed their street pop metal with a punchy haze that did little to camouflage the fact that these guys lack memorable riffs—with the possible exception of their ballad, "After The Rain." Winding down their aural blast furnace, Ana Black's cover version of "Whole Lotta Love" did for Led Zeppelin remakes what Jack The Ripper did for the fine art of neurosurgery.

□ **Musicianship:** For the type of band they are, Ana Black is actually a hairstack above the rest of the competition. James and Kraze are rather tight on their guitar parts, and Scott actually displayed a bit of vocal competence during the group's ballad, while generally lagging during the majority of the band's material.

□ **Performance:** The vast majority of Ana Black's battle plan seems to be built around their visual assault scheme, which makes these guys look like a walking Lip Service ad trysted with a visual anthology of Hollywood rock glitz. I'd just like to

know how a band that has spent the vast majority of their existence in Canada has managed to absorb almost every visual trick employed by every band that has left its mark on the local trends. Ana Black has done their homework—rather, they've copied someone else's—and have emerged as a posturing Poison/Roses/Pussycat/Jet/Wasp conglomeration. *Send in the clones?* Yes, but nevertheless, it adds up to a formula that makes Ana Black one of the most visually exciting bands in Los Angeles.

□ **Summary:** Ana Black seems joyously content to follow in the high-heeled footsteps of the many Hollywood bands they visually emulate. Unfortunately, what Ana Black sadly lacks are good tunes and the charismatic trendsetting attitudes of their predecessors. Couple that with a lead vocalist who could stand some help, and Ana Black may find that the elusive record deal has suddenly become even more elusive. Coming off as a by-the-numbers outfit that is well-funded and well-organized, Ana Black has that certain "something"—that star quality and professional persona—that is pointing them in the right direction. They've definitely improved since the last time I saw them, and even though the vast majority of the female audience seemed to dig their trip, Ana Black should nevertheless concentrate more energy on writing quality material, (especially when your best tune is a cover of Cheap Trick's "Hello Ladies And Gentlemen") and setting a few of their own trends.

—Tom Farrell

### Dogs D'Amour

*The Roxy*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Laurie Woolsoncroft: (818) 980-0999

□ **The Players:** Tyla, vocals, rhythm guitar; Jo Dog, lead guitar; Steven Jams, bass, harmonica, background vocals; Bam, drums.

□ **Material:** Armed with a set list of tunes that sat rather comfortably between rock and drinking man's blues, the Dogs blasted through an hour-plus set that was a perfect mixture of material from their two LPs—*King Of Thieves* and *In The Dynamite Jet Saloon*—as well as the completed yet unreleased *Straight #\$\$\$@!!*. Highlights of the evening included "Last Bandit," "Trail Of Tears," "The Ballad Of Jack" (which saw a guest appearance by L.A. Guns bassist Kelly Nickels), and "Saviour," which spotlighted the band's ability to translate studio material into an exciting live performance.

□ **Musicianship:** Far and away the evening MVP award goes to drummer Bam, whose powerful "in the pocket" playing style was both letter perfect and packed with a sense of emotion that sets him miles apart from the world of studio sterility. As for the rest of his bandmates, Jo Dog's licks and playing style straddle the rock/country genre, adding a sense of versatility to the outfits' live performance. Bassist James' bass playing was neither overpowering

# CLUB REVIEWS



Tom Farrell

**Dogs D' Amour: Their fans love 'em.**

nor docile, relying on a sense of inventiveness to get the job done. Vocalist/guitarist Tyla has a voice that invokes an overpowering sense of passion, living up to his self-described "Bourbon-wrecked throat" vocals that he lists himself as for his album credits! His guitar playing fills in the gap left by the Dogs' arrangements.

□ **Performance:** Taking the stage for their SRO Good Friday performance, the Dogs D'Amour succeeded in transforming the four walls of the Roxy into a dark and sweaty English pub for an hour or so. Although hampered by technical gremlins for the first few songs, the seasoned professionalism of this band was very evident on their SRO performance; when left with an uncooperative guitar (for the third time!) Tyla proclaimed, "This is what I get for playing the Devil's music on the Lord's day!!"

□ **Summary:** England's equivalent of the Black Crowes (minus the album sales and hype), it was evident by the packed house of real rock and rollers that these guys deliver the goods live. This show was certainly no exception. The dogs stand out from the vast majority of other bands, and their live performance goes hand-in-hand with this thought pattern; they're underrated, lyrically introspective and worthwhile, and armed with tunes and a sense of "being" that just won't quit. Color me satisfied. —C.R. Oates

## Luther Braque

The Whisky  
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Frankie Yanno: (818) 341-2164

□ **The Players:** Frankie Yanno, guitar, vocals; Vince Francis, bass, vocals; Kevin Cafferty, drums.

□ **Material:** The band has an elaborate

promo kit entitled "The World Of Luther Braque," complete with fine pen-and-ink drawings, a history of the band and the story behind the character Luther Braque, who, according to the three-page tale, was a medieval court jester who was burned at the stake for having an affair with the queen. The story ends: "Some say he was not consumed, but simply vanished, vowing to return. He has." With such an elaborate buildup, I was primed to hear something different and unusual, perhaps soaring keyboards and complex arrangements, but to my dismay I found myself listening to the same rehashed riffs, guitar solos and vocal harmonies as their Sunset Strip brethren.



Toni C. Haliday

**Luther Braque: Work on those songs, guys.**

□ **Musicianship:** Frankie Yanno's guitar playing is similar in style and technique to everyone else these days: a little two-handed fretboard work here, an exercise in speed there. Halfway into the set, Yanno introduced guest guitarist Mike Collins as "one of the hottest guitarists around," or something to that effect, but I found his playing to be little different than Yanno's. On the positive side, Yanno is a fairly good lead vocalist, and his vocal harmonies with bassist Vince Francis were dead-on.

□ **Performance:** The band was handicapped by the fact that their regular second guitarist bailed out of the band at the last moment. Yanno attempted to make light of it by saying, "We're a trio now, what the hell." They seemed to overcome what must have been a difficult situation, although with three vocal mics onstage and only two players, it looked strange to have Francis on one side, Yanno on the other, with the empty mic smack in the middle.

□ **Summary:** The first half of the set, I was ready to excuse the weak show on the grounds that they were missing a guitarist. Obviously, when you're used to playing with two guitars, it's hard to adjust at the last minute without something suffering. When Collins joined in, naturally the sound was much fuller, but even then, the songs that they had written with him were no more different or memorable than the previous material. Judging from their promo kit, Luther Braque obviously knows how to be original and creative. If they could extend that creativity to their songs, they would stand a lot better chance of attracting attention.

—Richard Rosenthal



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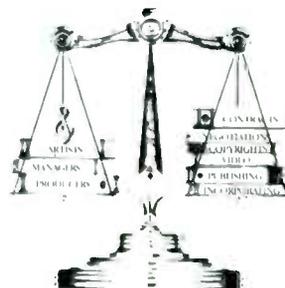
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# CLUB REVIEWS

## T. Cane Honey

*The Palomino*  
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

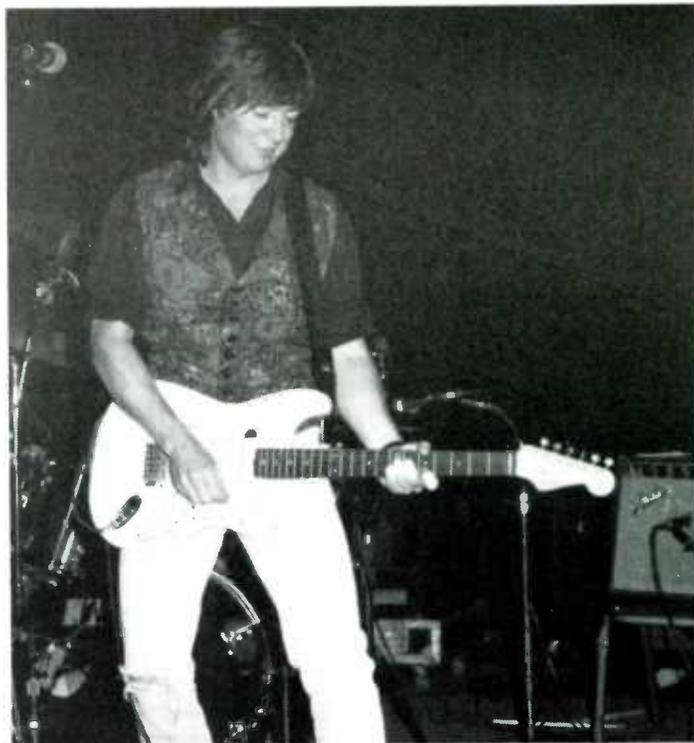
□ **Contact:** Neil Fletcher: (213) 462-8122

□ **The Players:** T. Cane Honey, lead vocals, guitar; Justin Hildreth, drums; Noel Brown, lead guitar; Lol Black, acoustic guitar, vocals; Laurie Harper, bass, vocals.

□ **Material:** T. Cane Honey plays bluesy country pop in the vein of Creedence Clearwater Revival filtered through their London-based sensibility a la Rockpile. The songs are hook-laden and rootsy with many down-home Americanisms inhabiting every song verse. The tight harmonies of Black and Harper added a dimension not often heard in this stripped-down style.

□ **Musicianship:** T. Cane Honey assembled a fine bunch of crack players for his show. The sparse and inventive drumming of Justin Hildreth, along with Laurie Harper's solid bass lines, laid down a sturdy foundation for the rest of the band. Mountain man Noel Brown let his big cigar burn while he squeezed soulful blood from his vintage Fender guitar. His sustaining country bends sometimes simulated a lap steel's dreaminess. He also employed a slide to enhance other songs. While the three guitarists paid fanatical attention to their vintage American tone quality, they often ended up playing the exact same chord voicings at the same time, dragging the well-crafted songs down to the level of a monotonous campfire strumfest. T. Cane Honey has a powerful voice, especially when he adopts his John Fogerty growl.

□ **Performance:** These men don't seem like strangers to the stage, but they don't exactly seem like a close country rock family either. T. Cane Honey's laid-back demeanor sometimes lacked the emotional conviction needed to front such a stellar band, and since it's his name on the marquee, a bit of egotism would not be out of line. The rest of the band played flawlessly and stayed in the background. But as I mentioned, Mr. Honey did not always muster up enough to be the focal point.



T. Cane Honey: They need more live gigs.

□ **Summary:** T. Cane Honey definitely has the songs, musicianship and dedication to the craft of this indigenous genre of music. Maybe a few adversarial gigs in the bars of Bakersfield and Modesto will give them the barroom seasoning and saddle sores they sing about so well.

—J. Charroux

## Blackboard Jungle

*Goodies*

Fullerton

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Jenevieve Minelian, Riprock: (213) 659-6386

□ **The Players:** Kenny Price, vocals; Dave Zink, guitars; Britt, bass; Joel Faith, drums.

□ **Material:** Blackboard Jungle kicks out high-powered street rock in the same genre as Guns N' Roses, Faster Pussycat and L.A. Guns. The

music is bluesy, ballsy and infectious, and certainly cohesive with the band's natty rhythm and booze Hollywood image. In short, Blackboard Jungle is sort of the definitive Hollywood band, and while they seem to have absorbed many of the visual and sonic trademarks of the street scene's latest heroes, one never really gets the feeling that they are plagiarizing the genre; rather, they seem to add to it. A weak spot: While their material is certainly enjoyable, Blackboard Jungle seems to be a wee bit short of the bullseye on the songwriting skills.

□ **Musicianship:** Certainly no complaints. Take a bourbon and cigarette-soaked blues/rock voice, add on an ass-kicking runaway train rhythm section and throw in some edgy guitar work and voila, Blackboard Jungle!

□ **Performance:** Definitely Blackboard Jungle's long suit. These guys have enough onstage energy to break free of the earth's gravitational field. It's great to see a band really get into their music, and maintain a good vibe with their audience. However, the band occasionally slips into an introspective attitude where the space between them and their audience widens.

□ **Summary:** Blackboard Jungle is certainly on the right track. Their live performance is a high energy, addictive show which proved to be a refreshing and invigorating alternative to bands caught up in the monotony of posing or regurgitating MTV's body language. What this band needs is a little time, and a bit more memorable material. Recommended.

—Tom Farrell



Blackboard Jungle: High-energy show.



Toni C. Holiday

**Thieves And Lovers: Weak material, strong show.**

## Thieves And Lovers

Gazzarri's

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Chris Benedict: (818) 905-8062

□ **The Players:** Chris Benedict, lead vocals/lead guitar; Diana Dietrich, lead/rhythm guitar; Amy Ruhl, bass; Birch Benedict, drums; Sammy Wilson, keyboards.

□ **Material:** Thieves And Lovers' promo kit sums it all up as well as I can: "The band drives on melodic hard-edged rock with strong harmonies and a heavy backbeat," which could be a one-sentence description for half the bands in Hollywood. Check out the song titles: "Tear Down The Walls," "Girls In Motion," "Livin' On The Edge." Pretty original, huh? Unless you just stepped off the Greyhound from Omaha, like Axl in the "Welcome To The Jungle" video, you've probably heard it all before.

□ **Musicianship:** Bass player Amy Ruhl strutted her musical stuff during the cover of Elton John's "Saturday Night's Alright For Fighting," showing off her nimble-fingered fretboard work. That was about it as far as displays of musical virtuosity went. However, what they didn't show off in individual skills was more than compensated for by their cohesion as a unit, with the entire set tight as a high E guitar string, with not a flaw to be heard. Definitely this band's strong point.

□ **Performance:** The show was being filmed by a crew doing a video for the band, so everyone was on his best behavior. The girls flashed their best smiles and struck all the right poses while doing the ol' heavy metal aerobics thing. Keyboard player Sammy Wilson got his moment of glory when he handled the lead vo-

cals for a song, otherwise lead vocalist/guitarist Chris Benedict was fairly enthusiastic in his demanding role.

□ **Summary:** If this review was strictly on material, Thieves And Lovers would rate a two, but the tightness of their performance pulled it out of the fire. I don't know whether to be angry at, or feel sorry for, yet another band that thinks they're going to set the world on fire by playing the same old melodic hard-edged rock with strong harmonies and a heavy backbeat. The odds are almost as great as winning the lottery.

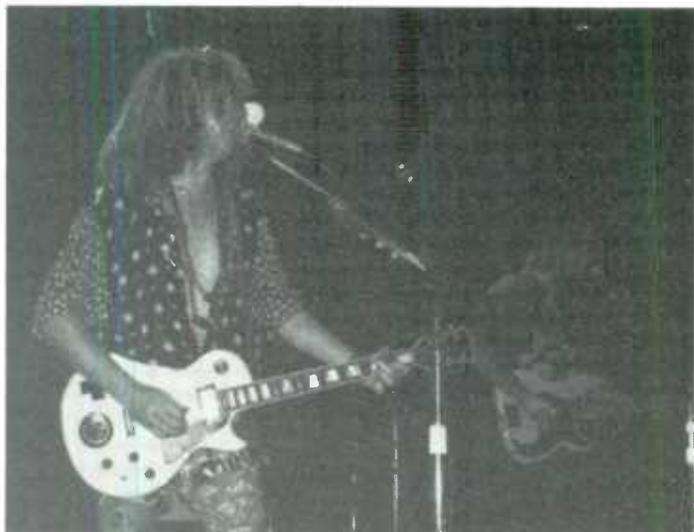
—Richard Rosenthal

## Tribe After Tribe

The Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Cindy Hardy

**Tribe After Tribe: Keep your eyes on them.**

□ **Contact:** Michael Mazur, Megaforce Records: (908) 972-3456

□ **The Players:** Robbi Robb, vocals, guitar; Robby Whitelaw, bass, background vocals, bass synth; P.K., drums and percussion.

□ **Material:** Tribe After Tribe's eclectic sound draws on a number of diverse influences: the ethereal aspects of early Pink Floyd, the funk weirdness of Jane's Addiction, the tribal rhythms of African music and the backup vocals of old Adam and the Ants. Put it together and you come up with a strange brew indeed, and with the commercial accessibility of songs like "White Boys In The Jungle," it's a palatable brew overall.

□ **Musicianship:** Tribe After Tribe is certainly an inventive band, and their prime musical qualification is their ability to think beyond the standards set by MTV and the like and come up with a style of musicianship that is the product of forward thinking. For the rhythm section, a good bassist and drummer are the hammer and screwdrivers in the toolbox of Tribe After Tribe's musical statement, which they more than accomplish. Vocally, Robbi Robb gets the job done with no pluses or minuses.

□ **Performance:** With the Roxy decked out in African kitsch, it was a welcome relief that Tribe After Tribe didn't follow suit. Instead, the band's eclectic sonic vibe matched their apparel, which wandered into a cool upbeat funk metal look. Onstage, the band was as animated as their devotion to their instruments allowed, with a couple of catchy choreographed moves, and your standard "let's get into it" feel. Most importantly, they transmitted their excitement to the audience, who actually shared it—pretty unusual for an industry crowd.

□ **Summary:** This South African trio goes well beyond being yet another band making a political statement about apartheid, or just another funk metal outfit. Their music is unique, enjoyable and backed by a live performance which stressed all the above points. Definitely a band to watch.

—Tom Farrell



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# DISC REVIEWS



**Another Bad Creation**  
*Coolin' At The Playground Ya Know!*  
Motown

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

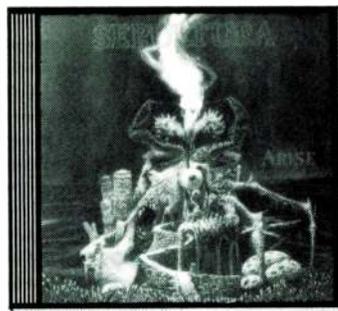
□ **Producer:** Various  
 □ **Top Cuts:** "Iesha," "Parents," "Playground."  
 □ **Summary:** Scoring a Top Ten hit single first time out with "Iesha," Another Bad Creation is well on their way to Nineties stardom for Motown as evidenced by the parallel success of their album. These teens are pretty street-wise and only sing about things that concern members of their age group. Interesting production and arrangements make for solid tracks that can be enjoyed by everyone. Look for at least two additional chart singles to be culled from this debut album. It's nice to hear some fresh, original rapping without all of those four letter words.  
 —*D.W. Boyd*



**BulletBoys**  
*Freakshow*  
Warner Bros.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

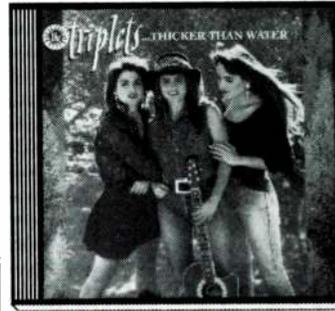
□ **Producer:** Ted Templeman  
 □ **Top Cuts:** "THC Groove," "Freakshow."  
 □ **Summary:** Obvious early Van Halen comparisons aside (same sound, producer and label), the BulletBoys are a strong enough outfit when they relax and let their music groove along naturally. The tracks listed above make for good background music until a bit of the old derivativeness begins to undermine the album's spontaneity and Marq Torien's voice becomes gratingly shrill while the lyrics invoke some boring bravura that's delivered without the tongue-in-cheekiness necessary to make it amusing. Still better than a D.L. Roth solo album, though.  
 —*Scott Schalin*



**Sepultura**  
*Arise*  
RoadRacer Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Scott Burns & Sepultura  
 □ **Top Cuts:** "Dead Embryonic Cells," "Under Siege (Regnum Irae)."  
 □ **Summary:** There is no God. There is no hope. We're trapped and death remains an all too uncertain solution. Slide this tape in while driving and you feel like you've entered a Giger painting as the precision blur of death and anger paints a portrait as swift and brutal as your life. With one of the finest drummers on the planet (Igor Cavalera) setting an incredible pace that together with the twisted guitars creates a truly avant-garde experience. As *Arise* ejaculates out of your speakers, you realize there must be more to life than living.  
 —*Scott Schalin*



**The Triplets**  
*...Thicker Than Water*  
Mercury

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Steve Barri & Tony Peluso  
 □ **Top Cuts:** "Blood Is Thicker Than Water," "Spanish Surrender," "Dancing In The Shadows."  
 □ **Summary:** This is one of those rare light pop collections you can hum all the way through after just a few enjoyable listens. While their family ties and luscious harmonies will earn Vicky, Diana and Sylvia Villegas countless comparisons to the less creative Wilson Phillips, the songwriting is much stronger, more aggressive, employing sweet and artsy Mexican subtleties in connection with the Triplets' heritage. It's in the same "guilty pleasure" category as the Go-Go's. And they're cute as a button to boot!  
 —*Jonathan Widran*



**Horace Silver**  
*The Natives Are Restless Tonight*  
Emerald

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Horace Silver  
 □ **Top Cuts:** "Song For My Father," "Que Pasa," "The Natives Are Restless Tonight."  
 □ **Summary:** Horace Silver has been very significant to jazz as a highly original pianist, a composer and as a bandleader for much of the past 40 years. He excels in all three areas on these previously unreleased performances from 1965-6, playing his special brand of funky jazz with groups starring tenor-saxophonist Joe Henderson and either Carmell Jones or Woody Shaw on trumpet. Listen to what Silver comes up with over the one-chord vamp of "Que Pasa," demonstrating that it is possible to be both creative and soulful simultaneously.  
 —*Scott Yanow*



**Bang Gang**  
*Love Sells*  
Sinclair/Mechanic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producers:** Ryan Dorn and Scott Earl  
 □ **Top Cuts:** "20th Century Boy," "The Neon Fairytale."  
 □ **Summary:** Bang Gang's debut disc is definitely worth looking into. Armed with Jet Silver's distinct vocals, a swarm of backing musicians/vocalists, Bang Gang's sound is sweet without the saccharine, and packed with enough versatility to make this album repeatedly palatable. The songwriting on *Love Sells* keeps its head above water, particularly in the upbeat "Young And The Restless," and the dreamy atmosphere of "The Neon Fairytale." With Bang Gang's cool looks and sound, these guys could be contenders.  
 —*Tom Farrell*



**Eyes**  
*Eyes*  
Curb

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Don't Turn Around"  
 □ **Summary:** Each song has so little to distinguish itself from the other that, had the band not chosen to include such standard effects as children at a playground or footsteps at the beginning of a few tracks, I doubt I would have been able to separate one track from another. The only exception to their rock & roll rule is the store-bought ballad "Don't Turn Around" (penned by Diane Warren). Singer Jeff Scott Soto proves he's got the pipes to be a star, but until Eyes comes up with some inventiveness and diversity in their songwriting, they shouldn't be surprised if the record buyers look the other way.  
 —*C.R. Oates*



**Himekami**  
*Snow Goddess*  
Higher Octave

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Himekami  
 □ **Top Cuts:** "Festival For A Spring Breeze," "In A Bird's Eye," "Prayer."  
 □ **Summary:** Despite some exotic Eastern touches, nice flutework and a lovely album cover, too much of this instrumental collection falls into the la la land, Sleepytime Tea category, which much of new age music is criticized for. The few more enjoyable, perkier numbers hint at what could've been, but for the most part, they just add some ambience to a largely atmospheric project which falls flat too often. Higher Octave is a growing label with a roster of engaging, quality artists, but Himekami won't help their cause despite the best of intentions.  
 —*Chas Whackington*

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Contact: Reine River (213) 667-9762 or (213) 661-3913  
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send cassette to P.O. Box 26774, Los Angeles, CA 90026.  
Pay: Negotiable.

**BLAK-N-BL00**  
7475 Sunset Blvd, Hollywood, Ca 90028  
Contact: Jimmy D (818) 893-6915  
Type of Music: Original, rock, new wave, blues, acoustic.  
Club Capacity: 300  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo pack to Jimmy D, 9141 Aqueduct St., Sepulveda, Ca. 91343.  
Pay: Negotiable

**BREAKAWAY**  
11970 Venice Blvd., Mar Vista, CA 90066  
Contact: Jay Tinsky (213) 319-1610  
Type of Music: Original acoustic material.  
Club Capacity: 75  
Stage Capacity: 6  
PA: Yes  
Piano: Yes  
Audition: Open mic Mondays, 7:30 pm.  
Pay: Negotiable.

**CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)**  
7000 Hollywood Blvd. L.A., CA 90028  
Contact: Alan Eichler (213) 466-7000  
Type of Music: Cabaret/Jazz (No hard rock)  
Club Capacity: 110  
Stage Capacity: Varies (primarily small combos).  
PA: Yes  
Lighting: Yes  
Piano: Yes—Baldwin Baby Grand  
Audition: Bookings limited to known attractions.  
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.

**COCONUT TEASER**  
8117 Sunset Blvd., Hollywood, CA 90046  
Contact: Len Fagan (213) 654-4887  
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).  
Club Capacity: 285  
Stage Capacity: 15  
PA: Yes, with pro engineer  
Lighting System: Yes  
Piano: Upstairs, no/downstairs, yes  
Audition: Call Len Fagan  
Pay: Negotiable.

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

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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 appt. 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.

**MADAME WONG'S WEST 2900**  
2900 Wilshire Blvd., Santa Monica, CA 90403  
Contact: Lisa Rose or Alan Yee, (213) 828-4444  
Type of Music: All Styles.  
Club Capacity: 800  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape & photos to above-mentioned address. No calls.  
Pay: Negotiable.

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12220 Pico Blvd., W. Los Angeles, CA 90064  
Contact: Milo (213) 820-8785.  
Type of Music: All types  
Club Capacity: 400  
Stage Capacity: 15  
PA: Yes, w/separate monitor mix.  
Lighting: Yes  
Piano: No  
Audition: Send demo on cassette.  
Pay: Negotiable.

**PORK CHOP BROWNS**  
3600 Highland Ave., Manhattan Beach, CA 90266  
Contact: Debbie  
Type of Music: Rock dance, alternative, original, no heavy metal.  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape & photo to above address.  
Pay: Negotiable.

**SAUSALITO SOUTH**  
3280 Sepulveda, Manhattan Beach, CA, 90266  
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100  
Type of Music: R&B, Contemporary and Pop Jazz and Blues.  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: Yes - acoustic  
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Pay: Negotiable.

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30765 Pacific Coast Hwy, Malibu, CA.  
Contact: Mark Friedman (213) 271-7892  
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.  
Club Capacity: 700  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape-promo pkg. to above address.  
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1641 Placentia Ave., Fullerton, CA 92631  
Contact: Dave or Sharon, (714) 524-8778  
Type of Music: Original, all styles.  
Club Capacity: 367  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No

**THE GREEN DOOR**  
9191 Central, Montclair, CA  
Contact: Jason (714) 350-9741  
Type of Music: All-original only.  
Club Capacity: 400  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info.  
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**INTERN WANTED** at int'l metal label, small office in hollywood, part or full time to help out with telephone, mailings and organizational duties. Must be able to type. Call (213) 463-1764. L.A. CLUB seeks sound and lighting crew. Call Tom H. (818) 881-5601.

**RECORDING ENGINEER** seeks assistant. Must have recording studio exp. No pay, excellent opportunity. Call Tony (714) 594-3889.

**IMPACT RECORDS** needs interns (non paying) for publicity and marketing. We are looking for outgoing and energetic people. Office is in Hollywood area. Contact Christine at (213) 962-5511.

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

**CORE ENTERTAINMENT**, an alternative label, needs interns for their radio and promotion and retail marketing divisions. Non-paying internship. Enthusiastic and dedicated to learning only. Call (818) 883-1413.

## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels, Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.  
Read Music: Yes  
Styles: Pop, R&B, jazz, dance, new age.  
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide air-play including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.

Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

**ACE BAKER**  
Phone: (818) 908-9082  
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!  
Read Music: Yes  
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).  
Styles: Melodic rock, hip hop, dance pop, industrial pop.

**Technical Skills:** Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, frisbee.  
**Qualifications:** Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.  
Available For: Producing, arranging, writing, and/or recording of special music projects.

**CURTIS BALMER**  
Phone: (818) 548-4695  
Instruments: Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and Ibanez).  
Styles: Rock, hard rock, pop, R&B and funk.  
Read Music: Charts  
**Technical Skills:** Strong melodic solos. Creative rhythm parts with great tone and feel.  
**Qualifications:** Extensive stage and studio experience. Numerous demos and small album projects. National T.V. spots: CBS Sports, CBS made for T.V. movie, MTV, PBS series. Reliable, fast, easy to work with.  
Available For: Sessions, demos, club or concert dates, showcases and tours.

**YALE BEEBEE**  
Phone: (213) 254-8573  
Instruments: Kurzweil Midiboard; Korg T2 Music Workstation; EMAX II 16-bit Stereo Digital Sound System; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; processing equipment; Macintosh computer with SMPTE.

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

**Styles:** Commercial rock, plus all contemporary and traditional idioms.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Qualifications:** B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. Richie Sambora (Bon Jovi/PolyGram records), Paul Cotton (Poco), ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.  
Available for: Any professional situation.

**FUNKY JIMMY BLUE**  
Phone: (213) 936-7925  
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite lock-up.

**Technical Skills:** Production, arranger, musician, engineering, composer, drum programmer.

**Styles:** R&B, hip-hop, rap, gospel, pop, house music, dance.  
**Qualifications:** Top-20 singles, Top 40 album, video scoring, B.E.T., Soul Train, VH-1, radio jingles, RCA.  
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

**STEVE BLOM**  
Phone: (818) 246-3593  
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.  
Read Music: Yes.  
Styles: R&B, jazz fusion, rock.  
**Technical Skills:** Great look, sound & stage presence. Dynamic soloist.

**Qualifications:** 3 yrs. classical study @ CSUS, jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtline, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua.  
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and top 40 gigs.

**JOHN BRAINARD**  
Phone: (818) 783-6399  
Instruments: Korg M1, E-MU, Pro-formance+, Roland D-550, MKS-20 digital piano, DX-7, Oberheim DPX-1 sampler player w/orchestral library, Roland S-10 sampler, ESQ-1, Alesis drum machine, Macintosh computer w/performer software.  
Read Music: Yes.

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., MAY 15, 12 NOON. (213) 462-5772

**Styles:** pop, R&B, funk, jazz, classical, country.  
**Technical Skills:** Arranging, orchestration, multitrack sequencing, songwriting, musical director, lead sheets, accompanying vocalist, background vocals.

**Qualifications:** Have performed and/or recorded with: Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee, Gloria Loring, Tony Orlando, Jeffrey Osborne, Greg Phillinganes, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. T.V. and Film: *Who's The Boss*, *Wings*, *The Facts of Life*, *High Mountain Rangers*, *Glory Days*, *The Gong Show*, Jesse Hawkes, Warner Brothers, Motown, Paramount, Embassy TV, Norman Lear Productions.  
**Available For:** Arranging, sessions, scoring, showcases. Pro situations only.

## GREGG BUCHWALTER:

**Phone:** (818) 794-5992  
**Instruments:** Hammond B-3 w/modifications, beaped up leslies, memory moog plus w/midi, two Roland D-50's, Daion 12 string acoustic, various harp, piano.  
**Read Music:** Charts.  
**Styles:** hard rock, metal, blues, R&B.  
**Qualifications:** Performed/recorded/wrote/for with: Peter Wolf (L. Geils Band), Charlie Farren (Joe Perry project, Warner Bros., Jarehnet), Dave Dicenzo (Cromag), Rich Spillburg (profile wargasm), various east coast/Boston club dates, tours with Crystal Ship, Stun Leer, Southern Comfort, etc.... Fast, easy to work with, total pro with look.

**Technical Skills:** Rock keyboardist, back-up vocals, writing, arranging, co-producing.  
**Available For:** Pro-situation, touring, recording, videos, writing, lessons available.

## DAVID CURRY/MICHAEL ALEXANDER RHYTHM SECTION

**Phone:** (818) 981-0377  
**Instruments:** Fretted and fretless basses, extensive variety of pro amplification equipment. Complete acoustic and electronic drum/percussion instrumentation with triggers.  
**Read Music:** Yes  
**Vocal Range:** Tenor, two octave.  
**Technical Skills:** Versatile and experienced in many styles and tastes of music including third world, original, pop/rock, funk and jazz. Over seven years of studio and concert performance as a rhythm section. Very low "ego factor", particularly in original demo projects. Both members have been fully schooled in music, and now teach privately. Excellent at solid and groove playing, with emphasis on feeling the music. Very experienced working in local clubs and major studios.  
**Available For:** Session/studio, commercial and original projects, live and touring performances.

## PAUL GOLDBERG

**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/R.I.M.S. 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, Phila. Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys. "Let's Talk", Asian Media Awards, video w/Kim Paul Friedman, "Good Morning America".  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

## MIKE GREENE

**Phone:** (213) 653-9208  
**Instruments:** Yamaha DX71HFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, MiniMoog w/midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/SMPT-E-track, Fostex 16-track and 3M 24 track studio.  
**Read Music:** Affirmative.  
**Styles:** R&B, pop, hip-hop, rap.  
**Technical Skills:** Start to finish productions in my studio. Killer grooves.  
**Qualifications:** Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.  
**Available For:** Master & demo production, sessions, scoring.

## CARLOS HATEM

**Phone:** (213) 874-5823  
**Instruments:** Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.  
**Read Music:** Yes.

**Styles:** Pop, rock, funk, latin, swing.

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

## HARVEY LANE

**Phone:** (818) 986-4307  
**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outdoor gear.  
**Read Music:** Charts  
**Vocal Range:** High baritone.

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

## ROGER MIELKE

**Phone:** (818) 795-8037  
**Instruments:** Sony APR-24, 24 trk, 2" machine with complete 24 trk digital. Macintosh, IBM, Atari, Roland RDD 250 Studio PNO, Roland R8, Lync LM4.  
**Midi Rack:** Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.  
**Qualifications:** Many film & record credits.  
**Read Music:** Yes  
**Technical Skills:** Keyboardist, Composing, Arranging, Orchestration, Musical direction, MIDI.  
**Available For:** Composing, Arranging, Producing, Recording, Tours, T.V. and Film scores.

## BILL QUINN

**Phone:** (213) 658-6549  
**Instruments:** Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/huge sound library), Roland R8-M, rack w/mixer & outdoor gear.  
**Read Music:** Yes  
**Styles:** All.  
**Qualifications:** BM from The New England Conservatory of Music. Album work for Angela Bofill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demetrius. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Cot 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.  
**Available For:** Jingles, albums, TV, motion pictures, touring, live performances.

## WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

**Phone:** (818) 848-2576  
**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.  
**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.  
**Available For:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your projects..

## 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 Stealrider 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 stu-

dio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Roots, etc. Excellent image & stage presence. Demo tape & resume available on request.  
**Available For:** Studio & stage.

## LARRY SEYMOUR

**Phone:** (818) 985-2315  
**Instruments:** Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.  
**Styles:** All  
**Technical Skills:** Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..  
**Qualifications:** Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Marisella, The Committees UK. Jingles for Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc.. 1991 grammy's MTV, etc. Arsenio Hall. Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc..  
**Available For:** All types of recording sessions, touring, & private instruction.

## RANDELL YOUNG

**Phone:** (714) 556-1800  
**Instruments:** Electric and Acoustic Guitars (Gibson, G&L, Martin, Mesa Boogie) and Vocals.  
**Read Music:** Yes, but not enough to hurt my playing.  
**Technical Skills:** Guitar solos, textures and rhythm parts in perfect time with soul. Lead and background vocals in tune, in time on first take, doubled on second. Full production services and other top musicians also available.  
**Vocal Range:** Baritone to A with strong falsetto to D above high C.  
**Qualifications:** Best determined by analysis of current work. Call for CD, DAT or Cassette.  
**Available For:** Blues and R&B sessions only. Will play on spec.

## VOCALISTS

### COSMOTION

Ramona Wright & Gael MacGregor  
**Phone:** Gael (213) 659-3877 /Ramona (818) 368-4162.  
**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/claim-free. Together 6 yrs.  
**Instruments:** Synths, percussion  
**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Dobbie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.  
**Available for:** Sessions, demos, jingles, club concert dates, etc.

### MARQUITA WATERS ZEVIN

**Phone:** (818) 890-5188  
**Styles:** Rock, funk, r&b, jazz, pop.  
**Sight Read:** Yes.  
**Technical Skills:** Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice

works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.  
**Vocal Range:** 3 1/2 octaves.  
**Qualifications:** Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.  
**Available For:** Sessions, jingles, voice overs, demos, co-writing, and live performances.

## TECHNICAL

### PAUL CHURCH

**Phone:** (213) 461-6728  
**Instruments:** My ears, heart, and attitude in the studio.  
**Read Music:** Yes  
**Vocal Range:** Getting better, about 60 yrs.  
**Qualifications:** 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music and many independent labels as both producer and engineer. I love to focus on the song and the performance, and then let the studio capture and enhance that.  
**Available For:** All levels of creative studio production and song development, with my final eye on releasable music. I believe in making fresh music provocative, fun, and successful.



# THE INDIE EVERYTHING SPECIAL ISSUE

Publication Date: July 4, 1991  
Ad Deadline: June 26, 1991  
**(213) 462-5772**  
**Don't Miss it!**

**MUSICIANS!!! GET PAID FOR YOUR TALENT**

Use the **PRO PLAYER** ads to help you find studio/session and club work.  
Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.  
Mail correct amount and this coupon to:  
**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**  
Note: Please use this listing only if you are qualified

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



# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAY 15, 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.

## 2. PA'S AND AMPS

- Yamaha PM1000 mixing brd, 16x4x4, w/matrix, \$500 firm. Shiloh, 818-980-9122
- 3 Ampeg 4x12 gutt sprk cabs, unloaded, black screens, gd cond, \$30/ea. Doug, 213-620-9480
- Centaur PA, 2 15" loud spkrs, 6 chnl mixer w/hi & low impedance, cost \$1400, will sacrifice \$695 obo. Dave Bedrosian, 818-568-3386
- Demeter tube bs pre amp, all recent mods, direct out, perf cond, \$290, 213-456-6331
- Marshall cab, \$350, 213-851-6395
- Marshall 4x12 cab, straight model, grt sound, \$420, 213-850-7564
- Marshall combo, prototype, made for 1 of rock's top gutt phys, 100 wtt, 2 12" EV spkrs, mint cond w/HIS road cs, must sell, \$825 obo, 818-997-2929
- Marshall straight cab, \$500, 213-851-1481
- Mesa Boogie Quad pre amp w/D. Markley 100 wtt tube pwr amp, \$1100, Bill, 818-753-5038
- Mesa Boogie studio pre amp w/bmd new tubes, xint cond, \$500, Todd, 213-473-9094
- Peavey cab 2x10 configuration w/spkrs, grt sound, \$90 obo. Joe, 213-655-2969
- Randall 215bs cap, grey w/casters, xint cond, \$300, 818-377-5841
- Sunn coliseum cab, 6 10" spkrs, gutt or bs, gd cond, \$160, Kelly, 213-654-2956
- SWR Baby Blue 150 wtt bs combo amp, tube pre amp, 3 band parametric EQ, tx loop, direct output, mint cond, \$680, Pat, 818-507-6532
- Wtd, ba amp stick, used, 18" & 10" or 15". Ampeg, Sunn, Mesa Boogie, Peavey, Carvin or Trace Elliott. Will pay \$1000, 213-465-6419
- Wtd, Trace Elliott bs amp, 800 wtt, will pay \$400, 818-781-5251
- Yamaha P-2200 pwr amp, pro rck mnt, xint cond, \$540, Mike, 213-662-5291
- \*83 Marshall 100 wtt JCM head, mint, w/412 Carvin ca, \$600; Roland JC120 head, mint, \$300, Jason, 213-871-2028
- Marshall JCM800 series, \$350, 818-980-4408
- Marshall Mark II, 50 wtt head master head w/acv tx loop, \$450, Mike, 213-370-9835
- Randall RG100 solid state full stick, \$1000, cash only. Scott, 818-762-9242
- Roland Jazz chorus 120 w/2 12" spkrs & built in chorus & distortion & reverb, brnd new, mint cond, \$375 obo. Ace, 818-503-5510

- Yamaha NS10M studio reference monitors, mint cond, mnt avail, xint studio qual monitors, \$355, Nagila, 213-656-8653
- Fender Deluxe, from 50's, tweed, Jensen Bluecap Almaco 5 splkr, orig. no mods, xint cond, incredibl blues tone, \$585 firm, 818-783-6782

## 3. TAPE RECORDERS

- Akai 1212MG w/update, xint cond, \$2900 obo, 805-273-9119
- Sansul MX12 mixer, 12 input, 6 bus outputs, 2 auxiliry sends, 2 stereo fx returns, mint cond, \$475, Pat, 818-507-6532
- Tascam 388 studio 8, less than 5 hrs use, new in box, \$2600, 213-850-7564
- Tascam 388, gd cond, \$3000, 213-850-2322
- 161rk Fostex B16, low hours, mint cond, \$2795, 818-713-0156; 818-702-0522
- Sansul 6 trk recrd, listed @ \$1300, for sale \$900, Daniel Paul, 213-318-5707
- Studio mixdown, rto to rto recrd, 4 heads, phys in 2 directions, 2 speeds, pitch control, rck mnt, 8" high, \$175, 213-316-4551
- Tascam 688 Midi studio, 8 trk + mixing console, brnd new, got as gift, never used, still boxed, sacrifice at \$2650, Chris, 213-943-3933
- Tascam model 812 mixer, mint cond, 12 chnls, swappable parametric EQ, 3 aux sends, \$1450, Gilbert, 213-962-6223

## 4. MUSIC ACCESSORIES

- 200 pc's of sheet music, dating 1868 thru 1951, \$325 for all, Shiloh, 818-980-9122
- Akai S900 sampler w/trigger pkg, \$1000 obo, Ryan, 818-501-7332
- Alesis HR16B drn mach, xint cond w/mnt, \$200, Angela, 213-452-5076; 213-280-9916
- B1 amp 27 band 1/3 octv graphic EQ, 1/4" & XLR ins & outs, rck mntbl, \$175, Peter, 818-577-8732
- Boss DD-2 digital delay, \$100; DM2 analog delay, \$60; American Metal by DOD, \$30; Ibanez compsrssr limitor, \$30; Seiko quartz gutt tuner, \$25. All xint cond, 213-667-0798
- Boss ME5 multi fx pdl brd, brnd new, \$290 obo, Mike, 213-641-6763
- Digital ba rck fx pre amp, will pay \$100, 818-761-5251
- Digital delay, DE200, \$200, 213-850-1682
- DOD gutt fx, 6 in all, like new, EQ, super distortion, American Metal, noise gates & more, \$40/ea or trade for drn mach, 818-509-7914
- Equalizer, Furman, parametric, \$290, 213-851-4744
- ETA model 1251 lighting, 4 chnl dimmers, \$100/ea; 12 chnl dual seam contrlr, \$150; DOD dual 15 EQ, \$125; MXR flanger \$50, Tom, 213-461-0641
- Fostex 4030, synchrnzr w/contlr, 4035 compl w/cables for Akai 1214, \$1200 obo, Rhonda, 818-713-1356
- Furman EQ, parametric, \$210, xint cond, 213-850-7564
- Hafler P2 tube pre amp, like new, in box w/lt switch, \$150, Bob, 213-452-2868

- JVC BR8600 pro VHS recrd w/cable for lockup to Fostex 4030 synchronizer, \$2000 obo, Clark, 818-713-1313
- Korg A5 multi fx floor unit, compsrssr, overdrive, EQ, chorus, new, \$225, list \$350, 818-761-3722
- Sokino 2 chnl rck mntbl head, xint cond, \$1650, Rick, 818-884-0761
- Tascam M308 8 chnl pr mixing brd, 4 sub grops, 3 band EQ, 3 fx sends, \$950 obo, Mike, 805-296-5607
- Wtd, Boss bs multi fx, BE5B, will pay \$100, 818-761-5251
- Alesis Quadtravrbr + new in box w/mnt & warranty, \$385, Gilbert, 213-962-6223
- Art Multi verb fx unit, \$250, Bill, 818-753-5038
- DBX166 compsrssr limitor & gate, in box w/clean warranty in your name & mnt too, \$445, Nagila, 213-656-8653
- Digitech multi fx rck mnt unit, DSP128, xint cond w/lt pdl, \$225, Kenny, 818-767-4106
- Graphic EQ, 10 bands per side, SAE model 1700, like new, \$175, 213-316-4551
- Juice Goose pwr supply w/light, pwr surge & drop out protection, New in box, \$125, Bill, 818-753-5038
- Light show w/AC's & music cabs, 32 chnls, 8 monitor chnls, 4 bus, parametric EQ, xint for live or studio, \$4500, Perf cond, Jamie, 818-763-6555
- Steinberg Pro 24, 24 trk Midi seqncr for Atari ST, w/mnt & key for \$80, Chris, 818-989-0840
- Upgrade kit for Midiverb & Midi II, 63 new & different progs, install in 10 minutes, \$60, Steve, 213-661-6215
- Wtd, rck mnt fx, digital delay, aural excitor, reverb, EQ, etc. Will pay \$100/ea, 213-871-6801
- Home re-issue Beatie bs cs, perf cond, bashed bs gd for parts as well, \$155 for all, 818-783-6782

## 5. GUITARS

- Alembic Series 1, long scale, 4 string bs, perf cond, \$1600, Kevin, 213-287-2372; 213-439-6733
- BC Rich Eagle bs, blonde, limited edition, neck/body 1 pc, Actve electrics, handscd, D'Martino P/U's, B/A bridge, HSC, xint cond, \$350 obo, 818-767-4127
- Carvin DC135C, brnd new, F.Rose trem, koa wood finish, w/cs, \$475 obo, Phil, 818-507-6567
- Carvin DC200, koa, 1 yr old, mint cond, wood gutt stnd, \$325, 818-584-0380
- Charvel Strat head stock w/old Charvel logo, F.Rose, EMG P/U's & cs, \$500, Bill, 818-753-5038
- Cort headless 6 string gutt, \$125, Randy, 818-774-0477
- Fender Jazz bs, '62 reissue, American made, slacks, pots, w/tweed cs, perf cond, \$490, 213-456-6331
- Fender Jazz bs, 1975, black, rosewood neck w/inlay, all orig, grt cond w/HSC, \$650, 213-878-5560
- Gibson Les Paul Artisan, 1978, special top of line model, 3 P/U's, gold hrwr, exotic fingerbrd inlay, all orig, phys grt w/HSC, \$1050, 213-841-6914
- Gibson Les Paul Custom, middle 70's, all orig, nice cond w/gold hrwr & HSC, \$700, 213-667-0798
- Guild X170, xint cond, Birdseye maple, blonde, gold hrwr, F-holes, \$950 obo, 805-273-9119
- Kramer Beretta, custom paint, trem, Duncan hmbrck, rosewood fingerbrd, xint cond, \$350, 818-761-7253
- Music Man 5 string bs, black w/maple neck, mint cond, w/cs, \$750 obo, Doug, 213-969-0480
- Pro II bs w/cs, beautifl, grt cond, \$300, B.G, 213-466-6516

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- Robin bs guit, xint cond, all black, 24 frets, \$500 obo. B.G. 213-466-6516
- Steinberger guit, beautifl sunburst finish on wood body, EMG PU's, transposing trem, perf cond, \$2700 new, asking \$1900. Tom, 805-984-8470
- Carvin V2200 guit, blue w/F.Rose & HSC, \$500, cash only. Scott, 818-762-9242
- Chandler custom guit, black, EMG, F.Rose, for sale, \$600 obo. Jimmy, 213-837-2551
- Charvel Jackson fretless bs w/HSC, \$350. Justin, 213-957-0393
- Fender American Strat, standrd model, canddy apple red w/white PU guard, maple neck, gig bag included, \$450. John, 213-391-5991
- Fender guit, black, plys grl, lks gd, w/cs, \$225. 818-980-4408
- Fender Tele, '52 vintage re-issue, wired like Strat, previously owned by Lee Rifenour, beautifl guit, must sell, \$600. Cindy, 213-472-3789
- Kramer Farmington elec/acous guit, top of line, xint cond w/cs, \$350; w/plyng position sind, \$400. Kerry, 818-767-4106
- Kramer guit, F.Rose, Duncan super distortion, white, \$240. 805-296-5166
- Kramer Voyager w/F.Rose, Ibanez PU's, rosewood neck, HSC, plys grl, must sell, \$375 obo. 818-989-0840
- Siring bs, modern handmade bs w/PU & cover. Big deep tone & gd action, \$2900. 818-990-2328
- Vintage 1977 Gibson RD Artist, like Les Paul, shaped like Firebird, ebony fretboard, gold hrdwr, gd cond, \$500 obo. 818-355-4608
- Warwick 6 string thumb bs, mint, beautifl wood, grt sound, gig bag, \$1600. 213-461-7573
- Wtd, cheap P-b or Jazz bs, w/ill pay \$100. 213-871-6801
- Fender Bullet guit, perf, like new cond, made in USA w/ Fender HSC, \$185. 818-783-6782
- Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckngs, 1 single coil PU, locking trem. Brnd new, won in contest, \$425. Darryl, 213-466-3807

## 6. KEYBOARDS

- Akai S-900 sampler, \$750; orig Moog Taurus bs pdts, \$250. Tom, 213-461-0641
- Clavinet, gd shape, no cs, \$300 firm. Shloh, 818-980-9122
- Mini Moog synth, 1977 model, xint cond, HSC included, must sell, sacrifice \$750. Lf msg for Howe, 714-960-8231
- Roland S50 digital sampler, xint cond, \$850 obo. Dave Bedrosian, 818-568-3386
- Casio CT640 keyboard, full sized keys, 465 sounds w/Midi, autorhythms, autochord, new in box w/sind, \$250 obo. Dave, 213-837-2160
- Emu Performance stereo 16 bit sampled piano module, new in box w/mnl & warranty, \$375. Gilber, 213-962-6223
- Korg EP51 elec piano, 76 touch sensitive keys, transposer, 7 sounds inclnding strings, xint cond, \$700. 818-990-2328
- Korg M1 synth, in box w/clean warranty in your name & mnl lgo, \$1540. Nagila, 213-656-8653
- Roland W30 Workstation, xint cond, almost new w/Midi cables & sound disk. \$1800. 213-734-1443

## 8. PERCUSSION

- Almost new rck percussn bongos for sale, \$300 obo. Like new. John, 213-927-8897
- Black Pearl set, dbl bs, Gaga rims, \$600, just like new. 818-243-6137

- Tama Artstar, custom drm kit, 24", 16", 14", 13", 12". Prototype Birdseye maple shells triggered by Reek Havoc, custom black paint, mint, \$2000 obo. 818-997-2828
- Tama Octabon set of 8, from 11" up, brnd new, \$800. Mike, 213-851-1786
- Ludwig 24" pwr bs drm, white, w/cs, xint cond, \$300 or trade for comparble 22" drm. Mike, 213-214-5792; 213-548-3390
- Octabons by Tama, clear shells, all hrdwr, compl set, \$275. Kerry, 213-661-6215
- Tama 7 pc Superstar, naturl wood, grt cond, as well as 4 pc Rogers classic. Becmng dbl bs. \$700 obo. Sabina, 213-370-1670

## 9. GUITARISTS AVAILABLE

- Bluesaholic sks real blues band. Vintage gear & modern image. Wolf, Waters, Little Walter, S.R. Vaughn, Paladins, J.Winters, H.Sumlin, Clapton. Dedicd & lighthteard only. 818-763-2103
- #1 pro guit, 21, sks signed & toumg cmrcl HR band. Bckups a +. 818-761-5251
- AAA rated burning verstl guit avail for pro siks. Check out my pro plys ad. Steve Blom, 818-246-3593
- Ambitious guit/voc sks studio wrk & pro band. No free rehrls, no pay to ply. Uniq style, 90's sound, pros only, pls. Keith, 818-405-8933
- Blues guit sks blues or roots R&R band. Jack, 213-546-2953
- Cmrcl rock guit avail for demo projs or possibl band siks. Have gd sound, strong musicl knowledge & engineering exp. Joe, 213-655-2969
- Creatv kd guit sks intense rock proj. No flakes. Charlie, 818-352-8460
- Exp pro guit avail for paid siks, any & all styles. Always musicl & always reliable. 818-705-4729
- Exp pro guit avail for single guit HR band. Infl Page, Blackmoor, Beck, etc. 213-653-7118
- Fem guit, altrev, infl Robert Smith, Salvador Dahl, Carl Jung. 213-876-3176
- Guit & bst lkg to form srs K/A band. Grt lks, att a must. Infl from early Leppard to Kixx. Chris, 818-994-4782
- Guit avail to form band w/deep feeling, infl by U2, Yes, Rush, John, 213-461-4182
- Guit avail w/grt sngs, chops & image for bluesy HR band ala VH, Whitesnake, Aero. 213-851-4670
- Guit from hell. 714-960-5294
- Guit plyr/sngwr from Sweden w/mny yrs exp, sks (trnd sing & musics for cmrcl R&R, HR prj, into Foreigner, Bad English, Eddie, 818-761-7253
- Guit, elec, classicl & acous, very verstl, avail for sessions, demos & pro plyng siks. Jeff, 818-982-5254
- Guit, lkg to J/F srs band to K/A. Grt lks, att a must. Infl from Kixx to early Leppard. Chris, 818-994-4782
- Guit/sngwr, P/T voc, sks to J/F altrev band. Infl Lou Reed, Sonny Youth, Pixies. Tom, 213-731-4016
- Guit/sngwr/voc sks melcd HR/HM band. Infl MSG, Scorpis, Priest, Tim, 818-789-4622
- Hrd blues guit plyr lkg for something happening. Winter, Clapton, SRV, slide. Gigs, recordings, soundtrcks. George, 213-461-3684
- L/R pro guit avail, in vein of Extreme, Zep, groove orientd rock, K/A only, no flakes, no bull, Jason, 818-345-1966
- Ld guit/ld voc lkg for estab rck act. Top notch pwrfl plyr, lkg gear & toumg exp. Pis, pros only nrd call. Jeff, 818-347-4117
- Ld guit/sngwr sks musics, M/F, to form rock band w/ varied infl in vein of NRBO but more popular. At, 818-882-9742

- Ld guit/sngwr, 24, w/edge, infl E.Nuff, Trick, Life/Death. Grt image, vocs & chops, agrvrs & groovy. John, 213-851-5462
- Outstndng guit/voc, very exp w/grt image, sks very pro blues, R&B grp. No HR. 818-501-0377
- Outstndng ld guit/wrtr w/DV's & ld voc dbl in guit/keys. Exp studio, live, xint credentails. Skg open minded org band. 213-850-8963
- Pro guit, lasty & soull, lkg for band ala E Street, Twr of Pwr, Huey Lewis. 818-710-1292
- Tasteful guit/sng, 20 yrs exp, lots of orig matrl, skg real band to gig, Infl Unah Heap, James Gang, Steppenwolf. Have Marshall equip, transpo. Ronnie Tall, lv camp, 818-769-3693
- World class HR guit, 25, recrdng, toumg exp, sngs, lks, lkg to J/F real band w/proflnt, chemistry & awesome sng. 818-760-6690
- Acous/elec guit w/vocs, infl Zep, Floyd, U2. Seth, 213-436-7427
- Agrvrs Euro style guit, 24 y/o. 5'8" w/vintage touch, lks for last wrkg & decent hvy lunk rock band. Ongs only & 3 rehrls weekly a must. 213-935-4069
- CBS recrdng artist, HR bluesy guit/sngwr, avail for pro siks, 25, image, feel, chops, vocs. Jason, 213-871-2028
- Craig Beck sks HR band/frontm of 90's. Have album credits, Internatl press, top endorsments. 213-460-7080
- Dr J, guit for Kudelah, avail for lunk, rck or rap projs. L/R, have equip, tmspo, gig exp. Dr J, 818-884-9167
- Endorsd guit, fem, sks male metal 1 guit band w/gd image. Will relocate. Write for demo, PO Box 79082, Waverly MA 02179-0082. Jaye, 617-894-9964
- Fem guit, 25, sks srs HR/HM band, I have grt gear & rck image. Stage & studio exp. Sing bckng vocs. 818-366-5868
- Fem ld guit for copy & org band. Grt gear, verstl & hot. Vocs. No bozons. Marina, 713-694-1696
- Groove style w/blistering & melcd siks, very srs & dedicd. Have lks, sound & lnt. No wannabes. Brian, 818-985-8217
- Guit, formerly w/Dickies & Pops, skg grp recrdng or live shows. Scott, 818-948-7481
- Guit/voc sks to J/F agrvrs hrd driving band. Infl Ministry, Grindcore. Srs only. Scott, 213-464-0655
- Hot ld guit lkg for HR band. Have grt equip, lks & studio, stage exp. Pro only. Billy, 818-501-0478
- Jazz, rock, reggae guit, 32, very xpress, flowing improv, eloquent chord voicngs, album, tour credits, rck, passport avail. Dale Hausling, 213-695-0489
- Johnny sks R&B pop jazz proj. 213-831-6881
- L/R guit avail, 21, to J/F HR band. Have lks, tmspo, gd equip, gd att. Infl S.Pow, VH, Aero. Burke, 805-259-7351
- LA's baddest blues guit skg wrkg blues band. Plys ld & slide guit, also sngs ld & plys blues harp. Darryl, 213-466-3807
- Pro guit, tastey & soull, plys blues, funk, R&B, anything gd. Lkg for band siks. Pis, pros only. 818-710-1092
- Pro guit/slide plyr lkg for wrkg in Japan. Bckmng vocs, lots of exp, speak some Japanese. Temp OK. Bobby, 213-452-2868
- World class HR guit, 25, pro recrdng, toumg exp, sngs, lks, lkg to J/F pro band w/real lnt & chemistry. Klaus, 818-760-6690
- Young guit/sngwr nds band or musics to wrk & ply with. Infl Replacemnts, Beatles, Costello, NRBO, Zep, Molown, blues, etc. Steven, 213-962-6705

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- 23 y/o L/R guit sks young agrvrs 2 guit cmrcl band or musics. No glam. Infl Tesla, Dokken, S.Row, Angel. 818-764-9322
- Extremely dedicd 24 y/o GIT grad sks band into sngwrng, Hrd than pop, ultra melcd but w/edge. Keith, 818-782-1609
- Guit plyr w/grt studio gear & chops avail for demos, shows or ? Very verstl. Joe, 818-954-0742
- Ld guit avail for 5 pc progrv metal band. Xint image, equip & exp. Over album of matrl. Infl Maiden & Rhodes. Sean, 818-891-5577
- Ld guit sks pro siks T40, blues, verstl plyr w/image & 12 yrs pro stage & studio exp. 714-827-8095
- Tasty ld guit, 23, w/killer chops, image, vocs, equip. Tmspo. Lkg for pro lkg to J/F HR band. Infl VH mrs Mr Big. Bruce, 213-851-1372

## 9. GUITARISTS WANTED

- DIE MY DARLING sks slw slung, groovin w/punk edge 2nd guit. We have lockout, demo & ambition. If your ready & have a good look/altitude call Ritch 213-654-4134
- 50's R&B & R&R. Does anybody out there know how to ply this music? Wally, 213-257-0549
- Acous guit, bckup voc wtd for band w/gd sngs. Infl include Replacemnts, Stones, REH & Ramones. Danny, 213-558-4030
- Altrev rock act srs verstl ld guit plyr. Infl early Roxy Music, early Bowie, Byrds, Cure, etc. 818-509-2697
- Attn, guit who loves to sing wtd to compl haunted psychic pop band. Infl Beatles & Jane's. Creatv plyr w/harmony. Spooky, 213-874-2007
- Fem poeb/sng/sngwr wrts atmospirc verstl guit, 35+, Westside, jazz, blues, classicl bckmng for perfmc of intellng sensual pwrfl matrl. 213-392-5765
- FORBIDDEN CITY sks R&R guit. Att a must, no drugs, no alcohol. Keith, 818-548-8003
- Guit for duo, pop, rock, oldies. Must have own equip. Must sing, call eves, between 6-7. Mike, 818-443-5356
- Guit wrt by voc/gtr for forming shows band. I have killer sngs, compl 24 trk demo & industry connec. You have gd image, equip & dedicd. Tony, after 6, 714-396-1173
- Guit wtd for 2 guit band blues based, groove orient. Bckup vocs a must, image conscious pros only for band w/ lnt intrst, mngt pending. 213-876-6709
- Guit wtd for crnry blues based rck band ala Black Oak Arkansas, Skymrd, Stones, Joe Cocker. Eric, 213-469-9150
- Guit wtd for R&R band. No glam, no metal. Mark, 213-821-2870
- Guit wtd, infl Hendrix, Eddie Hazel, Curtis Mayfield, Sly, 70's soul music. This is the real thing. Victor, 818-593-2092
- Guit wtd, infl Replacemnts, Pixies, Beatles, Cole Porter, for orig wrkg band. Pat, 213-453-0930
- Guit/sngwr w/rocs, 18-27, wtd for rhyth orientd jazz rck proj ala Steely Dan & Doobie Bros. Must be creatv & energetic. Jason, 818-995-1630
- Guit/sngwr, 25, skg same for cover/origs band. Must sing ldr/ckups. Infl Blues, Berry, Elvis, Stones, Beatles. 213-286-2879
- Guit/voc nrd for acous R&R band. George Harrison, where are you? Mike, 213-931-6729

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**Guit/wrtr wtd, strong R/L, for artsy R&B band.** Scream Club, KROQ type band, gr/wrkng environmnt. Ed, 213-462-2902

**Intelligent creatv textural guit, 25-30, wtd by voc/sngwrtr to write grt rock tunes, form band soon after.** No metal. John, 213-836-9230

**KNOCK DOWN GINGER** nds 2nd guit. Image & alt a must. Int'l a must. Stones, Aero & 70's. Johnny, 213-654-2939; Rex, 213-851-5749

**L/R Rgt wtd, Intl Enuff, Life/Death, Slaughter.** Must have lng hr image & chops. Aggrsv & groovy on stage. John, 213-851-5462

**Ld guit wtd by pschdc pop groove grp.** Intl Beatles, Stones, Who, Doors. Must be inventv, dedctd. Band ages 25-30. Jim, evs, 213-850-1921

**Ld guit wtd for cmrcl HR/HM band.** All orig. Lks, stage presc & voc abil. Mike, 714-256-9042

**Ld guit wtd. Visison** oneself as the Doors have opened thru' the Zep travelled a Cream filled Love Bone. E.J. 213-217-1298

**Ltd handed guit wtd to form lngr than life band.** Kiss, Priest mts Prince. Big image, vocs, abil, alt. Greg, 818-786-1895

**LOVE SLAVE** is now auditioning L/R guit plyr. Must be orig w/meldc prp, style ala S.Stevens, N.Garardo, Charlie, 213-957-2457

**LUTHER BRAQUE** sks 2ndld guit immed. Vocs, sngwrting, lks, alt, equip, tmppso & the will to succeed a must. No drugs, no lakies. Frank, 818-341-2164

**REACTOR** is sng 2 guit gods w/otral rock star lk & abil. Dokken, S.Row, Whitesnake, Crus. Intl. Lng term plyrs only. Greg, 818-980-6669

**Rhythm guit plyr wtd for meldc HR band.** Early Leppard mts S.Row w/demo deal & prodr. Aggrsv team plyr a must. 818-609-8504

**Rhythm guit wtd for orig pop rock band.** Ndd for video in 6-8 weeks. Greg, 714-832-8706

**Richards, Woods, Chuck Berry** guit. Band has developmentl deal w/middle size bl. Financibkng. Frank, 818-962-3867

**Rock guit wtd to wrk w/tem sngwr/grt lntre.** Intl Eagles, S.Nicks, Styx. Must be srs. Tiendra, 818-752-0845

**Sngtr sks soull blues guit into River Dogs, Bad Co, Styx,** to form foundation for acous/elec HR band. 818-773-8650

**Strius Trixon,** legendary Detroit rocker nds Beck, Richards, Wood. Perry type guit/sngwrting partner w/cool image, vrtage gear. No drugs, booze. 213-960-9408

**Sngwrtr sks sng orndnt guit plyr Intl by Stax, James Brown, Meters & Sty.** No pay yet. Must be sober. Chuck, 213-259-8350

**Sngwrtr/keybdst w/8 trk studio sks sngwr/sngwr/grt** into INXS, B52's, etc. All sngs & possibility form grp. Pros only. Mike, 818-894-2814

**Soull guit wtd for orig rockng soulbnd.** Now forming w/ hvy 70's Intl. Must be dedctd. 213-659-4331

**Versti guit/wrtr, L/R.** Have maj connex. Cult, Siouxsie, B52's, Pll, Eric. 818-992-8073

**Versti strong phd guit ndd for orig groove dance rock band w/mrgt & gigs lined up.** No egos, no drugs. 213 only. French, 213-372-2569

**Voc & bst skg responsbl motvtd guit to form innovatv HR band.** Terry, 213-285-3128

**Aero, GNR, Spread Eagle, Faith.** Sngr & dmr nd ld & rthm guit plyrs to comprl srs HR proj. No BS, just the best. Steve, 818-951-1703

**ALLIGATOR SOUP** sks guit. Intl Prince, U2. No drugs. 213-969-1618

**Altrmtv guit, L/R, for orig band, strong lds, textural rthms,** team plyr, gd plyr, responsbl. Intl from REM, Cure to Satirism. John, 213-285-1138

**Ambitious band sks guit/sngwr/grt.** We have sngs, image, connex. You have chops, image, vocs. Intl Bnd Image, Winger, Jovi, Paul, 213-913-1784

**Band auditioning guit plyr.** Intl Hanoi, Dogs, Johnny Thunders, NY Dolls. Image, equip, tmppso a must. 213-659-3965

**Bs plyr sks guit for practice & collab.** Intl VH, C.Trick, Aero & Zep. Eric, 213-288-7442

**Bst & voc skg responsbl guit, motvtd to form innovatv HR band.** Terry, 213-285-3128

**Clapton, Vaughn, Berry** lype plyr for estab rock blues band. Send photo, bio & tapeto 7027 Lanewood Ave #421, Hillwood CA 90028

**Cntry, cntry pop, cntry rock, srs lem sngwr/wisdon,** dedctn & discipline wnts the same in band. 714-497-3549

**Demented thrash plyr w/sns of blues wtd for demented** no. Larry, 213-874-9917

**Drmr & vocsk sngwrting guit for 4 pc band.** Skids, old Kiss, Warrant. Lks, moves, vocs & 1000% dedctn a must. 213-652-2272

**Guit ndd to compl reforming LA HR band.** 2 guit format, many industry & investimnt contacts ex O'ryche, Winger, Slaughter. Greg, 818-994-3245

**Guit wtd by bst to form band w/style & charisma of INXS.** Happy Mondays, Elvis, Andre Cymone. 213-876-4234

**Guit wtd for hvy aggrsv undergrd rock band ala Jane's, Soundgarden, etc.** Chris, 213-962-4428

**Guit wtd for progrsv rock funk band.** Intl Sting, L.Colour, Steely Dan, Peppers, Morty. 213-878-0093

**Guit wtd, into real music, folk, rock, all gd bands.** Presley of 90's. No lakies, no drugs, do it. Jack, 213-655-1873

**Guit/sngwrtr wtd for recrdng psychdc metal meldc blues.** 213-725-8007

**Lks for manic depressive ld guit to collab w/suicidal sngwrtr towards recrd deal.** Sick ones, call. Ed, 818-908-1739

**Male acous guit w/bckng vocs ndd to accompany tem sngwr/sngwr w/sngs.** Road to go. 818-760-3530

**Pro caliber soon to be wrkg blues rock cover band sks** guit. Must have blues & rock chops. No mercenaries or csl plyrs, pls. Nathan, 213-437-8621

**Pro world class guit, grt sngwrtr, studio & exp, young,** responsbl, road ready Styie, groovy, O'RYche, Sabbath, Kings X. Send bio. 1443 N Fuller #402, Hillwood CA 90046

**SPIDER JUNKIES** skt guit for R&R band. Intl Hanoi, Ramones, punk, Pussycat, Image important, no fat or bald dudes. David, 212-536-5065

**Supergrp of 90's nds 2nd L/R guit.** Intl Aero, Stones. Rex, 213-851-5749; Johnny, 213-654-2939

**Wtd, soull, hrd edged guit plyr.** Gd equip, image, pros only. 213-834-1858

**X-Jaded Lady voc & guit skt male rthm guit to compl new** proj. Intl Lynch Mob, M5C. 818-508-6230; 213-536-5816

**#1 exp ld voc sks xplosv ld guit to J/F meldc cmrcl** mainstream, radio friendly HR. Showcsng, recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713

**1 or 2 lndld rock orndnt gnts for orig pop rock band** ndd now. Gigs, videos, EP, own lbl, etc. Call ASAP. 213-656-0344

**2nd guit wtd, ld & rthm, for band.** Image, equip & alt import. Bckgrnd vocs a +. Intl Jane's, Concrete, early Cult, Siouxsie, Lv msg, Leslie. 213-969-0704

**Aggrsv ld guit ndd for orig band.** Many Intl including Soul Asylum, Husker Du, Byrds, Zep. Ndd immed, shows in 6/ 91. 213-463-1439

**Guit plyr wtd by lem sngwr/sngwrtr to collab on blues &** swing style rock. Band forming now. 213-655-7805

**Guit plyr wtd for blues R&B band.** 2nd instrmt or vocs a + but not essential. Must be on time & in tune. 213-878-2283

**Guit wtd by voc for orig cover sit, HM/HR Intl.** Zep, Tango. 213-630-2934

**Hip pro guit wtd into iggy, Cult, Love/Bone, Jane's.** Image, alt & bckng vocs a +. Lv msg for Rft. 213-850-8569

## 10. BASSISTS AVAILABLE

**#1 pro bst sks signed & tourng cmrcl HR band.** Bckups a +. 818-761-5251

**6 strng fretted, fretless bst, everything from 12 tone to 12** bar. Stewart, 213-558-8634

**Bst strng, new LP wirecording co, pro gear, maj tourng** exp, lkg for overseas sit, 1 niters, lil ins, recrdng sngs, all styles. Dbl on keys. 213-662-6380

**Bst avail into Sisters, Dear Mr Pres, Soundgarden, Love** Bone. Have equip, exp, demo, etc. Lkg for imaginative, lnd gd image band. Kevin, 213-387-1747

**Bst lkg for wrkg T40 or csls band.** Also sub snt. Current on T40, classic rock, standrds, jazz, etc. All styles. Ld voc. Mark, 213-653-8157

**Bst lkg to form band.** Intl Mr Big, Extreme, O'RYche, San Gab Valley pref d. Brian, 818-953-2060

**Bst lkg to form HR band.** Intl Aero, GNR, A.Cooper. Nick, 714-923-3501

**Bst wtd for HR band.** Intl Tesla, GNR, old Queen, John, 818-884-7375

**Bst/guit, contrapuntal, meldc, multi cultural music.** Intl Ry Cooder, Crusaders, African Neville Bros. Sks similar skilled musics. Bernie, 818-761-8683

**Hl tech bst & keybdst team sks meldc rock proj.** Have image, chops & gear. 818-785-8069

**Latln, jazz, salsa bst lkg for wrkg or soon to be wrkg grp.** Also ply T40, blues, rock, jazz. I can ply. Paul Perez, 213-268-7002

**Mature prpso bst lkg for wrkg club band into classic rock,** oldies or cntry rock. Ld & bckngrnd vocs. Will relocate to Lake Tahoe area. Geore. 818-764-6063

**Bs plyr lkg for wrkg club band into classic rock, cntry rock,** soft rock or oldies. Ld & bckngrnd vocs. Not young, thin or flashy, just gd. George, 818-764-6063

**Bst avail, reads & plys all styles.** Avail for studio, csts & other plyng gigs. Pros only. Eric, 818-780-3688

**Bst in early 30's sks all orig 2 guit HR or metal band.** Pros only, pls. No start up prps. Bryan, 818-882-1857

**Bst wrkg image lkg for srs band w/rgt sngs & image a** must. Intl Cru, old Kiss, LA Guns, Curly brown hr farmers, don't call, 818-989-2562

**Bst, 27, to J/F altrmtv band.** Pro alt, gear. Into anything 4AD, P.Murphy, Smiths, Joy Div. Grt image, presnc. James, 819-578-9367

**Bst/sngwr/sngwr lkg for various prp. Wrk, rock, funk,** R&B, jazz, rock, folk, Peler, 213-462-4652

**Enegenctd bst avail to J/F hvy altrmtv band.** Intl Ramones, Kennedy's, Pistols, VH. Have equip & tmppso. Jason, 818-773-8155

**Fem bst avail for tourng & recrdng.** Rootsy R&R pref'd. 213-960-7604

**HR bs plyr sks guit for practice & collab.** Intl VH, C.Trick, Aero & Zep. Eric, 213-288-7442

**Pro bst avail for wrkg sit. Phys all styles.** Mike, 213-483-4780

**Pro bst sks mrgd or signed prp, lng black hr image,** pro gear, lots of exp. AC/DC, Love/Hate, LA Guns, Tommy, 213-962-0849

**Pro bst sks wrkg T40 or blues band.** Team plyr w/grt stage presnc. Bk & rthm abil. Randy, 213-831-1729

**Rthm section avail, bst & dmr. Intl Cru, Poison,** Cinderella, Kixx, Jeff or Nick, 213-693-0581

**Bs plyr sks T40, blues or HR sit.** 818-821-0946

## 10. BASSISTS WANTED

**A bst wtd.** See picture ad below. 213-969-9221

**1 bst ndd for all orig prp w/previous KROQ airply.** Currently performng. Must be dedctd & hunky. Intl Duran to Prince, Bruce, 9-5, 818-577-2557; after 6, 714-623-8620

**Altrmtv driven bst ndd for altrmtv prp w/meldc** socially conscious approach. Team plyr, growth orientd. Intl include 10,000, REM, U2, Scott, 213-454-8192

**Altrmtv band, THE CUSTOMERS,** sks bs plyr for upcmng gigs & recrdng. Intl Replacements, N.Young, Smiths, Iggy, some funk, Ryan, 818-577-2557

**Altrmtv driven bst ndd for altrmtv prp w/meldc** socially conscious approach. Team plyr, growth orientd. Intl include 10,000, REM, U2, Scott, 213-454-8192

**Altrmtv meldc rock punk band nds bs plyr** now. Into Replacements, Generation X, Damned, Social Dist. Dead srs only. Mark, 213-469-9363

**Bad boy bst wtd.** Alt, style, ing blonde or blue black hr, skinny, tall, gd kng, pro solid plyr. Must be perfect, have star qual. 818-377-4772

**Bs plyr ndd by guit plyr for retrsl band sit.** Rock to jazz. Does anybody wnt to have any fun anymore? Joe, 818-954-0742

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# FREE CLASSIFIEDS

24 HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAY 15, 12 NOON

- Bst wtd for pop pwrfl HR/HM proj. Infl Sabotage, Lion, Dokken, early Ratt. Image, tint, equip a must. Rick, 213-370-4571
- Bst wtd, young, agrvss, mldc plyr w/grt image & grt vocs for band w/huge mgnt. Nathan, 213-962-1890
- Christian metal artist sbs bst to do shows. 213-964-3649
- Creatv rock act w/jaz & blues infl. Image, intrst, gigs, contacts, bkcrs. Nds techndly agrvss groove bst. No street scum. 818-864-4132
- DANGEROUS PLAY skg not bst w/strong image, equip, desire. Harris, Lee, Sarzo, for limmed shows gigs. Have So Bay studio, demo. Mike, 213-370-9835
- Dmtr & voc skt bst for 4 pc band. Skids, old Kiss. Warrant. Lks, moves, vocs & 100% dedictn a must. 213-652-2272
- Estab HR band w/mngt sbs bst plyr w/bkups, gear, image & trsp. Infl VH, Journey, Whitesnake. 213-271-6033
- Fem bst w/vocs wtd for southern rock band, covers & orig. Infl by Allman Bros, Eagles, B.Seger, for gigs & recrdng. Matt, 818-762-2143
- Funky walking bc style bst ndd for mldc HM proj. Infl Tesla, S.Flow w/pumping edge. Image conscious, pls. No flakes. Troy, 714-692-2556
- Guit & singr w/hrd rockng sngs skt bst. Voc, chops, taste, image, dedictn a must. Infl VH, TNT. 818-992-0403
- Hvy blues band lkg for hungry dedictd bst w/lks, strive & pro att. Ielo Stones, Deep Purple, Zep, Aero. Chris, 818-905-1020; Jeff, 213-851-1432
- Must have desire, tint, lks, voc abil & dedictn. We are in prodn for 10/91 recrdng. Orange Co based band. Pros only, pls. Sean, 714-723-1025
- Orig rock band skg bst plyr to ply gigs ASAP. Ballads to hvy edged R&R. 714-744-8233
- Our direction combines 60's blues, 70's metal & 80's altmty for unik 90's sound. Scott, 213-876-5661
- Pro bst/sngwr/voc wtd by estab wrkg cmrcd rock band. Perfmgng & recrdng exp. Infl Zep, Beatles, Zep, Genesis. Robert, 714-283-4329
- Pro world class grt sngwr, studio & exp, young, responsl, road ready. Styler, groovy. Q'Ryche, Sabbath, Kings X. Send bio. 1443 N. Fuller #402, Hilywd CA 90046
- R&B band sbs bst plyr w/uniq approach, dedictn & pro att. Nicky, 818-546-3661
- Raunch & roll R&B - killer groove leather gypsies skt bst plyr to rock the town. Infl Jack Daniels, Stones, Hanoi, Bob. 213-461-0401
- Ultra pop HR act w/radio ready sngs skt young att driven bc killing music. Likas, N.Sixx, Chp Z'Nuff, C.J. Devillar, Matthew Nelson. 213-271-4818
- X-Jaded Lady voc & guit skt male bs plyr to compl new proj. Infl Lynch Mob, MSG. 818-508-6230; 213-538-5816

- Bs plyr wtd by fem singr/sngwr to collab on blues & swing style rock. Band forming now. 213-655-7805
- Bs plyr wtd by voc for orig hvy rock cover stl. Infl Zep, Tango, Dave, 213-630-2934
- Bs plyr wtd for modern uptempo blues R&B infl band. 213-878-2283
- Bs plyr wtd, DESIRES skt bst, cmrcd R&R recrdng proj. Infl Beatles, Clapton w/5 pc sound like Bryan Adams, Petty, Robert. 213-392-2860
- Bs plyr wtd w/ rockng cntry band. Orig & cover gigs. We have xltl tunes, singing, guit. Your ongs welcome too. Laurel, 213-306-2478
- Bst wtd by HR band w/lem singr. Vocs a must. No drugs. Infl VH, TNT. Suzanne, 213-935-7078
- Creatv HR bst by fem singr w/guit. Must sing. No drugs. Infl VH, TNT. Tommy, 818-992-0403
- Hip exp pro grooveing bst wtd into iggy, Cult, Love/Bone, Jane's, Image, att & bkng vocs a -. Lv msg for Rfr. 213-850-8569
- Open minded bst wtd for orig cmrcd rock band. Infl Vai, Satriani, Nuno, S. Johnson, Keith, 818-782-1509
- Tastey creatv versl bst artist ndd for soull legay of catalcnyic proportions. Mark, 213-874-5174
- THE GROGALOLICS skt punk thrash hip hot style bs plyr. Giam & big hr go die. Greg or Jay, eves, 213-874-7839

## 11. KEYBOARDISTS AVAILABLE

- Fem keybdst skg cmrcd HR/HM band. Srs only. No solos. Cindy, 213-851-2175
- Hi tech keybdst & bst team sbs mldc rock proj. Have image, chops & gear. 818-785-8069
- Keybdst w/new pro gear sbs pro proj. Midi, any style, multiple sampling abil. 213-662-6380
- Alttrmv keybdst avail. Into dark emotional music. Infl Cure, Siouxi, Joy Div, Dead Can Dance. 818-783-0970
- Dynam keybdst/voc, pro ear & gear, avail for paid sts only. Sean, 213-923-3783
- Exp pro HR multi keybdst sbs K/A rock band. Pros only. Gregg, 818-794-5992

## 11. KEYBOARDISTS WANTED

- A light blues rock band sbs strong keybdst, pianist or organist for covrs, possibly orig. Zep, Stones, Doors, etc. Dave, w-213-840-8094; h-818-344-7830
- Ambitious, creatv, keybdst/guit ndd for hot funk rock hrd grooveing org act. Equip, trnsps, gd att. Image, French, 213-372-2569

- Blues honky piano or organ plyr wtd for blues orientd rock band. Formal or informal stl. Image not important. Matt, 213-969-4760
- Csls band, very csl, sbs smart keybdst w/quick ear, vocs, various sounds, gd att. Jazz standrs, Beatles, Motown, new wave. Gd pay. Infl 213-829-3287
- Don't be a faceless off stage amp hidden sideman. Mldc rock band nds full keybdst w/chops, current gear. Infl Bad English, Winger, Jovi. Paul, 213-913-1784
- Estab orig groove dance rock band sbs pro ambitious keybdst/sngwr w/grt equip, chops, trnsps. No egos or drugs. French, 213-372-2569
- Fem keybdst ndd for pop r&B band. Must have strong bkng vocs & some id vocs. Debbie, 818-830-4068
- Fem keybdst/sngwr ndd to help form R&R band. Infl Christine McVie, 818-991-7301
- Fem voc/lyricst, some guit, gd melodies & ideas, sbs keybdst w/gd equip for collab. Mary Jane, Sundays, Velvet Underground. 213-466-5094
- Keybdst wtd by pop rock grp, have maj lbi intrst & legal rep. Send tape/bio to Keybdst, 11684 Ventura Blvd #133, Studio City CA 91604
- Keybdst wtd by pschdc pop groove grp. Infl Beatles, Stones, Who, Doors. Must be inventv, dedictd. Band ages 25-30. Jim, eves, 213-850-1921
- Keybdst wtd for pop rock R&B beginning exciting band. Infl New Kids, New Edition, Bell Blv DeVoe, M.Jackson, Jamie, 213-475-5784
- Keybdst wtd for THE DEEDS, all orig grp. Infl Lennon, Dylan, Young, Dave, 213-469-3614
- Keybdst wtd, wrtr. Concrete, B52's, Siouxi, Blondie. Have maj connex. Eric, 818-992-8073
- Keybdst/sngwr w/vocs, 18-27, wtd for rthm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv & energetic. Jason, 818-995-1630
- Keybdst wtd for THE DEEDS, all orig grp. Infl Lennon, Dylan, Young, Dave, 213-469-3614
- Keybdst wtd, wrtr. Concrete, B52's, Siouxi, Blondie. Have maj connex. Eric, 818-992-8073
- Keybdst/sngwr w/vocs, 18-27, wtd for rthm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv & energetic. Jason, 818-995-1630
- Schoolleed Jerry Dan, Beck type grp w/matr, srchg for keybdst to showcs the proj. Reading helpul. Originality a must. Chuck, 818-957-7078
- Sngwr/keybdst w/8 trk studio sbs sngwr/sngwr/keybdst into INXS. B52's, to sell sngs & possibly form grp. Pros only. Mike, 818-994-2814
- Young male boogie blues keybdst wtd for estab band. Bkng vocs, trnsps, dedictn. Stones, Aero, Zep, Petty. We have gigs, demos, mgnt. Frank, 818-506-5193
- ACE N&P ALLM sbs keybdst, M/F. We have many moduls & keybds for you to ply. Must have tint, bc dependbl & into doing something cmrd. Tom, 213-393-8625
- Band sbs keybdst, M/F, for road, recrdng, TV. Must have gd abil. 714-594-3215
- Blues rock keybdst wtd ala Faces, Stones, Mngt, lbi intrst, Hilywd area. Kevin, 213-661-5589
- Cntry, cntry pop, cntry rock, sbs fem has voc & commtmt to go far. If you have tint, call, 714-497-3549

- Creatv keybdst ndd to compl Innovatv unit. Uniq ideas welcome. Bruce, 213-222-2705
- Fem keybdst w/vocs for southern rock band, covers & orig. Infl by Allman Bros, Eagles, B.Seger, for gigs & recrdng. Matt, 818-762-2143
- Fem keybdst plyr wtd for T40 band w/upcmng paying gigs. Vocs a -. Must be srs. 213-856-8927
- Keybdst ndd for dance funk band. Infl INXS, Prince, R.Palmer. Have maj mgnt & lbi intrst. Mark, 213-850-7284
- Keybdst wtd for classicy infl HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472
- Keybdst/rthm/guit ndd into xltl proj. HR cmrcd, you're a hrd man to find. Call me. Image, equip, chops, vocs are everything. 213-851-9380
- Keybdst/voc ndd immed. Jim, 213-379-3450
- Keybdst plyr wtd for funk band, CAROSEL. Alex, 818-766-3798
- Male celebrity impersonator/voc sbs xltl keybdst/arrangr to form grp for cover gigs. Oldies, no drugs, must be dedictd. Debra, 714-699-7451
- Orig rock band skg keybdst to ply gigs ASAP. Ballads to hvy edged R&R. 714-744-8233
- Pro keybdst wtd for cmrcd metal band, have lbi intrst, team plyr, show w/lnk bkng vocs, image import, tint a must. No drugs. J.R., 213-864-7567
- Uniq R&B band sbs unik tint/dedictd keybdst plyr w/style. If dangng, call. Nicky, 818-546-3601
- Xceptnl classic rock based band sbs piano/keybdst plyr for hvy edge R&T vntm vntm. Vocs a maj +. Dan, eves, 818-881-2891; days, 213-551-6131
- Beach Boys style band plyr origl sbs keybdst plyr w/voc abil. This is a maj proj w/lnk possibilities. Bruce, 818-376-0356
- Chapman stcklst & dmtr skg multi keybdst. Creatv, tintd & wrtme. Peter, lv msg, 213-344-2636
- Keybdst wtd for 4 pc pop rock band w/orig matr. Have mgnt intrst & industry connex. Ready to showcs when you are. 818-752-9335

## 12. VOCALISTS AVAILABLE

- AAA class A singr, Black Rock Coalition singr w/range, image & presnc. 213-459-7661
- Are you aware there's still something new to do? Sisters, Strokes, pwr, vision & fun. Call if you're ready. Monty, 818-577-1828
- Big groove pschdc blues singr lkg for magic. Scot, 818-766-9733
- Black fem lkg for altmty or funk metal band w/rots of rthm. Debra, days, 213-461-8179
- Blonde fem bilingvl voc, physkeys, violin, flute, mandolin, guit. Styles pop, Latin & cntry. 619-483-7958
- Blues glam ironmtn w/lks, vox & exp, lkg for hungry mega band. Must have it together. Infl Hanoi, Zep. 213-288-2546
- Charismic voc/sngwr/rthm/sic sbs progrv commrpy rock band or collab. Infl Gabriel, Gentle Giant, Nektar, Camel, etc. 818-767-4127

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•Charismatic, dedicated w/ing hr image into Stones, Crowes, Janis, Quireboys. No kids or flakes. Srs only. Mark, 213-461-9157  
•Ecclectic male & fem voc, socially conscious vegetarians, sk passionate affirmativ gut for altmvt proj. Pref sincere team plyr willing to grow. Scott, 213-454-8192  
•Fashion voc, male, upcmng for ong 94.7 wave type grp. Barry Dean, 714-537-7321  
•Fem bckgrnd voc avail to do sessions & club dates. No ego. No metal. pls, 818-769-4230  
•Fem voc w/strong distinctiv vox lkg for prodcr/sngwr w/ mtrf to develop. Infl blues, rock, folk. Pros ony. Luanne, 818-505-8014  
•Fem voc/lyncst, some gut, gd melodies & ideas, sks keybrd w/gd exp for collab. Mary Jane, Sundays, Velvet Undergrnd, 213-466-5094  
•Gd as any man, walks like a lady, can belt it live w/style, wide range. O'Ryan, Rush, Diamond Head, Hackett, Allison, 213-469-8704  
•HR, Zep, Concrete, Love Bone, Alice/Chains, 213-851-0228  
•Male pop singr sks srs pop music proj. Michael Briggs, 213-656-3638  
•Male singr/sngwr/arrngr, finished R&B contract, sks only estab R&B band in Hlywd area. Infl Babyface, S.Wonder, Jm, 213-851-5069  
•Male voc sks bluesy funky jazzy R&B fusion band or proj. Infl Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440  
•Male voc sks pop rock band infl by Poison, Warrant, S.Row, 818-993-6253  
•Male voc w/2 yrs exp lkg for New Kids, New Edition & Guys Next Door type grp. Voc range, tenor, baritone, falsetto. Jamie Basco, 213-475-5784  
•Male voc, 24, model qual lks, blonde hr, blue eyes, lkg for pop rock, R&B orig band. Write, read, piano, synth, DJ & previous stage exp. C.C., 818-713-1313

•Outstndng pro voc/wrtr, dbis gut, keys, bs & L/R gut w/ DV's, exp studio, live. Xtnt credentials. Skg open minded orig band. 213-913-1784  
•Pro fem black ld & bckgrnd voc stylist, R&B, jazz, pop, blues, gospel, sks studio & demos. Union atll. Page K.C., 213-704-1426  
•Pro voc/sngwr/lyncst lkg for estab wrk cmrcl rock band. Perfming & recrdng exp. Infl Ptant, McCartney, Collins, Perry, 714-283-4329  
•Singr formng band lke nothing done before. In vein of old Cooper, Aero, GNR, Priest, Thunder, 213-957-2397  
•Singr/sngwr, Infl Enuff, Lke/Death, Trick, Slaughter, Cool melody lines, grt image, cmrcl aggrsv edge w/catchy hooks. Hlywd, John, 213-951-5462  
•Sirius Trlxon, legendary Detroit rocker, Jagger, Mitch Ryder type singr, nds gut, keybrds, bst, dmrr w/cool image, vintage gear. No drugs, booze. 213-960-9408  
•Soull voc lkg for dynam melic HR blues band. Les Paul Marshall gut, progrsv lme keeper, funky plunkng bs, Zep, Cocker, Badlands, Momson, 213-461-6801  
•Strong dynam voc sks seasoned mature musicians, 26 & older, for innovatv creatv band. Have studio in Pomona. Infl Q'Ryan, Pnest, Bullet Boys, Queen, 818-912-2378  
•Trained aggrsv full range vox w/mage for demos & showcs's. All types of metal. Have studio. 818-716-2836  
•Voc avail, sks lunky rock band or plyrs to form band. Grt stage presnc & moves w/a vox that gets stronger every day. Sean, 818-752-9965  
•Voc xtrodinare, rock, 4 oct range, grt rock image & stage presnc. Super pros only ready for success. Bryant Sterling, 818-982-7468  
•Voc/sngwr/gut, 32, from a whisper to a scream, sks intellgn fun commnd band. REM, Replacemnts, Beatles, AC/DC, Michael, 213-278-1441  
•Aero, GNR, Spread Eagle, Ld voc & sngwr avail for srs HR proj. No BS, just the best. Steve, 818-951-1703

•Ambitious singr sks melic rock band ala Bad English, Jovi, Winger. Grt image & bckups to a must. Infl John Watt, L. Graham, Paul, 213-913-1784  
•Avail, pro voc, lunk R&B frontmn, lkg for grp & proj. Recrdng & live perfmc, exp the best. Johnny, 213-432-2121  
•Blues orientd singr, Lenny Kravitz style, avail now. 213-275-3899  
•Bluesy voc sks sleazy sexually explicit rocking fun band. Must lkg & party because I do. VonLove, 213-466-7210  
•Charismatic voc/lyncst sks orig sounding band, a 90's Zep mts Faith in Jane's. Must have luture sounding keybrds, hot music & image. Michael, 714-988-5353  
•Christian voc sks hvy R&R metal band who is ready for tourng & recrdng. Have lks, sound, stage exp. 213-903-6952  
•Cntry fem voc would like to start or join C&W band. 805-499-3109  
•Fem bckgrnd voc w/3 oct range +, sks wrkg proj, studio &/or live, all styles. 213-326-0792  
•Fem singr/sngwr w/sngs & ready to go sks male acous gut w/vocs for accompanmt. 818-760-3530  
•Fem voc, 20 yrs, sks to J/F cmrcl HR band w/lunk edge. Infl S.Row, Warrant, Crue, Rena, 213-882-4839  
•Fem voc, exp stage & studio, gd lks, grt vocs, sks wrk w/ T40 or cntry band or sessions, demo wrk. Tracy, 818-343-2498  
•Fem voc/lyncst lkg for rock band w/very hvy groove. No drugs, no egos. 818-709-8728  
•Frontmn wide range, hooks, lks, presnc & recrdng & perfmc exp. Previously w/Mad Vibe. Avail for recrdng & possbl other proj. Eric, 805-583-8977  
•Infl Zep, Q'Ryan, Henley 213-969-4830  
•Lng tall blonde hr, infl Roth, Paul Rogers, Morrison, 818-753-9160

•Male rock voc w/ing hr image & 6 yrs club exp, sks estab rock band. Dean Bradley, 818-347-2671  
•Pro fem ld singr avail for signed act, toung pref'd. Will also consider bckup singing & any proj w/mngt. Lks, trnt, exp & pges. Pro ony. Lee, 805-623-1270  
•Pro ld voc ala Micky Thomas, Graham Perry, sks pro classic rock act w/deal & mngt only. No glam hr foothpicks nds call, 213-323-4787  
•Pro rock singr w/mngt sks band w/qual sngs & image. 818-760-7211  
•Pwrfl, rip tearing male voc/frontmn sks estab veteran HR band. Infl Hagar, Tyler, Elliott. No baby bands. Pros only. Jay, 818-909-0412  
•Rapper nds a recrd deal, you got to know that I'm for real, pls call me if you will, got to go so yo, chilt. Blade, 213-461-2061  
•Tmtd fem voc, exp in rock, blues, pop, avant garde. 213-438-1480  
•Uniq singr/sngwr sks collab for orig altmvt proj. Grt control, emotion, htrange, much exp, int'nsng sngs. K.Bush, Innocence Mission, Concrete, 213-829-3287  
•Voc avail sks band w/Cut, Doors, Zodiac, Circus of Pwr Infl. Eric, 818-358-4330  
•Voc avail, sks dark altmvt band. Infl Bauhaus, Cure, Sisters, Lover/Rockets, Larry, 818-263-9630  
•Voc avail, sound lke Crowded House, Michael Penn, Jellyfish 213-318-5707  
•Voc sks early Cut, Doors, Sisters. Must be pro. Eric, 818-358-4330  
•Voc/lyncst sks open minded creatv musicians to J/F band. Infl M.Oil, Oingo, Wait of Voodoo, Eurythmics 213-962-1702  
•Voc/sngwr sks intellgn creatv textural gut, 25-30, wld by voc/sngwr to write grt rock tunes, form band soon after. No metal. John, 213-836-9230

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#1 exp ld voc sks exp musicians to J/F mldc cmrcl mainstream, radio friendly HR, Showcng, recrdng, Aero, VH, Crowes, Zep, Tommy, 213-836-3713  
 •Pro voc sks hvy grooving band. Into lgg, Cult, Love/Bone, Jane's. Have grt image, att, exp & demo. 213-965-1947  
 •Snglr/lyricst sks unqk HR band. Infl Crimson Glory, Vain, Badlands. No posers, pls. Lots of ideas. Gavin, 818-244-6737  
 •Voc aka balls to the wall band ala LA Guns, Hanoi, Love/Hale, Pussycat. Have tmspo, job & wrk in LA. Nick, 714-921-8548

outrageous frontmn. Must have image, lng hr. Infl Cult, Aero, Zep, AC/DC, Enc. 213-259-0924  
 •Angry socialist frontmnsing wrd for unq hrd rocking pwr groove orientd band. Tom, 213-657-0820  
 •Attractv black fem, ages 20-30, gospel bckgrnd, infl by En Vogue, W.Houston for grt grp. Debra, 818-888-7039  
 •Blues based rock band, infl Stones, Crowes, lkg for srs & dedictd voc. 818-994-4979  
 •CAST OF 1000'S sks male ld voc to front & compl 5 pc modern airtmrv pop band. Sngs near compl. David, 213-459-8224  
 •Charismatic clear wide range, liquid voc w/deep feeling wrd by qult to form band infl by U2, Yes, Rush, John, 213-461-4182  
 •Cmrcl HR band nds to replace male frontm/lyricst. Lks alone must be worth a million dollars w/rw trnt to boot. 818-781-7882  
 •Destiny, compassion, integrity, humility, spirituality, creatv, imagination, heart. Star qual male snglr/lyricst wrd. Infl Fixx, Yes, Rush, Floyd, 213-876-4814  
 •ESSENCE is lkg for snglr for mldc HR band. Infl Journey, Rush, Whitesnake. Srs only. Audtins held Mondy & Wed nites. Clayton, 818-999-1893  
 •Exp voc, M/F, ndd to form band of future. James mts L.Colour style. Skg verslity & agrsv anmlsm for darcng proj. 213-653-1430  
 •Fem bckup voc wrd for orig blues rock band ala B.Raitt, Aliman Bros, w/tpcmng gigs. Dbl on acous gita a-. Laurie, 818-545-8738  
 •Fem bckup voc wrd to join rock band. Lks, vox & moves that kill. Lbl intrst, mngt & bckng. Keith, 818-301-0411  
 •Fem Hlspanic, 15-19, wrd to compl hip hop grp, FIRST FAZE. Like Menudo, Ball Str Devoe, New Kids. Must sing & dance. Rena, 213-882-4839  
 •Fem voc ndd for Christian R&B recrdng proj. Have lbl intrst. Hi soprano pref'd. Philip, 213-756-7655

•Fem voc to share ld vocs in orig airtmrv pop keybrd band w/inflie lbl. Keybrd skills a+. This is for real. Jeffrey, 714-598-9031  
 •Fem voc wrd for bckups, prof black, for HR/HM act ala Q'Ryce, S.Flow, Bunny, 818-995-3001  
 •Fem voc wrd, attractv black fem, ages 20-30. Infl by En Vogue, W.Houston, Debra, 818-888-7039  
 •Ld voc ndd by T40 current & classic rock band. Pros only. Practice in Hawthorne. 213-675-3713  
 •Ld voc/sngwrtr wrd for rock proj. Range, emoton, lks w/ easy going personality a must. Infl Journey, Foreigner, Dan Reed Network, Joe, 818-985-1093  
 •Male voc wrd for estab wrkg R&B blues band. Must be exp in all styles of R&B, 818-884-8686  
 •Male voc wrd to compl progrsv pwr metal semi thrash band. Must have pro att, image, PA & orig style. Ron, 213-674-4028  
 •Male voc wrd to compl progrsv pwr metal semi thrash band. Must have pro att, image, PA & orig style. Steve, 714-969-8442  
 •Orig rock grp sks not posing Van Morrison type voc. Max, 213-479-6465  
 •Pro rock band, RAKHA, sks h permnc frontm/lyricst. Have PA, private rehrl spc, killer demo, lots of compltd sngs. Must have demo. 818-997-4440  
 •Pwrfl voc wrd for progrsv thrash infl metal band. Must have tmspo & equip, image & range. Gd att, pros only, no chemical freaks. Victor, 213-777-3540  
 •R&B fem bckup voc w/alt harmonies ndd for non paying recrdng proj. Jeff, 213-312-1874  
 •R&B grp skg male w/grt k & grt singing. We nd cross between Aaron Hall & High 5 style. Possbl recrd deal. Angelo or Andre, 213-931-2446; 213-293-3786  
 •Real band nds real frontm. A little Zep-ish, a little Love Bone-ish & a whole lot of groove. Freshly formed & very srs. John, 213-937-3376

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 NEXT DEADLINE: WED., MAY 15, 12 NOON

•Snglr wrd by rowdy R&H band. Must have crazy att & I/V live. Image a must, tour minded. Ages 20-24. Rick, 213-223-3658  
 •Sngrs, are you sick of singing for bands that never make it? Are you gd? Real gd? Lee, 805-584-3295  
 •Stones, Crowes. Faces. Snglr. Band has developmnt deal w/middle sized lbl. Financi bckng. Frank, 818-962-3687  
 •THE WILD ONES, a street HR band w/cmrcly hvy groove tunes nds young seasoned harmonizing voc who is fem audiences. Call for details. 818-703-6427  
 •The old VH is channeling thru' us but Mr Entertainment can't be found. If you have what it takes, send your voc demo/pic, 737 E Broadway, Vancouver, British Columbia, Canada V6T1N8  
 •Voc ndd for P/T wrkg KNAC type cover band. 213-495-4509  
 •Voc wrd by INQUISITOR. Have all orig matrl. Pro att a must & desire. Ala G.Tate. Write to Rock Image, PO Box 16524, Encino CA 91416  
 •Voc wrd for pro sng. Killer thrash band. Must be intellgt & org. Jim, 818-780-2301  
 •Voc wrd for experimnt artistic airtmrv hvy band. Open minded, 18-24. Infl 9' Nails, Cure, Slayer, U2. Roman, 818-753-9025; Jeff, 714-843-0252  
 •Voc wrd w/acceptl motion, grt range & dedictn. Must have gd blues infl & intense stage presnc. Darrion, 213-850-3537  
 •Voc wrd, must be versl, into agrsv odd meter metal style. Darsen, 818-782-7202  
 •Voc/frontm/lyricst ndd by positv minded metal band. Infl Maiden, Metallica, Q'Ryce. No egos, atts or sngness, pls. Christian att a-. John, 818-503-9753  
 •Well seasoned guit/sngwrtr lkg for that charismtc snglr. Compl recrdng proj. Sting, Gabriel. Mngt. Srs only, Randy, 818-782-9790  
 •X-Crocus members starting new band, snglr wrd. Send tape/pic to Jeff Klaven, 10202 Pettit Ave, Granada Hills CA 91349  
 •2nd tenor ndd for male voc grp. Must be able to sing lsd in natrl as well as falsetto. Must be able to sing both ways. Determination a must. Michael, 213-766-9275

## 12. VOCALISTS WANTED

•Voc wrd by HR cmrcl band on maj lbl. Grt opportunity for star snglr. Infl Pretty Boy Floyd, Crue. 818-341-9724  
 •2 energetic fem voc for crtry rock trio album. Ld, hi harmony, ply quit a+. Demo/pic to Trio, 13407 Rand Dr, Sherm Oaks CA 91423.  
 •4 dancers/vocs wrd for pop rock band. Infl New Kids, New Edition, Ball Str Devoe, M.Jackson. Must have gd qual vox & be able to dance. Jim, 213-475-5784  
 •A tight blues rock band sks strong snglr for covrs, possibly orgs. Zep, Stones, Doors, Dave, w-213-840-8094; h-818-344-7830  
 •Aggrsv HR band, young, dedictd w/ht matrl, lkg for

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 Male or Female

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 wanted to complete power pop rock band.  
 We have an attorney and label and management interest. Great songs and equipment with private rehearsal studio. NO smoking or drugs, please.  
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**VOCALIST/DANCER**  
*Must be strong background singer with high register. Some lead vocal work also.*  
 for established Top 40 Band circuit nationwide & international club circuit. Indefinite travel required. Auditions in L.A. May 13-14. Leave on tour May 19th.  
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 Experienced pro needed for Blues/R&R band with recording and mgmt.  
 Von (day) 818-760-7607  
 Tony (eve) 818-346-3376

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 Brian or Kevin 818-769-7670

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**DRUMMER WANTED**  
 to complete straight-ahead, 4 piece rock band (Babys / Thin Lizzy / Bad Co.) (25-30) Single kick 4 or 5 piece kit. Infl: Tony Brock / Simon Kirke / Andy Newmark. Must have image and a brain.  
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•Ace voc wtd by sngrtr for demos, etc. Some pay. Pop, R&B, C&W. Lf msg for Dee, 213-960-8888

•Are you an attractiv male 20'ish sngrtr/sngr? HR band lkg for the right voc, is that you? David, 213-960-5108

•Auditing vocs, 21-29, must have killer pro tone qual to mesh w/ U2, Cult, Idol, Floyd sound. Sngrs w/ spc. 818-994-9486

•Ballsy screamer ndd for melcd metal proj. Infil Tesla, S.Row. Image consous, pls. Only pros nd inqurs. No flakes. Trgy, 714-692-2556

•Band wtd 21 albums sks voc. Must have image & be pro. 818-594-0389

•Bckng voc wtd into funk, rock & pwr soul. It's a different kind of groovy thing. Srs & reliable only. Raw, 213-578-6228

•Blues rock voc w/strong image & writing abil wtd to collab w/gult on new proj. I have maj credts, matrl & connex. Pros only. Jason, 213-871-2028

•Exp voc ndd for HR cmrcl band of 90's. Lane, Tate, Roth, Coverdate. Don't got it, don't call. Xint opportunity for success seekr. 213-851-9360

•Fem bckup singer wtd for hrd funkng rock proj. Must have grace, beauty & style & a lot of soul. Billy Jack, 714-522-7302

•Fem partner ndd to recrd pop duet ballads. Fem must submit demo for screening & will be compensated if chosen. 818-994-9809

•Fem bckup ndd for R&B pop. Must be srs. Photo, demo to Eric. PO Box 4486, Riverside CA 92514

•Fem voc ndd, must have strong vox for bckup in rap grp. Rapping abil a + but not necessary. Blade, 213-481-2061

•Front person who can really sing. Zep, Kravitz, 70's funk. 213-661-7590

•HR band sks voc, Infil Badlands, rehrrs in Whittier area. Pete, 213-692-8656

•Instmntl band sks voc, must be creatv, energic & must have big range. This band is going places, so no kids, pls. Jeff after 6:30, 818-988-2345

•Ld voc wtd for uriq cmrcl HR band. Style similar to Lennon in HR band. Matrl is ready. Bob, 818-943-8225

•Ld voc, male, 20-28, wtd for xtensv gngng & toung. Estab act w/mngt & btl intrst. HR, all genres from thrash to blues. 213-285-7833, 213-461-7172

•Lkg for attractv sexy young tem vocs, gir grp or solo artist. All nationalities, sing R&B, possibl recrd deal. Darryl, 213-757-2053

•Male & fem voc, R&B sound, gospel bckgrnd a +. Debra, 818-888-7039

•Male ldr voc/lyricist ndd by cmrcl HR band to replace sngr. We have indie recrd deal out of NY, procdn deal, shopping for mngt. 818-503-5561

•Male voc wtd for hrd melcd rock band. Hagar, Graham Perry style. Must love the Lord. Darryl, 213-422-2129

•Outstndng classic rock based band sks responsbl ldr voc for hl qual P/T venture. Dan, evns, 818-881-2891; days, 213-551-6132

•Pald position avail, local LA rock band, formerly Thunder, currently skg phenomnl ldr voc ala Harnell, Solo, Tate. Must grng range & image. 818-980-2472

•Pro male sing wtd for Zep, Beatles, L Colour infl band w/ grt sngs, abundant connex. Must have range, image, vision. 213-463-9722

•Pro voc wtd for cmrcl metal band. Have btl intrst. Team plyr, range, showmn, image import, lint a must. No drugs. J.R., 213-864-7587

•RARE TOUCH is skg dcdctd, energic male voc w/gd range, presnc, att & image. We have mngt & industry intrst. 818-348-2362

•Recrd deal close at hand. Have mngt, procdn deal. Cmrd HR band nds to replace male frontm/voc. Tape & pic to PO Box 7401-705, Studio City CA 91604

•SPIDER JUNKIES sk ldr singr for R&B band. Infil Hanoi, Ramones, punk, Pussycat. Image important, no fat or bald dudes. Darryl, 212-538-5065

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

•Voc wtd for estab pro Christian band w/btl intrst. Pro sit in Brooklyn, NYC. 718-645-5431

•Voc wtd for melcd HR band ala Tate, Solo, Harnell. Must have lng hr & pro demo. Neil, 818-980-2472

•Voc wtd, must be versit, into aggrsv odd meter metal style. Darren, 818-782-7202

•Voc/frontm wtd for HR band, 18-21. Lng hr & dcdctn. Infil S. Row, Cru, Dangerous Toys. Have sngs, equip. Brent, 805-259-7351; Ken, 805-255-5327

•Vox like Micheal Bolton but no repetoire? Prolific sngrtr w/ung style nds the part match for lrg ballad repetoire. Jonathan, 213-458-3680

•Wtd, 2 fem bckup vocs for blues rock crossover demo proj to be submitted to bls. 818-713-0156

•Wtd, voc/frontm w/pwrtl emotional bluesy style. Grt sngring abil, awesome ks, stage presnc, for band w/real chemistry. No proj types. Klaus, 818-760-6690

•Beach Boys style band plyng orig sks ldr voc. This is a maj proj w/mt possibilities. Bruce, 818-376-0356

•Black tem voc wtd for 60's music. Local gigs & tours. Tery, 213-732-9267

•Hip pro voc into Iggy, Cult, Love/Bone, Jane's. Image, att, pro minded. Lv msg for Rll, 213-850-8569

•Ld voc ndd for T40 HR band in So Bay. Image & hi range vocs req'd. Must be willing to travel. 714-827-8095

•Male ldr voc ndd for exp HR proj. Hrd wrkg & dcdctd. Infil Dokken, Badlands, Tesla. Rehrrs in Lng Bch area. Lv msg. Glen, 714-236-2242

•Voc w/soul & charisma wtd for blues R&B infl band. Hamp, piano or guit plyr a + but not essential. 213-878-2283

## 13. DRUMMERS AVAILABLE

•A kickin' skin pounded avail. Loud, nude & generally obnoxious. I hit hrd w/solid meter. ready for anything. Enough said. Devin Jon, 213-465-9319

•Drm soloist w/maj recrdng exp, pro gear, maj toung exp, lkg for overseas sit, 1 niters, fill ins, recrdng sits, all styles. 213-750-4482

•Drmr avail for csis or club wrk. Contmpry rock, 50's, 60's & 70's oldies, R&B, cntry, rockabilly. Lou Jolly, 818-845-7501

•Drmr avail, new in town, lkg for HR grp w/rehrrl spc & gigs. Srs only, pls. Rip, 213-663-6643

•Drmr w/funk, rock & 3rd world groove sks wrkg or forming band w/mngt. Infil Chambers, Bozzio, Jordan, Srs calls only. Charles, 714-645-2312

•Drmr, 34, has 8 trk studio, sks estab org band into Foreigner or Bad Co. Must have gd equip & tape. No sems pros, pls. Wrkg pros only. Mike, 818-894-2814

•Drmr/percussnat, quick learner, versit, xtensv exp, pro att, xint equip, acous or Midi, avail gigs or studio. R&B, rock, funk, dance, T40. Scott, 213-874-8746

•Exp dcdctd drmr lkg for pro org cmrcl rock band w/grt hit matrl. Infil Night Ranger, Journey, Honeymoon Suite, Brian, 818-360-4787

•Fem dbl bte drmr avail. Infil Moon, Bonham. Sks srs band

or music to make history with. Have pro equip & 24 hr lookout. Kym, 213-602-6114

•Pro drmr, solid, versit, edged to dance, exp wrkg music. Voccs, acous, elec. Image, studio, live. No pay to play proj. Jerry, 213-585-7114

•Pro E Cst dmr w/maj recrdng & toung exp sks cmrcl band w/mngt ala Extreme, TNT, Tesla, Charlie, 818-247-9117

•Straight ahead drmr w/soul lkg for blues rock band w/ sngs & goals. Aero to S.R. Vaughn, Dan, 213-461-3724

•Totally pro drmr, exp, Berkeley grad, sings, reads. Infil Smith, Bissonette, Young MTV lk. Sks estab pro sit w/ promise & originality. Roel, 818-508-6806

•Versit rock solid, shuffle king, plyn blues, R&R, swing, R&B, rockabilly. Lots of live & studio exp. Simplistic grooving style. 213-837-0651

•X-Autograph skin basher w/DW endorsemnts & gd industry rep. Lkg for srs plyrs into recrd deal & world tour. Kenil, 818-769-1955

•Are you tired of all the HR refresh? So am I. Hilywd is screaming for change. It's time to break the rules. Andy, 818-359-9635

•Aronoff, Bozzio, Dmr, x-Pat Travers, avail for signed or financd band or sngrtr. Kelth, 818-769-7501

•Chicago groove plyr sks T40 band. Have acous/elec & Roland R8. Bret, 818-994-8841

•Dmr avail, x-dmr from Fluid Drive & Seagull, lkg for T40 band or org proj, wrkg gigs, weekends, days, evns, whatever. Maury, 213-641-8232

•Drmr sks band or musics into world beat. Must be srs, dependbl & have some spirituality in their lives. Robert Carnilo, 213-465-1035

•Drmr aka modern rock band infl by Jane's, PIL, Faith, etc. Gd equip & insrps, recrdng & toung exp. 213-857-5830

•Drmr w/xint equip, image & lint sks pro estab HR/HRM proj. Infil Aldridge, Rockenfield. Lv detailed msg. Rick, 213-370-4571

•Drmr/programmr w/stage & studio exp in all styles, strong groove & chops, top of line acous & elec equip. Pro sits only. Ron, 818-999-2945

•Drmr/voc, house, rock, pop. Solid time, lng hr, oh, & degree from Univ of Miami. Vito, 213-661-6215

•Dynam drmr avail to ply any style of jazz, fusion or funk. Ready to jam or gig. Clubs, csis, concerts & recrdngs. Al, 818-447-4228

•Fem drmr avail, sks all fem rock band that can ply as well as lkg gd. Dbl bs, bckup vocs, Crowes, Zep, Sabina, 213-370-1670

•Lng Bch dmr, x-pro, 33, w/studio, sks weekend variety band. Sings grt ldr & bckup. All styles. Lee, 213-427-5952

•Nd drms recrd? Pro drmr w/over 20 yrs recrdng exp, blues, rock, pop, any style. Smooth, solid, easy to wrk wth. Andy, 213-478-1651

•Pro drmr avail for T40 band or other pad sks. Gd groove, feel, time & equip. All styles. Mark, 213-306-4898

•Rhyth pwr station sks tbnal industrial groove band of 90's. Stage, studio, toung exp. Infil 9' Nails, Kings X, Police, Jesus Jones. Orange Co area. John, 714-786-3754

•Rhyth section avail, drmr & bst. Infil Cru, Poison, Cinderella, Kixx, Jeff or Nick, 213-693-0581

•Versit drmr avail for melcd HR band w/grt sngs. Bonham, Aldridge, O'Ryche type. Lng hr image, Gretsch, Zildjian, ready to ply. 818-243-6137

•Aggrsv drmr sks gd muscians w/punk edge ala Rawlins Band, Mud Honey, Laughing Hyenas, No Jane's clones. My Infil Bruford, Bozzio, T.C., 818-352-8460

## 13. DRUMMERS WANTED

•Afflrmav driven drmr ndd for afflrmv proj w/melcd socially consous approach. Team plyr, growth orient. Infil include 10,000, REM, U2. Scott, 213-454-8192

•Aggrsv young HR band lkg for pro drmr w/gd meter, image, att. Must be very dcdctd. Infil Bonham, Bozzio, Jerry Kramer, Tommy Lee, etc. Eric, 213-259-0924

•Afflrmv pop band nds drmr now. Pete, 213-397-6460

•Afflrmv post punk, pwr pop rock band nds drmr. Into Alarm, Danned, Soul Asylum, Fluid, Generation X. Mark, 213-469-9363

•Drmr & bst wtd for versit band from the heart. Musicl proclency, composition & att. Ballads, blues & hvy rock. Paul, 818-340-0921

•Drmr wtd by gult/sngrtr for orig afflrmv roots rock proj. Lkg for steady versit dynam & creatv plyr. Voccs helpul. Mark, 213-962-8955

•Drmr wtd by ldr gult & voc for cmrcl HR band. Image, att & lint a must, 25-30 yio. 213-874-7094

•Drmr wtd by voc/gult for forming shows band. I have killer sngs & 24 trk demo & industry connex. You have gd image, equip & dcdctn. Tony, after 8, 714-398-1173

•Drmr wtd for hl tech keyboard orientd proj. Must have lng clean kit & chops. Infil Yes, Rush, ELP, Kansas. 818-785-8069

•Drmr wtd for HR trash groove band. Must be hrd hitng & have grt meter. Infil Aero, Guns & Cru. Mack, 213-851-1786

•Drmr wtd for industrial gothic rock band. Pro att & dcdctn a must. No glam. Infil Cult, Zep, Reed, 818-332-2498

•Drmr wtd for loud R&B band w/maj mngt. No wimps allowed. R&R image & equip req'd. 213-440-2186

•Drmr wtd for pop rock R&B beginning excing band. Infil New Kids, New Edition, Bell Biv Devoe, M. Jackson, Jamie, 213-475-5784

•Drmr wtd for R&R orig band. Must be dcdctd, gd att & image. So Bay area. Bckup vocs a +. Infil Heart, Giant, Berlin, Yes, 213-973-2867

•Drmr wtd to comp band. Afflrmv, sensual, dark, poetic HR edge. Open minded, gd gear, att & insrps. Gigs & recrdng. Pete or Frankie, 213-660-5738

•Drmr wtd, pwrfl & creatv, to join unig orig rock outfit on the hrd edge. We have matrl, rehrrl spc & connex. 213-463-6165

•Drmr/percussnat ndd by orig afflrmv, acous based, intellgnt intrng band. Patrick, 213-462-1288

•FORBIDDEN CITY sks R&R drmr. Att & ego a must, no drugs, no alcohol. Under 30 a must. 818-548-8003

•Hrd hitng drmr wtd. Att, flash, lng blonde or blue black hr, skiny, tall, gd lkg, pro solid plyr. Must be perfect, have star qual. 818-377-4772

•INQUISITOR, an all orig HM band is reformng, audting dmr's. Abl & desire to wrk hrd. Have studio, pro att a must. All orig matrl. 818-951-3317

•KA drmr wtd for hot org Hendrix, L. Colour style 3 pc. Must be pro, determined, crazy. Get to It Kai, 213-467-6414

•KNOCK DOWN GINGER nds drmr. Image & att a must, tint a must. Stones, Aero & 70's. Johnny, 213-654-2939; Rex, 213-851-5749

•LA's own MISDEMEANOR w/btl & EP lkg for speed drmr w/open mind, no limits. If one exists, call. Aaron, 213-828-0793

•Melcd rock band w/clear direction & dcdctn. Have studio, prodcr & financl resources. 23-30. Pro gear, lng hr & creatvly a must. Jeff, 818-762-0031



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 •Farcus and dmmr wtd for R&B blues band. Album release in May. Timbaine, cowbells, shakers, etc. Must be able to ply trap set. Expenses paid. BHly, 818-503-1157  
 •POSSUM DIXON sks dmmr for epileptic pop band. Infi Jonathan Richmond, Pixies. No Christians. Sully, 818-842-2275; 818-998-4200  
 •Progress rock ensemble w/demo & gigs inlf by ELP, Yes & Kansas, sk dmmr. 28-38. Must read & be comfortable w/ click, Michael, 213-258-5233  
 •REACTOR is dmmr w/total rock star lk & abil. Dokken, S.Row, Whitesnake, Cruie inlf. Lng term plyrs only. Greg, 818-980-8689  
 •Responsible motwtd dmmr wtd for innovv HR band. Terry, 213-285-3128  
 •Rock solid, mega hr, star qual dmmr nddl for hottest new band in town. Infi S.Row, Kuxx, Love/Hate. 818-377-4725; 818-752-9965  
 •Soulful dmmr for rock ringing soul band. Now forming w/ hvy 70's inlf. Must be dedicid. 213-659-4331  
 •Uniq band inspired by art of making music, sk age 21-25, sr only. El, 818-986-3941; Dan, 818-988-3945  
 •Young male versil rock dmmr wtd for estab band. Bking vocs, tempo, dedicin. Stones, Aero, Zep, Petty. We have gigs, demos, mngt. Frank, 818-506-5193  
 •Young thin dmmr wtd. Image & music inlf Stones, Dolls,

Faces, Aem, etc. Band is ready to ply out. We nd you now. Malt, 213-969-4750  
 •Aero, Roth, Cruie inlf dmmr w/killer image, grt bckup vocs, ready to shows. We have finished EP w/well known prodr, top mngt, shopping deal. 818-715-9227  
 •Aggrav mtdic band sks hrd hting dmmr. Infi X, American D, Replacements & Clash. Chris, 213-462-7765  
 •Authentic soul band sks seasoned dmmr for Afro Social roots band. Yackum, 213-841-2946  
 •CAPTAIN BLACK sks dbl bs dmmr. Into O'Ryche, Ozzy, Metallica. You don't shred, don't call. Captain, 213-920-2475  
 •Christian metal artist sks dmmr to do shows. 213-964-3649  
 •Cntry, cntry pop, cntry rock. No elaborate equip nddl, just inlf. Fem forming band, future origis. 714-497-3549  
 •"CRAZY" sks pr dmmr thal has exp, image, dedicin. Don, 714-373-6929  
 •Creatv dmmr wtd for orig altmrv band. Listen to Big Brother, N.Young, Cowboy Junkies, Zep. Chris, 714-559-7094  
 •Creatv rhythm mach wtd to compl groove orientid band w/ hrd edge. Be a creatv member in this band & not just beat keeper. Srs only, pls. Mike, 818-567-4274  
 •DANGEROUS PLAY now skg 1 hot lshy dbl bs dmmr for immed shows gigs. Pert, Powell, Aldridge. Equip, tempo, image a must. Have So Bay studio, demo, 18-25 only. Mike, 213-370-9835  
 •Dbl bs dmmr wtd for progrsv metal proj. Tempo changes, odd meter, click exp & image necessary. No thrash. Sean, 818-891-5577  
 •Dedicid dmmr sought for orig atmrv rock proj., Bowie & Spiders mt Police. In 20's. San Gab Valley area, no llaques, pls. Mike, 818-286-7025  
 •Dmmr w/vocs wtd for pro orig proj w/maj mngt. Infi REM, Simple Minds. 213-829-1508  
 •Dmmr wtd by artistx-staff writr w/prominent atly. Crowded House, Jellyfish, Squeeze. Exp only, vocs a +, tape & photo a must. 818-902-0747

•Dmmr wtd by bst to form band comparable to INXS. Happy Mondays, Am, Pwr Station. Yes, image is import. 213-876-4234  
 •Dmmr wtd by pro HR/HM band w/arena stage exp & album credits. Mngt pending. Pros only. Brian, 818-762-5445  
 •Dmmr wtd for 70's inlf band. Pref mid-20's. Must keep gd mntnr. Have pro exp & gd att. Jeff, 213-728-4242  
 •Dmmr wtd for band ala AC/DC. C. Trick. Must have exp, no beginners, no glam. Jon, 818-343-9625  
 •Dmmr wtd for cmrdl HR band ala Giant, VH, Bad Co. Vocs a +, solid groove, image, stage & studio exp. Jeff, 818-766-8698  
 •Dmmr wtd for dark thunderous open minded band w/uniq sound & direction. Must be able to contribute. Lauren, 213-830-7008  
 •Dmmr wtd for orig groove HR band. Infi Kings X, Extreme, VH, Love/Hate. Rob, 213-874-3727  
 •Dmmr wtd for R&B band. Pros only. No BS att, just make sure you lk gd & can ply. Infi Kuxx, AC/DC, Tesla. Jesse, 818-508-5377  
 •Dmmr wtd for recrdng & shows. Band has name prodr, nmr compl recrd, rehers studio, Lng Bch based. Infi Concrete. Pixies. 213-987-1051  
 •Dmmr wtd to compl HR cmrdl proj. Sngs writtr, more sngs to go. Must be srs, dedicin, have equip, tempo, image. Lisa, 818-446-9462  
 •Dmmr wtd w/solid pwr & image to compl pwr metal band w/outstndng promise. Infi Micky Dee, Lars. Mark, 714-978-7211  
 •Dmmr wtd, solid, funky, Public Enemy w/guit mrs Beatles. All gd bands, Doors, etc. Do it now. Jack, 213-655-1873  
 •Drug free dmmr into hvy half time nddl by artistic band w/ cratly hrd edge mxd w/classicl overtones, piano/organ, strings, vocs a +. Early 20's. 213-891-2787  
 •Fem dmmr w/vocs wtd for southern rock band, covers &

origis. Inlf by Altman Bros. Eagles, B.Seger, for gigs & recrdng. Malt, 818-762-2143  
 •Hrd edged pop rock band ala C.Trick, Beatles, Enuff, Rasbernes w/industry inrstr, sks energric dmmr w/vocs. Rags, 213-837-6519  
 •Killer dmmr wtd for Police, Pretenders style orig band. #1 priority, the band. Must be srs & commtd. Al, 213-833-6727  
 •M/F dmmr wtd for gnarly org rock band. Straight ahead style w/ldg meter. Bills. Not HR. Infi B52's, X, Plimsouls, Ramones, surf. Ted, 213-377-0376  
 •Pwr rock dmmr wtd. Powell, Durbar, Aldridge. World class plyrs only. We have album & magazine credits. Call eyes. Bob, 818-884-8873  
 •Steel dmmr plyr nddl for 3 days/week gig in Las Vegas, \$250/week. 702-364-0624  
 •Supergroup of 90's nds dmmr. Infi Aero, Stones, Crowes. Rex, 213-851-5749; Johnny, 213-654-2939  
 •Versil dependbl dmmr nddl for hvy folk blues rock orig band w/fem singr. Vocs a +, Infi Janis, Who, Concrete, Byrds, etc. Aaron, 213-661-3468  
 •Wtd, solid grooving dmmr to compl HR band, vocs a +. Srs plyrs only, image. John, 818-980-3124  
 •X-Jaded Lady voc & guit sk male dbl bs dmmr to compl new proj. Infi Lynch Mob, MSG. 818-508-6230; 213-538-5816  
 •You lk like John Ferris, you dmmr like Tony Thompson, you act like Tommy Lee. Get it? Hunter, 818-441-6256  
 •#1 exp lv dmmr wtd for sngs lshy dmmr to J/F mtdic cmrdl mainstream, radio friendly HR. Showcng, recrdng. Aero, VH, Crowes, Zep. Tommy, 213-836-3713  
 •Band w/ing tr, image, inlf, dedicin, sngs, lockout. Sks dmmr for edged yel mtdic proj. Plasmatics to K.Bush. Bonnie, 818-767-6728  
 •Beach Boys style band plyng origis sks dmmr w/voc abil. This is a maj proj w/oxnt possibilities. Bruce, 818-376-0356  
 •Dbl bs dmmr wtd by HR band w/fem singr. Vocs a +. No drugs. Infi VH, TNT. Suzanne, 213-935-7078

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•Drmr wtd by fem singer/sngwrtr to collab on blues & swing style rock. Band forming now. 213-655-7805  
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•HM T40 sit, covers, orig, Infil Zep, Tango, Dave, 213-630-2934  
•Percussant/conga plyr ndd for orig acous new age rock band. Must have technique & be rock solid. Something different. 213-668-1823  
•PRIME KUTT, pop rock band w/upcmng shows & bl intrst, many connx. Nds solid, flashy & lean plyr dbl or single bs dmr. 818-886-5261  
•Pethouse dmr ndd for cmrcl rock band. Creatv sng orientd, melic energic style. Call if you love to ply. Keith, 818-782-1509

## 14. HORNS WANTED

•Intrstng horn ncd by orig altrmv, acous based, intellgnt intrstng band. Patrick, 213-462-1285  
•Sex or trumpet plyr wtd for blues orientd rock band. Formal or informal sit. Image not important. Matt, 213-969-4750  
•Trumpet plyr ndd immed as 3rd member of horn section for DADDYOS for upcmng shows. Must be exp & reliable. B. J., 714-839-4778

## 15. SPECIALTIES

•ACES & EIGHTS sk exp gult tech. Joe, 818-564-8076  
•Attractv fem pop rock singer/sngwrtr lkg for compl hit smash single sngs for possibl recrd deal. Dana Lynn, 213-536-0318  
•Dependbl, intellgnt person wrts internshp, P/T, in recrdng studio. 24 trk in Valley or Hilywd area. Austin, 818-507-5649  
•Drm roadie wtd. Will pay. Must have own tmspo, small truck to move equip. Lots of gigs starting June 1st. Lots of money for each show. Billy, 818-503-1157  
•Fem harp plyr, all styles, avail for sessions, gigs, etc. Dbls on gult & vocs. Laurie, 818-545-8735  
•Mingr ndd for orig pop rock grp. WET PAINT. Intl Bad English, Foreigner, Journey, Must have at least 1 signed act to maj bl. Marvin, 818-765-4905  
•Musicians, dmr, gult, etc. Summer poetry jam. ASCAP. 818-753-3319  
•Recrdng engineer avail. Many credits. Michael, 818-285-5069  
•RUDE CUBIC sks financd investors, grt immed returns. Jonathan, 213-420-8119  
•Sirius Trison, legendary Detroit rocker nds gult, keyboard, bst, dmr w/cool image, vintage gear, No drugs, booze. 213-960-9406  
•Soundman w/PA, block parties, clubs, etc. Randy, 213-935-1322  
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•No music community? We'll make our own. Altn, altrmv pop bands, let's make a tape. Blake, 818-349-3522  
•Uniq videca wtd for San Fern Valley cable TV progrm, weekly series. Rev Amie Acha, 818-772-8913  
•Bilingual Spanish, French & German translator ndd to translate upto pop rock hits. Pref native Euro sngwrtr. 818-994-9809  
•Creatv product sought by uniq singer/sngwrtr w/grt voc & intrstng sngs for demo. K.Bush, Innocence Mission, Concrete, Berlin, 213-829-3287  
•Drm tech currently skg tour. Previously w/Steel Hearts, Cats & Boots, Armoured St & more. Wrkg pros only. Resume upon request. Rob, 213-962-0802  
•Investor ndd for pop funk blues band. Gd tax write off. Cory, 818-360-2499  
•Lkg for orig rap music for children's educational video. Richard Wilson, 818-783-9251  
•Morrison & Doors tribute band, MOJO RISING, sks agent or promoter for bookings. 213-948-2000  
•Musictn sks well paying job in music or entertnmt field. Have sale, marketing & computer bckgrnd. Intellgnt, motivd & entrepreneurial. Howard, 714-776-1026  
•Nd wrkg personal mngr for strong imaged fem voc. Slight C&W crossover, adult contmpory. Focused, identifiabl, & entrepreneurial. Howard, 714-776-1026  
•Pro gult tech lkg for wrk in Japan. Lots of exp, speak some Japanese. Temp OK. Bobby, 213-452-2868  
•Rap MC lkg for DJ to do rap music, possibl recrd deal in wrkngs. Jamie, 818-343-2419  
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•Novice lyricst sks exp lyricst or sngwrtr to hook up w/d produce recent sng wrtn. Pref you have demo facility. Will explore all possibilities. Brian, 213-289-8165  
•Trngd multi instrumental skiled in composition, arrngmnts, studio recrdng, MIDI programming, sks voc/sngwrtr. Access to studio facilities. Avail for demos & masters. Doug, 213-453-8418  
•Voc/sngwrtr/music sks other muscians or collab for proj w/maj contacts. Infil Gabriel, Gentle Giant, Nektar, Yes, etc. 818-787-4127  
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•BMI sngwrtr lkg for someone to collab on cntry music. Only srs apply. 818-996-1906  
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•HRHM sngwrtr avail. Gregg, 818-794-5992  
•Intellignt creatv textural gult, 25-30, wtd by voc/sngwrtr to write grt rock tunes, form bud soon after. No metal. John, 213-836-9230  
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During this month, we will match any other American custom manufacturer's advertised price for cassette duplication, record pressing or compact disc packages. OR, simply select one of ALSHIRE's own specials that in most cases are already lower than our competitors. ALSHIRE *only* manufactures to one standard: MAJOR LABEL quality. ALSHIRE requires a 75% deposit in cash or cashier's check to start.

### ALSHIRE SERVICES

Cassette duplication  
Dolby HX Pro  
Direct imprint & shrinkwrap  
State-of-the-art equipment  
Highly qualified engineering staff  
Complete CD packages

12" record pressing  
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Mastering  
Printing  
Color separations  
Typesetting & Design

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